

# AMERICAN SQUARE DANCE

MAR. 1978

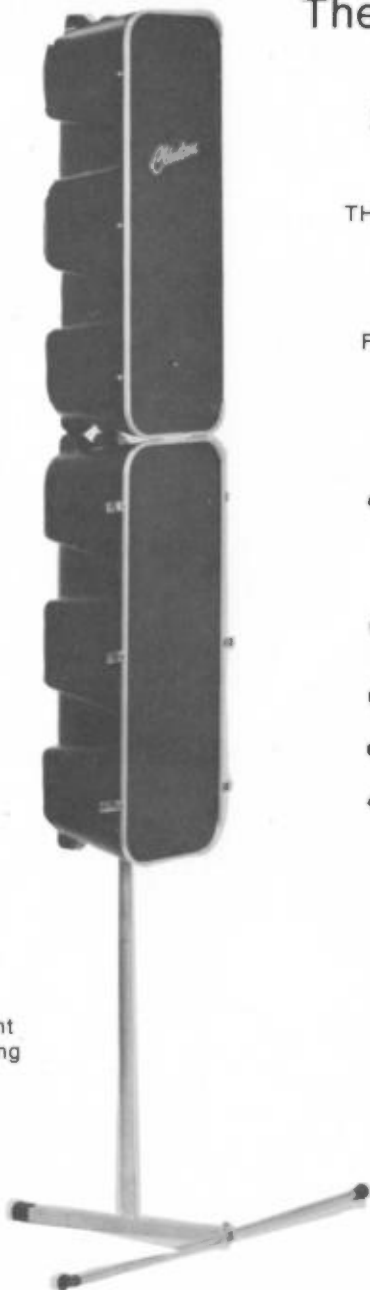


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# AMERICAN SQUARE DANCE

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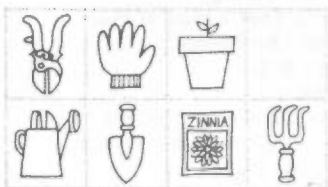
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# CO-EDITORIAL



Many square dancers are really concerned about the future of the square dance activity and patterns of development now being formed. These dancers are able to look beyond their own club dances and see the wider view of dancing throughout the world.

It is not our intent to cause square dancers to choose sides on the moratorium idea. (See January "Co-editorial.") Because of the concerns expressed in letters crossing our desks, we proposed the moratorium as a springboard for discussion. A solution to the problem must be found.

The response to the editorial has been amazing. No sooner was the January magazine in readers' hands than letters began arriving. The first ones received are printed almost in their entirety in "Feedback." The writers have obviously put so much thought into their arguments that we hope readers will take the extra time to peruse them carefully.

For the skeptics who believe editors can "stack" the opinions, we point out that of the responsive letters to date, only two have been against the moratorium; these are published. All the rest were for the proposal.

All of our letters will be filed and submitted to Callerlab on March 20 for the consideration of that body. A professional callers' group has the clout to take action on the problem and should be the primary group to take the first step, we feel.

Many of the letters point out that the callers, in judging what calls to use and what "new" figures to teach, may have the solution at their fingertips. But where do callers acquire this judgment? By practicing on dancers, many of whom have been snowed under before the caller learns his valuable lesson. Is there a solution here? Better caller training? Accreditation? What is our answer?

Too many dancers and callers are concerned about this for the situation to be ignored. We want square dancing to be a self-perpetuating hobby, not a self-defeating one. For the first time in the history of western square dancing, an international professional group of leaders meets regularly to promote better square dancing. Let's hope they, with the support of many concerned dancers, can find the solution. This is the month. Have you expressed your opinion?



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.

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# Grand Zip



Our board has decided it would be beneficial to our club to have a subscription to *American Squaredance* magazine in the hands of the president. As our club is the largest in the area we feel it would be to our advantage to have copies available to our board to gain many tips to help improve our club in as many ways as possible....

*Mel & Delores Bennett  
Overland, Missouri*

Thanks so much for printing the poem I sent in, also for the subscription extension. It was fun seeing something I had written printed in a magazine with the circulation *American Squaredance* has. We really enjoy reading ASD and get a lot of good information from it.

*Helen McCreath  
Fairmont, Nebraska*

Please send me one *Mainstream* book for the \$4 enclosed. It appears to me that square dancing is getting so complicated and so much involvement of so many people, it is difficult to keep up with which basic goes in what group. I have been calling for over twenty-five years and it ceases to be as enjoyable as past years, but you must keep up with the times, — or at least part of the movement, as it is difficult to retain and learn *all* of the material available.

*Bill Pappan  
Norman, Oklahoma*

I imagine this cover (December, which was imprinted 1978 in error) has been brought to your attention by now. I enjoyed reading December 1978, but

I'm missing December 1977 in my pile now.

I really am writing to tell you that I enjoy reading your magazine and use a lot of the ideas. Keep up the great work.

*John R. Nelson  
Vestal, New York*

We have taken and read your fine magazine for several years. We have enjoyed the information printed in it. Being a caller, I have found the material quite helpful.

There have been a few things printed in it that I cannot quite agree with. (My and your prerogative.) The years I have taught square dancing I have always stressed that when people come to learn square dancing, I hope they leave three things outside the hall: politics, religion, and their troubles and worries. Then here comes your magazine up to its ears in politics. Well, that about did me in. I could tolerate this, but the last straw was when our December issue came dated 1978, I about flipped. I thought I had been another Rip Van Winkle and slept a whole year. So I just had to write a letter and get things straightened out.

We still enjoy your work and think you are doing a fine job.

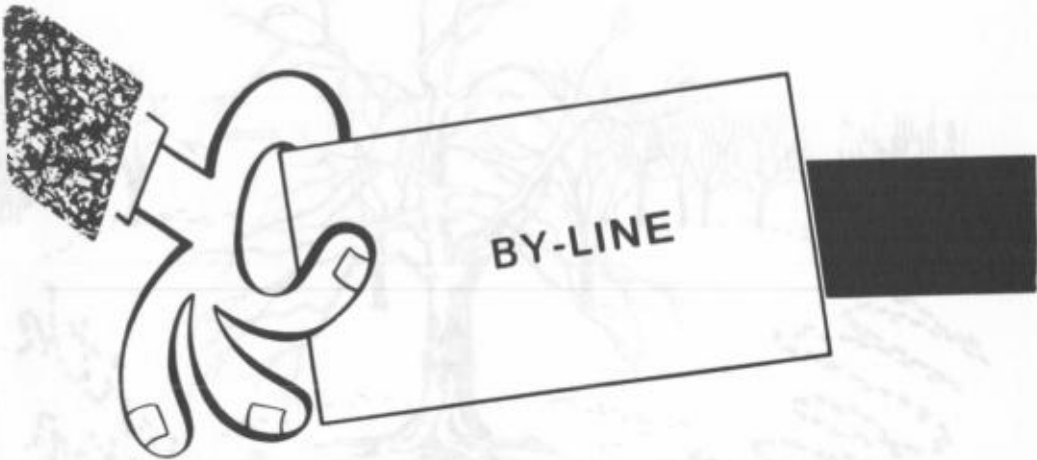
*Rollie & Thelma Voss  
Beaver Dam, Wisconsin*

**Ed. NOTE:** We do not consider printing stories and pictures of a president who is a square dancer to be "political." Nowhere have we discussed his philosophy of government, his track record as president or his party affiliation. And we intend never to do so.

As for the cover, blame for that lies in the little gremlin who inhabits our office and has a field day when we are making those last minute adjustments to the magazine copy.

Just a note to tell you I have had excellent response to my ad featuring the new performance "Turner" white enamel microphones. Callers have been ordering from all over the country, as well as Canada. Please continue my ad until further notice.

*Darrell Figg  
Figg Electronics  
Traverse City, Michigan*



"Smorgasbord" is the word for the "meat" of this issue— a variety of topics and authors served up for your reading pleasure and for information.



It's seldom a pleasure to think about taxes but March is the season for IRS. **Allen Finkenaur** contributes tips on deductions for callers, out of his experiences as a square dance/caller and an accountant. Allen is the author of "Taxes and Financial Records", a book written for the square dance activity.

**Alex Scheer** "tells it like it was"; a reminiscence of his days as a dancer and caller. In contrast, **June James** tells, with tongue in cheek, how it is when you've just finished learner classes.

The center spread is a fanciful tale, not to be taken seriously, of the "old west" as imagined by **Karen Bigler**.

The true story of square dance friendship and hospitality that spans an ocean is related by **Peg Tirrell** and **Dorothy** and **Paul Pullman**.

In answer to a request for more on club makeup and officers' duties, we reprint a Washington Seminar '76 presentation by **Curt Sumner** of the Blue Mt. Council. If you're not an officer, perhaps you'll want to lend your copy or send 70¢ for extra copies to present to your club officers.


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As you can see by our not-so-outlandish cover this month, the month of January, topped by the notorious Ohio blizzard of '78, and filled with *blows*, *snow* and *froze*, played havoc with dance/calling schedules everywhere. Ohioans and New Yorkers thought they had had a raging winter in 1977, but that turned out to be merely the prelude.

Personally, I got cancelled out of seven dances due to old Jack Frost and the Abominable Snowman conspiring against me. Two galoots in cahoots like those fictional freaks can really mess up an itinerary. The winter of '78 belongs to the YUKON-HAVE-IT department!

It is still early February as we dust a few fluffy flakes from our snow-laden desks, whispering a few gentle invectives that Webster only dared pen discreetly in the margin of his ponderous appendix to the book itself, in a most parenthetical manner, and in purple.

The question is: What will February bring our way? If the turnabout temperature trend continues much longer I think "stir-crazy" northeasters will pour like lost lemmings to the Gulf with fur-lined bathing suits, go and ski Kansas, skate the Okeechobee, or join the Nebraska Navy. Anything! We'll see.

But, w-h-o-a, back up, and hold yore icy-nostrilled hosses a durn minute, podner.

It wasn't really that bad, considering the positive side of things. Southern sojourns. Creditable crowds at dances. Good plane living at 19,000 feet. Old home projects tackled. Plenty of weather to talk about with every passerby at every bypass. Instant friendships made in airports with strangers thrust together, all singing the "Late Plane Blues".

Last month I promised to report on trips to thirteen states plus a province, but Old Man Winter poked an icyle clear through my plans.

Looking way back to the day before the day before Christmas Eve, before the hard weather set in, I plopped into my plucky Pinto and hammer-downed-it four straight hours to *Grand Rapids* for the Cascades Christmas party. It was well worth it. Festive eve. Friendly bunch. One expects smooth dancing from Michiganders (What about Michi-GEESE?— Co-ed.) and one gets it, without reservations.

Still earlier, my annual Florida frolic was a nice breath of fresh air, and it's a "tonic" everyone should try at least once each winter, from the M&M set to the Geritol set.

By the way, I want to give the Florida



Turnpike Commission my especially designed *Mal Mot* trophy for originality that will surely slither down the long road to historical oblivion poste haste. Why the award? Simple. For originality in naming that beautiful north-south interstate roadway "Florida's Turnpike". (The same commissioners are the ones who call Cardinals "rebirds", Herring Gulls "seagulls", DC-10's "airplanes", and the game of table tennis "ping pong"— Co-ed.)

**FT. LAUDERDALE, Florida**— The Shirts & Skirts and caller Vern & Wanetta Johnson gave me a super welcome on a dandy dancing date, dealing in December with a flourish.

**WEST PALM BEACH, Florida**— Again the Promenaders of Cresthaven booked me for a small ball, and I owe Archie and Zoe Juris a tip of the Stetson for the hospitality in their home with friends. He's a folk dance leader, doing a good trick here and there. I'll miss Promenaders next time around.

**DEERFIELD BEACH, Florida**— An ASD dance in that cozy Pioneer Park hall with hosts Jerry & Pat Seeley was a Sunday afternoon interlude to be remembered, along with the fresh fruit. Catch Jerry at Andy's Trout, y'all.

**COOTER, Missouri**— A new area for me. Thanks to caller Gene Trimmer for helping to set up the ASD dance there with the Boot-heel Promenaders, along with Thomases, Northcutts, and Robinsons.



**SAVANNAH, Georgia**— Buzz & Helen (former NC caller) Ruis worked hard to make the ASD dance at the Y a good event the first time around. Next time I hope to tour that picturesque city. Trouble getting home— flights cancelled— the start of winter.

**MIDLAND, Michigan**— That's Saginaw area, and Ed Fraidenburg homeland. Good show. ASD dance. Thanks Ed & Phyllis, my hosts, and Cecil Frye of the NEMA for the cooking-up chores.

**ST. PAUL, Minnesota**— Once more I was treated royally at Carver Swingers, one of my favorite clubs, with a good crowd despite the weather. Thanks for the fourth time (or so) to my hosts, Herb and June Johnson.

**MONTGOMERY, Alabama**— An all day encounter took place at the popular MASDA Center where we had a clinic for callers in the afternoon and an ASD dance at night. Thanks Wayne & Ruby Nicholson for the good fun and yak.

**GREENVILLE, NC**— I rented a car in Raleigh for hopping around state for several events. The ASD dance in Greenville was a choice one, thanks to the Steeles, Powells (Jerry's the caller), Jarvises, and other Tar River Twirlers.



**GREENSBORO, NC**— Three separate programs in three days around this town were a delight to do— the new callers clinic that covered a lot of subjects in two short days at Sam Clapp's cozy little hall, the leaders clinic Monday evening for area club officers, and the ASD dance in Moncure for the Circle City Squares. Thanks a whoppin' whale wrap to caller Ray Pardue for setting up the entire itinerary.

**AUGUSTA, Georgia**— Ooops, winter took its toll, even in this southern climate, and our ASD dance at the Casino, set up by the CSRA Fed., was smaller than a year before. Nevertheless, I was given A-1 treatment at the home of fellow Legacy folks Dan &



Mary Martin.

**VIRGINIA BEACH, Virginia**— Again, the record is broken! There were fifty-one and a half sets (count 'em— 51½) at the annual Riptides ASD dance, and it all happened on Friday the 13th. Thanks sincerely to my hosts Warren & June Berglund, Caller Al & Shelley Stevens, Ralph & Dot Drake and all those who contributed to make this a super special event for us.

Now the cancellations due to storms hit me full force in mid-January. **East Brunswick, New Jersey**, where the Merri-8's sponsor a subscription dance got snowed under, as well as my entire trip to **New Brunswick, Canada** where I was to do a dance in **St. John** and a callers clinic in **Fredericton**. Sorry, folks, that's the way the snowball rolls, darn the luck.

Here I sit, between **New Brunswick** and **Texas**, geographically and literally, without enough space left to do the Texas trip in grand style, so I'll have to hold it for a month. (Heavy state to hold— Co-ed.)

By the way, thanks again for all the

**BRIDGES** you sent, you generous people. Great collection. Somebody even gave a **DAM**. (You like bridges so well, I notice you just returned from the dentist after getting one mounted in your **HEAD** — Co-ed.)

Speaking of bridges, you'll never believe this. I was stopped on a street in **Pompano Beach Florida**, while a drawbridge was raised just ahead of me to let a three-story pleasure boat (They grow 'em big down there.) pass through the channel on its way to open water. Cars were backed up for three blocks waiting, which isn't unusual. Then the boat turned around and went back, holding up traffic again, all because the skipper's wife forgot her cigarettes in the house. I told you you wouldn't believe it!

Speaking of true stories, in Ithaca, N.Y., Mr. E. J., a meteorologist at the U.S. Weather Bureau office in Albany, apologized for arriving late at a speaking engagement, relating that his plane was held up due to "unexpected weather". True. Smile, folks. It may get better. Spring is coming.

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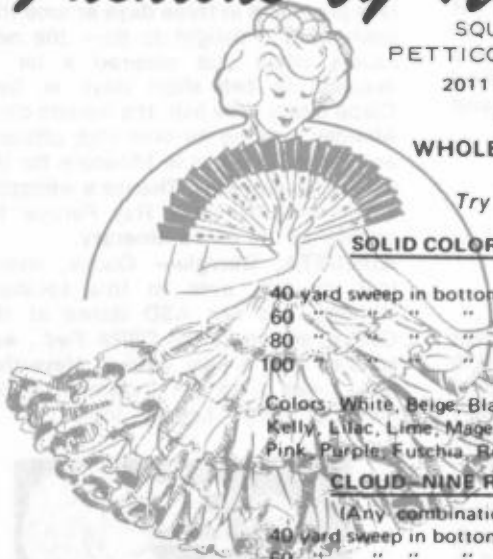
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# That's How It Was...

by Alex Scheer  
Littleton, Colorado



Discussion is always heard about who was responsible for the revival of square dancing. The word "revival" is in doubt, because in rural Wisconsin, it never died. Long before "Good Morning," Henry Ford's square dance book, was printed in 1926, dancing was square dancing; it was a way of life at our church socials, community gatherings and county fairs. While ballroom dancing was regarded as sinful in many of our churches, square dancing was acceptable.

Many of today's senior citizens attended their first square dance wrapped in a blanket, asleep on a country school desk while their parents danced to "Turkey In the Straw," "Ragged Annie" and "Sourwood Mountain." There was the small township hall — long and narrow — with pot-bellied stoves in opposite corners; the boys sat behind one stove and the girls behind the other. The ancient floor undulated as the folks danced and the rocking motion put the youngsters to sleep; the next day they awoke in their own beds without remembering how they got there. This was the age before baby sitters and juvenile delinquency. Where the parents went, there went the children. Square dancing was an integrating force in the community.

But for all its sweetness and light, frequently the male members of the family felt they needed something to take care of the chill of the night air and hard cider and corn squeezin's were an accepted fact of life, except at church dances. But the food, and what food! That was a redeeming feature. Each housewife tried to outdo her neighbors in culinary excellence. Those were the days before TV dinners and prepared "store-boughten" foods. Ice cream was made with real cream in an ice cream freezer, frozen with ice and rock salt. Sometimes a bit of rock salt fell into the ice cream and it tasted good.

Even in our neighboring city, there was the monthly square dance at the Knights of Pythias Hall, but that was another side of the coin. City dances had an orchestra, usually a piano, fiddle, drummer, a banjo and a bull fiddle; in our little township hall, an elderly lady chordeg on an out-of-tune piano while her husband sawed out the tunes on an asthmatic fiddle. Oh yes, the caller had no PA set or microphone; his sound system was a pair of leather lungs and the calling was more in the nature of prompting, much as we now cue round dances. That is the way I learned to call. When there was a large crowd, five to six sets, frequently we had a caller in each square, and each set might be doing a different figure while the music played.

Dancing was often wild with a lot of swinging. A good swingin' gal was a delightful partner. Figures like the *grapevine twist* and *dive for the oyster* often became rough, but it was all in fun. We forgot how poor we were, we let down our hair and had a good time.

When we moved to the Detroit area about 1938, we became involved in the formal Henry Ford Eastern-type Greenfield Village dancing with the stately quadrilles, the precise contras and the classical figures such as the *Lancers*. On special Saturday nights, gentlemen wore tuxedos and the ladies were in formal attire, even to white gloves. Lovett Hall, named for Doctor Benjamin Lovett, Henry Ford's dancing master, was a dream ballroom, acoustically perfect. We danced about 112 beats per

minute to an orchestra of skilled traditional musicians. The emphasis was not on how complicated the figure, but on how well we danced. There was no hand clapping, no stomping and no cutting up. We danced in an atmosphere of grace and dignity to do justice to a French regal court and the Minuet. That was the way Henry Ford wanted it.

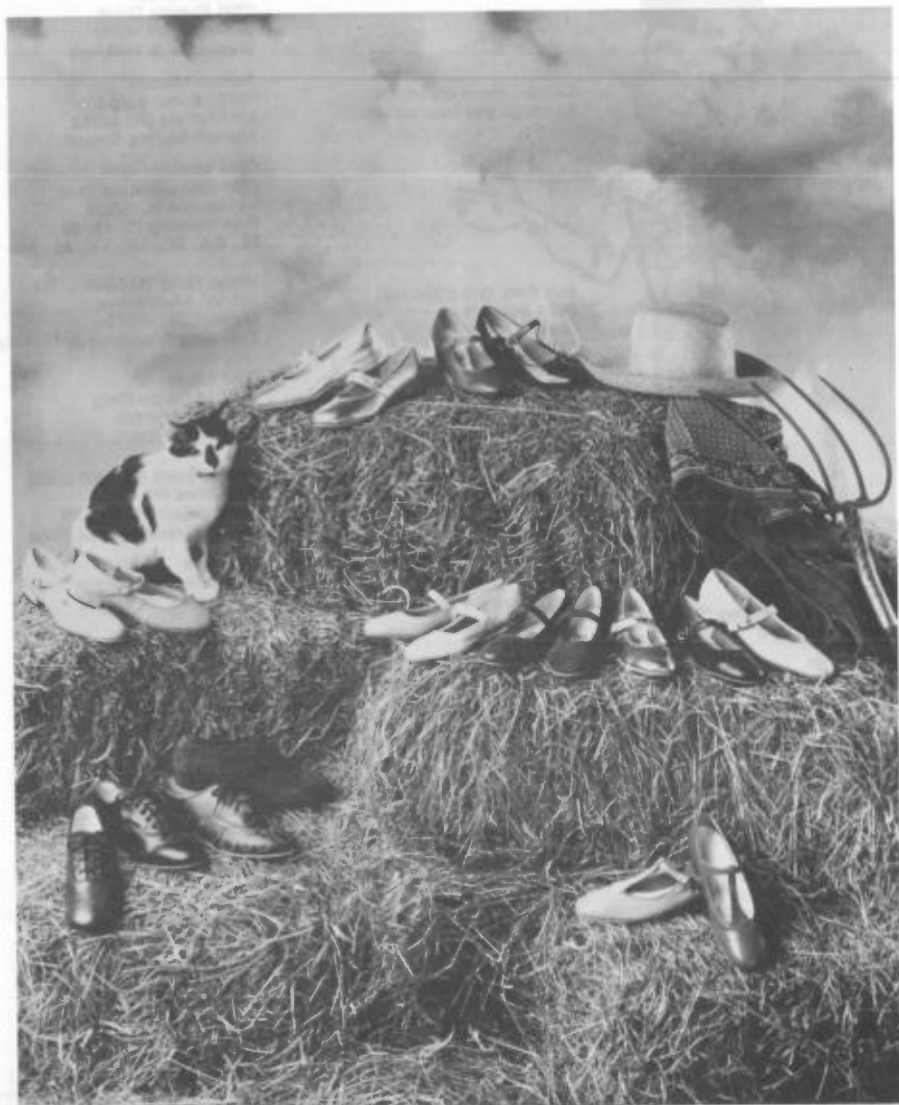
We needed no challenge; in fact, frequently the program was the same night after night. It was strictly traditional dancing. After I became a professional caller, I pinch-hit for an associate at a social club. While I was given a program, I made the mistake of ad-libbing. An elderly lady rebuked me after a tip, saying, "Young man, I see you do not know much about calling. We *always* do 'Cage the Bird' after the 'Waltz Quadrille.' After that reprimand, I stuck to the script.

But then times changed; in the late forties, I became aware that there was another type of dancing called "Western." I met super callers like Raymond Smith, Herb Greggerson and Les Gotcher, and brought this type of dancing to the Detroit area. There were dire predictions that this type of hash calling and West Coast superonics would be the end of square dancing. We would surely burn the dancers out, and the introduction of new basics made it necessary to start lessons. In those days, ten lessons would do it. When I was a kid, if one did not know how to dance, he stood in fourth couple position. When it became his turn, he knew what to do.

Learning six new basics every week finally took its toll and when we moved to Denver in 1971, I decided to hang up my microphone for good. It just didn't work out that way. While I did manage to quit club calling, I am one of the busier callers in the area, doing nothing but one night stands and two traditional Olde Tyme Clubs. This old time traditional dancing is not going to die. I have a young son who can do a mean *Take a Peek and Duck and Dive* as well as I can. He has learned his lesson well. And we sometimes still do *Cage the Bird* after the *Waltz Quadrille*.

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# FOR THE RECORD

by Allen Finkenaur  
Trumbull, Connecticut



Square dance records are an item of caller's expense which may be deductible in total in the year purchased or could be depreciated over a short life of several years. The principle of taking this tax deduction requires the following reasoning process. If the thing purchased will be used in a period beyond the year in which it is purchased, its cost *should* be spread over the years of use in which it produces income. If, however, the cost of the item that will last more than one year is small in comparison to other expenses and income of the caller, its cost *may* be deducted in the period it is purchased. ("May" means you can but aren't required.) As an example, the marking tape you may use to put the titles on record sleeves may be purchased in December. At year end you still have some of this material on hand. IRS allows a deduction for the total cost of the marking tape because the cost of the remaining material is considered "de minimus."

A dance record is an item which can be used for varying lengths of time. Some records last for a long time and are discarded only when they are too

scratched to use. Others become damaged or are broken at much earlier dates and may become quickly obsolete and fall into disuse. To find the solution to deducting the cost of records on your tax return, you should approach the question based on how you use your records.

The cost of any record you purchase and immediately discard because it does not fit your style or type of calling, or is damaged, should be deducted immediately.

The new caller or cuer may have a much longer use for records since his use for practice and on dance dates may be much less than the use by a professional caller or cuer who practices daily and conducts a dance most every night. The chance for damage is also less for the beginner and he may be more reluctant to discard records feeling they might be used if he were to practice more with them. The new caller or cuer may want to set a two or three year life on his records and deduct a proportionate part of their costs on his tax return each year. The new caller's accounting record used to compute his tax deduction could be as follows:

## Record Depreciation Schedule

Month of purchase	Quantity Purchased	Cost	Life	Part of Year Deduction	Tax
Jan.Feb.Mar.	40	\$ 40	1/3	12/12	\$13.33
Apr.May.Jun.	10	20	1/3	9/12	\$ 5.00
Jul.Aug.Sept.	5	10	1/3	6/12	\$1.67
Oct.Nov.Dec.	15	30	1/3	3/12	\$ 2.50
Total Year #1		\$100			\$22.50
Year#1 (\$100-22.50)		\$ 77.50	1/2	12/12	\$38.75
Jan. Feb. Mar.	5	\$10	1/3	12/12	\$ 3.33
Apr.May.Jun.	7	15	1/3	9/12	\$ 3.75
Jul.Aug.Sept.	5	10	1/3	6/12	\$ 1.67
Oct.Nov.Dec.	3	5	1/3	3/12	.42
		\$40			

Total Year #1 & #2				\$47.92	
Year #1 (\$100-(22.50 + 38.75)		\$38.75	1/1	12/12	\$38.75
Year #2 (\$40-9.17)		\$30.83	1/2	12/12	\$15.42
Jan.Feb.Mar.	5	\$10	1/3	12/12	\$3.33
Apr.May.Jun.	13	\$26	1/3	9/12	2.50
Jul.Aug.Sept.	2	5	1/3	6/12	1.67
Oct.Nov.Dec.	18	\$36	1/3	3/12	3.00
		\$77			
Total Year #1, #2, #3					\$64.67

These computations assume that the new caller's business has not increased substantially at the end of three calendar years, therefore a two to three year life still applies.

As the caller's or cuer's dance dates increase and records wear out and become obsolete more quickly, the

caller or cuer must reduce the life assigned. As new records are acquired they may be given a shorter life. In the example above, if we find that in the third year, record life has decreased by one year, the calculations would be as follows:

Year # 1		\$38.75	1/1	12/12	\$38.75
Year # 2		\$30.83	1/2	12/12	\$15.42
Jan.Feb.Mar.	5	\$10	1/2	12/12	5.00
Apr.May.Jun.	13	\$26.	1/2	6/12	\$1.75
Oct.Nov.Dec.	18	\$36	1/2	3/12	\$4.50
		\$77.00			
Total Years #1, #2, #3					\$75.17

This principle of decreasing the life as the caller or cuer activity increases can be continued until we consider the professional caller or cuer and find he is able to deduct the cost of all records in the year they are purchased, even though the acquisition of one or more records may be in December of a year.

To support a tax deduction for records, you must have invoices and cancelled checks totaling the amounts shown as "cost" in the depreciation schedules you use to support your tax return deduction. The cost of a record includes not only its basic cost but also any shipping charges. If more than one record is listed on an invoice, you are depreciating the cost of records and you discard some and keep others. Write this information on the invoice and separate the cost into the two amounts.

If your records are being depreciated over one or more years and they are destroyed in an auto accident or through some other casualty, you must deduct the remaining undeducted cost (unde-

preciated basis) on your tax return in the year of the casualty.

The new caller who has been collecting records for several years and at last is getting paid calling dates has a special problem. The cost of records on hand and being used as he starts to earn money from calling must be valued. The IRS rule is: Value is the lower of their fair market value or original cost. This value is subject to depreciation. I would add up the cost of the records and remove 10 or 15% for their being used. This is not an exact rule, but I have found the new caller usually takes good care of his few records, and at home without the pressure of calling dates, he wears and damages the records very little.

A depreciation schedule for records as shown above need not be included as a part of your income tax return. The papers you use to compute your tax deduction should become a permanent part of the pencil copies of your tax return workpapers since IRS will want to review it if you are audited.



# Keep It Simple, Squares!

Duties & Responsibilities Of Club Officers

by Curt Sumner  
from Leadership Seminar, '76  
Washington State

When we think about club officers, their duties and responsibilities are so numerous it is rather hard to talk about them, particularly when you consider that we have square dance clubs that are small groups who need very few officers to large square dance clubs needing numerous officers and numerous committees.

We are going to comment on the simple responsibilities. When we say simple, we don't expect to tell you one thing in the world you don't already know. Maybe we'll put it in a different light that might help you, if you happen to be in that particular office, think of something else that you might do to help your club along the way and do a little better job of it.

## **SECRETARY**

The secretary can be, and in many clubs is, two different people. Smaller clubs that do not have much secretarial activity will have only one secretary. We are going to break the job of secretary down, for just a short discussion, into two sections. One we will call the Recording Secretary, the other the Corresponding Secretary.

First, we'll take a look at the duties of a Recording Secretary. Everyone knows the secretary's responsibility is to take notes, type them into minutes and read those notes at the next business meeting. One should remember that when you get home, if you leave those notes lying around for a couple of weeks and they get cold, they get sour, and you might not have enough notes to remind you of everything that actually took place in that meeting, so:

1. Take good notes. If you are not sure that you have taken all the

information correctly, it's the secretary's responsibility to ask the president to stop proceedings long enough to make sure you do have the story straight on what is going on and get it down right.

2. Type those notes up into minute form as a record of your business meeting, and do it soon, while it's still fresh in your mind.

3. The typed minutes should be copied, with copies going to the president as soon as possible. The president can look them over for accuracy. More important, when he starts planning his agenda for his next meeting, he can use these notes to help him. In addition to that, there is generally always some action taken during a business meeting that that president needs to follow up on. These notes (or minutes) are a reminder to him to do this.

4. Post the minutes for membership information at your dances.

5. Make extra copies if you have access to duplicating equipment, to pass out to the governing board.

The Corresponding Secretary, of course, is club correspondent. In addition to writing all of the letters, they are responsible for the correspondence, reading the incoming correspondence at meetings and making sure as this incoming correspondence is coming in that the president, is advised so that if there is action to be taken he can see that it is taken.

## **TREASURER**

The office of treasurer is one that is quite demanding in most clubs. The treasurer collects all incoming monies for the club. When he gets that money,

he certainly must keep records on how much it is, where it came from, so he needs a good set of books. You can tell from these books how much money you will have each year, so the records are very important. They need not be extremely complicated.

Every club should have a banking account. Some banks for non-profit organizations, will carry your checking account at no cost. The checking account should be in the name of the club, with at least three people authorized to write checks. Your treasurer should be one of those. My suggestion is that the treasurer, because he is responsible for the books and the monies, should, be responsible for the checking account. He should be authorized to sign the checks with his signature only. In my opinion, for either of the other two officers to write a check, both of their signatures should be required. Now this does two things:

1. It keeps any one of your officers from writing checks without the treasurer being aware of it.

2. They should not write checks except in the long-term absence of the treasurer (illness, in the hospital, or out of town).

The treasurer is responsible also for paying the bills of the club. Any new expenditure or unusual expenditure should require a discussion and vote of the governing board before the bill is paid.

#### VICE-PRESIDENT

What is a vice-president? He is a president in charge of vice! (Not necessarily). The vice-president is sometimes the neglected officer because his duties are primarily to assist the president, to replace the president in his absence. Because the president gets his feet on the ground after stumbling around for a few months and realizes he likes to do what he is doing, the vice-president does not have very much to do. The president should make sure that his VP is completely briefed and involved in absolutely everything that the club is doing. Now that's the responsibility of the president; it is also

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the responsibility of the VP to make sure he is briefed and knows what is going on. Don't ever overlook your VP, because he is ready and willing to assist not only the president, but any other officers or committee in getting the job done, and certainly, *he should be the official greeter.*

In some clubs, the vice-president is the program planner and co-ordinator.

### **PRESIDENT**

The president of your club has numerous duties. If you have a G-O-O-D board and you have good officers that do their job continuously, all the president has to do is just tie things together. However, that is not the case in most clubs. The president finds himself being the leader of the club and, actually, performing more duties than sometimes we think he should have to.

One of his main duties is to conduct the business meetings. the Roberts Rules of Order are probably one of the most standard and one of the most mis-used set of rules that you have ever been in contact with. The beautiful part about them is that you can take what you want to and leave the rest of it even if you make up rules yourselves, just have a set of rules and follow some procedure.

The president should make out an agenda before you go into that meeting. List everything you know they are going to talk about, leave room for old business, for new business. Keep the subject that is on the floor foremost and try to keep the other subjects out of the conversation until you get one subject solved. Make sure that you stick to the subject at hand. Allow your membership or governing board to discuss it thoroughly, but don't allow them to beat it to death. Try to keep the meeting moving, or the first thing you know it will be midnight and you're not finished with your business. You will find long meetings become very boring, and fewer and fewer of your people will attend them.

It is the responsibility of the president to appoint all committee chairmen. The president should select people who will give the time, and energy to the committee and who are capable of

performing the job.

The president should be the liaison between the caller and the club. The president should continuously try to keep the caller informed about the club's intentions. We would like to see the caller at each board meeting because, in addition to the fact that he is already aware of what the club is planning, he can be of great assistance in helping that club to get the job done. Most officers have only been active in that club a short time. They don't know a lot of the easy ways of doing things in the square dance world. Most of your callers have been going through this same thing year after year after year, and they have some really good ideas. It's nice to have that caller there in an advisory capacity.

The club looks toward the president for leadership. If his attitude is sour, always having trouble trying to get anything accomplished, you watch that club. It will turn exactly the same way and it won't take them six months; they will do it in one evening. If that president goes out and leaves his board with a good sense of humor, or with a smile on his face, greeting everybody, happy with the world, you find that first of all his officers will follow suit and you'll find also that his caller is calling a better dance. The caller is affected by the attitude of those officers. You will find, also, that during the same evening that your members and your guests are also affected. So, the attitude that you show, whether you are the president or some of the other officers, certainly is vitally important.



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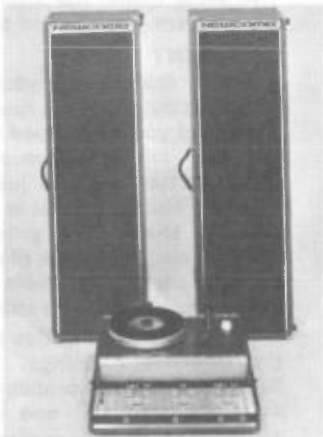
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### *The Success Story of a Dance*

#### *That Was Once Considered Shameful!*

Of the many dances widely done today, there are two classics which achieved popularity well before 1900. They are the waltz, which first appeared in Europe about 1760, and the polka, which made its debut in Czechoslovakia in the early 1830's. Through the years waltz has been more of a universal favorite than polka, but both dances are permanent parts of today's ballroom repertory.

Waltz is typical of many early social dances since it derived from folk sources. As early as the sixteenth century, Bavarian peasants danced the "Weller," a spirited combination of wide steps and dizzying turns. Another turning dance, the "Laendler," was done in the mountain region of Austria. By the mid-1700's, the leaping and stamping movements of these folk

dances in three-quarter time were transformed into the turning and gliding movements of the novel waltz. The new dance was named "Walzer," from the German word *walzen*, meaning "to turn."

Other than its folk origins, waltz had little in common with the other social dances of its day. Its rhythm pattern consists of three-beat measures, rather than the typical two or four-beat patterns found in most dances both then and now. The most startling differences in the waltz were its use of the closed dance position and a new freedom of movement on the dance floor. For the first time in the history of social dancing, couples danced closer than arm's length, whirling around the ballroom unfettered by formations and figures.

by Celeste Parks  
From *Ozark*, © 1977

Today the waltz is considered a dance of dignity, beauty and grace, but it was denounced as immoral and shameless by the clergy and members of the aristocracy in the late eighteenth century. Despite the opposition of the courts, the dancing masters and other influential people, the waltz spread from Germany and Austria throughout Europe and finally to England and the United States. It was largely a case of good timing since the European social climate was changing as a result of the French Revolution, the Industrial Revolution and a growing spirit of romanticism. People were ready for a dance expressing individual freedom, a dance they could execute without years of study under a dancing master.



Waltz, like most dances of long-lived popularity, has undergone many changes. The earliest versions were danced in the old Laendler patter of step-close-step, bringing the feet together on the second of the three musical counts. By 1800 the pattern was altered to step-side-close, the basis of the box step still danced today. In addition to pattern changes, the tempo of waltz music seemed to increase as rapidly as the popularity of the dance. The one person most responsible for the increased tempo was Johann Strauss, Jr., who succeeded his father as the "Waltz King" in Vienna, Austria. The younger Strauss brought the faster Viennese Waltz to such popularity that it became known as the "queen of the ballroom,"

in spite of the fact that it demanded greater skill and endurance than the earlier, slower forms of waltz.

While the rise of ragtime music and the accompanying walking and strutting dances cause the polka to lose popularity, the waltz survived the competition. In the 1890's, new and slower waltz tunes were written. The gay Viennese Waltz was still in vogue, but many found the slower tempos easier to handle. With the threat of World War I in the early 1900's, the popularity of Viennese Waltz began to fade. When war became a reality, all nations not allied with Germany disavowed anything of German origin, including the waltz. An attempt at removing the German stigma was made by renaming the dance the "Boston," and slowing the tempo a bit. The new name was short-lived, but the popularity of the dance continued unabated.

Following World War I, even slower waltz tunes appeared during the 20's. As a result, there are three distinct tempo ranges of waltz music, defined today by dance teacher organizations in terms of measures per minute. Slow waltz generally ranges from thirty to thirty-six M.P.M., medium waltz from thirty-eight to forty-eight M.P.M., and fast or Viennese Waltz from fifty to sixty. Of course it is possible for waltz music to be slower or faster than these guidelines, but it then becomes difficult for dancers to maintain their rhythm and balance. The medium tempos are the most danceable for most people.

Today the waltz is over two hundred years old and it is still one of the most popular social dances. Part of its appeal is the graceful style of the dance itself, but it has been able to remain a classic because its musical form continues to inspire composers. There are countless old waltz songs, of course, but many new ones as well. They include "Somewhere My Love" from *Dr. Zhivago*; "Sunrise, Sunset" from *Fiddler on the Roof*, written during the 1960's; and Barry Manilow's "Weekend in New England," a 1977 hit song. Any dance that is constantly refreshed by new music succeeds by appealing to each new generation and remains a classic.

by  
Peg Tirrell/  
Dorothy &  
Paul Pullman  
  
Cresskill,  
New Jersey



## Hands Across The Sea

Bergen County, New Jersey, may have pushed out the British in 1777, but two hundred years later, they returned and won the day. This group, led by caller Ron Vizard, were so lively, so warm and charming, that the Americans surrendered without firing a shot — although it was hard to tell who surrendered to whom.

The first thing Ted Ivin did was fix Jodi Bromberg's dryer, Ron Vizard ditto for the Pullman's TV, and there was a rumor that Doc and Peg Tirrell had the round dance leaders Helen and Bill Viner putting last minute touches on the press breakfast table centerpieces for the convention.

One thing the Jerseyites learned was that almost every human activity was preceded and followed by a "nice cup of tea."

But backtrack a minute — why this invasion? Well, it seems a few years earlier when caller Ron Vizard was visiting his American friends, Dorothy and Paul Pullman in Cresskill, New Jersey, he wondered aloud *if* he brought along a contingent of square dancers from England for the 26th National Convention in Atlantic City, would the dancers in Bergen County help with home hospitality. The answer was,

"Yes, we think so." And gradually plans began to shape up.

Two months before convention, the Pullmans received the names of the seventeen English square dancers and began the first of many phone calls and lists as they arranged for accommodations for fifteen days, transportation to and from Kennedy Airport, and then on to Atlantic City and back, a visitation schedule to various area dancers and other functions, sight-seeing opportunities, shopping tours, and in general, played mother hen to their flock of seventeen chickens.

Noticing there was one evening with nothing scheduled, Claire Kurtz, the hostess with the mostess, gave a fantastic outdoor/indoor picnic. For when an unexpected rain forced the dancers inside after eating and one tip of dancing, they all had an opportunity to share after-party stunts.

Tirrell Twirlers Round Dance Club hosted the first opportunity for all to dance together in Bergen County. For many there, it was their first attempt to square dance to an overseas caller. And it was a pleasant surprise for most to discover that while Ron's accent sure was different, the words were the same, and they could still understand and

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follow his calls. (Or maybe after three visits, he is becoming a bit Americanized!) All there even had a chance to round dance to cues in Britishese and Cockney (Now, there is a foreign language!) with Helen and Bill Viner and Alan Sheriffs.

Ron called a Trail In Dance for the Northern New Jersey Association where the English contingent really had a chance to meet, mingle, and dance with folks from all over northern New Jersey and get a taste of what lay in store at Atlantic City. The NNJSDA presidents, Jim and Fay Bates, introduced Stan and Vi Ney, presidents of the British Association of American Square Dance Clubs, to the assemblage. Stan pinned the association banner, presented the Bates with a mini-banner and read greetings from Rex Rollings, the Sheriff of Nottingham.

Northern New Jersey convention-bound dancers with half-filled cars were pressed into service to transport the English visitors to convention. Until then, few of them had realized Atlantic

City was so far away, or so hard to reach by public transportation.

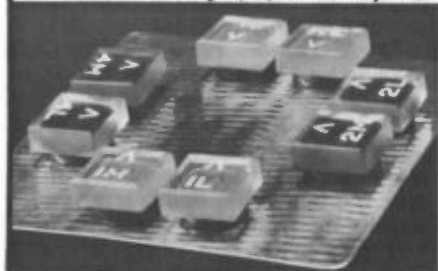
As for the convention — that is a story in itself. Their warm welcome, the hospitality shown the English contingent — was beyond their wildest imaginings. The group was simply overwhelmed with everyone's thoughtfulness, helpfulness and friendship. A fabulous experience, particularly the Parade of Nations, where the ovation they received brought big lumps to everyone's throats.

The second week was spent in more sightseeing, shopping, dancing, relaxing with new friends. Their last dance in Bergen County was at Paramus Cloverleafs. When Steve Kopman invited Ron to call a guest tip, for once words failed as Ron tried to find expressions of thanks to all, but especially the Pullmans, for their hospitality.

If you come to Northern New Jersey and happen to see a dancer sporting a little dangle with the Union Jack on wheels, you'll know he or she was one of the home hospitality crew.

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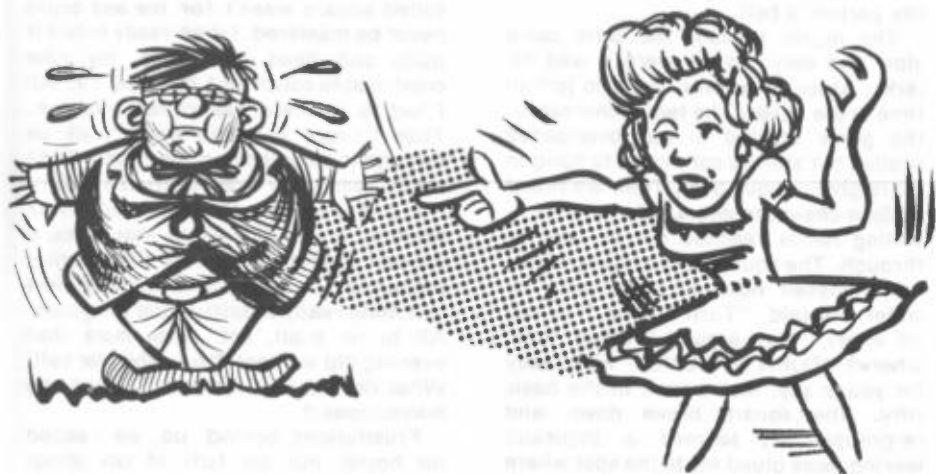
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# All The Men Left What?



by June James  
Johnston City, Illinois

Refigoterate the catterfater? Surely I couldn't be a hearing correctly. But then there are times when even a right and left grand begins to sound like an impossible task, and can be completed only by straining the brain to the utmost.

One such time came about after weeks and weeks of preparation. Those weeks of lessons, where we learned things that seemed as foreign and complicated as the language of the ancient Greeks.

We started with *allemande left*. All the men left what? Our progression was swift and unbelievable. Or so it seemed to us, until the experienced helpers put on a little demonstration. After that demonstration, all the men did almost left.

Regardless of all our inferiority complexes we eventually were exposed to the fifty basics. And I use the word exposed very lightly. We had done *do-sa-do*, *right and left thru*, *grand square*, and even swatted a few fleas and boxed a few gnats. All was moving along smoothly until someone (the

caller's wife, I think) suggested we stir the bucket. "What do you mean move?" "There is no possible way to do a *right and left grand* or an *allemande left* from this position." But with unbelievable will power we were all eventually able even to stir the bucket without spilling excess blood.

We were ready to mix with the "real" dancers.

Preparations began for a visit to an out-of-town dance. The women eagerly snipped and stitched, while the men grumbled long and loud about wearing calico prints on their masculine shoulders. Final efforts were displayed to friendly cohorts, and all offered staunch approval. So what if the ruffle was a little longer in the back than the front. Six inches really didn't make that much difference...

At last we were there, the music was loud and the caller was saying, "Square 'em up." We stumbled through, grace and agility personified. At least, so it seemed to my partner and me. Then we found ourselves in a square with our caller-instructor. A cold sweat broke out

on our foreheads, our teeth chattered, our knees knocked, and a beach towel would have been much more useful than the teeny little tea towel hanging from my partner's belt.

The music started, the calls came slow and easy. So we were a wee bit jerky. At least we were trying to jerk in time to the music. The tempo increased, the gears whirled in our overloaded brains, but still we continued to hang in there giving it our best. Then we heard it. *Spin-chain-the-gears*. We faltered — willing hands reached out to lead us through. The square was moving until I found myself nose to nose with my caller. He said, "Turn around." What, do what? "Turn around." What, how, where? "TURN AROUND." Huh, easy for you to say, that wasn't in the basic fifty. The square broke down and re-grouped. It seemed a thousand leering faces glued me to the spot where I stood. Surely there was no way they could be smiles. The man at the microphone must have felt my discour-

agement for not once more in that tip did he call that dreadful concoction, *spin-chain-the-gears*.

Surely this mad crazy mixed-up mess called square wasn't for me and could never be mastered. I was ready to call it quits and head for home, my nice comfortable couch and my color TV. All I had to do there was punch a button. Then I heard someone say, "Walk us through it, everyone broke down." Did I really hear that? Was it true? I wasn't the only imbecile on the floor? Walk through it we did. Sure that I could execute it perfectly, even after stirring the bucket, I waited patiently, ears alert and mind ready to *spin-chain-the-gears*. All to no avail, not once more that evening did we hear the wished-for call. What devil drives the man behind the microphone.?

Frustrations behind us, we headed for home, our car full of talk about where we could dance next weekend. Who knew, perhaps we might even learn to "refigoterate the catterfatter."

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# FI\$CAL FACT\$

The financial report of the first National Round Dance Convention, held July 28, 29 and 30 in Kansas City, has been released by the committee. The small profit realized has been passed on to the URDC Convention Committee as seed money for the 1978 convention.

The report is as follows:

## INCOME

Registrations	\$4338.13	
Sales of Syllabi	420.39	
<b>Total Income</b>		<b>\$4758.52</b>

## EXPENSES

General Mailing & Postage including Syllabi	\$ 292.03	
Printing		
Program & Preplanning	686.71	
Teachers Seminar	124.51	
Hall of Fame, URDC, Board	457.32	
Stationery, Phone, Miscellaneous	457.32	
Nat. Carousel Conv. Promotion Expense (Seed money)	102.00	
Ballroom Rental	2200.00	
Advertising & Flyers	243.11	
Registration, Ribbons, Name Tags, etc.	191.50	
<b>Total Expenses</b>		<b>4463.23</b>
<b>Net Profit</b>		<b>\$ 295.29</b>

The \$295.29 amount is over and above the \$258.50 previously turned over to the URDC from the Trail's End Dance conducted by Vernon and Mary Tobaben and Everett and Peggy Myers of Kansas City.

The report is signed by Bernice Baur, treasurer of National Carousel R/D Clubs, Inc. and approved by Frank Gilbert, the Carousels president.

## FOR SQUARE DANCIN' FUN

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lite blue. Also white w/navy.  
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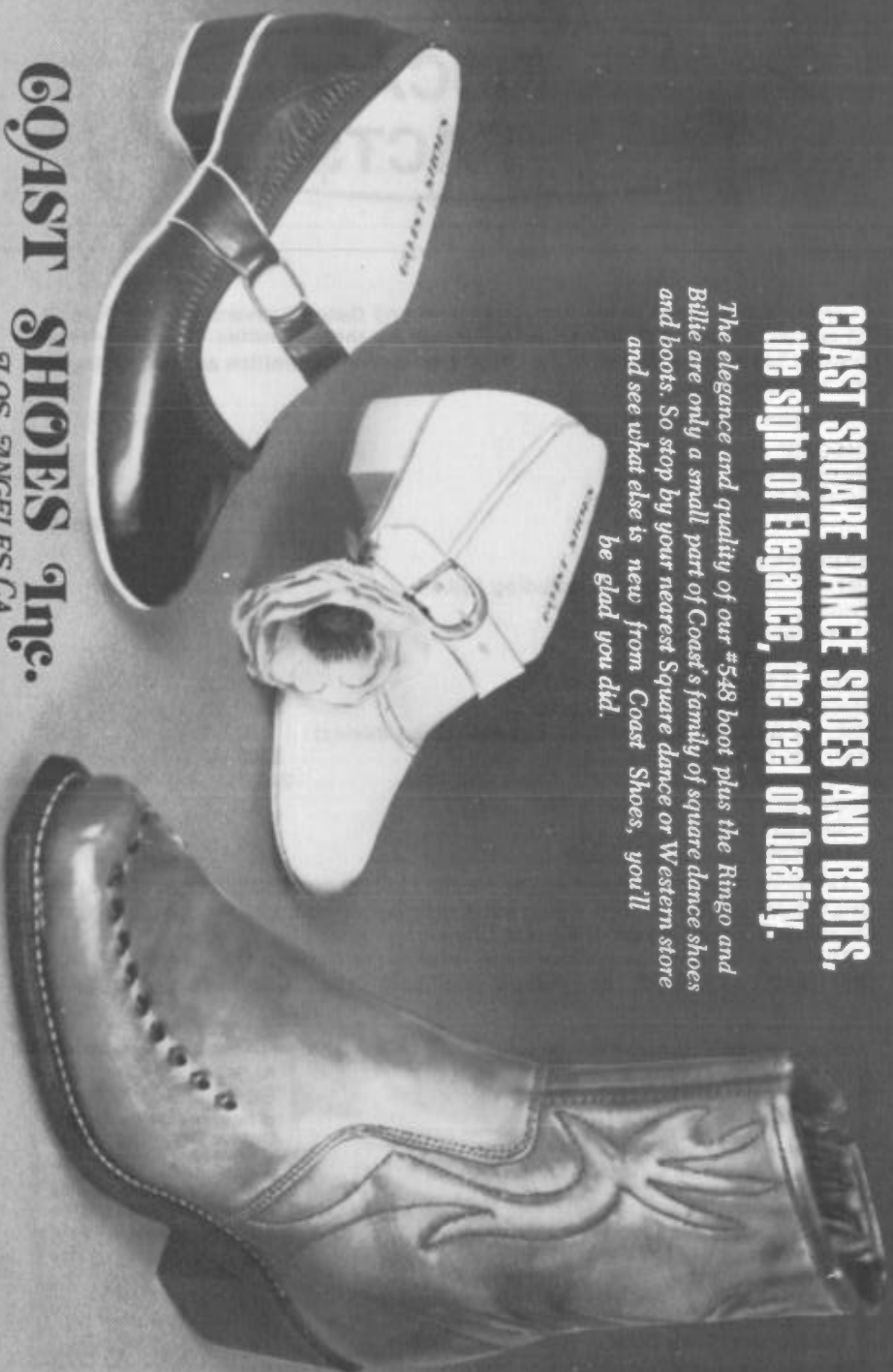
## ALSO FROM SQUARE THINGS

- needlepoint ● tank tops ● badge banner
- crewel ● napkins ● balloons ● cookie cutters ● throw pillows ● counted cross stitch



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*The elegance and quality of our #348 boot plus the Ringo and Billie are only a small part of Coast's family of square dance shoes and boots. So stop by your nearest Square dance or Western store and see what else is new from Coast Shoes, you'll be glad you did.*



**COAST SHOES Inc.**  
LOS ANGELES, CA



# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— March 1953

Too many? Results of a questionnaire sent to 320 dancers in 35 states plus Canada, Alaska and Hawaii, to poll favorite couple dances and opinions on the number and type of new dances prompted Roger Knapp of Corpus Christi, Texas, to make this comment: "Answers to the question on number and type of new dances show a wide variety of opinion. Perhaps 90% state that they feel too many are being created, most of which are too complicated, yet most of these same people list the newest and most complicated dances as their favorites. For instance, choosing a card a random, I find a gent who belongs to two clubs, dances twice a week, says there are too many new dances driving people away from round dancing, and on the same card lists the three newest and most complicated dances as his favorites!" Out of a total of ninety-one dances named in the replies, of the top thirty only six old dances were included.

Dancers at the Boston, Massachusetts, YWCA paid tremendous tribute to Ralph Page recently on the occasion of the tenth anniversary of his dancers there. As many of the old timers as could come, did; others sent messages. The Y dances have become an institution around Boston, one closely linked with Ralph's ability as a caller and personality as an individual.

The Ides of March bring income tax painfully to everyone's mind, and this, in turn, suggests to us the problem of taxes and finances for square dance groups. We find in correspondence with the Bureau of Internal Revenue the following information. Federal Admissions Tax is supposed to be paid on money charged for admission to any

square dance. This applies to dances conducted by non-profit clubs and to municipal recreations departments. It was hoped that the last bill introduced to Congress on this subject would exclude non-profit square dance clubs. It did not, but did specifically exempt the Metropolitan Opera Company. Write your Congressman and suggest this be changed. Money received as a free will offering or contribution is not subject to tax, provided no monetary requirement is made for admission.

## 10 YEARS AGO— March 1968

Quotable quote from "Leadership and Teaching," by Luv and Johnny Anderson of Connecticut: "The greatest reward the teacher and leader can achieve is the knowledge that 'this is a job well done.' The visual proof is the dancer — well-trained!"

Julie Cycle of Wheeling, Illinois, writes that they've decided to do it again. Do what? *Be An Angel*. "I remember how glad we were the 'angels' got into our square when we were taking our lessons. They gave us more confidence and we seemed to learn faster," she reminisces. Then, as new dancers, they decided they could benefit themselves as well as help others by offering to be angels for the next class. Remembering all the fun they experienced as angels, they volunteered again when their president asked for a show of hands. She writes, "I noticed a number of last year's beginners' hands go up, too. It made my feel good because I knew they were in for a lot of fun. They will be better dancers, and be more understanding and tolerant of other dancers, because of this service they perform." How about it? *Be an angel!*



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\$22.50

Please PRINT name desired. Sign is lettered on both sides.  
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Square Dance Couple:**

Mail box sign                    \$22.50  
Weathervane                    \$32.50

**Watch for our Motor Coach at square dance events. We'd like to meet you!**

# DANDY IDEA

## ROLLING PIN NAPKIN RING/ DANCE FAVOR

*Thanks to Helen Strawn, Athens, Ohio*



This napkin ring could be used for a Mother's Day Dance. Using pattern shown, trace and cut from tan or brown construction paper as many as needed. Outline and draw in grain lines and small flowers as shown. Add colors to flowers and leaves with felt tip markers or poster paint. To hold napkin make a ring by cutting a piece of matching construction paper  $3\frac{1}{2} \times \frac{1}{2}$ ". Form a loop and tape to back of rolling pin. Glue letters *M-O-M* using alphabet macaroni. Watch the ladies smile!

*Try Something a Little Different for*

## A SQUARE DANCE VACATION

Spend a week at "Crossed Sabres Guest Ranch" Wapiti, Wyoming  
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Bob Mace  
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Wapiti, Wyoming 82450

**CROSSED SABRES  
DUDE RANCH**

**Telephone: 307-587-3750**

# STRAIGHT TALK

The Twenty-seventh is shot but maybe you could publish this or just pass the word on early to Milwaukee.

Why not have instant motel reservations at each National for the next convention?

The Housing Committee has a list of available rooms. Some entire motels and blocks of rooms must be saved for groups, workers, callers, and exhibitors. A percentage, perhaps 25% could be reserved for the committee's emergency use. The remaining accommodations could be listed and signed up for on a truly first-come, first-served basis. This way there will be no hard feelings

and the registrants will choose their price range and motel and know that their choice will be honored. Besides peace of mind, this will save many dollars in postage.

Also, as the hosts like to have visitors spend as much time as possible in their city, why not have some early activities besides tours? Golf, tennis or bridge tournaments would be suggestions in this line. Bowling, also. A little effort would bring in many early reservations and might even be the difference between "go" and "no-go" in some instances.

*Don & Helen Breman  
Mattydale, New York*

EXCITING SQUARE AND ROUND DANCING HOLIDAY  
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U.S.A."

For information: Barbara Harrelson, 419 Hawthorne Road.,  
Lancaster SC 29720 Tel. (803) 285-6103



# square line



I have been receiving *American Squaredance* for quite some time and in the issue dated December 1978 (which I took to be a misprint of the date) on Page 59 and 60, the Ten Commandments for square dancers are listed. The sixth commandment states in part about men wearing long sleeved shirts. As far as I am concerned this is fine.

But why don't the ladies be also made to wear long sleeved dresses or blouses? Reason: have you ever danced with ladies whose arms are nothing but

bone with loose skin wrapped around it? This skin is also very cold and clammy to the touch.

I have found the above situations to be fairly revolting when I am dancing. It takes your mind off dancing.

*Tony Percival*  
Port St. Lucie, Florida

**ED. NOTE:** Mr. Percival is not the first to complain that the rule should hold true for both sexes. What do you think? (Italics in letter are words inserted by editors for clarification.)

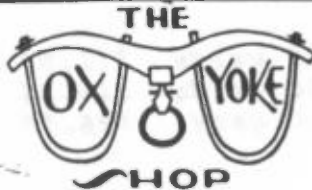
## JANUARY PUZZLE CHALLENGE

In answer to Pauline Philp's challenge to find 40 words in *Square Dance*, lists are arriving in the mail still. Here are those who topped the required 40: Rose Marie Payne— 54 (Belleville, Ontario) Margie Leesman— 120 (Atlanta, Illinois) Larry & Shirley Hancock— 54 (San Leandro, California)

Nancy Seeley— 228 (Grass Valley, California) Elinore Hopkins— 48 (Somers Pt., New Jersey) Mrs. Henry Bolek— 159 (Grafton, North Dakota)

*Nancy Seeley has found over 200 words in ROUND DANCE. Try that for a challenge.*

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Or a Pant Blouse

#607 in RED, NAVY

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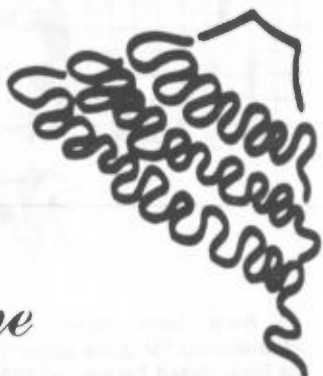
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by AnnGene



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State waist measurement and petticoat length.  
Please add \$1.25 per kit for handling.

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# RHYME TIME



## IS IT SQUARE — OR ROUND?

Many people think square dancing is  
 "square,"  
 But this kind of thinking just isn't fair.  
 When you wag your feet instead of your  
 tongue,  
 It keeps you agile and it keeps you young.  
 It keeps you moving and keeps you  
 glowing,  
 And learning those new steps keeps you  
 growing.

It keeps you quick and makes you strong  
 So come on friend, and dance along.  
 Clap your hands and tap your feet  
 Make friends with each square dancer  
 you meet.

Most square dancers that I've found  
 Aren't at all square, and really get  
 around.

So let them have their waltz and their  
 fox-trot,  
 Cause a "square" is one thing a square  
 dancer is not!

—Lorraine Standish

## STITCH-AND-POLISH EVENING

While Sally hemmed a square dance  
 dress  
 And Emmett shined his boots,  
 They talked and laughed and sang and  
 dreamed—  
 Two dancers in cahoots.

The woodfire crackled and its flames  
 Went dancing up the flue.  
 The north wind howled, reminding  
 them  
 Of dance calls they must do.

They both were getting colder  
 From their inactivity.  
 "Come on, let's dance!  
 It's such a form of natural energy."

So Emmett put his "new" boots on  
 And Sally donned her dress.  
 Their dancing made their  
 Stitch-and-polish evening a success.  
 —Mary F. Heisey

## SNOW DANCING

The flakes dance with precision  
 On the squares of earth below  
 The caller sets the rhythm  
 And directs where they should go.

The steps are always different  
 As the silent square dance starts.  
 Brief partners bow and curtsy,  
 Then swing into other parts.

We watch the crystal dancers  
 As they turn and drift away.  
 The beauty of their movement  
 Is the memory that will stay.  
 —Mary F. Heisey



## THE SQUARE DANCE SHOE FOR MEN

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Postage Free!



Glove Leather — Platform Rubber  
 Insole — Velvaflex Outsole — Full &  
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## TEN DANCE VACATIONS ANNUALLY

FONTANA FLING: April 23 - 30, 1978

SWAP SHOP: April 30-May 7, 1978 & Sept. 24-Oct. 1, 1978

REBEL ROUNDUP: May 7-14, 1978 & Sept. 17-24, 1978

ACCENT ON ROUNDS: May 21-28, 1978 & Sept. 10-17, 1978

FUN FEST: May 28-June 4, 1978 & Sept. 3-10, 1978

FALL JUBILEE: October 1-8, 1978

### ALL INCLUSIVE PACKAGE RATES ARE A REAL VACATION VALUE

Only \$24.00 per person, per day, Seventh day free. All dancers must be registered on the Package Plan to participate in any festival. Rates are guaranteed through the fall of 1978.

HOST CALLER, ALL FESTIVALS

AL (TEX) BROWNLEE  
Recreation Director Fontana Village Resort



Live music by Fontana Ramblers each evening except Sundays.





# 50th FESTIVAL

## Fontana Village Resort

### 50TH SWAP SHOP

For the fiftieth time, square dancers will gather at Fontana Village Resort, alongside the southern edge of the Great Smoky Mountains National Park, to cavort to the lively music of the Fontana Ramblers. This venerable institution, known as Swap Shop, is a weeklong square dance festival, the *grande dame* of the family of square dance festivals held spring and fall at Fontana Village. Fontana has been hosting these dances since the fall of 1953, when Swap Shop began.

John Brendle, recreation director at Fontana then, conceived the idea of square dance festivals as a marketing tool to develop increased occupancy during the off season. He invited some of this square dance caller friends to come to Fontana for a weekend, urging them to bring along a few friends. Many came and soon they were "swapping calls" for the dancers, hence the name Swap Shop. By 1954, the spring Swap Shop was instituted, and many dancers came for the entire week. Within a year, some four hundred dancers were attending on a regular basis.

Three of the original callers are still on the staff: Fred Goodner of Tennessee, Helen Pate of South Carolina and Lib Williams Hubbard of Georgia. Fred Goodner was the first caller on the stage the night Swap Shop began. Joe Mays of Alabama helped John Brendle organize the first festival.

Whether this anniversary should be

termed the silver or the gold is a subject on which the square dancers are in disagreement, because Swap Shop takes place in the spring and the fall. So 1978 marks the twenty-fifth year, as well as the fiftieth time Swap Shop has been held. Two people have been faithful in attending all fifty times: Helen Pate and Lib Hubbard.

Tex Brownlee, the longtime recreation director, and his wife, Jean, act as host when square dancers come to Fontana. Tex is one of the best known square dance callers in the United States. He made regular tours throughout the United States and Alaska until 1976, when his duties at the resort precluded this activity. At present he calls at square dance festivals to keep Fontana's name before the public, but only during the winter months.

As the "old lady" of square dance festivals, Swap Shop has given birth to Fun Fest, which appeared on the scene in 1959, and Rebel Roundup (1964), Accent on Rounds with Squares (1967), Fall Jubilee (1972) and Spring Fling (1975).

The staff of Swap Shop consists of Bob and Amelia Augustin, Ray and Louise Bohn, Fred and Shorty Goodner, Tom and Lib Hubbard, Ruth Jewell, Frank and Phyl Lehnert, and Helen Pate. On the guest staff this spring will be Marvin and Emily Boatwright, Johnny and Janie Creel, T.J. and Pam Talley. Tex and Jean Brownlee will of course be on hand to welcome the dancers, as they are for every festival.

# VENI! VIDI! VICI!

SHE CAME ! (FROM MASSACHUSETTS)  
SHE SAW ! (MODERN SQUARE DANCING)  
SHE CONQUERED ! (THE PROFESSION AS CALLER)



## and now GLORIA RIOS ROTH has returned !

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Thur., Feb. 16 Curley Custer, Md.  
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See April Weekends  
Tues., May 9 Frank Lane, Colo.  
Tues., June 20 Harold Bausch, Neb.

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1978

Mar. 17,18,19 Caller's Inter-session' 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.)



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<span style="float: right;">♣ A</span> <h1 style="font-size: 2em; margin: 0;">Best</h1> <span style="float: left;">A ♣</span>	<span style="float: right;">♣ K</span> <h1 style="font-size: 2em; margin: 0;">Club</h1> <span style="float: left;">K ♣</span>	<span style="float: right;">♣ Q</span> <h1 style="font-size: 2em; margin: 0;">Trick</h1> <span style="float: left;">Q ♣</span>
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### THE RHYTHM CLOGGERS

Clogging was brought to Texas by Wade and Gloria Driver, who formed the Rhythm Cloggers, a club of exhibition cloggers ranging in age from two years to almost seventy, with a total active membership of over thirty dancers. Two members, Pete Goggin and Sandy Truax, have established the world record for non-stop clogging at seven hours, 13 minutes, four seconds.

The Rhythm Cloggers perform annually at Astro World, Astro Hall, Jacinto City Lions Club, Houston; the Rhythm Roundup, New Braunfels; Rhythm Records Spring Roundup, Waco; and Fun Valley, Colorado. In addition, they have performed for many club, festival and council dances including the Shrimp Festival, Galveston; Buccaneer Days, Corpus Christi; the Freedom Train, Houston; Nortex Festival, Dallas; two State Conventions, San Antonio and Houston; the Magic Valley S&R/D Association, Harlingen; Black Gold Jamboree, Houston; and numerous nursing homes and hospitals. The Rhythm Cloggers also appeared on the 1977 Easter Seal Telethon. They were featured at the New Orleans 20th Annual Festival in 1977 and the ASFSA Convention Southwest Fiesta in the same year. The Rhythm Cloggers will perform at the Oklahoma National Convention in June '78.



Harold Thomas

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**MEL-102 THE RACE IS ON by Bob Ferrell**

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<p><b>INTERNATIONAL CALLERS COLLEGE</b> 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> 13th Annual Dance-O-Rama Callers College 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> 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> 11th Minn. Callers Clinic Aug. 3-6, 1978 Seminar on STEP VALUE TIMING &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> Dance Ranch Caller College July 9-13: Two years or less July 16-21: Two years or more Aug. 27-31: Exp. Callers w/previous caller training <i>Frank Lane, Earl Johnston</i> <i>Vaughn Parrish, Bob Fisk</i> 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> 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 Fernwood, Bushkill, Pa. March 17-19 <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> 17th YEAR 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> August 20-25, 1978 <i>Bill Peters, Bill Davis</i></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions</p> <p>Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>



# HEM-LINE

For the first time in my nearly thirty years of dancing, finding clothes for dancing is a small problem. Even for the many dancers who are not near a s/d supplier or on a very tight budget, men's fashions with the western flair, and women's outfits with the peasant or western look are sold in every department store from the discount outlets to the posh-est boutique.

This is the "year of romance" in fashion, we read. Cheer up, gals, we're "in"! Finally!

Even though the tiered skirts now popular are not as full as s/d skirts have recently been, they are delightfully feminine and surely beat pant suits on the dance floor. And whoever decreed that our skirts had to fit over 50-yard flounces?

For the beginner seamstress and

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Try the border prints, the panel designs, experiment a little. If you don't want to meet the challenge of blouse-making at first, shop around. Peasant blouses and ruffled, frilly ones are easily purchased today. Aren't we lucky? Let's make the most of it now before popular fashion shifts again.

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July 16-23  
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July 30-Aug. 6  
Toby Thomason  
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Ed Larder  
Aug. 13-20  
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# feedback

## MORE ON THE MORATORIUM

Re moratorium on new basics!

If the Callerlab program is properly followed then the use of experimental ideas are kept to a minimum. I cannot accept this as a valid proposal that would be good for all of square dancing. I have always taken a strong stand in my note service regarding unnecessary basics which are combinations, unsmooth body flow, or just plain poor dancing. I am not one to publish long lists of new terms each month, but there are dancers who like some new material. If there is a need for clubs to dance at a plateau of calls that by philosophy don't want any new names they only have to advertise themselves as such. If the caller is dynamic and can work out a successful program, he and the dancers will succeed.

What we really need is a graduation plateau — less than the full Mainstream program — one that dancers can join in twenty weeks of lessons or less, one in which all graduates must join and participate for one year to get a full understanding of square dancing before going on into the Mainstream and beyond.

Sorry that I cannot support the idea. Let's work hard to sell the Callerlab program — it has a better chance of succeeding than the moratorium does.

**Jack Lasry**  
**Hollywood, Florida**

I am in favor of a one year moratorium on new figures. When I began calling six years ago, I could teach a group to square dance in twenty-six to thirty weeks. It has now ballooned to forty to fifty. Even at that, here in northern California, most hoedowns are called at the Mainstream Plus One and Plus Two level, much to the displeasure of this caller and the newer dancers. But it seems we are in the minority at this time.

Callerlab has been very good for square dancing, but I believe a good thing can also be overdone. If they are to keep adding to the experimentals without dropping some figures along the way, it will soon be taking sixty to seventy weeks to complete a square dance class and have the dancers ready to attend a normal Saturday night hoedown.

I believe it is up to the dancers to tell the callers that they have had enough. Some dancers in this area have shown their displeasure and have quit — period. This is not the way to promote a national

dance. I sincerely hope that we callers come to our senses and stop this madness before we have no one to call to.

**Ross Johnson**  
**Fort Bragg, California**

You have our support on a year's moratorium on new basics. Given the necessary support it would be a great step forward and would help put some of the fun back in the activity, especially for folks like us who can't dance as often as we'd like. New dancers would benefit too.

**Charles L. Lott**  
**Gettysburg, Pennsylvania**

Such a proposal might have received serious consideration a few years ago. Callers were fabricating original patterns at a furious pace. Dancers were no longer certain they could function in any club but their own. And many of them withdrew from the activity completely, overwhelmed by the constant need to learn new material.

This situation no longer prevails. In the last few years, enormous strides have been made both in the standardization of movements and in the definition of dance levels. Dancers may now choose the plateau on which they feel most comfortable. As a result, or for whatever other reason, more people are enjoying square dancing than ever before. Witness the ever increasing attendance at conventions and festivals. Of course, there will always be those who seem unable to master even the simplest basics but square dancing cannot be geared to them.

What keeps most participants in modern square dancing is its improvisational character and the fascination of the various patterns that evolve. Once they have had several years of experience at club level, many dancers are ready for something different. No matter how many variations the caller may create with the basics, a steady diet of mainstream would not hold their interest. Square dancers drive for miles to dance to a new caller, looking for a change in their square dance diet. In many parts of the country, they bemoan the lack of a more advanced level of dancing than is available in their areas. They flock to festivals and jamborees in their search for variety, novelty and the element of surprise.

We may assume, then, that large numbers of

square dancers are not being driven out of the activity by the multiplicity of new calls. Perhaps some are discouraged by the attempt on the part of their caller to introduce too many new figures in too short a period. Does this mean a halt should be called to all innovation? Must all callers be asked to stifle their creative instincts and put an end to their productive talents? There ought to be some compromise between the inundation of new calls and complete stoppage. Square dancing cannot stand still. It must progress as does every other enterprise. Nor can it go backwards in time and solve the problem by reviving the old time cues. Contemporary callers probably never heard of "sashay and resashay" or would want to use it if they did.

There is no doubt that large numbers of new dance movements are still being created. The average caller's note service describes at least a half-dozen new figures in each monthly issue, along with examples of their use. However, no caller would dream of incorporating every new movement into his program. Most of the calls would not fit into the average club program anyhow. For the most part, they are intended for advanced dancers.

The note services are a valuable aid to the caller. They keep him up to date on recent developments in his field, as well as informed on the latest choreography. Their value would be enhanced if each new dance idea presented were labelled as to level of difficulty. The editors should also discourage the introduction of movements which are merely combinations of simple basics. Why call **barge thru** when **half square thru and trade by** will do just as well? New calls should be limited to those which cannot be broken down into a sequence of easy basics. They should also lend themselves to good body flow. Any call, for example, which asks dancers to **cast back and face out** is bad.

It is difficult to believe that the editors were serious in calling for a total halt to new ideas in square dance choreography. Callers should have

the option of deciding for themselves whether to involve their dancers in any of the experimental movements. They should refrain from employing calls for which their dancers are not ready. On the other hand, there is something wrong with a square dance program if the squares do not break down occasionally. Boredom sets in if the dancers are not stimulated.

The answer then is: trust the caller. Let him choose from his resource materials — the tip sheets and periodicals — only the best. Let him select the calls which he can master with proficiency, which he can teach with skill and confidence and which he recognizes as superior in terms of level, design and the ability of his group.

Lee Kopman

Wantagh, New York

My wife, Louise, and I have been square and round dancing for the past thirty-five years, first in the Chicago suburbs and the last twenty in the Beckley area of southern West Virginia. Square dancing here is typified by continuous change in each square dance group, to the extent that for all practical purposes we start anew every year when we take on a graduating class of beginners. We like this, and our callers for the most part give everyone a fine time.

I do not think that square dancing, as we know it here, lends itself in any way to a breakdown into "levels" of dance groups. Based on what little contact I have with "levels," I dislike them and refuse to attend any square dance convention or dance where I know that the dancers will be separated into "levels" of ability. Therefore, I can summarize by saying that I agree 100% with the contents of the article written by Howie Shirley (January, 1978).

Beyond this the thing which has come closes to making me a drop-out from square dancing is the never-ending introduction of new calls with names that have no relation to the figure to be executed. A relatively infrequent dancer (we dance two or more

Continued on Page 94



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# A GRAND SQUARE

DANCER  
OR  
TWO



With square dancing now popular, and still growing, in the northwestern section of New Jersey, it is hard for some to recall when western style square dancers were unheard of outside Sussex County. But in the first class were a dynamic couple, Frank and Lorraine Mooney, who became actively involved in square dancing, even as students in this fledgling class out in the boondocks.

From this modest beginning there developed an involvement which became, like the charcoal briquets from a barbecue, red hot. With Sussex Spinners, the first and only club in the vast expanse of Sussex County, there were many growing pains. Realizing new blood was to be their lifeline, Lorraine and Frank willingly accepted the job of first vice president of this newly-formed club, and never hesitated to call upon others by mail or telephone for help or guidance. What phone bills they must have had! Being VP meant organizing, arranging and running the next beginners' class. Being extremely conscientious, they also "mother henned" the graduates over the difficult summer months' transition period into becoming happy club dancers.

The Mooneys designed the club badge and a special one for new students. And then created and sewed the club's matching banner. Strong believers that an informed membership helps keep the club happier and a scattered membership working for a common goal, the Mooneys published a monthly newsletter and were club reporters for *Grand Square*, the official publication of the Northern New Jersey

S/D Association.

What was this NNJSDA? To folks away out in Sussex County, it was simply another bunch of initials. Not so to the Mooneys. They were convinced there was a decided advantage to belonging to this organization which showed concern for the better interests and concepts of the square dance movement. So they were more than eager and happy to travel the one hundred plus miles round trip to delegate meetings. So persuasive were the Mooneys after their graduation they persuaded many other couples to travel to other dances in northern New Jersey all summer long. In 1968, of the seven couples earning their Free loaders Awards for attending all Association summer dances, four couples were from Sussex Spinners!

Becoming more involved in club administration, the Mooneys became presidents of their club. They were continuously promoting and active and visible image of dancing in Sussex County by arranging demonstrations for local organizations, writing articles and features in local papers. Discovering the square dancing was country-wide, they began attending weekends and took a square dance vacation (the first of many) expanding the perimeter of their dancing friendships.

Always seeking answers to problems at home and alert to new ideas, they managed to find time to visit enough NNJSDA clubs to earn their Patrons Badge in 1970. After their term as presidents of Sussex Spinners expired, they were elected second vice presi-

**Continued on Page 75**

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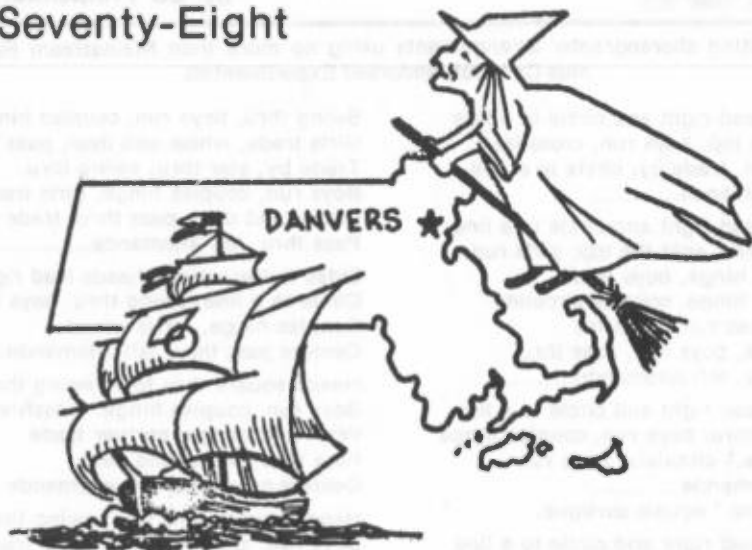
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by Ed Fraidenburg

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Heads lead right and circle to a line  
Spin the top, boys run, crossfire  
Boys run, trade by, circle to a line  
Left allemande.....

Heads lead right and circle to a line  
Swing thru, spin the top, girls run  
Couples hinge, boys trade  
Couples hinge, couples circulate  
Boys cross run, crossfire  
Circulate, boys run, pass thru  
Trade by, left allemande.....

Heads lead right and circle to a line  
\*Swing thru, boys run, couples hinge  
Crossfire, \* circulate, boys run  
Left allemande.....

*Note: \* to \* equals curlique.*

Heads lead right and circle to a line  
Swing thru, boys run, couples hinge  
Couples circulate, crossfire, boys run  
Left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run, couples hinge  
Ferris wheel, double pass thru  
Track two, swing thru, boys run  
Bend the line, crosstrail thru  
Left allemande.....

Heads lead right and circle to a line  
Flutter wheel, swing thru, boys run  
Couples hinge, crossfire, coordinate  
Wheel and deal, left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run, couples hinge  
Girls trade, ferris wheel  
Centers pass thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run  
Couples hinge, girls trade  
Couples circulate, crossfire, circulate  
Quarter right, pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads lead right and circle to a line

Swing thru, boys run, couples hinge  
Girls trade, wheel and deal, pass thru  
Trade by, star thru, swing thru  
Boys run, couples hinge, girls trade  
Wheel and deal, pass thru, trade by  
Pass thru, left allemande.....

Sides flutter wheel, heads lead right  
Circle to a line, swing thru, boys run  
Couples hinge, ferris wheel  
Centers pass thru, left allemande.....

Heads square thru four, swing thru  
Boys run, couples hinge, crossfire  
Walk and dodge, partner trade  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, swing thru  
Boys run, couples hinge, girls trade  
Couples hinge, crossfire, quarter in  
Star thru, trade by, pass thru  
Trade by, left allemande.....

Heads square thru four, swing thru  
Boys run, couples circulate  
Couples hinge, girls trade  
Wheel and deal, square thru four  
Trade by, left allemande.....

Heads square thru four, swing thru  
Boys run, couples hinge, girls trade  
Wheel and deal, star thru, dive thru  
Square thru three-quarters  
Left allemande.....

Heads square thru four, sides rollaway  
Swing thru, centers run  
Couples hinge, couples trade  
Wheel and deal, pass thru  
Boys fold, star thru, wheel and deal  
Left allemande.....

Heads roll away, square thru four  
Ocean wave, centers run, couples hinge  
Four boys wheel and deal, pass thru  
Clover and girls half tag, trade and roll  
Pass thru, round one to a line  
Swing thru, centers run, couples hinge



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Ferris wheel, double pass thru  
 Leaders U-turn back, star thru  
 Pass thru, wheel and deal  
 Centers square thru three-quarters  
 Left allemande.....

Heads square thru four, swing thru  
 Boys run, couples hinge, girls trade  
 Couples hinge, girls U-turn back  
 Recycle, star thru, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande.....

Heads square thru four, touch a quarter  
 Centers trade, centers run  
 Couples circulate, couples hinge  
 Four girls wheel and deal, pass thru  
 Cloverleaf, four boys half tag  
 Trade and roll, pass thru, round one  
 To a line, pass thru, boys fold  
 Star thru, promenade.....

Heads lead right and circle to a line  
 Swing thru, boys run,  
 Center four wheel and deal, pass thru  
 Cloverleaf, others half tag  
 Walk and dodge, pass thru, trade by  
 Left allemande.....

Side ladies chain, heads square thru four  
 Swing thru, boys run  
 Couples circulate, couples hinge  
 Center four wheel and deal  
 Pass thru, cloverleaf  
 Other four half tag, walk and dodge  
 Left allemande.....

Heads pass thru, go round one to a line  
 Spin the top, centers run, couples hinge  
 Wheel and deal, pass thru  
 Girls fold, star thru, wheel and deal  
 Square thru three-quarters  
 Trade by, left allemande.....

Heads pass thru, go round one  
 To a line, swing thru, centers run  
 Couples hinge, couples circulate  
 Wheel and deal, swing thru  
 Centers trade, walk and dodge  
 Partner trade, square thru four  
 Trade by, left allemande.....

Heads square thru four, spin the top  
 Boys run, couples hinge, crossfire  
 Circulate, boys run, square thru ¾  
 Left allemande.....

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# Dancing Tips

by Harold & Lill Bausch

Before they were callers, they were dancers, so callers pretty well understand what it is like out there on the floor. However, most dancers have never been callers, so they don't know just what it is really like up there behind the microphone.

To some dancers there seems to be a sort of mystique about callers. They imagine them to be more than they really are. To others the caller and his problems are discounted, and all the caller means to them is that he is there to make them have a good time.

Most times the relationship of callers and dancers is great; also, the relations between callers and club officers are usually good. However, there are times when both are disappointed. The extremes among officers are the president who tells the caller, "You're the caller, you run the show," and the president who wants every statement, every joke, every communication to come directly through him, and all hell breaks out if it doesn't.

Callers do expect to observe the wishes of the officers as to club policy. They respect the officers' wishes concerning jokes, mixers and anything that concerns the club, but most will object if the officers tell them how to call the dance.

Recently we have heard complaints from officers and dancers about the excessive use of *Yellow Rock*; this doesn't concern me because I never call it. But I have had a complaint from a club officer when I read a joke handed to me from the floor. Personally I didn't consider the joke as a dirty joke, but apparently he did, so I said, "If it offended you, then I am sorry and I apologize." I meant that, for I do not believe that any caller should use jokes that offend. However, as we continued our conversation, it became apparent to me that he, and perhaps some of his

friends, considered themselves quite pure and a much better judge of this than I.

At this point I became a bit angry, and I told him so. You see, it is quite possible to read or interpret things the way a person wants to. I really "blew my top" when told that a certain lady caller had said something that shocked them, for I was there and the remark was pure jest, with no out-of-place thought to it.

I told this gentleman — and he is a gentleman — "Filthy minds will find filth where others will not." Most anything said can be twisted around to have other meanings.

Dancers sometimes criticize callers for telling jokes. Now, of course dance time should not be taken up by some caller trying to be another Bob Hope, but maybe we should stop to think a bit. Usually the caller is just trying to get into the fun, trying to be part of the crowd. No caller wants to feel he is hired in as a "robot" to do the thing he is programmed for and nothing more. The callers want to have a good time, too! He wants to be your friend, not your slave. He is trying his best to make the evening a pleasure for you, even though he may have a headache, a cold, or a backache. Maybe he would have enjoyed staying home this cold evening, but he promised you six months ago that on this night he would be there to entertain you and your friends, and here he is.

Callers are no better than anyone else, and they may make a mistake in judgment once in a while, but they want to be your friends, and they want you to have fun. Don't try to make the job difficult for him.



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by Gene Trimmer

So much emphasis has been placed on sight calling of late that many newer callers are being given the wrong impression. The trend seems to say that sight calling is all they ever need to successfully call a dance and that they can become overnight successes with that method alone. Certainly sight calling does make possible more interesting dance patterns and body flow. On the other hand it is not all that easy without the ability to "see" the square's position before it actually reaches that position.

This brings us to three very closely related words that almost guarantee success in choreography. They are *visual* (to see); *visual aids* (devices involving the use of sight); and *visualize* (mental picture). These are almost the same words and yet vastly different in their true meaning. The *visual* we employ while the dancers are following the flow of a figure. The *visual aid* we employ while studying or practicing at home and becoming familiar with dancer position. The *visualize* portion we use when our mental picture flashes us through the figure to its completed position before the dancers reach that position, a very good description of Mental Image calling and its advantages. All three are involved in the desirable ability of any caller who can call directionally and keep the floor of dancers moving and flowing.

Directional calling can solve many a problem with dancers once a caller has them listening to him. The most successful method of getting dancers through slightly complicated choreography is to use directional calls. Many of the experimental figures can be taught, directionally, to a dancing group without ever stopping them completely for a walkthru. An expanded timing presentation is all we require. The real

requisite is that the caller understands the basics well enough to use them as a tool in teaching any combination figure he presents and that he properly prepares the dancers.

To cite a couple of examples, let us look at *explode the square* and *explode the wave*. A good practice is to first call the dancers through a group of calls using the basics contained in the combination figure. This is the way we make sure the dancers are listening and properly prepared for the body flow of the subsequent moves. Once the dancers are listening we can, from a static square, call *All California twirl, cross trail and pass by one more girl, then star thru with the next*. This can be followed with *circle left* or we can directionally call it again. There you have *explode the square*. From parallel ocean wave simply call *step thru, face your partner and with right hand pull by*. There you have *explode the wave*.

Some directional choreography has been used of late by at least one nationally-known caller that begins in a *double pass thru* or completed *double pass thru* position. It is *Lead couples zoom, new lead couple do a partner trade* and this is followed by one of the many appropriate figures we may use. The curious fact is that we had this body flow long before the initial labeling of the *zoom* action as #1474 in *Burleson's Encyclopedia*. It is #841 in the *Encyclopedia* and it is called *boomerang*. *Ping pong circulate* can be directionally called as *step thru, pass to center and touch to a wave*.

You may ask, "Why, with the ability to call directionally, do we need all these new names of figures?" Good question.

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by Bob Howell

# easy level

From the Pen-Del District of Pennsylvania and Delaware comes this solo dance, sent by Jeffrey Jablow, president of the Brandywine Squares Youth Group. The dance was created by Ginny Scott and Lisa Reineck to Shawn Cassidy's hit record.

## DA DOO RON RON

Wait 8 counts and begin on the 9th beat of music.

### Count

- 1-2 Right foot forward and back.
- 3-4 Left foot forward and back
- 5-8 Right foot forward and back twice
- 9-14 Vine to the right in three steps, turning  $\frac{1}{2}$  right face on third count, and vine to the left in three steps.
- 15-18 Kick with the right foot twice.
- 19-22 Kick with the left foot twice.
- 23-24 Kick with the right foot once.
- 25-27 Walk forward 3 steps turning  $\frac{1}{4}$  to right on third step.
- 28-30 Back up 3 steps.

Start again at the beginning. Dance has 30-beat sequence.



*C.O. Guest gave me this dance at the National Convention last June, but I have been saving it until March when the record seemed to fit the occasion. The record is available from C.O. at Kalox Record Distributing Co. in Mesquite, Texas.*

## DONEGAL

RECORD: Jewel Label "Donegal" J-144B.

The intro is a 64-count movement called a *Grand Que*.

Intro: From a squared set, do-sa-do partner and curlique with her. Ladies star left  $\frac{3}{4}$  as the men promenade on the outside  $\frac{1}{4}$  to the right. Partners again do-sa-do and curlique, men star left  $\frac{3}{4}$  as ladies promenade to their right on the outside  $\frac{1}{4}$ . Repeat two more times until everyone arrives at home. A quick walk-thru will do the trick, as this is a quickly taught 64-count break.

Figure: All face partner and in butterfly position do a heel and toe with the foot nearest the center of the set and a two-step in. Then heel and toe on the other foot and a two-step out. Repeat. Head two couples do a 16-count square thru, and do-sa-do the corner. Swing that corner and promenade. Repeat for heads.

Repeat intro for middle break, repeat figure twice for sides. Repeat intro for closer.

*Bert Wittenberg of Allemande Hall, Strasburg, Pennsylvania, shared a little musical game with me and I pass it on hoping you can have some fun with it. He calls it:*

## SQUAT

Form two concentric circles with the ladies on the outside and the men on the inside. The ladies walk counterclockwise while the men walk clockwise. Any good hoedown or march music can be used. When the music stops everyone heads for his/her partner, and upon joining hands, the two squat down as a couple. The last couple to squat is eliminated. This is a form of Musical Chairs, without the chairs.

*From the MacGregor record, here is an adaptation for easy Level dancing:*

### IRISH EYES

RECORD: MacGregor 2166

Intro, Middle break, Ending Use Bud Beland's written call:

Sides face, grand square

When Irish eyes are smiling, sure it's like a morn in spring

Through the lilt of Irish laughter, you can hear the angels sing

Left allemande your corner, grand right and left you go

Meet your girls and all promenade

When those Irish eyes are smiling, sure they steal your heart away.

Figure ("Researched" from Charlie Baldwin, editor of the *New England Caller*, who hails from Norwell, Massachusetts:

Those heads square thru, go three hands, separate around just one

Come into the middle and square thru four hands, separate around one you run

In the middle you square thru five hands, count to five, your corner promenade

And when Irish eyes are smiling, sure they steal your heart away.

Repeat for heads; twice for sides.

*And to wind it up with a smoothie, try using this beautiful waltz mixer as a goodnight waltz to polish off a fine evening of dancing. Don Armstrong of Grand Cayman Island in the British West Indies contributes this one.*

### MINUET MIXER

RECORD: LSF 1010A (Lloyd Shaw Foundation)

FORMATION: Couples, with hands joined, in large circle, all facing COH.

FOOTWORK: Identical

#### MEAS. ACTION

1-4 WAIT, —, —; BOW TO PARTNER, —, —; WAIT, —, —; BOW to corner, (Intro) —, —;

1-2 CIRCLE LEFT, 2,3; 4,5,6; (Start on L foot)

3-4 LADIES, IN, WHILE; MEN, ROLL, —;

Dropping hands, W dances 3 steps COH and out into circle again, while M continue to L with 6-step solo L-face roll to rejoin hands, former corner on R.

5-6 CIRCLE LEFT, 2,3; 4,5,6;

LADIES, IN, WHILE; MEN, ROLL, —;

9-10 IN, TOUCH, AND; FACE, TOUCH, —;

All step COH on L, touch R alongside, release hands with corner but hold partner's, step back on R turning to face partner, touch L, end in butterfly.

11-12 CHANGE, PLACES, AND; STEP, TOUCH, —;

Exchange places, W passing beneath raised hands in 3 steps, and while partners face, step R, touch L to end in butterfly position.

13-14 TOGETHER, TOUCH, —; APART, TOUCH, —;

Each faces slightly to own R while stepping together on L, touch R; then apart to face on R, touch L alongside.

15-16 CHANGE, PLACES, AND; JOIN HANDS, —, —;

Repeat until records ends, ending the dance by bowing to partner.

Once upon a time. (You may not believe a story that begins like this, but that is when it might have happened.)

Once upon a time, out on the range, in the old Wild West, two cowpokes danced to the tune of a lone harmonica. There were small towns scattered about the prairie and always at trail's end. The two cowpokes, Dizzy Ace and Wild Deuce, grew tired of dancing with one another and tired of looking at all those cows. They decided the next time they came to a town, they would find someone else to dance with.

It might be of importance to note that this could have been when the word discriminate came in to being. The townspeople knew they were coming, long before they arrived. (Six months on a dusty trail without benefit of a washroom was probably a tip-off, but who am I to say.) Their third night in town, after eight hundred gallons of hot sudsy water, they were allowed to mingle with the townspeople, including fine ladies who in the cowpokes' opinion looked absolutely nothing like cows. After they heard a few discouraging words, everyone in that town was square dancing so they moved on to the next.

The more intelligent of the two, Dizzy Ace, (the one who always put his saddle on his horse instead of one of the cows) decided he would become a square dance caller as well as teaching the dance. At the very next fork in the trail, they said their goodbyes and Wild Deuce rode Bossie off into the sunset.

Dizzy Ace drew crowds by the buggies-full. The activity grew and grew and soon everyone in the West knew how to square dance. It became customary never to travel far in groups of less than twelve. (Historians have led us to believe the safety factor was uppermost in their minds.) Twelve stood a much better chance against the perils of the land. (Truth revealed.) They estimated before their departure the percentages of how many would die off during the trip and came to the conclusion if they started with twelve and the worst did happen, they would still have enough living to form a square.

# ONCE UPON

by Kare  
DeSoto,



Hordes of pioneers began assembling for a trip eastward. Dizzy Ace signed on as trail-boss for the maiden journey. He accepted only high-level square dancers for his caravan. Their questions, "What's a wagon? What's a horse? What's an Indian? What's a trail?" were of little concern to him. As his chosen few pushed their heavy wagons, in front of their horses, down the winding road, Dizzy Ace knew his dream of teaching everyone in the east to square dance would soon be a reality.

They had survived two weeks on the trail, before they faced their first Indian attack. The savages swarmed their wagons like bees to a hive, their black eyes gleaming with "Kill. Kill." They carried sharp spears, bent double with the weight of scalps taken in prior raids. (these guys were tough.) As the biggest brave grabbed Dizzy Ace by the hair on his head, Dizzy yelled, "Square up," and began a patter call. His dancers, being high-level and all, could talk and dance at the same time, so they started a conversation among themselves.

"Hey Sam, are those guys Injuns?"

"Yep. Think so."

"They smell funny."

"It's their war paint, Barney."

"Shape up, Sam, you bout messed up that last call."

"Yep. I was thinkin' on somethun' else."

# I A TIME...

aren Bigler  
oto, Illinois



"Like what?"

"Like this oversized toothpick with feathers on the end stickin' out of my chest."

"Gee Sam, do you suppose it's an arrow?"

"Dunno. Feels like an arrow. This red stuff runnin' down my shirt ain't catsup. What you suppose I ought to do?"

"Keep dancin', Sam, just keep dancin'."

The bloodthirsty heathens marveled at the stamina of Sam and the other pioneers they were attacking.

Dizzy Ace didn't know at the time, the Indian chief's name was Big Chief Yellow Rock. At the precise moment, as Big Chief Yellow Rock's knife was parting Dizzy's brown tresses, Dizzy Ace called *Yellow Rock*. Assuming that Dizzy Ace was Big Chief Yellow Rock's long lost white blood-brother, the whole tribe of Indians dropped their weapons and fell to their knees, with one exception. One handsome young brave (who didn't really like to fight anyway) had inadvertently stumbled into the square of dancers and was hugged quite smartly by a blonde, blue-eyed lady pioneer. The young brave liked it so much, he threw his hands into the air and started yelling, "How? How?"

Dizzy Ace, being quick to recognize an opportunity, soon had the whole

Indian nation over to his camp for square dance lessons. Three buffalo and one Indian pony was the going rate for instructions. (That explains today's buffalo and Indian pony shortage.)

A troop of cavalry, patrolling near-by heard the commotion. The instant one Indian feather caught their eye, the bugler sounded the charge. As they raced into Dizzy Ace's camp, they realized it was a peaceful encounter and decided to join the fun. They stayed twenty-five weeks to take square dance lessons. (That explains why, back in those days, people had to wait so long to be rescued by the cavalry.) In exchange for their instructions, Dizzy Ace had the bugler play along with the harmonica, while one of the more musically inclined Indians beat a drum. That developed into quite a sound. (And that explains why we dance to professional records today.)

Finally, Dizzy Ace decided it was time to move on. He bid farewell to his Indian and cavalry friends, then made his way to the great state of Ohio. (One would have thought Dizzy Ace would have looked for a toupee show first, but that's not what happened next at all.) Dizzy Ace thought of new boots. (Maybe red ones.) Just as he thought of them, he saw the biggest boot shop he had ever seen. It ran the length of Front Street, covering half the town. As he entered he noticed the boot shop also carried square dance slips, shoes and dresses. Of course, he made no connection between Bossie the cow, who was tied out front to a hitching post with a lot of tumbleweed in the end of her tail, and his old friend Wild Deuce. Then he saw the sign in the window that read, "Welcome Dizzy Ace to the biggest boot shop you have ever seen."

Stories that begin, "Once upon a time," usually have a moral, so this one has two.

Moral: A cowpoke who puts a horse's saddle on a cow isn't necessarily a dummy.

Moral: The author of this short story took square dance lessons from Bob Pryer, originally from Ohio, (And that explains the current shortage of square dance instructors.)

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# CHALLENGE CHALLENGER

by Jim Kassel

## SOLD OUT

The 1978 Challenge Convention at Butler, Pennsylvania, in June is sold out. For the first time at the convention, two floors will be in continuous operation (C-1½ and C-2½). Over sixty-five squares have been registered thus far. This is indicative of the interest and growth of Advanced and Challenge dancing in every area of the United States as well as Canada, Japan and other countries.

## OKLAHOMA '78

At this time last year advanced dancing and challenge dancing for the Atlantic City Convention was well-planned and advertised. This resulted in two overflowing advanced and challenge floors and a great over-all boost for all of square dancing. To date we have see little or nothing along this line from Oklahoma. We are still hoping, but it's getting late and we need to be making plans. Truthfully we are perturbed and disheartened.

## CALLERLAB

This will be our first trip to Callerlab and we are certainly looking forward to it. We look for few changes in the basic and plus lists and this in itself will be a plus. Since the Advanced, C-1 and C-2 lists have been recently revised and will hold for two years, there will be no changes there. Callerlab sponsored all the above lists. A C-3 list is now available to all those who wish to work at this level. The list was compiled by all callers who call at this level.

## EASTERN MASSACHUSETTS

Partners in Progress is an advanced level club that dances at four locations and has over 150 couples. The club is primarily concerned with the proper

teaching of advanced basics. An invitation is open to advanced level dancers who may be traveling through eastern Massachusetts. The club dances on Mondays through Thursdays and on various Fridays. Contact Kip Garvey, 617-853-0065.

## GEORGIA

Dwayne and Beverly Seagraves of 4145 Emerald North Drive, Decatur 30035, send us the following: "The Sets in Motion Square Dance Group in less than one year have become leaders in our area in the advanced and challenge dancing program. We sponsor workshops on Monday, Tuesday, Thursday and Friday and a regular dance on Sunday. Recently we moved the Sunday dance to facilities that will accomodate ten squares. If you are in the Atlanta area or would like to exchange tapes, please contact us."

## JANUARY JUBILEE

Those who attended the First Annual January Jubilee at the Philadelphia Sheraton Hotel in January, agreed it should be an annual event. Staff callers, Lee Kopman, Jack Lasry, Keith Gulley, John Hendron, Ron Schneider and Bob Fisk, gave the 75-plus squares all the dancing they could want. In addition, Joyce and Rick McGlynn were on hand to cue rounds.

Most of the dancing was done at the C-1 level, with five hours of C-2 dancing and two hours of C-3 dancing. It was so great to see newer C-1 and C-2 dancers having a ball at their first big festival. Things look good for the future of the challenge movement.

The Advanced Program was equally exciting, with a full complement of dancers enjoying all twenty-one scheduled hours. There was also a full program for Mainstream-Plus 2 dancers with twenty-one hours of this level called.

The Second Annual January Jubilee will be held at the Philadelphia Sheraton on January 11-13, 1979. Plan to be there for some great dancing.

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# WORKSHOP

□ □ □ □ EDITED BY

## WILLARD ORLICH



# CHOREOGRAPHY

January's "Pulse Poll" Experimentals had a couple of new movements named which have not been explained in *American Squaredance* magazine. The list read:

1. By Golly . . . . . See 11/77 issue.
2. Ping pong circulate Callerlab review
3. Chain reaction . . . . . 10/75
4. Ah so . . . . . 7/76
5. Chase & hinge . . . . . 2/78
6. Keep busy
7. Shuttle in/out . . . . . 9/77
8. Touch of class
9. Exchange the diamond . . . . . 8/77
10. Explosion . . . . . 3/78

So, two of these are not known to you.

### KEEP BUSY

BY Lee Kopman, New York, 3/77

An advanced-type call that does keep you busy but flows. Experienced dancers can keep moving simultaneously to keep it a smooth movement. Teach: Heads square thru four, swing thru, boys run to form parallel two-faced lines. From this set-up: couples extend to form a two-faced line in center. Two centers of this line will hinge forming a temporary diamond which will immediately flip (no circulate). This leaves an ocean wave in the center with girls on the ends and the boys as the centers. The couple left facing out will wheel across to end standing behind half of the wave. From here (busy, busy) the dancers in the wave will extend and the end of the wave, the girls, will make a right about face. The dancers on the outsides as normal couples will have the boys walk (all the way across the set) and the girls dodge to their left to end in parallel waves with the boys facing out, girls facing in.

Author's Example:

Heads square thru four hands  
 Swing thru, boys run, *keep busy*  
 Boys run, slide thru, swing thru  
 Turn thru, left allemande.....

## TOUCH OF CLASS

by Lee Kopman (Plus 2)

From parallel waves, all extend into a three-quarter tag formation. Of the two facing out, the right-hand person runs to the end, the left-hand person runs to center position to pair up with the end. The dancers in the center wave will do a long recycle to take the place of this new pair of dancers who move across to form two-faced parallel lines.

Heads square thru four hands

Curlique, *touch of class*

Couples circulate, tag the line in

Star thru, centers California twirl

Slide thru, pass thru, boys run

*Touch of class*, half tag but boys trade

Boys run, wheel and deal

Left allemande.....

In response to requests, we will explain any new movement you might not have had exposure to from the Pulse Poll Experimental list. Figures will come and go, sometimes without leaving much of an impression, so don't feel that you have to know or dance them. This information is given to those who need to know for advanced dancing purposes and who give us a feedback as to their popularity and perhaps further experimentation.

## CALLERS' QUESTIONS



*Recovery* a new basic?

Dick Kenyon, Sun City, Arizona, answers that the name of the game is to keep dancing! He suggests the following:

The movement, *recovery*, goes like this. When your square breaks down, quickly reassemble at home and watch the rest for a moment. If the caller is working ocean waves, turn and face your corner and step into a wave and

take up from there. If the caller is working lines, the heads just slide over to the right and make a line of four and dance some more. If the caller is working thars, the boys back into a thar, girls hang on and there you are. If he is calling circle, join hands and circle. For Alamo style, join hands, make a ring and girls turn back. You will find you are standing less and enjoying it more when you become an expert at this basic *recovery*.

Don't worry if you don't have your right corner or partner until the end of the tip. Just dance, that's the name of the game. Learn *recovery* well and you will find you have to use it less and less.

*New S/D Class Members:* Our caller tells us there are a half dozen *wheel and deal* possibilities. Is this true?

*ED. NOTE:* When experienced, yep — at least six. Let's name a few *wheel and deal* possibilities:

From lines back to back — into *double pass thru* formation.

From facing lines of four — into finished *double pass thru* formation

From two-faced lines (L/R) — into *eight-chain-thru* formation

From two-faced eight in line (2 fours) — 4 with 4 *wheel and deal* to face lines in

From two-faced eight in line (2 fours) — each four in line *wheel and deal*, ends in parallel normal two-faced lines. Another *wheel and deal* at this point ends in *eight chain thru* position.

**EXAMPLE:**

Heads lead right, veer left

To a two-faced line, couples hinge

Head couples California twirl

(Two four-in-line shoulder to shoulder)

Each line of four wheel and deal

(Parallel two-faced lines)

Again wheel and deal

(into eight-chain thru).....

From 1/4 tag set-up — into *double pass thru* (two-faced line in middle)

From 3/4 tag set-up — into *trade by* (Two-faced line in middle)

From line of three — into right couple in front of remaining single

From tidal (eight in line) two-faced lines (4 pairs) — into lines of four facing.

*Anonymous:* Does an *explode the wave* always end in lines of four facing out?  
*Ed. Note:* Only if done from parallel ocean waves or some similar line formation using eight people. The rule reads (Burleson #242, 1977 Revised Edition *Encyclopedia*): From a four-hand ocean wave, step thru and quarter in (face your partner) and right-hand pull by to ends as couples back to back. From a line of four facing same direction, centers step forward and turn to face each other, ends turn and face each other and step forward. Now all give right-hands and pull by. Last month we commented on what can happen at this point. Incidentally, from a tidal (long) ocean wave (eight-in-line), the command refers to each four-hand ocean wave (to form a *trade by set-up*). Unless the term *grand* is used (meaning an all-eight situation).

**EXAMPLE:**

Heads lead right and circle to a line  
 Swing thru (two four-hand ocean waves)  
 Etc.....



**ANYTHING EXPLOSION**

Original idea from Bob Davis, California  
 (Mainstream Plus)

The "anything" part is any movement or combination of calls that end in a column. This sets up the *explosion* movement possibility. The #2 dancer in each column moves up and out to pair up with the column leader. At the same time, the #3 column dancers join inside hands and trade (B) as the two #4 dancers walk up to pair up with #3 in a temporary two-faced line in the middle (C). From here without stopping, the pairs facing out wheel across as each pair in the center step forward to join them in parallel two-faced lines.

FIGURES by Will Orlich:

Heads lead right and circle to a line

Curlique (column), all eight circulate  
 Double to an *explosion*  
 Couples circulate, wheel and deal  
 Left allemande.....

Heads lead right and circle to a line  
 Spin the top, *ah so explosion*  
 Wheel and deal, box the gnat  
 Change hands, left allemande.....

Heads star thru, double pass thru  
 Peel off, pass the ocean  
*Ah so explosion*, ferris wheel  
 Centers turn thru, circle four to a line  
 Pass thru, partner tag, left allemande...

Sides swing star thru, circle four  
 To a line, curlique, *explosion*  
 Bend the line, right and left thru  
 Curlique, *explosion* ends circulate  
 Centers trade, couples hinge  
 Bend the line, left allemande.....

Heads lead right, veer left, crossfire  
*Explosion*, couples circulate  
 Wheel and deal, left allemande.....

Heads lead right and circle to a line  
 Curlique, circulate *explosion*  
 Couples circulate, bend the line,  
 Curlique and circulate *explosion*  
 Ladies only circulate and trade  
 Wheel and deal, dive thru, pass thru  
 Left allemande.....

Heads square thru four hands  
 Swing thru, *ah so explosion*  
 Couples circulate, half tag, trade and  
*Ah so explosion*, couples circulate  
 Bend the line, star thru, zoom  
 Partner trade, left allemande.....

Heads square thru four hands  
 Swing thru, trade the wave  
*Ah so explosion*, couples circulate  
 Bend the line, star thru, boys run  
*Explosion*, couples hinge, triple trade  
 Outside pairs bend  
 While centers wheel and deal  
 Star thru, zoom and partner trade  
 Left allemande.....

Head couples star thru, pass thru  
 Turn thru, *chase right explosion*  
*Crossfire explosion*, couples circulate  
 Center four circulate, bend the line.....

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



**by Ross Crispino, Nampa, Idaho**

Allemande left and promenade  
 Heads tag the line thru the middle left  
 All promenade  
 Sides tag the line thru the middle left  
 All promenade  
 All four couples backtrack, promenade  
 Girls turn back, left allemande.....

**by Deuce Williams, Detroit, Michigan**

**TRADE THE WAVE FIGURES**

Heads square thru four hands  
 Ocean wave, trade the wave  
 Left swing thru, ladies run  
 Wheel and deal, pass to the center  
 Square thru three-quarters  
 Left allemande.....

Heads square thru, ocean wave  
 Cast three-quarters, trade the wave  
 Cast three-quarters, ladies run  
 Wheel and deal, pass to the center  
 Square thru three-quarters  
 Left allemande.....

Heads lead right and circle to  
 Lines of four facing in, pass the ocean  
 Trade the wave, left swing thru  
 Ladies trade and run, promenade.....

Heads lead right and circle to  
 Lines of four facing in, pass the ocean  
 All eight circulate, trade the wave  
 All eight circulate, left swing thru  
 Ladies trade and run, promenade.....

Heads lead right and circle to  
 Lines of four facing in, right and left thru  
 Ladies lead, Dixie style to a wave  
 Trade the wave, recycle, slide thru  
 Crosstrail thru, left allemande.....

Heads square thru four hands  
 Touch a quarter, follow your neighbor  
 Trade the wave, ladies trade  
 Recycle, left allemande.....

Sides pass the ocean, extend  
 Single hinge, follow your neighbor

All eight circulate, trade the wave  
 Single hinge, follow your neighbor  
 Men cross run, recycle, left allemande..

Heads curl/cross, swing thru outside two  
 Split circulate, trade the wave  
 Split circulate, trade the wave  
 Single hinge, ladies backtrack  
 Promenade.....

Heads square thru four hands  
 Ocean wave, trade the wave  
 Trade the wave, right and left thru  
 Dive thru, square thru three hands  
 Left allemande.....

Heads lead right and circle to a line  
 Lines of four facing in, pass the ocean  
 Trade the wave, trade the wave  
 Right and left thru, pass thru  
 Left allemande.....

Heads square thru four hands  
 Swing thru, trade the wave  
 Left swing thru, trade the wave  
 Right and left thru, pass to the center  
 Square thru three hands  
 Left allemande.....

Heads lead right, circle to  
 Lines of four facing in, pass the ocean  
 All eight circulate, trade the wave  
 All eight circulate, trade the wave  
 Right and left thru, box the gnat  
 Hold on, right and left grand.....

Heads lead right, circle to  
 Lines of four facing in, right and left thru  
 Dixie style to a wave, trade the wave  
 Right and left thru, swing thru  
 Turn thru, left allemande.....

Heads lead right and circle to  
 Lines of four facing in, right and left thru  
 Dixie style to a wave, trade the wave  
 All eight circulate, recycle  
 Right and left thru, pass thru  
 Left allemande.....

Heads lead right and circle to  
 Lines of four facing in, right and left thru  
 Pass the ocean, scoot back  
 Trade the wave, girls cross run  
 Boys trade, right and left grand.....

Heads lead right, circle to  
 Lines of four facing in, right and left thru  
 Flutter wheel, sweep a quarter  
 Swing thru, trade the wave  
 Girls cross run, box the gnat  
 Square thru three hands  
 Left allemande.....

**by Ed Foote, Wexford, Pennsylvania**

Heads square thru four hands  
Spin chain thru, ends circulate once  
Trade the wave, girls trade, girls run  
Ferris wheel, centers pass thru  
Pass to the center, square thru three  
Left allemande.....

Heads lead right, circle to  
Lines of four facing in, pass the ocean  
Split circulate, trade the wave  
All eight circulate, trade the wave  
Split circulate, right and left thru  
Pass to the center, pass thru  
Box the gnat, right and left grand.....

Heads lead right and circle to  
Lines of four facing in, pass thru  
Wheel and deal, centers U-turn back  
Swing thru, trade the wave  
Ends circulate once  
While center four scoot back  
Trade the wave, with right hand  
Cast off three-quarters, girls circulate  
Boys trade, box the gnat  
Square thru three hands, left allemande.

Heads lead right and circle to  
Lines of four facing in, spin the top  
Trade the wave, scoot back  
Girls cross fold, star thru, pass thru  
Chase right, trade the wave  
Walk and dodge, U-turn back  
Slide thru, swing thru and turn thru  
Left allemande.....

Heads lead right and circle to  
Lines of four facing in, touch a quarter  
Coordinate, girls hinge  
Girls swing thru, trade the wave  
While boys circulate once  
And then face the girls, girls extend  
To left-hand wave with boys  
Girls trade, all star thru, trade by  
Right and left thru, left allemande.....

Heads lead right, circle to  
Lines of four facing in, pass thru  
Wheel and deal, double pass thru  
Track two, swing thru, trade the wave  
All eight circulate, trade the wave  
All eight circulate, right and left grand..

Heads lead right and circle to  
Lines of four facing in, slide thru  
Touch a quarter, scoot back  
Trade the wave, boys fold  
Girls turn back, right and left grand.....

Heads lead right and circle left to  
Lines of four facing in, pass thru

Chase right, split circulate  
Trade the wave, walk and dodge  
U-turn back, slide thru  
Left allemande.....

**by John Strong, Salinas, California**

Heads star thru, pass thru  
Curlique, follow your neighbor  
Trade the wave, swing thru, boys run  
Ferris wheel, zoom, square thru  $\frac{3}{4}$   
Left allemande.....

Heads pass the ocean  
Ping pong circulate, extend  
Swing thru, boys run, crossfire  
Single file circulate, boys run  
Swing thru, girls trade, boys trade  
Girls U-turn back, promenade.....

Heads curlique, walk and dodge  
Swing thru, boys run, crossfire  
Coordinate, ferris wheel  
Double pass thru, centers in, cast off  $\frac{3}{4}$   
Curlique, single file circulate twice  
Boys run, touch, recycle, pass thru  
Star thru, left allemande.....

Four ladies chain three-quarters  
Heads star thru, double pass thru  
Track two, recycle, sweep a quarter  
Pass thru, chase right, split circulate  
Walk and dodge, partner trade  
Star thru, pass thru, left allemande.....

Heads curlique, follow your neighbor  
Trade the wave, single hinge  
Walk and dodge, curlique  
Follow your neighbor, trade the wave  
Single hinge, walk and dodge  
Partner trade, left allemande.....

Heads flutter wheel, sides star thru  
Pass thru, curlique, follow your neighbor  
Trade the wave, swing thru, boys run  
Couples circulate, crossfire  
Coordinate, boys circulate  
Bend the line, curlique, boys run  
Left allemande.....

Heads star thru, zoom, curlique  
Follow your neighbor and spread  
Recycle, pass thru, touch  
Trade the wave, boys cross fold  
Star thru, flutter wheel, pass thru  
Bend the line, flutter wheel, star thru  
Square thru three-quarters  
Left allemande.....

**APD:**

Heads star thru, pass thru, star thru  
Pass thru, chase right, swing thru  
Follow your neighbor, trade the wave

Swing thru, walk and dodge  
 Partner trade, flutter wheel  
 Pass thru, wheel and deal  
 Square thru three-quarters  
 Left allemande.....

Heads star thru, swing thru, recycle  
 Double pass thru, track two  
 Walk and dodge, tag the line right  
 Ferris wheel, box the gnat, zoom  
 Box the gnat, touch, recycle  
 Pass thru, star thru, crosstrail thru  
 Left allemande.....

Sides flutter wheel, sweep a quarter  
 Turn thru, pass thru, trade by  
 Swing thru, single hinge, recycle  
 Right and left thru, pass thru  
 Trade by, left allemande.....

Heads star thru, pass thru, touch  
 Girls run, crossfire, coordinate  
 Bend the line, box the gnat  
 Right and left thru, crosstrail thru  
 Left allemande.....

Heads star thru, pass thru, curlique  
 Scoot back, boys run, swing thru  
 Fan the top, scoot back,  
 Right and left thru, pass thru  
 Trade by, left allemande.....

Heads turn thru, cloverleaf  
 Double pass thru, centers in  
 Cast off three-quarters, pass thru  
 Tag the line in, star thru, trade by  
 Pass thru, trade by, left allemande.....

Heads star thru, pass thru, swing thru  
 Boys run, wheel and deal, veer left  
 Couples circulate, half tag, scoot back  
 Split circulate, walk and dodge  
 Partner trade, star thru, dive thru  
 Square thru three-quarters  
 Left allemande.....

Head ladies chain, sides star thru  
 Pass thru, right and left thru, dive thru  
 Double pass thru, first couple left,  
 Next couple right, flutter wheel  
 Sweep a quarter, pass thru, trade by  
 Star thru, crosstrail thru  
 Left allemande.....

Heads square thru, star thru, pass thru  
 Tag the line right, couples circulate  
 Wheel and deal, dive thru, box the gnat  
 Swing thru, turn thru, slide thru  
 Star thru, pass thru, left allemande.....

Four ladies chain, heads flutter wheel  
 Sweep a quarter, pass thru  
 Spin chain thru, turn thru

Left allemande.....

Four ladies chain, heads curlique  
 Walk and dodge, spin chain thru  
 Swing thru, right and left thru, star thru  
 Pass thru, wheel and deal, pass thru  
 Star thru, pass thru, wheel and deal  
 Centers pass thru, left allemande.....

Heads curlique, walk and dodge  
 Swing thru, scoot back  
 All eight circulate, swing thru  
 Spin the top, right and left thru  
 Pass thru, wheel and deal, curlique  
 Walk and dodge, cloverleaf  
 Square thru three-quarters  
 Left allemande.....

Heads star thru, turn thru  
 Spin chain thru, scoot back, fan the top  
 Single hinge, single file circulate twice  
 Boys run, swing thru, turn thru  
 Left allemande.....

Heads star thru, pass thru, curlique  
 Swing thru, walk and dodge,  
 Tag the line, cloverleaf  
 Double pass thru, first couple left  
 Second right, star thru, centers in  
 Cast off three-quarters, star thru  
 Swing thru, step thru, swing thru  
 Centers run, new centers trade  
 Bend the line, star thru, square thru  $\frac{3}{4}$   
 Slide thru, crosstrail thru  
 Left allemande.....

Heads star thru, turn thru  
 Swing thru, spin chain thru, scoot back  
 Swing thru, boys run, left allemande....

**by Deuce Williams, Detroit, Michigan**  
 Heads square thru four hands  
 Do-sa-do to an ocean wave, ladies trade  
 Ladies run, tag the line right  
 Couples circulate, ferris wheel  
 Double pass thru, first couple trade  
 Left allemande.....

Sides pass the ocean, extend  
 Recycle, pass to the center  
 Swing thru in the center, extend  
 Swing thru, ladies trade, crosstrail thru  
 Left allemande.....

Heads half square thru, touch a quarter  
 Follow your neighbor, left swing thru  
 Ladies run, ferris wheel  
 Centers square thru three-quarters  
 Left allemande.....

Sides swing thru and turn thru  
 Cloverleaf, heads square thru  $\frac{3}{4}$

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1480 Hoyt Street, Lakewood, Colorado 80215  
303-238-4090



Circle to a line of four, pass thru  
Tag the line, cloverleaf  
Double pass thru, leaders U-turn back  
Pass thru, left allemande.....

Heads square thru four hands  
Sides whirlaway half sashay  
Swing thru with the outside two  
Cast three-quarters, men trade  
Spin the top, pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Sides square thru four hands  
Single circle to a wave, men trade  
Ladies fold, peel the top  
Right and left thru, slide thru  
Pass to the center, square thru ¾  
Left allemande.....

Heads lead right and circle to  
Lines of four facing in, pass thru  
Wheel and deal, double pass thru  
Ladies backtrack, all eight circulate  
Triple scoot back, all eight circulate  
Men run, first couple left  
Second right, left allemande.....

Heads square thru four to ocean wave  
All eight circulate, men go double

And the ladies trade, spin chain gears  
Recycle, pass to the center, pass thru  
Square thru three-quarters  
Left allemande.....

by Bill Peters, San Jose, California

Heads square thru, swing thru  
Spin the top, right and left thru  
Pass thru, wheel and deal  
Double pass thru, track two  
Recycle, star thru, pass thru  
Tag the line, centers in, cast off ¾  
Box the gnat, right and left thru  
Star thru, dive thru, touch a quarter  
Box circulate double, left allemande.....

Heads lead right, circle to a line of four  
Swing thru, boys run, half tag  
Trade and roll, right and left thru  
Square thru three-quarters  
Courtesy turn, two ladies chain  
Dixie style to an ocean wave  
Slip the clutch, left allemande.....  
Heads square thru three-quarters  
Courtesy turn, Dixie style to ocean wave  
Trade the wave, ping pong circulate  
Centers recycle, pass thru, star thru  
Pass the ocean, trade the wave  
Left allemande.....



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- SE 202 JG SILVER EAGLE ROUNDUP (Hoedown)
- SE 301 LM LADIES LOVE OUTLAWS — Lynn Mansell
- SE 104 JG LOVIN ON — "Little" Joe Goins
- SE 105 JG ONCE IN A LIFETIME THING — "Little" Joe Goins
- SE 302 LM RIGHT STRING, WRONG YO-YO — Lynn Mansell
- SE 401 BA COUNTRY MUSIC — Buddy Allison
- SE 203 JG EASTBOUND AND DOWN/HALF A LOVE (Hoedown)

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# ASDA<sup>TM</sup> INTERNATIONAL REPORT

How would you like to see a TV show that would depict the square dance scene as it is?

Sometimes we're a little dismayed at presentations we see and wish they might be different. So far, square dancers have appeared on shows by invitation; they have had no voice in planning their TV time.

A TV show produced and presented by square dancers is a possibility that could be realized with long-range planning and financing.

ASDA— International has information on methods by which this goal could be reached. Its director, Chris McEnany, has researched possibilities, even to an interview with Roy Rogers and Dale Evans, talking about their hosting a square dance show. Since the interview, Roy has been ill; perhaps his participation will not be possible. But a headliner, a drawing card, is necessary to lure viewers to the proper channel. Chris and the Rogers talked about the "Good Life" of square dancing, the changes in calling since Roy began as a 10-year-old, and the part that demo dance groups such as Lemar Dudes and Dames play in countering juvenile delinquency.

How can such a show be produced? It takes dollars. The National Endowment for the Arts will provide half the funds if ASDA/Int. can match the amount. Applications for funds must be made a year in advance. So you see, the answer is time and money.

The National Council on the Arts has a "folk art program which supports organizations and groups that sponsor or assist traditional arts.... which have grown through time within the many subgroups that make up the nation...." Don't you agree that square dancers qualify?

Costs are high for this project: \$15,000 would pay only for a commercial, perhaps to be aired in August preceding the new class season; \$40-45,000 would be needed to finance an hour special for TV.

A side benefit of a "wholesome" square dance special or specials would be the contrast to the current wave of sex and violence on TV; we'd be doing our bit to combat pollution of the air waves.

All this is possible. The potential is there. ASDA/Int. through its director, Chris McEnany, is prepared to work on the project. Will it happen? Only if square dancers want it to. No one person, or even small group, can do it alone.

For information, write ASDA/Int., 2414 Cooley St., Cedar Falls, IA 50613.



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Shelby Dawson

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Nelson Watkins



Warren Rowles



Al Stevens



Bob Parrish



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Produced by Shelby Dawson,  
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## Sketchpad Commentary



### CHECK THE FLOW

DEAR READER: READ THE MORATORIUM LETTERS STARTING ON PAGE 43. THEN CONSIDER THAT IF NOTE SERVICES STOPPED THE PRINTING OF AUTHORS NAMES OF NEW "BASICS", (NO AUTHORS APPEAR IN BURLESON), WE MIGHT HAVE FEWER INVENTIONS.....

# Mustang and Lightning S

1314 Kenrock Dr.

San Antonio, TX 78227



Chuck Bryant



Dewayne Bridges



Dave Smith

## 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

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# ANNOUNCE

The people listed below have attended National Square Dance Conventions. Their first name or nickname is found in the spelling of the convention city. At what city and what year [or years] was each a conventioneer? For example, "Mo" was a conventioneer at Des Moines.

- |          |          |
|----------|----------|
| 1. Diana | 6. Paul  |
| 2. Louis | 7. Sal   |
| 3. Bea   | 8. Anton |
| 4. Al    | 9. Sid   |
| 5. Sandi | 10. Phil |

Want to try your hand at anagrams? See if you can unscramble these anagrams to make square dancing words.

- |                  |                     |
|------------------|---------------------|
| 1. Mean ladle    | 6. Chide a snail    |
| 2. Cleric        | 7. Dater            |
| 3. Pa's blue sod | 8. Cow gridders     |
| 4. Stir carols   | 9. Delight fat R.N. |
| 5. Curt lice     | 10. And heed a well |

by Erma Reynolds  
Longmeadow, Massachusetts

## RECENT RELEASES

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- C-201 SOMETHING ABOUT YOU  
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Flip Inst. by Jerry Haag
- C-302 SOMEBODY LOVES YOU  
Flip Inst. by Gary Shoemake
- C-401 IF I HAD TO DO IT ALL  
OVER AGAIN  
Flip Inst. by Beryl Main
- C-602 FIVE FOOT TWO  
Round Dance by John & Wanda Winter



John and Wanda Winter

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Beryl Main



Jerry Haag



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Ken Bower

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| RR-201 SWEET FEELIN'S<br>Flip Inst. by Wayne Baldwin                          | C-202 ROCKIN' IN ROSALIE'S BOAT<br>Flip Inst. by Jerry Haag |
|   | C-402 FLASH OF FIRE<br>Flip Inst. by Beryl Main             |
|   | C-502 HONKY TONK HEROES<br>Flip Inst. by Ken Bower          |

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# People

## IN THE NEWS

**Chuck Goodman** of St. Rose, Louisiana, contends, good-naturedly, that **Ken Bower's** club in Hemet, California, with 585 members dancing under one roof (*American Squiredance*, Jan. '78, p. 12) is not as large as **Chuck's** Saddle-ites club, which has 680 members. Can anyone top that?

**Bob Augustin** of Metairie, Louisiana (also in the New Orleans area) informs us that a new callers association with nine area callers has been formed, entitled Associated Callers, Ltd., which patterns itself after Callerib. Members are **Mike Litzenberger**, **Bob Augustin**, **Tom Huggett**, **Ed Schmidt**, **Fred Drouant**, **Bill Nichols**, **Mark Clausing**, **Bill Barner** and **Jerry Duplantier**. The organization held its kickoff dance in January with great success.

At a recent meeting of the Cleveland Callers Association, president **Bob Howell**, an ASD staff member, reminded all callers to pick up any desired MacGregor records, since the company might cease to exist. We've just learned that **Larry W. Berger** of Corsair-Continental corporation will continue to distribute back issues of the label, but knows of no plans for new releases to be made, presently.

Most all ASD readers have noticed that our new square dance record reviewer is **John Swindle** of Smyrna, Georgia, replacing **Don Hanhurst**, who found himself too busy to continue. Welcome aboard, **John**.

As a result of the magazine's mentioning **Jack Hosken's** retirement from calling, he received so many local requests to continue, and so many inquiries from former Cleveland friends who thought he must be ill, he has



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- 2002— AFTER THE LOVIN'

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by Arlyn

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decided to continue his calling career, in good health, in Stuart, Florida.

Caller **Monty Wilson** of Malibu, California, was operated on for correction of detach retina of the right eye on December 24 at Midway Hospital, Beverly Hills, California. He is looking forward to getting back to his calling dates, classes and festivals and getting out the first releases of his new recording label, Sundance M, subdivision of **Monty Wilson Enterprises**.

Mayor **Joe Davis**, in cooperation with the Mayor's Advisory Council on Physical Fitness, proclaimed February 13-17, 1978 as Physical Fitness Week in the city of Huntsville, Alabama. The council's chairperson, **Doris McHugh**, has again asked that square dancing be one of the activities featured in the mall, with several area clubs participating.

**Milt Strong**, of Santa Barbara, California, in cooperation with **Ed Foote**, editor, has published a revised (30% changes) book containing all calls on the Advanced list and the C-1 Basic Challenge list.

Poet and dancer **Manning Martin** of Billings, Montana, has just had a book of original poems published by **Meager Press**. The poet has had works published by **American Squaredance, America** and **Saturday Evening Post**.

**Jack Thompson** of Mechanicsville, Virginia, sent us a January 4 copy of the **Herald Progress** in which a full page was dedicated to square dancing in the Richmond and Henrico area, mentioning also caller **Fitz Fitzgerald**.

**Al Capetti** of Delanson, New York, is attending a special anniversary dance on April 30 at the LaSalette Seminary in Altamont, N.Y. Ten years ago, **Gloria Rios** called a special spring dance for the Altamont Station Squares to help the club financially. Each year the special dance has been run. **Gloria Rios** has been hired again this year for the tenth spring dance and this year **Al** will call on the same program with her, an event he terms "the biggest thrill of my ten-year calling career."



### SIDS BENEFIT

The Swinging Silhouettes of Wyoming, Michigan, are having a benefit dance for SIDS (Sudden Infant Death Syndrome). This national organization does research into the causes of Sudden Infant Deaths, better known as crib deaths, in which there is no apparent cause of death. Follow-up work with families of these infants is done, many times by local doctors, nurses, professional people and people who have lost children to SIDS.

The benefit dance will be Saturday,

March 18, at the Wyoming GRAET Building and will be called by Roger Nichols and Syl Handley, with rounds by Ron and Dee Wagner. These leaders have volunteered their time. Swinging Silhouettes will pay for the hall and the food, so every cent taken in will be donated to SIDS. Many local merchants have donated prizes which will be awarded during the evening.

*Jerry Shoup  
Wyoming, Michigan*

### NEW R/D CLUB IN NEW ORLEANS

Spinning Rounds is the name of a round dance club just celebrating their first anniversary under the leadership of Jimmy and Sibly Olsen and Eric and Irma Lind. Both couples have been associated with square and round dancing for many years and are excellent teachers, graceful dancers, and good cuers. They have forty-five couples in their club, which makes them the largest round dance club in the New Orleans area.

*Opal Goodman  
New Orleans, Louisiana*

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### IN MEMORIAM

Kay (Kathern) Hall, pictured with husband Phil, died in November after a long battle with cancer. Phil and Kay were dedicated workers for square dancing in the state of Washington and are seen holding the MacGregor Award, presented each year to a couple who are outstanding in the service of and dedication to square dancing. It is the highest award given to square dancers in the state of Washington. The Halls have served in every office at club level, council level and all but one at state level. They organized the square dance

entertainment at the opening of the Kingdome Stadium in 1976 and were LEGACY trustees. Dancers everywhere extend their sympathy to Phil on the loss of his partner of twenty years.

### NOTABLE NINETEENTH

The Folk and Square Dance Federation of North Carolina proudly presents the Notable Nineteenth Tar Heel Square Up on March 31 and April 1. This annual event will be held at the Benton Convention Center in Winston-Salem, with callers Gary Shoemake, Allen Tipton, Harry Lackey and cuers Charlie and Betty Proctor. For registration information, see ad in this issue.

### SOUTHWEST KANSAS SWINGS

The 28th Annual Southwest Kansas Festival will be held in the Dodge City Civic Center on March 31 and April 1. Jon Jones be a featured caller and will share the program with area callers. Bill and Virginia Tracy will cue the rounds. The Lamar Dudes and Dames will provide special entertainment on Saturday evening.

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## AZALEA FESTIVAL SQUARE DANCE

The Ninth Annual International Azalea Festival Square Dance, hosted by the Riptides Square Dance Club, will be held on April 21 and 22 at Norfolk Scope, Norfolk, Virginia. The dance is part of the weeklong series of events that will make up the 25th International Azalea Festival sponsored by the Norfolk Chamber of Commerce as its annual salute to the NATO nations headquartered there.

Callers featured this year will be Cal Golden, Harold Bausch, and Al Stevens. Rounds will be cued by Ron and Carolyn Hankey. Two halls will be utilized, one for mainstream and one for relaxed dancing.

For information and reservations, contact M.B. Blanchard, 535 Draper Drive, Norfolk VA 23505.

## INDIANA OFFICERS

New officers for the Indiana Callers Association have been announced from the office of the secretary. President will be Bill Wallace, assisted by Clancy

Mueller, past president; Obee Hobbs, association vice president; Chuck Moreland, festival vice president; Reed S. Moody, workshop vice president; Phyllis Pond, treasurer; Ruth B. Moody, secretary. Area representatives are Roland Hill, Carl Brandt, Marvin Brower, Red Orndorff and Jerry Bow-ers.

## ALABAMA STATE CONVENTION

The Second Alabama State S&R/D Convention is scheduled for May 27 at the Montgomery Alabama Civic Center. The convention is sponsored by the Alabama S&R/D Association. The Association was formed in 1976 and sponsored the first square and round dance convention in May 1977. Over forty squares participated in the convention, which featured over 24 association callers and round dance cuers. Cloggers from the Alabama and neighboring states also participated. Programming the callers and cuers was a work of art and the schedule was maintained to the minute. The Grand

Continued on Page 95

# DANCE COLORADO

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**GRAND SQUARE, Continued**

dents of the NNJSDA, in charge of classes in Northern New Jersey. Once again they travelled the well-worn routes out of Sussex County to visit all but two of the twenty-two classes conducted by member clubs in the Association. The summer dance program, to keep new graduates dancing, was strengthened. In 1971, the Moonneys became third vice presidents. Publicity was now their responsibility. An Association scrapbook was started and a poster contest to promote National Square Dance Week was begun. Their extensive travelling in and out of New Jersey to dance to various callers prepared the Moonneys well for their next responsibility: first vice presidents, in charge of programs. During all these years, Frank and Lorraine shared with a few others a dream of sponsoring a Mini-Festival in northern New Jersey. As Frank traveled his sales route from Sparta all over the state, he was constantly searching out

possible halls. Many labelled this "The Impossible Dream."

All these involvements proved to be the experience necessary to adequately prepare Frank and Lorraine for the ultimate — presidents of the NNJSDA. The Moonneys brought to this job a vast amount of knowledge, a willingness to discuss problems and seek out answers, and a marvelous sense of humor and friendliness. Their sincere dedication inspired others to work to their utmost.

Several problems were cropping up — especially a need for new callers. The Moonneys helped organize the first caller's training school in 1975 which was attended by thirteen aspiring callers. Finally in 1974, Frank found available three halls, all under one roof and reasonably priced. The dream of a Mini-festival became a reality. They successfully mothered it for three years and then suggested each retiring association president chair the succeeding festival.

But this isn't all. Truly the most



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memorable and successful project (unless you consider the demonstration at the 25th National which received a standing ovation from those viewing the precise formation of "AC in 77,") was the four years they served as liaisons for the NNJSDA/Boardwalk for the 26th National Convention. Officially they were Hospitality Chairman, which meant securing nine hundred workers to help fill squares and man hospitality booths. Unofficially, it meant selling convention dress material, preregistration certificates, showing promotional film umpteen times, writing thousands and thousands of words for publicity, and talking up the convention wherever their travels took them.

Now that they have successfully completed that job — what next? LUST (Let Us Speak Together) committee members and moderators for this annual mini-LEGACY leadership meeting sponsored by the NNJSDA; advertising editors for *Grand Square*; again Sussex Spinners delegates, Lorraine and Frank Mooney will continue to chair

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special dances for the Sussex Spinners, serve on various committees, host callers and dancers alike, and travel to promote and enjoy square dancing. Lorraine says through this activity they have met some of the nicest people in the world.

Northern New Jersey thanks their lucky star for the day when the Mooneys decided they needed a true couple activity and began lessons some eleven years ago.

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## SQUARE DANCE RECORDINGS

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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

JBK6018 BLUE BAYOU  
by Don Rusli



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# RECORDS

## ROUND DANCES

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**WE GOT FUN**— Dance Ranch 64.  
Choreography by Herb & Erna Egender  
Good music; a flowing easy two step.  
The flip side is cued by Herb.

**LINGER RHUMBA**— Dance Ranch 645  
Choreography by Herb & Erna Egender  
Good music and an easy rumba.

**CHICAGO**— Capitol 6078  
Choreography by Jerry & Sylvia Koch  
Good music. Frank Sinatra belts it out.  
A nice-feeling intermediate foxtrot.

**WHAT IS THIS THING CALLED LOVE**  
Roper 299; by Nina & Charlie Ward  
Good smooth music and a smooth inter-  
mediate foxtrot.

**BYE BYE BLUES**— IOTA 20  
Choreo by Eddie & Audrey Palmquist  
Good music to a familiar tune; high-  
intermediate to challenging two step/  
quickstep.

**BROWN EYES**— United Artist XW1016  
Choreography by Tom & Dottie Dean  
Good music. Crystal Gayle does the

vocal on "Don't It Make My Brown  
Eyes Blue. A good high-intermediate  
timing two step.

**MARIA MIA O**— Telemark 907  
Choreography by Jack Lee Ervin  
Good music and a comfortable inter-  
mediate rumba.

**MOON EYES**— TNT 117  
Choreography by Dort & Les Fuhrman  
Good music; comfortable intermediate  
two step. The flip side is cued by Dort.

**PRISSEY**— TNT 115  
Choreo by Charles & Madeline Lovelace  
Nice feeling intermediate two step with  
good music. The flip side is cued by  
Charlie.

**SOME DO AND SOME DON'T**— HI-Hat  
959; Choreo by Art & Ruth Youwer  
Easy intermediate two step to Latin  
music.

**JAMIE**— HI-Hat 959  
Choreography by Buzz & Diane Pereira  
Cute music and a good easy two step.

**LARA 78**— HI-Hat 960  
Choreography by Tom & Jean Cahoe  
Good music and a flowing three-part  
rumba-feel two step.

**IT'S A SIN**— HI-Hat 960  
Choreography by Don & Pete Hickman  
Good music and a good easy two step  
using basic figures.

# Choreography Ratings \* \* \*

by Dave & Shirley Fleck, Toledo, Ohio

## SQUARE DANCE

The Wild Flowers Grow	Stnwy 1110-1	64/2=66
In My Little Corner		
Of the World	Belco B-271B	68=68
Broken Heartaches	DO-17683	72/18=90
Bluest Heartache	Capitol 4389	90/4=94
Blueberry Hill	HI-Hat 958	106=106
Little White Moon	MCA 40731	113=113
You Make Me Feel		
So Young	Hocor 765B	114/9=123

## EASY INTERMEDIATE

Tuxedo Junction	Belco B271A	126=126
Swinging at Sundown	Decca 25719	118/9=127
Day Dreaming	HI-Hat 958	139/12151
A Night In Venice	TDR158	160/3=163

## INTERMEDIATE

Amada Mia	Hocor H-688A	192=192
Old Guapa	TImk 1569B	178/30=208
Sunshine & Lollipops	TDR 146	166/41=207
Zing Went My Heart	TDR 146	178/33=211
Big Daddy Blues	Decca 29558	214/8=222

## HIGH INTERMEDIATE

You Light Up My Life	WBS 8455	275=275
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## ADVANCED

I've Never Loved Anyone	RCA PB10899261/39	=300
Thanks For Memories	Telemark	300=300
A New Day	TImk 897A	315/3=318

# RECORDS

## SINGING CALLS

by John Swindle

*There were not many records this month, only fifteen, but there were some outstanding records. A few we have heard before. Some of these were improvements and some were not. All in all the review was an enjoyable session, and we and the dancers are looking forward to next month. We have gotten the word that there will be quite a few more records in next month's review. Until then, Happy Squares!*

### **I GOT THE HOSS— Red Boot 231**

**Caller: Johnny Jones**

Here is a popular country western tune that seems to be getting popular with the square dance record makers. This is the second one out. The music is very well done in the Red Boot tradition. A good strong beat with guitar and banjo lead and an outstanding job by Johnny on the flip side. An upbeat in the middle of the closer was surprising but very easy to handle, and added the finishing touch. **FIGURE:** Heads promenade half, touch a quarter, walk and dodge, swing thru, boys trade, boys run, half tag, trade and roll, pass thru, swing corner, left allemande, promenade.

### **MIDNIGHT FLYER— Red Boot 230**

**Caller: Mike Hoose**

Another fine country western tune on the Red Boot label. A very unusual way of starting this record just seemed to turn the dancers on and get them warmed up for the rest of the record. The instrumental has a strong drum beat with banjo, muted trumpet, sax, and guitar leads. A strong vocal accompaniment in the opener really adds to the dance. A new caller on this label, Mike Hoose, does a fine job on his side of the record and we look forward to hearing more from him. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter,

pass thru, do-sa-do, eight chain four, swing corner, promenade.

### **I'M LOOKING FOR A FEELING — River Boat 116; Caller Dave Abbott**

An easy-moving record on a relatively new label. Most callers will have little or no trouble doing this. The beat, although not that outstanding, is there along with sax, piano, and guitar lead. A fine job done by Dave added to the dancers' enjoyment of this record. **FIGURE:** Heads promenade half, right and left thru, square thru, do-sa-do, eight chain thru, swing corner, promenade.

### **THE Y'LL COME BACK SALOON— D&R 122; Caller: Ron Russell**

A well-mixed tune with strong beat guitar, tambourine and banjo, this is a lively song that the dancers enjoyed very much. Ron did a nice job on his side of the record, with a figure that moved right along. **FIGURE:** Heads rollaway, move up and back, star thru, right and left thru, do-sa-do, girls trade, recycle, dive thru, square thru three-quarters, swing corner, promenade.

### **ROLLING WITH THE FLOW — Windsor 5074; Caller: Marlin Hull**

This is the second release of this number in the last few months. This record has a good beat, but very little melody. Except for the vocal accompaniment, the tune is very hard to find. Marlin does a nice job on his side, with a figure that I feel is not for the beginner dancer. It is nicely timed and flows smoothly. **FIGURE:** Heads promenade half way, square thru, curlique, follow your neighbor and spread, ladies trade, recycle, pass thru, trade by, swing corner, promenade.

### **BLUE BAYOU — D&R 127**

**Caller: Ron Hunter**

D&R has come through with a very nice rendition of a pop number. Starting with a *circle left* that works fine for the middle break and closer as well (replaced by a *grand parade* in the middle break and closer), the caller is given the chance to sing and use the lyrics from the song. Ron does a nice job on his side, but we still missed Linda. **FIGURE:** Heads promenade half, sides touch a quarter, walk and dodge, circle

\*\*\*\*\*

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June 16-17, 1978

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National Square Dance Convention



BILL & BETTY LINCOLN

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four to a line, right and left thru, square thru, swing corner, promenade.

### THE WURLITZER PRIZE — Riverboat 115; Caller: Keith Gylfe

Some more fine music on the Riverboat label, this has a nice beat all the way through with guitar, piano and sax leads. Keith does a fine job on his side, but the dancers felt that a *double grand square* in the opener, middle break and closer were too many. FIGURE: Heads grand square, right and left thru, swing thru, boys run, half tag, trade and roll, box the gnat, right and left thru, do-sa-do, promenade.

### LOVE LOVE LOVE ONE MORE TIME Kalox 1211; Caller: Harry Lackey

It's been a while since we have heard from Harry and it's good to hear from him again. There is real fine music on this record with a very lively beat. The dancers really enjoyed the music and the *teacup chain* in the opener and middle and closer, but the figure had a couple of pauses that killed the overall

effect of the record. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, track two, swing corner, promenade.

### ORDINARY MAN— HI-Hat 486 Caller: Ernie Kinney

A fine record on Hi-Hat that sounds a little like "Me and Bobbie McGee." Very lively music and a nice well-timed figure by Ernie made this a very enjoyable record. FIGURE: Heads promenade half way, curlique, boys run, right and left thru, dive thru, pass thru, right and left thru, star thru, flutter wheel, reverse the flutter, promenade.

### EAST BOUND AND DOWN— Scope 619; Caller: Jeanne Moody

Now here is a song that is really getting popular with the record companies. So many have come out we've lost count. We feel that the overall effect has hurt each individual release. Scope does a fine job on the music and Jeanne does an equally good job on her side, with a figure that moves well and is timed



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

#### RECENT RELEASES ON HI-HAT

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- HH486— Y'ALL COME BACK SALOON by Ernie Kinney
- HH485— SMOKE ALONG THE TRACKS by Mike Sikorsky
- HH477— RAMBLIN' FEVER by Mike Sikorsky
- HH437— BYE BYE BLACKBIRD, Oldie by Dick Walbel

#### BRAND NEW ON HI-HAT

- HH488— SOME DO, SOME DON'T by Jerry Schatzler

#### HOEDOWNS ON HI-HAT

- HH639— COMEBACK/HOT BRAKES, Del Kacher Band
- HH635— BREAK 1-9, Flip Hoedown, Dick Walbel

#### COMING—

- RODEO COWBOY by Bob Wickers

#### BRAND NEW ON BLUE RIBBON

- BR221— THE PROPOSAL by Gloria Roth

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

nicely. FIGURE: Heads lead right circle to a line, pass thru, chase right, boys run, ladies chain, flutter wheel, cross-trail thru, swing corner, promenade.

**EL PASO— Kalox 1212**

**Caller: Harry Lackey**

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, circle four half way, veer left, couples circulate, wheel and deal, pass thru, trade by, slide thru, square thru three-quarters, swing corner promenade.

**COUNTRY MUSIC— Silver Eagle 401**

**Caller: Buddy Allison**

FIGURE: Heads promenade half, lead right circle four to a line, right and left thru, pass thru, wheel and deal, swing thru, turn thru, allemande, walk by one swing and promenade.

**MUSIC MUSIC MUSIC— Scope 621**

**Caller: Don Pfister**

FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, eight chain thru, swing corner, promenade.

**LOVIN ON — Silver Eagle 104**

**Caller: Little Joe Goins**

FIGURE: Heads curlique, boys run, square thru three-quarters, trade by, do-sa-do, right and left thru, dive thru, pass thru, swing, allemande, promenade.

**ANNIVERSARY SONG— Scope 622**

**Caller: Bill Donahue**

FIGURE: Four ladies chain, send them back Dixie style, shoot the star, weave by one, box the gnat, slide thru, circle left, whirlaway, swing the next, promenade.

**LAST MONTH'S PUZZLE ANSWERS:**

```

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## Speaking Of



## Singles

The Lone Star Singles of Houston, Texas, had a busy month of square dancing and fun during the holiday season. Our second vice president, Fae Garney, is in charge of non-square dance activities, such as the club party hosted by Elsie Jacobs and Lee Lederman in his home. The Lone Star's Christmas Party was held in the home of Fannie Geaslin, with 75-plus people. The games, dancing and fun gift exchange went on all night; the clock

alternated games and dancing every thirty minutes after midnight.

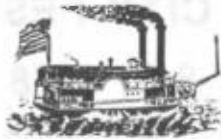
Pat O'Keeffe helped the club ring in the New Year with horns, hilarity and goodies galore.

Scheduled visitations for the club were to Frontier Squares, Cane Raisers, Jeans and Queens, Rebel Rousers and North Shore Spinners.

With all this, the Lone Star Singles still had time to work hard on the business of planning the fourth annual Texas Association of Singles Square Dance Roundup, which was held in February. The Lone Star Singles is the host club for the event held at the new square dance center. Bachelors 'n Bachelorettes hosted the Trail's End Dance before the Roundup.

Business meeting and election of officers of the Lone Star Singles was held in February. For information on this active club, call or write Tom Leighton, 6150 W. Tidwell #512, Houston TX 77092 (713-681-4401).

## River Boat Records



Keith Gylfe



Dave Abbott

### NEW RELEASES

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by Keith Gylfe
- RIV116 LOOKING FOR A FEELING  
BY Dave Abbott
- RIV117 REEDS' MOUNTAIN DEW  
Flip Patter by Dave Abbott

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PER PERSON

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SATURDAY ALL DAY

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**Louisiana**— 8th Annual LaMagnifique Festival, Bar None Ranch, St. Rose; March 11; Lem Gravelle, Andy Petrere, Ted & Barbara May. Write Sue Gravelle, 534 Lucy, Jennings LA.

**Kentucky**— 26th Ann. Spring Festival of the Bluegrass Hoppers, Mar. 11, Winburn Jr. H.S., Lexington; Ted Frye, Bill Claywell. Write Goebel & Dorothy Ford, 1791 Harrogate Rd., Lexington KY 40505.

**California**— Shamrock Shufflers, Mar. 11, Kaiser Steel Gym, Fontana; Bill Gibson. Phone 714-874-0877.

**West Virginia**— Roanoke Valley S/D, Mar. 11, Keith Gulley, Wm. Fleming H.S., Roanoke. Write Mary & Joe Greblunas, 6032 Oriole Ln., SW, Roanoke VA 24018.

**Vermont**— 9th Ann. Maple Sugar Festival, Mar. 17-18, Burlington H.S., Dave Hass, Keith Gulley, Jim Ford, Ralph & Jean Collipi, Bill & Lea Alexander. Write George & Sis Kaigle, Box 800, Westburg Pk. Colchester VT 05446.

**Illinois**— Quincy Fundraising Festival, Mar. 17-18, Lincoln School, Quincy; Bud Bennett, Betsy Gotta, Harry Schopp, Art Seele, Dave Smith, Jerry Story, Bob Whiteman, Jim Blackwood. Write Quincy Festival, 2217 Hampshire St., Quincy IL 62301.

**Georgia**— 7th Annual S. Ga. S/D Jubilee, Mathis City Auditorium, Valdosta; Mar. 17-18; Bob Bennett,

Harold Thomas, Bobby & Carol Hollis. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, Ga 31601.

**Connecticut**— 11th Ann. Conn. Festival, Newington; Mar. 19. Write Bob Prentice, 1845 Main St., Newington, CT 06111.

**Georgia**— 12th Ann. Spring Swing, Bell Auditorium, Augusta; March 18; Bob Vinyard, Harold & Judy Hoover, Richard Chance, Host-caller.

**Virginia**— Roanoke Valley Dancers Workshop, Mar. 18, Don Williamson. Write Mary & Joe Greblunas, 6032 Oriole Ln., SW, Roanoke, VA 24018.

**Pennsylvania**— Spring Swing, 3rd Ann. PARDTA R/D & Dinner, Mar. 18; LeVerne & Doris Reilly. Write Clara L. Thorn, 4044 Meadowbrook Blvd., Pittsburgh PA 15227.

**Texas**— Amarillo S & R/D Council, March 25, Chris Vear, Nat. Guard Armory, Amarillo TX.

**California**— Bunny Hop, Mar. 25, Kaiser Steel Gym, Fontana; Dick Hoffman. Phone 717-874-0877.

**Louisiana**— Swinging Rebels Special, Lake Charles, Mar. 25; James Martin. Write Frances Hewitt, RFD 1 Box 910, Sulphur LA 70663.

**Kansas**— 28th Ann. SW Kansas S/D Festival, Civic Center, Dodge City; Mar. 31-Apr. 1; Jon Jones, Bill & Virginia Tracy. Write Roger & Marjorie Spence, Rozel KS 67574.

**North Carolina**— Notable Nineteenth Tar Heel Square-up, Mar. 31-Apr. 1, Benton Conv. & Civic Ctr., Winston-Salem. Write Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

**Utah**— 7th Ann. R/D Festival, NW Multipurpose Ctr., Salt Lake City; Mar. 31-Apr. 1; Jack & Darlene Chaffee. Write Ken & Bettie Taylor, 2800 E. Country Oaks Dr., Layton UT 84041.

**Ohio**— Swing Into Spring, Mar. 31-Apr. 1, Hospitality Motor Inn, Cleveland South; Dale Eddy, Hal Greenlee, George & Eileen Eberhart. Write Eileen Eberhart, 4491 Edwin Dr. NW, Canton Oh 44718.

**Oklahoma**— 31st Ann. S/D Festival, Tulsa Assembly Ctr., April 1. Write

Continued on Page 100

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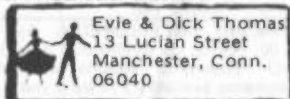
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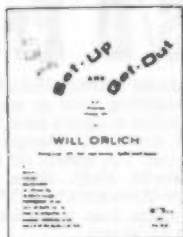
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**Directory of Singles Square Dance Clubs:** Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number.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

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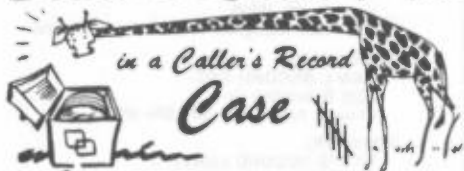
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At home he is club caller for the Jean Squares of Sumter and the Wheeling Whirlers and Columbia Singles of Columbia. He regularly calls on the spring and fall programs of the Myrtle Beach Ball and the Springs Park Festivals in Lancaster. He is also guest caller at Fontana and Gatlinburg, Tennessee.

Tony records for Ranch House. His latest release is "Texas Woman." He will attend Callerlab this month. He is a full-time student of computer science at



the University of South Carolina Extension in Sumter.

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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.

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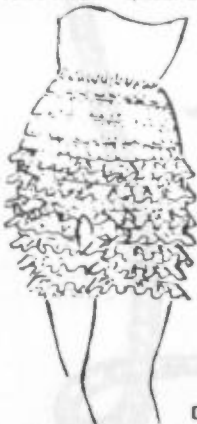
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Mar '78



# EXPERIMENTAL BASIC PULSE POLL



### MAINSTREAM

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August issue, or buy  
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for \$4 from this  
magazine to get  
full descriptions of calls  
as listed and grouped  
by CALLERLAB

### CALLERLAB APPROVED EXPERIMENTALS

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

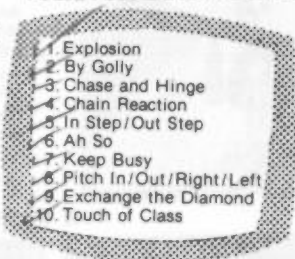
### PULSE POLL EXPERIMENTALS

#### 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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#### NEW RELEASES

- RH-502 TEXAS WOMAN by Tony Oxendine  
 RH-402 RAGGED BUT RIGHT by Johnny Walter  
 RH-207 SOLITAIRE by Darryl McMillan  
 RH-208 NIGHTTIME AND MY BABY by Darryl McMillan

#### RECENT RELEASES

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

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PO Drawer 880, Lynn Haven FL 32444

Darryl McMillan

# Round Dance

## PULSE POLL



### ROUND DANCERS' ROUNDS

1. Games That Lovers Play
2. Maria
3. Alexander's Rag
4. Millionaire
5. Adios
6. April In Portugal
7. Wall St. Rag
8. Song Of India
9. Confessin'
10. Temptation

### CLASSICS

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

### SQUARE DANCERS' ROUNDS

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

### TOP TEN ADVANCED ROUNDS

(Courtesy Carousels Clubs)

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

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Cued Round by Jeanne Heater
- TNT 111 LEMON TREE  
Called by Larry Prior
- TNT 112 MACK IS BACK  
Called by Sam Mitchell
- TNT 113 TEDDY BEAR  
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

## FEEDBACK, Continued

times a week) can only associate so many names with figures, and we don't all have the same mental concentration and memory inclinations. Call names such as **coordinate**, **by golly**, **chain reaction**, **ah so**, **keep busy**, leave me absolutely cold. My first reaction to such a name is to refuse to memorize it, rather than to make a determined effort at association. I'm forever saying to myself, "Why this name for this figure?" It's really amazing to hear so many of us "older" square and round dancers say that we had more fun fifteen or twenty or more years ago than we're having today. There's been plenty of change but perhaps not too much progress. I wish we knew the answers! For too many, the answer is to become a drop-out.

**Allen J. Newbury**  
Oak Hill, West Virginia

I would like to add my support to those who think a one year moratorium on new figures would be a good idea. I think the majority of dancers only dance about twice a month, around here at least. Thus it takes a lot of dancers available, if less than 50% have to support a high level club or whatever

we have above Mainstream.

**Rex Morris**  
Wood River, Nebraska

Just a note to let you know that we agree with you wholeheartedly on the moratorium of all new square dance basics, but I would go for a minimum of three years instead of one. In so doing, all the brilliant minds that are now devoting their time to coming up with new basics could devote their time to putting the established basics together in an interesting and challenging fashion.

We recently attended a dance which Frank Lane called and we thought it very interesting. The group he called for was relatively new, thus not dancing all of the new things, yet Frank put together a dance which was plenty challenging and kept the dancers on their toes.

Some time ago we went to a festival at which Herb and Erna Egender were to be in charge of the rounds and do some calling. The caller on the program became ill at the last minute, leaving Herb with the entire program. He resorted mostly to "All Position Concept" of established basics and did a commendable job, nearly losing his voice before the day ended.

Continued on Page 96

## GRENN

GR 14260  
SUGARFOOT STOMP  
by Irv & Betty Easterday

GYPSY EYES  
Classic by Al & Carmen Coutu

## FTC

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FTC 32006 McNAMARRA'S BAND  
Flip Square by Joe Uebelacher  
FTC32019 BACK TO DONEGAL  
Flip Square by Joe Uebelacher

PO BOX 216, BATH OH 44210

## NEWS, Continued

March was headed by the officers of ASARDA, Ruth and Dewey Glass, president; Peggy and Jim Seagraves, vice-president; Dimple and John Williford, treasurer.

Another great day of square and round dancing will be experienced on May 27 at the Civic Center, when dancing commences at noon and ends at midnight.

*Peggy & Jim Seagraves  
Huntsville, Alabama*

## OVERSEAS SUBSCRIPTION DANCE



*Anny Willm, Ed & Claudia Heil, Holger Willm*

The first subscription dance overseas (for *American Squaredance*) took place in Frankfurt, Germany, last November. Host was the oldest square dance club in Europe, the Beaux and Belles, with their caller, Holger Willm. The club celebrated also their twenty-third anni-

versary with this dance.

Over twenty squares enjoyed the calling of Holger, Ed Heil and the cuing of Claudia Heil. Some came from as far as Munich, Holland and Hamburg, and travelled over three hundred miles for the dance. All were glad to find a buffet with good American and German food after the dance.

After this success, the new dance for 1978 is already planned for October 21, and everybody is looking forward to welcoming Stan Burdick as guest caller.

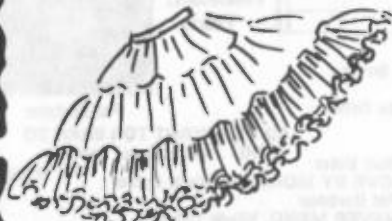
## MYRTLE BEACH BALL

A warm southern welcome awaits dancers in the Sun-Fun City of Myrtle Beach, South Carolina, on April 14-15, the dates for the Myrtle Beach Ball at the Convention Center on the Grand Strand. This spring holiday will feature John Inabinet, Bobby Lepard, Harold Thomas, Tony Oxendine and Harold and Judy Hoover. Two levels of square dancing will be offered in the large areas of the center: Mainstream and Mainstream-Plus.

Clogging exhibitions will feature the Columbia Cloggers and Dixie Cloggers. The Red Rose Ramblers of Lancaster will host the event and entertain dancers with their after-party presentation: The Red Rose Ramblers Gong Show. All dancers are invited to play in the Myrtle Beach Golf Tournament on April 12 and 13.

The fall Myrtle Beach Ball is scheduled for September 14-16, with Elmer Sheffield joining the spring staff to provide a fine dancing holiday. For information, contact Mrs. Barbara Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.

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S1101 CINCH/SADDLE ROMP (Hoedown)

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## FEEDBACK, Continued

I have Bill Bureson's Encyclopedia and subscribe to the supplements and appreciate Bill's efforts, but as each of the supplements arrives, I am reminded, "How ridiculous can this get?"

**Les Houser**  
Dodge City, Kansas

Reference your letter on a moratorium on all "new" basics. I believe square dancing needs such a moratorium against new material and I have personally been supporting such actions for the past four years. I do not call new and unproven material because I have found that a wealth of proven material exists in the Mainstream program.

I believe also for a moratorium to be effective that it would need absolute, 100% endorsement and compliance. It is because of this factor that I don't see any real chance of success for such a program. There are, and will be, many callers who do not care for anything except their personal advancement regardless of the overall effect on square dancing.

I am not positive that either of the actions mentioned is best. For those callers able to teach and directionally call difficult material, I see no real harm in it being done. Where the detrimental

factor enters is in the caller who is not capable of using difficult or new material, but still tries it on dancers because it seems to be the "in" thing.

Therein lies our real problem in the square dance program. Far too many of us are leaving the Mainstream program unattended while we charge off on an experimental tangent. The square dance world has been sold a bill of goods with the Mainstream-Plus program and square dancers worldwide are the victims of a mistake that benefits only a select few. This select few, incidentally, are the real architects of the Plus program to begin with.

I would like to see a moratorium but I really believe it must begin where its change for success is best — at the "box office." Only when square dancers stop taking part in new material will it stop being dreamed up. I would suggest, however, that a good first step would be for note service publishers and magazines to stop printing authors' names with any new material. Under such a program an author would only submit material he felt would be good for the overall program and list of movements.

**Gene Trimmer**  
Paragould, Arkansas



Wade Driver



Bob Baier



2542  
Paio Pinto  
Houston,  
Texas

### ROUNDS

RR501 WIND ME UP, Dave & Nita Smith

### HOEDOWNS

RR301 RHYTHM SPECIAL by Wade Driver

RR302 BRANDY by Pat Barbour

### SINGING CALLS

RR112 LUKENBACK, TEXAS, by Bob Baier

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

RR114 TWO PAIRS OF LEVIS by Pat Barbour

RR115 SOME BROKEN HEARTS NEVER MEND, Wade Driver

RR116 LAWDY MISS CLAWDY by Wade Driver

CD209 KELLY KEEP THE LIGHTS ABURNING by Les Main



Pat Barbour

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We were at a square dance in Dunedin, Florida, last week and met two young couples, both in their early thirties. We enjoyed dancing with them. However, after a little conversation, they told us they were giving up square dancing. Their reason? "We are working families and can only give one night a week to dancing....to our sorrow, we find that once a week puts us in a delinquent category. In other words, we can't keep current with the new calls and become embarrassed."

The dilemma of these four people must be more than just local. This is unfortunate, as it seems to us that this delightful pastime is now designed for retired people only. It's a sad realization that we are deliberately barring nice young families from this clean hobby.

Your Co-editorial in the January issue prompted us to write you. We have been subscribers for a number of years and sure enjoy your efforts. By the way, we renewed at Andy's Trout Farm this past year.

**Helen & Arthur Sellgren**  
 Clearwater, Florida

Hope you get inundated with mail agreeing that it's a great idea to make 1978 a moratorium! **No new calls for a year!**

**Blanche Mirsalis**  
 Richmond Heights, Ohio

This letter was prompted by the editorial in the January issue and several articles in the same issue. In recent years all the people deeply involved in the square dance activity, dancer and caller alike, have been quite concerned with the dropout problem. In our own area of some forty-five clubs, a thousand dancers are graduated each year and yet the total number of active people remains a constant.

About five years ago we headed a committee to determine the underlying causes of dancer attrition. Almost seven hundred couples were on our contact list and of these some six hundred were interviewed. The results were similar to those published on Page 18 of the aforementioned issue — that is, more than 60% of the dropout rate was caused by personal factors over which we have no control.

Nevertheless, we are concerned with those problems which we can influence in a positive manner. Chief among them is the proliferation of new calls, or the revival of old ones, which discourage those dancers who participate less frequently than our more avid friends.

Just the other evening we visited a class in its sixteenth lesson and doing very well. Our

**Bobby Keefe**      **Bud Whitten**



M.D. Howard      PO Box 3745  
 Greenville SC 29608

**Bob Bennett**

**Kip Garvey**



**TB173 WHOLE LOT OF DIFFERENCE IN LOVE**  
 BY Bobby Keefe  
**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** Bob Bennett  
**TB178 TIME** by Bud Whitten  
**TB179 I'VE GOT THE WORLD ON A STRING**  
 by Bob Bennett  
**TB180 ROLL YOU LIKE A WHEEL**, Bob Bennett  
**TB181 HOLD ME** by Bob Bennett

conversation with the caller dwelt principally on the dropout problem resulting from the introduction of too many new calls. The caller decried the onslaught of new figures in no uncertain terms and then proceeded to teach the class experimental steps, which were not even part of the extended basics. This was the sixteenth lesson.

The solution lies not in lip service but the actual practice of principles to which everyone agrees. Yes, we are 100% for a moratorium on new calls and a return to more intelligent use of the basic group. It is commonly accepted that much more can be done with these primary tools and the effort expended in the direction of new calls can be diverted to making callers more proficient in the practice of the art.

**Harrlette & Sol Koved  
Cranford, New Jersey**

The idea of a one year moratorium on new calls is a great idea! As a dancer I go to a square dance to have fun and find that more and more turn into eternal workshops leaving out the dancing part.

**Allen Finkenaur  
Trumbull, Connecticut**

....I suggest a moratorium be placed on any and all new square dance calls. This will give callers time to go back and study the many really good calls and give them to us dancers correctly. Far too many

quick jerky silly movements are being inserted into square dancing that have no thought of flowing and smooth square dancing. There are a host of tried and proven calls that have been used in the past that will make for beauty in moving through a dance.

I suggest that any caller who wishes to get a new call printed and accepted by the members of Callerlab be required to pay a fee of \$200 into the Callerlab treasury to defray Callerlab expenses. Any call published in the Encyclopedia should first pass and be okayed by a Callerlab committee. We must have a control. Callerlab is the perfect place to place the necessary controls. If we do not, square dancing is going to become another lost art.

In my opinion many of these silly new quick calls are being submitted to callers by new inexperienced dancers who do not know there are over twenty-seven hundred calls now, many of which would make for smooth, flowing easy-to-dance movements.

Let's give the poor callers a break. Let them have time to study some of the older tried and proven calls with which to create dances for us dancers. The caller who is sitting around trying to write some new movement that in most cases is like one already published under another name is not doing square dancing any good. He is helping to drag square dancing under the rug and put it back in the

**Continued on Page 100**



Mac  
Letson



Harold  
Kelley



Bob  
Augustin

## Lou Mac

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DANCES

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LM 121 LAST FAREWELL by Mac Letson

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**DANA LEE**  
CC531 Jim  
**I JUST WASTED THE REST**  
CC532 Jim

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**Feedback, Continued**

barn.  
Let's take time to stop, look and listen, and go back to really smooth square dancing. We now have an organization that can control this; it is Callerlab. I say, Lab members, take over before we all quit squaring up.  
**James Ewing**  
San Antonio, Texas

**EVENTS, Continued**

**NEOSDA**, Box 4584 Donaldson Station, Tulsa OK 74104.  
**South Carolina**— Carolina Cup Jubilee, Camden City Arena; April 1; Bobby Lepard, Tony Oxendine, Harold & Judy Hoover.  
**Kentucky**— 19th Derby City Festival, Springtime in Kentucky, KSDA, April 7-9, KY Fair & Exposition Ctr., Louisville; Ken Bower, Gary Shoemaker, Elmer Sheffield, Bruce Busch, Betty & Clancy Mueller, Bob & Rosemary Holiday. Write Mike & Edna Sweeney, 8516 Perry Rd., Louisville KY 40222.


**North Carolina**— White Lake Beach Ball, April 7-8, White Lake Beach; Mac McDaniel. Write Mac, Rt. 5, Box 221, Fayetteville NC

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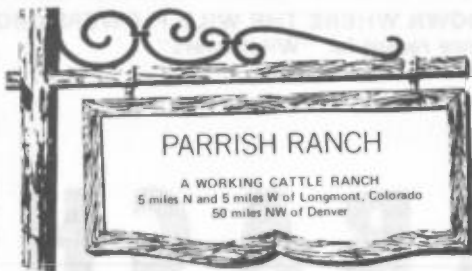
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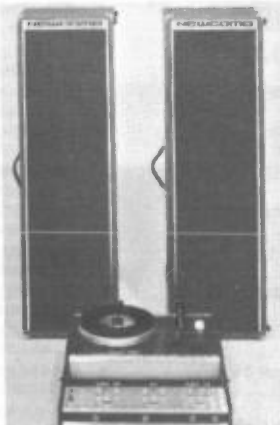
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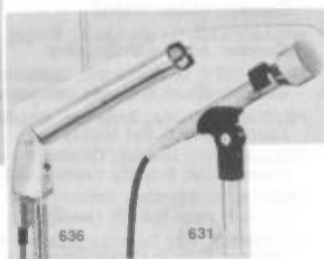


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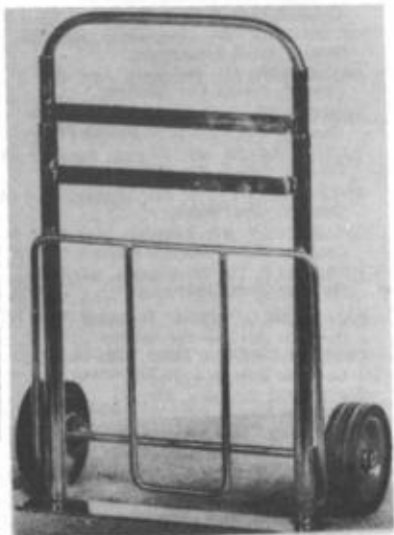
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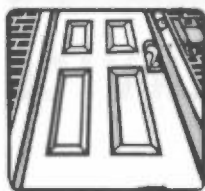
# AMERICAN

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### SUBSCRIPTION DANCES

- 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 16  
Contact: Erwin Lawson
- CHATHAM, IL; Saturday, March 18  
Contact: Larry Perks
- CENTRAL CITY, KY; Saturday, March 25  
Contact: Charles Ashby
- EUREKA, CA; Wednesday, March 29  
Contact: Al & Connie Whitfield
- Renton (Seattle) WA; Friday, March 31  
Contact: LeVerne Riley
- PHOENIX, AZ; Sunday, April 2  
Contact: "Smokey" Snook or Dick Kenyon
- ALBUQUERQUE, NM; Monday, April 3  
Contact: Vern & Midge Zimmerman
- DALTON, NE; Tuesday, April 4  
Contact: Mai & 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 16  
Contact: Dub & Maggie Hayes
- KERRVILLE, TX; Wednesday, May 17  
Contact: Louis Dominguez
- SAN ANGELO, TEXAS; Thursday, May 18  
Contact: Jim & Betty Jenkins
- DENTON, TEXAS; Friday, May 19  
Contact: Toby & Judy Thomson
- WACO, TX; Saturday, May 20  
Contact: Paul & Amanda Greer
- RIALTO, CA; Monday, May 22  
Contact: Johnnie & Lou Scott
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Contact: Bruce Shaw
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Contact: Bob & Jayne Jaffray
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Contact: Russ & Ginny Perfors
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Contact: Buddy & Janice James
- GRENADA, MS; Saturday, June 10  
Contact: Joe Harding
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Contact: Don Taylor
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Contact: Tony Oxendine
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Contact: Brad & Pam Tomlinson
- SAVANNAH, GA; Friday, August 25  
Contact: Buzz & Helen Ruls
- ANNISTON, AL; Saturday, August 28  
Contact: Lynwood Willifamson
- TUCSON, ARIZONA; Friday, Sept. 1  
Contact: Glenn Kroeger
- JOHNSTOWN, PA; Sunday, September 17  
Contact: Paul Good
- BEREA, OH; Monday, September 18  
Contact: Al & Lou Jaworske
- WHEELING, WEST VIRGINIA; Friday, Sept. 22  
Contact: Walter Welsal
- BELLEVILLE, IL; (St. Louis); Friday, September 29  
Contact: Joe & Marilyn Obal
- SIOUX CITY, IA; Saturday, September 30  
Contact: Chuck & Sandy Veldhuizen (calling)
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Contact: Dan & Pat Hickey
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Contact: G. Holger Willm
- CAMILLUS (Syracuse) NY; Saturday, October 28  
Contact: Tom Tomlinson (calling)
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- DEERFIELD, FL; Sunday, December 3  
Contact: Jerry & Pat Seeley
- VIRGINIA BEACH, VA.; Friday, Jan. 19  
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by Mary Jenkins



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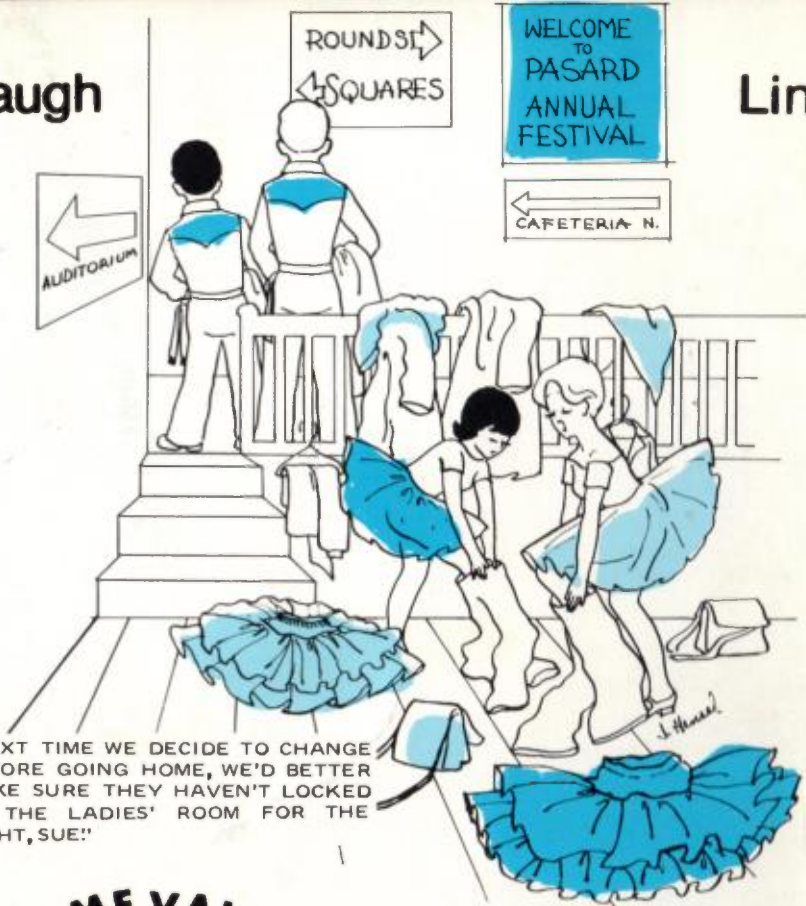
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Once upon a time. (You may not believe a story that begins like this, but that is when it might have happened.)

Once upon a time, out on the range, in the old Wild West, two cowpokes danced to the tune of a lone harmonica. There were small towns scattered about the prairie and always at trail's end. The two cowpokes, Dizzy Ace and Wild Deuce, grew tired of dancing with one another and tired of looking at all those cows. They decided the next time they came to a town, they would find someone else to dance with.

It might be of importance to note that this could have been when the word discriminate came in to being. The townspeople knew they were coming, long before they arrived. (Six months on a dusty trail without benefit of a washroom was probably a tip-off, but who am I to say.) Their third night in town, after eight hundred gallons of hot sudsy water, they were allowed to mingle with the townspeople, including fine ladies who in the cowpokes' opinion looked absolutely nothing like cows. After they heard a few discouraging words, everyone in that town was square dancing so they moved on to the next.

The more intelligent of the two, Dizzy Ace, (the one who always put his saddle on his horse instead of one of the cows) decided he would become a square dance caller as well as teaching the dance. At the very next fork in the trail, they said their goodbyes and Wild Deuce rode Bossie off into the sunset.

Dizzy Ace drew crowds by the buggies-full. The activity grew and grew and soon everyone in the West knew how to square dance. It became customary never to travel far in groups of less than twelve. (Historians have led us to believe the safety factor was uppermost in their minds.) Twelve stood a much better chance against the perils of the land. (Truth revealed.) They estimated before their departure the percentages of how many would die off during the trip and came to the conclusion if they started with twelve and the worst did happen, they would still have enough living to form a square.

# ONCE UPON A TIME...

by Karen Bigler  
DeSoto, Illinois



Hordes of pioneers began assembling for a trip eastward. Dizzy Ace signed on as trail-boss for the maiden journey. He accepted only high-level square dancers for his caravan. Their questions, "What's a wagon? What's a horse? What's an Indian? What's a trail?" were of little concern to him. As his chosen few pushed their heavy wagons, in front of their horses, down the winding road, Dizzy Ace knew his dream of teaching everyone in the east to square dance would soon be a reality.

They had survived two weeks on the trail, before they faced their first Indian attack. The savages swarmed their wagons like bees to a hive, their black eyes gleaming with "Kill. Kill." They carried sharp spears, bent double with the weight of scalps taken in prior raids. (these guys were touch.) As the biggest brave grabbed Dizzy Ace by the hair on his head, Dizzy yelled, "Square up," and began a patter call. His dancers, being high-level and all, could talk and dance at the same time, so they started a conversation among themselves.

"Hey Sam, are those guys Injuns?"

"Yep. Think so."

"They smell funny."

"It's their war paint, Barney."

"Shape up, Sam, you bout messed up that last call."

"Yep. I was thinkin' on somethun' else."

"Like what?"

"Like this oversized toothpick with feathers on the end stickin' out of my chest."

"Gee Sam, do you suppose it's an arrow?"

"Dunno. Feels like an arrow. This red stuff runnin' down my shirt ain't catsup. What you suppose I ought to do?"

"Keep dancin', Sam, just keep dancin'."

The bloodthirsty heathens marveled at the stamina of Sam and the other pioneers they were attacking.

Dizzy Ace didn't know at the time, the Indian chief's name was Big Chief Yellow Rock. At the precise moment, as Big Chief Yellow Rock's knife was parting Dizzy's brown tresses, Dizzy Ace called *Yellow Rock*. Assuming that Dizzy Ace was Big Chief Yellow Rock's long lost white blood-brother, the whole tribe of Indians dropped their weapons and fell to their knees, with one exception. One handsome young brave (who didn't really like to fight anyway) had inadvertently stumbled into the square of dancers and was hugged quite smartly by a blonde, blue-eyed lady pioneer. The young brave liked it so much, he threw his hands into the air and started yelling, "How? How?"

Dizzy Ace, being quick to recognize an opportunity, soon had the whole

Indian nation over to his camp for square dance lessons. Three buffalo and one Indian pony was the going rate for instructions. (That explains today's buffalo and Indian pony shortage.)

A troop of cavalry, patrolling near-by heard the commotion. The instant one Indian feather caught their eye, the bugler sounded the charge. As they raced into Dizzy Ace's camp, they realized it was a peaceful encounter and decided to join the fun. They stayed twenty-five weeks to take square dance lessons. (That explains why, back in those days, people had to wait so long to be rescued by the cavalry.) In exchange for their instructions, Dizzy Ace had the bugler play along with the harmonica, while one of the more musically inclined Indians beat a drum. That developed into quite a sound. (And that explains why we dance to professional records today.)

Finally, Dizzy Ace decided it was time to move on. He bid farewell to his Indian and cavalry friends, then made his way to the great state of Ohio. (One would have thought Dizzy Ace would have looked for a toupee show first, but that's not what happened next at all.) Dizzy Ace thought of new boots. (Maybe red ones.) Just as he thought of them, he saw the biggest boot shop he had ever seen. It ran the length of Front Street, covering half the town. As he entered he noticed the boot shop also carried square dance slips, shoes and dresses. Of course, he made no connection between Bossie the cow, who was tied out front to a hitching post with a lot of tumbleweed in the end of her tail, and his old friend Wild Deuce. Then he saw the sign in the window that read, "Welcome Dizzy Ace to the biggest boot shop you have ever seen."

Stories that begin, "Once upon a time," usually have a moral, so this one has two.

Moral: A cowpoke who puts a horse's saddle on a cow isn't necessarily a dummy.

Moral: The author of this short story took square dance lessons from Bob Pryer, originally from Ohio, (And that explains the current shortage of square dance instructors.)