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MAY 1979

SQUARE DANCE



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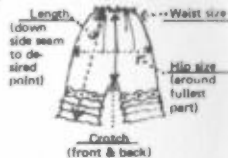
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AMERICAN 
SQUARE DANCE

THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES



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CO-EDITORIAL



"Every life we touch is a field; everything we do and all the words we speak, are seed. What will the harvest be?" —Rowland

Spring is a time for planting seeds. Perhaps this is why Callerlab and LEGACY have opted for spring meetings. Seeds of ideas are planted in the spring and the results harvested in the next dancing season.

In dealing with people, planting and harvesting go on all year long. Often we never reap the harvest, never actually see the results. This is especially true of working with youth, when the harvest sometimes takes years to ripen, and the planter is then no longer present.

Many dancers of all ages devote their time and effort to "extra-curricular" activities in the square dance field: officer positions, teaching chores, committee chairmanships and memberships, panelist's and speaker's duties, publication and communication. Most do this because of a genuine interest in promoting square dancing and a liking for the people involved. The challenge of meeting some present need is another incentive. Most seek no rewards beyond inner satisfaction; any expression of thanks or appreciation is a great surprise and certainly not the motivation.

LEGACY was formed in 1973 so that dancers from all over could meet and "take stock" of the current inventory of dance trends. LEGACY is meeting again this month (following biannual meetings in 1975 and 1977) and will have new and changing facets of the activity to examine, under the headings of Education, Ethics and Economics. New problems are arising with our skyrocketing inflation, our implementation of the levels programs, the placing of premiums on square dance service. Are today's trends healthy signs for the activity. Will they enhance our square dancing in years to come?

LEGACY is not a directing or restricting organization. It has no "power" except that its resolutions reflect the concerted voices of many active square dance leaders from many locations. In their convictions and the resultant actions lies the only power that LEGACY has. It is a "think-tank" type of conclave.

In another month we'll have a full report on the LEGACY meetings in Louisville. Meanwhile, add your voice to the chorus of leaders who are adding harmony, clarity and volume to our good old square dance tune.

We're moving



...Well, not actually moving to a new publishing location...we'll be right in the same place in the same town....Huron, Ohio...but we're changing our mailing address to Huron instead of Sandusky. So, from now on, send all correspondence to:

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Please accept our thanks for the marvelous coverage you gave to the 50th wedding anniversary of Tom and Inez O'Brien.

We will be looking forward to your next visit with us.

*Grace Lippincott
W. Palm Beach, Fla.*

Our Sunshine '79 as was terrific! So sorry "our" Pub. Chairman was late but the magazine was on time! Again many thanks to you and your staff. ASD puts a lot of "sunshine" in our s/d world!

*George & Judy Garland
Jacksonville, Fla.*

Needless to say, we are overwhelmed with your March "centerfold." We truly hope that the dancers around the world realize that it was and still is a "work of love." We started out with a hobby, got trapped with the enjoyment, and most important we had some trusting friends. But what else would you expect when you're working with square dancers!

*Jim White
Winder, GA*

The write-up in your magazine is "super" and we appreciate it so much. You are very kind and considerate and we wish there were more like you to give these handicapped a chance in this tough world. In April we will have little ceramic figures 4½" and 6½" high. Will send you a picture then.

*Maxine Clark
Pampa, TX*

Also, I wanted to comment on Ed Fraidenburg's movements in your magazine, I think they are super and seldom does a month go by that I don't extract at least one and sometimes as many as four of his routines to incorporate into my program. You might mention to Ed that I appreciate his efforts and of course I appreciate you using his material.

*Howie Shirley
Vienna, Virginia*

....Thank you for the order of books on clogging made available to me. We now have 36 youngsters and two teachers busily clogging away in Saudi Arabia. If you have any other types of instruction or know of any clogging clubs in Houston that I could visit and see in action, I would certainly appreciate a name and telephone number so that when I arrive in May I could attend their group.

*Mrs. C.Q. Wright
Ras Tanura, Saudi Arabia*

Toots and I greatly appreciate the coverage of our square dance activity in your fine magazine. We have received many good words from your subscribers. Thank you so much; also a big thank you to Robert Latshaw, writer of the story.

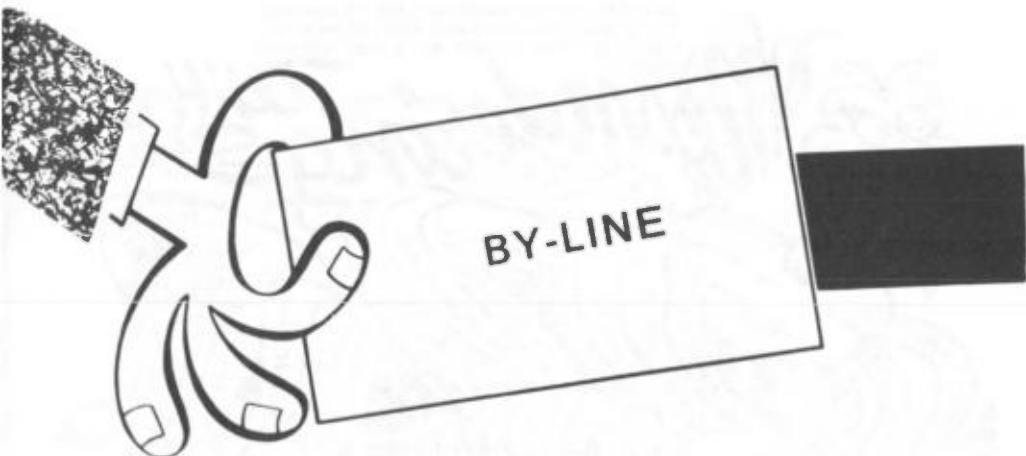
We have enjoyed *American Square-dance* over the years. We feel it's the information needed by all in the activity, dancers and callers alike.

May you enjoy many more years of success.

*Toots & George Peterson
Williford, Arkansas*

Thank you and *American Square-dance* for telling your readers about "Know Your Level" cards that Tpronto and District passed out to all its members and those who subscribe to *T & D Topics* (ASD, Feb., p. 41). Due to your article on the cards, T & D has received several inquiries asking how to obtain copies. As I am the originator and printer of these cards and supplied them, they have passed the inquiries on to me. I am most pleased to see so many callers and clubs getting the cards to pass out to members of their clubs. T & D is the only association to order them

Continued on Page 90



Authors from coast to coast — Washington State and California to Florida, Maryland and New York— have served up a spring smorgasbord of square dance delicacies this month.

Don't skip over the fiction feature, "Schism," in this May issue. You may recognize a club to which you've belonged or in which you've danced. **Valerie Titus** of Florida draws this picture of personality problems within a club.

Bob McNutt of Washington state is an old friend, new to these pages, a LEGACY trustee and a devoted promoter of square dancing, along with his wife, Martha. Bob was one of the originators of the Washington Leadership Seminar, and another feature this month is a discussion of ethics by **Herb Dennis**, which was presented at the 10th Leadership Seminar last summer.

A fairy tale come true is described by **Pat Welsh**, one of the dancers on the 1979 Rose Parade Float. Find out about Pat's experiences; you may want to try out for 1980!

Commandments for round dancers were spelled out for a graduating class by **Rosella Bosley** in her uniquely humorous style. Many of these "rules" are adaptable to square dancing, too.

A "long look inward" is prescribed by **Harvell Williams**, who for the second time in these pages has suggested alternatives to the idea of a moratorium.

Happy Spring!

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

Note: This creature was drawn from life especially for my young Canadian friend, Kathy Mann in Pte. Claire, Q., who collects an annual ludicrous silly-dilly.



Let me introduce you to the plodding, many-legged fellow above, which in layman's terms, is a Longairtrekfort-nightlyblearyeyedgoofyigus. In scientific terms the creature is known as a *Perambulatimoose-maximus*. And the dastardly thing has a particular affinity to traveling callers! Beware, good travel buddies.

Far from being a pithy mythological apparition, the centipedic ento-mammal-avioir we've depicted here (directly from life) is very alive and kicking. Matter of fact, when the thing kicks it does it in coordinated concert, looking for all the world like the New York Rockettes on an off-night.

It has a non-kissable cousin in the centipedic and millipedic world, a much more pestilensic pest, called the longcartreketcetera, which is a land-based perambulator that similarly sometimes attaches itself to callers.

Both of these jumpin' jocks know no habitat restrictions. Both will bite the unwary caller squarely and roundly directly in the motivatendertouch region, giving that caller an incurable and chronic itch to hit the road. Some never recover.

Seriously, friends, the beleaguered beast is purely fictitious and figurative, representing only my recent seventeen-day tour spanning the continent, containing fifteen calling dates, and embracing twenty-five (count-'em,— 25) "legs" (skyward hops) all appropri-

ately labeled on the pedometric centipedic appendages you see above. Whew. Let's get on with it. (Good idea, Stan— you lost me back in the pithy perambulator region— Co-ed.)

Parkersburg, West Virginia— For strategic reasons, I drove from home to **Pittsburgh, Pennsylvania**, left a lonely Pinto there for a fortnight-plus, and flew to my first engagement in **Parkersburg**. Boy, watta night to initiate the tour— over thirty sets of eager, beautiful Stardusters, really star performers from the "almost-heaven" state. My hosts, caller Keith & Karen Rippeto, had set up the third annual subscription dance in the "downtown" Lubeck Civic Center (Where's Lubeck?) and even celebrated my birthday (cake and all) for a night to remember.

San Antonio, Texas— A second-time ASD dance success in the historic convention city, sponsored by the Overseas Dancers of Texas. Check that novel logo. Rounds were properly popped in the program by Corky (& Paulette) Pell. My hosts were Steve and Fran Stephens, and their square dance credits/honors are a mile long— they're out there a-head of the CROWD, and Overseas overseers. They have an enviable rec room full of memories on every wall, including the SIO-ASDS Silver Spur and photos showing them dancing and chatting with the crown prince of Japan, a leader who is 100% square dance-Oriented.

Albuquerque, New Mexico— Host club for the second ASD dance were the Sandia Dancers of Kirtland AFB. Tom and Dolly Clark treated me to a tasty Mexican dish in their mobile home, and that's no *toro*. Ginger added spice to the round dance program. Another assist came from Jim & Linda Latter. (The former is the caller and the latter is the prettier.)

I spent an extra day (layover) in this old Pueblo Indian town, and that doggone day was as long and lonely as if I were a Maytag repairman, but I wrote letters, tallied my '78 tax form, and watched the paint *peel off* on the motel wall.

Years ago I called at the old square dance center in Albuquerque; now they've built a new one, which I hope to see next time around.

Denver, Colorado— Just a layover visit here this time. It turned winter again as I approached the mile-high city. But spring was only a wisp and a whisper away.

Columbus, Nebraska— From Denver I took a 6 a.m. sardine-can-commuter thru McCook, Hastings and Kearney to Columbus. Folks, I kid a lot about the puddle-jumper lines, but let me warble a positive note on their behalf. The commuter airlines of America— 160 strong — carry nine million passengers a year and perform a very worthwhile service to cater to smaller towns, unclog the highways, and become obliging feeder carriers for the giant jets and jumbos. There are 970 towns and cities with scheduled air service. More than half of those cities are served by commuters, and one-third of those communities are served *exclusively* by commuter lines. Let's hear it for the commuters! Rah. As you see, I love 'em dearly. That blankety-blank mosquito airline almost "bumped" me the next day and made me walk to Omaha because the pilot had miscounted the seats as he flew into Columbus! Instead, they bumped two other passengers. (Unbelievable— two for you— Co-ed.) Now, let's hear it for the commuter airlines! Boo!

Now, I must get back to dance discussions. (Yes, you surely do get carried away with airplanes— Co-ed.)

Harold's Squares (named for ASD staffer/caller Harold Bausch) was the host club for a first-time ASD dance and prexies Paul & Betty Bartlett gave me a mighty comfy hostel. Good dance.

Dalton, Nebraska— It was bound to happen on this trip at least once, just by the law of averages. My luggage was mis-tagged in Columbus by that same nameless commuter airline agent, and when I landed at my destination in Scotsbluff, my luggage had been dumped off in North Platte. A day later, after a fresh-clothes-less dance in Dalton, I picked up my gear in Denver, silently reciting the boy scout oath in order to keep my feathers relatively unruffled. Caller Mal & Shirley Minshall also kept remarkably cool despite this and a host of other panic-button host problems. Nevertheless, the dance at the legion hall in this tiny crossroads town was spirited and fun.

Silverdale, Washington— It was high time for fly-time again, so I jumped on a commuter airplane in Sidney, hopped to Denver, and on to Seattle to pick up a rental car. Originally I was set to call in Poulsbo, but the famous floating bridge (See ASD June '78, p. 10) had been washed away this winter, so the dance was switched to Silverdale, in a beautiful, rustic log Legion hall. Art and Joan Ritchie set it up. Spike and Eileen Reed offered me a daytime catnap in their home in the country.

That same night I took the Edmonds-Kingston ferry at one o'clock, rental car and all, in order to make Vancouver in time for an early morning flight on to Kelowna.

Kelowna, B.C., Canada— Before we talk about a fabulous dance weekend, we've got to say a word about a fabulous friendly monster, called the Ogo-pogo (see sketch) that makes its home in Okanagan Lake up there in lower B.C.,

OKANAGAN



**SPRING
FLING**

KELOWNA, B.C.
MAR. 9, 10 & 11, 1979

and is seen occasionally by startled monster-watchers, (ever since Indian days) and is fully as famous as Scotland's Loch Ness monster. (This seems to be your month for strange creatures— Co-ed.) I watched for the twenty-foot, horse-headed beast in some spare moments, but had to be satisfied with a gift "Ogo" replica in ceramics, presented by my hosts.

I did a three-part program for the Okanagan Spring Fling— a workshop in the afternoon, a dance Saturday evening, with about 300 in attendance, and an add-on callers clinic Sunday morning for a grand bunch of callers. Maximagnificent stay at the Sandman Motel. Off to Vernon (50 km north) in the tri-lake region Sunday night to stay with Wally & Ev Sanderson. Chairmen Ron & Ellie Heichert helped stage a fun-filled event. Playing "second fiddle" to nearby Penticton's big August Jamboree, this festival is nevertheless an equally colorful one, set in a great apple and peach-growing valley that vies with our classic American landscapes for matchless beauty. By the way, all the peaches up there don't grow on trees.

Auburn, Washington— Pick up rental car again in Seattle and drive to nearby Auburn for an ASD dance was the next agenda memo. Carl and Sandi Smith are the caller/taw team who set it up, along with the "Sociables" in their country-style hall, and R/D cuer Duane and Hazel Oswald put me up in their plush trailer down the road a piece.

Vancouver, B.C., Canada— I did a little backtracking to return (6th time?) to my "favourite harbour city" to do another one for the old Hayloft gang (sans Hayloft), and be entertained by

good friends, caller/cuer Dick and Jeanne Cameron in their country home in White Rock, where you could almost roll a bowling ball across the U.S. border. Lovely time.

Eureka, California— Flying south again, I lost one bag, probably in Seattle, which wasn't surprising. The Redwood Squares subscription dance produced a fanciful green-trimmed hall for the mid-March event, and Al (RD cuer) and Connie (caller) Whitfield, my hosts, added the "plus" to a very "plus-er-able" Wednesday.

St. Louis, Missouri— The next hop took me halfway home, as I did a march to the arch, ready to repeat a neat subscription dance with host caller, Bill and Dottie Stephenson, where a whoppin' eighty-one Merry Mixers more than matched last year's total.

Kingston, New York— The Leftfooters club of the lower Hudson River area beckoned again, and I overshot Ohio with scarcely a wave out the airplane window to land in Albany and drive another ole metal rental down to Kingston. My hosts, George and Pat Dawkins, are another caller-cuer-couple who do their good thing.

Jackson, Ohio— A flight from Albany back to Pittsburgh, followed by a four hour drive to Jackson in southern Ohio in my own car, got me thinking "home" again, especially when the brand new hall built by the Wagon Wheelers of Jackson (Watch for a story on that hall soon.) is located just about next door to "Home" Industries (aluminum fabricators, ASD advertisers, and square dance patrons). One more date to go.

Columbus, Ohio— Last stop on a
Continued on Page 77

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Would You Spoil

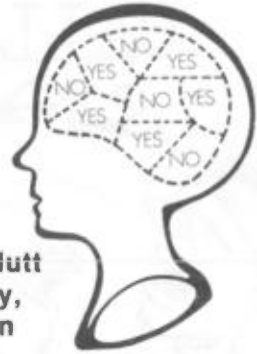
A Good Thing?

We who love square dancing and, to a certain extent, try to shape the direction of the activity do occasionally become concerned when we observe certain happenings within the framework of the square dance movement. We are, to say the least, somewhat dismayed when we learn that the very people who are entrusted with the responsibility of carrying on the traditions of this great portion of our American heritage are themselves sometimes remiss in their duty in that regard.

When the fall of the year rolls around we are all made aware that the time to attract new faces into the square dance activity has arrived. Who among us is not thrilled by the eager faces we see assembled on the many dance floors wherever square dancing is taught? Many of the truly wonderful and very special people who give so much of their time and talent to the instruction of the art of square dancing try to instill into these eager pupils a certain amount of awareness of the customs and the courtesies of the activity, as well as the ability to move to the beat of the music and the voice of the caller.

Observe these eager recruits with their bright shining eyes and every fiber in their bodies aqiver in their eagerness to drain every drop of knowledge about this new found and exciting type of recreation they have discovered. Would you want to be the first to show them the shabby side of square dancing? Would you want to be a part of any act that would in any way disillusion even one of them?

As they so avidly drink in every bit of knowledge that their instructor gives them, we can see the joy of being a part of something that is at once so much fun and also a part of the traditions and the heritage of this great land of ours. Would you want to be the one to cause one moment of doubt in the mind of even one of these new disciples of the



by **Bob McNutt**
Benton City,
Washington

American square dance? Of course not! What a silly notion! But sometimes you do just that.

Any time you do or say anything that is traditionally accepted as not in the best interests of the square dance activity, you are casting a shadow of doubt across this fragile bond that has just begun to form. Yes, the very fragile bond that has not yet had time to grow strong about all the things the teacher has so carefully instilled through his instructions.

Time overtakes every living thing and it is only by the grace of a continuous cycle of new replacing the old that the present can stand upon the very spot where those who have gone before have stood. It is our privilege to take our places in the never-ending procession today. It is our responsibility to leave what we have so much enjoyed to the new and slightly puzzled new dancer—an activity of which he can be as proud as we are now.

It is not our desire to change anyone, to try to force anyone into what we believe to be the right way. We only ask that if you are going to participate in this great and wonderful type of recreation that you abide by the same rules the great majority of us abide by. We ask that you give very special thought to the things you do. We ask that you be especially careful when participating in those things that deal directly with the customs and the traditions of the square dance activity. Please consider that what you do may very well influence someone who will in his time have a great deal to say about how this activity proceeds.

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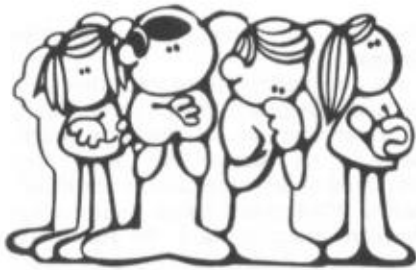
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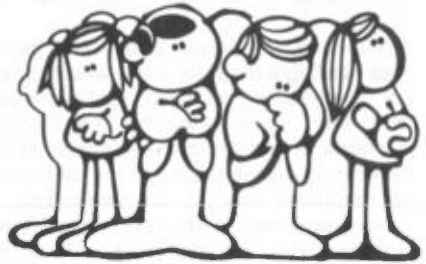
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SCHISM

by Valerie Titus
Lynn Haven, Florida



I looked up expectantly as Jenny and Mike Malloy walked into the square dance hall. Was it my imagination or did a hush settle over the room? Mike, smiling rather forcedly, walked over to the table where Sally DeLanzo, the caller's wife, was seated collecting the evening's admissions. Sally looked up, caught Mike's eye and then without speaking quickly looked away and left the table. Mike hesitated a moment, then went ahead and deposited his money.

Tony, the caller, was standing nearby. When he saw the Malloys enter, he quickly walked over to the microphone to prepare for the next call. Although the Malloys had been until recently two of the club's most active supporters, and despite the fact that Jenny and Sally had been close friends, Tony didn't smile at them nor did he speak.

Oh, darn, I thought. I walked over and helped myself to a cup of coffee. Then bumming a cigarette, although I was trying hard to break the habit, I found myself an isolated place and sat down to smoke and think.

This was a special club dance and I had made an effort to invite the Malloys to attend. They were friends of mine but so were the DeLanzos. I had hoped that if the two couples could get together that maybe all the difficulties that had beset the club could be reconciled. Now, knowing how angry the Malloys must be at their cool reception, I wished I hadn't invited them at all.

How had this come about, I wondered? What events had brought about a situation where the caller and the club's president were, in fact, enemies?

I glanced across the room where Mike and Jenny were standing. Judging by the reaction of those around them, many of the club members were glad to have them back. I took another puff and tried to remember how it had all started.

The ill feeling must have surfaced last August, I thought. The club treasurer was out of town and Mike was collecting dues. I was sitting out a tip and chatting with Mike when Joe Browning came over to pay his dues. Joe hadn't been attending regularly and had failed to pay his dues for two years. Recently, the club had voted that members who had let their membership lapse for over a "grace" period of six months must fill out a form and be reinstated in the club. It was strictly a formality but Joe Browning had a short fuse. He stated that if Mike didn't want his money now, he'd find another club to dance with.

Mike said that it wasn't up to him; the club had already made that decision. Joe took off his badge, slammed it down and walked toward the door, stopping only to talk animatedly with Sally DeLanzo before leaving. Sally immediately got up and came over to where Mike was standing. "What do you mean refusing membership to someone who wants to join the club?" she demanded.

"Hey, Sal, calm down," replied Mike. "I didn't refuse membership to Joe or anyone else. I simply stated that since he hadn't paid his dues in a long time he'd have to be reinstated. That wasn't my decision. It was the club's." Unsmiling, Sally hurried away.

Mike and I glanced at each other. He shrugged as if to say, what's bugging

her. A little later, Sally walked over and apologized to Mike, but I was still puzzled as to why she had been so angry.

Our club, the Blanco Beach Swingers, was holding a meeting a few weeks later for the election of officers. Mike had appointed a nominating committee earlier and had asked me to serve on it. Operating on the theory that it is better to nominate than to be nominated, I gladly accepted. It was very hard to find anyone who would serve but after numerous phone calls, we were able to get together what I thought was a good slate of officers. We were especially glad to have Glen Dawson accept the nomination for president as he had actively served with several civic clubs and was well versed in meeting procedures. In years past the club had traditionally accepted the slate of officers chosen by the nominating committee.

I was in charge of fixing the punch for the meeting and so I arrived early. I immediately sensed that something was wrong. Sally and Janet Greer, the wife of the Delanzo's closest friends were engaged in a serious conversation. They appeared nervous and when they saw me approaching, they ceased talking and hurried off. Later, just before the meeting started, Sally said to me, "There are going to be more nominations than you realized tonight."

Just then Mike called the meeting to order. Several routine matters were discussed and voted on. Then he asked for members of the nominating committee to stand and for Sue Haddaway, its chairman, to read the proposed slate of officers.

"Do I hear a motion to accept the" Mike was interrupted by Janet Greer. "Don't forget we also have nominations from the floor." She was right of course, but it was easy to forget when the main problem was finding someone to serve at all.

"Any nominations for president?" asked Mike.

Sally spoke up. "I nominate Harlan Greer for president." she said. The room became very quiet.

"I have two nominations," said Mike. "We'll vote for the first nominee

first. All of those voting for Glen Dawson"

He was again interrupted, this time by Jimmy Siegried, Tony's close friend. "I think we should have a secret ballot," he said. This idea was discussed at length and then discarded. Before Mike could begin again, Glen Dawson asked to have the floor. His ruddy face, flushed with anger, spoke more eloquently than his words. "I withdraw my nomination," he announced. The vice-presidential nominee withdrew also.

Mike asked for further nominations. There were none so he announced that Harlan Greer was the new president. Immediately Jane Greer nominated Jimmy Siegried for vice-president. He too received no further opposition. The secretary and treasurer which had been selected by the nominating committee were elected.

I was furious. I borrowed another cigarette and puffed away. For one thing Harlan had been asked to serve as treasurer and had refused. Sue Haddaway, who had spent hours on the phone asking people to serve, was hopping mad. "This whole thing was rigged," she sputtered. "Why? Why would they do that?"

"I wish I knew." I answered.

Despite the election, the whole matter would have probably been dropped and forgotten if it hadn't been for Sue Haddaway's phone calls.

But first let me tell you about Mike and Tony. Mike, slender and dark-haired, was a businessman, apparently quite successful. He was quiet, very quiet, except out on the dance floor where he would do some uncharacteristic whooping and hollering. He and Jenny were a devoted couple and Jenny, knowing that Mike was really a very sensitive person, was very protective toward him.

Tony on the other hand was the total extrovert. He was short in stature, dark-haired and had the bluest eyes I've ever seen. As a caller, his pattern calls were usually reruns from last week. But his singing.... ah, he could sing. He had a range from high to deep base and a sense of rhythm that kept the shuffling feet moving in syncopation.

The hall's lighting system had a dimmer switch and toward the end of the evening Tony would dim the lights and lower his voice while calling a familiar tune. The sound of the dancers' feet was almost all you could hear. Tony was a bit of a showman and the dancers loved it.

Tony seemed to have everything a man could want. In addition to being a popular caller, he had a job which seemed to provide a comfortable living. His wife Sally, an attractive blond, was a definite asset.

But like the hole in the Titanic, he had a fatal flaw. Egotism. He had to be number one in everything he did and that included running the club. Or maybe because he owned the hall where we danced, he felt as if he owned the club too.

But back to Sue and her phone calls. She had been greatly upset by the election and after thinking about it, decided to find out why Harlan had refused to serve when asked by members of the nominating committee and had accepted a nomination from the floor. His wife, Jane, answered the phone and she let it be clearly known that she thought Mike had not supported Tony sufficiently and that Glen Dawson wouldn't either but that Harlan and Jimmy certainly would.

Sue hung up and, not being one to hold things to herself, she made a few more phone calls to other club members about the conversation. One of those she called was Jenny Malloy. Jenny, very angry at what she considered to be unjust criticism of Mike, got on the phone herself and asked Janet Greer if she had said those things. Janet, who had evidently had second thoughts about the whole thing, said that it didn't matter and she was so upset that she was going to ask Harlan to resign.

Then, lo and behold, when Tony heard of the phone calls and Harlan's possible resignation, he telephoned Mike and told him among other things, to tell Jenny to stop calling his friends. Angry words, including expletives, were exchanged.

News of these events spread through the club like wild-fire. A few days later a highly incensed Glen Dawson called a

meeting at his house. He wanted to discuss the possibility of starting a new club. He asked Mike if he would help in trying to get one started. Mike replied that he and Jenny and another couple from the club had decided to dance elsewhere and he really didn't have the time it would take to start a new club. The others favored the idea of a new club but, like so many other activities, everyone wanted someone else to be responsible, so the idea was dropped.

Mike and Jenny and their friends, the Waynes, resigned from the club. Several other couples stopped coming for awhile but gradually started coming back. The club wasn't the same though. Memories of Tony's behavior remained in the minds of the members and he and his little clique always let it be known who were in charge.

I guess things would have remained that way if it hadn't been for the wedding. A young couple who were very active in square dancing and who had met through the club were about to be married. The bride's parents made an announcement that all members were invited to attend.

It was beautiful. Many of the club dancers attended it and the reception held in the small social hall adjacent to the church. There was a cake, of course, and other goodies piled high, as well as punch bowls marked "with" and "without." The "without" bowl had to be refilled and was almost empty again. Despite the merriment, the "Mike" factions and the "Tony" factions managed to keep their distance.

Jenny and I were having some punch when Sally started over for a refill. She hadn't noticed Jenny standing so close to the punch bowl and when she did notice she halted briefly. But her intention was obvious and she continued on her way. Her walk, it seemed to me was a bit unsteady. She filled her cup and as she started moving away it slipped from her hands. Bright red fruit punch splattered Jenny's pale yellow gown.

A gasp went through the room. Then all was quiet for a few seconds.

"Oh, Jenny, I didn't mean....." cried Sally. "I'm really sorry. I hope your dress isn't ruined. Let's go to the ladies'

room and I'll help you clean it up."

They went, just the two of them, and they were gone quite awhile. I was sitting with a friend enjoying another illicit cigarette when they came out chatting like the old friends that they were. Jenny's dress, a bit soggy, had been saved by a little scrubbing, but watching the two of them, it seemed like more than a dress had been salvaged. The two went their separate ways and the party continued awhile longer.

I didn't think much more about it, except to wonder what went on in the ladies' room, until I ran into Jenny in the mall one day. "I guess we'll be square dancing with you again," she said.

"Really!" I exclaimed. "What brought this about?"

"Oh, Tony called Mike at the office one day and apologized for some things he'd said over the phone. He told us he hoped we'd come and dance with the club again. Mike's proud, you know, but he'd probably have come back before this with an apology."

"What about the Waynes?" I asked.

"Tony called them, too."

I thought for a moment. "But how on earth did this happen? Tony would never.... he's so, so....."

"Arrogant you mean? I think so too. But I think he's learned a lot from this experience. A lot that he'll benefit by. And anyway Sally....."

"What about Sally?"

"Well, I shouldn't be telling you this.

You know that Sally and I have detested this whole mess for a long time. I told her I thought an apology was in order and she agreed, but she said Tony didn't like being wrong and would probably never do it. Unless....."









"Unless what?"

"Calm down," laughed Jenny. "I should say unless she bought a new black negligee. But it's not that simple. Tony has been doing some out of town calls for several months now but Sally has refused to go with him, since her job keeps her away from the kids so much. Anyway she called her mother-in-law and asked her to sit with the children if she and Tony go out of town. You know her mother-in-law dotes on those grandchildren and she agreed. Then she told Tony what she'd done and added, 'Now that I've given in on something, there's something I'd like you to give in on too.' Hence the phone calls.

"But that's blackmail," I chuckled.

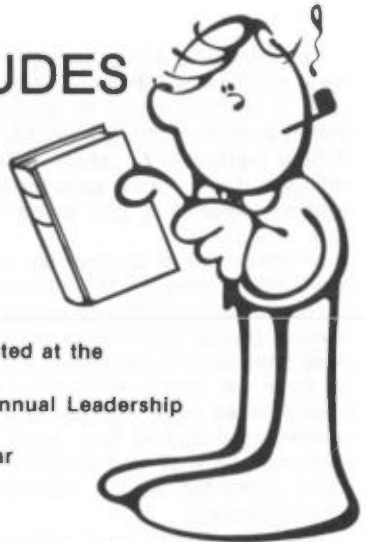
"Sally called it 'diplomatic negotiations'," smiled Jenny.

I wish I could say that now that the Malloys and Warners were dancing with the club again that things were back to normal. Not so, but it's better. Tony is still arrogant, but improved. Sally and Jenny have resumed their friendship. Mike is as quiet as ever, especially when Tony is around. And as for me, I haven't touched a cigarette in months.

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ETHICS AND ATTITUDES

by Herb Dennis
Rainier Council, Washington



presented at the

10th Annual Leadership

Seminar

What are ethics? Webster defines ethics as "the science of ideal human character." I found it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what you want to get out of square dance leadership. I see leadership as a method of fulfilling them.

If we break down our goal in square dance leadership we find that the majority of people find it is a way of having plain, old-fashioned fun. There is no better way to meet and get to know people than to become an officer in a square dance club. We sometimes think all it means to be an officer is to be at every dance and to be there earlier and stay later than anyone else. This type of thinking will scare many prospective officers out of getting involved. When we become an officer we are forced to get out and meet people and make friends, and by doing so we keep the organization going and growing stronger. For without people to take over the task of leadership we could no longer enjoy our chosen activity, which creates the friendship and enjoyment of getting together with people who share a common interest. This benefits the entire organization of square dancing.

Now let's take a closer look at "attitudes." What attitudes are appropriate in a leader? (Before we go any further I would like to stress the point that we are a volunteer organization run for our pleasure.) Let's start with willingness! To my way of thinking, willingness is the ability to help in whatever capacity needed, without thinking of what benefits we are going to derive from this task. Without that willingness to step in and help when asked, we would have no committees, no schedules, no dances, no festivals, no organizations and, in turn, no fun.

Going a step further, we should

consider cooperation. Cooperation in its basic form means the collective action of more than one person to achieve a mutual goal. This is not the activity nor the place to have competition among our groups, as in politics. This creates a great deal of unrest within the organization and can leave two sides facing off, as in a feud. If it is allowed to go on it will eventually break up that club and possibly cause it to disband.

The last attitude I feel that is a must within an organization is friendly openness. There are many meanings to the word openness. The one I feel is the most appropriate here is "not closed against appeals and proposals." By being friendly and open at all times we won't have unrest and animosity among club members. Remember it's difficult to have a feud start when everyone is friendly and above board. Yes, we may have a difference of opinion with someone from time to time, but that is only human nature.

Now let us take a look at attitudes that are inappropriate in a leader: exclusiveness, condemnation and gossip, taking and dominance. I feel these are some of the things that can create more conflict than a club can overcome.

There is no place in square dancing for exclusiveness. Anyone who feels this way will find that, in a short time, they are alone in their beliefs and on the outside of fun and friendship, and this is not our main objective.

Condemnation and gossip go hand-in-hand and have a detrimental effect on a club. It is much easier to confront the victim with your beliefs than it is to talk behind his/her back. Many times you will find there are no grounds for the gossip; someone is just being vindictive.

At some time or another we have all run across a "taker." They usually tend to reap all the benefits of others' work without giving anything in return. We must have leaders and workers in order to have an organization. Too many people today have lost the spirit and comradeship derived from work. If we volunteer we may find fulfillment and some of the fun we are looking for in square dancing.

The last attitude I will talk about is one I feel may be the most harmful to a club, a domineering, must-have-it-all-my-own-way behavior. I'm sure you've all met this type of person. There is no way to reason with them and they will rarely listen to the thoughts of the organization's majority. It seems to me

that some people pour all their aggressiveness into volunteer organizations, knowing that being volunteers, people will not fight very hard to overcome this person. This is the worst mistake we can make. Sometimes for the sake of the organization we must take the proverbial bull by the horns and stand up for our rights and the majority's beliefs. If we do not, we must say our prayers for that organization.

When we are talking about appropriate and inappropriate attitudes we are really talking about ethics, because we are making either value judgments or ethical judgments.

The biggest problem for us as members of an organization, is dealing with members who predominately display undesirable attitudes and ethics. The problem now is how to deal with them and to get them to change their attitudes, especially if they are ruining the organization for the rest of us. How can a volunteer organization like ours get an aggressive, hostile, domineering person to unvolunteer?

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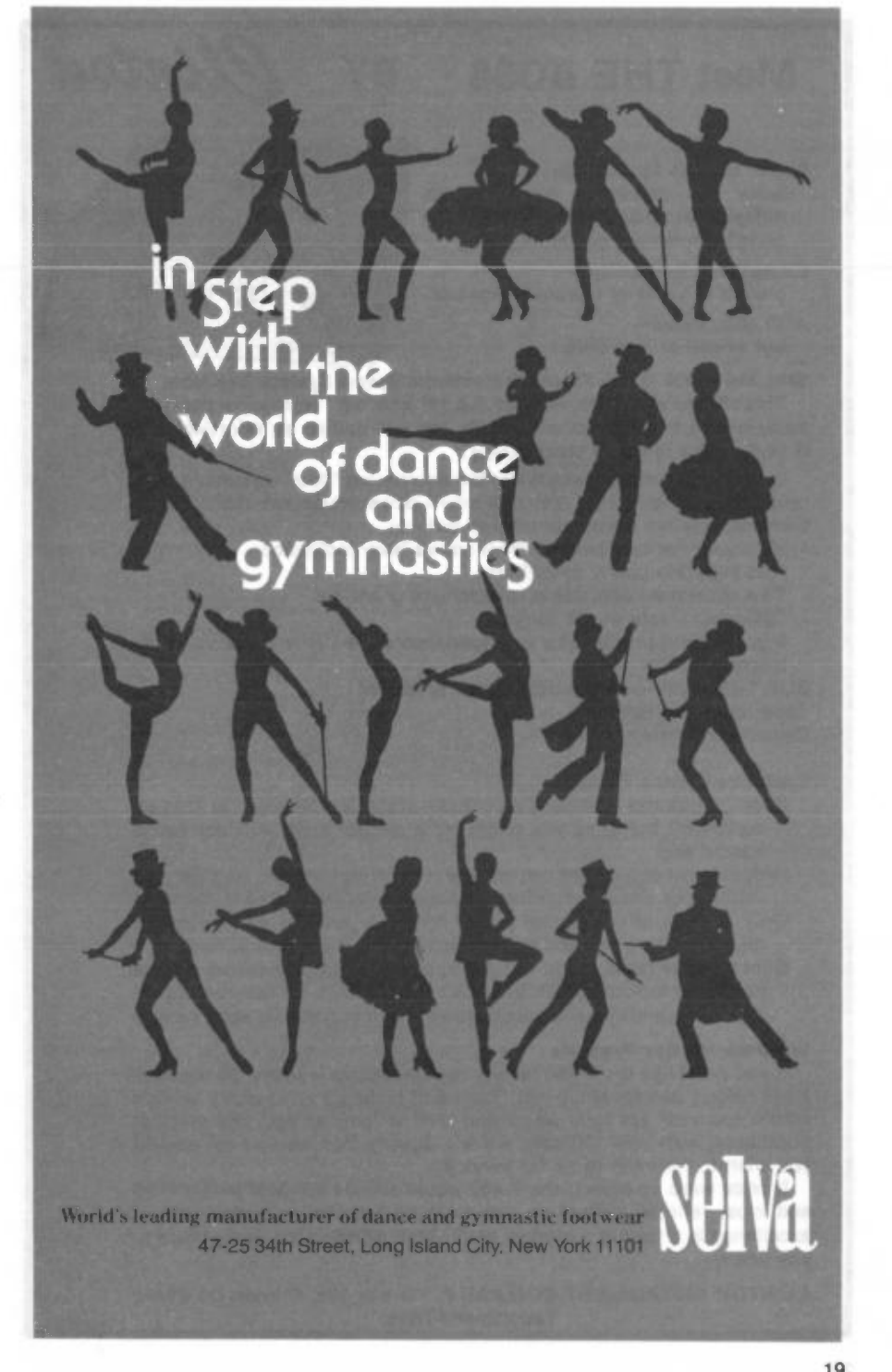


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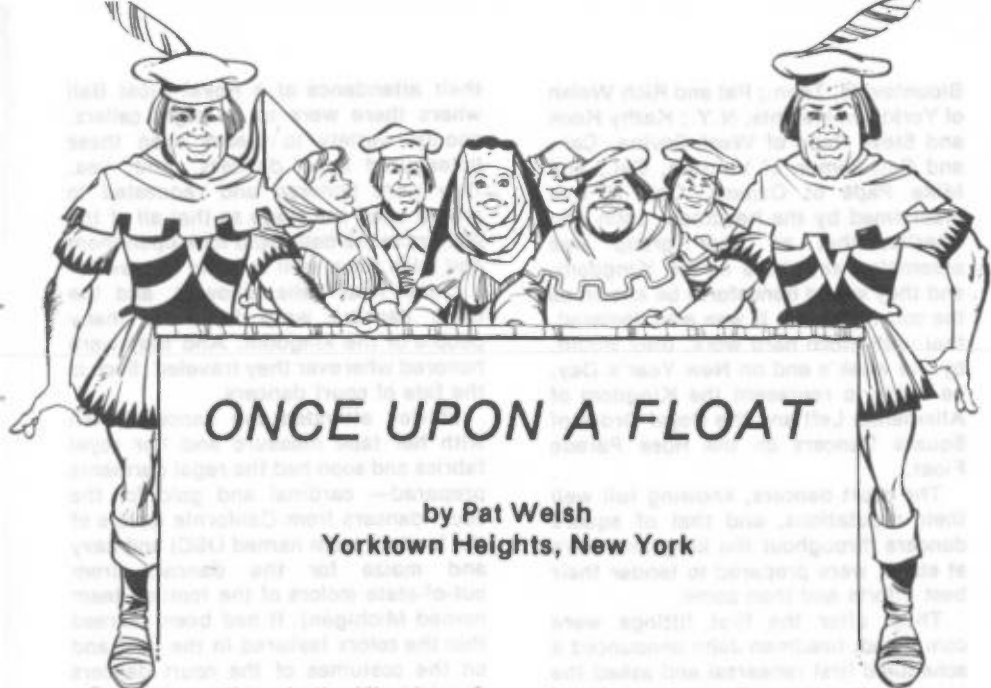
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ONCE UPON A FLOAT

by Pat Welsh
Yorktown Heights, New York

Once upon a time, in the Kingdom of Allemande Left, way back in the summer of 1978 a proclamation went throughout the land by way of articles in square dance magazines and newsletters. The need for contributions to help defray expenses for the Square Dancers Of America float in the Tournament of Roses Parade in Pasadena, California, on New Year's Day of 1979 was told.

Now, it came to pass that many people of the Kingdom saw these articles and contributions were many, but alas, not enough to cover the heavy expenses of the float. Float chairmen, John Fogg and Charles Naddeo, herein designated headmen (and of course, their lovely first ladies, Peggy and Ebba), were laden with debt taken upon themselves on behalf of the Square Dancers of America.

Again the call went out to the kingdom. The dancers rallied and before Christmas, the 1978 float was finally paid for. Henceforth, efforts could be directed toward the 1979 float.

Many are the expenses of having a float in the Rose Parade, but countering this are the many benefits of the exposure of square dancing to the public. "Verily," spake the callers and the dancers, "anybody can do it. Let us dance for the people that they may see

for themselves. Forsooth, their very own President is a square dancer. If the lawmakers are made aware, how can they but approve the Bill to make dancing the country's national dance? Yea, we must put our very best foot forward. We will petition all the dancers in the land to come forth and choose from among them, five couples by random drawing, that they may represent the masses on the float."

Thus, it came to pass, on November 12, 1978, that of the many couples who came forth and entered their names in the drawing, five were chosen to participate. They came from all parts of the kingdom and were invited to come to California at their own expense. The five couples accepted the challenge and soon were making their preparations.

On the morn of the day following Christmas, the couples converged upon the Valley Motel in San Gabriel, California. There the Royal Dressmaker Shirley, of the DoSaDo Shop in Alhambra was on hand to preside at the first of several fittings for the splendid garments to be worn by the celebrated dancers. The dancers knew not each other at the beginning, but gradually came to be firm friends. There were Joy and Steve Wiedmaier of Warren, Pa.; DeAnne Smith and Wayne McDonald of

Blountsville, Tenn.; Pat and Rich Welsh of Yorktown Heights, N.Y.; Kathy Kook and Steve Pape of West Covina, Cal., and Gail Semon of Ventura, Cal., and Mike Pape of Oxnard, Cal. It was proclaimed by the headmen, John and Charlie, that no finer group was assembled anywhere in the Kingdom, and they would henceforth be known as the court dancers. It was also declared, that with much hard work, they would, by the week's end on New Year's Day, be ready to represent the Kingdom of Allemande Left and the Royal Order of Square Dancers on the Rose Parade Float.

The court dancers, knowing full well their reputations, and that of square dancers throughout the kingdom, were at stake, were prepared to tender their best efforts and then some.

Thus, after the first fittings were completed, headman John announced a scheduled first rehearsal and asked the court dancers to assemble that afternoon at a hall reserved for that purpose. The court dancers did, therefore, obey the headman and were all at the appointed place on time and had to wait for the headman to come with the key.

They soon came to know Bill Myrick, the court photographer and his lovely lady, Bobbi (publishers/editors of *The California Blue Book*). Bill was to become known as the court's shadow. Nowhere did the court dancers wander in the royal kingdom without the ever-faithful Bill and his trusty cameras. Yea! Some of the finest photos in the kingdom cometh forth from his dark room.

The court dancers did practice diligently and came to be most proficient in the dancing required of them. So also did they tire of hearing and dancing over and over only the same three royal tunes: "When the Saints Come Marching In," "Football Hero" and "Seventy-Six Trombones," and longed to dance once again to another tune. Any other tune. However, this was not to be. The caller on the float was to be a continuous tape recording which verily knew only those three tunes. Thus, it was to be.

Anon, the headmen took pity upon the wearied court dancers and decreed

their attendance at a Royal Float Ball where there were to be eight callers, enough variety to please even these beleaguered court dancers. And, yea, they were honored and requested to attend upon the stage so that all of the visitors to the ball could look upon them and wish them well in their endeavor.

Other float balls followed, and the court dancers were feted by many people of the kingdom. And they were honored wherever they traveled. Such is the fate of court dancers.

Shirley attended the dancers often with her tape measure and her royal fabrics and soon had the regal garments prepared—cardinal and gold for the court dancers from California (colors of the football team named USC) and navy and maize for the dancers from out-of-state (colors of the football team named Michigan). It had been decreed that the colors featured in the float and on the costumes of the court dancers should be the colors of the teams to be matched against each other in the combat of the Rose Bowl game and it was thus.

As the court dancers made ready for their royal audience, headmen John Fogg and Charles Naddeo were busy raising many more dollars. A heavy frost in the Royal Gardens had killed many plants and great quantities of hot house blooms had to be purchased at great expense because naught was to stand in the way of this royal effort.

Meanwhile, at the Rose Palace, hundreds of volunteer citizens of the Kingdom of Allemande Left, known also as square dancers, were hard at labor day after day, making ready the float for the big parade. The court dancers were permitted to participate in this ritual. Several afternoons were spent on ladders gluing pieces of bark or flower petals in places quite out of reach. It is known throughout the world that every float that entereth in the Tournament of Roses must be entirely covered with organic materials. The float gymnasium gradually was turned into a veritable garden which, when completed, contained many thousands of flowers, including 35,000 roses. Aye, it was indeed a thing of beauty and wondrous to behold; a glorious sight fit even for

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Commandments For Round Dancers

by Rosella Bosley
Baltimore, Maryland



1. Thou shalt not indulge in the Devil's Brew before, or during, thy favorite pastime, for drink doth befuddle the brain, tingle the tongue, blur the vision, and doth cause thy feet to stumble in a most unflattering manner.

2. Thou shalt not covet thy neighbor's partner. Ye shall be content with the one thou hast chosen, knowing full well his/her talents, or lack of them, and, also knowing thine own limitations are sometimes obvious; lo, even unto those watching thy progress from the sidelines.

3. Thou shalt not steal. If thou seest someone dancing in a manner thou dost admire, be forewarned that it may not be to thy advantage to copy it for thyself. Ye must develop thine own style; otherwise, thou mayest find thyself looking as ungainly as a camel.

4. Thou shalt have no other cues before me. If a portion of thy small brain doth recall a sequence, thou shalt quickly stifle thyself and force thy feet to wait for my command.

5. Thou shalt not judge, lest ye be judged. Ye shall not point out goofs to thy partner, nor other dancers; lest thy many shortcomings catch up to thee, and *thou* shalt be the one to mess-up the next round.

6. Thou shalt familiarize thyself with the fixtures in thy bathroom—the shower and the tub—and all manner of cleansing products. Yea, thou shalt be clean, even unto excess! Ye shall indulge thyself with lotions and sprays so as to assail the nostrils of those around; and, they shall look at one another in wonderment and ask, "What

is that?" For, if thou dost not cleanse thy body, they will not have to ask!

7. Thou shalt be prepared to "circle up." Upon this command thou wilt leap onto the floor with thy partner—arms outstretched. Ye shall always touch hands with thy neighbors so that thou canst have an equal amount of space in which to display thy many and varied talents.

8. Thou shalt not ignore the stranger in thy midst. For, if ye do this, there may come a time when thine own presence is ignored. And, ye shall forever wonder if it was an oversight—or, because thou art a boob!

9. Thou shalt honor thy club. Ye shall giveth support and offer to serve whenever and wherever thou art needed. For, if *thou* dost not, and thy *neighbor* dost not, there shall be no club and ye shall be left out in the cold.

10. Thou shalt not kill the joy of round dancing. Thou shalt not take thyself too seriously and become so engrossed with perfection that thou dost lose sight of the fact thou art having fun. Yea, let the joy of thy dancing shine as a light upon thy face so that others may look upon thee and with this enjoyment for themselves.

11. Thou shalt spread the word among your fellow man. Yea, even into the midst of square dancers, and the uninformed, shalt thou go and serve as a shining example. Thou shalt not preach, but encourage others to join with thee in thy pastime. And, let thy voice be heard above all others proclaiming, "Round Dancing sure is a lot of fun!"

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— Callerlab Mainstream Basics — Workshops Daily —



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4th of July Week

AND TOP CALLERS From Wyoming and Idaho	Harry Baker Utah May 25 thru 30	Fred Brown Utah May 31, June 1, 2	Martin Hull Calif. June 4 — 9	Wade Driver Texas June 11 — 14	Dave Gellie Wyo. June 18 — 23	Penny & Ross Crispino Idaho June 25 — 30	Bob Baker Texas July 2 — 7
	Bandy Dougherty Idaho July 9, 10, 11	Don Williamson Texas July 12, 13, 14	Dale Cassidy Calif. July 16 — 21	Ralph Silvis Texas July 23, 24, 25 30, 31, 1	Renny Mann Utah July 26, 27, 28	Dick Walbel Calif. Aug. 2, 1, 4	Claude Ross Mo. Calif. Aug. 6, 7, 8
Al Nara Calif. Aug. 9, 10, 11	Lee Nelson Calif. Aug. 13, 14, 15	Garth Pierce Utah Aug. 16 — 18	Elm Hohnholt Wyo. Aug. 20 — 25	Cal Golden Ariz. Aug. 29-Sept. 2 & Collier's College	Scott Smith Utah Aug. 27 - Sept. 2	Stan Burdick Ohio Sept. 3 — 8 Subscription Rates	Walt Cole Utah Sept. 3 — 8

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CALLERLAB CONFAB



the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

For the quarter beginning April 1, 1979, Callerlab has voted *no new movements*. For those groups who wish to use some workshop material during the Mainstream Dances, we recommend you feature some of the calls from the Mainstream list that you haven't used too frequently in the past. The Mainstream emphasis calls for the quarter beginning April 1, 1979 are the *fold* and *circulate* families. There is a great deal of material waiting to be used if we, as callers, work at it and present it to the dancers in a palatable fashion. Or, you might wish to use some smooth flowing All Position Dancing (APD) material. Please remember that the theme for 1979 is Smooth Dancing and that the theme for the 6th Callerlab Convention is Comfortable Dancing in the Proper Spirit.

We would also like to remind your readers that the purpose of the Quarterly Selections Committee was to review the available moves with an eye towards selecting moves that were suitable for workshoping at the Mainstream Clubs. A Mainstream club is one where the majority of dancers dance on the average of once a week or perhaps twice a month. While there is no shortage of moves being written by today's choreographers, there is a distinct lack of moves that offer the potential widespread use at mainstream Clubs.

When Callerlab established this program, we felt that some guidance was needed to limit the number of new calls to which many dancers were being exposed. While some dancers and some clubs can handle several new calls each month, many dancers and clubs cannot. It was with this in mind that Callerlab decided to select 0, 1 or 2 calls per quarter to be emphasized in those groups where workshoping was de-

sired. It was not the intent that all clubs would use any given figure. For instance, last quarter, the figure *two steps at a time* was selected. Some groups are not yet comfortable with the basic *peel off*. We would urge that the caller for those clubs not use the Quarterly Selection in that case. Callerlab is not trying to dictate policy to any club or caller; rather, we are trying to provide a screening process that will enable dancers to get some new material in a controlled manner that will offer a longer lasting appeal to the majority of dancers.

Each year, during the Callerlab Convention, the membership votes on the list of Quarterly Selections to reduce the list to no more than 10 calls. Obviously, this means that some calls will be dropped. A call may be recommended for inclusion at the Mainstream level if it has been on the Quarterly Selection list for a period of not less than three years. While we cannot predict the outcome at this time, it is possible that as many as three calls could be added to the Mainstream List and we also could drop six or seven calls from the QS list.

If you have any suggestions, please write them to the Callerlab office or make your caller aware of them. For Caller Associations, why not discuss the concept at your next meeting and let us hear from you? Callerlab wants to serve all of the square dance community and we solicit your input. Send to Callerlab, Box 679, Pocono Pines, Pa. 18350.

For the quarter beginning on April 1, 1979, Callerlab suggests emphasis on the following two calls from the Mainstream List. The calls selected are: *circulate* (49) family, and *fold* (#59) family. As a convenience, we are listing

some suggested ways in which each of these families may be used.

CIRCULATE:

Starting from a Static Square

One and three star thru, pass thru, Star thru, pass the ocean, 8 circulate, Swing thru, 8 circulate, boys run, Couples circulate, wheel and deal, Pass to the center, touch $\frac{1}{4}$, scootback, Scootback again, left allemande.....

Starting from a zero line

Right and left thru, slide thru, Swing thru, boys cross run, boys circ., Girls run, couples circulate, girls circ., Bend the line, touch $\frac{1}{4}$, single file circ., Boys run, touch $\frac{1}{4}$, split circ., boys run, Pass thru, wheel & deal, ctrs. pass thru, Left allemande.....

FOLD:

From Zero Box

Swing thru, girls fold, peel off, Boys cross fold, extend, trade, and roll, Pass thru, bend the line, slide thru, Swing thru, girls fold, peel off, Boys cross fold, extend, trade, and roll Pass thru, tag the line, leaders u turn Back to an allemande left.....

From Static Square

1&3 star thru, right & left thru with a full Turn, split two, rd. one to a line of four, Pass thru, ends fold, dive thru, pass thru, Touch $\frac{1}{4}$, walk and dodge, boys fold, Star thru (establish a two faced line), Boys trade, wheel and deal, sweep $\frac{1}{4}$,

Square Dance Digest Service

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A monthly Note Service for Callers and Teachers.

Ranging in scope from Mainstream material to the latest in Advanced and APD material, the Digest is sectionalized so that you can very quickly select the material you desire. The Digest is a valuable supplement to every caller's programming needs. All figures used are dance-checked for smoothness and accuracy before being printed. Cost is only \$14.00 per year (12 issues). Overseas postage extra.

Sample copy of the Digest upon request. Send a 15¢ stamp.

Edited & Published by
John & Evelyn Strong

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with Dale (Mac) McClary
October 14-20, 1979



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An Open Letter

OPEN LETTER

When we graduate our dancers from beginners class we present our students with a diploma. This is an award for their attending a class and accomplishing their basic training. After they graduate we take them to all sorts of places, like conventions, festivals, weekends, hayrides, special dances. We even encourage them to dance in elevators, jails, ten nights in a row, 1,000 miles from home, obtain 100 callers name in a book, dance on a boat or a float, in a parade or at a mall to excite new people into joining our activity. After we graduate them from class it appears that our responsibility to advise them as to what level they are dancing is over. Hundreds of callers from all over the world have joined in on a organization called Callerlab and have finally compiled an acceptable list of calls all the way through Advanced Dancing. Consequently, many of these callers have no idea what the list is for and they, for some reason, hesitate to tell their dancers exactly what level they are dancing. Are the callers afraid to admit that they are short-stopping their dancers or are the dancers really not interested? A recent ad that appeared in this magazine was not intended to be endorsed by Callerlab and is no way part of Callerlab. In fact, Callerlab sent letters to all its members denouncing the program.

This program called Square Dancers Guild is a private enterprise. Nowhere in the ad does it refer to the dancer being subjected to pressures on reaching a level. It specifically states *comfort* level. There is no exploitation in this program, any more than in the note service programs, various badges, signs, decals and the numerous items that Callerlab puts out to pin on their

SPECIAL ADDENDUM TO DIRECTION: (from Callerlab)

In the February issue of *American Square Dance* magazine, an advertisement appeared for Square Dancers Guild which deals with the levels of dance and the implication may be that Callerlab endorsed this idea. The advertisement appeals to the dancers to send in money to obtain a certificate of accreditation, a recognition pin and a membership card for a specified level of dancing ability.

Callerlab has nothing to do with this advertisement.

Your Executive Committee feels that the advertisement is not in the best interests of square dancing. We feel that if people support this idea, it will further cause a wider breach in the movement than now appears. Dance levels identify what is to be called and they are not to indicate a status symbol.

It appears to the Executive Committee that this advertisement and solicitation is a possible exploitation of the dancer and should not be condoned by members of Callerlab.

We should point out that this is a private enterprise on the part of the advertiser— Square Dance Guild. While Callerlab was not consulted prior to the appearance of the advertisement, we do not support it, we have not endorsed it and we are not connected with it in any way whatsoever.

We are sending this addendum to alert you to something that your dancers may ask you about and we wanted you to know how your Executive Committee feels.

caller members. I think the dancer would be better off to wear a Level badge than he would to brag about dancing in a "john."

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 3rd week: leave Oct. 8—return Oct. 16— Al & Nell Eblen, Bob & Phyllis Howell, Jim & Marie Hopkins Karl and Shirley Hanson
 4th week: leave Oct. 15—return Oct. 23— Harold & Lill Bausch, James Blackwood, Tom & Fay Tomlinson, Wayne & Ruby Nicholson
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— May 1954

From the extreme east coast and the extreme west coast come reports on two unusual square dance activities involving kids. On Cape Cod, "Grammaw" (Mrs. Louis) Dean, who from her wheelchair has sparked many square and folk dance activities on the Cape, has planned a Children's Square Dance Festival. Youngsters from every town and village have been invited to participate. Dick Anderson, one of Cape Cod's busiest callers, has regular classes in many schools, and recreation groups sponsor free lessons. All learn the same dances and this festival is a sort of graduation party. Help has come from many sources: parents, teachers, recreation groups, the Cape Cod Chamber of Commerce, Hannis Board of Trade and 4H Club agents.

.....

From Spokane, Washington, teenage ambassadors of "western" style square dancing will tour the east with an exhibition performed by magnificently costumed and well-trained young dancers. The Silver Spurs, directed by Edwin "Red" Henderson, present a program designed to appeal to dancers and non-dancers alike. In this fourth annual tour they perform western squares, Mexican dances, early American and English folk dances, waltzes, and other styles of dancing. Reminiscent of the Cheyenne Mountain Dancers led by Dr. Lloyd Shaw, the Silver Spurs are a non-profit, self-supporting group. The purpose of their tours is two-fold: for the broader education and wholesome pleasure of the youngsters and also to spread knowledge of this truly American form of recreation.

10 YEARS AGO— May 1969

In his "Meanderings," Stan passes on an idea from Charlie Baldwin, editor of the *New England Caller*: "Sometimes a new avenue of promotion for our classes, dance events, and the activity in general rests squarely beneath our noses while we tear our hair looking for wider coverage in the 'biggie' press. He says we should camp on the doorsteps of the small 'For Free' papers most towns sprout, feed 'em our news, and watch it circulate into practically every household. There's a new angle from New England!"

.....

Quotable quote from Esther Humphries of California in her article, "Round Reflections:" "The most important thing in dancing is learning to use the brain, eyes and ears as well as the feet."

.....

An unusual combination of callers is found in the father-daughter team of Paul and Charlotte Watkins of Indianapolis. They have travelled together throughout Indiana and the surrounding states, calling at festivals, conventions, workshops, and one night stands, and are possibly the only father-daughter team in the U.S. Charlotte has appeared on CBS television on "To Tell The Truth," as the real square dance caller in a panel of pretenders and she was queen of the National Square Dance Convention held in Indianapolis in 1966.

Lou Watkins, as wife and mother, plays an important role, encouraging the callers, assessing dancers' reactions, and keeping the duo the best dressed in attendance at square dance functions. It's a family affair.

Continued on Page 95

A GRAND SQUARE

DANCER

by Al Eblen
Wichita Falls, Texas



My friend, Joe, was the greatest football player who ever attended my home town high school. He was a great baseball player, also great in track and field, and later a two-time All-American in college football. One time our high school coach was talking to this great football player, as Joe was skipping rope. The coach asked Joe how much weight he could lift by himself. Joe's response was that he could lift almost 300 pounds. The coach responded that he did not think Joe could lift even 150 pounds by himself. Of course, Joe was eager to prove his strength. The coach took the jumping rope and had Joe stand upon it. He then gave Joe both ends of the rope. He said, "Let us see you lift your 150 pounds off the floor by yourself." Obviously it was impossible for that great All-American athlete to lift himself, and neither can anyone else.

However, many square dance callers think that they get where they are on their own efforts only. This is not so. No matter how great your God-given talent is, you don't rise to the top without many helpful friends among the dancers and other callers. My friend Joe could not pick himself up with a jumping rope; neither can you become successful callers without help! You should remember to appreciate all those people who help you and try to help them in return. If it is impossible to help those who help you, then repay by helping

other callers and dancers. You can repay your debt to square dancing in this manner.

If you do not repay those who help you, they may withdraw their support and then you could fall from the top in no time. We feel so very badly when we see some callers attempting to use other callers and dancers to advance themselves and then casting off or dropping these friends when they are no longer needed. It just won't pay off in the long run.

One of my caller friends is about the most well-known caller in Texas. He really doesn't sing melodiously and his patter rhythm is not as good as that of some other callers. However he knows more about square dancing and calling than anyone else I know. No one can beat his big friendly smile. He is kind and gracious to all dancers and all other callers. He has helped more callers grow in ability and knowledge than anyone else I know. Today he is retired as a school teacher, but he is still calling for more dancers and teaching more new and "beginning-again" dancers than anyone else I know. I won't call his name, but if I could have one "Magic Wish," it would not be to have the ability of a Flipppo, or the sparkle of a Dave Taylor, or the knowledge of a Lee Helsel. No, my Magic Wish would be to have as many loving friends as a certain big guy down in south Texas called Smith.



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STRAIGHT TALK

There are so many good things about square dancing that I am reluctant to write about any of its negative aspects. On the other hand, one good way to make a good thing even better is to look honestly at its weaknesses and then do something about them. One aspect of square dancing that could be improved upon, in my opinion, is convention or festival dancing, and the specific problem that I am concerned with lies squarely on the shoulders of the callers. I am a caller so I am speaking to myself as well as to others. I have danced and called in a number of states and am presently living overseas, and have observed this particular problem at nearly every convention or festival I have attended.

The problem I refer to is the one of having "local" or "guest" callers call a tip or two at trail-end dances, after-party dances, or where all the area callers are invited to call one or more tips at a large area convention or festival. It seems that many callers, in this situation, are obsessed with getting up and "showing their stuff." Clearly, the caller wants and needs to do his best because it is an opportunity to get a little exposure and recognition. Apparently, however, many callers tend to equate loud or fast calling (or both) with good calling, and they spend their entire tip blasting the ears off or running the legs off (or both) or all the poor dancers. To make matters worse in many cases, the caller compounds these offenses by calling many calls which are clearly above the level of the floor. We recently attended a state convention "trail-end" dance where an out-of-state guest caller was up "doing his thing." By calling much too fast and using calls he shouldn't, he had succeeded in breaking down roughly three-fourths of the approximately 40 squares on the floor. Finally, near the end of his tip, he was able to wipe out the remainder of

the floor by calling *cross fire* at a time when most of the dancers had not had time to realize that they were even in the proper set-up to execute a *cross fire* (even if they could remember it).

Now I can appreciate the problems of trying to call a good tip when you only get one chance. You don't have much time to feel out the dancers or to sound out the hall. I think we can all learn something here from the truly professional callers (and there are many) when they are put into a similar situation. They will invariably slow their patten record down a few beats, turn the music volume down a little, and feel out the floor using some basic choreography. And when you observe this from the sidelines, it is obvious that the dancers are both happy and appreciative. So, let's all try to remember that we are up there on the stage for one reason only— to entertain the dancers. As one Hall-of-Fame caller has said, "The dancer should be the winner." I can assure you that I, as a dancer, do not feel like a winner, nor do I feel entertained, when I have just been run ragged, had my ears blasted to the point of pain, and unnecessarily broken down by a call which should not have been called to that particular floor in the first place.

Finally, to keep the record straight, I am not suggesting that "local" or "guest" callers be kept off the dance programs. After all, we are the ones who do the teaching and calling for the many small clubs throughout the world, and we make a large contribution to this fine activity. We deserve a change to get up and "show our stuff." But we should be well-prepared, we should use choreography that is interesting and which can be executed by the majority of "that" floor, we should be smooth, and we should just "be ourselves." We

Continued on Page 95



When a very small club in Indiana decides to run a "special", they do it up big, and so the Bi-State Steppers develop a theme for their annual All-Niter that would be an inspiration to many bigger clubs.

On May 5, this year, another Bi-State Steppers Extravaganza carries on the tradition.

As can be seen in this photo, last year

the theme was "Indiana 500", very appropriate for May, and Cal Golden from Hot Springs, Arkansas came to the Hoosier state for the eighth annual All-Niter at the Randolph County 4-H building in Winchester. Decorations carried out the theme nicely.

Twenty-five member couples start in January to prepare all the fancy flourishes.

Dancers come from the neighboring states of Kentucky, Michigan and Ohio as well as Indiana. Many bring their campers or motor homes and camp out on the 4-H grounds or stay at a nearby motel in Winchester, Indiana.

Cal starts calling promptly at 8:00 and continues until 11:00 p.m. Then he takes a break while many parents take their children to the campers and put them to bed for the night. Then mom and dad return to the 4-H building to dance some more into the wee hours of the morning.

The club caller usually takes over as m.c. after 11:00 p.m. and he, as well as guest callers, take turns with Cal calling until everyone has had enough dancing for the night.

Many dancers come back for this each year as it has developed into sort of a homecoming event.



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feedback

After reading some comments from "Straight Talk" in the Feb. issue of *American Squaredance* magazine, I felt compelled to write a few lines. It seems to me the same opinions are being voiced by many callers as well as dancers about the current rat race to use any and all new movements that are continually pushed at us from all angles. For a while I wrote a monthly article for a California magazine in our area "telling it like it is" about new movements. Many dancers would approach me at dances and tell me how much they appreciated my one voice in the wilderness. They assured me they agreed with my comments and many


said they wished callers would stop making workshops out of hoedown dances. However, a few callers from the area being served by the publication felt the shoe pinching and put pressure on the editor to "cool" my articles. Since that happened, about six months ago, I have written several articles which were never printed. This tells me that a handful of callers can actually control a publication, and it also tells me that some of us are willing to sweep the subject of dancer drop-outs because of new movements under the rug and pretend it is not there.

Jeanne Moody Briscoe
Salinas, ca

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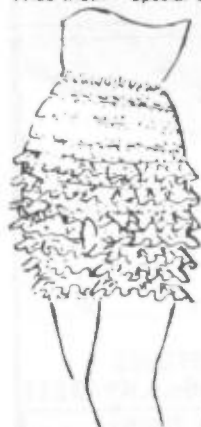
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INTROSPECTION



by Harvell Williams
Hemet, California

We are constantly hearing people in the square dance world calling for a moratorium on new calls, because, they argue, "New calls are swamping the dancers and thereby killing square dancing."

Still other people argue that we have far too many basics to teach our new beginner dancers before they are capable of participating in our club level dances. It is also suggested by these people that we should drop some of our basics.

While both of the above arguments indicate a gross misunderstanding on the part of these individuals about the underlying principles which are basic to the square dance activity, they are nevertheless sensitive to the fact that something is definitely wrong within the square dance world.

The basic arguments presented above are not, as some believe, two completely separate arguments and they are most definitely not the principle deficiencies which exist in the overall square dance activity. If we review our square dance history we will find that just a few years ago a couple of new calls were presented to the square dancers. These calls were both greeted by a loud cry from the square dance leadership of that day. They argued that these calls would surely destroy square dancing because they were so complicated that dancers could not learn them and the callers would find them very difficult to teach. The names of the calls that caused such an out-cry were *square thru* and *spin the top*!

Now I ask two questions: First, where would square dancing be today if there had been a successful moratorium at that time? I believe the answer to that question is that we would find square dancing frozen much as we find quadrilles and contras. The second question is: Which of our leaders of today who are calling for a moratorium

will assure the rest of us that tomorrow a new call will not prove as valuable to square dancing as *square thru* and *spin the top* have been? We could, of course, ask an additional question which would be: Has anyone ever forced or even insisted that callers use any of the new calls that are presented each month? If the answer is yes, then we would inquire, was the pressure from the square dance leadership or from your dancers? If the pressure was from your dancers maybe you should listen to them as they hire the callers and they will get what they want!

As I have indicated above the basic problem is primarily one of a misconception. First we must understand that new calls are simply someone's idea of a pattern for combining two or more of our standard square dance basics into a fixed routine. This combination of the basic elements is given a name and we have a new call. For example, look at a call that is frequently given when the dancers are in parallel ocean waves. The name of the call is *scootback*. *Scootback* asks for those dancers who are in position to *turn thru* to do so, and for the others to *split circulate*. So you see, with the call *scootback* we are not teaching the dancers new basics. We are simply asking half of the dancers to execute one of our standard basics while the other half of the dancers execute a different basic. While this is what is taking place with the call *scootback* in a legitimate way, choreographers should **not** give every routine a new name. This is especially true for those calls that can be directionally called without a timing problem for the dancers.

We see then that new calls are simply a different way of exercising the basic steps in square dancing and should be made available for callers to examine and use if they wish. If we have the proper understanding of the named routines we can use the name or not as

we see fit. An example which shows calls that were given a name when a new name was not required are the calls *acey ducey* and *flutter the line*. *Acey ducey* normally calls for the open wave centers to trade while the ends circulate. If the caller will just call *centers trade and ends circulate*, the dancers will time out properly. In the case of *flutter the line* the same thing is true, just call *centers trade, couples trade, bend the line* and omit the name. Hopefully we now understand that new calls are only someone's thoughts on a way to combine two or more of the true basics in a different way and thus avoid the eventual boredom the dancers would experience if the basics were always combined in exactly the same way. We should also understand that every once in a while and without any advanced billing a combination will be so pleasing to the square dance world that it will provide years of dancing pleasure. These calls, like *spin the top*, are the staff of life to square dancing.

The concept of dropping some of our basics to reduce the time spent teaching people to square dance is another

popular cry from many leaders in today's square dance world. Again, this idea of dropping out basics is based on a misconception. Just exactly how many square dance basics are there anyway? When we look at our present list of beginner basics we find some unnecessary duplications. For example *allemande left/arm turns and turn thru*. Look at our Callerlab programs list of basics and you will see that number six is *allemande left/arm turns*. With that basic clearly in mind skip down and look at basic number fourteen which is named *do-paso*. I think you will agree that it takes very little examination to determine that the call *do-paso* is only an *allemande left* followed by a *turn thru* and then a *courtesy turn*, which can be omitted if the subsequent call requires something else. (Ref. Burleson) In actual practice we find that the *courtesy turn* part is used very little in the *do-paso*. Look at the call *star thru* which is number thirty-seven in the basic program and takes only minutes to learn. After we have learned to *star thru* so well we can do it without touching hands, we call it a *slide thru* and show it

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as #58 in the mainstream program. Again the question arises, how many basics are there in square dancing? I suggest that if we were to start teaching our new dancers the "basics" of square dancing and refrain from the customary procedure of treating each of the approved sixty-nine as something unique and different our teaching time could be cut in half! This would require that we look very carefully at the question, which are the true basics of square dancing anyway? We should then teach those basics by showing those elements which are held in common with other calls. This would eliminate a great deal of the confusion which our new dancers experience in the present programs. Example: The first night of class I usually teach *allemande left* and *allemande right* and use them in practice as follows: *Heads (sides) dance up to the middle and back, everybody face your corner, allemande left with your corner, go back to your partner, allemande right with her, back to your corner allemande left, back to partner swing and promenade.* In the

above exercise I have actually dipped down into the extended basic program and used basic #39, because the *allemande right* is actually a turn thru.

My conclusion from the above analysis is that we should consider teaching our new dancers to square dance by stressing the similarities which exist between the calls. Let us look at basic #6 again, *allemande left arm turns*. A quick review of the list of club level calls should convince most reasonable observers that many calls will fit very nicely under this single basic. Shall we name a quick dozen? 1. *allemande left* 2. *turn thru* 3. *do-paso* 4. *swing thru* 5. *alamo style swing thru* 6. *spin chain thru* 7. *shoot the star* 8. *cast off* 9. *touch* $\frac{1}{4}$, $\frac{1}{2}$ 10. *single hinge* 11. *red hot* 12. *ice cold*. I am sure that with just a little thought this list could be expanded. What I have shown for arm turns can also be shown with stars and the other true basics. The time to implement a program such as this is **now** and by correcting the mistakes of the past at once, we will add much vitality and life to square dancing.

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RHYME TIME



A SQUARE DANCER REMEMBERS

Bedridden by an accident,
I can no longer dance.
I'm glad I went square dancing
All those years I had the chance.

I made a lot of dresses
And I sewed some shirts for Drew.
We joined old groups and started some,
Our nights at home were few.

Our scrapbooks mean so much to me.
They chronicle our life
Of promenades and do-sa-dos
As dancing man and wife.

Don't pity me for looking back;
It seldom makes me sad.
It just makes me more grateful
For the dancing years we had.

—Mary F. Heisey



SPRING TIP

The dancers gather on the green
In costumes new and bright,
While people wander toward the scene
That shines with special light.

The fiddler finds a patch of grass,
Adjusts his bow, and tunes,
Then thinks how fast the hours pass
On hoedown afternoons.

The lively music starts to sound,
Like freshets breaking free.
Soon boots and shoes crisscross the
ground
Like sunbeams on a spree.

The world seems new and lovely
As the dancers step and swing.
Life looks and feels much better
When square dancers welcome spring.

—Mary F. Heisey



Jerry Story

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TRAIL BLAZER, TRAIL END AND AFTERPARTY DANCES

Where else can you blaze your trail by dancing, get good and limbered up at the end of the trail by dancing, and wind down from a full day's activities at afterparties by dancing? Well, of course, at the Trail Blazers, Trail End, and After Party events of the 28th National Square Dance Convention to be held at MECCA/Civic Center in Milwaukee, Wisconsin on June 28, 29, and 30, 1979.

The **Trail Blazer Dances** are dances sponsored by groups prior to the convention. Those that have registered with convention officials are:

Wednesday, June 13: in Manitowoc, WI, at Club Bil-Mar (Hwy 141); 8:30-10:30 p.m.; sponsored by Swap Arrounds, Dale Bashaw calling. MS level.

Friday, June 22: in Cleveland, WI; at Stoeckights Ballrm, 835 Westview; 8:30 to 11:00 p.m.; spons. by Jacks and Jills; Dale Bashaw calling. MS + QS.

Friday, June 22: in Milwaukee, WI; at Pfister Hotel, 424 E. Wisconsin Ave.; 8:00 p.m. to midnight; Contact: Eddie Powell, 1699 Brice Rd., Reynoldsville, OH; Eddie Powell, OH; Don Carlton, CA; Ken Downs, NY; Lohren Meier, CO calling. MS + QS.

Saturday, June 23: Wisconsin State Fair Park, Milwaukee, WI (Convention Campgrounds); 10:00 a.m. to noon; 1:00-5:00 p.m. & 7:00 p.m.-midnight. Contact: Eddie Powell (above); Eddie Powell, Don Carlton, Ken Downs & Lohren Meier calling. MS + QS.

Saturday, June 23: in Neenah, WI; at YWCA (Hwy 114, corner Water & Commercial Sts.); 8:30-11:00 p.m.; sponsored by Fas-N-Eighters; Phil Ducouette calling.

Sunday, June 24: Lake Geneva, WI; Interlaken Resort. Contact: Royal Holiday, 1257 Franklin Ln., Buffalo Grove, IL 60090. Hall #1— Dick Bayer, MI; Randy Dougherty, MN; Jerry Stovry, IA; calling: The Holups with rounds. MS + 2. Hall #2— Deuce Williams, MI; Al Sova, WI; Advanced with C1 star tips.

Sunday, June 24: Waseca, Minn.; at Kiesler Campgrounds, 916 Third Ave., S.E., Waseca, MN 56093. Whitey Aamot calling.

Sunday, June 24: Appleton, WI; Labor Center, Cty Trk 00 & Ballard Rd.; 8:30-11:30 p.m.; sponsored by Romeo & Calicos, Lyle Leatherman, 715 7th St., Menasha, WI 54952; Lyle Leatherman calling.

Sunday, June 24: Louisville; Kentucky Fair & Exposition Centr. East Hall B; for tickets: Box 417, Fairdale, KY 40118; Paul Marcum & Gary Shoemake calling.

Sunday, June 24: Oregon, IL; St. Mary's School; 2:00-5:00 p.m.; Bob Kelsner, 305 N. 5th St., Oregon, IL 61061; sponsored by Black Hawk Twirlers; Cal Golden calling.

Monday, June 25: Lake Geneva, WI; Interlaken Resort. Contact: Royal Holiday, 1257 Franklin Ln., Buffalo Grove, IL 60090. Hall #1— Dick Jones, NJ; Randy Dougherty, MN; Dick Bayer, IA calling. Stairwails on rounds. MS + II. Hall #2— Al Sova & Deuce Williams, Advanced with C1 star tips.

Monday, June 25: Waseca, MN; at Kiesler Campground, 916 Third Ave., SE, Waseca, MN 56093; Whitey Aamot calling.

Monday, June 25: Peotone, IL; Peotone Fairgrounds, (30 miles South of Chicago), 8:00-11:00 p.m.; sponsored by Belles and Beaus; Donna Rodgers, 304 Springfield, Park Forest, IL 60466; Gary Shoemake calling. rounds by Arnfields.

Monday, June 25: Tinley Park, IL; 8:00-10:30 p.m., sponsored by Tinley Squares, Bob Poyner, Rte 3, 265 K Dr., Plainfield, IL 60546; Cal Golden and Bob Poyner calling.

Tuesday, June 26: Lake Geneva, WI; Royal Holiday, 1257 Franklin Dr., Buffalo Grove, IL. Hall #1— Kip Garvey, MA; Wade Driver, TX; Dick Jones, NJ calling; rounds by Wylles. MS & II. Hall #2— Dave Lightly, IA; & Ed Foote, PA. Advanced with C1 star tips.

Tuesday, June 26: Green Bay, WI; Westernaire Square Dance Center, 900 S. Taylor St.; 8:30-11:00 p.m., sponsored by West Turners, Vern Bero calling. MS + QS.

Tuesday, June 26: Kenosha, WI; Jeffery School, 8700 Block at 39th Ave.; Bob Wilson, 615 Westmorland, Waukegan IL 60065; Cal Golden & Bob Wilson calling; two halls— MS + QS and MS + II.

Tuesday, June 26: Beloit, WI; Aldrich H.S., 8:00-11:00 p.m., Petunia City Squares; Ronald Anderson, 1601 Johnson, Beloit, WI 53511; Bob Wild & Gene Knutson calling.

Tuesday, June 26: Dubuque, IA; Riverside Bowl, 1860 Hawthorne; 8:00-10:30 p.m.; Bob Ellis, 2745 Balboa Dr., Dubuque, IA 52001; Gary Shoemake calling.

ROUND DANCE TRAIL BLAZER DANCES:

Wednesday, June 20: Manitowoc, WI; Club Bil-Mar, Hwy 141; 8:30-10:30 p.m.; sponsored by Rock-A-Rounds. Dale and Marlene Bashaw leaders.

Monday, June 25: Mt. Prospect, IL; Lions Park Recreation Center Gym, 411 S. Maple St. (so. of Rt. 14 & W. of Rt. 83); 7:30-10 p.m.; sponsored by BT's Round Dance Club; Berma & Ted Holub, leaders.

Tuesday, June 26: Racine, WI; Case High School,

Hwy 20 (Oak St. 4 mi. E of 194); 8:00-11:00 p.m. sponsored by Happy Rounders. Hall #1— All level of rounds by Packman/Drafz & George & Joyce Kammerer. Hall #2— Square dancing with Earl Thompson & Johnny Toth with one round between tips.

TRAIL END DANCES:

PLACES, LEVELS & SPONSORS:

Arena— MECCA; MS; Milwaukee Council of Square Dance Callers.

Bruce Hall— MECCA; R/D; Wisconsin Round Dance Leaders Council

Imperial Room in Pfister Hotel; MS+II; Red Boot Records.

Grand Ballroom of the Pfister Hotel; Challenge; Importers of Chicago.

Marc Plaza— Crystal Ballroom; Advanced; High Steppers of Milw.

Plankinton Hotel Skyroom; Solos; Single Square Dancers of the USA

Fairgrounds; MS; Wigwam Wigglers.

Peletier Room, Howard Johnsons (formerly Downtowner); Contra; "a contra confab"

AFTER PARTIES

PLACES, DATES, LEVELS & SPONSORS:

Arena— MECCA; Thurs.; MS; Kentuckiana S/D Assoc.

Fri.; MS; Indiana S/D Assoc.

Sat.; MS; 30th National— Seattle.

Bruce Hall— MECCA; Thurs.; MS; Interlaken.

Fri.; MS; 29th National— Tennessee.

Sat.; MS+1; Metropolitan Chicago Assoc. of Square Dancers.

Fairgrounds; Thurs.; MS; (open)

Fri.; MS; 31st National— Detroit.

Sat.; MS; Louisiana Callers Assoc.

Grand Ballroom— Pfister Hotel; Thurs.; Challenge; Importers— Chicago.

Fri.; Challenge; Importers— Chicago.

Sat.; Challenge; Importers— Chicago.

Crystal Ballroom— Marc Plaza Hotel; Thurs.; Advanced; High Steppers— Milwaukee.

Fri.; Advanced; Jack of Clubs— Chicago.

Sat.; Advanced; (open).

Monarch Room— Marc Plaza; Thurs.; MS; Chicago Area Callers Assoc.

Fri.; MS; (open).

Sat.; MS; (open).

Turner Hall; Thurs.; Contra; (open)

Fri.; Contra; (open)

Sat.; Contra; (open).

Peletier Room, Howard Johnson (formerly Downtowner); Thurs., Fri. & Sat.; Young Adults; Nat'l. Fed. of Young Adult S/D Clubs.

YMCA; Thurs.; Solos; Single Square Dancers of USA— (Memphis).

Fri.; Solos; Bachelors & Bachelorettes.

Sat.; Solos; Single Square Dancers of USA.

Sky Room; Thurs.; Rounds; Chicagoland R/D Leaders Society.

Fri.; rounds; 31st National— Detroit.

Sat.; Rounds; 29th National— Memphis.

Here are two lists of round dances which will be programmed at the National Square Dance Convention to be held in Milwaukee, Wisconsin June 28, 29, and 30, 1979.

This selection of Rounds is the tabulation of returned questionnaires from 144 round dance leaders in the United States, Canada and abroad.

For the first time, we will have a 2 x 2 program in the Main Hall of square dancing which is to be a Mainstream level. We would encourage all round dancers to support this effort and really reflect this bond that exists between square and round dancing.

It is anticipated that higher level dances and any current popular dances will be accommodated into our schedule of rounds through cuer's choice and request portions of our program.

Round dances Programmed in the S/D Halls at the National Convention in Milwaukee— 1979

Dancing Shadows	Neopolitan Waltz
Folsom Prison	Hot lips
Feelin'	Lay Down Sailley
Birth Of The Blues	Wildflowers
Little White Moon	Engine #9
Maria	Let's Cuddle
Them Old Songs	Sugar Lips
Walk Right Back	Sandy's Waltz
Tips Of My Fingers	Selfish
Till Somebody Loves You	Miss Frenchy Brown
Green Door	One More Time
Mexicali Rose	Tango D' Ideas
Sunrise, Sunset	Jazz Me Blues
Very Smooth	Street Fair
Rose Room	It's A Sin
Tango Mannita	Take One Step

Round Dances Programmed in the Round Dance Halls at the national Convention in Milwaukee— 1979

Folsom Prison	Lay Down Sailley
Feelin'	I Wanna Quickstep
Birth Of The Blues	Lazy Quickstep
Little White Moon	Oklahoma National '78
Maria	Hold Me
Spaghetti Rag	Selfish
Answer Me	Butterfly
My Love	Alice Blue Gown
Them Old Songs	The Millionaire
Dream Awhile	Third Man Theme
Walk Right Back	Elaine
Till Somebody Loves You	Tango D' Ideas
Mexicali Rose	Kon Tiki
Moon Over Naples	Beautiful River
Sunrise, Sunset	Hustle Around
Continental Goodnight	Desert Song
Very Smooth	Madrid
Roses For Elizabeth	Would You
Games Lovers Play	Patricia
In The Arms Of Love	Hawaiian Wedding Song
Three A.M.	Sugarfoot Stomp

Round Dances listed in order of popularity—

Dancing Shadows	Tips Of My Fingers
Folsom Prison	Till Somebody Loves You
Feelin'	Green Door
Birth Of The Blues	Mexicali Rose
Little White Moon	Moon Over Naples
Maria	Sunrise, Sunset
Spaghetti Rag	Continental Goodnight
Answer Me	Very Smooth
My Love	Roses For Elizabeth
Them Old Songs	Rose Room
Dream Awhile	Games That Lovers Play
Walk Right Back	In The Arms Of Love

Continued on Page 83

DANDY IDEA

LIFE IS JUST A TREE OF CHERRIES

For a Washington's birthday dance or just any old time, take a tip from Jim Criswell of Bristol, Virginia, and "plant" a cherry tree on stage at the dance, brimful of lucky cherries to be redeemed for a subscription to a good national square dance magazine (like ASD). It makes a good decoration. The small effort and expense is well rewarded, as the recipients become more aware of what's happening in this interesting world of square dancing. Ask Doward Moody, who won a subscription recently in this way. It

becomes an annual event at Jim's club.

Take a Christmas tree stand, Jim says, and insert any bushy tree about four feet high. Make "cherries" the size of quarters from construction paper. Holes are punched in the cherries and numbered according to the estimated number of dancers. Regular pipe cleaners are cut into thirds and may be colored green with a laundry marker. Cleaners are inserted into holes previously punched into the numbered cherries.

Have a non-participating person choose five random numbers among the ones used on the cherries and place these in a sealed envelope.

During a break have dancers pick cherries from the tree. When squared for the next tip, have the president or caller open the envelope and select a number for the winner. By using this procedure, dancers will not have misplaced their numbers.

Thanks, Jim, and we at ASD extend the wish that all your lucky cherries are "read."

Florida Dance Vacation *Round-A-Rama* June 9-14, 1979



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KEEP 'EM DANCING

by Ed Fraidenburg

Heads square thru four hands
Circle half to a two-faced line
As couples scootback
As couples, circulate
As couples scootback
Wheel and deal, pass thru, trade by
Left allemande.....

Heads square thru four hands
Circle half to a two-faced line
As couples scootback, girls trade
Couples circulate, as couples scootback
Girls trade, couples circulate
Wheel and deal, slide thru, pass thru
Wheel and deal, zoom, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, circle half
To two-faced line, as couples scoot back
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Centers pass thru, circle half
To two faced line, as couples scoot back
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, slide thru
Ladies lead Dixie style to a wave
Swing thru (right hand first)
Girls cross run, left swing thru
Recycle, star thru, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four hands
Slide thru, flutter wheel, ladies lead
Dixie style to a wave, swing thru
(right hand first)
Girls cross run, left swing thru (centers
first)
Recycle, left allemande.....

Heads square thru four, slide thru
Do a Dixie style to a wave
Left swing thru, left spin chain thru
Boys cross run, girls trade, recycle
Sweep a quarter, left allemande.....

Heads square thru four
Right and left thru, left swing thru
Pass thru, trade by, slide thru
Wheel and deal, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Do a Dixie style to a wave
Left spin the top, girls cross run
Swing thru, pass thru, parter trade
And roll, right and left grand.....

Heads lead right and circle to a line
Ocean wave, left swing thru (girls first)
Boys cross run, swing thru (girls first)
Boys cross run, recycle
Sweep a quarter, pass thru
Left allemande.....

Heads lead right and circle to a line
Flutter wheel, step to a wave
Left swing thru (girls first)
Boys cross run, swing thru (girls first)
Boys cross run, recycle
Left allemande.....

Heads crosstrail thru round one to line
Curlique, circulate two steps at a time
Centers pass thru, star thru
Wheel and deal, square thru $\frac{3}{4}$
Pass thru, left allemande.....

Heads lead right and circle to a line
Two ladies chain and roll away
Touch a quarter, trade
Center four roll to face, pass thru
Clover and cast off three-quarters
Recycle, bow to partner.....

Heads lead right and circle to a line
Curlique, circulate, two steps at a time
Centers pass thru, star thru,
Wheel and deal, centers pass thru
Left allemande.....

Heads lead right and circle to a line
Curlique, circulate, two steps at a time
Centers pass thru, swing thru, recycle
Star thru, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads lead right and circle to a line
Curlique, circulate two steps at a time
Centers pass thru, touch a quarter
Boys run, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
Curlique, circulate, two steps at a time

Double pass thru, girls run
 Two steps at a time, girls turn thru
 Star thru, wheel and deal, pass thru
 Trade by, left allemande.....
 Heads lead right and circle to a line
 Curlique, circulate two steps at a time
 Curlique, cast off $\frac{3}{4}$, extend
 Boys run, half tag, trade and roll
 Left allemande.....

Heads lead right and circle to a line
 Curlique, circulate two steps at a time
 Curlique, cast off $\frac{3}{4}$
 Extend, swing thru, recycle, pass thru
 Left allemande.....

Heads lead right and circle to a line
 Curlique, circulate, two steps at a time
 Curlique, cast off three-quarters
 Extend, recycle, pass thru
 U-turn back, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers turn thru, touch a quarter
 Centers trade, curlique, recycle
 Square thru three-quarters
 Left allemande.....

Heads pass thru, go round one
 To a line, pass thru, wheel and deal
 Centers turn thru, touch a quarter
 Boys trade, swing thru, recycle
 Pass thru, trade by, pass thru
 Clover and square thru four
 Slide thru, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

#1 couple roll away,
 Heads square thru four, swing thru
 Ends circulate, cast off $\frac{3}{4}$
 Centers trade, centers run
 Bend the line, touch a quarter
 Circulate, center four trade
 All circulate two places, outsiders trade
 All circulate, face in, pass thru
 Wheel and deal, centers swing thru
 Extend, centers run, bend the line
 Touch a quarter, circulate, face in
 Star thru, sides California twirl
 Those who can dive thru
 Centers right and left thru, pass thru
 Circle to a line, pass thru
 Original heads partner trade
 Wheel and deal, swing thru
 Turn thru, left allemande.....

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Dancing Tips

by Harold & Lill Bausch

Does your club caller call "Challenge?" If he calls open dances where various levels of ability are present—then he calls "Challenge!" Each time a caller has dancers of different abilities on the floor, and if he is like most callers and wants to keep everybody happy, then it is a definite challenge to him to do so.

In the past a fellow (or lady) picked up a few records, learned a few calls, and became a caller. Today this would be a very hazardous way of making a success in the calling field. Exception may be out is the "boondocks" where there are no other callers at all.

It is advisable for all callers to occasionally attend a callers school or callers clinic. By the way, some people call these sessions clinics, some schools, some colleges. It makes no difference what you call them, what counts is what is presented, and how much good you get out of it. Personally in our sessions we want the callers to participate, to call and be counseled on the good and bad things they are doing. Sessions where you sit and just listen and take notes are not nearly as helpful.

Dancers, too, often need help and this is usually done in "workshops." Here again there are club level workshops (meaning Mainstream) and Plus II A-I, and on and on into the challenge club level. Dancers should go to the level workshops they feel can help them, and that they feel they can handle with no great strain. But do attend some workshops, you may be surprised how much fun you have and how much you might learn. This could make dancing in your regular clubs more fun too.

An interesting sidelight: Recently we had dancers from another caller's club attend one of our own workshops. In the area they call that club an advanced

club, yet I found that these dancers could not do some of the Plus II and A-I calls. I guess you can call a club any level you want to, but the caller may not actually present that level. Often times we callers make the mistake of spending more time on experimentals and gimmick calls than we do on the established calls. I've been guilty of this, too. In the last year, I have found much success in using the established calls and spending less time on the experimentals and gimmicks. As a result, I believe my dancers are better dancers, and are really higher level now than before. Experimentals come and go, but an established call will be here to enjoy for years, and the dancers enjoy them more.

The smooth dancing theme is paying dividends. Many dancers are now conscious of the fact that they are dancing, not walking or running. As a result movements are completed more smoothly and with less effort. Many people did not realize that the shuffle step taught in beginners classes is used through all the dances, now they are learning it all over again.

Another trend has developed—the encouragement to touch hands when ever possible to help check position. This is more helpful than most people realized until they started doing it. This is not just for advanced dancing, but for all levels of square dancing.

We speak of the different levels of square dancing, and the levels around the country do vary greatly, but really "level" isn't important as long as the dancers are having a good time. You will find, however, that everyone likes to be "challenged" a little from time to time. We all like the feeling of accomplishment, and so when we are challenged and we meet the challenge we enjoy it. The caller has the chore of knowing what is challenge but still within the dancers' capabilities, and what is just too much, and turns fun into work. There's where the caller is really challenged. So it isn't only what you call, or how you call it, but knowing when, if at all.





by Gene Trimmer

Be careful with the methods you use to teach any figure. One session where dancers have difficulty understanding the body flow of a figure will leave them confused and unhappy. It is always best to use known body flow when teaching a new movement to dancers but we must emphasize *flow*. Recently a "Styling Clinic" was held at a special dance where the caller proceeded to show dancers that a couples slide action was a better way to do the basic *circle to a line*. We have all seen the action he described where the center couple circles half way and then veers to their left, while the outside couple in effect does a slight *veer left* and then an exaggerated *veer right* to complete the move to facing lines of four. How sloppy that is when compared with the smooth flow the dancers experience while doing that basic as it is defined in the *Sets In Order Handbook*.

The next "Styling Point" shown to the dancers was a *swap around* where the dancer on the left side of each couple would back around in an arc comparable to *courtesy turn* action while the dancer on the right walked ahead. This *appears* to be a better move to the spectator but when you really study body flow you will see that it is a double reversal of direction to the man's position of each couple. Terrible!

There are many trends in calling that are established by callers to get dancers into various positions. Some of these trends use terribly poor body flow. *Walk and dodge* followed by a *partner trade* is one of these culprits that has terrible body flow for the dodging dancer because it is a dual reversal of direction. The desired position is reached more smoothly with *split (box) circulate* followed by *boys (girls) run*. Follow *walk and dodge* with basics such as *square thru*, *star thru*, *bend the line*,

swing thru, *tag the line*, *wheel and deal*, or *fold* and the action is much smoother. To follow with basics such as *partner trade*, *trade by* or *veer left* is just plain uncomfortable, at best.

There are some instances where modifying the description *during* the teach of a figure does not modify the body flow. Such an example is *track two* which is written as a *tandem partner trade* followed by leaders *passing thru* and stepping to a wave. When you really study the body flow and want an easy way to teach without modifying body flow you begin to see that starting from the completed *double pass thru* position the *track* uses basics in the following manner. *Track one* is *lead couple partner trade* followed by *pass to the center* and *centers step* to a wave. *Track Two* is *lead couple partner trade* followed by *pass thru* and *trade by*, then *step to a wave*. *Track three* is *lead couple partner trade* followed by *pass thru*, *trade by*, then *pass thru* again and *centers step* to a wave. *Track four* is simply a *leads partner trade* followed by *pass to the center* and then *double pass thru*.

Why all the changes from *tandem trade* to *partner trade* and *pass to the center*? Quite simply it is because dancers will more readily identify with those basics than with *tandem* dancing which lies in the more advanced realm. Why confuse dancers with new terms when we can accomplish the same ends using language and terms they readily understand? This is not to advocate a change in the written definition of any figure but to emphasize that once the caller really understands the body flow involved there is quite often an easier way to teach, using known basics, and still not change body action intended by the author of a figure.

One last thing: If you round dance, you can do this, but if you do not, then ask your local round dance leader to assist you. Get the dancers in a circle and in semi-closed position. Then show and practice a *twirl two-walk two*, repeated a few times until they are doing it smoothly. Simply tack this on the *swing* (Basic #4) and consider your dancers as being well taught in smooth transition from a *swing and twirl* to *promenade*.



by Bob Howell

easy level

Here is a light and lively mixer that utilizes a favorite tune that most callers have in their record cases. It is choreographed by "Gus" Guscott of Cleveland, Ohio.

DOROTHY'S POLKA

MUSIC: Charley's Polka, Kalox 1151

FORMATION: Double circle, partners facing, holding hands, man's back to center of hall, lady facing man with back to wall.

FOOTWORK: Opposite

COUNTS

- 1-4 Heel-toe, heel-toe (Start on man's left and lady's right)
- 5-8 Three step vine to man's left: side, behind, side, touch;
- 9-12 Heel-toe, heel-toe (Start on man's right and lady's left)
- 13-16 Three step vine to man's right: side, behind, side, touch;
- 17-24 Right hand star (partners form a RH star, turn it 8 counts.)
- 25-32 Left hand star (Back by the left, LH star with partner)
Move on to next person on the right.



Mona Cannell of Kettering, Ohio, sends along another gem she dreamed up to follow the "Texas Schottische for Three" to make a complete tip of threesome dancing for a Senior Citizens dance program at the Rose E. Miller Recreation Center in Kettering. It is useful in situations where numbers of men and women are not even, and is also good for one-night stands.

THE ROSE E. MILLER SPECIAL

MUSIC: Folkraft 745-1287B

FORMATION: Lines of three facing lines of three in a big circle

NOTE: Lines facing CCW are #1 lines, lines facing CW are #2 lines. Persons on outer end of each line are leaders.

Intro: Leader #1 line lead around (lead with joined hands around other line back to place).

- — — — — Leader # 2 line lead around (around #1 line back to place)
- — — — — Everybody do-sa-do
- — — — — Centers face right (of own line), right hand turn
- — — — — Centers to left, left hand turn
- — — — — Everybody go forward and back
- — — — — — — Pass thru
- — Bow #1 lines lead around.....

Sicilian circles are always fun to do and here is one that comes from Volker Klotzsche of Germany using a flutter wheel, which is a quick-teach basic.

ZENZIES FANCY

FORMATION: Sicilian Circle.

MUSIC: Jig or reel

Counts

- 1-8 Forward and back
- 9-16 Ladies do-sa-do
- 17-24 Flutter wheel
- 25-32 Ladies chain
- 33-40 Flutter wheel
- 41-48 Ladies chain
- 49-56 Do-sa-do corner
- 57-64 Pass thru



From Littleton, Colorado, Al Scheer contributes another dandy which he says was written in 1954 by the late and wonderful Madeline Allen. He says it makes a good exhibition number.

THREE LITTLE STARS

Number one gent and opposite lady

Star by the right and I don't mean maybe

Star by the right in the center of the set

Side couples star with your partners yet

(There are now 3 two-handed stars across the set)

Turn those stars as pretty as you can

Till the girls face the girl

And the men face the man

(A 6-hand ocean wave across set with 3 girls facing lonesome gal in #1 spot

and the 3 men facing the lonesome gent in #3 spot)

Balance six, you're still not done, walk forward

(Traditional New England balance)

Circle four with the lonesome one

(Girls circle with lonesome gal; men circle with lonesome gent)

You're doing fine, head lady break and make a line

Gents star right, you're doing fine.

Number one gent, pick up your maid, let's all go along in a star promenade

Gals roll back to a left allemande.....



With the coming of summer, Bruce Bird of Shawnee, Kansas, contributes this contra, which was named by his 13-year old son. Bruce does not recommend it as the high point of an evening because the inactives are so inactive, but he feels it is a good teaching tool which has worked well for him.

FISHING REEL

MUSIC: Fisher's Hornpipe, Rockin A

FORMATION: Proper Triple (or duple)

- 1-8 Actives center do-sa-do
- 9-16 Actives cross below two (one for duple)
- 17-24 Everyone forward and back
- 25-32 Actives cross up around two (one for duple)
- 33-40 Actives down the center
- 41-48 Turn alone, come back and cast-off
- 49-56 Right and left over
- 57-64 Right and left back





COGI TATE



IRRI TATE

THE "TAT

Have you ever heard of the far
every club?

There is old man **DICK TA**
Uncle **RO TATE** tries to ch
And sister **AGI TATE** stirs
Her brother **IRRI TATE** hel
And whenever new projects
and sister **VEGE TATE** pour
Everybody tends to quake i
a meeting.

Then there is sister **IMI TA**
everybody else.

And brother **POTEN TATE**
But not all members of
FACILITATE is quite helpful

A delightful member of the
And our president is always
and his twin brother **MEDI T**

Do you have a relative you



AGI TATE



DICK TATE



DEVAS TATE



FELICI TATE

*Our thanks to Bud & Els
From Grand Square, Nor*

FACILI TATE



IMI TATE



E" FAMILY

ous TATE FAMILY that belongs to

E, who wants to run everything.

ge everything.

p trouble whenever possible.

s her to do so, too.

re suggested, brother HESI TATE

old water on the proposals.

brother DEVAS TATE stands up in

E who tries to have the club mimic

wants to be a big shot.

he family are bad, for brother.

family is Miss FELICI TATE.

delighted by brother COGI TATE

TE.

ould like to add?

Miller for sharing this.....

ern New Jersey



POTEN TATE



RO TATE



EGE TATE



MEDI TATE

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

CHAT CHALLENGE CHALLENGER

by Jim Kassel

ATTITUDES

From time to time we see letters-to-the-editor or articles from irate Mainstream dancers complaining about the poor attitudes of advanced and challenge dancers, or simply downgrading all dancing at this level. Likewise, we see letters and articles from challenge dancers accusing Mainstream dancers of intolerance and a lack of willingness to let people "do their own thing."

A truer picture is that the majority of each group have the proper attitudes, and it is only the few "bad apples" which cause problems. But then, this is the situation in all walks of life, isn't it? Of course, when you are confronted with someone who has a bad attitude, it seems as though the entire world consists of the "bad apples."

A few challenge dancers do downgrade other levels or show poor attitudes when dancing at these levels. And a few Mainstream dancers will never acknowledge the right of advanced and challenge dancers to exist. But as long as we all realize that 95% of both groups have the proper attitudes, then instead of attributing the attitudes of the other 5% to the majority, we can simply feel sorry for them because they do not have the proper perspective on square dancing.

JANUARY JUBILEE

Bigger and better! That's the best way to describe the second January Jubilee, held in the Philadelphia Sheraton Hotel in January, 1979.

Dancers at all three levels (Mainstream Plus 2, Advanced and Challenge) had two and a half days of super dancing to five of the nation's top callers. The callers were careful to hold the level in each hall strictly to the Callerlab-approved lists. The amount of

new material taught was limited and all the new calls were introduced at each level at the same time so that dancers could switch from one hall to another without difficulty.

In years to come, the January Jubilee should prove to be one of the top multi-level festivals in the east. Next year's staff will be increased to seven callers and the program will be expanded to four instead of three halls. Joining Keith Gulley, John Hendron, Lee Kopman, Jack Lasry and Ron Schneider will be Jimmy Davis and Steve Kopman. Round dancing will be handled by Rick and Joyce McGlynn.

Be sure to reserve the dates of January 10-12, 1980, for some of the best Mainstream Plus Two, Advanced and Challenge Dancing of your life.

ANNUAL BOOK

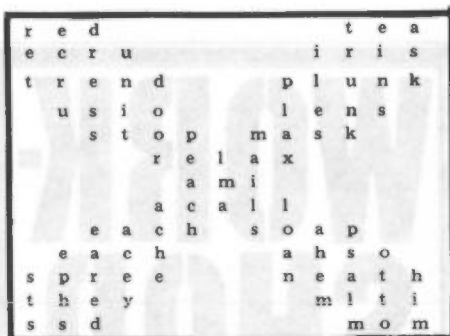
Again we mention "The Top Ten for '79." This is excellent for callers, leaders, dancers and anyone interested in the overall square dance picture. This features choreo-analysis of ten of the better new moves of the year. Definitions of the Mainstream Basics, the Callerlab A-1 and A-2 Basics, the Challenge C-1 and the Advanced Challenge C-2 are included. This book also features a listing of all the new calls of 1978 plus definitions for 100 of the better ones. Many other features are included and the book is obtainable from its author, Bill Davis, 1359 Belleville Way, Sunnyvale CA 94087. See the ad in the classified section of this magazine.

COLORADO

Advanced dancing is on the move in Colorado. There are about fifteen squares now dancing the complete advanced list and quite a few doing C-1.

Colorado would like to thank all of the out-of-state dancers who came and supported the advanced weekends. The 1979 schedule is: Bob Fisk and Randy Dougherty, July 13-15; Deuce Williams, August 10-12; Chuck Jaworski, October 12-14. All dances will have C-1 stat tips. For information, contact Dave Kenny, Box 390, Arvada CO 80001 (303-427-4419) or Bud Bennett, 1140 S. Bellaire #205, Denver CO 80222 (303-753-0255).

Puzzle Page



At the annual caller's roundup, six callers showed up to demonstrate their talents. One of them was Happy Daze. Each caller ended his tip with his favorite singing call. One of them was "My Way." From the following clues you should be able to determine the favorite singing call of each caller and the tip in which he sang it.

1. Chuck Wagon and the caller who sang "I'll Get Over You" came in the same car, but they got lost, and arrived too late for the first two tips.
2. Smilin' Broadly, who dislikes "Rockin' Rosalie's Boat" because he thinks it is overdone, called the second tip after "I'll Get Over You" was sung, but immediately before Singin' Weekly called his tip.
3. The six callers were: Yodelin' Hills, the one who sang "Summer Sounds," the one who sang "Something About You Baby I Like," the one who sang "Some Broken Hearts Never Mend," the one who called the fourth tip and the one who called the fifth tip.
4. "Summer Sounds" was sung after Tex Rebate's tip, but before "Something About You Baby I Like" was sung. (Not necessarily consecutively.)

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WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

These figures were created by Willard Orlich in 1960-61 and are APD Mainstream Program figures:

Promenade, head couples wheel around

If you can star thru

If you can frontier whirl

If you can star thru

If you can frontier whirl

If you can star thru

If you can frontier whirl

If you can star thru, star thru again

If you can frontier whirl

If you can star thru

If you can frontier whirl

If you can star thru

If you can frontier whirl

If you can star thru

If you can left allemande, promenade....

Head couples right and left thru

A full turn, same two backtrack and

Square thru four hands around

To the outside two, half square thru

All turn back, inside four

Right and left thru, a full turn

Same two backtrack and square thru

While the ends star thru

Half square thru, all turn back

Inside four left square thru

While the ends star thru

Corners all, left allemande.....

All four ladies chain across

Same four ladies chain three-quarters

At the heads go forward and back

Star thru, pass thru, star thru, pass thru

Bend the line, forward eight and back

Star thru, pass thru, centers star thru

Pass thru, all turn alone

Left allemande.....

Promenade, keep on going

Couple 1 backtrack and pass thru

Backtrack, follow those two

Couples 1 and 2 wheel around, circle four

One and two break and line up four

Forward eight and back in time

Pass thru and bend the line

Head couples right and left thru

Side couples square thru four hands

Heads couples half square thru

Outside four separate, box the gnat

Line up four, those who can
 Right and left thru, rollaway half sashay
 Forward eight and back in time
 Pass thru and bend the line
 Side couples right and left thru
 Head couples square thru four hands
 Side couples half square thru
 Outside four separate, box the gnat
 And line up four, those who can
 Right and left thru, rollaway half sashay
 Grand right and left, meet partner
 Promenade, don't slow down
 Couple 1 backtrack and pass thru
 Backtrack, follow those two
 Side couples wheel around
 Crosstrail thru to the corner
 Left allemande.....

CALLERS' COMMENTS



Failure doesn't mean you have accomplished nothing...it means you have learned something!

BILL DAVIS, Sunnyvale, California:
 Just received my ASD mag today and noted your featuring of *delineate* in your New Idea section. I am, of course, pleased that you liked my idea.

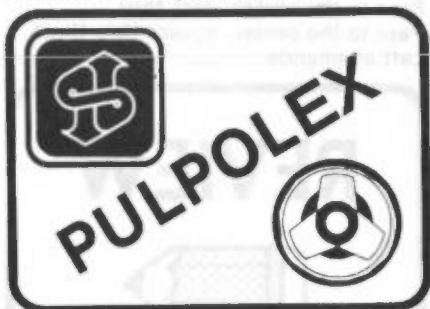
I do have a problem with one of the figures that appears to be attributed to me, specifically the last one in the first column on page 56. Now I do not generally remember from one week to the next what sample figures I write. However, in glancing at this one I saw two things that made me wonder if I had written the figure. The things that struck my eye were *single hinge after a curlique* and *flutter wheel after bend the line* from a CW two-faced line.

I checked and did not find that figure in any notes I had written. So I do not know where the figure came from except that it did not come from me.

The reason that I mention this matter at all is that I teach callers' classes and

among other things discuss the elements of good flow. The above are good examples of bad flow in my view. In fact, I use the latter as an example of what not to do. I am sure that this is one of the reasons it caught my eye.

ED. NOTE: Sorry about that, Bill. Your letter should explain it all.....



LAUNCH IT

by Ron Schneider, 1978 (New Name)
 (Old Name: TRACK AND TRADE by Ed Fraidenburg, 1978)

From a column, the lead two dancers in the left column do a track two, trailing dancers extend and trade. Ends in two-faced line.

Examples by George Jabbusch:
 Heads star thru, U-turn back
 Split the outside two, make a line
 Bend the line, curlique, *launch it*
 Wheel and deal, dive thru
 Square thru three, left allemande.....

Heads star thru, double pass thru
 Peel off, curlique, *launch it*
 Ferris wheel and spread,
 Touch a quarter, *launch it*
 Couples circulate, tag the line right
 Wheel and deal, left allemande.....

Heads pass thru around one to a line
 Touch a quarter, *launch it*, girls run
 Recycle, half square thru, partner trade
 Square thru four, right to partner
 Pull by, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal and spread
 Touch a quarter, *launch it*
 Bend the line, box the gnat
 Change something, left allemande.....

APD:
 Heads lead right and circle to a line
 Touch a quarter, *launch it*
 Couples circulate, bend the line

Touch a quarter, *launch it*
 Wheel and deal, star thru
 Wheel and deal, swing thru
 Turn thru, left allemande.....

LEFT:

Heads star thru, double pass thru
 Girls run, *launch it*, couples circulate
 Wheel and deal, box the gnat
 Pass to the center, pass thru
 Pass to the center, square thru three
 Left allemande.....



SINGLE CIRCLE 1/2 AND 3/4

From facing couples, join both hands with dancer you face, circle one-half or three-quarters, then step up to right hand wave or mini-wave. ED. NOTE: On single circle one-half, just say *single circle to a wave*.

Teaching figures by George Jabbusch:

Heads square thru four hands around
Single circle to a wave, girls circulate
 Boys run, bend the line, slide thru
 Square thru three hands
 Left allemande.....

Heads star thru, pass thru
Single circle to a wave, boys trade
 Boys run, ferris wheel,
 Square thru three, left allemande.....

Heads square thru four hands
 Box the gnat, *single circle to a wave*
 Girls trade, girls run, tag the line right
 Wheel and deal, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal, zoom
Single circle to a wave, boys run
 Stroll and cycle, bend the line
 Pass the ocean, trade the wave
 Left allemande.....

Heads square thru four hands
 Right and left thru, rollaway half sashay
Single circle to a wave, fan the top
 Single hinge, all eight circulate

Boys run, swing thru, box the gnat
 Square thru three, left allemande.....

Heads star thru, U-turn back
Single circle to a wave, ends circulate
 Boys run, *single circle to a wave*
 Triple trade, boys run, bend each line
 Slide thru, square thru
 On the third hand, square thru four more
 Right to partner, pull by
 Left allemande.....

Heads square thru three, around one
 To a line, *single circle to a wave*
 Fan the top, boys run, pass thru
 Wheel and deal, zoom, square thru three
 Left allemande.....

Heads square thru four hands
Single circle three-quarters
 Boys trade, *single circle one-half*
 To a wave, fan the top
 Boys circulate double, girls circulate one
 Slide thru, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
Single circle three-quarters
 All circulate one, coordinate
 Bend the line, pass thru
 Partner tag, left allemande.....

Heads square thru four hands
Single circle to a wave, boys scoot back
 Girls circulate, girls fold, peel the top
 Everybody fold, *single circle to a wave*
 Crosstrail thru, left allemande.....

With diamonds:

Heads square thru four hands, box gnat
Single circle to a wave, girls run
 Boys face, boys single circle to diamond
 Diamond circulate, girls swing thru
 Boys circulate, diamond circulate
 Boys swing thru, girls circulate
 Flip the diamond, girls trade, recycle
 Pass to the center, centers curlique
 All right and left grand.....

DIXIE STYLE

From facing couples or single file, right side dancer pull by with right hand, gives left to next and holds on to arm turn one-quarter. Two dancers in center join right hands to make left-handed waves. ED. NOTE: Teaching hint—when using couples, this should be done after a basic in which right hand person is moving forward, such as *right and left thru*, *courtesy turn*, *reverse flutter*, etc.

Teaching figures by George Jabbusch:
Heads lead right and circle to a line
Right and left thru, *Dixie style*
To ocean wave, boys cross run
Girls trade, swing thru, boys run
Bend the line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, *Dixie style*
To ocean wave, girls circulate
Boys trade, left allemande.....

Heads lead right and circle to a line
Square thru three, courtesy turn
Dixie style to ocean wave
Left swing thru, boys run
Couples circulate, bend the line
Box the gnat, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Reverse flutter wheel, *Dixie style*
To ocean wave, girls circulate
Boys trade, boys run, couples circulate
Wheel and deal, curlique, boys run
Square thru four, right to partner
Pull by, left allemande.....

Boys start:

Heads lead right and circle to a line
Square thru three, U-turn back
Boys start, *Dixie style to ocean wave*
Boys circulate, girls trade, girls run
Tag the line right, boys run, boys trade
Boys run, wheel and deal
Left allemande.....

Single file, girls in front:

Heads pass thru around one to a line
Pass thru, wheel and deal
One the double track, girls lead to a
Dixie style to an ocean wave
All eight circulate, girls run
Couples circulate, bend the line
Pass thru, wheel and deal
Centers square thru three
Left allemande.....

Single file, boys in front:

Heads pass thru, around one to a line
Pass thru, wheel and deal, zoom
Boys start on double track
Dixie style to ocean wave
All eight circulate, girls run
Tag the line right, wheel and deal
Star thru, pass thru, U-turn back
Left allemande.....

APD:

Heads star thru, centers start
Dixie style to ocean wave, recycle (left)

Swing thru, boys run, pass thru
Tag the line right, ferris wheel
Centers start, *Dixie style on double track*
Fan the top, center of each line
Run around same sex, bend each line
Curlique, recycle, pass to center
And pass thru, left allemande.....



by Ric Fisher, Mar Vista, California

Heads square thru four hands, veer left
Half tag, extend, clover and spin the top
Centers trade, same two run
Wheel and deal, pass thru
Pass to the center, ladies turn thru
Swing and promenade.....

Heads turn thru, separate, round one
To a line, cast off three-quarters
Pass thru, heads fold in front of sides
Pass thru, clover and square thru
Split the outsides, round one to a line
Slide thru, square thru four hands
Left allemande.....

Heads square thru four hands,
Pass thru, square thru three-quarters
Centers in, cast off three-quarters
Pass thru, heads fold, pass thru
Clover and double the touch
(Touch $\frac{1}{4}$, box circulate, touch $\frac{1}{4}$)
Men run, wheel and deal
Right and left thru, left allemande.....

Heads spin the top, extend, spin the top
Pass thru, half tag, spin chain thru
Ends U-turn back, eight circulate twice
Couples circulate, tag the line
Track two, men circulate, recycle
Veer left, bend the line
Left allemande.....

Heads lead right and circle to a line
Pass thru, men run, hinge a quarter
Swing thru, pass to the center
Double pass thru, cloverleaf, veer left
Stroll and cycle, bend the line
Star thru, veer left, bend the line
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, eight circulate twice
Touch a quarter, spin the top
Right and left thru, veer left
Bend the line, left allemande.....

Heads square thru four hands
Circle to a line, touch a quarter
Centers walk and dodge
Outside men run, centers in
Cast off three-quarters, pass thru
Partner trade and roll
Go right and left grand.....

Heads touch a quarter, ladies pass thru
Centers pass thru, outside men run
Centers out, bend the line
Pass the ocean, swing thru
Hinge a quarter, swing thru, recycle
Left allemande.....

by Kim Hohnholt, Gillette, Wyoming

Four ladies chain three-quarters
Heads square thru, sides rollaway
Swing thru, centers run, ferris wheel
Left allemande.....

Heads square thru four, swing thru
Men run, men circulate
Couples circulate, ferris wheel
Centers square thru five hands
Others rollaway, swing thru,
Centers run, ferris wheel
Left allemande.....

Heads lead right and circle to a line
Right and left thru, flutter wheel
Pass thru, wheel and deal
Centers star thru, crosstrail, separate
Round one to a line, right and left thru
Flutter wheel, pass thru, bend the line
Pass thru, tag the line in, pass thru
Tag the line right, ferris wheel
Left allemande.....

Heads lead right and circle to a line
Star thru, pass thru, trade by
Star thru, pass thru, wheel and deal
Centers pass thru, star thru, pass thru
Bend the line, right and left thru
Pass thru, U-turn back, pass thru
Tag the line right, ferris wheel
Left allemande.....

Heads square thru four hands
Swing thru, men run, tag the line right
Wheel and deal, spin the top, recycle
Slide thru, left allemande.....

Heads square thru four hands
Right and left thru, curlique, scoot back
Walk and dodge, partner trade,

Spin the top, recycle, right and left thru
Flutter wheel, left allemande.....

Heads square thru, split the sides
Round one and make a line, spin the top
Recycle, swing thru, men run
Half tag, trade and roll, left allemande..

From "Figuring," by Barry Wonson

Head ladies chain across
Heads flutter wheel, sweep a quarter
Pass thru, star thru, bend the line
Two ladies chain across
Center four go forward and back
Same four pass thru, do a U-turn back
New lines go up and back, star thru
Double pass thru, cloverleaf
Centers right and left thru
With a full turn around
Eight chain three, left allemande.....

Heads flutter wheel, then star thru
Pass thru, star thru with outside two
Circle four one full turn and a little bit
more

Head men break to a line of four
Forward and back, pass thru
Wheel and deal, substitute
Right and left thru, pass thru
Right and left thru with a full turn
Left allemande.....

Head ladies chain across, heads curlique
Walk and dodge, right and left thru
With a full turn, centers pass thru
Centers in, cast off three-quarters
Forward and back, star thru
Centers pass thru, right and left thru
With a full turn, centers pass thru
Centers in, cast off three-quarters
Forward and back, slide thru
Centers square thru three-quarters
Left allemande.....

All four couples flutter wheel
Sides right and left thru with a full turn
(Stay right there)

Heads right and left thru with a full turn
Separate and face the sides, pass thru
Pass thru again, centers in, cast off $\frac{3}{4}$
Forward and back, star thru, pass thru
Right and left thru.....B1-4

Heads lead right and circle to a line
Slide thru, right and left thru
Eight chain five, left allemande.....

Heads lead right and circle to a line
Two ladies chain, star thru
Right and left thru, dive thru
Curlique (in the middle), cast off $\frac{3}{4}$
Recycle, pass thru, right and left thru

Eight chain six, turn thru, U-turn back
Left allemande.....

All eight rollaway, heads forward
And back, square thru, box the gnat
Eight chain six, box the gnat
Pass thru, U-turn back
Left allemande.....

Heads star thru, pass thru, do-sa-do
Eight chain four, pass thru, trade by
Eight chain four, dive thru, pass thru
Split two around one, into the middle
Crosstrail, left allemande.....

Heads lead right and circle to a line
Right and left thru, slide thru
Eight chain one, allemande left like an
Allemande thar, back along boys
Shoot the star and promenade
Keep on movin', sides wheel around
Right and left thru, slide thru
Eight chain three, allemande left
Promenade, keep on going
Heads wheel around, right and left thru
Slide thru, eight chain five
Allemande left, like an allemande thar
Back it up boys, shoot the star
Promenade the next, keep it moving
Promenade along, don't slow down
Sides wheel around, right and left thru

Slide thru, eight chain seven
Left allemande.....

TWO STEP FIGURES

by **Myron Redd, Marceline, Missouri**

Heads square thru, swing thru
Boys fold, everybody take two steps
Centers square three, left allemande....

Heads square thru, right and left thru
Swing thru, boys fold
Everybody take two steps, Dixie grand
Right pull by, left pull by, right pull by
To a left allemande.....

Heads curlique, walk and dodge
Swing thru, boys fold, take two steps
Centers swing thru, box the gnat
Square thru three, left allemande.....

Heads right and left thru, square thru
Swing thru, boys fold
Two steps, centers pass thru,
Split outsides, around one, line of four
Pass thru, ends fold, star thru
Pass thru, wheel and deal
Double pass thru, track two, swing thru
Boys run, bend the line, slide thru
Left allemande.....

Heads star thru, pass thru
Swing thru, boys fold, take two steps

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Double pass thru, track two
Start looking for corner, left allemande..

Heads square thru, swing thru
Boys fold, take two steps
Centers pass thru, touch a quarter
Walk and dodge, chase right
Hinge a quarter and girls trade
Recycle, star thru, pass thru
Wheel and deal, square thru ¾
Left allemande.....

Heads square thru, swing thru
Boys fold, take two steps
Centers pass thru, touch to a wave
Scoot back, girls circulate
Boys trade, spin the top, curlique
All eight circulate, boys run
Left allemande.....

Heads square thru, curlique
Walk and dodge, partner trade
Right and left thru, flutter wheel
Sweep a quarter, swing thru, boys fold
Take two steps, double pass thru
First go left, next go right
Right and left thru, ladies lead
Dixie style to an ocean wave
Boys cross fold, star thru
Square thru three-quarters
Left allemande.....

by John Strong, Salinas, California
Heads curlique, walk and dodge
Touch, recycle, veer left, cross fire
Coordinate, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads star thru, pass thru
Star thru, curlique, split circulate
Single hinge, ah so, walk and dodge
Partner trade, pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads pass the ocean
Ping pong circulate, extend
Tilt the wave, boys run, stroll and cycle
Ferris wheel, curlique, walk and dodge
Cloverleaf, square thru three-quarters
Left allemande.....

Heads square thru, swing thru
Boys run, girls hinge, diamond circulate
Flip the diamond, recycle, touch
Ah so, coordinate, ferris wheel
Square thru three-quarters. slide thru
Crosstrail thru, left allemande.....
Heads pass the ocean,
Ping pong circulate, explode the wave

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Flip Inst. by Beryl Main

C-305 — TULSA TIME
Flip Inst. by Gary Shoemake

RHYTHM OF THE ROAD
Flip Inst. by Ken Bower
& Gary Shoemake



Beryl Main



Jerry Haag

C-602 FIVE FOOT TWO
by John & Wanda Winter

C-205 — THE GAMBLER
Flip Inst. by Jerry Haag

C-204 MUSIC IS MY WOMAN
Flip Inst. by Jerry Haag

C-503 — NEW
ROCKIN' PNEUMONIA &
BOOGIE WOOGIE FLU
Flip Inst. by Ken Bower

C-504 — DISCO FEVER
Flip Inst. by Ken Bower

C-505 — TWELFTH STREET RAG
Flip Inst. by Ken Bower



Gary Shoemake



Ken Bower

Paul Marcum



Wayne Baldwin



RR102
GOTTA QUIT LOOKIN'
AT YOU BABY
Flip Inst. by Paul Marcum

RR201 SWEET FEELIN'S
Flip Inst. by Wayne Baldwin



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Others curli-cross, centers in
Cast off three-quarters, pass thru
Bend the line, flutter wheel,
Square thru three-quarters
Partner trade and roll
Right and left grand.....
Heads pair off, swing thru, scoot back
Recycle, pair off, chase right
Single hinge, girls trade, recycle
Left allemande.....

Heads pass the ocean, recycle, veer left
Cross fire, walk and dodge, touch
Recycle, veer left, cross fire, triple scoot
Single hinge, triple trade, recycle
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, U-turn back
Sides curli-cross, turn and left thru
Pass thru, trade by, swing thru
Single hinge, boys run, crosstrail thru
Left allemande.....

Four ladies chain, heads right
Circle to a line, load the boat
Swing thru, boys run, cross fire
Coordinate, wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Sides right and left thru, heads touch $\frac{1}{4}$
Walk and dodge, touch a quarter
Walk and dodge, partner trade
Load the boat, star thru, flutter wheel
Sweep a quarter, veer left
Couples circulate, half tag, swing thru
Split circulate, boys circulate
Boys run, wheel and deal, pass thru
Trade by, left allemande.....

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

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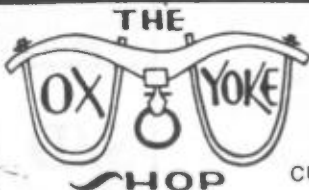
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UNDERLINING

THE CALLER NOTE SERVICES

Thanks to Gene Trimmer in **Mainstream Flow** again for giving a plug to our IN-form Series and other ASD services. He pans the advertised Square Dance Guild idea, and says, "...just because a paid advertisement appears in a magazine, that does not mean that magazine (ASD, Great Lakes Dancer, etc.) supports the idea or product." Very true, Gene.

Jack Lasry in **Notes for Callers** reveals how he plans each tip, briefly as follows: 1st tip, "mood setter"....dancer success....enthusiasm....Tip 2, expand your knowledge....some positioning with standard basics....Tip 3, Callerlab quarterly tip....reteach....Tips 4,5,6, lively, fun calling....

Toronto & District Notes features *thar she blows*, *tally ho*, *weave to a line*, *launch it*, *make me a column*, *fall into a column*, and others; ROM is "Candlelight Waltz."

News 'n Notes from Connecticut exclaims, "Let's get the 'weave' craze under control!" (...a deluge of new call ideas with "weave" in their titles...) It all started with *grand weave* and many are incorrect. New ideas especially featured are *thar she blows* and *make me a column*. (Pointed out is the fact that *make me a column* is the same as the old *gee whiz*, but better named.)

Will Orlich in **NCR NOTES** features *star track* and others. He also has an interesting commentary on "helpers" as follows:

"The most deadly sin in square dancing is the helper who is so busy minding traffic in the square that he/she can't get through a single thing. You'll usually find that it's some wife afraid her husband won't like square dancing. She helps him to the point that she helps him right out of square dancing. She pushes (the wrong way) and pulls (the wrong way), runs (the wrong way) and turns things into a mess. Everyone must do his own part. The most help one can do or be to any other dancer is to "leave him alone" to work out his own problems. The deadliest helper is the experienced dancer who hangs around the fringe of the square and attempts to push beginners around."

Figuring from Australia has a nice collection of gimmick calls, like this:

Head ladies chain to the right, couples 1 and 2 right and left thru
Couples 3 and 4 star thru, 1 and 2 spin the top, 3 and 4 swing thru
Rock it back, go right and left grand.....

Some of the new ideas especially featured in **SDDS** from California are: *launch it*, *trade around*, *make me a column*, *swing and miss*, *scoot*, *clover and spin*, and *slither*.

Warren Berquam in **Minnesota Callers Notes** discusses changing *eight chain thru* so as not to require the full action of courtesy turns (dropping the man's arm around the girl's waist part) for better flow. He hopes Callerlab will develop a more workable definition of this basic.

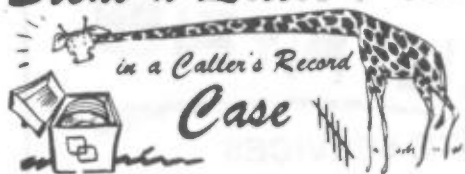
The **Southern California Notes** presents some easy APD figures "that can be done by most dancers with a little bit of coaching."

EXAMPLES:

Heads pass thru, both turn right
Girls around two, boys around one
Pass thru, wheel and deal
Double pass thru, leads turn back
Grand right and left.....

Sides lead right, touch a quarter
Ends circulate, centers trade
Boys run, slide thru.....Box 1-4

Steal a Little Peek



JERRY STORY

One of the bright new faces in the full-time professional calling circuit these days is Jerry Story of Burlington, Iowa, who is traveling coast to coast and abroad, after only ten years in the business.

His record "Teardrops" has just been released on Outlaw Records, and he's called at six National conventions as well as having been featured at eight festivals.

His biggest accomplishment has been to call twice in Saudi Arabia (at the request and sponsorship of clubs in the Middle East), and will return this fall for a third time. He'll also lead one of the ASD Switzerland tour groups.

Locally he calls for clubs and workshops in Quincy, Moline, and Burlington. He and his wife, Kristy, have a two-year old son, Joshua.

HOEDOWNS

Marlene— Windsor
Country Hoedown— U.S.A.
Darkness— Blue Star
Marry Me— Prairie
Smooth and Easy— Chaparral



Smooth and Easy— Rhythm
Teardrops— Outlaw

SINGING CALLS

Summertime— Rhythm
Me and Millie— U.S.A.
Looking At Your Baby— Road Runner
Sweet Sweet Smile— Scope
Great Afternoon— Chaparral
Down On Bourbon St.— Bobcat
Ladwy Miss Clawdy— Rhythm
Don't It Make You Wanna Go Home—
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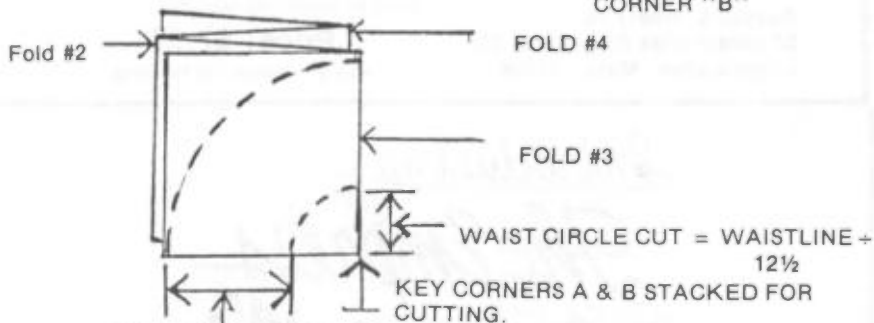
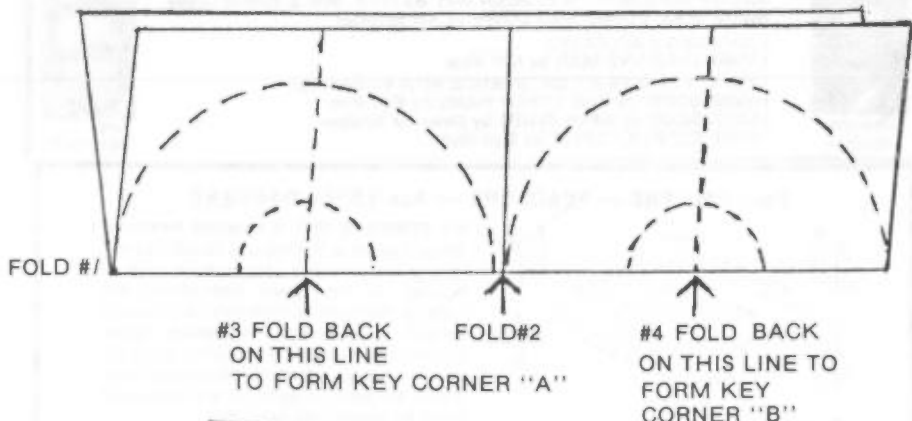
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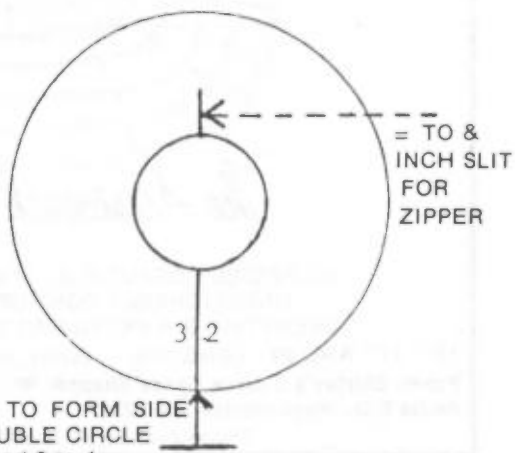
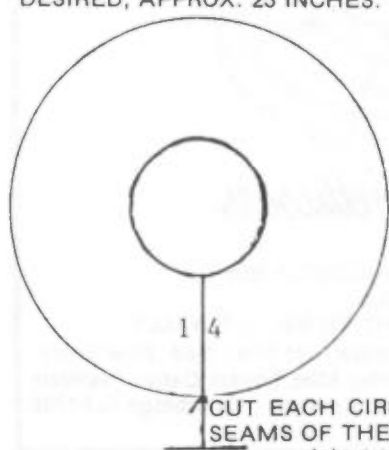
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 MSR177 COULDN'T HAVE BEEN ANY BETTER, Will & Eunice Castle
 MS176 WESTBOUND AND DOWN by Art Springer

LIGHTNING S RELEASES:

- LS5044 SUNSHINE MAN by Mel Voss
 LS5043 IT MAKES NO DIFFERENCE NOW by Earl Rich
 LS5033 GONE ON THE OTHER HAND by Earl Rich
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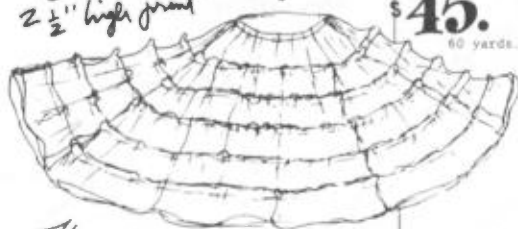
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5. Oklahoma National
6. Vaya Con Dios
7. I Wanna Quickstep
8. Hawaiian Wedding Song
9. Desert Song
10. Games Lovers Play

SQUARE DANCERS' ROUNDS

1. Til Somebody Loves You
2. Little White Moon
3. Sugar Lips
4. Rose Room
5. Happy Sounds
6. Engine #9
7. Sandy's Waltz
8. Chili Sauce
9. Wildflowers
10. Rose Waltz

CLASSICS

1. Spaghetti Rag
2. Feelin'
3. Dream Awhile
4. Arms of Love
5. Birth of the Blues
6. Fascination Waltz
7. Dancing Shadows
8. Folsom Prison
9. Answer Me
10. My Love/Hold Me (Tied)

TOP TEN ADVANCED ROUNDS

(Courtesy Carousels Clubs)

1. Hawaiian Wedding Song (Lovelace)
2. Para Esto (Roberts)
3. Sugarfoot Stomp (Easterday)
4. Roses of Picardy (Tullus)
5. Kiss Me Goodbye (Tullus)
6. Dancing in the Dark (Roberts)
7. Adios (Norman)
8. Madrid (Walker)
9. El Coco (Easterday)
10. Song of India (Lovelace)



EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM

See center pages
June 1978 issue, or buy
"Mainstream" book
for \$4 from this
magazine to get
full descriptions of calls
as listed and grouped
by CALLERLAB

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

CALLERLAB APPROVED EXPERIMENTALS

- | | |
|---|---------------------------------|
| Coordinate | Extend |
| Ferris wheel | Trade the wave (also in Plus 1) |
| Pass the ocean | Ping pong circulate |
| Chase right | Stroll and cycle |
| Track two | Grand weave |
| Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$ | Two steps at a time |
| Roll | |

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for
dancers below PLUS level activity.

-
1. Tally ho
 2. Make me a column
 3. Launch it
 4. 1-3-4 steps at a time
 5. Ah so
 6. Roll 'em
 7. Disco swing
 8. Tilt the wave
 9. Keep busy
 10. Thar she blows

People

IN THE NEWS

The November issue of *Trailer Life* has a very complete article on square dancing by **Ivan Milhous**, a regular correspondent and square dance enthusiast. It discusses the "snowbird" phenomenon (RV owners and mobile home dwellers who follow the seasons annually to dual homes, both north and south) and how square dancing has become a way of life with these folks, who are mostly retirees. Since he gives us a nice "plug," we blushingly reprint this excerpt.:

"Have you ever attended a subscription dance? We had been dancing quite a while before we had even heard of the term and it was even longer before we got a chance to take part in one. The most notable is presented by **Stan Burdick**, co-editor with his wife **Cathie**, of *American Squaredance*, one of square dancing's two leading national magazines. As you travel about with your RV and your square dance togs watch for announcements of a **Stan Burdick** Subscription Dance. It will be sponsored by a local club, with tickets on sale at the door or in advance. Each paid admission will bring the bonus of a year's subscription or renewal, along with an exciting evening of fun dancing to one of our most interesting and versatile callers. These dances are so popular that his busy schedule takes him thousands of miles and includes many return engagements."

Another big Florida State Square and Round Dance Convention (Sunshine '79) is coming May 25-27 in Orlando, featuring a top-notch staff of well-known Florida callers (See p. 12, March *ASD* and p. 66, this issue). Not so well known is the fact that **LEGACY** trustees

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George and Judy Garland, convention chairmen, are trying a new "wrinkle" this year with worthwhile panel presentations, one of which is a Leadership Clinic for all club officers, callers and club leaders, to be conducted Sunday afternoon. See you there, we hope.

Gene and Alice Maycroft, founders and leaders of the convention-favorite Square Tappers exhibition group, have made the news again. The *Muskegon Chronicle*, in a picture story, announced that the **Maycrofts** are with one of the first groups permitted to visit China on a 20-day tour, since the normalization of diplomatic relations there. They are now in China (without the "kids" this time), sponsored by Friendship Ambassadors. Originally your **ASD** editors helped introduce the **Maycrofts** to FA, and since that time, tours to Poland, Russia, and Romania have resulted.

Reggie and Marguerite Kniphfer of Fayetteville, North Carolina celebrate 20 years of square dance involvement (he's a caller, she teaches rounds) next month with a special party in their area.

G. Wilcox of Doylestown, Pennsylvania sent us a color spread from the *Bulletin* (Philadelphia area) depicting caller **Buck and Edie Fish** presiding at a Buckaroos dance. Nice writeup.

Harry Finer of Houston, Texas celebrated his 84th birthday recently. He's a faithful square dance reporter for area and national magazines, and a member of the Saints and Spinners Club.

Jo Thrift sent us a very interesting article from the *Evening Herald*, around Rock Hill, South Carolina, praising caller **Ralph Thrift** (ASD, Aug. '78, p. 66) and **Frank Clark** for saving the lives of some teenage boys who drove off a bridge into a river, after the **Thrifts** and the **Clarks** had attended a Heart Fund benefit square dance in Monroe, N. C., and were passing by.

Janet (Patty) Clark of Jackson, Ohio reports that her husband (caller) **Ed** is recuperating from a recent illness; back to calling and working at the newspaper.



IN MEMORIAM

Tony Lahner, long time member of the Cincinnati, Ohio, Caller's Association passed away on January 5, 1979.

Tony, a Kentuckian, and wife, Betty, called at dances around the greater Cincinnati area for the past 20 years. He was well known for his distinct and sparkling delivery and that ever present smile and friendly warm, handshake. Tony's dancers were well aware of his keen knowledge of square dancing and he often used his own material.

Tony was a gentleman whose activities as a caller and teacher will be

remembered by his many friends and dancers.

Yvonne C. Lippstrew, daughter of caller Mal and Shirley Minshall of Sidney, Nebraska, died of leukemia on March 9. Yvonne was a square dancer and will be remembered by many square dancing friends. Deep sympathy is extended to Mal and Shirley on the death of their young daughter; Yvonne was twenty-seven.

ANNIVERSARY IN ONTARIO

The Beaux and Belles S/D Club of Toronto are planning a celebration in honor of the 25th anniversary of their square dance activities. Plans are underway for a dinner and dance on Saturday, October 27, 1979. Guided by their leaders, Marg and Jack Hough, the club has grown from very modest beginnings to its present day membership of over 100 couples. The anniversary dinner and dance should prove to be the highlight of their square dance activities, and friends and dancers from

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former years are being asked to join in celebrating a memorable occasion.

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ROUND DANCE CLINIC

A training clinic for new and prospective round dance teachers is being sponsored by the Texas R/D Teachers Association and will be held July 6-8, 1979, in Lubbock, Texas. The clinic will begin on Friday evening with a dinner meeting and discussion of criteria to be covered. Sessions will be conducted both morning and afternoon on Saturday and will be followed on Saturday night by an open round dance featuring those instructors present. Some of the Saturday night dance will be devoted to workshopping. A wrap-up session will take place on Sunday morning. Dave and Nita Smith, presidents of TRDTA, are chairman for this event and have announced that the staff for the clinic will be Manning and Nita Smith, Don and Pete Hickman and Dave and Nita Smith. For more information

contact Dave and Nita Smith, 3413 75th St., Lubbock TX 79423.

SWISH TO SWISS COUNTRY

Square dance tours abroad are getting to be big business, judging from all the ads, flyers and folders one sees everywhere, and the destinations are practically unlimited. Now this magazine is getting on the travel bandwagon (See pp. 28-29) with a set of five ASD tours, five separate weeks this fall, all to Interlaken, Switzerland, a romantic old country with a heritage of breathtaking mountain beauty and peace-loving people.

It may be newsworthy to note that this series of tours will involve over twenty well-known callers from various points in the USA, at least half a dozen charter flights (mostly departing from Chicago), and over 1000 dancers from most every state. This may be some kind of record in the square dance travel business. Unique features of the program also include the use of four

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NEW OFFICERS

The new officers of the Central Arizona Callers Association for the 1979 year are President: Smokey Snook, Vice-President: David Roe, Secretary: Dennis Farrar, Treasurer: Clyde Wilkes.

SWEETHEART FESTIVAL

Metrolina Dancers held their 1st "Annual Sweetheart Festival" in February in Charlotte, N.C. The dances, both Friday and Saturday, were called by George Lanier and Cal Golden. Presidents, Jim and Marilyn Hayes, were hosts to both the callers and

visitors. Annual Sweetheart Festivals will be held on the first Friday and Saturday of February, beginning in 1980. Metrolina Dancers will also have a "Harvest Festival" on October 5 and 6, 1979. Calling this dance will be George Lanier and Vann McDaniel of Fayetteville, N.C.

*Brownie Lippart
Charlotte, N.C.*

LEHIGH VACATIONS

Round dancers from all over the nation will swing into action at the Lehigh Auditorium May 13-19 as the Lehigh Resort sponsors a Florida Dance Vacation with cuers Frank and Phyl Lehnert, Jerry and Barbara Pierce and Jack and Alma Bassett.

The seven-day, six-night dance will be for round dancers only and will include four hours of workshops every day but Thursday. Five extravagant round dances have been scheduled. The vacation includes lodgings, unlimited dinners and breakfasts, workshops, dances and after-parties, and a subscription to *Round Dancer Magazine*.

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Dancers have one unscheduled day to enjoy the tennis and golf facilities or go deep sea fishing, sunning or visiting local attractions. A seafood feast is also scheduled for Thursday.

The Lehigh Auditorium, which has already been the site of several square and round dance weeks with callers and cuers such as Roger Chapman, Sam Mitchell, and Buzz and Dianna Periera, has a floating hardwood floor, is well air-conditioned, and has excellent acoustics and is adjacent to the resort motel.

Five future dance weeks and week-ends under the direction of nationally-known caller Art Springer, are being offered. Upcoming events include June 1-3, Ken Bower; June 3-9, Bob Fisk; June 9-14, Irv & Betty Easterday; Sept. 16-22, Sam Mitchell; Oct. 13-20, Dale McClary. For further information write the Lehigh Resort, 225 E. Joel Blvd., Lehigh FL 33936. Lehigh is located on Florida's west coast 12 miles east of Fort Myers, off Route 80 or 82.

ARIZONA ACTION

Prescott's Mile-Hi Square Dance Club presents its 30th annual square and round dance festival in Prescott, Arizona, at the National Guard Armory, 824 East Gurley, on June 8 and 9. Marv Linder is the featured caller for June 9 and Les Ely and Dennis Farrar on June 8. Roy and Janet Cline will lead the rounds program for both dates. There will be a Sunday morning coffee and donut dance included. For information, write Maxine Webb, 615 West St. #39, Prescott AZ 86301.



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Speaking Of



Singles

The Trail-End dance for singles on Wednesday night, preceding the National Convention in Milwaukee, Wisconsin, will be held at the Plankinton House, 609 N. Plankinton Ave. This dance will be hosted by Single Square Dancers U.S.A. The time is 8 to 11 p.m. The Plankinton House is located about ten blocks from the YMCA and MECCA Convention Center.

The Thursday, Friday and Saturday night after-party dances will be at the YMCA, 915 W. Wisconsin Ave. Thursday's dance will be hosted by Singles from Memphis, Tennessee; Friday's dance by B & B International Singles; Saturday's by the Single Square Dancers U.S.A., with Tom McDermott of Baltimore, Maryland, as caller.

As of February, only 605 singles were registered. Singles must have better attendance if a hall is to be set aside for them. C'mon, singles, get busy, let's meet in Wisconsin in June, then head for Kansas City, Missouri, and the ninth annual Dance-A-Rama on August 31, September 1 and 2.

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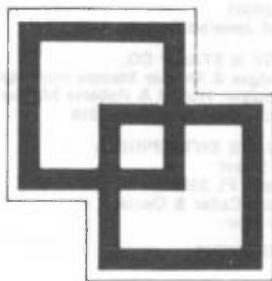
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MEANDERINGS— Continued.

too-long general jaunt to "everywhere", as I drove from Jackson to Columbus for the tour windup and another annual subscription dance in the capital city. To top it all off, I contracted some kind of hoof-and-mouth disease (too much "hoofing" here, too much "mouthing" there) and halfway through the dance my voice played out. Fortunately there were half a dozen callers in attendance who called half a tip each to finish it nicely. Later my doctor said "laryngitis— rest it a week and it'll go away," which I did, and it did.

Know something? Rest is still the best medicine, and home is still the best place to go when you've been hopping like a frog and suddenly begin to sound like one!



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Kansas—State S/D Convention, Topeka Muni Auditorium, May 4-5; Beryl Main, Glen & Beth McLeod. Write Chris & Kay Christian, 1939 Wayne Av., Topeka KS 66604.

South Carolina—Grand Strand Festival, Myrtle Beach, May 4-5. Write Don Williamson, Rt. 8 College Hills, Greeneville TN 37743.

Wisconsin—Royal Holiday Weekends, Interlaken Resort Village, Lake Geneva: May 4-6, Bob Vinyard, Helen & Bill Stairwait; May 18-20, Dick Jones, Jim Stewart, Wayne & Norma Wylie. Write Royal Holiday, 1257 Franklin Ln. Buffalo Grove IL 60090.

Montana—26th Magic City Hoedown, Billings; May 4-5; Francis Zeller. Write YSDC, PO Box 20141, Billings MT 59104.

Virginia—Springtime in the Valley, Ingleside Inn, Staunton; May 4-6; Schnable, Ostlund, Shirley. Write Duke Hagedorn, 8517 Crestview Dr., Fairfax VA 22030.

California—Round-A-Rama, Fresno Townhouse, May 4-6; Irv & Betty Easterday. Write Bob Robertson, 424 E. 230th St., Carson CA 90745.

New Hampshire—Annual Folk Dance Weekend, The Inn at East Hill Farm, Troy; May 4-6. Write Ralph Page, 117 Washington St., Keene NH 03431.

Ohio—20th Ann. Buckeye onvention, Dayton; May 4-6; Write Deannie & Don Clemm, 225 Sherbrooke Dr., Kettering OH 45429.

Indiana—8th Annual Bi-State Steppers All Niter, 4H Bldg south of Winchester Hwy. 27; May 5; Cal Golden. Write LaDoyt Bupp, 939 W. High St. Portland IN 47371.

Colorado—Mt. Sopris Carbonaires Spring Fling, West Campus, Colo. Mt. College, Glenwood Spgs.; May 5; Bob Wickers. Write Joan Lewis, 512 W. 12th St., Glenwood Spgs, CO 81601.

Ontario—2nd Blossom Festival, St. Martin's Church Hall, Niagara Falls; May 9; Wayne & Sharron Hall. Write Tiny & Margie McBurney, 6560 Cook St., Niagara Falls, Ontario L2G 1H4.

Manitoba—Crocus Festival. University Center, Winnipeg; May 10-12; Gary Shoemaker, Ken Bower, Joe & Shirley Johannson. Write Belle & Gord Hesse, 789 Niagara St., Winnipeg MT R3N OWA.

Mississippi—3rd Annual Queen City Festival, Frank Cochran Center, Meridian; May 11-12; Mel Estes, Melton Luttrell, Richard & Joanne Lawson. Write Thelma Cosby, 4943 W. Gate Hills Dr., Meridian MS 39301.

New Jersey—Dance Weekend, Country Dance & Song Society, Hudson Guild Farm, Netcong; May 11-13. Write Joan Carr, 505 8th Ave., New York NY 10018.

Maryland—Roanoke Valley Square Dance, May 12; Wm. Fleming H.S., Roanoke; Chuck Stinchomb, Ray & Bea Dowdy. Write Doris & Dan Jackson, 5704 Castle Rock Rd. SW, Roanoke VA 24018.

California—May Pole Dance, Kaiser Steel Gym, Fontana; May 12; Jerry Gordon. Phone 714-822-3294.

North Carolina—Spring Fling, Camp LeJeune High School; May 12; Singin' Sam Mitchell, Ruth Jewell. Call Bill Dischinger at 919-455-5187.

Tennessee—Dixie Roundup (for new graduate dancers), May 18-19; Gatlinburg Auditorium; Ralph Fulkerson, Billy Joe Oliver, Don Williamson, Johnny Jones, Wayne McDonald, Joe Lowe, Jim & June Criswell, Joe Todd, Wayne McDonald, Jim & Kitty Cass, Mike Hoese. Write Dixie Roundup, PO Box 199, Bristol TN 37620.

Indiana—Holiday in May, Turkey Run Inn, Marshall; May 18-20. Write Clancy & Betty Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

Utah—State Spring Festival, Salt Palace, Salt Lake City; May 18-19; Joe Saltel & Ernie Kinney. Write Al & Cathy Shiner, 419 Willow Av., Salt Lake City UT 84107.

Michigan—24th Ann. Festival, Sr. High School, Traverse City; May 19-20; Gary Shoemake, Jim Lee, Jack & Pat Farmer.

Michigan—20th Ann. Tulip Festival S/D, Zeeland High School; Harold Bausch, Mary & Walt Wieliora; May 19; (Kickoff Dance, May 18, Al Schaffner). Write Holland Tulip Festival, 150 W. 8th St., Holland MI 49423.

Massachusetts—2nd Ann. Spring Fling, Chicopee; May 20; Callers from Springfield Area Callers Assoc. & cuers from Western N.E. R/D Teachers Assoc. Write Len Houle, 81 Meadow St., Chicopee MA 01013.

Virginia—Stardusters Ann. Spring Fling, Roanoke; May 25-26; Jim Wood, Richard Silver, Ray & Bea Dowdy. Call Mary & Monroe Hobson, 774-3178.

Mississippi—Memorial Day Jamboree, Natchez Trace Inn, Tupelo; May 25-26; Lee Swain, Jon Jones, Richard & JoAnne Lawson. Write Ramona Swain, 4776 Welchshire Av., Memphis TN 38117.

Indiana—Vincennes Festival; May 25-27. Write Bill Van Wey, 509 South 12½ St., Vincennes IN 47591.

Arkansas—1st Ann. Memorial Day Weekend Festival, Henderson State Univ., Arkadelphia; May 25-26; Cal Golden, Lee McCormack, Hershel & Treva Graves. Write Ray or Lois Treece, PO Box 727, Arkadelphia AR 71923.

Nevada—Spring Fling, Las Vegas; May 25-27; Dick Waibel, Wil Eades, Jess & May Sasseen. Write Dorothy Brown, 1913 Theresa Ave., Las Vegas NE 89101.

Kentucky—Shindig in the Mts., Natural Bridge State Resort Park, Slade; May 25-27. Write Richard Jett, PO Box 67, Campton KY 41301.

Florida—26th Ann. State S/D Convention, Orlando; May 25-27; Write PO Box 241, Atlantic Beach FL 32233.

Ohio—Columbus Festival, Sheraton Motor Inn; May 25-27; Dave Taylor, Kip Garvey, Dick & Marlene Bayer. Write Dewey Hart, 1307 Nancy Lane, Columbus OH 43227.

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Continued on Page 94

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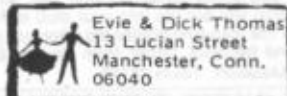
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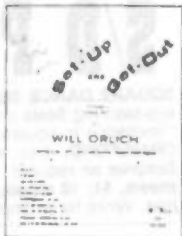
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There are more— ASD, Nov. '78, p. 96

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THE POET AND I— Polydor 14517

Choreography by Jack & Muriel Raye
Very pretty music; a nice flowing intermediate waltz with a little international flavor.

MUSIC BOX DANCER— Polydor 14517

Choreography by Vernon & Sandy Porter
Great music and an easy-intermediate mixture of foxtrot and two steps.

SPANISH SERENADE— Grenn 14271

Choreography by Bob & Jean Kellogg
Good jazzy "Spanish Town" music—very unusual figures and positions for an intermediate two step routine.

FLIRTING MOON— Grenn 14271

Choreography by Jim & Pauline Corliss
Good old "Moon Eyes" music; a flowing intermediate two step routine.

THAT'S LIFE— Reprise 0702

Choreography by Jerry & Sylvia Koch
Good music with a Frank Sinatra vocal and a catchy intermediate two step routine.

NATASHA— Telemark 937

Choreo by Carmen & Mildred Smarrelli
Good, haunting music; interesting challenging international waltz.

LOVE ME— Dance A Long 6096

Choreo by Chuck & Maryann Lisle
Good music with a Latin beat ("Love Me With All Your Heart"); intermedi-

ate rumba.

WHO STOLE MY HEART AWAY— CEM 37029; Choreography by Emmett & Monette Courtney

Excellent "Who" music; a fast-moving, high-intermediate two step.

LIGHT 'N LIVELY— CEM 37029

Choreo by Phil & Becky Guenther
Peppy music and a nice easy (but with a *fishtail*) two step.

HAPPINESS STREET— Grenn 14272

Choreography by Roy & Phyllis Stier
Good music and a bit different intermediate two step, featuring quick two steps and *chassees*.

RHYTHM ROUNDS THEME— Grenn 14272; Choreo: Harry & Clara Thorn

Good music and a nice flowing easy-to-easy-intermediate two step.

LET YOUR LOVELIGHT SHINE— RCA PB 1466; by Rick & Joyce McGlynn

Great music by the Nashville Brass; a fun-type easy-intermediate two step.

HARBOR LIGHTS— MCA 60119

Choreo by Ken Croft & Elena De Zordo
Good Guy Lombardo music (vocal) for a comfortable intermediate foxtrot.

ENJOY YOURSELF— Capitol 6206

Choreography by Emily & Fred Leach
Good music by Guy Lombardo (vocal) for a different intermediate rumba. Record is the flip of "Auld Lang Syne."

LOSING YOU— Columbia 2SP5922G

Choreography by Jim & Nancy Utley
Good music with an Andy Williams vocal; catchy challenging timing routine.

YOUR LOVE— Belco 285

Choreography by Bill & Virginia Tracy
Good music for "Don't Take Your Love

Continued on Page 93



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That '57 Chevrolet	UA-X1229V	97/5 = 102a
Sunflower	Capital 4445	104/0 = 104a
Pitch Inn	Marian 404A	108/0 = 108
Shadow of Paris	D. A.I. P6079	112/0 = 112a
Across the Alley	Belco 284B	120/0 = 120

EASY INTERMEDIATE: 126-175

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Ranger Waltz	GNP	136/10 = 146

INTERMEDIATE: 176-250

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	Beautiful River
	Hustle Around

COVER TALK

Last month we published original art work by a Pennsylvania artist on our cover; this month we feature an artist from Missouri, Charles Werner, who titled this square dance scene "Swing Your Partner". In addition to being an artist, he operates an advertising firm, and markets note cards for square dancers (See Product Line).



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RECORDS

SINGING CALLS

by John Swindle

When it rains it pours, but this month it didn't rain....only 16 singing calls and 3 patter records. Next month may bring us more records but it will be hard to bring as large as percentage of good records. Our hats are off to the producers of this month's releases. A caller will not go wrong with any of these selections.....

DISCO FEVER— Chaparral 504

Caller: Ken Bower

We've been wondering when "Grease" would make the square dance scene, and if you have been too, you can stop, because here it is. The music is there, the beat is there, the figure flow is there, and although Ken does his usual outstanding job we still ask the question, "Where are Olivia and John?" **FIGURE:** Flutter wheel, sweep a quarter, double pass thru, track two, swing corner, left allemande, weave the ring, do-sa-do, promenade.

SWEET FANTASY— Ranch House 304

Caller: Bill Terrell

If you're looking for a record with a beat that does not run nor drive your dancers and is not a slow, restful dance, here it is. This has a nice smooth danceable beat. Listening to Bill on the flip side would give a caller the impression that this record is in a very high key, but in doing it myself, I found it very comfortable. **FIGURE:** Heads star thru, California twirl, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, go up and back, slide thru, square thru, swing corner, promenade.

THINGS I TREASURE— Longhorn 1026; Caller: Rick Smith

For a little bit of a change of pace, this record would serve the purpose very well. The record has a simple figure, and we might add a somewhat overused figure. Rick does a fine job on the flip side and the Longhorn Playboys do an

outstanding job of Country Swing. **FIGURE:** Heads promenade half way, sides right and left thru, square thru, do-sa-do, eight chain thru, swing corner, promenade.

VAYA CON DIOS— Thunderbird 190

Caller: Bud Whitten

Key C

We felt Thunderbird had outdone themselves with the instrumental on this record. It is just a pretty piece of music with a nice danceable beat. Bud's job on the flip side was outstanding and enjoyable to dance. **FIGURE:** Heads promenade half way, curlique, boys run, right and left thru, half tag, trade and roll, pass thru, trade, swing corner, promenade.

SHIRLEY JEAN BERRELL— Gold Star 709; Caller: Cal Golden

It's been a long time since we've heard anything from Gold Star records and Cal, but believe me, this one was worth waiting for. The music is nothing like what we are familiar with on Gold Star records; this music is by Stan Williamson and is really very good. Cal does a fine job using a *circle left* in the opening and *grand square* in the middle break and closer giving the caller the chance to tell all he knows about Shirley Jean. Vocal harmony on the tag lines may be more than some callers want, but it does not prevent the caller from doing his thing with whatever figure he might want to use. **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, circle four half way, veer left, couples circulate, wheel and deal, pass thru, trade by, slide thru, square thru three-quarters, swing corner, promenade.

BACK ON MY MIND AGAIN— Ranch-house 503; Caller: Tony Oxendine

This, the second release on this tune, is as fine a recording as the first. Both records have a different musical arrangement, in that they put the song together a little differently. Tony's use of *grand square* and *circle left* in the opener gives a caller more opportunity to sing the lyrics from the original song than the other release. A key change at the ending added to this recording. We are just sorry that the record clearing house does not seem to be working as it should. **FIGURE:** Heads square thru,

do-sa-do, boys run, couples circulate, wheel and deal, pass thru, trade by, swing corner, left allemande, promenade.

COWBOYS DON'T GET LUCKY— Red Boot 240, Caller: Johnny Jones

Back to the Red Boot music sound of a while back— the instrumental on the flip of this record sounds like a full band rather than electronic instruments from an organ, and is indeed a fine piece of music with two key changes. Johnny also uses a *circle left* in his opener, which seems very popular now. FIGURE: Heads promenade half way, square thru, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing corner, left allemande, promenade.

GIMME BACK THOSE BLUES— Chaparral 404; Caller: Beryl Main

Once again a repeat, and no improvement over the other release. Very good music on this label and a fine job on the flip by Beryl. To be fair, a caller wanting to use this song would have to listen to both releases and choose for himself. It is a shame so many records are repeated; this does nothing but hurt sales for both records. FIGURE: Heads promenade half way, star thru, zoom, double pass thru, cloverleaf, square thru three-quarters, allemande left corner, do-sa-do, swing corner, promenade.

LUCKY ME— Longhorn 1027

Caller: Jim Hayes

Longhorn has come up with a lively western swing number with this remake of a tune from a few years back. Jim does not use any fancy basics but has

put together a nice, smooth-flowing, well-timed figure. FIGURE Heads square thru, right and left thru, veer left, ferris wheel, pass thru, swing thru, girls circulate, boys trade, turn thru, swing corner, promenade.

SWEET FEVER— Hi-Hat 499

Caller: Ed Fraidenburg

Hi-Hat has given us in this record a real strong danceable beat. Ed presents us with a mainstream figure on his side of the record. On the cheat sheet are two more figures: one Mainstream Plus 1 and one for Mainstream Plus 2. The dancers were disappointed they were not on the record so they could see how they danced. FIGURE: Heads square thru, dos-a-do, make a wave, ladies trade, swing thru, boys run, right and left thru, flutter wheel, sweep a quarter, swing corner, promenade.

I'LL WASH MY FACE— FTC 32028

Caller: Ed Fraidenburg

In our opinion this is as fine a piece of music as ever came out on the FTC label— a real jumpy piece of country western swing. Again as in so many of this month's records, Ed did not use any fancy basics but the figure he uses moves right along. A key change in the closer added even more drive. FIGURE: Heads promenade half way, curlique, boys run, swing thru, boys run, ferris wheel, square thru three-quarters, swing corner, left allemande, promenade.

TILL THE WELL RUNS DRY— Blue Ribbon 225; Caller; Jerry Hightower

The music on this record is reminiscent of the forties. Nice smooth beat and real

Continued on Page 90

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Mike Trombly

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- TNT132 WHAT HAVE THEY DONE TO MY
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- TNT134 TNT Special
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- TNT135 HE'S GOT THE WHOLE WORLD
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- TNT137 YOU WORE A TULIP by Al Brundage
- TNT138 OOGA OOGA MOOSHKA
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ONCE UPON A FLOAT, Continued

the eyes of royalty, and all citizens throughout the kingdom that were permitted to look upon it, whether in person or upon the magic eye, could naught but gasp at the fabulous beauty of the float.

New Year's Day dawned bright and clear and the sun rose to find the court dancers upon the float and dancing for the throngs strolling alongside the line-up route. Parade officials spake: "The parade is long and you will tire. Rest now, whilst thou has the opportunity." The court dancers, however, listened not. They were on the float to let the people see them dance, and dance they did. They were full of excitement, and felt they would not quickly tire— they felt, in fact, that they could dance forever.

It came to pass that the floats began to move and lo, the court dancers learned a new experience. It is most unusual to dance on a moving vehicle. The movement of the float was not uncomfortable for dancing, but the sudden stopping and starting, as

parades are wont to do, caused the dancers to lurch about and cling to one another for balance. The spectators appeared not to be aware of any problems and gave the dancers great ovations. The court dancers dared not stop dancing, even for a moment, such was the enthusiasm of the crowds of onlookers.

Thus they danced the full five-plus miles of the parade route with hardly a stop except for a 15-second break between tips and a short opportunity for each couple to step out of the set every fourth tip to stand waving and greeting the crowd. In such times of great excitement, it is most difficult to rest, and the dancers were at all times waving, dancing, and otherwise pleasing the watchers.

As the float came to Victory Park and the end of the parade, the court dancers were greeted by fellow dancers with motor homes who invited them to rest and partake of a fine repast. There was a choice of liquid refreshment to soothe their parched throats and a glorious meal to please the palates of the

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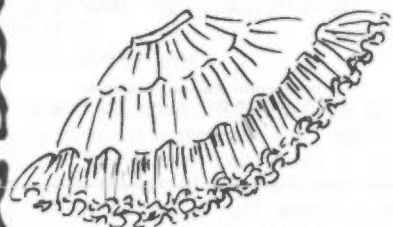


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dancers.

As a final tribute to the celebrated occasion, the King of Allemande Left commanded an earthquake to shake the ground.

The couples, pleased beyond description with their experience and looking forward to meeting together again at a reunion— perhaps ten years hence— now went, each their separate ways, to return to their own homes and villages to spread the word among their friends and fellow dancers of the great need for contributions to the float fund in order that a float will be in the 1980 parade and that other dancers may experience the exhilaration as they had. If each dancer in the Kingdom of Allemande Left contributed only \$1.00, the float (Address: Square Dancers of America, PO Box 2, Altadena CA 91001) could become self-sustaining and no longer would there be need to ask the dancers yearly for personal contributions and to hold float dances and raffles. The couples also begged their town criers to tell their fellow dancers that the

opportunity is there for any and all dancers interested in dancing on the 1980 float. They need only write to the same address for further information on how to become float dancers.

So, square dancers of Allemande Left, our story is told. We hope you enjoyed it and you are encouraged to try your luck. This year's drawing for float dancers will be held during "Float Week," the third week in August, so do get your name in early.



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GRAND ZIP, Continued

for its members. One caller in the west has ordered 600 so far; he travels and calls in Canada and the U.S.

A few negative comments received from some callers indicate they are not following Callerlab levels and don't really want their dancers to know what basics go with each level. I know the cards have caused some embarrassment to some callers when their dancers have shown them the list and asked why they haven't called or taught some of the basics.

*John Thomson
Ottawa, Ontario*

This note is to request you change my subscription address once again. My tour here in Korea is nearing an end and I'll return to my family in Arizona. I have had the unique opportunity to dance with the Kimchi Promenaders in Seoul and share the mike with Mr. Ray Kim, the club caller. Many new and lasting friends will be thought of each time I go through the many pictures I've taken. Each of these friends helped in

bridging the void provided by family separation, and made that void more bearable. If any of your readers get to Korea, look them up— they're great people.

*Chet Bohn
Sierra Vista, Arizona*

S/D RECORD REVIEWS, Continued

change for your program. Jerry gives you a well-timed mainstream figure, with two more on the cheat sheet for Mainstream Plus 1 and 2. FIGURE: Heads promenade halfway, curlique, boys run, square thru three-quarters, trade by, star thru, right and left thru, flutter wheel, reverse the flutter, promenade.

HOW MUCH TIME DOES IT TAKE— Sunshine Square 1004; Mel Carter

Sunshine Square shows a lot of promise in this recording with a nice country western sound. Mel does a fine job on the flip side. FIGURE: Heads promenade half way, right and left thru, square thru, split two, round one to a line, rock up and back, curlique, boys run, swing corner, promenade.

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Another Buddy Holly number from the fifties has made the scene. We wonder if this will be as popular with the record producers as the other one. You Buddy Holly buffs will enjoy doing this one. Reath uses a reverse flutter and sweep a quarter, which is a figure we have not seen before. **FIGURE:** Heads square thru, do-sa-do, touch a quarter, boys run, reverse the flutter, sweep a quarter, swing corner, left allemande, promenade.

ABLE BODIED MAN— Sonshine Sq. 1003; Caller: Mel Carter

Sonshine Square has a nice country western sound and fine beat. Mel uses an old standby figure but does a nice job on the flip side of this record, with vocal harmony (there is not vocal harmony on the instrumental). A key change at the ending adds to the record. **FIGURE:** Heads promenade half way, pass thru, partner trade, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande.

SOMETHING EASY TONIGHT— Thunderbird 191; Caller Bob Bennett

Thunderbird put some real fine music on this record and Bob sounds good on the flip side; however, there is about a five-beat pause at the end of the figure. **figure:** Heads square thru, right and left thru, touch a quarter, follow your neighbor and spread, slow swing thru, boys run, half tag, trade and roll, swing corner, left allemande, promenade.

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Continued on Page 95

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Ballwin, MO Flip Round: Music/Music & Cue

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EVENTS, Continued

New York—Peach Blossom Festival, Canojaharie; May 26. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

Virginia—Ingleside Festival, Staunton; May 25-27; Harry McColgan, Kenny Farris, Garnett Hall, Carmen & Mildred Smarrelli. Write Ingleside Festival, PO Box 224, Goshen VA 24439.

Washington—Memorial Day Campout of Olympia Area Dancers, Vamp Murray, Ft. Lewis; May 25-26. Write 4525 Ferndale Ct., Olympia WA 98501.

Colorado—7th Peaceful Valley Spring Roundup, Lyons; May 26-28; Gaylon Shull, Don Burkholder,

Bob & Wilma Anton. Write Karl Boehm, Star Rt. Lyons CO 80540.

Montana—State S&R/D Festival; May 25-28; Les Main. Write YSDC, PO Box 20141, Billings MT 59104.

SPECIAL NOTE: The Ingleside S&R/D Festival scheduled for May 25-26 at Staunton, Virginia, will be held as scheduled. Write PO Box 224, Goshen VA 24439.



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Harold Kelley



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- LM 128 HAVE I TOLD YOU by Roger Morris
- LM 127 DON'T THINK TWICE, Jim Coppinger
- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER, Harold Kelley

RECENT RELEASES

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

NEW ON BOB-CAT

- BC 105 DOWN ON BOURBON STREET by Bob
 - BC-104 EVERYTHING I TOUCH, Bill Barner
 - BC-103 MAGIC OF THE RAIN, by Bob
 - BC-102 SQUARE DANCE MAN, by Larry
- P.O. Box 2406, Muscle Shoals, Alabama 35660



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ENCORE, Continued

Two international events are reported in this issue. Moose Jaw, Saskatchewan, invites you to "Cross the Line in '69" for the 10th annual International S&R/D Convention, which rotates between North Dakota, Montana and Saskatchewan.

On the opposite side of the continent, the Border Boosters Association is unusual in that it overlaps an international border. Its nine member clubs, the board of directors and committees are comprised of dancers from both sides of the border. The association recently sponsored its second annual New Dancers Jamboree with 400 dancers attending, at St. Lambert, Quebec, and with callers — you guessed it! — "from both sides of the line: Dick Hayman, Dick Fleming, Les Heaps, and Jim Micklin of Quebec; Bob Potter of Ontario; and Alan Ogilvie of Vermont.

STRAIGHT TALK, Continued

should, above all, remember that we are there to entertain the dancers, and to do that, I believe, we should help them to win.

Bill Savage

Atoll 8's S/D Club

Kwajalein, Marshall Islands

S/D Record Reviews, Continued

sides of this record offer the caller what he needs for a usable patter record.

STAR WARS/DON'T DO IT— Prairie 2005 "Star Wars" is just what the name implies. The record is very good listening music but we don't feel it is a danceable or usable patter record. "Don't Do It" has a very nice beat with lead guitar, banjos, drum and base, other instruments for background. A usable patter record.

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AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Location & Contact:

Breckley WV; May 4, Bill Darby
Potsdam NY; May 6, Douglas & Blanche Reome
Rochester NY; May 15, Bruce Shaw
Sheffield PA; May 20, Chas. & Irene Rice
Cincinnati OH; May 23, Flo Rohe
Mt. Home AR; May 24, Murel & Almedia Partee
Batesville, AR; May 25, Whayne Perry
Central City KY; May 26, J. Reisinger, C. Ashby
Oklahoma Cty, OK; May 31, Dick & Carole Manning
Waco TX; June 2 (tent.), Ray Mattiza
Alpine TX; June 3, Phil Plummer
Rialto CA; June 4, Johnny & Lou Scott
Kirtland, OH; June 5, Russ Perfors
Mt. Orab, OH; June 10, Louis & Opal Bingaman
Kingsport TN; June 11, Johnny Jones
Ozark Acres AR (tent.); June 12, Floyd Frankforth
Memphis, TN; June 13, Ed & Sally Ramsey
Augusta, GA; June 20, Sam & Alice Davis
Cooter MO; June 22, Genda Robinson
Grenada MS; June 23, Chas. & Sara Leflore.
Fenton MI; July 8, Dick & Marlene Bayer
Minerva NY; July 25, Bill & Mary Jenkins
Dillard GA; August 11, Jerry & Becky Cope
Anniston AL; August 25, Lynwood Williamson
Anderson SC; August 27, Carol Lander
Lancaster SC; August 28, Tony Oxendine
Columbia SC; August 29, Tony Oxendine
Charleston SC; August 30, Brad & Pam Tomlinson
Tifton, GA; August 31, Fred Reuter
Denton TX; Sept. 7, Toby & Judy Thomason
Garden City UT; Sept. 8, Bill Bailey
Kingsville TX; Sept. 9, Ken & Judy Curtis
Johnstown PA; Sept. 16, Walt Mahler
Berea OH; Sept. 17, Al & Lou Jaworski
Middletown OH; Sept. 20, Larry Parrella
Belleville IL; Sept. 21, Joe & Marilyn Obal
Wausau WI; Sept. 24, Bob & Pauly Holup
Billings MT; Sept. 29, G. Moore (Cody, WY)
Wyoming MI; Oct. 9, Jerry & Judy Shoup
Grand Blanc MI; Oct. 10, Jeff & Karen Keeler
Peoria, IL; October 15, Dean Larimore
Pt. Pleasant, NJ; October 26, Francis Lagriola
Camillus NY; Oct. 27, Tom Tomlinson (Calling)
Toledo, Ohio; Oct. 28, Bob Hart, Jack May
No. Platte NE; Oct. 30, Jess & Nell Miller
Fremont NE; October 31, Harold & Lill Bausch
Hudson NY; Nov. 2, McIntyres or Joyners
Berlin PA; Nov. 11, Rov & Ruth Romesberg
Ray NU; Nov. 13, Sheldon Thom
Minot ND; Nov. 14, Arnold & Nobuko Strebe
Finley ND; Nov. 15, Nolan & Donna Verwest
Crookston, MN; Nov. 16, Virgil & Ruth McCann
Williston ND; Nov. 17, Dean Nelson
Versailles, OH; November 23, Wayne Roll
Farmer City IL; Dec. 2, Virginia Barlow
Carrollton GA; Dec. 5, Wayne & Louise Abbey
Carlsbad, NM; January 3, Erma Thomas
Los Alamos NM; Jan. 4, Maxine Whitmore
San Antonio TX; Jan. 5 (tentative)
Harlingen TX; Jan. 6, Jerry & Donna Rash
Va. Bch., VA; Jan., 18, Warren & June Berglund
Gulfport, MS; January 25, Ralph Hansen
Ogden, VT; January 30, Walt & Louise Cole
Milwaukee, WI; January 31, Bob & Arlene Koser
Sebring, FL; February 9, Max Newgent
Deerfield Bch., FL; February 10, Jerry & Pat Seeley
Warner-Robins, GA; February 16, Candler Sharpe
New Brighton, PA; February 23, Jim & Lois Hume
Parkersburg WV; Mar. 7, Keith & Karen Rippeto
Columbus OH; Mar. 9, Dick Driscoll
Montgomery, AL; March 15, Wayne Nicholson
St. Louis, MO; March 20, Bill & Dorothy Stephenson
Kearney NE; Mar. 26 (tent.), Gene Beck
White Plains, NY; March 29, R. & H. Andrews
Pensacola FL; April 5, Loretta Gant
Charleston WV; April 16, Erwin Lawson
Altoona PA; April 17, Emil & Ruth Corle
Tifton GA; May 30, Fred Reuter



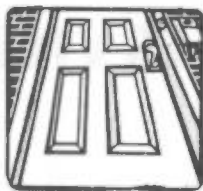
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- RR123 IT'S BEEN A GREAT AFTERNOON by Wade Driver
- RR124 SHADOW OF YOUR SMILE by Wade Driver
- RR125 RHYTHM OF THE RAIN by Bob Baler
- RR126 SUMMERTIME by Wade Driver
- RR127 READY FOR THE TIMES TO GET BETTER by Wade Driver
- RR128 TODAY I STARTED LOVING YOU AGAIN by Wade Driver
- RR130 WHO AM I TO SAY by Kip Garvey
- RR131 MUSIC IS MY WOMAN by Ernie Kinney

RHYTHM ROUNDS

- RR503 LISTEN TO A COUNTRY SONG by Dave & Nita Smith



Book Nook

by Mary Jenkins



SWINGING SENIORS A Guide to Dancing in Long Term Care Facilities by Helen Dickey

Helen Dickey, with whom we have recently corresponded, has been Activity Coordinator at a Nursing Home in the Minneapolis, Minn. area for the past ten years. She wrote, "I devised the calls and dances because I felt the need at the nursing home where I work."

Helen has been a music teacher (private) for most of her life and will go back to this profession when she retires from the nursing home. She has danced just one square dance in her life!

In her booklet she tells "how to get started." She recommends a piano player rather than recorded music.

Directions for doing the dances and the names of musical selections to be used are given. Dances described in the booklet are: A Circle Dance— Music: "Shoofly;" Circle Dance— Music: "Looby Loo;" Gal from Arkansas— Music: "There'll Be A Hot Time in the Old Town Tonight;" Take A Little Peek— Music: "Turkey in the Straw;" Square dance— Music: "This Is the Way We Wash Our Clothes;" The Patty Cake Polka— Music: any polka music; With a Wow and a Whee!— Music: "Turkey in the Straw;" Birdie in the Cage— Music: "Little Brown Jug;" Hula— Music: "Clementine;" One and

Three— Music: "Little Brown Jug;" A square dance— Music: "Turkey in the Straw;" Red River Valley— Music: "Red River Valley;" Easy Square— Music: "Camptown Races;" Women's Liberation Square— Music: "Little Brown Jug;" Circle Bingo— Music: "Bingo."

The above dances and the Grand March make up the half-hour cassette with Ken Smith as caller and Helen Dickey and Jack Hauser at the piano.

In addition to these, the 13-page booklet contains a short description of the following: "The Butterfly," "Circle Two Step," "The Hokey Pokey," and "Ballin' the Jack."

If you think your group would enjoy learning these simple dances and dancing to piano music, invest \$7.00. Some nursing homes and county homes for the aged are using the tape and find it very satisfactory. One gentleman in a home recently told me they had been dancing to a record with *Kate Smith* calling the square dances! It was this tape!

Order from Potential Development, 20 North Pearl St., Buffalo NY 14202. Booklet: \$1.50; Cassette with calls: \$5.50.

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May 12

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University, Arkadelphia, Arkansas

June 16, 1979

Windsor, Ontario, Canada

July 13, 14, 1979

9th Annual Jekyll Fun Festival
Jekyll Island, Georgia
July 20, 21, 1979

8th Annual Seaside Squares
Jamboree, Pensacola, Florida
August 3, 4, 1979

7th Annual Dogpatch Festival
Dogpatch, Arkansas
October 20, 1979

3rd Annual Golden Dippers Festival
Durham, North Carolina
October 26, 27, 1979

8th Annual Pumpkin Festival
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Then there is sister **IMI TATE** who tries to have the club mimic everybody else.

And brother **POTEN TATE** wants to be a big shot. But not all members of the family are bad, for brother **FACILITATE** is quite helpful.

A delightful member of the family is Miss **FELICI TATE**. And our president is always delighted by brother **COGI TATE** and his twin brother **MEDI TATE**.

Do you have a relative you would like to add?

*Our thanks to Bud & Elsie Miller for sharing this.....
From Grand Square, Northern New Jersey*

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DICK TATE



HESI TATE



POTEN TATE



AGI TATE



FELICI TATE



RO TATE



EGE TATE



MEDI TATE

