

AMERICAN

SQUARE DANCE



SEPTEMBER, 1978

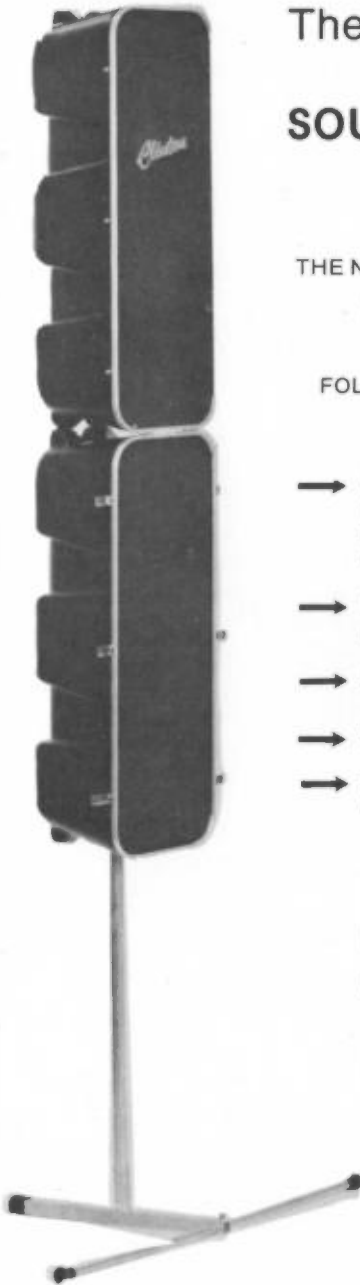


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AMERICAN SQUARE DANCE

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Publishers and Editors
Stan & Cathie Burdick

Workshop Editors
Willard Orlich
Bob Howell

Ed Fraidenburg

Record Reviewers
John Swindle

Frank & Phyl Lehnert

Feature Writers
Harold & Lill Bausch

Jim Kassel

Mary Jenkins

Editorial Assistants

Mona Bird

Mary Fabik

Ruth Garris

Jo Homyak

Mef Merrell

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CO-EDITORIAL



Happy New Year! Premature? Not really. September is the beginning of the year for square dancers, with the celebration of Square Dance Week and the recruiting for classes.

For *American Squaredance*, it's the beginning of its thirty-fourth year. Charlie Thomas mimeoed the first issue in New Jersey for September, 1945. Such longevity makes us confident that neither square dancing nor its "voice," *American Squaredance*, will drop from the scene in the near future. Long-time readers will remember that *ASD* has had a few ups and downs in its past but it remains the oldest of the currently-published periodicals. We think thirty-four years is a grand record of longevity.

At Oklahoma City, a young Colorado couple asked at the booth for information on building a float. We had nothing at hand, but were able to research a "Best Club Trick" which explained step by step what a New Hampshire club had done, and send it to the couple.

We think this is one of the purposes of *ASD*. Not only should the features provide good reading; we hope the material and discussions inspire the

readers to adapt ideas or establish groups or build halls or run leadership clinics in their home areas. An international magazine should be a clearing house for information and the exchange of ideas. See Page 5 for other items we'd like to share.

Back in our early days we often said, editorially, "This is *your* magazine. Let us know what you'd like. Send us your news." Now news and articles arrive steadily and we don't state our beliefs as often, but this month we'll reiterate, "This is *your* magazine." Use it, contribute to it, ask us for what you want to see.

One constant plea is for "more material for round dancers." Now, to be truthful, rounds are dances we enjoy, but we are not in a position to create knowledgeable articles on the subject. Others must write these for the *ASD* readers; how about it? (So far we have one retirement goal — to get back into the round dance picture.) We'll also take this opportunity to answer those who wish to see round dance instructions in their entirety in *ASD*. Because of the numbers of rounds being taught countrywide, it would be impossible for one or two to be chosen for publication.

Continued on Page 87

Something New is Headed Your Way . . .



ASD SERVICES

IN-FORMS

Informational leaflets, forms, ideas, reprints (most on one or two pages) to benefit callers, leaders, dancers. Check items desired. Send 25¢ for ordering one; 75¢ for 2 to 5 copies; \$1.00 for 6 to 10 copies; \$1.50 for 11 to 15 copies; \$2.00 for 16 to 20; \$3.00 for 21-35; \$4.00 for 35 to 50.

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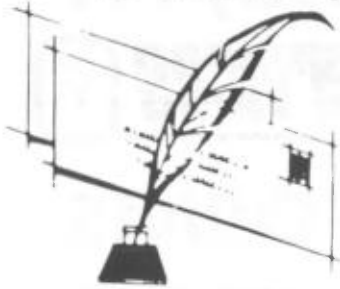
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Grand Zip



Thank you for printing the "Rave" letter about our Florida Sunshine Festival. Unsolicited good words are really prized by us.

Also thanks to the hundreds of dancers all over the country who sent me cards, prayers and good wishes for my surgery. I was in the hospital eighteen days but I'm feeling good again and I really appreciated everyone's concern. (Sam is fine.)

*Betty Mitchell
Holiday, Florida*

Our June issue arrived June 24.

Within a week, the July issue arrived.

At a dance on the 24th, we mentioned that the magazine came; some friends said they had a new issue and found my name in it. We searched over and over again, but our friends' reference was to an item on Page 63 of the July issue!

Probably it is the U.S. Postal Service that is fouled up. The address on each issue is correct and they are identical.

The novelty pocket pictured and discussed on Page 39 of your June issue brings forth the following idea.

Hattie makes all her square dance dresses. After two or three years of having no pocket, she began putting in a pocket on the side seams. She says it is really handy and is very easy to do.

We wonder why square dance dresses are not made with pockets.

*Don Canders
Eliot, Maine*

ED. NOTE: Some are... we've found some. Pockets are something to check for when purchasing square dance dresses.

Just a note to let you know I think your magazine is the one key that links the local scene with the national picture of square dancing. Here's my renewal check and keep up the good work.

*Larry Prior
Roseville, Michigan*

Re: ASDA/Int.

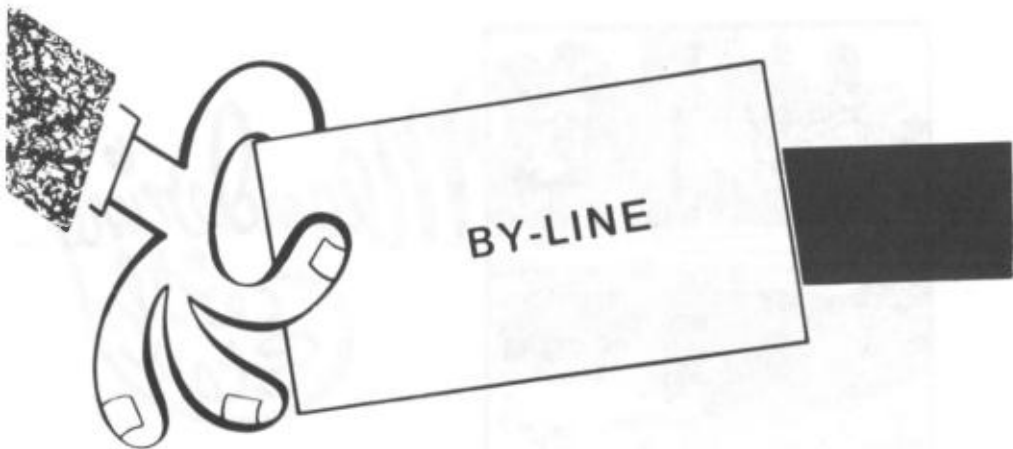
Happy to see that you are supporting Chris McEnany's efforts. I hope she can get things rolling but it is a straight-up climb. Dancers don't seem willing to pool their resources and get what they deserve. Just imagine a "home" where dances could be booked without the approval of a school board or the fear of being pre-empted! I prefer square dance "homes" to "halls" because in my mind, I see a place where all club activities could be carried out: help with sewing problems, printing of flyers, making decorations for special dances, rooms for visiting callers, help with figures, practice sessions when needed, meeting rooms for club officers and federation officers. This is only scratching the surface. A mighty good thing that dreams are free!

*Ed & Peg Carr
Murrysville, Pennsylvania*

You sure steered us right when you said we would have such a great time in Oklahoma at the National. We particularly enjoyed the clogging clinics and all the exhibitions. The Drivers are fantastic and their printed material is such a great help. We were amazed to find out that the Rhythm Cloggers are ordinary people like us who enjoy clogging (they were so good), and many of them were our age, 40ish. Our compliments to the people in Oklahoma for their hard work in making this national such a success. Looking forward to next year.

*Tommy & MaryLee Fortenberry
Aurora, North Carolina*





If July was a "distaff" issue, then this September issue is just the opposite. As the list of authors for this month grew, it was very evident that all were male, all are seasoned writers and all are familiar to *American Squaredance* readers.

Bill Jenkins spoke on the economic aspects of square dancing at Oklahoma City and submitted a copy of his presentation for publication. His article points out some factors which are of present and pressing concern to club members.

Paul Hartman, writer emeritus of the square dance activity, has put his opinions on the deluge of new basics into poetry form. Don't miss this one!

The recent convention in Oklahoma, like its predecessors, generated fuel for the literary fire. **Gene Trimmer** writes of the arrangements in hiring guest callers that will keep club and callers happy. **Al Eblen**, in response to a discussion at the panel on "Square Dance Attire," sent in a consensus of those attending, which appears in "Straight Talk."

The second of the series on "Belles of the Balls" by **Dave and Ann Robeson** continues our trip into past history. **Steve Dudas** then takes the readers into the future with his special center-spread "encounters."

In response to the comments of "We should have more of this," after the OKC Styling Clinic **Stan B.** has compiled his notes into the September lead article on Page 11.

An advertisement for Hanhurst's Tape and Record Service. The ad features a dark background with white and yellow text and graphics. At the top left, a speech bubble contains the word "CALLERS". Below it is a graphic of a CD with the text "The best service!". In the center, the name "Hanhurst's" is written in a large, bold, serif font. Below the name, it says "TAPE AND RECORD SERVICE". To the left of this, it says "P.O. BOX 3290" and "POUGHKEEPSIE, N. Y. 12603". Below that, it says "HEAR" and "all the new releases" above a graphic of a cassette tape. To the right of the cassette, there is a vertical list of service features: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST". Arrows point from the cassette towards these features.

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Meandering with Stan

There's good news and BAD NEWS this month. The good news is that fall is just about here again — a new square dance season, which most of us look on with great anticipation. The bad news is that the vacation season is over. The lazy, hazy days of summer are gone, but the fall ball is upon us.

How the seasons rush by. The frown of winter. The blush of spring. The smile of summer. The wink of fall. Face it — another year gone, like another pretty face. And so we grow older.

Life is full of contrasts, inconsistencies and good/bad news. Pull up a chair, Aunt Agatha, and let's talk about it, before we get on with the travel tours this month. Here's some scattered information on widely assorted subjects that you definitely won't read in the *New York Times*, but you can say you saw it first in Stan's Hash column. (That's like comparing Affirmed to Clancy's mule.)

Customers requesting unlisted numbers are creating such a headache that the phone companies in 33 states are charging for the service of not listing your name. This is just one step away from charging you for calls you don't make.

One trouble with growing older is that it gets progressively tougher to find a famous historical figure who didn't amount to much when he was your age.

Many people prefer the old days because they were younger.

If postal rates go up any more (We've just experienced a 50% increase in the bulk mailing rates for this magazine), we're going to rent us a horse and go into the Pony Express Service.

The U.S. Postal Service runs its organization like nobody's business.

Recently we were charged 25¢ for a returned magazine, but the magazine (Value: 70¢) was tossed out, as usual, and just the address page returned to us to show us the corrected address. But the corrected address was scrawled illegibly by a postal clerk somewhere. So we bought a 15¢ stamp to report that we didn't get full value of our 25¢ expenditure. The postoffice was very obliging — we received a check in return for 25¢. Thanks a bunch to our great "Uncle," once-removed.

Recently I stayed in a motel room so small there was hardly room for a Gideon Bible. Often a vacation is the time when you exchange good dollars for bad quarters.

To err is human; to really foul things up requires a computer.

The human race has gone to a lot of trouble to improve everything but the human race.

□
The months slip by so fast, before you know it, the rounds you didn't get learned a few weeks ago are already obsolete.
—Manisquare

□
Being a parent is a hazardous occupation. By the time you gain experience, you are unemployed.

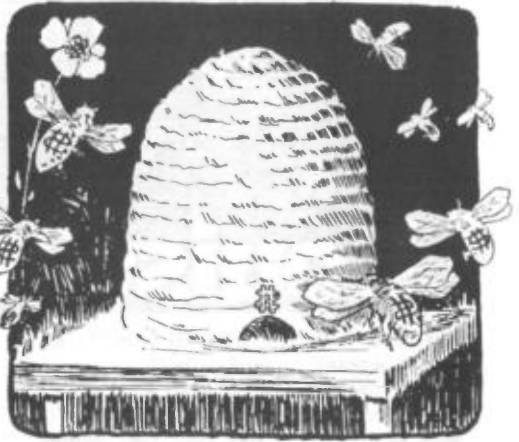
□
Today as I waited for my acupuncturist, who always keeps me on pins and needles, I started reading about some noted personalities in a magazine, all the time sipping an insipid cauldron of Catawba to keep cool. Willie Warble, the composer who wrote the "Trail of the Lonesome Pineapple," comes from a very musical family, the article said. His mother played first bass, his father played second bass, and his brother is a short stop. (Cooperstown just struck you out for that one. Co-ed.) The lad was also *instrumental* in getting treble oboes shafted from teak, 'tis said, when he was a little shaver.

□
What in the world would we callers and travelers do without coffee? On a recent trip I drank enough of the stuff to float a tanker. It was a busy week on the road, with too many afterparties and not enough of this old "bod" being inside roadside inns, besides.

□
If you're driving and don't know what state you're in, look at the dead animals on the road. If it's an armadillo, you're in Florida. If it's a porcupine, you're in Maine. If it's a wild pig, you're in Arkansas. A 'possum, once found only in the south, now can be anywhere. The critter ain't got no special home no mo'.

□
A gossip is a person who suffers from acute indiscretion.

□
One learns a lot from traveling. (Yes, you've certainly become broader. Co-ed.) Recently, spending a night in Peterborough, Ontario, I learned from caller Bob Jaffray that when you insert a bee from another colony into the hive, whether it is a drone or a queen, you must first let the little things get acquainted with each other gradually as



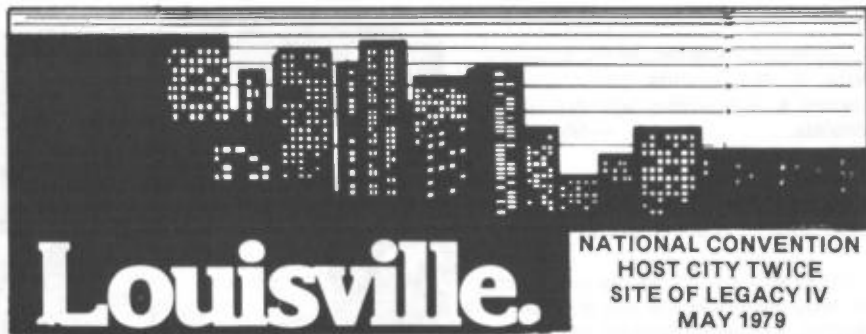
they punch their way through a thin membrane that you use to separate them. Otherwise the little beasts would attack and eat up the intruder. Fantastic. Now I'm a BEE-liever.

□
Sometime later, I was in Nova Scotia, and everybody knows that's a big area for maple syrup and blueberries. I learned that blueberries are green when they're red. I learned that a white maple is really a red maple and a red maple is a white maple, unless it is a sugar maple. You'll approach the latter and give it a "tap," so you'll get sap, which is blue, unless you tap a rock maple, and then you're the sap. The syrup you get from the sap, when you boil it, is gold. But some is brown. It depends on what color you prefer, and whether the tree is sap-happy or just plain fed-up with your infernal tappin'.



When you travel you learn that local people pronounce names of places in a much different way than tourists do. Milan, Ohio, to a native sounds more like the words "MY land" than "Mil-ANN."

When you're in Louisville, Kentucky, you'll need to practice saying "LOO-



AH-ville," not "LOOEE-ville," or (much worse), "LouiS-ville."

The town of Chili near Rochester, New York, is not "Chili" (like you'd eat) or "Chilly" like you feel sometimes, but "Ch-eye-L-eye" which rhymes with Jai-Lai, a game you Floridians will certainly know about.

□

Speaking of New York, we're halfway residents of the Empire State ourselves, as proud owners of that little place we've talked about before on the "wake" (east) side of Lake George at Silver Bay. Our place is called, appropriately, "Write On" and we have just returned from a refreshing three weeks in them thar hills.

Would you believe this? Lake George tried awfully hard to become a Finger Lake (like those found in the central part) but didn't quite make it (Sorry, Charlie.), and got stuck off in the northeast corner, like a displaced "thumb" that almost presses on the Vermont line. Nevertheless, we love that 32-mile long dispossessed digit. We were married there. We'll probably die there. Who-o-a. Heaven can wait!

□

I could go on and on with these odds and ends of fact and fancy. (Thank goodness you're winding down. Co-ed.) But I must get on with the "road" ramblings.

Let's see, where did I leave off last time? (I'll help — you were stuck in the La Brea tar pits of California. Co-ed.)

I almost forgot a real memorable experience — the callers clinic and dance at that lovely Wallen Pines Recreation Hall in **Fort Wayne, Indiana**

(See ASD, May '77, p. 88) when I was hosted by Don and Bev Taylor, sponsored by the Ft. Wayne Area Callers and escorted by Jack and Doris Neff. Great time. Great bunch.

I was back in **Memphis** a few days later to do the annual subscription dance for the Spurs and Saddles of **Germantown** in that mighty cool hall of theirs. It was pure pleasure to be hosted again by caller Eddie and Sally Ramsey. They'll be handling all the business aspects of the National there in '81. Visiting BIG-nitarities at the dance would read like a "Who's Who." Loved it.

One more stop — **Kingsport, Tennessee** to work an ASD dance with Red Boot caller Johnny and Lib Jones. An extra "kick" was the opportunity to also share the mike with Red Boot callers Mike Hoose and Don Williamson, himself.

I was really excited about the chance to do a combination callers clinic and dance on a hot day in July in Columbus, Georgia. James Medlock set it up, under the banner of the East Alabama/West Georgia Federation. That area was new to me, but I discovered they've got a good things going down there and I'll be back for an ASD dance there next February.

□

I belong to the PPA. That's Professional Procrastinators of America. Remind me to tell you more about our organization sometime. Right now I'm too busy, I haven't got time, I'd rather do it tomorrow, and I've gotta run....



SMO-O-O-O-TH DANCING

by Stan B.



With special thanks to Ron Jones, Gene Trimmer, Dick & Carol Manning and Orphie Eason for their ideas on this subject, and to Ron for these photos. We don't advocate "contest" dancing for adult groups, but some of the smoothest dancing we ever saw was near Sydney, Australia, where "contest" flavor and fervor spills over into all general dancing.

Every single square dancer I meet, except perhaps an odd one like Zebediah Grouch from Bendover Junction, Kansas (There I go, again— I'll probably get a letter from Z.G. of B.J., KS.) wants to dance like a "million dollars."

But if we examine the facts, we wonder how many dancers really *try*. How many callers do you know who really *take time* to teach smooth dancing? Proficiency in dancing is thinking, feeling and moving properly — not just knowing the latest, greatest figures.

Ed Gilmore once said: There are only three really BASIC basics in square dancing. We can *walk*, *turn ourselves*, or *turn with someone else*. That's elementary, you say. But often our lack of smoothness in dancing stems from just such simple maneuvers as those. We don't walk properly, we don't turn ourselves properly, and we don't turn someone else properly.

In discussing simple components of dancing, it might be well to talk about STANCE.

Stance involves many separate in-

redients. Posture, Position, Readiness. Perception. Poise. All of these are important, but even more important is a general attitude of anticipation. Anticipation of the fun and thrill and fulfillment ahead. An attitude of cooperativeness. An attitude of being light on one's feet. An attitude of being the best and most graceful dancer one can be. Start with a positive attitude. That is 90% of the achievement.

As we start to move into the dance steps we keep the body always erect. The shoulders are up and perfectly parallel. The head is held high and the eyes are at the level of your height, never looking downward. The chin remains directly above or forward of the toes.

Being psychologically ready to dance your very best is paramount. You are clean and neat. You are wearing square dance clothing that makes you *feel* like a square dancer. Remember, your appearance reflects your degree of personal organization and control.

Again, as we are about ready to move forward into the first step of the dance, we lean forward very slightly. Weight is

carried over the balls of the feet with just a light pressure on the heels. We don't actually dance on the toes — that's merely an expression — we dance on the balls of the feet with a gliding step and during the brief pauses of inactivity, we rest back ever-so-slightly on the heels, not ever putting the whole weight on the heels.

I would like to direct your attention to what happens to shoulders as we dance. Shoulders are the advance guard of that platoon that is your body. They lead you into the upcoming activity. Think about this. Your brain anticipates the next dance movement. In a fraction of a second your shoulders lead the body into that movement, and lastly, your feet follow the guidance of your

shoulders. This is the sequence. Since feet move faster than the body, generally, easily catching up to the action, the shoulders, along with arms and torso, will initiate the action and the feet will follow. Dancers who appear clumsy are sometimes reversing this sequence—

they are moving the feet and then following with the shoulders, which appears very awkward.

Now try to incorporate that formula into your total dance progression: first, the shoulders, followed by the arms and torso, followed by the feet.

Now that you've perceived that little magic formula, consider something else about the shoulders. Much of the action in the square dance involves "contrary body movement." The shoulders play an important part in this phrase. Shoulders move first into a turn, for instance, so for a fraction of a second the top of the body (shoulders) has moved into the curve of the turn before the hips and the feet. The amount of turn of the shoulders is determined by the amount of turn to be executed.

Besides the turn of the shoulders on a

horizontal plane, another shoulder action comes into play. There is a slight incline of the shoulder (and the whole body also) toward the center of the turn or curve to be executed. In ballroom dancing this term is known as "sway."

Ankle and knee action should be understood. Ankles are the little springs that should work in perfect harmony with the big springs, which are the knees. The knees handle the major rise and fall of a dancer moving in rhythm with the music. The ankles act as little springs to make this rise and fall more gentle, less abrupt, adding grace and flow to the total movement.

Let's talk about those other often-awkward appendages that protrude from our shoulders, called arms, and



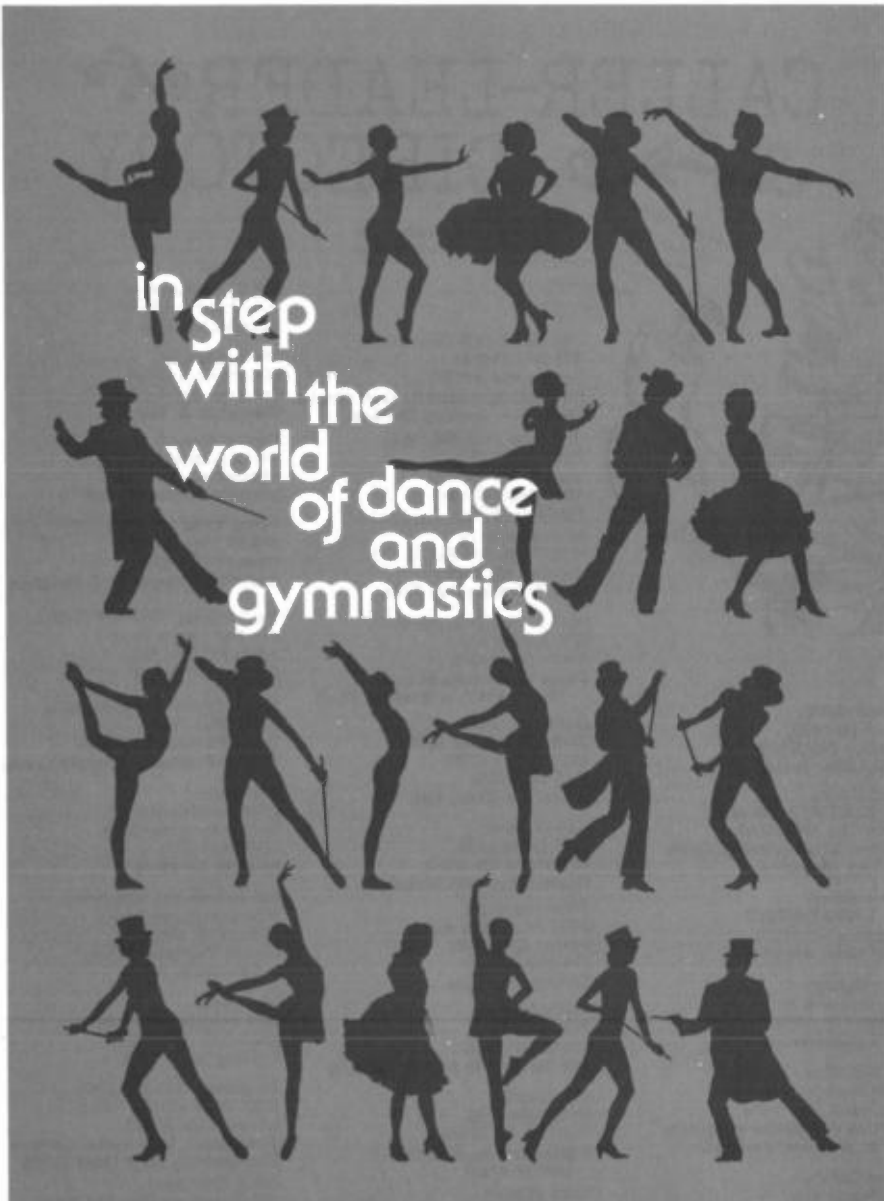
along with arms come some other vital fixtures, called elbows, hands and fingers. And we mustn't forget wrists.

When you dance, let your fingers, hands and arms do some dancing also. Put a little bend in the elbow and leave it there, to a degree, sometimes more, some-

times less, throughout your dance routine. Very seldom do the arms and hands drop completely to the side. They are up there, ready for action. The points of the elbows are generally a little forward of the body or at your side rather than pointing at the direction you came from. The fingers are together, not spread out in a fan shape or drooping. Borrowing a page from the ballet, women's arms look their prettiest in action, when the wrist, not the hand, leads upward in any gesture of raising the arm, and the subsequent lowering of the arm calls for a lead by the other side (palm side) of the wrist. Try to avoid a completely straight arm forward — always keep a bend in the elbow.

There should be a slight muscular tension at all times, in every dance

Continued on Page 40



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HAVE A REGULAR CHECKUP

Recently the Eastern Federation of the Nebraska Square and Round Dance Association compiled this checklist to find out how individual dancers felt their club was doing.

The committee of fourteen people had a total of 274 years of dancing experience, and are well aware of the problems and pitfalls of club organization.

Go over this checklist and rate your club objectively. Give two points for each function that is well done and fully accomplished; one point if results are "so-so" or not regular. If there is a club function listed which never applies to your club (such as #33, if you are a non-banner club, or #39 if you never hire a guest caller), add two points to your final score for each non-applicable item.

1. Hall scheduled and confirmed for every dance.
2. Caller hired for every dance.
3. Minutes kept of each meeting.
4. A club member appointed as club

historian to compile pictures, clippings, and flyers of special dancers, and such other articles as will be of interest to club members now and in the future.

5. Make club activities fun, not work.
6. Involve everyone in club functions.
7. Receive and deposit all monies in a club account, and record all financial transactions.
8. Consider having two signatures required on checks.
9. Arrange for refreshments as the club desires.
10. Send a club representative to every council meeting.
11. Hold elections for all offices.
12. Hold an open club meeting once or twice a year for all club members.
13. When hiring a guest caller or club caller, return a completed copy of the contract to the caller and retain a copy for club records.
14. Prepare and distribute a club roster twice a year to members.
15. Wear club badges to show loyalty to the club.
16. Avoid secrecy in any activities of the board or committees; make all club members aware of any policy or procedure changes well in advance of implementation.
17. Schedule new officers into leadership seminars.

18. Notify the council tape coordinator by Sunday evening of any change in club dance schedule or caller for the following week.
19. Promote visits to other clubs.
20. Make up club calling cards, listing dance dates for current season, caller, etc.
21. Leave club dance hall in better condition than you found it.
22. Schedule board meetings in accordance with your club by-laws.
23. Appoint host and hostess as greeters, etc. for each dance.
24. Make the caller aware of the needs of the club before the dance.
25. Recognize special efforts of individual club members.
26. Encourage club members to be friendly to all dancers.
27. Distribute updated club by-laws to all members.
28. Announce special dances at every dance.
29. Advise club members to call council tape for current week's dances.
30. Audit club financial records before new board members take office.
31. Publicize state or local magazines.
32. Set up and support lessons each year.
33. Follow state banner rules.
34. Set up and call attention to an attractive bulletin board display of current events, flyers, magazines and other items of interest to your club.
35. Club members dance with as many guests as possible.
36. Check the council dance calendar before selecting date for special club dance.

37. Confirm dance date with a club guest caller prior to dance by telephone reminder or a postcard.
38. Make club members aware of special dance publications.
39. Inform guest callers in advance what level of dance your club desires.
40. Appoint different people to special committees and take care not to delegate too much responsibility to any one person or group.
41. Club is responsive to dancers' needs.
42. Support area and state organizations, festivals and conventions.
43. Maintain a good relationship with your club caller.
44. Encourage club members to fill squares promptly.
45. Make a special effort to dance with new dancers and make them feel comfortable.
46. Let the instructor do the teaching at lessons.
47. When a guest caller is hired, give at least two club member names and phone numbers as contacts for the caller.

If total points are:

- 85 or more — You are dancing in Utopia with your eyes closed.
- 69-84 — You have a very good club, try to keep up the good work.
- 52-68 — You have a middle-of-the-road club, try to make it better.
- 40-51 — Start doing something about the weak points.
- Below 40 — Your problems are probably greater than the pleasure.

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THE RISING COST OF SQUARE DANCING

by Bill Jenkins
Olmstedville, New York

We do not need Dr. George Gallup to tell us that inflation is the number one topic on most people's minds. We get our own reminders every time we buy a shirt or spend a night in a hotel. There's something wrong with spending \$40-\$50 for a room and then just sleeping in it. But inflation is among the toughest of subjects to grapple with. Its true causes are lost in the arcane mysteries of Federal Reserve policy and the fiscal incontinence of politicians. The more we push to achieve more, the higher prices climb. Indeed, in constant dollars, the average worker takes home almost exactly the same as he did ten years ago. The dollars have almost doubled, but their buying power has been cut almost in half. Even at a comfortable inflation rate of 5%, the value of the dollar is halved in fifteen years. With this premise in mind, is there any reason why our chosen activity — square dancing — should escape the common spiral?

In an effort to track the flow of our operating cost — and I have never heard of operating a square dance club on credit — a relatively simple questionnaire was distributed to a number of clubs. The returns amounted to approximately 19 percent — not a bad result when nationally recognized polls handled through the mails normally return less than 10 percent. We can only conclude that these returns are an indicator of the high concern felt by most clubs and dancers about the rising costs.

The following numbers, remember,



are the results of the compilation of replies to the various questions submitted. They are not imaginative numbers pulled out of the air by any one individual. There is no reason, to our knowledge, to doubt the validity of these responses.

The indicators point out that club operating costs have risen appreciably in 69% of the returns; 21% indicated no rise in costs and 10% failed to answer this question specifically.

Breaking out the main reasons for the upward trend reveals that there are increases in caller's fees, food prices, hall rental, custodial fees and cost of supplies.

The response to questions on round dance classes indicated that 82% of the clubs did *not* sponsor the classes and the general lack of information in this category indicates that this field has little bearing on overall club costs. The only positive statement that can be made from this segment is that the number of required round dance lessons ranged from 13 to 29 and there was apparently no increase in the cost per lesson per couple. The geographical distribution of responses showed a surprising uniformity in lesson costs at the \$2.50 level.

The single largest item in increasing square dance club expenditures is caller's fees. Classes are normally club-sponsored. In two-thirds of the reports, the charge for the class caller is a flat fee regardless of the number of dancers. The remaining 33% reported that cost of caller was based on number

of dancers. Since 1970, class hours have shown an average increase from 44 to 70 or 59%. During the same period, average class caller fees have increased 38% per hour of instruction. The income from the beginner dancer for class attendance during this same period increased from an average of \$2.30 to \$2.69 or 16%. There was no instance where class angels paid a fee while attending the regular classes. It is interesting to note at this point that in several classes an apparently unlimited number of club members are also allowed to participate at no charge.

With the increasing emphasis on dance levels across the country, dance classes are being supplemented by four to ten workshops for additional instruction in a majority of clubs. The recent graduates are normally assessed the same charge for these sessions as for the graduate classes while the angels are charged in approximately 50% of the clubs. Caller costs for this series of workshops remained, in most cases, the same as for the regular classes. 66% of the clubs reported that the same hall was used for the additional sessions as for the regular classes. Strangely enough, only a third of the reporting clubs stated they were taking advantage of the Adult Education programs in school districts which normally would provide cost-free halls during the instruction courses. In any event, due to the additional number of regular and post-graduate workshops, the normal dance hall is used more times per year for instruction with the corresponding increase in hall rental costs per year. The increases for hall costs have steadily climbed during recent years, in

some instances by as much as 200%. The medical and insurance coverage questions for classes went unanswered and apparently these are not carried specifically.

Regular club dances scheduled per year ranged from 14 to 24 and the club caller was paid a flat fee by 61% of the clubs. This fee ranged from \$35. to \$100 in 1977 and represents an average increase of 46% over 1970. 25% of clubs responding indicated that callers were paid an extra fee based on number of squares dancing over a minimum number. This fee has increased an average of 62% during the same seven-year period. 14% of the respondents indicated that callers charged an extra amount for visiting dancers attending regular club dances and this fee shows an increase of 80% from 1970 to 1977.

Two-thirds of the clubs stated that visiting callers charged a flat fee per dance ranging from \$45. to \$150. apparently based on geographical area, drawing power of the caller and whether or not the dance date was part of a scheduled tour. In any event, this cost reflects an average increase of 55% since 1970. The remaining third of the clubs indicated that visiting callers' fees were based on number of squares dancing over a pre-set minimum number. These fees show an increase of approximately 45% during this period. Replies for visiting callers' extra fees for mileage and board and room were minimal and would not be representative for the purpose of this report.

66% of the replies indicated the club was required to pay hall rental which would include certain custodial fees.

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The balance of the responses indicated that there was no hall charge. Where there were rent costs, the rate ranged from \$10 to \$34 per dance date in 1977, which reflects an average increase of approximately 82% during the period.

Only one club indicated they had an investment in sound equipment in the amount of \$500, paid in 1970.

All but one club indicated that refreshments were served on dance nights. Financing of refreshment costs apparently were handled primarily from club funds where needed over and above food and cash donations. Cost of purchased refreshments have risen in excess of 40% in period covered by the questionnaire.

Medical and liability insurance is increasingly required for both club and hall owner protection. Required liability insurance in some cases reaches \$1,000,000. Both medical and liability insurance is carried by approximately 70% of the clubs at a combined cost ranging from 35 to 75¢ per member. The 35¢ costs were all reported from New York State clubs covered by insurance provided through the state federation.

Incidental expenses such as hospitality, association and federation dues, schedules, gifts, postage, badges and bank fees have generally increased and indicate added club expenditures.

The time-honored method of financing all these expenses is by charging dues for club membership. It was found that these amounts covered a wide range, depending on what they paid for. Dues reported ranged in 1977 from \$5. through \$60. 62% of dues have not been

increased since 1970. The remaining 38 show an average increase of 74%. This averages out at an overall increase in dues of 24.9%. where admission is paid in addition to dues, the range is from \$2.00/couple to \$5.00/couple and reflects an increase of 17.5% over the seven year period. The charge for visiting dancers during this same time shows an average increase of 21.3%.

The recitation of all these figures is probably very boring, but it is the one way to report on overall rising costs.

Where does all this leave us? It is apparent that the club income, which is derived from individual dancers, has not kept pace with the outgo. It is also clear that the cost of club membership, dance admission and class payments have risen during this period. This raises the cost to each and every dancer for a given evening of entertainment that we used to proudly claim was economical. This, added to other costs such as travel and babysitting, have put the total in the range of or higher than some other types of entertainment.

As if this isn't bad enough, the pressing need to keep pace with club expenses has resulted in the operation of extraneous means of increasing income. Sometimes this is in the form of an extra assessment to each member during the year, which actually means an increase in yearly dues. Most often it results in running of pools, such as the common 50-50 club or raffling of prizes at dances. While participation in these is not mandatory, it is expected and is a reflection on the non-participant if he or she does not take part. No matter, the

Continued on Page 86

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The Horn Of Plenty Sprung A Leak

by Paul Hartman
Wheaton, Maryland

Our next-door neighbors, decent folk
Went square dancing, just as a joke
A church affair for charity
They would just watch, not dance, you see.

You guessed it, they were made to dance
Enjoyed themselves and took a chance
On lessons, ten of them in all
They learned a lot and had a ball.

Now that was many years ago
They danced a lot, were on the go
'Most every night and really tried
To make us cross that Great Divide.

Twelve years ago we joined a class
'Cause we then thought we could amass
Sufficient knowledge to begin
To understand 'bout square dancin'.

In twenty weeks we students knew
All basics, even *Suzie Q*,
And after that, there was no rub
Our friends took us to join their club.

We then heard workshoping was fun
New things to learn for everyone,
So we tried hard and by the end
Had learned to *pair and peel and bend*.

We learned some more and had a ball
Then met a guy who said he'd call
A brand new basic: *shoot the breeze*
Something that we could do with ease.

This basic went from hand to hand
And soon most callers in the land
Were praising it and bringing fame
To its originator's name.

Before another month had passed
The square dance movement had
amassed

Twelve new suggestions, novel, bold
New goodies to "improve" the old.

Too many years have now gone by
But we still hear that awful cry
'Bout something new four times a week
Our pastime sure has sprung a leak!

It's just too much, but we stay on
Our friends have left the marathon
They've quit and things just ain't the
same

They've taken up the bowling game.

They bowl at least three nights a week
They have a ball, but never seek
To change the rules or innovate
They simply bowl the same each date.

They just improve their game, their style
And when we meet, they simply smile
And shake their heads in disbelief
Four new things each and every week?

A horn of plenty pours it out
And we join in the nightly bout
We don't know how we carry on
We're slated for oblivion.

There's room for all, we used to claim,
To dance with all, that was our aim
Now we lost friends who want to go
Up higher, to the next plateau.

Last night we got an awful yank,
The caller said: *Let's flush the tank*
We stopped because we were in pain
And thought our dance went down the drain.

And so it goes, from bad to worse,
This race for new things, what a curse!
There's no more that can fit our brain
Won't someone heed our sad refrain?

But ere we leave, there's still one thing
That might just keep us square dancing
To stop this madness, make it end
Let's use this call: *Reverse the trend!*

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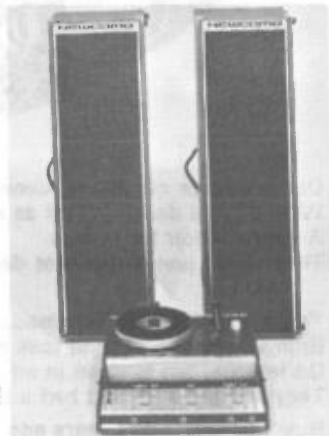
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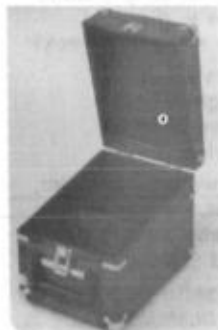
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Dixie Roundup— Fun For New Dancers



The first annual Dixie Roundup held at Gatlinburg, Tennessee, last May was a great success with approximately 800 dancers attending. The festival, which was promoted especially for the graduate dancer, was enjoyed also by regular dancers. Pictured above (L to R) are Lowell Carty, President of the Cloverleaf Club of Morristown, Tennessee caller, Billy Joe Oliver and James Stinson, past-president, receiving the plaque presented for most squares attending.

At one of the Upper East Tennessee Callers Association meetings, the subject of devoting and directing more time to the graduate dancer was discussed. Out of this came the idea of a festival for new dancers where they would be at ease having fun with a large group of dancers. Hopefully, this is one more step in helping retain new dancers in the activity.

Callers who are members of UETCA are Ralph Fulkerson, Mike Hoose, Johnny Jones, Joe M. Lowe, Wayne McDonald, Billy Joe Oliver, Joe Todd, Don Williamson and Jim Criswell.

Eight callers were present and the program featured a callerama session and a rounds workshop. Curt Payne of Kingston, Tennessee, promoter of four Gatlinburg Hoedowns attended as guest of honor.

Activity was abundant with callers rotating between the main hall and the auxiliary hall, using only the mainstream basics. Several door prizes were awarded. Saturday night was highlighted by a Grand March and an invocation offered by Shirley Gregg of the Weavers Club, Greeneville, Tennessee.

The second annual Dixie Roundup is scheduled for May 18-19, 1979.

*Jim Criswell
Bristol, Virginia*

UNDERLINING

THE CALLER NOTE SERVICES

Editors' Note: We know that many of you callers out there do not take a set of monthly Caller's Notes, and you may be missing some "goodies" to help you in programming. These selected editorial comments and brief excerpts from recent issues will simply highlight some of the themes and ideas to be found in the Note Services. Hopefully, you'll be encouraged to discover more. For a guide to the locations of the Notes, see page 80.

ADAPTING SINGING CALLS

Trent Keith, in his **Supplemental Notes**, goes into the subject of mixing and matching singing call material to any favorite record in your case. He particularly emphasizes the need for "easy" stuff for the first three nights of class— ideas like this (adjust to fit metering of time selected):

Heads up and back
Circle four once around
Back out and swing
Sides up and back
Circle four once around
Back out, all circle left
Allemande left, promenade
(Tag ending)

Keith mentions a "good book on the subject", **Match a Melody** by Gene Trimmer, available from ASD.

Art Shepherd in the **Mini-Journal** from New Zealand, discussing "Leadership", says "Knowledge is power. The more you know the more self-confident, interesting and persuasive you become. Acquired expertise builds personality." There is a lot of "meat" in those words!

Jack Lasry in his **Notes for Callers** has some pensive considerations for all of us:

"I really feel there is need for some strong attention given to the shorter class time and a plateau of dancing where we can dance people and have fun in a 20-25 week program. Give the gung-ho bunch the opportunity to move ahead but only after the foundation of smooth dancing and a philosophy of what Square Dancing is really all about has been established."

NCR from Will Orlich presents variations of *stroll & cycle*, *stroll & "anything"*. He quotes Jack Lasry on the matter of dropping certain basics from our mainstream list in order to shorten classes by five weeks. The basics suggested to drop are *swat the flea*, *back track (cpls)*, *centers out*, *cast rt/left*, *cast in*, *cast 1/2*, *1/4*, *peel off*, *couples hinge*, *partner hinge*. That's something to think about.

Choreo Breakdown from Bill Peters features an "oldie" command, Lee Kopman's *shakedown*, and a "harmless little novelty", *flip the chickens*. Also featured are some novel "return-to-home-get-outs". Examples are as follows:

—from a zero line:

pass thru, wheel and deal
centers sweep 1/4 — "you're home"

—from a zero line:

pass thru, wheel & deal
centers r&l thru & pass thru
swing thru, boys run, ferris wheel
centers sweep 1/4 — "you're home"

In the **Square Dance Digest Service**, John Strong has some good ideas for m.c.'s. For instance: "Be brief, be certain you have the attention of the floor, make no

more than two dance announcements and keep the total time under one minute. If you have several, space them out during the evening. Don't start them before the third tip and stop making them during the final hour."

Gene Trimmer in his new **Mainstream Flow** talks about body flow and dancer reaction. He says that the dancers don't really want to be "tricked" too often. Before teaching *chase right*, he says, show them before they dance it that by facing their partners and doing a *curlique*, they will be in the same position as having passed thru and chased right.

In the **Southern California Notes** (Ted Wegener), a quote is taken from the **Toronto & District Notes** (Lloyd Priest) about breaking the dancers' habit of doing a *trade & roll* automatically after *half tag* is called. Figures are given to assist the caller, such as:

(box 1-4) *swing thru, men run,*
half tag, trade, men run,
slide thru (zero)

Barry Wonson in **Figuring** from Australia talks about impedance for the "layman", and starts a whole series of dandy choreography "gimmicks" that will prove valuable. He quotes our Pulse Poll (with permission and credit) as several note services do.

In **SCVSD Callers Notes**, Bill Davis presents his *mini-wheel* and *mini-cycle* as well as *mini-busy* by Ron Schneider. He also explains a term gaining acceptance, "FRA" (formation, rotation, affiliation).


We've just started to receive a new set of **Nate's Notes** from Nate Bliss of California, and we'll go into them next time.

We'll also hit items from **Minnesota Callers Notes**

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The Care and Feeding of Callers

by Gene Trimmer
Paragould, Arkansas

Have you ever had a visiting or traveling caller into your club who performed below your expectations? Have you ever finished an evening with such a caller and known that he was capable of calling a better dance than the one he just called? Have you ever asked yourself "Am I perhaps responsible for his poor performance?" If you can answer "Yes" to any of these questions perhaps you'd better read on.

A caller is human too and he is subject to all the anxieties, frustrations and hang-ups that everyone has. Granted— he is supposed to be a leader and should not be in serious pursuit of traveling around to call if he is not— but he is also not a machine that never gets tired and in need of attention.

A caller who is booked into an area new to him, to call to dancers who have never danced to him and even to work with club officers he has perhaps never seen is treading on thin ice. He is, at best, apprehensive about what the evening holds in store for him. The advance preparations you make along with your reception of this caller can

make or break your dance for that occasion. You ask, I hope, "What can I do?"

First— In your initial contact with him make sure he understands the level of dancing he is to call, the arrangements for his fee, if he will share the program with another caller and what equipment he is to furnish. (Note: It is not right to ask local callers to furnish equipment for traveling callers.) The date and place of the dance plus at least two club contacts are also a must. All of these things should be furnished in a contract signed by both the caller and club representative. Both club and caller should insist on a contract because that dispels any future doubt about any of the aforementioned points. By level of dancing he is to call we mean simply is it to be Mainstream Plus or Advanced or Challenge. Beyond that it is up to the judgement of the caller to determine what he may call to the dancers' enjoyment.

Second— Make arrangements for motel or sleeping accommodations plus

Continued on Page 89

**INDIANA SQUARE DANCE
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feedback

Having been a reader of your *American Squares* magazine for about fifteen years I feel I should be permitted to voice my opinion and make suggestions on occasion.....I'd like to reply to the article in the June issue regarding proper square dance attire ("Dancing Tips," by Steve Stephens). Just as a policeman, a fireman, a nurse wear a proper uniform so the western square dancer has a proper attire and it should be enforced. Here is how. Oh sure, we will get some gripes but they'll cool off.

When we go to a shopping center or mall, what does it say on the door? "No

food, no bare teet may enter." So why can't every club let it be known in advance through the club chairman, the caller, flyers, etc. that pant suits and short sleeves will be forbidden. Put a sign on the entrance door of every club door: "Western dresses for ladies and long-sleeved shirts for men are a must; others will be turned away." Next time they come they'll be in proper attire. Some dancers are just taking too much into their hands.

Thanks.

Mrs. J. H. Miller
Dayton, Ohio



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STRAIGHT TALK

I promised the panel at the National in Oklahoma City that I would try to write an article on square dance attire and ask you to publish it. We had more than a hundred people in our meeting, and I believe this to be their sentiments.

It also happens to be exactly the way I feel:

You are able to know a sailor, a nurse or a policeman by their uniform; so should we know a square dancer by attire also. We should always wear square dance attire at square dance functions.

There were several interesting panels at the recent Callerlab and National Square Dance Conventions at which square dance attire was discussed. Our evaluation of the panels was that everyone agreed that we need to continue to upgrade our image as square dancers with proper attire.

What is proper square dance attire? Generally, it was agreed that frills, petticoats, western shirts and the like make up square dance attire. All dancers should dress with a strong western flair. The men should wear western-cut trousers, long-sleeved western shirts, western style tie, bolo tie, or scarf, and western boots. It was agreed that for men who could not be comfortable in boots, it would be alright to wear neat leather shoes. The ladies

should wear dresses with full skirts, (blouse and skirt) Pettipants, full petticoat (can-can) and comfortable low-heeled shoes.

When my law and I go out to dine before a dance, we always receive compliments on how nice we look. This is good advertising for our recreation.

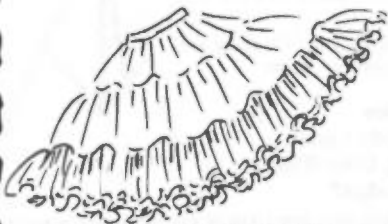
It is our opinion that callers and their taws do a lot to set trends in square dance attire. Many of the callers (even some members of Callerlab Board of Governors) do not set a good example. They should take some of the money they make calling and buy some western clothes. Callers should not wear business suits, leisure suits, and other non-western attire, because many dancers will follow their example.

It was agreed at the panels that callers could wear western hats, since this is a trade mark for some, however dancers should not wear hats.

In some areas we have squares made up entirely of ladies. Where it is necessary for ladies to dance the leader's or man's part, they should still wear the same attire that other ladies wear. However each lady leader should wear a simple, distinctive vest, so that others will know she is a leader. The vest could be removed, should she dance the lady's part. This is not meant

Continued on Page 90

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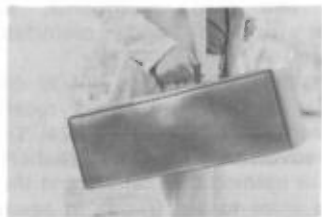
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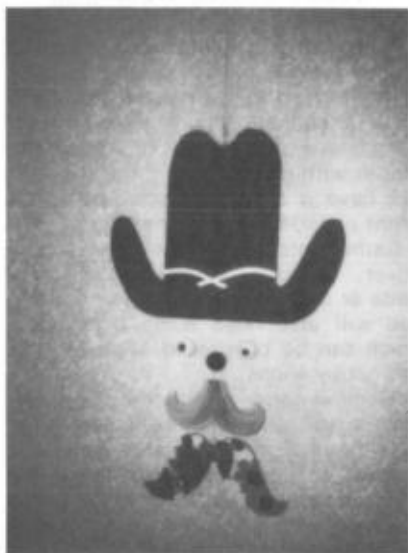
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Best Club Trick

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AN EXCITING SEQUEL— CLUB MOBILES IN NY

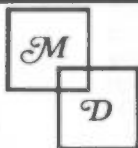
It is always a little thrilling for us to see an idea presented first in this magazine used successfully by a club somewhere out there in the big square dance world.

Back in June 1976 in our Dandy Idea column, we presented a "cowboy mobile" made by Orphie Easson of Ontario. Ed and Edith Yager, shown here in their attractive "cowboy mobile" outfits, describe how the project worked well for their club:

"At the Cha-Tau-Qua Squares, (Don Curtin, caller) we made thirty-six mobiles and hung them with wire from the ceiling a few feet over the dancers' heads. The ladies of the club brought their leftover cloth from making dresses, and we used them for the ties. It worked out so well that we used it for a public beef dinner and at a father & son breakfast.

"The Cha-Tau-Qua Squares dance every Friday night, at Celoron School, Celoron, New York. During the summer we dance at Top of Rise Campgrounds just outside of Jamestown, New York."

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HEM-LINE

by Virginia Nelson

From *Footnotes*, Washington

Ever wish your shoes really matched your dress? Here is a solution. Try covering them with scraps of your dress fabric. If your shoe has a glued-on sole, it can be covered. I'm not sure about the slipper with elastic around the top — if you have a tired, worn-out pair, you might experiment with them.

Gather into your work area: screwdriver, scissors, single edged razor blade or sharp knife and a damp cloth. You will also need some Sobo glue, which can be purchased at most craft and hobby shops.

1. Remove any trimmings. You can remove the elastic piece holding the buckle and sew it back after you have finished, or you can slit your fabric like a "t" and go around it. If your shoe has any open work, glue pellon patches over the outside and the inside.

2. Loosen the hole and force a 1/4 inch crevice between sole of shoe and upper part with a screwdriver. Be very careful when doing this. I still carry a scar from my first job. Go all around the shoe, including the heel.

3. Loosen the lining, if any. Use a sharp knife or razor blade to slit the stitching.

4. If you wish to cover the heel (on a high heel) loosen the cap. Do not loosen a metal cap, as this is part of a metal spike which goes the entire length of the heel. Loosen the leather back of the heel (in most high heels). Be careful here as this same piece will be glued back into place.

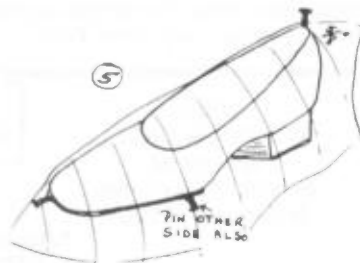
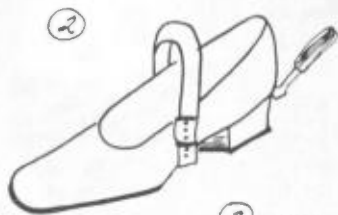
5. On the straight of your fabric, center on shoe, wrong side out. Place push pins as shown, pulling fabric taut and smooth as you secure the pins, slide strap inside shoe. Allow 5/8 inch turnover at the top of the back seam. Do not cut any fabric yet.

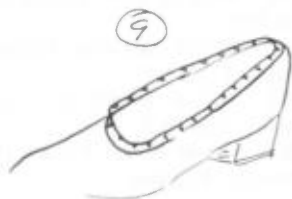
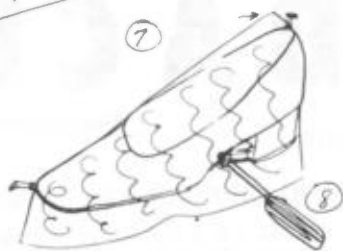
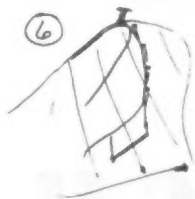
6. Draw fabric smoothly to the back and with straight pins, pin tightly up the

back seam. Baste. Remove fabric and stitch by machine to give the finished shoe that professional look. Clip seam and press.

7. Place light coating of Sobo on back seam of shoe. Allow glue to set up in a minute so it will not tend to penetrate the outside of fabric. Replace fabric on shoe, right side out, using push pins. Pull taut, but allow for turnover at the top of the back seam.

8. Starting at instep, work around heel. Run point of screwdriver between sole and upper, catching in fabric. This forms a cutting line. Cut two inches only at a time, trimming to 1/8 inch of cutting line. Now glue the two inches you trimmed. Lift fabric and squeeze small amount of Sobo into crevice. Force trimmed edge of fabric in crevice, thus regluing sole to upper. If you are





getting a ragged edge, you are not trimming close enough. Proceed in this manner, from instep around heel, down other side, around toe and back to instep. If you get any glue on your fabric, wipe it off at once with a damp cloth.

9. Slash fabric down center to $\frac{5}{8}$ inch of front of shoe opening. Clip curves. Turn fabric to inside and glue securely. Finish with ribbon seam binding gluing this over raw edge of fabric, inside shoe. If the shoe is lined, simply glue fabric between shoe and lining.

10. Coat entire heel lightly with Sobo. Let set for a minute. Place a square of fabric over the glue, on the bias (for a high heel). Bias rectangle for low heeled shoe. Trim fabric for high heel. Run point of screwdriver between heel and upper, over fabric, as in step 8, to make a cutting line. Trim to $\frac{1}{8}$ inch. Force raw edge of remaining fabric between heel and upper. Do not glue, thickness of fabric will hold.

11. For high heels: Trim fabric to $\frac{1}{4}$ inch of long edge of heel. Clip curves on high heel, turn to back of heel and glue. For low heels; Bring strip to inside of heel and trim, leaving $\frac{1}{4}$ inch overlap. Turn under $\frac{1}{4}$ inch on one side and glue to heel securely. Trim lower extension. Push fabric under heel cap and glue. If the heel cap is metal, fold the lower edge under to make a smooth finish and glue down. Reglue the heel back, if one.

12. Cut a bias piece of fabric long enough to cover strap with $\frac{1}{4}$ inch seam allowance each end, wide enough to cover both sides of strap with $\frac{1}{4}$ inch seam allowance each side. Fold long way of strip, wrong sides together, and stitch $\frac{1}{4}$ inch from raw edge. Press seam open and with seam in center stitch across one end, $\frac{1}{4}$ inch. Turn to right side out. Lightly glue strap and insert into bias strip. Fold under $\frac{1}{4}$ inch raw edge and glue where fabric extends on secured side of strap.

Experiment with a pair of old shoes, practice on a pair of your child's grubby-looking old shoes. You can't hurt the shoe and you will get the feel of it. Please be careful of that wicked screwdriver, though, and don't ram it into your hand.



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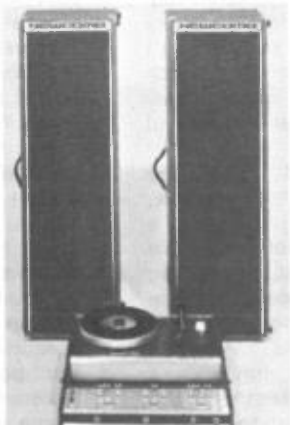
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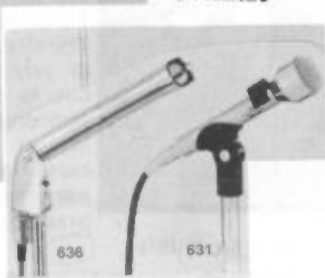
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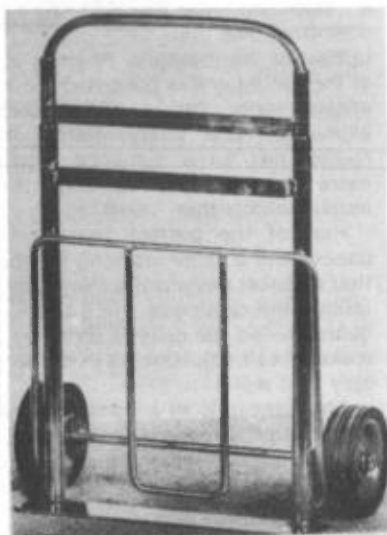
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SMOOTH DANCING, Continued

maneuver. This is distributed throughout your whole frame. Avoid that "limp-fish" handclasp, or that "rubbery arm" posture. A sluggish body doesn't react quickly to the brain, which controls it, unless there is an ever-present touch of muscular tension in legs, arms and head.

Square dancing could rightly be called "round" dancing. Think about it. We are most often moving *around* in a tight little ten to twelve-foot circle. We are turning *around* with someone. We are walking *around* someone. We are weaving *around* the ring. We are turning ourselves *around*. We are promenading *around* the ring with a slight incline toward the center of the circle, always concerned with the *roundness* of the route.

TIMING and RHYTHM are of great concern to the smooth dancer. A step is taken on every beat of the music as part of the dance action, and after any short break in the dance action, a dancer must resume with a step on the downbeat, not the

upbeat of the measure. Rhythm is part of the timing and is governed by it, but allows room for a little personal expression and interpretation of the music, just as a sentence expresses more than a word, or "dancing" is more individualistic than "walking."

Part of the perfect harmony of a dancer and a caller working together is that a dancer never quite catches up. He follows the command. He's two to four beats behind the caller's directive, and makes small adjustments in his steps to stay that way.

The dancer is in a constant state of anticipation, prepared for the next call, but he doesn't jump the gun to do it until he hears it said. Ideally there is only a fraction of a second from the command to the start of its execution.

A good dancer learns to adjust his

dancing to the timing allowed. If his part takes less time to execute than that of a neighboring dancer (i.e., *spin chain the gears*), he will slow down his individual action, or rock gently at the end of it, just to keep "in motion" the whole time.

Since the "touch" figures have become so prominent in today's choreography, we are pleased to see more and more dancers getting into a "palm up" touch habit, not just for *swing thrus*, *alamo styles*, and such, but also a palm-up touch (for a fraction of a second) whenever a wave is established, before executing the next call. Exceptions to the palm-up rule are *turn thrus*, *allemande lefts*, and others where the whole arm is used (See SIO Teaching

Manual).

Remember, when touch a quarter or cast off or any similar call is given, the axis of the turn is at the TOUCH POINT. The strategy is not to turn someone but to turn with someone. Speaking of touch or cast figures, an easy method for precise position-

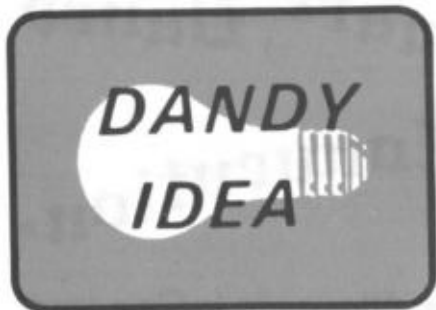
ing is to do this:

- For touch (or cast) $\frac{1}{4}$ — count two steps
- Four touch $\frac{1}{2}$ — count four steps
- For touch $\frac{3}{4}$ — count six steps.

This fall, as square dancing gets into full swing, please take one small step toward sm-o-o-ther dancing. For instance, use the *courtesy turn* on the "end of the line" when an *eight chain thru* is called. Use up a full 32 counts (Don't cut corners*) when the *grand square* is called. Drop the "bump" and "pattycake" and "Hungarian" flourishes, especially those that interrupt the TIMING of the dance.

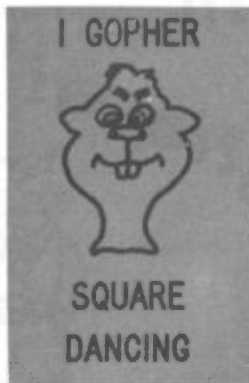
This fall, why not make a personal commitment to smooth dancing? Who knows, it might spread, and start an epidemic!





YOU'LL "DIG" THIS ONE

Remember our February cover design of just about six months ago? Of course—the groundhog! As a tribute to the originality of some people (See also Best Club Trick, this issue), we salute the folks at the J & R Engraving



Company of Fort Wayne, Indiana, who surprised us at a dance recently with this novel badge design. Available to promote square dancing in general, we hope you "gopher" the idea, too.



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28th National Square Dance Convention®



Left Allemande in Dairyland™

June 28, 29, 30, 1979

Milwaukee, Wisconsin

CONVENTION FACILITIES

"Mec•ca (mek•a) n. 1. a place that many people visit...2. a place that a person longs to visit. 3. the goal of one's desires or ambitions." (from *World Book Dictionary*)

MEC•CA (mek•a) n. 1. All of the above 2. Milwaukee's Exposition and Convention Center, site of the 28th National Square Dance Convention on June 28, 29, 30, 1979. 3. a completely air conditioned complex covering four city blocks with three structures: the Convention Center, the Arena, and the Auditorium, connected by a window-lined astrowalk ramp. 4. located in the heart of downtown Milwaukee, Wisconsin and surrounded by many outstanding eating establishments. 5. 11,700 off-street and underground parking spaces available for cars within a four-block area of MECCA.

As the above definition indicates, the facilities are among the best that any national convention has ever had available. MECCA provides 100% air-conditioned space virtually under one roof.

Twelve halls for dancing provide more than 174,000 square feet of space. Two dining areas, as well as concession stands throughout the complex, will provide ample on-grounds eating. The Milwaukee Restaurant Association will cooperate in informing the many and varied eateries of the dining habits of

square dancers so the restauranteurs will know what to expect.

Dancing is the magnet that draws the folks to a national convention. There will be ample dancing at the 28th. All forms of square dancing, including extended basics, mainstream (standard position dancing), mainstream (all position dancing), mainstream plus one, mainstream plus two, advanced (levels one and two), challenge (levels one, two, and three) as well as youth and solo dancing, are planned.

Two round dance halls will feature round showcases, workshops and reaches. Contra dancers will have two halls, including time for the accomplished contra dancer. Heritage dancing and clogging workshops are also on the daily docket. In all, MECCA has room for 1065 squares in the 117 hours of dance time programming per day, not to mention after parties.

The education program sets the national convention apart from any other festival. MECCA has ample room for the education committee's 35 events. Prime space has been set aside for the many exhibitors' booths planned for the convention.

Register now. Set your plans in motion to "Left Allemande in Dairyland" on June 28, 29, 30, 1979 at the marvelous MECCA Civic Center. For registration blanks and information, write Publicity Chairman, Box 1032, Janesville WI 53545.

Folk dancing steps have a round-the-world background, some of which are a part of our country's square dances. In the left-hand column is a list of these dances. See if you can match each one to the country where it originated, listed at the right.

- | | |
|-----------------|-------------|
| 1. Quadrille | a. Ireland |
| 2. Tarantella | b. Poland |
| 3. Waltz | c. England |
| 4. Polka | d. Italy |
| 5. Bolero | e. Scotland |
| 6. Morris dance | f. Germany |
| 7. Jig | g. France |
| 8. Mazurka | h. Austria |
| 9. Schottische | i. Spain |
| 10. Reel | j. Bohemia |

by Erma Reynolds
Longmeadow, Massachusetts



PHUNNY PAGE

Below is a collection of danceable songs, each of which mentions a state in its title. Your task is to fill in each blank with the missing state name.

1. ----- Jubilee
2. ----- Saturday Night
3. Beautiful ----
4. Luckenbach, ----
5. ----- Traveler
6. ----- Polka
7. ----- Hayride
8. ----- Waltz
9. ----- Here We Come
10. Sweet ----- Brown

ANSWERS TO LAST MONTH'S LOGIC PROBLEM:

First couple: Arnold & Bea
 Second couple: Bernard & Dora
 Third couple: Conrad & Alice
 Fourth couple: Donald & Connie





KEEP 'EM DANCING

by Ed Fraidenburg

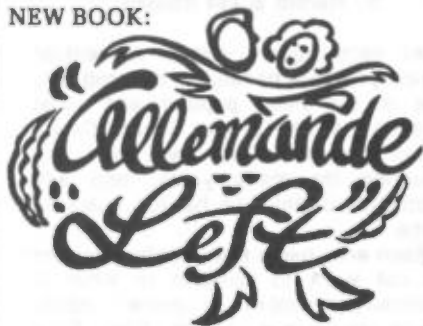
Heads promenade half
Down the middle, star thru
All double pass thru, track two
Recycle, flutter wheel
Left allemande.....
Heads lead right and circle to a line
Right and left thru, flutter wheel
Spin the top, girls fold, peel off
Wheel and deal, touch a quarter
Scoot back, boys fold, two ladies chain
Left allemande.....
Eight roll away, heads square thru four
Split two and line up four
Square thru four, trade by
Left allemande.....
Eight roll away, heads square thru four
Split two and line up four, pass thru
Wheel and deal, double pass thru
Track two, recycle, pass thru
Trade by, left allemande.....
No. 1 couple go down the middle
Split three and line up four
Sides star thru, circle four to a line
Touch a quarter, circulate two,
All face in, pass thru, ends cross fold
Star thru, zoom, bend the line
Star thru, circle to a line, crosstrail thru
Left allemande.....
Heads square thru three,
Sides pass thru, all boys run
Heads follow your neighbor and spread
Sides cast off three-quarters
Wrong way thar (girls in), all spin top
Girls turn back, all promenade
Sides wheel around, crosstrail thru
Left allemande.....
Heads pass thru, go around two
To a line, star thru, trade by
Spin the top, boys run, half tag
Coordinate, ferris wheel, zoom
Star thru, others lead right
Left allemande.....
Heads lead right and circle to a line
Swing thru, boys run, half tag,

Trade and roll, pass thru, partner trade
And roll, grand right and left.....
Heads pass thru, go round two
To a line, star thru, trade by
Spin the top, boys run, half tag
Walk and dodge, trade by, slide thru
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....
Allemande left in the Alamo style
Balance, heads trade, all left swing thru
Girls trade, sides trade, boys run right
Heads square thru four, swing thru
Girls circulate, spin chain thru
Right and left thru, dive thru
Square thru three-quarters
Left allemande.....
One and two right and left thru
Three and four swing thru double
One and two do-sa-do, all spin the top
Boys cross fold, star thru,
California twirl, left half square thru
Left allemande.....
Heads lead right and circle to a line
Pass thru, bend the line
Right and left thru, ocean wave
Spin the top, boys crossfold
Right and left grand.....
Eight roll away, heads square thru four
Swing thru, boys circulate
Right and left thru, circle four to a line
Left allemande.....
Eight roll away, heads square thru four
Swing thru, recycle, square thru $\frac{3}{4}$
Trade by, left allemande.....
Eight roll away, heads square thru four
Swing thru, girls run, couples circulate
Boys cross run, girls trade
Wheel and deal, left allemande.....
Heads square thru four, ocean wave
Boys run, ferris wheel
Double pass thru, track two
Recycle, pass to the center
Square thru three-quarters

Left allemande.....
 Head ladies chain
 Heads square thru four, ocean wave
 Girls run, ferris wheel, double pass thru
 Track two, grand right and left.....
 Heads square thru four, ocean wave
 Boys run, ferris wheel, centers pass thru
 Swing thru, boys run, girls trade
 Wheel and deal, left allemande.....
 Heads square thru four, swing thru
 Girls run, ferris wheel, zoom
 Centers pass thru, swing thru
 Recycle, left allemande.....
 Heads lead right and circle to a line
 Spin the top, swing thru, boys run
 Ferris wheel, double pass thru,
 Track two, swing thru, turn thru
 Left allemande.....
 Heads lead right and circle to a line
 Spin the top, girls run, ferris wheel
 Centers pass thru, star thru
 Partner trade, left allemande.....
 Heads pass thru go round one to a line
 Spin the top, centers run, ferris wheel
 Centers pass thru, swing thru
 Centers run, ferris wheel, zoom

Centers turn thru, slide thru twice
 Left allemande.....
 Heads crossrail thru, round one to line
 Spin the top, boys run, ferris wheel
 Centers square thru three-quarters
 Left allemande.....
 Heads half square thru, swing thru
 Boys run, couples circulate, ferris wheel
 Zoom and pass thru, left allemande.....

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by Harold & Lill Bausch

At each square dance convention which presents panels on its program, one of the most popular and most attended is the "Proper Square Dance Attire" panel. This has been the situation for many years, and will probably continue to be for years to come.

Each area has a few people who just do not want to conform to what is generally accepted as proper attire. There are various reasons. Some folks are too lazy, some feel they can't afford it (though we really don't think it is valid today, for proper clothes do not have to be expensive), and some just want to attract attention by being different. This last group is the one that irritates us, although we realize some people just need to show off to get their "kicks."

Sometimes at the panels people get bogged down in the definition of "proper attire." Now let us say that our definition would be something like this, "clothes that are clean and neat, and generally conforming to the majority of the crowd's apparel." This would mean that a lady who does not have a full-skirted square dance dress may feel comfortable in a full skirt and blouse, without a full can can. She can get that later. A man does not need boots; in fact, there are now a minority of men who wear them. Any comfortable pair of oxfords would do, as long as they do not mark the floor. Men's slacks now are generally cut like western slacks, so that is easy, and any clean and neat shirt with long sleeves should be fine.

Speaking of long-sleeved shirts, we might mention that there are some areas where short sleeves are accepted, but generally speaking, it is more acceptable to have long sleeves. We

personally like to give sleeves one turn up, if it is a hot and muggy evening. This lets air circulate freely over wrist and forearm, but still covers the forearm, and we don't think many people object to this. Some will still say we are wrong, but there has to be a middle ground somewhere, and some men will accept this and refuse to wear long sleeves if they have to keep them tightly snapped shut. So take your choice, ladies!

Important to me is the cleanliness. We all know that when we perspire this is absorbed to a great extent by the clothes we wear, so please remember that square dance shirts and dresses need frequent laundering. Both men and ladies can be embarrassed by the much-publicized B.O. if precautions are not taken.

As for ladies wearing slacks, we don't see how they can be justified for wear at a square dance. If stopping in at a club on the way from some other occasion, then it is understood by all. To wear them to a square dance for no other reason than that you "just felt like it," is not a good enough reason. Besides, ladies look, and we believe, feel, more graceful in their square dance costumes.

However, let us remember, the costume is part of the fun, part of something special, but not the prime importance of the occasion. Most important is to enjoy being with one another and enjoy the thrill of completing the dance successfully, without over-emphasis on dressing for the occasion.

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Have you just returned from a Callers College this summer and you're just dying to put into practice some of the "goodies" you gleaned from the discussions? You're fired up! Your batteries are recharged! That new class is also ready for your newfound talents.

OK. As you teach, teach positioning, teach styling, teach body mechanics, teach hand-holds, teach proper movement (individual and group) as well as basics.

Gene Trimmer, at the National in OKC, told the sets at the Styling Clinic to pull to the center a little, then each man extend his left arm straight out sideways while holding his partner's hand. Each girl was told to do the same with her right arm, touching the corner's fingertips, to make a complete "square formation." "Now *dance* within that size set," he advised. Try it. It helps.

Other good ideas for smooth dancing are found in the feature this month starting on Page 11. Read it again from the point of view of a caller presenting those selected ideas to your class or workshop dancers.

Be sure to advise the men in your class about gripping girls' hands firmly but not vise-like. Wouldn't it be interesting if we could have one of those hand-grip machines seen at fairs and carnivals at our classes? Each man would grip the gripper lever and a dial would light up showing "too weak," "just right," or "too tight," to illustrate the point. A week ago a friend almost dropped out of the set in mid-tip because an unsuspecting dancer almost crushed her hand. It happens!

Will Orlich makes another point: "Don't spin or twirl the ladies unless you know they like it. Let them decide if they want that extra twirl. No one ever

got a sore arm from *not* spinning."

Girls, you can dance defensively by holding and swishing your skirt in front of him just as he is about to GRAB you in an unorthodox manner. Do you know what we mean? Callers, tell them these things!

Here's another bright idea to make your fall call more colorful. Why do we call some of our instructional periods WORKSHOPS? They don't have to involve "work." Call them "PLAYshops." "Say, gang, tonight we're going to 'play' with a little combination of standard basics. We'll have fun with it— it's PLAY-time."

Take another look at the Callerlab "timing chart" as you get ready for **you** fall program (ASD, August, p. 15) and try to get your timing polished to a "T."

Have you got your handouts and promotional materials ready to promote, interpret and help maintain square dance interest this fall? Do it today, because tomorrow is too late. Most areas across the country had a slight "downsurge" in numbers of class members last fall. Perhaps we need to work a little harder at recruitment.

If you are a member of Callerlab, dig out that book you received entitled "The Square Dance Image." Here are the most important things to do: 1. Take the sample news release from page 64 (or one of the other releases), retype it and "localize" it for your area public media. 2. Make invitations, coupons or tickets (page 70) and get them out fast. 3. Make posters or flyers (also p. 70). 4. Reprint your choice of handouts for class members (pp. 82-89) especially the one on page 89. 5. Reprint rules for your "angels" (p. 92 or 96). 6. Buy or reprint promotional folders as handouts (See p. 119 in that book for a sample folder available from ASD, p. 98, in this magazine). 7. An ad in your newspaper might help (See p. 131.). If you aren't a member of Callerlab and haven't seen the book, beat a path to the nearest caller who has one and borrow it, or write this magazine for copies to borrow.

Finally, see page 5 of this issue and order some of our informational sheets on a variety of subjects that will prove valuable to you.



by Bob Howell

easy level

John Bradford of Lakewood, Colorado, sends this easy-level, one-night stand break along:

Couple No. 1 lead to the right
Around that couple and swing at the wall
Then through that couple and swing in the hall
And both couples swing, circle up four
In a little bitty ring, once around and on to the next.

Stew Shacklette of Brandesburg, Kentucky, did a sweet, smooth little dance to some slow music at the Buckeye Jamboree in Columbus, Ohio, last summer. He used it rather late in the evening after two days of hard dancing and it was a welcome change of pace.

EVENING STAR

Music: Any slow hoedown or jig or reel.

Formation: Couple facing couple in a Sicilian Circle formation.

Begin in a four-person right hand star position.

- 1-8 In the right-hand star position, balance in and out twice.
(Balance together and away, together and away)
- 9-16 Turn the right hand star once around in 8 steps.
- 17-24 Change to left-hand star and repeat action of 1-8.
- 25-32 Turn left-hand star once around, back to place.
End facing the original opposite couple.
- 33-40 Do-sa-do your partner.
- 41-48 Take opposite lady and promenade around other couple.
(Both couples promenade around each other.)
- 49-56 With your new partner do-sa-do (lady beside you)
- 57-64 Take your opposite lady (original partner) and promenade
around the opposite couple, moving forward around the
circle to a new couple.



Finally, here is a contra that was the outgrowth of a seminar at the National Square Dance Convention in Oklahoma City. Movements were called for from the floor. Many participants had never seen, heard or danced a contra before. Charlie Baldwin, editor of "The New England Caller" presided and kept referring to "Schneider's Cat" from whence comes the name.

SCHNEIDER'S CAT

Formation: Alternate duple, 1, 3, 5, etc. active.

Music: Any jig or reel.

Intro:

— — — — With your corner slide thru
 — — — — Rock fwd and back, — — — — reverse the flutter
 — — — — — — — — Two ladies chain
 — — — — — — — — Actives down the outside
 — — — — Below two Up the inside, back to place
 — — — — — — — — Star by the right
 — — — — — — — — Back by the left
 — — — — — — — — With your corner slide thru

Art Seele of New Jersey is the author of the "Quincy Special" Contra which appeared in the July issue.

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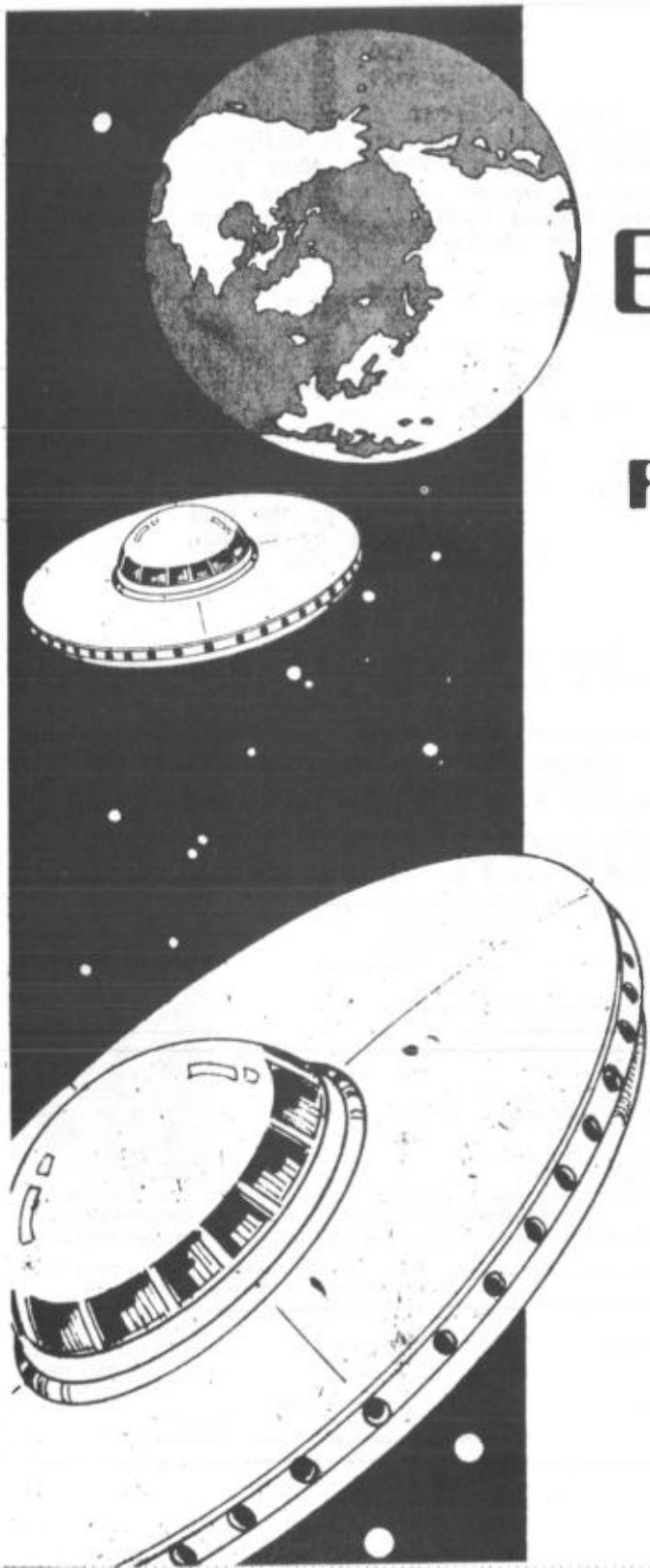
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.....

CLOSE ENCOUNTER of the Frolicking

by Steve
Cleveland

The alien stands at
Looks through the r
Not missing any mo
He studies every pe
He watches dancers
Recording every sp
Then floats lightly o
By no one is he see
He boards a ship of
Where other missio
They slant it to a st
To speed of light
With equations, cha
They plot a course
Across the bright
To home, among th
There, all the head
To evaluate the tot
Of what their spies
On visit to the plan
Of all behaviors, m
Are they by those o
Who, gay in spirit,
Take dancing as th



TERS

Kind



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land, Ohio

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move or call
person there.

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of odd design
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steep incline,
ccelerate.

hanging time and space,
past mystic Mars
un's blazing face
the distant stars.

ds of state convene
tal worth
s had heard and seen
net Earth.

most impressed
of earthly horde
t, brightly dressed,
the day's reward.

At lengthy caucus of the minds
Accepted is supreme decree;
With silent thought waves of their kind,
Is sent out through the galaxy.

Flashed messages reach everywhere,
They briefly state a law revised:
The change to dances, round and square.
Their pleasure time, now modernized.

Shelved are plans of cosmic war,
Gone is desire to invade;
They now convene on polished floor,
To square the grand and promenade.

To everyone go call commands
On silent waves of pulsing thought.
In circle left, join pincer hands.
They have become a happy lot.

Antennae wave — in love entwine.
They soundlessly communicate
Swing your partner, tag the line,
All join hands and circle eight.

Serenely ends ethereal day
In galaxy beyond our reach;
As whirling shes their frills display,
As dancers dance and callers teach.

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CHALLENGE CHALLENGER

by Jim Kassel

CALLERLAB DISCUSSION

At the Callerlab meeting in St. Louis in March, a discussion session was held on Advanced Dancing, with approximately 100 callers participating who call at this level. A comment was made that some callers and dancers not involved in Advanced Dancing criticize callers for taking people out of the Mainstream and Mainstream Plus categories without contributing to this broad base of the square dance pyramid. A poll was taken of those in the room. Almost 100% of the Advanced callers call for at least one Mainstream Plus club regularly each month. About 80% call for at least one Mainstream club regularly each month and about 80% run beginner's classes for new dancers. It was concluded from this that the Advanced callers are contributing heavily to the Mainstream and Mainstream Plus areas of dancing. It was also concluded that a caller should only start an Advanced group if he is willing to devote the extra time and effort necessary to doing a good job at this level.

OBSERVATIONS

In perusing the June issue of the "Zip

Coder" I have gleaned the following interesting facts that show definitely the direction Advanced and Challenge Dancing is taking.

1. The list of Advanced and Challenge Callers has increased greatly over the past few years. The number listed is thirty-three and this from every section of the United States and one from Japan.

2. The number of Advanced and Challenge Clubs now appearing in the "Zip Coder" is eighty-five with almost all the states represented.

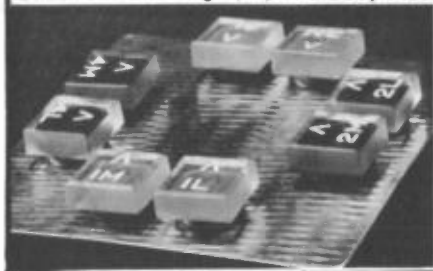
3. Lee Kopman in a full page ad lists sixteen weekends on his schedule from July to December 1978 and twelve of these are announcing the dance levels in Advance, stating exactly which list or lists will be followed. Posting in advance the levels and lists and then following them is what we have been striving for.

M.A.C.A. AND P.A.C.E.

We now have two well-known Challenge Associations and are hopeful for other areas to follow suit and promote Advanced and Challenge dancing in areas where these two cannot reach because of distance. M.A.C.A. is the Middle Atlantic Challenge Association which does a tremendous job in the Baltimore-Washington area and publishes a great magazine the "Zip Coder". P.A.C.E. is the Pacific Association of Challenge Enthusiastic centered around the Los Angeles area. It is a newer organization but really growing. More later on these two organizations. Where will the next Association similar to these two spring up?

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WORKSHOP

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WILLARD ORLICH



CHOREOGRAPHY

In cooperation with the Callerlab suggestion to give more Dixie Grand material for use, here are some notes about the movement taken over the years from Callers Clinics, periodicals and our own observations:

DIXIE GRAND

A variation of the Dixie Chain. From single file promenade or from single file columns, on call to Dixie Grand, those who can give right hands and pull by, all give left hands and pull by, all give right hands and pull by. It is also possible to start this movement in the same manner from a starting or fi-

nished double pass thru position, from eight-chain-thru or trade by, from ocean waves and even from an allemande thar set-up if dancers are arranged properly. (See page of Dixie Grand figures in "Plus 1 & 2" book also.)

Some notes about the traffic pattern involved: If the starting position finds one facing out, move around the corner of the column to start or continue (DPT-Trade by). If you are facing somebody (all-eight as in eight chain thru), then all start with a right to continue left, right.... usually to a left allemande.

The most basic Dixie Grand set-up is to have all with their opposites and two couples (heads or sides) half sashayed.

Four ladies chain

Heads (sides) rollaway, circle up eight
Reverse back single file

*Boys turn back, Dixie grand

Right, left, right, left allemande.....

*Girls turn back, Dixie grand

Right left, right and left grand.....

(From finished DPT)

Heads right and left thru
Slide thru, double pass thru
Dixie grand, left allemande.....

(From Trade by)

Heads square thru four hands
Pass thru, Dixie grand
(Leads turn corner)
All right, left, right, left allemande....

(From Parallel waves)

by Pete Ellis
Heads square thru four hands
Touch (Ocean wave), relay the deucey
Boys circulate, Dixie grand
Left allemande.....

If one were to squeeze this circle of eight together, a "column" would be formed and the Dixie grand work again. This would appear as a starting double pass thru set-up.

Heads star thru, zoom
Dixie grand, right, left, right
Left allemande.....

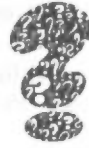
Another set-up for starting DPT:
Sides crosstrail thru around two
Line up four, turn thru
Tag the line, U-turn back
Dixie grand, left allemande.....

(An eight-chain-thru set-up)
All four ladies chain across
Heads lead right circle to a line
Turn thru, partner trade and roll
(eight-chain-thru set-up)

Dixie grand, right, left, right
Left allemande.....

(When all are with corners)
New heads square thru four
Dixie grand, right, left, right
Left allemande.....

CALLERS' QUESTIONS



SEVERAL REQUESTS: I understand that there are now official Callerlab identity letters for each square dance program. What are they?

(The following is from Callerlab 1978.)

TO ALL CALLERS AND SQUARE DANCE PROGRAM DIRECTORS:

In the interest of brevity and in response to requests from the square dancing public, the following abbreviations are recommended by Callerlab as a means of further identifying the appropriate dance level. Please note that all abbreviations are cumulative, that is, each two-letter abbreviation includes the calls of the levels preceding it. Many clubs will not need levels other than MS or QS. Callerlab does not mean to apply any pressure to encourage dancers to try a level beyond where they are comfortable. Clearly, the Plus programs, Advanced Dancing and Challenge Dancing are not designed for all dancers. The main purpose of the abbreviations is to help those publications and clubs who wish to label their dances and find space at a premium. The abbreviations will enable a dancer to know what calls he (or she) can expect to hear and will suggest whether a dancer

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.

should attend a particular dance or not. Not all clubs choose to label their dances — that is fine. However, when a dance is labeled, please use these abbreviations in the interest of standardization.

B-Basic Program: Calls 1-38*

EB-Extended Basic Program:

Calls 1-54*

MS-Mainstream Program: Calls

1-69*

QS-Quarterly Selections: Figures selected by Callerlab on a Quarterly basis.

+1-Plus 1 Program: Callerlab Plus 1 (12 calls) including MS & QS.

+2-Plus 2 Program: Callerlab Plus 2 (12 calls) including MS, QS and +1.

A1-Advanced Dancing, Part One: the first part of Advanced Dancing's Basic Calls.

A2-Advanced Dancing, Part Two: the second part of Advanced Dancing's Basic Calls.

C1-Challenge Dancing's Basic Calls.

C2-Extended Challenge Dancing's Basic Calls;

*Callerlab Programs

When contracting with callers, please insure a clear understanding of what "level" you expect so that the caller can properly program the dance for you. If you also label the flyers, you further reduce any confusion on the part of dancer, club or caller.



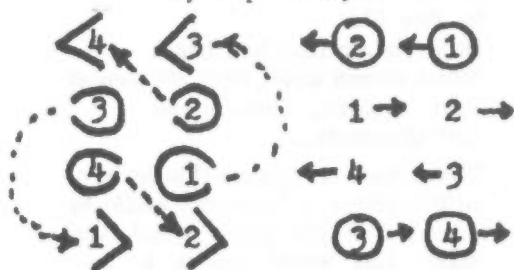
TIP BITS

Callers - be sure to catch the new feature "Underlining the Note Services" on page 71 for some exceptional excerpts.



CUT THE WAVE

by Kip Garvey



(A) Set-up to CUT THE WAVE
(B).

Start from right hand ocean wave to end in a left-hand ocean wave. The centers cross over to circulate (A) while the ends slide together and trade to end (B) in another facing ocean wave.

EXAMPLES:

Heads square thru four, touch (A)
CUT THE WAVE (B), step thru
Partner trade, star thru
Turn thru, ends fold
Circle half and quarter more
Crosstrail thru to left allemande.

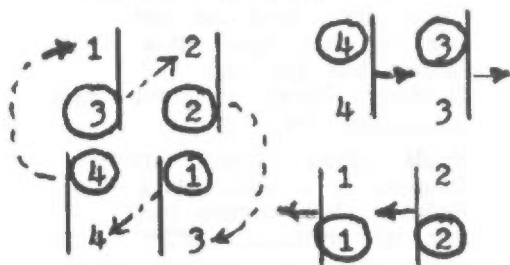
Heads pass the ocean, extend
Swing thru, CUT THE WAVE
All eight circulate, split circulate
CUT THE WAVE, swing thru
Centers run, new centers trade
Cast off three-quarters

Center four box the gnat
U-turn back, wheel and deal
Zoom and pass thru
Left allemande.....

Heads pass the ocean
Trade the wave, extend

(To left-hand ocean waves)
CUT THE WAVE
 Right and left thru, curlique
CUT THE WAVE, ladies run
 California twirl, slide thru
 Left allemande.....

CUT THE LINE
 by Gary Brown



(A) Set-up to **CUT THE LINE**
 (B).

Start from a two-faced line to end in the same kind of two-faced line. The centers cross over circulate (A) while the ends slide together and trade to end (B) in another two-faced line.

EXAMPLES:

Heads square thru four hands
 Swing thru, boys run (A)
CUT THE LINE (B)
 Wheel and deal, box the gnat
 Right and left thru, swing thru
 Turn thru, left allemande.....

Heads lead right and circle
 To a line, pass the ocean
 Swing thru, ends run
CUT THE LINE, ferris wheel
 Centers square thru three-quarters
 Slide thru, pass thru
 Wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Heads lead right, circle to a line
 Pass thru, heads trade
CUT THE LINE, couples circulate
 Girls run, **CUT THE WAVE**

All eight circulate, girls run
CUT THE LINE, couples circulate
 Wheel and deal, box the gnat
 Change hands, left allemande.....



by Barry Wonson, NSW, Aust.

Heads square thru four hands
 Right and left thru, dive thru
 Substitute, pass thru
 Do-sa-do to a wave
 Men circulate, ladies trade
 Swing thru, men run right
 Bend the line, pass thru
 Bend it again.....1P2P

Heads square thru four
 Eight chain five, U-turn back
 Do-sa-do to a wave
 Ladies circulate, men run right
 Bend the line.....1P2P

Heads square thru four hands
 Right and left thru, dive thru
 Swing thru, turn thru
 Slide thru with outside two
 Two ladies chain.....1P2P

Heads square thru four hands
 Do-sa-do to a wave
 Men circulate twice
 Ladies circulate once
 Ladies run right, tag the line
 Right, bend the line
 Right and left thru.....1P2P

Heads square thru four hands
 Slide thru, pass thru
 Wheel and deal, centers star thru
 Two ladies chain,
 Same two square thru, slide thru
 Right and left thru.....1P2P

Heads square thru four hands
Swing thru, ladies circulate
Spin the top, right and left thru
.....1P2P

Heads lead right, circle to a line
Slide thru, do-sa-do to a wave
Spin chain thru, men trade
Men run right, couples circulate
Wheel and deal,
Right and left thru.....Box 1-4

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Centers pass thru, swing thru
Ladies circulate, men trade
Centers pass thru, swing thru
Ladies circulate, men trade
Men run right, wheel and deal
.....Box 1-4

Heads lead right, circle to a line
Pass thru, wheel and deal
Substitute, star thru
Two ladies chain, star thru
California twirl.....Box 1-4

Heads lead right, circle to a line
Rollaway, star thru, trade by
Do-sa-do to a wave
Men circulate, swing thru
Men run right, wheel and deal
Right and left thru.....Box 1-4

Heads lead right, circle to a line
Star thru, dive thru, pass thru
Swing thru, men run right
Tag the line left, ladies circulate
Wheel and deal, right and left thru
Pass thru, trade by.....Box 1-4

Heads slide thru, box the gnat
Slide thru, separate around one
Into the middle, right and left
thru
Slide thru, box the gnat
Slide thru, right and left thru
Slide thru, box the gnat
Back away, where's corner
Left allemande.....

Heads star thru, pass thru
Star thru, pass thru, U-turn back
Star thru, California twirl

Dive thru, pass thru, star thru
California twirl, left allemande....

Four ladies chain, send 'em back
To a do paso, partner left
Like an allemande thar
Slip the clutch, left allemande....

Heads swing thru, box the gnat
Swing thru, box the gnat
Half square thru, box the gnat
Square thru, bend the line
Box the gnat, square thru
Centers box the gnat
Outsides rollaway, all U-turn back
.....Box 1-4

Heads rollaway, square thru
Do-sa-do to a wave, swing thru
Ends circulate, centers trade
Men run right.....1P2P

Heads square thru four hands
Do-sa-do to a wave, cast off $\frac{3}{4}$
Centers trade, swing thru
Right and left thru, dive thru
Square thru three-quarters
Left allemande.....

Heads half square thru
Right and left thru, dive thru
Substitute, star thru
Right and left thru, back away
Circle left, original heads pass
thru
Separate around one to a line
Centers right and left thru
Then rollaway, all eight forward
And back, pass thru
Left allemande.....

Heads square thru four hands
Right and left thru, dive thru
Double pass thru, centers in
Cast off, three-quarters
Forward and back, star thru
Centers pass thru,
Right and left thru, dive thru
Double pass thru, centers in
Cast off three-quarters
Forward and back, star thru
Centers pass thru.....Box 1-4

Head ladies chain
Sides star thru
Double pass thru, centers in
Cast off three-quarters
Forward and back, star thru

Pass thru, swing thru
Men run right, men circulate
twice

Bend the line, pass thru
Bend the line.....1P2P

by **Bill Adkins, Ceredo, WV**

SPIN CHAIN THE GEARS

Heads lead right, circle to a line
Pass the ocean, spin chain gears
Swing thru, spin the top
Right and left thru, crosstrail....

Heads lead right, circle to a line
Pass the ocean, spin chain gears
Girls trade, swing star thru
Partner trade, left square thru....

Heads lead right, circle to a line
Pass the ocean, spin chain gears
Trade the wave, left swing thru
Girls trade, left turn thru.....

Heads lead right, circle to a line
Pass the ocean, spin chain gears
Right and left thru, star thru
Pass thru, bend the line
Crosstrail.....

APD Plus 2:

Heads lead right, circle to a line
Pass thru, chase right, swing thru
Split circulate, scoot back,
Boys run, bend the line
Right and left thru, curlique
Walk and dodge.....

Heads lead right, circle to a line
Curlique, triple scoot, checkmate
Crossfire, coordinate
Couples circulate, boys run
Scoot back.....

Heads lead right, circle to a line
Swap around, chase right
Scoot back, walk and dodge
Partner trade, left square thru....

Heads lead right, circle to a line
Spin the top, swing thru
Explode the wave, chase right
Boys run, slide thru, pass thru..

Heads lead right, circle to a line
Curlique, follow your neighbor
And spread, recycle, pass thru
Wheel and deal, double pass thru
Track two, swing thru,
Boys trade, turn thru.....

by **Bill Finkle, Elmonte, Calif.**

Head ladies chain, heads square
thru

Touch, trade the wave
Men cross fold, star thru
Left allemande.....

Four ladies chain three-quarters
Sides promenade three-quarters
All double pass thru, track two
Ends cross fold, dive thru
Square thru three-quarters
Left allemande.....

Four ladies chain three-quarters
Heads right and left thru
Heads Dixie style to ocean wave
Men trade, trade the wave
Pass thru, right and left thru
Dive thru, all double pass thru
Lead couples partner trade
Star thru, left allemande.....

by **Dean Ferguson, California**

Heads pass the ocean, extend
Recycle, touch a quarter
Walk and dodge, partner trade
Right and left thru, ladies chain
Pass thru, wheel and deal
Centers right and left thru
Pass thru, left allemande.....

Heads square thru, make wave
Swing thru, scoot back
Girls run, wheel and deal
Box the gnat, pass to the center
Slide thru, crosstrail
Left allemande.....

Heads curlique, walk and dodge
Make a wave, swing thru
Spin chain thru, girls run
Couples circulate, wheel and deal
Box the gnat, dive thru
Centers pass thru, ladies chain
Dive thru, centers pass thru
Left allemande.....

by **Deuce Williams, Detroit, MI.**

Heads pass thru, separate
Around one to a line
All star thru, double pass thru
First couple trade, spin chain
thru, ladies circulate two
Swing thru, recycle, pass thru
Left allemande.....

Sides square thru four hands

Pass to the center, fan the top
Turn thru and cloverleaf
Others swing thru and cast $\frac{3}{4}$
Walk and dodge, separate
Around one to a line
All star thru, centers swing thru
Turn thru, others trade
Left allemande.....

Heads pass the ocean, extend
Swing thru, men run
Tag the line, ladies trade
Star thru, ferris wheel
Centers swing thru, turn thru
All slide thru, crosstrail thru
Left allemande.....

Heads lead right, touch $\frac{3}{4}$
Split circulate, trade the wave
Left swing thru, recycle
Pass to the center
Ladies square thru $\frac{3}{4}$
Star thru, promenade home!

Heads slide thru, pass thru
Single circle to a wave
Men trade, ladies fold
Peel the top, single hinge
Triple scoot back
All eight circulate
Ladies U-turn back, pass thru
Left allemande.....

Sides lead right, veer to left
Ladies single hinge
Diamond circulate
Men swing thru, flip diamond
All eight circulate
Spin chain the gears.
Ladies circulate, all eight fold
Right and left grand.....

Heads star thru and spread
All pass thru, wheel and spread
Load the boat, curlique
Ladies trade, explode the wave
Wheel and deal, centers curlicross
Separate around one to a line
Curlicross, backtrack, pass thru
Left allemande.....

Heads curlicross, relay the deucey
Explode the wave
Wheel and spread, load the boat
Pass to the center, swap around
Curlique, men circulate
All eight fold,
Right and left grand.....

by **Bill Peters**, San Jose, Calif.
Heads lead right, circle to a line
Touch a quarter, eight circulate
Center four trade and roll
Square thru while other boys run
Swing thru, boys run, bend line
Touch a quarter, eight circulate
Center four trade and roll
Right and left thru
Swing thru, spin the top
Other boys run
Everybody ping pong circulate
Centers recycle, double pass thru
Track two, girls trade, recycle
Left allemande.....

(A neat get-out from zero line)
Touch a quarter, eight circulate
Center four trade and roll
Same fou. pass thru, chase right
All four boys run
Left allemande.....

Heads crosstrail, separate
Go round one, line up four
Pass the ocean, swing thru
Scoot back, girls trade
Girls run, tag the line in
Touch a quarter, eight circulate
Center four trade and roll
Square thru while other boys run
Centers in, cast off three-quarters
Curlique, eight circulate
Four boys trade, eight circulate
Four boys run, centers pass thru
Swing thru, turn thru
Left allemande.....

Heads lead right, circle to a line
Touch a quarter, eight circulate
Center four trade and roll
Square thru, squeeze in
Cast off three-quarters,
Center four right and left thru
Swing thru, spin the top
Diamond circulate, flip diamond
Swing thru, split circulate
Recycle, dive thru
Square thru three-quarters
Left allemande.....

Heads lead right, circle to a line
Touch a quarter, eight circulate $1\frac{1}{2}$
Center boys trade and spread apart
Four girls cast right three-quarters

continued on Page 96

Sketchpad Commentary

VILE STYLES

Speaking of smooth dancing this month (See page 11.), have you ever watched or experienced the bizarre styles exhibited by a few uninformed dancers? These sketches are slightly exaggerated, and we certainly hope you don't find yourself depicted here....

NYMPH

OBLIVIOUS



COZY

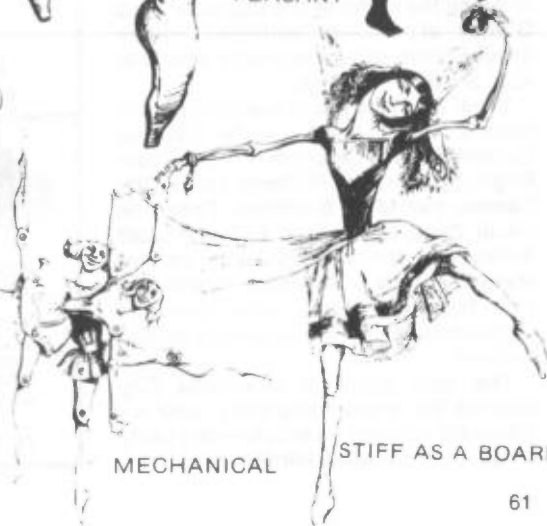
FLOURISH



PEASANT



SHOW-OFFS



MECHANICAL

STIFF AS A BOARD

People

IN THE NEWS

From time to time we need to urge our readers (all 45,000-plus of you) to send items for this column. Clippings from the public media about you or your friends on the subject of square/round dancing are particularly solicited, but you can send us interesting facts about accomplishments of note from your area, as long as they tie in with our hobby in some way. A caller who's celebrating 25 years of calling. A club party honoring outstanding dancers. A special feature on your festival that appeared in your local paper (send clippings, photos, etc.). This will give you some ideas.

Jack and Mary Louise Hatfield (He's a former West Virginia caller) have moved to Florida. They'll establish a home in the Leesburg area.

Brad Tomlinson of Charleston, South Carolina, sent us another comic strip, created by **Marian Dern** and **Mel Keefer** (*N.Y. News Synd.*, dated 7/9/78) showing the antics of the character **Rick O'Shay** at an old fashioned square dance. Some of you probably saw it in your Sunday "funnies."

What a thrill it was to see so many old friends at our booth at the National Convention in Oklahoma City. From England there was **Malcolm Davis**, **Viv Cannon** and **Mike Burnham**. From the Canal Zone there were **Bill and Jean Bailey** and others. From Japan we met **Masaru Wada**, **Motohiro Yoshimura** and **Toshihiko Horie**, who runs the Allemande Service for Japanese square dancers.

The local press in Oklahoma City covered the event completely, and we especially enjoyed an article in the *Daily Oklahoman* by **Mick Hinton** describing

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GT-1 BOOTHILL BOOGIE/GHOSTOWN
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- 510— ALL I CAN DO
- 506— AMERICA
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Malcolm & Evelyn Davis

British caller, **Malcolm Davis.**

"Swing the corner lady. Now PAHS on through," the caller shouts.

The dancers pause.

"I said paws on through — or as you say— 'pass' on through."

And through they go.

Writer **Richard Neville** was featured in two articles, tracing the origins of square dancing.

Some of the quotes alleged to be **Neville's** but most likely altered by staff writers follow:

"Square dancing is definitely disco for the middle-aged, married segments of Americans."

"People square dance at all levels. There are the ones who are just out to meet people and have a good time and there are the crazy high level challenge dancers— all they want to do is beat the call."

"The caller's job is to challenge the dancers by giving out fast-paced calls designed to trick them. Challenge-level square dancing is based upon one's ability to execute these very standardized maneuvers."

We would take exception to the quotes above as misleading or incomplete, but we realize it is next to impossible to control what will be said by local observers and writers.

Television coverage of the Smooth Dancing Clinic was excellent.

Patience Letting, mayor of Oklahoma City, was correct when she promised we'd receive some "real Oklahoma City hospitality."

Don and Vera Chestnut, general chairmen of the 28th National in Milwaukee, promise an equally good experience when we visit Wisconsin next year.

Continued on Page 91



wonderful world of outdoor fun and enjoyment for the square dance family. Campers may contact Pat and Perly Colby, RFD 3 Box 3738, Manchester NH 03103 for information and details on campground facilities.

*Dick & Judy Severance
Manchester, New Hampshire*

FRIENDSHIP AMBASSADORS

The Georgia Square Dance Caravan has been accepted by the Friendship Ambassadors Foundation as one of the highly select ensembles to travel and concertize under their auspices.

Friendship Ambassadors is a non-profit, tax-exempt foundation which sponsors people-to-people educational and cultural exchange programs. Since 1956, more than 15,000 "Ambassadors" have been sponsored around the world, including the Square Tappers of Muskegon, Michigan.

Readers have followed the adventures of the Georgia Caravan on its trip to Atlantic City with a stop at the Pentagon, and on its attendance at the

20th NEW ENGLAND CONVENTION

The New England Convention celebrates its twentieth birthday in the city of Manchester, New Hampshire, during the last weekend in April, 1979.

Camping facilities have been made available within a 20-mile radius for dancers who are campers. Get away from it all and start your camping season in New Hampshire beside a lake, river or brook, near a forest, hills, mountains. The convention provides square dancing at its best and the whole

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White House Picnic hosted by Jimmy Carter. Prime movers for the caravan are Bill and Ruth Starnes of Chamblee, Georgia.

Harry Morgan, President of the Friendship Ambassadors Foundation, wrote the Starnes: "We have selected you because we believe that you meet our rigorous standards of.....high artistic calibre, as well as exemplary personal character. We are confident that you and your ensemble will represent the U.S.....demonstrating once again the great power and spirit of our philosophy: "Music is the Medium.. Friendship the Message."

The Georgia Caravan traveled to Russia and Poland during this past summer.

NAT. FOLK DANCE COMMITTEE

In February 1978 the National Folk Dance Committee mailed two copies of HJR #461 and a letter to each of the 435 members of Congress asking that they co-sponsor the resolution. To get a commemorative resolution on the floor of Congress for consideration, 218 members have to co-sponsor it. (This

procedure for commemorative resolutions was adopted by the Post Office and Civil Service Committee in the 95th Congress.) The response to this letter was not as great as was expected.

Many square dancers have reported that their representatives in Congress would support this resolution, but support is *not enough*. Support will not help until 218 members co-sponsor it.

The committee answered all who responded, and sent thank you letters of those who have offered to co-sponsor. They are: Alabama, Tom Beville; Arkansas, Bill Alexander; California, Harold Johnson, Don Edwards, Robert S. Lagomarsino, Del Clawson; Georgia, Bo Ginn, Elliott H. Levitas; Illinois, Melvin Price; Kentucky, John B. Breckenridge; Michigan, Elford Cederberg; Missouri, Richard Bolling; Montana, Max Bacus; West Virginia, Nick Rahall; Wisconsin, Alvin Baldus; Wyoming, Teno Roncalio.

The committee suggests that square dancers who are represented by a member of Congress on this list write and thank them. This is an election year. When you talk to a candidate

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NEWS FROM THE NATIONAL EXECUTIVE COMMITTEE

Detroit, Michigan, was announced as the convention site in 1982, as a third all-time high of 23,879 dancers attended the 27th National Convention in Oklahoma. Dancers from all 50 states, Canada and several foreign countries attended, with thirty-six states boasting more than 50 dancers in OKC. Thirty-three more had 100 or more — a new high!

Future conventions are Milwaukee, June 28-30, 1979; Memphis, June 26-28, 1980; Seattle, June 25-27, 1981; and Detroit, June 24-26, 1982. The 1983 Convention will be awarded at Milwaukee during the 1979 convention. Bid sessions are held Friday mornings and are open to all dancers and interested parties. They are held in large auditoriums so all may attend and learn.

John and Vivian McCannon of San Antonio, Texas, were reelected chairmen of the National Executive Committee, with Chuck and Margie Teeple, vice-chairmen; Floyd and Clare Lively, secretaries, and Ken Parker, treasurer. Howard and Peggy Thornton are directors of information.

The Executive Committee will hold its pre-convention meeting in Memphis, February 13 to 17, 1979.

A complete breakdown of convention attendance figures, as well as bid procedures and policies for holding a convention are available without charge from all members of the NEC or from Howard Thornton, 2936 Bella Vista, Midwest City OK 73110.

IN MEMORIAM

Many dancers in the Pacific Northwest will miss Harold "Richie" Rich ("Little Richie") who put down his "earthly mike" on June 24, 1978. A caller since 1950, he worked with pre-teens, taught rounds, called for Paws & Taws, taught Seniors, and wrote a column for Footnotes. His wife is Anabelle.



Mac Letson



Harold Kelley



Bob Augustin

Lou Mac

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- LM 127 DON'T THINK TWICE, Jim Coppinger
- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER, Harold Kelley

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
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- BC 105 DOWN ON BOURBON STREET by Bob
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 - BC-103 MAGIC OF THE RAIN, by Bob
 - BC-102 SQUARE DANCE MAN, by Larry
- P.O. Box 2406, Muscle Shoals, Alabama 35660



Bill Claywell



Jim Coppinger



Roger Morris



Editors are a very special breed, but local square dance publication editors stand apart and noticeably taller than ordinary editors. The important difference that is immediately apparent is a passionate devotion to the job.

The single reward for this time-consuming position lies within that little publication itself, with all its reaching out for communication, its detailed scheduling, its up-to-the-minute news. Likewise it also includes the printer's gremlins, the wrong dates and erroneous input, the ever-constant battle with rising costs and unhappy advertisers. It was ever thus, that editors are blamed for all mistakes, many more times than they are complimented for a fine job.

It is because of all this that our area publication, *Fed-Fax*, is having a difficult time finding a suitable replacement for past-editor Joan Crouch. Joan was very proficient in all areas: keen literary sense, true knowledge of the

activity, commitment to dance education, the ability to edit and still refrain from reflection on the inadequacies of the writers, and above all else, a deep sense of responsibility and love for *Fed-Fax*. People are not really indispensable, but an attitude and approach like Joan's is a prerequisite if one is to be an editor of a monthly magazine that services a forty-six club federation district.

Talent such as Joan's cannot long stay hidden. She will toil as hard for her new home area as she did for the Delaware Valley; she is that kind of worker. There may not be a Denver *Fed-Fax*, but "once an editor, always an editor," and new things will soon be happening in Colorado. Meanwhile, if an unattached editor is looking for a home, you might try the *Fed-Fax* of Pen-Del.

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Offered at hardly more than cost as a service of ASD, they are cheaper by the dozen or two dozen. They're not copyrighted. Copy them freely. Some make dandy handouts to class or club members. Be IN-formed. Order your "IN-FORMS".



Johnny Jones



Bob Van Antwerp

NEW RELEASES

RR 236

DO YOU KNOW YOU ARE MY SUNSHINE
by Don Williamson, Johnny Jones,
and Mike Hoose

RB 235

SOMETIMES
by Bob Van Antwerp



Don Williamson



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LEAD ME - ITDA 36

Choreography by Dave & Shirley Fleck

Quiet pretty music with vocal. Flip of "Yakity Sax." High-intermediate two step.

CAROLINA MOON - Telemark 889

Choreography by Charles & Madeline Lovelace

Pretty music; interesting high-intermediate international waltz.

SWEETHEART - Belco B-281

Choreography by Norman & Helen Teague

"Let Me Call You Sweetheart" music and an easy-intermediate waltz cued by Norman.

HARMONY TWO STEP - Belco 281

Choreography by Pat & Louise Kimbley

"Play A Simple Melody" music with an

easy two step using basic figures Cued by C.O. Guest.

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Choreography by Merl Cramlet & Carry Boswell

Pretty music by Les Paul & Mary Ford. A nice, flowing, easy three-part waltz with several repeats.



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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

Sweet Sweet Smile #3	A&M 2008S	90 = 90a
Til Somebody Loves You	Belco B278	94 = 94
Tonight You Belong to Me	Windsor 4710	100 = 100
Desert Blues	Grenn 14262	103 = 103
Hello My Baby	Hocror 1780	96/5 = 101
Fools Fall in Love	Merc.55003	96/19 = 115a

EASY INTERMEDIATE: 126-175

Lover's Question	Merc.55003	96/19 = 115a
Dear Heart	Roper 138	123/4 = 127a
Yellow Bird Rumba	RCA447-0762	148 = 148a
The Lover Waltz	Belco B278	150 = 150
Always Waltzing	MCA65012	146/4 = 150a
Let Me Be There	MCA60179	151/11 = 162a
Dream Of You	Roper JH408	168 = 168

INTERMEDIATE: 176-250

My Sweet Gypsy Rose	F1B-81	151/26 = 177
Waltz Tounjous	Grenn 14262	178 = 178
Old Paint	Asy. E45431168/23	= 191a
Memories Mambo	CSA 109	200 = 200a
Jean	L&P 5759	206 = 206a
Wild Is Love	DA P-6093	210 = 210
QE-2	Tele 888	160/68 = 228a

HIGH INTERMEDIATE: 251-299

Guilty	RCA4470716223/31	= 254
OK National '78	Vern 45003	231/27 = 258a
Rose Tango	Tele 88	231/28 = 259a
Madrid	Tele1850	210/75 = 285
We've Only Just Begun	AM 8549	225/61 = 286
Take Five	Co1333036	223/67 = 290a

CHALLENGE: 350 +

Brian's Song	Co1333209	268/82 = 350
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Rating Note: The letter "a" following total point value indicates that rating was adjusted because it contains more or less than the basic 64 measures of music.

RECORDS

SINGING CALLS

by John Swindle

Well here it is September again, classes starting and cooler weather ahead. I know you will agree that we had some real good releases this month in both singing calls and patter records although we did not have as many this month as last. Had one promising new label. Enjoy the Labor Day Festivals and don't labor too much.

WILD ABOUT HONEY— CHAPARRAL 203; Caller: Jerry Haag

Jerry may have done it again! Although this record is not as dynamic as his first two on this label, this record has all the makings of a very fine square dance record. Just listening to Chaparral records is a real treat. This company has done a lot in giving square dance records that true professional sound.

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, flutter wheel, reverse the flutter, promenade.

DON'T IT MAKE YOUR BROWN EYES BLUE— CIRCLE D 211

Caller: Rusty Fennell

Here is another label that is coming right along with some outstanding music but with Rhythm as a parent company you wouldn't expect anything else. A nice easy flowing figure that really fits the music, makes this a summertime record for sure.

FIGURE: Heads square thru, do-sa-do, touch a $\frac{1}{4}$, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing thru, promenade.

DO YOU KNOW YOU ARE MY SUNSHINE— RED BOOT 236

Callers: Johnny Jones, Don Williamson, Mike Hoose

Listening to the flip side of this record you would think the Statler Brothers had turned square dance callers. A very outstanding job by Johnny, Don, and Mike, with special effects done by Alex Edens. This record is very well timed

and the first to offer a figure using a ping pong circulate.

FIGURE: Four ladies chain, heads promenade half, sides star thru, do-sa-do to a wave, ping pong circulate, extend the tag, swing thru, girls trade, girls turn back, boys trade, promenade.

SOMETIMES— RED BOOT 235

Caller: Bob Van Antwerp

Here is another very nice piece of music from Red Boot Records. A well timed figure, and a nice flip side done by Bob. What more could one ask for? The only thing is, as a caller doing this record (depending on your dancers), you might add a left allemande before promenade in the figure.

FIGURE: Heads lead right, circle to a line, slide thru, swing thru, boys run, girls trade, couples trade, bend the line, star thru, pass thru, swing, promenade.

I'VE BEEN TO GEORGIA ON A FAST TRAIN— CIRCLE D; Caller: Tony Sikes

This is the second release on this song in the past two months but by far the better of the two. The figure was a little different and a very welcome change. Tony does a very fine job on his side.

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys fold, two ladies chain, flutter wheel, slide thru, swing, promenade.

LAY DOWN SALLY— LOU-MAC 130

Caller: Mac Letson

The music on this record follows the pop record very closely. It has a smooth-flowing and well-timed figure but, tread softly. This record is not the type of record just any caller will be able to pick up and do.

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, star thru, square thru $\frac{3}{4}$, swing, promenade.

EXPERT AT EVERYTHIN'— RHYTHM 120; Caller: Kip Garvey

Kip's first recording on Rhythm is no less than what would be expected when you put the two sounds together. A very well-timed figure and good danceable beat makes this a record that will find its way into many callers' record boxes.

FIGURE: Heads promenade, lead right, circle half to a two-faced line, couples circulate, wheel and deal, swing thru, box the gnat, square thru $\frac{3}{4}$, swing

corner, promenade.

WIGGLE WIGGLE— SQUARE TUNES 185; Caller: Jack Lasry

This record came out about a year ago on another label. For those of you who may have missed that one, here is as good (if not better) instrumentation. We were surprised to hear Jack doing a singing call, but he did a fine job.

FIGURE: Heads square thru, do-sa-do, make a wave, ladies trace, recycle, pass thru, track two, swing, promenade.

MEXICAN LOVE SONGS— CIRCLE D 212; Caller: James Martin

A little different beat, a little different sound, but still a very danceable record, James figure timed very well.

FIGURE: Heads square thru, do-sa-do, swing thru, box the gnat, right and left thru, star thru, flutter wheel, slide thru, swing, promenade.

CRAZY CRAZY— T N T 125

Caller: Joe Prystupa

This record is not what we have come to know as typical T N T music, but it is good. It has a trumpet, piano, snares; a complete band sound. Joe does a nice job on his side. Watch this one.

FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru $\frac{3}{4}$, swing and promenade.

I'M A BELIEVER— BREN-DON 101

Caller: Don Whitaker

Here is a new song on a new label. The dancers and I were impressed by the nice western swing sound. You can watch for this new label for some good records. Don does a nice job on his side but we were disappointed he did not mention who was doing the vocal accompaniment with him on his side.

FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru $\frac{3}{4}$, swing and promenade.

MISSION BELLS— T N T 127

Caller: Larry Prior

This is a remake of a very old and popular square dance singing call and (I might add) a very fine remake. If you are looking for a record to slow things down and give your dancers a break, you might give this one a listen.

FIGURE: Heads right and left thru,

flutter wheel, sweep $\frac{1}{4}$, pass thru, swing thru, boys run, boys circulate, girls trade, wheel and deal, swing thru, turn thru, swing and promenade.

WOMAN OF THE COUNTRY— D & R 135; Caller: Sam Atkinson

This record has very good music and a nice job on the flip by Sam, but it is another record that some callers will have to work with a little longer to do properly.

FIGURE: Heads promenade half, lead right, circle to a line, star thru, do-sa-do, spin chain thru, circulate twice, swing and promenade.

MY FRIENDS ARE GONNA BE STRANGERS— BEE SHARP 109

Caller: John Eubanks **Key G**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, roll half sashay, turn thru, swing thru, promenade.

MOODY BLUE— WINDSOR 5077

Caller: Alan Shultz

FIGURE: Four ladies chain $\frac{3}{4}$, heads promenade half, sides star thru, pass thru, do-sa-do, spin chain thru, girls circulate twice, swing corner, promenade.

ANGRY— STIRRUP 302

Caller: Ivan Midlam

FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, curlique, follow your neighbor and spread, swing, promenade.

DON'T SIT UNDER THE APPLE TREE— CONTINENTAL 2002

Caller: Bob Elling

FIGURE: Heads promenade half, right and left thru, curlique, boys run, right hand star, heads star left, swing and promenade.

MEMORIES ARE MADE OF THIS— SCOPE 629

Heads promenade three quarters, sides right and left thru, double pass thru, track two, swing thru, hinge $\frac{1}{4}$, boys run, right and left thru, cross trail thru, swing and promenade.

GLORY HALLELUJAH— LORE 1166

Caller: Nick Hartley

FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru, dive thru,

Continued on Page 74

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HH640—SMOKEY BEAR, Flip HD by Dick Walbel

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Record Reviews, continued
square thru, $\frac{3}{4}$, swing and promenade.

HAPPY BIRTHDAY MEDLEY—
Scope 630; Caller: Don Pfister

Heads square thru, curlique scoot back, boys run, reverse the flutter, sweep $\frac{1}{4}$, curlique, scoot back, swing and promenade.

Patter Records

MARLENE— WINDSOR 5078

Caller: Marv Lindner

Banjo, steel guitar, base, and drums; on the flip side Marv works folds, track 2, ferris wheel, coordinate.

FANNIE— SQUARE TUNES 186

Caller: Jack Lasry

Base, banjo; on the flip side Jack works some interesting figures using trade the wave.

ELMER FUDD SPECIAL— BREN-DON 103; Caller: Don Whitaker

Fiddle, lead guitar, drums; on the flip side Don works mainstream plus, however, I question some of his figures.

JUSTIN— SQUARE TUNES 187

Caller: Jack Lasry

Banjo, lead guitar, base (sounds very much like **WORRIED MAN**); on the flip Jack works ping pong circulate.

OCEAN WALK/MUFFIN— STIRRUP 1102

OCEAN WALK— banjo, lead guitar, drums

MUFFIN— Lead guitar, rhythm guitar, drums, base

JOHN HARDY/BLACK MOUNTAIN RAG— T N T 126

JOHN HARDY— Banjos, base, drums
BLACK MOUNTAIN RAG— Fiddle, banjo, base

TIP BITS

Believe it or not, there was once a time when square dancing was a national fad, reaching the proportions of ballroom dancing (almost replacing that style altogether) involving 100,000 people, 30,000 of which were taught by ONE MAN! It happened almost overnight as the result of a single radio show. Read about it in *Encore*, this issue.

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 CC537 WALK RIGHT IN — AI



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RECENT RELEASES
 CC525 ALL I'LL EVER NEED — Jim
 CC527 DIXIE — Jim
 CC528 IN THE MIDDLE OF THE NIGHT — Bob
 CC529 I'M THE ONLY FOOL MAMA EVER RAISED— AI
 CC530 GONE WITH THE WIND — AI
 CC531 DANA LEE — Jim
 CC532 I JUST WASTED THE REST — Jim

Twelgrenn & Corsair



Encore, continued

sets. Drinking at the ballrooms is no longer popular, and there is no need for the team of "bouncers" to eject undesirables. John Brennan often claims publicly that "square dancing is cleaning up Melbourne."

When you were asked by the nominating committee to take an office, did you answer in words to this effect: "I do not choose to serve"? Bob Merkley, of Phoenix, Arizona, says, "They came to you because you could be a good officer. They knew about your background, your contacts, your ability, perhaps even your subscription to American Squares. You and they knew it was important that a square dance club have strong, intelligent officers. Yet you and many others of your ability turned your club down.... There are—far too many square dancers who have not done a thing for square dancing." "Oh yes, you have paid your dough!" Bob says, "but as surely as man cannot live by bread alone, square dancing

cannot live on a straight diet of dough (including docey)."

In a letter to the editor, Ted Sannella of Mass. writes, "Thanks for the list of names and addresses you sent me. It sure came in handy during my recent cross-country automobile trip. As far as I'm concerned, it was the most ideal vacation a dancer could wish for. I travelled nearly 9,000 miles— most of it while driving during the daylight hours, but a good portion of it on the dance floors at night." His tally: 15 dances in 28 nights, in 11 different cities in 9 states. He closes, "True, there's no place like home, but the closest thing to 'home' while travelling is the nearest square dance."

Did you know that the term "running set" originated with Cecil Sharp, the great English folklorist, who was the first person to put any of the figures down on paper (in 1915). Editor Rickey Holden says a much more accurate title for this type of American folk dance is "mountain dancing".



Daryl
Clendenin

C010 Every Day I Have To Cry by Gordon Sutton
 C011 Get Down Country Music by Randy Dibble
 C012 Her Name Is..... by Daryl Clendenin
 C013 Open Up Your Heart by Jim Hatrick
 C014 Queen of the Silver Dollar by Daryl Clendenin
 C015 It Doesn't Matter by Randy Dibble



Jim
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Gordon
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Randy
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C502 UGLY ARNIE/SASSY (Hoedown)

C1001 Amanda by Lloyd & Elise Ward (Round)

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Speaking Of



Singles

LONE STAR SINGLES, HOUSTON

Wendy Lawton reports another month of visitations and fun: On a first visit to the Stomping Saints, the Lone Stars were made to feel "right at home" and this was "greatly appreciated." The Bachelor and Bachelorettes' Ice Cream Social provided a fun evening of dancing and eating. The Hangar Squares of Friendswood served up an evening of dancing and homemade chili, moderately hot, or really hot for those who enjoy spicy dishes. This was followed by an afterparty of dancing, eating, games and a great time for socializing and getting an opportunity to talk.

The Singles enjoyed the fun and dancing at the State Convention.

Congratulations are due to Skipper Cullison, who is the first single dancer ever elected to the Square and Round Dance Council. She will be treasurer for a year.

Texans attended the National Convention in Oklahoma City in record numbers; the most from any state, with 4,715. Many Lone Star members went with Southwest Sundowners on Wednesday; others flew in later. On the trip back home, the bus load of Texans were able to warn some people of their camper on fire in time to save their lives, but within thirty minutes the camper and car which they were towing were gone.



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Harold Kelley, Marv Lindner, Jim
Coppinger, Tom & Lib Hubbard, Shelia
Popwell, George Wray. Contact Jean-
ette Camp, PO Box 91174, East Point
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Capital of the World, Kewanee; Sept.
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Missouri— 20th Western Mo. Callers
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California— Redwood Roundup, Eureka;
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Sept. 2-4. Write Elmer & Rose-
marie Elias, 5106 S. Menard Dr., New
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Jack & Darlene Chaffee. Contact Kon
Yacht Kickers, PO Box 121, Meadville
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Georgia— 14th Annual Fall Roundup, Bell Auditorium, Sept. 9. Write 712 Telfair St., Augusta GA.

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Pennsylvania— 17th Delaware Valley S&R/D Convention, Philadelphia--Sheraton Hotel; Sept. 14, 15,16; Lee Kopman, Ron Libby, Chuck Stinchcomb, Carl Hanks, Tim Scholl, Max Forsyth, Red Bates, Jim Lee, Jerry Schatzer, Jimmy Davis, Irv & Betty Easterday, Charlie & Madeline Lovelace and Wayne and Norma Wylie. Write Ruth & Jacques Dessendere, 113 W. Wayne Av., Aldan PA 19018.

Wisconsin— Royal Holiday S&R/D Weekends, Interlaken Lodge/Villas, Lake Geneva; Sept. 15-17, 22-24, 29-Oct. 1; Jon Jones, Jerry Haag, Ron Schneider. Write Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove IL 60090.

Nebraska— 8th Ann. State S&R/D Convention, Senior High School, Norfolk; Sept. 15-16; Bob Yerington, Bud & Wilda Schmidt. Write Bob & Alverna Johnson, Box 933, Norfolk NE 68701.

Ohio— Midwest Weekend, Lima; Sept. 15-17; Cal Golden, Bob Cone, Chuck &

Continued on Page 88

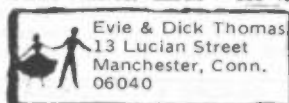
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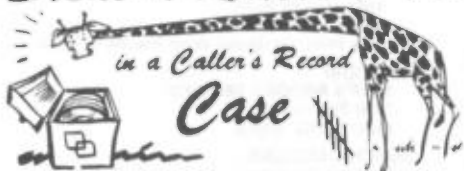
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Sept. 178



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magazine to get
full descriptions of calls
as listed and grouped
by CALLERLAB

CALLERLAB APPROVED EXPERIMENTALS

- | | |
|----------------|---------------------------------|
| Coordinate | Touch ¼, ½, ¾ |
| Ferris wheel | Roll |
| Pass the ocean | Extend |
| Chase right | Trade the wave (also in Plus I) |
| Track two | Ping pong circulate |
| | Stroll and cycle |

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



Pattern — Three Dresses

Three versions of a 10-gore skirt pattern
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Round Dance

PULSE POLL



ROUND DANCER ROUNDS

1. Them Old Songs
2. Games that Lovers Play
3. Maria
4. Sunrise, Sunset
5. Summer Wind
6. Adios
7. Alexander's Rag
8. Song of India
9. The Music Played
10. April in Portugal

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Rose Room
3. Wildflower
4. Sandy's Waltz
5. It's A Sin
6. Jazz Me Blues
7. Engine No. 9
8. Four Walls
9. Tuxedo Junction
10. Let's Cuddle

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

TOP TEN ADVANCED ROUNDS

(Courtesy Carousels Clubs)

1. Song of India -- RCA Gold Standard No. 447-0118 [LoveLace]
2. Sugarfoot Stomp -- Grenn 14260 -- Easterday
3. Summer Wind -- Reprise No. GRE-0710 [Dean]
4. Fascination Waltz -- Mercury No. C30073 [Moss]
5. Maria Elena -- Telemark No. 1900 [Ward]
6. Born Free -- MCA 60084 [Moss]
7. Orient Express Rhumba -- Telemark No. 907A [Howard]
8. Dancing in the Dark -- RCA Gold Standard No. 447-0051 [Roberts]
9. Singing Piano Waltz -- Telemark No. 4001 [Marx]
10. Riviere De Lune -- Dance Along No. P-6053 [Palmquist]

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MEL-103 AFTER THE BALL by Bob Ferrell

MEL-104 CAROLINA SUNSHINE MAID by Harold Thomas

MEL-105 SLIPPING AWAY by Harold Thomas

MEL-106 MANJO HOEDOWN by Melody Men

Singing Call — LOOKOUT MOUNTAIN by Jerry Biggerstaff



Bob Ferrell
Jerry
Biggerstaff



RISEING COSTS, Continued

result is an increase in cost of attending the dance or dances to the individual. While these diversions, in most cases, make up the difference between club outgo and income, and therefore are considered to meet a legitimate need, they must be considered an item of increased cost for dance attendance. We feel that these should not be a part of the square dance picture that we present to the non-dancing public as a wholesome entertainment.

Rampant increases in all segments of dance operation must be controlled in a more efficient manner if there is going to be square dancing in large numbers in the future. One recommendation is a more knowledgeable executive board if the club is operated under this type of government — one that is strong enough to stand on its own two feet and choose the best for the most, and not be bulldogged to meet the wants of the minority. This cannot be expected when the board is comprised of members who

have been in the square dance picture only one or two years. The board members must be knowledgeable and dedicated members willing to give the required time every club needs to be a successful organization.

One big question in the future is hall availability. Face up to the fact that school halls may not be available for dance use in the near future if school budgets are restricted. This may be the case if tax levels are imposed across the country, as they recently were by California's 13th amendment. Hall rental will then be subject to dramatic increases.

We used the word "knowledgeable" a few paragraphs ago. Picture yourself in a situation described to me by one executive board member in an eastern state recently. This club dances nine to ten squares normally. Club expenditures normally run in the \$8000 to \$10,000 range per year. This is a flagrant example of uncontrolled commitments made by a club caller who sits

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in on board meetings but does not have a vote. Most of these commitments pertain to repairs or additions to the hall used for dances and apparently cannot be revoked. Their only recourse is to raise funds through other means than dancing, which must be successful if they are to stay above water. A shining example of a new executive board, dancing only a short time, and not conversant enough with square dance activity outside their own little area, to make practical and sensible decisions and plans.

CO-EDITORIAL, Continued

Space available would preclude publishing more than one or two monthly. Also, instructions are furnished with records from round dance dealers. However, should Roundalab, in the future, choose a National Round of the Month, we would be happy to reconsider our priorities and squeeze out a little more space.

We hope Frank Lehnert's R/D reviews and the R/D Pulse Poll are useful to you each month. How about the monthly Choreo Ratings by Dave and Shirley Fleck? Are they helpful? Do readers use the lists? Let us know; we

haven't heard many comments. Sometimes, as all editors learn, no comment means "A-OK." When there are problems or criticisms, the readers write letters.

For callers, a new occasional feature can be found this month: "Gleaning from the Note Services."

Do use ASD whenever possible — in clubs, federations, for your own satisfaction. Use the ideas for club growth, class promotion, more enjoyable dancing. And speaking of promotion, have you considered placing ASD copies in local libraries and/or offices for browsers?

Happy 1978-79 Season and the best of dancing to you all!



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Dave Smith
Bill Cash Dean Salvesson

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EVENTS, Continued

Donna (Bramlett). Write Sharon Crouse, 2800 Wells, Lima OH 45804.

Tennessee— Annual Red Boot Round-up, Civic Auditorium, Gatlinburg; Sept. 15-17; Don Williamson, Elmer Sheffield, Jr., Johnny Jones, Mike Hoose, Dick & Pat Whaley. Write Red Boot Roundup, Rt. 8 College Hills, Greeneville TN 37743.

Virginia— 3rd Annual S/D Festival, Ingleside Red Carpet Inn; Sept. 15-16; Jesse Shackelford, Harry McColgan, Jim Harlow. Write S/D Festival, 7140 Meadowbrook Rd., Lynchburg VA 24502.

California— 12th Annual Fun Festival, Calaveras Co. Fairgrounds, Angels Camp; Sept. 15-17; Daryl Clendenin, Kenny Steen, Harmon & Betty Jorritsma, Jim Diffey, Burlin Davis. Write Fun Festival, 3131 W. Princeton, Stockton CA 95204.

Kentucky— Belle of Louisville; Sept. 17; Paul Marcum, Bill Patton. Write

Dennis E. Colglazier, RR 1 Box 20, Salem IN 47167.

Louisiana— Lake Vista Community Center, 6600 Spanish Fort Blvd, New Orleans; Sept. 22; Chris Vear.

Kentucky— 10th Anniversary S/D Festival, Kentucky Dam Village State Park, Gilbertsville; Sept. 23; Bob Wickers, Betty & Clancy Mueller, Frank Bedell, Bob Rhinerson. Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071.

California— Squaring Up to Fight Arthritis, Riverside Muni Auditorium; Sept. 24; Skip Stanley, Ernie Nation, Mike Sikorsky, Lee Schmidt, Nate Bliss, Bronc Wise, Red Gibson, Vic Kaaria, Bill & Jenny Coy, Jim & Enid Hunnemeyer. Write Arthritis Foundation, 3917 Van buren Blvd. Riverside CA 92503.

California— CCHA 3rd Ann. Fall Festival, Farmers Fairgrounds, Hemet; Sept. 29-Oct. 1. Contact Dick & Mary Hardy, 402 W. Cornell, Rialto CA



STIRRUP RECORDS

NEW RELEASES

S502 GET ON BOARD MY WAGON— Marty

S302 ANGRY — Ivan

S1102 OCEAN WALK/MUFFIN

S901 WALKIN' IN THE PARK— Parrotts

ALSO AVAILABLE:

S401 I'M HAPPY EVERY DAY I LIVE

S301 SQUARE DANCE PEOPLE

Produced by Stu Taylor Stirrup Records PO Box 30007 Eugene OR 97403



Dick Parrish



Shelby Dawson

Windsor Records

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Warren Rowles



Al Stevens



Nelson Watkins

- 5074 **LIVIN' ON LOVE STREET** by Bob Parrish
- 5073 **AIN'T IT GOOD** by Warren Rowles
- 5072 **WAIT TILL THE SUN SHINES** by Al Stevens
- 5071 **GYPSY** by Shelby Dawson
- 5070 **THE DOOR IS ALWAYS OPEN** by Nelson Watkins
- 5069 **HEARTACHES** by Al Stevens
- 5064 **MELODY OF LOVE** by Dick Parrish



Bob Parrish



Martin Hull

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

New Hampshire— 2nd Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia Notch; Sept. 29-30; Dick Flemming, Jim Ford, Lloyd & Annie Lavalley. Write Earl R. Trombley, 86 Cottage St., Littleton NH 03561.

Indiana— Tri-State Square Dance Festival, Memorial Coliseum, Fort Wayne; Sept. 30; Jim Hayes, Glen & Beth McLeod. Write Ike Stange, c/o Kings HiKick Hall, 9616 Lower Huntington Rd., Ft. Wayne IN 46809.

Ohio— Federama '78, Padua High School, Parma; Sept. 30; Jim Davis, Ralph Pavlik, Ann & Andy Handy. Write June Gandy, 13428 Zarembo Dr., Brook Park OH 44142.

Virginia— 1st Advanced Level S/D Weekend, Ingleside Red Carpet Inn, Staunton; Sept. 29-Oct. 1; Contact C.W. or Shirley Dudley, 140 Briar Cliff Circle, Lynchburg VA 24502.

Ohio— 19th Annual Fall Festival, Springbrook Gardens, Lima; Oct. 1; Cal Golden. Write Jim & Sharon Crouse, 1800 Wells Dr., Lima H 45804.

CARE AND FEEDING, Continued

furnishing the caller a city map to give him directions. The Chamber of Commerce of most cities gladly furnish such a map. Also furnish the caller with some advance information about hall size, callers stage arrangements and acoustic properties of the hall. All of this may sound like a lot of care and feeding but it can be made up into a mimeographed information sheet that can easily be furnished and you can rest assured it will be deeply appreciated.

Third— When the caller arrives at the hall give him some help with carrying in his equipment and ask if you may be of any help in setting it up. If he says no more help is needed then leave him alone until he has his equipment readied. He will then be glad to visit and to meet all those wonderful dancers who are arriving. Please make sure the hall is open early enough that he can get his equipment set up and have time to visit. This is important to the easing of tension and an establishment of rapport

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- WW109 "The" KING OF THE ROAD
- WW902 AMONG MY SOUVENIRS
- WW301 LONG BLACK VEIL
- WW204 THE RACE IS ON

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Bob Bennett Bobby Keefe Bud Whitten



- TB178 TIME by Bud Whitten
- TB179 I'VE GOT THE WORLD ON A STRING by Bob Bennett
- TB180 ROLL YOU LIKE A WHEEL by Bob Bennett
- TB181 HOLD ME by Bob Bennett
- TB182 A SONG IN THE NIGHT by Bobby Keefe
- TB183 MELODY OF LOVE by Bud Whitten

with the dancers.

Fourth— When the dance is over make certain you tell him if you enjoyed the dance. There is no need to tell him if you thought it was a flop. He will have already figured that out for himself. Then ask what help you may give in taking down the equipment and help carry it back to his car.

One fact is certain and needs to be mentioned at this point. If you have performed the four steps mentioned and had a wonderful dance you can give yourself a pat on the back. *You* helped the caller make it so. If you did none of them or perhaps merely touched upon them and the dance was not too good then take another look at paragraphs one, two and three.

STRAIGHT TALK, Continued

to be an issue, but there are some strong feelings about all-lady squares. Why should they be discriminated against, or deprived of such an enjoyable activity? All lady squares are quite common in retirement or senior citizen centers. They most always, or do

always stay in their own group.

One female caller was afraid that we might require all callers to wear western trousers. Female callers should wear the same attire as worn by female dancers. (Period)

How soon should dancer students be made aware of square dance attire? Callers and leaders agreed that students should be encouraged to dress western from the very start. Angels and callers should dress in proper square dance attire from the first night. At the time of the half-way dance, all students should have some sort of proper attire.

My feeling as a dancer and caller is that part of our wonderful recreation is the colorful, western square dance attire, that most dancers wear. Let's all upgrade square dancing by pushing for proper attire at all square dance functions. Callers, let's set a good example— get out of those business and leisure suits. Go buy some western clothes. Not that you don't look sharp, you just don't look like square dancers.

Al Eblen
Wichita Falls, Texas



15075 Susanna
Livonia, Mich., 48154



Mike Trombly

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

TNT 122 RAINTREE COUNTRY

Flip by Phil Kozlowski

TNT 123 WITHOUT YOU I'M LOST

by Mike Trombly

TNT 124 YOU ARE MINE

R/D by Norb Trautman

TNT 125 CRAZY CRAZY

Flip by Joe Prystupa

TNT126 JOHN HARDY/BLACK MT. RAG

Hoedown

TNT127 MISSION BELLS

Flip by Larry Prior



Gene Trimmer
Walt Cole



Phil Kozlowski
Prystupa



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PEOPLE, Continued

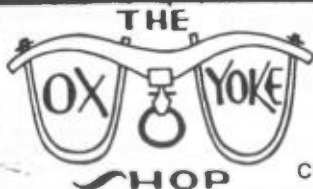
We'll never forget the antics of Oklahoman **Bill Packard**, the rubber-legged clown of the dance hall, who helped us demonstrate "how not to do it" at the Smooth Dancing clinic in OKC. **Bill** is as expressive as the noted mime **Marceau**, we'll wager, and really a fine dancer, all kidding aside.

We got a letter from **Graham Robinson**, caller for several clubs in New South Wales, Australia, including the Funtimers. He uses a clever phrase in his public promotion: "The Magic of Modern Square Dancing." Sounds appealing to us.

Two new record companies have come on the scene recently (both have ads elsewhere in the magazine) and we urge callers to try the new discs. **Dave Smith** of Golden, Colorado, is introducing Bronc Records, using callers **Bill Cash**, **Dean Salvesson** and himself. **Don Whitaker** calls several on his own new label, Bren-Don.

Johnny and Charlotte Davis, Erlanger, Kentucky, were pleasantly surprised when **John Key**, Middletown, Ohio, working with eight of **Johnny's** clubs and area dancers gathered twelve callers, four round dance leaders and 80-plus squares, with donations from those who could not attend, amounting to a total of 104 squares, to honor and celebrate his thirty years of square dance calling. **Johnny and Charlotte** were overwhelmed with congratulatory letters, telegrams and gifts from everyone over the country. **John and Audrey Key** wish to express their appreciation to everyone who so willingly supported their efforts.

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- 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 Jaworski
- WHEELING, WEST VIRGINIA; Friday, Sept. 22
Contact: Walter Weisal
- WASSAU, WISCONSIN; Monday, Sept. 25 (Tent.)
Contact: Bob & Pauline Holup
- MADISON, WISCONSIN; Tuesday, September 26
Contact: Bob & Marge Thorndsen
- NORTH PLATTE, NEB.; Wed., September 27
Contact: Jess & Nell Miller, Ed & Peg Claflin
- 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
- CHRISTCHURCH, ENGLAND; Tuesday, Oct. 17
Contact: Renee & Johnny Hayes
- HUDSON, NY; Friday, October 20
Contact: McIntyres or Ed Joyner (calling)
- FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger 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, Or.; Thursday, November 2
Contact: Emerson Willis
- BERLIN, PA.; Sun. aft. Nov. 12
Contact: Roy & Ruth Romesburg
- AKRON (Cuyahoga Falls), OHIO; Monday, Nov. 13
Contact: Gary & Lyn Brown
- 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
- KANSAS CITY, MO; Sunday, November 19
Contact: Jim Jefferies or K. C. Callers
- 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: Paul Hughes
- UGDEN (Salt Lake City), UTAH; Thursday, Jan. 11
Contact: Walt & Louise Cole
- DENVER, CO; Friday, January 12
Contact: Herb & Erma Egender
- 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
- CARLSBAD, NEW MEXICO; Thursday, Jan. 25
Contact: Dora Baker
- LOS ALAMOS, NEW MEXICO; Friday, January 26
Contact: Maxine Whitmore
- MILWAUKEE, WISCONSIN; Wednesday, Jan. 31
Contact: Gene Schwalbach
- CHICAGO (Wildwood), ILLINOIS; Thurs. Feb. 1
Contact: Gary & Marilyn Cox
- BOGALUSA, LA.; Thursday, February 8
Contact: Mike Litzenberger
- COLUMBUS, GEORGIA; Friday, Feb. 9
Contact: James & Judy Medlock
- ALEXANDRIA, LA.; Saturday, February 10
Contact: Gary & Ann Gresham
- WESLACO, TEXAS; Sunday, February 11
Contact: Jerry & Sandra Rash
- NEW BRIGHTON, PA.; Saturday, February 17
Contact: Jim & Lois Hume
- HEMET, CA; Saturday, February 24
Contact: Charles Snell & Harvell Williams
- PARKERSBURG, W.V.; Friday, March 2
Contact: Keith & Karen Rippetto
- SAN ANTONIO, TX; Saturday, March 3
Contact: Steve & Fran Stephens
- COLUMBUS, NEBRASKA; Wednesday, March 7
Contact: Paul Bartlett
- DALTON, NEBRASKA; Thursday, March 8
Contact: Mal & Shirley Minshall
- AUBURN, (Seattle) WA; Monday, March 12
Contact: Carl Smith
- EUREKA, CALIF.; Wednesday, March 14
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO; Sunday, March 18
Contact: John & Doris Lynch
- MUSKEGON, MICH.; Thursday, March 22
Contact: Ken & Dot Gilmore
- KINGWOOD, WV; Saturday, March 24
Contact: Frank & Jean Slagle
- PORTLAND, IN. Sunday, March 25
Contact: Tom & Wanetta Millett
- KEARNEY, NEBRASKA; Wednesday, March 28
Contact: Gene Beck
- ST. LOUIS, MO. (St. Ann); Thursday, March 29
Contact: Bill & Dorothy Stephenson
- WHITE PLAINS, NY; Saturday, March 31
Contact: Ritchie & Helen Andrews
- CANANDAIGUA, NY; Sunday, April 1
Contact: Bob & Nancy Ellis
- LONG BEACH, CAL; Wednesday, April 11
Contact: George & Honey-Lynne Monaghan
- CHARLESTON, W.V.; Wednesday, April 18
Contact: Erwin Lawson
- ALTOONA, PA; Thursday, April 19
Contact: Emil & Ruth Corle

Continued on Page 96






Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— September 1953

This is American Squares ninth birthday. (For those of you not too sharp in math, that means our magazine is entering its 34th year of publication!)

Rickey Holden says it is "Spring in September". Although spring is commonly thought of as the season of new beginning and new growth, there is much to be said for autumn as a time of resurgence and renewed vitality. School starts again this month. Not only will a lot of youngsters return to classrooms, but hundreds of newcomers to square dancing will take their first lessons in the mysteries of the do si do during

these early fall days, and before the year is out they will be confirmed participants in our favorite recreation.

Our Australian correspondent, Bill Patey, is a 29 year old crime reporter for The Argus newspaper in Melbourne. His interest in square dancing was first aroused by the fiddle music which seemed a part of it, since he is fond of old American and British folk tunes. It was quite some time before he stopped listening and started moving but, once begun, he's been going strong ever since, now calling for several clubs in and around Melbourne.

CHAPARRAL RECORDS
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214-423-7389



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JOHNNY GIMBLE



LATEST RELEASES

- C-401 — IF I HAD TO DO IT ALL OVER AGAIN
Flip Inst. by Beryl Main
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
- C-303 — NEW AND IMPROVED KING OF THE ROAD
Flip Inst. by Gary Shoemake
- C-103 EXCELOORATOR SPECIAL (Patter) Called side by Gary Shoemake



Beryl Main



Jerry Haag

- C-602 FIVE FOOT TWO by John & Wanda Winter
- C-203 — NEW WILD ABOUT HONEY
Flip Inst. by Jerry Haag
- C-202 ROCKIN' IN ROSALIE'S BOAT
Flip Inst. by Jerry Haag

- C-503 — NEW ROCKIN' PNEUMONIA & BOOGIE WOOGIE FLU

- Flip Inst. by Ken Bower
- C-104 — NEW SMOOTH AND EASY (Patter) by Ken Bower



Gary Shoemake



Ken Bower

- C-5301 — NEW RHYTHM OF THE ROAD
Flip Inst. by Ken Bower & Gary Shoemake

Paul Marcum

Wayne Baldwin



- NEW RELEASES
- RR101 YOU PUT THE BOUNCE BACK
Flip Inst. by Paul Marcum

- RR201 SWEET FEELIN'S
Flip Inst. by Wayne Baldwin

Bill reports, "A wave of square dance popularity spreading through Australia from the Southeastern state of Victoria has already transformed the nation's recreational life. More than 100,000 Australians are now attending regular square dances, and ballroom dancing has suffered a terrific blow." Nobody seems to know just when square dancing first came to Australia. One of the first men to attempt introduction of the dance was Eddie Carroll, of New South Wales, who had learned it from an American boarding at his home. After the end of World War Two, he tried unsuccessfully to develop square dancing, but nobody was interested. In 1949 two Victorian girl teachers, returning from Japan, brought back several square dance routines they had learned from US occupation forces there. Bill McGrath, a physical education teacher, saw the possibilities of organized square dancing and began studying and calling. One of his exhibition sets inspired Jim Vickers-Willis to take up calling for a club formed in Brighton. About this same

time in Toorak another club was formed, led by Charles Leasing, a young Englishman who had studied square dancing in America.

Much of the credit for "selling" square dancing to the Australian public must go to John Brennan, proprietor of Earl's Court ballroom— Australia's SD headquarters. After the initial popularity of a Saturday night radio broadcast aired from his ballroom, Brennan gambled on square dancing and introduced it six nights a week. Leggett's, another large ballroom, switched to square dancing and Eddie Carroll came from Sydney to call five nights a week. All but a handful of Melbourne dance halls switched to square dancing and several clubs sprang up in every suburb.

Rex Brennan, one of John Brennan's several talented sons, has taught most of the 30,000-odd dancers now attending Earl's Court, and has made frequent trips to leading provincial centers.

People of all ages flock to the square dances. Grown up families come as full
Continued on Page 75

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CHATHAM, ILL.; Saturday, April 21

Contact: William & Mary Clark

POTSDAM, NY; Sunday, May 6

Contact: Douglas & Blanche Reome

ROCHESTER, NY; Tuesday, May 15 (Tent.)

Contact: Bruce & Shirley Shaw

CINCINNATI, OH; Wednesday, May 23

Contact: Flo Rohe

MT. HOME, ARKANSAS; Thursday, May 24

Contact: Murel & Almedia Partee

CENTRAL CITY, KY.; Saturday, May 26

Contact: Jack Reisinger, Charles Ashby

WACO, TEXAS; Saturday, June 2 (Tent.)

Contact: Ray Mattiza

MT. ORAL, OHIO; Sunday, June 10

Contact: Louis & Opal Bingaman

MEMPHIS, TENNESSEE; Wednesday, June 13

Contact: Ed & Sally Ramsey

AUGUSTA, GA; Wednesday, June 20

Contact: Sam & Alice Davis

COOTER, MO; Friday, June 22

Contact: Genda Robinson

Workshop, continued

Two center girls cast left $\frac{3}{4}$
Recycle while the outsides bend in
Everybody double pass thru
Track two, swing thru, boys run
Bend the line
Right and left thru, rollaway
Half sashay, touch a quarter

Eight circulate $1\frac{1}{2}$
Center girls trade and spread apart
Four boys cast right $\frac{3}{4}$
Two center boys cast left $\frac{3}{4}$
Run around that girl
Wheel and deal, outsides bend in
Double pass thru, centers in
Cast off three-quarters
Right and left thru
Flutter wheel, crosstrail
Left allemande.....



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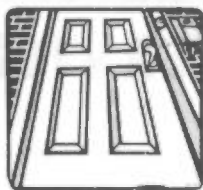
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THE TOP TEN — 1978

by Bill Davis

Once again Bill Davis and his wife, Bobbie, have come up with an excellent handbook which callers, square dance teachers and square dancers should find both interesting and valuable. Many hours of hard work have been spent on this 60-page booklet and I sincerely hope it will be appreciated by many who purchase and use it.

The Top Ten square dance moves of 1977 with illustrations definitions, analysis, choreography and sample figures are: 1. *By golly*, 2. *Shuttle*, 3. *Turn over* 4. *Keep busy*, 5. *Recall*, 6. *Exchange the diamonds*, 7. *Down the stretch*, 8. *Touch of class*, 9. *Coast around*, and 10. *Shape the (anything)*.

The Handbook contains definitions of all commands on the Callerlab-approved levels. This includes four separate dictionaries consisting of the Mainstream with Experimentals and the Plus 1 and Plus 2 commands, the advanced basics, the challenge (C-1) basics and

the extended challenge (C-2) commands. Commands are listed alphabetically in each dictionary. Also provided is the New Move dictionary in which 100 of the most featured new moves of the year are defined in precise clear terms. The dictionaries are all printed in easy-to-read, double column, justified text.

Other features of the handbook include a survey of frequency-of-use of Mainstream commands with analysis and presentation showing which commands are most frequently used and the implications of these results for both dancers and teachers.

The 1978 Top Ten is the sixth edition of Bill's annual handbook on square dance choreography and basic commands. As always, he and Bobbie welcome your comments.

Order from Bill Davis, 180 Castanya, Menlo Park CA 94025. \$5.00 ppd.



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The alien stands atop the hall,
Looks through the roof with piercing stare.
Not missing any move or call
He studies every person there.

He watches dancers, well-concealed,
Recording every spoken word,
Then floats lightly off into a field.
By no one is he seen or heard.

He boards a ship of odd design
Where other mission members wait.
They slant it to a steep incline,
To speed of light accelerate.

With equations, changing time and space,
They plot a course past mystic Mars
Across the bright sun's blazing face
To home, among the distant stars.

There, all the heads of state convene
To evaluate the total worth
Of what their spies had heard and seen
On visit to the planet Earth.

Of all behaviors, most impressed
Are they by those of earthly horde
Who, gay in spirit, brightly dressed,
Take dancing as the day's reward.



At lengthy caucus of the minds
Accepted is supreme decree;
With silent thought waves of their kind,
Is sent out through the galaxy.

Flashed messages reach everywhere,
They briefly state a law revised:
The change to dances, round and square.
Their pleasure time, now modernized.

Shelved are plans of cosmic war,
Gone is desire to invade;
They now convene on polished floor,
To square the grand and promenade.

To everyone go call commands
On silent waves of pulsing thought.
In *circle left*, join pincer hands.
They have become a happy lot.

Antennae wave — in love entwine.
They soundlessly communicate
Swing your partner, tag the line,
All join hands and circle eight.

Serenely ends ethereal day
In galaxy beyond our reach;
As whirling shes their frills display,
As dancers dance and callers teach.