

AMERICAN



AUGUST 1976

SQUARE DANCE





# CO-EDITORIAL



For the past year, predictions have forecast an upswing in the number of square dancers, more interest in the activity and more public attention. Now with only six months of the Bicentennial year to go and the official "birthday" behind us, we are seeing some of these predictions come true.

Last year's classes were bigger than ever and clubs are even now preparing for more "recruiting" during Square Dance Week in September.

Media of all kinds have featured square dancing: newspapers, magazines, TV shows and ads, even an encyclopedia. Phone calls and letters asking for information come to our office from all over the country. Following his interview for the *New York Times*, Lee Kopman prepared a section of the *Family Creative Workshop* which was published with full color photos. (See feature in next month's issue.) Plans for more national coverage of square dance activity are being made by several groups, one of which is the American Square Dance Association now being formed. Their flyer, inserted as a paid ad in the center fold of this issue, describes the goals of this organization. Their plans are to institute activities and work in areas not now being covered in the square dance field, such as nationwide publicity in non-dance media and an international square dance center. Look over the flyer, judge for yourself its merits; we feel that the efforts made so far deserve your consideration, although the organization has no connection with this magazine.

The National Convention has now reached an all-time high in attendance.

The national and local committees will face new problems and search for new solutions with the phenomenal growth of the event. How do they hear the problems? From what YOU say. Do write to committees or to us. Tell what you liked, what difficulty you might have encountered, and what solutions or suggestions you have to offer. More active participation in planning will pay off for everyone who attends.

Did you know there is a National Association of Round and Square Dance Suppliers meeting and working to improve the exhibitors' phase of all conventions and festivals? They, too, will welcome suggestions and solutions.

LEGACY and Callerlab will both be meeting in spring of 1977. "Mini-Legacies" (Leadership Conferences) are springing into existence in all parts of the continent and many more are in the planning stages. Better communications, developed at these conferences, will bring about better square dance activities. Better square dancing, whatever your definition, will be a result of the deliberations and resolutions of Callerlab.

Be a part of this growth. Write and express your ideas to key members of all these organizations. Addresses can be found in Dandy Idea, this issue.

AMERICAN  
**SQUARE  
 DANCE**

THE NATIONAL MAGAZINE  
 WITH THE SWINGING LINES

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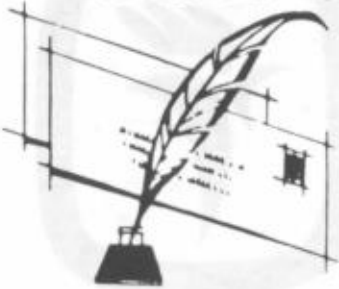
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# Grand Zip



We want to thank you for sending us the magazine.

Enjoyed being in there.

*Dan & Pauline Sakahara  
St. Louis, Missouri*

You goofed! (Don't we all!)

On p. 63, June issue, you print a picture and letter on New Zealand helping celebrate the USA Bicentennial under the heading *Australia* celebrates.... Come now— that's another country; not even contiguous as Canada and the USA are.

To help make amends, could you please send me the letter-writers' (the Nuttalls) address so that we may dance with them during our November trip to New Zealand? Any other leads on N.F. square dancing will be appreciated. I am separately writing the Shepherds, whose address is given on p. 62.

I do enjoy your magazine. One topic I don't see discussed is the average frequency of dancing required for various levels. Fifteen to twenty years ago, while stationed in Washington, D.C., I did challenge dancing— we danced twice a week. Out here, it's hard to find one dance a week. Furthermore, the 7,000 ft. altitude is the first challenge.

*Harold Hessing  
Los Alamos, New Mexico*

**ED. NOTE: Our apologies to our dancing friends in New Zealand. We did a mental leap from the New Zealand picture to a note on the Australian celebration.**

In December, I submitted a story for publication which, according to a letter received from you, would be published

soon. If you do not intend to publish it, please return it.

*Valerie Titus  
Lynn Haven, Florida*

**ED. NOTE: The story was published in the July issue ("It Really Happened," page 30). We regret Valerie Titus' name was omitted from the page.**

We were surprised to read in your magazine that my mother's name is Edie Adams.... that is not my mother or Sam's mother-in-law.... Your article was true in the sense that my mother's earrings are being worn all over the U.S. and Hawaii.... We cannot take credit for the original idea as we got them from Marie Hicks. She made them two winters ago and I sold them for her. When she went back to the D.C. area and we had no supplies and orders coming in, my mother did a takeoff on Marie's pattern (not identical) and we got into the business.... Incidentally my mother's name is Nora Davis and she lives in Port Charlotte, Florida.

*Betty Mitchell  
Holiday, Florida*

Many thanks for the extra publicity on the "Dinosaur" page in the July issue. The ad looks fine, too. American Squaredance keeps looking better all the time. You've turned it into a top publication.

*Jay King  
Wayland, Massachusetts*

Thank you for printing my letter under "Straight Talk." Your magazine is great and I wish I had a few hundred back issues to hand out to square dancing friends who don't even know you exist. We go to festivals all over and are booked for the biggie at Atlantic City. Ship us some back issues and we will put them in good hands for you.....

*Jack Thompson  
Mechanicsville, Virginia*

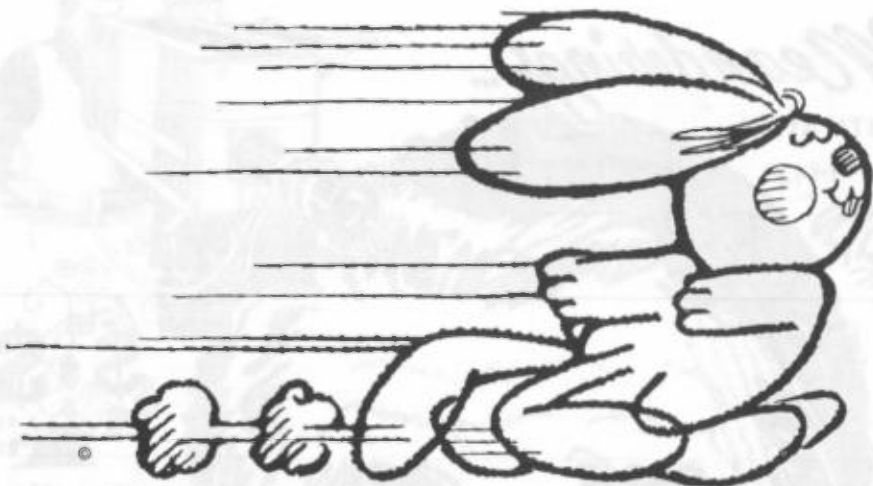
What happened to Willard Orlich's "New Idea" in the June issue. We miss it! Maybe he'll give us one in July.

We really enjoy the magazine. Keep us informed on Callerlab.

*Phil Kozlowski  
Aurora, Indiana*

**ED. NOTE: On the one hand, we have folks saying that too many new ideas are being brought into square dancing. This**

**Continued on Page 80**



# QUICK AS A BUNNY

THAT'S HOW WE'RE MOVING THESE DAYS....

BOOK ORDERS ALL GO BY UPS WITHIN THE USA....

SUBSCRIPTIONS ARE HANDLED QUICK AS A WINK....

YOUR LETTERS GET ANSWERED IN A FEW DAYS....

ALL BIG PROBLEMS ARE SOLVED IN A DAY OR TWO....

"IMPOSSIBLE" ONES GENERALLY TAKE A BIT LONGER....

---

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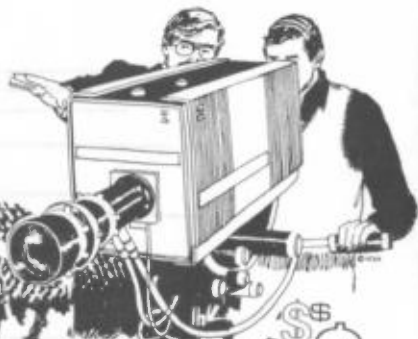
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# Meanderings...

WITH STAN

1944



## THE 25 TH NATIONAL — A TIME FOR REFLECTION



Somewhere in the vast, sprawling city of Los Angeles, or more particularly in a remote, chasm-like hall of technological machinery in Anaheim, California, there's a diabolical computer that doesn't like me. I mean the foreboding, scheming grey monster spins its gears, flashes curse words, and spits out half chewed, square-tooth-punched index cards at the very mention of my name.

That's why I'm not listed in the program book of the 25th National Square Dance Convention, just held in the Golden State, among the seven-odd-hundred CALLERS, but only as a CONTRA LEADER.

I had signed up for the "25th" a year ago, amidst the turmoil of the National in Kansas City, as a caller among other things (You're SOMETHING ELSE—co-ed.), and dreamed each night that I'd be able to stand tall on one of the dozen stages at Anaheim in June of 1976, modulating melodiously to the addicted adulation of the "almost-forty-thou" dancers there gathered. Little did I dream that a demon-like machine would drain my dream to a mere dram! (You poor maligned thing—co-ed)

How do I know it was a computer that did the evil deed? Well, that was the way it was officially explained to me by officials of the programming department. It was no human error. Humans seldom make mistakes. It had to be that infernal machine. Strangely enough, the same computer didn't like a bunch of other callers as well. But can you blame a starry-eyed, California-born-and-bred, loyal and competent computer for showing a wee bit of partiality when it comes to its own kinfolk—the California born-and-bred callers? Of course not! It gallantly programmed them on an average of HALF the time. In other words, every time an hour of programming time was set up, 50% of it featured a California caller or leader, on the average.

But you can't blame a bare-faced behemoth of nuts and bolts for that kind of scheduling, can you? After all, there were a whole lot of California callers present. Shouldn't the convention be a Showcase of California talent?

Maybe so. Yet there were approximately 800 callers and leaders listed in the program book. Of that total almost 300 were from California. That's about 37%. Perhaps the friendly grey giant should have programmed closer to 37% for Californians and 63% for other leaders.

As a matter of fact, the metallic monster really showed its sunny clime colors when it featured California leaders a whoppin' 56% in the prime time/prime hall slots. We refer to the

Arena from 8 to 10 o'clock each night. But whoever would expect a self-respecting California computer to do anything different than that? Tch. Tch.

Does anyone remember back to the days when callers in the home state of the National (Des Moines, etc.) were given LESS calling spots than visiting callers? Does anyone remember back when EVERY caller got an equal number of appearances—about three or four? In Anaheim one caller got nine spots, most got two or three, some got none.

Callerlab has officially offered to take over all programming at all future Nationals, but to date the offer has not been accepted. Perhaps the time is coming....

There's also a little matter of SOUND in the various halls at the National in Anaheim, which was abominable, but let's move on to pleasanter aspects. There were some "happy summer sounds" out there, too.

Midway through the convention I bumped into Ken Parker, general chairman, and asked if he was pulling out his hair. He answered matter-of-factly: "There are some pluses and there are some minuses."

Right, Ken. We've looked at the minuses. Now we'll look at the pluses.

Quantitatively the convention was a sight to behold. Imagine—within a few hundred of 40,000 people—all gathered under one roof, which could house a dozen football fields! Physically it was often a bit tricky to move from one hall to the next. You learned the shortcuts.

The week started in the 70's and ended in the 90's, temperature-wise, but we weren't uncomfortable inside—the air conditioning held up.

Surprisingly the food service within the complex was adequate, and so many outlying restaurants were available, there were no long lines.

Seeing old friends was as rich an experience as ever—this more than compensates for a little jamming in the halls.

The Pageant of American Square Dancing, presented three times in the main arena, was an excellent production, we are told. We couldn't see it because of restrictions of each performance (two-hour waiting period for seats, etc.) and we were especially tied up at our magazine booth in the

Exhibition Hall. Oh, well. We couldn't see the show. But at least we've read the book!

The Press Breakfast was a winner. So was the Oklahoma banquet. And the panel sessions, for the most part. There was more of everything. More displays in the Showcase of Ideas. More tours. More contra scheduling. (They're really "in".) More commercial booths. More clinics. More publicity for square dancing. More people. More Excedrin headaches for the committees, who have to cope with voluminous problems of such a Herculean affair.

We came in Monday, as part of one of the Omnisphere tour groups, and had a couple days of sightseeing before jumping into the maelstrom with both feet. Fortunately our Holiday Inn "home" was only about 20 long stones throw from the Convention Center, and we were snug as bugs in rugs, or pigs in pokes, or whatever.

We rented a car, picked up nine boxes of saleable books and magazines at friend Ted Wegener's home nearby, where we had shipped them, and even had a chance to dip our toes into the Pacific.

Our all-day tour of Universal Studios was memorable. There was the "shark" from "Jaws" splashing toward our unprotected tram. There were "behind the scenes" views of buildings and interiors we'd seen in movies and TV shows (all made of plastic). "Rock" slides came tumbling down on us. We saw a couple of stars, stage presentations, special effects, make-up techniques, etc. etc.

Practically nobody missed the all-night party at Disneyland the final night. What a world of Fantasy for young and old, just as the promo blurbs ballyhoo it to be! The "kid" in all of us makes us eager to see the sights, ride the whirling conveyances, and marvel a little at the authentic and clever creations inspired by the genius who made a whole "mountain" out of a mouse.

Sunday was a day to "wind down" after the fun, the dancing, the work (manning our booth) the rushing from hall to hall, the involvement in panels and clinics, the partying, and the dizzy whirl of the biggest shindig ever staged for the square dance activity. We were "flat out" most of the day.

Winging back to good old Ohio on Monday was another time to relax and reflect. Questions and concerns continued to "dance" through our contemplative craniums, as we separated fact from fiction, debit from credit, advantage from disadvantage.

Is the National Square Dance Convention getting too large (with 40,000 participants) and too unwieldy to continue in its present form? Should a FULL-TIME, year-round, professional executive be hired to handle the program, and afford an extra advantage of continuity from year to year? Callerlab now has this advantage— why not start it with the Nationals, too? (Certainly the budget is more than adequate.) Should there be an EASTERN as well as a WESTERN National Convention, operating simultaneously? Should the time be extended from Tuesday through Saturday to s-p-r-e-a-d the crowds, unjam the program, and create a strong pitch for 2-day-only registrations? Shouldn't a real expert be hired, even at the expense of several thousand dollars, to "engineer" the sounding of all halls? Shouldn't Callerlab be allowed to take over all programming of callers?

That's it. Excuse the more serious turn of the pen this month. Lest we be misconstrued, we'll say it clearly— IT WAS A GOOD CONVENTION. It was spectacular! The leaders all did a heckuva good job! But the sheer immensity of it may be making a Frankenstein out of Snow White and the "Dancin' Dwarf Sevens". And then there's that o!\*z-z-x!?!#&† computer that doesn't like me!





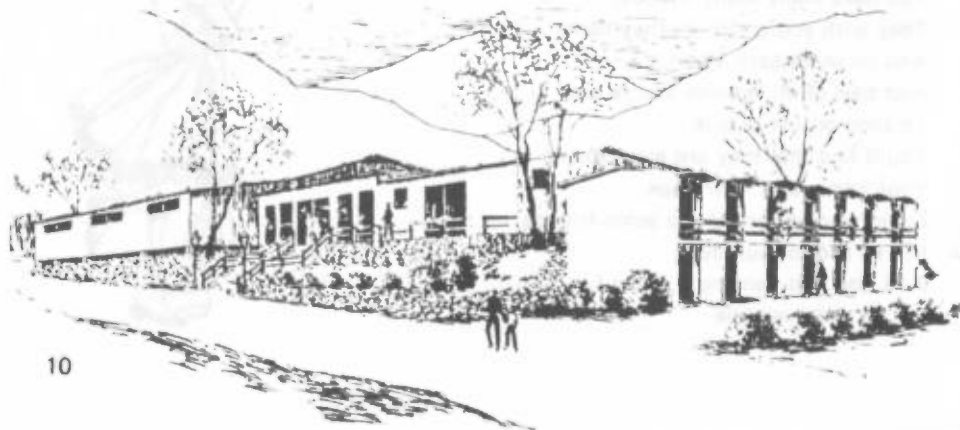


I'm afraid to travel to other clubs  
Cause I don't know anyone there.  
I'm afraid I don't know all the calls  
And might break down the square.  
Well, everyone feels just the same,  
Each tip they're apprehensive,  
But when the tip is over,  
Their apprehension's gone.  
They've met new friends to dance with  
The bond is really strong.  
The next tip when you're up to dance  
Six friends are on the floor.  
And when the tip is over,  
You then have even more.  
By the time the dance is over  
You have many many friends;  
They wish you a safe journey home  
And do come back again.  
And best of all is when you're out  
To shop or just to look  
You'll find that they are everywhere  
Your name is in their book.  
So let's go out and make some friends  
For us and for our club,  
And find that dancing's really fun  
For us and everyone.

## ***FRIENDS***

by Norm Zech  
Gifford, Illinois





# THE COPEs: SUCCESS STORY

"Do what you do, do well; Swing that corner, promenade...." The tall, skinny fellow possessing the microphone acts as if he has been calling for all of his 29 years. His timing is perfect, his diction excellent, and one can feel his rhythm and enthusiasm. You pick up the flyers arranged on the table and you notice that he is featured on two festival programs, the Mountain City Festival with 75 squares, and the Gatlinburg Spring Fling with over 1,000 dancers. Then you notice the full summer schedule of callers coming into the area. Wow, square dancing must really be big in this area, you say. But would you believe that western style square dancing is less than two years old in this area?

It really began about 10 years ago with a group of western dancers camped in the northeast Georgia Mountains. They noticed a sign that said: **Andy's Trout Farms, Dillard, Georgia No licence, No limit.** Being a curious lot, and considering the fact that they had not been able to trick any trout from the mountain stream, they decided to see what Andy's had to offer. They caught their supper, to be sure, but they also found something else: A new rec hall with a hardwood floor right in the middle of a beautiful, modern campground, and a guy named Andy who was more than happy for them to use it. Word started spreading through the Atlanta area and campers and dancers would gather every summer in the rec hall, bringing their callers with them. The building intended for mountain style square dancing was perfect.

Meanwhile, Jerry and Becky Cope, just married, joined Jerry's dad, Andy, and took over management of the camping, cabins, and recreation program. They became fascinated with the western-style dancing and yearned for six years to get in on the fun and good times the dancers always seemed to have. What made it even worse was when a previous non-dancing couple, bit by the bug while camping during a square dance campout, came back the following summer as experienced dancers. The problem was that no caller

could afford to drive 130 miles one way just to teach a class. At that time, there were no callers any closer.

Among the early visitors to the rec area was Joe Fain, who had just recently graduated from Bill McVey's square dance class in Atlanta. Knowing of the Cope's interest, he taped the full twenty-week session and presented the tapes to them, hoping they could learn from them. Those tapes just sat there for five years. And then it happened.

Jerry and Becky started working with a children's group one April (1974), planning to teach them to clog in the true mountain tradition. Jerry pulled out those tapes and decided to see if the kids could learn some of the basics to make the clogging routines more interesting. Western dancing was different for the kids, they liked it, and Jerry really got the "fever". Gathering together a square of adults, he would stay one step ahead of the kids and teach them the "lesson" he had just learned. Jack Shaw, one of the first ones to introduce dancing to the rec area, had loaned Jerry a turntable. Records were chosen and Jerry was on his way to a new hobby.

About the time the spin chain thrus started getting complicated, Delma Allison had started a class in the Cleveland area, about 50 miles away. Delma, Jack's caller, had been to the rec area with Delma's Dancers on several occasions. He was glad to let Jerry and Becky in on his class about the 10th night, and was most encouraging, giving Jerry the mike on many occasions. By graduation time, Jerry had purchased a Hilton, signed up for the Caller's College with Stan Burdick and Don Williamson in Greeneville, Tennessee, and lined up a class to teach in September (1974) in Dillard. The parents of the children's group were among the first class members, as were Jerry's parents and Becky's parents.

The night he was supposed to graduate as a charter member of the Gateway Squares in Cleveland, Jerry was right in the middle of the Caller's College. Stan Burdick's explanation of the windmill system was the turning point in Jerry's

grasp of the complexity of the square dance movements. He gleaned enough information from the college to know what had to be learned. He spent literally hours working with the square dance dolls and studying the manuals. He would stay a lesson or two ahead of the class, knowing the material thoroughly before presenting it to his students.

Beginning with about 20 couples, western square dancing established a foothold in the northeast Georgia mountains, where only mountain-style square dancing had been done in the past. In a year's time, Jerry graduated two classes in Dillard. By then, dancing was becoming popular in Franklin, N.C., about 18 miles away, and Jerry was asked to become club caller for the newly formed High Valley Squares.

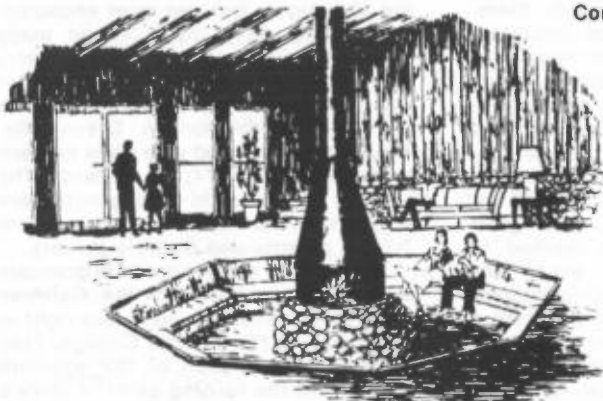
Jerry didn't stop there. Being manager of a beautiful resort area was an opportunity and an advantage. He wanted to expose the local dancers to some well-known callers from Atlanta and other areas, and at the same time, provide a good vacation spot for the visiting caller and the dancers who came with him. That first summer, Buddy Allison, Bill McVey, Jim Mayo, Jack Swindle, Richard Silver, Jack Fitzgerald, Robert Glenn, and Delma Allison participated in the square dance programs. By this time, the rec hall had been enlarged to accommodate 25 squares. Everyone enjoyed the stone fireplace, the mountain atmosphere, the hay-rides, bar-b-ques and long hikes.

In Rabun County, there was an ideal building built by the American Legion for mountain square dancing. Their

programs began with Memorial Day and ended Labor Day. The playhouse was a perfect place for 75 western dancers. Working with Bill McVey and Buddy Allison, the first September Indian Summer Festival at Oconostota Time (That's Indian for Old Cornstalk Time!) was planned. Besides a very good dance, the dancers enjoyed the mountain-style recreation and fellowship that was becoming a trademark at Andy's. A hike to the very top of Big Cove Ridge, with a country band and a pit-ful of hot barbecuing chickens, courtesy of Harry Brown, was an experience not soon forgotten. The Spring Wake-Robin Festival was planned for the fourth weekend in April, and it was sold out two months in advance. (If you don't know what a Wake-Robin, alias Stinking Willie, is, you'll have to write Becky Cope at Box 204, Dillard, Ga. 30537!)

All this time, Jerry and Becky continued to expand the facilities at the rec area. A new lodge was readied by Wake-Robin, complete with sunken fireplace and banquet seating. Best of all, it was adjacent to the rec hall, and provided a perfect place for after-parties. To supplement the furnished cottages, several units complete with efficiencies were added to the lodge area. The campground was re-built, adding pull-throughs and updating wiring. By this time, Jerry was calling for a club which he had started in Toccoa, Ga., so with the three areas, Dillard, Franklin, and Toccoa, and in conjunction with the new Oconostota Lodge, the Old Cornstalk Squares, a social club, was formed as a unifying

Continued on Page 78



The lobby area of the Oconostota Lodge. Oconostota, in Indian language, means "old cornstalk."

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# RUDIMENTARY

## For Rounds



by Rosella Bosley  
from "Cues & Tips"  
Baltimore, Maryland

Always join your hands to circle up  
When you round dance on the floor,  
Or you may end up with a tiny space  
When you really needed more.

Never decline to try a dance  
For fear that others may frown  
If they could do what you can do  
They wouldn't be sitting down.

Don't watch the couple in front,  
Or dance things as they do.  
Be yourself— perfect your style—  
Let the others imitate you.

Relax yourself— enjoy the dance.  
Keep your steps both small and light,  
Then you'll have plenty of energy  
to square and round all night.

Both lead or follow your partner—  
Give them a smile that's bright and sweet.  
A smiling face is nicer to watch  
Than a pair of clumsy feet.

At the end of a dance, you should applaud  
To show the cuer that you are there,  
And you appreciate him helping you look  
Like such a gorgeous pair.

There's not too many rules to follow  
To round dance, as you can see.  
But remember one important thing,  
From now to eternity.

Never criticize your partner—  
A perfect partner is very, very rare.  
Remember, you're not dancing with

Ginger Rogers,

And she ain't got no Fred Astaire!!

# RULES

## And Squares



by Lee & Mickey Schwartz  
from "Around The Corner",  
Chicago, Illinois

**KNOW** if you are in the girl's spot or boy's spot.

**KNOW** if you are a center or an end of the formation you are in.

**ALWAYS** hold your partner's hand. Remember...partner is next to you, not in front of you.

**ALWAYS** make good lines and waves by *holding hands*. It's a good idea to touch hands briefly when moving from one formation to another.

**RECOGNIZE** what type of formation you are in: wave, line, eight chain thru, double pass thru, column, etc.

**WHEN CONFUSED:** Check same sex opposite's spot. Take the same relative spot on your side of the set.

**SQUARE BREAKS DOWN:** Square your set immediately and don't hang around talking about what went wrong. The heads should then slide over to the right and make lines of 4 facing each other. Pick up any call that starts from lines of 4. Remember, it really doesn't matter if everybody is 100% correct as long as you are getting the practice of doing the figures.

**CASTING (arm turns):** Before you cast or arm turn with anyone, you must be shoulder to shoulder with him/her. Don't be sloppy on the arm turns. They should be *exact*.

**TRY TO REMEMBER** the calls. However, if you are not sure of a call, hesitate and listen for the cue of your part. If the call doesn't come to mind right away, don't spend time trying to remember it. *Just listen for the cue.*

**IF A CALL** is not "getting through" to you, ask about it between tips for extra help and/or clarification.

**ON HELPING ANOTHER DANCER:** A gentle tap or a word is more efficient than yanking or hard pushing which only serve to further confuse. Work with your square, all together. Don't move too fast or too slow. The squares that keep moving are the ones where all eight dancers make their lines, waves, hold hands, and move at the same speed. Don't discuss mistakes on the floor while other squares are still dancing because they can't hear the caller.

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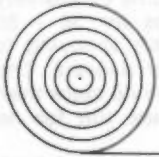


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# Taping

by Ed Foote  
Wexford,  
Pennsylvania

## What to expect from the caller

Most callers do not object to dancers taping if it is done correctly and with proper equipment. Callers recognize that a good tape is good advertising.

However, a bad tape can hurt a caller—it may cause someone who hears it to not hire him or attend his dances. Therefore, callers want to be sure that those who tape get a *good* tape; if a caller sees that the way in which a person is taping will result in a bad tape, then he would prefer that the person not tape at all.

A caller expects those who tape to have the proper taping equipment; the tapers should not expect the caller to furnish this equipment. Should a person wish to tape and not have the proper equipment, he should not be surprised if the caller requests he does not tape.

## The correct way to tape

1. *Never ever use a microphone.* On occasion it may produce an adequate tape, but in most cases it will not. Do not be surprised if a caller requests you to refrain from taping if he sees you are using a microphone.

And don't say to the caller: "But listen to how good a tape it makes." It is up to you to tape correctly, not to try and convince the caller you are the exception to the rule. And if the tape sounds ok to you but not to him, then you make him appear as a "bad guy" if he still says not to tape.

2. *Use an isolated tape box.* This is the only proper way to tape.

A. The tape box should be wired so it will not interfere with the caller's turntable at all, such as reducing output or producing distortion. Each outlet of the tape box should be "isolated" so that a bad recorder will not affect the other recorders. In other words, be sure your tape box is a good one.

B. Have a cord which will connect your tape box to the turntable. Since a turntable may have one of three different ways to plug in for taping, you must be

prepared for all three. A turntable will take either (1) a Jones plug, (2) an RCA pin jack, or (3) an RCA phone plug.

In other words, one end of your connection cord will attach to the tape box; for the other end you must be prepared for one of the three alternatives listed above. This means you need either 3 cords—each with a different ending, or one cord to which you can adapt the end for any of the three alternatives.

C. Naturally, you need a cord to run from your tape recorder to the tape box.

3. *Use an attenuator.* This is a gadget which goes on the line between your recorder and the tape box. It eliminates a great deal of distortion, and experienced tapers consider it very important. For cassette recorders, which can easily be overloaded with volume, an attenuator is often a necessity in order to get a decent tape.

4. *A telephone patch cord* is sometimes used instead of a tape box by some tapers. It is fastened by rubber band to the cord running from the caller's turntable to his speakers. While this may give an adequate tape, you will generally get a better tape if you plug into a tape box. A caller will usually not object to a person using a patch cord; however, a poor tape can still result if the cord is not secured properly to the speaker wire, and thus the caller would prefer that you use a tape box.

## Guidelines & etiquette for proper taping

1. *Always ask the caller's permission to tape.* Taping is a privilege, not a "right".

2. *Arrive at the dance at least 10 minutes in advance.* Your recorder should be set up before the caller starts the dance. It is impolite to ask the caller to "wait a second" before starting the first tip because you are still setting up your recorder.

3. *Do not expect the caller to furnish taping equipment.* This is your job. A few callers may carry equipment, but

the majority will not. Don't be upset with the caller for not supplying equipment you should have.

4. Do not say to the caller: "I don't have the proper equipment to tape, but don't worry because no one else will hear the tape." Every caller has heard this line numerous times and it means nothing to him. Tapes have a way of getting passed around or heard by others, and once you leave the dance the caller has no way of knowing what will happen to the tape.

5. *Never attempt to connect a recorder while a tip is being called.* You may affect the other recorders, which will cause their owners to be upset with you. In addition, it is disturbing to the caller to have someone setting up a recorder while he is calling.

6. *Do not plan to plug your recorder directly into the caller's turntable.* If several people want to tape, there will not be room for all. Have a tape box.

If you decide to "chance it" that there will be no others taping be prepared with all 3 alternative ways for plugging into the turntable. If you are not prepared and can not plug in, do *not* try and use a microphone instead. You should have been prepared.

If your tape recorder affects the performance of the turntable, the caller will ask you to disconnect it. Don't get mad at the caller— just because your recorder plugs in ok to some turntables does not mean it will work with all. It's your fault for not having a tape box as you should, so don't try and blame the caller.

A. Occasionally a tape box will be bad which will let a defective tape recorder or maybe all the recorders affect the performance of the caller's equipment. Don't say to the caller: "Well, it always worked before, so why should it affect your machine?" You may have just "lucked out" that it did not affect previous machines.

7. *Always leave your monitor switch off.* Otherwise, sound will come thru the recorder's speaker, and the caller will have to stop the dance to get you to turn it off. This disrupts the dance and will be embarrassing to you.

8. *Do not play the tape back after the tip* unless you plan to do it very quietly. When dancers play a tape back to see if they are recording properly, they

sometimes have the volume excessively loud and the tape runs for 30 - 60 seconds. This is extremely annoying to both the caller and other dancers. The volume should be audible no more than 5 feet away and the tape run for no longer than 10 seconds.

In addition, there is no need to check the tape after every tip to see if it is recording. It is disturbing to the general atmosphere of the hall to have people playing their recorder after every tip. Experienced tapers check their recorders once before the dance starts by having the caller give them a test reading, once after the first tip, and that's it.

9. *Never ever leave a square which is dancing to turn on a recorder.* This is very rude to the dancers in the set. If you realize while dancing that you have forgotten to turn on your recorder, forget it— so what if you miss one tip?

10. *Always allow an extra amount of tape when recording near the end of a reel* if your machine does not have an automatic shut-off for when the tape runs out. To have a recorder run out of tape and the tape start to flap noisily in the air is very annoying to both the dancers and the caller. Experienced tapers always use a machine with an automatic shut-off.

11. *Do not hold up other dancers* by waiting until the last possible second to turn on your recorder in order to save a few inches of tape. There is nothing more ridiculous than for the caller to start calling and have people running from their recorders at the front of the hall and jumping into squares that have already started moving. This is annoying to both the dancers and the caller.

If you wish to edit your tape while recording, purchase a remote control unit; this will let you control your machine from the square.

12. *Do not attempt to disconnect your recorder from the AC outlet while others are rewinding their tapes.* You may accidentally disconnect their power causing their tape to tangle or break, and this will cause people to become quite upset with you.

Should you accidentally unplug a power cord to which several recorders are connected, *never ever* plug it back in until you check that all machines are

**Continued on Page 80**

# ANAHEIM ACCOUNT



## NATIONAL SQUARE DANCE CONVENTION

What do we say about the Anaheim National Convention after we report that 39,796 dancers attended? It was a BIG one!! Kansas City, you remember, broke the record with 22,000 in 1975. What a jump in attendance this was!

A heat wave hit the area during the convention. Temperatures went to 100° or so during each of the three days. Visitors to the area from colder climes were treated to California sunshine, no smog, and real warmth!

One of the highlights was the Pageant of Square Dancing presented three times for full houses in the large arena. For your editors, a highlight is always the Press Breakfast, featuring this year a lively talk by Terry Cole of Success-Plus on "Motivation." Every person who attends a national convention sees it from his/her viewpoint and gets individual returns from it. For us, the best part is greeting old friends and new among the subscribers who drop by our booth — some we know only from correspondence and some we chat with at each event. The fellowship is, for us, the high point of a national convention.

With the great numbers of dancers present came some problems. However, one that we expected after Kansas City never materialized — a difficulty in service and time and restaurants. The Anaheim area (in those restaurants we visited) was well equipped to handle a fast flow of people and we never waited more than ten or fifteen minutes. Sound was a problem and so was scheduling. Panels which were scheduled twice because of overflow crowds (on the sign-up lists) were full at neither

Continued on Page 81



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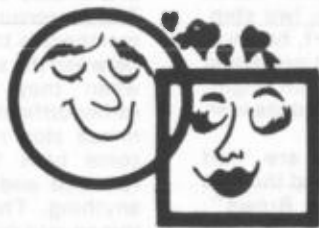
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# WEDDING



## THE ROUND CUERS' VIEW Betty & Karl Granholm

Many times we have heard that it is not good to mix basic squares and basic rounds. The claim has been that it is too confusing to the class dancers to have two teachers in one evening— one teaching squares, the other teaching rounds. Our present class, Stow-A-Ways, sponsored by the Barge Thru's of Syracuse, New York, have proved that this is a mistaken idea. On the contrary, presenting square basics and round basics at the same time has proved most successful.

The class program is presented much the same as a regular square dance, with a round after each tip. The first night the rounds were "Patty Cake Polka", "White Silver Sands" and parts 1 and 2 of "Left Footers". (We used the old recording because the tempo is slower.) The emphasis for the first night was to move to the beat of the music, the same as the emphasis of the square dance caller. During the second class the caller was teaching *grand square* with a turn on the fourth step. For the round we again used "White Silver Sands" and pointed out that the turn here was also on the fourth step. On the second night we reviewed "Left Footers" and did "Grand Colonel Mixer". When the buzz-step swing was taught during the square dance part of the third night, we used a modified version of "Teton Mountain Stomp" and gave the dancers more practice on the buzz-step with emphasis on timing.

## THE SQUARE CALLER'S VIEW Tom & Fay Tomlinson

Although only calling for six years I can say I came from the old school! There will be no rounds taught at any of my classes. People came here to learn square dancing, not rounds. It is enough for those people to learn square dancing, let them learn rounds after they have been dancing for a year or two.

At least these were my thoughts until this year. When Betty and Karl Granholm approached me about teaching rounds with the squares, Fay and I thought we would at least try it and see if it would work out and what the ideas of the people would be. Needless to say it has been fantastic. The people love it and I feel they have learned square dancing more easily because of it.

Each time I taught something, it seemed that Betty would have something to back it up and make it easier to understand. The people were dancing to music more easily than any of my other classes. In fact it sounded as though they were experienced dancers; the shuffle of the feet was beautiful. When I found that something was not going too well on the teach, I asked Betty to do a mixer. This was a tactful way of splitting those who were having a problem and made the task of teaching

## Round Dance

"Tennessee Wig Walk" was used when right hand star was presented.


And so we progressed through the square dance class continuing to have the round dance reinforce the square dance basic where possible. Other mixers used were "Hey Look Me Over", "Clap Happy", and "Walkin and Whistlin". Round dance basics taught were: Walking glide, two step, vine, hitch, box scissors, twirl, balance. The turning two-step was not presented until lesson 22. (It was a fun night, rewarding to both teacher and dancer. They "Got It".)

Routines we have danced are "left footers" (after lesson 6 we used the new recording. Fun!), "Frenchie Brown", "Steppin Easy". We have used drills from "Step Close Step" by Lehnerts. Most of all we used material presented by Frank Lane and Manning & Nita Smith at the Dance Ranch where the first program of Round Dance Basics for Square Dance Callers was presented.

## Square Dance

it easier.

A year ago I would have said "No" to rounds with squares in class, but knowing little about it I would have been wrong. I now have rounds included in both my Adult class and Teen class. Rounds have become an integral part of our square dance world and should be in our classes as well. The consensus of opinion from the class members is that when the round comes between the squares, and in particularly when they are learning something rather difficult, it relaxes them and their minds stop reeling for a while. They come back to the next tip with a renewed and relaxed mind, ready for anything. The rounds have proved to this square dance caller to be an asset to the class. I am fortunate to have Betty and Karl Granholm with the adult class, and Debbie Wilkinson with the Teen class. All are highly professional people who have shown me that **rounds do belong with square basics.**



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# STRAIGHT TALK



by Louise Sutton  
Wallingford, Pennsylvania

"Am I guilty? Guilty of what?"

"Might you possibly be guilty of helping a friendly square dancer to develop tumors on his lungs or to have emphysema? Or, how about helping to enduce a heart attack?"

"I would **never** hurt a fellow square dancer! What do you think I am?"

"What about triggering an asthmatic attack?"

"No! No! I would *never* do that."

"By the way, dancers are urged to smell attractive. What is **your** perfume?"

You declare that **you** are **not** guilty of any of these things. However, according to the American Lung Association, if you **smoke around someone** you are probably guilty of **all** of them!

The association states that "Even when a smoker *inhales*, researchers have calculated that *two-thirds* of the smoke from a burning cigarette goes into the environment. The percentage of cigar and pipe smoke is even higher."

This smoke that trails from the burning piece is called "sidestream smoke". Every time someone lights a cigarette or a cigar or a pipe, tobacco smoke enters into the atmosphere. It runs continuously for as long as twelve minutes— or longer for cigars or pipes. This sidestream smoke, of course, has a higher concentration of noxious compounds than exhaled smoke.

What about the heart? If you sit down beside a dancer or start to smoke, the level of carbon monoxide jumps for your neighbor *ten* times higher than the Federal Quality Standards demand for safe air— you know, sort of like starting your car with the garage door closed.

Square dancing is taxing to breathing, anyway, because of the activity itself. Heart patients (and many dancers have heart ailments), are unlucky around smokers for the high level of carbon monoxide in the blood can create physiological stress in these persons.

Oh, yes, lung damage? The irritating gas, nitrogen dioxide, can damage lungs. Levels of 5 parts per million of air are considered dangerous. Cigarette smoke contains 250 ppm. Another irritating gas, hydrogen cyanide, **not found in other pollutants**, has a concentration in cigarette smoke of 1600 ppm. It can cause lung damage.

We mentioned about perfume. How do *you* smell to your fellow dancers? If you smoke, no other perfume can compete— either on **you** or on your fellow dancers.

"Why?" you wonder.

Because the contamination is **so** intense that even the air-conditioner has to jump as much as 600 percent to even begin to clear the air of the noxious odor. Did you know that researchers have discovered that the human body attracts tobacco smoke. The burning tobacco smoke creates a high electrical potential and the human body attracts the smoke *just like a magnet*.

"I am a smoker and I can't smell this odor", you might say.

That is because of the destructive effects of your smoke on the inner lining of your nose.

Dancing should be healthful; and, of course, no informed or thoughtful person would want to be guilty of causing so much misery and destruction. Will **you** help?

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# JUNKET

Ralph Page's *Northern Junket*, published in Keene, New Hampshire, is chock-full of historical notes on dancing and miscellaneous bits of folklore. Looking over one recent issue (Volume 12, No. 5), it occurred to us that a literary junket through *Northern Junket* might prove interesting and entertaining.



Interest in dancing has continued right up to the present time and is now stronger than ever before. Naturally it was more popular in some towns than in others.....The reason for this great interest is because of certain "dancing" families" living in these towns and villages. For instance, in Keene, the names of Beedle and Barrett come instantly to mind. Beedle's Orchestra was famous for many years from the Gay Nineties until well after the turn of the century. Edward A. Bagley, trombonist, was a member of the orchestra from its inception until it disbanded. He wrote the stirring march "National Emblem." Some of the Barrett family have been members of every band and many orchestras that entertained and pleased the inhabitants for many years.



Up until 25 to 30 years ago one learned to dance by attending a dancing school.

The first dance book published in the United States was one by John Griffith who was the most influential dancing master of his generation. The book was published in Providence, Rhode Island, in 1788 and was entitled "A Collection of the Newest and Most Fashionable Country Dances and Cotillions, The Greater Part by Mr. John Griffith, Dancing Master."



Playing cards of the Revolutionary times often carried on their backs directions for contra dances. Some thus described were: "Stoney Point," "Hessian Camp," "The Retreat of Clinton,"

"The Defeat of Burgoyne," "The Success of the Campaign." Even quilt patterns were not immune to our passion for dancing: "The Reel," "Swing in the Center," "Arkansas Traveler," "The Brown Goose" (from the old song "Go Tell Aunt Rhody Her Old Brown Goose Is Dead"), "Dusty Miller," "Lady Of the Lake," "Rising Sun," "Wild Goose Chase," all these can be easily traced to names of dances and dance tunes.



"The Spitfire," "Witch of the Wave," "California," "Star of the East," "Derby," and "Gamecock" were all names of famous Clipper Ships of the past era; they were also names of contra dance tunes. From quilts to clipper ships is a far cry indeed. What I am getting at is this: nothing was far removed from the contra dance of our ancestors. From weddings to wakes, from kitchen junkets to cotillions, from farm boy to bank president, all fell victim to the spell of the dance.



I can't resist closing with this bon mot from the History of Jaffrey, New Hampshire, Volume 1, page 540: "Music was furnished by 'orchestras' of varying composition of from one to eight pieces. One of these organizations was commonly said to consist of 'three pieces — two violins and a cuspidor! When the cuspidor was full the dance was over!'"



A fiddler without a bow is about as useless as an icebox on an iceberg! Much has been written about violins and the making of them. In comparison very few books have been printed about violin bows. Strange, when you consider the importance a good bow plays in the creating of exciting, toe-tapping melodies used for square and contra dances. Not many people know the art of making a violin bow. In Cleveland, Ohio, there

is one. His name is Geza Balint..... Somewhere in the home of the Balint family on Rose Hill Avenue sits an ordinary-looking log. It is a little over a yard long and a little over a foot thick. No one touches it. It just sits there day after day, year after year, aging.....The log is Pernambuco wood, a rare vintage from the coastal regions of Brazil. It is virtually the only wood used by craftsmen who make bows.....A little of Balint's pride is reflected in this paragraph written by Henry Saint-George, author of one of the few books on bowmaking: "I wonder whether violinists often realize when they take up a bow how many remote parts of the earth have contributed to this little magic wand! Wood from the west, ivory from the east, mother-of-pearl from the sea, gold or silver from eastern, western, or maybe antipodean mines, and when we add thereto the hair from the horse's tail, we levy a tax upon three kingdoms, vegetable, animal and mineral, to minister to our enjoyment.

As one reads through the literary works of Jane Austen, James Boswell or Samuel Pepys, one finds country dances mentioned frequently. The popular political song-dance tune, "Lilli Burle-ro" (1690) is referred to in both Lawrence Stern's *Tristram Shanty* and Robert L. Stevenson's *Treasure Island*. A dance entitled "A School For Scandal" (1778) followed Sheridan's play of the same name.

The names of the English Country Dances are an endless source of fascination. They provide a vivid picture of English life during the seventeenth and eighteenth centuries. Consider these representative dance titles, grouped by categories:

Historical Events: The Indian Queen, Glory of the West, Orleans Baffled, Argeers, Twenty-ninth of May.

Activities: Catching of Fleas, Gathering Peascods, Picking Up Sticks, Step Stately, Jenny, Come Tie My Cravat.

Rural Life: Up Tails All, Jenny Pluck Pears, Barley Mow, Black Nag, Hunt the Squirrel.

Church: The Gelding of the Devil, Parson's Farewell, The Alderman's Hat, The Friar and the Nun, The Bishop.

Love: Cuckold's All Awry, Hit and

Miss, Heartsease, Love Lies A-Bleeding, Lull Me Beyond Thee.....

Many dance titles are enigmatic. To what does "The Dressed Ship" (1774) refer? Why should one "Put On Thy Smock On A Monday" (1670)? Or exactly how does one "Up With Aily" (1703)? Numerous titles named for popular places (Newcastle, Putney Ferry, Apley House) are not so cryptic, fortunately.

#### Dancing Quotes:

When dancing with a lady to whom you are a stranger, be cautious in your conversation.

In many of the old-time dances it was customary to commence operations by kissing one's partner. (Scott, *Dancing In All Ages*, 1899)

Many pupils after acquiring a proficiency in the dance become un mindful of the golden rule. (Reilly, *The Amateur's Vademecum*, 1870)

Indeed so essentially are dancing and etiquette associated together that they are inseparable. (*The Amateur's Vademecum*, 1870)

To insure order, all should recognize the authority of the gentleman leader, and allow him to designate the figure to be danced. (Ferraro, *The Art Of Dancing*, 1859)

Dancing, with us, is a recreation....a medium for the pleasant, social intercourse of young persons, and an outlet for that natural exhilaration of spirits which is peculiar to youth. (*The Art of Dancing*, 1859)

#### New England Folklore:

It is with men as with barrels — the emptiest make the most sound!

When you have seen other countries you will know how to value your own.

Eat it up, wear it out,  
Make it do, or go without.

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There's much more than we have room for her. If you wish to see an issue or subscribe, write to Ralph Page, 117 Washington St., Keene NH 03431.

♣ A	♣ K	♣ Q
<b>Best</b>	<b>Club</b>	<b>Trick</b>
A ♣	K ♣	Q ♣



## THEY MADE IT HAPPEN AT TAPPAN

**Editors' note: This is a success story that may inspire others to follow the same pattern, written by Tom & Lila Lyndes, prime movers of the project.**

If you ever get to Oberlin, Ohio look for the big shady block in the center of town. It's called Tappan Square, and that's how the newest club in the area got its name.

Tappan Squares was started by the nearby Wam Bam Squares to give their beginners class a place to dance, even before graduation, to smooth out the transition from class to Saturday night club dancing. Wam Bams not only supplied the help to organize the club, rented the hall, and hired the callers, but they also gave them \$400 to make sure they got off to a successful start. A giant replica of a \$400. check was presented at a special party.

Their first dance was held in January at about a 40 basic level. Each month the level increased as the lessons progressed until May when the five-square class graduated at 75 basics.

Each beginner was given a badge, and was automatically inducted into the club. Many Wam Bam members also joined and bought badges until Tappan Squares now have a membership of nearly twelve squares. It has been found that a good number of active and semi-active club members with years of experience like to dance at a more comfortable level sometimes.

The intention is to keep Tappan Squares dancing at an easy level where beginners feel comfortable and experienced dancers can still enjoy the fun.

Wam Bams will now upgrade their club dancing to a mainstream plus level for those experienced couples who enjoy a more challenging evening. This satisfies both groups very well.

Tappan Squares dance every 4th Saturday of every month in a recreation hall at the First Church overlooking—you guessed it—Tappan Square. Callers for both clubs alternate each month, with Stan Burdick doing most of the class work.

*Tom & Lila Lyndes*

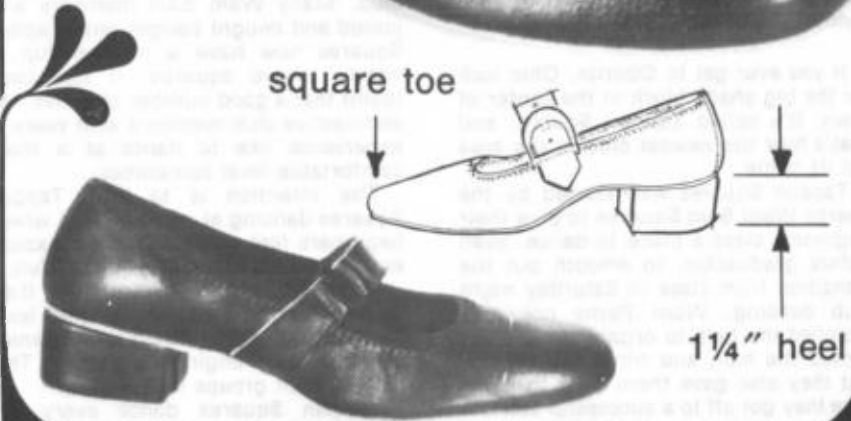
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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— August 1951

Most fashion notes are written about ladies' apparel. This time Guy Merrill of California discusses men's costumes for square dancing. On his tour through the East he found considerable interest among dancers and callers concerning costumes. Many felt costumes were desirable; the problem is what sort of costume. Should Easterners adopt the cowboy outfit of the Western dancers? Guy says, "The people of the towns and cities (of the West) do not wear the cowboy outfits at all any more than the Eastern people do... yet ever so many people have their 'Westerns' in their closets and they dig them out and wear them on occasion." As square dancing became popular, people wore their westerns to the dances. "Now as to the East," Guy continues, "personally I cannot see the slightest reason for the conservative Easterner putting on clothing that is very unfamiliar to him and not at all in keeping with his mode of life or his environment." However, if you must dress Western, he includes this list of men's clothing: Hat, \$50. and up; silk handkerchief for necktie, gabardine shirt (6 buttons on sleeve), \$35-\$50; "Pinks" or "Frontier" pants, wool gabardine, \$30-\$50 (these pants fit like a glove or look like the deuce); hand tooled belt with silver buckle, \$30; boots, plain \$30-\$40, fancy \$40-\$100. His last style note was a recent addition:

a small guest towel folded through the belt. To use make a wild dash out the side door and do a quick swabbing, then back to the set.

## 10 YEARS AGO— August 1966

Overseas Dancers hold their Fourth Annual Reunion in San Antonio, Tex., this month. Any square dancer who has danced overseas is eligible for membership in the exclusive group. Square dancers who are scattered all over the world now and those who have already returned to the United States keep in close touch through a monthly newsletter and their annual get-together. Deloris & Ted Breske, publicity chairmen for the reunion, have this to say about their group, "With the square dance movement being carried to all parts of the world, mainly through our military service people... we have scattered little bits of American friendship among many nations."

Tommye Staye, of San Diego, Cal., who at 21 is a nationally known travelling caller, recording artist ("Dominique" is his most recent release) and featured caller on this issue's cover, is proof that young people do have an important role in today's square dancing. Just how important that role becomes in the future depends not only on the young dancers themselves, but on the adults who guide them, and most of all, dance with them.



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Lee Kopman

# MERRBACH

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\*Flip instrumentals

## BLUE STAR RELEASES:

- 2028— RED, WHITE AND BLUE, Caller: Nate Bliss\*
- 2027— WE SHOULD BE TOGETHER, Caller: Marshall Filippo\*
- 2026— MIDNIGHT/WILDWOOD FLOWER [Hoedowns]
- 2025— PATRIOTIC MEDLEY, Johnny Wykoff & Jerry Helt\*
- 2024— NEVER NEVER LEAVE AGAIN, Caller: Al Brownlee\*

## DANCE RANCH RELEASES:

- 633— WHISTLE AND BLOW YOUR BLUES AWAY, Frank Lane\*
- 632— C.B. BLUES, Caller: Ron Schneider\*
- 631— ACTION/REACTION [First Hoedown on DR]

## BOGAN RELEASES:

- 1287— LOVE MAKES THE WORLD GO ROUND, Lem Gravelle\*
- 1286— OLDHAM COUNTY LINE, Caller: Mike Sikorsky\*
- 1285— YOU'RE MY BEST FRIEND, Caller: Horace Guidry\*
- 1284— PALOMA BLANCA, Caller: Lem Smith\*
- 1283— OH LONESOME ME, Caller: Lem Smith
- 1282— I LEFT MY HEART IN SAN FRANCISCO, Jerry Thole\*

## LORE RELEASES:

- 1153— COME WHAT MAY, Caller: Johnny Creel\*
- 1152— IT'S GONNA BE A HAPPY DAY, Caller: Stan Ruebell
- 1151— FOUR LEAF CLOVER, Caller: Harold Bausch\*

## SWINGING SQUARE RELEASES:

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson\*
- 2372— MORE AND MORE, Caller: Les Maire\*
- Music: BLANKET ON THE GROUND

## ROCKING A RELEASES:

- 1366— WALKIN' OVER YONDER, Caller: Doyce Massey\*
- 1365— UNDER YOUR SPELL, Caller: Allie Morvent\*
- 1364— C.B. HANDLE SONG, Caller: Joe Sorrell\*

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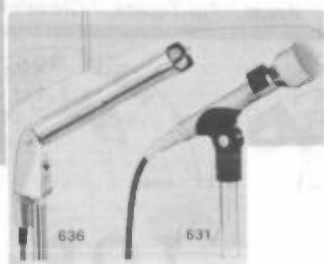


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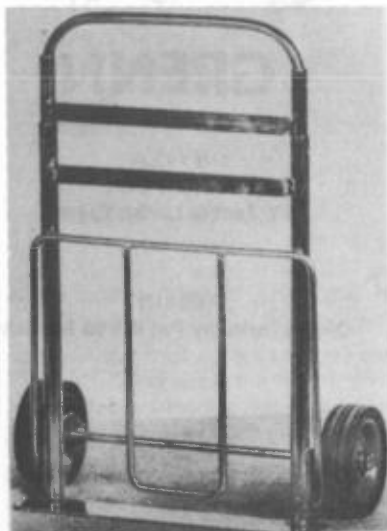
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# FEEDBACK

In the past issue.....there was a negative comment about the call *Yellow Rock*. Having done a bit of thinking about it, I'd like to share some of my thoughts with you.

It's easy to see why some people want to get rid of the call. It's not that natural to most of us, and for several reasons. We are not brought up in a country where hugging is a common greeting like it is in the Latin American and European countries. Another reason is that we are told very early in life, "Don't touch." This warning may have initially applied to objects but somehow got transferred to people as well. Also the adults we grew up with may not have expressed much affection in public, and we just may have followed their example.

We may think that a touch or a hug has a sexual connotation, but that's not always so. A hug can have a whole range of meanings. It can mean sympathy or caring. It can mean we are wanted. It is also a way to express joy, to communicate. A *Yellow Rock* can simply say, "You are a real person and you're OK. I'm glad you're here."

*Yellow Rock* is taught to the Cilo Teen classes and is probably the most valuable basic they've learned. It teaches them to hold another person close for a moment and not feel embarrassed for doing it. It breaks down some barriers. It makes them feel like a part of the gorup. It makes them a little warmer and a bit more human.

David Konopka  
From "Tip Topics," Cleveland, Ohio

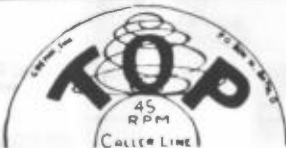


## GRENN

GR 14234  
WATCH OUT  
BY Tom & Lillian Bradt

FEELIN'  
Old Favorite by Pat & Lou Barbee

GR 12155  
THERE'LL BE SOME CHANGES  
Flip Square by Earl Johnston



## TOP

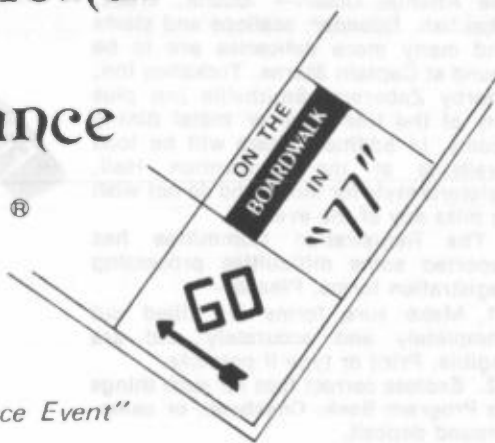
Top 25329  
SINGING THE BLUES  
Flip Square by Brian Hotchkies



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What can you expect during your stay in Atlantic City? Many of our square dance friends throughout the U.S. have pondered that same question. First let us take a look at the weather. June is an ideal month— warm days and comfortable evenings; the days are 75 to 85 degrees and nights drop to 65 or 70. The beach is popular this time of the year for swimming, sunning or just plain walking. The boardwalk offers a seven mile array of shops, restaurants, and entertainment for all. It is ideal for walking day or evening.

What does Atlantic City offer as far as housing? There are all types of accommodations from modern multi story, Holiday Inn and Howard Johnson Hotel-Motel to countless smaller motels all with pools and the conveniences modern travelers of today are accustomed to having. There are several splendid large hotels for those who desire this type of housing— such as Chalfonte Haddon Hall, Marlborough Blenheim, Shelburne and the Saint Maritz. These hotels are beach front— many rooms have an ocean view. There is usually direct connection to the beach for bathing or sunning.

Camping in New Jersey will be a satisfying experience. As a camper, I

have stayed in many of these camps. Most all located on the land side in cool wooded areas— many within five to ten miles of Convention Hall. The housing committee has carefully screened all camps to assure the best. Go through the housing committee to assure yourself of the best camp. There will be a camping booth at the Convention Hall for the convenience of the campers. The Publicity Committee is considering a 26th National Square Dance patch for a small fee. How about it campers, do you like this idea? Drop us a card— 26th National, P.O. Box 383, Glassboro, New Jersey 08028.

Block housing will be handled by Ron and Carol Olsen, 70 Tiverton Circle, Newark, Delaware 19711. A block must consist of a minimum of twenty-five rooms, but you must contact the Olsens for a block housing form. Fill it out and return it as indicated.

Eating in Atlantic City has something to suit all palates and pocketbooks. The boardwalk is a continual panorama of small food establishments featuring hot dogs, hamburgers, pizza ice cream and sandwiches for a quick snack. There are many small restaurants offering lunches, breakfast and dinners at any size and price. Several places have a

complete buffet at a minimal cost. For the serious diner the gourmet seafood is at its finest in Atlantic City. Fresh from the Atlantic Ocean—lobster, crabs, blue fish, flounder, scallops and clams and many more delicacies are to be found at Captain Starns, Tuckahoe Inn, nearby Zaberers, Smithville Inn plus any of the fine hotel or motel dining rooms. In addition, there will be food available at the Convention Hall, cafeteria style for those who do not wish to miss any of the events.

The Registration Committee has reported some difficulties processing registration forms. Please—

1. Make sure forms are filled out completely and accurately and are legible. Print or type if possible.
2. Enclose correct fees for such things as Program Book, Cookbook, or campground deposit.
3. Check form carefully. Don't miss any important information.

Finally, if you want a choice of hotel or motel accommodations—do register early. As of right now registrations are

pouring in. For further information write to: 26th National Square Dance Convention, P.O. Box 383, Glassboro, New Jersey 08028.

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 I LIKE Flip Inst. by Jerry Haag
- C-301 **GONE AT LAST**  
 Flip Inst. by Gary Shoemaker
- C-501 **I WRITE THE SONGS**  
 Flip Inst. by Ken Bower
- C-102 **ROADRUNNER ROMP** (Patter)  
 Called side by Jerry Haag
- C-401 **IF I HAD IT TO DO AGAIN**  
 Flip Inst. by Beryl Main
- C-302 **SOMEBODY LOVES YOU**  
 Flip Inst. by Gary Shoemaker
- C-601 **ANN'S SONG** (Round dance)  
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Beryl Main



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# Bicentennial Briefs



As their bicentennial project, members of the Village Squares, Fairport, New York, made a quilt with a bicentennial and square dance motif.

The idea came from JoAnn Flynn, publicity chairman, and along with co-chairman, Mary Ann Ratliff, a core committee was selected and the project begun. JoAnn and Mary Ann selected Mona Vibbert, Mary Kailburn, Karen Bragg, Sally Elmore and Anna Jean Carracci to join them on the committee.

The committee met on January 28 and decided that the quilt would consist of thirty-five 18" squares with alternating bicentennial and square dance symbols and would be all hand made. Remnants of material were gathered by members of the committee and some material purchased in order to coordinate the red, white and blue of the quilt with the backing done in navy blue.

The committee met once more and the plan for the layout of the quilt was presented and accepted. Squares of material were cut and packages consisting of the front panel, applique, backing and batting were assembled.

JoAnn Flynn and Mary Ann Ratliff made two squares and gave a presentation to the club of the method of making a square. When the presentation was given members were asked to select the square they wished to make and sign out a packet for construction. The response from members was overwhelming. All squares were signed out and members who had no knowledge of quilting were given instruction.

On the date specified all the completed squares were returned and the committee joined by Aileen Leonard was ready to begin assembly of the quilt. To this point the project had taken approximately one month.

The committee again met and laid out the quilt according to plan. Except for JoAnn Flynn none of the committee had done any quilting and the feeling of sheer joy could be felt as they saw the quilt almost "come to life". With the square

dancers and the yellow rock and daisy chain joined by eagles, drums, stars and stripes, and topped by "1776 - 1976" the quilt was truly a bicentennial-square dance quilt. To make it a real "Village Squares" quilt one touch was added. Since our caller, Dick Casper, could never be overlooked we had added, as the center of the quilt, a square of Casper the Friendly Ghost sitting by a lamp post, the symbol of Village Squares.

The work of assembling began and the committee measured, sewed and quilted the squares together. Several afternoons the committee met, braving even a blizzard to get the project completed.

Finally on April 7, JoAnn and Mary Ann entertained the committee and their husbands at a colonial dinner and presented the completed quilt to the group. It was decided that the quilt would be presented to the club on April 12.

At this point the men entered the picture. Eric Monk, a contractor, gave lumber cut to size to make a frame on which to display the quilt and Jeff Elmore designed and assembled the frame. Jeff also secured clear plastic and covered the quilt for protection.

On April 12 the quilt was presented and displayed at a regular club dance and each member who worked on the quilt was recognized. Jeff Elmore had prepared tickets for raffling the quilt and the sale of tickets began.

The club has had publicity in the newspapers and the best publicity is the display of the quilt at various clubs and demonstrations throughout the spring and summer. The raffle will be held in September as a feature of Square Dance Week.

Not only has a quilt been completed by members of our club but through this project the members have come to know each other better and there is a much stronger feeling of a unified club.

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## ladies' choice



Two enterprising ladies sold in their booth at Anaheim border print material in every color and many different designs. In a flyer titled "The Border Patrol," they give directions and possible patterns to use.

"Some good patterns are: Simplicity Nos. 6452, 6899 and 7327; McCalls No. 4481; and Butterick No. 4017.

"Six yards of material is recommended, five to make an attractive full skirt and one yard for the bodice, sleeves and trim."



For more elaborate material, try Swiss Miss Textile Mart, New Glarus, Wisconsin 53574. Samples will be sent upon request and you may choose your favorite colors and combinations. If you travel or vacation in Wisconsin, do visit the Mart. We haven't, but we've been told it's just fabulous. Be prepared to make hard decisions, though; there are bolts and bolts to choose from.

I ordered yardage in blue polyester and whipped up a dress for the National. No matter the design or stitchery, the material brings forth compliments even from passing strangers. My dress has the embroidered border at the hem of skirt and sleeve (no other hemming is necessary then) and an extra embroidered rose applied on the front. A more easily sewn dress I have never made, although the material is more expensive than that I usually purchase at fabric sales.



Here's a good tip from Madlyn Oliver, in *Square Dance in Hamilton and Southern Ontario*: Have you a square dance dress that you feel has seen better days but the skirt is still good? Yes, you can save it. Remove zipper, sleeves and bodice from the skirt. Take a piece of the material with you and show for material that will blend or contrast with the skirt. Always wash the new material. You will need two or two and a half yards of material, depending on what you plan.

Some suggestions: From the old bodice, make a cinchbelt and sew it on the new bodice.

Cut facings from old fabric and sew on top of bodice, forming a trim.

Try a new sleeve pattern, cutting it out of the old sleeve.

If you like ruffles and there is one on the skirt, cut off two inches of the old one, and (cutting a new ruffle the same size as the old one) add it under the old one. This will blend in with the new bodice. Now you have material to trim around neck and sleeves.

If the skirt hasn't got a ruffle, add one (of the new material) leaving an edge of the old skirt, below the ruffle.

Add patch pockets of new material.

These are just a few ideas.....



For calorie counters, here's some info. Moderate dancing burns 250 calories an hour; vigorous dancing, 340. Even if you're not dieting, you can balance your calorie loss and your intake, right? (Quote from "Family Safety," Winter, 75-76.)



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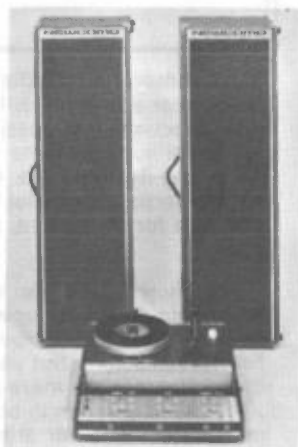
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## Sketchpad Commentary

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IF YOU BELIEVE THAT THE RIGHT TO A FREE SOCIETY AND INDIVIDUAL ENTERPRISE IS AS IMPORTANT TODAY AS IT WAS TO OUR FOREFATHERS— IF YOU BELIEVE THAT HEALTHY, CLEAN, INVIGORATING, "FAMILY," FUN AND "FOLK" KINDS OF RECREATION NEED TO BE MADE AVAILABLE TO MORE PEOPLE EVERYWHERE, GIVE YOUR FAVORITE HOBBY A "PERSONAL PLUG" TO A FRIEND, AND MORE THAN THAT, LINE UP THE "TROOPS," LAUNCH A "CAMPAIGN," AND CREATE A MIGHTY CRUSADE TO ROCK THE WHOLE WIDE WORLD — ALAMO STYLE!

# Dancing Tips

by Harold & Lill Bausch

It is interesting to read publications from the various areas, each extolling the dancing as done there at home. Each seems to think no other area is quite as good! Of course this is understandable and forgivable! A rare item tells the opposite story— nothing is right there. I personally find the idea of those who prefer their own area a much nicer outlook.

Actually the best kind of dancing is the kind that gives the most people pleasure. I believe this would have to be a relaxed but interesting program— one with variety, but still one that most people could do. The more difficult program, one that leaves only a select few still doing the calls, may give a sense of accomplishment, but this is not the same as the pleasure, the relaxed gaiety of the earlier dance. If the calls are so difficult that you can't smile as you dance, then they are not for me.

I treasure a remark I heard Mrs. Lloyd Shaw make one evening— "When all are moving with such precision that they are like a machine, then you do not have dancers, you have robots." I have remembered that remark and I especially tell this to my classes of new round dancers, for here it is even more noticeable than in square dancing.

Of course the thought behind her statement, I am sure, was that dancing is to be gay and lighthearted, to be enjoyed and not made an effort.

We should all remember that we are not just trying to get to one point from another but that we should move at a smooth even pace in getting there. We should "dance" the movements, not run or jerk one another to get where we are going.

I deplore the sight of the "smart" person who ignores the call and rather than dance to the place he is supposed to go, he steps into the spot and spoils

the fun of the other dancers. He isn't smart or he would not ruin the efforts of others.

Sometimes it seems we are getting to the point that we know too much, and enjoy too little!

While I consider myself quite broad-minded as to the antics of the dancers out on the floor, I must admit that the person who can glide smoothly throughout the call, with no running, no pushing, no roughness has my admiration. Certainly most dancers go through a stage where they must try everything— the kicks and the twirls. (I did it, too.) Most will come to the smooth dancing as time goes by. Occasionally they may get the peppy antics feeling, and if they do not bother others, then I am not too concerned. After all, they are just expressing their feelings.

Certainly we have some of both kinds of dancing in our area, but we have very little rough dancing. By rough, I mean arm twisting and arm pulling, or leaving thumb prints in the lady's arm. We just don't have that, but if it does show up on a rare occasion, the rest of the dancers sure do not enjoy it and it is usually short lived. Mostly these things are controlled when no one else joins in.

Innocent revelry—gaiety—a little horseplay— these are not a problem; rather it is an expression of joy! Don't take life so seriously that you hate to see anyone have a good time. On the other hand if what starts out innocently develops into rough dancing, do something about it right away. Certainly a word of caution, a word over the microphone to caution that no one gets rough, should suffice. I can't believe that any of our dancers would be inconsiderate if they realized they were causing problems for others.

Remember you are among friends. You are my friend, I am your friend, and square dancing is fun!







## CLASSES ARE COMING!

As we begin to launch our new series of beginner lessons and Learner Clubs this fall, we must all remember to use the tools that are now at our disposal to effect better teaching, create continuity from session to session, and establish better standardization from area to area.

First, take a good look at the center pages of this issue, which list the whole program of basics now recommended by Callerlab to be taught in the class setting. Make copies for yourself or for handouts.

Secondly, establish the dates now in cooperation with club officers, who need to be informed that lessons will now involve a minimum of thirty, forty or *more* (that's early fall to early summer for most programs) instead of the old standard of twenty to thirty lessons. This may be hard to "sell" in some cases, but you'll have added "ammunition" of the whole Callerlab organization (over 600 callers representing the best experience possible in agreement) and each caller has an obligation to work toward this, at least, as a goal.

From the list, work out a lesson plan and stick to it. Get help from a "wiser head" near you if you are a new caller. Remember that as you move along in the series you must do more review and teach less new material. In the first three lessons you'll teach and reteach a large group of the simpler basics as new beginners are allowed to come in before the cutoff date.

Carl Brandt of Fort Wayne, Indiana, did a study of 29 classes with 29 callers a while ago and found that we may only expect a 64% retention of dancers carrying on after class to feed into clubs a year after they begin lessons. Let's not worry about the *reasons* for the dropout, which may be entirely normal (We feel that no study based on interviews of dropouts will be very conclusive — People tend to fabricate the least incriminating kind of answer.), but let's simply *work harder and longer* to produce *good dancers* graduating from class, and we'll automatically improve the retention level.



Ed Foote of Wexford, Pa. has proposed that more callers ought to tape themselves calling at their club or workshop groups and then spend some time later, listening to the tape privately in a critical, self-evaluation session. In doing this, here are some questions a caller ought to ask himself as he listens:

1. Do you start off every patter tip with the exact same opening?
2. Do you always move the dancers into lines of four by having the heads lead to the right and circle to a line?
3. Do you always use a square thru four hands to get to a box 1-4?
4. How often to you call swing thru, boys run?
5. In dancing your material do you at times find yourself waiting for the next call or running to catch up?
6. Do you flow from one figure to another or are you in kind of a start-stop motion?
7. Do you always use the same way to find the corner?
8. In your dance have you included any novelty set-ups for variety and change of pace?
9. Is every tip called at the same speed or do you vary the tempo?
10. Listen to a second dance about six weeks later do you find the dances a lot alike?
11. Listen for the necessary directional aids on the tougher calls. Are they in there for the dancers who need them?
12. Do you feel you are calling an interesting dance by including a good balance of standard basics spiced with the popular experimental calls?
13. Is your dance full of gimmicks and not enough solid dancing?
14. Are you having fun dancing to your own choreography?
15. Would you go back next week to dance to *you*?

# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks  
Interesting choreography arrangements  
using no more than Mainstream Basics  
plus Callerlab-endorsed Experimentals



Head ladies chain,  
Chain back Dixie style to an ocean wave  
Boys trade, step thru, star thru  
Two ladies chain  
Chain back Dixie style to an ocean wave  
Boys trade, step thru, trade by  
Star thru, two ladies chain  
Chain back Dixie style to an ocean wave  
Boys trade, step thru, trade by  
Pass thru, left allemande.....

Heads pass thru, go round one to a line  
Pass thru, wheel and deal  
Ladies lead Dixie style to an ocean wave  
Girls fold, peel off, couples circulate  
Tag the line right, boys cross run  
Girls trade, wheel and deal  
Square thru three-quarters, trade by  
Left allemande.....

Head ladies chain  
Chain back Dixie style to an ocean wave  
Fan the top, sides divide, star thru  
Double pass thru, centers in  
Cast off three-quarters,  
Square thru four, trade by, swing thru  
Centers run, couples circulate  
Tag the line in, pass thru  
Wheel and deal, zoom  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Ladies lead Dixie style to an ocean wave  
Girls circulate, boys trade, boys run  
Couples circulate, bend the line  
Star thru, trade by, swing thru  
Boys trade, boys run, wheel and deal  
Left allemande.....

Heads square thru four, slide thru  
Flutter wheel  
Ladies lead Dixie style to an ocean wave  
Girls circulate, boys trade  
Boys cross run, recycle, sweep a quarter  
Left allemande.....

Head ladies lead Dixie style  
To ocean wave, lock it, boys run  
Half tag, walk and dodge  
Circle four to a line, flutter wheel  
Ladies lead Dixie style to an ocean wave  
Lock it, step thru, partner trade  
Left allemande.....

Four ladies chain three-quarters  
Four ladies chain across  
Heads right and left thru, all roll away  
Heads pass thru go round one to a line  
Curlique, eight circulate  
Transfer the column, recycle  
Left allemande.....

Head ladies chain right,  
Sides right and left thru  
Heads pass thru round one to a line  
Curlique, eight circulate  
Transfer the column  
Grand right and left.....

Four ladies chain, heads pass thru  
Go round one to a line, curlique  
Transfer the column, swing thru  
Square thru three-quarters  
Left allemande.....

Heads pass thru go round one to a line  
Curlique, circulate two, boys run  
Zoom, square thru three-quarters  
Left allemande.....

Four ladies chain three-quarters  
Sides right and left thru, all roll away  
Heads pass thru round one to a line  
Curlique, circulate  
Transfer the column, recycle, pass thru  
Trade by, left allemande.....

Four ladies chain three-quarters  
Heads right and left thru, all roll away  
Heads pass thru round one to a line  
Curlique, circulate  
Transfer the column, recycle  
Pass thru, trade by, left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run, half tag  
Eight circulate, boys run  
Square thru three-quarters, trade by  
Left allemande.....

Heads pass thru, go round one to a line  
Swing thru, centers run, half tag  
Boys run, centers pass thru  
Left allemande.....

Heads crosstrail thru round one to a line  
Swing thru, boys run, half tag  
Boys run, trade by, left allemande.....

Heads square thru four  
Circle half to a two-faced line  
Couples hinge, half tag, eight circulate  
Boys run, pass thru, trade by  
Swing thru, boys run, couples hinge  
Half tag, eight circulate, boys run  
Pass thru, trade by  
Left allemande.....

Heads square thru four  
Circle half to a two-faced line  
Couples hinge, half tag, eight circulate  
Boys run, circle half to a two-faced line  
Couples hinge, half tag, eight circulate  
Boys run, pass thru, trade by  
Left allemande.....

Heads square thru four, curlique  
Lock it, swing thru, centers run  
Half tag, trade, eight circulate  
Boys run, centers in  
Cast off three-quarters, pass thru

Wheel and deal, centers turn thru  
Boys courtesy turn them  
Left allemande.....

Heads lead right and circle to a line  
\*Swing thru, boys run,  
Half tag in (or right), repeat from \*  
Left allemande.....

Heads square thru four, spin the top  
Boys run, half tag, boys run  
Trade by, pass thru, trade by  
Left allemande.....

Heads single circle three-quarters  
Boys run, pass thru  
Single circle three-quarters  
Scoot back, walk and dodge  
Partner trade, pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Heads square thru four  
Single circle three-quarters  
Walk and dodge, wheel and deal  
Centers star thru  
Clover and pass thru, swing thru  
Girls trade, right and left thru  
Square thru four, trade by  
Left allemande.....

Four ladies chain three-quarters  
Heads right and left thru  
Rollaway, square thru four  
Single circle three-quarters  
Walk and dodge, wheel and deal  
Left allemande.....

## MAC GREGOR RECORDS

MGR #

NEW RELEASES

2192 YOU TWO TIMED ME  
ONE TIME TOO OFTEN

Written & Called by Otto Dunn,  
Tulsa, Oklahoma

2193 MY WINDOW FACES  
THE SOUTH

Written & Called by Monty Wilson,  
Malibu, California

RECENT RELEASES

2194 HEY! GOOD LOOKIN'  
2195 A LITTLE BIT SOUTH OF  
SASKATOON

Written & Called by Otto Dunn, Tulsa OK  
Written & Called by Norm Phaneuf,  
North Smithfield RI

C.P. MacGregor Company 729 South Western Ave., Los Angeles, CA 90005 213-384-4191

# easy level

*This little circle mixer works very smoothly. It is nice and slow moving for that August dance under the stars. John Hucko of Willoughby Hills, Ohio, suggests this one:*

## **I DON'T KNOW WHY**

Formation: Single circle, lady on man's right.

Record: MacGregor 2059

- — — — — Circle left
- — — — — Circle right
- — — — — Everybody go forward and back
- — — — — Ladies only forward and back
- — — — — Men only forward and back
- — — — — Swing corner twice around
- — — — — Promenade

Sing: I don't know why I love to dance with you  
I don't know why, but I do. (Circle left)

*This one moves considerably faster. Ersko Kolo can be danced in a line or a circle.*

## **ERSKO KOLO**

Record: Folkraft 1498B

Translation: of the Ersak, a regional word for peasant or villager.

Starting Position: V position, right foot free.

### **Measures**

- 1-7 Fourteen quick STEP-CLOSES sideward right, two per measure, bending knees slightly on the close.
- 8 Two stamps (right, left) in place (Counts 1-2).
- 9-16 Repeat pattern of measures 1-8 reversing direction and footwork  
NOTE: In the USA, the step-close of measures 1-7 has been danced to a slower tempo: Step sideward right on right heel, cross and step on left foot in back of right.
- 17-18 Facing slightly and moving right, one schottische step (right) forward.
- 19-20 Still facing slightly right but moving left, one schottische step left (backward)
- 21-22 Turning to face center, one schottische step forward
- 23-24 Still facing center, one schottische step left (backward)
- 25-32 Repeat pattern of measures 17-24.

*Step-close right:* Step on right foot, close and step on left foot beside right.

*Schottische step right:* Step on right foot, close and step on left foot beside right, step on right foot, hop or lift on right foot. Repeat reversing direction and footwork for schottische step left.

Mary and Bill Jenkins of Mockingbird Hill in Minerva, New York, contributed this delightful dance. It was composed and prompted by Duke Miller of Gloversville and dedicated to the new ceiling in the dining room at Mockingbird Hill. Duke presented the dance to the Adirondack Colonial Dancers who have used it in their demonstrations.

**NEW CEILING CONTRA**

Music: Sherbrooke — Grenn 15008 or Lloyd Shaw — 302-45.

Couples 1,3,5,etc., crossed over and active.

Right hand star with the one below

Left hand star back

Actives down the outside all alone, pass two couples

Come into the middle, catch your own

Come back up the middle, reach out, cast off

Everybody (even the ends) do-sa-do your partner

Do-sa-do your right hand lady

(\*Grand right and left with the couple above) Square thru

Right hand star with the ones below

Repeat dance

\*Used many years ago but probably unknown to many today, so *square thru* is the familiar term used.

Parts of the dance are from "Tuesday's Child," an old-timer in Connecticut.

Walt Cole of Ogden, Utah, feels that this dance of his is for the Easy Level Page, Many will and have disagreed; however, for the club dancers here is one that should put a sparkle in your eyes. It will be "easy level" for them.

**TAGGER LINE CONTRA**

Formation: Mescolanze

Record: Swinging Square AC3782 or any reel/jig

Intro: Lines go forward and back

— — — —	— —	Do-sa-do
— — — —	— —	Star thru
— — — Balance	— —	Eight chain four
— — — —	— —	Star thru
— — — Balance	— —	Tag the line
— — — —	— —	Centers in
— — Cast off ¾	— —	Pass thru
On to next — —	— —	Lines go forward and back

**NEW ADDRESS TRAVELERS CLUB**



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**BASIC**

(1-38)

1. Circle left and right
2. Forward and back
3. Do sa do
4. Swing
5. Promenade family  
(Full, 1/2, 3/4)
  - A. Couples
  - B. Single file
  - C. *Wrong-way*
6. Allemande left/arm turns
7. Grand right and left weave
8. Pass thru
9. "U" turn back
10. Split the couple/ring  
(around one, two)
11. Couples separate/divide
12. Courtesy turn
13. Chain family
  - A. Two ladies
  - B. Four ladies
  - C. *3/4 chain*
14. Do paso
15. Right and left thru
16. Star family (2 to 8)
  - A. Right hand
  - B. Left hand
17. Star promenade
18. Inside out-outside in
19. Couples lead right/left
20. Circle to a line
21. Bend the line
22. All around left hand lady
23. see saw (taw)
24. Grand square
25. Box the gnat/*swat the flea*
26. Square thru family  
(Full, 3/4, 1/2)
  - A. Standard
  - B. *Left*
  - C. *Mixed sex*
  - D. *Same sex*
27. California twirl
28. Dive thru
29. Cross trail (thru)
30. Couples wheel around
31. Single file turnback
32. Allemande thar/*wrong way thar*
33. Shoot that star  
(1/2, 3/4, Full)
34. Slip the clutch
35. Half sashay family
  - A. Standard
  - B. Roll away
  - C. *Ladies in, Men sashay*
36. Alamo style/balance
37. Star thru
38. Couples backtrack

**Callerlab Mainstr****EXTENDED**

(1-54)

39. Turn thru
40. Pass to the center
41. Eight chain thru  
(1-8)
42. Ocean wave/balance  
(R/L)
43. Swing thru family
  - A. Right
  - B. *Left*
  - C. *Alamo*
44. Flutterwheel/*reverse*
45. Sweep a quarter
46. Veer left/*right*
47. Run family (r/l)
  - A. Boys
  - B. Girls
  - C. Ends
  - D. Centers
  - E. *Cross*
48. Trade family
  - A. Boys
  - B. Girls
  - C. Ends
  - D. Centers
  - E. *Couples*
  - F. Partner
49. Circulate family
  - A. Boys
  - B. Girls
  - C. All eight
  - D. Ends
  - E. Centers
  - F. *Couples*
  - G. *Box*
  - H. *Single file*
50. Spin the top
51. Trade by
52. Zoom (substitute)
53. Wheel and deal
54. Double pass thru

SPC— Standard Position Concept  
Normal couples-standard positions

APC— All Position Concept  
Mixed couples-all positions

# stream Program of Square Dancing

## MAINSTREAM (1-68)

55. Centers in/out
56. Cast family  
(3/4, 1/2, 1/4)
  - A. Off
  - B. In
  - C. Right
  - D. Left
57. Cloverleaf
58. Slide thru
59. Fold family
  - A. Boys
  - B. Girls
  - C. Ends
  - D. Centers
  - E. Cross
60. Dixie style
61. Spin chain thru
62. Peel off
63. Tag family  
(Full, 1/2)
  - A. Line
  - B. Partner
64. Curlique
65. Walk and dodge
66. Scootback
67. Fan the top
68. Hinge family
  - A. Couples
  - B. Single
  - C. Partner

## MAINSTREAM PLUS

- Anything and roll
- Clover Flow
- Dixie grand
- Grand parade
- Outsiders in and out
- Pair off
- Peel the top
- Red hot, ice cold
- Single circle to ocean wave
- Spin chain the gears
- Split circulate
- Tea cup chain
- Triple scoot
- Triple trade
- Turn and left thru

## CALLERLAB EXPERIMENTALS

- Chase right
- Coordinate
- Ferris wheel
- Half tag trade and roll
- Pass the ocean
- Recycle
- Track II

Suggested teaching order and approximately 10 weeks for each of the basic, extended and mainstream programs, plus 3 weeks each program to teach italicized basics, total 41 weeks including 2 week review.

Still more time is necessary to teach the figures in Column 4.

*Mainstream* and *Mainstream-Plus* booklets are available from *American Squaredance Magazine*, PO Box 788, Sandusky, Ohio 44870 (\$4. each)

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

# CHALLENGE CHALLENGER

by Jim Kassel

## National Challenge Convention

The tenth National Challenge Square Dance Convention was held in Pittsburgh, Pennsylvania, in June. The event was a sell-out with dancers from fifteen states and Canada attending.

There were 27 hours of challenge dancing provided during the three-day event, and the majority of the dancers attended a trail-end dance the day before the Convention began.

The callers, who were chosen by a vote of dance leaders from various challenge areas were: Dewey Berry, Jim Davis, Ed Foote, Keith Gully, Dave Hodson, Ross Howell, Lee Kopman and Norm Poisson. In addition, other challenge callers who attended the event were given the opportunity to call.

Five couples were recognized for having attended all ten challenge conventions and five others for having attended nine.

The staff callers continued the practice of call control begun at last year's convention by voting on all the new calls which had appeared in challenge dancing the past year. Calls not receiving enough votes were dropped by all staff callers from their programs, and may be used only if called completely directionally. This annual vote to limit the number of calls expected to be known at higher levels of challenge has received enthusiastic support from the dancers.

The following statement by Ed Foote, founder and chairman of the convention, appeared in the convention program: "Advanced and challenge dancing is growing at an ever increasing rate, as more and more callers are forming advanced and challenge workshops. These callers all state that a major reason for their starting advanced or challenge calling is the standardiza-

tion which has been brought to the activity by the widespread use of the two basic lists of calls: Advanced Dancing's Basic Calls and Challenge Dancing's Basic Calls. The recent addition of a third list of Extended Challenge Basic Calls means that about 90% of all those involved in dancing above club-level are covered by these three lists of calls."

Hindsight shows that the big growth in advanced and challenge dancing began in 1974 when the first two lists were introduced and continues without letup today. Because these lists represent the thinking of challenge dance callers and leaders throughout the country, rather than just a local region, it is easy to see why they are so well accepted.

Standardization is the key to the growth of any activity. However, many club-level dancers are still not aware that advanced and challenge dancing has this standardization. Thus, I encourage you to make it known to these people that these lists do exist, and that they can enter high-level dancing and know in advance exactly what they will have to learn at any given level. If you promote the fact that these lists exist and the resulting advantages, the present boom in advanced and challenge dancing will continue.

## ROCHESTER RAMBLINGS

We credit Ambrose Baker for the following: "Our advanced group is referred to as the Sunday group (ABC Dancers). We are currently working the Booster and Friday tapes. Our main group is referred to as the Regular Tuesday group. During tape sessions we work the Mixer and Paramus tapes. I would say this group is Mixer level.

All groups may attend the Relaxed dances. The Regular Tuesday and Sunday dancers may attend the Regular Tuesday dances, and only the Sunday group members and guests dancing Friday/Booster level may attend the Sunday Special dances. Guests are welcome providing they let us know in advance and we have room.

## ACCEPTED CALLS FOR CHALLENGE

The following calls that were introduced during the past year received enough votes from the challenge callers to be included in future regular

Continued on Page 80





# Jonel



Tastefully adorn your home, and at the same time identify yourselves to all as **SQUARE DANCERS.**

Beautifully cast in aluminum and finished in flat black enamel with white letters, we offer a handsome, larger than usual, lamp post sign.



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Please PRINT name desired. Sign is lettered on both sides.  
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Mail box sign	\$22.50
Weathervane	\$32.50

Watch for our Motor Coach at square dance events. We'd like to meet you!

# WORKSHOP

EDITED BY

# WILLARD ORLICH



## CHOREOGRAPHY

Today's caller uses equivalents and zeros to either extend a figure or to make it different from another, in order to maintain dancer interest. It is with this in mind that one should always be alert to add new suggestions to the "Set-Up And Get-Out" manual of zeros and equivalents. One soon finds out that there is a point where *all* combinations cannot be remembered. It is at this point that we suggest you will do well to remember mostly those zero and equivalent combos which are sexless, i.e., can be used with any dancer combination of couples. How can you be sure which combo works this way?

First of all, any combo suggestion of a zero or equivalent which uses a *star thru*, *curlique* or *ladies chain* is not

sexless in action. But a *ladies* or *men run*, *trade*, *fold*, *circulate* combo could be sexless if they prove to be centers or ends upon the analysis of the suggested grouping.

EXAMPLE (from normal facing couples)

Swing thru, centers run  
 Fan the top, wheel and deal  
 Star thru\*

Swing thru, centers run  
 Couples hinge, fan the top  
 Girls trade, wheel and deal\*

\*Both figures equal a *right and left thru*.

The first example using *star thru* depends upon sex identity, i.e. using normal facing couples only. The second example using *girls trade* can be changed to *centers trade* and the combo becomes sexless to be used from any facing couple set-up. The following are some zero combinations:

(From normal facing couples)  
 Spin the top, boys run, fan the top  
 Wheel and deal  
 (Change *boys* to *centers* for a sexless combo.)

(From a normal couple ocean wave)  
 Boys run, fan the top  
 Girls run, fan the top  
 Girls run, wheel and deal.....

(Change actives' names to use with any ocean wave combo.)  
 Ends run, fan the top  
 Ends run, fan the top  
 Centers run, wheel and deal

Here is a regular figure:  
Head couples half sashay  
Four girls square thru, curlique  
Turn thru, left allemande.....

Same figure using zeros and equivalents:  
Head couples square thru three-quarters  
U-turn back, circle up eight  
Four girls forward and back  
Swing thru double, ends run  
Fan the top, new ends run, fan the top  
Centers run, wheel and deal  
Swing thru, centers run, couples hinge  
Fan the top, centers trade  
Wheel and deal, girls square thru four  
Curlique, all eight circulate double  
Turn thru, left allemande.....

### TRACK TWO

(Picked as Callerlab Experimental for  
July, August and September. See ASD,  
May 1976, Page 52.

Heads partner trade, U-turn back  
Sides star thru, double pass thru  
*Track two*, swing thru, boys run  
Pass thru, wheel and deal  
Double pass thru, *track two*  
Swing thru, boys run, wheel and deal  
Pass to center  
Square thru three-quarters  
Left allemande.....

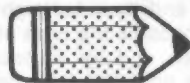
Heads rollaway, curlique, girls run  
Circle up four, ladies break to a line  
Touch a quarter, coordinate  
Bend the line, star thru, *track two*  
Swing thru, boys run, bend the line  
Star thru, pass thru to left allemande....

Heads lead right circle to a line  
Touch a quarter, boys run  
Centers trade, all *track two*  
Spin the top, single hinge, girls run  
Centers trade, all *track two*, boys run  
Couples circulate, center four circulate  
Wheel and deal, pass to center  
Pass thru, left allemande.....

Heads star thru, double pass thru  
*Track two*, swing thru, girls run  
Ferris wheel, double pass thru  
*Track two*, scoot back, girls run  
Ferris wheel  
Centers square thru three-quarters  
Slide thru, wheel and deal, zoom  
Partner trade, left allemande.....



# REVIEW



### CHECKMATE THE COLUMN

(See ASD, August 1975, page 49)  
From a right hand column set-up, lead  
two people move single file to the right  
(as in *Track Two*) but stay together as a  
couple and face in side by side when at  
the foot of the column. The trailing two  
people move as in a *tag the line right*.  
They then as a pair step forward to join  
the others in two-faced lines.

EXAMPLES by W. Orlich (Standard)  
Heads lead right circle to a line  
Touch a quarter, *checkmate the column*  
Tag the line right, bend the line  
Left allemande.....

Heads square thru four hands  
Spin the top and single hinge  
*Checkmate the column*, ferris wheel  
Centers pass thru, left allemande.....

(All Position Concept)  
Heads curlique, boys run  
Left square thru, last hand curlique  
*Checkmate*, ends run and fan the top  
Cast three-quarters around, *checkmate*  
Couples hinge and bend the line  
Centers trade and pass thru  
Left allemande.....

Heads box the gnat  
Square thru the other way back  
Touch a quarter, walk and dodge  
Tag the line in, left touch a quarter  
*Checkmate the column*, bend the line  
Touch a quarter, *checkmate the column*  
Tag the line out, wheel and deal  
Centers trade, left allemande.....

Head couples turn thru  
Crosstrail, around one to a line  
Curlique, CHECKMATE  
Center four scoot back  
Wheel and deal to face, then slide thru  
Ends cross-fold, centers zoom  
Square thru three-quarters around  
Outsides half sashay quick  
Left allemande.....

## CHECKMATE VARIATIONS

(APC)

3 by 1 CHECKMATE (the column: A *checkmate* pattern, except three lead dancers walk single file, etc., while the lonesome trailing dancers step all the way to the end, quarter right and step forward to become the ends of the 3 by 1 parallel lines. A *1 by 3 checkmate the column* has only the lead person walk the pattern to face in as an end while the trailing three people move up, quarter right and step forward to face out in the 3 by 1 parallel line.

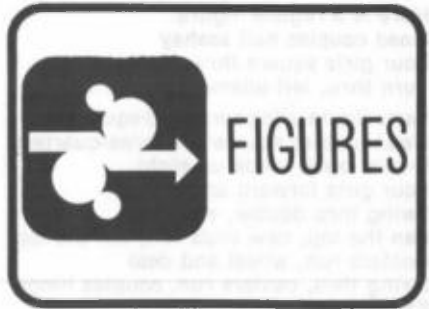
EXAMPLES by Willard Orlich  
Heads lead right circle to a line  
Curlique, *3 by 1 checkmate*, ends run  
Center four walk and dodge  
Centers run, all curlique  
*3 by 1 checkmate*, ends run  
Center four walk and dodge, then run  
Left allemande.....

Head couples star thru  
Double pass thru, boys run  
*1 by 3 checkmate*  
Cast off three-quarters, girls run  
Four girls walk and dodge, then trade  
All touch a quarter, *1 by 3 checkmate*  
Cast off three-quarters around  
Ends run, center four walk and dodge  
Centers run, all slide thru to  
Left allemande.....

Heads square thru four hands  
Slide thru, touch a quarter  
*3 by 1 checkmate*, destroy the line  
Slide thru, ends run, all touch a quarter  
*1 by 3 checkmate*, destroy the line  
Star thru, California twirl  
Wheel and deal  
Square thru three-quarters to  
Left allemande.....

Heads lead right circle to a line  
Left touch a quarter, *3 by 1 checkmate*  
Destroy the line, square thru four hands  
Cast off three-quarters  
Left touch a quarter, *1 by 3 checkmate*  
Destroy the line, turn thru  
Centers flutter wheel, trade by to a  
Left allemande.....

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



by John Ward, Alton, Kansas

Heads lead right, circle to a line  
Pass thru, half tag, trade and roll  
Pass thru, trade by, half square thru  
All turn back, star thru  
Centers flutter wheel, then pass thru  
Left allemande.....

Heads lead right, circle to a line  
Pass thru, half tag, trade and roll  
Pass the ocean, curlique, boys run  
Centers in and cast off three-quarters  
Star thru, centers flutter wheel  
Pass thru, left allemande.....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, leads turn back  
Half square thru, half tag, trade and roll  
Half square thru, half tag, trade and roll  
Star thru, left allemande.....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, track two, curlique  
Split circulate, boys run, left allemande.

Heads square thru four hands  
Pass the ocean, ah so, walk and dodge  
Partner trade, flutter wheel  
Sweep a quarter  
Square thru three-quarters, trade by  
Pass the ocean, ah so, walk and dodge  
Partner trade, flutter wheel  
Sweep a quarter  
Square thru three-quarters, trade by  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, track two, ah so  
Girls turn back, star thru  
Left allemande.....

Heads square thru four hands  
Swing thru, spin the top, ah so  
Split circulate, boys run, star thru  
Square thru three-quarters, trade by  
Swing thru, spin the top, ah so  
Split circulate, boys run, star thru

Square thru three-quarters, trade by  
Left allemande.....

Heads lead right circle to a line  
Pass thru, tag the line in, star thru  
Trade by, star thru, pass thru  
Tag the line in, star thru, trade by  
Star thru, left allemande.....

Heads pass thru then separate  
Go around one and make a line of four  
Pass thru, half tag, trade and roll  
Pass the ocean, swing thru  
Spin the top, boys run, star thru  
Left allemande.....

All four ladies chain across  
Any man (tallest, happiest, etc., face  
corner and star thru  
Any lady face corner and star thru  
Join hands and circle to the left  
If you have a lady on the right, rollaway  
And circle to the left  
If you have a lady on the right, rollaway  
And circle to the left, rollaway  
And circle to the left, left allemande.....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off to a line  
Pass the ocean, spin chain thru  
Boys run, flutter wheel, star thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off to a line  
Pass the ocean, swing thru, boys run  
Pass thru, wheel and deal  
Double pass thru, peel off to a line  
Pass the ocean, swing thru, boys run  
Left allemande.....

**by Jack Lasry, Miami, Florida**

Heads lead right circle to a line  
Pass thru, chase right, boys fold  
Girls square thru three-quarters  
Star thru, couples circulate  
Wheel and deal, pass thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, chase right, centers trade  
Swing thru, boys run, crosstrail  
Left allemande.....

Heads lead right circle to a line  
Touch a quarter, eight circulate  
Trade and roll, pass thru, tag the line  
Centers in, cast off three-quarters  
Right and left thru, slide thru  
Left allemande.....

Heads square thru four  
Split the sides around one to a line  
Centers square thru four, ends star thru  
Centers in, cast off three-quarters  
Center four right and left thru  
Then Dixie style to a wave  
Ends slide thru, center boys trade  
Slip the clutch, left allemande.....

Heads lead right circle to a line  
Slide thru, touch a quarter  
Walk and dodge, chase right, hinge  
Girls trade, recycle, sweep a quarter  
Left allemande.....

Heads pass thru around one to a line  
Touch a quarter, eight circulate  
Four boys walk and dodge  
Girls facing out run, touch to a wave  
Boys run, pass thru, wheel and deal  
Zoom, square thru three-quarters  
Left allemande.....

Heads lead right circle to a line  
Right and left thru, sides only rollaway  
Pass thru, tag the line right,  
Ferris wheel, centers pass thru  
Center girls U-turn back, pass thru  
Left allemande.....

**by John Strong, Salinas, California**

Heads lead right circle to a line  
Pass thru, left chase  
Left swing thru, centers run  
Bend the line, pass thru, left chase  
Centers cross fold, star thru  
Wheel and deal, star thru, crosstrail  
Left allemande.....

Heads square thru four hands  
Pass thru, left chase,  
Single file circulate, girls run  
Trade by, star thru, centers pass thru  
U-turn back, all pass thru, left chase  
Centers cross fold, star thru  
Ferris wheel, swing thru, turn thru  
Left allemande.....

Heads star thru, double pass thru  
Centers in, cast off three-quarters  
Pass thru, chase right, swing thru  
Walk and dodge, partner trade,  
Pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Heads pass thru, left chase  
Left touch a quarter, boys cross fold  
Touch a quarter, walk and dodge  
Partner trade, star thru, pass thru  
Star thru, pass thru, left chase  
Girls run left, star thru, pass thru  
Trade by, left allemande.....

Heads lead right circle to a line

Pass thru, left chase, left touch a quarter  
Boys cross run, boys circulate  
Scoot back, boys run, bend the line  
Pass thru, left chase.  
Left touch a quarter, boys cross fold  
Star thru, right and left thru, star thru  
Pass thru, trade by, left allemande.....

Heads square thru four hands  
Pass thru, left chase, girls run  
Swing thru, boys run, bend the line  
Pass thru, chase right, scoot back  
Walk and dodge, left chase  
Left touch a quarter, boys cross fold  
Star thru, pass thru, wheel and deal  
Zoom, centers pass thru to  
Left allemande.....

**by Deuce Williams, Detroit, Michigan**

One and three fan the top, single hinge  
Walk and dodge, cloverleaf  
Two and four fan the top, single hinge  
Walk and dodge, pass to the center  
Pass thru, left allemande.....

Two and four pass the ocean  
Single hinge, walk and dodge  
Cloverleaf, one and three swing thru  
Turn thru, left allemande.....

One and three pass the ocean  
Those ladies trade and run  
Half tag the line, single hinge  
Step thru, pass the ocean, ladies trade  
Swing thru, box the gnat, slide thru  
Left allemande.....

One and three half square thru  
Curlique with the outside two  
Scoot back, single hinge  
Ladies cross run, ladies circulate  
Men trade, men run, bend the line  
Pass thru, tag the line  
First couple backtrack  
Right and left grand.....

Two and four pass thru, cloverleaf  
One and three fan the top  
Same four single hinge, walk and dodge  
Pass to the center  
Square thru three-quarters  
Left allemande.....

One and three swing thru, turn thru  
Cloverleaf, two and four swing thru  
Turn thru, pass the ocean  
Grand swing thru (All swing half right,  
those who can swing half left)  
Men run, bend the line, pass to center  
Pass thru, and pass thru again  
Left allemande.....

Heads lead right, veer left  
Half tag the line, ladies trade  
All curlique, all eight circulate

Partner trade, coordinate, men run  
All eight circulate, right and left grand..  
Sides lead right, veer left  
Ladies crossrun, half tag the line  
Men run, pass the ocean, split circulate  
Recycle, veer left, ferris wheel  
Men left turn thru, all star thru  
Ladies cross run, wheel and deal  
Right and left grand.....

**By Bill Kramer, So. Cal. Callers Assoc.**

Couples two and three rollaway  
Sides square thru, do-sa-do to a wave  
Ends circulate, swing thru  
Spin chain thru, spin chain thru  
Swing thru, boys run, bend the line  
Right and left thru, star thru  
Square thru three-quarters  
Left allemande.....

All eight rollaway, heads square thru  
Do-sa-do to ocean wave, ends circulate  
Scoot back, ends circulate  
Spin chain thru, boys run  
Bend the line, right and left thru  
Crosstrail, left allemande.....

Couple number one rollaway  
Heads square thru, swing thru  
Spin chain thru, centers trade, boys run  
Bend the line, star thru, pass thru  
Left allemande.....

Head ladies chain right  
All eight rollaway, heads star thru  
Swing thru, centers trade  
Ends circulate, spin the top  
Pass thru, bend the line, pass thru  
Wheel and deal, centers pass thru  
Swing thru, ends circulate  
Centers trade, swing thru, boys run  
Bend the line, star thru  
Right and left thru, dive thru, pass thru  
Left allemande.....

Head ladies chain,  
New head ladies chain right  
New heads rollaway, slide thru  
Touch a quarter, walk and dodge  
Bend the line, touch a quarter  
Coordinate, couples circulate  
Wheel and deal, dive thru  
Square thru three-quarters  
Left allemande.....

Heads rollaway and square thru  
Split two around one to a line of four  
Curlique, coordinate, bend the line  
Half square thru, trade by, swing thru  
Ends circulate, centers trade  
Centers run, bend the line, star thru  
Zoom, pass thru, left allemande.....

**By Bill Hay, So. Cal. Callers Assoc.**

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off, star thru  
 Cloverleaf, centers pass thru  
 Swing thru, boys run, bend the line  
 Left allemande.....

Heads lead right circle to a line  
**Pass thru, wheel and deal**  
 Double pass thru, peel off, bend the line  
 Star thru, centers pass thru  
 Touch a quarter, girls run  
 Spin the top, square thru three-quarters  
 Left allemande.....

Heads half square thru,  
 Right and left thru, touch a quarter  
 Girls run, touch a quarter, boys run  
 Pass thru, trade by, left allemande.....

Heads square thru three-quarters  
 Touch a half, boys trade, boys run  
 Bend the line, right and left thru  
 Pass the ocean, recycle, left allemande..

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, track two,  
 Touch a half, boys trade, boys run  
 Bend the line, slide thru  
 Square thru three-quarters  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Centers pass thru, touch a quarter  
 Girls run, spin the top  
 Square thru three-quarters  
 Left allemande.....

**By Art Daniels, Sq. Cal. Callers Assn.**  
 Head couples pass thru, turn right  
 Single file around one, Dixie style  
 To an ocean wave, step ahead  
 Crosstrail to a left allemande.....

Head ladies chain right, heads pass thru  
 Round one and line up four, pass thru  
 Wheel and deal, on a double track  
 Dixie style to an ocean wave  
 All eight circulate to left allemande.....

Head ladies chain and rollaway  
 Heads square thru, swing thru  
 Girls run to a line, boys in the lead  
 Dixie style to an ocean wave, girls trade  
 Boys run, bend the line, star thru  
 Left allemande.....

Sides right and left thru  
 Same ladies lead Dixie style to a wave  
 Step thru and circle four  
 Side men break to a line, bend the line  
 Two ladies chain, send 'em back

Dixie style to an ocean wave  
 Girls circulate to left allemande.....

**by Jack Lasry, Miami, Florida**

Heads lead right circle to a line  
 Right and left thru, flutter wheel  
 Star thru, pass thru, trade by  
 Swing thru, spin the top  
 Right and left thru, flutter wheel  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Double pass thru, peel off, curlique  
 Boys run, centers swing thru  
 Centers box the gnat, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads pass thru, separate around one  
 To a line, pass thru, tag the line right  
 Ferris wheel, boys pass thru, curlique  
 Girls trade, swing thru, boys run  
 Bend the line, slide thru  
 Left allemande.....

Heads lead right circle to a line  
 Pass the ocean, scoot back  
 Girls circulate, boys trade, spin the top  
 Right and left thru, slide thru  
 Left allemande.....

Heads lead right circle to a line  
 Pass the ocean, eight circulate, ah so  
 Eight circulate, boys run, star thru  
 Pass thru, wheel and deal  
 Double pass thru, track two  
 Eight circulate, girls trade, recycle  
 Pass to the center, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four hands  
 Touch a quarter, walk and dodge  
 Chase right, boys run, pass thru  
 Wheel and deal, double pass thru  
 Track two, girls trade, recycle  
 Left allemande.....

Heads lead right circle to a line  
 Touch a quarter, eight circulate  
 Boys run, pass the ocean, ah so  
 Walk and dodge, chase right, boys run  
 Slide thru, left allemande.....

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, track two  
 Eight circulate, swing thru  
 Spin the top, ah so, scoot back  
 Boys run, crosstrail, left allemande.....



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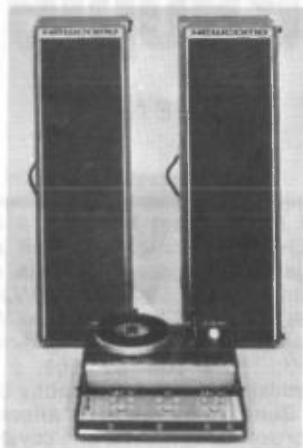
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# People

IN THE NEWS

Bob ( and Mary) Brennan, a caller from Livonia, Michigan (Detroit area) will again be doing a 45-minute radio program with Ted Strausser of WJR on the first Sunday of Square Dance Week this September, entitled "Patterns In Music." There will also be a free demonstration dance in the lobby of the Fisher Building on the same afternoon, with press and television coverage, according to Don and Pauline Cade of Lansing.

It is significant that the following callers were honored recently at the Callerlab Convention in Chicago for having called at least twenty-five years. Congratulations to: Gordon Blaum, Ray Bohn, Russ Bone, Carl Brandt, Orphle Easson, Ed Ferrario, Marshall Filippo, Cal Golden, Ernie Gross, Ivan Hall, Bill Higgins, Harold Hoffmeyer, Les Houser, Gordon Hoyt, Sr., Elsie Jaffe, Eben Jenkins, Bruce Johnson, Herb Johnson, Frank Keeser, Herb Leshar, Gene Maycroft, Reed Moody, Lee Newton, Aloys Nolden, Pete Noll, Chuck Porter, Joseph Roehling, Allen Roth, Pete Sansom, Ron Schneider, Art Seele, Charles Tuffield, Bob Johnston, Bob Van Antwerp, Arnie Kronenberger, Al (Tex) Brownlee.

A July wedding is planned by Iowa square dance caller Jerry Story and Kristy Laux. The couple plans to reside in Quincy, Illinois.

Edna Blaum of Miami (Mrs. Gordon) thanks callers and dancers for their kind words, prayers and remembrances during her hospital stay. Edna was shot with a stun gun in an elevator while attending the Callerlab Convention in Chicago.

Harold Stotzer of Phoenix, Arizona forwarded two quotes to us showing

Continued on Page 63

2nd Annual

# GREAT LAKES

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dancers and the community.

Betty Manock  
Skirt and Shirt Club, Canton, Illinois

Karl Granholm of Oswego, New York, passed away in May. He and his wife Betty taught rounds and are the teachers mentioned in the article on Page 21 in this issue. The round dance world has lost a great person.

Tom & Fay Tomlinson  
Camillus, New York

#### IN MEMORIAM

Everett Howard, caller and instructor for the Skirt and Shirt Club of Canton, Illinois, died on May 16. Last year the club celebrated its 25th anniversary with a special dance honoring Everett who was a charter member. This coincided with the town's celebration of its 150th birthday. Everett was chairman of the Sesquicentennial celebration, a challenge he accepted although suffering with a terminal illness. Everett was not a quitter and his thankless hours of work will be missed by both the square

#### EUROPEAN BICENTENNIAL EVENT

Over long-distant highways and many local by-ways, the throng of square and round dancers from all over Europe headed to Heidelberg to attend the European Bicentennial Square & Round Dance Festival.


Consistently pleasant weather occurred during the weekend of 28, 29 and 30 May 1976.

The accommodations were comfortable and satisfactory.

Over 1,000 dancers were in attendance with 67 clubs represented.

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**RECENT RELEASES ON LONGHORN:**  
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LH-1013 CORN LIKKER, by Bob Augustin  
LH-1012 YOU ARE THE ONE, by Red Warrick

**RECENT RELEASES ON BELCO:**  
B-267 OLD FASHIONED/THE LAZY RIVER  
B-266 THE ANGELS SING/COCOANUT GROVE  
B-265 IN THE MOOD/HONOLULU-HANA HOU  
B-264 MELODY TWO-STEP/TANZIE




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### TEXAS STATE CONVENTION

The fourteenth annual State of Texas Convention, June 5, at the Hemisfair Convention Hall was attended by 6,500 dancers. The fifteenth annual event will be in Houston in 1977.

*Harry Finer  
Houston, Texas*

### DANCE YOUR LUNCHTIME AWAY

The *South Pacific S/D Review* reports that a weekly lunchtime dance has commenced in a Sydney City office block for beginners. The first type of dancing instructions to the enthusiasts was, of course, square dancing (by an enthusiastic amateur). Offers of voluntary instruction in other types of dancing would be welcomed if the proposal proves popular.

### ALAMO AREA ASSOCIATION

The new officers of the Alamo Area Association of San Antonio, Texas, are: Charles and Rose McClure, President;

David and Janis Lane, 1st Vice-President; Bill and Grace Lee, 2nd Vice-President; Odale and Bootse Harper, 3rd Vice-President; Parvin and Pat Luna, Treasurer; Bob and Joan Boyd, secretary; Leonard and Connie Lines, delegate.

### SOS

Bob Fisk's calendar, listing his calling dates to 1979, disappeared after a dance. Bob and Lois are trying to reconstruct his appointment list from contract and letters, but would like to hear from the clubs which have Bob booked on their schedules. They have no way to check on verbal bookings and want to be sure they do not miss any dates.

### COVER TALK

This month we're continuing the seasonal series of color covers photographed by Bob Burdick of Syracuse, N. Y. (Stan's brother). We hope the lazy gulls find you in a more leisurely summer mood, relaxed and thinking about taking your TERN at the upcoming fall ball, y'all. Do you concur, Jonathan?

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S/D RECORD REVIEWS, Continued

**WHEN CANDLELIGHTS ARE Gleaming— Thunderbird 145; Bud Whitten**

FIGURE: Heads promenade half, right and left thru, curlique, walk and dodge, circle four to a line, slide thru, square thru three-quarters, swing corner, promenade.

**COUNTRY BOY— Hi Hat 463**

Caller: Ernie Kinney

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

**BICENTENNIAL MEDLEY— Scope 601**  
Callers: Ted Wegener, Jeanne Moody, Don Pfister, Dick Hoffman, Clyde Drivere

Songs include *Grand Old Flag*, *Battle Hymn of the Republic*, *Yankee Doodle Dandy*. FIGURES: There are three figures listed on the cue sheet; the following is representative: Heads promenade half, do-sa-do, curlique, boys run, square thru three, trade by, swing corner, left allemande, do-sa-do, promenade.

**WAKE UP JACOB— Hi Hat 465**

Caller: Dick Waibel

FIGURE: Heads promenade half, square thru four, right and left thru, slide thru, square thru four, trade by, swing thru, boystrade, swing, allemande left, promenade.

**ASPHALT COWBOY— Hi Hat 461**

Caller: Joe Johnston

FIGURE: Heads flutter wheel, curlique, walk and dodge, veer left, circulate, wheel and deal, dive thru, square thru, sides divide and star thru, do-sa-do, swing thru, boys run, wheel and deal, swing corner, allemande left, promenade. (Dancers found *walk and dodge and veer to the left* to be contrary to body flow, particularly for the dodging lady.)

**MY WINDOW FACES THE SOUTH— MacGregor 2193; Caller: Monty Wilson**

FIGURE: Heads star thru, pass thru, square thru three, trade by, swing corner, circle left, allemande left, weave the ring, do-sa-do, promenade.

**CORRINA— Scope 599**

Caller: Mac McCullar

FIGURE: Heads rollaway, turn thru.

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## PEOPLE, Continued

that presidential hopeful **Jimmy (& Mrs.) Carter** want to see **SQUARE DANCING** in the Capitol. One came from the "Arizona Republic", a statewide newspaper, and the other from the "Wallstreet Journal", with a dateline—**IMAGINE THAT**— of Sandusky, Ohio in which Rosalynn Carter said: "The Carter White House will be informal. There will be square dancing and Southern food."

Investigating a little further, we discovered from **Jim Tyler** in Macon, Ga. that **Rod Blaylock** of Albany, Ga. actually taught square dance lessons to the Carters. Rod wasn't available for comment at press time, but we smiled at Harold's conservative observation: "I may not know a lot about Jimmy Carter, but anyone who square dances can't be ALL BAD!"



partner tag, swing corner, allemande left, weave the ring, promenade.

## PATTER RECORDS

### TAKE ONE — Chaparral 101

This is the first patter release on the new Chaparral and features one vocal side of Beryl Main's patter. The instrumental side has a somewhat traditional flavor but is certainly acceptable and well-liked by even the "modernists." The patter, although not featuring any move in particular, is a very good combination of "Main" dancing.

### WILDWOOD FLOWER/MIDNIGHT—

**Blue Star 2026: Wildwood Flower** has a very strong traditional sound and phrasing. The tempo is a little faster than standard traditional but could be slowed down and used by most callers who enjoy a strong fiddle lead on their patters. **Midnight** has a strong country western type melody, which may be disturbing as a patter record for some callers.



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# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**TWO HEARTS ARE ONE—** Hctor 1634; Choreo by John & Mary Macuci  
Good music ("One Night Of Love"); high-intermediate waltz sprinkled with international figures.

**OUR BLUE HEAVEN—** Grenn 14229  
Choreography by John & Shari Helms  
Pretty "Desert Song" music; high-intermediate international waltz routine with some unusual combinations. Dance repeats three times.

**LAZY RIVER—** Grenn 14229  
Choreography by Al & Carmen Coutu  
Good Benny Goodman-type music; high-intermediate timing-type two step.

**SHORTCAKE—** Grenn 14228  
Choreography by Dot & Date Foster  
Cute music and a good fun type easy two step; repress of an old favorite.

**BEAUTIFUL BROWN EYES—** Grenn 14228; Choreo by Jack & Lee Ervin  
Pretty music and a flowing easy-intermediate waltz.

**GOODBYE CHA CHA—** Telemark 1856  
Choreo by Mark & Julie DiMatteo  
Good music (Flip of "If You Like Cha Cha"); solid intermediate cha cha routine.

**MAKE BELIEVE—** Rainbow 45-30401  
Choreography by Nina & Charlie Ward  
Good music and an interesting high-intermediate to challenging two-step-timing routine.

**CARMEN—** Columbia 13-33122  
Choreography by Lloyd & Nan Walker  
Good music with a Marty Robbins vocal; high intermediate to challenging Latin routine.

**MY DREAMS—** MacGregor 5038  
Choreography by Art & Evelyn Johnson  
Excellent music, a repress of "In My Dreams;" a good intermediate waltz with no international steps.

**NO TWIRL WALTZ —** MacGregor 5038  
Choreography by Dorothea House  
Pretty music and a nice flowing easy-intermediate waltz with no twirls or international steps.

**MARIA—** Roper 129  
Choreography by Hap & A.J. Wolcott  
Good music with a strong beat; a good-feeling comfortable easy-intermediate rhumba.

**COCOANUT GROVE—** Belco 266  
Choreo by Ralph & Jeannette Kinnane  
Good music with a Hawaiian flavor; a little different easy-intermediate two step cued by Ralph.

**THE ANGELS SING—** Belco 266  
Choreography by Bruce Samson  
Good peppy music, good flowing easy two step with basic steps. Cued by C.O. Guest.

**SNAP CRACKLE & POP—** Dot 17614  
Choreography by John & Ginny Craven  
Catchy music with a John Carver vocal; cute easy-intermediate two step with "claps" and butterfly turning two steps.

**OLD FASHIONED—** Belco 267  
Choreography by Bete & Eva Blyth  
Good music and a flowing easy-intermediate two step cued by C.O. Guest.

Continued on Page 78

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# RECORDS

## SINGING CALLS

by Don Hanhurst

*This month, with 26 releases to review, our dancers found an over abundance of similar choreography. The two patterns that seem to be overly popular this month were eight chain thru variations and actives curlique, walk and dodge and circle to a line. It seems more than coincidence that so many records would have the same figure flow. You can't help but wonder why this occurs, as it makes the dancing and reviewing somewhat tedious when all the records begin to sound the same.*

### **GONE AT LAST— Chaparral 301**

**Caller: Gary Shoemake**

This newest release on Chaparral has an excellent musical arrangement with a beat that makes it impossible not to dance when this music is played. The figure, while elementary, seems well fitted to the music and Gary's presentation is above average. Callers may find this record requires a little work to "get with it," but the work will be well worth the effort in the reaction from the dancers. **FIGURE:** Heads promenade half way, sides right and left thru, square thru, everybody pass thru, left allemande, weave the ring, do-sa-do, promenade. **NOTE:** Cue sheet leaves out *pass thru* on figure. Callers be aware of this.

### **TRAIL OF THE LONESOME PINE— Grenn 12152; Caller: Clint McLean**

This melody has been done before but certainly never any better than this newest Grenn. The music has a lilting beat that makes dancing easy and there are two figures on the cue sheet, one for class level and one for club level, either of which could be easily handled by average dancers. The vocal side, while somewhat muffled and lacking in balance between music and voice, is good and could be used by basement groups. **FIGURE:** (Club level) Four ladies chain, heads promenade half, square thru in the middle, swing thru, boys run, half tag, trade and roll, swing, left allemande, promenade.

### **LAST OF THE OUTLAWS— Ranch House 205; Caller: Darryl McMillan**

Our dancers found this to be a delightful combination of very good music and good calling with a somewhat different figure that does not use the standard *allemande left, come back and promenade*, but rather moves from a star thru to a promenade. As a caller, I found this an unfamiliar melody that will take considerable work on the caller's part to do it effectively. **FIGURE:** Heads promenade half, down the middle right and left thru, flutter wheel, sweep a quarter more, pass thru, do-sa-do, curlique, scoot back, boys fold, girls turn thru, star thru, promenade.

### **OLD FASHIONED— Longhorn 1014**

**Caller: Johnny Hozdulick**

It is not often that Longhorn produces a record but when they do, they are very danceable with above average music. This Longhorn has a bouncy melody with a figure that keeps the dancers moving. **FIGURE:** Heads lead right, circle four to a line, pass thru, tag the line, face with a curlique, boys run, eight chain four, pass thru, swing, promenade.

### **SITTING ON TOP OF THE WORLD—**

**Ranch House 401; Johnny Walter**

An outstanding musical arrangement of this familiar song. The dancers find it easy to dance to and enjoy singing along. **FIGURE:** Heads square thru, do-sa-do corner, curlique, scoot back, boys run, right and left thru, slide thru, swing corner, allemande left, promenade.

### **LONE STAR DANCING AND BOB WILLS MUSIC— Red Boot 210**

**Caller: Don Williamson**

This is the first of the two releases this month of this melody. This version seemed more bassy with a little more swing and features very good bass fiddle work. **FIGURE:** Heads swing thru, spin the top, right and left thru, pass thru, swing thru, boys run right, ferris wheel, centers square thru three-quarters, swing corner, promenade.

### **LONE STAR BLUES AND BOB WILLS MUSIC— Hi Hat 470; Lee Schmidt**

This is the second release of this melody and it is also a fine arrangement. This one is a little more crisp and features a synthesizer lead in the beginning.

FIGURE: Heads promenade half, in the middle square thru, with the outside go right and left thru, eight chain six, swing corner, left allemande, promenade.

**BLANKET ON THE GROUND— Mustang 170; Caller: Chuck Bryant**

Faithful rendition of the country western popular song of the same title. This record employs the use of *Grand Parade* in the opener, middle break and ending, so the words of the song can be used to their full advantage. FIGURE: Heads square thru, do-sa-do corner, swing

thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

**IF I HAD TO DO IT ALL OVER AGAIN— Chaparral 401; Beryl Main**

Outstanding version of this very fine country western song on this new Chaparral record, with a figure that is easily handled by mainstream dancers and a beat that callers will enjoy calling to. FIGURE: Heads promenade half, sides square thru, right and left thru, eight chain six, swing corner, promenade.

# Square Dance

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### **SOMEBODY LOVES YOU— Chaparral**

**302; Caller: Gary Shoemake**

Callers will find this very relaxing melody easy to pick up. As in the case of most other Chaparral records, this is an excellent musical arrangement. **FIGURE:** Heads promenade half, sides flutter wheel, sweep a quarter more, square thru three-quarters, left alle-mande, weave the ring, do-sa-do, corner promenade.

### **TEDDY BEAR SONG— Red Boot 203**

**Caller: John Hendron**

A good Red Boot melody that will be

easy to work with and figure that has no surprises. **FIGURE:** Heads promenade half, down the middle curlique, boys run, square thru three-quarters, trade by, right and left thru, dive thru, square thru three-quarters, corner swing, promenade.

### **YELLOW ROSE OF TEXAS— Red Boot 204; Caller: Stan Burdick**

Very good musical rendition of this tune. The intro, which features *Grand Square*, has a march-type rhythm set up in the music and almost "forces" the dancers to take the full 32 beats. The

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dancers found the figure to be a little choppy and in the second line of the cue sheet, and on the vocal side, where Stan says *Side two couples swing*, he means a partner swing and not opposite lady, as most couples will since they have moved to the middle to allow the active couples to pass behind them. **FIGURE:** Heads promenade half, sides swing, heads lead right and circle to a line, pass the ocean, swing thru, boys trade, turn thru, take corner left and roll promenade.

**PATRIOTIC MEDLEY— Blue Star 2025**

**Callers: Jerry Helt & Johnnie Wykoff**  
This medley features the melodies of *Yankee Doodle Dandy*, *When Johnny Comes Marching Home*, *The Marine Battle Hymn*, *Stars and Stripes Forever*, *Grand Old Flag* and *America*. Dancers found the flow and timing of the figure to be below average. **FIGURE:** Heads promenade half, sides pass thru around one to a line, star thru, double pass thru, lead couple partner trade, make a right hand star go once around, girls turn back, swing and promenade.

**I WRITE THE SONGS— Chaparral 501**  
**Caller: Ken Bower**

Musically, this is a fine version of the popular song. As was the case of this title released under another label, our dancers found it not square dance oriented as most singing calls are. **FIGURE:** Heads promenade half, sides do-sa-do, crosstrail to swing corner, left allemande and weave the ring, do-sa-do, promenade.

**THE SONG WE FELL IN LOVE TO—**

**MacGregor 2191; Caller: Monty Wilson**  
A smooth relaxing dance in the MacGregor style of music. **FIGURE:** Heads square thru, corner do-sa-do,

swing thru, boys trade, box the gnat, eight chain four, swing, left allemande, promenade.

**EL PASO CITY— Hi Hat 471**

**Caller: Ernie Kinney**

A very pleasant "Spanish-flavored" song, it's relaxing and pleasant to listen to. The vocal side is done well and has a very subtle but beautiful duet sound. The figure, however, leaves a four to five beat pause at the end of the *do paso* with the dancers not knowing where to go. A change in phrasing and the addition of *swing corner* might help the timing on this. **FIGURE:** Four ladies chain, chain back, put ladies back to back, men promenade outside, do paso, take corner, promenade.

**LOVE MAKES THE WORLD GO ROUND— Bogan 1287; Lem Gravelle**

This pleasant rendition is very danceable and makes a nice sing-along. **FIGURE:** Four ladies chain three-quarters, heads square thru, square thru three with corner, trade by, square thru three-quarters, swing, promenade.

**YOU TWO TIMED ME ONE TIME TOO OFTEN— MacGregor 2192; Caller: Otto Dunn**

**FIGURE:** Heads curlique, walk and dodge, circle four make a line, curlique, coordinate, bend the line, star thru, dive thru, square thru three-quarters, swing corner, promenade.

**BOOTS— Grenn 12153**

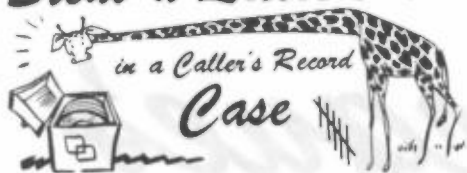
**Caller: Dick Bayer**

**FIGURE:** Heads curlique, walk and dodge, circle four make a line, right and left thru, crosstrail thru, swing corner, promenade.

Continued on Page 62

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# Steal a Little Peek



Hailing from Springdale, Arkansas, Dub is a former professional musician who now calls for two clubs and teaches their classes. He and his wife Maggie are the parents of three grown, married sons, all of whom square dance. Dub is a member of Callerlab and has called in twelve states from South Dakota to Florida. He is the co-owner and producer of Crosstrail Records and is the owner of his own exterminating company which employs five men and a secretary who also dances. Dub Hayes was voted Springdale's Best Dressed Man in 1974.

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## SINGING CALLS

- I Wonder Where You Are Tonight — Red Boot
- Santo Domingo — Kalox
- Here I Am In Dallas — Rhythm
- Reno — Grenn
- Ain't Love A Good Thing — Red Boot
- Somebody Else's Date — Blue Star
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- LM 118 NELLIE by Mac
- LM 117 YOU CALL EVERYBODY DARLING  
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- LM 116 EIGHT MORE MILES by Bill
- LM 115 SOMEWHERE MY LOVE by Mac

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## EVENTS

**Missouri**— Millstone Lodge, Lake of the Ozarks, every Friday evening for vacationers or residents. Caller: Jim Carter. Call Millstone Lodge at 314-372-5111.

**Arkansas**— 4th Ann. Dogpatch S&R/D Festival, Marble Falls Conv. Center, August 6-7; Cal Golden, Bob Cone, Tom & Kay Pell. Write John & Dorothy Taylor, Rt. 4 Harrison AR 72601.

**New York**— Bicentennial Festival, Aug. 6-7, Watertown; Bob Cathcart, Wes Wood, Mo Howard, Debbie Wilkinson, Betty Granholm, Tom Tomlinson. Write Gerry & Norene McIntosh, PO Box 317, Adams Center NY 13606.

**Illinois**— 2nd Ann. S/D Campout, Egyptian Hills Campground, Creal Spring, August 6-8. Bob Pryer, Rt. 3, Box 150, Cartersville IL 62918.

**Pennsylvania**— Round Top Campground (Just south of Gettysburg); August 6-8; Bill Harrison, Bill & Rosella Bosley. Write B. Harrison, 5232 Freter Rd., Sykesville MD 21784.

**New York**— 4th Ann. S/D Week in the Adirondacks, Dancing, panels, demos, roundtable, contra workshop, ASD subscription dance, Bicentennial party; Ed Fraidenburg, Bob & Jane Jaffray, Stan Burdick, Bill Katke. Write Bill & Mary Jenkins, Mockingbird Hill in Minerva, Olmstedville NY 12857.

**British Columbia**— 23rd S/D Jamboree, Penticton; Aug. 9814; Write Mrs. Mickey Hollister, Box 66, Penticton BC VsA 6J9.

**D.C.**— Bicentennial 14th Reunion of Overseas Dancers, Washington; Aug. 11-14. Write Bill & Kathi Higgins, 3231 Plantation Pkwy., Fairfax VA 22030.

**Ohio**— Happy Pair Holiday, Hospitality Motor Inn, Cleveland South; Aug. 13-15; Frank & Phyl Lehnert, Carl & Pat Smith. Write Phyl Lehnert, 2844 S.



109th St., Toledo OH 43611.

**Wisconsin**— 18th S&R/D Convention, U. of Wisc., Menomonie; Aug. 13-15. Write Everett Wheeler, Box 63, Elk Mound WI 54739.

**Kansas**— Bicentennial Dance, live music, High School, Colby; Aug. 14; Al Horn. Write Doc Johnson, Box 785, Colby KS 67701.

**Louisiana**— 13th Ann. Festival, Aug. 14, City Park Recreation Center, New Iberia. Write Elena Broussard, 501 Azalea Dr., New Iberia LA 70560.

**Indiana**— Summer Workshop for Callers and R/D Leaders; Aug. 20-22; IU-PUI Med. Ctr. Student Union, Indianapolis; Bob Yerington, Glen & Beth McLeod. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

**Wyoming**— Fall Kick-off Dance, Allison Hall, Cheyenne; Aug. 20; Johnny LeClair. Write Wilma Beisner, friendly Neighbors S/D Club, Box 3171, Cheyenne WY 82001.

**New York**— Camp And Dance, Beaver Valley Park, Cooperstown; Aug. 20-22. Write Maurice Warner, RD 5 Warner Rd., Rome NY 13440.

**Mississippi**— N. Miss. S/D Festival, Sardis Lake; Aug. 20-21; T.J. Talley, Lonnie Seshier, Jim & Elaine Snowden. Write Pam Talley, 5089 Edenshire, Memphis TN 38117.

**North Carolina**— Summer Festival Dance, Park Center Auditorium, 310 N. Kings Dr., Charlotte; Aug. 21; Federation callers.

**Quebec**— 1st Area S&R/D Convention, Queen Elizabeth Hotel, Montreal; Aug. 27-28; Deuce Williams, Johnny LeClair, Kip Garvey, Al Brundage, Wayne & Norma Wylie, Art & Garrie Jackson. Write PO Box 175, St. Anne de Bellevue, Quebec H9Y 3L5.

**Colorado**— 8th Ann. Peach Festival, Grand Junction; Aug. 27-28; Bob Wickers, Alice & Gene Crites, Mary & Glen Nokes. Write Orvin & Jan Logan, 2910 Bonita, Grand Junction CO 81501.

**Texas**— 4th Ann. Benefit Dance, Aug. 28, Lanier H.S. Austin; Austin callers, Al & Betty Albertson, George & Irma Burks. Proceeds will go to Capitol Area Rehabilitation Center.

**Maine**— 12th S/D Fiesta, Papoose Pond, No. Waterford; Aug. 28-Sept. 5. Write Papoose Pond, Rt. 118, No. Waterford ME 04267.

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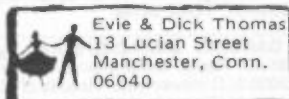
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gets more involved with his "hobby". Western dancing has opened up a new life-style for the Cope's. They enjoy the contact with other people, the instant fellowship that square dancing brings. Primarily, they have enjoyed having a part in helping other people have a good time. The added revenue to the rec area has been most welcome, and the fellowship with other callers priceless. It took a lot of hard work to get dancing spread throughout an area in less than two year's time, and there are certain things that worked together to make it

possible. Jerry and Becky give credit to these things: 1. Being introduced to square dancing by a group of campers who exemplified the square dance spirit of friendliness and fellowship. 2. Having Bill McVey's tapes. 3. Getting in on Delma's class at the right time. 4. Attending the Caller's College when just getting started. 5. Having a good building in which to work, and a good reason (the rec area) to really get into it. 6. Having a virgin territory to work in. 7. Working for himself, so it was possible to spend the time required to

## WONDERFUL WORLD OF DANCING

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September 24, 25, 26, 2976

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Pete Sansom



Johnny Walter



The Beatties

### DANCING SCHEDULE

Friday, September 24 Hyatt House  
Saturday, September 25 Hyatt House  
Disney World  
Hyatt House  
Sunday, Sept 26 Hyatt House

Trails End Dance 7:30-11  
Sq./Rd. Workshop 10:00-1  
Family Fun Night 4:00-10  
After Party 11:00-1  
Farewell Dance 10:00-12

#### CLIP AND MAIL

Please send ..... tickets for Family Fun Nite at \$6.00 per person \$.....  
Please send ..... tickets for Dancing at Hyatt House at \$4.00 per person \$.....

Clip & Mail to: Pete Sanson, 450 Forest Estate Drive., W. Palm Beach, FL 4406  
or: Johnny Walter, Rt. 2 Box 363, Okeechobee FL 33472  
or: Bill Beattie, 7770 Miramar Pkwy., Hollywood FL 33023

Enclose legal size self-addressed stamped envelope. Make checks payable to Square Dance Committee. Hyatt House housing, two nights for \$48.00. Maximum number of persons per room is four. Additional housing information returned with tickets.



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**THE COPES, Continued**

learn. 8. Having a wife who encouraged the "hobby" and worked to help promote it in every way possible. All these things, and probably many more, have convinced the Copes that learning to square dance was the best thing that's ever happened to them!

**TAPING, Continued**

turned off— check with their owners. If you plug the cord back in without having the machines turned off, it is quite likely that the tapes will snag and break and everyone will be upset. In addition, the sudden surge of power could burn out some recorders.

**Remember:** Most callers allow taping if you are prepared to do it correctly. Do not blame the caller if he requests you not to tape because you are doing it wrong— instead do your part by having the right equipment and knowing how to tape.



**CHALLENGE CHATTER, Continued**

challenge weekends, conventions and special dances: *big block concept, drift around, drift back, ease off, interlock concept, lift off, nicely, once removed, catch concept, rip off, rip saw, snag circulate, swing along, spin along, u-all, polly wolly.* The Callerlab Mainstream and Mainstream-Plus figures, as well as new Callerlab selections, will naturally be included.

**GRAND ZIP, Continued**

letter is indicative of what happens when no "new idea" is published for a month. To each is own!

The July coverage is great. Thanks so much. One small item was omitted, however; shouldn't the article on Page 27 give my name as the writer?

*June Bruna  
San Marcos, Texas*

**ED. NOTE:** The article on the Texas dancers (July) was given to Stan while on a trip. It was unsigned. Now that we have the author's name, we are glad to give proper credit to her and to Don Anders for the photos used with the article and on the July cover.



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507 GET IT ON/  
SHEB'S HOEDOWN

506 AMERICA  
by Shelby Dawson

505 SHELBY'S BANJO/LOVE ME HOEDOWN  
504 KINDLY KEEP IT COUNTRY, Marlin Hull  
101 Fun Dance Album, LP-Stereo, Amos Moses,  
others

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202 Dear John, After Party Record

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Lepard; Rounds by Harold & Judy Hoover

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### ANAHEIM ACCOUNT, Continued

session. Panelists unnecessarily devoted the second 2½ hours to repetition.

Contra sessions were well attended. Dance halls were full, even while the dancers complained of poor sound. Clogging, listed as an experimental workshop, grew in size each day.

An area resident told a dancer, "This has been a three-day fashion show for us." And it was. It's fun to see the distinctive outfits for upcoming conventions and the special state costumes. All of the National Convention Executive Committee wear green blazers with emblems and green square dance dresses, although not alike. The 1977 Atlantic City Convention committee members are striking in red, white and blue outfits recalling the Gay Nineties when Atlantic City was in its heyday as a resort. Oklahoma City dancers in crisp hunter green and white always stand out in the crowd. Now the Wisconsin dancers are blossoming in red and white Swiss embroidered material. Mix these in with the many matching club outfits and the numerous bicentennial costumes this year and a kaleidoscope of color whirls in your vision. All at the "Attire" panel agreed that more dancers were dressed for square dancing than in some past years, a marked improvement because of the statement on the flyers requesting proper attire.

Every convention opens a Pandora's box of questions and this is no exception. With success in numbers comes the problems of finding suitable facilities and housing. With large numbers dancing, there is difficulty in "sounding" the halls. With so many phases, interests and special events comes the scheduling snags — do we duplicate, conflict, or grow to four or five days?

This is the fun and excitement of progress — meeting each new challenge and solving the problems. Anaheim was a success; now it passes to Atlantic City to solve the problems presented.



Square 'em up with HI-HAT Hoedowns & Singing Calls.....

#### RECENT RELEASES:

HH471 EL PASO CITY BY Ernie Kinney  
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HH466 FROM WOMAN TO WOMAN by Ernie Kinney  
HH398 OH LONESOME ME, Oldie by Dick Houlton

Distributed by Corsair-  
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#### NEW RELEASES:

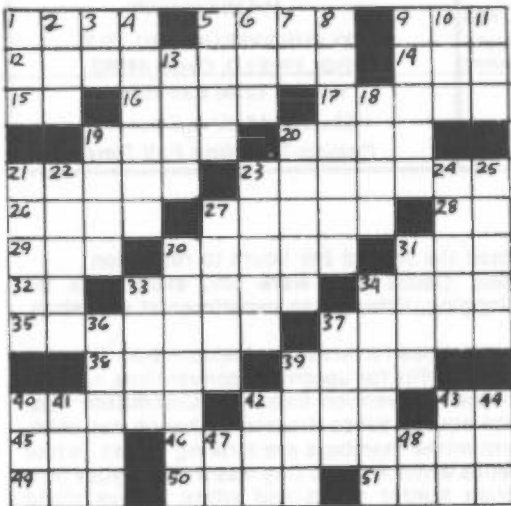
HH467— THAT DO MAKE IT NICE by Lee Schmidt  
HH469 MARRIANNE by Tommy Cavanaugh  
HH473 ROW, ROW, ROW by Ernie Kinney

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# Puzzle Page



## ACROSS

1. Caller Mitchell and others
5. Eastern potentate
9. "Those who ---, rollaway"
12. "Meet your own and -----"
14. Hurry
15. "Come all -- young maidens"
16. Mrs. Dick Jones
17. Round Dance Figure
19. Those who perform for pay
20. "Buenas ----"
21. Bad moods
23. Caller Irwin -----, New York
26. Worn on clogging shoes
27. Fitted for rowing
28. Nickname for Australia (Abbr.)
29. Hail (Latin)
30. Name of previous editor
31. "Go red ----"
32. Concerning
33. Woman's name
34. Basis
35. Shut noisily
37. Caller Schmakel of Florida
38. Person of action
39. "----track"
40. Slang word for great dance
42. Figure that ends in same formation in which it began
43. Apiece (Abbr.)
45. Ship's record
46. Caller --- -----er, Florida
49. Female sheep
50. S/D Formations
51. Stupid person or extinct bird

## DOWN

1. Espionage expert
2. "You --- Love"
3. Show Me State (Abbr.)
4. Stings
5. ---- run
6. Spring month
7. Part of the psyche
8. Lit again
9. Ravine
10. Walk on ---
11. Born
13. God of Love
18. Los Angeles Fire Dept. (Abbr.)
19. Musical instrument: bag----s
20. ---- Day
21. Venus and Mars
22. Kind of orange

23. Caller Taylor of Illinois
24. An exit (2 words)
25. Adjective for fruitcake
27. Command
30. Badge supply house (Poss.)
31. Use a horn
33. "---- Moses"
34. S/D Platter
36. Saw
37. Musical instrument
39. Nickname for Elizabeth
40. "Dou--- pass thru"
41. "Right hand high, left hand ----"
42. Sleep sound in comics
43. "----s fold"
44. "Long Long ---"
47. Musical note
48. American moth

## LAST MONTH'S PUZZLE ANSWERS

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

# DANDY IDEA



Write these key leaders — express your concerns, point out problem areas, suggest solutions. They'll be glad to have your input.

National Convention Executive Comm.

Loren Long, chairman  
6901 SE 14th St., Lot 35  
Des Moines IA 50320

1977 National Convention Chairman

Steve & Dorothy Musial  
210 Pine St.  
Philadelphia PA 19106

LEGACY Executive Secretaries

Stan & Cathie Burdick  
PO Box 788  
Sandusky OH 44870

Callerlab Executive Secretary

John Kaltenthaler  
PO Box 277  
Pocono Pines PA 18350

American Square Dance Association

Chris McAnany, Executive Secretary  
219-221 Parkade  
Cedar Falls IA 50613

National Association S&R/D Suppliers

Jim White, Executive Director  
PO Box 550  
Winder GA 30680

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RR-105 HONKY TONK SQUARE DANCE BLUES by Pat Barbour  
RR-106 THE HAPPINESS OF HAVING YOU by Wade Driver

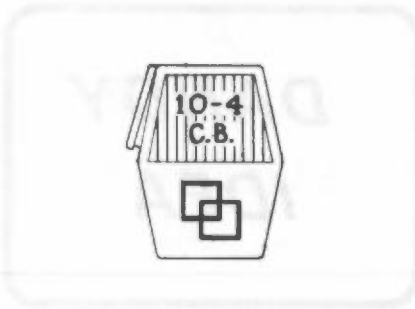
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CD-202 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU, J. Martin

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Pat Barbour



**"C. B.," BADGES**

Seems as if both callers and dancers are getting bitten by the "C.B." bug in increasing numbers from Maine to California. "I See a Bear" is no longer a child's game, but it's another "four-wheeler" issuing a caution to a fellow traveler in the best friendly modulatin' roadside manner.

Citizen Band radio units no longer operate in trucks (18-wheelers) alone, but are popular in campers, autos, home-bases, and even in the more stylish cab-tractors working the fields out west. J.S.A. Sales advertises the units in this magazine.

Now an enterprising square dance badge maker has produced a badge, shown here, to help identify you as a "C.B. dancer". Those interested are asked to send \$3.00 plus 50¢ handling to Bob Sams, P.O. Box 144, New Sarpy, LA 70078. Bob wants to know your "handle" (name), your "10-20" (home) and your club. Who knows— maybe a directory will be next..... "10-4".

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# A GRAND SQUARE dancer

OR TWO

Many of the Red Rose Ramblers of Lancaster, South Carolina, enjoy gathering at the Pizza Inn in Lancaster for after-the-dance fellowship. For the past year, the last to arrive have been Bobby and Brenda Richardson. However, as the month of May ended their term as Presidents of the Red Rose Ramblers, Bobby and Brenda are now among the "first" to arrive.

Bobby and Brenda Richardson have been very effective leaders of this very active, young group of enthusiastic square dancers. With a club of some 150 members, a weekly workshop for the club members and a class in session for 25 weeks which graduated 177 dancers in February of this year, you can see that Bobby and Brenda have had their "hands full". You may now better understand why they were always "last" at the Pizza Inn.

Under their leadership, the Red Rose Ramblers' First Annual January Jubilee with Dick Jones was organized and very successfully held in January 1976. They enjoy traveling, visiting other square dance clubs and dancing to different callers. They have arranged for a number of traveling callers to visit the Red Rose Ramblers. Among those were Richard Silver, Vaughan Parrish, Jim Mayo and Dick Jones.

Another milestone for the club has been the organization of an effort to construct a square dance center. Bobby has led the club in seeking information and the formation of an initial group to organize a corporation for the sale of stock, selection of building site, etc.

Brenda learned of a square dance class in Lancaster when information about lessons was announced in her Sunday School Class at St. Luke's United Methodist Church. She had to



"persuade" Bobby to go to the first class. He knew nothing of western square dancing and the words "square dance" and the music generally associated with the term did not especially appeal to him. However, it took no persuasion from Brenda to bring him to the next lesson.

They both liked square dancing from the beginning and so much that when a class was formed later during their lessons at Elgin (about 4 miles from Lancaster), they were there from the beginning dancing with the new group as well as guiding their organization. They graduated from their classes in March 1974 and were elected Vice Presidents of the club in September 1974. In May 1975 they were elected Presidents.

Bobby and Brenda deeply appreciate and enjoy music. In their home you will quickly note that music plays an important part in their lives. A very beautiful organ and piano grace their living room. Bobby is a choir member and soloist of the St. Luke's United Methodist Church choir. Many of the Red Rose Ramblers are also members of St. Luke's and they enjoy teasing Bobby when he "dozes" a little some Sunday mornings, particularly when they know

that square dancing somewhere has kept him up past the midnight hour.

Bobby is a lineman for Duke Power and Brenda is a loan clerk at Central Carolina Bank. They are the proud parents of 3 year old Brian. They also enjoy gardening, and we understand Bobby can cook a good cake as well as a good steak.

The great thing about Bobby and Brenda are their warm and friendly personalities and this has contributed much to their effectiveness as leaders. Bobby is frank and straight-forward and Brenda is quiet and soft-spoken. Bobby wears a smile that radiantly lights a countenance that never meets a stranger. And what a laugh! Surely there is no other like it. It appears to joyfully radiate from his whole being.

The Red Rose Ramblers appreciate very much Bobby and Brenda's dedicated leadership in this vital time of growth for the club and hope that they will continue always to be actively and enthusiastically involved in the Red Rose Ramblers Square Dance Club.

## AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

MINERVA, NY; Wednesday, August 11  
Contact: Bill & Mary Jenkins

AUGUSTA, GA; Wednesday, September 15  
Contact: Whit & Faye Landrum

SMYRNA, GA; Thursday, September 16  
Contact: John Swindle

BEREA, OHIO; Monday, September 27  
Contact: Al Jaworske

CHARDON, OHIO; Wednesday, September 29  
Contact: Ed & Klaira Martin

BROCKVILLE, ONT.; Thursday, September 30  
Contact: Garnet & Muriel Gallinger

HAMILTON, ONT.; Friday, October 1  
Contact: Marg & Gerry Johnston

PETERBOROUGH, ONT.; Saturday, October 2  
Contact: Bob & Jane Jaffray

MARION, VIRGINIA; Friday, October 8  
Contact: June Little

BOWLING GREEN, OHIO; Sunday, October 10  
Contact: Jim & Mary Batema

WYOMING, MICHIGAN; Tuesday, October 12  
Contact: Frank Randall

SPRUCE PINE, N.C., Friday, October 22  
Contact: Roger Pittman

## The Red River Community House

Red River, New Mexico

### SUMMER 1976

There's square dancing five nights each week. Tuesday through Saturday nights. In the afternoons there are club level workshops and basic square dance classes. Troy Ray, popular caller from Tulsa, Oklahoma, is in residence all summer for your dancing pleasure. During the evening programs there's folk dancing, round dancing and basic square dancing between regular club level tips.

*For additional information write:*

**Troy Ray, Director**  
P.O. Box 213  
Red River, New Mexico 87558



**TROY RAY**

Summer Caller in Residence

**NO ADMISSION CHARGE** for any activity at the Community House  
All summer, June 1 — Labor Day, 1976

CAMILLUS, NEW YORK; Sunday, October 24  
Contact: Tom & Faye Tomlinson

CHARLOTTE, NC; Thursday, October 28  
Contact: Sandy Payne

BELLEVEILLE IL (St. Louis Area); October 29  
Contact: Joe & Marilyn Obal

SIOUX CITY, IOWA; Monday, November 1  
Contact: Chuck & Sandy Veldhuizen

GREENVILLE, OHIO; Thursday, November 4  
Contact: Harold Pierstorff

BOWLING GREEN, KY; Friday, November 5  
Contact: Curtis & Barb Pinson

LEXINGTON, NC; Tuesday, November 16  
Contact: Fred & Margaret Keller

QUITMAN, GEORGIA, Saturday, November 20  
Contact: Kevin Huffmaster

PANAMA CITY, FLORIDA; Friday, November 26  
Contact: Darryl & Ann McMillan

MONTGOMERY, AL; Wed., January 12  
Contact: Dewey Glass

ATLANTA, GA; Thursday, January 13  
Contact: Dean Baldwin

VIRGINIA BEACH, VA; Friday, January 21  
Contact: Warren & June Berglund

COLUMBUS, OHIO; Wed., January 26  
Contact: Ed Kane

GREEN BAY, WI; Sunday, January 30  
Contact: Bruce & Sue Witbro

BECKLEY, WV; Friday, February 4  
Contact: Ted Lacy

EAST BRIDGEWATER, MASS., Sunday, Feb. 13  
Contact: Old Colony Callers (Dick Davis)

NEW BRIGHTON, PA; Sat., February 19  
Contact: Jim & Lois Hume

MACON, GEORGIA; Friday, February 25  
Contact: Jim & Evelyn Tyler & Charles Byers

UTICA, NY; Wednesday, March 2  
Contact: Ray & Lucille Graf

EUREKA, CALIFORNIA; Wed., March 16  
Contact: Connie & Al Whitfield

PISCATAWAY, NJ; Friday, March 18  
Contact: Bob & Mary Rankin

KINGWOOD, WV; Friday, March 25  
Contact: Frank Slagle or Dennis Fisher

PARKERSBURG, WV; Friday, April 1  
Contact: Keith & Karen Rippetto

CHARLESTON, WV; Wednesday, April 8  
Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14  
Contact: Emil Corle

GOODLAND, KANSAS; Sunday, April 17  
Contact: Marie & George Edwards

MUSKEGON, MI; Thurs., April 21  
Contact: Ken & Dot Gilmore

ERIE, PA; Thursday, April 28  
Contact: Bob & Lorrle Morrison

CANANDAIGUA, NY; Sunday, May 1  
Contact: Bob & June Ellis

LAKE PLACID, NY; Friday, May 13  
Contact: Phil & Mary McKinney

POTSDAM, NY; Sunday, May 15  
Contact: Walt & Ruth Pharoah

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- TB143 CAROLINA COUNTRY MORNING by Bobby Keefe
- TB144 SUSAN WHEN SHE TRIED by Bobby Keefe
- TB145 WHEN THE CANDLE LIGHTS ARE GLEAMING by Bud Whitten



Bill Volner



Bud Whitten

- TB146 STREETS OF MEMPHIS by Bill Volner
- TB147 BETTER TIMES A'COMING by Bill Volner



Bobby Keefe

- T-Bird 1000 BICENTENNIAL by Bill Volner
- T-Bird 1100 REMEMBER ME by Sam Mitchell

# IT REALLY HAPPENED

**Dialogue Overheard at Chiemsee Lake Hotel Lobby, Sunday, 25 April, Noon:**

*Hotel Manager:* The exterior walls are still in pretty good shape.

*Assistant Manager:* Interior damage control reports are much less than we expected, too.

*Manager:* Look at it this way: the personnel and hotel survived another Chiemsee College.

*Assistant Manager:* I still can't believe those people can be ordinary humans. What flesh and blood human can dance six to ten hours every day, party all night till dawn, and think up so much mischief and carry it out?

*Manager:* Take it from an old-timer — only Square dancers, led by two fearless, fanatical, fun-loving, famous, favorite figures that they call Super-caller and Tom!

*Assistant Manager:* Can I get a transfer before next Easter?

Chiemess Hotel, situated in the scenic Bavarian Alps, was the location for the eighth Annual European Square and Round Dance College, which attracted nearly two hundred dancers from all over Europe.

Square dance callers Bob McVey and Tom Crisp and round dance cuers Corky Pell and Richard Perry comprised the Chiemsee College staff, with Ed Heil and John Ross conducting a callers' course, and Chet Bahn providing children's instructions.

During the seven days, the staff held a round dance "crash course" and workshops, square dance workshops, children's classes and a callers' course. The students and staff entertained themselves after hours with skits and marathon after-parties. One spontaneous after-party idea resulted in games and auctions with the proceeds going to the Wheel Chain Square Dancers Fund. This was carried out by Ted and Sonja Anthony and netted \$200.00.

Dancers from Italy, Belgium, Switzerland and Holland declared the college a rewarding but tiring week of learning and fun.

Nancy Miner  
Heidelberg Hoedowners

## places to dance



FALL FESTIVAL, Ingleside Red Carpet Inn, Sept. 17, 18, 19; Stan Burdick, Harry McColgan, Dorsey Adams, Jim Harlow, Marlon & Ida Faye Roach. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

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

SILVER DOLLAR CITY'S 3rd Annual S/D Weekend, Saturday & Sunday, Sept. 11-12; featuring Singing Sam Mitchell. For information, write Sonny Horton, Group Coordinator, Silver Dollar City, MO 65616.

8th Annual SEPTEMBER FEST, Sept. 18-25 1976; Two air-conditioned Halls at Kentucky Village State Park. Bob Wickers, Frank Bedell Stan Burdick, Betty & Clancy Mueller. Write Sid Jobs, Rt. 6 Box 238A, Murray, KY 42071.

SPRING GULCH CAMPGROUND AND S/D BARN in Pennsylvania Amish Country, New Holland, PA features Square/Round Dance Weekends Spring, Summer & Fall; National Callers. Write Spring Gulch, RD2, New Holland PA 17557 (717-354-9692)

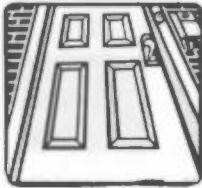
FIVE GREAT WEEKS OF DANCING: Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

7th Ann. S&R/D Festival, Convention Center, Myrtle Beach, S.C.; Sept. 16-18; Pearlie Goss, John Inabinet, Bobby Lepard, Harold & Judy Hoover, Harold Thomas, Bob Ferrell. Write Ardie Banker, 5139 Robinwood Dr., Charlotte NC 28212.

LABOR DAY WEEKEND, Sept. 3-5; Redwood Squares, Humboldt Coutry Fairgrounds, Ferndale, Cal.; Glenn Wassun, Ken Bishop, Al & Connie Whitfield. Write Al Whitfield, 1413 J St., Eureka CA 95501.

MILLSTONE LODGE, Lake of the Ozarks, Every Friday night, Western square dancing. Convention Center Air-conditioned. Caller: Jim Carter. Call Millstone Lodge, 314-372-5111. All Western Square Dancers Invited.





# Book Nook

BY MARY JENKINS



## THE HANDBOOK OF MODERN SQUARE DANCING Compiled and Arranged by Jay King

This 287-page handbook is the result of fifteen years of thinking and study by Jay King. He and Ann worked on it nearly full time from November, 1975, until it was completed in early spring of 1976.

All movements are in a grouped and organized form. The book is organized into sections: Traditional Movements, Mainstream Movements, Glossary Terms, Older Club Figures, Challenge Dancing's Basic Calls, "Special" Movements (Teacups, Grand Square Variations, "Web" Variations and others), Movements which can be called directionally, Controversial Movements (more than one with the same name or more than one with the same dancing content but with different names), and just plain Experimental Movements. Authors and dates of inventions wherever known are given.

There are two indices, one alphabetical by movement and one alphabetical by author. The sections of the book are separated by tabs for convenience.

The supplements which will be issued every four months or so will be \$3.95 each (less, if possible).

The book and its supplements will provide everyone who is interested with

an easy-to-use guide for quickly identifying any and all square dance terms and determining readily whether one's new ideas have already been thought of (either in name or content) or whether they are simply close relatives of similar movements. Jay has made no attempt to say *how many* movements there are or to give the movements particular numbers.

According to the author the main purpose of the book is to give callers and dancers a complete and accurate description of every movement. A secondary purpose is to steer inventors away from movements already written. If new inventions appear which are already in existence either in name or content, they simply end up in the "controversial" section of one of the supplements, and no one really wants his pet creation to find a home there.

Jay agrees with Ed Gilmore's statement that there can be only three really basic basics: "You can walk, you can turn as an individual and you can turn someone else." Everything in this book is composed of those three elements in different combinations.

Order from Jay King, PO Box 79, Wayland MA 01778. Price \$7.95 ppd.

## Square Dance Digest Service

SDDS  
750 Inglewood St.  
Salinas, CA 93901

SQUARE DANCE DIGEST SERVICE, A MONTHLY Note Service for callers, is a valuable supplement to every caller's programming needs.

Published monthly, material is sectionalized for quick reference. Sections range from 75 Basics to Advanced Workshop material. Useful, workable material for both new and experienced callers. Cost is only \$12.00 per year (12 issues). (Overseas postage extra.)

Also available is the 26-page booklet **Module Choreography**. Full details on how to set up and use a module calling system (B14) and other common workshop notations thoroughly explained. Only \$2.50 per copy. Sample copy of the **Digest** upon request. Send a 13¢ stamp. Dealer inquiries invited.

# SQUARE DANCE BOOK SERVICE



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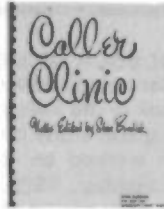
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from doing too many good turns.

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STAFF: Bill Peters, Stan Burdick, M.J. Timbs, Ray & Bea Dowdy  
AND Cal & Sharon Golden

### **1976 SQUARE DANCE FESTIVALS**

Aug. 6-7:                      4th Ann. Dogpatch USA, Harrison, Arkansas  
Oct. 22-23:                    3rd Ann. Festival, Mt. Home, Arkansas  
Oct. 29-30:                    5th Ann. Pumpkin Festival, Owatonna, Minnesota  
Nov. 20:                        2nd Ann. Autumn Jamboree, Barren River Pk.,  
   Lucas, Kentucky

### **1977 SQUARE DANCE WEEKENDS**

Sheraton Hotel              French Lick, Indiana  
Jan. 14,15,16; Jan. 21,22,23; Feb. 11,12,13  
Feb. 18,19,20; Feb. 25,26,27; Mar. 4,5,6

\*OUTSTANDING STAFF EACH WEEKEND

*For further information and brochures on the above, write:*  
**SHARON GOLDEN, PO Box 2280, Hot Springs AR 71901 [501-624-7274]**

# Laugh Line

"AH SO....  
SO, SEE?  
SO-SEW!"



## scope records

### NEW RELEASES

SC 602 AMAPOLA

Caller: Ted Wegener

SC 603 HEARTACHES BY THE NUMBER

Caller: Dick Hoffman

### RECENT RELEASES:

SC601 Bicentennial Medley

SC600 Strip Polka

SC599 Corrina

SC598 Big Mable Murphy

SC597 Nanakuli

SC596 Walk With Me

SC595 Put On Your Old Grey Bonnet

SC594 Caribbean

Box 1448 San Luis Obispo CA 93406

**BASIC  
(1-38)**

1. Circle left and right
2. Forward and back
3. Do sa do
4. Swing
5. Promenade family  
(Full, 1/2, 3/4)  
A. Couples  
B. Single file  
C. *Wrong-way*
6. Allemande left/arm turns
7. Grand right and left *weave*
8. Pass thru
9. "U" turn back
10. Split the couple/ring  
(around one, two)
11. Couples separate/divide
12. Courtesy turn
13. Chain family  
A. Two ladies  
B. Four ladies  
C. 3/4 *chain*
14. Do paso
15. Right and left thru
16. Star family (2 to 8)  
A. Right hand  
B. Left hand
17. Star promenade
18. Inside out-outside in
19. Couples lead right/*left*
20. Circle to a line
21. Bend the line
22. All around left hand lady
23. *see saw (taw)*
24. Grand square
25. Box the gnat/*swat the flea*
26. Square thru family  
(Full, 3/4, 1/2)  
A. Standard  
B. *Left*  
C. *Mixed sex*  
D. *Same sex*
27. California twirl
28. Dive thru
29. Cross trail (thru)
30. Couples wheel around
31. Single file turnback
32. Allemande thar/*wrong way thar*
33. Shoot that star  
(1/2, 3/4, Full)
34. Slip the clutch
35. Half sashay family  
A. Standard  
B. Roll away  
C. *Ladies in, Men sashay*
36. Alamo style/balance
37. Star thru
38. Couples backtrack

# Callerlab Mainstream Program of Square Dancing

**EXTENDED  
(1-54)**

39. Turn thru
40. Pass to the center
41. Eight chain thru  
(1-8)
42. Ocean wave/balance  
(R/L)
43. Swing thru family  
A. Right  
B. *Left*  
C. *Alamo*
44. Flutterwheel/*reverse*
45. Sweep a quarter
46. Veer left/*right*
47. Run family (r/l)  
A. Boys  
B. Girls  
C. Ends  
D. Centers  
E. *Cross*
48. Trade family  
A. Boys  
B. Girls  
C. Ends  
D. Centers  
E. *Couples*  
F. Partner
49. Circulate family  
A. Boys  
B. Girls  
C. All eight  
D. Ends  
E. Centers  
F. *Couples*  
G. *Box*  
H. *Single file*
50. Spin the top
51. Trade by
52. Zoom (substitute)
53. Wheel and deal
54. Double pass thru

SPC— Standard Position Concept  
Normal couples-standard positions  
APC— All Position Concept  
Mixed couples-all positions

**MAINSTREAM  
(1-68)**

55. Centers in/out
56. Cast family  
(3/4, 1/2, 1/4)  
A. Off  
B. *In*  
C. *Right*  
D. *Left*
57. Cloverleaf
58. Slide thru
59. Fold family  
A. Boys  
B. Girls  
C. Ends  
D. Centers  
E. *Cross*
60. Dixie style
61. Spin chain thru
62. Peel off
63. Tag family  
(Full, 1/2)  
A. Line  
B. *Partner*
64. Curlique
65. Walk and dodge
66. Scootback
67. Fan the top
68. Hinge family  
A. *Couples*  
B. *Single*  
C. Partner

**MAINSTREAM PLUS**

- Anything and roll
- Clover Flow
- Dixie grand
- Grand parade
- Outsiders in and out
- Pair off
- Peel the top
- Red hot, ice cold
- Single circle to ocean wave
- Spin chain the gears
- Split circulate
- Tea cup chain
- Triple scoot
- Triple trade
- Turn and left thru

**CALLERLAB EXPERIMENTALS**

- Chase right
- Coordinate
- Ferris wheel
- Half tag trade and roll
- Pass the ocean
- Recycle
- Track II

Suggested teaching order and approximately 10 weeks for each of the basic, extended and mainstream programs, plus 3 weeks each program to teach italicized basics, total 41 weeks including 2 week review.

Still more time is necessary to teach the figures in Column 4.

*Mainstream and Mainstream-Plus* booklets are available from *American Squaredance Magazine*, PO Box 788, Sandusky, Ohio 44870 (\$4. each)

*Here's A New Slant...*



*Make Your Dreams Come True*



**American Square Dance Association**  
*Square Round Contra and Folk Dancers* / **International**  
Offices: 219-221 Parkade Cedar Falls, Iowa 50613

# Let's All Join Hands...



**to create a  
world-wide  
party for charity**

Square dancers are noted for their generosity and human kindness. By joining together on a designated night we can dance for a charitable cause, have fun doing it, and create a favorable image for square dancing. All we need is the organization.

# American Square Dance Association

Square • Round • Contra & Folk Dancers

# INTERNATIONAL

Something

Offices: 219-221 Parkade

Tele: AC 31

ASDA, International is a nonprofit, tax-exempt, cultural education center. We are supported by public contributions and your membership, totally tax deductible under Code 501(c)3 of the Internal Revenue Service.



## STAGE ONE: ASDA/INTERNATIONAL SERVICE CENTER

A liaison office serving to protect and project the square dance image between the dancers and the non-dancing public. Dedicated to improve PUBLIC communications by establishing a statistics bureau, providing a national WATS line service, television and radio spots, public interest magazine articles and paid advertisements designed to educate the public. To open new channels through educational grants for the preservation of the art, building a foundation grant service of ASDA origination, and to provide as many services as possible to all square dancers and affiliates.

## STAGE TWO: AS SOON AS POSSIBLE GOAL

To organize a "dance around the world" for the benefit of FUNd raising over one million dollars, contributed to a different selected charitable cause each year. ie: the Cancer Society, Heart Fund, Muscular Dystrophy, World Food Hunger, etc.

If all square dancers were to keep informed by participating in ASDA programs, the million-dollar mark for charity would be extremely conservative and allow a tremendous impact on the general public, demonstrating the strength in numbers who enjoy square dancing around the world. ASDA could provide ideas and public support information to all member clubs.

THERE'S ONE  
IN YOUR  
NEIGHBORHOOD  
WHEREVER  
YOU LIVE !



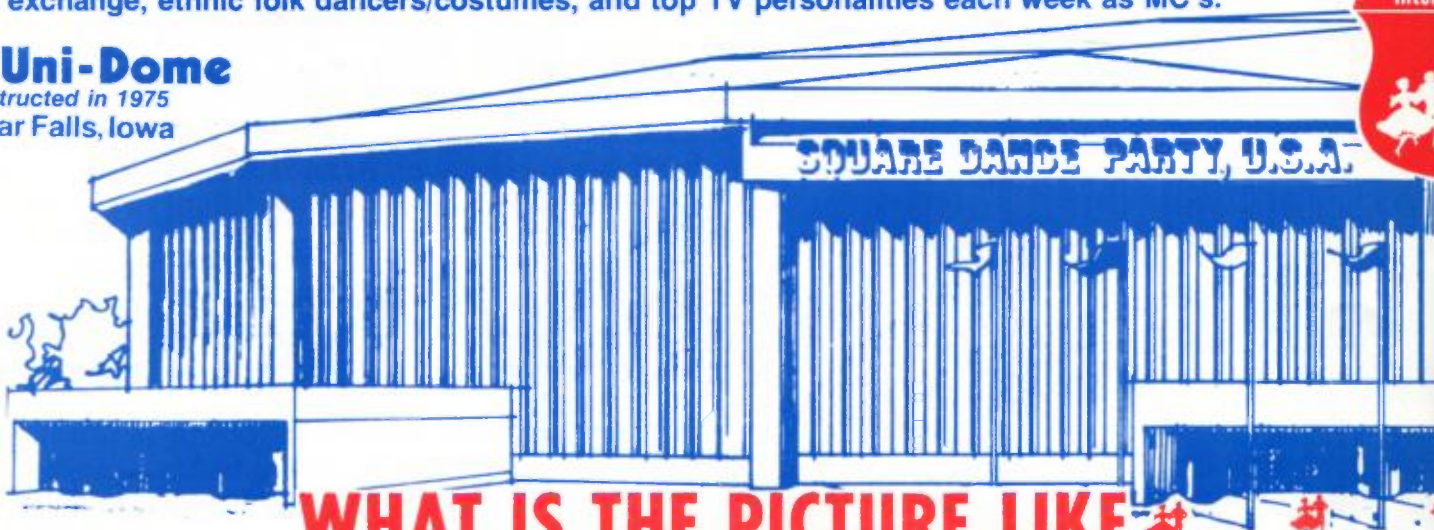
# SQUARE DANCE PARTY

## STAGE THREE: TELEVISION SHOW

Our own nationwide weekly television show, not only educational, but a lively, all-family entertaining variety show, written, directed and produced with our nation's most talented callers and dedicated dancers. Purpose: to protect and project our heritage of this American folk dance; to demonstrate *all varieties* of our dances; to educate and encourage others to participate in the art; and to bring the beauty, joy and excitement generated by our music and dance to the public. As a production studio, the Uni-Dome could be available in July and August of each year with total seating capacity of 15,000. Conceivably reserving from 2-5 thousand for participating square dancers from all areas, this would allow for a viewing public audience of over 10,000. This program is designed to include comedy skits, cultural exchange, ethnic folk dancers/costumes, and top TV personalities each week as MC's.

## The Uni-Dome

Constructed in 1975  
Cedar Falls, Iowa



# WHAT IS THE PICTURE LIKE

er everyone

# Picture It... Your Dream

edar Falls, Iowa 50613

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**Building for tomorrow.**

## STAGE FOUR: ASDA INTERNATIONAL LODGE

A complete hotel/office complex with year-around accommodations for all ASDA related meetings and TV participants. A designed facility located in a strategic area of the United States to better serve the square dancers of the North American Continent, including in addition such non-profit organizations as the National Square Dance Convention Directors, Callerlab, Legacy, and other folk dance groups. Hotel area to include several acres designated as SQUARE DANCE COUNTRY, USA . . . for the use of square dance campers and camper organizations. To include full campground facilities, playground, swim area, dance pavilion, and a small old-fashioned outdoor theatre where square dance films may be shown, selected from the ASDA film library.

**WILL YOU HELP?** Since no one has a "sure-fire" way to round up the names and addresses of 1, 3, 6, or 8 million (?) square dancers, anyone you can tell about ASDA may want to join in our efforts to build a bigger and better square dance future. In order to provide a complete census bureau we need to record all dancers, all clubs, all associations, all retailers, all recording companies, all folk dance groups, all specialty exhibition groups, etcetera. . . . *WHETHER THEY SUPPORT US OR NOT!* We may need their services for television programs or the Hall of Fame or for cultural exchange programs or *WHATEVER* may come through our service office in the future. Even inactive dancers may be interested in our plans. The key to this world-wide round-up is very simple . . . **CONTACT!** Your ASDA office will provide free of charge, to any club officer, enough of these brochures for every member, in exchange for your current mailing list. Our hope is to be able to send "FLASH" bulletins for every club to post and more detailed progress reports to every association. Will you help us spread the word . . . ASDA? We need each other.

*Not one of us could ever square dance alone!*



*"All join hands..."*

## TELEVISION SHOW

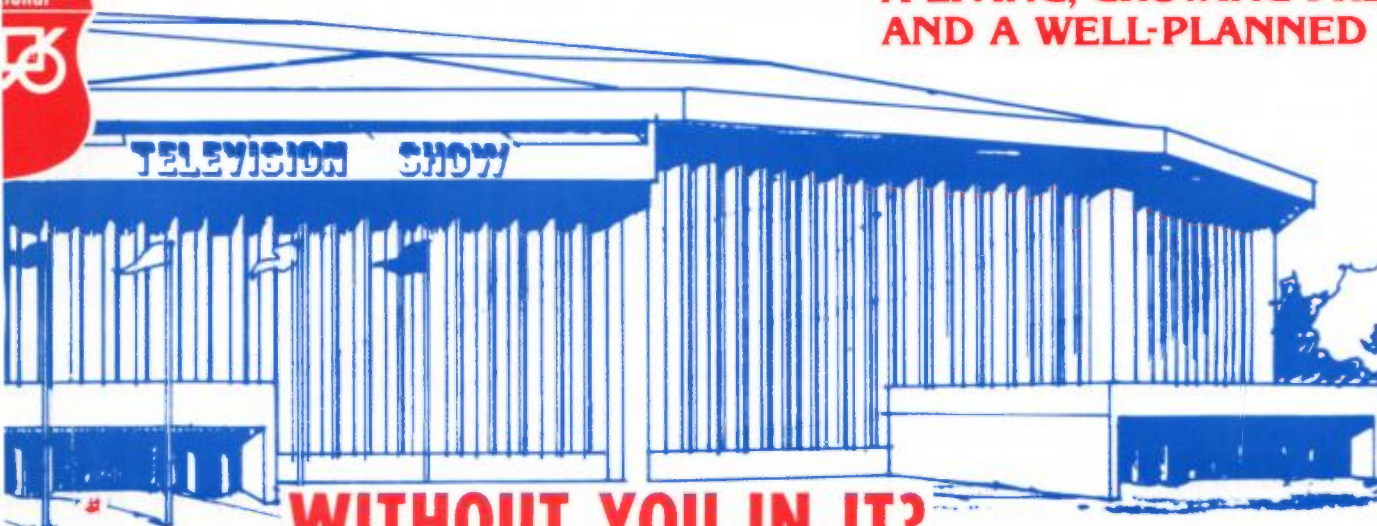


## STAGE FIVE: ASDA INTERNATIONAL

### HALL OF FAME

Designed to interest the general public, this is envisioned as an international foods RESTAURANT encircled with club and association banners preserved in metal, glass and wood. Special wall murals of world-wide badges and memorabilia to be created and designed by all states, provinces and overseas countries participating. This Hall of Fame will *initially* elect all 25 past Directors of the National Square Dance Conventions as well as 25 square dance callers. These displays will include wax figures, bronze plaques, paintings, etc.

**A RICH PAST...  
A LIVING, GROWING PRESENT,  
AND A WELL-PLANNED FUTURE**



**WITHOUT YOU IN IT?**



## Let's **All Join Hands...** to bring square dancing and TV together

Square dancing and square dancers have been portrayed wrong too long on TV. By joining together we can have our own weekly TV

show on a major network with square dancing and square dancers depicted the right way. **All we need is the organization.**

## Let's **All Join Hands...** to establish a National Hall of Fame

Square dancing needs a place to commemorate what square dancing, square dance callers and square dancers have done

for America and the world. We need a place to "strut our stuff".

**All we need is the organization.**

## Let's **All Join Hands Now...** to form an International Square Dance Association

American Square Dance Association is an idea that's time has come. ASDA has been founded by square dancers in the interest of square dancing as a non-profit organization. Callerlab and Legacy groups are encouraged to join hands with us and share our Service Center and programs.

ASDA's purpose is "to promote the American square dance; to educate and encourage others to join in preservation of the art; and to bring the beauty, joy and excitement generated by music and dance to the world-wide public."

## Your **Help** is Needed

You can help by joining now at special charter membership rates. You can also help by volunteering to be a special liason for ASDA for your club and area. Any current mailing lists of Square Dancers, Clubs and Folk Dance Groups you can provide us will be ap-

preciated. You can encourage other dancers to "join hands" with ASDA.

We have professional help for public relations and advertising . . . but only by your membership can we proceed, and only through your help will we succeed.

**Officers and directors will be elected when charter members meet during the 26th National Square Dance Convention in New Jersey.**

**Keep up with what's going on**

### MEMBERSHIP APPLICATION

Count me in! I'm willing to join hands with square dancing friends everywhere and do my part to help promote square dancing. Enclosed is my family CHARTER MEMBERSHIP fee of \$10.00. Single memberships \$5.00. (Any additional amount is also a tax deductible contribution and extremely welcome during our charter year of 1976).

I'd like to be asked to help with volunteer work in my area.

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State or Province \_\_\_\_\_

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**American Square Dance Association**  
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