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SQUARE DANCE

OCTOBER 1979

UP, UP AND AWAY.....(Page 11)





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WITH THE SWINGING LINES



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CO-EDITORIAL



What's your favorite wish?

In "By-Line" we talk about this issue as a "wish book". That's just talking about the features. We could write an editorial on ads as the promise of wish fulfillment or as the realization of dreams, in the case of callers and their recordings.

The square dance world has its share of heroes who made their wishes come true: Pappy Shaw, who wanted to preserve a heritage; Dorothy Shaw, who wanted to perpetuate Pappy's efforts, so the Lloyd Shaw Foundation was born. Carl & Varene Anderson and Ed Gilmore, who initiated the National S/D Convention, now 28 years old; John Fogg and Charles Naddeo, who dreamed of seeing square dancers in the Rose Bowl Parade; Alice and Gene Maycroft of the Square Tappers, who just began a children's dance group, and have traveled around the world in cultural exchanges and helped uncounted youngsters along the way.

Hundreds of men and women, locally and nationally, have set their sights on goals and in working toward them, have benefited many others along the way. These folks are quick to acknowledge that in helping others, they have reaped unreamed of rewards.

So, there you are— you and your club— sitting out there in Readersville with a big WISH. "We wish our club were bigger." "We wish we could find five sets for class." "We wish we could build a hall." "We wish we could host the state convention." "We wish we could travel as a club."

How do you make your WISH come true? Well, you find a bright star this evening and, crossing your fingers.....

No, that's too haphazard! What you do is list your wishes. Choose priority #1. Then list what you need to make it a reality: publicity, money, people, a building, additional data, whatever. From here, you formulate certain steps to take and when to take them, for example: "Newspaper articles, 2 weeks before event, 1 week before event." This becomes your master plan. If your project is a group plan, divide the work. Be or designate the co-ordinator to check on progress until you reach the great day, the culmination of your plans.

Wishes can come true but only you can make them happen. Wishing does *not* make it so, but wishing is the catalyst behind the hard work necessary to reach our goals.

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Grand Zip



I am presently a subscriber to the *American Squaredance* and have just received my July issue. It is a very informative one and I would like another copy....The square dance magazine you publish is by far the most informative to square dance leaders of any published. My wife and I have been presidents of the largest club in this area for the past three years and have gained a tremendous amount of knowledge needed to run a successful club.

*Donald A. Starr
Oceanside, California*

It hardly seems likely that I am the only one who sent Fun Callers of America \$10. in reply to their ad. (Don't recall at the moment if I saw the ad in your magazine.) It's been over two years. I just received word from the postal inspector that the U.S. Attorney does not feel that an isolated unsatisfactory transaction is adequate evidence of mail fraud. Will appreciate it if you could put a small notice for any others who joined and are still waiting for what was promised, to notify me or the postal inspector. (Or just ask any members of Fun Callers of America to contact me.)

*Phil Plimmer
Box 701, Alpine TX 79830*

Ed. Note: We don't believe you saw the ad in this magazine. We have no record of an address for this organization.

I am a caller and have been meaning to subscribe to your magazine for some time. Some friends had one on their table last night, which prompted me to a cut out the subscription blank and get it

off to you right away. Will be looking forward to our first issue.

*Lee & June Hett
Oklahoma City, Oklahoma*

Enclosed is a check for continuing my subscription two years. Don't, please, let me fail to receive it until I go to that big square dance floor in the sky. Even then, I'll probably send you my forwarding address.

*Hal Tray
Baltimore, Maryland*

We enjoy the pages of *American Squaredance* magazine every month. We agree with the accolades heaped upon a deserving Jerry Haag in the August issue. Jerry is truly a fine caller. We must, however, question the appropriateness of the cover picture. It is a very nice portrait of Jerry, done by a professional artist especially for this feature, in a casual-type suit with an open neck shirt and a necklace. It does not identify this person as having anything to do with square dancing.

Much has been written lately with regard to square dance attire. We here in the east seem to be more conscious of square dancer identity than our friends in other parts of the country. It is our opinion that square dance leaders and media should support the image of square dance attire. We do not believe that the open collar and beads look is the desired image for now.

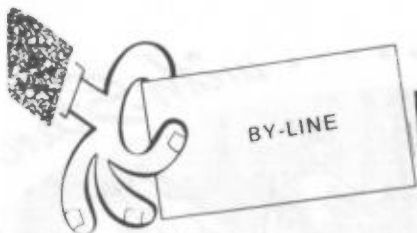
*Jack & Kathy O'Leary
Glastonbury, Conn.*

The 15th Jekyll Island Jamboree is over and what a wonderful time we had. We want to thank you and your magazine for the fine help in making it the best yet, with 87 squares.

In our first year, we aimed to reach 15 years and 75 squares. We did just that and then some, with the help of all you folks, dancers and callers....The Jamboree was held August 16-19 in Jekyll Island, Georgia.

We also want to say thanks for using Vivian as one of your center fold laws....

*Bob Bennett
Valdosta, Georgia*



"Wish-books" are supposed to be catalogues, but we think this October issue is a "wish-book", too. It never fails to amaze your editors when a theme emerges from a group of articles submitted at a given time.

Cal and Judy Campbell have a dream and are working and wishing for it to come true. It's depicted on the cover and described on page 11.

The square dance season is already in swing but it's not too late to make the wishes of **Naomi Cherny** and of the anonymous contributors to the *Square News* of Saskatchewan come true.

The continued growth of traditional dancing, at least in the northeastern U.S., must reflect the wishes of many dancers. **Iris Crowell** writes of the nostalgia of visiting a modern, old-time dance.

For those who say "I wish I could have a really different square dance dress, see "Hemline".

Again, thanks to **Howard Thornton** for the photos.

Paul and Edith Brinkerhoff sent the pictures and story of the Shavano Shufflers float which has won a prize every one of its four years. Class graduation was held on the float this year on the eve of the parade.

And for those with a hundred and one unfulfilled wishes, reading **Jim Badgett's** article about Dorothy Surratt will inspire not only admiration for her accomplishments but a deep appreciation for all the good things we do have, including square dancing.



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Meanderings with Stan



The theme of this terse treatise this month is "Trivia." (That's a good subject for any trivial touch of literary litter— Co-ed.) That's why the sketch above, taken from a vintage— 1925 book, deals vaguely with dancers, but more definitely with figures of fantasy, cavorting aimlessly, very much like this purposeless piece will go gaily gallivanting. You'll soon get into the swing and swirl of it, we hope, and "join hands" with the factual, fictional sprites & spirits we've called together.

Speaking of trivia, this summer I developed a peculiar affinity to flea markets. (Probably based on your past experience as a *fleedom flihter*— Co-ed.) It became almost a mania. In addition to collecting trivia and trinkets, I collected a few gimmicks and gamecocks.

Ever wonder where the word *gimmick* came from? Probably you could care less. Anyway, at carnivals, a hidden device, called a gimmick, was used to control the stopping place of a wheel of chance. Now you know.

Some of the items I collected on

various stops at garbagy garage sales, rubbishy rummage sales and filthy flea markets in August were a plaster rooster concave back plaque, six bags of "fresh" potato chips at half price, six stereopticon slides, three odd paint brushes, a vase, a 1926 calendar (in a few more years it will be perfectly applicable again), a pepper shaker (The salt ran off with the spoon.), and a construction worker's hard hat, which I don't need, but couldn't pass up at a paltry dime— ten pennies!

Someday, maybe when i retire at age 95, i'm going to have a big flea market, to which you're all invited, and i'll sell all the bargains I got over the years for half price. Anybody need a hard hat for only 5¢?

Roving eastward from Lake George in July, across the rugged hearts of Vermont and New Hampshire to Augusta, Maine for a dance, I must have passed 238 flea markets, garage sales, and lavish lawn sale-abrations, and I was tempted to stop at most of them, to add a ballyhoo or two.

You should really see what Dave and Carol Stewart have done in Augusta, specifically at 70 State Street, beyond the YMCA and court house, turning the old Unitarian Church building into a square dance hall and retail store complex. I was privileged to be their first really "far out" guest caller, and had a "steeple high" good time. Watch for a story on that hall coming soon.

□

While on vacation in the Lake George area I did three good old "back to the basic basics" one-night-stands, set up by Mary and Bill Jenkins, in addition to their annual week of dancing involvement in the Adirondack foothills. The locations were Minerva, North Creek and Chestertown. Just as I said last month (the Firestone filing), one-night-stands can be a genuine pleasure to get back to, now and then.

□

We wonder if it wouldn't help to solve some world-wide tensions if square dancing could be enjoyed in every corner of the globe. That story of dancing in Red Square (See Best Club Trick this issue.) represents a tiny breakthrough, maybe.

□

Did you know that it is only three miles from the Soviet Union to the USA? That's the distance between Russia's Big Diomed Island and America's Little Diomed Island in the Bering Strait.

□

"In view of the present world situation" said parlor philosopher Kirk Cornwell, "the best thing that can happen to a man is not to be born at all in the first place. But I doubt that even one man in a hundred thousand isn't that lucky."

□

John Goetz says that two things can worry you these days— one, that things may never get back to normal, and the other, that they already have. (These last two items were taken from a Rotary bulletin in Glens Falls, NY.)

□

In someone's house recently I picked up a book entitled the "Joy of Trivia," which has no relationship to the other "Joy" books on the market. One of the

strange facts it contained is the very last item of this Meanderabilia (go ahead— look forward— I'll wait) as well as these selected items:

A pineapple is a berry. A horned toad is a lizard. Banana oil is no part banana. It is made from petroleum. Peanuts are beans. Oranges, lemons, and watermelons are berries, as is a tomato. Moss that drips from trees in the South is related to the pineapple. And so it goes.

□

Someone asked me the other day about that old "blue bomber" (Ford station wagon) I used to write about. Well, it has been dead and buried for several years, but it surely took me 280,000-miles-worth to many a dance across the continent. An ensuing comment was that a lot of empathy was aroused, as one can get rather attached to an old buggy like that. Today even a van and a Pinto can't take its place, although those vehicles are now pushing 100,000 and 140,000 miles, respectively.

□

It is too early to predict what our numbers will be this fall, but for whatever reasons, there has been a definite downtrend in dance participation (based on informal figures) this spring and summer. The square facts are that there were fewer square dancers square dancing at square dances from April thru August. Classes were down, clubs were down, and bigger events were down, although some exceptions existed, of course, particularly through the "sun belt." Maybe people are staying home more, with gasoline at a dollar a gallon, and will seek out our activity in bigger numbers this fall. We hope so.

□

Would you believe this? In Norfolk, Virginia, it is illegal for a girl to go to a public dance (square dance, too, we reckon) unless she wears a corset. Do you suppose they assigned "inspectors" to check out the facts and figures? Any volunteers? Old bashful Burdick wouldn't touch that job with a ten foot pole. But it is lucky you aren't dancing in the Caucasus Mountains of Russia, girls. Those cold climate women wear leather underwear.

We must move along to the travel circuit. What a dilly of a deal delighted my days in Dillard, Georgia in mid-August, when seventeen callers and spouses went through a week-long Caller College course at "Andy's," with the old professional professors Kaltenthaler, Garvey, Cope and Burdick at the rostrum. Lots of spirit. Wit and wisdom. Nitty-gritty, nuts and boltsy didactic tactic sessions. Beautiful spot to play and study. Eighteen people in a jacuzzi? I don't believe it.

□

Then, a week after the Dillard "teach," I went back to Georgia to pack a solid week of dances into the tail end of August.

For that one lone reader out there who traces my undulating interstate interventions on a map in a quiet corner of his cell, I'd like to shoot the rootin'-tootin' route his way. It was a circle this time, pal. I landed in Atlanta, and began a 1400-mile trek by rental car west to Anniston, Alabama; north to Gadsden/Piedmont; east to Anderson, South Carolina; east thru Greenville to Lancaster; south to Columbia; south to Charleston; southwest thru Savannah to Tifton, Georgia; and north to Atlanta, where I returned the rental car and flew home. A busy, exciting swing. Following are some quick vignettes.

□

Piedmont, Alabama— Triple-C Federation ASD dance again. Whoppin crowd— close to 100 dancers. My genial hosts were Ray and Betty Hitt (He's always a Hitt wherever he calls.) and three daughters. Ray and Betty were also in Dillard. Thanks, folks, for the gen-u-ine Alabama Hot Chocolate Bed Warmer.

Anderson, South Carolina— The Pacesetters did it again. ASD dance. Nice crowd. Hall wasn't the easiest to sound, but what a booming area they have, with 74 persons in their last class. I stayed in the home of diminutive, dynamic Helen Pate, who is Lady Square Dance in that area, as well as with the vast Fontana family.

Lancaster, SC— First time ever at the square dancer-owned Triple-R Ranch, which holds 40 sets at the edge of town.

Sponsors of the ASD dance were the Red Rose Ramblers. Barbara and Laverne Harrelson, my hosts, were most accommodating. She's the hardest working, soft-spokenest person I ever met. Those downtown murals on half a dozen buildings were a fantastic bonus for me.

Columbia, SC— The Dimmery Memorial Center, known as the "barn," is another beautiful square dancer-owned hall, and they will soon be building a brand new, bigger one. Great fun at the ASD dance in the capitol city. Thanks, Tony Oxendine. He's that unpredictable talented young caller with an inborn tomtom cadence, who makes a thousand hearts go thumping to his rat-a-tat-ecstatic style. Harold and Judy Hoover nicely handled rounds.

South Carolina square dancers are still recoiling from two same-day untimely deaths of callers (John Inabinet and Doug Odom), and once more we were reminded of caller Hugh Dimmery, for which the hall was named.

I caught a Rotary meeting across town that day. Good way to meet the "wheels" in town as well as the "wheelers & dealers."

Charleston, SC— Brad and Pam Tomlinson (Happy eleventh, kids!) and dancers of the Twilight Twirlers kicked up another good ASD dance in that F.D. Community Center in the historic city, and it was truly a "third encounter of the best kind."

Tifton, Georgia— "Professor" Frederick Reuter has put together a super series of fifth Friday "specials", along with Stallion Squares of ABAC (That's Abraham Baldwin Agricultural College), and help from Ed Hawkins. Good show! That area is on the move! Bob Bennett of Valdosta also dropped in at my dance. Read more about Fred and Bob in Best Club Trick, this issue.

Folks, there were other summer events, but they'll have to wait until next month for an expressive expose. Meanwhile, to wind up our trivia tip-off from a long-winded filibusterer, here is the very longest word of Shakespeare: Honorificabilitudinitatibus. Whew!

□

Cal and Judy Campbell of Albuquerque, New Mexico have had a "lofty" dream for quite a while, and it looks as if that dream may soon be a reality, with the help and encouragement of dancers everywhere. (See cover.)

That beautiful hot air balloon depicting square dancers standing 30 feet high (perhaps the tallest that square dancers have ever stood) will fly over Memphis, Tennessee in June at the National Convention if Cal and Judy have their way. But it will take \$12,000. to put the balloon in the air, plus maintenance and other costs, they estimate.

Every October in Albuquerque (the unofficial balloon capitol of the world) a Balloon Fiesta is held, and although the balloon won't fly this month, it will be seen by 30— to 40— thousand people at this one event. Beyond that, Cal and Judy plan to fly the balloon at other times and places around the country. It will be a major attraction at fairs and outdoor events, where square dance exposure will be worthwhile.

Hot air balloons have gained much interest in recent years and provided traffic-stopping crowds in areas far and wide. Almost 250 brightly colored 6-story-high jumbo "bulbs" will float over Albuquerque this month at the height of the annual Fiesta. Propane-fed burners in the mouth of the balloon control the rise and fall, and winds should not exceed ten miles per hour for

safest results. Many balloon fans like Cal and Judy are "balloon chasers"; driving many miles on weekends following balloonists to give them a ride back to the launch site when they land.

In order to get the balloon fund going, Cal Campbell has suggested several ways that our readers may help. Bolo ties and earring sets featuring the balloon design are available, cast in metal and beautifully hand painted in full color. Also lapel pins and pendants are available.

Donations will be accepted and held in a special bank account until the balloon is built. Donations of any size will be welcome but persons who are able to donate \$100. or more will be sent a certificate entitling them to a free balloon ride in Albuquerque. Their names will also be placed on a banner which will be flown on the balloon. The actual time of the ride will have to be arranged and will depend on the weather.

Such an imaginative project deserves the support of all square dancers, it is felt by the project designers and your ASD editors. Plans are already underway, and the square dance balloon is much more than mere "pie in the sky". Send your donations, order your jewelry, or ask for more information from: Calvin and Judy Campbell, P.O. Box 336, Albuquerque, New Mexico 87103.



Up, Up and Away



DOWN RIO WAY

Don Rober, general manager of Tropic Star Park in Pharr, Texas, talked in superlatives.

"We've got here what is probably the biggest, most elaborate area for square dancers in the country," he said. "It offers the largest all wood dance floor, plus an all-around program that will knock your eyes out."

Touring the new Tropic Star in the lush, green Rio Valley of southern Texas was an opportunity we had been looking forward to. We were especially interested in the busy square and round dance program. Jerry Haag is the resident caller. Ray and Bea Dowdy are resident round dance leaders.

A sample dance schedule we examined in January showed these regular events:

Sunday, 6 to 8 p.m.— Beginner Workshop (Haag)
 Rounds between tips (Dowdys)
 Sunday, 8 to 10 p.m.— Mainstream Plus (Haag)
 Monday, 9:30 to 11:30 a.m.— Basic Rounds (Dowdys)

Monday, 1 to 3 p.m.— Plus 1 & 2 Workshop (Haag)
 Monday, 7:30 to 8 p.m.— Pre-rounds (Dowdys)
 Monday, 8 to 10 p.m.— Plus 2 APD (Haag)
 Tuesday, 9:30 to 11:30 a.m.— Square Dance Rounds WKSP (Dowdys)
 Tuesday, 1 to 3 p.m.— Special Rounds Wkshp (Dowdys)
 Wednesday, 9:30 to 11:30 a.m.— Beginner Basics (Haag)
 Thursday, 9:30 to 11:30 a.m.— Interm. Wkshp (Dowdys)
 Thursday, 1 to 3 p.m.— Ballroom class (Dowdys)
 Friday, 9:30 to 11:30 a.m.— Beginners Rounds (Dowdys)
 Friday, 8 to 10 p.m.— Round Dance Party (all levels) (Dowdys)
 (Singalongs monthly, other Specials as announced)

Row after row of mobile homes and "RV's" attested to the popularity of the resort. There were large game rooms, beautiful swimming pool, tennis courts, shuffleboard courts, dining hall, par 3 golf, and much, much more.

"Where else in the world could you get all this and the Haags and Dowdys, too?" one square dancer asked. The answer was academic. "Nowhere. No place," we thought.



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POGO KNOWS....

by Dick Brown
Bellevue, Nebraska

The general and his staff expect losses in every battle. They plan and train so as to minimize them.

We teach people how to square dance and send them forth to enjoy or disappear. Most people would agree that losses are too high. How can we plan and train so as to minimize them?

All losses can be divided into two categories: those we can do something about and those we can't. Some examples of losses we can't help are family problems, job changes, illness and children's needs. Those we can influence can be divided into two categories: psychomotive and social. Some might want to add psychological but the personalities of people mature enough to square dance are well established and really none of our business.

People enjoyed dancing long before the term *psychomotive* was dreamed up. The pleasure of rhythmic movement to pleasant sounds, holding and being held brought people together to dance. In square dancing, there was the added satisfaction of forming a team that worked together to complete a *relatively* difficult series of figures. These pleasures are virtually universal, varying only in the degree of enjoyment one evokes from the sensations. However, a person must have adequate psychomotive ability and training before he or she can participate in our form of dance.

It would be hard to invent an environment more social than a square dance. Think about the social actions in the main assembly for the dance—the repeated formation and break-up of small groups (squares), the changing of partners about 25 times during an evening, dining after the dance, plus club functions, conventions, travel, committees, outside the place of dance. Humans are social beings that depend

on each other for survival and pleasure.

If square dancing fulfills the sensory and social needs so well, what's the problem? Basically, *differences* in individual social and psychomotive *abilities* are the problem. For example, a person with great social skill can readily adapt to the maelstrom of social activity present at a square dance. The socially insecure person cannot move into the cliques always present in a club, feels uneasy when squaring up with strangers, reads people's actions incorrectly, and so on. The person with less psychomotive ability finds dancing on the beat, the memory and execution of figures more difficult. Rejection by the group, a social factor, is feared.

The important thing right here is to realize that both social and psychomotive skills can be improved with practice.

Blessed with a mountain of money and a trained staff, we could administer a battery of tests to every person who wants to square dance and plan a course of action that would phase each individual into the activity at the right pace. Of course, that isn't practical. The simple solution is letting people learn at their own speed. However, the simple solution isn't practical—classes have beginnings and ends, clubs (and cliques) are already established and the level of dance is a compromise somewhere between the least and the most skilled dancer. In summary, a person must be strong in social and psychomotive abilities to crash into our rather exclusive world of square dancing. We stand secure in our knowledge of the 55 basics and well-structured social groups, wondering why there aren't more of us.

If differences in individual abilities are the problem, what is the solution?

Continued on Page 79

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I Wish That Callers.....



I wish that callers would.....

....mix up partners as well as couples at least once during an evening. It is better for new dancers to mix with other groups than to remain with their own squares all night. Also, I have seen squares break down because couples found themselves separated and returned to their partners during a tip, even though they were in the correct position at the time. I think it would be helpful for dancers to get used to different partners.

....keep the calling basic during demonstration tips. The dancers are nervous enough to begin with, and it can be very embarrassing to have the caller get carried away so that the group breaks down in front of the audience. Square dancing during a demonstration tip should look easy, and the dancers should appear to be having a good time.

....refrain from calling the same figure four times in a row. This can require so much revolving in the square that even advanced dancers become disoriented.

....make sure the dancers sitting in the sidelines are there by choice, not because they have been passed over in forming squares. Officers of the sponsoring club should welcome visitors and

make sure they are included in a square, even if it means that someone has to give up a place.

....encourage apprentices. In all my years of square dancing, in only one case have I seen an apprentice accompany a caller to a dance. I am sure that during the intermission the apprentice could round up a square of people who would be willing to forego a few calories to help out a new caller. I feel that the established callers have an obligation to the square dance movement to help beginners.

....stick to the level advertised. Even experienced dancers are dismayed when a call is given that makes the other three couples in the square look blank.

....get squares back into action sooner. Callers can get a broken down square back into motion without going back to the left allemande, but I have seen them call on and on and on with at least half the floor standing around.

....keep the numbered level system. I am tired of explaining to beginners that while the C level is higher than A, A is higher than M.

*Naomi Cherny
Lexington, Mass.*

We Like....

But....

The Aberdeen Allemandes

At a discussion the other day, some dancers were talking about what they liked and disliked about callers and were going to print their findings in the "Square News".

With this in mind, we started asking some of the callers what they liked and disliked about their dancers! Here are some of the results of the survey:

What Callers Like About Their Dancers:

1. Without square dancers, callers are a very useless group!
2. They like dancers who dress neatly in square dance clothes.
3. They like dancers who are enthusiastic in every way, and especially when they square up quickly.
4. They like dancers who communicate with them— both with constructive criticism and encouragement.
5. They like dancers who help them with their equipment.
6. They like dancers who bring egg salad sandwiches for lunch!
7. They like dancers who always wear their name badges.
8. They like the loyalty that most dancers show.
9. They like happy friendly dancers.
10. They like new dancers.
11. They like workers— doers, people who are always willing to help.
12. They like dancers who always have the hall open early and are there to help getting things ready, and to greet the guests.
13. They like dancers who travel with them to other clubs.
14. They like dancers who visit other clubs and promote the friendliness of square dancing.
15. They like dancers who help with their beginner clubs.

What Callers Do Not Like To See In Their Dancers:

1. Dancers who don't dance in time to the music.
2. Dancers who anticipate and get too far ahead of the calls.
3. Dancers who don't attend regularly, especially during their learning period.
4. Dancers who constantly come to the dance late without good reason.
5. Dancers who have to be coaxed to fill a square without good cause.
6. Dancers who don't listen, who are always talking in the square, and are instructing all the time you are calling.
7. Rough dancers.
8. Dancers who discourage beginners; who do not like dancing with beginners and show it.
9. Constant complainers.



Now the reverse side of the coin!

What Dancers Like About Their Callers:

1. Without callers, square dancers are not dancers— they probably won't even get together and become friends without a caller.
2. They like callers who are enthusiastic.
3. They like callers who give good leadership.
4. They like callers who are clear and distinctive in their calls.
5. They like callers who will take the time to correct mistakes and problems dancers are having, but in courteous manner.
6. They like callers who are willing to visit their club and call.
7. They like lively calls that keep the dancers moving and thinking.
8. They like callers who goof now and then— so it isn't always the dancer's fault— and admit they goofed.
9. They like callers who are well prepared, know their material and present it confidently.
10. They like to see new callers and are willing to help them to get started.
11. They like callers who help the dancers earn new badges.
12. They like callers.

What Dancers Do Not Like To See In Their Callers:

1. They don't like callers who try to call above the level of the group.
2. They don't like callers who totally control the club; they would also like to have input into the running organization of their club.
3. They don't like callers who are in it just for the money and the glory.

Along with the discussion on callers' reaction to dancers and dancers' to callers, our club also discussed reactions:



What They Like In Other Dancers:

1. They like to be able to complete a difficult sequence, but if a mistake is made they like the dancers who "goof" to do it gracefully and try to recover as quickly as possible to save the set from breaking up completely. We all "goof" sometimes— admit it and go on.
2. Both guys and gals enjoy a firm hold during a swing or promenade. (Refer to #1 and 2 in the dislikes.)
3. They like dancers who remember square dancing is a courtesy recreation rather than one of competition.
4. They like dancers who dress properly. It's more fun and easier if the men wear long-sleeved shirts and the ladies full skirts. A sleeve is nicer to hold than a hot, sweaty, hairy arm. And a *half sashay* is more enjoyable when the ladies have a bouncy skirt to swing.
5. They like dancers who add the finishing touches of style to make the square move smoothly. For example, when we *do-sa-do and promenade home*, it is nice for the ladies to roll after the *do-sa-do*. That way the men have time to move up beside the lady. Sometimes if this roll is not added, the lady is promenading halfway home without the man.

6. They like square dancers who dance regularly.
7. They like dancers who are on time.
8. They like dancers who smile and enjoy themselves and have fun dancing. Remember, we do it because we want to.
9. They like guys who treat all the ladies the way they want other men to treat their wife, with courtesy.
10. They like visitors to their club.
11. They like club members who are willing to take their responsibility in keeping the club running smoothly.
12. They like dancers who encourage and help beginners.
13. They like dancers who wear their name tags.
14. They like dancers who are willing to take their turn at having the after-the-dance get together.



Things Dancers Don't Like In Dancing:

1. They don't like a partner who forgets to hold firm during a swing or promenade.
2. They don't like a partner who holds on so tight it hurts or implies that you might make a mistake or need to be ruled.
3. They don't like dancers who put in extra moves which the caller has not called. This confuses new dancers and makes the ladies late for their next move.
4. They don't like dancers who talk while dancing. It destroys the concentration of the partner and other dancers. Visit during the breaks.
5. They don't like dancers who criticize new callers needlessly. Give your support or we won't have any callers.

Square dancing is great fun and a great way to meet people and make friends. We hope that by our honest discussion here we can all become better dancers and callers for the benefit of us all.

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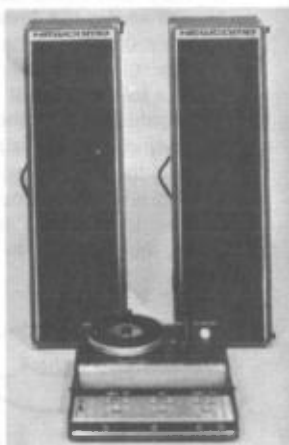


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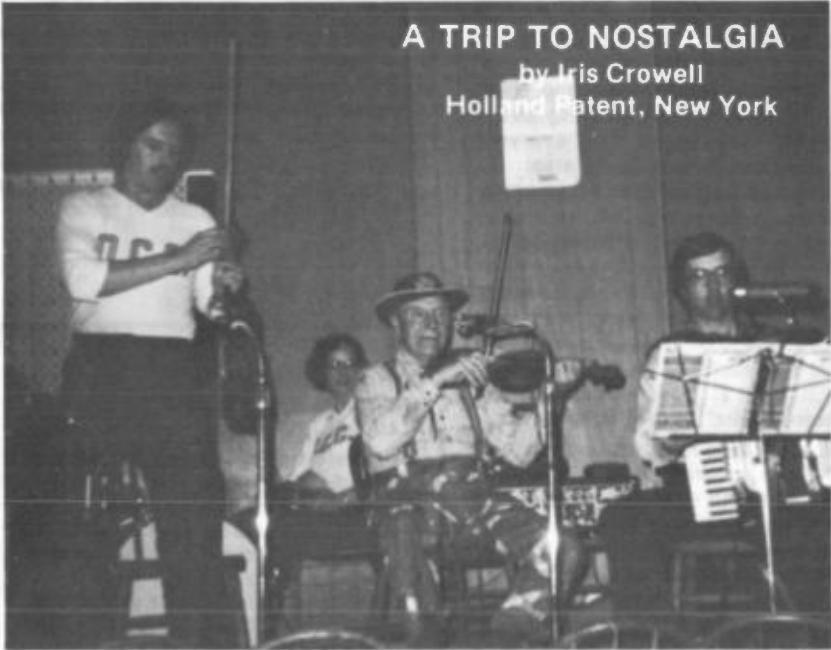
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A TRIP TO NOSTALGIA

by Iris Crowell
Holland Patent, New York



"Stamp your feet, keep time to the fiddle," the fine tenor voice of Jimmy Nelson sings out to the square dancers as he leads his own orchestra by playing the fiddle while giving the calls. He is a real old time caller and fiddler.

His dances are conducted in the same manner as they were back in the thirties. While he has all the modern equipment, such as mikes and loudspeakers available, he still retains the old music, the old calls and the old folksy atmosphere of the square dances of long ago.

For over 45 years Jimmy Nelson has been playing his fiddle and calling at square dances. The members of his orchestra have changed over the years and now his three sons are playing with him.

George, 21, the oldest of the boys, a senior at Onondaga Community College in Syracuse, N.Y. and a voice major does most of the singing. He also plays the harmonica, drums and violin.

The second son, John, 19, attends the same college as his brother and is majoring in music. He plays the accordion and the piano and sings.

The youngest son, Frank, 17, plays the guitar and the banjo. He is following in his father's footsteps as he is already an accomplished caller and calls many of the squares during the evening.

Jimmy said that through the years he has played and called 7,285 dances. Not sets. Dances. He has appeared at grange halls, schools, restaurants, churches, barn dances, block dances and organization halls such as the Moose. He has also played for weddings and private parties. Besides that he has taught square dancing.

When Jimmy first started in 1934 he named his orchestra "Jimmy Nelson's Blue Ridge Mountaineers" because he had a banjo player who was from the Blue ridge area. Later it became known just as Jimmy Nelson's orchestra. It is probably safe to say that everyone within a hundred mile radius of Jimmy's home here in Central New York (Rome) state knows that his name means square dancing.

Through the years at least five generations have square danced to Jimmy's music and even now it is not unusual to see three generations on the

floor, all dancing to the old fashioned calls such as, "Now you all promenade in the moonlight." As the lights are turned off while the dancers promenade, Jimmy's voice, sweet and clear, sings, "Kiss your little mocking bird if you dare." Needless to say, everyone from granddad to grandson dares.

Jimmy has followed the same procedure through the years. This is to play three square sets, then a round dance. This may be a polka, waltz, fox trot or some modern number that is currently popular. While his sons sing the modern songs, Jimmy takes over on the old favorites such as, "Have I Told You Lately That I Love You", "The Tennessee Waltz", and "Paper Roses".

A stranger who happens to drop in to one of these square dances of Jimmy's is welcomed with open arms and made to feel at home. Jimmy jokes and quips with the young couples who haven't square danced before and are hesitant to try it. He sees that they get up on the floor and included in the sets by finding a place for them.

We would probably have to say that Jimmy belongs to an era when square dancing was the main social event of the neighborhood, but now another kind of life prevails. However, like wood stoves, many of the old favorites are coming back and who knows but that perhaps Jimmy's style of dancing may once again become more popular than the regimented squares of today.

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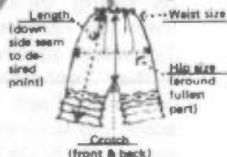
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A GRAND SQUARE

by Jim Badgett
Burleson, Texas

Dorothy Surratt loves to square dance. In addition to performing at the mainstream level, she can do about fifteen of the plus-one movements. She seldom breaks down a square, even when performing some Callerlab selections. She has style, grace, precision, charm and elegance of movement. She holds her head high and has an ever-ready smile for anyone within range. She radiates and instills confidence in the other dancers of her square.

To watch Dorothy Surratt dance, you would never guess that she is totally blind.

Born with sight in Eastland, Texas, Dorothy began to have vision problems by the time she was in high school. Her parents learned early in her life that Dorothy would eventually lose her sight but withheld the news from her in hopes the doctors were wrong. At 21 she was diagnosed as having retinitis pigmentosa, a progressive eye disease that is like having freckles on the back of the eyeballs. The "freckles" are small at first but grow larger with time until the person is blind. When Dorothy was told of her condition, she said the news came "like a bolt of lightning out of the blue."

Dorothy became involved in square dancing after she lost her sight. Her husband, J.B., became interested in it before she did, but according to him, he did not have the "nerve" to try. J.B. and Dorothy discussed the possibility of their learning to square dance, and she decided she wanted to try it.

On Saturday night as they were driving past the SW YMCA near their Fort Worth home, J.B. spotted people

dressed in square dance costumes entering the building. When he mentioned what he saw to her, Dorothy commanded, "Stop the car!" There they met Eddie Fulps, a caller and instructor, plus several other members of the Texas Twirlers Square Dance Club. Dorothy and J.B. discussed square dance lessons with Eddie and told him of her blindness. Eddie assured them there would be no problems and offered strong words of encouragement for Dorothy. Before leaving, Eddie promised to call the Surratts the next time instructions were offered.

In September, 1978, the Surratts took their first square dance lessons. Jack and Polly Benson, who took their first lessons with the Surratts, remember that night well. At the end of the first session, Eddie Fulps, the instructor, announced to the group that they had been taking instructions with a blind woman. The Bensons were very surprised. For two hours, they had talked to her and watched her movements, but still had no idea Dorothy was without sight.

Eddie Fulps, the courtly caller-instructor of the Texas Twirlers, remembers the Surratts' lessons. He indicated that her lack of sight was never a problem. Both did great, but of Dorothy's husband, Eddie joked, "J.B. looked after her so much he would break the square down."

When asked if he ever alters any part of a dance or makes any concessions for Dorothy, Eddie replied, "Never!" "In no way do I ever alter anything for Dorothy," he continued. "I have an obligation to all the dancers on the floor when calling, so concessions cannot be

made for one dancer," he added.

In addition to the regular instructions she and J.B. received, Dorothy practices various movements at home — on a rusty baking pan. She has the ability to form a mental picture of events, physical arrangements, structures, sequences and movements after they are described to her. To visualize the different square dance movements, Dorothy uses sets of magnets on the bottom of the old, rusty baking pan. The magnets represent the square, and the baking pan serves as the dancing area. By touch, she learns where each corner is supposed to be during each phase of each movement.

All the members of the Texas Twirlers know, of course, that Dorothy is blind and perform one small service for her while dancing. When the square weaves the ring, the other dancers tap her on the shoulder as necessary to help orient her. Otherwise, Dorothy needs no assistance. However, when Dorothy and J.B. visit another club, they inform the other corners of her blindness. They have found this to be necessary because some dancers tend to be less than precise, which causes problems for her. When she extends her hand, she expects it to be taken.

Square dancing gives Dorothy a sense of freedom that she cannot experience in any other activity. She feels that there is nothing worse than being confined. Dancing, to her, is like moving through space; it creates a sensation of floating. "In square dancing, I twirl and swing and sling and run because someone is going to be there," she exclaimed. Square dancing and square dancers have brought joy to her. She continued, "I don't think square dancers realize what they have given back to me." To that, she added, "Square dancing is not one person, it's a whole club of people."

Dale Draper, past president of the Texas Twirlers, related an interesting story about Dorothy and a visiting dancer. Prior to the tip, Dale pointed toward Dorothy and told the man, "That woman is blind." The stranger nodded his head and impatiently waved Dale away. After the tip, Dale asked the newcomer what it was like to dance with

a blind woman. "What blind woman?" he asked incredulously. Misunderstanding Dale, the man had danced with Dorothy and never realized she was blind.

Draper admitted, "We were apprehensive about Dorothy when she first started dancing." In quick defense, he added, "Now we are amazed at her ability." Draper enthusiastically pointed out that the members of the Texas Twirlers almost take Dorothy for granted. As Carol Draper, Dale's wife, said, "We forget she is blind."

Among her many talents, Dorothy designs and sews all of the couple's square dance costumes. She also mends and repairs their regular clothing. She attributes her ability to sew, in large part, to having learned it prior to losing her vision. Describing her sewing methods, she makes it sound easy, including how she threads needles.

Because of her clothes-making skills and because they have assumed an active, energetic role in the club, Dorothy and J.B. were honored to be selected to represent the Texas Twirlers in the 1979 NORTEX Roundup Dance and Fashion Show in Dallas.

By 1981 Dorothy will have completed work toward a Masters Degree in Speech Communication and Human Relations. To earn her bachelor's degree, she attended Tarrant County Jr. College and Texas Christian University on a full-time basis. All through her undergraduate years she maintained A-plus grades.

The Texas Commission for the Blind helped with her schooling, and she received two scholarships from the Lions Club. She tapes her class notes, and her textbooks are tape recorded. Even though she is a 1965 graduate of the Braille Institute of Los Angeles, she prefers the tape recordings.

Speaking on her reasons for seeking a college degree, Dorothy said, "I would be helpless if anything happened to J.B. and I realized that if I were going to compete in the labor market, I would have to go back to school." Besides wanting the degree to compete in the job market, Dorothy admitted to being bored and feeling confined in her role as

Continued on Page 75



Floyd & Clare Lively: Clare chose a large puff sleeve with a flattering longer ruffle and a rose appliqued on her left shoulder.



Ed & Alice Collin: Alice's blouse is simply cut with six roses appliqued to outline the V-neck.



Howard & Peggy Thornton: Peggy's puff sleeve has more puff and less ruffle than Clare's. She has a patterned ruffle around a square neckline and a cummerbund-type waistband.

HEM-LINE

The National Executive Committee of the National Square Dance Convention includes those couples who have been general chairmen of a national convention and who remain active in a planning and consulting capacity.

Chairmen for 1979-80 are Chuck and Margie Teeple of Kansas City. Serving with them are Ken and Carla Parker, vice-chairmen; Floyd and Clare Lively, secretaries; Steve and Dorothy Musial, treasurers.

Nineteen very active members serve on this committee until they miss two consecutive conventions without good cause, have conflicts which prevent their being active, or pass away. Inactive members are not replaced. New members are added about ninety days previous to their conven-

Roy & Marita Davis: A short bell sleeve in the patterned material is the only ornamentation on Marita's round-necked blouse.

Vic & Peg Wills: In a totally different treatment, Peg used the embroidery for a bib effect. Her sleeves are long and full, with patterned ruffles.

Carl & Varen Anderson: Varen has used a basic peasant blouse with leaves appliqued around the neckline.





Roy & Lee Long: The embroidery is used only in the overlaid ruffled skirt of Lee's dress. The bodice is scoop-necked, bell-sleeved and self-trimmed at front-center.



Norm & Joan Holloway: Joan wears a peasant-style with puffed sleeves and a square collar of the embroidery.



Harry & Helen Moore: Another completely different style is Helen's mandarin collar and large puffed bell sleeve ending in the scallops formed by the embroidery.

tion.

The entire committee meets twice each year. Two members serve as advisors for each convention and these make frequent visits to host cities. (Four conventions are actually in planning stages at the same time.) Each member is assigned a portion of the U.S. with responsibility for visiting cities and organizations considering hosting conventions.

Funds for the operation of the Executive Committee come from a \$1.00 per person fee from each convention

registration. These funds are used for clerical and promotional expenses, trophies, travel expenses for caller-instructors, other seminar expenses and travel expenses for the Executive Committee when attending pre-convention meetings. They all pay their own travel expenses and registration fees at convention time.

The Committee also guides and sponsors *National Squares*, published quarterly to give dancers information about coming conventions.

Eighteen of the current couple

Don & Vera Chestnut: Vera's white blouse is coordinated with the embroidered skirt by a row of interestingly arranged green buttons. String ties at the shoulder accent the ruffled bell sleeves.

Ken & Carla Parker: The wide ruffle of embroidery around the scooped neck bodice is a flattering choice by Carla.

Jim & Mary Jane Joly: A huge embroidered butterfly sleeve is the striking accent of Mary Jane's dress.





Loren & Florence Long: Florence has used the embroidery in a square collar, puffed sleeve and in an over-skirt effect, starting beneath the bustline and falling to the plain-white ruffle at skirt bottom.



Leah Irvine has combined the plain and embroidered materials yet another way, with ruffled neckline, large puffed sleeves, tie belt and bottom skirt ruffle in the green and white fabric.



Pete & Ester Hughes: A wider ruffle on a round neckline, long puffed sleeves and a wide waist-band are flattering features of Ester's design.

members are pictured here, to illustrate a basic rule of s/d fashion. All the distaff members of the committee received the same length of swiss-embroidered material, with which to design an outfit for last June's Wisconsin convention. Most of the women finished the project with a skirt and two blouses, but none of them duplicated designs. Every dress is unique, designed to the owner's needs and likes.

We asked Howard Thornton, "p.r. man" of the National Committee, if he

could supply us with photos illustrating this fashion magic, and he generously and willingly cooperated.

Not only are these committee members showing off their designs to make a point. Here's a "scrapbook" of s/d fashion ideas for you to choose from. Happy sewing!

Future conventions, at which you may meet and see the committee members, are in Memphis, Tennessee, in 1980; Seattle, Washington, in 1981; and Detroit, Michigan in 1982 and Louisville, Kentucky, in 1983.

Chuck & Marge Teeple: A U-shaped neckline, empire waist and bell sleeves are Marge's choices. She also has a tie belt.

John & Vivian McCannon: The large puffed sleeve and appliqued rose adorn Vivian's bodice. Her choice is much the same as Clare Lively's but the dresses are not identical.

Steve & Dorothy Musial: Dorothy's dress has a ruffle set below a white band at the round neckline and three-quarter length plain sleeves.



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 Western shirts
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 shuffle, sway
 Music demands tapping feet

Caller commands
 "men star left"
 "ladies backtrack"
 "do-sa-do and promenade"
 Calloused hands, some soft, applaud
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 No longer strangers, but friends.

*Sheila Heble
 Westminster, Colorado*

RHYME TIME

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 To sail the mighty sea,
 To roam the forest green,
 How thrilling these can be.
 To give without reward,
 To catch a fleeting smile,
 To help another in distress,
 All these are so worth while.
 To hear a baby laugh,
 To ponder on his fate,
 To say a little prayer
 To minimize the hurt.
 To hear a pleasant tune
 To hum a melody,
 To dance till break of dawn,
 What more could there be!

*Ida Reilinger
 Fairfax, Virginia*

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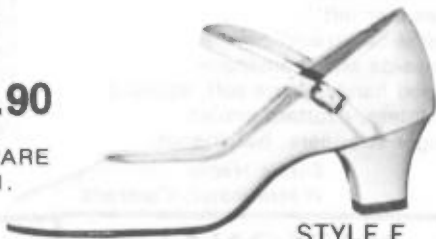
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STRAIGHT TALK

WIFE'S VIEW OF A CALLERS' CLINIC

This past week we attended a Callers' Clinic. Now I must be honest and admit that I personally did not attend but two sessions. From what I saw and heard it was really a very constructive clinic.

One session I did attend was on choreography and critiquing. The choreography was mostly Greek to me; observing the callers, I saw it was confusing to some of them. Seeing that my husband is the caller, that to me is a department best left to him to learn and teach.

The attendees were not what you would call "big name" callers but we really did some big time dancing to them. What a marvelous time we'll all have dancing to them at conventions if this short display was any indication. Two callers sang a duet to "Sonny Boy" just for our pleasure. Showbusiness has lost two great entertainers. They were fantastic and the greatest highlight of my weekend.

My only other session for the callers' laws, be they wives, mothers, girl friends, or in George DesChambeau's instance, husband. Right?

Most of the women went to every session. Having attended many such clinics during the past thirteen years, I did not. There they sit, some bored and

some sore, not really understanding. Why, I ask, don't they plan for the wives? So many opportunities were there and available: golf, tennis, swimming, horseback riding, hayrides and rodeo. I cheated because I swam, attended a marvelous rodeo which ended at 9:30 so was still available to dance during the critiquing.

Those who run these clinics should release the women to do things, plan get acquainted activities for them, set a time at night to be available in S/D dress to dance at the critiquing, and you'll have happier wives and less grumbling over the time their mates are gone. Let the women get together, exchange ideas on club activities, swap patterns, enjoy hayrides and singalongs to clear the minds, relax tensions, laugh and be refreshed, and we'll dance up such a storm even Johnny One-note will turn into a square dance Elvis.

Remember, behind every caller is a woman (and George) and if we aren't truly happy, neither will be caller be, and he'll not do his best. In the end the dancers get the short end and that we must avoid at all costs. Remember, this is just my opinion, and keep calling, keep smiling, keep dancing! Thank you.

Pat Seeley

Fort Lauderdale, Florida



Jerry Story



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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

For the Quarter beginning October 1, 1979, Callerlab has selected the following movement for workshoping at Mainstream Dances. Callers are urged not to use the figure before the first dance in October. The Movement selected is *dixie derby*, Author: Paul McNutt. The description follows:

DIXIE DERBY:

Facing couples complete a standard *dixie style* to an *ocean wave* and without stopping, the wave ends (girls) fold as the centers (boys) trade & spread apart so that those who folded now step forward and squeeze in

between those who traded. Move ends in a two-faced line.

EXAMPLES:

One and three lead to the right
 Circle four and head men break to a line
 Lines of four go forward and back
 Do a right and left thru, ladies lead
Dixie derby, couples circulate
 Bend the line, left allemande.....

One and three lead to the right
 Circle four and head men break to a line
 Two lines go forward and back
 Right and left thru
 Ladies lead *dixie derby*, ladies trade
 Half tag right, go right and left grand....



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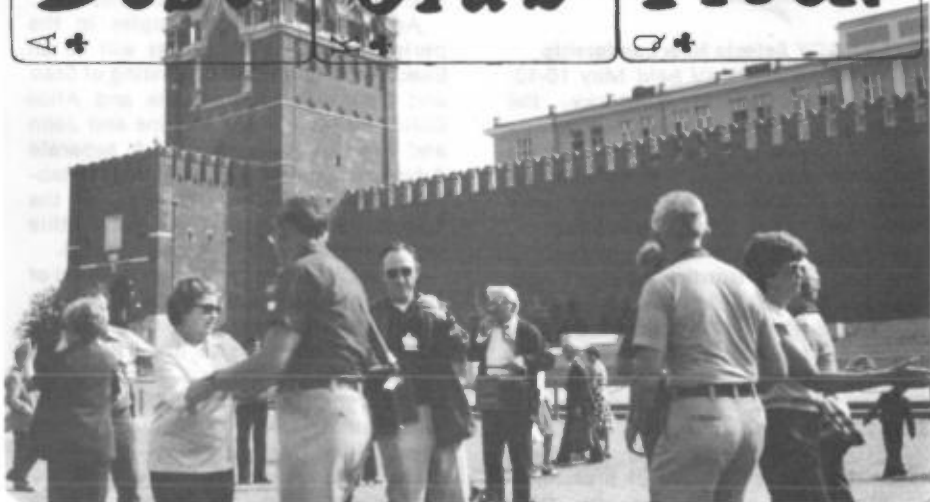
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Best Club Trick



DANCING IN RED SQUARE

The Georgia Square Caravan of 168 dancers flew from New York's Kennedy Airport on July 11, 1979, for Russia and Poland. Leaders of the Caravan were Bill and Ruth Starnes and Mac and Virginia McDonald. Eleven callers association members joined the caravan: Rod Blaylock, Bob Bennett, Tom & Lib Hubbard, J.C. and "Mom" Jones, Glenn & Gladys Baker, George Grace, Dr. Frederick and Genevieve Reuter.

Customs in Moscow presented no real difficulty except that no one spoke enough English to tell the dancers. Finally, after a 1½ hour ride to the Orlynok hotel, dancers settled in at 3 a.m., only to be up at 8 and squared up on the hotel patio at 10.

During a short bus tour, Rod, Bob & Fred talked to a Red Square guard about calling a tip there. Fred had a cassette of music with "Up the Creek" and "Shelby's Banjo Hoedown", a tape recorder and microphone. The callers looked for a spot away from the crowds and the police and— on went the music. One square formed, Rod called and passed the mike to Bob, who then passed it to Fred. By then the police became aware of them and began shouting, "Nyet! nyet!" Fred kept calling and just as he got to *pass thru, left allemande*, the nearest policeman hit the hand holding the mike. He held on to it but stopped the music, the squares dissolved—they had danced in Red Square! The head tour guide explained to the policeman that dancers like to square up and dance— everywhere. (Fred called— softly— in the Kremlin, too, but the dancers dared not dance.)

From Moscow to Minsk, then Leningrad, Wilno, Latvia, and Lomonosov City, with two performances in Leningrad, the Caravan then lumbered through Vishera, Volachek, Kalinin and back to Moscow, for more performances. Most of the Caravan members received all three levels of Russian accolade: intermittent handclapping, unison handclapping and flowers.

After a long customs procedure and a heartfelt *spassibo* (thank you) to their

THE PAST.....

LEGACY

THE FUTURE...

LEGACY Selects New Leadership

During LEGACY IV held May 10-13, 1979, in Louisville, Kentucky, the Trustees of LEGACY selected a new group to guide the organization during the years ahead. Chosen to serve in the capacity of Executive Secretary were Dick and Jan Brown of Bellevue, Nebraska. The Browns are succeeding Stan and Cathie Burdick who had held the position of Executive Secretary since 1975. Prior to that time LEGACY operated under the guidance of its creators: Charlie and Bertha Baldwin, Stan and Cathie Burdick and Bob and Becky Osgood.

LEGACY was conceived by these three couples, all editors of prominent square dance publications, in 1972. Their goal was to form a service-leadership organization for the purpose of developing better communications among the many facets of the square dance activity. This has resulted in the scheduling of bi-annual meetings of square dance leaders for the purpose of exchanging ideas, discussing problems and providing possible solutions. Since the first LEGACY gathering in 1973 through the present time there have now been four of these "think tank" sessions. LEGACY is a leadership resources center attempting to establish a public trust for the continued

development of American Square Dancing.

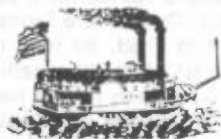
In addition to Dick and Jan Brown the Trustees of LEGACY created a new position, that of Chairman of the Board. Selected to serve in this capacity were Bob and Phyllis Howell of Euclid, Ohio.

Assisting these two couples in the performance of their duties will be an Executive Committee consisting of Stan and Cathie Burdick, Eddie and Alice Colin, Bill and Mary Jenkins and John and Freddie Kaltenthaler. A separate Advisory Committee was also established to assist the Chairman of the Board, consisting of Stan and Cathie Burdick and Bob and Becky Osgood.

LEGACY is also guided by a Board of Directors made up of the following members in addition to the Osgoods and Burdicks, each with an important area of responsibility. Eddie & Alice Colin— Membership Committee; John & Freddie Kaltenthaler— Leadership Aids Chm.; Bill & Mary Jenkins— Research Committee; Hugh & Cem Macey— Traveling Display Committee; Bob & Martha McNutt— Mini-LEGACY Coordination; Ken & Carla Parker— Ethics Committee; Ed & Judy Ross Smith— Hospitality Committee.

Among the newly elected members of the Board of Directors are: Joe & Phyllis Casey— Resolutions Committee; Jim & Jan Maczko— Publicity Committee; Clancy & Betty Mueller— Finance Committee; Doc & Peg Tirrell— Program Committee; Wayne & Norma Wylie— Public Relations Committee.

These individuals all have important roles in the direction of the LEGACY organization.



River Boat Records

WHO CARES

Called by Dave Abbott





Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1954

In exploring the need for new words to describe the "new directions" some square dance functions are taking, for which "old" square dance terms no longer seem appropriate (ie, s/d jamborees turned extravaganzas; folk festivals that become flashy stage routines; clubs which restrict members to an exclusive few; etc.), Arthur Katona comes up with a tried and true word to help evaluate the square dance situation.

He says, "The square dance has gone big-time and up to date. For better and for worse, a variety of hands have laid hold of it and the results are as diverse as the hands. Where the square dance used to be folk, varying with local tradition, now it is modern, changing with current fads.... For those of us who are concerned about the present topsy-turvy situation, a good guide would be the folk values. They may be summed up in one phrase— good fellowship, that, in the dance, comes from sharing one of the most zestfully social of human activities. The folk values are not out of date.... Indeed, they are more than ever necessary as social stabilizers in our changing, troubled times.

.....

The Boots and Calico Club of Oconomowoc, Wis., makes sure that everyone can find them by means of a full-size billboard. Scotchlite makes it visible at night; talent and work of members made it possible.

.....

10 YEARS AGO— October 1969

The new editors are celebrating their first anniversary— one year this issue.

The editor's page states, "We endeavor to preserve the best of our heritage and hope, through the coming years, we will see the beginnings of new customs and practices which will enrich the square dance in America. As any reader will already have sensed, the traditions we most like to encourage retaining in today's dancing are smooth flowing figures, good quality music, variety in programming, colorful tasteful costumes, and above all, fellowship and FUN!"

.....

"When dancers (recent graduates) wear mini skirts and culottes to dances, what should club officers do?" is the question posed in Square Line. The reply: Evidently the instructor neglected to advise them of proper square dance attire for a regular dance. This should be included as a basic in the lessons. For workshops, special backyard parties and informal get togethers, there is nothing wrong with wearing sport clothes, but at regularly scheduled club dances and festivals, square dance costumes should be worn. There are exceptions to every rule, perhaps someone arriving from another meeting for part of the dance, but to go to a scheduled dance with the intention of staying throughout the entire time, and to arrive in these assorted costumes is in poor taste. Use constructive criticism in the beginning— don't let the new dancers assume they are doing the right thing. Have a club style show. If all else fails, post a copy of this article on your club bulletin board.

.....

Dorothy Stott Shaw writes about the activities of the Lloyd Shaw Foundation

Continued on Page 77

Dancing Tips

by Harold & Lil Bausch

This month we have several topics to cover. First of all, we would like to ask all callers to show some leadership by making their dancers aware of the fact that the shuffle step not only is an aid to smoothness, but also an aid in timing. Using the shuffle and stepping to the beat of the music will greatly aid dancers to complete the moves in the proper amount of time. Call their attention to the fact that a *grand square* and the *tea cup chain* take 32 beats of music; then have them try to complete these as you silently count to 32 and they dance to the music.

Dancers should be aware that the stepping to the beat of music is like a "governor" on an engine; it helps

control the speed. If you are doing *relay the deuce*, this call quickly illustrates the value of stepping to the music rather than rushing pell mell through a call. If the callers comment on these things and let dancers try them, dancers will be much more aware of smoothness and soon will be dancing more smoothly.

If callers ignore poor dancing habits, they are perpetuating them.

Ladies are still asking about using skirt work. Perhaps we could throw some light on the subject this way. Skirt work is usually just a matter of flipping the skirt quickly and briefly as you move into or out of a movement. For example, ladies can flip their skirts with right hands as they move into the *ladies chain*, and again with the left hands as they cross the center and move to the man, but note that no skirt should be in your hand as you join hands. One of the most appropriate places for skirt work is in the *star promenade* as the ladies move around the outside of the star. The ladies can flip their skirts back and forth with their free hands. The same is true in the star of an *allemande thar*.

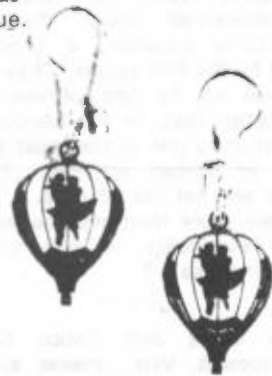
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Calling Tips

by Gene Trimmer

I know of no greater need in our activity today than the need for excellence. It is altogether too easy for anyone to provide just enough to get by and end with dancers who don't really understand what they are doing. Where must it all begin?

It begins first with the caller and his professional goals. The finest voice in the world is of little consequence if you don't know the lyrics of a song. The most commanding speech delivery and magnetic personality traits have little impact when they are coupled with a limited knowledge of the language your audience understands. Our basic language of communication is with the basics themselves and a limited knowledge of them can only limit your effectiveness as a caller.

It is very easy to fool ourselves and the dancers into the feeling of something new with a new name. As an example let us use *relay the chain* which is taught and called one way as *swing thru three hands—centers fanchain thru—ends circulate double*. This uses terms with which the average mainstream dancer is not familiar and they are convinced they have something

"new". The sad part is they may "walk" thru the "teach" of this figure as many as four or five times when it is not necessary. A knowledgeable caller will recognize it for what it is in basics terms and use it as *swing thru—spin chain thru—ends circulate double* and be done with it. This really means we don't need the name at all, we can just call it using the basics that it contains the same way we call *ends circulate—centers trade* instead of using the name *acey deucey*.

As callers, it is just possible we have sold dancers a bill of goods by the constant clamor for something "new" when it is really variety we all are after. Callers will be in demand when they can provide something "new" with an interesting flow to the dance. These same callers will be on very familiar terms with the basics themselves and that is where we should all reach excellence first.

With regard to one of our earliest basics, the Chain family, a thorough understanding will provide much variety. We have only to take a look at its applicable formations and we begin to see some of it. The most common use is *four ladies chain 3/4* or *ladies chain* and this is old hat. Why not use some of the other avenues open to us such as: from Static Square—*head ladies right—chain with the sides + new side ladies chain—* or *head ladies chain 3/4 + side men roll that girl 1/2 sashay + circle left*. You might try— from right or left hand two-faced lines—*ladies facing in chain + couples circulate + ladies facing in chain* and you have performed a four ladies chain. With the square in facing lines of four you might have the *end ladies chain diagonally + center ladies chain diagonally* and you have performed another four ladies chain. You may also use— from lines of four—*right & left thru + end ladies chain diagonally + right & left thru + end ladies chain diagonally* and you have again performed a four ladies chain.

These are not nearly all the avenues open to us but dancers should know and understand them. Once they and the caller have knowledge of the many avenues of the Chain family they are

Continued on Page 78

BADGES

BY

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by Bob Howell

easy level

With fall in the air, the Indian corn ready to harvest and Indian summer at hand, here is a dance written by Don Armstrong of Panama City, Florida, which is a great crowd pleaser. Some refer to it as a circle contra; however, I use it whenever I have a large group of people and rarely call it a contra.



INDIAN SCHOOL CIRCLE

FORMATION: Two large circles, one facing in and one facing out. Partners facing.
MUSIC: Any well-phrased 64-count reel.

- — — — Everybody forward and back
- — — — Everybody swing the corner
- — — — Put her on the right and circle four
- — — — Once around and ladies chain
- — — — Left hand star once around
- — — — Right hand star back to place
- — — — Same two ladies chain across
- — — — Walk all around your corner girl (New corner)
- — — — (Repeat from line #1)

John Bradford of Lakewood, Colorado, uses this next break very effectively at the one-night stands which he calls. This appeared in the Easy Level column in July, 1977, but here is a method of putting more spark into the figure while changing it slightly.

LADY ROUND TWO AND THE GENT FALL THROUGH

First couple balance and swing, then lead out to the right of the ring

(Couple # 1 balance and swing and then #1 lady followed by #1 gent lead to the right behind and around couple #2.

Lady round two, and the gent fall through

Lady #1 goes around behind both #2 man and #2 lady. #1 gent only goes behind the #2 gent and then passes between the #2 couple so he is now in front of his partner. She has gone around behind the #2 lady.

The gent around two and the lady fall through

The #1 gent then travels the path previously traveled by the #1 lady, behind both the #2 man and #2 lady. The lady passes between the #2 gent and lady. Now all four are in proper order with couple #1 standing in front of couple #2.

Circle up four to the right once around and lead on to the next

Circle once around to the right and then proceed to couple #3.

Ladies round two and gents fall through

Couple #1 followed by couple #2 go around behind couple #3, with each lady going around two people while each gent goes around only one person. This puts the gents in the lead.

Gents around two and ladies fall through

The gents pass behind couple # 3 while each lady passes between couple # 3 and again is in the lead of her partner.

Circle up six to the right once around and lead to the next

Take couple #3 with you. Circle once to the right.

Lady round two and the gent fall through

Repeat action with couples 1,2, and 3 marching single file behind #4.

Gents around two and ladies fall through

Circle to the right, break and swing your partner, promenade home....

Repeat for each of the other three couples.

George Thompson of Farmington Hills, Michigan, contributes this singing call adaptation of an old favorite:

JUST BECAUSE

RECORD: Windsor 4144

Opener, middle break and closer same as original.

FIGURE: One and three (two and four) up to the middle and come right back

Now star thru and then you pass thru

Right and left thru with the outside two, turn your girl

Then dive thru and pass thru, allemande left thru your corner — — — —

Do-sa-do your own — — — — Go back and swing that corner lady round & round

Then promenade that ring, throw your head right back and sing

(All sing) Because, just because.....

We have used a simple contra for many years, which we "researched," to move a square dance floor into a contra. A quick-teach dance, it requires but one fast walkthru. Western style square dancers have enjoyed it. For lack of a better title, we call it:

HOWELL'S BREAK

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

MUSIC: TOP 25350, "Feelin' Too Good Today Blues."

(Any good 64-count music)

Intro: Corner do-sa-do

- — — — Same lady swing
- — Put her on the right Go down in fours
- — — — California twirl, come on back
- — — — Bend the line, two ladies chain
- — — — — — Chain them back
- — — — Make a left hand star
- — — — — — Back by the right
- — — — New corner do-sa-do.



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ROCKIN' IN



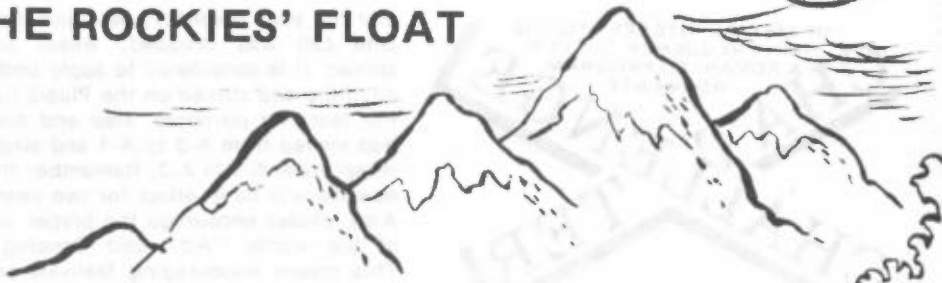
Out in the little town of Salida, Colorado, where the Rockies rise and the air is thin and clean, an enterprising club named the Shavano Shufflers has done it again! They've won "best of the parade" honors in the annual June FIBArk parade, for the fourth consecutive year, with a giant float designed by Karen Hicks.

Paul and Edith Brinkerhoff of Salida sent us the photos and story. They told us that caller Garry and his wife Bonny Wood actually held class graduation on the float the night before the parade, which included the largest class yet, twenty-five graduates. Other festivities included the actual dancing on the float as it motored down F Street, and a picnic attended by many dancers, including a visit from charter club members Ron and Pat Bell of Washington.

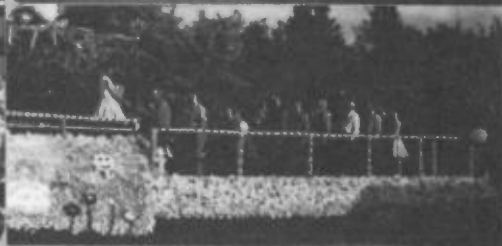
Photos on these pages show the relative size of the float, which dances two sets at once on a 12' by 24' "lowboy" trailer pulled by a diesel tractor, with overall dimensions of 16' by 56'. The caller's stage is about 8'x8' and there are also benches for dancers on three sides. Paper napkins in a variety of colors were inserted by the thousands in the wire around the sides to give it a stunning appearance. All club dancers participated in the project and are understandably proud of their efforts.

If you get to the Rockies, around the Salida, Colorado Springs, Canon City area, just ask any square dancer about that fabulous float. That will trigger a smile about two miles wide and mile high, plus a double-barreled deluge of delightful conversation.

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CHALLENGE CHALLENGE

by Jim Kassel

CALLERLAB'S NEW LISTS

New lists of calls for Advanced and Challenge dancing are being prepared by Callerlab and the callers actively involved in this phase of our activity. These lists are good for the next two years starting with our fall dancing season. There will be a few changes in all the lists but these changes are really minimal. The Advanced list featuring the A-1 and A-2 divisions are included in this issue. The voting for A-1 and A-2 just recently completed by Callerlab notes the following changes: Five calls were added: *grand swing thru*, *cross clover and switch to an hourglass*, *pass*

and roll your neighbor, peel and trail. One call was dropped: *wheel and spread*. It is considered to apply under *anything and spread* on the Plus-2 list. For teaching purposes, *step and slide* was moved from A-2 to A-1 and *single wheel* from A-1 to A-2. Remember this new list will be in effect for two years. Also, please encourage the proper use of the words "Advanced Dancing." This means encouraging festivals and conventions to label a room as Advanced only if it is meant to feature the calls on the advanced list; this also applies to clubs, workshops and weekends.

The C-1 Basic Challenge list is currently being advised and will also be good for two years. It should be noted here that for a call to appear on any Callerlab approved list, it must have been in use a minimum of two years to be eligible for voting.

MEMPHIS 1980 National Convention

We have just received what seems to be really good news in regard to advanced and challenge dancing at the 29th in Memphis. Harry Robertson, program chairman for advanced and

TEACHING ORDER FOR ADVANCED LEVEL BASICS

This teaching order has been recommended by the Advanced Committee of Callerlab. The committee has divided the advanced basics into two sections for teaching purposes. Callers are encouraged to teach the A-1 calls before the A-2 calls.

ADVANCED-1

1. Acey ducey
2. Step and slide
3. Explode the line/Explode (anything)
4. 6 by 2 acey ducey
5. Tag the line $\frac{1}{4}$, $\frac{3}{4}$
6. Square chain thru
7. Grand swing thru
8. Checkmate the column
9. (Right or left) roll to ocean wave
10. Wheel thru/Left wheel thru
11. Pass in/Pass out
12. Fractional tops
13. Clover and/Cross clover and (anything)
14. Arky allemande/Arky grand
15. Transfer the column/Split transfer
16. Half breed thru
17. Lockit
18. Horseshoe turn
19. Split square thru
20. Chain reaction
21. Double star thru/Triple star thru
22. Turn and deal
23. Ends bend
24. Cast a shadow
25. Cut the diamond
26. Cross over circulate
27. Quarter in/Quarter out

ADVANCED-2

28. Hourglass formation/Hourglass circulate
29. Cut/Flip the hourglass
30. Pass and roll/Pass and roll your neighbor
31. Mix/ (Anything) and mix
32. Scoot and dodge
33. In roll circulate/Out roll circulate
34. Trade circulate
35. Spin the windmill
36. $\frac{1}{4}$ thru/ $\frac{3}{4}$ thru
37. Pass the sea
38. Slip — slide
39. Motivate
40. Switch the wave/line
41. Scoot chain thru
42. Switch to a diamond/Hourglass
43. Swing — slither
44. Single wheel
45. Remake the set-up
46. Arky star thru
47. Scoot and weave
48. Round off
49. Trail off
50. Zig-zag/Zag-zig
51. Recycle (facing couples)
52. All four couple moves
Right and left thru/Pass thru
Star thru/curlique/crosstrail
53. Peel and trail

NOTE: If two calls are shown on the same line, it is recommended they not be taught on the same night. Only exceptions are #14 and #28.

challenge halls, says, "We have excellent facilities for advanced and challenge dancing. The advanced hall will accomodate one hundred fifty squares and the challenge hall sixty squares. Both halls will be open from 9 to 11 A.M. and from 1 to 11 P.M." He sent a list of challenge callers who indicated they would attend and the list is outstanding. Register early.

TAPE GROUP INFORMATION

A new booklet entitled "How to Run a Successful Advanced or Challenge Tape Group" has been written by Ed Foote. This is the most complete publication on tape group operation ever written and has been reviewed by a variety of tape group leaders for accuracy. (If you recall my mentioning a similar publication by Ed in this column two years ago, this new booklet contains four times the amount of information — in fact, he wrote this current book in response to requests that he elaborate on his previous material.)

Subjects include leadership, finances, equipment, lesson classes, selection of

tapes for groups of different levels, previewing tapes, running the tape dance, correct use of the pause button, number systems, teaching dancing skills, responsibilities of tape group members, relations with the local dancer association and with local callers, how to organize and finance live caller dances, and a variety of other topics. Booklet is \$4.75, which includes postage and is available from Ed Foote, 140 McCandless Drive, Wexford PA 15090.

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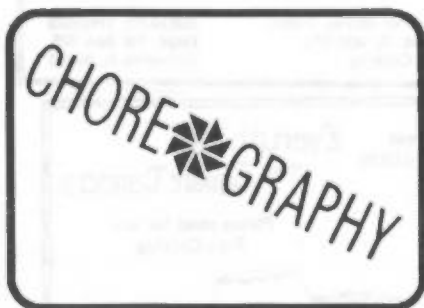
Creative Choreography

by Ed Fraidenburg

Our friend, Don Beck of Massachusetts, has done some research and found that the Callerlab quarterly selection, *track and trade*, has appeared under several other names, i.e., *launch it*, *reshape and trade*, *change the column*.

For that matter, *make me a column* appeared under the name *gee whiz* some time back.

Just goes to show there really isn't anything "new," just different ways to say the same things.

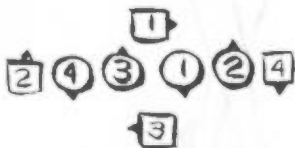


The idea comes from Jerry Cope of Dillard, Georgia:

CIRCULATE 1½ TO FORM DIAMONDS (plus 1, APD).

FIGURES BY ED:

Heads square thru four, ocean wave
Boys circulate once and a half
Girls cast off three-quarters

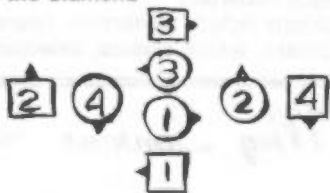


Center four diamond circulate
Flip the diamond and recycle
Others slide thru, zoom and

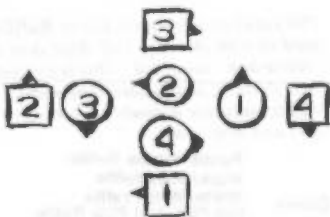
Square thru three-quarters
Left allemande.....

Heads square thru four, ocean wave
All circulate (Boys once and a half)
Girls cast off three-quarters
Center four diamond circulate
Flip the diamond, others slide thru
Extend and recycle, pass thru
Trade by, left allemande.....

Heads square thru four, ocean wave
Boys circulate once and a half
Girls cast off three-quarters
Center four diamond circulate
Flip the diamond



Four girls diamond circulate
Those in the wave recycle



Others slide thru, double pass thru
Track two, pass thru, left allemande.....

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented regularly. Mail new and creative material to Ed Fraidenburg, Workshop Editor, American Squaredance, PO Box 488, Huron OH 44839.

Heads lead right and circle to a line
 Pass the ocean, girls cast off $\frac{3}{4}$
 Boys circulate half
 Center four diamond circulate
 Flip the diamond

Fig. 1

One diamond
 inside other;
 girls inside,
 boys outside.



All diamond circulate, boys run
 Promenade, heads wheel around
 Pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, boys circulate $1\frac{1}{2}$
 Girls cast off three-quarters
 Center four diamond circulate
 Center boys trade, flip the diamond
 All boys run, promenade
 Heads wheel around, star thru
 Pass thru, trade by, left allemande.....

COMMENT: An interesting side effect of the "derby syndrome" is the sudden interest of many callers in *Dixie style to an ocean wave* and the added benefit of having dancers who can now handle it.

Perhaps we need more "combination calls" which could be used as teaching aids for some of the other seldom-used basics, such as *peel off*, *fan the top*, *cross fold*, etc.



CALLERLAB QUARTERLY SELECTIONS

Track and trade written by Ed Fraidenburg in 1976 and rewritten as *launch it* by Ron Schneider in 1978; *make me a column* by Dick Bayer.

Callerlab urges all callers to use these two calls and to standardize the name to *track and trade*, since this call is more descriptive to the dancer. As an aside, you might mention that dancers may hear the call *launch it* and should do the *track and trade* action.

Track and Trade: From columns, lead two dancers promenade around the outside as in *track two*; trailing two dancers extend to a half tag formation and trade, ends in a two-faced line. (For ease of teaching start with the boys in the lead two positions.)

EXAMPLES:

From static square:

Heads star thru, double pass thru
 Girls U-turn back, track and trade
 Ferris wheel, centers pass thru
 Left allemande.....

From 1P2P lines:

Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, pass thru
 U-turn back, touch a quarter
 Track and trade, couples circulate
 Bend the line, star thru, pass thru
 Trade by, star thru.....1P2P

Heads pass thru, round one to a line
 Pass thru, U-turn back, touch a quarter
 Track and trade, wheel and deal
 Square thru three-quarters, trade by
 Left allemande.....

Quickie, by Ed:

Side ladies chain, heads pass thru
 Round one to a line, pass thru
 U-turn back, touch a quarter
 Track and trade, wheel and deal
 Left allemande.....

MAKE ME A COLUMN: From parallel two-faced line, centers facing in step forward and walk straight ahead to become lead dancers in column; ends facing in follow along behind to become #2 dancers in column, centers facing out turn toward the center and falls in behind ends who were facing in and follow to become #3 dancers in column, ends facing out turn toward the center and follow the adjacent centers to become #4 dancers in column. (Ends in right hand or left hand columns, depending on starting two-faced lines.)

EXAMPLES:

From static square:

Heads lead right and veer left
Make me a column
 Everybody trade and roll
 Left allemande.....

From 1P2P lines:

Pass thru, girls fold, star thru

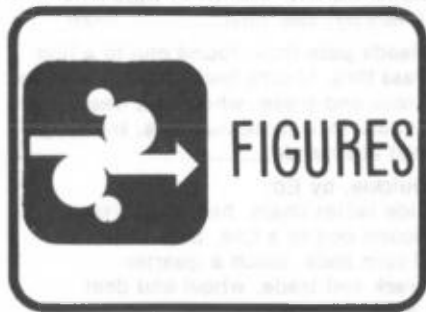
Make me a column, single file circulate
Boys run, left allemande.....

NOTE: Since *make me a column*
converts a two-faced line into a column,
and *track and trade* converts a column
into two-faced lines, they make excel-
lent companion calls.

EXAMPLES by Ed:

Heads square thru four, circle half
To a two-faced line, *make me a column*,
Track and trade, wheel and deal
Swing thru, boys run, star thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Side ladies chain, heads roll away
Lead right and circle four, ladies break
To a line, touch a quarter, circulate
Track and trade, *make me a column*
Circulate, boys run, left allemande.....



FIGURES by Ed:

Heads square thru four, circle half
To a two-faced line, eight circulate
(Boys one-half more), girls cast off $\frac{3}{4}$
Centers slither
Center four diamond circulate
Flip the diamond and recycle
Others promenade half
Double pass thru, track two
Recycle, square thru three-quarters
Trade by, left allemande.....
Four ladies chain, heads square thru four
Ocean wave, boys circulate $1\frac{1}{2}$
Girls cast off three-quarters
Center four diamond circulate
Center boys trade, flip the diamond
All boys run, promenade home.....

Heads lead right and circle to a line
Ladies lead Dixie style to a wave
Girls circulate once and a half
Boys cast off three-quarters
Center four diamond circulate (LH)
Flip the diamond

Four boys diamond circulate
All girls run, partner trade
Promenade, heads wheel around
Square thru four, trade by
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, ends circulate $1\frac{1}{2}$
Centers cast off three-quarters
Center four diamond circulate
Outside pairs trade, flip the diamond
Girls diamond circulate
Flip that diamond
Center four diamond circulate
Flip the diamond, all boys run
Promenade, heads wheel around
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, circle half
To a two-faced line, circulate
(Boys one-half more), girls cast off $\frac{3}{4}$
Center girls slither
Center four diamond circulate
Flip the diamond, others bend the line
Extend and recycle, sweep a quarter
Crosstrail thru, left allemande.....

PLUS ONE AND TWO

Sides right and left thru, heads divide
Go behind the sides, star thru
Double pass thru, track two
Recycle, touch a quarter, scootback
Boys fold, girls turn thru, star thru
Wheel and deal, left allemande.....

Heads pass thru and go around one
To a line, pass thru, wheel and deal
Centers pass thru, touch a quarter
Scoot back, recycle, pass to the center
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Sides rollaway, all pass thru
Chase right, right and left grand.....
Heads flutter wheel, star thru
Pass thru, ocean wave, girls trade
Swing thru, boys run, tag the line right
Ferris wheel, centers ocean wave
Extend, right and left grand.....

Side ladies chain right, heads lead right
Circle to a line, rollaway, pass thru
Wheel and deal, double pass thru
Track two, right and left grand.....
Heads lead right and circle to a line
Swing thru, boys run

Center couples wheel and deal
Pass thru, clover and bend the line
Zoom, square thru three-quarters
Left allemande.....

Sides right and left thru,
All four ladies chain, allemande left
Alamo style and balance
Heads box circulate, all swing thru
Sides box circulate, all swing thru
Boys run, left allemande.....

Heads promenade three-quarters
Sides flutter wheel, pass thru
Swing thru, boys run, tag the line left
All circulate, boys run, recycle
Left allemande.....

Heads lead right and circle to a line
Right and left thru, two ladies chain
And rollaway, swing thru, girls run
Crossfire, trade and roll
Right and left grand.....

Side ladies chain and rollaway
Heads pass thru, round two
Line up four, swing thru, centers run
Crossfire, right and left grand.....

Head ladies chain, heads pass the ocean
Swing thru, boys run, stroll and cycle
Bend the line, touch a quarter
Coordinate, half tag, trade and roll
Left allemande.....

Heads square thru four, slide thru
Do a Dixie style to a wave
Left spin chain thru, girls cross run
Boys run, bend the line, do a Dixie style
To a wave, left spin chain thru
Girls cross run, boys run, bend the line
Square thru four, trade by
Left allemande.....

Heads lead right and circle to a line
Do a Dixie style to a wave
Left swing thru, left spin chain thru
Boys cross run, recycle, pass thru
Trade by, left allemande.....

Heads lead right and veer left
Ferris wheel, double pass thru
Track two, recycle, square thru $\frac{3}{4}$
Left allemande.....



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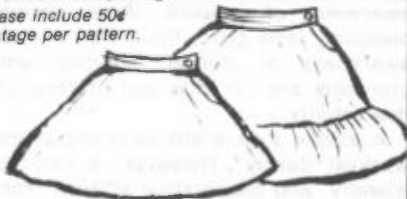
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feedback

The "Straight Talk" article in the June '79 ASD magazine is in general an excellent article, however, the first sentence still has me in shock. It states "Every caller seems to assume that all people in a square are equal in ability to dance."

After 21 years of calling and longer than that of dancing, I am convinced that if only one individual in the hall knew of the inequities of individual dancer abilities it would probably be the caller.

I remember only two times when my program plan proceeded through the evening without being changed to meet the needs of the dancers. There have been dancers at every dance who could have danced my planned program without a hitch, while others would have stopped their square repeatedly if changes had not been made.

The real challenge of calling comes from being able to lead dancers who are at various levels of dancing ability through basics that may be a little higher than the average of the floor and still keep everyone feeling that they have achieved excellence, been challenged, had fun, and are happy they came to the dance.

A good caller dances as often as possible as a tool to improve his(her) awareness of dancers. What sounds pleasant, feels good, flows well and an awareness of dancer abilities and problems are benefits gained through this activity.

A square is generally as strong as the weakest dancer. However, a helpful, friendly, and cooperative attitude from each dancer will enable a square to dance at a level that may far exceed that of its weakest dancer. The caller expects this phenomenon to occur, otherwise, the dance would probably be called at a level equal to that of the weakest dancer on the floor. Great excitement and feelings of accomplishment come from teamwork that results in a special glow

of the dancers.

A caller learns early in the dance which dancers will need a little extra help with added words of description and basics that will build their confidence so that eventually the floor will rise to its potential.

Experience and professional training at callers colleges are necessary in today's world of square dance activities. These reduce the incidence of floor breakdown because the caller gains essential tools of the trade. New and hobby callers may tend to use basics that have not been properly workshoped but I have never known a caller who delighted in stopping the floor or who was not trying his best to call a good dance.

The joy of calling comes from watching dancers experience challenge, success, and happiness. Awareness of individual differences of dancer abilities is, therefore, very important if the caller is to experience that joy and expect to have a dedicated following of dancers.

*Gerald V. Hurst
Twin Falls, Idaho*

In the three years I have been involved in square dancing, I have read many articles expressing pros and cons about the various aspects of the activity; i.e., a moratorium on new moves, Callerlab accomplishments, etc. Some I agree with and others I disagree with, but never have I read anything as thoughtless and inconsiderate as the article in "Calling Tips" in your August issue. I read and re-read the article and tried to evaluate it as both a dancer and a caller (I have been calling for two years) and came to the same conclusion from both viewpoints.

Speaking as a caller, I don't think a fellow caller should boast about the method he uses to call a dance but if he does, let him. What harm has he caused? As long as the dancers enjoy the dance and have fun, that's what

counts, no matter what method the caller uses. On the other hand, if they didn't enjoy the dance, insulting the caller is not going to accomplish anything. You simply don't invite him back to call again.

If you danced in a square that had some weak dancers, I don't think you would tell them "It's a shame you didn't pay more attention during classes.... maybe if you had, you would be a better dancer." This is not in the true fellowship tradition of square dancing. By the same token, responding to a caller's boast of sight calling with "it's too bad you didn't have time to prepare material because if you had then it would have been even a better dance" cannot be in the best interest of, or in the true spirit of the activity either. Speaking as a dancer, I hope that fellow dancers would have more consideration for humane feelings regardless of the circumstances.

*Bob Boswell
Cumberland, MD*

I am writing (as many other callers probably will) to disagree with the article "The Sight-Calling Myth" by A. Terpsichorean (ASD, August 1979). Sight calling is just as important to the calling program as Plus 1 and Plus 2 are to square dancing. I think sight callers make the dancing a challenge and a change from "canned calls". And sight calling takes a lot of talent... more than needed for reading the movements prepared in advance. Just try to remember who is your number one and four couples in the square each tip. Also, sight calling makes for smoother dancing since the caller is watching the dancers and not his notes.

As for an advantage to sight calling, what do you do if the dancers ask you to go over a movement which you are not prepared for? Tell them you're not prepared or don't know, or set up for it, go over the movement and "sight" your way out? My dancers usually ask me to go over a movement they have heard during the week and without knowing how to sight call, I couldn't do it. What would you do Mr. Terpsichorean?

Now look at the professional who makes \$500.00 + per week. Can he call

most every night without sight calling? Will he always know the club's dance level in advance? And if he was told Plus 2 and the floor breaks down on *scootback* and *coordinate*, what is he going to do if he cannot sight call something they can dance?

As for dancing to sight calling, I prefer it since I always catch myself anticipating what the caller will call. And when the caller himself doesn't know what will come next, I usually cannot figure it out either.

Is there a myth in sight calling? Judge for yourself! Do we want a caller who knows in advance everything he is going to call, or do we want one who can workshop figures and lower the level if the floor keeps breaking down? I think sight calling is the greatest tool a caller has. It leaves him free to see that everyone has fun. I don't think he should use sight calling exclusively, but a caller that doesn't use some sight calling ought to get a computer to keep his notes straight.

As for Mr. Terpsichorean's closing statement about tracking dancers by sight and not preparing material to make it a better dance, all I can say is that I have been working on my sight calling for two years and it is still not great, but it is a lot better than always having to call "air raid" or say "Square 'um up" in the middle of the tip.

So, in conclusion, when a caller tells you that he doesn't know how to sight call— that the floor kept having to square up and he couldn't workshop what you wanted— tell him he should have learned to sight call— because then it would be even better.

*Bill W. Knecht
Pasadena, Texas*

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People

IN THE NEWS



On July 14, the Fun Finders and Squares-4-Fun clubs, with caller **Dean and Peg Edwards** of Colorado Springs area, hosted visiting caller **Ed and Barbara Butenhof** of Rochester, New York, for a traditional square dance party, attended by many, including **F.E. "Doc" Wolfe** and a group of his Grand Time Dancers from Clements Cneter, Lakewood, Colorado.

The *Chronicle-Telegram* in Elyria, Ohio, gave square dancing a plug with a photo showing caller **Gene Webster** of Port Clinton calling for Tappan Squares. Others mentioned in the article were **Norman Denger** of Lorain, **John and Ann Strasko** of Lorain (ages 68 and 65), **Kiki Revers** of Oberlin (age 15) and **Stan Burdick** (age unknown).

The *Dancer* of Norfolk, Virginia, recently gave a fine tribute to **Ken and Charlotte Beck**, well known square dance leaders of that area, who will soon leave to do Christian mission work in Ghana, West Africa.

Teen Square Dance News, created

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and published for fifteen years by Charles and Ebba Naddoo of El Monte, California, is being discontinued by the Naddoos, but they may be editing a teen column in the *California Blue Book*.

A surprise plaque was presented recently to Cleo Shore of Pomona, California, by the Steeltown Twirlers for her work and dedication in the area of publicity.



Leaders of the Prairie Land Company, square dance shareholders for the Shufflers Shanty in Richland, Washington, home of the Prairie Shufflers Club, are shown recently burning the mortgage, a full three years ahead of schedule at their tenth annual meeting. Shown, left to right, are Jim Vetrano, Bob Orr, Frank Spaniel, Dan Siemers, Kurt Leeser and Bob Bush.

Located in the Tri-Cities area, the Shufflers Shanty is a popular square dance and special events center, now completely owned by square dancers.

Birdie Mesick, Lansing, Michigan, caller, expressed concern about a July editorial comment by Burton Hillis in *Better Homes and Gardens*, which depicted square dancing as not such a "low-budget diversion," after all, since his final tab for the first year's "bargain" entertainment (classes, refreshments, badges, trips and clothing for him and his wife, Christine), came to about \$500. One of his final comments was redeeming for the activity, however, since he said, "...she couldn't recall any activity that had provided so much enjoyment, and it was worth every penny it cost. I have to agree." And we have to agree, too.

Continued on Page 76



INTER-NATIONAL NEWS

IN MEMORIAM

Carlos Howe, Caller, Litchfield, Neb.
 Ernie Dempster, Caller, Trenton, Ontario
 Richard Rea, Chez Bea shop, Miami, FL
 Joan Williams, Caller's wife, Ft. Myers
 John Inabinet, Caller, Orangeburg, S.C.
 Doug Odom, Caller, Charleston, S.C.
 Bob Kellogg, Caller, Scotch Plains, N.J.
 Bill Castner, Caller, Lafayette, Calif.
 E. O. Rogers, Caller, Texas
 Glenn Smith, Caller, Pennsylvania

While sports fans everywhere were mourning the untimely death of Thurman Munson, dancers in New Jersey and New York were experiencing their own private sorrow over the death of

caller, cuer, dancer, friend, Bob Kellogg of Scotch Plains, New Jersey. A multitalented person, Bob was one of the concerned dancers who worked behind scenes to help formulate the Northern New Jersey S/D Association and later served as vice president and president.

Interested in rounds, Bob was asked to handle this "new" program. Little did those who asked him this eighteen years ago realize that this interest would develop into a whole new life style. For Bob not only became an excellent R/D teacher, but started teaching a square dance class which became Y Squares in 1963. Bob was one of the few callers/cuers to successfully bridge the gap covering most competently all levels of squares and rounds.

When the Northern New Jersey R/D Leaders Council was born in 1963, Bob and Jean were valuable and concerned members, helping to guide it through the first stumbling years. Once again, when the Callers Council was conceived in 1974, Bob's versatility and vast background was much in evidence. He

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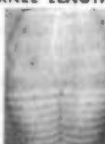
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served as president in 1977-78.

An engineer by trade, a few years ago Bob retired and became a full-time S&R/D leader. With more hours at his command, Bob devoted time to his regular clubs and developed a program for senior citizens and others, as well as write choreography for "Easter Parade" and "Spanish Serenade," the latter release on Grenn in April, 1979.

A member of Callerlab, Bob worked extensively to promote square and round dancing for its fun, its recreation and its friendship. People like Bob Kellogg come along once in a person's lifetime. Truly Bob is one of those who touched the lives of many with happiness and friendship. Much sympathy is extended to his widow Jean and his daughters.

*Peg Tirrell
Cresskill, New Jersey*

TOYS FOR TOTS

The Greater Indianapolis S/D Callers Association will be sponsoring a Toys for Tots Dance on November 25 at the Farmers Building, Indiana State Fair Grounds, at 1 P.M.

The association members will be calling, cueing and emceeing the dance. Proceeds will purchase gifts for needy children in the Indianapolis area. The gifts will be distributed by the U.S. Marine Corps Reserve members.

For tickets or information write to Gene and Babe Reneau, Box 12, Fairland IN 46126.

MASSACHUSETTS FESTIVAL

WMSARDA (Western Massachusetts Square and Round Dance Association) is co-sponsoring with SACA (Springfield Area Callers Association) the 4th Annual Western Massachusetts Fall Festival Sunday, Nov. 11, 2-10 p.m., at the Springfield, Mass., Civic Center.

Four halls will be used to accommodate over 1,000 dancers. Of special interest will be a hall used exclusively as a beginner's hall (literally an all day beginner's ball within a festival.)

Callers will be furnished by SACA and cuers will be supplied by Western New England Round Dance Teachers Association (WNERDTA).

*Russ Moorhouse
Warehouse Point, Conn.*

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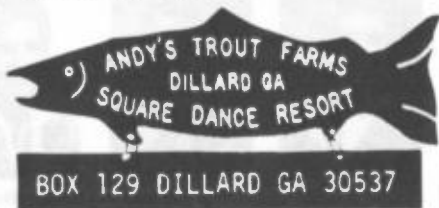
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OHIO BENEFIT DANCE

The fifth annual Square-Up-Against Cancer Dance will be held at Padua High School, 6740 State Rd., Parma, OH, Oct. 28, this month.

All proceeds are given to the Holy Family Cancer Home of Parma, where the sisters are shown receiving last year's donation from Hank Gasiorok.

This year's sponsors, as well as Beehive Squares, are Chagrin Valley Squares, Chicks & Chaps, and Wam Bam Squares.

Write Pat & Lou Morris, 362 Parkside Dr., Bay Village, OH 44140.

INDIANA SQUARE DANCE WEEK

Governor Otis R. Bowen, M.D. signed a proclamation declaring the week of September 16-23 as National Square Dance Week in the state of Indiana.

HOUSTON FESTIVAL

The Houston S&R/D Council will host their 31st festival on October 20-21 at the Albert Thomas Convention Center in Houston, Texas.

Calling and cueing will be provided by area leaders and by Ken Bower and Norman and Helen Teague. Workshops and a fashion show will be held Saturday.

For additional information, contact Don and Lois Sterner, 16462 Hibiscus Lane, Friendswood TX 77546.



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CW-137 Boogie Grass Band

CW-145 GIVE ME
BACK MY BLUES

CW146 SWEET MALINDA

CW-107 Louisiana Man

CW-129 Something to
Brag About

CW-134 Walkin' Shoes

CW-140 It's Been a Great
Afternoon

CW-142 Anyone Who isn't
Me Tonight



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Ron Russell



Ron Hunter



Sam Atkinson



STAINED GLASS SUNCATCHER

One of the purposes of this column is to bring to readers' attention all novel and first-time-seen items currently on the market.

One such item, as first advertized in last month's issue of ASD, is a stained glass suncatcher of square dance figures, designed by artist Bill Joslyn

and sold by Square Things, Box 325, Dept. TW, Wilmette IL 60091, for \$20.

Hang it in the window and tell your friends in a colorful way, both inside and outside, that you're square dancers through and through.

And don't forget, Christmas and gift time are just around the corner....

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LH-1029 AIN'T NO CALIFORNIA by Guy Poland
LH1028 THE MOVIES, Walt McNeel

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B-288A LONG FRIENDSHIP, Two-step,
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B-288B CHATTANOOGA CHOO CHOO,
Two-step, Bill & Virginia Tracy
1st Band, Music only; 2nd Band, Cues by Bill Tracy



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RECENT RELEASES ON BELCO:

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DANDY IDEA



STYROFOAM DANCER CUTOUTS

George Mueller of Bellevue, Kentucky, has some most interesting dancer cutouts on his basement wall, and we asked him to share the information on how he made them with our readers. Here are his instructions:

1. Outline the patterns with a sharp pencil on styrofoam material available at craft stores or sometimes free from industrial plastic concerns.
2. Cut out the figures with a hot wire which may be purchased at a craft shop.
3. Spray paint figures with "accent" paint from craft shop.
4. Paint on glue where "glitter" can be sprinkled for finishing touches on men's vests and ladies' dresses.



Elmer Sheffield



Johnny Jones



Johnnie Wykoff



Don Williamson



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by Elmer Sheffield Jr.

RB51250 COCA COLA COWBOY by Johnnie Wykoff



Cal Golden

RED BOOT RELEASES

RB244 LAY DOWN BESIDE ME by Johnny Jones

RB904 I'M SO LONESOME, Round by Ray & Bea Dowdy

GOLD STAR RELEASES

GS710 MY HEART SKIPS A BEAT by Cal Golden

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Ray & Bea Dowdy

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Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

NOBODY CARES — HI-Hat 974

Choreography by Al & Carmen Couto
 Good music and a catchy intermediate two-step.

PEPPERMINT — HI-Hat 974

Choreography by HI & Cookie Gibson
 Good music, easy two-step with a little disco in Part A.

MOVIN' ON UP — Monument 45-263

Choreography by Russ & Wilma Collier
 Boots Randolph music with a jazzy vocal and an easy-intermediate two-step.

BONANZA — UA 888

Choreography by Charles & Dorothy DeMaine
 Big band sound and the "Bonanza" theme. Slow to 41. A different intermediate two-step with the DeMaine flavor.

SILVER WALTZ — Telemark 931

Choreography by Ray & Ivy Hutchinson
 Very pretty music for "When Your Hair Has Turned To Silver" and a nice flowing intermediate waltz.

EVERGREEN — Columbia 13-33365

Choreography by Ed & Sharon Campbell
 Pretty music by Barbara Streisand; an advanced fox trot with variations.

DANCING TIPS, Continued

At a recent meeting one of the dancers commented that so many class graduates are lost soon after they are graduated. We must comment that the single most important reason for this is the fact that dancers in most areas are taught too much in too short a time. With the number of calls we use today in our mainstream clubs, it is asking too much for new dancers to be ready in 20 or 25 nights of dancing. Believe it or not, 20 or 25 is the average around the country. Of course, other things enter into it, but that is the major fault.

If classes must be terminated in such a short time, might I suggest the club sponsor once or twice a month club level workshops for a few months. This does work; it might work for you. If the club

FANTASY ISLAND — Columbia 3-10890

Choreography by Jim & Jennie Runnels
 Good music (theme music from TV show); intermediate combination fox trot with a hula sequence.

TOP OF THE WORLD — Columbia 13-33258

Choreography by Larry & Cherri Phillips
 Good music with a Lynn Anderson vocal; a nice flowing easy two-step.

CAROUSEL WALTZ — Grenn 14277

Choreography by Charles & Edith Capon
 Pleasant music and a flowing easy intermediate waltz.

PICK YOURSELF UP — Grenn 14277

Choreography by Art & Ruth Youwer
 Good music and a little different easy-intermediate two-step.

I WISH YOU LOVE — Telemark 3168

Choreography by Jack & Rita LaPlante
 Very pretty music and a nice flowing high-intermediate fox trot.

OPUS ONE — RCA 447-0119

Choreography by Adam & Madge Arnot
 Good big band music to Tommy Dorsey; high-intermediate; long sequence, combination two-step and swing.

DO DO DISCO — HI-Hat 975

Choreography by Nina & Charlie Ward
 Good disco music and a catchy intermediate two-step disco.

JUST FOR YOU — HI-Hat 975

Choreography by Merl & Della Olds
 Good music and a nice easy waltz.

I CAN'T BELIEVE — 4 Bar B 6009

Choreography by Bob & Barbara Wilder
 Pleasant music and a nice flowing easy two-step; flip side cued by Bob.

won't handle it, the caller might be willing to do so.

So many of the things we refer to in this column are the responsibility of the club caller. We do not mean that a caller calling a one-time dance has the same obligations, or for that matter the same privileges, that the caller does who is considered that club's regular caller. A guest caller does not have the same relation to the club as the club caller. You cannot expect a guest caller to share the burdens of your club, but the club caller does feel he is part of the club and does share the worries and the responsibility.

We feel it is an honor to be a club caller, and most other callers do, too. It is the club caller who keeps square dancing going.



Flip Side
SQUARE REVIEWS
 by John Swindle

Here it is October again. This cooler dancing weather is very nice. Very few records came this month, fourteen singing flips and one hoedown. Many are good ones: some new sounds and several reruns of old songs. Have a happy Halloween!

FAN THE FLAME Roadrunner 103

Caller: Paul Marcum

The only way we could accurately describe the sound in the record is Dixie land rock. It is very unique and has a very danceable beat. Paul does a fine job on the flip side, with a little different twist to the figure. Your dancers will enjoy this one as much as the review dancers did. **FIGURE:** Heads promenade half, right and left thru, square thru, box the gnat, curlique, boys run, left allemande, swing, promenade.

NEVER DID LIKE WHISKEY— Rhythm 135; Caller: Pat Barbour

Here's another fine sound from Rhythm, a country sound. Pat does a super job on the flip, and also gives us a very nice but different figure. Using a half sashay square thru was different and quite refreshing. The only negative comment that we have is that about 85% of Rhythm's records are now starting with a circle left. **FIGURE:** Heads square thru, do-sa-do, curlique, scoot back, boys run, centers square thru, ends left allemande, swing, promenade.

AROUND THE WORLD— Dance Ranch 653; Caller: Ron Schneider Key: B Flat Dance Ranch and Ron chose for this month's release a song that is no stranger to the square dance world. Although this song has come and gone many times, you can't take away from the superb rendition Ron and the Rhythmaires have given us. Ron's figure is not spectacular but is well-timed and flowed nicely. **FIGURE:** Heads promenade half, right and left thru, flutter

wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, swing corner, left allemande, promenade.

I'LL COME BACK TO YOU — Prairie 1018; Caller: Chuck Donahue

Prairie gives us a sound that really impressed the review dancers. Using a bass guitar as lead, followed by a sax and then banjo, was quite different but enjoyable. We do question the title. The music sure sounds like "Just Because." **FIGURE:** heads promenade half, right and left thru, curlique, boys run, swing thru, boys run, ferris wheel, pass thru, swing, promenade.

WHAT IN HER WORLD— Chinook 029 Caller: Daryl Clendenin Key A

Looking for a nice, smooth, romantic number? Well, here it is. Daryl used an old stand-by figure on this record, but he seems to have a story to tell and has to sing a number of lines to do it. Some callers may have a little trouble with this tune, in that there are many lines being echoed by follow-up instruments. **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

GOODBY MY LADY LOVE— Thunderbird 196; Caller: Bud Whitten Key: E Flat

This is another song that is no stranger to the square dance scene but still a nice one to bring back periodically. We still like the sound this song gives you to work with and dancers still like to dance to it. Bud gives us a figure that is quite different and a real thrill to the dancers. **FIGURE:** Heads roll away, forward and back, box the gnat, fan the top, right and left thru, pass thru, circle four to a line, slide thru, square thru three-quarters, swing, promenade.

PAINTIN' THIS OLE TOWN BLUE— Thunderbird 198; Caller: Bob Bennett

Here's another nice sound from Thunderbird. A little ragtime piano and banjo, along with lead guitar, gave use a good danceable sound. We must compliment Bob on his flip side. We have reviewed many records by Bob and this is by far his best in some time. **FIGURE:** Heads pass thru, cloverleaf, sides pass thru, swing thru, boys run, ferris wheel, centers square thru three-quarters, pass to the center, square thru three-quarters, swing, promenade.

UP A LAZY RIVER— Blue Star 2091**Caller: Dave Taylor Key: B Flat**

Dave Taylor gives us another oldie but goodie, with more Dixieland jazz for those with a New Orleans feeling. The music just had the review dancers ready to go. Dave's use of *follow your neighbor and spread* was very enjoyable. FIGURE: Heads promenade half, square thru, right and left thru, pass thru, trade by, touch a quarter, follow your neighbor and spread, swing, promenade.

LET'S HEAR IT FOR LONELINESS—**Lore 1175; Caller: Bob Graham Key: C**

Don't let the title of this song fool you; it's really a happy one. We too were fooled until we listened to the tag lines. Bob uses *track two* in his figure, which moved well and was well timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, track two, swing, left allemande, promenade.

CONEY ISLAND WASHBOARD GAL—**Blue Star 2090; Caller: Lem Smith Key G**

We would term this a little novelty tune. We were disappointed in the title but not the music. Blue Star has given us a really good sound and Lem put together a really fine figure. But "Coney Island Washboard Gal"? We know that can be changed. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel off, couples circulate, wheel and deal, pass thru, trade by, swing, left allemande, promenade.

HARVEST MOON— Chinook 025**Caller: Daryl Clendenin**

Chinook gives us a little soft shoe. This song would be nice for that needed change of pace. It sounds slow but moves quite well, and Daryl gave us a very nice well-timed figure that deserves a lot of credit. FIGURE: Heads promenade three-quarters, sides go right and left thru, pass thru, curlique,

split circulate, boys run, right and left thru, star thru, pass thru, swing, promenade.

TEXAS RAG— Lore 1174**Caller: Curtis Thompson Key C**

Boy, are names deceiving! We feel that the names of songs are the downfall of many really good records. But then, what's in a name? Curtis gave us a little different opener and figure, really nothing fancy but well-timed and moving right along. FIGURE: Heads promenade half, right and left thru, rollaway, pass thru, U-turn back, star thru, pass thru, curlique, double scoot back, swing, promenade.

FIRST ENCOUNTER OF A CLOSE**KIND— Thunderbird 197; Chuck Myers**

No, this is not a "Star Wars"-type song! Just a good old danceable country beat. Chuck gave us a figure that kept everyone in on the action most of the time. No one stood still very long. FIGURE: Heads promenade half, lead right, circle to a line, right and left thru, flutter wheel, sweep a quarter, swing thru, boys trade, turn thru, swing, promenade.

GOLDEN TEARS— Rockin A**Caller Jesse Cox Key: G**

This is the first Rockin' A record in a while. The music is danceable but the beat seems to change. We really can't describe the sound. Jesse gave us a nice figure but he seemed to be having trouble keeping up with the record. FIGURE: Heads promenade half, swing thru, spin the top, extend the tag, swing thru, boys run, wheel and deal, square thru three-quarters, trade by, swing, promenade.

HOEDOWN**TULSA/RAWHIDE— Blue Star 2089**

"Tulsa" is in the Key of A, with lead guitar, bass, rhythm and fiddle. "Rawhide" is in the Key of F, with fiddle, lead guitar and snares.

BEST CLUB TRICK, Continued

Russian friends, it was off to Warsaw, with more tours and shows. Krakau, Wieliczka, Auschlitz, Wroclaw. And finally, ten air hours to Newfoundland for refueling and another quick square dance tip before flying to New York and Atlanta.

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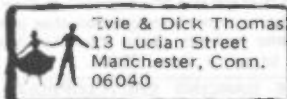
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- Y-6— S/D Benefits
- Z-6— A World of Difference (poster)
- A-7— S/D Is This (poster)
- B-7— Ideal S/D Couples (poster)
- C-7— Ideal Caller (poster)
- D-7— What Dancers Wear (humorous)
- E-7— Jingles, Jargon & Blurbs
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- O-7— Leader's Develop
- P-7— Choreo Rating (rounds)
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- R-7— Tate Family (humorous)
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CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
- Ping pong circulate
- Roll (as an extension from)
 - a. Adjacent columns trade & roll
 - b. Centers of wave or 2-faced lines Trade and roll
 - c. Half tag trade & roll
 - d. Partner trade & roll
- Track II Track and trade
- Touch Make me a column
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
- Two steps at a time

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

☐ ASD — Not a Callerlab level

PLUS ONE

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

PLUS TWO

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



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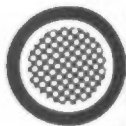


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3. Lay Down Sally
4. Won't You Come Dance
5. Sunrise, Sunset
6. I Wanna Quickstep
7. Oklahoma National
8. Rhumba Maria
9. Games Lovers Play
10. Hawaiian Wedding Song

SQUARE DANCERS' ROUNDS

1. Till Somebody Loves You
2. Little White Moon
3. All Night
4. Rose Room
5. Shanty Town
6. Chili Sauce
7. Vaya Con Dios
9. Sandy's Waltz
10. Candlelight Waltz

CLASSICS

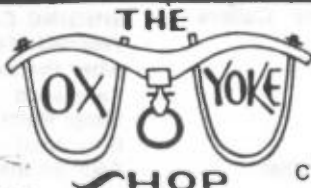
1. Spaghetti Rag
2. Feelin'
3. Dream Awhile
4. Arms of Love
5. Birth of the Blues
6. Fascination Waltz
7. Dancing Shadows
8. Folsom Prison
9. Answer Me
10. My Love/Hold Me (Tied)

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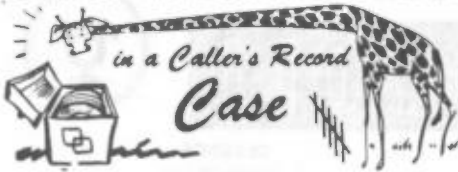
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Steal a Little Peek



Bob Harrelson

Bob Harrelson and his wife, Mo, celebrated their twenty-fifth wedding anniversary last June. They have two daughters, Robin and Lisa. The Harrelsons are members of Greensboro Quadrille, charter members of the Nat Greene Left Footers, honorary members of Randolph Spinners and the Smiling Squares. Bob has been dancing and calling since 1950 with a 16 year leave of absence; he resumed calling and dancing in 1970. Bob has been active on the state level for six years, serving as publicity chairman, two years on the Tar-Heel Square-Up committee, two years as vice president, he is now president of the Piedmont Callers Association.

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RR 125	RHYTHM OF THE RAIN - Bob	
RR 126	SUMMERTIME - Wade	
RR 127	READY FOR THE TIMES TO GET BETTER - Wade	
RR 128	TODAY I STARTED LOVING YOU AGAIN - Wade	
RR 129	I RECALL A GYPSY WOMAN - Pat	
RR 130	WHO AM I TO SAY - Kip	
RR 131	MUSIC IS MY WOMAN - Ernie Kinney	

HOEDOWNS —

RR 301 Rhythm Special
 RR 302 Brandy
 RR 303 Smooth 'n Easy/Hot 'n Sassy

ROUNDS -

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 RR 502 Brown Eyes Blue
 RR 503 A Country Song

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 RR 2000 — Country & Western - not a square dance

UNDERLINING

THE CALLER NOTE SERVICES

Jack Lasry in **Notes** gives us a couple of good get-outs from 1P2P lines, as follows:

1. Pass the ocean, scoot back, boys run
Tag the line, ladies left, gents right
Left allemande.....
2. Pass thru, partner trade and roll
Square thru, on the third hand
Grand right and left.....

He has some good comments on getting your LTD program going, and advises that classes this fall could be big, based on people now looking for activity close to home.

John Strong's **SDDS** features some new ideas, notably *fire the cannon, presto, pull back and about*. He covers

Callerlab notices and gives us some good set-ups to Box 1-4, such as:

Head ladies chain, heads swing thru
Single hinge, box circulate
Walk and dodge.....

Warren Berquam advises in **Minnesota Callers Notes** that we need to be very careful with the national move to "label" all dancers as to their ability to dance, in order not to defeat one of the main purposes of square dancing — fellowship. It's like saying, "I'm a 300 bowler, you are not." He works some *half-sashayed track two*. He suggests we work *track and trade* a bit directionally, such as using this;



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

RECENT RELEASES

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

NEW ON BOB-CAT

- BC 105 DOWN ON BOURBON STREET by Bob
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- BC-103 MAGIC OF THE RAIN, by Bob
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Bill
Claywell



Jim
Coppinger



Roger
Morris

Head star thru, double pass thru
Girls U-turn, boys track two
Girls half tag, trade and roll
Boys quarter right, tag the line right
Wheel and deal, pass thru, U-turn
Left allemande.....

Ed Foote in **News 'n Notes** suggests the best procedure when sets break down is still for dancers to pull out to lines and get back into action as soon as possible, and not "jump" to get into columns, waves, etc. He says, regarding the *dixie derby* definition problem, that the term *trade and slide apart* has become the majority favorite, rather than *centers cross run*, although both are OK.

Gene Trimmer in **Mainstream Flow** says he has mixed emotions about Callerlab's QS program. On the good side, they have given us real Mainstream stuff with *ferris wheel, recycle, extend the tag, touch and roll*; but on the inappropriate side he pans *grand weave, stroll and cycle, two steps at a time, make me a column and track and trade*. He does a good in-depth study of *wheel and deal*.

Barry Wonson in **Figuring** comes up with an amazing array of *right and left thru* combinations, a look at *cross and peel*, and the news that the Australian National Convention is henceforth going to follow the Callerlab list. Among some singing call adaptations he features, this is most unusual: Heads promenade half way there
With your maid, come into the middle
Square thru four hands around you go
Four hands around and then
A right and left thru, my friend
Veer to the left, couples circulate & then
Two ladies trade, and bend your line
Heads only bend the line
And promenade in time.....(Add tag)

Bronc Wise in the **So. Cal. Notes** regrets that *coordinate* was put in the Plus One list. Especially featured are *change-o* and *keep cool*. Some very interesting "third hand" stuff is used.

Bill Davis in **Santa Clara Valley Notes** compliments the National Convention on the program. He says *magic column* is getting a lot of action at the advanced and challenge levels.

BADGE HOLDERS

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(A) DOUBLE SIDED SNAP-ON . . .

Snaps between, and to both, pocket and pocket flap of western shirt.

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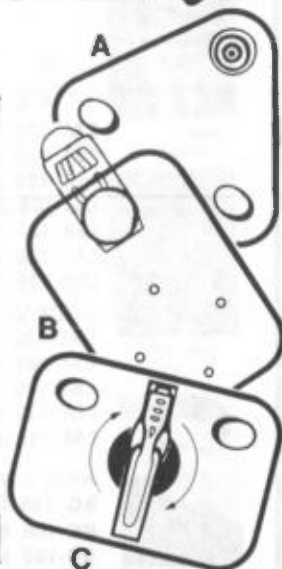
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Speaking Of



Singles

Singles who did not make it to Milwaukee, Wisconsin, missed a great convention. The singles want to thank all the convention committees who made it the best convention yet for them.

The Wisconsin singles did a superb job in the hospitality room. Jurgen Seiffert, Director of Solo Activities, did a great job setting up our Trail-End and After-Party dances. They were well attended.

The room for solo was small and the dancers filled it at all times. This is the first step in the right direction, but singles will still have to persist to gain a place at future conventions. Singles look forward to the 29th convention in Memphis, Tennessee, and future conventions to see how solos are treated.

As the year ends, let me say it has been my pleasure and honor to have served the last three years on the Board of Directors for Single Square Dancers U.S.A. My life has been made richer and better by having had this opportunity. To Richard Woodyatt, the incoming president, and to all solo dancers, I wish a very successful year.

*Betty Ross, President
Single Square Dancers, U.S.A.
Morrow, Georgia 30260*



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Winner of the "TAW" contest in July ASD was Norma Walmsley of Quincy, Illinois, who receives a 5-year subscription. Second place winner, Clyde Houston of Shawnee, Kansas, receives a 3-year subscription. Audrey Brown of Highland, Michigan, and Angie Cyczerski of San Antonio tied for third place and will receive a one-year subscription.

Here is a list of the taws and their home states:

- Rosalyn Ray, FL (Ron)
- Necca Filppo, TX (Marshall)
- Margie Sheffield, FL (Elmer)
- Karen Keelor, MI (Jeff)
- Janie Creel, LA (Johnnie)
- Wanetta Johnson, FL (Vern)
- Lou Letson, AL (Mac)
- Amelia Augustin, LA (Bob)
- Porchia Watkins, CA (Nelson)
- Marilyn Foote, PA (Ed)
- Betty Claywell, KY (Bill)
- Mary Jane Chapman, FL (Roger)
- Loretta Hanhurst, NY (Don)
- Dolores Litzenger, LA (Mike)
- Mildred Williamson, TN (Don)
- Sue Gravelle, LA (Lem)
- Marilyn Rowles, IA & AZ (Warren)
- Joann Tipton, TN (Allan)
- Gail Swindle, GA (John)
- Vivian Bennett, GA (Bob)
- Julia Zeller, KS (Francis)
- Norma Vinyard, MO (Bob)
- Faye Tomlinson, NY (Tom)



- Jean Parrish, CO (Vaughn)
- Lannie McQuaid, OH (Ted)
- Carole Leamon, FL (Chuck)
- Sue Luttrell, TX (Melton)
- Penny Crispino, ID (Ross)
- Gloria Driver, TX (Wade)
- Lois Fisk, MO & AZ (Bob)
- Evelyn Davis, ENG. (Malcolm)
- Becky Cope, GA (Jerry)
- Ruth Staeben, GA (Fred)
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- Erna Egender, CO (Herb)
- Louise Cole, UT (Walt)
- Lill Bausch, NE (Harold)
- Ruth McCann, ND (Virg)
- Carole Manning, OK (Dick)
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wife and mother to her two children: Sandra, 15, and Paul, 9.

Dorothy professes a strong desire to be a productive, independent member of society. She comes down hard on people who could be productive and useful, but instead choose to live on welfare or the generosity of others. Reflecting on the current state of the world, Dorothy said, "I remember a time when everyone had to carry his own weight."

Twenty years from now, armed with a Masters Degree and experience, Dorothy sees herself as the manager of a company or in a similar role. After graduation from college, she plans to seek employment and then apply her skills to the job. She is a woman of boundless energy and determination and will undoubtedly succeed at anything she attempts. Or as she quipped, "If it has ever been done, I can do it."

Regarding her handicap, she said, "I don't think of myself as being blind, just terribly inconvenienced." In spite of her "inconvenience," Dorothy finds time to

help those less fortunate and determined than she. As a volunteer for the Texas Youth Council, she holds seminars and does speech related work. She also trains new volunteers. On working for the TYC, she admitted, "I'm in it for the self-gratification and for the experience."

In addition to college, Dorothy spends about 1½ hours per day in Orientation and Mobility Training, or "cane travel" as she calls it. This training simply teaches her to find her way around physical places, such as downtown Fort Worth. There she knows where various shops and businesses are located and the direction of all streets. She knows which streets are one-way and which are two-way. She confessed that mobility training was one of the hardest things she has ever attempted.

Even though she is quick to tell you otherwise, Dorothy Surratt is a remarkable person. On her accomplishments, she commented, "Somehow, they are not as impressive to me as they seem to be to other people." She is a wife, mother, full-time college student, vol-



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untee worker, homemaker and yet still finds time to square dance, sew, garden roller skate, entertain friends, shop, take mobility training and various other activities. This would be a formidable load for a sighted person. Most of us simply could not keep up with her, but she manages it with ease.

Much of Dorothy's ambition, determination and "grit" can be traced to her upbringing by stoic farm parents. She still recalls the time she was made to sweep the floor fifteen times before her mother was satisfied. Dorothy would cry, "But mother, I can't see the floor." She wasn't being punished; her parents simply believed that everyone should carry her share.

Dorothy feels that it is cruel and harmful to be overly protective to blind children. "I see a lot of blind people who are socially handicapped now due to overprotective parents," she said. She wants to help these people discover their potential and fulfill it. She would tell the parent of a blind child to let him or her grow, expand, find their potential, just as her parents did for

her. Speaking of herself but relating to all handicapped persons, she pleaded, "Help me do what I can't do, but let me do what I can do."

Returning to the subject of people finding their potential, she stressed, "I really think a lot of people cheat themselves from a lot of joy in life because they aren't operating at a maximum level." By that standard, Dorothy Surratt is certainly not cheating herself.

PEOPLE, Continued

From the *Los Angeles Times* comes a story datelined in Houston, about an unusual group, the Texas Tailwaggers, eight people and eight dogs who actually square dance for public demonstrations. Mrs. Harriet McElfresh calls the canine capers, and claims the dogs are really smart enough to dance alone, although their masters and mistresses lead them through the maneuvers on leash. Mrs. McElfresh starts each dance as all good square dances should start: "Bow to your partner, bow to your corner."



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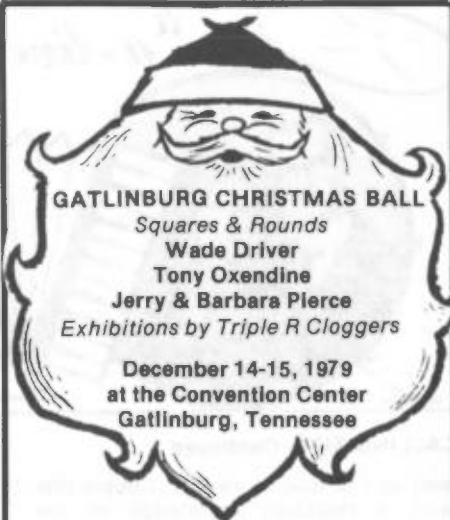
ENCORE, Continued

which was organized as a legal entity in the fall of 1964 by a group of people who had been a part of the summer classes that Lloyd Shaw held for many years at Cheyenne Mountain School near Colorado Springs. After his death in 1958 these people assembled spontaneously to continue learning and dancing. When the actual organization took place, anyone was welcomed who was in sympathy with Shaw's dedication to maintaining the integrity of American folk arts. Learning more about the folk arts and disseminating information about them to others has continued to be the business of the Foundation. Mrs. Shaw concludes, "We have never made an official drive for members— or for funds; we figure sooner or later quite a few people will hear about us, and a few people may like what we are doing and join us."

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Will Larson



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POGO KNOWS, Continued

Social skills can be developed through guidance and practice. Lessons should include social guidance by example, counseling on what to expect and opportunities to practice so that new dancers are confident of their acceptance by the group. Most importantly, the group (that's us) must accept them. That doesn't mean smile and shake their hands; it means including them in our group, our plans, our activities and our thoughts. It's either that, hope they form their own group, or watch them drop out.

Psychomotive skills can be enhanced by counseling and practice, too. If lessons are relaxed and pleasure is the first objective, slow learners will have time while the fast ones are having fun. Class and club levels must be close before people can dance together. The double shock of a new social situation and skill challenge should be avoided.

Pogo said, "We have met the enemy and they is us." We are the cause and can be the cure for preventable dropouts. Let's plan and train to reduce the losses.

MEMPHIS NIGHT TRAIN, Continued

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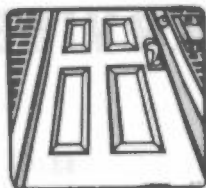
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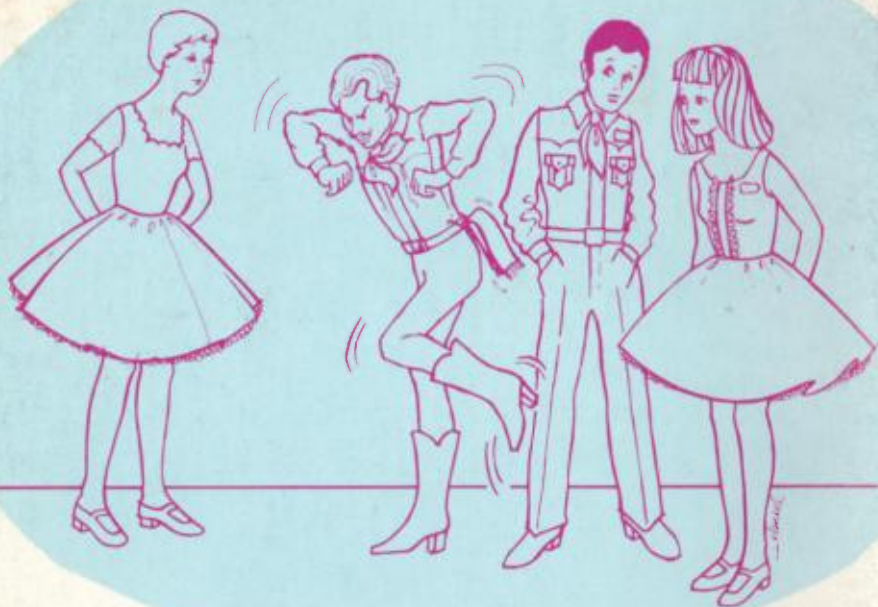
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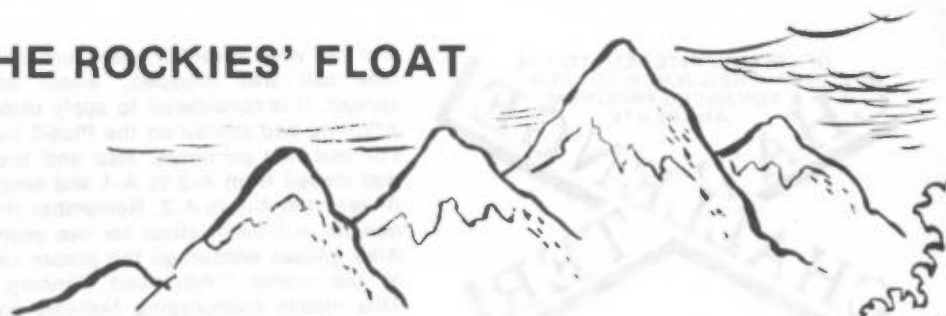
Out in the little town of Salida, Colorado, where the Rockies rise and the air is thin and clean, an enterprising club named the Shavano Shufflers has done it again! They've won "best of the parade" honors in the annual June FIBark parade, for the fourth consecutive year, with a giant float designed by Karen Hicks.

Paul and Edith Brinkerhoff of Salida sent us the photos and story. They told us that caller Garry and his wife Bonny Wood actually held class graduation on the float the night before the parade, which included the largest class yet, twenty-five graduates. Other festivities included the actual dancing on the float as it motored down F Street, and a picnic attended by many dancers, including a visit from charter club members Ron and Pat Bell of Washington.

Photos on these pages show the relative size of the float, which dances two sets at once on a 12' by 24' "lowboy" trailer pulled by a diesel tractor, with overall dimensions of 16' by 56'. The caller's stage is about 8'x8' and there are also benches for dancers on three sides. Paper napkins in a variety of colors were inserted by the thousands in the wire around the sides to give it a stunning appearance. All club dancers participated in the project and are understandably proud of their efforts.

If you get to the Rockies, around the Salida, Colorado Springs, Canon City area, just ask any square dancer about that fabulous float. That will trigger a smile about two miles wide and mile high, plus a double-barreled deluge of delightful conversation.

THE ROCKIES' FLOAT



COLORADO CLUB WINS PARADE HONORS AGAIN
AND "FLOATS" A VERY UNIQUE GRADUATION PARTY

