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# AMERICAN

## SQUARE DANCE



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# AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES



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# CO-EDITORIAL



Focus on fun for February! Just what we need to lift us out of the winter doldrums or the mid-season slump.

"Square dancing is fun!" proclaim the letter labels and the bumper stickers. And it really is — if we could only relax enough to realize it.

Not only is dancing fun, but imaginative dancers are always finding ways to make it more enjoyable. As the material projected for this February issue came together, we made a serendipitous discovery — we had a theme for this issue — FUN!

Dancers enhance their activity by dancing for charity, planning dances with special themes, enjoying other activities that include dancing, "winding down" at after-parties, and reaching out through language and handicap barriers to speak of friendship through dancing. Read the many features this month that tell of fun-plus for dancers. "Research" and adapt the ideas that will work for your club.

A "heavier" discussion of fun and

what it is also included. It's even "fun" to analyze our activity and its makeup and find what makes dancing "in" for so many people.

From Valentine varieties to presidential parties, February is a holiday month. Don't forget our cover star, the lowly groundhog, in your planning. He has *his* day, too!

Several years back, we wrote a February editorial with a theme: You've gotta have heart.... Square dancers have proved they do have "heart" — they share in blood banks and dance for national, area, and local causes from MDA to area cancer nursing homes to club members stricken with afflictions. Square dancers help whenever called upon.

The lift described in "The U In Fun" comes often in the dance activity. Our biggest problem seems to be in sharing it or communicating it to newcomers. Let's focus on this "Share the Fun" plan. Square dancing is fun; let's make it fun for all!



BEAST,



BIRD or FISH?

## What in the world is a PROMOTIVATOR?

A PROMOTIVATOR is a representative or promoter for this magazine, who believes that many square dancers in his or her area could benefit from reading this monthly magazine.

In order to assist the magazine staff in getting the message out more widely, a PROMOTIVATOR hands out free sample ASD magazines and signs up new subscribers.

We'd like YOU to be a PROMOTIVATOR. Your reward will be the satisfaction of adding a little extra something to the square dance lives of your friends. And we'll add a little extra reward for your efforts. Write and ask us for further information.

# AMERICAN SQUARE DANCE

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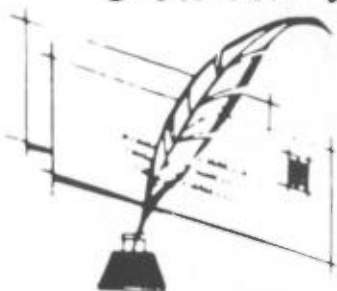
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# Grand Zip



Congratulations on a very fair and intelligent write up on square dancing in Australia. You two proved that your powers of observation are second to none! We are ten years behind the U.S.A., (and yet) a do-sa-do is still a do-sa-do, not a Highland Fling, and Yellow Rock is a piece of yellow sandstone! We love you two, come back again soon!

*Tom & Chick McGrath  
Sydney, New South Wales*

Tonight is the night! I have been in contact with Mr. O.V. Cannon and he will act as our caller this evening at the annual International Hall Christmas Party. He is a very gracious man and has offered his talents to us voluntarily. I must thank you for suggesting his name to me. The Hall is very "Christmassy" and I think the square dance will be a big hit. I wish you a Merry Christmas and a very pleasant New Year!

*Randy W.  
London, England*

Regarding your magazine, I thought a nice idea would be to list the top ten all-time singing calls. Perhaps we could list them as classics. If we could get something generated with callers and dancers to send in their top ten favorites, we could take a cross section and come up with a list that would be interesting reading material.

*Dick Bayer  
Fenton, Michigan*

**ED. NOTE: Sounds like a great idea! Dick has already sent his list — it's the first in the file. Now, readers, if you'll send your lists to us by March 15, the compilation will be published in the May issue.**

Sandy and I wish to sincerely thank you for the write up you gave us in your December issue.

Thank you and may 1978 be a prosperous year for you and your fine magazine.

*Ron Bessette  
Wayne, New Jersey*

## COMING

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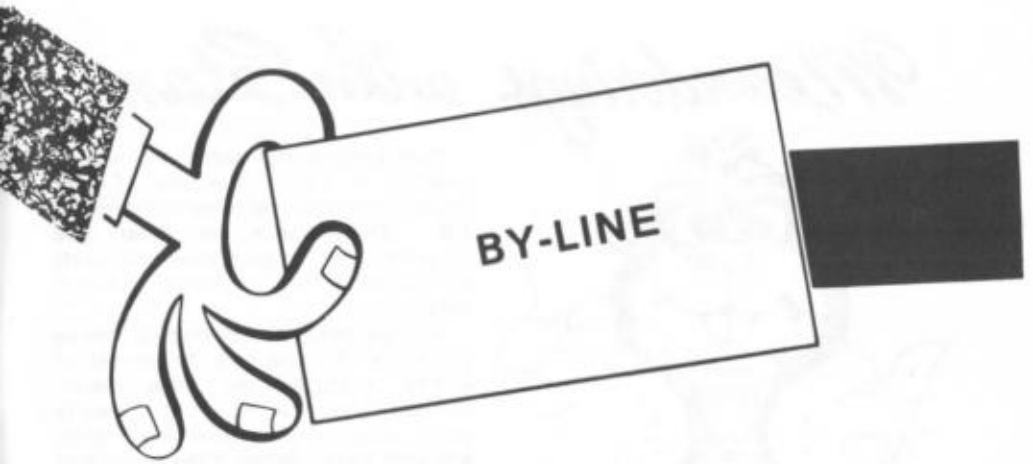
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Some of the authors in this February issue are "old-timers" in the square dance activity, speaking out of their experience and expertise. And whoever said all leaders must agree? CALLERLAB and LEGACY, as well as the well-run local organizations, have taught us the benefits of discussing dissenting opinions in open forum. This month we present a "Dialogue" between **Howie Shirley** and **Will Orlich**. Actually, Howie wrote his letter and sent it to key square dance people; Will immediately wrote his answers to each point. In all fairness, let us point out that Howie has not had rebuttal time, and may desire it. Readers' opinions are welcome, too; give us some "Feedback."

**Kip Garvey** has been a calling "name" on New England dockets for many years. His erudite article analyzes fun. **Mae Fraley** has been dancing folk and square, and teaching, for at least twenty years, and she hails from the Washington, D.C. area. Her article includes tips for party leaders — round, square, folk and fun. **Bob Wright**, keynote speaker for the 1977 Washington State Seminar, is a long-time leader with much experience to draw upon, as you will see from the second installment of his article.

**Frank and Iris Gilbert**, authors of "Cueing," were the first chairmen of the National Round Dance Convention and the convenors of the National Round Dance Board of Review. Frank also sent the financial report of the round dance convention, which will be published in the March issue.

Special dance and skit articles were written or submitted by **Margie Schoen**, **Sila and Gabe DellAngelo**, **Peg Tirrell**, **Randy and Irene West**, and **Dick Brown**. Our thanks to readers who keep *American Squaredance* in mind when they have something for the square dance world to share.

A black and white advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top center, the name "Hanhurst's" is written in a large, stylized font. Below it, "TAPE AND RECORD SERVICE" is written in a smaller, bold font. To the left, there is a graphic of a cassette tape with the text "CALLERS" above it and "the best service!" inside a circular graphic. Below the name, there are two boxes: "P.O. BOX 3290" and "POUGHKEEPSIE, N. Y. 12603". Below these is a graphic of a cassette tape with the text "all the new releases" on it. To the right, there is a vertical stack of text: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST", with arrows pointing upwards between the lines. At the bottom left, there is a box with the text "phone (914) 297-3230".

# Meanderings with Stan



Our wide-eyed cover guy got quite a start when he awoke from his cozy winter slumber and peeked out of his burrow in the borough of Punxsutawney, Pennsylvania to discover—alas, not his own shadow, but that of a couple of swinging intruders.

"What is the cockeyed world coming to?" he wondered. "I'm supposed to see a SHADOW, not a SHINDIG."

Well, you guessed the ruse we played on the delightful digger. We "planted" the image of square dancers near his entrance just to get a rise out of him, and we did.

Besides, perhaps we could engage the old boy in some revealing conversation. According to Wilbur Gray, of Marietta, Ohio, ordinary folks just don't know how much savvy a groundhog has got. Anyone or anything that can prophecy the weather has got to know more than he gets credit for, more or less, sometimes more, sometimes less.

Furthermore, this particular weather prophet is none other than Grover Groundhog, an undercover agent for the FBI. (That stands for Frost Bite Invective, an organization currently campaigning for improved weather conditions.)

Along about February second, Roscoe Sodbuster, ASD reporter for terrestrial affairs, cornered the little rascal, hereafter known as GG, and got down to some nitty-gritty, ground-level, give-and-take banter to see if the fellow had a few "smarts" in fields other than his own.

The conversation went like this:

**Q.** G.G., this is an ASD exploratory mission to get some predictions, not just on the weather, but on the climate of square dancing today, and where it's going. Have you ever dug around in our field at all?

**A.** Oh, yes, sir (said the heady hopper), we put on a dance down here in the hollow every Saturday night, and I can tell you there's certainly a real GROUNDSWELL of interest developing in square dancing. Our caller is old Chuck Marlow .....

**Q.** Do you predict that square dancing will continue to unite people of all ages, all races, and all classes into a harmonious entity?

**A.** Yeah, yeah. Right on. I'm not up on all the entity dirt, man, but variety is the spice. I once danced with a fast hooper from Arkansas. She was a real Boar. But the kicks come from the mix, I reckon.

**Q.** Why can't our dancers dance as well as we'd hope for?

**A.** They're not well-GROUNDED.

**Q.** Do you think we'll lick our big dropout problem?

**A.** Sure. Easy. You two-footed dudes need to take a lesson from us early American mound builders. You should build square dancing like we shovel our hovels. We got holes to drop in, holes to drop out, holes to drop off a while, and a whole lot of channels to explore



in-between. Our drop-off holes are always convenient to our drop-in holes, so it's easy to come back to the main channel for fun and frolic anytime. You tunnel-vision humans have only drop-out holes, no temporary drop-off holes, and your drop-in holes are so well concealed, nobody knows you got anything inside to brag about. Know what I mean?

**Q.** Not exactly, GG, but we'll grovel in that one awhile. What do you think of new basics flowing constantly to keep our interest high?

**A.** They make good mottos, anyway. *Keep busy, by golly* is one I live by. I don't care for that *touch of class jazz*. I like the good old "down-to-earth" stuff like *tunnel thru, dig for the clam*, and such. That's bedrock stuff. I like to *shuttle in and out*, then I'll *roll, chase right*, and *follow my furry neighbor down the lane*. He flashed a toothy grin and then quipped: But if you take all this sedimental filler too loosely, I'll granite you'll be in a heap o' trouble up to your eyeballs. That way you'll bury yourself as well as your SHINDIG.

**Q.** What if that happens? What will we do? What would you do?

**A.** Me? Simple. I'd change channels. I'd just change channels, man.

Then he kicked up a divot and disappeared down his hole in a flurry, with a flip of his little tail, leaving our ASD reporter in a bit of an allegorical quandary; and us with a *flip tale* to ponder, if we can possibly dig it.



American Squaredance, February 1978

There'll be a big hole in this low-level literary litter if I don't dig up some travel tales to fill the remaining space.

But first, let's see what's on the docket for the far future .....



**Off to Germany in '78**

**Off to Japan in '79**

Next fall — mid-October — Cathie and I will return to one of our favorite places, March, England, where we can revisit those small shops, some of which are so small you can't turn around in them if you go in by twos, buy some choice little trivia just because it's English, and stroll down the irregular stone walkways, arm in arm against the chance of stumbling, kick up a leaf pile for luck, and kick up our heels with our OK U.K. friends. From there we'll go to Germany, Austria, Switzerland. Can't wait.

Then in the fall of '79 we'll travel to Japan (with a tour) and I know I'll love that, as soon as I get ORIENTED to it. (Ugh— Co-ed.) We'll take teriyaki in Tokyo, where the action is, and then go floating outwards all the way to the Rising Sun — a ball o' fun, from the first Ah So to the "Last Hurrah."



Now we'll get back to the recent past.

I've always said that travel broadens one (You're the living proof of that statement— Co-ed.) but as one travels through the tiny, rural, rustic places on the face of this old globe, one gets a grassroots feeling about the people, the land, the customs, the style of living.



Once, a year or so ago, I was driving a rental car up through the rolling lands of north central Arkansas, and I was struck by the colorful names they give those little crossroads towns; all within an hour's drive of each other: Evening Shade, Ash Flat, Yellville, Bee Branch, Gassville, Horseshoe Bend, Viola, Fryatt, Saddle, Gapp, Rush, and Strawberry. There're more than a few dozen stories there, if one only had time to stay awhile and explore the "roots". Someday I'll stop this pellmell pace and take time to "smell the roses".

**CARROLLTON, Georgia**— It was an ASD dance, and there were about ten sets of enthusiastic west Georgians in that good church hall with their mentor and my hosts, Wayne and Louise Abbey, who obligingly picked me up at the airport in Atlanta. Have you noticed that more and more clubs are switching to church halls, when available, since school gyms and cafeterias are getting more high priced?

**OMAHA, Nebraska**— After landing here, I journeyed to **Fremont** to work a workshop with Harold and Lill Bausch, whose good dancers are adeptly diving thru the Plusses, plus the Pulse Poll lists each month.



**PHOENIX, Arizona**— Thanks to Bill and Ruth Horstmeyer and the Square Stoppers for cooking up a November Special in the Sun & Fun City, where square dancing is a way of life; and the only place where two distinct types of dance styles still exist— the Single Caller and the Multiple Caller types. I'll be back that way in April for the ASD dance.

**TUCSON, Arizona**— I flew into this equally colorful city for the single purpose of research, since we plan to do a story on the "hub" of square dance activity there in the OPSDA Center. Watch for it. I can't neglect mentioning the dinner I enjoyed in the beautiful home of Art and Monica Silver, who made me feel immediately at home, and on very short notice.

**POINTE CLAIRE, Quebec, Canada**— That's the always pleasurable Montreal Circles & Squares Club dance I do most every post-Thanksgiving time, mentioned last month only in passing, with reference to a blizzard; but once again, thanks to Alan and Shirley Mann for hosting me.

**JOHNSTOWN, PA**— Another blizzard almost got me sidetracked, but the ASD dance was well worth the hard push to get there. One solemn note was my visit to the site of last summer's raging flood, a tragic memory for some.

**ROCHESTER, New York**— The Tecumseh Squares allowed me to close the pages on November in good surroundings, with the added pleasure of a visit with popular camera-town caller Bruce Shaw.

We'll hit December and January events next month, in which you'll be treated to visits to one province and thirteen states: Michigan, Minnesota, Alabama, North Carolina, Georgia, Virginia, Ohio, New Jersey, New Brunswick, Texas, New Mexico, California, Florida and Missouri. Lucky me to be able to tour as I do! Lucky you that you've managed to come to the end of this dreadful drive!



The beauty of Arizona  
is hard to match .....

# PARTY THEMES

by Mae Fraley  
From "Northern Junket"



*The following article is geared to folk dance parties. Don't skip over it, though; what else is our one-night-stand but a folk party? Many of Mae Fraley's comments will be of benefit to callers and committee chairmen, and will undoubtedly, if practiced, make your next "special" a party night to be remembered.*

Wouldn't you rather attend the Queen's Jubilee than just another square dance party? Doesn't a Mexican Posada sound more interesting than a Christmas party? An Almbetrieb more exciting than the fall camp weekend.

A party or weekend camp starts, not at eight o'clock on dance night, but the instant the idea comes along. A theme gives the decoration committee direction, guests can plan to wear a suitable costume to add to the festivity, the refreshment committee may find a new recipe. An unfamiliar word like Almbetrieb (we once used Kufenstechen Bauernball) will cause people to ask "What is that?" and already your party is being talked about.

Let's develop the "Queen's Jubilee" idea. So you are on the program committee, and you know the group only knows three English dances. Relax, the United Kingdom once reached around the world — use all the favorite dances and space the English ones to be effective. Perhaps some of the group would like to demonstrate an unfamiliar one, which gives an opportunity to speak briefly about the history of English dancing and the debt owed to

Cecil Sharp.

*(This was written for folk dancers, but the ideas are easily adapted to square dance parties. How about "Winchester Cathedral," "Lovely Bunch of Coconuts," and other hidden-away records with an English flavor to their names? Your caller will be glad to help you in planning something along these lines. Don't try to dictate his whole program; just ask his help in planning.)*

Keep a list of dances which have been enjoyed in the past, and a quick walk-thru will enable even new people to dance them with ease. *Keep in mind rounds and line dances which will fit your theme, too.*

Perhaps a club group will leap into correct formation when the next dance is announced, but at a party where outsiders are present, save time by using two dances in the same formation (trios, Oklahoma Mixer, Triolet). If a trio dance is followed by a couple dance, one person in the group has to choose and one person is rejected. It is best to follow a trio dance with a line dance. Arrange opportunities for partner changes; announce, "Everyone leave the floor and come back with a new

partner." Form longways sets or squares after a short break. No partner dances should be frequent.

Of course, you can use the latest difficult dance your group has worked so hard to learn. Announce firmly that this is only for those who know it. If it is a line dance you might suggest those not sure of it dance behind the line. You may present the dance as a demonstration for guests' entertainment. This spotlights your group and is good advertising. Follow up immediately with an easy dance that all can do.

Make a list of no partner dances, also a list of trio dances, and those that can be done by two girls together (no closed position, same footwork). Any good leader should never be upset by a crowd with many more girls than men.

When you have your program written out, not that you have the dances listed in the order in which you intend to do them, no matter what happens, but in groups of lines, trios, party dances, mixers, set dances, consider how to make the familiar dances more interesting. For a Queen's Jubilee, perhaps an old-fashioned dance program would add a touch of British formality. Wallpaper sample books or gift wrap make attractive covers. You need not list the dances to be done, only numbered lines on which to write the partner's name. Such a program might include a page of information about club dances, the next class and a phone number to call for information.

All is in readiness, your program list is made, the records readily available. You and the refreshment committee have agreed on a serving time. The decoration committee can complete their job in a few minutes. British decorations? Try your liquor store — the Beefeater advertisements are great, and don't forget BOAC for a travel poster. There may even be a London Bridge that everyone has to cross to get to the dance floor. Decorations should not be too elaborate. We once decorated an impossible hall with ceilings almost out of sight, and many-windowed walls, by placing a large doll dressed as Lucia, complete with crown of candles, on an elaborate Scandinavian tablecloth on

the grand piano we couldn't move, put Swedish candleholders on the refreshment table and it was enough to create an atmosphere.

The night has arrived — we all know the rules, arrive early, set up and test equipment, line up the records, have music playing when the first guests arrive. Can we do more? Jane Farwell once said that for a guest the hardest part of the party was approaching the door. Have you ever been formally greeted by the host committee, then left to wander off by yourself, while they screamed together over the latest gossip? Give them something to do, a dance program can be explained and then the fun of lining up partners begins.

To begin the party, get as many people as will into a large circle, then simply say, "Beginning here, take the person next to you for a partner." Two girls, two men, don't worry about it. The leader is in the circle, if the party is not too large, or has his partner in the circle if a microphone is needed. Use "Easy Mixer" to the most formal Scottish March you have. Follow that with "Rig A Jig Jig," an old English tune. Have all move to the right and shake hands, saying, "Hello, hello, hello!" By this time the people will be comfortable with your leadership, and everyone has danced with at least ten different people.

Sometimes the ending of the program is more important than the beginning, because the last dance is what people remember...you may want to make the last dance a "signature dance," one that has become your trademark.

Although the host committee is at the door to say goodnight to guests, the leader should also be available. Often people have questions or they just want to thank you. This time is worth its weight in good will.

On the way home, think how you might have improved the program; remember the dances that received good response. Talk it over with your partner. At home, jot down brief notes, and then forget it until the next dance.

You have done a good job — you have made people happy.

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# SIGNS OF THE TIMES

by Bob Wright  
Alderwood Manor, Washington

## Continued From January Issue

*We tell the beginner to learn to square dance and he'll have a ball. You do and say whatever it takes to get your friends, relatives, and neighbors to lesson number one, and then hope the caller can make it interesting enough for them to stay for lessons two and three. Then, when the lessons are over, you say, "You have arrived, you are a square dancer."*

*Is this always true?*

We think not! We have been having a higher percentage of the new club members drop out. We are talking about the new club member who has just graduated from the class and joined the club. Each year for the past ten years at the Hayloft the percentage or number of new dancer dropouts has increased. Why?

After a great deal of study, we have come up with the following reasons for the increased dropouts:

First we are trying to teach the new dancers too much in too short a time. We were having lessons for 20 weeks and it just takes longer to teach new dancers to the point of proficiency that they can keep up with today's club. We went to 25 lessons and that has proven not long enough. We are firmly convinced that it takes 25 lessons and then another 15 nights of workshops to bring the new dancer up to the average club level. What makes us so sure of this? It's a workshop that we have been holding on Monday nights after the class has graduated. We find that the graduates who have attended these workshops on Monday night for 15

weeks are the ones who stay in the clubs and continue to square dance.

How many hours does it take an average person to learn to square dance well enough to be accepted and have equal ability to the average club member today? We think that is a minimum of 80 hours. We used to instruct pilots and it takes 40 hours for the average person to learn to fly.

We have heard club members say they want new club members. Then, when the class graduates and joins the club, we see this happen: Give me three couples of dancers right here on my right. They need another couple to fill out their square. Now give me three couples over here on my left. You are new dancers and have just graduated from the class and are the newest members of the club. Now, I am over here with my partner and both of these groups need one more couple to complete their square. I take my partner and dodge around the new people and get in with the old-timers. What do these people think? This club doesn't want us. They do not want to dance with us. As Emerson once said, "Your actions speak so loud that I can't hear what you say."

There are dropouts that we can't do much about, and then, on the other hand, we can eliminate some dropouts.

How many of you say to the new club members, "Hey, there is a good caller down at Tacoma Saturday night? How about going down there with us?" This is the kind of action that will weld the new member to your club. They will feel like they belong and they will feel like they are wanted.

The third problem that we hear discussed: We just can't get the club members to help with the various jobs that are necessary in order for the club to function.

As a leader or club officer, this is one of your responsibilities. Can't you just see the leader of a large symphony orchestra directing his people and his violin section, if he were short a man, so he would run down and play the fiddle for a few minutes and then discover that the drummer was absent, too, so he would run up and get on the drums and then a trombone player was missing, and here he would go again over to the trombone section. Where should he be? Yes, directing the band.

For the last two years we have had a president and his wife for the Evergreen Squares who have been directing that club in a marvelous fashion. They figured out just how many jobs there were for the dance season and assigned a couple to each job. There were a total of 44 jobs altogether. This included someone in charge of the kitchen. They have potluck. Someone for the hat dance—a couple for Haggis dance, the anniversary dance, one couple in charge of getting host and hostesses for each dance. If it is possible for you to break the jobs down whereby it takes only a small effort to do the job, then it is much easier to get someone to volunteer to take the job. At least that is the way Don and Sandy Zumbach found it to be.

We have found that a good way to solve problems that come up in the club or problems that come up in your institute or council, is by a method called "Brain Drain". It is a method used by some companies in industry and works as follows:

You have a problem— so you call a meeting with all the people who are affected and the moderator or chairman or club president (if the problem is within a square dance club) presents the problem to the group. Then, anyone is allowed to speak just what comes to his mind with regard to a possible solution to the problem.

Not long ago, I had an opportunity to use brain drain with a problem that I felt I had with one of my clubs. There were

some of the dancers in this club doing the wrap-around or "Hungarian Swing" when I called for a *Do-Sa-Do*, and some members were doing a back to back *Do-Sa-Do* as found in the teaching manual. The timing is different in that it takes four beats of music for the Hungarian swing and eight beats of music for the true *Do-Sa-Do*. Well, as most callers do, I time from the dancers so if I timed my next move from the ones doing the true *Do-Sa-Do*, then the Hungarian swingers were waiting for me, and if I timed my next call from the Hungarian swingers, then the true *Do-Sa-Do* dancers were rushed. It was very frustrating to me in that I attempted to call on phrase of the music and it was bothering me and affecting my calling performance. I would be very tired physically and mentally when the dance was over.

I talked it over with the club president and his wife and they invited us to the next club business meeting. We went and presented our problem and everyone there had an opportunity to speak. Some didn't want to give up the Hungarian swing because they thought it was more fun. Some could see my problem and one girl who taught music even went so far as to explain just why this situation was so frustrating to me. I also explained that it was confusing to our new members who had been taught to do a true *Do-Sa-Do*.

Well, after about an hour of brain drain, we finally compromised and voted that everyone would do a true *Do-Sa-Do* for the next five dances until our new members became oriented into the club. Problems can be worked out with the brain drain method.

Every year more people are finding just how valuable square dancing is. More doctors are recommending square dancing for exercise, both mentally and physically. More marriage counselors are sending more people to square dance classes. There is a need for husbands and wives to have a form of recreation that they can participate in together. We have had couples tell us during lessons that their minister recommended that they take up square dancing, and some have confided that



they were just about to divorce prior to square dancing.

People today have more time for recreation than ever before. Work hours for the week are becoming shorter than a few years ago in many areas. We truly believe that square dancing in the future is going to show a tremendous growth as people have more time for recreation.

What does this mean for us, the leaders of the present, and the leaders of the future movement? We believe we should be training people in leadership and we should be training young callers for the future of square dancing. We should be prepared to efficiently handle these new dancers.

We are sold on square dancing as a recreation. It is good for your health mentally, physically, and morally, and it is a most wholesome exercise. We are

becoming so sold on square dancing that it is almost a religion to us, and speaking of religion, there are a great many churches today that encourage square dance clubs in their church recreation rooms.

We want to keep it beautiful, friendly, wholesome and keep the booze out. We want to continue preserving the beautiful square dance movement that our early day leaders worked so hard to develop over the years and our present day leaders are working so hard to maintain.

So, Future Leaders, we have our job ahead of us. Let's get out and let people know how great square dancing really is. If square dancing is so wholesome and such good exercise, then we should be recruiting. If you believe that, say Hi-Dee-Ho!

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For several years allegations have been hurled at advanced and challenge dancing and the proponents thereof. Two of these include the opinions that those who pursue this level of dancing or calling don't appear to be having fun, and they will take all the fun out of square dancing. After searching for quite some time I have recently come across a study of considerable interest that bears directly on the question of fun.

A psychologist, Dr. Mihaly Csikszentmihalyi of the University of Chicago (Let's refer to him as Dr. M.C.) researched the work and play experiences and came up with certain facts pertaining to the definition of fun. (*Beyond Boredom and Anxiety; The Experience of Play in Work and Games*. Dr. Mihaly Csikszentmihalyi. Jossey-Bass. 1976) According to Dr. M.C., "Fun is a flow, a heightened awareness of one's total involvement in an activity enhancing one's enjoyment of his physical and mental exertions." This "flow" to which Dr. M.C. refers is independent of any intrinsic rewards, i.e. there is no "work-reward" factor motivating the effort. People are motivated to participate because of the physical and mental state of being they perceive as a result of their involvement. Certain factors are present when one is experiencing this "flow": 1. The individual experiences an altered sense of time. ("Time flies when you're having fun."); 2. There is little self-consciousness or "awareness of one's self performing the flow-producing activity;" 3. An individual "feels" the flow as an end result. Upon reflecting on his activity he becomes aware of how well he did and how good it made him feel to do it. 4. The flow produces a feeling of well-being.

We have all felt these glow factors at one time or another when dancing or calling. We have also felt the apparent "lack of flow" on certain occasions. So we can all perceive "fun" when it exists and recognize when it doesn't. But perhaps what we have failed to take into account in analyzing fun is that it is very subjective and individualistic by nature. This point is vividly made in one of Dr.

by Kip Garvey  
Shrewsbury, Massachusetts

M.C.'s conclusions: "To induce flow, an activity must allow an individual to meet a challenge at the outer limits of his capability, without testing him too beyond those limits. If an activity is too simple, he is bored. But if the test is too severe, he begins worrying about its severity and about himself. Anxiety stops flow."

It must be obvious to all when dealing with individual capabilities that there can be no one certain method, or technique, or call, or group of calls, that will satisfy everyone's needs and therefore induce "flow" or "fun." It must also be obvious that if my capabilities are greater than yours, I will demand a more rigorous test of capability than you in order for me to experience fun. But that does not necessarily mean what is fun for you is not fun for me and vice versa. Every situation, mood and set or circumstances will be different and these are the conditions that determine the fun experience. This is one reason why the art of calling today has become extremely complex in its design... the art of making people, many different people, have fun.

Nor can there be any possibility that an individual or group of individuals will ever be able to extrapolate the "fun" out of square dancing. There is no such thing as fun *in* square dancing. Only the participants can perceive fun, or the lack thereof, in the activity. And when we as leaders fail to produce the required "flow" in enough individuals, then the activity is in trouble.

We have taken steps to introduce various levels of dancing so our dancers will be better able to choose the level that best suits, that best fulfills their

# U In Fun



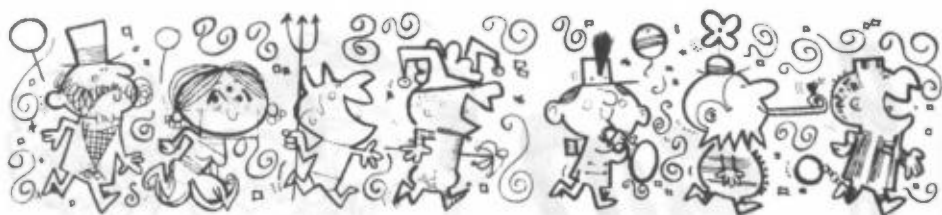
needs for producing the flow. Each individual dancer now has the responsibility of seeking his own level of enjoyment — his "fun" level. It does not aid the situation to continually hurl unsubstantiated allegations at various callers or groups of dancers simply because someone's feelings were hurt because he found himself "displaced" or beyond his level on a particular evening, or to continually write the ridiculous "doomsday" articles that appear from time to time. We need a more refined method of moving people in and out of various levels of dancing to meet their individualistic and ever-changing needs. The need is for better caller education so that the callers who teach dancers can begin to inculcate in them the facts that 1. The activity is large in scope and numbers and there should always be something in it to capture their interests and desires commensurate with their capabilities; 2. There is no "rush against the clock" to arrive at the fictitious goal of the "ultimate square dancer"; and 3. There is always a place dancers can go to get the fun they think they should be experiencing if they shop around.

In light of these documented facts, isn't it apparent to us why we now have so many levels and why we are continually bombarded with newer calls and experimental figures? Doesn't it become clear that our predecessors found much satisfaction and enjoyment in having their individual capabilities tested by new concepts? And can we not point to these factors as being singularly and directly responsible for the phenomenal growth our activity has experienced in the last two decades? We don't have to eliminate the flow of

new material, that would be stifling our own growth. After all, someone must need it for his "flow-producing agent" or it would die a natural death. We must, and we will, correlate, control, coordinate, synthesize and consolidate all the new ideas by continuing to develop a much-needed system of dancing levels, making it possible for all individuals to participate in square dancing so as to stimulate their "flow" or fun processes and maximize the amount of enjoyment to be had from our great activity.

Clubs should begin to analyze their own group philosophies regarding the type of programs they will present to their membership. Is it possible for an individual club to cater to the needs and desires of all the individuals therein? Since the strata of dancing interests in our activity runs very deep, would it not be wiser for a club to select that level at which a majority of the membership feels comfortable and suggest alternative dancing locations to the others in the club (lovingly referred to as the loud minority)? Of course we must realize that as dancer capabilities increase, so do the "flow" or fun margins of those dancers. What do we do when our club members reach a point where their capabilities exceed the defined level of the club or the club caller? We have wasted much energy over the last ten years trying every conceivable combination of programs to try to retain the interests of all club members, to no avail. Why not try this approach? Instead of trying to maintain club membership, let's concentrate on maintaining activity membership by seeing to it that people can be directed to a

Continued on Page 90



## Make It Fun

Plan each event carefully and well in advance. Be sure it is a success.

Be sure people leave happy.

Have greeting committees at all functions.

Publicize all activities extensively — tell everyone three times in three different ways. Use newspapers, written invitations, radio and TV announcements, flyers, cards and posters, and verbal announcements whenever dancers are gathered.



Give every member a job at least twice a year, oftener if possible.



Use a different committee for each dance to do some or all of these things:



Plan the dance theme and decorations

Select a guest caller, or several.

Plan a unique Grand March.

Serve as host couples. Help guests find dancing partners. Don't let guests sit out — *dance* with them.

Call the members before the dance or send cards.

Plan both the round and square dances. Have variety.



Provide light refreshments.

Have good, well-planned mixers, not just common circles. Surprise the dancers.

Go on a weekend camping trip, which includes fishing, swimming and dancing.



Make a chartered bus trip. Members enjoy more sociability on the bus than in cars.



Have picnics, bingo parties, and swings, especially in summer.



Send birthday and anniversary cards. Members always appreciate this.

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# CUEING

by Frank & Iris Gilbert  
Largo, Florida

Cueing is done in many instances with step by step verbal instructions; in other instances, the cuer will use basic terms. We must first realize that dancing is done to the rhythm and feel of the music, therefore it is more desirable to use a minimum number of prompting or cueing commands in order that the dancer may be more aware of the music. This being the case, it should be more desirable to use a figure term instead of the step by step cues, after training has reached the point that the dancer is thoroughly familiar with the basic cue terms. As an example, it would be better to say *two step* rather than *step, close, step, hold*. The same would apply to *scissors* instead of *side, close, man cross in front-woman in back, hold* or *scissors thru* instead of *side, close, both cross thru the center, hold*.

A study of step by step cues versus figure cues will reveal many desirable cue terms. Also, it is almost impossible to define in step by step cues the desired principles of a basic figure. Let's use the term *whisk*. If the step cues were used about all that could be said would be *forward, side, hook behind*, which does not indicate all of the principal actions that would normally be included or used by the dancers when reacting to the word *whisk*. It would be impossible to say *step forward on left slightly relaxing right knee, step to side and slightly forward on right starting a slight rise, cross left behind*

*rising on the ball of foot (not a tight hook behind) (woman crossing right behind) turning approximately 1/8 turn right face to a tight semi-closed position. Both man and woman lower at the end of third step as next figure is started.* It may be seen from this that the step cues cannot reflect in any way the same function as the basic cue term would provide. Again, training of the dancers to react and be thoroughly acquainted with the basic figure requirement is a first must. Many other comparisons can be made; however, they all represent the same point of consideration.

The manner in which the cue term is used is also of extreme importance and must include the standard understanding that cue terms are normally a command for the man and if the movement for the man is different from that of the woman, the man's term should be cued first, followed by the woman's term. As an example: *hitch-scissors* and *scissors-hitch*. Also, to allow the dancer adequate time to react and understand the full meaning of the cue, certain considerations must be provided. The cue term *vine-twirl* normally is changed to *twirl-vine* in which instance the woman is given time to adjust and get ready for the twirl prior to the actual action and ahead of the term for the man. Another example would be the cue, *impetus turn to semi*, as used in some instances rather than

*open impetus to semi*. The *impetus turn to semi* does not give the dancer adequate time to react to the finished position that may be desired as the term *impetus turn* can end in either semi-closed or closed dance positions, and the approach and development of the figure by the dancer will be different in each case. Therefore, by using the terms *open impetus* or *closed impetus*, the dancer adjusts his thinking and body movements according to the finished position. The open and closed telemarks need to have the same advanced understanding in order that the dancer may react properly. Comments have been made that the term *open* does not apply, should not be used. However, about 99% of our round dance terms do not relate to the steps. Why do we call a two step a two step when actually the figure is three steps? Therefore, the figure name is only a symbol to represent the steps involved. Once dancers understand and are trained properly, they will react with ease as long as the term always means the same thing. But, when one teacher says it represents one thing and another something else (which is now the case in many instances), confusion results.

We must, next, look at the fundamental terms and descriptions that we receive from choreographers of various dances. Often, the cue line provided may use a basic figure term that does not match the instructions for performing the measure or measures as outlined by the choreographers in small print. When this occurs, the cuer is plagued with the problem of whether to cue the measure using the cue term provided or use the step by step cue outlined in the small print or use the term that does match the steps and

action outlined in the small print. When considering this cueing problem, it must be understood that the choreographer has fit the music or the feel of the dance to the steps outlined in the small print regardless of the cue term provided. For this reason, it is not logical to attempt to change the steps or body movements. In any case, it is only normal courtesy to advise the choreographer of the desired change. It is not reasonable to expect teachers nor dancers who spend time to study and familiarize themselves with terms to have the term used to represent some other group of steps or actions.

If such a pattern were to be followed, the teaching of basics would be ignored, and dancers would be taught to walk around in sequences without any real understanding of the principles involved in dancing. Round dancing has been built around the principle of doing figures put together in an orderly fashion. They form a sequence, or an "amalgamation," which means a proper flow from one basic figure to another without fudging or manipulating steps or body movements to get into position for the next figure.

Choreographers, when writing new dances, often disregard a study of the dance figures to determine proper amalgamations and, while working the steps of their dances, tend to fudge or anticipate their next move, which often cannot be expressed in writing so that a teacher can anticipate the actions envisioned by the choreographer.

Therefore, the study of basic figures, in order that clear definitions may be established, is a very important factor for the choreographer, so that he may provide better teacher use and acceptance of the dance.

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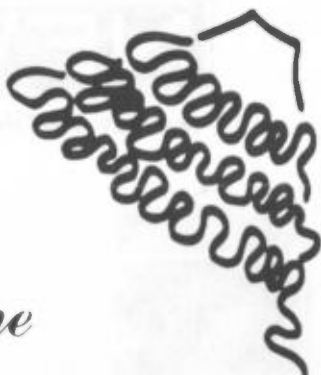
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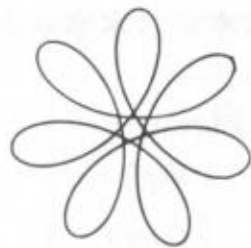
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# Tribute to Ruy Camp



by Margie Schoen  
Decatur, Georgia

The Ruy Camp Festival is an annual event held each year on the fourth Saturday in March at the Lakewood Fairgrounds in Atlanta, Georgia. This one-day event is sponsored by the Atlanta Area Callers Association and supported by callers, round dance leaders, and dancers from the fifteen-county metro-Atlanta area. In addition, callers, round dance leaders and dancers from outside the immediate area, as well as from adjoining states, come to Atlanta to participate in and support this festival named for Ruy Camp. Ruy was a very popular caller who had a great impact on square dancing from 1955 until his death from cancer in March, 1969.

Ruy often spoke of and planned to organize an annual festival involving all the area callers and dancers. Shortly after his death, the Atlanta Area Callers Association decided to sponsor such an event in his memory and named it the Ruy Camp Festival. It was further decided to make it a fund-raising event with all proceeds going to the Ruy's favorite charity, Our Lady of Perpetual Help Free Cancer Home in Atlanta.

Our Lady of Perpetual Help is operated by the Catholic Sisters of the Dominican Order who care for terminal cancer patients who may or may not be able to afford private hospital care. There is no charge for this care, regardless of the patient's financial status. The cancer home operates from donations alone, with no local, state or federal subsidies received. Although Ruy Camp never had to avail himself of its services, it is fitting that the proceeds from the festivals go to Our

Lady of Perpetual Help. During Ruy's career as a caller, he encouraged his clubs and dancers to make donations to the home regularly, especially at Christmas, rather than exchange small gifts among club members. This practice has continued at one of his clubs, Country Cousins, which is now 28 years old.

The first Ruy Camp Festival was in June, 1969, only three months after Ruy's death. Five hundred dollars was received and donated to the cancer home that year. Each year since then, the festival has continued to grow, both in number of participants and in the amount of money donated. The 1976 and 1977 festivals each attracted well over 1000 dancers, and the donations amounted to more than \$15,000 each year, which was turned over to the cancer home.

Admission is by donation, with the amount optional. In addition to cash donations at the door, monies are raised at the festival through sales in the square dancer-operated flea market and arts and crafts booth, as well as a dancer-operated concession stand. Everything sold in these booths is donated by festival participants or local businesses where the dancers are employed.

The Ruy Camp Festival is a beautiful tribute to the memory of Ruy and is eloquent testimony to the generosity and dedicated community spirit of all the Atlanta area square dancers, square dance callers, round dance leaders and their nearby friends who drive to Atlanta on the fourth Saturday in March each year to support this wonderful festival.



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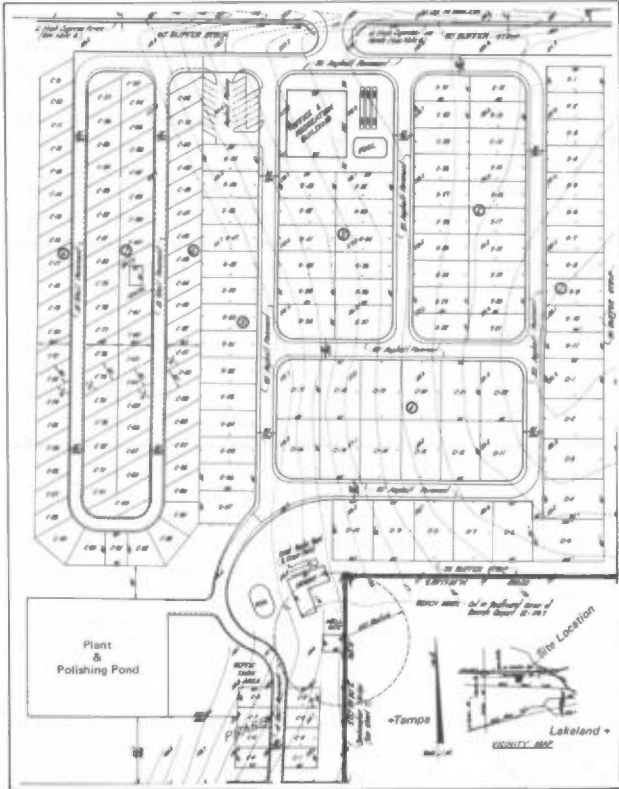
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their segment of the show and made several trips from Lakewood, New Jersey, to Staten Island for rehearsals. Costumes were color coordinated and three squares set forth on an adventure that has become one of their most cherished in their overflowing book of memories.

Since delegates and their families from nine countries were attending this Congress, the "folklore musical" had scheduled performing groups from Switzerland, Portugal, Malta, Italy, Brazil, as well as the United States. With so many foreign countries represented, the director suddenly had a brainstorm. Why not explain the origin of square dancing in different languages, then all would understand.

While this could throw some groups for a loss, not Staten Square Set. Thinking fast, Sila Dell'Angelo found herself on stage telling people in Italian, "Il nostro balletto 'folklorico' e una quadriglia presa da tanti pacsi....."

Hedda Alsworth repeated in German, "Unser tanz ist entnommen von volkstanzen verschiedener lander, deren immigranten in die Vereinigten Staaten Eingeewandert sind und brachten die basis fur unseren quadrat tanz...."

Phil Alsworth acted as interpreter for the English segment of the audience. Then Manny ring-a-dinged the dancers into a rousing "Yankee Doodle Dandy," slowed the tempo for "Summer Sounds" and "Ma, She's Making Eyes At Me" with a Venus and Mars movement and wound up with "Happy Days Are Here Again." The overwhelming applause left no doubt their performance was a show stopper.

The evening's program came to a close with all participating joining the square dancers on stage, plus a group of children singing, "It's A Small World," each in their native tongue — English, Maltese, German, Italian and Portuguese. All the dancers there experienced the thrill of pride in our country and in this wonderful activity, with which they were able to reach out to share, with so many, the warmth and joy of square dancing.

Bravissimo!!!  
Wunderbar!!!

Almost all dancers at one time or another have been involved in at least one demonstration of square dancing, whether as "entertainment" or as a "come on" to audience participation with hopes of securing members for a class.

Demonstrations (square dance style, that is) on Staten Island, New York, are probably no different from anywhere else, except when Staten Square Set was asked to participate in entertaining the Second International Congress Alumni, Sisters of St. Dorothy (a teaching order with thousands of alumni throughout the world). Representatives from six countries would entertain on Saturday evening of this week-long seminar at the Statler Hilton in Manhattan. Dancers from the Staten Square Set would be representing the United States with a square dancing demonstration in a "folklore musical." Would some of their members be willing to come? Most assuredly yes and with great pleasure, was the answer.

Regular club caller, Manny Amor, agreed to call and set up a program for



by **Howie Shirley**  
Vienna, Virginia

by **Willard Orlich**  
Bradenton, Florida

**An Open Letter To Those Who Share the Responsibility for the Direction of Square Dancing:**

In the past I have written regarding square dancing, its past and present, and at times have "needled" the activity because of the complex and confused direction square dancing is experiencing. Thinking back over those articles I realize I offered little in the way of suggestions to help the situation although in each article was the theme that we were getting "too much to manage."

A. I feel that if we continue at our current pace of adding to our square dance terms, and if we continue to emphasize levels and various degrees of proficiency within the square dance activity, square dancing as we knew it twelve, ten or even five years ago will cease to exist within the next few years. The picture has already begun to change as evidenced by smaller crowds at most dances and fewer beginners coming into the activity.

B. Another sign of the change in square dancing is the determined look on the faces of square dancers dancing and the obvious effort on the part of the participants in attempting to dance all of the various movements. The gaiety and sparkle, the sense of relaxation and the all-important emotion of "feeling good by having fun" are less in

*Will Orlich received Howie Shirley's "Open Letter" and immediately penned his answer to each point. For clarification, we have lettered the points in Howie's letter so readers could easily relate them to their answers.*

A. This same fear that square dancing will cease to exist is voiced every few years. A letter written to your editor in 1958 reads almost word for word about the same conditions existing then, and again, in 1962, 1969, 1973. Fewer crowds? Yes, each area goes down, and up again, many times, depending upon the area's aggressive leadership, both caller and dancer.

B. "Determined look" could mean "concentration." Witness any round dance group (large or small) anytime, anywhere. And who among you is willing to tell the round dancers that they are not having fun? "Relaxation" comes with confidence in experience. Who is more "up-tight" than a beginner? And how come *all* callers don't laugh, have fun themselves (dancing or calling), and seem as relaxed at any level as do Marshall Flippo, Lee Kopman, Cal Golden, Ron Schneider, Jon Jones, Dave Taylor, Al Brundage, Bob Fisk, Jack Lasry, and on and on....

## by Howie Shirley

evidence at today's dances than they were just a few years back.

C. What can we do to halt this devastating direction of the square dance movement, to turn the picture around and to again be able to look out a full floor of "happy" dancers, satisfied, contented and fulfilled through their efforts of sharing their fun with friends and neighbors in this wonderful recreation of ours? Does anyone have the answer? If so, please share your views with those to whom this letter is addressed.

D. My suggestions are as follows. Discontinue the use of levels, they accomplish but one thing — reduced attendance. Discontinue the quarterly experimental movements. Discontinue the identification of mainstream basics, extended, experimentals, Plus 1 and Plus 2. Return to the identification of square dancers as beginners or square dancers, with the firm knowledge that "birds of a feather flock together." Dancers of various degrees of proficiency in memorizing routines will identify one another and although "flock" may not be the right word because it connotes "many in number," these dancers of a feather will "flock together."

E. Rework the mainstream square dance list and revise by removing obsolete and/or awkward movements or add to the list if necessary in order to establish a list of movements which will provide for interesting and different dance routines, coupled with smooth and comfortable execution of same. The list should be so constructed as to require *no* more than twenty-five to thirty weeks to teach. This list should remain constant for at least four years with the full understanding that any new addition thereto will result in the removal of a like number of movements.

F. An expression I have heard and one which I firmly believe is that "square dancers vote with their feet." If this is true, then the callers who work the hardest to provide a stimulating and good-time dance for the dancers — and succeed — will be voted in, the others will simply be voted out!

## by Will Orlich

C. This "devastating direction" that the square dance movement took in the past (as listed above) proved to be upsetting indeed! Our national square dance conventions keep breaking attendance records, area callers and dancers groups (associations, clubs and classes) number more today than in 1954. Count them yourself in your area. Never mind what goes on in between the years — up, down, sideways — just total the twenty-five year results. Happy? Why would the average life of a square dancer increase from two to three years to seven to eight years if square dancing made them unhappy?

D. Your suggestion of elimination of levels is indeed revealing. Your suggestions of what to do put us right back where we were in 1940, an unrecognized recreation of "sod-clogging" just off the wagon train. The "memorized routines" were indeed prevalent then. We didn't even need a caller to dance to, just a cue with music like "Red River Valley." For those who like this type of square dancing today, we have Sing-Alongs. A *quadruple ox-bow loop* had to be memorized and practiced, so did the *Harlem Rosette*.

E. The Mainstream list as Callerlab presents it today is the overall revision from many, many heads of experience and years of trial and error! Nobody ever said that all would agree with it 100%. A list of movement as you advocate which will provide for interesting and different dance routines can be eked out of any grouping — not just the ones that you are familiar with. Require no more than twenty-five to thirty weeks to teach? Callerlab shows you one that takes ten weeks! Also one that takes 20, 30 and 41 weeks. Which one do you want to use? They too have a "constant" (with addition-depletion clauses) life invoked within their structure.

F. And one last reply. If square dancers vote with their feet, why can't the recreation hope to have callers vote with their "heads" in cooperation with others. We can't all have our way; Compromise is the attitude to allow progress as well as fun. Try it!

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## PARTY LINE

A Skit for a General After-Party  
and a Game for a Private After-Party

GOOD FUN FOR ALL!



The Smiling Squares of Pincourt, Quebec, presented a skit called "The Class's Revenge" on the occasion of their graduation in 1977. The same skit, with proper adaptations, may be used for after-party entertainment. Caller Randy and Irene West say they have had so many requests for copies that they give permission for it to be printed in *American Squaredance*. Class members Clive and Kathleen Arthorne, Allan and Linda Hayden, Norman and Rose Hopgood, Edward Komulamen, Irvin and Vera Little, Pauline and George Morgan conspired in its writing.

**Setting:** A court room with robed judge and prosecutor. No defense attorney is permitted. The jury sits to one side and is made up of members of the class, except those who are taking the parts of the judge, prosecutor and a uniformed bailiff, who escorts the caller couple into the court room and seats them facing the jury but at an angle so that they are also in easy line of sight with the judge and prosecutor.

The skit opens with ad-lib admonition to the jury for careful attention to the proceedings and then the prosecutor reads the following charges:

Randall Harry West, you stand in court today charged with the following various misdemeanors perpetrated during the period September 14, 1976, to April 20, 1977:

1. That you did knowingly coerce innocent victims into improper and salacious practices such as "yellow rocking," "couples separating," "partners trading," and, I blush to add, "peeling off" and "running bear;"
2. That you did weekly inject the aforementioned victims with hypnotic rhythms spreading a contagious desire to rip and snort resulting in an incurable addiction to mainstreaming;
3. That you did have in your possession certain records and equipment for the sole purpose of bending the line of moral standards;
4. That you did while driving your car attempt to swat the flea causing the clutch to slip which resulted in the vehicle going forward and back, knocking down poor old Daisy, who was chaining her way back to the bar;
5. That you did on the arrival of the police attempt to trade by with skillful patter, offering and tip and then wheeling and dealing a quarter more.

Irene West, alias Mme. Lafarge, you

# SLOBBER HOCKEY

The game of Slobber Hockey, developed by the Papio Prancers of Papillion, Nebraska, and introduced at the 1977 state convention after-parties, has gained popularity rapidly. In response to several requests, very simple rules for play have been developed. Because of wide variations in playing conditions, modification of rules to fit situations may be appropriate.

1. A ping pong ball is desirable; however, a crushed styrofoam cup is a suitable substitute.
2. The ideal playing field is a ping pong table with the net removed, but they are hard to find in motel rooms in the early morning hours, so a bed may be used instead. If the spread is too rough for ball rolling, remove all covers down to the mattress. A line, imaginary or real, drawn along the longitudinal axis (down the middle) of the area, defines the two teams' fields of responsibility.
3. Two teams play the game. Team members will be positioned around the edge of the playing surface on knees, or in whatever position will get the faces

close to the playing field edge. A team should have enough members to be shoulder-to-shoulder around the field, and have equal, or at least comparable, distribution of male and female players.

4. The objective of the game is to blow the ball off the edge of the playing area guarded by the other team.
5. The ball cannot be stopped by anything other than air (breath). If the ball strikes the face or any other part of the player's body or clothing, a point is scored for the opposing team.
6. Scoring: 1 point per roll off or body strike. Five points for one team is a game.
7. Because of the nature of the game, consumption of garlic, onions, limburger cheese and other objectionable breath odorizers before a game is considered unfair.
8. An impartial referee (if you can find one) starts the play by dropping the ball onto the playing field. He is also responsible for score keeping.

*Dick Brown*  
"Nebraska Newsletter"

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## Continued from Previous Page

are charged with aiding and abetting with all the foregoing and in addition you are charged with the following:

1. That you did when not participating in the aforementioned practices, sit with your needles and cast and weave spells seeking, it is alleged, to cause infant children to circulate in frantic gyrations;
2. That you did impersonate a member of the opposite sex causing untold confusion which set the unwary whirling, twirling and backtracking all along the line.

Randall and Irene West, for the heinous crime of releasing into the mainstream of those skilled in the terpsichorean arts such an unlikely group of left-footers who will undoubtedly create havoc in an otherwise orderly flow of the Smiling Squares, this court sentences you to serve one year of hard labour teaching yet another group

of uncoordinated greenhorns;

Further, as a constant reminder of your dastardly crimes, you will take with you this perpetual reminder of your day in court;\*

And still further, should you be brought before this court on similar charges in the future I shall have no alternative but to sentence you both to swing thru two by two and may God have mercy on your souls.\*\*

Found guilty by a jury of your peers this twentieth day of April in the year of our Lord one thousand nine hundred and seventy seven and witnessed as hereunder: (Signed by class members).

\* A gift is presented to the caller couple.

\*\* An essential prop kept out of sight behind the bench, is a double gallows tree with two nooses and the inscription in large letter, "Swing thru two by two," across the top.



# ASDA INTERNATIONAL REPORT

ASDA/Int. is a public Foundation entering the field of education with a scientific approach to the presentation and perpetuation of all forms of the dance— your cultural heritage. It is not designed to function like our vast network of over 500 separate organizations. Rather, it was formed as a connecting link for all to use and to provide service centers within each state, province of Canada and overseas country.

The incorporating president of ASDA/Int. began personally financing full-time hours, travel and office expenses necessary to research the needs for developing a legally not-for-profit foundation to bring together this brotherhood of international friendship through music and dance in the spring of 1975. Later, two square dancers agreed to act as principal agents to draw up and sign the protecting Articles of Incorporation and by-laws in November 1975. Recognition as an educational public foundation, exempting ASDA/Int. from Federal Income Taxes, came early in June 1976. This was followed by three small grants totaling \$6 thousand, from local non-dancer sources, used in printing thousands of

color brochures, ten sets of audio-taped color slide presentations, and a two-page-ad in the Anaheim National Convention Books.

Because of the interest generated among dancers by the brochures and presentations, representatives of several state organizations have inquired into the possibilities of establishing local area ASDA/Int. "service offices". The requirements now appear fairly simple; the benefits are available.

Any organization may set up *its own* ASDA/Int. service office if five of its officers join ASDA/Int. as individual members. This demonstrates their willingness to work for and through ASDA's goals and purposes, which are the same goals and purposes as most associations, federations, callers and round dance teachers associations have.

ASDA's purpose is "to promote the American square dance; to educate and encourage others to join in preservation of the art; and to bring the beauty, joy and excitement generated by music and dance to the world-wide public."

To register a club there is a \$10 annual fee; organization's representing groups of clubs, a \$100 fee. These fees enable the ASDA/Int. attorney to set up tax exemption and non-profit postal services for the organization in its home state.

Under this non-profit status, association mailings, flyers, directories, information bulletins, newsletters (excluding magazines with advertising) can be sent at "non-profit organization" rates (2.1 cent per 2 ounce letter).

Continued on Page 99

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### VAN-TASTIC ENCOUNTERS

Members of a club named the Shavano Shufflers of Salida, Colorado, have already logged 9760 miles in the state in a one-year period, by means of the van shown here.

The van will hold a dozen dancers and was purchased by club members Paul and Edith Brinkerhoff to afford good fellowship and fun for the hundred-member club. It is about a sixty mile

trip to the nearest club from which a club banner may be "stolen," but during the year the members have exchanged sixty banners.

A story on the dancers and their VAN-tastic travels was recently carried in the *Mountain Mail*, a local paper. "It's much more fun to go traveling and dancing as a group," say Lyle and Vera Bratton, club presidents.

## Square Dance Digest Service

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SQUARE DANCE DIGEST SERVICE, a monthly note service for callers, is a valuable supplement to every caller's programming needs.

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# Coming Up Roses



Once more the square dance world has been represented in the Tournament of Roses Parade with a beautiful float and colorfully costumed dancers. Square dancing was also to be seen during the New Year's Weekend in the Orange Bowl Parade and at half-time of the Sun Bowl game.

The dancers who were dancing on the float were selected by drawing names from a box at the Float Dance held in November at Eagle Rock Recreation Center. The are George and Shirley Myers, Kansas City, mo., Ray and Laverna Conard, Lewiston, Mt., Paul and Coralee Pursley, Omaha, Neb., Jeffrey Krause, Diamond Bar, Cal., Lisa Smith, Covina, Cal., James and Helen Hayes, Los Angeles, Cal.

The age spread is from sixteen to sixty and was made possible by the Tournament Committee granting per-

mission to have ten people on the float. The rules set a limit of seven. Last year there were four couples, or eight people; however, the dancers were exhausted at the end of the parade. This year, with an extra couple, the dancers can take turns resting and waving to the spectators.

Clothes for the dancers will be furnished by Swing A Round and Do Si Do Shops. Norsells of North Hollywood will furnish belt buckles for the men and jewelry for the girls. Coast Shoes will be worn by the men; the women will be dancing in slippers by Promenader.

The enthusiasm for the float continues to grow. The committee has a goal of a \$500,000 trust fund, so that the interest from it would pay all the expenses of entering a float each year. Contributions should be sent to Square Dancers of America, PO Box 2, Altadena CA 91001.



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- 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
- TNT 115 PRISSY  
Cued by Charlie Lovelace
- TNT 116 SUNNY SIDE  
Called by Gordon Fineout
- TNT 117 MOON EYES  
R/D by Dort Fuhrman
- TNT 118 ROLL OUT THE BARREL  
by Sam Mitchell (Repro of Elite 102)



Joe Prystupa



Singing Sam Mitchell



Larry Prior

# A GRAND SQUARE

DANCER  
OR  
TWO



Bob and Jo Willard, a square dance couple from Hillside, Illinois, attended the regular October meeting of the Chicago Area Callers Association as special guests of the organization.

Marvin Labahn, president of the association, presented the couple with a plaque of appreciation for their voluntary contribution to the advancement of square dancing in the metropolitan area of Chicago.

Labahn said, "The association members take this means of thanking Bob and Jo Willard for their devoted service in handling thousands of telephone inquiries since 1971, when they first manned the Square Dance Information telephone number that was listed in the yellow pages of the Chicago telephone directory."

Earlier this year, the Willards notified the association that they desired to be relieved of this duty due to personal reasons. Harry and Neva Bradfish are presently handling the information number for the Chicago Area Callers Association. Harry is a charter member of the CACA.

*Chuck Riley  
Chicago, Illinois*

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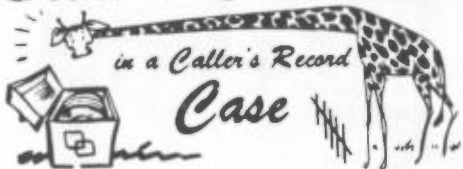
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# Steal a Little Peek



Phil Kozlowski began calling in 1964, teaching a group of teens in Aurora, Indiana. Back then, it was just another hobby; now he calls for five clubs regularly in Indiana, Ohio and Kentucky, and has two advanced level workshops in the Cincinnati area. Phil is a members of Callerlab, the Indiana and Greater Cincinnati Callers Associations, and is a full-time professional caller. Phil says he married into the square dance activity, since his wife Nancy has been square dancing since she was twelve. The Koslowskis have two sons, Phil (15) and Aaron (5) who is following in his dad's footsteps and helps him out occasionally on a singing call. Arrangements are now almost complete for Phil's first record release.

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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— February 1953

From "The Care and Feeding of Exhibition Sets" by Roy and Zibby McCutchan comes advice on styling and developing squares (for exhibition or for basic good square dancing) that keep the "dancing" in square dancing. That advice covers:

**Footwork**— all use the same basic step, keep in step to the phrase of the music, and *dance*, don't march or hop;

**Hands**— decide on hand grip and all use the same one, be sure what you do with the free hand is natural and graceful— no extra waving up and down of hands, shoulder or head for best dancing technique;

**Figures**— in exhibition, keep everyone moving as much as possible but don't invent things for the odd couples to do just to keep them busy, create interest and avoid repetition by carefully considering the overall effect of each dance, and make sure the dancing "flows";

**Skirt-work**— the lady's free hand usually will hold her skirt and in stars, chains and like figures the skirt may be spread out; but avoid excessive swishing and waving which would detract from the effect of the dance figure;

**Balance of Forces**— (a major point seldom emphasized, so I quote), "when each person pulls against the person whom he is swinging or turning with just the right amount of pull so that both can make their turn with the least amount of effort, then there is the correct balance of force. There can be too little as well as too much. Everyone has had the experience of being jerked off his feet by one person, then getting a dead fish grip from the next. These are the two extremes and what is wanted is

a happy medium. A good trick to get this idea over to a group is to have them pair up and do a 'stiff-starch.' Join both hands, lean away and rotate taking small steps. Each person is dependent on the other for balance. In a circle, practice shifting weight at just the right time as you progress through a do paso or grand chain."

A quote by the Roving Editor (De Harris) from "the dancer's viewpoint": "A caller who does not dance his whole floor, or at least 90% of it, smoothly most of the time is not a good caller."

Ever wonder how good exercise square dancing really is? Phil Braudon of Toledo, Ohio, carried a pedometer one night at a YMCA dance and found that he had covered five miles during the evening.

Earl Brooks reports that two New Year's Eve square dance parties in the Philadelphia area had good callers, capacity crowds, excellent food and no headaches the following day.

## 10 YEARS AGO— February 1968

Plans are underway for the sixth annual "Square Fete"— a weekend program for experienced dancers in the Metuchen, N.J. area. Edna & Lew Sullivan organized the first fete in 1962 among their large circle of square dance friends to round out their routine calendar of square dancing. In 1967, when 15½ squares attended the Fete held at the Chalfonte-Haddon Hall in Atlantic City, eighteen couples present had attended all five years. After a shaky beginning when the dancers at the first weekend were faced with a breakdown of the hotel's hot water boiler and no showers were available for 32 couples getting ready for the dance,

**Continued on Page 99**

Stoneway 1110— DOWN WHERE THE WILD FLOWERS GROW  
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PRESENTS

## BLUE STAR RELEASES:

- 2053— I DON'T WANTA BE ALONE TONIGHT, Andy Petrere\*
- 2052— WALK ME TO THE DOOR, Caller: Roger Chapman\*
- 2051— DON'T WORRY BOUT THE MULE, Dave Taylor\*
- 2050— THERE'S NOT A STAR LEFT IN TEXAS, Marshall Filippo\*
- 2049— BLOODY MARY MORNING, Caller; Roger Chapman\*

## DANCE RANCH RELEASES:

- 645— LINGER RUMBA, R/D Cued by Herb Egender\*
- 644— WE GOT FUN, R/D Cued by Herb Egender\*
- 643— TOO MANY RIVERS, Caller: Ron Schneider\*
- 642— LISTEN TO A COUNTRY SONG, Caller: Ron Schneider\*

## BOGAN RELEASES:

- 1302— SOMEBODY LOVES YOU, Caller; James Jeeter\*
- 1301— HOW I LOVE THEM OLD SONGS, 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\*

## ROCKING A RELEASES:

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

## BEE SHARP:

- 107— DO WHAT YOU DO DO WELL, Caller; Dave Taylor\*
- 211— TEACUP CHAIN, Instructions & Calls, Dave Taylor

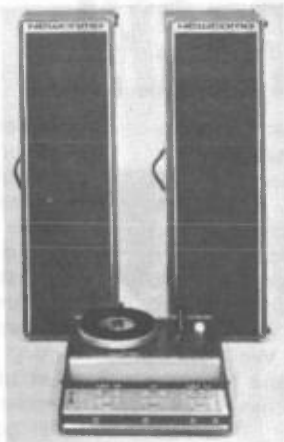
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- 1025— Filippo Calls the 75 Plus Basics
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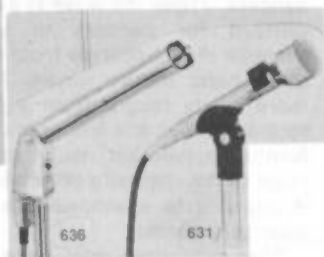


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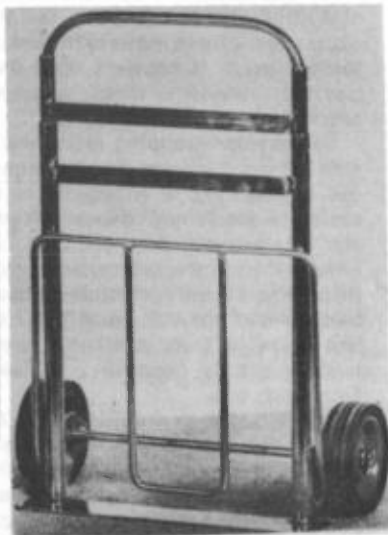
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# STRAIGHT TALK

The trends of Callerlab action regarding some of the basics disappoint me. If we really stop to consider the requisite qualities of (A.) Choreographic value to other basics, (B.) Versatility, (C.) Ease in teaching, (D.) Body flow, (E.) Dancer enjoyment and (F.) Tradition, then our proposed actions would quite probably be different than they are now. We need to etch firmly in our minds the fact that change, for the sake of change, is a collision course to travel.

Why should we add *coordinate* to the list of Mainstream Basics when it is really nothing more than a combination of existing basics? If we are to add anything to the list of basics simply because it is called quite frequently, then perhaps we should make *Yellowrock* a basic and drop *peel off*. The one is most certainly called more than the other.

Why should we confuse new dancers and some older ones with a dual name for the *zoom* and *substitute* principle? We have set the precedent by using *zoom* and since it meets the requisites of A, B, C, D, and E above, we should allow *substitute* to move to the list of the seldom used. It answers only the (F) tradition requisite when opposed to *zoom*.

To consider dropping *inside out/outside in* from the list and knowledge of its use in teaching is wrong. It is much easier to teach new dancers from the *star promenade* position than *wheel around* if from the *promenade* position. Its principle is very effective in its use to teach *wheel around*. To throw it out is like throwing away a six-inch crescent wrench simply because you have an eight-inch one.

The thought of dropping *pass to the center* and retaining *dive thru* simply because of frequency of use appalls me. *Dive thru* cannot be used from parallel ocean waves and it is not adaptable from a half-sashayed position since its *california twirl* portion by dancers is a

sex-oriented move. Speaking in the sense of body flow, if all callers were to be required to dance a series of *dive thru*s and then follow with a series of *pass to the center*, I feel certain they would drastically change the frequency of use statistics of the two figures. *Dive thru* cannot begin to compare with *pass to the center* when considering A, B, C, D, and E above.

Let us move to the two movements selected for the first quarter of 1978. Refer back to *pass to center* and then consider the ease of explanation for *ping pong circulate*. When you really analyze it, *ping pong circulate* can easily be directionally called and taught: *centers step thru, pass to center, center step to a wave*. Body flow is easily understood and executed by dancers. *Trade the wave* is a little more difficult for dancers to understand because of the change from one to the other hand in the waves. It is much more easily taught from a tidal wave formation than it is from parallel waves. Neither movement really answers enough of the requisite principles to make it capable of extended use past the quarterly period.

The committee may have missed a good bet by not giving firm consideration to the principle of *spread*. This has value to many more moves than *follow your neighbor* since it can follow *centers right and left thru, flutter wheel/reverse the flutter, two ladies chain* and *zoom* from a *double pass thru* position. There are many, many more possibilities following other basics from other starting positions. Connecting it to the movement of the last two quarters merely served to cloud its potential.

Here you have one man's opinion. If you agree or disagree with it and take no further action, your opinion is of no consequence. If you do want your opinion to count then write this magazine, or write to Callerlab, or make

Continued on Page 95

# FEEDBACK

Just finished rereading your "Coeditorial" in the November 1977 issue of *ASD* for the third time! You expressed our feelings and thought on this aspect of the square dance activity well.

It's so true that "the ability to learn the basics doesn't just happen," but has to be learned over a period of time. We must spend time to build that solid foundation of square dance basics before we can explore the next plateau of square dance movements.

If only many of today's leaders in the activity, both callers and dancers, would keep that concept uppermost in their teaching philosophy, rather than believing "the firstest with the newest" is what attracts and keeps dancers dancing.

So many times we have reflected on how fortunate we were to be introduced to the square dance activity under the tutelage of Lyle Leatherman and Bruce Busch, both of whom took the time to build and develop "dancers who really know their basics."

Thanks again for the "Coeditorial" and we hope it will find its way into print again in the future.

*Ron & M.J. Wiseman  
Neenah, Wisconsin*

I found it quite interesting reading about the occupations of the various callers in the December issue. It caused me to stop and take note of my own occupation(s).

I have been self-employed for the past 27 years and because of my early years of unrest I became skilled in many areas.

I am a licensed master plumber and operate a total plumbing, heating and contract service business in which my son and I are the principle workers.

We own and operate the Woodstock Ave. Market. Approximately three hours of each of the six days a week it is open, I work behind the cash register.

We operate a candy store in which we make much of the candy ourselves.

We operate the only other post office in Rutland, which does a volume in postage equal to most main offices in small towns.

We are builders of homes and manage to build one custom house per year. Here we do the complete job with no outside contractors.

We own and operate a back hoe and loader plus grader for excavating and landscaping.

In addition to this, I am club caller for two clubs and instruct their classes every Monday and Tuesday. I have called for 14 years and belong to two callers associations. I run each year the Dick Leger Callers School at Rutland; this summer will be our sixth year.

This really sounds like a lot; however, it is only possible because of our family. We have always been a family that shares the work load. My wife, Phyllis, sons, Tom and Ken and their wives, my daughters, Linda, Terri and Barbara, all have been a part of sharing the load.

Because we enjoy what we do it is not work. I believe there are many other callers who are involved in my occupations but are too busy or too modest to write it down. I will leave after I mail this to return to a house we are just finishing rebuilding for a customer to move into. Needless to say, we always have a place to go and work.

*Erwin West  
Rutland, Vermont*

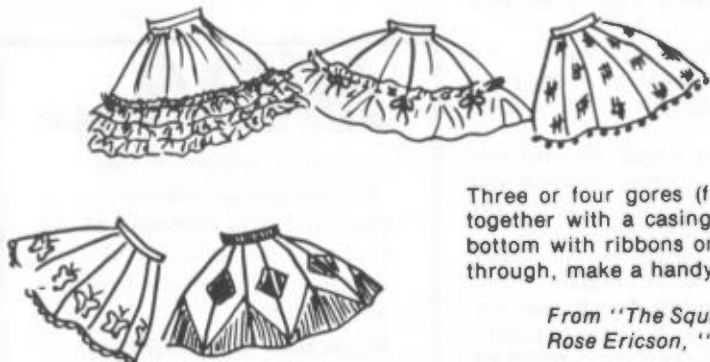
## MDA...

Dedicated to the idea that "No disease is incurable . . . there are only diseases whose cures are yet to be found." Support the research programs of the **Muscular Dystrophy Association**

## HEM- LINE



Let your imagination soar. With this the easiest and most flattering of skirt styles, you can be a dress designer. No need to purchase a pattern; make several gores in assorted widths and lengths for future reference. Make them of newspaper and note the different sizes in colors (red for one, blue for another). Slip them into a plastic bag and file with your patterns. When you're ready to design a new dress, your patterns are already to go. Try it and see how easy it is!



Look at the versatile GORE...

Take a good look. Basically the dresses in these sketches are all made from the same simple design — the gore. Some use eight or twelve or even sixteen gores, narrow at the tops (4" or 5" or 6"), tapered to a generous hemline width of 12" or 15" or what suits your fabric or your particular choice.

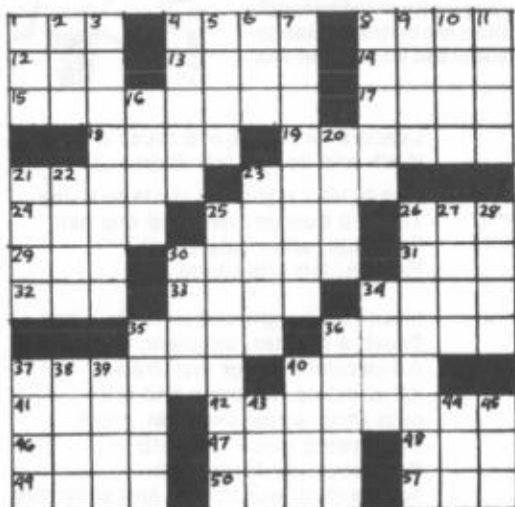
Short gores with the addition of a flounce or ruffle, long gores left plain or with a bit of trim (a few rows of braid or rickrack) or some appliques, or a couple of rows or narrow ruffles set on top. Try a double gore full-length set in center front with short gores and flounces or ruffles for the rest. Add a bodice or a waist band or a bib top or pinafore or jumper top....Presto! So many outfits from one basic idea.



Three or four gores (full-length) sewn together with a casing at the top and bottom with ribbons or cords threaded through, make a handy petticoat bag.

*From "The Square Pincushion"  
Rose Ericson, "Grand Square,"  
New Jersey*

# Puzzle Page



## Down

1. Left --- turn
2. "How Sweet -- -s"
3. Traditional s/d Call
4. Valentine symbol
5. Associated Teens of the Klondike and Alaska (abbr.)
6. "Sweet ----"
7. ---- --- trade (2)
8. Walk four -- --- (2)
9. "---- You"
10. "Put A ---- On Her Finger"
11. Olden (Var.)
16. Chicken of the sea
20. ---- turn in
21. "---- Irish Eyes Are Smiling"
22. Anglo-American-Roundance Assoc. (abbr.)
23. Money (slang)
26. Lincoln & others
27. A square used in math: sq. ----
28. Not wild
34. Key of A ----
35. ---- back
36. Patriot ---- Allen
37. "Home of the ---- and the brave"
38. ---- two partner trade
39. Inner (var. prefix)
40. Exchange premium (var.)
43. Anger
44. Half tag, trade & ---l
45. Caller Jack of Toledo

## Across

1. Dancing is like walking on ---
4. Patter
8. About (2 wds)
12. Map abbreviation
13. Toilette case
14. Man's name
15. In error
17. "This ---- Is My ----"
18. Personal atmosphere
19. Washington
21. Didn't exist
23. ---- the line
24. Laugh (2 words)
25. Dancer at end of lessons
26. Caller Springer
29. Amendment now being ratified (abbr.)
30. Mortgages
31. Feather neckpieces
32. Negative vote
33. Toward the month
34. "Take the ribbon ---- your hair"
35. Traded for cash
36. Make happy
37. R/D Leaders from Toledo
40. Greenland settlement
41. Site of Silver State Fest.
42. ---- --- turn (2 wds.)
46. --- -f house and home
47. Compound used in synthesis of resins
48. Extinct NZ bird
49. What the Burdicks do
50. Illuminant gas
51. Foxy



Wilma Dowling of Norwalk, Ohio found 101 words. Here is the list sent by Mrs. Philp, when she submitted the puzzle:

## Answers to LAST MONTH'S PUZZLE

### 40 Words Found In "SQUAREDANCE"

aces	deer	rescue
canes	dense	runs
cans	dunce	sand
cards	dunes	sander
cares	ends	sauce
cause	erased	scan
cues	heeds	scare
curds	nurse	scene
cures	queen	seen
dances	queer	send
dares	paces	squad
dean	reads	squander
dear	reeds	square
		sundae

# 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, ocean wave  
Cast off three-quarters, scoot back  
Hinge a quarter, boys trade  
All hinge a quarter, boys run, pass thru  
Wheel and deal, centers touch a quarter  
Left allemande.....

Heads lead right and circle to a line  
Curlique, touch a quarter  
Six pass thru, all turn back  
Left allemande.....

Heads touch a quarter, scoot back  
Girls run, touch a quarter  
Scoot back, centers trade  
All hinge a quarter, square thru  $\frac{3}{4}$   
Trade by, left allemande.....

Heads lead right and circle to a line  
Touch a half, center girls trade  
All pass thru, tag the line  
Leaders turn back and touch a quarter  
Centers trade, swing thru, boys run  
All pass thru, wheel and deal  
Zoom, centers touch a quarter  
Left allemande.....

Heads square thru four, swing thru  
Boys run, boys circulate once and a half  
Girls cast off three-quarters  
Heads bend the line, center girls hinge  
And recycle, pass thru  
Left allemande.....

Sides flutter wheel, heads square thru 4  
Ocean wave, boys circulate  $1\frac{1}{2}$   
Girls cast off three-quarters  
Center girls hinge, wheel and deal  
Others trade and roll, star thru  
Bend the line, centers touch a quarter  
Left allemande.....

Heads square thru four, touch a quarter  
Follow your neighbor and spread  
Recycle, veer left, girls crossfold  
All quarter in, pass thru, tag the line

Leaders turn back and touch a quarter  
Walk and dodge, left allemande.....

Heads lead right and circle to a line  
Touch a quarter, circulate one half  
Six trade, all circulate half  
Face in, left allemande.....

Heads lead right and circle to a line  
Touch a quarter, circulate, ends trade  
All circulate center four trade  
All circulate, all trade and roll  
pass thru, wheel and deal, zoom  
Girls swing thru, turn thru  
Boys courtesy turn them,  
Square thru four, clover and slide thru  
Double pass thru, first left  
And next right, crosstrail thru  
Left allemande.....

Heads star thru, four boys run  
All circulate, all trade, all circulate  
Center four trade, all circulate  
Face in, left allemande.....

Heads square thru four, four boys run  
All circulate, all trade, all circulate  
Boys run, trade by, square thru  $\frac{3}{4}$   
Trade by, left allemande.....

Heads square thru four, four boys run  
All circulate, ends trade, all circulate  
Girls trade, all circulate, boys run  
First left and next right, crosstrail thru  
Left allemande.....

Heads lead right and circle to a line  
Touch a quarter, circulate  
Cast off three-quarters, pass thru  
Wheel and deal, double pass thru  
Track two, swing thru, recycle  
Half square thru, wheel and deal  
Centers pass thru, left allemande.....

Head ladies chain, heads lead right  
Circle to a line, touch a quarter  
Circulate, cast off three-quarters  
Pass thru, wheel and deal



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Double pass thru, track two  
Right and left grand.....  
Or, Turn thru, left allemande.....  
Four ladies chain, heads spin the top  
Turn thru, circle to a line  
Touch a quarter, circulate, boys run  
Pass thru, trade by, left allemande.....  
Four ladies chain three-quarters  
Heads touch a quarter, walk and dodge  
Circle to a line, touch a quarter  
Circulate two, boys run, trade by  
Pass thru, trade by, left allemande.....  
Heads square thru four, touch a quarter  
Centers trade, swing thru  
Walk and dodge, wheel and deal  
Pass thru, left allemande.....  
Heads pass the ocean, extend  
And all circulate, swing thru  
Boys run, ferris wheel, zoom  
Pass thru, left allemande.....  
Heads star thru, four boys run  
Extend, center girls trade, all extend

Four boys track two, girls trade  
Couples circulate, bend the line  
Square thru four, trade by, pass thru  
Left allemande.....  
Heads star thru, four boys run  
Extend twice, four boys track two  
Girls trade, all half tag, trade and roll  
Left allemande.....  
Heads right and left thru, star thru  
Four boys run, extend twice  
Four boys track two, girls trade  
All wheel and deal, pass thru, trade by  
Left allemande.....  
Heads square thru four, four boys run  
Circulate, face in, pass thru  
Tag the line in, crosstrail thru  
Left allemande.....  
Heads square thru four, square thru ¾  
Boys run, coordinate, bend the line  
Crosstrail thru, left allemande.....  
Heads half square thru, square thru ¾  
Boys run, coordinate, bend the line  
Left allemande.....

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## Dancing Tips

by Harold & Lill Bausch

We can all agree on one thing: the heart of square dancing is the local club. The differences in the local clubs can be quite varied — Basic, Mainstream, Mainstream-Plus, Challenge, Workshop— and on and on. Some are actually a combination of several of these. Still in most cases there is one similarity. Most clubs are small or medium-sized in membership. What do we mean by that? Let us say the average club has a membership of three to fifteen squares.

Here is where the similarity comes in. Most members of these average clubs know one another by first names. Usually they can greet each other by name. This is not only desirable but it is one of the things that ties the club together. (As a side note, we might add that dancers should still wear name tags to all dances.)

What we are leading up to is the fact that it is the friendships that develop in the club that actually ties the club together and holds it together when problems develop. The feeling of belonging is of utmost importance. The feeling of being wanted, and even needed, is so important that without this, members will drift away and be lost.

Here is where good officers can do so much — they should strive to get members involved in club operations. There are so many ways to do this: a welcoming couple at the door at the start of the dance, a coffee committee, a couple or two to bid everyone goodnight and thank them for coming at the end of the dance, committees to put on special events. Most members want to be a part of the action, even if they won't admit it.

Of course there is the possibility of overdoing a good thing, but here is where good judgment comes in. We don't dare overdo anything, you know!

One of the biggest problems could be to find the level of dance the membership really wants. On this problem the club caller and the club officers must be able to communicate with each other. As a caller, I personally feel it is mainly my concern, but I certainly want the opinion and feedback from club officers. If dancers want more challenge, then I want to know it. If they want to relax more, I want to know that, too. Most of the time I believe I can sense what they want, but at times I could be wrong, and I want club officers to tell me their feelings in the matter. In fact, periodically, I ask how they feel about the level we are dancing, and if we are in need of some changes.

Many callers (probably most callers) feel they know more about this matter than the officers do, and I guess they really do, or they should. But talking things over should do more good than harm. When a caller gets to the point where he thinks the dancers are going to have to dance whatever he chooses, he had best look out, or they may soon be dancing to a different caller!

A big problem is that the level of dance is determined by the frequency of dancing by the members. Here we run into great differences! Some members may go visiting to many other clubs, dancing several times a week, while other members may only dance at their own club. We feel it is a mistake to dance only in one club, but then, we are not walking in their shoes and don't have their obligations, so we shouldn't judge them. However, each dancer should know that it isn't his brains that make him a good or poor dancer as much as the practice he gets. It takes an experienced and patient caller to blend all levels together and make them all have a good time. But then, callers, that's what we are getting paid for and is what we best expect 90% of the time we go out to call a dance.

Look at solving these club problems as a challenge, and feel good when you meet the challenge.....



The same old question seems to get repeated over and over, time and time again, at callers clinics, caller colleges, and in fact wherever callers are gathered.

"How many systems are there?"  
(...for hash calling, ultimately resolving the square properly for an *allemande left*.)

"What system do you use mostly?"

"What system is best?"

"What new refinements to the systems have recently been developed?"

The veteran caller knows the answers to these interrelated questions. but for the newer caller (It seems there's a carload of new callers around lately.), the whole subject may need some clarification occasionally.

Whenever the subject is aired, the "old timers" among us immediately reflect on the "pioneers" in this field — Les Gotcher, the "king of hash" himself, who literally fought for his belief that a freewheeling, extemporaneous kind of hash calling was advantageous, against a majority of opponents (both callers and dancers) who wanted to preserve the old memorized patter sequences such as one would use in a singing call. This "battle" actually took place, strange as it seems to newer callers and dancers.

Then along came Lloyd Litman, Cleveland's analytical genius, who was the best authority on the IMAGE system, documented in his classic book, *Instant Hash*. His ideas of setups, getouts, and "snapshot analysis" greatly popularized the image style of hash calling.

The SIGHT method of hash calling may not have originated with, but it as well-explained by two guys no longer with us, Don Bell and Bob Dawson, who conducted a series of caller clinics and published the book, *Keys To*

### Calling.

The MODULAR method is not new. It is nothing more than the old block, domino, setup-getout, track-switching, shredded hash concept updated with a space-age "handle."

Thus we have three MAIN systems, already mentioned, and two systems of less importance. They are:

1. IMAGE
2. SIGHT
3. MODULAR
4. READING
5. MEMORY

When we refer to READING and MEMORY we are discussing TOTAL reliance of a caller on these methods, which puts them in the category of systems by themselves. Few callers use either of these TOTALLY (thank goodness), but most callers use all five systems mixed to suit their tastes, and all five systems are valuable to us. Despite the occasional "Eureka" cry of a caller who says he's discovered a brand new "system," these are the ONLY known MAIN systems, and there has been much refinement done (and many sub-systems developed) which all falls under these main systems. Space in this discussion doesn't allow full descriptions of each of the sub-systems (or clarifications), but some are intriguing:

- A. True zero/technical zero/double-O, etc. (modular)
- B. Windmill method (image)
- C. Friends and enemies (sight)
- D. Perpendicular plane principle (image)
- E. Primary/secondary couples (sight)
- F. Isolated sight/spot sight
- G. Burnt image (actually sight)
- H. Slot/quadrant/pie slice (image)
- I. Golden system (sight)
- J. Columns, compass points, etc. (image)

To summarize, there are ONLY five main systems for hash calling (with sub-systems under each) and each is distinctive. It has been said that modular and image are the same. Not true. We'll go into that later. Meanwhile, think about attending a Caller College this summer or fall (See pages 94-95). It seems early now, but remember, they fill up fast. Personally we hope to see some of you at the two we cosponsor, in Dillard, Georgia.



by Bob Howell



# easy level

Our solo dances this month comes to us from Charlie and Marge Carter of Columbus, Ohio. The music, which they have recorded on their own label, is available from them at 3827 Dorothy Drive, Columbus OH 43224.

## THE UNITED SWING

*NOTE: May be done as a line dance, in open position, or in skirt skaters position.*  
Record: #102575

Footwork: Identical for dancers with partners, start with weight on right foot.

Position: Open or skirt skaters for partners; directions same for all dancers (partners or solos); face line of dance.

Sequence: ABABAB

Measure Part A ( Wait 8 beats of music before starting)

1-4 FWD,2,3,—; FWD,2,3,—; (to the left) SIDE,2,3,—; (to the right) SIDE,2,3,—;

5-8 BACK,2,3,—; BACK,2,3,—; (left) SIDE,2,3,—; (right) SIDE,2,3,—;

9-12 STEP, SWING, STEP, SWING; WIGGLE,2,3,—; STEP, SWING, STEP, SWING; WIGGLE, 2,3,—;

Wiggle is done with feet together.

### PART B

1-4 POINT SIDE, TOUCH, POINT SIDE, —; STEP IN PLACE,2,3,—; POINT SIDE, TOUCH, POINT SIDE, —; STEP IN PLACE,2,3,—;

Point to side with L, touch L to instep of R, point again, hold one beat; step in place L,R,L, hold; repeat, pointing to R

5-8 CIRCLE CHASE,2,3,—; CIRCLE CHASE,2,3,—; STEP, SWING, STEP, SWING; WIGGLE, 2,3,—;

CCW circle in 3 steps; continue three steps more; repeat action of Meas. 9 Part A; repeat Meas. 10 Part A.

## THE LATIN WIGGLE (Side B)

Record, footwork and position are all the same as for "United Swing."

Sequence: AABAAB

### PART B

1-4 FORWARD,2,3,—; FORWARD,2,3,—; SIDE,2,3,—; SIDE,2,3,—;

5-8 BACK,2,3,—; BACK,2,3,—; SIDE,2,3,—; SIDE,2,3,—;

### PART B

1-4 POINT SIDE, TCH, POINT SIDE, —; IN PLACE,2,3,—; POINT SIDE, TOUCH, POINT SIDE,—; IN PLACE,2,3,—;

5-8 CIRCLE CHASE,2,3,—; CIRCLE CHASE,2,3,—; POINT SIDE, TCH, POINT SIDE, —; WIGGLE,2,3,—;

1-2 Ending: POINT SIDE, TOUCH, POINT SIDE,—; WIGGLE, 2,3, CHUG;

Another dance for which no partners are needed is contributed by Ed Butenhof, Rochester, New York.

**NEDA GRIVNE (Kolo)**

Record: Folkdancer MH45-1015

Formation: Single circle, no partners, begin on the right foot.

- 7 steps to the right and touch,
- 2 slow steps in toward the center (left and right),
- 3 fast steps back out (left, right, left).
- Balance right, Balance left.
- Repeat all ad infinitum.

Ed reports the dance to be very catchy but easy to teach and to do.

This being the month for lovers, John Hucko of Willoughby Hills, Ohio, sends this square dance variation of.....

**I DON'T KNOW WHY**

Record: MacGregor 2059

Intro: Walk all around your corner, see saw your taw  
 Join your hands, circle around the ring  
 Allemande left your corner, do-sa-do your own  
 Four men star by the left hand around you know (go)  
 You turn partner by the right, your corner allemande  
 Come on back and promenade, you promenade the land  
 Oh, I don't know why, I love to dance with you,  
 I don't know why but I do.

Four ladies chain, turn the girls and then  
 Heads promenade half round, come down the middle  
 Square thru four hands around you go  
 Right and left thru the outside two you know  
 Dive thru, pass thru, swing your corner girl  
 Allemande left new corner, come back and promenade her  
 I don't know why, I love to dance with you  
 I don't know why, but I do.



Also from Ed Butenhof come a couple of contras which count out very well:

**ROCHESTER REEL**

1,3,5,7,etc. couples active but not crossed over.

Music: Any 64-count reel

- - - - All forward and back
- - - - All swing partner (across the set)
- - - - All promenade down by twos
- - - - Lead couple (inactives) left, actives right  
(as after a double pass thru)
- Come back by 4s Bend the line, circle left
- - - - Ladies chain
- - - - right and left thru
- - - - Active couples turn partners right 1 1/2  
(Back to original line)
- - - - All go forward and back.

Ed's second contra is on Page 95.



# THE CONVENTION

## 1st CANADIAN NATIONAL SQUARE & ROUND DANCE CONVENTION '78

EDMONTON, ALBERTA, CANADA

AUGUST 17 - 18 - 19  
1978

PLEASE TYPE OR PRINT CLEARLY

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PRIOR TO APRIL 1, 1978 8.75  
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### AT THE DOOR

Thursday 2.50  
Friday 3.75  
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10.00

### COMPLETE FORM AND RETURN TO:

Registrations, Convention '78  
P.O. Box 3876 Stn "D"  
Edmonton, Alberta, Canada  
T5L 4K1

Canadian  
Registration Fees ee \$ \_\_\_\_\_  
Convention Program 1.50 ea \$ \_\_\_\_\_  
Convention Badges 1.50 ea \$ \_\_\_\_\_  
REMITTANCE TOTAL \$ \_\_\_\_\_

Make Cheque or Money Order Payable to "CONVENTION '78" REFUND DEADLINE is April 1st 1978.



CONVENTION BADGE

FOR OFFICE USE ONLY

REGN NO'S \_\_\_\_\_

Fees \_\_\_\_\_

Program \_\_\_\_\_

Badges \_\_\_\_\_

Total \_\_\_\_\_

Cfm Mailed \_\_\_\_\_

Hotel/Motel \_\_\_\_\_

Yes \_\_\_ No \_\_\_

Trlr/Camper \_\_\_\_\_

Yes \_\_\_ No \_\_\_

Refunds - Date \_\_\_\_\_

Mailed \_\_\_\_\_

### HOUSING - CAMPER ACCOMMODATIONS

CONFIRM HOUSING - CAMPER RESERVATIONS TO: (This will be done starting January 1, 1978. Confirmed housing through May 1, 1978 only.)

Your Name \_\_\_\_\_ Street Address \_\_\_\_\_

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Ages of Children \_\_\_\_\_ ARRIVING BY - Circle one: AIR - BUS - TRAIN - AUTO

WILL ARRIVE \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_ at \_\_\_\_\_ Hour AM/PM WILL DEPART \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_ at \_\_\_\_\_ Hour AM/PM

### HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodation NOW. Hotels and Motels will make reservations through our Housing Director ONLY. Please refer to the reverse side for hotel names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

1st CHOICE \_\_\_\_\_ 3rd CHOICE \_\_\_\_\_

2nd CHOICE \_\_\_\_\_ 4th CHOICE \_\_\_\_\_

Type of accommodations desired:

\_\_\_\_\_ Room(s) with one double bed for two persons (Double)

\_\_\_\_\_ Suite(s) with one bedroom \_\_\_\_\_; with two bedrooms \_\_\_\_\_

\_\_\_\_\_ Room(s) with full size bed for one person (Single)

\_\_\_\_\_ Rollaways needed. Other \_\_\_\_\_

\_\_\_\_\_ Room(s) with twin beds for two persons (Twin)

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION.

RESERVATIONS MADE ON A FIRST COME, FIRST SERVE BASIS. NO MINIMUM RATES CAN BE GUARANTEED.

### CAMPING - CAMPER REQUIREMENTS

Spaces which include water or electricity or sewer hookups, will be offered and CONFIRMED on a FIRST COME, FIRST SERVED BASIS.

TYPE OF UNIT:  Tent  Travel Trailer  Pop-up Trailer  Pick-up Camper  Motor Home  Unit Length \_\_\_\_\_ ft.

SPACE FOR:  Tuesday  Wednesday  Thursday  Friday  Saturday  Other \_\_\_\_\_ Number in Party \_\_\_\_\_

HOOKUPS WANTED:  Electricity  Water  Sewer  Self Contained  Air Conditioning Power  None needed

# WELCOMES YOU!



## YOUR 1978 CONVENTION HOUSING GUIDE

A large number of hotel and motel accommodations are available to delegates of this first Canadian National Square and Round Dance Convention. Check this list.

Hotels (City Centre)	Single	Double	Twin	Hotels (South Side)	Single	Double	Twin
Madonald Hotel	\$31.-40.	\$39.-48.	same	The Inn on Whyte	\$20.	\$24.	
Chateau Lacombe*	\$31.-34.	\$39.-42.		Riviera Motor Hotel*	\$20.	\$25.	
Edmonton Plaza Hotel*	\$33.	\$33.	same	Van Winkle Motor Lodge	\$20.-24.	\$23.-27.	
Four Seasons Hotel (under construction opening '78)				Convention Inn South**	\$25.	\$30.	
Sheraton Caravan	\$25.50	\$29.50	\$31.50	Southgate Motor Inn	\$16.	\$20.	
Greenbriar Hotel	\$17.	\$21.		Capilano Motor Inn	\$22.-24.	\$26.-28.	
Midtowner Motor Inn	\$19.	\$23.		Highway Motor Inn	\$16.	\$21.	
Ambassador Motor Inn	\$20.-22.	\$23.-25.		Rex Motor Inn**	\$16.	\$18.50	\$20.
Hillside Plaza Apt. Hotel	\$16.	\$19.		Regency Motor Hotel	\$20.	\$24.	\$26.
Corona Hotel**	\$18.	\$21.	\$23.	<b>Motels</b>			
Holiday Inn	\$17.50	\$33.50		Pan American Motel	\$17.50	\$20.50	
Mayfair Hotel**	\$18.-25.	\$21.-28.	\$22.-29.	North Star Motel	\$14.50	\$16.50	
Executive House Motor Inn	\$22.	\$26.		City Centre Best Western	\$23.	\$26.	\$28.
King Edward Hotel	\$13.-18.	\$18.-21.		<b>Hotels (approximately one mile from Downtown Area)</b>			
Edmonton Travelodge	\$19.	\$22.	\$24.	Edmonton Inn**	\$20.-50.	\$25.-65.	
<b>Hotels (East End)</b>				Le Chateau Louis Motor Inn	\$25.	\$29.	
Hotel Londonderry	\$18.	\$20.		Kingsway Inn	\$17.	\$19.	
Beverly Crest Motor Inn*	\$15.50	\$18.50	\$20.	<b>Motels</b>			
Sands Motor Hotel	\$14.50	\$18.	\$24.	Beverly Motel	\$15.	\$18.	
Rosslyn Motor Inn	\$12.50	\$16.50	\$18.50	Jockey Motel	\$16.	\$18	\$20.
Cromdale Hotel	\$10.	\$13.	\$14.	Starland Motel	\$18.	\$20.	
<b>Hotels (West End)</b>				<b>Motels</b>			
Convention Inn West*	\$25	\$30.		Royal Western Motel	\$16.	\$18.	\$20.
Saxony Motor Inn	\$15.50	\$19.50		Stones Motel	\$14.	\$16.	\$18.
Mayfield Inn	\$25.-28.	\$28.-32.					
Edmonton Yellowhead Motor Inn	\$16.	\$19.50	\$21.50				
Bonaventure Motor Hotel	\$12.50	\$16.50					
New West Hotel	\$10.	\$12.					

ALL RATES SHOWN ARE 1976 RATES, AND ARE SUBJECT TO CHANGE.

**NOTE:** \* no charge for children if staying in same room as parents

\*\* no charge for children under 12 if staying in same room as parents

All Hotels in City Centre are approximately 5 miles from the Convention Area.

All Hotels in East End are approximately 1 to 3 miles from the Convention Area.

All Hotels in West End are approximately 7 to 9 miles away from the Convention Area.

All Hotels in South Side are not more than 12 to 15 miles from the Convention Area.

Rapid Transit Subway will run from City Centre to within a mile of the Convention Area. Shuttle buses will be provided to and from end of subway.

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

# CHALLENGE CHALLENGE

by Jim Kassel

## GOOD MORNING — BEAUTIFUL — HAPPY NEW YEAR

These are not new calls but they very easily could be with the type of thinking being done by many callers and others who come up with new ideas to try out on unsuspecting dancers. Ninety-six dancers from New York, New Jersey and Pennsylvania signed and sent a letter to sixteen of the leading challenge callers protesting the type of thinking, naming and calling associated with new movements that have been *in style* (that's a call) recently (that's not a call). A few excerpts from the letter follow: "We, the undersigned, wish to convey to you our great dissatisfaction with the new calls titled with vocabulary commonly used by a caller in his routine directions, patter and conversation to his dancers, specifically *do it, take your time, you're looking good, that's good, nicely*, etc.... To us these titles are 'gimmicks' used to confuse the challenge dancer, not stimulate his thinking.... Surely this does not demonstrate clever and intriguing challenge calling.. instead gimmicky club level calling which does not appeal to challenge dancers." May we interpolate at this point that it doesn't appeal to many club dancers either, especially those who are already tired and tried by the many non-meaningful terms they have been *forced* to learn. To continue from the letter, "Would it not, therefore, be more appropriate for a caller to challenge the squares with his original choreography and interpretation of old and new calls instead of a casually, soft-spoken remark, *you're looking good, so do it nicely and take your time*. Instead of turning us on, it has turned us off!"

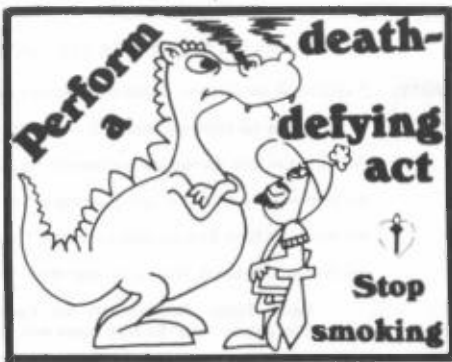
## P.A.C.E. HEADQUARTERS, L.A.

For inquiries about locations and places to dance, please write P.A.C.E., PO Box 39586, Los Angeles CA 90039. Any phone inquiries may be made to Hal or Carole Buss, 213-660-3185 (days); 213-661-9040 (evenings); or to Elliott or Iris Pucker, 213-888-8181 (evenings). P.A.C.E. would be happy to host all the easterners planning to come to California on vacation at our weekends and tape groups. Just give us a call when you plan to be in the area. An exciting calendar is planned for 1978 and guests may be included in all the plans. Dances include Advanced, C-1, C-2, and all levels of advanced and challenge.

## 1978 CHALLENGE CONVENTION

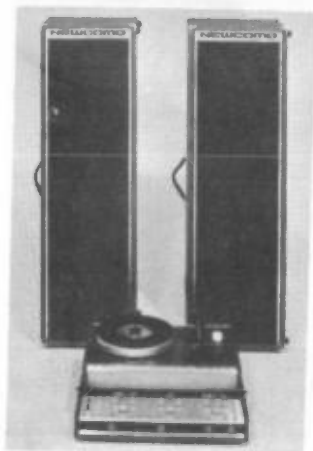
Butler, PA. — By this time your mailbox should already have been stuffed with your 1978 Convention registration and miscellaneous information, provided you attended the 1977 convention. The 1978 Convention will be operating two halls, one at C-1½ level and the other at C-2½ level. If you are currently working C-1/C-2, either lessons or regular dances from the established and accepted high-level callers, and think you'll be ready by June 1978 (and you'll be your own best judge), give it a shot! The Challenge Convention is unique and you have to experience 125 tips in three days yourself — right?

Oh! Not to slight anybody — if you're a C-3/C-4 level dancer and have never attended, by all means do come! Registration forms and other info may be obtained from Ed Foote, 140 McCandless Dr., Wexford PA 15090.





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

# WORK- SHOP

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



## CHOREOGRAPHY

**Short-cut thinking while dancing APC Choreography:**

**Wheel and deal from two-faced lines:** To keep from "running" on the ends and finishing in a sloppy facing direction, try *couples hinge* (exactly half) and *bend the line*. All dancers are precisely where they should be.

**Coordinate from non-regular set-up:** It is the last (trailing) dancer in the column who touches and trades to walk out and finish the movement. This is true with right or left columns.

**Recycle or Ah-So Rule:** Stay in your own wave of four people as you would do a two-faced wheel and deal line.

**Crossfire Rule adhered to:** The centers do the trade which puts them, in effect, in single file ahead of the cross-folding

ends, then adjust into box circulate set-up. Another way to think it through is as a *couples hinge* and a *half tag*. Counter-clockwise facing two-faced lines (to left) mean *couples hinge* and *left-shoulder half tag*.

**Circle three-quarters done precisely:** Try a circle half way (you can pre-spot that much), then add a *sweep a quarter* to finish the three-quarter circle exactly.

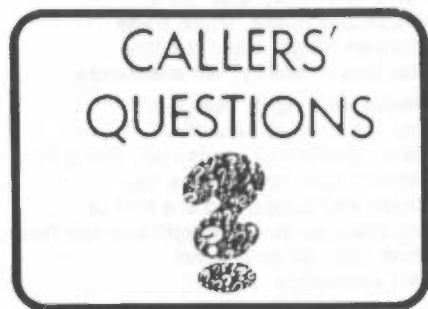
**Chase right/Left:** The "chaser" can guide the "leader" into place, gently, if persistently (with a smile, please).

**Line of three wheel and deal:** It's the right hand couple who wheels as a pair in front of the remaining single (dancing with a ghost).

**3x1 lines can cycle and wheel (destroy the line) into double pass thru, finished double pass thru or eight chain thru formations:** Depends upon where the "odd one" is standing in the line. Visualize the "recycle" pair as wheel and dealer. That pair's end person pushes forward (as the adjacent center mentally turns around) in order to follow the wheel and deal rule of right hand couples wheeling left in front of left hand couple wheeling right (after taking small step forward as a pair) in behind the leaders. Two-faced lines

always end up facing each other.

**Eight chain thru rules:** For uneven numbers (1,3,5,7), *eight chain thru* always ends in a *trade by* formation. For even numbers (2,4,6,8) there is no change in formation. But, don't try to short-cut on the courtesy turn at the ends with just a pull-by — that's a *grand right and left* pattern. The two "lines" pattern breaks down into a rounded circle pattern which will break the set in APD squares. Remedy? Just use the left-hand lead at the courtesy turn ends without using the right hand at small of back, yet be sure to pivot turn on the foot in place. This allows same-sex type positioning at any time.



**Anonymous:** In the November *American Squaredance* you devote a half page to *explode the wave*. My question is why? In the examples given it is equivalent to a *half square thru* with a different hand free. Don't we have enough confusing terminology inflicted on dancers now without adding more for no reason?

**Ed. Note:** Sometimes the introduction of a new idea has to be done gradually to avoid total confusion on the part of the caller as well as each dancer. I'm remembering how *slide thru* was jumped upon (and taught) as a *star thru without hands*, just because the first teaching figures were similar. When the same sex was told to *slide thru* each other, the "theory" went up in smoke, as well as the badly taught dancer and his reaction.

So it is again in this case. The teaching of what *explode* really means, i.e. centers step forward and turn to face each other ready to give a right hand pull by; ends turn to face and then step forward ready to give a right hand

pull by. This could suddenly change into a *curlique* instead of a pull by — this is called *explode curlique* — or it could be *explode spin the top*. *Explode and anything* is the lead up point and not the *half square thru* equivalent, especially when we use it from *explode the line* rather than ocean waves.

Since you signed your note as "Yours for dancing, not memory work," we sign our interpretation as "Yours for interesting dancing, not humdrum choreography."

**Jim Pallas, Hull, Georgia:** How come many of the *follow your neighbor* figures from the magazine or "Mainstream Plus 1 and 2" that I try are not working out?

**Ed. Note:** For the same reason you had trouble with the *scootback* figures. You're not moving straight ahead to join inside hands for the *three-quarter cast off (turn thru in scoot back)*. If you cross over to us the other hand, it will not help the figure to come out right. Remember the rule is to use inside hands, not right or left hands in the middle. It is true in today's dancing that at times you use the same hand two or three times in a row. As we have noted before, it's the men who holler "Foul" when this happens, not the ladies, because they do it so often, as in *California twirl, star thru, left allemande*, a three-times-in-a-row example.



*For Plus 2:*

#### **COLLAPSE THE DIAMOND**

**by Lee Kopman, Wantagh, New York**  
From normal right-hand parallel diamonds, the ladies' ocean wave will have the ends fold, centers step forward to adjust. Meanwhile, lead points cast back to catch trailing points for a left touch a quarter. Movement ends in a left-hand column. Left-hand diamonds

form a right-hand column.

**Author's Examples:**

Heads square thru four hands  
Circle to two-faced line, ladies hinge  
*Collapse the diamonds*  
All eight circulate, girls turn back  
Double pass thru, all turn back  
Centers flutter wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right, circle half and  
Veer left, leads hinge  
Diamond circulate, *collapse diamonds*  
All eight circulate, leads run  
Zoom and centers trade, star thru  
Pass thru, wheel and deal, pass thru  
Left allemande.....

**NCR Examples:**

Head couples Dixie style to ocean wave  
Extend, boys cast three-quarters  
Trade the wave, diamond circulate  
*Collapse the diamonds*  
All eight circulate, boys run  
Zoom and trade, star thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads pass the ocean and extend  
Swing thru, centers run  
Ladies cast three-quarters around  
Exchange the diamonds,  
Diamond circulate two spots  
*Collapse the diamonds*  
All eight circulate, checkmade  
Bend the line  
Center four right and left thru  
Rollaway, left allemande.....

*For Graduate Mainstreamer:*

**CHASE AND HINGE**

by Ron Schneider, Bradenton, Florida

From normal couples back to back, movement begins like a *chase right*. Those in ladies' position will zoom three-quarters to become ends of a two-faced line. Those in men's positions will chase until they meet right shoulders to single hinge and become centers of the final two-faced line. All of the patterns are to the right unless called as *left chase and hinge*, when the pattern is reversed with those in men's positions zooming and those in ladies' positions chasing and hinging. *This is not a chase right and hinge movement!*

**Examples by Will Orlich:**

Head couples pass thru, *chase and hinge*

Bend the line and back away  
Side couples pass thru, *chase and hinge*  
Bend the line, circle up eight  
All four boys give a right to corner  
Pull by, left allemande.....  
*Choreo Note: A pass thru, chase and hinge and bend the line will half sashay original facing couples.*

Heads lead right circle to a line  
Pass thru, *chase and hinge*, ferris wheel  
Centers star thru, clover and turn thru  
Circle half, dive thru, swing thru  
Turn thru, left allemande.....

Heads square thru four, pass thru  
*Chase and hinge*, triple trade  
Couples hinge, couples circulate  
Bend the line, star thru,  
*Chase and hinge*, triple trade  
Couples hinge, bend the line  
Star thru, trade by, left allemande.....

Heads lead right, veer left  
Tag the line in, pass thru,  
*Chase and hinge*, ends run, swing thru  
Centers run, tag the line out  
*Chase and hinge*, tag the line in  
Box gnat, center four right and left thru  
Slide thru, swap around  
Left allemande.....



**QUARTER IN/OUT**

by Deuce Williams, Detroit, Michigan

Heads square thru four hands  
All pass thru, *quarter in*, pass thru  
Bend the line, pass thru, *quarter in*  
Left allemande.....

Sides swing thru, those men run  
Bend the line, pass thru, fan the top  
Pass thru, *quarter in*, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, *quarter in*

Star thru, centers pass thru, fan the top  
Right and left thru, crosstrail thru  
Left allemande.....

Sides curlicross, pass thru, *quarter in*  
Arky star thru, swing thru  
Men run, crosstrail thru  
Left allemande.....

Heads start a split square thru  $\frac{3}{4}$   
Ends cross fold, all quarter in  
Right and left thru, half square thru  
Trade by, left allemande.....

Sides start a split square thru four hands  
Trade by, pass thru, clover and  
*Quarter in*, double pass thru,  
First couple trade, pass thru  
Right and left grand.....

Heads fan the top, extend  
Single hinge, extend, center men run  
Men bend the line, ladies quarter out  
And cross fold, double pass thru  
Men U-turn back, swing that lady  
Promenade home.....

Heads lead right and circle to a line  
Pass thru, *quarter out*, trade by  
Pass thru, *quarter in*, pass thru  
Explode the line, *quarter out*  
Trade by, square thru three-quarters  
On third hand, right and left grand.....



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

Heads lead right, veer left  
Ferris wheel, pass the ocean  
Recycle, right and left thru (rotated)  
Or, left allemande.....

Heads square thru four hands  
Star thru, Dixie style to an ocean wave  
Boys fold, coordinate, bend the line  
Pass thru, wheel and deal, zoom  
Pass thru, star thru, bend the line  
Left allemande.....

**by Bronc Wise, So. Cal. Callers Notes**

Heads star thru, double pass thru  
Centers in, tag the line, track two  
Recycle, sweep a quarter, slide thru  
Left allemande.....

Heads square thru four hands  
Swing thru, boys run, ferris wheel  
Outsides in, pass thru, tag the line  
Leads partner trade, pass to center  
Square thru three-quarters  
Left allemande.....

Heads square thru, sides separate  
Star thru and roll, all pass thru  
Tag the line in, square thru, trade by  
Left allemande.....

Sides pass thru, partner trade and roll  
Heads divide, all touch a quarter  
Coordinate, ferris wheel  
Double pass thru, cloverleaf,  
Centers right and left thru, touch  $\frac{1}{4}$   
Walk and dodge, partner trade  
Left allemande.....

Heads right and left thru, rollaway  
Touch a quarter, girls run  
Touch a quarter, centers trade  
Scoot back, walk and dodge, boys run  
Walk and dodge, partner trade  
Square thru, trade by, left allemande....

Heads star thru, double pass thru  
Centers in, tag the line in, pass thru  
Wheel and deal, girls swing thru  
Turn thru, courtesy turn  
Right and left thru, star thru, pass thru  
Trade by, right and left thru  
Square thru three-quarters  
Left allemande.....

Heads pass thru, separate round one  
To a line, pass thru, wheel and deal  
Girls touch a quarter, walk and dodge  
Partner trade, square thru  
Touch a quarter, girls circulate  
Boys trade, boys run, bend the line  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four hands  
Centers in, ends fold, centers in  
Cast off three-quarters, star thru  
Centers in, ends fold, centers in  
Cast off three-quarters, star thru  
Left allemande.....

Heads square thru four hands  
Centers in, centers cross run  
Bend the line, star thru, California twirl  
Square thru three-quarters

Left allemande.....

Heads pass the ocean  
Ping pong circulate, ping pong circulate  
Square thru three-quarters  
Left allemande.....

Heads square thru four hands  
Right and left thru and a quarter more  
Girls trade, wheel and deal, star thru  
Do-sa-do, swing thru, boys trade  
Box the gnat, change hands  
Left allemande.....

Heads square thru four hands,  
Star thru, right and left thru  
And a quarter more (two-faced line)  
Girls trade, wheel and deal  
Left allemande.....

Heads right and left thru and  $\frac{1}{4}$  more  
Girls trade, wheel and deal  
Pass thru, star thru, right and left thru  
And a quarter more, girls trade  
Wheel and deal, left allemande.....

**by John Strong, Salinas, California**

Heads star thru, double pass thru  
Track two, recycle, sweep a quarter  
Curlique, coordinate, half tag, trade roll  
Right and left thru, swing thru  
Turn thru, left allemande.....

Four ladies chain, heads curlique  
Walk and dodge, swing thru  
Boys run, crossfire, single hinge  
Boys run, crossfire, walk and dodge  
Partner trade, pass thru, bend the line  
Flutter wheel, star thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads star thru, pass thru, curlique  
Follow your neighbor, left swing thru  
Girls cross fold, box the gnat  
Right and left thru, dive thru, pass thru  
Left allemande.....

Heads pass the ocean, extend  
Follow your neighbor and spread  
Boys run, pass thru, tag the line  
Cloverleaf, swing thru, recycle  
Pass thru, left allemande.....

Heads star thru, zoom, double pass thru  
Track two, swing thru, boys run  
Ferris wheel, zoom, square thru  $\frac{3}{4}$   
Left allemande.....

Heads curlique, walk and ddoge  
Spin chain thru, boys run, crossfire  
Coordinate, half tag, trade and roll  
Pass thru, trade by, pass thru  
Trade by, star thru, pass thru  
Partner tag, left allemande.....

Heads right, circle to a line  
Pass thru, chase right, split circulate  
Walk and dodge, partner trade  
Touch a quarter, coordinate, crossfire  
Boys run, right and left thru, zoom  
Left allemande.....

Heads pass thru ocean, fan the top  
Single hinge, walk and dodge  
Swing thru, boys run, crossfire  
Coordinate, couples circulate  
Wheel and deal, star thru  
Left allemande.....

Heads star thru, pass thru, curlique  
Centers trade, single hinge  
Centers trade, scoot back  
Follow your neighbor and spread  
Recycle, pass thru, trade by  
Left allemande.....

Heads star thru, pass thru  
Touch a quarter, walk and dodge  
Chase right, scoot back, split circulate  
Boys run, flutter wheel, pass thru  
Wheel and deal, zoom, square thru  $\frac{3}{4}$   
Left allemande.....

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

Heads right and left thru, take a full turn  
Separate, go round one, line up four  
Pass thru, tag the line in  
Center four right and left thru  
Square thru, ends slide thru  
Everybody swing thru, boys run  
Ferris wheel, outsides crowd in  
Line up four, pass thru, tag the line in  
Center four swing thru, spin the top  
Right and left thru, take a full turn  
Ends slide thru, swing thru, boys run  
Half tag, trade and roll  
Left allemande.....

Heads square thru, sides half sashay  
Everybody swing thru, centers trade  
Run around the ends, bend the line  
Pass thru, tag the line in  
Center four swing thru, spin the top  
Girls trade and recycle, square thru  $\frac{3}{4}$   
Ends slide thru, left allemande.....

Heads half sashay, square thru  
Swing thru, spin the top  
Two center girls trade and recycle  
Sweep a quarter, ends slide thru  
Everybody double pass thru, track two  
Swing thru, turn thru  
Left allemande.....

Heads half square thru, curlique  
Swing thru, centers run, bend the line

**Continued on Page 80**



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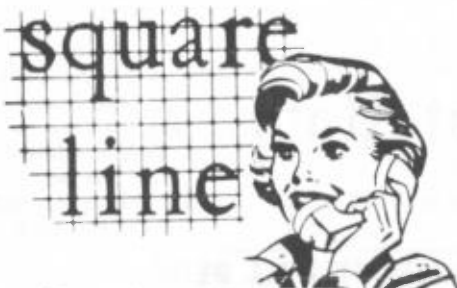
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AND THE  
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Gloria Rios Roth

Harold (Lill) Bausch  
Nebraska

**Don't Forget! A Saturday Night Dance  
and Camping ALL Summer!**



Do you know of any active square dance group of deaf people? If so, I'd like to get in touch with them.

Some of us in the Baltimore area are interested in starting a group here, but wonder if someone has already converted square dance halls to Sign.

We would really appreciate any information re this idea. Thank you very much.

*Nell Putnam (Mrs. David)*

10517 Wilmar Place

Cockeysville, Maryland 21030

ED. NOTE: We did not know of such a group in existence at present. We print Mrs. Putnam's letter so that readers may contact her with the information she seeks.

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K-1214 NOBODY'S BUSINESS, by Harper Smith

RECENT RELEASES ON KALOX:

K-1212 EL PASO by Harry Lackey

K-1211 LOVE LOVE ONE MORE TIME, Harry Lackey

K-1210 GETTING IT ON/WHATJAMACALLIT

RECENT RELEASES ON LONGHORN:

LH-1021 WILD ABOUT HARRY, 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

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B-273 ENGINE #9/SWEET THANG

B-272 I WANNA BE AROUND/LITTLE SNOW FLAKE



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*Sketchpad Commentary*

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# People

IN THE NEWS



Those "printing gremlins" have been at work again. In our last (January) issue, the **Bob Ferrell**, shown in the Melody ad on page 83, is not the REAL **Bob Ferrell**. The real **Bob** is at the beginning of this column. Just for fun, guess who that is in the January ad.... Speaking of errors, about nine hundred and ninety-nine persons reminded us that our December cover carried the wrong year ('78 instead of '77). Since you readers are especially observant, how many of you also noticed the three couples square dancing inside the snowflakes?

The name of **Kimberley Baird** of Northridge, California should have been mentioned on page 69 last month, as the creator of the word-search puzzle. And, of course, **Harold Bausch** wrote Dancing Tips (p. 48) as usual. Now let's see if THIS issue gets goofed up in any way.

**Jack & Betty Crowell** of Wilton, Connecticut, winners of the caller occupation contest (December, pp. 54-55), have donated \$12. of their winnings to the Rose Bowl square dance float fund. A good cause.

New England caller **Roger Whynot** was hospitalized in December and we trust he is recuperating steadily at this point. Send cards to **Roger** at 412 Hale St., Pride's Crossing, MA 01965.

**Frank Lehnert** is recuperating from a

1 line "Slim Jim" \$1.00



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16th ANNUAL

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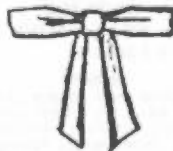


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recent heart attack. **Frank's** address is 2844 S. 109th St., Toledo, Ohio 43611.

Caller **Jerry Hamilton**, of Montana, is the resident caller at the Roadrunner RV Park in Hemet, California until June, when he'll be back in Montana, and then alternate.

**Malcolm Davis** of March, England, will be at the National Convention in Oklahoma in June, and will call dances in Oklahoma and Texas around that time, hoping to meet many friends, some of whom he taught to square dance when they were at military bases in England.

**Bob Bennett** of Valdosta, Georgia, wishes to state, for the record, that he and **Vivian** were also charter members of the GSSDA Board (Georgia State Square Dancers Ass'n.) as well as the **Mcdonalds** (p. 19, ASD, July '77).

Remember the square dance program that unofficially took place at EXPO-'75 in Tokyo? Shortly afterwards, folks were questioning who the caller was. **Arnold Strebe** of Surrey, North Dakota, says he was the guy in question, and it happened while he and **Nobuko** were stationed in Japan. At last the mystery is solved!

A photo in color appeared in the *Mesa Tribune* showing **Harriet** and **Mahlon Miles**, as well as others of the Mesa area Square Dance Association preparing for the second annual Fall Frolic at Towerpoint Resort.

**Glenn Nichols**, chemistry professor and caller at Golden West College in Huntington Beach, California, sent us an article from the *Branding Iron* (college paper) which describes the activity well, and credits **Glenn** and square dancers with having raised over \$3,000. in scholarship funds through special dances to benefit students who have been a part of the square dance classes.

All square dance friends were invited to the wedding of **Keith Angle** and **Grace Long** in St. Albans, WV in December.

Caller **Ron Libby** of West Falmouth, Maine was featured in the December *Yankee* magazine in a very descriptive article entitled "Obsessed with Square Dancing".



# INTER-NATIONAL NEWS

## SPRING FLING

Western Massachusetts S&R/D Association is planning its first "Spring Fling" on May 7, with dancing from 2 to 10 p.m. Three halls are planned for dancing in the K. of C. Hall and the Elks building in Chicopee. Over twenty callers and round dance cuers from SACA and WNERDTA are scheduled to call. There is room for over a hundred sets and plenty of free parking. Square dance shops will exhibit their wares and refreshments will be continuously available. Further information is available

from WMSARDA Spring Fling, 81 Meadow St., Chicopee MA 01013.

Russ Moorhouse  
Warehouse Point, Connecticut

## YOU DON'T HAVE TO BE IRISH TO WIN THE LEPRECHAUN AWARD

The Shamrock Squares of Dublin, Ohio, is sponsoring the fifth annual Leprechaun Award Dance on March 12. This annual dance honors a person or persons for outstanding service to western square dancing in central Ohio.

The award for 1974 went to Mrs. Sara Carrol, dance editor of *The Columbus Dispatch*. The 1975 award was presented to callers Bill Burnside and Bud Swisher. The 1976 award was presented to Dewey Hart, caller and editor of *Cues and Tips*. The 1977 award was presented to Jim Teal, caller and instructor.

The 1978 dance will be called by Eddie Powell and Ralph Hogle, with Dick Blaskis on rounds. For tickets, write Rich and Ellie Quellette, 1041 Beechview Dr. n., Worthington OH 43085.

Jack & Gladys Farrell  
Dublin, Ohio

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## OKLAHOMA CALLERS & TEACHERS

In August, 1977, a state organization of callers and teachers was formed in Oklahoma. Officers for the coming year are Jerry and Gayle Stover, president; Ron and Hazel Westfall, vice-president; Toots and Jr. Richardson, secretary; Harry and Pat Nelson, treasurer; Don and Sally Banks, educational chairman; Tommy and Alta Dalton, membership chairman. Over half the active callers in the state are members of the new Oklahoma State Callers and Teachers Association.

*Jerry Stover*

## NEW FESTIVAL CONCEPT

The 11th Connecticut S&R Festival to be held in Newington, Conn. on March 19, is being set up for the dancers under the concept, "Let the callers come to you." A sheet issued at the time of ticket purchase will show all the calls to be used in each hall, listed according to the Callerlab system, to maintain a constant level in each hall for the whole festival. The dancers, and 4000 are expected, can then remain in one hall for the entire event and be comfortable.

Free shuttle buses will run until after 9 P.M. Maps and the "Halls, calls and callers" lists come with tickets on advance sale only. Coffee is available in all halls all day, and space will be provided in the high school for those wishing to bring in box lunches.

For tickets at \$2.50 per person, send a check and stamped, self-addressed envelope to Mrs. Sue Brazee, 504 Balaban Rd., Colchester CT 06415.

*Mrs. Hugh G. Bushell  
Cheshire, Conn.*

## METRO NEW ORLEANS OFFICERS

Herb and Shirley Ackerman, residents of East New Orleans, have been elected president of the Metropolitan New Orleans Area S&R/D Association. Other officers elected at the annual meeting were Bob and Sarah Johnston, first vice-president; John and Evelyn Geauthreaux, second vice-president; Jim and Laverne Katzfey, secretary; Richard Matthews and Eloise Sonnier, corresponding secretary; and Joe and Dolores Steinkamp, treasurer. The

## Mustang and Lightning S

1314 Kenrock Dr.

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Chuck Bryant



Dewayne Bridges



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### NEW MUSTANG RELEASES:

- MS 177 COULDN'T HAVE BEEN BETTER  
R/D by Will & Eunice Castle, Reno, Nevada
- 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

Association's 21st annual festival will be held on August 18-19, 1978 at the Rivergate Convention Center in New Orleans.

*John Geauthreaux  
New Orleans, Louisiana*

**NEGA BENEFIT**

Northeast Georgia Square Dancers held their first annual Scottish Rite Hospital Dance in October and raised more than \$3000 for the Scottish Rite Hospital for Cripple Children in Atlanta. Sponsored by the Northeast Georgia S/D Federation, the event will be an annual affair.



The Yaarab Temple Activities Building where the dance was held will hold more than 100 squares. Pictured are a few of the forty-plus squares that participated. Northeast Federation callers donated their calling services.



**GOLD RECORD**

Norm Merrbach recently presented a Gold Record to Dave Taylor for the sales of 250,000 records on Blue Star. The presentation was made at a special dance Dave called for the Thunderbird



Mac Letson



Harold Kelley



Bob Augustin

**Lou Mac**  
SQUARE DANCES

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LM 128 HAVE I TOLD YOU LATELY  
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LM 126 ALL THE SWEET by Bill Barner

LM 125 YOU CAN HAVE HER by Harold

LM 124 ALL THE TIMES by Mac Letson

LM 123 LIVING IN THE SUNSHINE by Bill

**RECENT RELEASES**

LM 122 SHE'S MY ROCK by Jim Coppinger

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

**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



Roger Morris

Squares in Houston.

Dave began recording for Blue Star in the early sixties. Besides recording on Blue Star, he is at present calling on the Bee Sharp label for singing calls and instructional records. Dave has completed eleven records in the instructional series and will do several more.

#### **CHRISTMAS MOTHER FUND, Cont.**

Local clubs held a Christmas Mother Dance at Adams School in Richmond on Saturday, December 17. Admission was \$3.00 per couple, \$1.50 single. Several callers donated their time free, and club members donated sandwiches, cookies, and other goodies to make it a gala evening. Pete Smith called rounds in between dance tips.

A total of exactly twelve hundred dollars was collected and turned over on the spot to the Christmas Mother to provide for the needy for Christmas.

In addition, many members brought various canned goods and groceries which piled up to a considerable pile. This too was donated.

Among the callers present were Chuch Donahue, Ralph Trickett, Bob Muncy, Wes Meadow, Fitz Fitzgerald.

In addition to the above amount, several of the clubs made additional donations of \$25 and \$50 adding nicely to the amount for the needy.

*Jack Thompson  
Mechanicsville, Virginia*

#### **CANADIAN NATIONAL CONVENTION**

Registrations for the 1978 Canadian Convention in Edmonton, Alberta, totaled 4501 in December. All square dance activities will be held in the Edmonton Coliseum, in which enough areas are being set aside to enable registrants to participate in square dancing at all levels. Round dancing will be conducted in schools within a five-block radius of the Coliseum.

The Lieutenant-Governor of Alberta, Ralph Steinhauer, will open the Saturday evening ceremonies. Thursday evening will be Alberta night, Friday, Canada night, and Saturday, there will be a parade of provincial and out-of-country flags.

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by Frank & Phyl Lehnert

**YOU MAKE ME FEEL SO YOUNG —**  
Hector H765, Jim & Ruth Parnell  
Pretty music and a nice smooth intermediate two step.

**QUE SERA SERA —** Columbia 13-3029  
Choreo by Ken Croft & Elena de Zordo  
Good music and a Doris Day vocal on "Whatever Will Be, Will Be." Unusual intermediate two step in 6/8 time, which gives a feeling of a canter two step.

**SAMBA MANANA —** Hector H1646  
Choreography by Opel & Joe Cohen  
Good music and an easy going easy-intermediate samba.

**MATHILDA —** Telemark 915  
Choreography by Art & Ruth Youwer  
Good peppy music and a high-intermediate two step-quick step with a long sequence.

**THREE TRUMPET TANGO—** Telemark 923; Choreo by Nina & Charlie Ward  
Spirited music with a lively high-intermediate to challenging international type tango with a long sequence.

**TAKE ME IN YOUR ARMS—** Telemark 928; Choreo by Bill & Irene Morrison  
Very pretty smooth music; a good-feeling high-intermediate two step.

**GUITAR BOOGIE—** Starday SG 107  
Choreography by Bob & Beth Foust  
Real boogie music; a busy four-part easy-intermediate two step.

**CHICA BOO CHARLESTON—** Grenn 14257; Mary McKinney, Dave Simmons  
Catchy piano lead music and a variety intermediate two step.

**COQUETTE—** Grenn 14257  
Choreography by Hal & Lou Neitzel  
Good music and a smooth intermediate foxtrot/two step.



# Choreography Ratings \* \* \*

by Dave & Shirley Fleck, Toledo, Ohio

## SQUARE DANCE

Rose Room	Blue Star 1645A	88 = 88
Pail Breezes	Belco 247A	82 = 82
Wildflower	Stoneway	83 = 83
Seattle on my Mind	Crazy Mamas	95 = 95
Two Less Lonely People	WBS-8297	101/7 = 108
Almost Persuaded	Ranwood R-854	117/-5 = 112
Green Eyes	Hector H-688B	114 = 114
Welcome to Cabaret	HiHat 915	113/8 = 121
Take It Easy Polka	Belco B247B	124 = 124

## EASY INTERMEDIATE

Guitar Boogie	Starday SG107	106/21 = 127
Rockin' Around the Christmas Tree	MCA 65027	126/5 = 131
Night Of Love	Hector 1634	132/3 = 135
So Much	Grenn	137 = 137
Margaritaville	AB-12254	138 = 138
Chica Boo Charleston	Grenn 14257	121/17 = 139
Semolita	RCA-PB-10893	130/11 = 141
Que Sera Sera	Roper 273-B	126/18 = 144
Hey Jealous Lover	Roper 173-A	111/36 = 147
Love Makes the World Go Round	Hector 1658	152 = 152
Dipsy Doodle	Grenn	154 = 154
Playmates	MCA-40651	142/25 = 167
The Music Played	Roper 264-A	152/20 = 172

## INTERMEDIATE

You're My World	Capitol 4418	146/31 = 177
Second Hand Rose	Grenn 14255	178 = 178
Amada Mia	Hector H-688-A	192 = 192
Swinging at Sundown	Decca 25719	194 = 194
Tango Royale	DA 6062	192/4 = 198
Que Sera Sera	Col 13-33029	180/45 = 205
Samba Manana	Hector H1646B	187/42 = 209
Carolina Moon	Telemark 889-B	215 = 215
Try To Remember	TDR 145	217 = 217
Coquette	Grenn 14257	187/32 = 219
After You're Gone	IDTA-7	173/52 = 225
You Light Up My Life	WBS-8446	227/3 = 230
Confession	Hoc 111504B	130/115 = 245

## HIGH INTERMEDIATE

Tango Apollo	TDR-135	280 = 280
Orient Express	Telemark 907A	280 = 280
The Beguine	Grenn 14255	279 = 279
Millie Peabody	Grenn 14254	202/67 = 279
Try	IDTA-2	288 = 288

## ADVANCED

Do It Cha Cha	Motown Y582F	312 = 312
Won. Waltz World	Telemark 4001B	289/27 = 318
When I Grow Too Old	Telemark 889A	289/30 = 319
A Fifth of Beethoven	PS45073	253/66 = 319
Esther	Telemark 912A	308/14 = 322
Summer Wind	Re. GRE0710	296/40 = 336
I Know Now	Telemark 898A	343 = 343

# RECORDS

## SINGING CALLS

by John Swindle

*This was a very good month for both square dance flips and patter records. We had twenty singing calls, two flip workshop records, and one two-sided patter record. We hope this, the second month of the new year, finds all well and your clubs back in full swing. The dancers enjoyed dancing to this month's releases and we are looking forward to adding most of them to our record case.*

### ME AND MILLIE— S/D USA 513

**Caller; Nelson Watkins** **Key:G**  
A very nice recording on USA, using a bit of vocal accompaniment that added a just right touch to make this record stand out and be enjoyed by the dancers. There are no strong lead instruments, but a good beat, with harmonica jumping in and out. An outstanding job on the flip side by Nelson put the record on top. You will be hearing a lot of this record. **FIGURE:** Heads square thru, right hand star, left hand star, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

### ROLLIN' WITH THE FLOW— Chinook 004; Caller: Daryl Clendenin

Still more good music coming from this relatively new label. A good strong beat all the way through, with guitar and piano taking turns at the lead. An enjoyable instrumental side and the calls of Daryl on the flip made this record nice to dance to. **FIGURE:** Heads square thru, right hand star, do-sa-do, curlique, scoot back, swing corner, promenade.

### DANA LEE— C Bar C 531

**Caller; Jim Congleton**  
This is another label that is less than a year old and is putting out some good sounds. This record has a good beat with piano, guitar and a touch of banjo. This music really moved the dancers. The flip was done well by Jim. **FIGURE:** Heads square thru, right hand star, left

hand star, curlique, scoot back, swing corner, left allemande, promenade.

### AFTER THE LOVIN' — Continental 2001; Caller: Jack Drake **Key B Flat**

We add another new label to our world of records. This is part of Square Dance USA and we feel sure will be just as good. The dancers enjoyed the record. It is a nice change of pace with a touch of vocal accompaniment. The *chase right* was enough to keep the dancers from relaxing too much. **FIGURE:** Heads promenade half way, lead right, circle to a line, pass thru, chase right, boys run, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

### I'M THE ONLY FOOL (MAMA EVER RAISED) C Bar C 529; Caller; Al Davis

As we said, you can look for great things to come from C Bar C. The same strong beat is there. A fine mix of instruments, good flowing figure by Al on the flip, and an upbeat at the end for that final drive really takes the dancers over the top. Put this all together and you have a nice enjoyable and danceable record. **FIGURE:** Heads right and left thru, heads chain, heads lead right, swing thru, boys run, wheel and deal, slide thru, square thru three-quarters, swing corner, promenade.

### I GUESS I JUST WASTED THE REST C Bar C 532; Caller: Jim Congleton

Three out of three in the top half of the reviews. C Bar C just has to be doing something right. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, promenade.

### HAPPY GO LUCKY DAY— TNT114 Caller: Singing Sam Mitchell

The entire instrumental side was done with what sounds like an organ. It has a good beat and sounds very good. Sam does an excellent job on the flip. The 128-beat figure surprised but was enjoyed by the dancers. **FIGURE:** Four ladies chain, turn and chain home, heads promenade half, right and left thru, curlique, walk and dodge, circle four to a line, pass thru, wheel and deal, double pass thru, first left, next right, star thru, right and left thru, swing

thru, boys run, ferris wheel, centers curlique, right hand star, turn once, allemande, come back and swing, allemande, promenade.

**THE ONLY HELL MY MOTHER EVER RAISED— Chinook; by Daryl Clendenin**

Another record by the same name with a one word change in the title. Good strong beat and instrumental as we are hearing on all of Chinook's records. Daryl does a fine job on the flip. One word of caution, be ready for an upbeat on the first figure after the middle break. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, promenade.

**LUCILLE, IT'S A FINE TIME TO LEAVE ME— Bogart 1298; Lem Smith**

Although this song has been out on another label for a few months, this one deserves listening to. The dancers and I felt that the other recording may hurt this record. The instrumental side had a strong beat with a xylophone lead. Lem does a good job on his side of the record. FIGURE: Heads square thru,

pass the ocean, swing thru, boys run, bend the line, right and left thru, flutter wheel, swing corner, left allemande, promenade.

**SWEET SIXTEEN — Scope 620  
Caller; Jeanne Moody Briscoe**

Just recently there have been many old late 50's rock numbers appearing on the square dance scene. Here is another and it has the rock sound with a twanging guitar and sax. FIGURE: Heads square thru, curlique, scoot back, boys run, square thru three-quarters, swing corner, left allemande, weave the ring, do-sa-do, promenade.

**LET YOUR LOVE FLOW— Thunderbird 175; Caller; Bud Whitten Key: D**

This came out a while back on another label. Again we fell that this one is worth listening to. Like all Thunderbird records, it has a strong beat with very good instrumental mix, using guitar, piano and banjo for leads. FIGURE: Four ladies chain three-quarters, heads promenade half, square thru, do-sa-do, star thru, pass thru, face partner, pass thru, swing, promenade.

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## SQUARE DANCE RECORDINGS

- RB229 OKLAHOMA  
by Don Williamson
- RB230 MIDNIGHT FLYER  
by Mike Hoose
- RB231 I GOT THE HOSS  
by Johnny Jones
- RBS1237 LUCILLE  
by Elmer Sheffield
- RBS1238 THE GIRL WITH GARDENIAS  
BY Johnny Wykoff



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### CURRENT BEST SELLERS

- RB226 RODEO BUM  
by Allen Tipton
- RB227 LOUISE  
by Ralph Stilvis
- RB228 NO TEARS MILADY  
by Mel Roberts
- RB51236 ALABAMA JUBILEE  
by Elmer Sheffield, Jr.
- RB307 HORSE CREEK/CLOGGIN SAX  
(Hoedown)
- RB222 SAY YOU'LL STAY UNTIL TOMORROW  
by Johnny Jones
- RB220 THINKING OF A RENDEZVOUS  
by Elmer Sheffield, Jr.
- RBS1234 SOUTHERN NIGHTS  
by Elmer Sheffield, Jr.
- RB51235 BABY YOU LOOK GOOD TO ME  
TONIGHT by Johnny Wykoff
- RB224 LAREDO  
by Ralph Stilvis
- RB219 SAY IT AGAIN  
by Bob Vinyard
- RB225 ALL THE SWEET  
by Don Williamson

**BUT I DO— Thunderbird 176**

Caller: Kip Garvey Key: A  
FIGURE: Heads promenade half, square thru, swing thru, boys run, ferris wheel, square thru three-quarters, swing corner, promenade.

**WESTBOUND AND DOWN— Mustang 176; Caller: Art Springer**

FIGURE: Heads square thru, sides rollaway, swing thru, boys run, right and left thru, pass thru, wheel and deal, square thru three-quarters, swing, left allemande, promenade.

**DON'T WORRY ABOUT THE MULE, LOAD THE WAGON— Blue Star 2051**

Caller: Dave Taylor Key: C  
FIGURE: Heads promenade half, sides right and left thru, square thru four, do-sa-do, eight chain four, swing corner, promenade.

**HOW I LOVE THEM OLD SONGS— Bogan 1302; Horace Guldry**

Key: C  
FIGURE: Heads square thru, swing thru, boys run, wheel and deal, curlique, follow your neighbor, allemande, run back, do-sa-do, swing corner and promenade.

**WILD ABOUT HARRY— Longhorn 1021; Caller; Walt McNeel**

FIGURE: Heads star thru, California twirl, swing thru, boys run, couples circulate, wheel and deal, veer left and ferris wheel, centers square thru three-quarters, swing corner and promenade.

**TEDDY BEAR— TNT 113**

Caller: Al Roberts  
FIGURE: Heads promenade half, right and left thru, square thru four, do-sa-do corner, slide thru, square thru three-quarters, swing corner, promenade.

**SO ROUND, SO FIRM, SO FULLY PACKED— Lore 1163; Curtis Thompson**

FIGURE: Heads promenade half, right and left thru, square thru four, right and left thru, double swing thru, boys run, promenade.

**HOME STYLE LOVIN'— Top 25343**

Caller: Dona Prudhomme  
FIGURE: Heads lead right and circle, make line of four, right and left thru, pass the ocean, swing thru, swing thru,

Continued on Page 102

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



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- RR-201 SWEET FEELIN'S  
Flip Inst. by Wayne Baldwin
- C-103 EXCELEATOR SPECIAL  
Patter/by Gary Shoemake
- 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

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Girls bend in, everybody swing thru  
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Tag the line right  
Four girls wheel and deal  
Sweep a quarter, four boys bend in  
Girls pass thru, star thru  
Couples circulate, bend the line  
Two ladies chain, star thru  
Right and left thru and rollaway,  
Square thru, and on the third hand  
Right and left grand.....

Heads lead right, circle to a line of four  
Pass thru, tag the line in  
Centers square thru, ends slide thru  
Centers in, cast off three-quarters  
Pass thru, tag the line in  
Centers swing thru, spin the top  
Recycle, ends slide thru  
Everybody double pass thru, track two  
Girls trade, girls run, girls fold  
Left allemande.....

### by Deuce Williams, Detroit, Michigan

Heads curlicross, single circle  
To an ocean wave, split circulate  
Ladies trade, box the gnat  
Right and left grand.....

Heads slide thru, double pass thru  
All the men run, transfer the column  
Follow your neighbor, ladies run  
Bend the line, rollaway half sashay  
Right and left grand.....

Sides curlicross, pass to the center  
Centers curlicross, clover and  
Swap around, swing thru  
All eight circulate, square thru  $\frac{3}{4}$   
Left allemande.....

Heads swap around and cloverleaf

Sides pass the ocean, those ladies run  
Bend the line, double pass thru  
Centers out, bend the line  
Curlicross, backtrack, pass thru  
Left allemande.....

Sides half square thru, curlique  
Single hinge, lockit, grand swing thru  
Pass thru, partners trade and roll  
Right and left grand.....

Heads curlicross, half square thru  
With the outside two, explode the line  
Ends cross fold, curlicross  
Wheel and deal, zoom, swap around  
Left allemande.....

Heads square thru to ocean wave  
Trade the wave, acey deucey, men run  
Bend the line, curlicross, partners tag  
Partners trade and roll  
Right and left grand.....

Heads square chain thru  
Sides divide and star thru  
Clover and swap around, pass the ocean  
Grand swing thru, recycle  
Curlicross, backtrack  
Right and left grand.....

### by John Strong, Salinas, California

Four ladies chain, heads star thru  
Pass thru, star thru, swap around  
Tag the line in, box the gnat  
Right and left thru, pass thru  
Wheel and deal, zoom, curlique  
Left allemande.....

Heads curlique, boys run, touch  $\frac{1}{4}$   
Follow your neighbor, trade the wave  
Right and left thru, left allemande.....

Heads flutter wheel, sweep a quarter  
Double pass thru, track two  
Swing thru, boys run, girls cast  $\frac{3}{4}$   
Diamond circulate, flip the diamond  
Boys trade, recycle, left allemande.....

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TB174 THAT'S WHEN MY WOMAN BEGINS by Bud Whitten  
TB175 LET YOUR LOVE FLOW by Bud Whitten  
TB176 BUT I DO by Kip Garvey  
TB177 FOREVER YOU'LL BE MINE by Bob Bennett  
TB178 TIME by Bud Whitten

### Coming Soon:

*A Song In The Night*  
*Flowers On The Wall*  
*Sunflower*  
*Roll You Like A Wheel*  
*I've Got The World On A String*  
*Laughter In The Rain*

Bobby Keefe    Bud Whitten    Bob Bennett







# RHYME TIME



## YOU ARE MY VALENTINE

Take my hand and follow me  
 Where joy is but a token,  
 Where music speaks for both of us  
 Mere words need not be spoken.  
 Just as a breeze caresses you  
 So does the music reach me,  
 And we will thank our lucky stars  
 For dancing you did teach me.  
 And though alone I was before  
 That is no longer true,  
 For I have found my own true love  
 While dancing, dear, with you.  
 And now you are my Valentine  
 And I am yours I know,  
 You need not say a word, my dear,  
 The music told me so!

—Ida Reilinger  
 Fairfax, Virginia



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**S401 I'M HAPPY EVERY DAY I LIVE** by Denny Lantz

**S1101 CINCH/SADDLE ROMP (Hoedown)**

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**Missouri**— 2nd Annual Tupelo Two-Step S/D Weekend, Trace Inn Motor Hotel, Tupelo; Feb. 3-4; Jerry Haag, Ken Bower, Gary Shoemake, Jerry & Barbara Pierce. Write: Tupelo Two-Step 2911 Lockwood Dr., Carrollton TX 75006.

**California**— Pal Mar S/D Association 29th Anniversary Jamboree, Oceanside Community Center; Feb. 4-5; Clyde Drivere, Dick Hoffman, Dottie James, Bob Johnston, Pat McBride, Mac McCullar, Kenny McNabb, Ron Mineau, Bob Morgan, Bob Nipper, Kenn Reid, Nelson Watkins. Write Bob & Dene O'Dell, 2941 Via San Jacinto, San Clemente CA 92672.

**Ohio**— 3rd Annual Valentine All-Niter, Reynoldsburg Promenaders, Reynoldsburg; Feb. 11; Eddie Powell & Bill Thurman. See Caller-Leader Page for Eddie Powell's address.

**Minnesota**— Rochester Holiday Weekend, Downtown Holiday Inn; Feb. 17-19; Jerry Murray, Jack Igel, Bob & Dee Voshel. Write Rochester Holiday Weekend, 1817 16th St. NW, Rochester MN 55901.

**New Mexico**— 7th Annual Snowflake Festival, Madison H.S., Albuquerque; Feb. 17-19; Lee Swain, Dick Siebenforcher & Esdris Davis. Write Snowflake Festival, 7805 Palo Duro NE., Albuquerque NM 87110.

**Michigan**— 6th Annual Sweetheart Ball, Milan H.S., Milan; Feb. 19; Charlie & Bettye Procter. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

**Florida**— 3rd Annual Florida Sunshine Festival, Civic Center, Lakeland; Feb.

23-25; Frank Bedell, Roger Chapman, Jack Lasry, Sam Mitchell, John Saunders, Art Springer, the Lovelaces, Ron Schneider, the Stones, the Martins. Write Art Springer, 3401 Taliaferro, Tampa FL 33603.

**Arkansas** — 4th Annual Southland S/D Festival, Southland Greyhound Park, West Memphis; March 3-4; sponsored by S/D Inc. of Arkansas, 50% of profits donated to 29th National S/D Convention; Bill Terrell, Woody Ussery, Mike Stokes, Trent Keith, Mel Roberts, Glenn Turpin, Lonnie Seshier, Eddie Ramsey, Gene Hairrell, Jim & Elaine Snowden, Jack & Marie Seago. Contact: Square Dance Inc., Dixie Tucker, Box 276, Lepanto AR 72354.

**California** — 4th Annual S&R/D Festival, Palm Springs Pavilion; March 3-5; Chuck Bryant, Bob Van Antwerp, Osa Mathews, George Schmidt & Dorothy Read, Sam & Jody Shawver. Write City of Palm Springs, Leisure Services Division, PO Box 1786, Palm Springs CA 92262.\$

**Louisiana** — 9th Annual S/D Convention, Lafayette Municipal Auditorium, March 4. Preconvention Dance, March 3, Dave Taylor. Write Sawyer & Bootsie White, 315 Dulles St., Lafayette LA 70506.

**Ohio** — Western Whirlers 4th Annual Winter Whirl, Kent State University Ballroom, March 5; Beryl Main, Dave Taylor, George Eberhart & Lou Lucius. Write Don Allison, 407 Pickwick Ln., Tallmadge OH 44278.

**District of Columbia** — 19th Annual WASCA Spring S/D Festival, Sheraton-Park Motor Inn, Washington; March 9-11; Ken Anderson, Marshall Flipppo, Kip Garvey, Dick Jones, Lee Kopman, Jack Lasry, Dick Schweitzer, Allen Tipton, Eddie & Audrey Palmquist, Charlie & Bettye Procter, Carl & Pat Smith. Write Marcena Truelson, 4702 Locust Hill Ct., Bethesda MD 20014.

**Florida** — 5th Annual Fun 'N Sun S/D, College Campus Cafe, March 10; Wade Driver, Don Rand. Write Hal Willis, 1714 Pinewood Dr., Clearwater FL 33516.

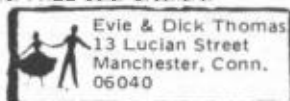
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**Directory of Singles Square Dance Clubs:** Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Alice Lincoln, 4 Francis Lane, Voorheesville NY 12186.**

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### MINNESOTA CALLERS NOTES

Warren Berquam  
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Maple Plain, MN 55359

### NATIONAL CALLERS REPORT

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The November cover with the painting, "A Rich Past" by Bowling Green, Kentucky, artist Andrew Stahl, has created much comment. We announced that 16" by 20" prints were available. Now readers may purchase smaller reproductions in color on note cards with envelopes, according to Jill

McKinley. Fifteen cards with envelopes sell for \$3.00, plus 50¢ postage. (Kentuckians also pay 5% sales tax.) Order from JEMCO, Inc., Promotions and Productions, Rt. 6 Box 379, Franklin KY 42134.

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What a dandy way to entertain fair-goers! We wonder if "track two" and "spin chain the gears" got called that day.

Photos are by Ernie Feland, courtesy of Bernice Rasmussen, the Clark Equipment Co., and *Prairie Squares*.



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- |                |                      |
|----------------|----------------------|
| Recycle        | Touch 1/4, 1/2, 3/4  |
| Coordinate     | Roll                 |
| Ferris wheel   | Extend               |
| Pass the ocean | Crossfire            |
| Chase right    | Follow your neighbor |
| Track two      | Trade the wave       |
|                | Ping pong circulate  |

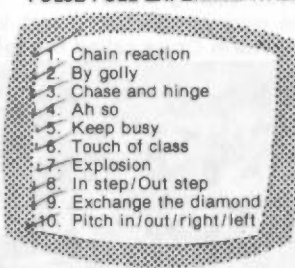
### MAINSTREAM PLUS ONE

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

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# Round Dance



## PULSE POLL



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3. Alexander's Rag
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6. Adios
7. Millionaire
8. Wall Street Rag
9. Confessin'
10. Very Smooth

### CLASSICS

1. Spaghetti Rag
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5. Feelin'
6. Moon Over Naples
7. Dream Awhile
8. Arms of Love
9. Neopolitan Waltz
10. Tango Mannita

### SQUARE DANCERS' ROUNDS

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

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1. Song of India (Lovellace)
  2. Maria Elena (Ward)
  3. Summer Wind (Dean)
  4. Till (Moss)
  5. Dancing in the Dark (Roberts)
  6. Fascination Waltz (Moss)
  7. Let's Dance (Stone)
  8. Kiss Me Goodbye (Tullus)
  9. A New Day (Palmquist)
  10. Elaine (Highburger)

### DIE CUT PRISMATIC SQUARE DANCE FIGURES

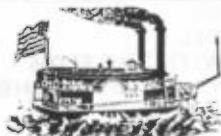
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### THE U IN FUN, Continued

location where their personal flow factors can be realized and their fun can be maximized. In fact, we already have all the raw material for this superstructure. All we need is the initiative to construct it. First of all, each geographic location should have certain clubs in it that "specialize" in a particular level of dancing and the membership policy should be an "open door" type based upon a minimum knowledge criteria. For instance, before one can belong to an advanced level club, he must first have knowledge of all mainstream basics plus all advanced basics plus the equivalent of three or four years' dancing experience. Secondly, all advertising should utilize common terminology. Thirdly, it should become common practice for dancers to move back and forth between these levels freely and without any feelings of hostility, anxiety or abandonment. This would be much more efficient and effective than the system we now have whereby a particular faction gains

control of the club and instigates a program of dancing that satisfies its needs until the next faction comes along. The new group usurps the authority of the old, and the whole scene swings to the other extreme for another two generations, ad infinitum, ad insanitum.


We all have much to gain by subsecting our activity into levels. Is the man who dances the basic 38 program any less a square dancer than the man who insatiably dances challenge. Square dancing already is (and always has been) many-faceted, multi-tiered, and multi-leveled. By forming an organized superstructure such as the one herein described, this activity will be able to absorb thousands more than it has been able to. Under the existing club structure and the persistent refusals of the over-zealous but under-informed holdouts to formalized level definition, it cannot. Growth or stagnation, which will it be? In the meantime, we'll let you have you fun if you let me have mine. Is it a deal?




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# LEGACY

## PRAIRIE CONCLAVE II

The second Prairie Conclave of American Folkdancers is scheduled for March 3-5 at the Nebraska Center for Continuing Education on the University of Nebraska campus in Lincoln. Guest resource leader will be John Kaltenthaler of Pocono Pines, Penn. John is executive secretary of Callerlab, a charter member and board member of LEGACY. Approximately 150 people from four states have registered for the event which will feature leadership workshops and discussion sessions along with various other activities

designed to assist club officers, callers and leaders in their efforts to enhance square and round dancing in their areas.

Further details regarding the conclave may be obtained from Donna and Paul Ayres, 208 N. Cherokee Rd., McCook NE 69001. Sponsors of Prairie Conclave are Nebraska trustees of LEGACY: Paul and Donna Ayer, Dick and Jan Brown, Ed and Shirley Claffin, Paul and Darlyne Goodman, Orin and Della Hendricks, Wes and Dorothy Mohling and Randy and Monica Sawyers.

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Flip Square by Harold Bausch

PO BOX 216, BATH OH 44210

## Speaking Of



## Singles

The National Federation of Young Adult Square Dance Clubs (NFYASDC) is a nationwide organization for young adult clubs and individuals. Our purpose is the growth and expansion of square dancing among young adults.

NFYASDC provides a forum allowing young adult clubs to channel ideas and share experiences. The realization of our goals, and the growth of NFYASDC nationally, will provide us with recognition and benefits already enjoyed by other square dance groups, such as solos and teens.

Membership into NFYASDC is open to square dance clubs whose general age range is 18 to 40, and to all interested individuals. Three major functions of NFYASDC are to maintain a national roster of young adult clubs, to have young adult activities at festivals and conventions (after-parties, panels, scheduled YA dancing) and to publish a bi-monthly newsletter of square dance events and articles pertinent and written by young adult clubs and dancers.

Our first national meeting took place at the 26th National Convention in Atlantic City. Fifty individuals representing fifteen clubs attended this meeting. An unscheduled Young Adult After-Party was a tremendous success.

Since then, membership has grown considerably. Soon over a hundred individuals and thirty clubs will belong to NFYASDC. Their strongest form of communication is the newsletter, which provides young adult dancers with information about young adult clubs in various states.

NFYASDC will be at Oklahoma City

Continued on Page 99

## CALLERS

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ALL CALLERS

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# THE COLLEGES ARE COMING

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FOR CALLERS

<p><b>MARSHALL, INDIANA</b> <b>TURKEY RUN</b> <b>CALLERS SCHOOL</b></p> <p>July 16-21 Individual Attention To Caller by Experienced Staff <i>Dick Han — Bill Peters</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p>	<p><b>FORT WAYNE, INDIANA</b> <b>2nd Annual Callers College</b></p> <p>Aug. 27-31, 1978 <i>Bob Cone, Jim King</i> <i>at Kings Hall</i> For the 0-4 year Caller Choreography Write Jim King, 9616 Lower Huntington Rd., Ft. Wayne IN 46809 219-747-5775</p>	<p><b>HOT SPRINGS, ARK.</b> <b>Cal Golden's 7th Annual</b> <b>CALLERS COLLEGES</b></p> <p>June 25-30: New callers, Ark July 24-29: New callers, Ark. Aug. 6-11: Experienced, Ark Aug. 13-18: Exp. — Ark. Oct. 15-20: New — Ark. Nov. 13-18: Exp. — Ark.</p> <p>June 21: Seminar — Okla. July 9-13: New Callers Jekyll Island, Georgia July 16-21: Experienced Jekyll Island, Georgia Aug. 22-26: New Callers West Yellowstone, MT Nov. 6-11: Experienced Dillard, Georgia <b>LEARN THE GOLDEN</b> <b>KEY TO SIGHT CALLING</b> Write: Sharon Golden Dept. AMS, Box 2280 Hot Springs AR 71901</p>
<p><b>INTERNATIONAL</b> <b>CALLERS COLLEGE</b></p> <p>Aug. 27-Sept. 1, 1978 Rainbow Lake Lodge Brevard NC 28712 <i>Johnny &amp; Charlotte Davis</i> <i>Dick &amp; Ardy Jones</i> Individualized instruction Complete Calling- Leadership Curriculum Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p><b>FREMONT, NEBRASKA</b> <i>Harold Bausch's</i> <b>13th Annual Dance-O-Rama</b> <b>Callers College</b></p> <p>Aug. 9-12, 1978 Individual Attention Emphasis on Sight Calling All Phases of Calling Covered Write: Dance O Rama 2120 Jaynes St. Fremont NE 68025</p>	<p><b>CALLERS SCHOOLS</b> <i>Al Brundage,</i> <i>Earl Johnston</i></p> <p>July 30-Aug. 3, Harrison burg, VA Aug. 6-9, State College PA Aug. 13-17, Troy, NH Aug. 20-24, Troy, NH <i>Top-Notch Staff of</i> <i>Nationally Known Callers</i> Write Earl Johnston, PO Box 2223, Vernon CT 06066</p>
<p><b>MAPLE PLAIN, MINN.</b> <b>11th Minn. Callers Clinic</b></p> <p>Aug. 3-6, 1978 Seminar on <b>STEP VALUE TIMING</b> &amp; Sight Calling Techniques <i>Warren Berquam</i> <i>George Gargano</i> Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p>	<p><b>ESTES PARK, COLORADO</b> <b>Dance Ranch Caller College</b></p> <p>July 9-13: Two years or less July 16-2: Two years or more Aug. 27-31: Exp. Callers w/previous caller training <b>Frank Lane, Earl Johnston</b> <b>Vaughn Parrish, Bob Fisk</b> Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park CO 80517</p>	<p><b>CALLERS SCHOOLS</b> <i>Al Brundage,</i> <i>Earl Johnston</i></p> <p>July 30-Aug. 3, Harrison burg, VA Aug. 6-9, State College PA Aug. 13-17, Troy, NH Aug. 20-24, Troy, NH <i>Top-Notch Staff of</i> <i>Nationally Known Callers</i> Write Earl Johnston, PO Box 2223, Vernon CT 06066</p>
<p><b>CALLERS INTER-SESSION</b> Fly to Callerlab, too <b>Fernwood, Bushkill, Pa.</b> <b>March 17-19</b> <i>Gloria Rios Roth</i> <i>Joe Uebelacker</i> Concentrated on the Mike and YOU Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p>	<p><b>NOVA SCOTIA, CANADA</b> <b>HOUSE OF ROTH</b> <b>17th YEAR</b></p> <p>July 2-7, 1978 <i>Gloria Rios Roth</i> <i>Harold &amp; Lill Bausch</i> Callerlab Curriculum &amp; Much More Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p>	<p><b>LAS VEGAS, NEVADA</b> <b>CALLERS COLLEGE</b></p> <p>August 20-25, 1978 <i>Bill Peters, Bill Davis</i></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>

### STRAIGHT TALK, Continued

sure your caller does one or the other. Only through positive action can you make your preferences known and the subsequent reactions meaningful. This brings to mind something I once read: Thoughts, like fleas, jump from man to man, but they don't bite everyone.

*Gene Trimmer  
Paragould, Arkansas*

### COVER TALK

Old Grover the Groundhog has just seen a scene that makes him want to "chuck" the whole episode and crawl back in his whole hole. For groundhogs that strange early February apparition doesn't predict a thing, but for square dancers we'll bet it foretells a sunny season of good dancing. The Shadow knows.....

### EASY LEVEL PAGE, Continued

#### COBB'S HILL REEL

1,3,5,7, etc., active but not crossed over.

Music: Any 64 count reel

- — — — Actives only forward and back
- — — — Same two turn by right 1½
- — — — Balance and swing opposite  
(below and across)
- — — —
- — — — Four ladies chain
- — — — Chain back
- — — — Active couples down the center
- — — — Wheel around back and cast off  
(on original side)
- — — — Actives only forward and back.

## MORE CALLERS SCHOOLS

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#### EXPERIENCED CALLERS SCHOOL

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Nov. 6-11, 1978  
*staff*

Stan Burdick  
Cal Golden  
*associate*

Jerry Cope

Write Box 129  
Dillard, GA 30537

#### LOUISVILLE, KY. Kentucky Callers Seminar

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Bellarmine College

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4th Louisville KY 40214

#### ELMHURST, ILLINOIS SUPER SCHOOL II

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For Callers with 3 years  
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1112 Royal St. George,  
Naperville IL 60540

#### DILLARD, GEORGIA CALLERS COLLEGE

August 13-19, 1978  
For Beginner Callers

*Stan Burdick  
John Kaltenthaler*

Write

Jerry & Becky Cope,  
Box 129,  
Dillard GA 30537

# HELEN FASHIONS

The Do-Si-Do Square Dance Pattern #1 Helen is wearing can be purchased at Do-Si-Do Shop, 1138 Mosby Rd, Memphis TN 38116 or Helen Fashions, Rt. 3 Box 178, Ackerman MS 39735

Helen models an outfit with a ruffled blouse with puff sleeves and full gathered skirt with double ruffle. Black bows pull the top ruffle up. 3 rows of eyelet go up back of skirt. Helen is also wearing shoes, slip and blouse from the Do-S-Do Shop.

Pattern #1 — \$3.50 plus 75¢ postage.  
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Thur., Dec. 8 Ed Foote, Pittsburg  
Thur., Jan. 19 Gloria Roth, N.S. - Pa.  
Thur., Feb. 16 Curley Custer, Md.  
Thur., Mar. 30 Al Brundage, Conn.  
See April Weekends  
Tues., May 9 Frank Lane, Colo.  
Tues., June 20 Harold Bausch, Neb.



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Mar. 17,18,19 Caller's Intersession' Institute - Gloria with Joe Uebelacker, N.Y.  
Apr. 7,8,9 Gloria with Earl Turner, (from Mass.)  
Apr. 14,15,16 Canadian Caper Wknd. Gloria with Jack MacArthur, Nova Scotia & Ron Lowe, New Brunswick  
June 16,17,18 Round Dance Special with Darlene & Jack Chaffee, Ariz.  
Oct. 20,21,22 Gloria with Skip Smith, N.H.  
Nov. 3,4,5 Gloria with Ed Joyner, (from Mass.)



For Bookings or further information  
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Box 148, Bartonsville, Pa. 18321  
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### SPEAKING OF SINGLES, Continued

for the 27th National Convention, at which there will be a Young Adults Panel. All young adults are encouraged to come, since the National Convention is the best opportunity to meet other members.

Young adult dancers interested in joining NFYASDC and becoming involved with a fast-growing organization for young adult clubs and dancers, should send name and address along with \$3 per year for membership to NFYASDC, c/o Carol Schafer, 2861 Cushing Rd., Camden NJ 08104.

### ASDA/Int. REPORT, Continued

ASDA/Int. service offices may sponsor benefit dances for any purpose of ASDA/Int. Admissions and contributions are then tax deductible, just as they are now for the MDA dances. (See "ASDA/Int. Report", Dec. 1977.) ASDA legally pays rent, callers' fees, flyer printing costs from the gross. Local service officers keep ASDA bank deposits, mail membership cards and newsletters, seek contributions and give grants to area clubs, such as funds for local parade floats. Supportive funds from local businesses are more easily solicited with the power to issue tax deductible receipts. This status enables square dance clubs to participate more fully in community affairs.

The ASDA/Int. service officers will adapt the purpose to fit their local situations. The purpose is broad in scope and will embrace any number of projects: benefits, public education, promotional activities. ASDA/Int.'s central organization will not regulate or dictate local activities.

For further information, request the "Spring Newsletter, 1977" from Chris McEnany, Director ASDA/Int., 2414 Cooley St., Cedar Falls, IA 50613.

### ENCORE, Continued

there have been no complaints. George Campbell and Al Aderente, callers, and Edith and Bob Thompson, rounds, have worked for all five years and plan to be back in 1968.

"In memoriam— Lloyd Litman of Cleveland, Ohio, square dancing's most dedicated and knowledgeable choreography analyst is gone from the ranks." So writes Willard Orlich of his good friend and co-worker of many years. Author of "Instant Hash" and advocate of today's flowing choreography, Lloyd endeavored to create a common language in our square dance choreography analysis. Credited to him are such commonly used terms as zero-movement, equivalents, set-ups, get-outs, 1P2P route lines, Box 1-4 couple formations, etc. *American Squares Dance* says "thank you" to Lloyd Litman for his many contributions to the square dance field.

Continuing the development of the *fan* figures (centers start the action from an ocean wave or two-faced line), the New Idea for this month is *fan chain thru* used as a separate call (it is the center movement of a *spin chain thru*).

## Books

*The Square Dancer's Handbook of Skits, Stunts, Games & Gimmicks* can add new zest to your dances and after-parties with complete directions for FUN ACTIVITIES for the dancing season & summer campouts. Order from Russ Hansen, Rt. 1, Denver, IA 50622. \$3.50 (Ppd. U.S. & Canada)

## Special

The Myrtle Beach Ball, Convention Center, Myrtle Beach, SC. John Inabinet, Bobby Lepard, Harold Thomas, Tony Oxendine and Harold & Judy Hoover. For info: Barbara Harrelson, 419 Hawthorne Road, Lancaster, SC 29720.

# Let's All Meet In Oklahoma City

June 22, 23, 24, 1978



## PROGRESS REPORT— PROGRAM COMMITTEE

The square dance program committee is well aware of the task of programming five to six hundred callers to their best ability. Secretaries have sent out 254 questionnaires to callers who have registered. Local and nationally-known callers were asked to return the questionnaires within ten days and their promptness and completeness has been gratifying to the committee.

The challenge and workshop programs, under the direction of Gerald McWhirter, are beginning to take shape. Trail-end director, Fred Bell, has plans well under control for dances at the Myriad, Fairgrounds and elsewhere. Bob Bradley has scheduled after-parties for all three nights and in several different places. "Toots" Richardson, director of the caller's equipment checkroom, has selected her workers and has arrangements for easy check-in-and-out of record cases.

The 1977 Callerlab Programs will be followed and workshops will be many and varied.

## ROUND DANCE SEMINAR

Wayne and Norma Wylie of St. Charles, Missouri, will conduct the round dance seminar. This very talented and personable couple are nationally known for both their excellent teaching and beautiful exhibition dancing.

The purpose of the seminar is to review the development of round dancing during the past thirty years in relation to the physical improvement of round dancing and the levels or phases

of efficiency through which every dancer passes. Innovative and different concepts of teaching and learning dancing will be explored. Both the good and the bad things that are being done in round dancing today will be discussed. The relationship of the two newly formed national round dance organizations, Roundalab and Universal R/D Council, to the round dance movement will be considered. An effort will be made to determine how the combined efforts of all interested groups can lead to the attraction, development, and retention of happier dancers into round dancing.

## ORGANIZATIONS ROUND TABLE

The committee is presently putting forth considerable effort to bring the Organizations Round Table back to the purpose for which it was originally intended. Plans are being formulated to present a three-hour program designed primarily for the participation and benefit of organization leaders. The most capable discussion leaders available in the country will be chosen to lead individual discussion groups on topics of vital interest and importance to every square dance organization leader. Proposed topics include purpose of an organization and fulfillment of that purpose, organizational planning, organization financing, delegates as they relate to an organization, and officer training and education. All organization leaders should plan to include this session as a "must attend" at the 27th National Square dance Convention. Further information and registration forms are available from PO Box 14586, Oklahoma City OK 73114.



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**S/D RECORD REVIEWS, Continued**  
 square thru three-quarters, swing and promenade.

**I LOVE YOU MORE EACH DAY—**  
**Rockin A 1368A; Jesse Cox Key: E Flat**  
**FIGURE:** Heads square thru four, do-sa-do corner, swing thru, boys run, bend the line, right and left thru, flutter wheel, star thru, swing corner, promenade. **ALTERNATE:** Heads lead right, do-sa-do, swing thru, girls fold, wind the bobbin, right and left thru, dive thru square thru three-quarters, swing corner, promenade.

**PATTER RECORDS:**

**GEORGE— Square Tunes 182**  
**Caller: Jack Lasry**

This flip hoedown has a strong lead and is a very workable hoedown. You may

be more familiar with this as "Mountain Dew." Jack does a fine job as usual on the flip side working *follow your neighbor*.

**ROSE— Square Tunes 181**  
**Caller; Jack Lasry**

This flip hoedown also has a strong banjo lead and is a very good hoedown for those callers who like banjos. Jack works *crossfire* on the flip.

**GETTING IT ON/WHATJAMACALLIT**  
**Kalox 1210**

"Getting It On" has a nice mix of trumpet, guitar, xylophone and snare drums. We enjoyed working with this patter record. The flip side, "Whatjamacallit," better known as "I Saw The Light," has a lot of fiddle and is also a very workable patter record.



Dick Parrish



Shelby Dawson

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- 5064 MELODY OF LOVE by Dick Parrish



Nelson Watkins



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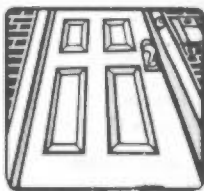
Produced by Shelby Dawson,  
 334 Annapolis Dr., Claremont, CA 91711

# AMERICAN

## SQUARE DANCE

### SUBSCRIPTION DANCES

- 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
- WARNER-ROBINS (Macon) GA; Sat. February 18  
Contact: Billy Todd
- ATHENS, OHIO; Wednesday, March 1  
Contact: Bob & Marilyn Ford
- PARKERSBURG, WV; Friday, March 3  
Contact: Keith & Karen Rippeto
- PORTLAND, IN; Sunday, March 12  
Contact: Harold Pierstorff
- CHARLESTON, WV; Thursday, March 18  
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 Middlestadt
- 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 Corie
- WATERTOWN, SD; Friday, April 21  
Contact: Perry & Margaret Bergh (calling)
- POTSDAM, NY; Sunday, April 23  
Contact: Walt & Ruth Pharoah
- MILWAUKEE, WI; Wednesday, April 26  
Contact: Gene Schwalbach
- MUSKEGON, MI; Thursday, April 27  
Contact: Ken & Dot Gilmore
- MORGANTOWN, WV; Friday, April 28  
Contact: Bill Wasson or Dennis Fisher
- CANANDAIGUA, NY; Sunday, April 30 (aft.)  
Contact: Bob & Nancy Ellis
- SHEFFIELD (Warren) PA; Sunday, May 14  
Contact: Joe Hoobler
- SPRINGDALE, AR; Tuesday, May 18  
Contact: Dub & Maggie Hayes
- KERRVILLE, TX; Wednesday, May 17  
Contact: Louis Domingues
- WACO, TX; Saturday, May 20  
Contact: Paul & Amanda Greer
- RIALTO, CA; Monday, May 22  
Contact: Johnnie & Lou Scott
- PETERBORO, ONT.; Wednesday, May 24  
Contact: Bob & Jayne Jeffrey
- KIRTLAND, OHIO; Tuesday, June 8  
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
- FT. WAYNE, IN; Sunday, June 11 (tent.)  
Contact: Don Taylor
- KINGSPOUR, 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
- SAVANNAH, GA; Friday, August 25  
Contact: Buzz & Helen Ruis
- ANNISTON, AL; Saturday, August 28  
Contact: Lynwood Willamson
- JOHNSTOWN, PA; Sunday, September 17  
Contact: Paul Good
- BEREA, OH; Monday, September 18  
Contact: Al & Lou Jaworska
- CHARDON, OH; Friday, September 22  
Contact: Ed & Kialre Martin
- BELLEVILLE, IL; (St. Louis); Friday, September 29  
Contact: Joe & Marilyn Obal
- SIOUX CITY, IA; Saturday, September 30  
Contact: Chuck & Sandy Veldhuizen (calling)
- 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 & Carole Looman
- GRAND BLANC, MI; Wednesday, October 11  
Contact: Jeff & Karen Keeler
- HUDSON, NY; Friday, October 20  
Contact: McIntyres or Ed Joyner (calling)
- 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 Thierman
- GREENVILLE, OH; Thursday, November 2  
Contact: Emerson Willis
- MINOT, ND; Wednesday, November 15  
Contact: Arnold & Nobuko Strebe
- GRAND FORKS, ND; Thursday, November 16  
Contact: Virgil & Ruth McCann
- CARROLLTON, GA; Wednesday, November 29  
Contact: Wayne & Louise Abbey
- DEERFIELD, FL; Sunday, December 3  
Contact: Jerry & Pat Seeley



# Book Nook

by Mary Jenkins



## A SET OF FOUR CALLER GUIDE BOOKLETS

by Jim Mayo

In Caller Guide No. 1, entitled "Leadership and Club Administration," Jim says, "Square dance callers are more than directors of dancing; they are leaders of people. They are leaders whether they wish to be or not and the only choices available are how and how well they will lead. Callers are regarded by dancers as authorities on dancing and more callers are more experienced in the total dance program than are most dancers. In addition callers are much more visible because they are on-stage and on-mike. All of these factors contribute to the dancers' expectations that callers will also be leaders." This booklet directed toward helping club callers in particular to be effective in their leadership should be in every caller's library. It has good discussions on programming, promotion, business operations, and hospitality. "The best leadership is that done with a gentle touch" is good to remember.

"Timing," Caller Guide No. 2, deals with that very important "perfect blending of music and pattern." The music should provide a steady rhythm to help the dancers move at the same pace (one step for each beat of that rhythm) and the pattern should direct the dancers generally forward, alternating between left and right passing or hand turns and avoiding sharp turns and stops. The blending, or fit of these two elements of the dance depends on the timing of the call. Timing is the connection between the music and the pattern and it can help or hinder the dancers in their efforts to apply their knowledge of the calls to this particular dance. Good timing might be considered the lubrication that makes the dancing smooth."

New callers and many who are not so new can certainly benefit from Jim's discussion on "Timing."

Caller Guide No. 3 deals with "Your Voice." Topics discussed are "What Is



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A Voice?," "Words Give the Voice Meaning," "Pitch Makes Sound Into Music," "Loudness and Projection Are Not The Same," "The Tape Recorder Speaks Truth," "Use Your Microphone Well," "Make Your Words Carefully," "Command With Confidence," "Breathing" and "Be Good to Your Voice." "Be good to your voice and it will be good to you" is his ending comment.

"Smoothness in Square Dancing," the title of Caller Guide No. 4, is just what so many dancers and callers strive for. According to the author, the feeling of smoothness and flowing motion in square dancing is a subject about which little has been written. From discussions among callers and dancers we get the idea that smoothness in the dance action is something that we once had but has now gone away. The loss is attributed to many things. High on the list of culprits is the new choreography

which, it is claimed, is creating situations that are by their nature unsmooth. A second candidate for the blame is "the dancers" who are only interested in getting to the proper place and never worry about the style of their dancing. Many also suspect that the caller may be at fault because he selects sequences of calls that are awkward. This booklet explores the question of responsibility for smoothness and attempts to describe how that sensation can be created.

Callers especially will find this booklet interesting and valuable, but dancers, too, could use it to their advantage.

Order from Jim Mayo, PO Box 657, Lexington MA 02173 or from this magazine. "Smoothness in Square Dancing"— \$2.00, Others, \$1.00. Set of 4 for \$5.00.



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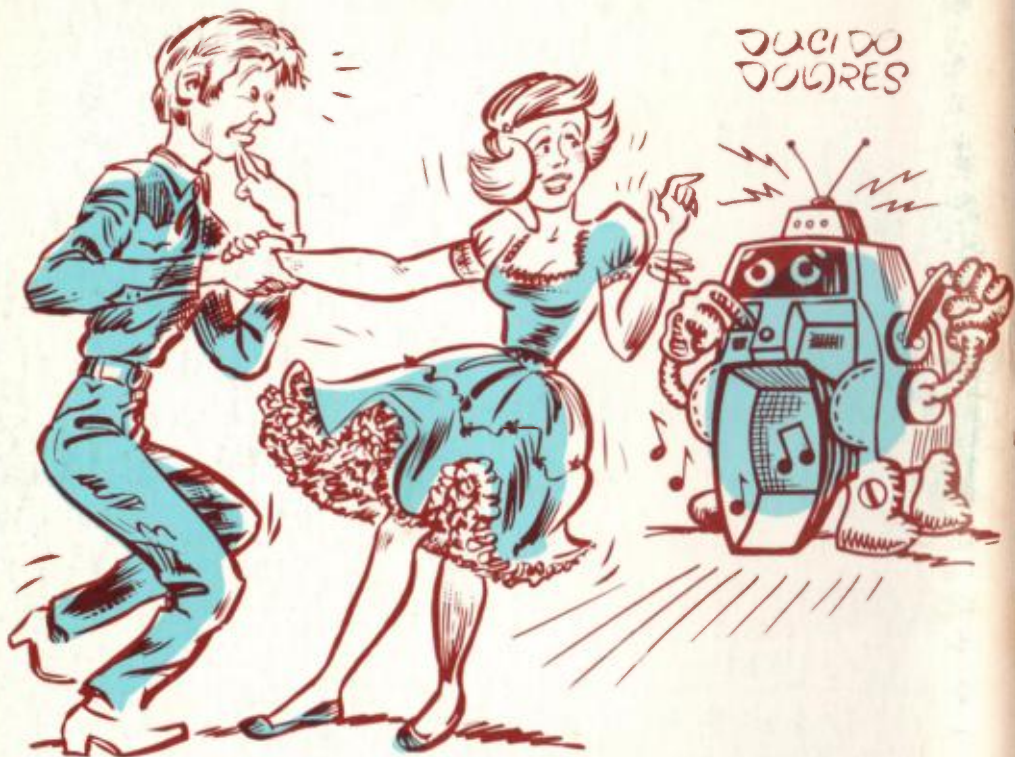
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