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# AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE  
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# CO-EDITORIAL



No one can square dance alone — seven other people are needed. In most of our dancing a caller is needed; every caller needs dancers, unless he's out practicing on dolls, cups, checkers or hogs.

*Looking Out For #1* may be the motif of the 70's, but that philosophy cannot apply to square dancing. The Golden Rule has always been a more viable precept on the dance floor and its practice will continue the courtesy and consideration that we like to believe is a trademark of square dancing.

No dancer likes to be shut out of a square; no dancer would close a square to a fellow dancer.

No dancers likes to leave the floor unthanked at the end of a tip; no dancer would thank just half the dancers in the square.

No dancer likes to see empty dishes when his end of the potluck line reaches the table; no dancer would take more than a small serving of any one item — casserole, salad or dessert.

No dancer likes to sit alone on the sidelines at a dance; no dancer would allow another dancer to be so ignored.

No dancer enjoys a square over which offensive odors hover; no dancer would neglect the standard rules of cleanliness.

No dancer would attend a dance and never square up; no dancer would ever allow the caller's wife to spend such an evening.

Or would they?

Now, let's not leave the caller out of this:

No caller would like to stand idle in a square for 50% of an evening; no caller would so consistently "clobber" dancers that they stand more than they dance.

No caller wants to dance rapidly until he's breathless and fatigued; no caller would call hash tips of twenty minutes or more.

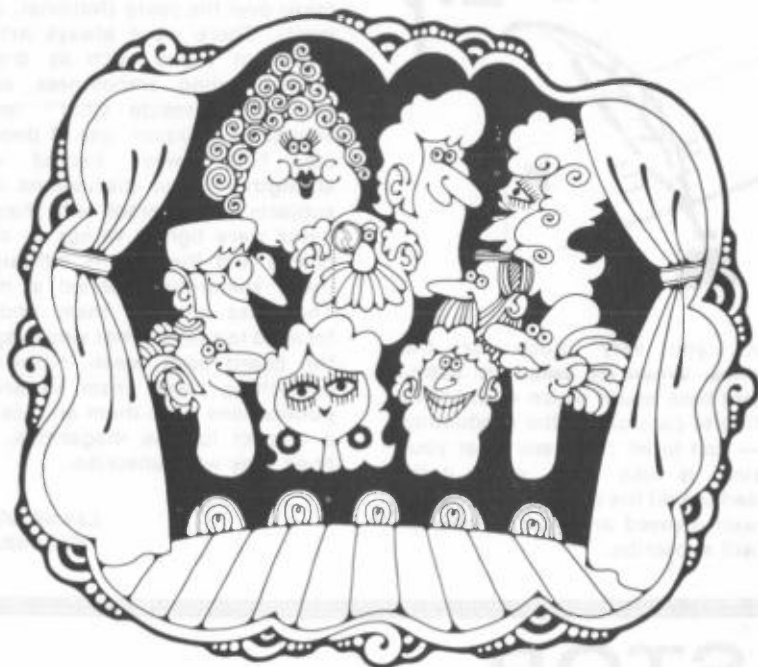
No caller likes to feel incompetent on the dance floor; no caller would call new figures without a walk-thru or use "plus one" figures at a dance advertised as "mainstream."

Or would they?

Continued on Page 101



NOW APPEARING.....



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# Grand Zip



Thank you very much for the magazines. When we asked for them, we meant back issues which would have been fine to pass out to the graduating class — just to let them see what your magazine is like. We were quite surprised to find the current issue. They were well pleased and I hope most of them will subscribe.

Many of them will probably subscribe because each class night I prepared a bulletin board using items from the various square dance magazines we've taken over the years (National, area and local). There were always articles on important topics such as dress, etiquette, styling, smoothness, and what we call "Fireside Chat" issues — avoidance of liquor, use of deodorants, etc. This always backed up and strengthened our discussions on these subjects. Interspersed with these meaty items were lighter things — cartoons, poems and the like — although even these sometimes carried a message. The class enjoyed them and looked forward to seeing what would appear on the board each week. Knowing that everything came from square dance publications gave them an interest and a respect for the magazines. I really hope they will subscribe....

*Lannie McQuaide  
Columbus, Ohio*

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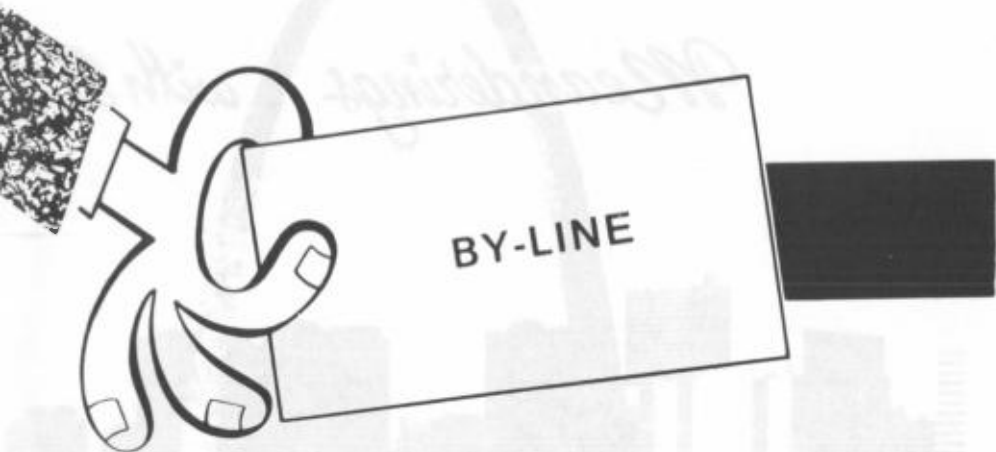
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Contrasts — that's what the articles in this May issue provide. Our cover story on the Wheelers and Dealers by Harold Frazier tells of a club reveling in the best of two worlds: touring and square dancing. **Louise Sutton's** "End Of An Era" is a lament for a good world in which the Suttons no longer participate.

"Moratorium" letters continue to arrive; in contrast to those are solutions for happier dancing proposed by **Martin and Annie Rossoff** in "Squaring By the Numbers," and **Paul Hartman** in "Repair the Square." These authors are veteran observers of the square dance scene. Martin authored "Hoedown Heritage" and Paul is a frequent writer for various square dance magazines, including a column in West German's "Chatterbox."

A perfectly-balanced *American Squaredance* issue includes round dance articles and information in contrast to the square dance material. But don't skip over "The Eleventh E" if you're not a round dancer. The discussion on ethics of getting started as a teacher is relevant to callers as well as cuers, and the dancers who contemplate plunging in on the other side of the mike.

Last but not least is an article on "Traditional Dancing" by **Ed Butenhof**, which is a contrasting solution to those offered above for the problems some dancers are experiencing in today's activity.

To sprinkle a bit of humor for contrast to weighty problems, **Steve Dudas** writes a center-spread poem about what happens to callers who just can't forget their previous callings.

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

# Meanderings with Stan



That cute little "truism" is told every year at the Callerlab Convention, and St. Louis was no exception. Originally attributed to Dave Taylor, I believe, it goes like this:

"If an atom bomb were to fall on the Chase Park Plaza here and now, wiping out these many hundreds of well-known callers, square dancing would be set back at least.....(pause).... fifteen minutes."

The pause in the wisecrack above, if done right, really makes it a rib-tickler. If you don't understand it, you probably haven't been exposed to the classic poem, "The Indispensable Man."

Jon Jones, speaking in his drawing native Texan tongue, gets more eloquent mileage out of his strategic pauses in conversation than the average speaker gets in hours of blustering, filibustering rhetoric. (Like someone I know. — Co-ed.) He proved it again in St. Louis. He was only one of many speakers, emcees, moderators and chairmen that we admired at the annual

international conclave.

Once again I'm covering the side-lights and the light-side of the event in this column and the serious side is covered starting on page 46.

Last year we may have ever-so subtly chided the leaders of this convention for allowing so much fruitless discussion of the National Square Dance Convention to "load the Callerlab boat," but this year no one in high places need prepare to unsheath a *Callerlaboratorial* sword to parry my remarks, because I have nothing but praise to relate.

The subjects were well-chosen. One could measure much more meter in the "matter." Participants, program and personal pulsations were peppered with poignantly purposeful "piece-de-resistance." There was literally lots less "litter" per liter of literature.

Much formal deliberation and informal hallway yak centered around the need to "precision-tool" our mainstream/plus/experimental basic programs into extremely functional machi-

nery. The results were gratifying. We predict that callers, now more than ever, are going to make these newly-adjusted programs so operable dancers will exclaim in unison, "It's working.... It's working!"

That's not all. Much time was spent huddling with Dick Leger and others to create a treatise on timing (showing exactly how many beats it takes to dance various figures) and this document will be published in an upcoming issue of ASD.

Jim Mayo led a superb Styling Clinic, the ASD-sponsored moratorium got a good airing but no final action, extensive plans were developed so that the board is just a "freckle away" from being able to examine and accredit caller-coaches who are doing our caller clinics; and various innovative "Think Tank" and "Hot Potato" sessions helped sift fact from fantasy towards an enlightening look down the long road to Tomorrow. (Mercy. That's a meaningful message — what does it mean? — Co-ed.)

No less interesting to the thousand-plus callers and spouses assembled were a variety of head-to-head encounters on such things as Note Services, Record Tune Clearing' House, Handicapped Dancing, Ad Hoc Definitions, Festival Callers, Introducing Advanced Dancing, Traditional Dancing, Contraancing, Radio/TV Programs, Workshop Techniques, Caller Association Officers, Accreditation, Spouses (Not to be rhymed or associated with Mouses — Co-ed.), Teens, Sound, Round Dancing, Caller Associations, Ways and Means, Communications, APD, Standards, Rural Areas, Membership, Ethics, Taxes, Teaching, and Full Time Callers.

Whew! What a lineup! If there weren't something to whet the whim and hone the wishbone of every living caller who scanned that "laundry list" of subjects, he or she is either as naive as a deepfreezer salesman in Antarctica, as numb as a turtle in a briar patch, or as daft as a pot-lickin' hound attempting to nip a porcupine.

There was a continuous march of capable podium personalities, each with a message worth cogitating upon. Bob

Van Antwerp, Jack Lasry, Lee Helsel, Jim Mayo, Jon Jones, Cal Golden and John Kaltenthaler, our esteemed executive secretary. I might note that John was as busy as a one-armed paperhanger in a high wind.

Did you ever stop to reflect how much of an investment each caller made to come to this three-day get-together? It's a bundle. Let's see. First there's air fare. Most callers fly to the event. Time is money. A day or two (each way) driving can be costly and tiring, too. There's room rent and meals. Not cheap. There are extra costs if a spouse is brought along. (Most don't, but one-third do) There are Callerlab dues and service charges. Tips. Airport limo (\$3.75 one way), other extras.

So far we've chalked up several hundred dollars per caller. Now, there's the relinquishing of those home dates he could have been calling. Substantial sacrifice. Maybe a total of \$500 per caller.

Gather 'round me, folks, here comes the pitch. Dancers, club leaders, association leaders — have you considered a compensating gift next year to help him on his way to L. A.? That's a long way for most callers, but that's where the convention will be.

Call it a training expense for the club. Call it a "thanks" gift for all his dedicated service over the years. Go on — give him a coupla bills. Your treasury won't miss it, we'll betcha, and when you present it to him he'll do three flipflops and six yellow rocks. If you are so generous as to give him *three big bills*, he'll probably swallow the mike.



We can never cover the convention as it should be covered. Here are just a few more random thoughts in passing.

Meals were good. We can overlook waiters occasionally dropping those huge trays they sling over their heads nonchalantly. Facilities were very adequate. Meeting rooms were exceptional. Maids just don't know how to direct a guy to the meeting rooms, however.

The booth people were a friendly bunch to work with, as always, Sales were good.

Genial gentleman Angus McMorran from Ottawa had a bit of trouble executing a quadruple Oxbow Loop in Jerry Helt's traditional dance exhibition Monday night. Good thing I wasn't up there. When Jerry called *triple duck* I looked for three *quackers*.

My only assignment for 1978 was to prompt a contra late Tuesday night and I muffed it — got called away for an emergency board meeting when my turn came. As I was about to jig I had to jog.

We interrupt this program to bring you a line from Confusion:



"I like caller who can call me every name in the book — Burlington's book."



Finally, it was over and we all converged on the airport for fanning out in all directions. Coffee in the terminal with the "tiny Limey," Colin Walton and friends, was a treat. He's from Melbourne, Florida, and a real master of the rapid-fire retort.

Fellow ASD staffer Bob Howell is a master of the "Can you top this" topical story, too.

Let's switch to the rambling route, for a total update.

**Athens, Ohio** — College town. ASD fun and fancy dance. Cutest decorations/favors you ever saw, thanks largely to Helen Strawn. (See p. 31, ASD, March.)

**Portsmouth, Ohio** — Andy and Van Clausing were mighty nice to me, providing my very own birthday cake at the Do-Si-Do dance, but a snowstorm cut attendance way down.

**Rochester, New York** — The Swinging Eights are a smooth dancing bunch. Stayed with Marge and Bob Berner, a couple you'd love to meet. Y'll go see 'm. Don't all 45,000 of you go the same day. It might get hectic.

**Parkersburg, West Virginia** — Each year that ASD dance for the Stardusters gets bigger, thanks largely to promotion by Keith and Karen Rippeto. (See ASD, Nov. 76, p. 86.)

**Central City, Kentucky** — Hardly a bowling ball roll from Bowling Green for an ASD dance. Congrats to caller Charles Ashby and the Coal Dusters.

**Portland, Indiana** — A new area for an ASD dance, and it was a dandy. Thanks. Limberlost Squares, I'll return.

**Charleston, West Virginia** — Another in the series of ASD dances and bigger than ever. Hallfull of lovely "green graduates," absolutely beautiful. Thanks, Erwin Lawson, and the Hilltoppers.

**Louisville, Kentucky** — The Harvey Bees put on a gala 20th anniversary dinner-dance and recalled their "roots." Ed Presslar, still their caller, was asked to put on a "barn" dance two decades ago for a Sunday School class. They can well boast of the outcome.

**Chatham, Illinois** — Near Springfield, where I landed. Nice crowd. ASD dance, a "first" there. My hosts were William and Mary Clark. Farm country. I'll be back.

**Moorhead (Minnesota)-Fargo (North Dakota)** — The towns are practically synonymous and synchronous with Royal Squares, a dance-dinner club just a fathom above mainstream and a delight for a caller who likes "rollin' with the flow."

Incidentally, we're sure you all heard of the eminent Doctor Dumbdumb Repeater, who goofed up a transmutation operation recently. He tried to cross a whirlwind with a hurricane. All he got was a mere **sigh-clone**. (Ugh — Co-ed.)

After that one, I'd better fade out fast.





# Wheelers And Dealers

by Tsgt. Harold Frazier      Photos by SSgt. Dave Craft  
Zweibrucken AB, Germany

Square dancing and touring in Europe? That is exactly what the Wheelers and Dealers are doing.

The Wheelers and Dealers International Square Dance Club is made up of U.S. Air Force and Army personnel, and Germans from the Zweibrucken Air Base community, located in southwestern Germany about three miles from the French border.

Wherever there are American servicemen and their families stationed in Europe, there are square dance clubs. Europeans accept and enjoy square dancing because of the colorful costumes worn by the dancers and the basic beat or rhythm of the music that is similar to European folk dancing.

Most members of the Wheelers and Dealers Square Dance Club were members of other clubs at one time or another either in Europe or the United States. Club president, Senior Master Sergeant Ben Bruhnke, said, "Most people coming to Europe are surprised to find the immense interest in square dancing in addition to the numerous clubs in the overseas area."

The club originated late in the '60's, when Zweibrucken Air Base was under the control of the Canadian Forces, with just a few members, and has grown to its present size. Weekly dances are held each Thursday night at the Zweibrucken Air Base Recreation Center to discuss plans and tours, and have a good old-fashioned square dancing get-together. There is a continuous membership drive in progress and knowing how to square dance is not necessarily one of the requirements for being a member. The Wheelers and Dealers give lessons for those who have not mastered square dancing techniques.

Some of the German club members cannot speak English, however they learned the steps to the calls and are very effective square dancers and members of the club. It seems that those who have an aptitude for dancing do not have a problem with the language barrier while learning to dance the new steps.

The Wheelers and Dealers have a board of directors to handle their business matters. The president is Senior Master Sergeant Bernhard E. Bruhnke; vice president, Captain John D. Horsfall; treasurer, Master Sergeant Paul McCann; secretary, Staff Sergeant Chuck Duncan; public relations director, Herr Karl Russ; committee coordinator, Staff Sergeant Nicholas T. Casper and club council persons-at-large are Staff Sergeant and Mrs. Rodney C. Fontaine. The longest-standing members of the club are Herr and Frau Karl Russ, a German couple who live in Zweibrucken. Caller for the Wheelers and Dealers is Mike Sanders, a member of the U.S. Air Force stationed at Ramstein Air Base about thirty miles away.

"Callers are a problem with the square dance clubs here in Europe because there are not enough to go around. I travel as far as a hundred miles myself to call for some of the clubs," said Mike Sanders. There is a continuous training program in progress for callers, governed by the European Callers and Teachers Association (ECTA). Almost all callers and cuers belong to ECTA. "All the clubs in Europe belong to the European Association of American Square Dance Clubs (EAASDC). The two organizations, EAASDC and ECTA, work together to monitor the square dance clubs and the callers," Sanders pointed out.

The official round dance cuer for the club is Ronnie Fontaine. She is an associate



member of ECTA.

As the name Wheelers and Dealers and their style of dancing became known in Germany and other countries, the group began to receive numerous invitations to participate in community events in Germany, France, Switzerland, Austria and Liechtenstein.

When the Wheelers and Dealers are invited to participate in an event, they dance at service stations when stopping for gas, at restaurants when they have lunch and also when they stop for a break enroute to an event if there is sufficient space to form a square without interfering with traffic or business. They call themselves the Wheelers and Dealers and they dance, have a good time, and bring a touch of American folk dancing wherever they go. The group has become known as the "International Good Will Ambassadors of Zweibrucken."

The most recent event the goodwill ambassadors were invited to was in Nancy, France. Members of the Wheelers and Dealers introduced the Franco-American Friendship society to the basics of American square dancing. The dancers performed for the society at the invitation of the American Consul General, Kenneth A. Kurze, from Strasbourg, France. The event was the annual charity ball for the benefit of widows and orphans of Nancy.

In December the Wheelers and Dealers completed a two-day, five-nation goodwill, have-fun-dancing tour. The tour began with a "warm-up" dance at 6:30 a.m. in the parking lot of the Air Base Recreation Center before boarding the chartered bus bound for France, Switzerland, Liechtenstein and Austria.

Colmar, France, was the first stop for the dancers. People quickly gathered to see what was happening after hearing music, laughter and seeing people dancing in the town. After taking time out for a rest, the Wheelers and Dealers departed for their next stop and next country, Switzerland.

At the Switzerland/Liechtenstein border crossing, the group obtained permission from the border guards to dance and set up their portable equipment. Their then caller, Larry Shipman who has returned to the U.S., got the show on the border going. From all directions, including nearby buildings, people were watching. Cars, buses, and even a group touring Europe on motorcycles, stopped to watch the square dancers swing their partners and do their do-sa-do's.

The Wheelers and Dealers hosted their eighth annual St. Patrick's Day dance in Zweibrucken March 18. Clubs from all over Europe are invited to this event, and there are usually clubs from six to ten different countries throughout Europe that come to participate in this festive event.

The square dancers have participated in many historical celebrations. In nearby Neunkirchen they danced during that city's 600th Anniversary celebration. When the little town of Kaeshofen marked its 800th Anniversary last year, the Wheelers and Dealers were there to dance.

Collecting unique fun badges is one thing the group has little trouble doing. They have a Siegfried Line fun badge for dancing on the World War II German defense line of bunkers on the French and German border. Also included among their many badges are the castle courtyard badge and the dancing in an airplane badge, accomplished by dancing in a large Air Force cargo plane on one of their many trips. Another unusual badge is the wine barrel badge, received after they square danced on the enormous wine barrels in the famous Heidelberg Castle.

The colorful costumes worn by the Wheelers and Dealers are usually made by women members of the club, because square dancing attire cannot be found in Germany and must be ordered from the states.

**Continued on Page 92**

(USAF photos by Sgt. Dave Craft)

Wheeler and Dealers' final stop on their five-country tour is the source of the Danube Springs in German's Black Forest.

Square dancers take time out to enjoy the beautiful scenery as they travel through Switzerland.

Members of Wheeler and Dealers dance in the courtyard of Liechtenstein's reigning monarch.

COVER PHOTO: Wheelers and Dealers dance at a resort overlooking Omaha Beach, France, where the Normandy American Memorial Cemetery is located.

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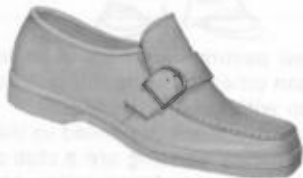
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Ever since square dancing broke out of its traditional mold more than thirty years ago, complaints about the changes have been continuous and consistent. There are too many new calls. The pace is too fast. The fun is all gone.

Lately, the criticism has intensified. An editorial in the January 1978 issue of *American Squaredance* proposes a one year moratorium on the introduction of any more new "basics." The same issue carries a strong attack on the division of dancers by levels of proficiency ("What's Happening?"). The argument seems to be that the avalanche of new calls and the competition for advanced standing are driving people out of the square dance movement.

Two points need to be made. The first is that new basics are not being adopted at any furious rate. Callerlab's committee on quarterly approved movements has kept the number of experimentals down to twelve over a three and a half year period. Callers who employ other new moves do so on their own initiative. The second is that more people are engaged in square dancing than ever before. There are more clubs, more callers, more festivals, more services (tapes, workshops, records, notes) than ever. If people are becoming disillusioned with square dancing as a

recreational pastime, perhaps it is for some reason other than the difficulty of keeping up with current trends.

A recent experience convinced us that the keys to happy dancing are a club at the right level, a stimulating caller, and relief from the pressures of squaring up. While spending several weeks in Florida recently, we looked for and found a square dance club that was much to our liking. Although we knew no one in the group, we were cordially received. The calling was on an advanced level yet there was none of the frenetic maneuvering usually associated with challenge dancing. If anyone fumbled a call, there were no arguments, no pushing into position. The square quickly re-formed. It was obvious that everyone was there to enjoy the caller's program and his talents. A good-natured spirit prevailed.

In commenting on the friendly atmosphere to one of the regular club members, we learned that, only a short time before, the club was on the verge of foundering. Because the level of the dancing had become complex, dancers were beginning to set up their squares in advance. Some of them were even calling on the telephone to arrange their squares before arriving at the hall. The only device which kept the club intact was the caller's decision to use "numbered tips."



# SQUARING BY THE NUMBERS

by Martin & Annie Rossoff  
Brooklyn, New York



Here is how it worked. Six tips were usually called in the course of the evening. The first tip was "free." The dancers formed their own squares when the music started. By the end of the first tip, all the latecomers had arrived. The caller knew how many couples would be dancing. He then posted the appropriate page from his "computerized" notebook. Each person (man) received a number and checked the book to see in which squares he would be dancing during the remainder of the evening. There was no scrambling to get into a "good" square, no hurt feelings if some one was left out. And everyone had the opportunity to dance with different people.

After this experience, it seemed to us that the so-called "dropout problem" we hear so much about does not result from the multiplicity of new calls of the challenging nature of contemporary square dancing. In fact, if you ask a group of square dancers what they dislike most about the activity, they will tell you it is the hassle of squaring up.

A familiar and uncomfortable sight at dances are the dancers standing around in small clusters between tips, ready to freeze into a set square as soon as the music begins. Others circulate around the floor with little slips of paper, setting up their squares for the remaining tips. Those who do not square up in advance — either as a

matter of principle or because they lack aggressiveness or because they are newcomers — are left to shift for themselves.

Obviously, the reason for this situation is that dancers prefer to be in squares that will function successfully. Surely the mystique of square dancing and the good fellowship that characterized the activity in its early days require an intermingling on the floor and a willingness to help others. Of course, dancers who are unable to cope with the particular plateau to which a club has advanced should be tactfully directed by the caller or the officers to one more suited to their abilities. (Who says it's easy?) Plateaus were created for just such a purpose.

Many callers, we are sure, are utilizing some kind of computerized system for establishing squares but the subject has never been adequately discussed in our literature. It is time to raise the question seriously. Perhaps Callerlab at its next meeting or in its newsletter could consider the feasibility of "numbered tips." It might also be helpful to poll dancer opinion. If the idea is practical, it would not be difficult to devise a uniform system acceptable to callers generally. We think it would enhance the pleasure of the dancers, create more harmonious and homogeneous dance groups, and add to the caller's own satisfaction.

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# Repair the Square

by Paul Hartman  
Wheaton, Maryland



The world has never seen a square dancer who has never goofed, and there probably will never be an error-free one. Although everyone is bound to make an error now and then, a few very accomplished dancers have managed to develop a foolproof ploy which enables them to appear completely blameless when a mistake causes the square to break down. When the square falls apart because of their error, these very adept actors/dancers simply glare at the nearest person, make a sour face at him or her, and walk away in seeming disgust to re-form the squares. Some few have even perfected this ploy by moving one or the other hand inferentially in the direction of the intended victim so that it appears that they are pointing at a goofer without really doing so. Some have achieved the ability to manage a painful smile while indicating who supposedly is at fault, whereas some less sophisticated ones will even utter the poor intended victim's name.

Although these actions on the part of a very few might seem comical to the knowledgeable onlooker, they are obviously not designed to create enjoyment in square dancing for everyone. From the very onset we learn that everyone makes mistakes which cause a square to break down. The true mettle of a dancer comes through in who graciously he, she or they can overcome such an embarrassing situation without becoming overly apologetic.

When we first begin to square dance we learn, almost by instinct, that the best thing to do when a square breaks down is to head for home, re-form the square, and wait for the next *allemande left* or a similar beginning call that will bring the group back into action. Later, as the new dancers become more proficient and confident, they learn to form two facing lines of four as quickly as possible and take the next call. This

idea works well in many, many situations, although about 40% of the time the dancers will find that two or three commands later the configurations of all the other squares are much different, because the calls immediately preceding the establishment of the goofers' lines were meant by the caller to result in totally different arrangements. Nevertheless, the goofing dancers find it much more pleasant to be dancing than standing still.

The rapid formation of lines after a goof was much more advantageous years ago when our square dance choreography was much more attuned to lines than it is today. These days our symmetry seems to be more slanted toward *ocean waves* or toward four-people box formations. For this reason Bill Shafer, an experienced dancer in the greater Washington, D.C. area, suggested that after a goof the more experienced dancers simply get home, have the heads *pair off* (Heads step forward and turn to face the corner), and then step up to an *ocean wave* and await the next appropriate call. Because our current choreography contains so many arm-turn movements, this is a most valid suggestion. But it seems that we could go even a bit further and achieve even greater flexibility.

In case the square breaks down, experienced, discerning, and position-oriented dancers should simply get home as rapidly as possible and have the *heads pair off*. They must all agree to follow this suggestion as well as the following ideas at the time they square up, before the caller begins to call the tip. After the heads have *paired off*, the dancers in each of the two foursomes in the repairing square must watch the other squares very diligently. When they see the other squares arranged in a box formation as they are, the goofers simply take the next call. If the others are in parallel *ocean waves*, the goofers

can quickly step up to a wave and take the next command, or they may execute certain of the next commands without even having to step up to *ocean waves* (*swing thru, spin the top, spin chain the gears, etc.*) If the goofers are really adept dancers, they can even form lines very rapidly, if they see other squares in lines, by doing a *star thru* and then taking the next call. Having the heads or sides *pair off* can be a very effective device, if there is *prior agreement* by all four couples to use this device in case of a breakdown.

One other understanding is desirable. The square should also agree beforehand that one designated person in the square, preferably the most experienced and position-oriented dancer, will be the leader if they break down. It is then up to the leader to make sure that all eight dancers are in readiness, and he will have to give the command for the entire square to resume action. He might even have to use the word *go* or a similar word to get everyone started. His command will have to be loud enough to be heard by all eight dancers

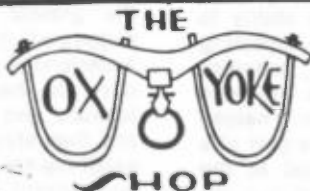
in the square without creating a disturbance for other nearby dancers.

Universal application of this idea will, of course, not occur overnight, even if the majority of experienced dancers should agree with it. It will take some time for it to be tested and practiced. But until something better comes along, it beats standing at home waiting for the next command.

In this day of concern about overly many basics and levels it must be understood that this idea is not at all applicable to beginner dancers or even to dancers who have danced less than three years. For the newer dancers the idea of squaring up at home in case of a goof should be the proper thing to do. And the less-than-three-year dancer can still use the idea of forming lines and taking the next appropriate command. This new possibility could, however, prove to be of great advantage to the long-time dancer who has done thousands upon thousands of *allemande lefts* after squaring up at home.

Happy Pairing Off and Repairing the Square!

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# THE ELEVENTH

Dixie R/D Council Newsletter



Ten "E's to Excellence have been formulated which are good standards for either round or square dance classes and social events. The ten are:

- Entertainment
- Education
- Enthusiasm
- Encouragement
- Esteem
- Ease
- Expertise
- Effort
- Eagerness
- Experience

In discussing with other teachers the problem of dancers who leave established clubs/workshops to go to a new teacher in the area, we bring up another point, the eleventh "E" — Ethics.

Now, simply stated, ethics is nothing more or less than the Golden Rule, which we all know is very easy to discuss but sometimes very difficult to put into actual practice. There are few guidelines established on round dance teacher's ethics, and those that exist, such as the Southern California R/D Teachers Association's Code of Ethics, can be somewhat ambiguous concerning this problem.

One of the difficulties, as we see it, is that while some teachers teach for the sheer joy it brings them, others have

found that teaching is a wonderful way to earn a little extra "pin money." Still others have become full-time professionals who earn their entire livelihood from teaching and cueing round dancing. Not all of these various philosophies will accept a competitor in the same way. Some but not all of the full-timers accept a newcomer with the same professional attitude that a lawyer or doctor will accept a new member of the profession into the community, while other teachers get completely "bent out of shape" if a new round dance instructor comes with a hundred miles of their home territory. This can also hold true for the non-professional and the "Part-time" professional as well, although usually not in the same degree of intensity. Remember, though, no one likes to lose dancing friends or eagerly accepts a loss of income to a stranger coming into his area. So what is a new teacher moving into an area supposed to do — just give up teaching? No, we don't think so! However, there are some suggestions which we can recommend that might aid the new comer in his quest for a frictionless way to integrate into an established round dance community.

*Suggestion #1:* Go to the established teacher's dances for a month or two as dancers. (If there is more than one teacher in your area, go to as many as you have time for.) Take the time to get

acquainted with the teaching methods used and the dances that are being done. Be friendly and outgoing, but maintain a low profile! (The bigger your previous reputation, the lower the profile!) After a time, sit down with your partner and ask yourselves this one simple question: "Can we really contribute something to the round dance activity in this area?" If you feel that you cannot then perhaps it is time to hang up the old mike and just enjoy dancing for a while. If, however, you do feel you will add to the existing programs, what should you do then? Time for:

*Suggestion #2:* Find a need for your services! Go to the other teachers and ask questions. Are they really content with what they are doing? Do they really enjoy teaching basics classes or teaching and cueing in the level they have? Have then been forced by circumstances into cueing at square dances for easy level dancers but would really prefer not to? Somewhere you will probably find that they really need and want some assistance. Now we come to:

*Suggestion #3:* Ask for help! Establish yourselves as non-competitive aides who are trying to fill a need but that you really need their help to get started. Charlie Scwab, founder of Bethlehem Steel Corporation, once said, "I have made more true friends by asking for help than I ever have giving it!" This usually holds true for most of us. First, because it is flattering to our egos to think that someone else has the same big opinion of us that we do; and secondly, very few people can resist

showing how well they are able to meet a challenge. Ask if, with their experience, they can suggest a hall. Would they prefer you to have a new basics class to feed (ultimately) into their intermediate group? (or vice versa?) What is the best way to reach new groups of dancers? In other words, get them involved as a participant in your future, in whatever way they are willing to share!

O.K., you get your hall and dancers, how do you maintain a non-competitive relationship? *Suggestion #4* will help: Never, under any circumstances downgrade or disparage the abilities of the established teachers to anyone, not even your best dancing friends! Nor should you in any way agree with anyone who does "bad mouth" them in your presence. They may be just "testing the water" for later instant replay! A good non-committal reply is, "They are doing as well as we could under the circumstances." Remember, sour grapes can leave a bitter after-taste for a long time! Which brings us to the last:

*Suggestion #5:* Make sure that the established teachers are aware that you realize that they have already done a lot of *hard* work in this area and that you appreciate it and are willing to do whatever is necessary to aid in the continuing growth of round dancing in the area. And then work to make it happen!

These suggestions aren't the ultimate answer to this problem, just a small start in what we hope is the right direction.

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# Let's All Meet In Oklahoma City



## June 22, 23, 24, 1978

Harvey and Billie Garrett, Chairmen of the Education Committee for the 27th National S/D Convention are happy to announce that the Round Dance Education Program has been finalized and completely staffed. Here are the round dance events and staffs:

Vice-chairmen in charge of round dance education are Francis and Gwen Flaherty of Tulsa.

**Round Dance Seminar— Fri. 2-5 p.m.**  
Directors: Ralph & Loretta Hill, Lew & Edna Sullivan; Conducted by Wayne & Norma Wylie, St. Charles, Mo.

**Teaching Technique Clinic— Thurs. 11 a.m.-1 p.m.** Director: Ed & Wanda Franks; Conducted by Jack & Alma Bassett, Boalsburg, Penn.

**Latin Clinic— Fri. 11 a.m.-1 p.m.**  
Directors: John & Lyn Dickerson, Merrell and Mary Ann Park; Conducted by Roy & Phyllis Stier, Santa Barbara, Cal.  
**International Clinic— Sat. 11-1.**  
Director: Bill & Vera Tolbert; Conducted by Glen & Elaine Dolmar.

**R/D Club Potpourri— Thurs. 2-4 p.m.**  
Directors: Ivan & Frankie Foss, Cruce &

Carol Richardson; Moderators: Frank & Phyl Lehnert; Panelists: Clancy & Betty Mueller, Maurice & Louise Siebert; Jim & Bonnie Bahr, Frank & Ruth Lanning.  
**Choreography Panel— Fri. 11 a.m. to 1.**  
Directors: Ralph Owen, Florence Emerson, Catherine Averill; Moderators, Manning & Nita Smith; Panelists: Charles & Dorothy DeMaine, Bill & Ruth Winkler, John & Mary Macuci, Don & Dot Hansen, Ray & Ivy Hutchinson.

**Terminology Panel— Sat. 11a.m.-1 p.m.**  
Director: Gordon & Alma Potts; Panelists: John & Mary Macuci, Roy & Ivy Hutchinson, Roy & Phyllis Stier, Jack & Alma Bassett, Harmon & Betty Jorritsma.

### Club Leadership Seminar

This seminar is planned for four two-hour sessions. Vice chairmen Curtis and Judy Bradley and directors Eldon and Janet Haymaker have developed these subjects and secured the following staffs:

**Beginner Classes— Thurs. 11a.m.-1**

Continued on Page 99

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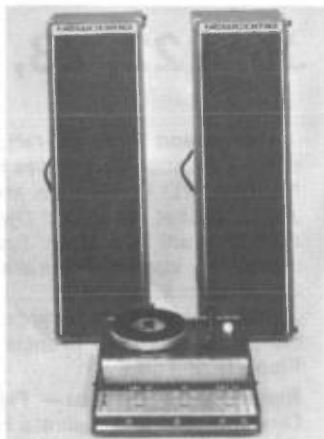
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# What Is Traditional Dancing?

by Ed Butenhof  
Rochester, New York



To most people traditions are things you did when you were growing up. If your family stayed in one place, you may have traditions stretching back for generations. Traditions give one a feeling of place, of belonging. They're ties to the past, to history.

Many of us, caught up in migrations to new territories, separated from grandparents, perhaps even from parents, lost that sense of tradition and learned to live only for the present. We became used to the newest in houses, furniture, and gadgets. We invented a "throwaway" culture. We discarded the old for the new, and discarded that in turn. Many of us have now come to the realization that such waste is too expensive. We've run out of new territories to move to and new resources to exploit. We're turning back to conservation of the old. Increasingly, we seek to repair and restore rather than tear down or throw away.

Some, of course, have thought that way right along, treasuring family furniture and passing it on for generation after generation as part of their tradition, their ties to the past. It also made good economic sense. "They really built things well in those days," people say. Seriously, some furniture was solid and well-built in days of old,

but most was of poor quality. The latter, however, didn't survive! Just as today, it wasn't "worth fixing" when it broke. Some of the good stuff was discarded as junk also, but if repaired and restored, metamorphosed into antiques. Age operates, therefore, not as a guarantee of quality, but as a very effective screening device. That which *survives* and remains functional is worth preserving and restoring.

With that as a useful analogy, let's turn to square dancing. New dances, new gimmicks, new "basic movements" have been written, published and taught for hundreds of years. Old dance books are full of "modern," "new," and "stylish" dances. Then as now, every dance master wanted to have his name remembered as an originator of new, exciting dances. After all, where would dancing masters be if no one wanted to learn new dances? Most have not survived, but those which have are gems. We now have available to us the results of three hundred years of such "weeding out." There are dances from John Playford through Ed Gilmore, dances which can truly be called traditional. They've been polished and refined through the years and they have *survived*. Sure, what

survived in New England is different from what survived in Georgia, New York, Texas or Ohio, but in all cases what survived did so in competition for the dancers' favor not just for a few years, but for twenty-five or a hundred or more years. Some ended up on the junk pile for awhile, but when picked up and polished by a Ralph Page, for example, they gained new acceptance.

In western square dancing today, the flood of new dances (figures) continues. Most are poorly conceived and awkward — a monument only to the ego of the creator. Of the thousands in *Burleson's Encyclopedia*, only a few will survive even a few years. Those that survive into the next generation will become traditional. There's nothing wrong with the process; what is wrong is that we're forcing the great majority of square dancers to help us experiment, when they should be enjoying good dancing. Let the challenge dancers — those who enjoy experimentation — try everything, if they wish, but let's stop driving club dancers away with our constant workshopping. After putting them

through twenty or thirty lessons, we *should* be able to let them dance without anymore teaching.

With as few as ten lessons it is possible to reach a level where there can be an unlimited variety in dancing. There are thousands of dances already in the traditional category. These dances have survived the test of time; they're fun to do and easy to remember. Sure, they require some study on the caller's part, but the variety is there and they're pretested. If the only way the caller can introduce variety into his program is with a "new" basic, he's not doing his job.

"Old-fashioned" has been used as a term of derision during the wasteful, always new, phase of American culture. We now recognize that old may mean the best survivors of old time craftsman ship. It's true with furniture and it's true of square dancing as well.

What is traditional dancing? It's the very best surviving from three hundred years of invention, experimentation, and dance experience. Let's use it; it's ours to enjoy.

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# THE END OF AN ERA

Louise Sutton  
Wallingford,  
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1950— Saratoga Grade School young people prepare for a square dance festival.

The year— 1940. The place— Terre Haute, Indiana:

"Swing your partner! Now all join hands in one big circle," came the call. There was no public address system. Each set had its own caller.

I was enthralled. This was my first experience with the wonderful world of squaredancing. Since I was already a dancer and a dance teacher, this was like food and drink to me.

My husband didn't find it quite so enticing, so I began my squaredancing life alone. Our next home was Chicago. As soon as possible after our move to this glamorous city I got a job with the Chicago Park and Recreation Department. There I learned to call and to teach squaredancing. But, we soon moved on to a short stay in Richmond, Indiana, where we had no chance to dance.

Our next stop, Omaha, Nebraska, was the place where we both began to dance. We belonged to a couple of clubs. I taught and called, concentrating on the young people. We filled the YMCA gym each year with youngsters who both danced and called their own programs. They presented a heart-warming picture in their lovely cos-

tumes — whirling and laughing.

While in Omaha we attended our first square dance convention. It was held in the gym of the university at Lincoln. The floor was packed. What a wonderful experience!

Our life was mobile so on we went to Columbus, Ohio. But we were never lonely. We simply joined a squaredance club and went right on with this great activity — finding friends and satisfaction.

After Columbus we lived in the Washington, D.C. area. With our dancing clothes at ready we soon found clubs that took us in and made our stay fun. All this time I had been teaching and calling for parties as a part-time hobby. We also had been doing exhibition dancing whenever we had a chance.

While in Washington we attended several conventions at the big hotels. We rubbed shoulders with important dignitaries — all united by the dance.

One summer we attended a square dance week at Silver Bay, New York, directed by Stan Burdick and his wife. On the last night they invited all the surrounding dancers to visit our group. Suddenly, in the middle of the evening,

the lights failed. They weren't completely out but were too dim to use the public address system and the music. That did not deter the Burdicks, however. They issued a cry for all callers present to come to the front. There were several, some well-known. One caller's wife was a fine pianist. So, the callers spaced themselves among the sets and agreed on certain calls. By climbing onto a chair, each could project his voice quite a distance. The pianist played and we danced for a long evening before the lights came on.

Washington didn't last for we moved to the Philadelphia area. As was our habit, we searched for a square dance group. One was listed in our local paper. Confidently we went — only to get our first foreboding of things to come. We danced, or rather tried to, one half square and left. It rather frightened us into wondering if we could find our place in this area. However, we found another club where we were welcomed and we became staunch members.

In our years here we have watched what has become a dramatic upheaval. Callers have suddenly discovered the "goose that lays the golden egg."

"If we keep coining new calls, we will have perpetual classes," they found. "That means a steady income."

Of course they had to have a market. So the ego-building propaganda began: "Learn to be a mainstream dancer," "Become a skilled challenge-call dancer," "If you want to dance in *our* club you must have experience!" and so on. They sold!

Fortunately we belonged to a group with a caller who tried to stem the greedy tide. He was Larry Dee, one of

the finest callers we had ever heard, and we were connoisseurs. Our relaxed clubs would welcome new members now and then. We would help them to learn until they were "good." Then they would visit another group where they found a foreign language. Back they would come and badger Larry to "learn new calls! Learn new calls!" Soon we found that the "dances" we attended were becoming tedious workshops. It was frustrating and we finally lost Larry. But we weren't giving up. After we retired (early), we had more time.

"Perhaps we should go to more clubs and learn more calls," we decided. "We could use the exercise."

So we started to attend a couple of clubs. It was scary and hard to keep up with a never-ceasing new language that was beyond our coping.

Then, one night, soon after we began this new venture, we were fretting and struggling with the square dance lingo when my husband felt the first warning signs of his impending heart attack (two days later). He survived, however, and now, a year later, he is in fine health. We have lots of time and we would love to square dance. However, we would not *dare* to go to any club and presume to say that we were, or ever had been, square dancers for we would probably not recognize any call but *allemande left* and *grand right and left* — if they still dance those calls. I even read awhile ago that they have imposed a dress code in the clubs now — another golden goose for the clothing designers. Square dancing is now both scientific and big business.

Yes, we sigh at the end of an era. Square dancing has passed us by.



Al Horn

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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— May 1953

Did you think that "far out" names for performing groups were a modern innovation? How around this advertisement for square dance records: "The Frontiersmen — Andy Hokum — Jimmy Mayo — The Eight Dutch Boys — The Three Shif'fless Skonks and other top recording artists invite you to choose your partner and dance to a Crystal Record."

Just to prove there's no accounting for tastes, here are excerpts from the record reviewer's remarks: "About four years ago some dude ranch orchestra in the southwest added a gimmick to that old children's dance 'Looby Loo' and brought it out under a new name, 'Doing the Hokey-Pokey.' To folklorists this was in atrocious bad taste, but it caught the public fancy and became quite popular. At the time we thought it was badly done and that it would die early and permanently. The same company now publishes a recording of an old play party game called 'Musical Chairs.' Instead of merely walking around the chairs, you 'samba' around. The stress is on fun. Your Reviewer feels that this is an excellent recording and should be very popular. But reviewers are always wrong, at least 80% of the time. We therefore make no predictions. We heartily condemn the old recording 'Doing the Hokey Pokey,' but with the same breath we endorse 'The Sitzmark Samba.' "

Does anyone remember the "Sitzmark Samba?"

In "Portrait of a Veteran Caller," a word picture is drawn of 80-year-old Charlie Garner of O'Fallon, Missouri, who has called for 64 years and is still going strong. John Sabin writes, "Of course, he learned to call for square

dancers when there were no 'gol-gangled' gadgets as microphones and he had to be able to make himself heard above the various noises in the dance hall. Several years ago he was invited by a local radio station to demonstrate his calling technique. But after one quick call he was pulled away from the microphone. Radio engineers were afraid he would blow up a dozen tubes with his power. They finally hit upon the scheme of having him stand some six feet back from the microphone, with his back to the instrument, and 'call' in his normal voice."

## 10 YEARS AGO— May 1968

Tracing the "History of Hoedown," Darrell Rowlett of Tennessee charts the progression of square dancing from its earliest ancestor — the French quadrille — to the modern American square dance. The cotillion or quadrille, with four couples in square formation, was a slow-moving formal dance high in popularity in the royal court of Louis XV in the 1700's. The formality ebbed as Britons took up the dance in the mid-eighteenth century and added a few jigs and shuffling movements. The English soon spread the dance to the New World and the earliest American square dance versions were born in New England. As it spread westward, square dancing became even livelier. The Kentucky "running set" developed. Spreading to the west coast, the dance lost even more formality and gained in speed. In 1946, Winfield Niblo, a government military officer, introduced square dancing in Japan, and in 1951, square dancing was demonstrated in New Zealand and immediately became popular. Rowlett says, "By 1960, however, the United States was seem-

Continued on Page 97



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The Shirts and Skirts Square Dance Club membership owes more than they realize to that wiry little man, Harry Ellis, and his lovely wife, Kay. The club has danced at the Vestal Methodist Church since 1972 when Harry was instrumental in obtaining the hall there for them after shifting from one location to another for several years. And since that time he has made it his official duty to see to the care and maintenance of the hall. Harry spends many hours

# A GRAND SQUARE

DANCER  
OR  
TWO

behind the scenes down at the church and we are sure that fact highly balances things in our favor each year when we ask for the use of the halls.

Obtaining our hall isn't Harry's only asset. Since 1959, when the Ellises joined Shirts 'n Skirts, they have devoted many hours of time and talents to the benefit of the club. Among some of the official titles they have held over the years have been president, vice president, treasurer, publicity chairman, social chairman, and FLAC representative. Most of these titles have been held more than once over the years. It appears that when the club needs help, Harry pops up. He even popped out of a cake one New Year's Eve as the New Year baby.

Shirts 'N Skirts would like to extend a great big "thank you" to Harry and Kay Ellis for all they have done for the club over the years.

Betty Card  
Binghamton, New York



Art Springer



Chuck Bryant

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by AnnGene



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# feedback

As class members my husband and I have heard from many club members that so many people have dropped out of square dancing because even though they completed the course they cannot dance at club level without going to weekly workshops to learn new basics. We hope this won't happen to us — at least we do not have to pay for baby sitters. But those people who cannot afford this extra expense may drop out permanently, which is a shame. I agree with the suggestion to declare a year's moratorium on new basics.

*Margaret Thomas  
Malvern, Pennsylvania*

We, the undersigned members of the Hi-Landers Square Dance Club, Snohomish, Washington, do hereby petition to have a one year moratorium placed on all new square dance calls. *Linly H. Davis, Mary L. Davis, Floyd H. Olson, Irene J. Olson, Jim Huppert, Jane F. Orth, Henry A. Orth, Nancy Gippe, Art Sauer, Virginia Sauer, Bill Coy, Wanda Holaber, Gladys McKane, R.L. McKone, Wes Perry, Bill Herzog, James M. Hanson, Georgena Hanson, Otto H. Allen, Betty Buckley, Evelyn Allen, Dorothy Lachapelle, Don Lachapelle, Bob Clark, Jeanne Clark, Maxine Penix, Percy Berget, Carol Berget, Ruth Coy.*

*ED. NOTE: The total number of years these petitioners have danced is 274.*

Amen to the article on page 29, January 1978 issue on "Good Styling — Who Needs It" by Dick and Carole Manning, Nokoma, Oklahoma. As an inexperienced beginning dancer of almost ten years ago I too was a rough dancer (I did not know any better). I went to a workshop (in California) where all members of the club were smooth dancers, and found that my enjoyment for square dancing was

greatly enhanced.

Suggestion: Run a series of articles on how to get more enjoyment out of square dancing. If requested, I would give my opinion on how this may be accomplished.

*Bert Kunzler  
Columbia, Missouri*

We wish to support your call for a year's moratorium. We have long since passed the saturation point for the average dancer. Every new class we teach we see the difficulty of adding the new figures that have come in since the last class, for example, eleven current Callerlab experimentals, each of which should take a whole session to teach and work into the choreography of today's dancing.

Let's try a year, and maybe that will indicate that a second year would be helpful also. There's such a wealth of material using existing figures, and a year of developing these without any additions may be just the pause that square dancing needs.

*Lew & Edna Sullivan  
Tulsa, Oklahoma*

Just have to take the opportunity to tell you how much we enjoy your (our) magazine, so much so we've encouraged others in our area to subscribe. We especially like being able to read about "likes and dislikes" from dancers as well as callers. Most interesting is the moratorium since festivals and dances alike are becoming more like workshops than dances. Thanks again for a great magazine.

*Helen & Jim Panipinto  
Jacksonville, Florida*

During the Callerlab Convention, a telegram was sent to Stan Burdick from the Northeast Kansas Callers Association (Bill Gregory), endorsing the moratorium.

Continued on Page 95

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# STRAIGHT TALK

This letter is in response to complaints I have received from several dancers regarding the misrepresentation of square dancing on television, on a show entitled "That Good Old Nashville Music," a weekly nationally televised show. Most of the shows feature a clogging group doing what is labeled "square dancing." It is the same clogging group every week.

The problem seems to be in how this group is introduced. It is not introduced as a clogging group, nor as a special demonstration group, or really with any special reference at all. The standard introduction seems to be: "Let's bring on the square dancers" and the group comes out and does its two minute clogging routine.

Obviously, presenting the group as simply "square dancers" is not representative of what square dancing really is. I have seen the show a couple of times and these people are really putting forth a tremendous amount of energy that leaves them visibly out of breath after two minutes. Naturally, this does not "sell" square dancing to the general public, but rather presents square dancing as something to be

viewed only as a spectator. Later, if people hear of square dance classes, they picture what they have seen on television and will think: "No way can I ever do all that jumping around" and will not consider square dancing. Thus, it is likely that this television program is keeping people out of square dance classes.

The solution is to introduce the group as a "clogging exhibition," and either not mention square dancing at all or put in a disclaimer such as, "This is exhibition square dancing, not normal square dancing."

Anything you can do toward getting this problem solved will certainly be beneficial for square dancing.

Ed Foote  
Wexford, Pennsylvania

*ED. NOTE: Write to your local TV station which airs the show and express your dissatisfaction with the way square dancing is presented, and ask that your letter be forwarded to the network offices. Letters in quantity do make differences in programming; express your opinion.*

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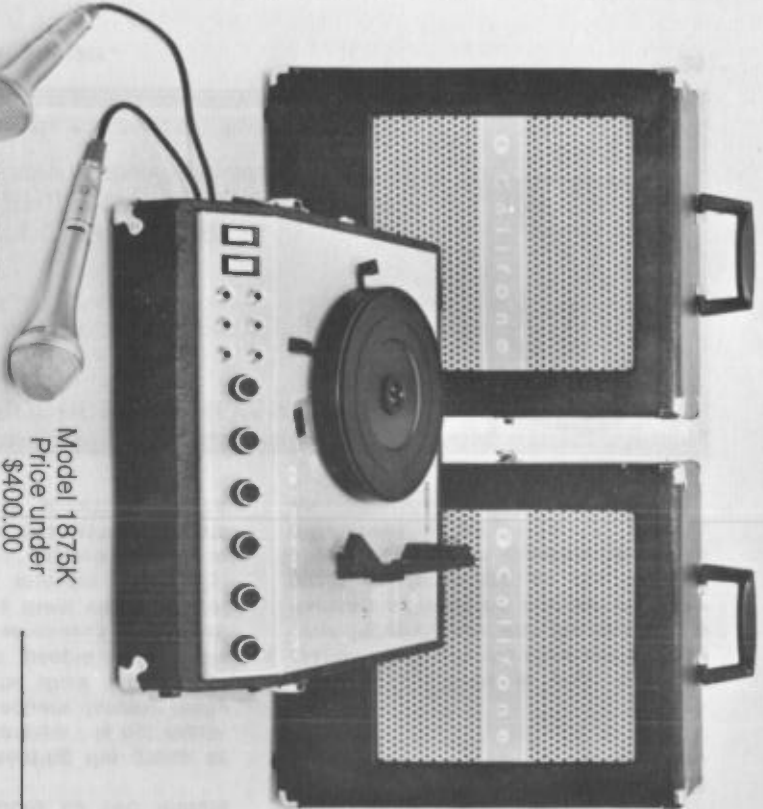
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 My friends, you know it all,  
 (Or, think you do),  
 Of this, I'm certain.  
 You've tried, you've cussed and cried  
 And, might I say, you took a big  
 chance?  
 But more — much more than this —  
 You learned to round dance!

You said, "I'll never learn—  
 I'll waste my time, and all my money!"  
 But, then, as weeks went by,  
 You learned to laugh —  
 'Cause it was funny!  
 To see — it wasn't you that made  
 mistakes—  
 You weren't the dummy!  
 Oh, no! Oh, no — not you!  
 (You blamed your Honey!)

You've waltzed and two-stepped, too,  
 And cha-cha-cha'd around the dance  
 floor.  
 To jitterbug, it came to you —  
 What Honey wears her pettipants for!  
 She spins, and whirls and twirls —

And makes you feel like Arthur Murray.  
 But, more — much more than him —  
 You didn't hurry!

It seems, ten years ago—  
 When first you learned to do "Left  
 Footer's,"  
 You fought her for the lead —  
 Now she goes where you want to put  
 her!

To think — you've done all this —  
 And, tell her now, (not in a shy way)—  
 "I'll lead — you follow me —  
 We'll do it my way!"

You've been a joy — to teach and know  
 You practiced well — just as we showed  
 you.

So now, the time has come —  
 To have more fun — just like we told  
 you!

Your world is wider now —  
 And, we can tell, in just a small glance  
 You're glad — and so are we —  
 You learned to Round Dance!!

*Rosella Bosley  
 Baltimore, Maryland*

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### NORTH COUNTRY SWINGERS SQUARE DANCE CLUB, NEWPORT, VERMONT

Formed in spring, 1973 with a small dedicated group of people who had been exposed to square dancing in other areas, the North Country Swingers of Newport, Vermont, will this month graduate their seventh class of dancers into their vibrant, fun-loving group of dancers.

One of the first club projects was the autographing, on a green tablecloth used on the refreshment table, of the signatures of all guest callers. This is done in chalk and later embroidered for permanency by Edith Selby, a charter member of the club. The first signature was that of club caller Al Monty, who is still the club's dynamo at the mike. Much credit goes to him for getting the club organized and functioning smoothly.

The club's biggest project is its annual "Dance in the Clouds," which will be held this year on July 14 and 15 at the Tramhaus at nearby Jay Peak Ski Area. Besides swinging at the workshops and dances, those attending may go to the top of the mountain in a gondola that holds sixty people and literally "dance in the clouds." Some even dance in the gondola on its way up and down. The view from the mountain top is magnificent with a vista stretching into New Hampshire, New York and Canada. Other features of the dance are a buffet supper and a fashion show of handmade dance attire, open to all attending. This year's fifth Dance in the Clouds promises to be the largest yet. Callers will be Bob Gambell, Al Monty and Eddie Monty, while Lloyd LaValley will cue rounds. General chairmen are Lloyd and Edith Selby, who may be reached for more information at Box 144, Derby Line VT 05830.

Irene Rushford  
Newport, Vermont

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- 2057— DEW ON THE MT.(Key A)/COTTON EYED JOE (Key A)

## DANCE RANCH RELEASES:

- 646— MY WIFE'S HOUSE, Caller: Frank Lane\*
- 645— LINGER RUMBA, R/D cued by Herb Egender\*
- 644— WE GOT FUN, R/D cued by Herg Egender\*
- 643— TOO MANY RIVERS, Caller: Ron Schneider\*

## BOGAN RELEASES:

- 1302— SOMEBODY LOVES YOU, Caller: James Jeeter\*
- 1301— HOW I LOVE THEM OLD SONGS, Horace Guidry\*
- 1300— INVISIBLE TEARS, Caller: Sleepy Browning\*
- 1299— LIGHT IN THE WINDOW, Caller: Lem Smith\*
- 1298— IT'S A FINE TIME TO LEAVE ME LUCILLE, Lem Smith\*

## LORE RELEASES:

- 1164— BIG DADDY, Caller: Johnny Creel\*
- 1163— SO ROUND, SO FIRM, Caller: Curtis Thompson\*
- 1162— JOHNNY WILL, Caller: Harold Bausch\*
- 1161— I'LL BET YOU A KANGAROO, Caller: John Chavis\*

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- 2376— ROBERT E. LEE, Caller: Paul Greer\*
- 2375— ALL BY MYSELF, Caller: Harold Finney\*

## ROCKING A RELEASES:

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

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- 107— DO WHAT YOU DO DO WELL, Caller: Dave Taylor\*

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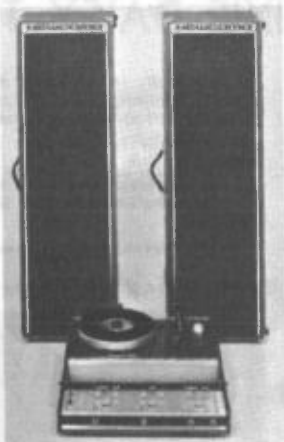
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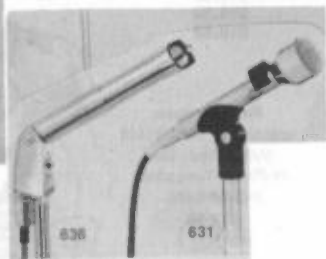
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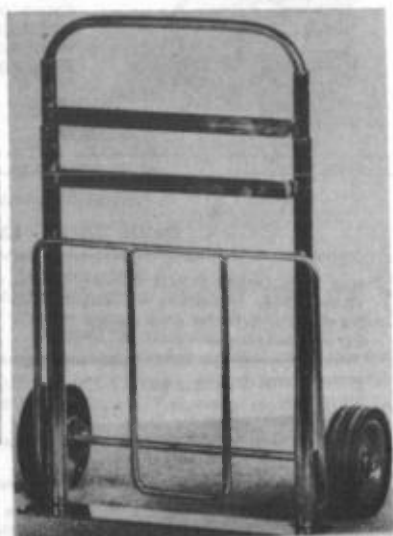
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ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers: at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

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GEORGIA: Full-week Programs April through October with callers from 16 different states at Andy's Trout Farms S/D Resort, Box 129, Dillard GA 30537. Our Modern Facilities, Hardwood Floor, and Air-Conditioning make this the dancers No. 1 Choice for square dance fun. Write for info.

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

# HEM-LINE

## SQUARE DANCE CAPE

This square dance cape has very simple directions and is knitted in a horizontal direction, starting at the left front edge. The lower edge will increase more rapidly than the neck edge, even though the number of stitches on the needles remains constant.

**MATERIAL:** Three 4-oz. skeins of 4-ply knitting worsted or orlon, one pair #7 needles, 1 crochet hook size F, six buttons.

**GAUGE:** 5 stitches = 1 inch

Starting at left front edge cast on 63 stitches and knit four rows stockinette (i.e. knit one row, purl one row two times).

**ROW 5:** Knit to within seven stitches of the end. Leave these seven stitches on the left hand needle, turn to wrong side, needle with seven stitches is now in right hand.

**ROW 6:** Purl to the end.

Continue until there are five turns or five sets of seven stitches. Knit four rows stockinette on all 64 stitches. Each turn makes a little hole which adds to the design of the cape. These holes will be arranged in sets of five. Thirty sets of five holes make a cape to fit most



women. For a larger size, cast on 69 stitches and add three to five sets of holes.

**FINISHING:** With F hook make a row of single crochet in every other stitch around neck edge. Chain one, turn and work one row of double crochet in every stitch. Fasten yarn.

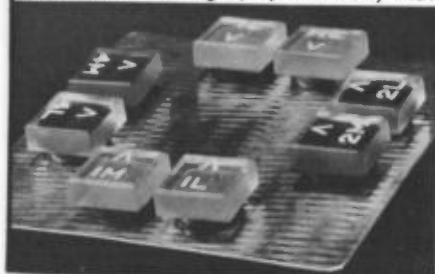
**Left Front Edge:** Starting at the very end of neck edge (with right side facing you) make one row of double crochet in every cast-on stitch. Chain one, turn and single crochet in every stitch; chain two, turn and make last row of double crochet. Fasten yarn.

**Right Front Edge:** Starting on right side of cape at lower edge, make one row double crochet in every bound-off stitch, chain one and turn. Make single crochet in three stitches, then chain three, skipping three stitches. Single crochet in next eight stitches, chain three, skip three stitches, and continue, making six button holes in all. At lower edge chain two, turn and double crochet to the end.

**FRINGE:** Cut pieces of yarn about six inches long. Use a large crochet hook and fasten two strands of yarn in every other row along lower edge of the cape.

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# Roundalab

Roundalab has completed a successful charter membership drive with just under 500 member units in the organization. A member unit is a couple, team or solo teacher. All members are active round dance teachers and represent 48 states, six Canadian provinces, Belgium, Germany, New Zealand and the Netherlands. Much of the success of the membership drive is attributable to the excellent publicity given to this new organization by the square and round dance newsletters and magazines and the active support of many people.

Roundalab was a dream of a handful of round dance teachers at LEGACY in May, 1977, which became a reality at the Roundalab organizational meeting in October of that year. A meeting attended by a representative cross-

section of the round dance teaching profession, including a large percentage of the "big" names in the business.

As we lay plans for our second annual meeting, to be held in Kansas City, Missouri, on October 22, 23 and 24, 1978, Roundalab members are confident we can start resolving the problems facing the round dance teaching profession. With over half of the round dance teachers of the world as members, we are in the unique position of being able to tackle those problems which cannot be solved by any dancer/teacher organization or local teacher group.

Information concerning Roundalab may be obtained from the executive secretary, Charlie Capon, 1025 North Highland, Memphis TN 38122.

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# CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

The fifth International S/D Callers Convention was recently completed at the Chase Park Plaza Hotel in St. Louis, Missouri, on March 20-22, 1978. The attendance for this Callerlab Convention exceeded 1018 and included 640 callers from 46 states, 8 provinces of Canada and two foreign countries: England and New Zealand. There were many significant actions taken by this prestigious group, some of which are reported here and in "Meanderings" starting on Page 8 of this issue.

Jack Lasry, Hollywood, Florida, was reelected to the chairmanship of the Board of Governors and his Executive Committee for 1978-79 will include Al Brundage, Stamford, Connecticut; Lee Helsel, Sacramento, California; Jon Jones, Arlington, Texas; Bob Van Antwerp, Long Beach, California; and John Kaltenthaler, Pocono Pines, Pennsylvania, reappointed as Executive Secretary.



Executive Committee



Chairman Jack Lasry



Two Editors share a joke

Milestone Awards were presented to Manning Smith of College Station, Texas, and Bob Osgood of Beverly Hills, California, for their outstanding contributions to the field of square dancing over the years. A special "gold membership card," entitling him to life membership, was awarded to Arnie Kronenberger.

Small World Awards were presented to Mike Burnham of Essex, England, and Art Shepherd of New Zealand, the only delegates present from beyond the U.S. and Canada.



Milestone Awards  
Manning & Nita Smith



Milestone Awards  
Bob & Becky Osgood, Cal Golden



Small World Awards: Art & Blanche Shepherd, Mike Burnham



Headquarters for Callerlab will continue to be in Pocono Pines, Pennsylvania. The address is Box 679 and the zip code 18350. The 1979 convention will take place in Los Angeles, California, on April 9-11.



Callers with 25 Year Certificates



Callerlab Board of Governors

**Round Dance Committee Resolution:** Callerlab adopt a program of helping callers introduce rounds into their dancing programs through use of the most frequently used basic steps and movements, rhythms and routines of square dance rounds.....The Callerlab Round Dance Committee establish continuing liaison with Roundalab and review and update annually the levels and steps established by the Callerlab Round Dance Committee.

**Mainstream Basics Committee Resolutions:** That Callerlab add *recycle* from ocean waves to the Mainstream Program as basic #69.....that Callerlab add *substitute* to the mainstream list under basic # 52 in the Extended Program as *Zoom/Substitute*....Callerlab select no more than two mainstream calls per quarter for review and use by local and festival callers. These calls may or may not be appropriate for all position dancing. Definitions and sample figures will be provided by the Mainstream Basics Committee. Such calls to be featured for one quarter only starting with the last quarter of 1978.

**MOTION PASSED BY BOARD OF GOVERNORS:** The Board of Governors of Callerlab stands unanimously opposed to the use of conversation terms on calls as part of the square dance program, such as *looking good, do it nicely, etc.*

**Quarterly Selection Committee Resolution:** It is resolved that it is the purpose of this committee to study all current experimental movements as a means of determining which, if any, are of suitable significance to be used by callers for workshoping during the coming three months for inclusion at mainstream level. The selection of no more than two movements during any quarter and the possible adoption of only one or no movements as guidelines for the committee have not been changed.

The committee recommends that the following movements be retained as the Mainstream Experimental list: *chase right, coordinate, extend the tag, ferris wheel, pass the ocean, ping pong circulate, roll, track two, trade the wave, touch (to a wave, 1/4, 1/2, 3/4)*. Those figures dropped from the list were: *crossfire, follow your neighbor, follow your neighbor and spread.*

Continued on Page 102



Exhibitions



Fellowship



Retiring Governors



# KEEP 'EM DANCING

by Ed Fraidenburg

Heads lead right and circle to a line  
Ocean wave, triple trade, step thru  
Tag the line in, star thru, trade by  
Pass thru, trade by, left allemande.....

Heads square thru four, spin the top  
Triple trade, step thru, tag the line in  
Star thru, circle four to a line  
Left allemande.....

Heads lead right and circle to a line  
Ocean wave, fan the top, swing thru  
Boys run, bend the line  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, fan the top  
Triple trade, couples hinge  
Bend the line, crosstrail thru  
Left allemande.....

Head ladies chain, sides square thru four  
Spin chain thru, girls circulate  
Swing thru, recycle, sweep a quarter  
Crosstrail thru, left allemande.....

Side ladies chain, heads square thru two  
Spin chain thru, boys run  
Wheel and deal, left allemande.....

Side ladies chain, heads half square thru  
Spin chain thru, girls circulate  
Swing thru, recycle, sweep a quarter  
Left allemande.....

Heads lead right and circle to a line  
Spin the top, spin chain thru  
Recycle, pass thru, trade by  
Left allemande.....

Heads pass thru, go round one to a line  
Ocean wave, spin the top  
Spin chain thru, ends circulate  
Boys run, pass thru, wheel and deal  
Zoom and pass thru, left allemande.....

Heads square thru four, spin chain thru  
Girls circulate, spin the top  
Pass thru, wheel and deal, zoom

Pass thru, left allemande.....

Heads half square thru, spin chain thru  
Girls circulate, spin the top  
Pass thru, wheel and deal, zoom  
Square thru three-quarters  
Left allemande.....

Heads pass thru, go round one  
To a line, ocean wave, spin the top  
Scoot back, walk and dodge  
Partner trade, slide thru  
Left allemande.....

First couple face corner, box the gnat  
New heads square thru four,  
Spin chain thru, ends circulate  
Swing thru, centers run, tag the line in  
Pass thru, ends cross fold, star thru  
Zoom, bend the line, square thru four  
Trade by, pass thru, trade by  
Left allemande.....

First couple face corner, box the gnat  
New heads square thru four  
Spin chain thru, ends circulate  
Swing thru, boys run, wheel and deal  
Left allemande.....

Heads square thru four, touch a quarter  
Scoot back, split circulate  
Walk and dodge, partner trade  
Pass thru, left allemande.....

Heads square thru four, touch a quarter  
Split circulate, scoot back  
Walk and dodge, left allemande.....

*Walking on the backtrack:*  
Promenade, heads backtrack, pass thru  
Girls fold, curlique, boys run  
Promenade, sides backtrack, pass thru  
Girls fold, curlique, boys run  
Promenade home.....

Promenade, heads backtrack  
Square thru four, trade by, pass thru  
Trade by, curlique, grand right and left.  
Promenade, heads backtrack

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Pass thru, girls cross fold, curlique  
Recycle, pass thru, trade by  
Pass thru, left allemande.....

Promenade, heads backtrack  
Pass thru, girls cross fold, star thru  
Wheel and deal, pass thru, trade by  
Pass thru, left allemande.....

Promenade, heads backtrack, pass thru  
Girls fold, curlique, recycle  
Sweep a quarter, left allemande.....

Promenade, heads backtrack  
Swing thru, single hinge, boys run

Double pass thru, first couple left,  
Next right, left allemande.....

Promenade, heads backtrack  
Pass thru, girls crossfold, curlique  
Girls run, ferris wheel  
Centers left turn thru, touch a quarter  
Walk and dodge, boys fold, star thru  
Boys trade and promenade  
Sides wheel around, crosstrail thru  
Left allemande.....

Promenade, heads backtrack  
Touch a quarter, circulate, boys run  
Centers pass thru, left allemande.....

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# Dancing Tips

by Harold & Lill Bausch

Someone made the remark, "We need all kinds of square dancing, all sorts of clubs, and all kinds of callers, because we have all kinds of dancers."

This is a good grasp of the situation, and it is more true than people realize. Even if all dancers were taught by the same caller, they would not all turn out the same. Their abilities would differ, and certainly, being individuals, they would end up appreciating different types of dancing.

Frequency of dancing has the greatest single influence on a dancer's outlook. Whether it is a matter of choice, or a matter of necessity that dictates the number of times they dance makes no big difference; the person who dances often will soon have a taste for a type of dancing that the occasional dancer will not have.

At the same time we cannot expect any one caller to be the favorite of all dancers. As good as he or she may be, a caller cannot always keep a floor of mixed dancers 100% happy. If he calls to the frequent dancer, then the occasional dancer will be unhappy, and vice versa. We can develop an interesting evening program with just the basics put together in such a way that they are interesting to both groups, this will work for an evening, but is not advisable for an extended time unless you are trying to promote a limited basics club.

When a caller calls often in one area, he is expected to keep all groups happy, all of the time. This is a big job! When a caller calls only rarely in an area, he is a bit of a novelty and his chatter is new, his variations of calls may be new, and he has a comparatively easy time keeping dancers interested and entertained. Of course, keep in mind, that this same caller must be able to quickly find

what type of dancing the evening's crowd enjoys.

All kinds of dancers! Yes! Some who whoop and holler, some who don't do the see saw correctly, or the *do-sa-do*, or even the *ladies chain*, some who love to swing, some who hate to promenade, some who must try to short cut. The callers see all this and sometimes wonder. Some dancers say they haven't been taught properly; more likely, they were taught these things by other dancers after they came out of lessons.

What do callers do about it? Well, I've heard some callers say that these things don't happen at their clubs, or at dances they call. Others have told me they do. But then there is a limit to how much authority a caller has. We aren't given badges and appointed marshalls, you know. We doubt if the dancers would stand for it if we did try to be "enforcers."

We don't mean to take the easy way out, but I do feel that the worst of all this gradually fades away after these folks have tried it all. We also feel that dancers of a kind do tend to gather together, so soon this is not too much of a problem.

Worse than these things are the people who play politics and try to control the dancers, try to promote one caller and blackball another. Why do they do this? Often because this is the only way they can attract a following of their own. They want to be "leaders" and they will lead where they must to accomplish this.

Reading this month's article, you may think we are grinding an ax, or condemning people for the way they act. No, we are only acknowledging the fact that these things exist. Perhaps we should be proud that square dancing can keep so many different kinds of people happy. How about the health of square dancing? It is the healthiest it has ever been and growing like a healthy child....Hurray for square dancing!!

#### LEARN TO CLOG

45 RPM Record by Wade Driver  
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Palm Harbor FL 33563



by Gene Trimmer

Many callers and dancers are becoming concerned about new movements and what they are doing to the activity. Perhaps it is time to ask if there is really any necessity to talk against them. A better concentration of campaign is always *for* something instead of *against* something and the ones who are most educated in the world of square dancing are going to have to *lead* the way. It is simply a matter of being more thoroughly educated prior to being called a square dancer. This education must start with a well-educated caller begin given time to thoroughly teach a class prior to hearing the inevitable "When are they gonna graduate?" I never will believe that club dancing is more fun than a well-taught class and instructional period. The caller has the tools to provide plenty of fun in class if dancers will just let him use them.

Let us theorize for a moment with an imaginary conversation between Jim and Buster; Jim, a well-educated dancer who understands body flow and has a good foundation in the Mainstream basics plus Callerlab experimentals, and Buster, who has from the time of his graduation eagerly sought out the latest and greatest. We are not trying to pass judgment in any sense or to say which of the two are best — these conclusions are for you to reach on your own. We do hope to point out that sometimes the latest isn't really so new after all.

*Jim:* Hi Buster! I haven't seen you for quite a while. We have missed you at the club.

*Buster:* Oh, we have been dancing at another club where the caller gives us all the latest figures out. Your club just dances Mainstream plus Callerlab Experimentals.

*Jim:* Well, as long as you are dancing that is good. What time do you dance?

*Buster:* We have workshop from 8 p.m. until 8:30 and dance from 8:30 till 10:30. Why just last night we had a terrific workshop and learned three new figures.

*Jim:* Oh? What were they and how are they done?

*Buster:* Well, *rotary ferris wheel* starts from a two-faced line and goes like a regular *ferris wheel* but when the dancers reach the center they *veer left*. They then go forward while the others *veer left* and you come back to a two-faced line. It sure works great!

*Jim:* It sure does! Our Mainstream club has been dancing that body flow for a long time. It's called *couples scoot back*.

*Buster:* Oh??...Well, we had another one called *sweep to a line after ferris wheel*. It's done by the center dancers sweeping a quarter more and sliding left while the others sweep a quarter more and we all finished in facing lines of four. The body flow is exciting.

*Jim:* It sure is, when it is called properly as *couples scoot back and bend the line* it flows well. It does depend on proper timing by the caller though.

*Buster:* Hmmm...The third figure we learned was *backfire*. From any box circulate foursome all box circulate one place and then the facing dancers step forward and trade while the others start a run action and step forward to a two-faced line.

*Jim:* Let me think a moment...the circulate and step forward and the start of the run action is like a circulate once and a half...that sounds suspiciously like a *split coordinate* to me with a variation of no trade by the squares center two dancers. That might be a fair move because this one can be used with only four active dancers. Once you get used to half circulates a lot of variations are possible when your caller is good at directional calling.

*Buster:* Uh, yeah? We sure have been having fun with *roll*. We do a *track two and roll, scootback and roll, circulate and roll, crossfire and roll*, and lots of others.

*Jim:* I don't understand that. Since some or all of you are moving forward at



by Bob Howell

# easy level

*Mona Cannell of Kettering, Ohio, shares this contra written by Jerry Helt of Cincinnati, which he calls the DOE Contra. It certainly is a deer one. The wheelbarrow do-sa-do is a figure done by a couple with both hands joined; as a couple they do-sa-do the couple with whom they have been working. [Ladies begin by backing up.] Go completely around that couple. On the single circle one half, simply turn your partner half way around in a two hand turn. I have no idea what music Jerry used but ironically I was writing a contra to that great bongo beat in "Rockin in Rosalie's Boat" and my routine was almost identical to Jerry's. Try it to that tune and watch what happens when you hit that bongo routine. WOW!*

### DOE CONTRA

FORMATION: 1,3,5, etc. active and crossed over.

MUSIC: Any 64-count sequence.

INTRO: With the one below slow square thru

- — — — —
- — — — — Cross trail out
- — — — — U-turn back, come back
- — — — — Wheelbarrow do-sa-do
- — — — —
- — — — — Partner do-sa-do
- — — — — Single circle half
- — Star thru\*, new one below slow square thru

\*Or better yet, slide thru



*Walt Cole of Ogden, Utah, wrote this unusual contra. All movements are done with the opposite couple and the progression takes place at the very end of the sequence. This is a couple facing couple contra; dance it with your own partner.*

### DON'T FORGET US CONTRA

FORMATION: Couple facing couple, partner on man's right.

MUSIC: TNT 120

INTRO: In lines go forward and back

- — — — — Go right and left thru
- — — — — Dixie style to an ocean wave
- — Balance there, allemande left go once and a half
- — — — — Ladies chain
- — — — — Left hand star
- — — — — Back by the right, right hand star
- — — — — Slant left, right and left thru
- — — — — In lines go forward and back



*After the horrendous winter in several parts of the nation, we all look forward to the joys of summer. Here is a solo dance written and sent to us by Nellie and Keith Glover of New Bern, North Carolina. They have dedicated the dance to Winnie and Jerry Leister who have done so much to promote square dancing in their area, and in turn have brought the Glovers such great JOY.*

### JOY TO THE WORLD

RECORD: ABC/Dunhill 45-D4272

POSITION: Everyone in lines facing same direction.

FOOTWORK: Everyone begins on right foot, same for everyone.

INTRO: (1-3) Wait; wait; wait;

Dance:

1-4 Side, tch (clap), side, tch (clap); side, tch (clap), side, tch (clap);

Cross, side, cross, —; cross, side, cross, —;

1 Side on R, tch L to R while clapping hands towards R; side on L, tch R to L while clapping hands towards L;

2 Repeat Measure 1

3 XRIF of L, side L, XRIF of L, —;

4 XLIF of R, side R, XLIF of R, —;

5-8 (Circle 4) Step, kneww-slap, step, knee-slap; step, knee-slap, step, Run, 2,3, kick; Backup, 2,3, shake;

5 Circling to R, step on R, lift L knee, and slap with both hands. Step on L, lift R knee and slap it with both hands.

6 Continuing to circle, repeat measure 5 ending facing in original direction.

7 Run forward, R,L,R, kick L.

8 Backup, L,R,L, do a little body shake.

Dance repeats over and over until music fades away.

*Kirby Todd of Marseilles, Illinois, wrote a variation to the current square dance which flows beautifully. The routine involves a diagonal chain which is an old-old figure. The four ladies chain diagonally across from a two-lines-facing formation. They make an "X" as they chain from one end of the line to the other.*

### I WROTE A SONG

RECORD: Mustang 175

Circle left: I wrote a song, the kine of song you sing along

The words are very simple, la la la,

Allemande left your corner, allemande right your partner

Allemande left your corner, then you weave the ring

The melody holds the key to the harmony

Swing your little girl and promenade

It's got a style, that'll make you smile

The words are very simple, la la la.

FIGURE: Heads lead to the right, circle four tonight

Make a little line, walk up to the middle and back

Ladies diagonal chain, four ladies chain

Turn those girls and chain em back again

Face your partner, turn thru

Swing your corner girl, allemande left new corner

Come back, promenade and sing: La la la la la, la la la la la,

la la la la la la la.



## VEER TO THE LEFT ABO



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The needed equipment, the :

Many welcome the challenge  
Some will fade from the pict  
Remain to distribute pleasur  
Their own they will find in th

Enunciation is important, and  
For using expressions, and p  
So by the hosts of dancers fe  
And fewer by the caller who

But vocational vernacular cre  
Though disturbing at first it'  
If the language one uses to h  
The dancers agreeably try to

"To the middle and back," v  
But from a submarine comm  
It's "All ahead, dead stop, a  
What once we knew well, we

Or a salty old captain, with d  
Who took up dance calling fo  
He cannot forget the strange  
Has us, "Veer to the left, ab

And one from the bank, a col  
Has us wonder how much in  
Or has he rates on his mind t  
When he calls, "Tag the line

The exterminator's favorites  
Boxing the gnat and swatting  
So often he calls them we de  
Though requested by many.

There is a flying instructor, v  
"Ease up on the stick, you a  
His sky-riding jargon has as  
For *star to the left*, we get, "

Or an old fighter pilot, long b  
Who remembers those orders  
And suddenly sees a "bogey"  
Calls, "There's one on your

But we'll dance to the callers  
Masters with sextant shootin  
Or plucking a banjo, or track  
We'll conform to their langua

## ABOUT FORTY DEGREES

ays, "Lessons by mail;"  
is knowledge for sale.  
ngth of the course,  
e available source.  
ge, for hobby or gain.  
icture, some will always remain,  
ure for all,  
y the words of a call.  
and clearness of voice  
l phrases of choice;  
few errors are made,  
ho directs the parade.  
creeps in like a ghost;  
it's accepted by most.  
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to adjust.  
' we can do in our sleep;  
mmander at home from the deep  
, all engines astern!"  
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develop an itch,  
y, he refuses to switch.  
, who will suddenly cry,  
are flying too high!"  
s under control,  
"Left rudder and roll."  
g back from the war,  
ers of ages before,  
ey at five."  
ur tail! Peel off and dive!"  
ers, whoever they are,  
ting a star,  
ticking the sun,  
guage, we intend to have fun.



by Steve Dudas  
Cleveland, Ohio

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

# CHALLENGE CHALLENGE

by Jim Kassel

## **CALLERLAB**

We just returned from Callerlab and would like to say a few words this time concerning the part relating to Advanced and Challenge dancing. Next month we will have more to include in this column and will have the official results of the meeting. It was a great gathering of over a thousand. We were extremely happy to see so many of the advanced and challenge callers there and taking a leading part in the proceedings. Plateaus or levels of dancing with their necessary lists are really working throughout the country. There will be little change in the lists we now have. A few calls will be shifted from one list to another. A few will fade from the square dance scene. Looks like New England levels three and four will correspond to Callerlab advanced basic lists which will be divided into A-1 and A-2 plateaus. Many dancers will be able to find dances throughout the country at the A-1 level without having to continue into A-2 or C-1 or on up the scale. Most all of the advanced and challenge callers present said they would stick religiously to the lists at weekends, conventions, festivals and special dances where the levels are advertised and pre-arranged and this goes for Mainstream Plus 1 or 2 all the way to C-3.

## **ALBANY, NEW YORK**

The Capitol District of New York continues to grow in higher level dancing, with caller Joe Uebelacker playing a major role. His ABC clubs (Advanced & Basic Challenge) meet regularly and have seen steady growth over the past two years. Recently Joe has begun a C-2 workshop for those who wish to go further.

## **PHOENIX, ARIZONA**

Advanced dancing has received a real shot in the arm in Arizona, thanks to Bob Fisk's arrival this past winter. Bob is resident caller at Towerpoint Trailer Park in Mesa from mid-October to mid-April and has completed a Basic Advanced class for 17 sets. Bob has strictly followed the Callerlab-recognized Advanced Basics, first teaching standard position, and then going back and reviewing the all positioning concept. When Bob returns to Arizona this fall, he plans to start a new advanced class, as well as continuing with the present advanced group, and also running a Basic Challenge class.

Bob is a firm believer in the Callerlab lists, and feels it is only through this standardization program which Callerlab has established that true progress can be made. He is constantly urging callers to "follow the established lists," and not just use a random selection of calls they may personally like, since this is not helping the dancer in the long run. In addition, he wishes that regions of the country which have invented their own limited level identification systems would drop these in favor of the national program established by Callerlab.

It is hoped that all callers will come around to this way of thinking, since it is only through standardization that progress can be achieved. By the way, Bob will be spending the summer in Kansas City.

Several callers were brought in to call advanced level in Phoenix this past winter, thanks to the efforts of Rex and Marge Charlton and their tape group. With these special dances combined with Bob Fisk's regular program a great deal of tape dancing, plus fine weather, Phoenix is a great place to spend the winter.

## **PORTLAND, MAINE**

For over two years the Portland, Maine, area has been fortunate to have caller Ron Libby running an advanced and challenge program. Ron has converted a horse barn adjacent to his house into a fine dance hall capable of holding fifteen sets. Crossfires is his advanced group and Jet Sets is doing Basic Challenge and moving into

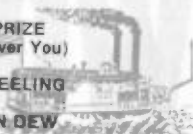
# River Boat Records

## CURRENT RELEASES:

RIV115 THE WURLITZER PRIZE  
(I Don't Want To Get Over You)  
by Keith Gylfe

RIV116 LOOKING FOR A FEELING  
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RIV117 REEDS' MOUNTAIN DEW  
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Dave Abbott

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Extended Challenge (C-2). Both groups meet every week. In addition Ron has brought in other callers for special dances. Ron's calling activities, including much of his involvement with challenge, were recently the subject of a feature article in *Yankee* magazine, a regional monthly publication for the New England area.

Last fall Glenn Zeno also began an advanced workshop in the Portland area. With these two well-known callers on hand, Maine is experiencing a fine

growth in higher level dancing.

## NEW HAVEN, CONNECTICUT

Rusty McLean is calling every Sunday for Renegades. This is a group which Rusty brought through advanced and C-1 levels, and is now working on C-2. Renegades has progressed quite rapidly, as has Rusty, who, long known for his club-level calling, is now doing a fine job in challenge as well. This makes two callers, Rusty and Jerry Schatzer, calling challenge in Connecticut on a regular basis.



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

June 9 & 10, 1978

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# WORKSHOP

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



## CHOREOGRAPHY

Your Workshop Editor was sorry to miss the 1978 Callerlab Convention, the first one missed after four in a row, but we are being well informed about the goings on. The attendance format is now ideally considerate — one year West Coast, mid-states and East Coast. Most callers can meet the requisite to attend at least one in three years and maintain membership without undue cost annually. Perhaps this will foster a three-year savings program by each caller to help him attend the necessary convention.

We understand this year's group approved the use of *recycle* by all mainstream dancers being trained now and in the future. The ladies (bless 'em again) do not seem to mind the constant

turn-around-and-follow partner traffic pattern. But like many other basic patterns, the men do object at times. We're thinking about the various positions in which they all could find themselves:

EXAMPLES: (Half-sashayed)  
Heads square thru to an ocean wave  
Swing thru, *recycle*, box the gnat  
Pass to the center and square thru  $\frac{3}{4}$   
Left allemande.....

(Eight Hand Tidal Wave)  
Heads lead right and circle to a line  
Swing thru, (in own wave) *recycle*  
Pass thru, wheel and deal  
U-turn back, first couple left  
Next one right, pass thru, partner tag  
Left allemande.....

(From Left-Hand Ocean Wave)  
Heads right, circle half, veer left  
To a two-faced line, couples circulate  
Ladies run, *recycle*, right and left thru  
Swing thru, turn thru, left allemande....

(Same Sex Wave)  
Heads curlique, girls run  
Square thru three-quarters, circle four  
Ladies break, circle eight  
Four boys spin the top, then *recycle*  
Zoom, four girls swing thru,  
Then *recycle*, pass thru, slide thru  
Wheel and deal, pass thru  
Partners trade, left allemande.....



ED. NOTE: Two dancing hints about *recycle*: 1. The ends push forward indicating to the adjacent center in which direction they are expected to turn and follow. Don't drag them along — that's an *ah so*, right? 2. The *recycle* pattern is always performed with the (couple) dancers originally in the wave with them. Remember this because this is what makes it possible to end in facing lines, couples, or eight-chain-thru set-ups.

So you like the *trade* family idea — partners, couples, waves, etc.? Did you know the whole idea started from such calls as *pass the buck* (boys trade), *pass the doe* (girls trade), *ends cross over* (two versions), etc.? That a *circulate* from parallel waves was called as *ends promenade a quarter*?

## CALLERS' QUESTIONS



Bill Watson, Bangor, Maine: I hope that you can put me straight on a dance figure problem — *chain reaction*. The ASD October 1975 issue describes the figure in a manner which is the same set but different in action from the *chain reaction* stated in the December 1977 issue of S/O. The question is — which teaching method is correct? It would seem that if one caller teaches the figure from the explanation contained in ASD and another caller teaches it as explained in S/O, we are going to have mass confusion.

ED. Note: Your point is a good one, Bill. Please not the gap of time between the two explanations — two years. Perhaps sensing that *chain reaction* could become popular for general use in square dancing, we tried to gear our explanation to be used under any type of set up (APD), not just dependent upon certain boy/girl position identity.

It was felt that if you were taught *chain reaction* (an advanced movement), you should be an APD dancer. Since a "picture" is said to be worth a thousand words, we invite you to try the following *chain reaction* figure with a group of dancers taught using the boy/girl identity concept; then try an interpretation of the same figure using our APD method, OK?

APD:

Heads pass the ocean, swing thru

*Chain reaction*, ladies run

Box the gnat, change something

Left allemande.....

Head couples half sashay, circle up

Circle up eight, four boys pass ocean

Swing thru, *chain reaction*

Swing thru, ladies run, lines pass thru

Ends fold, left allemande.....

After doing the above figures, you will know why *chain reaction* is not mainstream. Yet your editor sees articles by callers pushing to have this "cousin" movement from motivate be included at the mainstream level. Perhaps this would tie in with *ping pong circulate* (which we don't need). These same boosters probably haven't as yet used a *quarter tag* set-up, using our accepted basic movements.

EXAMPLES: Ever use a *scoot back*? Into a *trade by* or a *clover and* situation? This would keep both the Mainstreamers and the more experienced dancers happy dancing together.



### CHASE AND TRADE

BY Gil Crosby, Gainesville, Florida

From couples back to back, chase right three-quarters and the "chasers" trade to finish in a diamond formation with the "chasers" as centers. From normal couples, the boys will trade to become the centers of the diamond with the girls



as points. *NOTE:* This is a "cousin" to the *chase and hinge* idea of February, 1978 (See page 60).

**AUTHOR'S EXAMPLES:**

Heads lead right and circle to a line  
Pass thru, *chase and trade*  
Flip the diamond, girls trade  
Swing thru, boys run, wheel and deal  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, *chase and trade*  
Diamond circulate, girls hinge  
Wheel and deal, and sweep a quarter  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, *chase and trade* but girls roll  
Extend, boys fold, ladies chain  
Crosstrail thru, left allemande.....

**EDITOR'S EXAMPLES:**

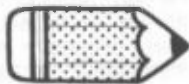
Heads pair off, star thru, pass thru  
*Chase and trade*, diamond circulate  
Trade the wave, diamond circulate  
Flip the diamond, couples circulate  
Wheel and deal, pass thru and trade  
Left allemande.....

Heads curley-cross, pass thru  
*Chase and trade*, diamond circulate  
Centers cast three-quarters,  
Triple trade, half tag, trade and  
Checkmate, ferris wheel, zoom  
Square thru five, outsides half sashay  
Left allemande.....

Head couples pass thru, *chase and trade*  
Diamond circulate, flip the diamond  
Extend, centers run, bend the line  
Pass thru, *chase and trade* the wave,  
Swing thru, flip the diamond  
Center four box circulate, recycle  
Pass to center, box the gnat  
Square thru three-quarters  
To a left allemande.....

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

# REVIEW



## STRETCH RECYCLE

From parallel ocean waves, the end facing out and the adjacent center will do a normal recycle; the end facing in and the adjacent center will move single file to the far center position before completing the recycle motion. Ends in a starting double pass thru formation.

Heads square thru four to ocean wave  
Stretch recycle, centers pass thru  
Swing thru, boys trade, boys run  
Wheel and deal, left allemande.....

Heads lead right and circle to a line  
Lines of four facing in, pass the ocean  
Stretch recycle, centers pass thru  
Swing thru, box the gnat  
Square thru three, left allemande.....

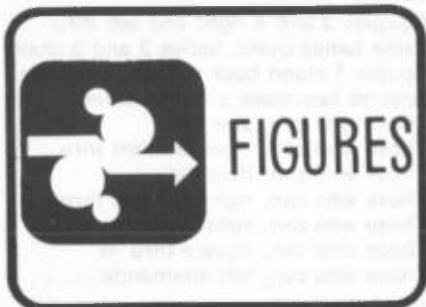
Heads square thru to ocean wave  
Stretch recycle, centers pass thru  
Make a wave, stretch recycle  
Centers pass thru, left allemande.....

Heads lead right and circle to lines  
Of four facing in, pass the ocean  
All eight circulate, stretch recycle  
Double pass thru, lead two Calif. twirl  
Make a wave, stretch recycle  
Centers square thru three-quarters  
Left allemande.....

Heads lead right and circle to lines  
Of four facing in, slide thru  
Touch a quarter, scoot back  
Single hinge to a stretch recycle  
Centers pass thru, touch a quarter  
Follow your neighbor and spread  
Stretch recycle, centers pass thru  
Star thru, crosstrail thru  
Left allemande.....

Heads pass the ocean, stretch recycle  
Centers pass thru, swing thru  
Box the gnat, pull by  
Left allemande.....

Heads lead right and circle to lines  
 Of four facing in, pass thru,  
 Wheel and deal, centers make a wave  
 Stretch recycle, centers pass thru  
 Right and left thru, left allemande.....



**by Barry Wonson, N. Woolagong, NSW**

Heads square thru four, swing thru  
 Men run right, couples trade  
 Wheel and deal, right and left thru  
 Square thru three-quarters, trade by  
 Swing thru, men run right  
 Couples trade, wheel and deal  
 Spin chain thru, turn thru  
 Left allemande.....

Heads lead right and circle to a line  
 Slide thru, swing thru, men run right  
 Couples circulate, wheel and deal  
 Swing thru, men run right  
 Wheel and deal, swing thru,  
 Men run right, couples circulate  
 Wheel and deal, star thru  
 Right and left thru.....(1P2P)

Sides rollaway, then slide thru  
 Square thru three-quarters, trade by  
 Square thru three-quarters, trade by  
 Square thru three-quarters, trade by....

Heads spin the top, men run right  
 Wheel and deal, pass thru, swing thru  
 Men run right, partner trade  
 Wheel and deal, dive thru  
 Square thru three-quarters...Box 1-4

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Centers slide thru, square thru  
 Right and left thru, star thru, pass thru  
 Wheel and deal, centers slide thru  
 Square thru, right and left thru  
 Star thru.....1P2P

Heads square thru four hands  
 Split two around one, to a line of four  
 Forward and back, do-sa-do to a wave  
 Swing thru, right and left thru

Pass thru, wheel and deal  
 Centers square thru three-quarters  
 Split two around one to a line  
 Go forward and back, do-sa-do to wave  
 Swing thru, right and left thru  
 Pass thru, wheel and deal  
 Centers square thru three-quarters.....

Box 1-4

Heads lead right and circle to a line  
 Slide thru, eight chain two,  
 Do-sa-do to a wave, spin chain thru  
 Ladies circulate, men trade  
 Men run right, wheel and deal  
 Eight chain two, star thru  
 Right and left thru.....1P2P

Heads flutter wheel, sides square thru  
 Spin chain thru, men run right  
 Tag the line right, wheel and deal  
 All eight U-turn back, trade by  
 Dive thru, square thru five hands...B1-4

**by Ric Fisher, So. Cal. Callers Notes**

Heads lead right and circle to a line  
 Sides only rollaway go up and back  
 Touch a quarter, eight circulate,  
 Boys run, centers in, cast off 3/4  
 Star thru, square thru three-quarters  
 Left allemande.....\*

\*Or, bow to partner, corners all  
 You've rotated for a singing call.....

Sides rollaway, heads pass the ocean  
 Ping pong circulate, centers hinge 1/4  
 Walk and dodge, clover and pass thru  
 Swing thru, centers trade and run  
 Ferris wheel, zoom, touch to a wave  
 Centers run, wheel and deal  
 Pass thru, left allemande.....

Heads square thru four hands, recycle  
 Pass thru, partner trade and roll  
 Pass thru, tag the line in  
 Pass thru, wheel and deal, zoom  
 Pass thru, left allemande.....

Heads square thru four hands  
 Circle four to a line, pass thru  
 Tag the line right, centers touch 1/4  
 Swing thru, others circulate, quarter in  
 Ping pong circulate, swing thru  
 Recycle, pass thru, slide thru  
 Pass thru, wheel and deal, zoom  
 Pass thru, heads square thru four hands  
 Square rotated.....

Heads square thru four hands  
 Slide thru, pass thru, wheel and spread  
 Pass thru, tag the line right  
 Ferris wheel, swing thru, centers run  
 Wheel and deal, pass thru

Pass to the center, swing thru  
Centers trade, hinge a quarter  
Left allemande.....

**by Bill Finkle, So. Cal. Callers Assn.**

Side ladies chain, heads star thru  
Pass thru, spin chain thru, boys run  
Bend the line, pass thru, wheel and deal  
Double pass thru, track two, scoot back  
Trade the wave, girls run, bend the line  
Slide thru, left allemande.....

Heads lead right and circle to a line  
Right and left thru, rollaway  
Pass thru, ends fold, eight chain one  
Left allemande, promenade  
And don't stop, sides wheel around  
Right and left thru, pass thru  
Ends fold, right and left grand.....

Heads square thru four hands, curlique  
Spin chain thru, hinge a quarter  
Spin chain thru, ends fold, peel the top  
Explode the wave  
Centers right and left thru, pass thru  
Centers in, cast off three-quarters  
Turn and left thru, slide thru  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Pass thru, chase right, eight circulate  
Coordinate, couples circulate  
Bend the line, slide thru, pass to center  
Square thru three-quarters  
Left allemande.....

Four ladies chain three-quarters  
Heads rollaway, do-sa-do ocean wave  
Spin the top, extend the tag, recycle  
Dive thru, square thru three-quarters  
Left allemande.....

Four ladies chain, heads pass the ocean  
Ping pong circulate, recycle  
Pass thru, circle to a line  
Right and left thru, left allemande.....

Four ladies chain, heads star thru  
Pass thru, swing thru, all eight circulate  
Swing thru, all eight circulate  
Swing thru, centers run, wheel and deal  
Dive thru, pass thru, left allemande.....

Heads square thru, do-sa-do  
To an ocean wave, men circulate  
Girls circulate, men circulate  
Box the gnat, grand right and left.....

**by Barry Wonson, N. Woolagong, NSW**

Head men and corner girl go  
Forward and back, square thru  
Split the outside around one to a line

Pass thru, wheel and deal  
Double pass thru, first go left  
Next go right, right and left thru  
Star thru, eight chain five  
Left allemande.....

Couples 3 and 4 right and left thru  
Same ladies chain, ladies 2 and 3 chain  
Couple 1 stand back to back, separate  
Around two make a line of three  
Those who can, star thru  
Those who can, right and left thru  
Those who can, dive thru  
Those who can, right and left thru  
Those who can, substitute  
Those who can, square thru  $\frac{3}{4}$   
Those who can, left allemande.....

Head men and corner girl go forward  
And back, star thru, California twirl  
Pass thru, do-sa-do to a (same sex) wave  
Spin chain thru, men run right  
Right and left thru, square thru  
Trade by, left allemande.....

Heads lead right and circle to a line  
(Careful) wheel and deal, centers in  
Cast off three-quarters, star thru  
Double pass thru, centers in  
Cast off three-quarters

Those who can, right and left thru  
Everybody star thru, double pass thru  
Centers in, cast off three-quarters  
Those who can, right and left thru  
Everybody star thru, double pass thru  
Centers in, cast off three-quarters  
Those who can, right and left thru  
Same ladies chain, same ladies rollaway  
Everybody pass thru, U-turn back  
Left allemande.....

Couple 1 face your corner, box the gnat  
Heads forward and back  
Heads crosstrail, separate around two  
To a line, (four men, four ladies)  
Pass thru, wheel and deal  
Double pass thru, first go left  
Second go right, star thru  
Leads California twirl, dive thru  
Square thru three-quarters  
Left allemande.....

Heads square thru four hands,  
Flutter wheel, sweep a quarter  
Half square thru, trade by  
Flutter wheel, sweep a quarter  
Half square thru, trade by.....

Heads lead right and circle to a line  
Curlique, co-ordinate, half tag  
Trade and roll, swing thru

Men run right, ferris wheel  
Centers pass thru, do-sa-do to a wave  
Recycle, dive thru, square thru  $\frac{3}{4}$   
Heads lead right and circle to a line  
Curlique, co-ordinate, ladies circulate  
Bend the line, pass thru, wheel and deal  
Swing thru, turn thru.....

Heads lead right and circle to a line  
Curlique, coordinate, half tag, trade  
And roll, pass the ocean, recycle  
Sweep a quarter, curlique  
Walk and dodge, bend the line  
Pass thru, wheel and deal  
Centers pass thru, right and left thru  
Curlique, walk and dodge  
Partner trade, star thru, dive thru  
Square thru three-quarters.....

**by Erie Wendell, Brisbane, Queensland**

Allemande left, go allemande thar  
Forward two and boys you star  
Boys fold behind the girls  
Girls turn back and box the gnat, pull by  
Left to next girl like an allemande thar  
Boys back up but not too far  
Shoot the star a full turn  
And curlique to an Alamo style  
Balance, curlique to a wrong way thar

Boys fold behind the girls  
Girls turn back, left allemande.....  
Heads lead to the right and U-turn back  
Pair off, both turn left single file  
Around two to a line of four  
Forward and back, pass thru  
Wheel and deal, centers square thru  $\frac{3}{4}$   
Same four chase right, boys run  
Pass thru.....B1-4

Circle left, allemande left  
Face partner and curlique  
Boys run right, allemande left  
Curlique, do a partner tag  
Allemande left, curlique  
Cast off three-quarters  
To wrong way thar, shoot the star  
Curlique to Alamo style, balance  
Boys run right once and a half  
To a left allemande.....

**by Jeff Garbutt, West Australia**

Any two opposite couples go forward  
And back, same ladies chain,  
Then rollaway, either of those couples  
Split the opposite and go round one  
To a line of four, bend the line  
Right and left thru, pass thru  
Circle to a line.....1P2P

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 Then turn thru, separate around one  
 To a line, face the girl next to you  
 And star thru, bend the line.....1P2P

#4 man face your corner, box the gnat  
 Square your sets just like that  
 Couples 1 and 2 rollaway  
 #1 man with girl on right, box the gnat  
 All four ladies rollaway, sides right  
 Circle to a line, do-sa-do to a wave  
 Men run right, California twirl  
 (All face caller here), California twirl  
 Bend the line.....1P2P

from *News Notes*

Heads square thru four hands to  
 Ocean wave, all eight circulate  
 Men go double, ladies trade  
 Swing thru, men run, tag the line  
 Face left, promenade.....

Heads square thru four hands  
 Ocean wave, ladies trade, recycle  
 Veer left, ferris wheel  
 Centers square thru four hands  
 Others divide and star thru  
 Pass to the center, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads right and left thru, flutter wheel  
 Sweep a quarter, square thru  $\frac{3}{4}$   
 Step to a wave, split circulate  
 Centers trade, men run to a  
 Reverse flutter wheel, slide thru  
 Pass to the center, square thru  $\frac{3}{4}$   
 Left allemande.....

Sides swing thru, those men run  
 Bend the line, pass thru, circle to a line  
 Pass thru, tag the line,  
 Leaders partner trade, swing thru  
 Split circulate, single hinge  
 All eight circulate, right and left grand..

Sides right and left thru, flutter wheel  
 Square thru three-quarters  
 Heads divide and star thru  
 Single circle to a wave  
 Men circulate, ladies backtrack  
 Ferris wheel, square thru  $\frac{3}{4}$   
 Left allemande.....

Sides right and left thru and whirlaway  
 A half sashay, square thru  $\frac{3}{4}$   
 Heads divide and star thru  
 Single circle to a wave, split circulate  
 Ladies trade, recycle, left allemande.....

Continued on Page 69



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# It Happened at a Square Dance

Cloverleaf Squares is a rather small club in the Baltimore, Maryland area, which has been in existence only three years. During that time the members have become like family to one another.

On a Thursday in March, the "family" met a real crisis with strength and cooperation. Merle Dicky, a class member, had a heart attach during the first break of the evening. The treasurer, Les Kummer, is a registered nurse and immediately checked Merle and started CPR. While Les was doing this, Jim Prouty, the caller, and Mitt Seward, a class member, took turns administering mouth-to-mouth resuscitation. While one member rushed to the phone to call for the para-medics, another took Merle's partner aside and assured her that she was not alone and that dancers would accompany her to the hospital. One "angel" rushed outside to direct the ambulance while another kept away the crowd that formed as the para-medics arrived. I was on the phone locating Merle's son

so that he could meet us at the hospital. No one shouted directions, but just responded to the jobs that had to be done.





When the para-medics arrived, the EKG showed a straight line. These men were magnificent in their teamwork as they worked over Merle for about twenty minutes. The defibrillated him and established a heart rhythm before transporting him to the hospital.

It is hard to describe the feelings of pride one has for all of those involved. I'm prejudiced because I'm the caller's tax and this was my "family" in action but I want others to know who proud we all are of one another.

Merle will be in the hospital for some time yet, but he is responding well.

*Jane Prouty  
Baltimore, Maryland*

*Note To Callers:* Do you or any of your members have CPR training. Considering the numbers of people you come in contact with, perhaps you or your tax should look into it.

Bobby Keefe	Bud Whitten		Bob Bennett	Kip Garvey
			M. D. Howard      PO Box 3745 Greenville SC 29608	
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 TB182 A SONG IN THE NIGHT by Bobby Keefe TB183 MELODY OF LOVE by Bud Whitten	Coming Soon: Sunflower, Sunny & Laughter in the Rain		

## Sketchpad Commentary

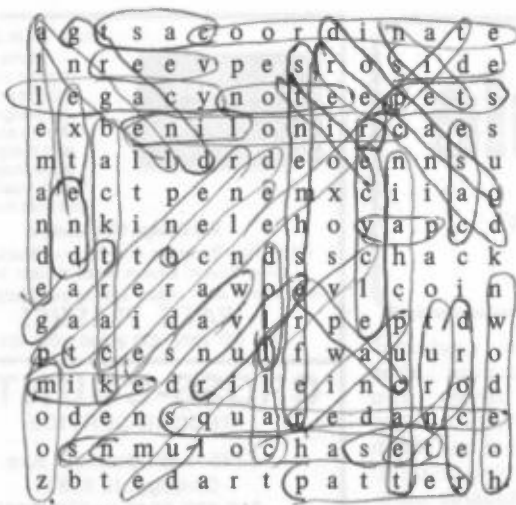


### HANDSIGNAL OF RECOGNITION FOR SQUARE DANCERS

What a terrible plight of omission we discovered when it was pointed out to us recently that scouts have a common hand signal and so do elks, moose, lions, and all sorts of oddfellows, too, we presume. But square dancers have no sign to distinguish to others that they are square dancers! No quick method of identifying themselves at a distance — let's say as they pass one another in automobiles. We've fixed that. Here it is. Move the four fingers as you wave. Four moving couples. What else? Practice it right now. The National Convention and other big events are coming. This could be the biggest item since *yellow rock!* ASD Editors



# WORDSEARCH



by Marg

- allomande
- angel
- backtrack
- beat
- band
- cell
- cape
- case
- cast
- chase
- check
- circle
- columns
- coordinate

- crinoline
- curlique
- dancer
- doll
- dopazo
- end
- extend
- grend
- hoedown
- legacy
- line
- mike
- note
- one
- pair
- partner
- patter
- pay
- promenade
- record
- recycle
- refreshments
- rule
- seesaw
- set
- side
- sold
- sound
- square dance
- step
- tag
- teacup-chain
- tie
- tip
- title
- trade
- turn
- tune
- veer
- zoom



## LAST MONTH'S PUZZLE ANSWERS



# People

## IN THE NEWS

Concerned about newly graduated dancers regularly "dropping out" after a few post-graduation dances, two callers from down Charleston, West Virginia way, **Francis Shriver** and **Keith Angle** decided to do something about it. They organized Halfway Squares workshops, running weekly, geared towards developing proficiency in the basics and working into the "plus one and two" areas.

Halfway squares has no officers and no dues, according to **Keith** and **Francis**. The catch phrase they use is that Halfway Squares is "caller run and dancer oriented." There's a good idea for others.

**Phil Kozlowski** of Aurora, Indiana, tells us his new record on TNT, entitled "Raintree County" is to be released this month. **Phil** was featured in "Steal A Peek," ASD, February 1978.

**Dean Edwards** sent us a bushel of clippings from the Colorado Springs area papers, showing that "old tyme square dancing ain't dead yet," evidenced by the *Gazette-Telegraph* and *Sun* coverage of a gala Saturday night reunion dance recently held in the area to celebrate the golden age of square dancing.

Two musical groups came together again. The Woodshed Gang from Canon City and Pueblo, under the leadership of 68-year-old **Lawrence Storm** on fiddle and banjo is one of these groups. Another is the Hoedown-Aires of Colorado Springs, with 76-year-old **Smoky Minson** the lead.

Square dance groups whose remaining members were invited to take part in the "revival," include the Square Shooters and Circle X Club, plus Fun

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- 510— ALL I CAN DO
- 506— AMERICA
- 505— SHELBY'S BANJO HOEDOWN
- 504— KINDLY KEEP IT COUNTRY

**CONTINENTAL RECORDS:**

- 2001— DON'T SIT UNDER THE APPLE TREE
- 2002— AFTER THE LOVIN'

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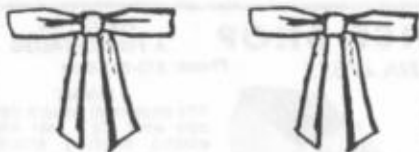


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Finders, which had dancing groups located in Colorado Springs, Salida, Pueblo, Fountain, Calhan, Log, Rush, Security, Limon, Denver and perhaps other communities in the region. Special honored guests were T.F. and **May Rooney**. Known by friends as **Pop and Mom**, the couple was among the most active of dancers, with **Pop** calling for thousands of these events for many years. The **Rooneys** are in their 80s.

Also returning were several callers whose names were familiar to the square dance sets for years, including **Smitty Payne, Bob Cook, Bill Wright, Fred Staeben, Alf Orr, Al Scheer and Paul Kermiet. Dean Edwards**, one time "state champion," was the night's principal caller.

At the recent Callertab Convention, a number of callers were honored for 25 years of calling service. They are: **Fred Bailey, Ben Baldwin, Warren Berquam, Bus Brown, Virginia Callaghan, Bill Cooper, Willis Dodge, Chuck Goodman, Bill Gracey, Dave Hass, Slim Herrington, Jim Hilton, Jim Kassel, Marv Labahn, Alex Nagy, Ray Orme, Willard Palmer, Dick Pasvolsky, Al Scheer, Hal Tray, Dale Wagoner and Glen Zea.**

### WORKSHOP, Continued

- Heads pass the ocean
- Ping pong circulate, swing thru
- Extend, split circulate, trade the wave
- Left swing thru, all eight circulate
- Ladies run, couples circulate 1 1/2
- Bend the line — you're home!
- Heads right and left thru
- Flutter wheel and sweep a quarter
- Pass thru, spin chain thru
- Ladies circulate two places
- Trade the wave, ladies run
- Promenade home!
- Heads square thru to ocean wave
- Split circulate, swing thru, men run
- Pass thru, wheel and deal
- Centers pass thru, left allemande.....
- Heads lead right and circle to
- Lines of four facing in, pass thru
- Wheel and deal, centers touch a quarter
- Box circulate, same four partner tag
- Left allemande.....



# INTERNATIONAL NEWS

## NEW OFFICERS IN NEW JERSEY

The Callers' Council of New Jersey has announced its slate of officers for 1978: Art and Anita Seele, presidents; Bob and Kay Tarrant, vice presidents; Bob and Dianne Mitchell, treasurers; Dick and Cookie Lighthipe, recording secretaries; Mike and Diane Gilden, corresponding secretaries.

*Mike Gilden  
Parsippany, New Jersey*

## 4-H FESTIVAL

From 26 counties they came, the 4-H'ers, to their very own square dance

festival at Rock Eagle. There were well over five hundred youngsters and nearly another hundred adult leaders as well as five couples from the Georgia State Square Dancers Association.

GSSDA support of 4-H square dancing began several years ago after Mac and Virginia McDonald, presidents of GSSDA, heard about a 4-H square dance competition. They approached the board of directors who gave whole-hearted endorsement to assisting this group by donating trophies to the grand prize winners in competition at the Georgia State Fair in Macon, the Chattahoochee Valley Fair in Columbus and Six Flags. GSSDA obtains the callers and judges for these competitions which are divided into groups consisting of young dancers and callers in two age categories, 9-12 year olds, and 13-17.

At the third annual festival, held in February at Rock Eagle, the dancers were divided into four levels: BEGINNERS, INTERMEDIATE, ADVANCED INTERMEDIATE, AND ADVANCED. (Don't confuse these labels with the

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The shoe most square dancers wear. ½" heel with elastic binding around shoe. Strap across instep.  
Black — White \$13.50  
Yellow, Pink, Red, Hot Pink, Orange \$14.50  
Silver — Gold \$15.50  
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### SHORTIE

### MID-THIGH

### KNEE LENGTH



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\$16.95 plus \$1.00 postage; 35 yd. slips \$14.95 plus \$1.00 postage.

current Callerlab labels.)

The weekend begins with a vesper service after dinner on Friday, followed by get-acquainted dances. There is dancing all day Saturday interspersed with recreation, and an optional time for clogging, which was attended by over 200 this year, or a youth caller's clinic. After more dancing Saturday night, the weekend closes with a short inspirational program on Sunday morning.

These youngsters go back home and get their parents interested in square dancing. Frequently new clubs are born in areas where there were no clubs before because of the youths' interest.

Many callers have cancelled club dances to come to Rock Eagle. Participants have been Gabby Baker, Larry Clack, Dave Crider, Robert Glenn, Bobby Hollis, Cecil Johnson, Larry Johnson, Chuck Marshurn, Mac McDaniel, Bill McVey, Dennis Michaelson, Otto Morrison, Bill Prather, Larry Wakefield, Carol Hollis and Ernestine McDaniel.

At the conclusion of Saturday even-

ing, the caller suggested to the 4-Hers that they go by and thank the GSSDA participants. They didn't just come to say, "Thank you." They hugged the adults, and kissed them and thanked them, and they meant it — they weren't doing it just because it had been a suggestion.

Margie Schoen  
Decatur, Georgia



RECENT RELEASES



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



John and Wanda Winter

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Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

NEW RELEASES by Roadrunner Records

- RR-101 YOU PUT THE BOUNCEBACK  
(Into My Step)  
Flip Inst. by Paul Marcum
- RR-201 SWEET FEELIN'S  
Flip Inst. by Wayne Baldwin
- C-103 EXCELORATOR SPECIAL  
Patter/by Gary Shoemake
- C-202 ROCKIN' IN ROSALIE'S BOAT  
Flip Inst. by Jerry Haag
- C-402 FLASH OF FIRE  
Flip Inst. by Beryl Main
- C-502 HONKY TONK HEROES  
Flip Inst. by Ken Bower

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## IN MEMORIAM

Dan Larkin, a Chicago caller for 33 years, died of stomach cancer. The sympathy of square dancing friends is extended to his wife, Bonnie.



## FLORIDA S/D WEDDING

Betty Jean Daost and Carl F. Ceman were united in marriage December 4, 1977 in a square dance setting at the Oxbow square dance hall in Pinellas

Park, Florida. A reception followed the 5 p.m. ceremony and the regular Sunday night square dance followed the reception. Both the bride and groom are members of the Flamingo Squares. Since they met at a square dance, they decided that a square dance wedding would be appropriate. The hall was decorated with candelabra and potted palms. The wedding party and most of the guests wore traditional square dance dress. During the dance the bride was presented with a new club badge with her new name. After a short trip the Cemans will make their home in Clearwater, Florida. The bride is a bookkeeper at Gayfers Dept. Store in Clearwater and the groom is employed at Bay Pines Hospital, St. Petersburg. The ceremony was performed by Rev. Daniel V. Horn, who is not a square dancer.

## NEW OFFICERS FOR 1978

The Chicago Area Callers Association has elected new officers for the present year: Rich Brouillette, president; Mary Kay Martin, vice president; John May,

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Denver, Colorado
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secretary; Harry Glass.

*Johnny May*

### HEART FUND BENEFIT

In February, the Munrover S/D Club of Monroe, North Carolina, and the Wisacky Swingers of Waxhaw, held a benefit dance for the Heart Fund in memory of one of their members, Jimmy Rogers, who died on the dance floor in October, 1977. Host caller Bill Wentz was joined by other area callers, George Lanier, Al Broadway and Aaron Lowder, and over 400 dancers had a grand time. At the end of the evening, Munrover president Richard Williams presented a check for over \$1,000 to the local Heart Association chairman.

*Richard Williams  
Charlotte, North Carolina*

### MORE INFORMATION

Last month's ad for Lighted Lantern, now operated by Beryl and Kerrie Main, did not give the address at which to contact the Mains. For a brochure and other information, write 12933 East Alaska Ave., Aurora, Colorado 80012.

### WASCA SPRING FESTIVAL

The Washington Area Spring S/D Festival was held March 9-11 at the Sheraton Park Hotel with eight outstanding professional callers and three round dance leaders directing a total of 96 hours of dancing in five ballrooms.

This WASCA Festival was the 19th annual and was attended by 4500 dancers from 30 states and Canada. All the eastern states were well represented, including D.C. Maryland and Virginia each sent over a thousand dancers. Over thirty couples came from Canada, California, Ohio, Indiana and Michigan. Dancers are willing to travel for fine festivals and dancing fun! The 20th WASCA Festival is scheduled for March 8-10, 1979. Register now.

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*Carole Chugon — Jerrie Kyle*

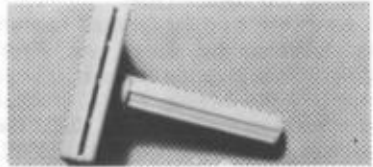
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### NEW ON LOU-MAC

- LM 127 DON'T THINK TWICE by Jim Coppinger
- LM 129 ALL MY ROADS by Mac Letson
- LM 128 HAVE I TOLD YOU LATELY  
by Roger Morris

- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER by Harold

### RECENT RELEASES

- LM 122 SHE'S MY ROCK by Jim Coppinger
- LM 121 LAST FAREWELL by Mac Letson
- LM 120 TENNESSEE SATURDAY NIGHT by Bill
- LM 119 POLLY ANN by Harold
- LM 118 NELLIE by Mac
- LM 117 YOU CALL EVERYBODY DARLING  
by Mac & Bill

### NEW ON BOB-CAT

- BC 105 DOWN ON BOURBON STREET by Bob
- BC-104 EVERYTHING I TOUCH, Bill Barner
- BC-103 MAGIC OF THE RAIN, by Bob
- BC-102 SQUARE DANCE MAN, by Larry  
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Bill  
Claywell



Jim  
Coppinger



Roger  
Morris

# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**CHICKEN POLKA— Belco 276**  
Choreography by Vaughn & Jean Parish  
Fast-moving two step with real "cack-  
lin'" music cued by Vaughn.

**SHARI'S WALTZ— Belco 276**  
Choreography by John & Shari Helms  
Quiet country music and a flowing  
easy-intermediate waltz, cued by C.O.  
Guest.

**DANCING WOODPECKER— Windsor 4710**  
by Eddie & Audrey Palmquist  
Good "Dancing On My Heart" music;  
busy quickstep with hops and change/  
points.

**SWING AWAY BLUES— Windsor 4710**  
Choreo by Eddie & Audrey Palmquist  
High-intermediate to challenging swing  
routine with good music.

**WHAT NOW MY LOVE— Roper 299**  
Choreo by Charles & Dorothy DeMaïne  
Pretty music and a flowing intermediate  
two step.

**OUR SONG— Roper 274**  
Choreography by Tom & Dottie Dean  
Pretty music, "This Is My Song;" an  
interesting challenging waltz.

**BRIAN'S SONG— Columbia 13-33209**  
Choreography by Jim & Nancy Utley  
Very pretty music with a timing two  
step routine.

**DESERT SONG— Hctor 607**  
Choreography by Emily & Fred Leach  
Good piano lead music and a nice  
flowing intermediate waltz sprinkled  
with international steps.

**ALLEY CAT— Atlantic 05-13113**  
Choreo by Ken Croft 9 Elena DeZordo  
Good music; easy two step.

**BLUE BAYOU— Asylum E-45431**  
Choreography by Phyl & Frank Lehnert  
Good pop tune with vocal by Linda  
Ronstadt; a flowing control-type two  
step which must be speeded to 48-49.

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K-1218 DOODLIN' SONG, Flip/Inst. by Vaughn Parrish  
K-1219 GHOST RIDERS, Flip/Inst. by Harry Lackey

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LH-1023 PROMENADE MIXER, by Rocky Strickland

RECENT RELEASES ON LONGHORN:

LH-1022 GOODNITE LITTLE GIRL, by Rocky Strickland  
LH-1021 WILD ABOUT HARRY, by Walt McNeel  
LH-1020 HOW COME YOU DO ME by Rick Smith

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1st Band Music only; 2nd, cues by Normal Teague  
B277B HONEY BE, Two-step by Charlie & Marge Carter  
1st Band Music only; 2nd, cues by Charlie Carter

RECENT RELEASES ON BELCO:

B-276 CHICKEN POLKA/SHARI'S WALTZ  
B275 MY SATIN DOLL/NICKELODIAN  
B274 PALI BREEZES/TAKE IT EASY POLKA



John  
Saunders



VAUGHN  
PARRISH



Rocky Strickland



Harry  
Lackey



Walt  
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**GEORGIA CAMPGROUND—** Hocter 1780; by Ken Croft & Elena De Zordo  
Good peppy music and a high-intermediate fast moving two step.

**STOP AND SMELL THE ROSES—** Col 13-33271; by Gordon & Betty Moss  
Pop tune vocal by Mac Davis; unusual timing two step.

**CHARLIE—** IDTA 48  
Choreography by Al Franz  
Pretty music; international waltz routine.

**SWEET SWEET SMILE—** AM 2008  
Choreography by Bob & Beth Foust and David & Judy Grocott  
Good music with vocal by the Carpenters; two easy intermediate two step routines written by the Fousts and Grocott.

**BORN FREE—** MCA 60084  
Choreography by Gordon & Betty Moss  
Good music by Roger Williams and the usual Moss flavor in a timing routine.

**SUGARFOOT STOMP—** Grenn 14260  
Choreography by Irv & Betty Easterday  
Great music and a fun-type two step

with a long sequence.

**GYPSY EYES—** Grenn 14260  
Choreography by Phil & Norma Roberts  
Good music and a fun-type high-intermediate two step; repress of an old favorite.

**CANDLE ON THE WATER—** MCA 40845; Choreo by Al & Nancy Fields  
Very pretty Roger Williams music and an interesting, different, challenging two step.



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# Choreography Ratings \* \* \*

by Dave & Shirley Fleck, Toledo, Ohio

For Rating Formula, see pp. 27-28,  
ASD, November 1977.

## SQUARE DANCE: 61-125

Heaven's Just a Sin Away	Ovation 1103	68=68
Beautiful Girls of Vienna	Grenn 14258	75=75
It's A Sin	Hi-Hat 960	76=76
Satin Doll	Belco B275	78=78
I Love You Because	Telemark 1936	90=90
Twilight Waltz	Wnldr 4525B	105=105
Waltzing Hearts	Grenn 14258	100/8=108
Moon Eyes	TNT 117	104/5=109
Leave Me Alone	Capitol 3768	109/3=112
Under The Double Eagle	Starday 107	104/10=114
I've Got A Feelin'		
You're Foolin'	Hocter 759A	99/23=122

## EASY INTERMEDIATE 126-175

Really Wondering	Port 670011	116/15=131
Fools Fall In Love	Merc. 55003	127/12=139
A Little Bitty Tear	MCA 60036	130/11=141
Nickelodeon	Belco 275	137/5=142
It's Nothing To Me	RCA 10956	134/12=146
Jamie	Hi-Hat 959	152=152
What Is This Thing		
Called Love	Roper	124/31=155
Lara '78	Hi-Hat 960	174=174

## INTERMEDIATE: 176-250

Let's Fall In Love	Roper 287B	146/37=183
Les Bicyclettes de Belsize	Par 5N59038	175/9=184
I Won't Forget You	RCA 10956	184/2=186
Let Me Call You Swthrt	Hctr 10105A	196=196
Some Do Some Don't	Hi-Hat 959	191/6=197
The Volunteer Waltz	Merc 30025	198/4=202
The Happening	DA P-6058	190/30=220
It Sure Looks Good on You	Dot 17605	176/65=241

## HIGH INTERMEDIATE: 251-299

New England Weekend	Arista 0212	254/22=276
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## ADVANCED: 300-349

I'll Be With You	Decca 32809	270/40=310
Bye Bye Blues	IDTA 20	296/46=315
Try	IDTA 2	315/4=319
Nearest and Dearest	TDR 118	289/34=323

## CHALLENGE: 350 Up

I'm Getting Sentimental		
Over You	RCA4470910295/97	=392
Tara Jean	RCA11073	299/97=396

# RECORDS

## SINGING CALLS

by John Swindle

*There was really nothing special about the records we reviewed this month. Most of the music was average, with very few changes in choreography. There was one new label this month, Cherokee Records. Given a little time, I believe they will be putting out some really good records. Their music was good but like a lot of other companies they tried to put a Grand Square in the middle break and closer with just an instrumentation to dance to. This was successful for one company, but now everyone is trying to do it instead of looking for something new. All in all, the dancers enjoyed this month's releases and are looking forward to next month.*

### DOODLIN' SONG — Kalox 1218

**Caller: Vaughn Parrish**

This is a nice, easy-going, smooth-flowing song, just in time for summer. Vaughn, as always, puts the basics together in a way that really flows. The instrumental side is mostly piano and guitar with a nice drum beat that dancers will have no trouble following. FIGURE: Heads flutter wheel, star thru, pass thru, circle four half way, pass thru, trade by, swing thru, scoot back, pass thru, swing corner, left allemande, promenade.

### HELLO HELLO— Scope 624

**Caller: Wes Wessinger**

The dancers only complaint about this record was the use of the overused *swing thru and spin the top*. They did like Wes's side and the fine job he did. They also liked the music and the cheerful message behind the song. Wes also included on the cue sheet an easy level figure for class work. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing and promenade.

### WHEN PAY DAY ROLLS AROUND—

**Blue Ribbon 220; Caller: Jerry Murray**

This is the second release on this song in the last few months. The music is a kind of western swing and very lively. Jerry does a very good job on his side with a little different twist to that same old over-used figure. FIGURE: Heads square thru, swing thru, spin the top, right and left thru, pass thru, U-turn back, box the gnat, square thru three-quarters, swing corner, promenade.

### SOME DO, SOME DON'T — Hi-Hat 488

**Caller: Jerry Schatzer**

Calypso anyone? Here is a remake of the old song "Kingston Town." The dancers enjoyed the different dance beat and Jerry's use of a *ferris wheel and track two* made it a very interesting dance. FIGURE: Heads promenade half way, sides star thru, pass thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, track two, swing corner, promenade.

### GOOD NIGHT LITTLE GIRL— Longhorn 1022; Caller: Rocky Strickland

A very nice easy moving western swing number that had a very well-timed figure that flowed nicely. An outstanding job on the flip side made this an enjoyable record. FIGURE: Heads promenade half, pass thru, partner trade, square thru, right and left thru, swing thru, boys trade, swing, promenade.

### HOW I LOVE THEM OLD SONGS— TNT 119; Caller: Gene Trimmer

Good lively music and a very danceable figure, enjoyed by the dancers. Again, as in the other TNT record, this is all organ music. FIGURE: Four ladies chain, heads pass thru, partner trade, square thru, right and left thru, swing thru, boys trade, swing, promenade.

### ONE MAN SHOW— Scope 623

**Caller: Jay Henderson**

Very good Scope music and a nice smooth moving figure, well done on the flip side by Jay. FIGURE: Heads promenade three-quarters, sides go right and left thru, flutter wheel, pass thru, swing thru, boys trade, turn thru, left allemande, swing and promenade.

\*\*\*\*\*

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 CC530 AI  
**DANA LEE**  
 CC531 Jim  
**I JUST WASTED THE REST**  
 CC532 Jim

Very nice musical job done on an old western ballad. Harry does a fine job on his side. A note of warning: this tune does not have a standard 64-beat figure. FIGURE: Heads square thru, curlique, walk and dodge, partner trade, pass the ocean, girls trade, swing corner, promenade.

**THE DONEGAL JIG — Kalox 1216**

Caller: C.O. Guest

Very good music but the dancers felt

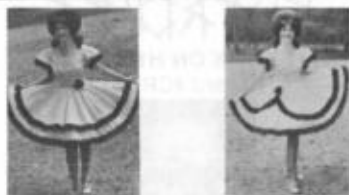
that with the exception of *grand cue* in the opener, this record would be more for beginner dancers or one-night-stands. FIGURE: Do an Irish jig, four ladies chain, chain home, heads square thru, swing corner, promenade. (Irish Jig explained on cue sheet.)

**THE PROPOSAL — Blue Ribbon 221**

Caller: Gloria Roth

FIGURE: Sides face grand square,

**Continued on Page 98**



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## Speaking Of



## Singles

All members of Single Square Dancers USA are making plans to include the 1978 Dance-A-Rama in upcoming summer vacations. The Dance-A-Rama is scheduled for September 1-3 in the beautiful city of Atlanta, Georgia, the Heart of the Southland. Arrangements for transportation are coming along and traveling schedules should be released soon. Make room reservations for the Dance-A-Rama at the Atlanta Marriott Motor Hotel, Courtland and Cain Sts., Atlanta GA 30303.

Dance reservations may be made by sending \$8.50 to Jeannette Camp, PO Box 91174, East Point GA 30364.

General Chairman Betty Ross will accept advertisements for the program book at 5915 Trammell Rd. Box 50, Morrow GA 30260.

Each club is entitled to one, two, or three delegates, depending on the amount of dues paid (\$10 up to 50 members, \$15 for 51-100 and \$20 for 101-plus. The delegates are entitled to represent their clubs at the 1978 business meeting. Names, addresses and names of club should be submitted prior to the meeting to allow president Harold Dierke to organize the list of delegates prior to the meeting. Delegate bars will be supplied.

*Alice Lincoln  
Voorheesville, New York*

Membership dues for Single Square Dancers USA should be sent to the treasurer, Nicholas Ketz, Linda Park, Cohoes NY 12189.

Corrected listings for the "Yellow-book" should be sent to Claire Alice Prisolio, 505 2nd St., Watervliet NY 12189. The 1978 Directory will be available soon.

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## TWIRLING SINGLES

The Twirling Singles S/D Club of the Peoria area hosted their third annual St. Jude Children's Research Hospital benefit square dance in March. Emcee for the dance was Paul Helmig, club caller, with fifteen other square and round dance callers of the area participating. Income of the dance was derived from admissions, sandwich and beverage sales, bake sale, cake walks, coat check, badge sales, and a raffle. Fifty-two door prizes donated by area merchants and square dance friends were given away to participating dancers. Total proceeds from the dance amounting to \$2700 were given to a St. Jude representative by benefit chairman and president of the club, Donna Swearinger. This amount included proceeds from a dance on March 4 hosted by the Black Hawk Twirlers of Oregon, Illinois. All proceeds from the dance remain at the St. June Midwest Affiliate at Methodist Hospital in Peoria to help area children who have leukemia.

Many area dancers helped make the benefit a success, and the Twirling Singles encourage other clubs to host a special benefit dance for St. Jude in future years on the first Sunday in March.

*Donna Swearinger  
Peoria, Illinois*

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**California**— Steeltown Twirlers Class Graduation, Kaiser Steel Gym, Pomona; May 2; Don Farnsworth. Call 714-874-0877.

**Wisconsin**— Interlaken Lodge/Villas, Lake Geneva; May 5-7; Beryl Main. Contact Bill & Jacque Blevins, 1257 Franklin Ln., Buffalo Grove IL 60090.

**Kansas**— State S/D Convention, Topeka Municipal Auditorium, May 5-6; Jerry Haag, Frank & Ruth Lanning. Contact Ron & Doris Hurd, 5419 W 28th St., Topeka KS 66614.

**Texas**— 9th Annual S&R/D Festival, Dora Robert Exhibition Bldg., May 5-6; Troy Ray, Dave & Nita Smith, Jon Jones. Contact Dale & Ella Thurman, 626 State, Big Spring TX 79720.

**Virginia**— 2nd Annual Springtime Is Swingtime in the Valley S&R/D Weekend, Ingleside Inn, Staunton; May 5-6; Jim Schnabel, Howie Shirley, Ozzie & Margaret Ostlund. Contact Duke Hagedorn, 8517 Crestview Dr., Fairfax VA 22030.

**Wyoming**— Official Night Owl Dance, 1st Methodist Church, May 6; Harold Bausch, Bill & Janyce Holm. Contact Stardusters, PO Box 10322, Cheyenne WY 82001.

**New York**— Rochester Area Federation 20th Ann. S/R & Contra Festival, State Univ. College, Brockport; May 6; Dewey Berry, Reath Blickenderfer, Bob Gambell, Butch Stowell, Joe Uebelacker, Ray & Ivy Hutchinson, Ted Sannella. Contact Frank & Norma Salvagio, 37 Park Circle Dr., Fairport NY 14450.

**Georgia**— GSSDA Spring Dance, Bell Municipal Auditorium, Augusta; May 6; Georgia Callers Assn. callers. Contact Jim & Ginny Cash, 3518 Rushing Rd., Augusta GA 30906.

**Virginia**— Summer Festival, Nat. Guard Armory, Radford; May 5-6; Chuck Donahue. Contact Chuck & Bea Donahue, 535 Laurel Ave., Fredericksburg VA 22401.

**North Carolina**— Ponderosa Squares Spring Festival, Mooresboro School, Knoxville; May 5-6; Allen Tipton, Cecil & Nada Massey. Contact Arlene Mace, 5110 Circle Dr., Suburban Acres, Shelby NC 28150.

**New Hampshire**— Folk Dance Weekend, The Inn at East Hill Farm, Troy; May 5-7; Gordon Tracie, David Henry, Germain & Louise Hebert, Ralph Page. Contact Ralph Page, 117 Washington St., Keene NH 03431.

**New York**— Hot Footers 7th Ann. Spring Festival, Unatego H.S.; May 6; Jim Mayo, Wes Wood, Mike Callahan, Ken Hover, Don & Elinor Williams. Contact Ken Hover, 21 Union St., Slinoy NY 13838.

**Nevada**— 31st Silver State S/D Festival, Centennial Coliseum, Reno; May 5-7; John Saunders, Vaughn Parrish, Melton Luttrell, Horace & Brenda Mills. Contact Jon & Ellen Peters, 751 S. Richmond Av., Carson City NV 89701.

**Wisconsin**— S/D Assn. Wisconsin Jamboree, University Center, Stevens Pt.; May 7. Contact Dave & Barb Stewart, Rt 3 Box 372, Stevens Pt. WI 54481.

**Massachusetts**— 1st Spring Fling, Western Mass. S&R/D Assn., K of C & Elks, Chicopee. Contact Len Houle, 81 Measow St., Chicopee MA 01013.

**Hawaii**— Tour, May 10. Contact Cal & Sharon Golden, PO Box 2280, Hot Springs AR 71901.

**Mississippi**— 2nd Annual Queen City Festival, Frank Cochran Ctr.; May 12-13; Johnny Creel, Melton Luttrell, Richard & Joanne Lawson. Contact Dave & Patty Park, 4509 State Blvd., Meridian MS 39301.

**Wisconsin**— Royal Holiday S&R/D Weekends, Interlaken Lodge/Villas, Lake Geneva; May 12-14; Gary Shoemaker. Contact Bill & Jacque Bleivins, 1257 Franklin Ln., Buffalo Grove IL 60090.

**Tennessee**— National Clogging & Hoedown Council Mtg., Oak Ridge, May 12-13. Contact Ralph & Jean Pierce, 146 Westlook Circle, Oak Ridge TN 37830.

**California**— Steeltown Twirlers Mexican Sunset, Kaiser Steel Gym, Fontana; May 13; Lee Schmidt. Call 714-627-3723.

**Ontario**— Niagara Falls Blossom Festival, St. Mary's Church; May 13-14; Marv Lindner, Dot & Ed Blackley. Contact Cascade Squares, 6560 Cook St., Niagara Falls Ont. Canada L2G 1H4.

**Tennessee**— 1st Ann. Dixie Roundup, Auditorium, Gatlinburg; May 19-20; Ralph Fulkerson, Billy Joe Oliver, Don Williamson, Johnny Jones, Wayne McDonald, Joe Lowe, Joe Todd, Mike Hoose, Jim & June Criswell, Jim & Kitty Cass. Contact Dixie Roundup, PO Box 3176, Kingsport TN 37664.

**Michigan**— 19th Annual Tulip Festival S/D, High School, Zeeland; May 20, Harold Bausch, Mary & Walt Wiewiora; Kick-off, May 19, same location. Contact Holland Tulip Festival, 150 W. 8th St., Holland I 49423.

**South Carolina**— Spring Festival, Springs Park, Lancaster; May 19-20; Harold & Judy Hoover.

Continued on Page 93

# S/D Products

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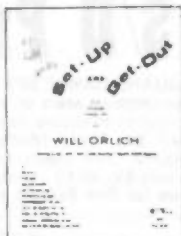
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**Directory of Singles Square Dance Clubs:** Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.25. Quantity discount to clubs and associations. Send order to Yellowrock Book, Claire A. Prisol, 505 Second St., Watervliet NY 12189.

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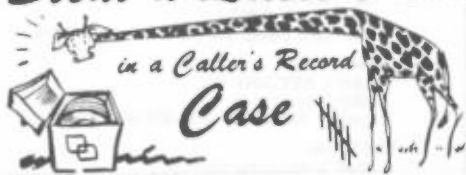
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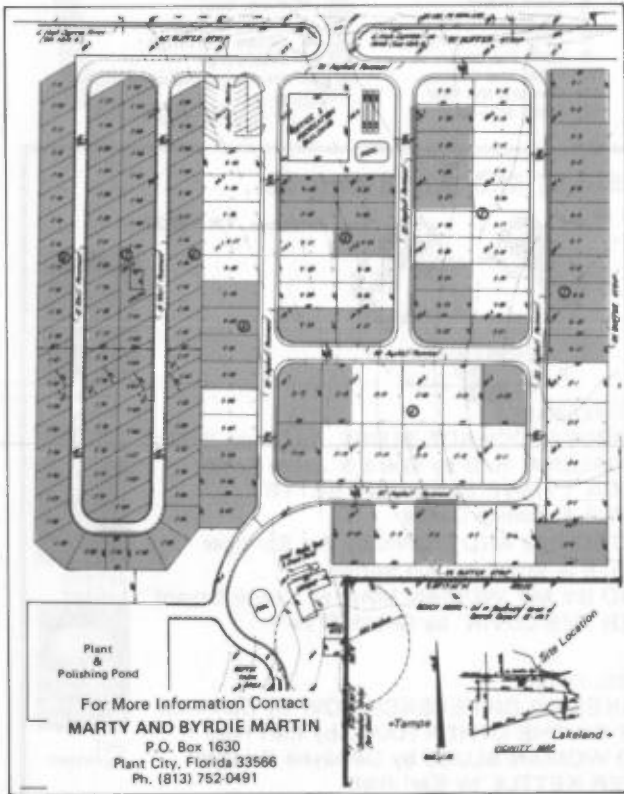
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May '78



# EXPERIMENTAL BASIC PULSE POLL



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### CALLERLAB APPROVED EXPERIMENTALS

Coordinate	
Ferris wheel	Touch 1/4, 1/2, 3/4
Pass the ocean	Roll
Chase right	Extend
Track two	Trade the wave
	Ping pong circulate

### ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for  
dancers below PLUS level activity.

### MAINSTREAM PLUS ONE

1. Anything and roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
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. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around



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MS 172 AFTER THE LOVIN' by Chuck Bryant



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S 5030 TONIGHT SOMEONE'S FALLING IN LOVE

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Earl Rich



Art Springer

# Round Dance

## PULSE POLL

### R/D ROUNDS

1. Games Lovers Play
2. Maria
3. Them Old Songs
4. Alexander's Rag
5. Millionaire
6. April In Portugal
7. The Music Played
8. Song of India
9. Wall St. Rag
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

### S/D ROUNDS

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

### TOP TEN ROUND DANCES

(Courtesy Carousel Clubs)

1. Maria Elena (Ward)
2. Song of India (Lovelace)
3. Dancing in the Dark (Roberts)
4. Let's Dance (Stone)
5. Summer Wind (Dean)
6. Till (Moss)
7. Riviere De Lune (Palmquist)
8. Kiss Me Goodbye (Tullus)
9. Fascination Waltz (Moss)
10. Orient Express Rumba (Howard)

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- TNT 115 PRISSY  
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- 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)
- TNT 119 HOW I LOVE THEM OLD SONGS  
Called by Gene Trimmer
- TNT 120 DON'T FORGET US CONTRA  
Called by Walt Cole
- TNT 121 HAPPY DAYS  
R/D Cued by Dave Fleck



Gene Trimmer  
Walt Cole



Gordon Fineout  
Larry Prior



## WHEELERS AND DEALERS, Cont.

At the Leichtenstein/Switzerland/Austria border, just a few yards from the first stop, the Wheelers and Dealers were asked to dance by the Austrian customs officials and again traffic stopped to watch the dancers perform.

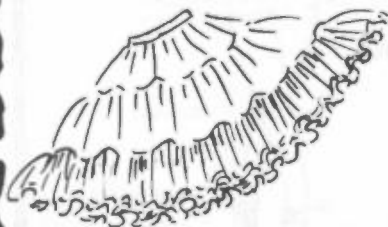
After a day of dancing and traveling, the group stopped at a hotel in Austria to relax for the evening. Most of the group, however, ended up joining in the festivities of a Turkish wedding being held at the hotel.

The castle courtyard of the reigning monarch of Liechtenstein was the next stop on the tour. The Prince gave permission to the Wheelers and Dealers to dance in the courtyard after receiving a letter from the group's tour coordinator, Herr Russ, prior to the trip. After dancing in the courtyard, the dancers were given a guided tour through the royal living quarters of the castle, an invitation not normally extended to the public.

After a short stop at Vaduz, Liechtenstein's capital, the group departed for Zweibrucken Air Base with stops at the Rhine Falls at Schaffhausen and the Danube Spring at Donaueschingen in Germany's Black Forest.

In August 1976, the Wheelers and Dealers celebrated the United States Bicentennial by traveling to the World War II landing site of allied forces, Omaha Beach, where they danced on the beach and in some of the small French towns in the surrounding area. They paid tribute to American military men who gave their lives in the war by placing a memorial wreath at the Normandy American Military Cemetery overlooking Omaha Beach.

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## EVENTS, Continued

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**Michigan—** 29th Ann. Spring Festival, Mich. Leaders Assn., High School, Brighton; May 21. Write Chuck Becker, 1550 Peppermill Rd., Lapeer MI 48446.

**Ohio—** Jerry Haag & Eddie Powell Special, Eastland Vocational Ctr., Columbus; May 25; J.B. & Lois Bowers, rounds. Contact Eddie Powell, 1699 Brice Rd., Reynoldsbury OH 43068.

**Wisconsin—** Memorial Day S&R/D Weekend, Fease's Shady Rest Lodge, Rhinelander; May 27-29. Contact Elmer & Rosemary Elias, 5106 S. Menard Dr., New Berlin WI 53151.

**Florida—** 25th Anniversary State S&R/D Convention, Exposition Park, Orlando; May 26-28. Contact 25th Convention, 107 Oakwood Dr., Maitland FL 32751.

**Virginia—** 3rd Ann. Spring S&R/D, Ingleside Red Carpet Inn, Staunton; May 26-27; Chuck Stinchcomb, Harry McColgan, Jim Harlow, Marion & Ida Faye. Contact Jim Harlow, PO Box 10009, Lynchburg VA 24506.

**Kentucky—** Mountain Music and S/D, Hoedown Island, Natural Bridge State Park, Slade; May 27; Contact Richard Jett, Campton KT 41301.

**Pennsylvania—** Cannonaders 19th Ann. S/D Roundup, Student Union Bldg., Gettysburg; May 27. Contact Fred Matteson, Box 17, McKnightstown PA 17343.

**Illinois—** Salute to Square Dancing, Gurnee; May 28; Paul Bauman, Bob Berning, Joe Braun, Rich Brouillette, Bob Firestone, Harry Glass, Marv Labahn, Zenous Morgan, Swerzie Norris, Lyle Stalker, Jean Sedlack, Don Stace, Chuck Wacaser, Bob Wilson, George & Sonya Pulju; Phyllis Brown. Contact Square Dancing, Marriott's Great America, PO Box 1776, Gurnee IL 60031.

**Arkansas—** 6th Ann. Spring River Festival, Hardy; May 26-27; Cal Golden. Write Harold Kline, Rt. 2, Hardy Ar 72542.

**Montana—** 7th S&R/D Convention, Great Falls; May 26-29. Contact Russ & Isabelle Bidwell, 521-25th Ave NE, Great Falls MT 59404.

**Ontario—** 17W Swingers 7th Ann. Roundup, Walden Community Centre, Lively; May 17; Glen Maynard, Jeff Griffiths, Dave Farstad. Contact Liz Farstad, PO Box 346, Lively Ont. Canada P0M 2E0.

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## CALLING TIPS, Continued

the completion of the moves you named, how do you know which way to *roll*? Our caller explained to us that *roll* was a turn of a quarter more in the direction of previous body turn, as in *partner trade and roll*. When you are moving forward as in *circulate* you have no direction of body turn established.

**Buster:** Gee, I never thought of that! Sounds like you all are dancing the latest out too, but just under the old basic's names with directional calling. How much time do you workshop?

**Jim:** Oh, we never waste time with workshops. We just dance the Mainstream plus Callerlab Experimentals and the club dances them well. We also never pressure our caller to graduate new dancers before they are ready so if we lower our dancing level when the graduate it is very little. We really enjoy our dancing.

**Buster:** I'm glad I talked to you. We'll see you at your next dance. So long for now.

This imaginary conversation is presented to illustrate a point. Sometimes the dancers and callers alike accept something as being new when it really is only a variation of name for something we already have. Sometimes a caller doesn't really understand the basics and figures already out well enough to realize he is duplicating something and is giving us a new name to remember instead of a new movement. It is just possible that the club with a well-educated caller and a good basic foundation in Mainstream is in a better position. They quite likely dance a more varied and interesting program with much less workshoping.

Two points of considered action are in order here: 1. If callers were to concentrate as much on proper timing and comfortable body flow as some now do on the latest basics, we would be provided more comfortable dancing flow while we enjoyed the inevitable variations of dancing patterns (Anyone ready for a change from *swing thru*,



Don Williamson



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**CALLING TIPS, Continued**

boys run?) 2. If all groups sponsoring classes would help in dancer education by promoting sufficient class length to provide well-educated new dancers we would all benefit. When you really analyze it, we are cheating new dancers by taking their money to train them as dancers and then falling short of that goal.

**FEEDBACK, Continued**

**OPEN LETTER RE CALLERLAB**

I have been a member of Callerlab three or four years now and have been following closely the various comments and letters contained in the many publications concerning this subject and the program of dancing levels.

I have become convinced that, right or wrong, the concept of dance levels, standardization, etc. is here to stay. I am also convinced that the majority of dancers do *not* understand the program, nor, unfortunately, do too many of the Callerlab membership.

It seems, for instance, inconceivable to me that a caller booked to call a mainstream dance would use *triple scoot, substitute and spin chain the*

*gears* in his program. Yet I have seen this done many times, as well as *diamond circulate, flip the diamond*, ad infinitum. Is this because so many of us don't know how to call an interesting program without using more and more basics. Or is it that we don't understand the all-position concept as it applies to progressing beyond mainstream? Or do we just not understand the entire Callerlab program?

I recently graduated a class in mainstream, including the Callerlab quarterly experimentals). These new dancers attended an open dance advertised as mainstream, only to come back to me at a workshop, completely frustrated because the caller used every one of the calls I have mentioned, plus *grand spin* and a few more. Obviously, they couldn't do them. I suspect the caller uses these moves regularly in his own club, but I think it was a bit much for an open dance.

Conversely, I recently called for a group advertised as Mainstream-plus and found that they could do *all* of the noted moves from standard positions.

\*\*\*\*\*

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However, I dropped a large portion of the floor with a half-sashayed *square thru*. I think these problems are related.

Refer, if you will, to Lee Kopman's letter published in the March '78 issue of *American Squaredance* where he says, "Dancers bemoan the lack of a more advanced level of dancing....and flock to festivals and jamborees in their search for variety." While I do not disagree with Mr. Kopman, nor do I disagree with the need for more variety and more advanced levels of dancing, I am sure Mr. Kopman has also noticed the number of dancers who go to the plus

and advanced level dances and workshops completely unprepared.

Please understand, I do not blame the dancers for this situation, but instead put the responsibility on callers who seem to think that the only way to have an interesting dance to to introduce more and more material.

Perhaps if all callers spent more time learning basics and teaching them thoroughly, there wouldn't be quite as much "searching for variety" and those who did search would be better prepared to do so. *Mike Litzenberger*

*Slidell, Louisiana*

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## ENCORE, Continued

ingly at a crossroads. The contemporary square dance criteria had brought on a crisis...Should the square dance world appeal to thousands in every state or a mere thousand in all states?" He concludes, "Square dancing remained an activity that you don't have to be a professional to enjoy. Square dancing is still popular to people everywhere and of all ages. Its participants are more enthused than ever."

Not so optimistic are the views of two letter-writers in mail to the editor. C. Farrell of Chicago writes, "After doing some research and phoning, we believe 80 percent of Chicago area square dancers have given up because the newer calls are not descriptive. Forty percent would like to return but hesitate...Is there nowhere one can find just comfortable dancing?"

Peter Mazik of Memphis, square dancer since 1928 and caller since 1950 in Chicago and Memphis areas, writes, "You say square dancing is growing. Is

it? I don't think so. I can remember when we had over 300 dancers at Gage Park in Chicago in the middle of the week. We had fun and we danced with people we had known for years... Now... I run across more dropouts in square dancing than a computer can count...Yes, I call and my group enjoys good fun square dancing."

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## RECORD REVIEWS, Continued

heads curlique, boys run, separate round one, pass thru, separate round one, square thru three-quarters, left allemande, do-sa-do, swing corner, promenade.

### PHOENIX ON HER MIND— Cherokee 101

Caller: Eddie Powell KeyD

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

### KNEE DEEP IN LOVIN' YOU— Prairie 1012; Caller: Al Horn

FIGURE: Heads lead right, circle four to a line, touch a quarter, coordinate, ferris wheel, double pass thru, track two, recycle, swing, promenade.

### APPLEJACK — Prairie 1013

Caller: Al Horn

FIGURE: Heads pass thru, partner trade, pass the ocean, extend, swing thru, boys run, ferris wheel, pass thru, touch a quarter, scoot back, swing corner, promenade.

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<p><b>INTERNATIONAL</b> <b>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> <b>13th Annual Dance-O-Rama</b> <b>Callers College</b> 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>MAPLE PLAIN, MINN.</b> <b>11th Minn. Callers Clinic</b> Aug. 3-6, 1978 Seminar on <b>STEP VALUE TIMING</b> &amp; Sight Calling Techniques <i>Warren Berquam</i> <i>George Gargano</i> Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p>	<p><b>ESTES PARK, COLORADO</b> <b>Dance Ranch Caller College</b> July 9-13: Two years or less July 16-2: Two years or more Aug. 27-31: Exp. Callers w/previous caller training <b>Frank Lane, Earl Johnston</b> <b>Vaughn Parrish, Bob Fisk</b> Write Frank Lane's Dance Ranch, PO Box 1382, 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 <b>Fernwood, Bushkill, Pa.</b> <b>March 17-19</b> <i>Gloria Rios Roth</i> <i>Joe Uebelacker</i> Concentrated on the Mike and YOU Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p>	<p><b>NOVA SCOTIA, CANADA</b> <b>HOUSE OF ROTH</b> <b>17th YEAR</b> 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> Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>



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## Co-Editorial, Continued

Many of the small complaints that are perpetually noised about square dance circles are correctable, just by putting to use the "Do unto others as you would have them do unto you" maxim. There are no "stars" on the dance floor, no "champions" among callers. There are only groups of eight having fun together, and callers who are providing their services for this recreation. Square dancers enjoy dancing so much they would never give up their opportunities to relax and socialize in fellowship with other dancers.

Or would they?

<p><b>OHIO VALLEY CALLERS COLLEGE</b>          Coolville, Ohio          O.H. Square Dance Center</p>	<p>July 3-7, 1978          Kip Garvey Dewey Hart          Tuition: \$60.00</p>	<p>Camping Available on Site          Contact: Dewey Hart, 1307          Nancy Ln. Columbus OH          43227</p>
<p><b>HARMONY, PA. INDIAN BRAVE CAMP</b>          July 9-13, 1978          Jack Lasry          Ron Schneider  <b>A SELL-out in 1977!</b>          Emphasis placed on choreography techniques and methods          Write Jack Lasry, 1513 No. 46 Av. Hollywood FL 33021</p>	<p><b>University Workshops</b>          Three programs for callers, recreation leaders, teachers          1 Contras, mixers, sq. &amp; rd.          2 Elem. sch. dance curricula          3 Special Education  <i>Graduate credit available</i>  <b>Colo. State U; Univ. of Wis; Univ. of Mo; CA State Univ at Sacramento; Carleton Col</b>          Lloyd Shaw Foundation Inc.          Educ. Mail. Div. 1480 Hoyt          Lakewood CO 80215</p>	<p><b>EXPERIENCED CALLERS SCHOOL</b>  <b>DILLARD, GA.</b>          Nov. 6-11, 1978  <i>staff</i>          Stan Burdick          Cal Golden  <i>associate</i>          Jerry Cope          Write Box 129          Dillard, GA 30537</p>
<p><b>LOUISVILLE, KY. Kentucky Callers Seminar</b>          August 6-9, 1978          Bellarmine College  <b>STAFF</b>  <b>Bob Fisk — Clint McLean</b>  <i>Teaching all phases of calling</i>          Fee: \$175.; Includes tuition Room &amp; Board. Partner free          Write Ed Preslar, 3111 S 4th Louisville KY 40214</p>	<p><b>ELMHURST, ILLINOIS SUPER SCHOOL II</b>          August 11-14, 1978  <i>Dave Taylor, Lee Kopman</i>          For Callers with 3 years Calling Experience          Write Taylormade Holidays          1112 Royal St. George, Naperville IL 60540</p>	<p><b>DILLARD, GEORGIA CALLERS COLLEGE</b>          August 13-19, 1978          For Beginner Callers  <i>Stan Burdick</i>  <i>John Kaltenthaler</i>          Write          Jerry &amp; Becky Cope,          Box 129,          Dillard GA 30537</p>

**Dance Level Identification Committee Resolutions:** A Mainstream Plus 2 Program is accepted by Callerlab as a permanent plateau of dancing between the Mainstream Plus One Plateau and the Advanced Level Plateau.....The content of the initial Mainstream Plus One Program be as follows: *anything and roll, diamond circulate, flip the diamond, pair off, peel the top, single circle to a wave, spin chain the gears, teacup chain, trade the wave, triple scoot, triple trade, turn and left thru....*The content of the initial Mainstream Plus Two program be as follows: *all eight spin the top, all eight swing thru, anything and spread, crossfire, curley cross, Dixie grand, explode the wave, follow your neighbor, load the boat, relay the deucey, remake the thar, swap around.* In the case of *anything and spread*, the following are specifically recommended for usage at this plateau: *wheel and deal and spread, follow your neighbor and spread, ferris wheel and spread*, and from a static square, *heads or sides star thru and spread.*

The twelve movements identified in #2 as the Mainstream Plus 1 program and the 12 movements identified in #3 as the Mainstream Plus II program will remain unchanged until the Callerlab Convention of 1981.

**Membership Committee Resolution:** Be it resolved that the current method of invitational membership, having been proven so successful, remain in its present form.

**By-Laws Changes:** In addition to the obligation of each member to pay dues and assessments in accordance with these bylaws, each members residing in North America shall also be required to attend at least one annual Callerlab convention in any three year period and each member residing outside North America shall be required to attend at least one annual Callerlab convention in any six year period, except for reasons of health or other exigency approved by the Board of Governors, and to continue to subscribe to the ethics and standards of membership duly adopted by the corporation.

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An individual who has been a dues-paid member in good standing of Callerlab for three or more years and who has attended three or more annual Callerlab conventions and who must, for one reason or another, drop out of active calling, may, if his interest in the square dance activity warrants and if his experience in the field of professional caller-leadership would make it advantageous to retain him as a part of Callerlab, by paying \$10.00 per year to cover the cost of mailings become a non-active members. He will receive *Direction* newsletters and be invited to attend recognized Callerlab functions but may not seek office nor be permitted to vote. Any member who has terminated his membership in Callerlab because of non-payment of dues or by not complying with the additional continuing requirements for membership may petition the Board of Governors to be reinstated by stating his reasons, by attending an annual convention and by paying the then current year's dues.

**Basics and Extended Basics Program Resolution:** Callerlab endorses and encourages development of continuing dance programs at the Basic and Extended Plateaus. We urge that callers, clubs and associations of callers and dancers explore the potential value of such programs in their areas and support the development of these programs.

**Timing Committee Resolution:** Callerlab will provide a list of basics with related number of dancing steps for beats of music recommended to be used for each basic from normal positions. This list will be used as a guide for all callers and teachers on a trial basis for one year. At the end of that time if there are no major objections, this list will be accepted.

**Basics Definitions Committee Resolutions:** Callerlab accepts the definitions for Basics 1-38 that were accepted by Callerlab 1977 on a trial basis to now be considered permanent....Callerlab accepts for a one year trial the definitions as presented for basics 39-68 and experimental calls MX-1 through X-13.



Dick Parrish



Shelby Dawson

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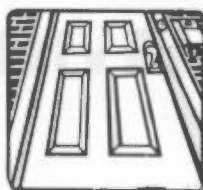
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# AMERICAN SQUARE DANCE

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Contact: Louls Domingues
- SAN ANGELO, TEXAS;** Thursday, May 18  
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- DENTON, TEXAS;** Friday, May 19  
Contact: Toby & Judy Thomason
- WACO, TX;** Saturday, May 20  
Contact: Paul & Amanda Greer
- RIALTO, CA;** Monday, May 22  
Contact: Johnnie & Lou Scott
- ROCHESTER, NEW YORK;** Tuesday, May 23  
Contact: Bruce Shaw
- PETERBORO, ONT.;** Wednesday, May 24  
Contact: Bob & Jayne Jaffray
- KIRTLAND, OHIO;** Tuesday, June 6  
Contact: Russ & Ginny Perfors
- MT. HOME, AR;** Thursday, June 8  
Contact: Murel & Almedia Partee
- BIRMINGHAM, AL;** Friday, June 9  
Contact: Buddy & Janice James
- GRENADA, MS;** Saturday, June 10  
Contact: Joe Harding
- FT. WAYNE, IN;** Sunday, June 11  
Contact: Don Taylor
- KINGSPORT, TN;** Tuesday, June 13  
Contact: Johnny & Lib Jones
- MEMPHIS, TN;** Wednesday, June 14  
Contact: Ed & Sally Ramsey
- HILLSBORO, OHIO;** Friday, June 16  
Contact: Diane & Daryl Walls
- MINERVA, NY;** Wednesday, August 9  
Contact: Bill & Mary Jenkins
- DILLARD, GA;** Saturday, August 19  
Contact: Jerry & Becky Cope
- COLUMBIA, SC;** Wednesday, August 23  
Contact: Tony Oxendine
- CHARLESTON, SC;** Thursday, August 24  
Contact: Brad & Pam Tomlinson
- SAVANNAH, GA;** Friday, August 25  
Contact: Buzz & Helen Ruis
- ANNISTON, AL;** Saturday, August 26  
Contact: Lynwood Williamson
- TUCSON, ARIZONA;** Friday, Sept. 1  
Contact: Glenn Kroeger
- KINGSVILLE, TX;** Sunday, September 3  
Contact: Dan Brzenski
- 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 Weisal
- NORTH PLATTE, NEB.;** Wed., September 27  
Contact: Jess & Neil Miller, Ed & Peg Clafflin
- BELLEVILLE, IL;** (St. Louis); Friday, September 29  
Contact: Joe & Marilyn Obal
- PEARISBURG, VA;** Saturday, October 7  
Contact: Dan & Pat Hickey
- TOLEDO, OH;** Sunday, October 8  
Contact: Jim & Mary Batema, Jack May
- PEORIA, IL;** Monday, October 9  
Contact: Paul & Ruth Helmig
- WYOMING, MI;** Tuesday, October 10  
Contact: Dale & Carole Looman
- GRAND BLANC, MI;** Wednesday, October 11  
Contact: Jeff & Karen Keeler
- HUDSON, NY;** Friday, October 20  
Contact: McIntyres or Ed Joyner (calling)
- FRANKFURT, GERMANY;** Saturday, October 21  
Contact: G. Hoiger Willm
- MUNICH, GERMANY;** Tuesday, October 24  
Contact: Hanns D. Keh
- CAMILLUS (Syracuse) NY;** Saturday, October 28  
Contact: Tom Tomlinson (calling)
- JEFFERSON (Ashtabula) OH;** Sunday, October, 29  
Contact: Robert Thieman
- SIOUX CITY, IOWA;** Saturday, October 29  
Contact: Chuck & Sandy Veldhuizen (Calling)
- GREENVILLE, OH;** Thursday, November 2  
Contact: Emerson Willis
- BERLIN, PA.;** Sun. aft. Nov. 12  
Contact: Roy & Ruth Romesburg
- MINOT, ND;** Wednesday, November 15  
Contact: Arnold & Nobuko Strebe
- GRAND FORKS, ND;** Thursday, November 16  
Contact: Virgil & Ruth McCann
- FARGO, N.D.;** Friday, November 17  
Contact: Marvel & Virgil Johnson
- ATHENS, GEORGIA;** Tuesday, November 28  
Contact: Richard Neal
- CARROLLTON, GA;** Wednesday, November 29  
Contact: Wayne & Louise Abbey
- DEERFIELD, FL;** Sunday, December 3  
Contact: Jerry & Pat Seeley
- JENSEN BEACH, FL.;** Thursday, December 7  
Contact: Dale McClary
- GULFPORT, MISSISSIPPI;** Friday, January 5  
Contact: Shell Saunders
- WARNER-ROBINS, GA.;** Saturday, January 6  
Contact: Billy Todd
- VIRGINIA BEACH, VA.;** Friday, Jan. 19  
Contact: Warren & June Berglund
- MONTGOMERY, AL;** Saturday, January 20  
Contact: Wayne Nicholson
- GREENVILLE, N.C.;** Sunday, January 21  
Contact: Chip & Vera Pennington
- LOS ALAMOS, NEW MEXICO;** Friday, January 26  
Contact: Maxine Whitmore
- BOGALUSA, LA.;** Thursday, February 8  
Contact: Mike Litzenberger
- ALEXANDRIA, LA.;** Saturday, February 10  
Contact: Gary & Ann Gresham
- NEW BRIGHTON, PA.;** Saturday, February 17  
Contact: Jim & Lois Hume
- PARKERSBURG, W.V.;** Friday, March 2  
Contact: Keith & Karen Rippeto
- SAN ANTONIO, TX;** Saturday, March 3  
Contact: Steve & Fran Stephens
- PORTLAND, IN.** Sunday, March 25  
Contact: Tom & Wanetta Millett
- ST. LOUIS, MO. (St. Ann.;** Thursday, March 29  
Contact: Bill & Dorothy Stephenson
- CHARLESTON, W.V.;** Wednesday, April 18  
Contact: Erwin Lawson
- CHATHAM, ILL.;** Saturday, April 21  
Contact: William & Mary Clark
- CENTRAL CITY, KY.;** Saturday, May 26, 1979  
Contact: Jack Reisinger, Charles Ashby





# Book Nook

by Mary Jenkins



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by Gene Trimmer

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July 14-15 Jekyll Island, Georgia  
August 4-5 Dogpatch, Arkansas  
September 2 Eureka, California  
September 9 Silver Dollar City, MO.  
October 27-28 Owatonna, Minnesota  
November 25 Mt. Vernon, Illinois

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June 17 — Little Rock, Arkansas  
June 19 — Fort Smith, Arkansas  
June 20 — Stillwater, Oklahoma  
June 21 — Midwest City, Oklahoma

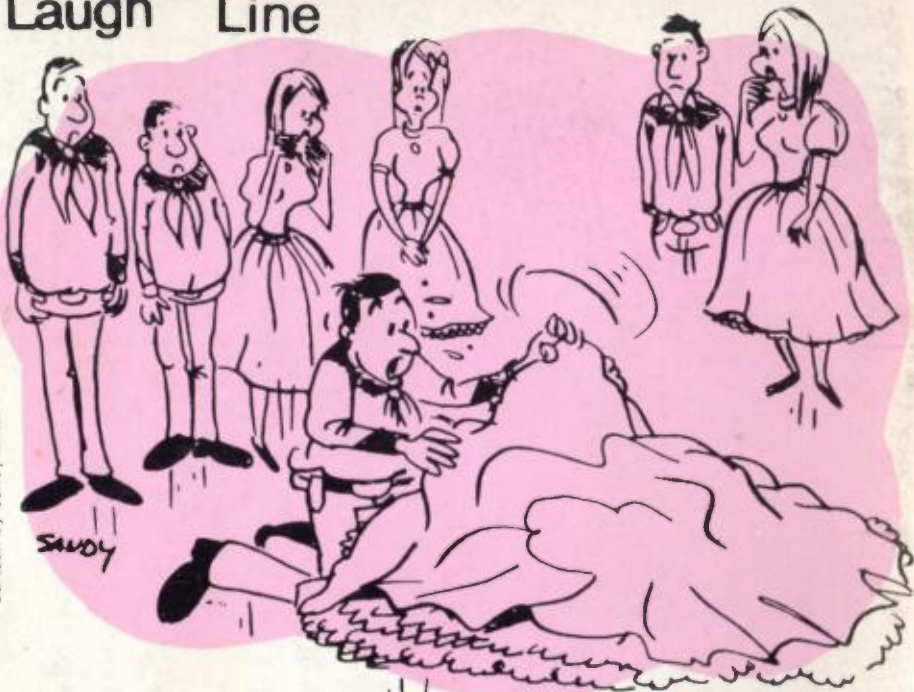
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## VEER TO THE LEFT ABOUT FORTY DEGREES

The ad for dance callers says, "Lessons by mail;"  
 At a moderate price there is knowledge for sale.  
 Given is cost, and the length of the course,  
 The needed equipment, the available source.

Many welcome the challenge, for hobby or gain.  
 Some will fade from the picture, some will always remain,  
 Remain to distribute pleasure for all,  
 Their own they will find in the words of a call.

Enunciation is important, and clearness of voice  
 For using expressions, and phrases of choice;  
 So by the hosts of dancers few errors are made,  
 And fewer by the caller who directs the parade.

But vocational vernacular creeps in like a ghost;  
 Though disturbing at first it's accepted by most.  
 If the language one uses to him is a must,  
 The dancers agreeably try to adjust.

"To the middle and back," we can do in our sleep;  
 But from a submarine commander at home from the deep  
 It's "All ahead, dead stop, all engines astern!"  
 What once we knew well, we have to relearn.

Or a salty old captain, with duties all done,  
 Who took up dance calling for profit and fun,  
 He cannot forget the strange talk of the seas,  
 Has us, "Veer to the left, about forty degrees."

And one from the bank, a cohort of Brinks,  
 Has us wonder how much in secret he drinks,  
 Or has he rates on his mind for the money they lent,  
 When he calls, "Tag the line, just fifty percent."

The exterminator's favorites must certainly be  
 Boxing the gnat and swatting the flea;  
 So often he calls them we develop an itch,  
 Though requested by many, he refuses to switch.

There is a flying instructor, who will suddenly cry,  
 "Ease up on the stick, you are flying too high!"  
 His sky-riding jargon has us under control,  
 For *star to the left*, we get, "Left rudder and roll."

Or an old fighter pilot, long back from the war,  
 Who remembers those orders of ages before,  
 And suddenly sees a "bogey at five,"  
 Calls, "There's one on your tail! Peel off and dive!"

But we'll dance to the callers, whoever they are,  
 Masters with sextant shooting a star,  
 Or plucking a banjo, or tracking the sun,  
 We'll conform to their language, we intend to have fun.



by Steve Dudas  
 Cleveland, Ohio