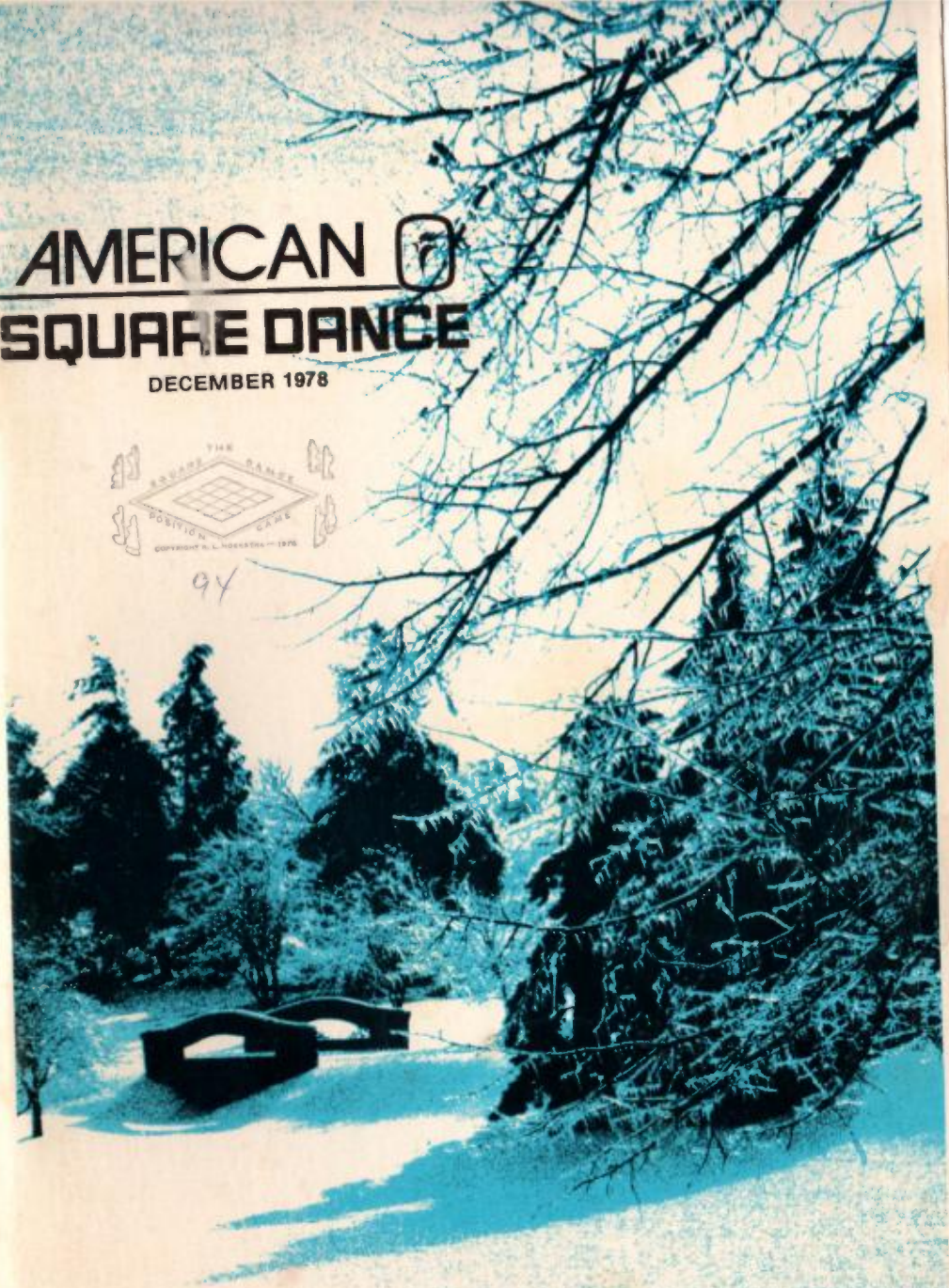


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CO-EDITORIAL



Deck the halls with boughs of holly....

1978 draws to a close with the celebration of another holiday season. We make lists, we shop, we exchange gifts with friends and family, we turn club square dances into special parties. We do our most lavish decorating and special food preparing at the busiest season. Perhaps we could remind ourselves to "deck the halls" again in a slower season and put a new spark into a club dance.

'Tis the season to be jolly.....

Sure 'tis! And we all borrow a bit of the old "Ho! Ho! Ho!" as we meet and greet our square dance friends and neighbors. We welcome visiting dancers to our holiday parties, glad they have come to swell the crowd and add to the jolly gatherings. What happens in January? The "season to be jolly" is over? Or is it? For square dancers, the season should be year-round. The music, the rhythm, the dance and the fellowship should sustain a perennial joviality. Many dancers experience this; how about the rest of us? Let's extend the season right on into 1979....

Don we now our gay apparel....

The original composer must have had square dancers in mind, for nowhere in our modern world do we see more

colorful attire than on the square dance floor. Such an array of reds and greens at holiday time, many in special prints and fabrics.

Square dance clothes are unique today, and yet a wide range of individual tastes in styles and colors can be satisfied within the conformity of full skirts and long-sleeved shirts. Adaptations are made for very warm or very cold climates. Why then are dancers sometimes so reluctant to "don their gay apparel" and be recognized as square dancers?

Troll the ancient yuletide carol....

The old, old news of Yuletide is "peace on earth, good will to men". Carols, greeting cards, Christmas wishes all reflect this promise. Now most square dancers are not in positions to bring Begin and Sadat together or to make world-wide peacekeeping overtures. But how about that little rift between groups in your club? Have you tried to smooth out the problem or have you taken a side? How about that couple you avoid when squares form? Have you tried a little "good will" lately? Try it—you'll like it!

Our heartfelt Christmas wish to ASD readers in December 1978 is for a peaceful and jolly season that will continue right on throughout 1979!



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

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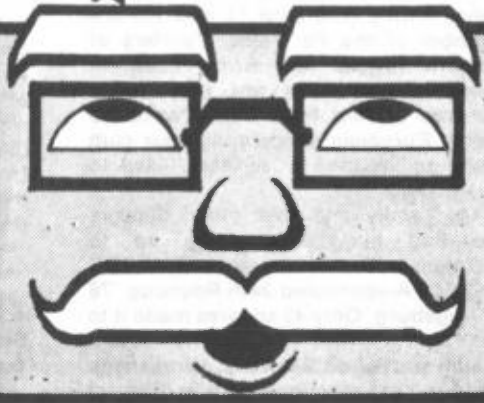
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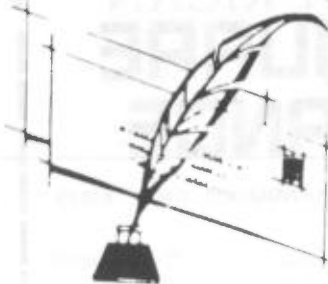
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Grand Zip



Congratulations to you both for a job well done in publishing and editing *American Squaredance*.

There are not too many magazines on the market (square dancing or other) where one can find at least nine articles of the quality found in your September issue.

Not all of our club members are subscribers to a square dance magazine. What arrangements can you make to provide sample copies of your magazine? I call for three clubs and could use about 100 copies for distribution to the club members.

I particularly liked your article on "Smo-o-o-oth Dancing." How true.

*Glen Maynard
Spencerville, Ontario*

Please start my subscription to *American Squaredance* now.....I am on a NATO assignment so we as a square dance family (two sons 11 and 13) are member of the Po Valley Twirlers at Cerma Erdele (US Army Post) in Vicenza, Italy. We are only thirty minutes driving time from Venice so many European dancers visit our club while on vacation or military leave to this historic area.

My family and four other dancers including our caller drove up to Germany in September for the EAASDC and ECTA-sponsored 24th Roundup '78 in Augsburg. Only 42 squares made it to the Sports Halle before the Grand March started on Saturday. Workshops and business meetings were as great as

dancing and meeting other dancers from all over Europe.

Although our club and caller are members of the European Assoc. of American S/D Clubs and the European Callers-Teachers Association, our clubs in southern Europe have formed the Mediterranean Area Callers and Teachers Association (MACTA) and Mediterranean Area S/D Association (MAS-DA). (Our son Mark at thirteen became the youngest caller to meet the strict rules and be accepted into MACTA at the April Mediterranean Area Jamboree at Aviano Air Base, Italy.) The Po Valley Twirlers are hosts for the third Jamboree in Vicenza. Plans call for a bus trip to Venice to dance in the famous St. Mark's Square, and a fun-packed three days and evenings of dancing.

While in Augsburg, we came into possession of a free sample copy of *ASD*, May 1978. Have read it from cover to cover and passed it around to the club members. We have been overseas five years and should return to the US in 1979, so pleased to learn about square dancing in the states....

*Ralph & Estelle Dorris
Vicenza, Italy*

Who wrote that? Hemlines going down? No! Not in California. The only long dresses cover 79-year old bony knees, fat knees, skinny legs, fat legs, bow legs, knock knees. We don't want long dresses and slips— it's too hot!

*Jane, Sue, Mary, June, Tom, Gene
Mel, Dick, John, Jack, Harry, Lew
Cliff, Brian, Bruce*

Thank you for listing our South Central Kansas Fall S&R/D Festival in the October issue....We appreciate your efforts in helping promote our festival with Mac Letson and Ed and Sharon Campbell. We enjoy *ASD* and read it from cover to cover. Your "Meanderings with Stan" are particularly interesting.

*Ted & Babe Mueller
Wichita, Kansas*

Al Eblen's Straight Talk article on square dance attire published in the September *ASD* magazine was thorough and truly expressed the views of

Continued on Page 93



Here's a great end-of-the-year roundup of authors, presenting a tempting table of topics that treat aspects of our favorite hobby.

Al Eblen urges dancers to "climb that tree" for square dancing— not the Christmas tree, but the tree of effort and support. **Harvell Williams**, a newcomer to ASD pages, sent his article on basics to Will Orlich in response to a quote from JACK Lasry in the September issue. A resident of Golden Village in Hemet, California, Harvell says he wrote because he sees so many callers refer to movements and figures as basics and then blame the teaching time on this same misconception of what a basic is.

A warning against "quitting" the square dance activity is issued by Judy Paris, who learned to dance twenty-five years ago, and feels too "rusty" to resume. **Charlie Capon**, who co-edits the *Dixie Round Dance Council Newsletter* and is executive secretary of Roundalab, poses a question for round dancing taws that is under much discussion in areas where school gyms (and specially prepared floors) are used for dancing.

Tips on one night stands are presented for callers in doubt about accepting such bookings by **Cal Golden**, member of Callerlab Board of Governors and a veteran caller. Follow his advice— holiday one night stands are the best kind!

Orphie Easson, caller and past member of the ASD Advisory Board, set up a booth for ASD at the Canadian National and writes her views of the Alberta experience for our readers.

Finally, our regular Headquarters staff of **Mona Bird, Mary Fabik, Ruth Garris, Jo Homyak and Mef Merrell**, and our "feature" staff of **Will Orlich, Mary Jenkins, Ed Fraidenburg, Phyl and Frank Lehnert, Harold and Lill Bausch, Bob Howell and Jim Kassell**, join us in wishing you the happiest, jolliest, dancingest holiday season ever!

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Meandering with Stars



CAUTION:

A day or two spent in heavenly Hazard, Kentucky can be *hazardous* to your future— you're liable not to want to go home!

At this precise and precipitous moment I am sitting here in a resort-type motel on a pinnacle peak high in the Cumberland Mountains of Kentucky overlooking some gorgeous, deep gorge-ous scenery far below. A chilly rain has ended, and the bright hues of fall foliage fairly sparkle in a never-ending panorama, partly shrouded by lacy patterns of gently ascending mist. It is a sight to etch in my memory to last through the winter winds, which may be howling around all our doors as this epistle is read.

Once more I thank my lucky stars and stripes and needles and mikes and cars and windpipes that I'm able to travel hither and yon in this hopscotch, stopwatch, catchall calling game that is just as ageless and varied as every last multi-colored tree on "them thar" hills surrounding me.

Square dancing itself is ever-changing ever-varied but beautifully ageless. Think about it. Noah was the first man who brought every living creature out of the rain, promenaded 'em two by two in the first grand march, and started the first ark-y club, yea verily.



Yesterday I talked with a "young-timer" named "Rip" here in Hazard, Kentucky (No, not Rip Van Winkle), who's been square dancing for 52 (count 'em— fifty two) years, including some with "Pappy" Shaw. He gave me a tip-full of insight, and promised an article with a particle more. Watch for it.

People who square dance and retain a healthy altitude about living life to its fullest through our ageless activity never grow old. Have you noticed? Charlie Baldwin of Boston. "Big" Ray Smith of Texas, or Louis Dominguez down there, too. Even a young fella like Marshall Filppo. I think "Flip" is just a little like Bert Parks, just singing "his" song from the stage year after year, kissing all the pretty girls, and getting younger and younger in the process! "Glorioski, zero!" said the ageless Little Orphan Annie.

Speaking of the "good guys" and the good old days of our hobby, Cathie and I took a couple of days off recently and toured Greenfield Village, up Dearborn way, near Detroit, Michigan. It was a home-made, double-dip, candy-stripe heritage tour that no one should miss,

especially when y'all come to Detroit in '82. Not many people will know that Detroit is America's pistachio capital as well as America's auto capital. We lovers of nuts (Nutty lovers?— Co-ed.) delight in knowing little facts like that.

Did you know that Tom Edison replaced the face of his factory time clock with a block of wood to remind workers to measure their work by accomplishment rather than time. Don't you think that was a *phoney-graphic* thing to do. (Yes, very definitely *in-can-decent* of him.— Co-ed.)

A highlight of that trip was a peek into Henry Ford's beautiful, chandeliered, polished and draped ballroom, not open to the general public these days, but still "alive" with the rustling bustles and white spats of the elite who came to "cotillion" with him in the twenties, which helped to revive our hobby.

Wausau, Wisconsin— Off for a week on the road, starting with this city, as I flew to **Chicago** and drove a rental car a few hours north. My hosts were real Wisconsin "Badgers" (badge-makers, that is), Bob and Pauline Holup. He's the only "stereo"-type caller I've ever met, and definitely not *stereotype!* I won't soon forget that first-time ASD dance in that little hall, bursting its buttresses with the merry multitude of Merry 8's. In the Holup home I was like a mouse— I couldn't keep my paws off that good native cheese!

Madison, Wisconsin— Out on the farm, in beautiful rolling dairy country, I was entertained in the home of none other than Don and Vera Chestnut, general chairmen of the upcoming National Convention. Co-promoters of the first-time ASD dance there were Bob and Marg Throndsen, plus others who will direct various phases of the National. I looked at the layout of



MECCA again, and assure everyone that **Milwaukee** has some very excellent facilities to please you next June. Surprise visitor at the dance was Deuce Williams, who had a night off in the area, and dropped in to dance and call a tip for us.



Buffalo Bill

North Platte, Nebraska— Another first time ASD dance, which several clubs sponsored, held in the Miller's colorful downtown Promenade Hall, away up on the third floor, where a decade-and-a-half of dancer dedication decidedly did it! Genial hosts were caller-owners Jess and Nell Miller, and co-promoters of the event were caller Ed and Shirley Clafin. Betcha didn't know that **North Platte** is "Buffalo Bill" Cody territory!

Webster, South Dakota— After flying back to **Omaha**, I embarked on another long northerly trip by rental car to Sioux country, where the Lake Region Swingers played square dance games with me, with a gay game attitude, in a wild game-filled hall. I stayed out on the farm again with caller Perry and Margaret Bergh — two lovely people. He really knows the facts about flax, folks; and they *pass the ocean* and "pass the biscuits" equally well.

Belleville, Illinois— My St. Louis plane wasn't late this year, and the crowd made the annual ASD dance mighty worthwhile. Hosts Joe and Marilyn Obal (He calls and farms a bit, too.) shuttled me like royalty. Dandy Dancers did it again.

Oklahoma City, Oklahoma — That well-knit, well-met Central District Callers Association has their collective Stetsons on straight. They brought me to the site of the most recent National Convention for a two-day clinic and dance (Myriad Center). I collected a brand new bunch of fine memories and relived a few as we *coordinated* and convened. Hosts Dick and Carole

Manning added a plus to the pleasure. Oil-country dancing and hospitality has gained new respect, new quality, new smoothness, from my observation.

West Union, Iowa— Float into Waterloo on a big swallow-tail, two-prop Ozark lark, make a motel, hire a Hertz, and follow the rural fence route fifty miles north to **West Union**, where the Swinging Squares hold forth, forthrightly; and that's a pretty decent way to wind up a week-long fly/drive tour midwestward.

Pearisburg, Virginia— I flew out of Cleveland to Roanoke on Saturday and back home on Sunday because it was a "loner" on the scattered schedule, but the trip was squarely worthwhile, since fine folks of the Circle Eights club like hosts Dan and Pat Hickey, plus the Irwins and Guthries made me feel as welcome as a cold coke in a desert dust storm.

I often neglect to report my Ohio dates, but they're just as noteworthy as the wild-blue-yonder yardage. For instance, this fall we had a lovely 25-set ASD dance in **Toledo**, working with caller Jack and Lil May. (She can surely belt out that "Do you know" phrase.) That dance was set up by caller Bob and Mary Hart of Glass City.

Similar deal in **Cleveland**, where I worked one with Dave Stevenson and visiting celebrity Cal Golden at the **Berea** Fairgrounds. Then there was the **Dublin, Ohio (Columbus)** colorful Yellow Rock Ball, where I was upstaged by a train and got lost on *track two*. Not long ago I did one in **Ravenna** for the Circulators and Carol Kopp prompted contras in place of rounds between each tip— very different. Did I mention the others— **Kirtland, Hillsboro, Wadsworth, Medina, Cambridge, North Olmstead**, and on and on....

East Peoria, Illinois— It was a lovely foliage-filled fall driving trip to middle Illinois to repeat and remeet the Twirling Singles for an ASD dance with Paul and Ruth Helmig, my hosts. She's a full-fledge club caller in her own right. Those two enterprising entrepreneurs have actually purchased an old brick schoolhouse in the tiny town of LaRose, north of Peoria, and they're converting

it into a square dance center/ranch/campground/what-have-you. I had to see it to believe it. Large gym, dozen classrooms— the whole bit. Watch for more news on that project.

Wyoming, Michigan— On I putted, Pinto-pattedly, and put into Wyoming, near Grand Rapids, to call another one for the Swinging Silhouettes. I was hosted by caller Roger and Joan Nichols and treated royally by Jerry and Judy Shoup and the gang.

Grand Blanc, Michigan— A short *wheel and cycle* to the east across Michigan will take you to the Flint area, and that was my next stop. Caller Jeff and Karen Keelor have opened a 12-set square dance hall there, and it's pretty neat for classes, clubs and workshop. They whopped up a full house for another *ASD dance*.

Hazard, Kentucky— I split the travel chores in half to lesson the fatigue factor— drove to Toledo, flew to Cincinnati, drove a rental car to Hazard in the heart of coal country for the 3rd annual Black Gold Festival, working with old buddies Ray and Louise Bohn of Louisville, Sonny and Mary Bess (He's the Bess in the business.) of Huntington, W.V., and good local caller Wendell and Sandra Pelley, sponsored by the Black Gold Chainers, who could literally dig all the stuff we could shovel at 'em! Nowadays the coal they excavate from those rolling eastern Kentucky hills is really *black gold*, y'all. Staying at the LaCitadelle motel, *hazardly* perched on the highest Hazard hill was a three-day, all time wonder for me— absolutely beautiful time!

Do you know something? This is where I came in. So I'll just end with a word. A word.





RHYME TIME



FOR THE FOLKS

"I wonder if your folks would like
A CB for the car."

"I doubt it. They're outgoing,
But that seems a bit bizarre."

"Well, I have shopped until I'm shot,
You vetoed my last clue,
So now I'll leave your parents' gift
Entirely up to you."

Oh now, thought Bill, she's mad at me.
I'll have to choose alone.
I wonder if my folks would use
A new push-button phone.

They seem so isolated, bored.
They're sitting more and more.
Their shoes look like they've roots
That are implanted in the floor.

The floor! That's it! "Hey, Honey,
I just thought of two great gifts!
Let's give them square dance lessons
And help pick their first outfits."

"Oh, Bill, that's great, for Christmas
Is a time for dance and song.
Our gifts will help the folks
To share its music all year long."

— Mary Heisey



CHRISTMAS FANTASY

I wish that Santa would dance with me
Around our fragrant Christmas tree;
First we'd promenade awhile
Then Santa with a winsome smile
Would spin me like a Christmas ball
Until I'd think that I would fall.
I'd hear the reindeer on the roof
Tapping time with every hoof
To our allemande left, and then to the
right
As we laughed with joy on this magic
night.

Then when it was time for Santa to go
He would kiss me beneath the mistletoe.

Dorothy E. Zimmerman



CLIMB THAT TREE

by Al Eblen
Wichita Falls, Texas

Some people are afraid they will get "out on a limb" working for their square dance club, but most of them haven't climbed the tree yet! Many of us do not have lives so busy that we cannot spare a little time for the square dance club which brings people together on friendly terms.

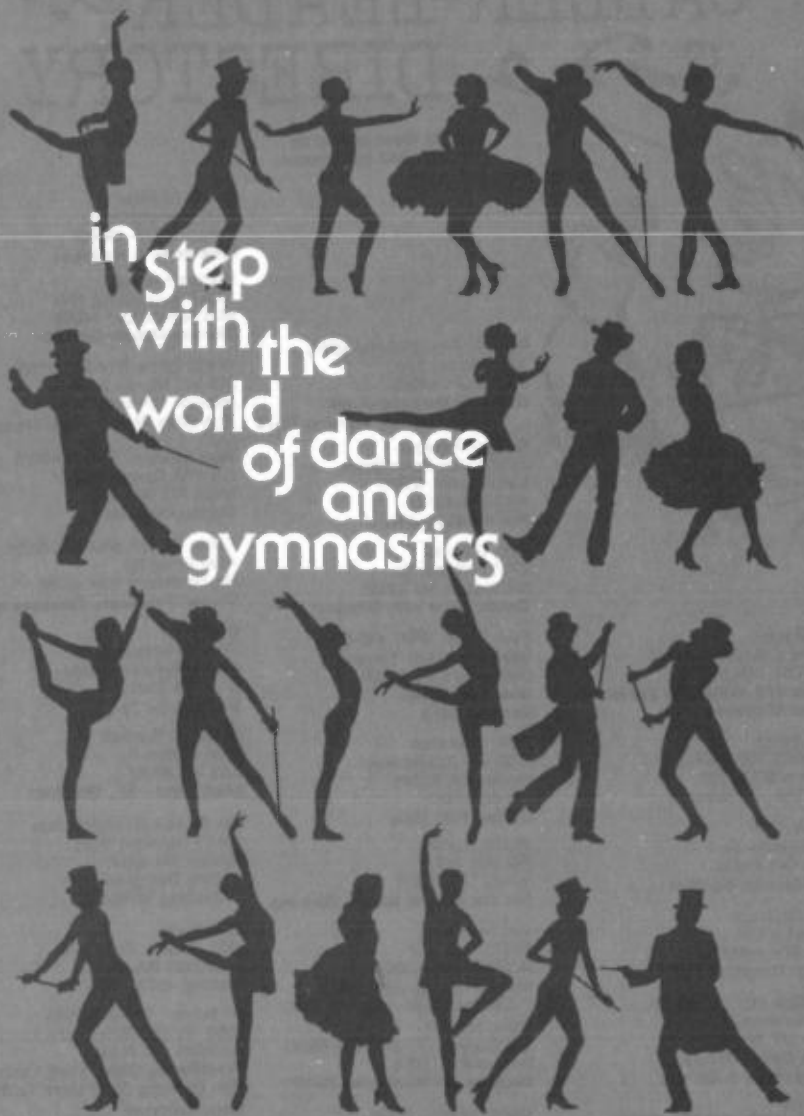
In Texas the state federation gives away a new car as a door prize each year at the state festival. One does not have to be present to win the car. Square dance clubs receive a portion of the money from sale of tickets to the festival. Depending upon how many tickets are sold, many clubs receive up to 40% of their budget on sales. One local club makes around \$1500.00 each year. Members go to a shopping center, and dance a few tips, while other dancers scatter through the crowd selling tickets. They may do this two or three times each spring and make enough money to assure financial solvency for the coming year. Often they have money left over for a steak dinner for the entire club. The members of this club do not feel they have been out on a limb for their club.

One time we called for a group that had their own square dance facility. Every Tuesday night we had a wonderful dance. No one was ever asked or told to do anything. However, refreshments seemed to be their big

thing. Everyone brought refreshments. Even visitors on the second night brought refreshments. We always had a near banquet. Without being told, people would set up tables and spread out the goodies. We had a wonderful time. Some people came just for the food. At this club, we called for free. We were promised nothing. However, at the end of the evening, people came by and filled my record box with money. They were not asked to donate anything, yet no other club has paid this caller so well.

Each year we had a Christmas party, which was great. However, the highlight of the year was Sunday afternoon before the party. Again, without instructions or requests, people came in work clothes for the annual "hall cleanup." After the clean-up we always had a barbecue dinner, again furnished by the dancers. We really think that this day of clean-up and work was the catalyst that made the dancers become such wonderful friends. The club is gone now, and the owner of the hall has passed away, as have many of the dancers. Yet my wife and I rarely ever see a week go by without seeing someone or hearing from someone who danced there with us. While calling there, we had dancers sign in from all of the fifty states. The hall and the club had the same name, simply "Taylor Rogers' Barn." It was at this club that two lonely single people met and became the happy couple, Al and Nell Eblen, that so many of you know.

Well, friends, if you have never been out on a limb for your square dance club, you ought to start climbing that tree.



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TAKE A NEW LOOK (at Square Dance Basics)

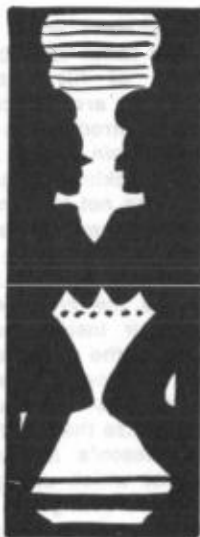
by Harvell Williams
Hemet, California

For several years square dancing has been growing in a more or less uncontrolled manner. We see people by the thousands learning to square dance. These new dancers enjoy dancing for an average of about two years. Some dancers then become bored with square dancing and we are faced with a drop-out problem. Why should our chosen activity of square dancing have such a short life span?

If one conducts a careful study into this phenomenon, one finds a large part of the problem lies in the area of teaching the square dance basics. There is confusion over just what a basic is. We in this country use the English language, and the word *basic* (according to Webster's *dictionary*) is used when we wish to convey the idea "relating to or forming the base or essence, i.e. fundamental of anything."

Let us bring this problem into clearer focus with an example: for several years we used a teaching system which was referred to as the fifty-basic beginner class and the seventy-five-basic beginner class. At the present time, we refer to our classes as sixty-eight basic classes. *Actually, we are teaching a few basics and using many square dance figures!* Burleson publishes a *Square Dance Encyclopedia* which lists thousands of things many callers refer to as basics. It is little wonder that when dancers are faced with this gross misunderstanding of just what a basic is, many of them become confused and drop out. Some dancers and callers also reflect this misunderstanding by calling for a moratorium on new figures.

All callers and teachers should know



and teach the difference between square dance basics and square dance figures or routines! A basic should always be understood as "those simple elements which constitute the identifiable and recurring building blocks of square dance figures or routines." Look at an example which will aid in understanding the above statement.

Referring to the National Callerlab List we find #43 identified as "The Swing Thru Family." A *right swing thru* can be defined as "all designated dancers turn half by the right and all who can, turn half by the left." *Swing thru* should properly be understood as a square dance figure and not as a basic!

Let us agree for the moment that for arm turns we shall not recognize turns smaller than a quarter turn. If quarter turns are to be the smallest identifiable element we will recognize in arm turns, then a *right swing thru* is made up of the quarter turn basic. Two right quarter turns followed by two left quarter turns by those who can. The basic (quarter turns) can be explained to the dancers by the caller and then the caller can exercise this basic by using such square dance figures as *Alamo style swing thru* where all the dancers can turn by both hands, then progressing to parallel ocean waves where all dancers use the first hand turn, then the centers of each wave only, use the

second hand turn.

The caller will observe the learning status of his class and when all members are proficient in *swing thru*, he will introduce his class to *fan the top*, then to *spin the top*, *spin chain thru* and so on, making it clear to all dancers that they are not learning a new basic but simply a new figure that will continue their understanding of the basic called *quarter turn*. When the caller calls *fan the top*, the center two dancers will turn by their inside hands three quarter turns as the ends move up to their new end position. All callers should directionally call all these movements to emphasize the *quarter turns*.

Burleson's *Encyclopedia* is full of figures which use *quarter turns*, so a very interesting and productive practice dance can be developed around *quarter turns* without swamping the dancers with new figure names to memorize. The side effect of this method would be that the dancers would learn to do new (to them) figures proficiently before they are introduced to new names of figures. Example: don't all of us call (from Box 1-4 wave) *boys circulate while girls trade* many times before we introduce the name *acey deucey*?

That which has been shown using *swing thru*, *spin the top* and *fan the top* as examples applies equally to calls like *turn thru*, *do paso*, *left allemande*, *right allemande* and its very essence to all square dance movements.

The basic decisions one must make to describe and effectuate the system described here are decisions such as: Shall *right hand turn* be considered as a different basic from *left hand turn*? Is a

quarter turn the smallest turn we wish to consider in our square dancing? If the answer to this last question is yes, then the basic for all turns is the *quarter turn*. A *half turn* becomes two *quarter turns* in succession.

There are, of course, other areas where like decisions must be made, but this gives enough to show the process.

One will find many very interesting things when looking at square dancing from a more analytical point of view.

Another example: you will see that a *grand right and left* by all eight dancers is very similar to a *square thru four hands* by four dancers and many other calls that have been somewhat difficult to teach will become very easy when the caller can convey the proper understanding of the *basic* involved.

If there is some agreement with the above thesis, then the first step toward the development of such a system would be for a committee of knowledgeable callers to establish a list of *true basics*. This list of basics should be like the letters in the English alphabet. The letters are the basics which make up the words. After the basics (for club and intermediate dance level) are properly identified, then the figures which exercise these various basics should be identified and a proper teaching program outlined. The net effect of this system should be better dancers, much less confusion, much higher level of enjoyment by the dancers, a much shorter period of time spent in beginners classes, and more directional calling of square dancers. Callers can call much new and/or old material without ever using a named figure.

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THE PERILS OF QUITTING

by Judy Paris
Huntsville, Alabama



If you are a square dancer now or intend to become one, beware the perils of quitting.

Back in 1952 at the age of twenty-one I learned to square dance at the insistence of friends. I say insistence, because square dancing was an activity that had never entered my head to do. It was too fast and foreign sounding and much too strenuous. But my main objection to becoming involved, I recall, was that my friends already knew how to dance, sort of, and I didn't.

But I was outnumbered, outvoted and overwhelmed by them. They literally dragged me to a beginners class and practically carried me through the calls. I learned. And I learned to love it. We graduated and ultimately joined a group called the B and B, or Bachelors and Bachelorettes in Hollywood, California.

What amused and amazed me then, and still does, was the fact that the young mingle so easily with the old in this activity.

It surprised me too that once my friends and I became full-fledged square dancers, we found that the weekly meetings of B & B were not nearly enough for us.

"We'll get rusty" was our refrain and we made it a point to visit other groups. We also helped out at beginning classes and performed at various places. Ultimately, we found, to our delight, that four or five of seven nights was taken up with square dancing. Strenuous? No way. How could anything be strenuous when you're twenty-one? (I didn't wonder at the time about the fifty-year-olds who were members of B & B and danced as often as we.)

But a few years later that phase was all over. Things change in life and they did for us. One of the fellows was called to Korea, one girl got married (to a fellow dancer in B & B) and I moved from California to New York City. To my delight, sets were in order there too and in time I became one of the most active dancers. I met my husband-to-be at a square dance and after we married, we continued dancing wherever we lived. But when the children started coming, we cut down and eventually cut out dancing.

The perils of cutting it out completely — or even cutting down — caused us, in all seriousness, to rust. Today when I see dancers of 47 and older, I know they stay limber because their continuous dancing through the years has kept them so. And in all probability it has kept them feeling youthful. They can still bend and twist and swing — and I can't. And I find I cannot now resume dancing. The agony of aches I know I'd feel isn't worth it. So take heed, you dancers and would-be dancers: keep on going and you'll stay limber longer. Square dancing can be a lifetime fun activity, but only if you continue. And just remember that old German proverb:

When you rest, you rust!

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Why Are Round Dancers Going to Heel?

by Charlie Capon

From *Dixie R/D Council Newsletter*



Ladies, I have a question. Why have so many round dancing ladies abandoned the relatively flat dancing slippers, which have been part of the scene for so many years, for high heels?

I had not thought much about it until we walked in, a little late, on a fox-trot clinic by the Wards at the recent round dance national. Nina was having the ladies walk in toward the center of the hall. The clump, clump of the high heels sounded like a herd of cattle. To say the least, it turned me off and we left even though we had intended to take in the clinic.

I recall many articles over the years in the round dance press, objecting to the swishing sound made by dancers as they slid their feet across the floor. I have always enjoyed hearing a gentle swishing sound in our club and class. It tells us whether our dancers are with the music. Ladies, is a loud clump an improvement over a gentle swish?

Not being an expert on the mechanics of a lady's foot, I am not sure, it just seems to me that each inch of heel reduces by an inch the amount of rise and fall that is possible. Much of the beauty of some of our dance forms is in the rise and fall. How is this accomplished in high heels? Are you crouching, then straightening up? Or, is this the reason we see some using those extremely long reaching steps which are so disruptive of the circles on a crowded

floor? Or, how?

I have seen a few who have adopted the spike heel. I remember well the damage these heels do to a floor from the time when they were in more general use. The heel is approximately a half inch square or one-fourth of a square inch. For the lady weighing 125 pounds she is exerting a force of 500 pounds-per-square-inch when she has all of her weight on one heel with the heel flat. As she moves, taking weight initially on the back edge of the heel, this becomes 800, 1,000 or more pounds-per-square-inch. This leaves a little half-moon indentation in most flooring materials. Halls are hard to find. Can you imagine the reaction when the owner of a hall finds a circle of little half-moons in his floor?

Will some of you ladies please answer my questions. Can you dance better or more gracefully in high heels? Most men round dancers have abandoned the high heeled western boot in favor of a lower heel because he can dance better and more gracefully, are women that much different? Or, did you adopt the high heel because you saw some leader wearing them, who saw some other leader wearing them, who saw some other leader who perhaps had a foot problem wearing them? Or, are you the victim of some enterprising supplier who saw an opportunity to sell more shoes by changing the style? Or, why?

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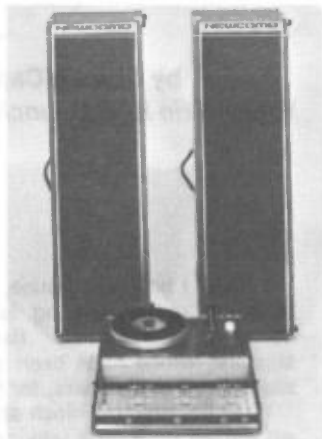
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O/N/S

by Cal Golden
Hot Springs, Arkansas

Preface

The One Night Stand is an integral part of the square dance movement. A major work on this subject has been developed and is available for study. It is recommended that this resource become a part of your library. The booklet, *Planning and Calling One-Night-Stands*, is a part of the SIO Handbook series. Other helpful booklets available from ASD are: *Easy Singalong Calls*, *Teaching Tots to Dance*, and *Solo Dances* (See last page.).

Purpose

The purpose of this document is to supplement rather than replace *Planning and Calling One-Night-Stands*. It is the intent of this document to provide the caller a short, concise, one-page guide sheet that can be used when a one night stand is being conducted. It should be pointed out that this is a guide to assist the caller. It should not be interpreted as the only way to present the one night stand.

Importance of the One Night Stand

There is little doubt that the One Night Stand is of vital importance to the square dance movement. It is important because this activity may be the introduction to square dancing on the part of the participants. Indeed, it is possible that this activity may be the only time an individual will ever be exposed to the square dance activity.

Those reasons alone make the One Night Stand extremely important. If, for example, the participant is taken by the activity and wishes to become a part of the square dance movement, it is important that a good time was had and that the proper foundation be laid. Just as important is the individual who participates in a One Night Stand and who does not choose to become a part of the square dance movement. This is the one and only chance we will have to show the fun, fellowship and good time of this unique American recreational activity.

As with anything, first impressions are often the difference between success and failure. The caller must be well prepared. The caller must put the best foot forward. Remember, from exposure to the One Night Stand, it is possible that dancers will be recruited.

It is of utmost importance that the One Night Stand be well thought out, well planned and well executed. Do not take the One Night Stand lightly! Prepare for it just as you would plan for a club dance.

Should I seek One Night Stands?

Yes! If they are conducted properly! As we have stated, the One Night Stand is often the introduction to the square dance activity for the participants. Remember, you are working with potential square dancers. Use every

weapon in your arsenal to cause the participants to have an enjoyable time. You can create the environment that will make the participants want more.

What are potential sources?

Potential sources for One Night Stands exist in many places. For example, civic clubs are frequently seeking such activities for "ladies night." Lodge groups, church groups, school groups, fraternities and sororities are other places that provide potential sources for One Night Stands. Be a dreamer! Your community probably has most, if not all of these groups. Also, your community will have organizations and groups which will be available and willing to participate in this kind of activity.

Should I book any One Night Stand?

Judgment must be used when considering this question. Keep in mind what the philosophy of square dancing is. Try to avoid those situations which would present square dancing in a negative way to participants and/or observers. To be sure, those situations cannot always be anticipated. If the callers find themselves in a situation that is not conducive to the square dance movement, they must be even more alert to watching for ways to protect the movement. It is at these times that leadership, good judgment and the art of making the best of a bad situation will need to surface.

Epilogue

It is not possible to cover all important items related to the One Night Stand in a brief document. Techniques of music and timing have not been mentioned. This does not mean that they are not important, however. Programming the evening's activities to provide variety has not been discussed. This aspect is extremely important. Provide mixers, patter call dances, singing call dances. Be enthusiastic! For that period of time, *you* represent the square dance movement. Be positive, be creative, be enthusiastic, use good judgment, provide an evening of enjoyable recreation.

Use this guide as a beginning point. Expand upon it. Improve it. Let it become the foundation upon which you build an outstanding One Night Stand. Good luck!



SUGGESTED PROGRAM— ONE NIGHT STAND

1. Big Circle — everybody
 - A. Teach circle left, right
 - B. Bow partner, corner
 - C. Teach swing, walk-around so no dizziness
 - D. Do-sa-do
 - E. Promenade properly
2. Squares
 - A. Identify squares 1,2,3,4
 - B. Call all of above in a square
 - C. Promenade
 1. Define
 2. Couples 1,2,3,4 one at a time inside
 3. Define inside, outside
 4. 4 ladies promenade inside
 5. 4 men promenade outside
 6. Promenade single file
 7. Define heads, sides
 8. Promenade $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, full
 9. Heads promenade half way
Sides promenade half way
Repeat both, back home
3. Identify everyone in square

A. Partner	All calls given
B. Right hand lady	to gentlemen;
C. Opposite lady	ladies do
D. Corner	counterpart
4. Forearm turn
 - A. Each gentleman work with
 1. Right hand lady
 2. Partner
 3. Opposite
 4. Partner
 5. Corner
 6. Partner
 - B. Face partner
 1. All 4 men turn partner right, corner left
 2. Partner by right, all way around
 3. Right hand lady by left around
 4. Partner swing
 5. Left allemande
 6. Right and left grand
 7. Weave the ring
 8. Pass thru
 9. U-turn back
10. Split the ring around 1,2,3
11. Couples pass thru, separate, go around 1,2, etc
12. Could also add ladies chain

Singing calls: Barnacle Bill Square, Alabama Jubilee/My Little Girl; also any singing call music that relates to the age group you are calling for.



Ken Oakley's Green & Whites from Vancouver, B.C. perform at the Convention.

1st Canadian National Convention

by Orphie Easson
St. Catharines, Ontario

The first I heard of a "national" for Canadian square dancers was in Christchurch, New Zealand, when two tours of Canadian dancers joined New Zealand and Australian dancers for their Southern Hemisphere Convention in February, 1974. The convention in Christchurch followed the British Commonwealth Games and plans were made to follow the Games in Edmonton, Alberta, August 17-19, 1978.

The spirit of excitement generated by an outstanding sports event still prevailed in Edmonton when I flew in the day before convention. The bellboy at the hotel told me in tones of great respect that the week of the games Wilt Chamberlain had stayed on the same floor.

It rained a great deal, but didn't seem to put out the sparkle set by find athletes from around the world the week previous. The city of Edmonton and all the square dancing hosts from Alberta did everything possible to make the First Canadian National Square and Round Dance Convention a great success.

The dancing followed Callerlab guidelines and levels were clearly defined and followed, so dancers knew exactly

where they could dance for the greatest enjoyment. Such variety! There was an ever-changing line-up of callers from all over Canada, many states of the U.S., New Zealand, Australia, Japan, Germany and England. Dancers represented these areas, and one young lady attended from the Netherlands. Everyone seemed to have a wonderful time dancing and enjoying the sociability such a gathering offers.

Coliseum dancing means concrete floors and, although hard underfoot, the floors were well finished with no dust problem. The sound was very good and we all recognize the fact that it takes a great deal of work to create good sound for multiple halls under one roof.

Saturday night was a most exciting experience when everyone danced together — 6000-plus dancers — first filling the main hall, then spreading out to square up where there was room for four couples. The house sound covered all levels in the coliseum and the sound was good. It was a great party.

The committee who worked for many years to plan and present the First Canadian Convention deserves congratulations and sincere thanks. It was great in Edmonton, '78!



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We are putting in a dance floor in the Carolina Room of the new Inn. It is large enough to comfortably handle 20 squares.

From November 1 until March 31 we are instituting special winter rate packages for square dancers. Because the Recreation Hall and most of the cottages will be closed, all people will be housed in the Inn, taking their meals in the Inn's Pioneer Room.

Please write to me if your group is interested in coming to Fontana for a long weekend. We will offer square dancers a package rate for meals and lodging of \$19.50 per person with special consideration given to the caller and his family.

Let me know right away because the winter season will be upon us before we know it.

Cordially,

Al (Tex) Brownlee
Recreation Director

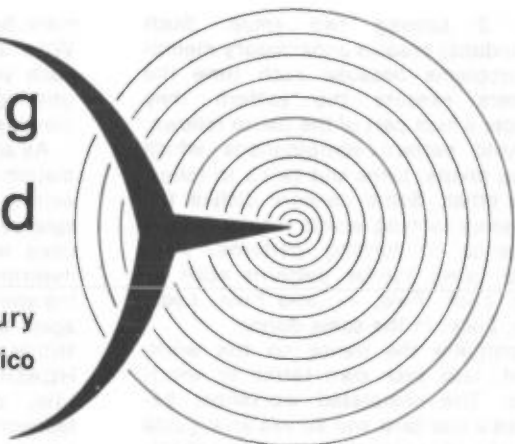


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Writing A Round

by Fred Haury
Albuquerque, New Mexico



PART II

Make a worksheet on a lined tabled or ruled 5"x8" card. The worksheet is a blank cue card. Enter a semi-colon to represent each measure of the introduction, dance and ending. We use a red pen for semi-colons. Evenly space four semi-colons on each line. Leave blank spaces between semi-colons to enter steps or pattern notations. Skip every other line to provide space for notes or to show alternate patterns or phrases you want to consider.

SAMPLE:

Title:	(Intro)	:	:	:	:
PART A	:	:	:	:	:
Part A Repeats	:	:	:	:	:
PART B	:	:	:	:	:
Part B Repeats	:	:	:	:	:
Sequence	Intro	AA	BB	AA	BB
Ending	:	:	:	:	:

Now enter patterns and/or steps between semi-colons in pencil. Show positions and directions above semi-colons or above the patterns, if appropriate. Enter position and direction only where a change of position and/or direction occurs.

Use standard patterns, working on one phrase (four measures) at a time. Dance and redance, checking for smooth flow from one position or direction to the next. Footwork should avoid sudden body torque reversals and tanglefoot step combinations. Observe and correlate music and dance phrasing

combinations.

Consider and test the woman's part, from both the footwork and body mechanics viewpoints. The woman should not be subjected to tanglefoot step combinations and awkward adjustments just because the man's part flows smoothly.

Carefully observe the rules of turns:

1. To turn left, step forward on the left foot and/or back on the right foot.
2. To turn right, step forward on the right foot and/or back on the left foot. Proper footwork for the pickup requires that the woman step into a left face pickup on her left foot. Proper footwork for the maneuver requires that the man step into a right face maneuver on his right foot. Start progressive right face pivots down LOD from closed position facing RLOD, not from SCP facing OD or closed position with man facing the wall. Limit turning steps of $\frac{1}{4}$ of a revolution, 90° , per step.

Originality is not a prime consideration for beginners. Recognize the appeal of gimmicks, but avoid including more than one gimmick pattern per dance.

Depth of choreography doesn't mean that international patterns and terms or so-called advanced basics must be included. Shallow choreography can be reduced with compatible pattern variety and by not repeating Part A patterns in Part B. Avoid the use of the same beginning or ending patterns in Parts A and B. Don't start both parts with 2 *forward two steps*, nor end both parts

with 2 turning two steps. Such redundancy creates unnecessary memory problems because each time the dancers execute the pattern they wonder which part of the dance follows.

Avoid pattern combinations which group pivots, turns and twirls to follow each other. Some dancers dislike the excessive turning which results from a sequence of turning patterns. Also avoid using similar patterns such as *Fwd, Lock, Fwd, —*; and *Fwd, Lock, Fwd, Lock*; in the same dance.

Complete the dance on the worksheet. Use your own terms or shorthand. The completed worksheet becomes a cue card and serves as a guide for use in preparing the cue sheet.

SAMPLE COMPLETED WORKSHEET

The Easy Two Step F^w Walt; Wait; Sl ; ; S-
 C w C w
 A. 2F ; ; Vine 4 ; ;
 Box ; ; Twirl 3 ; ; Rev Twirl 3 ; ; 1. S-
 2. BFL w
 Repeat Part A
 BFL w LO r O-
 B. Fc to Fc; Bk to Bk; Rk, trn in; Rk, trn out;
 BFL w
 Double Hitch; ; Sashay; ½ Sashay; 1. BFL
 2. S-
 Repeat Part B
 Sequence: Intro AA BB AA BB End.
 End: Twirl 2; Ack;

CUE SHEET

Prepare the cue sheet in standard format using standard terms and standard descriptions of patterns and positions. Write for the dancers in their terms, language and format. Use standards wherever possible. Try to limit terms to those which you would expect round dancers to learn in a basics class. It will help make the dance and cue sheet acceptable to others. It simplifies writing and reading. Deviations may cause dancers to reject the dance without a trial. Learn to use the accepted terms, descriptions and for-

mats before trying to improve them. With 200 or more dances published each year, most dancers dislike deciphering new hieroglyphics when reviewing cue sheets.

As an exercise in descriptions appreciation and for personal amusement, try writing some clear, complete and concise pattern and position descriptions without reference to any other descriptions. Then compare them with the standard descriptions. Review them again a week later and see if they are still as clear as they were when written. **HEADING**— This should include the title, composer data, record data, footwork information and sequence. Limit each heading item to one line in length.

TITLE— Use the tune title if it hasn't previously been used. If it has been used before, try to give us a hint to the tune's title by your title. We prefer to use the old record if we have it, rather than buy a new one.

COMPOSERS: Include names, address, zip code and phone number, if space permits, on a one line entry.

RECORD— Include label name and number, plus the artist's name. Show the pop record title if different from dance title.

FOOTWORK: This line normally states "Opposite footwork, directions for M except as noted." Omission of the footwork line should not cause any problems when opposite footwork is used. The footwork line should definitely be included when identical footwork or transitions are used.

SEQUENCE: An increasing number of cue sheets include the sequence in the heading, with two apparent advantages. It eliminates the footnote type status of the sequence and provides better continuity of reading. The reader doesn't have to skip to the bottom of the page to check the sequence before reading the dance.

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INTRO A B Break a b Sd, Drw, Cl; B9 thru 16 Break Ack

EXAMPLE:

INTRO

1-4 (FP) WAIT; WAIT; APT,—, PT,—; TOG,—, TCH,—; (SCP LOD)

PART A

1-4 TWO FWD 2 STEP; ; SLOW VINE 4; ; (CP WALL)
5-8 BOX; ; TWIRL 3; REV TWIRL 3; (SCP LOD)
9-16 REPEAT PART A ENDING IN (BFLY WALL)

PART B

17-20 FC TO FC; BK TO BK; RK,—, TRN IN,—; RK,—, TRN OUT,—; (OP LOD)
21-24 DOUBLE HITCH; ; (BFLY WALL) SASHAY; ½ SASHAY;
25-32 REPEAT PART B ENDING IN (SCP LOD)

ENDING: TWIRL,—, 2,—; APT,—, PT,—;

INTRODUCTION

Use the so-called "Standard Introduction" (Wait; Wait; Apt,—, Pt,—; Tog,—, Tch,—;) for a four measure musical introduction. This familiar introduction lets dancers concentrate on learning and remembering a dance. Their confidence may be shaken if they blow an unusual introduction.

I hope that someday we can get the term *open facing position* (OFP) altered to *facing position* (FP). The extra word 'open' is superfluous and confusing. It is easy to read OFP or OP facing as OP at a hasty glance. Many dancers take OP when they hear the term OFP. They seem to stop listening as soon as they hear the word *open*.

BODY

Write the phrase lines in capitol case letters using standard terms. Group measures four to a line.

Some choreographers and record companies number each measure in the phrase lines. This crowds a capitol case line, making it harder to read.

Why do we need semi-colons if we number each measure? Why not number each beat? How would you like to read a book with every word or sentence numbered? I prefer to omit the measure numbers from in front of each measure. I have tried measure numbering on cue sheets, cue cards and worksheets. Detailed measure numbering creates an added workload in preparing cue cards and cue sheets. It also adds to the confusion in reading. It is little help in locating a measure. It is more trouble than it is worth, so I dropped it.

Write each phrase line well enough so that most experience dancers could perform the standard patterns without reference to the measure description

lines. Underline the capitol case phrase lines to make them easier to locate at a glance. We underline phrase lines on cue sheets if the choreographer didn't. It helps when dancing from the cue sheet.

MEASURE DESCRIPTION

The purpose of the measure description lines is to provide detailed step description of the patterns contained in the phrase lines.

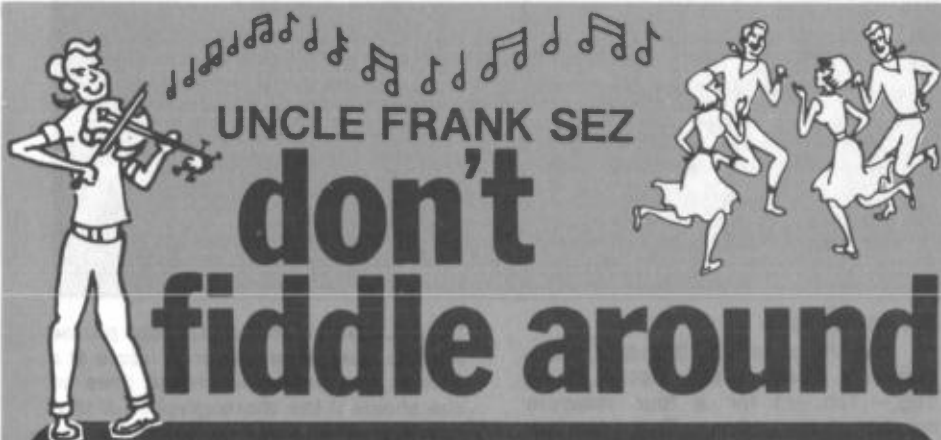
Get out your lists of abbreviations, terms and pattern and position descriptions. Have several well-written cue sheets handy as samples.

Start to write the first rough draft of the cue sheet. Write measure description lines beneath the associated phrase lines, so they will be readily available to dancers who desire this additional information. Each measure must be described by steps and related to the phrase line in which it appears. Include complete position and direction information each time a change of either occurs.

When the rough draft is complete, walk through the dance from the completed cue sheet to make sure it is correct. Then have a knowledgeable round dancer walk and dance through the cue sheet without any assistance from you and without having seen the dance performed. Watch them critically as they dance to see if they interpret and execute the dance in the intended manner. Obtain a candid opinion on the clarity of the cue sheet and the flow of the dance.

If no problems are identified, have the cue sheet typed in final form. It helps if the typist is familiar with cue sheets, round dancing, terms and abbreviations.

Continued on Page 88



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Rosanna's mom, Pat White; another son, Don and wife Sandy. To the right, daughter Ruth Carr and husband Bob; also grandson, Gary Carr and partner Linda Ferguson.

Kneeling in front of the family is the instructor Wayne Akers, club caller for Brentwood Star Promenaders. The photo was taken by Dan Sakahara, square dance picture-chronicler of the St. Louis area.

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The low distortion and noise, linear frequency response, flexible operation and Meteor's justly famous reliability set the powermaster 75 in a class by itself.



28th National Square Dance Convention

 June 28, 29, 30, 1979

 Milwaukee, Wisconsin



"Have no fear, Don and Vera Chestnut are here," is the feeling toward the general chairman held by many folks involved in planning the 28th National Square Dance Convention to be held June 28 to 30, Milwaukee, Wisconsin.

This slogan represents the strong and capable leadership that Don and Vera are providing in preparation for the convention. Both have their roots in farm backgrounds. Don has a major in agriculture from Oklahoma A & M, and is employed as a district sales representative in the farm implement manufacturing business. Vera has been active in Rural Youth and 4H, both as a participant and as a leader. They have two daughters and two sons, all of whom have taken square dance lessons. They are proud grandparents to two

granddaughters.

Square dancing entered the Chestnuts' lives fifteen years ago. They have been and continue to be active on the local, area and state levels. Previous chairmanships have been excellent training grounds for their current responsibilities. They served as general chairmen of the Wisconsin State Convention in 1971. Ten years ago Don and Vera organized and continue to serve as general chairmen of the Mid-America Square Dance Jubilee which hosts 200 squares as part of the Annual World Dairy Expo held in Madison, Wisconsin.

The Chestnuts have selected very talented and conscientious people to chair the many committees. All are excited about providing the atmosphere to "Left Allemande in Dairyland" under one roof of the cool MECCA Convention Center in downtown Milwaukee.

For registration blanks and more information, contact Bob and Marge Thronsdon, PO Box 1032, Janesville WI 53545.

There's more to do than dance in Wisconsin, too, so sample these tours that reflect some of the most interesting and unique features of Wisconsin.

City Tour: Bus tour to acquaint you with some of the highlights of the Milwaukee area.

Mitchell Park— Zoo Tour: The Milwaukee Zoo is rated one of the finest in the nation. Animal groups are shown together in assimilated environments. The predators are separated from their prey by hidden moats. The zoo also boasts a nocturnal area, an aviary building and a children's zoo. The

Continued on Page 90

Best Club Trick



On June 6, 1978, eleven Minnesota couples including members of the Royal Sil-O-Ets Clogging exhibition group, and two callers and their wives, flew to West Berlin, Germany, aboard Minnesota Friendship Force Flight #1 as ambassadors and entertainers. Friendship Force is a non-profit organization started by President and Mrs. Carter in 1977 for the purpose of promoting international understanding through personal contact between citizens of the United States and other countries.

The dancers lived with host families, most of them in homes where a member of the family spoke English. Others made good use of the German dictionaries they brought along. The dancers entertained at different events, demonstrating three types of folk dances done in the United States: clogging, square dancing and round dancing. A square dance party for the dancers and their hosts was given by the Berlin Dancing Bears, the West Berlin army dance club. The hosts so enjoyed the square dancing, they will be taking lessons at the army base.

On June 16, the dancers returned

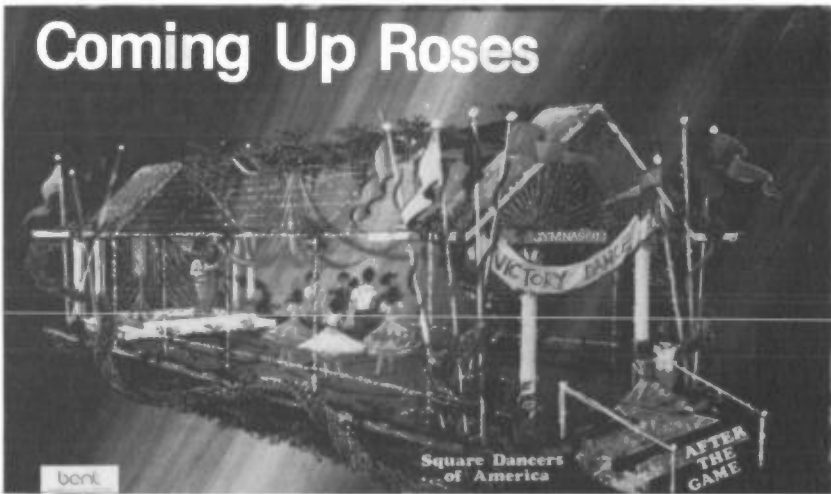
home, agreeing the visit to Berlin was fantastic and regretting they couldn't stay longer.

On June 30, a caravan of fourteen families drove to Thunder Bay, Ontario, to participate in Canada's Dominion Day festivities as representatives of Little Canada, Minnesota. The program consisted of a "History of Square Dancing" danced in period costumes, plus a clogging exhibition by the Royal Sil-O-Ets, and was performed at Ft. William and Chippewa Park.

On August 1, Governor Perpich signed a proclamation declaring September, "Square Dance Month in Minnesota." After the signing, Virg Hintz called while five squares of dancers danced in the rotunda. This rotunda dancing has been done for three years and Minnesota dancers hope to make it an annual event.

"Snoopy" is the mascot for the Royal Sil-O-Ets and is being held in the picture by Harold and Ida Seibel who submitted this story. The Seibels are state promotion chairmen for the square Dance Federation of Minnesota and coordinated the three special events related in the story.

Coming Up Roses



The design for the Rose Parade float for January 1, 1979, is pictured above. A general purpose physical education building, or gymnasium, is shown, the floor marked for basketball with baskets at each end. At one end of the hall will be a stage. The caller-figure on the stage will be in the likeness of Ed Gilmore, a caller, leader and early promoter of western style square dancing in southern California. At the opposite end of the hall, a couple will be entering the hall to join the dancers. Over the entrance will be a sign, "Victory Dance", to blend with the float theme, "After the Game," and the parade theme, "Our Wonderful World of Sports." The colors throughout the float, including the dancers' costumes, will be the colors of the two teams competing in the Rose Bowl.

There is no doubt that worldwide exposure brought about by the square dance float is a fact. Letters and donations have been received from several foreign countries. This is the fourth consecutive entry of a float in the Rose Parade.

The October financial statement shows donations and other monies this year to total \$9,919.00. Though this is an improvement over the June statement, \$8000 remains to be paid to the builder to clear the record for the 1978 float. The sale of badges, stick-on-roses and Float the Float dances, added to donations, indicate a strong desire by

square dancers that a float should be entered each year in the Pasadena parade.

Of all the fund raising ideas considered this year, the one adopted by the committee is the sale of tickets to the Third Annual Rose Float Ball, hosted by the Square Dancers of America on Thursday, December 28, 7 P.M., at the South Gate Memorial Auditorium, South Gate, California. These tickets are available to individuals, clubs and associations, cost \$1.00 per person, and in appreciation of support for the float, will entitle the holder to participate in a drawing whether present or not. Each of three first prizes will bring a lucky couple to Pasadena, with accommodations for five nights, grandstand seats for the parade, tickets to the Rose Bowl game, and guest status at the Rose Float Ball to meet the Princesses of the Royal Court and the float dances, and a guided tour of the float construction area with participation in decorating the square dance float. If winners do not wish to visit Pasadena, they will receive, in lieu of the trip, \$500.

Tickets are in books of ten with one ticket as a bonus to the seller. The drawing will be held on December 10 at the Float the Float Dance in Fontana, California. All tickets and monies must be in by December 5, to Square Dancers of America, PO Box 2, Altadena CA 91001. Certificates of appreciation are being issued to individuals, clubs or associations that donate \$25.00 or more.



Frank and Joan Keeser of Belleville, Illinois, learned to square and round dance in a class sponsored by the Playground and Recreation Board in January 1948, with Art Hermann as instructor. They danced in the St. Clair County Fair competition in July, 1948, and went to many party-type square dances called by Leona Menestrina, head of girls phys. ed. at East St. Louis High School, noting her methods of calling and teaching.

In September, Frank's nephew and friends asked if Frank and Joan could teach them to square dance. At first Frank called to them above the music of a record player, without a microphone, but soon purchased a PA system. Joan took over calling engagements for nine months while Frank worked a night shift. Then both shared calling on programs until round dancing became an integral part of the picture. Then Frank specialized in squares and Joan, the rounds.

The Keesers started teaching round dancing in 1954 and in 1957 started a class which developed into the Toe Twinklers Club, still meeting weekly.

Frank has called for many clubs in the area. a beginners class in 1963 developed into Fan C Squares, for whom he calls a workshop weekly, instructs the beginners and has a Sing-Along every fifth Saturday. He is a staff caller for six area clubs, calls for many one night stand parties for area

A GRAND SQUARE

DANCER
OR
TWO



organizations and guest calls for clubs in surrounding states.

Frank and Joan are charter members and past presidents of Belle Clair Squares. They received the third annual Scallership award of the Illinois S/D Callers Association in 1959 and are past officers of that organization, which has now accorded them honorary life memberships. They are charter members and past officers of the Greater St. Louis Folk and S/D Callers and Teachers Guild and are members of that groups R/D Teachers Council. They were the honored couple of the federations 1972 Festival of Flowers, and served as round dance chairmen for its April in Paris Festival.

When the Keesers built a new home in 1959, the basement was designed as a dance studio where both round and square dance classes could be held.

Their hobbies include rallying and traveling in an Airstream trailer, and they have called and cued for international rallies of trailers. They are members of Roundalab and Frank is a member of Callerlab. He is a machinist for Terminal Railroad Association, St. Louis. Joan is organist for First Church of Christ Scientist and for a local funeral home. She was society editor of a Belleville newspaper for a number of years.

Dancing friends surprised the Keesers with a 30-year Anniversary Party in late October. Their thirty years of service and accomplishment in the Belleville area is certainly remarkable.



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— December 1953

If there are any square dancers on your Christmas gift list, Babe in "Steps 'n' Styles" suggests these ideas might make them happy and solve your shopping problems. A packaged pre-cut dress is on the market, containing all cut-out pieces, thread, zipper and directions and three styles to choose from. A disc (or square?) of sterling silver, engraved with the name of your club on one side and perhaps initials of the wearer on the other, could be worn on a bracelet or necklace. How about a doll for daughter decked out in a square dance outfit to match your latest creation? A fluffy new petticoat, colored shoes to match a particular dress, or "his and her" ensembles make "special" gifts. A seamstress can fashion a winter stole out of heavy suiting. Babe says, "I know I'm not the only one compiling a square dance Christmas gift list."

"The pros and cons of the arguments about new dances go on forever," Ricky Holden acknowledges in his editorial. "Much has been written about them, and that's fine; much should be written." He adds his own opinion in the controversy— one pro, one con. "(1) Those against the creation of new patterns should remember that somebody has to start the patterns sometime. Even that famous old contra, Petronella, was created as the single brainchild of one single man— Nathaniel Gow, in 1820. (2) Why not become thoroughly familiar with the past and present of your medium before you begin to beget for your future?"

10 YEARS AGO— DECEMBER 1968

Quotable quote from Stan's "Mean-

derings": "It doesn't matter much in the broader spectrum whether you as a caller used *spin the web* or *hang the outlaw* at last week's dance program. What really matters is more subtle, and should tap your store of talents to a much greater degree. Three magic words offer the key—

Anticipation— before the dance

Response— during the dance

Remembrance— after the dance.

"Sounds too simple, huh? Not really. Believe the old Philly-osopher, if you can create this kind of thought pattern among your dancers by the thousands of ways you 'handle' them in addition to material used, you're on your way to greatness."

Doing research on the history of square dancing? A good reference book would be "Square Dancing A History," written by S. Foster Damon in 1957, reviewed by Myrtis Litman in "The Bookshelf." This serious study on the development of our modern square dancing traces dancing evolution from longways and cotillions to western style. The contributions of John Playford, the Puritans, the '49ers, Henry Ford, Lloyd Shaw, Ed Durlacher and others are included in the story. Myrtis says, "All of these are things that leaders should file away in their minds and made interesting conversation about at the appropriate times. Find the book and read it. You'll appreciate our hobby all the more!"

Excerpts from "The Magic of the Square Dance Spirit" by Clarence Scholtz:

"Where else but in a square dance hall can we find such wonderful people?"

"Where else but in a square dance hall can we shed our troubles and

Continued on Page 94

STRAIGHT TALK

I am not so much unhappy as worried (about our present mainstream activity.) I see, as I suppose you do, some very bad things wrong with our activity and sorry to say, I see no improvement on the horizon. Overall, we are being not nice to those who wish to enter the activity, we are not being nice to those who wish to return, and worst of all, we are not being nice to ourselves! I think it can all be expressed by the comments of one caller (a very popular caller in this area!) to me last spring. He

said, "It took me almost six weeks to get rid of the clods in X club's beginners class." Further conversation revealed he had "gotten rid" of about five squares! I wish I had been in a position to pick up his clods! I have one class at the present time that is composed of 100% clods and on top of everything else they are old, too. I know it's terrible to say it, but this group of clods is having a ball every week and so am I!

Name withheld by request



<p><i>1st Annual</i> HOLIDAY BREAK Square & Round Dance Mini-Festival</p> <p><i>Sat., Dec. 30, 1978</i> <i>Ramada Inn, Kingsport, TN</i> <i>featuring</i> RON SCHNEIDER JOHNNY JONES JIM & KITTY CASS WAYNE McDONALD</p> <p>Donation per person: \$5.50 For tickets, send SASE with check or M.O. to Holiday Break, PO Box 3176, Kings- port, Tenn. 37664</p>	<p><i>1st Annual</i> GRAND STRAND JUBILEE Convention Center Myrtle Beach, S.C. May 4-5, 1979 <i>with</i> <i>Johnny Jones TN</i> <i>Ron Schneider FL</i> <i>Don Williamson TN</i> <i>Barbara & Wayne Blackford FL</i> <i>Rounds</i></p> <p>\$18.00 per couple, package For tickets, write: Grand Strand Jubilee PO Box 3176 Kingsport TN 37664</p>	<p><i>1st Annual</i> WINTER CARNIVAL Exhibition Hall Jekyll Island, Georgia February 16 & 17, 1979 <i>with</i> <i>Allen Tipton TN</i> <i>Johnny Jones TN</i> <i>Steve & Chris Brissette Ocala, FL</i> <i>Rounds</i></p> <p>\$18.00 per couple, package</p>
<p>ADVANCED LEVEL TAPES (CASSETTE) 90 Minutes — \$6.00 Send to Johnny Jones, PO Box 3176 Kingsport TN 37664</p>		<p>For tickets, write: WINTER CARNIVAL PO Box 3176 Kingsport TN 37664</p>

feedback

I just read your October comments entitled "Who'll Challenge the Grim Spectre?" and would like to congratulate you on it. I disagree completely that anything should be done, maybe because I am stubborn, maybe because I am isolated enough from the pump handle game here in the deep east, maybe because I have danced both ways and can't make up my own mind as to which way has more pros, and maybe because I'm just chicken, afraid the bloodshed wouldn't be worth the results, no matter what they are. But I would like to congratulate you on the way you handled the problem. You presented it in a way that should help us all realize it is still there, important or not, and amazingly big. I don't think we are ready for another fight yet. It's not that big a thing. (Pump handling, like square dancing, can be good exercise!) But we should be aware that it exists.....

Maybe we have an equal problem

around the country that has not been addressed yet. I am referring to something which to my knowledge is done at least four different ways around the country and can be of equal embarrassment to the travellers who only know their own way. We need uniformity in *stirring the bucket!* Some places do it, some don't; some do it after the patter, some before the singing call. A body could get trampled! Believe me, I am not excited about the above, nor do I want to make anyone aware of it.....Thank you for including my Shoptalk column in your October issue.....In October issue, John Swindle praised the figure which Dave Taylor used with "Gold and Silver" on Blue Star. I agree it was good. In fact, the exact same figure was good when MacGregor used it on "Gold and Silver" over fifteen years ago!

Don Beck
Stow, Massachusetts

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PROBLEM CLINIC

A concern of the Baltimore area square dance leaders is the number of single women who come to lessons without male partners. The club dancers can and do "angel" for many of them, but this fosters another problem. We then have female square dancers with no male partners, attending dances as singles and rarely dancing. They usually leave the square dance scene discouraged and disappointed.

Some women are solving this no-partner situation by pairing up with another woman. During open registration, it becomes increasingly difficult to turn this "couple" away. There is no doubt they can be taught to dance and can wear something to identify the "male" partner.

If we accept these "couples" in classes, dare we put restrictions on their dancing, such as to stay only in all-female squares, when we encourage others to mix? Must the "leader" girl be taught or expected to dance both positions? This is extremely difficult for a new dancer. If a one-sex couple is graduated from a class, will the square dance community accept them as dancers or as an oddity?

Many of these women are widows who are quite content not to remarry, but are anxious to be a part of the society they belonged to before their mate died. On the average, women live longer than men and this will be a continuing problem in square dancing.

Please share your opinions, ideas and solutions.

Marilyn Jackson
Severn, Maryland

NOTE: Ms. Jackson's letter was sent to John Kaltenthaler, Executive Secretary of Callerlab. Here is his reply:

....This seems to be a matter for clubs to decide individually. It does not appear to be an area in which Callerlab should suggest how to handle the concern since it will vary greatly from area to area.

However, I can offer a personal opinion based upon my own calling and dancing experience of more than 21 years.

If two women desire to dance together as a couple, then I, as a caller, offer no objection. It is helpful to me as a teacher if the person dancing as a man wears clothing similar to normal men's clothing. This precludes unnecessary confusion to the other women who must dance with this "man" as partner changes occur. It should not be necessary for that person to learn both parts unless that person also desires to dance as a woman at some time during her dance participation.

Where the problem seems to be most significant is when a single woman comes to classes and finds that she is able to borrow a husband for the lessons. After the lessons, however, this same person feels that she should have that husband for her regular dancing partner and this creates the problem. Therefore, it is probably a good rule to follow that all dancers must have partners or people willing to dance as partners as in the case of two women.

I know this isn't exactly what you are looking for and I want to reemphasize that this is not an official position of Callerlab but rather my own personal opinion. It is possible that you will get opinions from *Square Dancing and American Squiredance* as well.....

John Kaltenthaler
Pocono Pines, Pennsylvania





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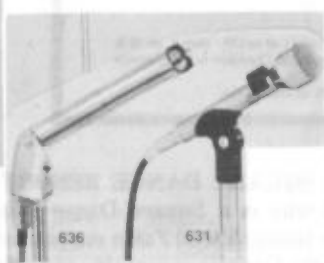


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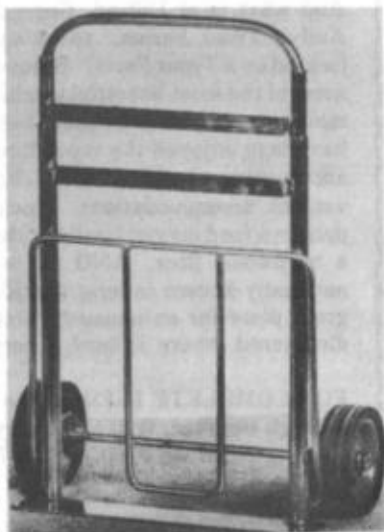
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FOR COMPLETE INFO on the 30 one-week programs held from March through October, WRITE: Jerry and Becky Cope, P. O. Box 129, Dillard, Georgia 30537 or PHONE 404-746-2134 during office hours.

UNDERLINING

THE CALLER NOTE SERVICES

There are lots of "goodies" in the Note Services to report this time, inasmuch as we postponed this column for a month, so here we go (covering two months of Notes):

Are you using the *anything and spread* idea? Some thoughts on this come from the **Toronto and District Notes**, such as *wheel and deal and spread* (*wheel and spread*), *ferris wheel and spread*, *heads star thru and spread*, *follow your neighbor and spread*. From a box 1-4 position, do this:

Right and left thru, veer left
 Ferris wheel and spread
 Ends slide thru, centers square thru
 (Back to box 1-4)

In the same notes there is a good presentation of *anything and roll*, *track two* getouts, all-position *recycles*, *mini-wheel* and *shakedown*.

Gene Trimmer in his **Mainstream Flow** goes into a good discussion of a teaching method, then develops a lot of useful material with the often-neglected basic, *fan the top*.

NCASDLA Notes from Maryland is a chatty publication written by Kenny Ferris, with many good ideas. Among them:

"Circulate. That's what the caller's law does at the dance, right? Okay, so you say you use *circulate*— *ends circulate*, *centers trade*; or *spin chain thru*, *ends circulate*. What about the centers? Do you ever let them *circulate*?"

"*Split circulate* is another dance weakness. Whose fault is it? You don't have to call *split circulate* from box 1-4 waves. But at least use it from a formation such as box 1-4 plus *touch a quarter*...."

Bill Davis in the **Santa Clara Valley Notes** points out that *roll 'em* is still at the top of this magazine's Pulse Poll and "seeing significant action." He

raises some pointed questions about the *grand weave* as an experimental selection, such as "two moves (when a grand square type move is chosen) might be selected (by Callerlab) for that period." New ideas explored are *tilt the wave*, *two steps at a time*, *two steps to the right*, and *triangulate*.

Figuring from Barry Wonson in Australia presents "Something Old" (*flying chain*) and "Something New" (*spin, turn and stroll*). He also passes on some additional Hex figures, such as this:

Sides lead right, circle six
 Side men break to a line of six
 Slide thru, swing thru
 Men run right, half tag, trade and roll
 Pass thru, left allemande.....

In the **Minnesota Notes**, Warren Berquam discusses his work with totally blind and partially blind dancers, whom he teaches like other classes with the addition of step values. They dance "without bumping into each other," he says, "and are really *seeing* while dancing."

Nate Bliss has a good thought in his **Nate's Notes** as follows:

"Dancers should not advertise a level that the majority of the group cannot dance. Just knowing two or three of the Plus 2 calls does not make the group a Plus 2 dance group. A dance should not be advertised as a Plus 1 or 2 if only a square or so of the club can dance that level or above. I call for a group every first Saturday that has worked this problem out by advertising their dance as (+1; 3rd and 6th tips = +2). The dance is over at 10:30. After 10:30 those who wish to stay may dance (or try) Advanced. This level is advertised and this is the level that is called no matter who comes to visit.

Continued on Page 74



KEEP 'EM DANCING

by Ed Fraidenburg

Four ladies chain, head ladies chain $\frac{3}{4}$
Head men pass thru, turn right
Around three to a line, all star thru
Double pass thru, track two, recycle
Square thru three-quarters
Centers slide thru, clover and
Flutter wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru three-quarters
Sides rollaway and star thru
Track two, girls trade, recycle
Left allemande.....

Head men take corner and partner
Forward and back, touch a quarter
Circulate (six only), face in, circle eight
Four men square thru four, touch a $\frac{1}{4}$
Girls circulate, boys run, all promenade
Sides wheel around, crosstrail thru
Left allemande.....

Heads slide thru, touch a quarter
And extend, sides walk straight ahead
Touch a quarter, all extend
Boys trade and roll, girls quarter right
Bend the line, boys pass thru,
Circle four to a line, pass thru
Girls fold, star thru, girls trade
All cast off three-quarters
Left allemande.....

Heads square thru four, pass thru
U-turn back, touch a quarter
Split circulate, trade and roll
Flutter wheel, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru four hands
Right and left thru, flutter wheel
Pass thru, U-turn back, touch a quarter
Split circulate, trade and roll
Left allemande.....

Heads square thru four, sides rollaway
Touch a quarter, split circulate
Trade and roll, star thru, wheel and deal
Pass thru, trade by, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal

Double pass thru, track two
Cast off three-quarters, recycle
Dive thru, square thru three-quarters
Left allemande.....

Head ladies turn thru, star thru
Wheel and deal, double pass thru
First couple left and next right
Crosstrail thru, left allemande.....

Heads flutter wheel,
Head ladies turn thru, star thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads flutter wheel,
Head ladies turn thru, star thru
Wheel and deal, double pass thru
Cloverleaf, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Girls turn thru, star thru, promenade
Heads wheel around, pass thru
Tag the line in, girls turn thru, star thru
Couples circulate, bend the line
Left allemande.....

Heads pass thru, round one to a line
Pass thru, wheel and deal,
Girls turn thru, star thru,
Couples circulate, wheel and deal
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Four ladies chain three-quarters
Heads pass thru round one to a line
Pass thru, wheel and deal,
Girls turn thru, star thru, boys trade
Couples circulate, wheel and deal
Square thru three-quarters
Left allemande.....

Heads pass thru, round one to a line
Touch a quarter, split circulate
Trade and roll, pass thru, boys fold
Star thru, wheel and deal
Pass thru, trade by, left allemande.....

Sides rollaway, heads pass thru
Round one to a line, touch a quarter
Split circulate, trade and roll
Pass thru, wheel and deal, zoom

Pass thru, left allemande.....
 Heads pass thru, round one to a line
 Touch a quarter, circulate, trade and roll
 Pass thru, ends fold, star thru
 Couples circulate, girls trade
 Girls circulate, wheel and deal
 Left allemande.....
 Sides roll away, heads pass thru
 Round one to a line, touch a quarter
 Circulate, trade and roll, pass thru
 Wheel and deal, zoom, centers star thru
 Others lead right, left allemande.....
 Heads roll away, pass thru
 Round one to a line, touch a quarter
 Circulate, trade and roll, pass thru
 Wheel and deal, double pass thru
 Leaders U-turn back, swing thru
 Boys run, wheel and deal
 Centers star thru, others lead right
 Left allemande.....
 Heads roll away, pass thru
 Round one to a line, touch a quarter
 Split circulate, trade and roll,
 Pass thru, wheel and deal
 Double pass thru, leaders U-turn back
 Swing thru, boys run, wheel and deal

Square thru three-quarters
 Left allemande.....
 All rollaway, heads pass thru
 Round one to a line, touch a quarter
 Circulate, trade and roll, pass thru
 Ends fold, star thru, couples circulate
 Boys trade, boys circulate
 Wheel and deal, left allemande.....
 All rollaway, heads pass thru
 Round one to a line, touch a quarter
 Split circulate, trade and roll
 Pass thru, ends fold, star thru
 Wheel and deal, dive thru
 Square thru three-quarters
 Left allemande.....
 Heads square thru four, touch a quarter
 Split circulate, trade and roll
 Star thru, wheel and deal, zoom
 Pass thru, left allemande.....
 Side ladies chain right,
 New side ladies chain across
 Sides spin the top, turn thru
 Circle to a line, pass thru,
 Wheel and deal, centers pass thru
 Swing thru, pass thru, U-turn back
 Left allemande.....

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HOW TO BE AN ANGEL (WITHOUT DYING)

It's that time of the year again. We'll be starting our new class with Open Houses and many of you will be "angeling" for the first time. If you wonder why you'll be called "angels" it's because it takes the patience of an angel to come week after week and help out with the beginners. You are, in fact, their angels, guiding them each step of the way through the next class weeks. The way you act and dance, the standards you set as club members will stay with them the rest of their square dancing life. The manner in which you conduct yourself will either aid or deter the caller's ability to teach them. It's for these reasons that we have guidelines for angels to follow. We ask you, not as dictators but as teachers, to abide by them, because we know the pitfalls and problems of teaching a class and we wish to avoid them as much as possible. If we all work together we can graduate a group of people who know how to dance well, dress well, and are courteous and friendly.

Friendliness— We'd like you to think back to how you felt that first night at your own square dance Open House. What you saw was a roomful of strangers dressed in funny clothes. Maybe you were lucky and had a few friends there so that you didn't feel completely out of place. Those walking in for our Open House will be in the same shoes you were then. Club members will be putting name tags on them just as they did you. Go up and try to learn their names, make them feel welcome. Prove to them that square dancers are friendly. If they felt snubbed and rejected by the club members, we can almost guarantee that no amount of good teaching on my part will bring them back to take lessons. As

the class continues avoid the temptation of sitting in groups of club members the entire evening. Mix with the students and get to know them so that by the time they graduate we'll all be a family. Keep club business and problems within the club, not the class. Try to avoid any conversations with students concerning club issues. Such discussions are a quick way to turn people off square dancing. Also, avoid gossip about other club members, students, or the caller. In any group of people a certain amount of this goes on due to differences in personality and opinions. It's amazing how many people think they can teach the class better than the teacher. So it's best just to smile, smooth it over and get off the subject. We're there to have fun.

Square dance clothes— We ask that during Open House and the first couple of lessons everyone be in *full* square dance attire. After that, we prefer that you be in square dance clothes so as to set a good example for the students, but it's not a requirement. Of course, long sleeved shirts for the men at all times and no backless dresses for the ladies. Do remember to wear your club badge so that the beginners may get to know your names. Your attitude toward square dance clothing will directly affect the beginners. We want them to learn to be proud of their outfits and recognize their place in the activity. All the ladies, or men for that matter, who sew are encouraged to help the students in planning their first outfits and perhaps giving them a hand in making them if you have the time. Later we'll be asking you to help with a fashion show and sewing clinic to get the students started in the right direction.

How to "help"— What we're going to ask you to do now probably will be the hardest part of your angeling duties— be quiet! When you are in a square with students or sitting nearby and you see them having difficulty, your first reaction will be to explain what they are doing wrong. When there's no time for that you'll want to give them a healthy push in the right direction or perhaps grab them by the arm and pull them along.

Continued on Page 65



A somewhat unusual letter came across our desk one day not long ago, which related the fact that a caller with whom we are acquainted, and who advertises his services widely, was hired in a distant city and failed to do an adequate job of calling.

Some excerpts from the letter will further document the unhappy writer's point of view:

"As a person he is very nice. As a caller he was a disappointment. His timing was poor. He broke down a few times, saying he let his mind wander.

"All this brings a question to my mind. We have \$150.-plus callers (hired at our club), we have \$75.-\$90. callers, and we have the group at \$125. plus lodging (like this one). Had we had one of our \$75.-\$90. area callers we would have been sure of a good dance.

"Maybe \$125. plus motel doesn't seem like much money, but I feel when a caller comes in at that price and can't call a good dance, it is a little like our getting ripped off.

"There are nights when a caller is off, I'm sure. But when he's committed to call for a club he should make an effort to be in top form. This is his advertisement (for future bookings), too.

"Maybe some callers are being over-rated and should be checked out closer when they advertise in yours and in the other magazines.

"It is embarrassing to try to explain why our dance wasn't up to par. As you know, this has an effect on future dance attendance from other clubs.

"Again my question is, where and how this \$125. group originated. And, how do they qualify themselves for that price?"

—A Caller Committee Chairman

There are no easy answers to this problem. Perhaps clubs should ask for better references and get a full-dance tape of a caller before hiring him. Ask how long he's been calling, where, when. Has he been a headliner at a festival? Has he called in a city not far away where reaction can be checked out? Is he a member of Callerlab? Has he been featured on a major square dance label?

Any caller is free to advertise his services in any area or national magazine, so that advertisement can't possibly constitute an endorsement by the editors of that magazine.

Callers are usually aware of when they've had an "off" night and called a poor dance. Dancers can make the message more clear to that caller by not arranging a repeat booking. When a caller gets less than 50% repeat bookings the message should become very clear.

Since Callerlab has established a very clear level identification system, both callers and dancers can establish their limits, and if these are strictly maintained, results should be happier all around. For instance, if a caller doesn't *regularly* call for advanced or challenge groups, he should not book those kinds of clubs.

Many callers have a yen to travel out of their own areas, into other states or areas, to call that special dance or set up a calling tour. Our advice is this: Calling "on the road" is a different "ball game" than calling at home. Five to ten years of experience in your own area, calling regularly for all kinds of groups and becoming frankly "in demand" is an important first step, before you begin to advertise your services widely and "hit the wide calling trail". Besides, your home area, in these days of high travel costs, is generally more financially rewarding. Think about it.





by Bob Howell

easy level



JINGLE BELL MIXER

RECORD: Folkraft 1080x45 (Jingle Bells)

FORMATION: Double circle. Gents with backs toward the center of the circle, ladies with backs to the wall. Both hands joined.

- 1-2 With hands joined, men begin on the left foot, ladies on the right and sashay CCW three steps, stamp feet twice.
- 3-4 Reverse the process with men moving to their right and ladies to their left.
- 5-8 Repeat entire sequence so far. (Measures 1-4)
- 9-12 Do-sa-do partner.
- 13-16 Swing partner twice around.
- 17-20 Promenade, singing the chorus.
- 21-24 Men roll back and promenade the corners (the ladies behind them).
- 25-28 Promenade again.
- 29-32 Men roll back again and promenade new corner ladies.

NOTE: This mixer involves a double progression. The singing is half the fun.

DECK THE HALLS

RECORD: "Deck the Halls" Lloyd Shaw 4592

FORMATION: Double circle. Lady on man's right, both facing CCW. Identical footwork throughout, both starting on left foot. Inside hands joined. This is a schottische.

- 1-4 Schottische (run) forward: run, 2,3, hop. (L,R,L, hop)
- 5-8 Repeat schottische steps starting on the right foot.
- 9-16 Do four step-hops while turning away from each other. Meet again to start from beginning.
- 17-24 Repeat 1-16 sequence.
- 25-32 As partners do the four step-hops this time: do the steps with both hands joined and roll down the line of dance turning under their own arms.
- 33-40 Repeat forward schottische steps (1-16)
- 41-48 Each dancer does a "dishrag whirl" on the four step-hops. (Holding inside hands, have the lady turn under first, followed by the gent)
- 49-56 Repeat forward schottische steps.
- 57-64 Girls do four backward step hops to meet a new partner while gents are doing four step hops in place.

Take a good deep breath before you start that one.

Seeing that the *Suzie Q* is being revived at the higher levels of dancing, give your Easy Level dancers a whirl at this adaptation.

WINTER WONDERLAND

RECORD: MacGregor 2079— "Square Dance Wonderland
Formation: Squares

Intro, Middle Break & Ending:

Join your hands, circle left and listen
In the lane snow is glistenin'

Reverse back single file, everyone smile

We're walking in a winter wonderland.

Girls turn back, swing your partner

Swing and whirl, that's your partner

Then all promenade, go walking with your maid

We're walking in a winter wonderland.

Break: (Twice for heads, twice for sides)

Heads (sides) go forward up, come on back now

(*Suzie Q*) that's right hand across from you

Partner left and then another right hand turn, my friend

Courtesy turn your own girl when you're through

Do-ci corner, seesaw partner

Take your corner, promenade her

Promenade that new girl, take her hand in hand

You're walking in a winter wonderland.

SUSIE Q: Two facing couples. Turn the opposite person half by the right forearm, go back to partner for a half turn by left forearm, back to the opposite again for another half turn by the right, then back to your partner for a courtesy turn to end in starting position, facing the other couple.

And here's hoping that Santa is able to make all of his house calls "Here and There."

HERE AND THERE

Ewe Stamper of North Olmstead, Ohio, wrote this nice little contra stating that the active couples dance a little on each side of the set, therefore the name "Here and There."

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

8 Actives down the center

8 Crosstrail up the outside

8 Actives do-sa-do

8 Others do-sa-do

8 Actives swing in the middle

8 Fours go down (pick up inactives on the ends of the line)

8 Turn alone, come back up the middle

8 Cast off, all forward and back.

FOOTNOTE: The "Evening Star" dance presented in the September issue has been identified as "Balance the Star," a dance that had been recorded earlier.





KEEP ON BEI

A Happy Thought F

The word called "square" in yesteryear
Had respect and honor — all quite clear.

A "square" deal then was an honest one
And you stood "four square" for the right you'd done.

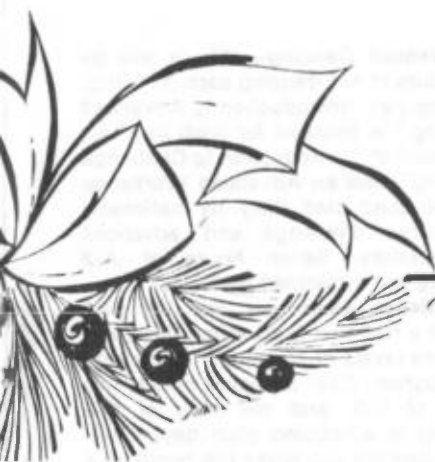
When hunger struck and sick you'd feel
You'd revive again with a good "square" meal.

You were "square" with the world, you bet,
When bills were paid and you were out of debt.

That was when, with a heart-felt sigh,
You looked your fellow man "square" in the eye.

But the word was changed and bent out of shape
By the convict known as a prison inmate.

To him you're a "square" when you don't adapt
To the convict code of not giving a rap.



ING "SQUARE"

For Christmastime....

A "square" is one who has never learned
How to get out of others what he never earned.

It's a boob who gets so lost in his work,
He forgets to go home — they call him a jerk.

To take off a hat when Old Glory goes by
Is the "square" who finds a tear in his eye.

But.....

There's a special "square" that will never die—
It's music and rhythm for gals and their guys.

Three cheers for the dancing known as "square"
And its fans, worldwide, who boldly dare.

Merry Christmas to all of you everywhere,
We want you to keep right on being a "square."

Anonymous

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CHALLENGE CHALLENGE

by Jim Kassel

"JUNE IN JANUARY"

"It's June in January because I'm in love and only because I'm in love with you". This is the ending of a once very popular song, still a great favorite of mine. Many of you will be reading this in December and January and thinking ahead toward the summer of '79. June is the month for the two big conventions. First is the National Challenge Convention in Butler, Pa., to be followed by what could possibly be the best yet for advanced and challenge dancers at the National Convention in Milwaukee, Wisconsin. So if we haven't already done so we should be making our plans for these two great conventions no later than January.

MILWAUKEE— JUNE 28, 29, 30 1979

Exciting things will be happening in the advanced and challenge areas of square dancing at the 28th National Square Dance Convention to be held June 28, 29, and 30, 1979 at the completely air conditioned MECCA/Civic Center in downtown Milwaukee, Wisconsin.

For the first time at a National Convention there will be two levels of advanced dancing (A1 and A2). The Challenge area will offer three levels (C1, C2, and C3). All levels will follow the Callerlab recommended lists.

Advanced and Challenge dancers are fortunate to have two of their own as Program Chairmen, Ron and M. J. Wiseman from Neenah. Dave and Joanne Swan from Chicago are serving as Directors of the Advanced and Challenge Program. The Swans, too, are recognized leaders in the advanced and challenge areas.

Advanced Dancing— There will be two hours of A-1 dancing each morning. The popular "Introduction to Advanced Dancing" is planned for each day. An hour each of "Introduction to Challenge Dancing" and an Advanced Workshop will be conducted daily by nationally recognized challenge and advanced level callers. Seven hours of A-2 dancing are scheduled each day.

Challenge Dancing— For the first time at a National Convention there will be three levels of challenge dancing on the program. Over six hours of C-1, two hours of C-2, and one hour of C-3 dancing is scheduled each day. Challenge dancers will enjoy the bonus of a wood floor!

All halls at the convention will be monitored to insure that the specified level will be maintained.

In addition a full complement of trail-end and after-party dances are being planned for the advanced and challenge dancers.

Wisconsin invites you to come vacation as well as dance. For memorable experiences before, during, and after the convention, enjoy the lush sights, sounds, smells, and activities of the rich and varied ethnic heritages in the state.

Early registration insures a good choice of housing. For registration blanks and further information contact: Bob and Marge Throndsen, Publicity Chairman, P.O. Box 1032, Janesville, Wis. 53545.

BUTLER— JUNE 21, 22, 23 1979

Get your reservations in early— two floors C-1½ and C-2½. It will be a sell out. More on this convention next month.

S/D Record Review Service

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- LH-1024 NEW MOON by Billy Lewis



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- B-283-B MR. SATURDAY NIGHT, Bill & Virginia Tracy
1st Band Music Only; 2nd Band, Cues by Bill Tracy



Guy
Poland

RECENT RELEASES ON BELCO:

- B-282 GONNA WRITE MYSELF A LETTER/
FUN AND FROLIC
- B-281 SWEETHEART/HARMONY TWO STEP
- B-280 COUNTRY STYLE/STORY OF LOVE

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WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

TWO STEPS AT A TIME

by **Lee Kopman, Wantagh, New York**

From adjacent columns of four facing opposite directions, the lead two dancers in each column peel off, circulate one-half and bend as a couple to face in; the trailing two dancers extend, trade and roll. This ends in starting double pass thru formation.

TEACHING FIGURES:

by **George Jabbusch, Bradenton, Fla.**

Heads pass thru, around one to a line

Curlique, *two steps at a time*

Boys pass thru, star thru

Couples circulate, wheel and deal

Left allemande.....

Heads right and left thru

Square thru three, around one to a line

Curlique, *two steps at a time*

Boys do a left square thru, three hands
Curlique, recycle, left allemande.....

Heads square thru three, around one

To a line, same sex right and left thru

Curlique, *two steps at a time*,

Double pass thru, track two, scoot back

Boys run, pass thru, wheel and deal

Centers curlique, left allemande.....

Heads lead right and circle to a line

Curlique, *two steps at a time*

Double pass thru, track two, swing thru

Centers run, ferris wheel

Centers swing thru, turn thru

Left allemande.....

Heads lead right and circle to a line

Pass thru, wheel and spread

Curlique, *two steps at a time*

Boys pass thru, star thru, bend the line

Left square thru four, left allemande.....

Heads lead right and circle to a line

Pass thru, wheel and spread

Pass thru, same sex trade, curlique

Two steps at a time,

Girls square thru three, star thru

Boys run, all eight circulate

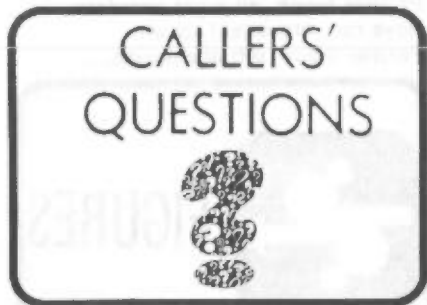
Recycle, veer to the left

Bend the line, right and left thru

Roll away half sashay, slide thru

Left allemande.....

Heads lead right and circle to a line
 Right and left thru, roll away half sashay
 Pass thru, wheel and spread
 Curlique, *two steps at a time*
 Girls swing thru, centers girls run
 Stroll and cycle, crossfire
Two steps at a time, centers star thru
 Lead to the right, pass to the center
 Centers turn thru, left allemande.....



From several parts of the square dance world: What's this new caller autograph "craze" going around in some areas of square dancing? We refer to the use of this year's square dance stamp on a first day cover (envelope) upon which the owner has his or her favorite caller(s) sign their autograph....

Ed. Note: You must refer to the dance stamp issued in April this year, one of the four stamps was the "folk" dance picturing a square dance couple. The other three of the same issue showed "Ballet," "Modern" and "Theater." Several magazines offered First Day covers of these stamps as did our own *American Squaredance* at the time of the stamp issue. We have about 100 left of the single S/D stamps in First Day of issue envelopes if you want to join this fascinating "autograph" accumulation along with your Century Book mementos. We also have a first dance cover with all the dance stamps (block of four) for the round dancers use — a first time for them, ever! Incidentally, this block-of-four first day cover (and the single) were drawn especially for *American Squaredance* magazine by Doris Gold, and the four are in multi-color, a glorious colored cachet envelope at \$2.50. You will never have a better square dance Christmas present to receive or to offer any of your dancing

friends. The singles also have a very beautiful modern-pictured green cachet of square dancing at \$1.50 each.

Caller/Dancer question: Will the new "Plus One and Two" booklets with figures be out in time for Christmas?

Ed. Note: Yes, watch for the ads in ASD, and there will be no change in this new release until the 1981 Callerlab Convention, three years from now.

From Reno, Nevada: Is there a definite traffic pattern used by the dancers while executing a **trade the wave** movement? (See Callerlab Experimental list, also on Plus 1 list).

Ed. Note: Yes, there is a right way to execute a *trade the wave* movement smoothly. As per the explanation in the new "Plus One and Two" book, from the wave set-up, all step slightly forward, looking down the line, two dancers are facing in the same direction (an end and a center). They do a partner trade pattern passing right shoulders, and then step forward into another ocean wave. All move simultaneously so be sure to note the spots you are going to exchange. The result is that a right-hand wave becomes a left-hand wave with each participant facing in the opposite direction to starting point. The ends have become centers and vice versa. Choreo value; Left-hand waves become right-hand waves like a *right and left thru* equivalent.



FAN THE TOP

A *spin the top* variation. From facing couples, step up to form a wave, centers cast three-quarters while the ends move up one quarter to again become ends in the replaced wave, as in *spin the top*. However, a *fan the top* can also be done

starting with a two-faced line and ending in a two-faced line. All *fan* commands are a tip-off that the centers start the action. From any facing couple combination (boy, boy; girl, boy; etc.) a "lead to the right" command is *fan the top, step thru*. This is most commonly used.

APD:

Heads star thru, pass thru, *fan the top*
 Swing thru, *fan the top*, swing thru
 Right and left thru, pass to the center
 Pass thru, *fan the top*, swing thru
Fan the top, swing thru
 Right and left thru, pass to the center
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, girls run, *fan the top*
 Step thru, U-turn back, star thru
 Centers right and left thru, swing thru
 Turn thru, left allemande.....

Head couples swing thru, centers run
Fan the top, ends run, *fan the top*
 Slide thru, left allemande.....

Side couples right and left thru
 Quarter more, centers trade
 Centers run, *fan the top*, slide thru
 Square thru three-quarters
 Left allemande.....

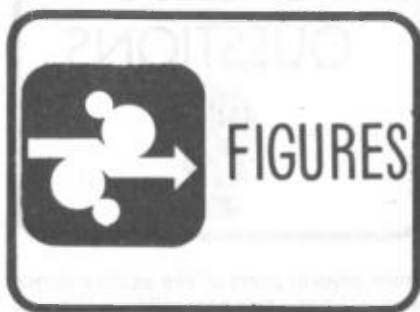
Head two ladies chain across
 A full turn facing out, turn right
 Single file, go around one into middle
 Dixie style to ocean wave, balance
 Boys turn back, *fan the top*, bend line
 Spin the top, turn thru, left allemande...

Head couples swing thru, box the gnat
 Half square thru, spin chain thru
 Ends circulate, *fan the top*
 Step thru, wheel and deal
 On a double track, Dixie style
 Two ocean wave, balance
 Spin chain thru, ends circulate
Fan the top, step thru, wheel and deal
 Double pass thru, ladies go left
 Gents right, left allemande.....

Heads lead right and circle to a line
Fan the top, step thru, trade by
Fan the top, step thru, boys run
 Swing thru, *fan the top*, turn thru
 Ends fold, star thru, zoom
 Partner trade, crosstrail thru to
 Left allemande.....

Heads square thru four hands
 Swing thru, centers run, *fan the top*

Triple trade, bend the line
 Touch a quarter, *fan the top*,
 Centers fold (ends step forward to new waves)
 Swing thru, girls run, box the gnat
 Change something, left allemande.....
 Heads star thru, peel off, bend the line
Fan the top, swing thru, centers run
 Partners trade, *fan the top*, triple trade
 Partner hinge, all eight circulate
 Boys run, cloverleaf, zoom
 Partner trade, left allemande.....



by Dale Houck, Santa Clara Val. Callers

From squared set:

Heads touch a quarter, girls pass thru
 Centers star thru, others trade and roll
 All touch a quarter
 Centers walk and dodge,
 Other men run right, track two
 Ladies circulate, left allemande.....
 Heads pass the ocean, girls trade
 Girls run, bend the line, star thru
 Circle four to a line, pass thru
 Partner trade and roll,
 Right and left grand.....

From B1c:

Swing thru, men run, girls hinge ¼
 Diamond circulate, girls face in
 Men extend, all trade and roll
 Touch a quarter, scoot back
 Trade and roll, pass thru, chase right
 And roll, ladies chain, slide thru (B1c)...
 Split two round one to line, curlique
 Circulate, trade and roll
 Right and left thru, pass the ocean
 Single hinge, walk and dodge
 Partner trade and roll, spin chain thru
 Men circulate two, recycle (B1c).....
 Circle four to line, pass the ocean
 Recycle, veer left, couples circulate
 Half tag, trade and roll, slide thru
 Pass thru, wheel and deal,

Double pass thru, leads partner trade
 And roll, centers split two round one
 To a line, pass thru, tag the line in
 Pass thru, wheel and deal, zoom
 Centers pass thru (B1c).....
 Circle half, veer to line, ferris wheel
 And spread, curlique, eight circulate
 Same sex trade and roll, touch a quarter
 Eight circulate, men run
 Centers pass thru, left allemande.....
 Swing thru, men trade, men run
 Tag the line out, wheel and deal
 Double pass thru, peel off, curlique
 Trade and roll, box the gnat
 Right and left thru, ladies chain
 Pass thru, partner trade and roll
 Touch a quarter, centers trade
 Men trade, centers trade, men run
 Pass thru, wheel and deal
 Double pass thru, cloverleaf
 Square thru three-quarters
 Left allemande.....
 Curlique, scoot back, ends circulate
 And face in, centers trade and roll
 Centers pass thru, touch a quarter
 Walk and dodge, men run
 Men pass thru, men fold, star thru
 Couples circulate, bend the line
 Right and left thru, ladies chain(L1p)....

From L1p:

Pass thru, wheel and deal,
 Double pass thru, track two, girls trade
 Recycle, veer left, ferris wheel
 And spread, curlique, circulate
 Trade and roll, pass thru, tag the line
 Men clover and women in center
 Partner trade and roll, then pass thru
 Star thru, ferris wheel,
 Centers right and left thru
 Pass thru (B1c).....
 Curlique, eight circulate
 Outsides trade and roll,
 Centers walk and dodge
 Centers partner trade, then pass thru
 Partner trade and roll, all star thru
 Centers in, cast off three-quarters
 Centers square thru, ends slide thru
 Curlique, hinge a quarter, men trade
 Men run, bend the line,
 Right and left thru (L1p).....
 Pass thru, partner trade and roll
 Curlique, hinge a quarter
 Ladies trade and roll, men face in
 Ladies chain, right and left thru
 (L1p).....

From promenade

Heads wheel around, pass thru
 Bend the line, pass thru, partner trade
 And roll, grand right and left.....

STROLL AND CYCLE

by Deuce Williams, Detroit, Michigan

Heads lead right and circle
 To lines of four facing in, pass thru
 Wheel and deal, centers veer left
 Stroll and cycle, couples circulate
 Ferris wheel and centers veer left
 Stroll and cycle, bend the line
 Left allemande.....
 Heads lead right and circle
 To lines of four facing in, pass thru
 Wheel and deal, centers circle four
 Halfway and veer left, stroll and cycle
 Couples hinge, girls trade
 Bend the line, star thru
 (Repeat all of above (1p2p lines)
 Left allemande.....

Heads lead right and circle to lines
 Of four facing in, pass the ocean
 Recycle, veer left, ferris wheel
 Centers veer left, stroll and cycle
 Girls circulate, wheel and deal
 Left allemande.....

Heads square thru four hands
 Pass to the center, centers swing thru
 Boys run, stroll and cycle, girls trade
 Wheel and deal, left allemande.....

STROLL & CYCLE HALF-SASHAYED

Heads pass the ocean
 Sides roll half sashay, center girls run
 (Center boys start) Stroll and cycle
 Couples circulate, wheel and deal
 *Right and left grand.....

*Or: Box the gnat, pull by.....

Heads lead right to lines of four
 Facing in, pass thru, U-turn back
 Pass thru, wheel and deal,
 Centers veer left, stroll and cycle
 Bend the line, pass thru, wheel and deal
 Centers veer left, stroll and cycle
 Boys trade, wheel and deal, pass thru
 Trade by, right and left grand.....

"LEFTS"

by Ed Foote, Wexford, Pennsylvania

Heads square thru four hands
 Left swing thru, recycle (from LH waves)
 Pass thru, U-turn back, pass to center
 Square thru three-quarters
 Left allemande.....
 Heads star thru, pass thru, circle to line

Right and left thru, slide thru
To a left-hand wave, all eight circulate
Recycle (from LH waves),
Left allemande.....

Heads lead right and circle to lines
Of four facing in, pass thru
Left chase (girls chase boys)
Scoot back (boys left hand)
Boys turn back, left allemande.....

Heads lead right and circle to lines
Of four facing in, right and left thru
Roll a half sashay, pass thru
Left chase (boys chase girls)
Left swing thru, centers run
Ferris wheel (boys hook left hands)
Substitute, centers pass thru
Touch a quarter, right and left grand....

Heads lead right and circle to a lines
Of four facing in, pass thru, U-turn back
Left touch a quarter, coordinate
(From LH columns), girls trade
Wheel and deal, pass thru
Right and left grand.....

Heads lead right and circle to lines
Of four facing in, left touch a quarter
Coordinate (from LH columns)
Boys circulate, bend the line (1p2p lines)
Heads lead right and circle to lines
Of four facing in, pass thru
Wheel and deal, centers left swing thru
Extend to left-hand ocean waves
Split circulate, boys circulate
Slip the clutch, left allemande.....

Heads lead right and circle to lines
Of four facing in, pass the ocean
Trade the wave, extend to a
Left hand ocean wave (in center)
Outsides cloverleaf, centers recycle
(From LH wave), sweep a quarter right
Centers pass thru, left swing thru
Centers run, couples circulate
Couples hinge (from LH two-faced lines)
Boys trade, wheel and deal
Pass the ocean, trade the wave
All eight circulate, boys go twice
Left allemande.....

MAINSTREAM PLUS TWO

Heads lead right and circle to lines
Of four facing in, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Outside boys run, centers in
Cast off three-quarters
All eight circulate twice (from 3x1 lines)
Centers load the boat
Other girl turn back and slide thru

Touch a quarter, split circulate
Right and left grand.....
Heads lead right and circle to lines
Of four facing in, ends do your part of
Load the boat, centers curlicross
All pair off and roll
Centers swap around (boys walk fwd.)
Centers in, centers run, cast off $\frac{3}{4}$
Centers pass thru, *all partner trade
And roll, right and left grand.....
. Or: All partner trade, left allemande...

by John & Evelyn Strong, Salinas, Cal.

Head ladies chain, heads square thru
Pass thru, trade by, swing thru
Boys run, bend the line, pass thru
Tag the line in, box the gnat
Right and left thru, crosstrail thru
Left allemande.....
Heads star thru, swing thru, turn thru
Slide thru, pass thru, partner trade
Flutter wheel, sweep a quarter
Pass thru, trade by, swing thru
Spin the top, right and left thru
Flutter wheel, star thru, square thru $\frac{3}{4}$
Left allemande.....

Heads curlique, walk and dodge
Swing thru, scoot back, recycle
Veer left, couples circulate
Wheel and deal, spin chain thru
Boys run, wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Four ladies chain, heads star thru
Double pass thru, centers in
Cast off three-quarters, pass thru
Tag the line in, star thru, zoom
Curlique, left allemande.....

Heads star thru, pass thru
Eight chain thru, swing thru
Scoot back, fan the top
Right and left thru, flutter wheel
Sweep a quarter, veer left, girls trade
Boys circulate, couples circulate
Half tag, walk and dodge, partner trade
Pass thru, wheel and deal, curlique
Walk and dodge, cloverleaf
Square thru three-quarters,
Left allemande.....

Heads curlique, walk and dodge
Swing thru, scoot back, recycle
Veer left, half tag, walk and dodge
Partner trade, left allemande.....
Heads curlique, walk and dodge
Star thru, curlique, coordinate

Couples circulate, ferris wheel
Double pass thru, cloverleaf, curlique
Left allemande.....

Heads star thru, double pass thru
Track two, recycle, veer left
Ferris wheel, square thru $\frac{3}{4}$
Slide thru, pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads pass the ocean,
Ping pong circulate, girls trade
Extend, recycle, veer left
Wheel and deal, pass thru, trade by
Star thru, crosstrail thru
Left allemande.....

Heads flutter wheel, curlique
Walk and dodge, slide thru
Dixie style to an ocean wave, trade wave
Spin chain thru, swing thru, recycle
Sweep a quarter, left allemande.....

Heads pass the ocean, swing thru
Boys run, stroll and cycle
Couples circulate, wheel and deal
Star thru, touch a quarter, coordinate

Couples circulate, half tag, trade, roll
Star thru, crosstrail thru
Left allemande.....

Heads pass the ocean,
Ping pong circulate, recycle
Veer left, stroll and cycle, half tag
Walk and dodge, partner trade
Flutter wheel, curlique, boys run
Left allemande.....

Head ladies chain, heads star thru
Zoom, double pass thru, track two
Swing thru, boys run, ferris wheel
Touch, girls trade, boys trade
Recycle, curlique, left allemande.....

Four ladies chain, heads right and
Circle to a line, pass the ocean
Trade the wave, boys cross fold,
Star thru, pass thru, bend the line
Slide thru, swing thru, turn thru
Left allemande.....

Side ladies chain, heads pass the ocean
Swing thru, boys run, stroll and cycle
Ferris wheel, centers pass thru
Star thru, pass thru, wheel and deal

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Star thru, flutter wheel, slide thru
Pass thru, left allemande.....

by Barry Wonson, New South Wales

Heads star thru, pass thru, curlique
Scoot back, men run right

Lines forward and back, star thru
Dive thru, pass thru (B1-4).....

Heads square thru four hands
Swing thru, men run right
Ferris wheel, centers slide thru
Then curlique, walk and dodge
Swing thru, men run right
Ferris wheel, centers slide thru
Curlique, walk and dodge (B1-4).....

Heads half square thru, swing thru
Men run right, tag the line left
Ferris wheel, all eight U-turn back
Centers in, cast off three-quarters
Forward and back, star thru
Outsides California twirl (B1-4).....

Sides right and left thru
Heads half square thru, curlique
Walk and dodge, facing out so
Bend the line, curlique, men run right
Trade by, curlique, walk and dodge
Bend the line, curlique, men run right

Trade by (B1-4).....

Heads curlique, men run, curlique
Cast off three-quarters, scoot back
Men run right, half tag, trade, and roll
Do-sa-do, star thru, lines forward
And back, pass thru, wheel and deal
Centers pass thru, curlique, cast off $\frac{3}{4}$
Scoot back, men run right, half tag
Trade and roll, do-sa-do, star thru
Pass thru, wheel and deal
Centers pass thru (B1-4).....

Heads crosstrail, separate around one
To a line of four, slide thru, swing thru
Men run, ferris wheel, double pass thru
Centers in, cast off three-quarters
Star thru, pass thru, swing thru
Ladies circulate two spots
Men run, bend the line, pass thru
Wheel and deal, centers pass thru
Right and left thru (B1-4).....

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.



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Harold Kelley



Bob Augustin

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Bill Claywell

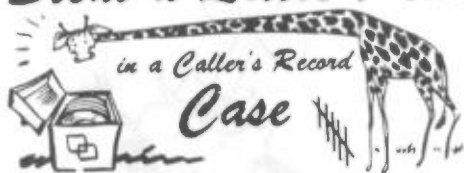


Jim Coppinger



Roger Morris

Steal a Little Peek



Ken and Judy began dancing in 1961 while stationed at Sembach AB in Germany. Ken knew immediately that he wanted to be a caller, but his job as an air traffic controller kept him working irregular shifts. A move to Texas in 1967 and a request by the late Joe Abbott that Ken take over a class that he couldn't fit into his schedule set the ball rolling. Ken attended an Ed Gilmore callers school in 1968 and was on his way. A move shortly after to Austin where he called and taught classes for two clubs and, after retiring from the Air Force in 1970, a move to Kingsville where he is now employed by the Navy as an air traffic controller, has made Texans—almost—out of the Curtises, although Ken is from Nebraska and Judy from Massachusetts.

Ken calls for the Do Si Dancers, a Mainstream-Plus club in Kingsville, which he and Judy organized in 1971, and also for an advanced workshop level club—the Pattercats. He guest-calls regularly for clubs in the Corpus Christi and South Texas area, and with his dancers is in demand for exhibitions, parades and one-night-stands. He is an accredited Callerlab caller, has been

a member of Callerlab since 1976, and serves on several Callerlab committees. He is presently serving for the third time as president of the South Texas Callers Association.

SINGING CALLS

Don't You Know You Are My Sunshine
— Red Boot

I'm Just a Redneck in a Rock and Roll
Bar — Rhythm

Good Deal Lucille — Grenn

Rose of San Antonio — Blue Star

Don't It Make Your Brown Eyes Blue —
Circle D

Every Day I Have to Cry Some —
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HEM-LINE

It's time for holiday cooking again. Over the past ten years, we've printed all our favorite special Christmas cookie and salad recipes, so this year we'll share some favorites that are good any time.

First of all, here's a menu to be served up for square dancers everywhere:

Appetizers

Hearts of Love

Seasoned Greetings

Dash of Cheer

Entrees

Large Cup of Joy

Generous Portions of Kindness

Casserole of Happiness

Desserts

Cherished Friendship

Assorted Delights

Beverage

Old Fashioned Merriment

Spirits of the Season

Served with Good Wishes!

Looking for a dance or party dessert?

CHERRY PIZZA PIE

1 8-oz. package cream cheese

1 small carton of Cool Whip

1 cup pecans

1 cup cherry pie filling

1 prepared pie crust mix

Add pecans to pie crust mix; spread thinly on large pizza pan and bake. Cool. Mix cream cheese and Cool Whip and spread over the crust. Pour cherry pie filling over top and refrigerate.

ASPARAGUS AND CHEESE PUFF

4 slices white bread

2 tablespoons butter

1 small chopped onion

1 can cut asparagus, drained

4 slices American cheese

3 eggs

½ tsp. salt

¼ tsp pepper

½ tsp. curry powder

1½ cup milk

Remove crusts from bread and arrange



in a buttered 8x8x2 pan. Sprinkle with onion. Place asparagus over bread and top with cheese. Beat eggs with salt, pepper and curry powder. Add milk. Pour evenly over bread and asparagus. Bake in a very hot oven (450° for 20 minutes.

These cookies were a popular treat for Spanish Club meetings, and are a good Christmas cookie as well:

MEXICAN WEDDING COOKIES

1 cup butter or margarine, softened
Confectioners' sugar

1 teaspoon vanilla

¼ teaspoon salt

2 cups flour

Cream butter, ½ cup sugar, vanilla and salt until fluffy. Stir in flour until blended. Chill 30 minutes. Shape into 1 inch balls. Place on ungreased cookie sheet and bake in 375° oven until light golden, 12-15 minutes. While cookies are warm, sift heavily with confectioners' sugar. Store in airtight place. Makes about 48.

NOTE: 1 cup pecans may be added with the flour, but these cookies are not so tender as plain cookies.

BANANA BREAD

Sift together:

1¾ cup flour ¾ tsp. soda

1¼ tsp. cream tartar ½ tsp. salt

Cream together:

½ c. shortening

2 eggs beaten

⅔ c. honey

Combined sifted and creamed ingredients. Add 1 cup mashed bananas (and nuts if desired). Bake in a greased and floured pan at 350° for one hour.

The singles square dance club was having a Christmas party. Among the dancers were Karen and Mr. Egan. From the following clues, you should be able to determine the full name of each dancer, and in what position he or she danced.

1. Mary, Jane, Miss Robbins and Miss Upton came together. (All four ladies mentioned.)
2. Charlie and Bill came separately, but Mr. Hole and Mr. Grant came together. (All four men mentioned.)
3. Dan and Miss Upton are couple #1.
4. Mary is a head.
5. Alan has Jane for a corner.
6. Leona has Mr. Grant for a corner.
7. Mr. Frost and Miss Trent are partners.
8. Miss Smith does not have Bill for a corner.



by Al Paulson

Boston, Massachusetts

LAST MONTH'S PUZZLE ANSWERS:

o	w	s	f	o	r	e	h	o	g			
o	h	s	a	v	e	s	r	i	t	a		
m	o	t	i	v	a	t	e	i				
			c	o	l		a	n	g	e	l	
p	a	p	e	r	b	a	r	g	e			
a	w	e	d	l	a	d	y	a	s	s		
a	n	t	s	i	s	a	l	n	o	t		
r	s	t	t	r	i	m	e	d	n	a		
			i	l	i	a	c	p	a	t	s	y
r	a	c	e	r	b	a	r					
i	o	o	f	p	a	r	t	n	e	r	s	
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e	s	t	p	o	n	y	d	e	y			

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Speaking Of



Singles

The 8th Annual Dance-A-Rama is past history. With 1,192 in attendance, the Singles of Atlanta and Georgia thank each for coming to the Dance-A-Rama and making it a success.

Singles must now "Think Kansas City." The 9th Dance-A-Rama will be August 30 to September 2, 1979, at the Muehlebach Hotel, with Bob Fisk as featured caller. (The Muehlebach Hotel has seen almost every facet of the square dance world within its walls: National Convention Headquarters, round dance conventions, Callerlab, and now the Dance-A-Rama.)

At the business meeting of Single Square Dancers U.S.A., the following were elected to office: Betty Ross, president; Richard Woodyatt, vice-president; Nicholas Ketz, treasurer; Rex McKinsy, secretary. Harold Dierke moves to the past-president's seat.

J.D. Bell, as past officer, presented the first Yellow Rock Awards to Sharon Murphy of Cincinnati and Glen Mathews of Trenton, New Jersey. Each received a check for \$250.00 from the scholarship fund, with the hope that these two deserving young people will keep up the good work of calling.

The 1980 bid for the Dance-A-Rama went to Portland, Oregon. If any club is interested in making a future bid, information is available from Betty Ross, 5915 Trammell Rd. Box 50, Morrow GA 30260.

SSDUSA will sponsor a Trail End Dance on Wednesday, June 27, at the YMCA in Milwaukee, Wisconsin, prior to the opening of the 28th National Convention. The after-party dance on Thursday, June 28, same location, will be sponsored by the Memphis, Tennessee Singles and Friday's after party by Bachelors and Bachelorettes International.

Prairie Records



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DANCING TIPS, Continued

Please remember— there can only be *one* teacher. Additional voices can only confuse not only the person having trouble, but everyone else in the room who is trying to concentrate on the teacher's voice. Pushing and pulling, even though done with good intentions, only seems to cause anger or embarrassment on the beginner's part.

So what can you do? Just be in the right place at the right time. Sometimes a gentle touch or point in the right direction will help them but do so with a smile of encouragement. No one can stand a know-it-all, so do not become labeled as one.

Just to insure that the beginners understand that no one is perfect, namely graduates, we'll intentionally break you down during an angel tip every so often. This isn't done to belittle or embarrass you but only to let the new people know that it isn't a sin to break down and that no dancer is perfect. When your square falls to pieces, do as you've always done— laugh and square 'em up. Let them know we're here to have fun, not win medals.

During lessons, let the students square up first. If they need someone to fill in, do so quickly and with a smile, unless you are instructed otherwise by the teacher. Nothing causes harder feelings towards club members than when they have to be coaxed into angeling. Angeling is not easy and it's not always fun to be walked through movements you already know, but some dear soul did it for you and now it's your turn. Keep something in mind, though: angeling a class or two helps even the graduate dancer out and gets those things straight in his head that he might have missed the first time round or just didn't understand.

Dance exactly. No twirl or swinging until the students are taught to do so. No short cuts or little gimmicks you may have picked up. Execute your promenades, do-sa-dos, and other figures the way they are taught, which will be the correct way as prescribed by Callerlab. Deviations from standard dancing will only confuse the new people and once

Continued on Page 92

Dec 1978



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| Track two | Stroll and cycle |
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ASD PULSE POLL EXPERIMENTALS

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MAINSTREAM PLUS ONE

1. Anything and roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around



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5. Maria
6. Song of India
7. Maria Rhumba
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10. Alexander's Rag

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2. Rose Room
3. You're Nobody 'Til Somebody Loves You
4. Engine #9
5. Let's Cuddle
6. Sandy's Waltz
7. Wildflower
8. Alley Cat
9. It's A Sin
10. Sugar Lips

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2. Folsom Prison Blues
3. Feelin'
4. Dream Awhile
5. Arms of Love
6. Birth of the Blues
7. My Love
8. Dancing Shadows
9. Roses for Elizabeth
10. Fascination Waltz

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2. Sugarfoot Stomp (Easterday)
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4. Riviere De Lune (Palmquist)
5. Hustle-A-Round (Ward)
6. Singing Piano (Marx)
7. Brian's Song (Utley)
8. Gypsy Eyes (Coutu)
9. Wonderland by Night (Moss)
10. Madrid (Walker)



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Elmer Sheffield



Don Williamson



Mike Hoose

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BS1245 IT'S BEEN A GREAT AFTERNOON by Elmer Sheffield, Jr.

RBS1244 MAMMY by Johnny Wykoff

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- C-1001 AMANDA Cued round by Lloyd Ward
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Sketchpad Commentary



ANTI-JITTER JOTTINGS

FOR NERVOUS CALLERS OR PUBLIC SPEAKERS

...or what to do when you're facing that big dance crowd and your brain is buried in your stomach, your heart is pounding a bass drum rhythm in your empty head, and your foot is squarely in your mouth....

- ★Be as well-practiced as possible ahead of time. Know your material inside out, upside down.
- ★ An hour or more before the dance, eat lightly, shower, shave, deodorize, dress immaculately and get a few minutes to relax, if possible.
- ★ Have good notes for incidental reference, but don't try to memorize any long passages.
- ★ If possible, a half hour or so before the dance, limber up your vocal cords aloud with singing the scale ("la-la-la"), holding notes, etc.
- ★ Before you go on stage, behind the curtain perhaps, stretch arms as high as you can, then reach forward, stretch arms downward several times.
- ★ Drink only warm liquids before or at the dance. Not too much.
- ★ Don't "sight" the first hoedown tip. Use very familiar routines.
- ★ Stand erect. No slouch. Breathe easily.
- ★ Now it's time for the "brainwashing" or "psych-up" exercise. Look at someone on the floor who seems the most imposing. Say, "He's just like me— nobody to fear— puts one leg into his pants first each morning, just as I do." Look at the whole crowd. Imagine them all standing in polka-dotted underwear. Say, "I'll do a good job."
- ★ Take a deep breath. Take several.
- ★ Turn volume knob to "off" and put your needle on. Then bring up the volume.
- ★ Say something bright, cheerful and natural to the crowd. Relax. Go!

People

IN THE NEWS

Russ and Bobbi Moorhouse of Warehouse Point, Ct., have now completed their fifth book of all-different callers' signatures, making a grand total of 500. It took eight years to fill the first four books. This last book has taken six years. Can anyone top that?

Norm and Judy Sappington of Palomino Square Dance Service in Minneapolis, edit a chatty publication called *Round the Square News*, which lists current record releases and other news bits.

Ann Hambleton of London, England, recently visited **Joe and Marge Bowers** of Midlothian, Illinois, say **Dick and Olga Gerber** of Blue Island, and were pleased with the attractive club promotional poster given to them by the Midlothian Squares.

Ralph Curry of Weaver, Alabama, sent evidence that Square Dance Week was well publicized in the Anniston area. The *Anniston Star* featured a color photo of dancers **Harris and Merle Powell** on its front page, and an article quoting facts about the activity by **Chuck (Alice) Morrow**, vice-president-elect of the Alabama Square Dance Association. Also a talk show "By The Way" on Anniston's WHMA-TV featured the **Morrows** and a local dance demonstration.

The *Illuminator*, a plant paper of the Westinghouse Electric Company, Lamp Division, of Fairmont, West Virginia, featured a page of square dance information and photos. Local club is the Right Hand Stars, with caller **Jerry Cochran**. Dancers pictured were **Johanna Jenkins, Marianne and Don Newbrough, Julia Lepera, Joan Eidemiller, Enos and Ann Michael, John Vincent.**

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GT-3 ASHES/JENNIFER'S JIG

GT-1 BOOTHILL BOOGIE/GHOSTTOWN

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Betty Wright, Joe Mazure, Signora Travis, Helen DeWitt, Charlie Moore, and Hank Bachman.

"10,000 square dance enthusiasts are in the Washington, D.C. metro area," says the *Fairfax Journal* in a story written by dancer, **Helen Ganster**, which shows dancers of the Gully Jumpers club. **Helen** sent us a second clipping, this one from the *Washington Post*, and thanks to public relations officer **Norm Jackson** of WASCA, *ASD* magazine also received a generous writeup. **Bill Mitchell** and many others are quoted.

More than 800 letters received by the *Hartford Courant* convinced columnist **Thomas Collins** to apologize for a remark about "kindergarten senior citizen square dancers." Thanks for that story to "**Happy Hal**" **Petschke**.

Russ and Opal Hansen (caller, author of *Skits, Stunts & Games* book) have retired and moved (seasonally at least) to Tempe, Arizona.

Pat Seeley, wife of caller **Jerry**, of Fort Lauderdale, Florida, recently underwent major surgery and is recovering at home.

Barry Wonson of New South Wales, Australia, (author of "Figuring" Caller Note Service) reports a series of setbacks for him and his wife, **Sue**. Wow. Can anyone top this for a mess of problems all at once?

Sue had a car accident last November and was off the road until March. Then **Barry** broke his hand at work and was off for nine weeks. A few weeks ago a wheel flew off the **Wonson** car as they were driving to Sydney.

Barry asks: How's this for a dedicated caller's wife (speaking of **Sue**)? **Barry** was in bed with the flu and they couldn't get another caller to run a scheduled dance, so **Sue** volunteered to run it, using some of **Barry's** tapes. It was raining "cats and dogs" that night and she ran off the road and hit a tree. She got out, waved a car down, and got the driver to load all the equipment in his car and take her to the dance fifteen miles away. The dancers called **Barry**, who came and got her after she had done her duty, and she collapsed. Small wonder!



TUCSON IN JANUARY —

Suntan weather and three top-notch callers — what else could anyone ask for? The 31st Annual S&R/D Festival is offering all this and more for your midwinter blues. On January 18-21, Chuck Bryant, Jerry Haag and Ken Bower will combine forces in sunny Tucson to keep you square dancing to your heart's content, with rounds, workshops, and on the final day, free coffee and donuts at the Old Pueblo S&R/D Center. The main events will be held in the Community Center. Round dance instructors will be Frank and Phyl

Lehnert. For contra aficionados, Tucson's own Cal Thompson will host a contra dance on the 19th. The festival is hosted by the Old Pueblo S/D Association. (See ad elsewhere in this issue.)

IN MEMORIAM

Chet Smith of Boylston, Massachusetts passed away after a long illness. Chet and Barbara, his wife, were owners of Bay Path Barn, a popular square dance hall, and were round dance teachers. Condolences are extended to Barbara from all of the Smiths' square dancing friends.

METROLINA PLANS DANCES

The Metrolina Dancers of Charlotte, North Carolina, with caller George Lanier, are happy to announce the first annual Sweetheart Dance February 23 and 24 (Mainstream-Plus).

This dance has been expanded to a two-day festival with workshops, square and round dancing and a special Grand March. Vic Wallace will cue the rounds. Cal Golden and George Lanier will provide the calling for both days at St.

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Chuck Bryant



Dewayne Bridges



Earl Rich



Art Springer

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- MS179 COLUMBUS STOCKADE BLUES by Chuck Bryant
- SR178 MAGDALENA, R/D by Ward & Joyce Foster
- MSR177 COULDN'T HAVE BEEN ANY BETTER, Will & Eunice Castle
- MS176 WESTBOUND AND DOWN by Art Springer
- MS175 I WROTE A SONG by Art Springer

LIGHTNING S RELEASES:

- LS5043 IT MAKES NO DIFFERENCE NOW by Earl Rich
- LS5033 GONE ON THE OTHER HAND by Earl Rich
- LS5032 GOOD WOMAN BLUES by Dewayne Bridges
- LS5031 COPPER KETTLE by Earl Rich
- LS5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer

Patrick's Cathedral, 1621 Dilworth Rd. E., Charlotte. Guest callers will be given the opportunity to call Friday and Saturday nights from 11 to 12 P.M.

*Brownie Lippard
Charlotte, North Carolina*

"NO SHOW" AT PUMPKIN SPECIAL

Where, oh where, has our pumpkin gone? The Round Town Square-A-Rounds of Circleville, Ohio, started a pumpkin, the plastic variety, at their October 1977 "Pumpkin Show Special"

Dance. It was taken home by the Judi-Cues of Washington Court House. From their next dance, the pumpkin went home with a couple to Solomon's Pavilion in Dayton. It hasn't been heard from since and did not return to the "Special" in October 1978 as per instructions placed inside. If the pumpkin is hiding in a dancer's closet, it may be mailed to club caller, Eddie Powell, 1699 Brice Road, Reynoldsburg OH 43068.

*Bob & Bev Dahl
Circleville, Ohio*

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- CC527 DIXIE by Jim
- CC528 IN THE MIDDLE OF THE NIGHT by Bob Christian
- CC529 I'M THE ONLY FOOL (MAMA EVER RAISED) by Al
- CC530 GONE WITH THE WIND by Al
- CC531 DANA LEE by Jim
- CC532 I GUESS WE JUST WASTED THE REST by Jim

NEW RELEASES

- CC533 ONE NIGHT STANDS by Jim
- CC534 SOUTH by Bronc Wise
- CC536 THIS TIME I'M IN IT FOR THE LOVE by Bronc Wise
- CC535 SOMETHING TO BRAG ABOUT by Al
- CC537 WALK RIGHT IN by Al

BAND NEW RELEASES

- CC538 LOVER'S QUESTION by Bob Poyner
- CC539 BECAUSE I LOVE YOU THAT'S WHY by Clyde Wood
- CC540 LAW ENFORCING MAN by Curt Davis
- CC542 LOVE by Al

COMING SOON

- CC541 DELTA DIRT (Rock Pop)
- SON OF A SAWMILL MAN
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Bronc Wise
Long Beach, Cal.

UNDERLINING, Continued

In his **Notes**, Jack Lasry offers an important bit of news, as follows:

"Wow! Callerlab has announced that a full effort to establish a new square dance program....**Mainstream LTD.** (Limited) Tired of 40 week classes? Tired of the large number of dropouts during and after class? Tired of people giving up square dancing because there is too much to learn? Well, it's time to give some serious thought to the setting up of a class program aimed at forming a **Mainstream LTD.** club that will be aimed at newer dancers and those dancers who don't desire to spend several nights a week square dancing. The idea is to be able to teach a class in 20-24 weeks at a comfortable pace and include the most popular basics in the program. We can teach two classes each year which should create additional interest in the program...."

News 'n Notes by Msrs. Brundage, Williams, Johnston and Foote, explores lots of class-level choreography, using

only basics 1-38 (needed by many callers), and among other good items, shows how to follow *half grand weave* with a get-out such as:

At the heads, half square thru
Pass to the center, square thru $\frac{3}{4}$
Allemande.....

(Note: "at the heads" is position, not original identity)

Would you believe it? Andy Cisna in the **SDLBA Notes** presents his own figure called *untrack the diamond* which is not bad to get your dancers out of a *diamond* set-up. He says to have the points of the diamonds *peel off* and *circulate* outside two positions and turn a quarter to face in. While this is happening, the others *hinge*, then *box circulate* two positions, *hinge* again, and *extend* to form parallel ocean waves. A complete sequence would go like this:

(Box 1-4) Swing thru, boys run
girls hinge, diamond circulate
Untrack the diamond
Boys run, slide thru,
Left allemande.....(B1-4)

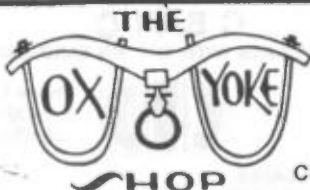
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Ted Wegener in **Southern California Callers Notes** quite often injects a bit of philosophy along with a lot of good choreo material, and here's a thought or two from his eloquent pen:

Square dancing is fun, square dance for fun.

This takes a caller and dancers working as one.

They say a caller's dancers will reflect his ways and dress, so why not always act and look your very best?

It's not what one calls, it's how well one calls it.

Courtesy is like a smile— it's catching.

John Strong in **SDDS** (Salinas, California) always has lots of choreo stuff to share. One small example, to take 'em from Box 1-4 to zero lines, is:

Star thru, Dixie style, ocean wave

Girls circulate, all U-turn back

Boys run, half tag, trade and roll

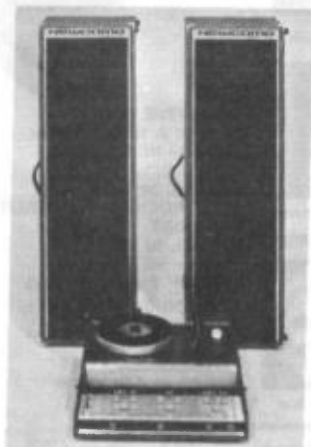
Star thru.....

Will Orlich in his **NCR** gives a plug to George Jabbusch for many years of

working together with Will on the workshop scene, both in Ohio and Florida. *Tilt the wave* by Don Beck is featured, as it was in many of the current Note Services. Other currently popular workshop figures are mentioned, such as *turn the boat*, *diamond chain the gears*, and *one step at a time*.

June Cisna says in "The Other Half Speaks Out" (**SDLBA**), "Beware of being deluded by flattery. Every caller, regardless of whether you are new or have been calling for many years can be tripped up by those sweet words. It can be foolish to take seriously every compliment given you. Many times people mean well and want to encourage you — that's all. There may have been others that did not necessarily share their opinion but said nothing. You'll be better than some and not as good as others — that's a fact. Accept yourself for what you are, an individual trying to do as good a job as you know how." Wise words, June.

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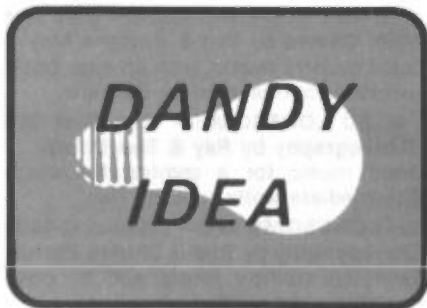
Paul Marcum

Wayne Baldwin



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RR201 **SWEET FEELIN'S**
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BREAKING RECORDS



A new feature from SDLBA Callers Notes (Elkridge, Md.) is called "Fun and Games", in which Patti Valiska presents a party gimmick, using old broken records (some need to be) to mix your crowd for a tip:

MATERIALS: Before the dance, break an old record into eight pieces. (If you accidentally make it nine pieces, give one person in the square two pieces.) Put four pieces of the record into an envelope marked "His" and four pieces into an envelope marked "Hers". Prepare one record for each square you

expect to have. Keep your "his" and "her" envelopes clipped together in case you don't have to use all the records. Remember it's better to have too many than not enough.

Procedure: Midway during the dance give four men and four women each a piece of the broken record. Instruct the groups to reassemble their records to form their square for the next tip. If possible get the square to sing a part of the song on their record— or at least have each square announce the name of their record. The eight should dance the next tip together.

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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

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Choreography by Hank & Marge Dahl
Great music and a good easy two step.

MOONLIGHT TANGO— Hi-Hat 996
Choreography by Ed & Betty Navage
Good music and an interesting intermediate tango.

PENNY ARCADE— LS GRT 167
Choreography by Gary & Dee Havens
Good music with a Crystal Lane vocal and a comfortable, easy-intermediate two step.

CARIBBEAN— Columbia 3-10764
Choreography by Fred & Kay Haury
Good music for an easy-intermediate rhumba.

I'VE GOT YOUR NUMBER— Blue Star 2069; Choreo by Ted & Barbara May
Good country music, with an easy basic two step routine cued by Barbara.

I'M SO LONESOME— Red Boot 904
Choreography by Ray & Bea Dowdy
Good music for a comfortable easy-intermediate waltz cued by Ray.

OH LONESOME ME— Chinook C-1002
Choreography by Bud & Shirley Parrott
Swinging country music and an easy two step cued by Bud.

SATIN DOLL— RCA 0337
Choreo by Bill & Mary Ann Copeland
Good big band music and an interesting intermediate two step.

BABY CHA— Windsor 4761
Choreography by HI & Cookie Gibson
Good "My Baby Loves Me" music; easy combination two step and cha cha routine, danced three times through.

CANDLELIGHT WALTZ— Windsor 4761; by Emmett & Monette Courtney
Pretty music and a nice, flowing easy waltz.

Continued on Page 85

Choreography Ratings * * *

by Dave & Shirley Fleck, Toledo, Ohio

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

SQUARE DANCE 61-125

Remember Ol' Scollay Old Boston Square	6041-188	70 = 70a
You're the Good Thing	RCA PB-11187	70/3 = 73a
Never Should Have Told You	Grenn 14265	84 = 84
Stayin' Alive Ain't Easy	RSO RS-885	86 = 86a
A Lover's Question	Merc 55018	97 = 97a
So What's New	TDR 161	101 = 101
Crystal Chandeliers	RCA 4470921	95/8 = 103a
Dreamland	Grenn 14224B	108 = 108
Gay Nineties	Grenn 14264A	109 = 109a
By Heck	Grenn 14264B	114 = 114
All the Things You Are	RCA447-0881	114/1 = 115
Silver Dollar	RCA 6-B	94/24 = 118a
You're the One I Dance	RD 891	106/14 = 120a
Not a S/D Round; it has 148 measures.		
Penny Arcade # 1	RD 891	106/14 = 120a

EASY INTERMEDIATE 126-175

Your Sweet Smile	A & M 2008	128 = 128a
Penny Arcade #2	GRT 167	103/26 = 129a
Lucky Star 78	Grenn 14224	130 = 130
Easy Hustle	It's So Easy	128/5 = 133
My Charmaine	Lon 5N59009	131/4 = 135
The Lady Is a Tramp	Roper JH 416	111/25 = 136a
On the Boardwalk	Telemark 925	145 = 145a
Cowboy Blues	Hi-Hat 964	149 = 149
Palm Springs Two-step	Grenn 14179	151 = 151

Invisible Tears	Columbia 33102	155 = 155
Lover's Guitar	Grenn 14206	156 = 156a
Smoothie	Hi-Hat 965	155/7 = 162
What Now My Love #2	Roper 299	143/19 = 162a
Caribbean	Col 3-10764	161/8 = 169a

INTERMEDIATE 176-250

Penny Arcade # 3	GRT 167	145/31 = 176a
My Heart Is a Violin	Roper 314A	159/20 = 179a
You Belong to my Heart	Telemark 933B	181 = 181
Paloma Blanca Samba	WBS 8115	121/63 = 184a
Sissy	Hi-Hat 965	173/18 = 191
Hopscotch	EMI 2664	175/30 = 205
Tattle Tale Cha Cha	Hi-Hat 964	155/75 = 230
Flame Upon the Water	MCA 40845	231/8 = 239a
Take Me In your Arms	Telemark 928	201/30 = 240a
It's All in the Game	Telemark 1870	247 = 247

HIGH INTERMEDIATE 251-299

Stay as Sweet as You Are	Dance Along P6985	216/45 = 261
Music Is My Woman	CBK 129A	268/4 = 272a
One Love	DA P-6070	243/21 = 274
LaPlage	Roper 314B	199/78 = 277a
Waiting for R. E. Lee	Hoctor 1781B	211/71 = 282a

ADVANCED 300-349

Out of Nowhere	Tele 891B	283/57 = 340a
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CHALLENGE 350 +

Jiffy Swing	Windsor	354 = 354
Poco Cha	Grenn 14265A	451 = 451

RECORDS

SINGING CALLS

by John Swindle

Merry Christmas— Yes, here it is that time of year again and our record producers have been busy. All the records this month were singing call flips, some with very interesting figures, some with fine music, some with outstanding calling on the flip side. We had Christmas music, new labels, repeats of previously released songs on other labels. We guess this covers every spectrum of square dance music.

YES MA'AM— Chinook 016

Caller: Joe Saltel

A really fine sound by Chinook, and one the review dancers enjoyed. Joe does an outstanding figure on the flip side with a very interesting figure. Just a bit of warning to callers: you know your dancers better than we do so listen to the tag lines and you be the judge. FIGURE: Heads promenade half way, lead right circle to a line, rock up and back, right and left thru, pass the ocean, girls trade, recycle, pass thru, trade by, left allemande, swing, promenade.

THE CHRISTMAS SONG— D&R 138

Caller: Ron Hunter

This song has come out on other labels in past years but we have never heard it done quite as well as the D&R band does it on this record. They have truly captured the "big band sound." The beat is not a true square dance beat, but since this is a seasonal record, we believe with this sound one cannot go wrong using it for a Christmas program. Ron does a fine job on his side with a figure that really fits the music. An upbeat at the ending added the finishing touch. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, run, square thru three-quarters, left allemande, swing, promenade.

BOOGIE GRASS BAND— D&R 137

Caller: Dale Dockery

The title just about tells the story of the

music on this record. It is, and there is no other way to describe it, a boogie grass sound. A real fine beat and a nice job by Dale on the flip. FIGURE: Heads promenade half way, star thru, pass thru, veer left, ferris wheel, zoom, pass thru, star thru, square thru three-quarters, swing corner, promenade.

KING OF THE ROAD— Chaparral 303

Caller: Gary Shoemake

The new and improved "King of the Road" (That's right.) The review dancers had mixed feelings about this record. You either liked it or you didn't. There seemed to be no room for the in-between feeling. The opener is slow, the two figures are fast, the middle break is slow, the last two figures are fast and the ending is faster. Gary does an outstanding job, as usual, on the flip. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, roll away, pass thru, U-turn back, swing, left allemande, promenade.

SEND ME THE PILLOW THAT YOU DREAM ON— Thunderbird 184

Caller: Bud Whitten

Key C

Here is a nice sound from Bud and the Thunderbirds. This song would be a nice change of pace or a relaxer after some really challenging patter. FIGURE: Heads promenade half, right and left thru, square thru, split two around one to a line of four, star thru, partner trade, swing, promenade.

AFTER THE STORM— Lore 1167

Caller: Curtis Thompson

One of the better instrumentals we've heard on Lore in a while. This is a swing instrumental with a nice figure using *trade the wave* on the flip by Curtis. FIGURE: Heads square thru, right and left thru, do-sa-do, make a wave, trade the wave, left allemande, weave the ring, do-sa-do, take corner, promenade.

SWEET LOVE FEELINGS— D&R 136

Caller: Ron Russell

This record has a very good sound on the instrumental side and a nice smooth danceable beat. The only thing is that there are those voices in the background that we have heard so many callers speak out against. FIGURE: Heads square thru, make a right hand star, heads star left, do-sa-do, swing thru, boys trade, turn thru, left allemande,

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SWEET SWEET SMILE— Scope 633

Caller: Jay Henderson

This is the second label to put this song out. Both records have their good points but this one seems a little easier to work with. Jay put together a relatively easy figure on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

LOOKOUT MOUNTAIN— Melody 107

Caller: Jerry Biggerstaff

A nice record with a little bit of a rock sound to it. Jerry does a nice job on his side with a figure the dancers felt was getting a little too popular. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

BLUE HEARTACHE— Bronc 78102

Caller: Dean Salvesson

Here is a new label with a fairly nice sound, close to western swing. Al-

though the figure Dean uses on the flip side was a nice flowing one, it was a little close-timed and there was a pause of about four beats at the end. FIGURE: Heads promenade half, lead right, do-sa-do, curlique, walk and dodge, chase right, boys run, slide thru, square thru three-quarters, swing, promenade.

I'VE BEEN TO GEORGIA (on a fast train)— Bronc 78101; Caller: Dave Smith

Talk about a popular song going around the square dance scene right now. This we think is the third, if we haven't lost count. The record is no better than the others. If you just want to add this song to your program, any one of them would be fine. Dave does a nice job on his side with a well-timed figure. FIGURE: Heads square thru, curlique, walk and dodge, partner trade, pass the ocean, recycle, dive thru, square thru three-quarters, swing corner, left allemande and promenade.

DON'T GET LUCKY EVERYTIME— Bronc 78103; Caller: Bill Cash

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MEL-105 SLIPPING AWAY by Harold Thomas
MEL-106 MANJO HOEDOWN by Melody Men
MEL-107 LOOKOUT MT. by Jerry Biggerstaff
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MEL-109 DON JUAN by Danny Thomas
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by Bill Cash

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started. This record has a little different sound, with a real fine beat and the word "callers" or "cowboys" before the song title in the tag lines. **FIGURE:** Heads square thru, do-sa-do to a wave, recycle, right and left thru, flutter wheel, dive thru, square thru three-quarters, swing corner, promenade.

BABY I'M GONNA MAKE YOU PROUD— Toni 101; Oliver Copeland

Here's another new label with a good sound, mostly organ. Oliver put together a figure reminiscent of many years back with two couples active. **FIGURE:** Heads promenade full around that square, sides do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, promenade.

BUBBLES— Top 25345

Caller: Hayes Herschler

FIGURE: Allemande left in the Alamo style, swing thru, balance, swing thru, box the gnat, wrong way grand, same girl box the gnat, pull by, swing the next, promenade.

ROSALIE— Dance Ranch 648

Caller: Frank Lane

FIGURE: Head ladies chain, half square thru, right and left thru, swing thru, box the gnat, right and left thru, do-sa-do once and a half, swing the next girl, promenade.

PRETTY BABY— Blue Star 2067

Caller: Jerry Helt

FIGURE: Heads right and left thru, full turn face out, promenade three-quarters, double pass thru, first couple left, next right, circle left, swing corner, promenade.

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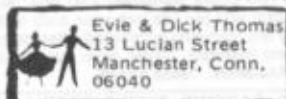
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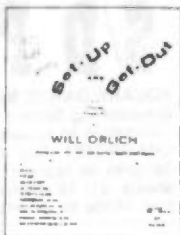
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HOW TO READ A CUE SHEET

The structure of the cue sheet was covered previously. Smooth reading of a cue sheet requires a high degree of familiarity with abbreviations and terms. The only way to obtain this familiarity is to use them frequently and regularly.

To learn how to read a cue sheet, start with an easy level dance which you know well. Association of written terms and descriptions with known actions will simplify learning. Learn to read by step or beat, by pattern or measure, and by phrase. Read in the manner which best suits your need and level of comprehension.

As experience is gained, expand your knowledge and proficiency by reading

some of the more complex round dances that you know. Then try to read some round dances that you don't know. Improvement in reading skill depends on the time and effort expended.

Position and direction information requires special attention. More mistakes are made in reading and omissions made in writing position and direction information than any other. Underline position and direction information or circle in red. Footwork is easier to understand and execution is simplified if the starting and ending positions and directions of a pattern are known. When you hit a snag, make an honest effort to solve the problem. Where the solution is elusive, seek help from area round dance teachers or their association. In the absence of a suitable answer, telephone the choreographer of the dance. Don't hesitate to ask for help; a multitude of willing authorities are available to counsel on round dance matters.

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hanced by preparing cue cards. Making cue cards from cue sheets is just the opposite of preparing cue sheets from worksheets. The cue card is a cue sheet which has been reduced to significant data bits. Rewriting cue sheets in cue card form will help insure careful reading, on a step by step and measure by measure basis. Careful consideration of each bit of data will improve both knowledge of and familiarity with terms and abbreviations. It will also help fix each detail of the dance in your memory bank.

Occasional mistakes are made in reading cue sheets, regardless of the care taken. Mistakes result from skipping words, anticipating pattern descriptions, omission of letters from an abbreviation, and interpretation of descriptions. Poorly written cue sheets invite misinterpretation. Loose usage of terms in cue sheets creates confusion in reading. Dancers may forget an exact position, direction, hand action between reading and dance time. Substitution of a frequently used pattern or figure for a similar but different figure in a new

dance is a common error.

Remember everyone makes mistakes and you could be in error. Avoid making or taking issue over mistakes. Approach resolution of mistakes with the objective of resolving a misunderstanding rather than "You're wrong, I'm right." Always provide the other person with a palatable avenue for accepting corrective action.



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DANCING TIPS, Continued

they catch onto your antics you'll be known as a show-off. Don't let boredom tempt you into playing. Putting two or more angels into a square of students can often cause a catastrophe when they become bored and decide to carry on a conversation in the square or play a few tricks on the beginners.

Naturally, the students only become confused and are made to feel stupid no matter how innocent your intentions were. The most important thing is to smile and to be where you are supposed to be at the right time.

Don't forget that the students are paying for the class, and that they, therefore, have a right to a proper equivalent.

But you never thought there was so much to angeling. Well, as I said it's not an easy job, but a necessary one. Callers would have a hard time teaching without you. It's for this reason that anyone attending at least two-thirds of the lessons will receive an angel

Certificate and an Angel Badge from the teacher and the club as a means of saying "Thank you." Please be prompt for the classes as we often need people early in the night if some students are late.

All of you will feel a special kind of pride when you see the class graduate because you'll know that you were an important part of their training. Good luck and remember to always smile — this produces students who smile.

*From Munich Dip-N-Divers Club
Based on "Chatterbox," Nov. 1977
ECTA Training Material*



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- RR-119 GOOD HEARTED WOMAN, Wade Driver, Pat Barbour
- RR-120 EXPERT AT EVERYTHING by Kip Garvey
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- CD-210 WHAT IF WE WERE RUNNING OUT OF LOVE Les Main
- CD-211 DON'T IT MAKE YOUR BROWN EYES by Rusty Fennell
- CD-212 MEXICAN LOVE SONGS by James Martin
- CD-213 I'VE BEEN TO GEORGIA ON A FAST TRAIN Tony Sikes
- CD-214 OLD TIME LOVING by Mike Litzenger

ALBUM

- RR1001 WADE DRIVER
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INSTRUCTIONAL

- RR-401 SO YOU WANT TO
LEARN TO CLOG
by Wade Driver

GRAND ZIP, Continued

the ones attending. I know because I was there.

The only subject he did not mention, although it was discussed and agreed upon, was that longer square dance dresses enhance the styling and movement of the dance.

A dress three to four inches longer than the present length was considered more becoming, especially to the "mature figure" dancer.

Proof? Stand with back to a full length mirror, bend forward slightly, now take a peek!

I am pleased that Hemline page 65 in the October ASD magazine furnishes the "know how" to lengthen the hemline and alter a petticoat.

A good and very timely article.

*Eleanor Means
St. Charles, Missouri*

We would like to thank your readers for the many expressions of concern and well wishes during Erna's recent surgery and recuperation. Without the many prayers, good thoughts, cards,

and phone calls her recovery period would have been much longer and more difficult. Friendship is wonderful medicine. Yours helped much and we treasure it. Square and round dancers are great people, indeed.

*Erna & Herb Egender
Aurora, Colorado*

Just finished reading the article "Why Does Anyone Want To Be A Caller", in the November issue of the *American Square Dance*, and would like to compliment the author of the article, as it was terrific. Hope your subscribers will read and enjoy the article also. It gives you a viewpoint of what callers are doing as well as what they do to promote square dancing.

*Betty Chiles
(wife of a caller)
Waynesfield, Ohio*

I see that one of my cartoons made it in my favorite square dance magazine. I do like to take a shot at some of my pet peeves in square dancing now and then resulting in the aforementioned cartoon.

SQUARE TUNES

357 Seven Oak Dr.
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Ted Frye



Dick Jones

- 187 JUSTIN by Jack Lasry
- 186 FANNY by Jack Lasry
- 185 WIGGLE WIGGLE by Jack Lasry
- 184 A GOOD LOVE IS LIKE A GOOD SONG by Bob Fisk
- 183 MOODY BLUES by Bob Fisk
- 182 GEORGE by Jack Lasry
- 181 ROSE by Jack Lasry
- 180 POOR RICH MAN by Dick Jones
- 179 TRAILS ENDS WORKSHOP by Jack Lasry
- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, R/D, Dick Whaley
- 176 LISA, Workshop by Jack Lasry



Jack Lasry



Johnny Davis

I don't want to let this opportunity pass without saying a few words about my fellow cartoonists Jane Hensel and Sandy Dean. I want them to know I like their artwork and enjoy their humor. I can appreciate the time spent in creating a cartoon from a gag line, which at times can be considerable, and marvel at their adeptness.

I have been trying to create a cartoon about women square dancers who dance with limp arms, but I haven't been too successful with the idea in gag form.

Keep up the good work.

*Dick Tanney
Mt. Prospect, Illinois*

The 20th Australian National will be staged in Brisbane, Queensland, this coming year 1979 in June. The 21st National will be held in Adelaide in South Australia, April 1980. I understand American visitors to the 21st nearly number 100 with present bookings.

Notice some of my Patter Calls listed in your Workshop pages. My thanks to

Barry Wonson for submitting them.

*Eric Wendell
Hawthorne, Queensland*

ENCORE, Continued

worries, even if only for a few hours?

"Where else but at a square dance can we duplicate the smiles, laughter and sparkling eyes of the children, among grownups?"

"Where else but at a square dance can the ladies leave their pocketbooks on chairs, under chairs, on window sills or in corners with nary a thought of not finding them after the dance?"

"Where else but at a square dance can Catholic and Protestant, Jew and Gentile, tall and short, fat and skinny, rich and not so rich, old and not so old, college graduate and high school graduate, those who live on the right side of the tracks and those on the left, forget their differences and for a few hours become one great big family?"

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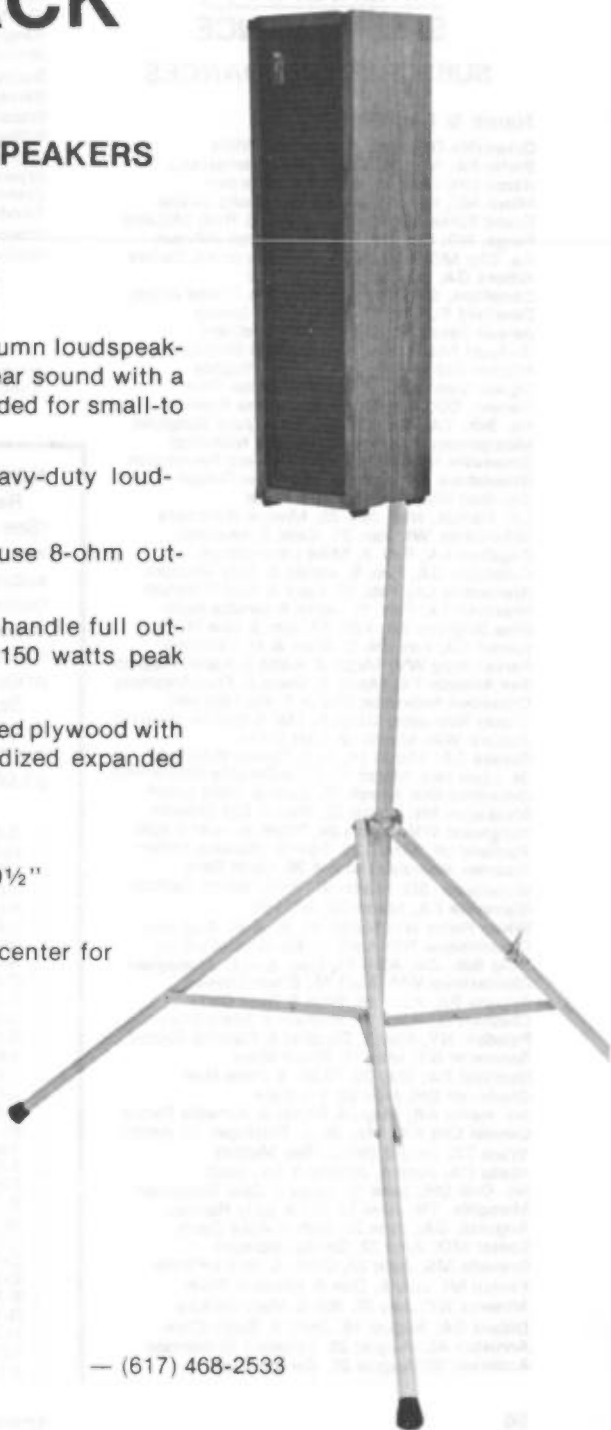
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Berlin PA; Nov. 12, Roy & Ruth Romesburg
Akron OH; Nov. 13, Gary & Lyn Brown
Minot ND; Nov. 15, Arnold & Nobuko Strebe
Grand Forks ND; Nov. 16, Virgil & Ruth McCann
Fargo, ND; Nov. 17, Marvel & Virgil Johnson
Ka. City MO; Nov. 19, J. Jefferies or KC Callers
Athens GA; Nov. 28, Richard Neal
Carrollton, GA; Nov. 29, Wayne & Louise Abbey
Deerfield FL; Dec. 3, Jerry & Pat Seeley
Jensen Beach FL; Dec. 7, Dale McClary
Gulfport Mississippi; Jan. 5, Shell Saunders
Warner-Robins GA; Jan. 6, Paul Hughes
Ogden Utah; Jan. 11, Walt & Louise Cole
Denver, CO; Jan. 12, Herb & Erma Egender
Va. Bch. VA; Jan. 19, Warren & June Berglund
Montgomery AL; Jan. 20, Wayne Nicholson
Greenville NC; Jan. 21, Chip & Vera Pennington
Greensboro NC; Jan. 24, Mary Lee Cooper
Carlsbad NM; Jan. 25, Dora Baker
Los Alamos, NM; Jan. 26, Maxine Whitmore
Milwaukee, WI; Jan. 31, Gene Schwalbach
Bogalusa LA; Feb. 8, Mike Litzenberger
Columbus GA; Feb. 9, James & Judy Medlock
Alexandria LA; Feb. 10, Gary & Ann Gresham
Westlaco TX; Feb. 11, Jerry & Sandra Rash
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Hemet CA; Feb. 24, C. Snell & H. Williams
Parkersburg WV; March 2, Keith & Karen Rippeto
San Antonio TX; March 3, Steve & Fran Stephens
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Sidney Nebraska; March 8, Mal & Shirley Minshall
Auburn WA; March 12, Carl Smith
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Kingwood WV; March 24, Frank & Jean Slagle
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Kearney Nebraska; March 28, Gene Beck
Watertown, SD; March 30, Perry Bergh (calling)
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Canandaigua NY; April 1, Bob & Nancy Ellis
Long Bch. CA; April 11, Geo. & H.L. Monaghan
Charlestown WV; April 18, Erwin Lawson
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Chatham IL; April 21, William & Mary Clark
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Cincinnati OH; May 23, Flo Rohe
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Central City KY; May 26, J. Reisinger, C. Ashby
Waco TX; June 2 (tent.), Ray Mattiza
Rialto CA; June 4, Johnny & Lou Scott
Mt. Oral OH; June 10, Louis & Opal Bingham
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Augusta, GA; June 20, Sam & Alice Davis
Cooter MO; June 22, Genda Robinson
Grenada MS; June 23, Chas. & Sara Leflores
Fenton MI, July 8, Dick & Marlene Bayer
Minerva NY; July 25, Bill & Mary Jenkins
Dillard GA; August 18, Jerry & Becky Cope
Anniston AL; August 25, Lynwood Williamson
Anderson SC; August 27, Gordon Clark

Lancaster SC; August 28 (tent.), Tony Oxendine
Columbia SC; August 29, Tony Oxendine
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Peoria IL; Oct. 8, Paul & Ruth Helmig
Wyoming MI, Oct. 9, Jerry & Judy Shoup
Grand Blanc MI; Oct. 10, Jeff & Karen Keelor
Toledo, Ohio; Oct. 28, Bob Hart, Jack May
Fremont NE; October 31, Harold & Lill Bausch
Hudson NY; Nov. 2, McIntyres or Joyners

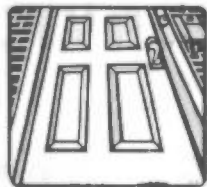


NOTE FROM ASD SERVICES

Response to the ASD "IN-forms" (See Sept., p. 5) was so gratifying that we have printed 30 more on various subjects, listed below. See cost schedule below, and note that the numbers of copies can be any *different* mixtures of copies, not duplicate copies, at the prices shown.

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Book Nook

by Mary Jenkins



NATIONAL SQUARE DANCE DIRECTORY

Gordon & Judy Goss, Editors

What a lot of work! What a tremendous job Gordon and Judy have done!

When we met them for the first time in Oklahoma City at the National Convention and saw the pages and pages of material they had gathered we were amazed! When we received the finished copy of the directory, we just couldn't believe it!

Besides many ads which are included, there are empty pages for notes. The clubs, over 6000 of them, are listed alphabetically by club name within cities. Cities are listed alphabetically by state. The states are listed alphabetically, with Canada following Wyoming. The city in which the contact lives is only listed when it is different than the city where the club dances. The type of club, level of dancing, night of club dance and week in which club dances are also given.

The Callerlab programs are listed with a reminder that Callerlab recommends 41 weeks of 2 to 2½ hour lessons or approximately 80 hours of instruction to teach the Mainstream program (Calls 1-69). A bit of good advice and a handy "measuring device" is found at the bottom of the page where Callerlab programs are listed. Check yourself and see where you belong, at what level you should be dancing.

The Directory is a "must" for anyone who travels and wants to visit other clubs, and every club should have a copy on display at club dances.

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—Lyndon Baines Johnson

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- 2 Arkadelphia, Arkansas
- 8 Hendersonville, Tennessee
- 9 Lexington, Kentucky
- 13 Minneapolis, Minnesota
- 14 LeSueur, Minnesota
- 16 Pelican Rapids, Minnesota
- 17 Kenmare, North Dakota
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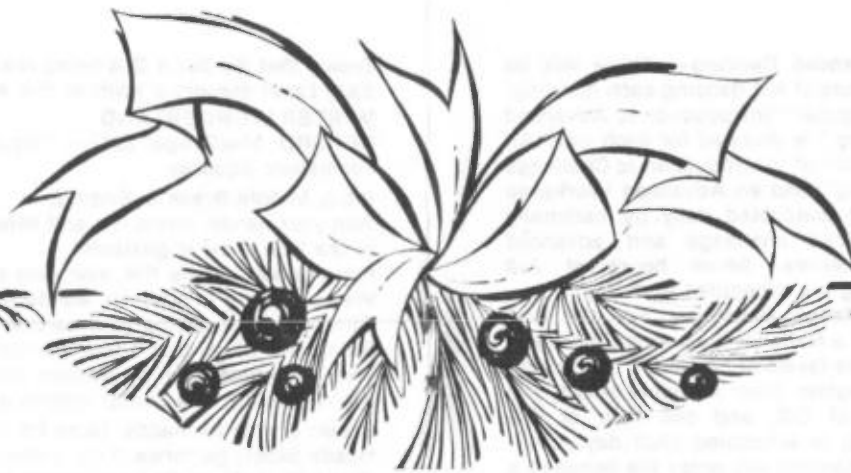
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A Happy Thought For Christmastime....

The word called "square" in yesteryear
Had respect and honor — all quite clear.

A "square" deal then was an honest one
And you stood "four square" for the right you'd done.

When hunger struck and sick you'd feel
You'd revive again with a good "square" meal.

You were "square" with the world, you bet,
When bills were paid and you were out of debt.

That was when, with a heart-felt sigh,
You looked your fellow man "square" in the eye.

But the word was changed and bent out of shape
By the convict known as a prison inmate.

To him you're a "square" when you don't adapt
To the convict code of not giving a rap.

A "square" is one who has never learned
How to get out of others what he never earned.

It's a boob who gets so lost in his work,
He forgets to go home — they call him a jerk.

To take off a hat when Old Glory goes by
Is the "square" who finds a tear in his eye.

But.....

There's a special "square" that will never die—
It's music and rhythm for gals and their guys.

Three cheers for the dancing known as "square"
And its fans, worldwide, who boldly dare.

Merry Christmas to all of you everywhere,
We want you to keep right on being a "square."

Anonymous