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AMERICAN SQUARE DANCE

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MARCH, 1977



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CO-EDITORIAL



Do you read *American Squaredance* line by line? Or between the lines?

Our masthead calls ASD the "magazine with the swinging lines." In keeping with this, and following the style of "Finish Line" and "Square Line," we are changing "Who's Who" to "By-Line" and "Ladies' Choice" to "Hem Line."

A new feature appears in these pages, too: "Rhyme Time." So many poems have been submitted for publication that one or two will be published on a regular monthly basis. Hope you enjoy them!



In a special feature first, we invite you to meet your square dancing friends from the Delaware Valley Federation who are staging the 26th National Convention in Atlantic City, New Jersey. Did you know that these folks have inspected the reserved rooms, the camp sites, the computer banks, the local magazines as well as the convention center in order to do their jobs most efficiently? Have you ever met one of these chairmen who did not invite you most graciously to attend or inquire how he/she might serve you? These are the unsung heroes and heroines of the National Conventions — your neighbors who work behind the scenes.



You'll notice that this is a "fat" issue again. We are continuing to maintain the same balance of ads and copy as our advertising pages increase. So this March issue contains eight pages more than February. More advertisers are taking advantage of low-cost promotion

to readers. Did you know that, based on full-page rates, an ad costs nine-tenths of a cent per home reached? And this figure decreases month by month, as the number of subscribers increases. Subscribers have now increased 750 percent since your present editors began their stint. Circulation figures climb month by month; the mailing list grows like Topsy, and the files keep expanding. We share a phone unit which sits on the card file. As more drawers were added to the file, the phone rose above our heads. Dialing is now a stand-up or move-the-phone proposition. We're going to rearrange the office and correct all these minor problems as soon as we have a free day. Trouble is, another deadline is always lurking just behind tomorrow's project.



It's nice to be thinking March and its lion-lamb reputation. Those March winds will contain a hint of spring warmth, and to two frozen Ohioans looking out at drifts of snow between home and office, spring sounds like a mighty good season to welcome — oh! for a robin! A worm, even!
Happy Spring Dancing!

Silver Dollar City's NEW SPRING SQUARE DANCE WEEKEND



SATURDAY @ SUNDAY, APRIL 30 @ MAY 1

Swing your partner in the city square as Silver Dollar City opens the 1977 season with an all new Spring Square Dance Weekend. Back by popular demand is Singin' Sam, who will call the special dance around the city square on Saturday evening April 30.

Special rates for dancers and their families are: Adults, age 12 and over, \$6.50 (regularly \$7.75); children, age 6 through 11, \$5.50 (regularly \$6.75). Tickets are good for both days and includes all rides and attractions, 23 shows, 28 action crafts and all dance sessions.

Plus, for the first time ever, you will visit the new "Deepwoods" area where in between tips in the new "Wagon Works Barn" you can enjoy the City's new fascinating ride experience "Rube Dugan's Diving Bell". Get your square dance club together and come as a group or just bring the family.

Feature Caller: Singin' Sam Mitchell
from Holiday, Florida

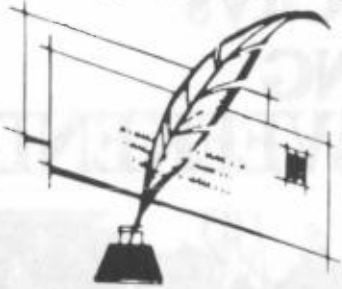
Staff Callers: Virgil Gemeinhardt of
Springfield, Missouri
Ron Parry of
Clarksburg, Missouri



For more information and a color brochure, contact: Spring Square Dance Weekend, Ticket Sales Department, Silver Dollar City MO 65616; or telephone (417) 338-8206.

WATCH FOR ADS ON OUR FOURTH ANNUAL FALL SQUARE DANCE WEEKEND

Grand Zip



I am a square dancer and I am interested in American pen friends who are also square dancers. My age is almost 40. My height is 5 ft. 2 in. Also I am divorced.

Please can you put me in touch with any young ladies who are also single or divorced who are in their late thirties or early forties, preferably from Missouri, Texas, Oklahoma or the western states.

Norman Brodie
1 Settle Pt., London Road
Plaistow E.13, London, England

Enclosed is another order for your magazine. Let's hear more for better square dancing and challenge. We have a basement tape group and enjoy trying even though we don't have callers around that can help us. Thanks to Bob Fisk who will stop by and call for us when he's near. Really enjoy the Challenge Chatter.

Is there not some way at Callerlab that requirements for callers throughout our country cannot be standardized? In Oregon *anyone* can call. We feel callers shouldn't be able to call when they can't dance what they call!

Doris Williams
Beaverton, Oregon

Please extend my subscription two more years. We always enjoy reading your well-rounded magazine, and especially "Straight Talk," "Feedback," "Challenge Chatter," and "Pulse Poll." Keep up the good work.

Dan & Evelyn Torbett
Richmond, Kentucky

What I want to say on this spot is: I *do* know what you are doing. I *do* go through your lively little magazine. I *do* like lots of the things that are in it. I especially liked the center-fold poem and picture.. it's stunning! And this printer's daughter likes the paper! And Bob Howell!

With wishes for a most successful new year....

Dorothy S. Shaw
Colorado Springs, Colorado



We thought you would appreciate hearing that your magazine played an important part in what was a fantastic experience for us. We answered the ad run in your September issue that ultimately led to our selection to dance on the Square Dancers Of America Float in the Rose Bowl Parade this New Year's Day. Thank you for making each issue so interesting, compelling us to read each page thoroughly as otherwise we would not have had this wonderful opportunity.

Dale & Carol Keirns
Columbus, Ohio

The mail may be slow but the magazine is worth waiting for.

Eleanor Means
Jensen Beach, Florida

I am enclosing a check for a year's subscription of *American Squaredance*. My husband and I took classes last year and I wish I had known about this magazine sooner. We are delighted with the new friends and fellowship we have found.

Mrs. B. J. Shaw
Johnson City, Tennessee



Titles of the features in this March issue are reminiscent of story-telling time: "Once Upon a Time," "Spirit of Ghost Riders," "A Set Of Questionable Characters." Not all are as fanciful as the titles, as you will discover.

Nina Robbins is the author of the only fictional piece, an imaginative conversation between two pre-teen observers of a dance. Nina writes that she thinks **Stan Burdick** is really Santa Claus, and his "Meanderings" are practice runs for the annual jaunt on December 24! Very imaginative!

Andrea Fuller, who has authored several fine fiction features for *American Squaredance*, this time relates the true-to-life adventures of an American square dance band who toured Poland. Both Andrea and **Bill Peters** hail from San Jose, California. Bill, noted square dance author and popular caller, was the keynote speaker for the 1976 Washington State Leadership Seminar. His speech, excerpted in this issue, was in fable form, and you can draw your own moral from it!

Gene Trimmer appears again! This prolific writer from Arkansas has been shrewdly assessing some aspects of square dance activity and sharing his commentaries. Welcome to another issue, Gene!

In a sequel to her earlier feature, illustrated by Stan, **Harriet Miles** of Mesa, Arizona, accurately portrays some of the "characters" on the dance floor. While these are few, there's more fact than fantasy in Harriet's feature.

Chip Hendrickson also invites the readers to use their imaginations in his narration of old-time dance styles. Do *you* see your dancing ancestors as stately minuet dancers (pictured so often) or as those friendly pioneers kicking up their heels and "doing their thing" after a day's work?

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top center, the name "Hanhurst's" is written in a large, bold, serif font. Below it, "TAPE AND RECORD SERVICE" is written in a smaller, bold, sans-serif font. To the left, there is a graphic of a cassette tape with the text "CALLERS" above it. Below that is a graphic of a CD with the text "the best service!" around it. In the center, there are two boxes: "P.O. BOX 3290" and "POUGKEEPSIE, N. Y. 12603". Below these is the word "HEAR" and a graphic of a cassette tape with the text "all the new releases" on it. To the right, the words "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST" are arranged vertically, with arrows pointing upwards and to the right. At the bottom left, there is a box with the text "phone (914) 297-3230".



Snow! Snow! Snow!

In a full month (mid-January through mid-February, at least) we here in Ohio (not to mention New York, Pennsylvania, Illinois, Indiana, and Michigan) have seen enough of the li'l white crystals to last a lifetime.

When your ASD editors cooked up the "cool" February cover a month earlier we didn't know how prophetic we'd be.

Snow turned out to be just ONE of the many FROSTRATIONS that blew in on the midwesterners and nor'easterners as the tragi-drama unfolded.

Ice. Sub-zero weather. Closed roads. For two solid days the city of Sandusky was completely isolated from the rest of the world except by snowmobile, helicopter and dogsled. It was unreal.

Then there was the natural gas shortage, especially acute in Ohio. Schools closed for extended periods. Since square dancers are largely dependent on school facilities, many dances had to be cancelled. Others met in cold halls, restricted to 55° and even 45° thermostat settings.

There was no escape to the south, where we experienced 45° temperature in Georgia and Florida; or to New

Mexico and Texas, where frost crept over the rental car windows; or to Iowa, where they literally cried about the dreary drought; or to Reno, Nevada, where they sobbed about the lack of snow (only cold) in some ski resort regions. To cheer ourselves up in our corner, we'd concur that we're mighty lucky not to be from Buffalo, New York. If you are from there, you'd never go to another place to live — you couldn't even if you wanted to.

It was a hearsay remark — Perry Bergh of South Dakota said out his way you'd have to dig down to find the windmills!

Someday we'll be bouncing a grandchild on our knobby knee and relating stories of the awesome winter of '77.

I guess we're never completely happy. The weather has dominated all conversation lately. We wish we could keep our houses as warm as they were in the summertime, when we complained that we wish we could keep our houses as cool as they were in winter. One good thing about snow — it makes your lawn look as nice as your neighbor's.

Favorite tunes on our lips right now are "Icicle Built For Two" and "F'reeze a Jolly Good Fellow."

A caller from Massachusetts called us the other day. Half his beautifully-arranged tour of calling dates out our way cancelled because of blizzard and hall restriction problems, while the other half of the list definitely remained 'on.' What to do? One little example of many that happened. Do you travel anyway, fight the elements, preserve good caller ethics, and hardly break even financially? He came, but said he's not planning any more extended tours in midwinter.

Personally, I had a whole week completely free of travel, since dances were cancelled in Moline, Illinois and Michigan City, Indiana, plus area classes, clubs and workshops. It was a mixed blessing — time for projects at home but a restless feeling about the fun and friends we missed seeing, perhaps for a couple of years due to rescheduling limitations on both sides.

Chapter 647 in the life of a traveling caller is now about to be penned. I call it the "Great Believe It Or Not Adventure," by Ripley — and that's Ripley, West Virginia, my dear readers, where there is still at least one lone individual who proved to me that chivalry is not dead, and there's hope for the human race. Maybe this story will pull us all out of the froze-nose doldrums!

If you ever travel down Interstate 77 from Cleveland to Charleston and beyond, be sure to turn east on Rt. 21, just two miles in toward Ripley and stop at an EXXON station for gas, at least. That's the R. L Brown station at the foot o' the hill. Ask for Leon. Tell him Stan sent you.

I had called a dance in Beckley, West Virginia (an ASD dance on a chilly night with a warm-hearted crowd) and after staying over with Fred and Jane Stacy (he's a very competent area caller) I hopped in the old Pinto only to find it had "frozen" overnight and wouldn't respond to even the most expert therapy for almost two hours. Finally I was off and running, up the West Virginia Turnpike.

At Ripley, the little horse took a fit. I barely made it to the station in question. Here's when Leon came into the

picture. He fussed and fumed and tried and tested for five solid hours before the beast was finally roadworthy. Here's the punch — he wouldn't accept a copper penny or a flat dollar for all that time — only a cost figure for parts used. Anyone else could have socked me with a hundred buck invoice. Bless you, Leon, you're one of a kind.

Along this same vein, did you ever have a day when absolutely NOTHING seemed to go right? (I seem to hear the muffled roar of 36,000 voices saying "Yeah, yeah.") Well, such a day was Friday the fourteenth of January. (Bad luck came a day late.)

It started when my plane landed in Detroit. (Your plane? Who gave you a plane? —Co-ed.) While making a phone call not more than 50 feet from where my baggage was placed, a piece of baggage, valued at about \$25., got up and "walked" away, never to return. (Maybe you should bring the phone booth to your baggage next time —Co-ed.)

After recovering from the chagrin caused by that event, I make my weary way to where my car had been parked in the cold outdoor lot for four days, and found it wouldn't start. Not again! Frozen, Frostbit. Dead. I felt like kicking its evil, contriving, carburetor. I spent the next two hours getting necessary repair work done. There was still time enough to grab a motel room and get ready for the dance for the National Callers Club that night.

Guess what happened? You guessed it. My PA system went out with a slow groan and a cough half way through the second tip. And on these flying trips I can't carry a spare. Somehow I got through the evening on a borrowed set, but you can bet your battered homburg I felt flakey as a Post Toastie, and probably called like one. Would that I had a bit o' the Irish in me — Kismet forsook me.



A flying trip south more than made up for the unhappy incident in Detroit. The CSRA Square Dance Federation sponsored the ASD dance in Augusta, and it was a "corker" with dozens of clubs represented, a good number from over the line in South Carolina. The Flirts and Skirts of Lawrenceville, Georgia also hosted an ASD subscription dance, just northeast of Atlanta. Great time. Nice to see Charles Hamilton of C & M Shop in Doraville again.

Montgomery, Alabama, was also visited for the first time — an ASD dance in the beautiful MASDA Center (more on that later) through the special help of Dewey Glass.

Two trips to Erie, Pennsylvania, in the month of December were on the docket, both negotiated before the big storms hit. Paws and Squaws makes good use of that Fire Hall in the "valley" south of town (known to a legion of square dancers and a pretty fair cross-section of callers from everywhere) and Y Squares is equally noteworthy (See Dandy Idea, next issue).

Around that same time I opted for the opportunity to return to Utica, New York, partly to call for the Swinging Squares and partly to enjoy the hospitality of Ray and Lucille Graf, always a welcome experience.

New Year's Eve once more afforded a gala gallop to the Rubber City of Akron where the Tiretown Treaders (there's a gripping name) set up a Good-rich dinner to cap a real Good-year! (Ugh —Co-ed.)

Most of December was spent within the century-mile-mark of home, and that's a mighty good thing to do, especially since January was loaded with so many wide-angle scoots and skirmishes.

Then there was Wooster (There ain't no fleas on that great swarm o' Gnat boxers); a Brookpark charity dance (Toys for Tots); the usual Wam Bam/Tappan series of classes/workshops; the Akron Contra Club; plus our own good old Lighthouse guest caller affairs that featured Ray Marsch (Cleveland-east) and Jeff Keelor (lower Michigan).

January started with a business/pleasure trip to Philadelphia, Penn. where Cathie and I met with the first-line leaders of LEGACY to hammer out a program for the May conclave in Memphis. That was topped by a delightful dialogue with Steve and Dorothy Musial, chairmen of the 26th National Convention.

As the month unfolded, a western flight took me to Kingsley, Iowa, (that's the Sioux City area), where the "Swingers" treated me in a kingly fashion, and north to St. Paul, where the Carver Swingers turned out in handsome numbers for the peppy party we're joyously partaking of each year. (A four-inch snow prediction doesn't faze 'em in the twin cities.)

Also in the time period there were three — count 'em, three — dances in Columbus, Ohio. One was for the Young Swingers (an enthusiastic bunch), one for the Grand Squares (I was plagued by a case of laryngitis that night), and one for the Circle 8'ers, who sponsored an ASD dance on a night when blizzard conditions were so bad only half those with paid tickets in their hot hands could get through the cold. I stayed over in a motel that night. Columbus has a whoppin' whale of square dance interest.

The Inaugural is on the top of the news (see Page 26) and in that regard Bill Darby of West Virginia, who was there, said, "The crowd was so large I stuck my hand in my pocket and reached in someone else's pocket." Beryl Main said he was asked to call, but decided he just "couldn't afford to work for PEANUTS."

Gallopin' grey griffins! I'm out of space again. Next month I'll finish the accounts of the southwestern tour (Texas, New Mexico, Nevada), a "quickie" to Florida, and others. You'll get all the GRIZZLY literary GRIT, so BEAR WITH US. Red Rooster, over and out.





People Were "Folks" In The Old Days, Too!

by Chip Hendrickson
Newtown, Connecticut

The word is out! Contra dances are back! Or rather they've been rediscovered by the modern square dance world and now many more dancers enjoy the music, flow and phrasing of these longways dances.

But alas! Troubles appear on the horizon. It seems that there are well-meaning dancers and leaders who want to put these old dances on a pedestal. Because they're "old," they must be somehow special or sacred. And so we have special hand holds, body postures, steps and an attempt at a perfection that never was. These artificial devices turn the modern square dancers off quicker than a hot hash caller who mumbles.

So let's go back and see what history and the old books say. "Contra" or "Contry" or "Contre" or "Country" dances are done in longways formation (two lines). The country dance was popular in England from the 17th century through the 18th and into the 19th. We in America danced the same dances as the English. And there were many publishers in England of dance books describing the country dance. (The term "contra" appears toward the end of the 18th century in America.) The Playford collection (1651-1728) shows the gradual emergence of the longways as the most popular country dance form although very little is said about hands, styling, or footwork.

In 1710, John Essex of London translated Monsieur Feuillet's "For the Further Improvement of Dancing." In this small book, available today as a paperback, one has a chance to look at actual diagrams of the dance figures. There are also detailed descriptions of

various dance steps and hand holds. It is noted that "Little hops are more in fashion." When two dancers move, or lead, from one place to another, inside hands are used. Square dancers will recognize DoSaDo, Circle left and right, right and left hand Stars, and Square Thru (by a different name). There is much use of balance steps (setting) to the right and left and the Rigadoon step (quite lively, springing off the floor). In the translation of Monsieur Rameau's "The Dancing Master," 1725 (also available in paperback), one can learn the ballroom dance steps of the French court. During an explanation of the hopped contre-temps in the Minuet, Rameau launches into an attack on the contre-dances (Country dances) "lately introduced into France and which are not to the taste of lovers of fine dancing." He then goes on to complain that these dances do not have any fixed steps, that the dancers twist and turn their bodies and stamp their feet as though they wore wooden shoes.

Kellom Tomlinson, London, 1735, (Available in hardcover) in "The Art of Dancing" describes in detail the steps and dance figures to the Minuet and there are some very good pictures showing men and women in various dance poses of that period. You'll note that men did not put their free hands on their hip pocket. Tomlinson concludes his writing with a chapter on the country dance. He does not mention steps but warns that one should be familiar with the right and left (identical to our square thru) so as not to turn the wrong way when dancing it. Remember those beginner dances?

In an undated and unnamed collection of English country dances pub-

lished, we think, around 1740 or just after there are a number of dances where the dancers are directed to "Jigg It" or "Foot It" or "Set" from one place to another. Clapping of hands in time to certain beats or measures also appears.

When Nicholas Dukes published his book in England in 1752 he gave us nearly 70 pages of diagrams showing exactly where the dancers were to go for each given figure. Handholds are also shown to be inside hands for couples when leading. An interesting note is that during this decade, the *cast off and down the outside* was not done by turning out and down and then turning out and up as in "Fisher's Hornpipe." The "modern way" in 1752 was to step back and gallop or slide down the outside of the set and back. By the time of the American Revolution, the "old way" of casting out and down was back in vogue.

Considerable evidence has turned up from old diaries, letter and engravings that shows that towards the end of the 18th century, fancy footwork (Footing it) was the mark of a good country dancer. "Saltator" (The *Commercial Gazette*, Boston 1802) describes no less than twenty "select" steps in one section of his book on the country dance and cotillions (square formation).

In "Twenty Four Early American Country Dances, Cotillions and Reels for the Year 1976" (Morrison, New York 1976) Jim Morrison has put comments from diaries and letters on most of the pages along with selected dances from the latter part of the 18th century as done in America. This fine book and the notes show that our dancing ancestors were jiggling and footing all over the place. Bumping and jostling, too! And drinking and singing and playing cards. In reading the book, you'll find that country dancing was done on ice skates at a party held in Maryland on Monday, the fifth of February, 1765.

In the last years of the 18th century, many American country (Contra) dance books appear. These books usually describe the figures used in the logways and cotillions. Setting, balancing, rigadoons, chassez all appear many, many times. And all are active movements.

Back in England, Charles Dickens in "Sketches by Boz," describes all the action at a country dance held in a tent. Men and ladies wearing each other's hats were all clapping, stamping and bumping for hours on end.

The next time you form up a longways to dance a contra, look down the line. Look into the past at the dancers and dances which were lively, active with almost total eye contact. You simply did not ignore your partner! Or neighbors! Handholds were functional and not for effect. (Read Cecil Sharp's comments concerning "affectation" and hand use in "The Country Dance Books," first published in the early 1900's and now available again. Are you dancing for pleasure or to be observed?) Footwork was very important. "Doing your own thing" is not new, at least not in the longways dances.

So, if someone tells you that "That's the way it was done," and implies that there is no other way, don't buy it. Even the stately and difficult Minuet, which was danced at country dances, offered the dancers the option of number of steps per figure, number of figures per routine and choice of walking or hopping (leaps) steps. Imagine today's round dancers being told to take one or two two-steps!

If you are going to do an historical presentation, then some research into hand, arm, foot and body styles is in order. And also the dance patterns. But remember, styles in dancing change with the years just as do clothing styles. Even in the 19th century, leading dance teachers didn't agree on which way to use the hands in what we now call 'right and left through.

Recently "The Country Dance Book" by Beth Tolman and Ralph Page was reprinted (Original 1937) with delightful drawings by F.W.P. Tolman. Read it and see that our so-called "reserved" New Englanders were anything but that on the dance floor. The old dances were loose, flowing, sociable, exciting, rhythmic, flirtatious and one heck of a lot of fun. And they still are. Formalize them, complicate them, standardize them, deify them and they're as good as dead wherever you go! Don't do it 'cause it just wasn't so!

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As Edited
in Washington
"Footnotes"

Once Upon A Time.....

by Bill Peters
San Jose, California



An Excerpt from Bill Peters' keynote address at the Eighth Annual Washington State Leadership Seminar, as published in "Footnotes:"

Once upon a time, back in the days of the cave man, there was no such thing as dancing. That's because there was no such thing as recreation. The cave man had no time for recreation because all of his time, his total existence, was devoted to the simple need to survive. Staying alive was his primary concern, because while there were no such things as dancing and recreation, there were such things as saber-toothed tigers, dinosaurs, wooly-haired mammoths, and a whole bunch of other unmentionable things that made loud noises and went "bump" in the night.

One fine day, however.....Correction, one rainy day, when the cave man was in his cave feeling pretty good about the way things were (It was raining outside but he was high and dry, his fire was going and he was warm, the saber-toothed tigers were all in their caves because they didn't much like rain either), it suddenly occurred to him that he was bored. He had nothing to do. He didn't have to worry about tigers or

dinosaurs or wooly-haired mammoths, and time weighted heavily on his hands. It just wasn't any fun hanging around in his cave waiting for the rain to stop. He found himself wishing desperately for something to do. And as he paced nervously back and forth, he accidentally happened to bang his stick, the one he used to protect himself against saber-toothed tigers, against a hollow log. And it made a pleasant sound. It went *boom!* He hit it again. Again it went *boom!* He hit it some more — *boom, boom, boom!* Hey, this was fun! He found that by hitting that log in different ways and controlling the way he hit that log, the sounds he made took on a kind of order. They developed a sort of personality. And man listened to the sounds he made and said, "Those sounds are good. I like those sounds. I will call those sounds rhythm."

And so it happened that whenever man found himself with a little time on his hands, on rainy days (and sometimes even when the sun was shining and no one else was looking) he would take his stick and hit that hollow log in a rhythmic manner. He found that this refreshed him. It made him feel good

and charged up his batteries. It suddenly occurred to him that if he felt so good when he hit that log with one stick, it would probably feel twice as good with two sticks. So he quickly got another stick, held it in his other hand, and now he could beat that log with a vengeance — *boom, boom, boom!*

He was right! It did make him feel twice as good. In fact, it made him feel so good he almost couldn't stand it. As he beat that old log he would hop first on one foot, then on the other, then back on the first one, and without even thinking about it, he found that he was hopping in time to the rhythm (hop 2-3-4, hop 2-3-4). This was fantastic! This was fun! This was incredible! This felt so good he couldn't keep it to himself. He just had to tell someone. He simply had to share with everyone. He quickly gathered his neighbors, his family, and his friends all around him to show what he had discovered. This was probably the first time in the entire history of mankind that someone was able to say, "Look, Ma, I'm dancing!"

The rhythm was so infectious, and man was having such a good time as he hopped and danced in time to the beating of the sticks against the hollow log that it wasn't very long before others began to join in, and soon everyone was dancing. And most importantly — everyone was enjoying it. Dancing was fun!

But after awhile some of the dancers began to get the feeling that dancing wasn't as much fun as it used to be. Just going hop 2-3-4, hop 2-3-4 every time it rained go to be kind of a drag. They worried about it and they thought about it. Suddenly one of the cave men said, "Hey, I got an idea. How would it be if instead of going hope 2-3-4, we go 1-2-3 hop? That's a little bit different, isn't it? Maybe that would not be so boring." They tried that and sure enough, dancing was fun again.

But alas! Only for a little while, for soon 1-2-3 hop got boring too, for some of the dancers at least, and they had to invent new ways to dance. They had to discover new steps and new hops and new twists and new turns and new shuffles. Soon some of the dancers found that the only way they could enjoy

dancing was by constantly learning new steps — by constantly inventing new dance maneuvers, learning how to dance them, and then inventing more new steps and learning how to dance them, and then inventing even more new steps and learning how to dance them. And while, for some of the dancers this was no problem, for others it was. They didn't have time to always learn new steps — or maybe they found that some of the new steps weren't all that much fun to dance — or maybe they just plain never got bored going hop 2-3-4, hop 2-3-4 all the time. They didn't need more than that to make them enjoy dancing and consequently that was all they really wanted to do.

A very sad thing happened. For some strange and mysterious reason, it was discovered that some of the dancers who enjoyed dancing the old ways were annoyed at those who enjoyed the new steps. "Those new steps are ruining our recreation," they cried. "Every time I go dancing someone always wants to teach me a new step. It used to be that I could learn one or two steps and that was all I needed to enjoy dancing. Now I have to learn five or six, and I even have heard that there are some places where the dancers have to learn as many as nine or ten. Where will it all end?"

As you might expect, those who enjoyed doing the new steps began to look down their noses at those who still enjoyed the old dances. "How can you still enjoy those old-fashioned routines? Doing the same thing over and over again. Isn't that silly? Isn't that boring? You are stick-in-the-muds, and if you keep on doing what you're doing, you're going to ruin dancing for everyone. I know it's part of our history and part of our tradition, but the world doesn't stand still and neither does the way people enjoy dancing. You gotta move with the times, man, you gotta move with the times!"

Sometimes the arguments between the die-hard old-timers and the really die-hard advanced dancers got to be very intense. Each side would constantly accuse the other of ruining dancing for everyone. There were many others who felt that while dancing was fun, it wasn't worth the hassle. They didn't

want to argue all the time. They just wanted to be left alone so they could dance in peace without getting involved in arguments all the time. For a time it looked as though the controversy on both sides would indeed ruin dancing for everyone, until it was discovered that the die-hards on both sides were only a very small minority of all the dancers, and while they were the loudest and made the most noise, the overwhelming majority of dancers ignored the arguments and followed the kind of dancing they happened to enjoy.

There were those who were dance leaders in those days, and they soon recognized that while the extremists on both sides were often guilty of causing problems, there was also a lot to be said in their favor. The old-timers served the very valuable purpose of keeping alive the history and heritage of the activity, of reminding the dancers how their movement really began and of showing us how the changes occurred and where they all came from.

The advanced dancers also served a valuable purpose. They encouraged the creativity and the originality and the inventive spark out of which the whole idea of dancing sprang in the first place. When changes became inevitable, as they must in any activity, it was the advanced group who were able to show the way. They were the ones who did the experimentation and the investigation and provided the leaders with experience who judged the good from the bad and the harmful from the beneficial.

After a time, it was also recognized that the "mainstream" dancers were actually aided and assisted by both the traditionalists and the experimenters. Both groups supported and provided guidance to the mainstream dancers. Each group, in other words, derived strength and sustenance from the other, and rather than ruin the activity, they made it healthier and caused it to grow and prosper and ultimately evolve into a bigger and better program.

So it was that the people in those olden days began to enjoy dancing all the more, and their form of dancing grew and prospered, and they did, indeed, live happily ever after.

So ends my story. There are obviously a good many conclusions that can be drawn from the little fairy tale I have just recited to you, but they are obvious and I'll let you draw them for yourselves.

While I am certainly aware that my tongue was stuck way out in my cheek as I told the story, and while I recognize that the obvious parallels between olden times and the way things are today in the world of square dancing were based more on imagination than history, I do happen to believe that the moral of my story can be applied very realistically to our present situation. I myself do not doubt for one minute that throughout the entire history of square dancing, you will find that the old-time dancers are constantly at war with the advanced dancers, that the traditionalists are always at odds with those who enjoy new material, and I'm sure you will find that the extremists in either camp actually have very little effect on the movement as a whole. They make the noise, but square dancing is a "tough old girl;" she survives in spite of it. She goes right on her merry way and changes do occur, but the point is that the arguments have been around for years and years, for all kinds of dancing.

I am sure that if we go back in history, even way back to the 13th century, we'll find that the old-time Morris dancers were very annoyed when their very ritualistic and highly structure Morris dance slowly began to evolve into a somewhat less formal activity that we now identify as the English Country Dance. I am equally sure that those who enjoyed the very pompous and formal French quadrilles were aghast at what happened when their stately dances moved across the Atlantic and evolved into Appalachian Mountain dances, rowdy Kentucky Running Sets and New England contras. I am equally convinced that those old-timers would be shocked out of their skins to realize that the memorized dance routines that they enjoyed, in which every dance was always done in exactly the same way each and every time, changed gradually into what we now identify as the modern western square dance.

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by Nina Robbins
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Hey, Scotty, look at this.

C'mon, I told my mom I'd come straight home.

Yeah, but look. What are they doing here, there's something funny here.

What? Where?

They're moving.

Lots of them are doing the same thing.

That man with the microphone.

He certainly talks a lot. Except sometimes he like sings.

It looks like they're doing what he tells them to do.

Like sheep.

And they tell us all the time, "You got a head, use it."

When you get to be old like them you used up your head already.

They're not the old olds, only the old marrieds, the ones that got kids in college. The only old one is Mr. Doherty.

And what about Johnny's grandma over there?

Listen, he's calling them boys and girls.

Mr. Doherty a boy, he's getting social security.

And he's calling somebody "mother".

Mrs. Nichols ain't a mother, everybody knows that.

Maybe she is and it's a secret.

So why is that big mouth telling the secret to the whole world?

You know what your dad says about your mom.

Yeah, when she starts talking she forgets.

Look, Mrs. Nichols is doing what all the other ladies are doing.

Only some of them.

They're drugged.

It's a drug party.

Except they don't space out. They move.

And that talker is their guru.

I think they're doing what he tells them. I heard him say, "Circle left".

They're in a circle and they're going left.

Notice that every circle has eight people?

Why?

Four boys.

(giggles)

And four girls.

(giggles)

And everything they do is with the same eight people.

My mom says this town is full of cliques.

Look. They just had a circle, now they're in two lines.

But not everybody is looking the same way.

Yeah, the girls one way, the boys the other way. But now some of the girls are looking the other way.

You know girls, they got to get into our act all the time.

Look at them now. He said, "Make an ocean wave".

If that's an ocean wave, where's the water? And the life preservers? Mr. Doherty and Johnny's grandma would need them.

Johnny's grandma is a very good swimmer.

She ain't swimming now. Or is she? Is that what they call this? Swimming? Look what they're doing now. There's a box in the middle and part of the box is part of a triangle on the outside.

We just learned triangles in school.

How'd they do that? Did you notice that he says everything to the boys? When he says "go home", they go to the place where the boy started even if he has another girl.

I'm seeing it now.
And one and three are the same people all the time.

So two and four must be the same too. No. Everybody isn't the same all the time. Only the boys. The girls are different sometimes. One and three are straight up the line from the talker and two and four are at right angles.

Right angles?
He just said "Square your set" and look what they did.

That's a square.
With eight people.
Four boys and four girls.
So that's a square.

Just like Noah's Ark. Two of everything. Except there's one of each. Why are the girls all on the same side of the boys?

That's how it is when you grow up. My mom and dad used to sleep like that.

My mom and dad don't.
Your mother has a job.
It was like that before she had a job.

She knew she was going to get a job. How do you know?
My mom always says.

This looks like fun. How about we get six more fellas.....

Suppose they say we have to have half and half. Boys and girls.
If we share it with girls, we'll be only half square.

No girls or grandmas for me.
Well, if you wanna kill some fun before

we have it.

You can't have fun with girls. We'd have the fun learning triangles and squares, the whole geometry book I bet.

Maybe we ought to find out first. Maybe it's the real thing, I mean they're hooked.

You just have to look at them and you can tell they're hooked. But if Johnny's grandma is in it.....

My mom says there's something between Johnny's grandma and Mr. Doherty.

I say the same thing your mom did. Now I can tell they were practicing this.

How could they without six more people?

That's why it looked funny. C'mon, Scotty.

Could we tell my mom and dad and maybe they'd get hooked.

Sure, and we'll make your mom the number one couple.

And maybe your mom and dad....
If you want. But we won't be in the same set with them. A-OK for go?

One thing I don't understand.
Only one?

How does everybody know what to do at the same time with everybody else? They listen to the man.

That's all?
How much do you listen to Miss March in school?

Maybe I'll learn how to here. C'mon, let's ask somebody. Not a lady. I mean a girl. Mr. Doherty. When they're old, they're nicer to you.

Mr. Doherty, what is this called that you're doing here?

This is square dancing, son.



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SPIRIT OF THE GHOST RIDERS

by Andrea Fuller, San Jose, California

There's no telling where a square dancer will end up once she or he is firmly hooked on square dancing. Now and then some of us even resort to calling! One brand new square dancing enthusiast from Concord, California, recently found himself swept up in a runaway phenomenon with international consequences.

Aron Schneider is the dapper manager and promoter of the Ghost Riders Squaredance Band. Forty-six, with thinning brown hair and a mischievous twinkle in his blue eyes, Aron is frankly delighted by the fantastic following he and his band enjoy. Some of their many fans live as far away as Poland.

How did a little local musical group with no big-time-show-biz connections gain international recognition? It's a fascinating story.

The Ghost Riders formed in July, 1972, when members of another group, the Ghostown Echoes, graduated from college and regretfully embarked on their separate careers. But before they broke up, the Echoes advertised their offer to train a new band.

Their real legacy to the replacement group was Dan Bright, lead guitarist-vocalist with a genius for arrangements. Then Gary Spence, organist, and Rudy Schneider, guitarist, and eventually John Moore, drummer, were recruited. The last member rounded up was a 42-year-old guitar-playing newer-dancer from the Twilight Twirlers named Aron Schneider.

Right from the beginning Aron's unique talents as a brilliant organizer were invaluable. In less than two months he and Dan had the fledgling band ready to audition for their first hoedown. That September, dancers in the Napa, California, area met the five

members of the Ghost Riders Square-dance Band. It was love at first sight.

The band played merely for exposure to begin with, but news about the unique group spread and bookings rapidly increased. Their lively music added dimension to the most ordinary hoedown, and caller after caller succumbed to the challenge and the thrill of the galloping Ghost Riders.

As they began to travel widely, Aron had his hands full. He managed scheduling, negotiations, contracts, transportation of players and instruments. Traveling was particularly expensive, especially if band members had to take time off from jobs. Aron often had to weigh the cost of flying against the cost of time lost from work. He tried to reduce their costs by bartering services in exchange for the making of business cards, badges, costumes but expenses continued to take the biggest bite of their income. What little money was left over was equally divided five ways.

The band was no longer a hobby, yet it was still not a living. All of them struggled to balance time between daytime jobs and the time-consuming business of being a Ghost Rider.

Aron was by far the busiest. The bulk of his time was spent promoting band business, but he admits, "I have no brakes. I go all the way when I do anything."

Besides the weddings, benefits, shopping center openings, private parties, and hoedowns Aron arranged, the band had weekly practices, often with Dave Hobaugh, a local caller-singer — "a real professional," Aron affirms. It was harsh discipline, but their manager wanted only dependable

Continued on Page 95

In January we introduced Steve and Dorothy Musial, General Chairman of the 26th National Convention. Here are their capable committee chairmen with some comments on their committee chores and arrangements for the coming event in Atlantic City June 23, 24, and 25.

26th National Square Dance



Joe & Rita Botta
Assistant Chairmen

Only two of the ten halls at the 26th will be fabricated with Homosote, at a cost of about \$15,000. Jim Hilton will engineer the sound using Hilton equipment at a cost of \$26,566. If necessary, the 26th will pay union members to stand by while Hilton associates operate sound equipment. Meeting rooms and after-party halls will be sounded by committee members. No equipment will be purchased or sold by the 26th National.

What can a secretary say? A secretary is a secretary is a secretary. However, it has been a pleasure to see plans for the 26th National Convention grow and develop, and to personally witness the dedication, hard work, and sacrifices cheerfully made in behalf of the convention by each chairman couple. If devotion is a prerequisite for a great convention, the 26th will be the greatest!



Tillie & Jim Hurley
Secretary



Ed & Angie Jones
Services

Convention

The Atlantic City Convention Hall, with its 25,000 square feet of dancing and exhibit area is completely air-conditioned. Everything is under one roof, including complete dining facilities. We are doing our best to make your convention a memorable occasion.

The Education Committee is planning 39 separate events including the Showcase of Ideas, Callers Seminar, Bid Session and Organizations Roundtable. A R/D Seminar and a Contra Seminar balance out the three major dance forms. The ever-popular (and much needed) Smooth Dancing and Styling Clinic will be presented each day. A panel on Clogging Do's and Don't's will precede the clogging workshops. Leadership and Club Development, along with a seminar on Motivating Leadership, will enlighten and inspire the attendees. Panels for teens, solos, round and contra dancers have been designed for these special interest areas.



Harry & Marge Evans
Education Committee



Clarence & Juanita Dye
Computer Service

All information from registration forms is keypunched, calculated and edited for errors before entering the computer. From the computer necessary information is extracted for individual committees. A name and address file is maintained to print listings of organizations, publications, miscellaneous individuals for publicity, possible vendors, roster of convention committees and Gold Star boosters. The Computer Service also maintains accounting files for the Financial Committee. Files of callers, leaders and rooms will be created and edited for duplications and conflicts.



George & Olive Wilcox
Social/Special Events

The Social and Special Events Committee has two purposes: to provide hospitality, and to arrange special features. Hosts and hostesses welcome dancers, VIP's, tour groups, dance teams and visitors at terminals, hotels, motels and the Convention Center. They staff the information booth, provide worker hospitality and help to complete squares. Special Events include the fashion show, Sew and Save, tours and sightseeing and the clambake. Last year in Anaheim, the committee sponsored a demonstration group and square, round, contra and youth after-parties.



Ray & Bobbie Kauffman
Publicity

The Publicity Committee informs the square dancing public of the progress of the convention by writing monthly news releases. But without the tremendous cooperation of the national and area square dance publications throughout the country, the information would never reach the square dancers. We thank you for your invaluable support and service to square dancing.



Clayton & Nancy Kern
Program Chairman

The Program Committee will attempt to program all callers registered in time for the deadlines. Each caller must return a questionnaire of background info, which will enable him to be given an assignment that will benefit the caller and the dancer. The local callers organization is helping to host the convention. Visiting callers will be considered first in assignments. The committee will assemble as much information on callers as possible in order to assemble the best program possible. All the vice chairmen on the Program Committee are local callers and round dance leaders.

The Housing Committee personally inspected the hotels and motels where 7500 rooms have been assigned to them, all within walking distance of Convention Hall. Campgrounds covering 2000 sites within thirty miles were also inspected. Motor homes and truck campers must park in a designated lot uptown and a jitney service used to reach the convention. Atlantic City restaurants are too numerous to mention. Casino type gambling will not take shape for another year or two, although slot machines may be in evidence.



Charlie & Shirley DeSantos
Housing Committee



Frank & Connie Evans
Business Chairmen

The financial goal is to break even with sufficient funds on hand to pay outstanding bills. The convention started with zero funds, and received \$5000 in \$20 donations from Delaware Valley dancer families. Booster dances generated over \$15,000. If there is a surplus, the first \$20,000 represents direct efforts and support of the Delaware Valley dances. Volunteer efforts can be calculated at a value of \$1,500,000+ when comparing the 26th National to a business convention where attendees pay \$100. The budget is based on 25,000 dancers and 200 exhibitor booths. Any surplus less than \$10,000 will be turned over to the sponsoring federation; if greater than \$10,000, specific plans are to be developed to use this in the four districts.

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- ___ 3. Friday Night Trail End Dance, May 6, 1977 \$3.50 per Person \$ 7.00 per Couple
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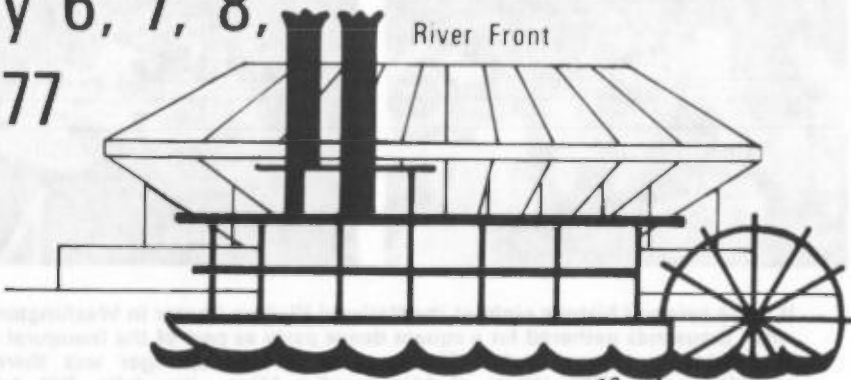
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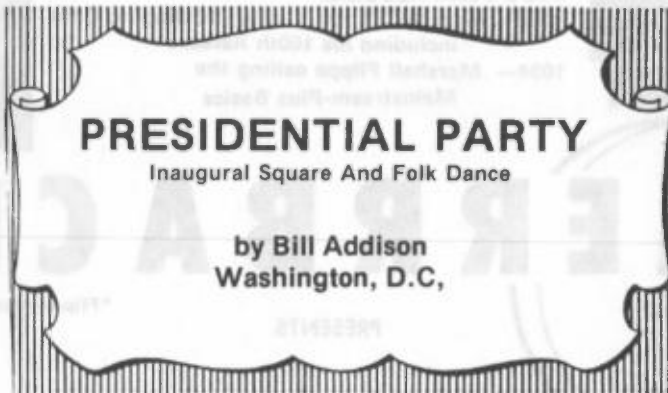
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Cincinnati Convention Center, 5th & Elm



It was a gala and historic night at the National Visitors Center in Washington, D.C. when thousands gathered for a square dance party as part of the Inaugural events of President Jimmy Carter. Photographer George Springer was there, and recorded caller Wiss Wintz of Minneapolis, Minn. (top left); Bill Addison, president of NCASDLA; Nancy Hanks, chairman of the National Endowment for the Arts; and Rod Blaylock of Albany, Ga., who taught the president and first lady to square dance. Also shown are the Grandfather Mountain Cloggers of North Carolina and groups of dancers from Minnesota and Georgia.

Story and Pictures obtained per favor of Bill Higgins, Washington, D.C.



PRESIDENTIAL PARTY
Inaugural Square And Folk Dance

by **Bill Addison**
Washington, D.C.

Bill Addison is the president of the National Capital Area Square Dance Leaders Association, Inc.

The night of January 21 marked a significant first in our square dance lives. That was the night that the first Presidential Inaugural American Square and Folk Dance was held with more than 6000 dancers from all over America in attendance. The dance was held in the National Visitors Center, Washington, D.C., (the old Union Station) and provided an opportunity for square dancers to salute our new square dancing president and his lady. It was truly a "grand night for dancing."

The inaugural square and folk dance evening can be counted as a great success in many ways. It was a night that saw square dancers overcome less than acceptable sound and some measure of confusion in programming and still have a wonderful time.

The evening started with a "First Nighter" which introduced more than 2000 non-dancers to the joys of our activity. Music for the evening was provided by an excellent lineup of bands from all over the country. Leon Sash and the Midwesterners provided most of the square dance music with bands from North Carolina and Vermont playing for the clogging demonstrations and for the New England traditional square dancing, respectively.

In each segment of the evening, dancers were encouraged to join those

on stage and try other forms of dance. After segments of New England-style, clogging and American Sioux dancing, the dancers were really charged up for a mini-diehard ball to close out the evening. Modern western square dancers enjoyed the segment from 7:30 to 8:45 and from 10:30 until midnight. Callers from the Washington area included Jim Schnabel, Al Savary, Charlie Lee, Gene McCullough and Howie Shirley. They were joined in the second segment by Les Gotcher from Tampa, Florida; Rod Blaylock, who taught President and Mrs. Carter to dance, from Albany, Georgia; Virg Hintz from Minneapolis; Glenn Turpin from Lepanto, Arkansas; Zenos Morgan from Chicago; Penny Crispino from Nampa, Idaho; and Dick Barker, Betty Orvin and Dennis Michelson from the Georgia Callers Association. Bill Addison of Washington acted as master of ceremonies. Dancer contingents attended from Georgia, Minnesota, West Virginia, Florida, Wisconsin, Missouri, Arkansas, Texas, North Carolina and Indiana as well as nearby Maryland and Virginia clubs. The dancers who shared the evening made possible its success by their patience in waiting and their willingness to share in the other types of dancing presented between the modern western dance segments. Their generosity in overcoming sound problems and the delays between bands made it easier for those who were charged with the responsibilities of the evening.



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- 2036— MIDNIGHT ME AND THE BLUES, Roger Chapman*
- 2035— MOMENTS TO REMEMBER, Caller: Nate Bliss*
- 2034— UNDER THE X IN TEXAS, Caller: Marshall Flippo*

DANCE RANCH RELEASES:

- 636— TONIGHT CARMEN, Caller: Ron Schneider*
- 635— HAUL OFF AND LOVE ME, Caller: Frank Lane*
- 634— MUDDY WATER, Caller: Ron Schneider*

BOGAN RELEASES:

- 1291— LITTLE MISS MISCHIEF, Caller: Lem Smith*
- 1290— EVERYBODY'S GONNA DANCE TONIGHT, K Thomsen*
- 1289— COUNTRY MUSIC MAN, Caller: Johnny Reagen*

LORE RELEASES:

- 1155— AH SO PRETTY LITTLE GIRL, Caller: Harold Bausch*
- 1154— SQUARE DANCE GAL, Caller: Jimmy Summerlin*

SWINGING SQUARE RELEASES:

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson*
- 2372— MORE AND MORE, Caller: Les Maire*
- 2371— CHRISTMAS TIME'S A-COMING, Wayne Mahan*

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*

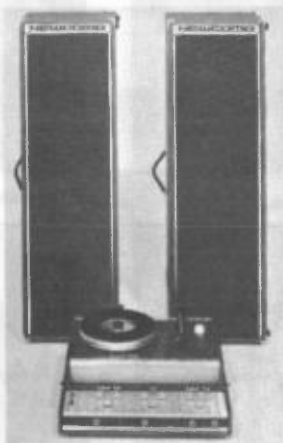
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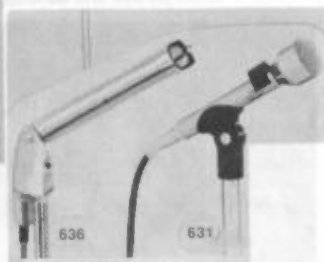


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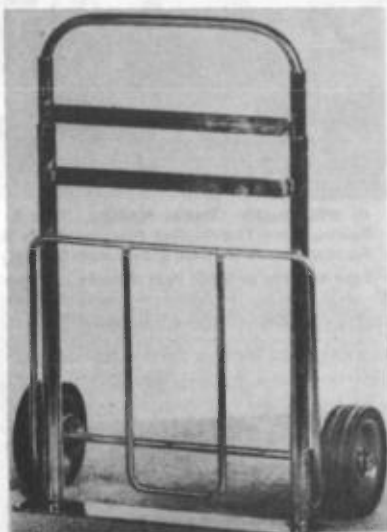
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At NBC studio: Charles Naddoo, Dale & Carol Keirns, Steve Chavin, Sus Pawlan, Howie & Dale Korman, Phil & Barbara Sabin, John & Peggy Fogg
Four squares at NBC, float dancers in foreground



Testing the floor

Part of crowd at Rose Float Ball





Coming Up Roses

For the second year, square dancing was presented to the world through the medium of the television camera and the Tournament of Roses Parade on New Year's Day in Pasadena, California. 22,000 roses adorned the lively float on which four couples danced almost continuously for six hours.

A float does not just happen. It takes hours of conferences to develop a design, transfer the design to plans for a chassis and motive power, and see to the myriad of details that gradually result in a semi-finished foam-covered object, which in turn blossoms to full color and beauty with the application of seeds, petals and flowers of every shape, color and variety. The floor had to be of natural materials, look like earth and be danceable without tiring the dancers. A mixture of flax, carrot and onion seeds were glued to a wood floor; this decision was an excellent one.

Three of the four couples arrived in California on Monday, December 27, met the couple from Torrance and spent several hours being fitted for their parade costumes. Tuesday they were taped for a TV show, the Pre-Parade Show, on which they appeared with three squares of local dancers. That evening they were guests of honor at the first annual square dance Rose Parade Ball, attended by over 500 dancers. Wednesday was spent at Universal City; Thursday meant more practice and pictures. On Friday they were at the Rose Palace for judging and more practice to get used to the confined area of 64 square feet. Then that evening was devoted to rest and "drying out"; to put it another way, no liquids after midnight until the end of the parade.

New Year's Day temperature was 45 degrees. John and Peggy Fogg and Charles and Ebba Naddeo waited out the parade delay in the motor coach which John had parked fifty feet from the float. At 7 a.m. the dancers were on

the float moving to their parade position. From 8 A.M. until they arrived at the debarkation area at 1:30 P.M. they danced almost continuously.

Following the parade, the four couples were hosted in the motor home of Leonard and Hazel Berglund, where they could enjoy soft drinks, tea and coffee for the first time in 15 hours. A closeness had developed between the float planners and the four couples and the final parting was tearful. Square dance representatives on the float were Howie and Dale Korman, Torrance; Dale and Carol Keirns, Columbus, Ohio; Phil and Barbara Sabin, Bryans Road, Maryland; and Steven Chavin and Sue Pawlan, Champaign, Illinois.

Decorating the float after a previous year's experience took less effort. Clubs and individuals from every association were on hand each day to help decorate.

The first annual square dance Rose Float Ball was a memorable occasion due to the close association of the local dancer groups. The coffee for the dance as well as outfits and shoes for the dancers were donated. The committee presented the ladies in the dancing square with earrings and necklace with a red rose in the setting.

The parade is over; an estimated 120 million saw the activity on TV and a million at the parade route. A color photograph is in the Tournament of Roses Pictorial review, of which a million and a half copies are distributed. The publicity impact can hardly be measured in dollars or members.

A project of this type requires eight months of planning, designing and decision making. The present committee is prepared to continue if the necessary support and commitment is expressed. A balance of \$20,000 remains. Last year's float was paid for in July, yet in April the new invitation must be accepted and an entry fee paid. Send donations to Square Dance Float, Box 2, Altadena CA 91001.

LEGACY SPIN-OFF



The Kentuckiana Square Dance Association scheduled LETS (Leadership Educational Training Seminar) for January 21 to 23 at the Ramada Inn, Scottsburg, Indiana. Fortunately, although the Ohio River at Louisville was frozen over, the weekend was a bright sunny one sandwiched between several blizzards. The Ramada Inn was warm and the Kentuckiana members a friendly crowd who enjoyed being together.

During introductions performed the first evening by George Pero, Jim Koepper, Rich Garot and George Hill, a quick tabulation was made by Clancy Mueller who announced that there were 400+ years of dancing represented in the room. Later on, another shrewd mathematician reminded him that he had not doubled the years because each couple represented two people. This boosted the figure to 800+ hours.

Stan and Cathie Burdick traveled to Louisville to be resource persons for the LETS conference. The keynote speech at the Saturday evening dinner was given by Stan, and he called for a brief dance after that meeting. Cathie was a presenter, speaking to three groups on Communication, and presenting an overview of the program at the Friday evening banquet. Other presenters were Roy Davis on Administration and Russ Carty on Programming. Each presenter spoke briefly to three groups, which then discussed the topic. Each group formulated suggestions or resolutions to be presented to KSDA. The final list of these is not available at press time but will be published later so that they might help other groups.

In addition to the group presentations, other speakers and topics were: Welcome, Clyde Elzy, president, KSDA; History of KSDA, Jim Gloor, first president; Indianapolis Squares and Rounds (the neighboring association), Clancy Mueller; Kentuckiana Callers Association, Ed Preslar; Kentuckiana Round Dance, Bud Drake (read in his absence by Ann Flora); Callerlab, George Keith; KSDA Festival, Roberta Carty; National Convention, Eddie Colin; *SDA Squares and Rounds*, Don Copley; Advanced Level Dancing, Ron Hood; KSDA Workshops, Pat Griffith; and What KSDA Can Do For You, Elmore Tonini.

The 1976 Pageant film was shown on Friday evening, with a delightful after-party on Saturday evening staged by Richard and Doris Horn. Charles and Martha Hammon led the rounds for the dancing.

Sixty persons attended this LETS program and most participated actively. In a day when the drop-out problem is so often discussed, it was amazing to see so many past-presidents of KSDA and so many dancers who had served consistently in a variety of KSDA positions for a number of years. Whatever the magic ingredient that keeps folks interested in an organization and active within it, KSDA has it. The LETS attendees went home with fourteen recommendations on which to work through KSDA in the months to come. Obviously, they're not afraid of work, and it shows in the organization of Eddie and Alice Colin, chairmen of LETS 1977.

STRAIGHT TALK

In your "Straight Talk" page of the December 1976 issue you had an article by Erwin C. Lawson, the editor of "Lowdown on Hoedown". I am completely in agreement with Mr. Lawson on preserving a "do-sa-do". I also had the unfortunate experience of dancing in a square in Florida last spring where "do-sa-do" your corner then "swing thru" became a scramble because the dancers did not know how to do-sa-do.

Before I continue, let me repeat: I am in complete agreement on preserving the do-sa-do. (It may tend to be an awkward movement done with some people but it is a part of our square heritage and it should be preserved.) However, I like the waist swing especially after a weave the ring or

grand right and left so what I would like to propose is this: Meet halfway and preserve both. Give the waist swing a name and use it. For instance, meet your partner, "whirl-a-do" and promeno, or how about.... "whirl-the-lade" and promenade.

Goodness, someone out there should be able to think up a good name for it. Maybe you could run a contest and have dancers and callers submit names. Let Callerlab select one and then have the callers use it, and teach it. At the same time select a place for it to be used, such as after a weave and grand right and left. Isn't that how square dancing got where it is today?

What about it, you dancers and
Continued on Page 96

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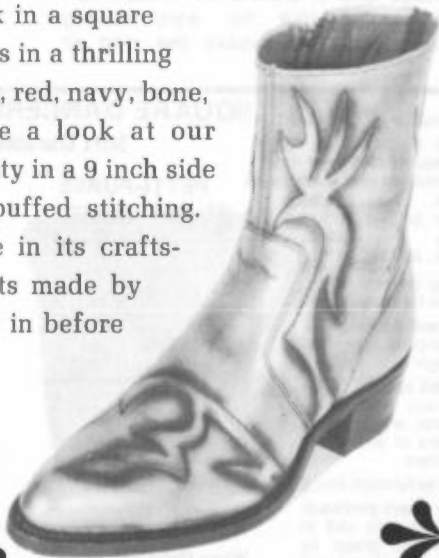
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FEEDBACK

December 22: I've just read your "Time To Speak" in the July issue of ASD magazine. On one point, I am surprised that there is not more comment from callers' wives: Why don't we dance with them? I suppose folks would label them "soreheads" if they complained.

Hattie and I began square dance classes in the fall of 1972 and became hopeless addicts before the year was done. One of our first "awares" was that there was a lady in square dance clothes often sitting close to the callers' station at most dances. We agreed that as soon as I gained a little self-confidence we would dance with the caller's wife at least once each evening when she was there. (In the three years since, we have found only three callers' wives who didn't want to dance.)

At our club, Mollocket Mixers in Rumford, Maine, it was arranged that a

little doll was hung at a man's neck after the first tip at each dance. It was his turn to dance with the caller's wife and pass the doll on to another man; so on all evening so that the caller's wife, after the first tip, does not sit down during a dance unless she wants to.

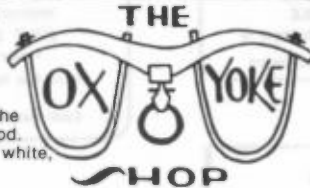
We have heard enough favorable comments to know that the practice is appreciated. A while ago I asked a caller's wife, "Were you at _____ with your husband a year ago? "I sure was and you danced with me twice," was her instant reply.

This fall in Rumford we had a lady caller. We have several single girls, too. They were aimed at the caller's husband and he danced every tip. On the subject of lady callers, our schedule of thirteen dances includes two, and each is a popular caller.....

*Don & Hattie Canders
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RHYME TIME



DANCING LESSONS

By Steve Dudas

Relaxing in my favorite chair,
At hand a glass of wine.
Intruding on my lazy dreams
That little wife of mine.
"You're growing listless dear,"
she says.

"The years keep slipping by,
I've heard about a square dance class;
It would be fun to try."

As brought back from the edge of sleep,
Absorbing what she said,
With sudden surge my sips of wine
Go rushing to my head.
"A square dance class!" I echo her;
--Perhaps I had heard wrong--
"Yes," she says, "won't it be nice
To swing and glide along."

I take another bracing drink
Without the aid of glass.
Hoping, with a silent prayer,
This whim of hers will pass.
Of all the schemes throughout the years
This one must be the best!
"You don't mean it dear," I plead.
"You surely speak in jest."

"I know all about this type of dance,
Seen them on Western shows.
A fiddler fiddling, several fights,
Laced punch, and do-sa-do's.
It's only done by mountain folk
Who don't know how to waltz."
I elaborate in greater length
Upon its many faults.

"It's not that way at all," she chides,
"By trying you will know."
And on the following Monday night
Against my will, we go.
And there we sit, in nervous fear,
Huddled near the wall,
Like two orphaned panda cubs
At a leopard's ball.

Then we step out on the floor
With all the strangers there,
Managing a feeble smile
At those within our square.
A mean-looking man is in our group
Left of where I stand.
Next to me his lovely wife;
I'm told to hold her hand.

Then guided by the caller's voice
We move along in dance.
Learn one step, then another.
With each session, we advance.
Our steps are in unison,
On the calls we concentrate.
For the square, to function smoothly,
Requires the skill of eight.

But many times confusion reigns
And brings us to a halt.
Too often, I regret to say,
Some think that I'm at fault.
Then with tensions disappearing,
A few evening's lessons done;
The once imagined ordeal
Turns into nights of fun.

My most embarrassing moment
Of several that there are,
Is when foolishly I'm walking
In the ladies star.
I feel regressed to childhood,
When, half-way through the night,
It seems I have forgotten
My left hand from my right.

Then I find I'm promenading
More ladies than my share;
Next moment they have left me,
Lop-sided is our square.
I've even lost my partner,
I hear the caller groan
As I curlique with no one,
And box the gnat, alone.

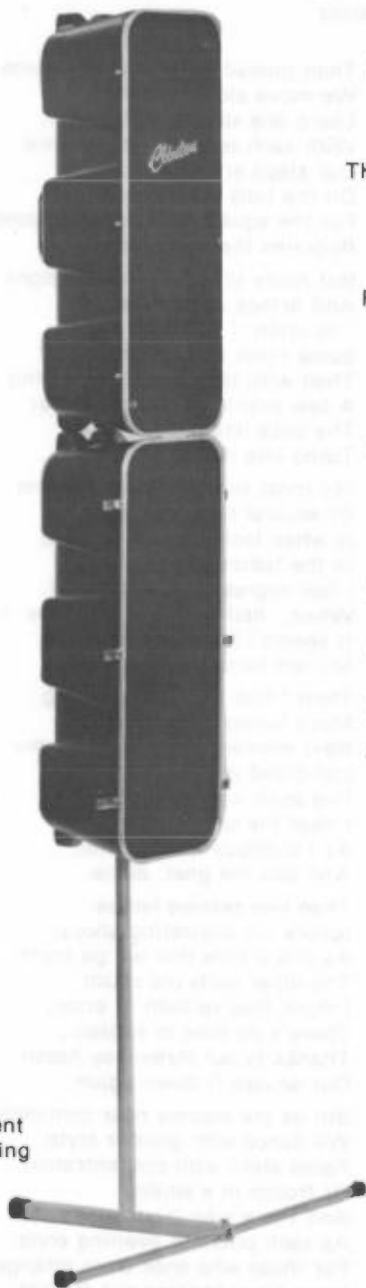
Then two zealous ladies
Ignore my protesting shout,
As one insists that we go north,
The other pulls me south.
I think they're both in error,
There's no time to explain;
Thanks to our three-way hassle
Our square is down again.

But as the lessons near completion,
We dance with greater style.
Faces stern with concentration,
Or frozen in a smile.
And there's an inner pleasure,
As each pleasant evening ends.
For those who once were strangers,
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The story of Alice and Al Fulmer and their influence in the world of square dancing goes back 25 years to 1951 when they started square dancing at their church in Cresskill, New Jersey, and there acquired the enthusiasm for this hobby that was to last through their retirement. When their original club folded, they simply regrouped and helped organize another.

Becoming a caller was furthest from Al's mind, but in mid-season when the club callers moved to Cape Cod, Jody Bromberg suggested Al and several other dancers learn some singing calls to carry on until a "real" caller could be located. A few dancers still remember Al's debut when halfway through he ran out of breath and remarked that calling to a gang of people is sure more difficult than it looks! But perseverance had its own reward, when in a couple of months Al was able to call several singing numbers. It was a busy spring for Al. In the evenings after work, he'd practice calling in his basement, then once a week go practice with Jody's beginner classes.

Don't know who learned more, the class or Al, but soon Al and Alice were using their new skills in calling one nighters for Boy and Girl Scouts, PTA's and church groups. Doing it more for fun than money, Al used part of the time on the stage explaining western square dancing and inviting couples to join classes. Many folks in the area owe their first introduction to square dancing to Al. Long before other clubs tried it, the Fulmers organized demonstration groups to promote square dancing in Bergen County. They then expanded their activities into promotion of square dance groups for the entertainment of shut-ins in nursing homes and hospitals

— all on a volunteer basis.

In spite of all this activity, the Fulmers still found time to help organize another club nearby and assisted with their classes for years, even to filling in many times when either the caller or teacher could not make it — sometimes on a moment's notice!

Their service to the Northern New Jersey Square Dancers Association began with its very first meeting when they were delegates from Tenakill Twirlers. Later on they served as secretaries when their long-time friends, Doc and Peg Tirrell, were presidents. Alice's shorthand really got a work out that year as the constitution and by-laws were revised.

Never in the limelight, nor asking for recognition, the Fulmers continued working at many clubs, before, during and after every dance. Perennial hospitality chairmen of their mother club, Tenakill Twirlers, they were always there to greet and welcome dancers, set up squares, and say good night. For their unselfish dedication, devotion to and promotion of square dancing, the Fulmers were made honorary life members of several local clubs.

It was a sad day for many in Cresskill when Alice and Al sold their home to move to a better climate. They found their dream house, naturally with dancing room, near some other New Jersey dancers in North Carolina, where they are once again engaged in introducing the novice to the pleasures of square dancing and working with senior citizens. Cresskill's loss is Hendersonville's gain.

*Joe Bromberg/Peg Tirrell
Cresskill, New Jersey*

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1952

Charley Thomas, editor and founder of *American Squares*, says "Au revoir" to the subscribers. Claiming that the "dynamo has run down," he explains his "hobbies" of dancing, calling, editing the magazine, writing and publishing square dance books, directing square dance camps, and making square dance records, have finally grown too much to handle in time left over from his law practice. Calling *American Squares* a full-time job, he is announcing that Rickey Holden, who has been one of the Texas representatives for some time and who is a "full-time square dancer," will be the new editor.

Les Gotcher gives "Tips to Square Dance Callers." First, he says, all callers seem to be anxious that square dancing might lose its momentum—"Some crackpot keeps telling them that it will soon fall off because it's just a sort of craze or fad. Well, when a thing has stayed as long as the square dance has, it can't be called a fad any longer....In a recent survey, it is estimated that there are close to thirty million people square dancing today. That's a lot of people and if they are all enjoying it, then how would it go about stopping all of a sudden?" Having straightened everyone out on whether square dancing will die right away, Les turns to finding the caller's keys. "I have found that each caller has two keys that he can call in and do a good job of it." He advises taking all records not in these two keys and trading or shelving or breaking them, but to be sure he doesn't use them. After giving advice on keeping the beat and enunciating clearly, Les admits, "Of course there is only so much that you can teach a caller.

Most of the work of becoming a caller is up to the caller himself. No one, and I don't care how good he is, can take a fellow and make a caller out of him. The fellow really must want to become a caller....Calling is like anything else, you gotta work at it if you want to do a good job of it."

10 YEARS AGO— March 1967

In the foreword to his article on "How To Improve Your Calling," Louis Calhoun makes these comments: "There was a time in our business when the *local caller* felt that advice and help from a so-called *travelling caller* were words bordering on being the 'gospel.' We should assume, of course, that any caller who works as a full-time professional and travels extensively may have much to offer. The very outgrowth of his widely varied group contacts would make this a safe assumption. You must remember, however, that many of us who travel extensively— in fact, most of us— do so because of necessity. That is, we are limited in the amount of business we can promote at home. The first lesson to be learned, then, is this. If you want to be a better caller, look around you and find the caller who is obviously successful in your area. He is certain to be doing some things right. Learn from him."

Cathie Burdick's "own" story appears this month in the "Why I Square Dance" contest. She tells all— how a sweet young Girl Scout counselor and a dashing YMCA camp program director cooperate to bring square dancing to their campers and eventually find their lives entwined with square dancing and with each other. She says, "And we were married in spite of learning to round dance together."

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Dancing Tips

When Stan and Cathie asked us to write this column on a regular basis, they told us we had free rein to write about any topic. This has been a blessing because we range far and wide on topics.

Lately we haven't mentioned much about what the title of the column is — *Dancing Tips* — so this month we will give you our ideas about what is good and what is not so good in our dancing today. These are strictly our opinions; you may disagree if you wish.

Rule number one would be: Don't rush the call. So many people seem worried that they are not going to make it through that they are pushing all the time. It is better to relax and move to the beat of the music. A general rule to follow would be for men to use palms up and ladies down, in circles, *right and left thrus*, *chains*. Move with a shuffle step, as in the promenade. Be gentle; men sometimes forget their own strength and sometimes the ladies suffer from it. We've even had one man tell us that a certain lady was rough. We've always thought of ladies as gentle but we guess there are exceptions there, too. Let us all be aware of this and think gentle. Above all, don't grip hands with rings too hard; this can be downright painful.

As to the twirls, men, don't twirl the ladies unless they indicate that they like to twirl. After dancing just half a tip you can tell which girls want to twirl and which girls do not. Abide by their wishes.

Please don't talk while the caller is explaining something. You may not need the help, but others in the square may, and you are certainly not helping them if you are distracting them.

When you square up, before the dance starts, take time to note where

home position is, your number in the square, if you are heads or sides, and who your corner is. If you do this, you will have much less to worry about when the dancing starts.

When doing the *curlique* remember it is palms touching. In a *box the gnat* give the lady about two fingers to slip her hand around; a little help with wrist action is helpful. Don't overdo any movement. Don't swing too hard or too long. On the other hand, swing with authority, support the girl firmly with your right arm around her, not merely your hand at her side. Feet must be close together and the lady can then lean into the man's arm to swing more smoothly.

If you are familiar with the call, don't get ahead of the callers prompting. It isn't smart; it is inconsiderate of your fellow dancers who may be trying to dance to the calls and the music.

We're not overly critical of the arm-around do-sa-do. We don't teach it and don't encourage it, but we see some people doing it smoothly and gaining enjoyment from it, so we don't worry too much about it. We do criticize sliding and bouncing in the *grand square*. If those dancers could see themselves from the stage! We criticize strongly the rocking from side to side in place of the regular *see saw* and the turn under in place of courtesy turns on chains. To me these simply show laziness, not dancing ability.

It is always easy to be critical and I don't mean to be prudish or picky. Lord knows, in my nearly twenty-five years of dancing and calling I have made as many mistakes as anyone. But constructive criticism given merely to be helpful shouldn't hurt. We know for a fact that many of the things we criticize are brought on only by enthusiasm and an effort to get everything out of an evening that a person can. We know that our hobby started from a desire to express joy, and to move to music. We don't want that to change.

An old Legion chaplain once taught me a lesson in patience. We were meeting to decide what to do about a club building that had burned down.

Continued on Page 93



Callers, and dancers too, have been asking how we arrive at selections for the ASD Pulse Poll each month, and we feel the time has come to give an in-depth view of just how this feature is produced.

As a full-time traveling caller, visiting hundreds of clubs each year from all points in the USA and Canada, Stan believes that the Pulse Poll completes a necessary plateau in the total dance-level spectrum, for clubs that can handle Mainstream, Mainstream-Plus, the Callerlab Experimental Quarterly Figures, but aren't "into" Advanced and Challenge. The Pulse Poll selections are not intended to be used at the Mainstream level club, except in this frame of reference: "Let's workshop this new movement, which is number two on the ASD Pulse Poll, have fun with it tonight, and forget it tomorrow if you like, because it's not a high priority basic."

The Pulse Poll offers a good, reliable standardized guide at this level, because it is truly representative of what is being workshopped currently in the USA and Canada. Callers can at least feel a measure of safety in working the Pulse Poll selections, because they have been tested, sifted and proven more popular than the multiple dozens of other experimental choices reported monthly in the callers' Note Services. For this reason, an uncouped number of Pulse Poll workshops have sprung up from coast to coast, and caller-teachers rely on the poll for top priority workshop material. We realize, of course, that descriptions of the movements are not given, but most callers can find these elsewhere in ASD, the Note Services, or Burleson's supplements.

We feel that a group of top calls

chosen just once a year is not valid, because after eight or ten months, some of those on such a list are not only out-of-vogue but are actually 90% forgotten by both dancers and callers. The monthly system is better, and we sincerely hope Callerlab will incorporate our system into its plateau designation this spring at the convention.

Here's what happens each month:

First, almost fifty knowledgeable callers, choreographers and leaders are polled at mid-month.

Second, towards the end of the month, all selections are tabulated and recorded in the magazine, to appear thirty days later, about five weeks after they are put on paper by our pollsters.

All pollsters are reminded not to be "prophets" but just to try to reflect those movements that are currently being workshopped.

The movements mentioned most frequently will naturally emerge to the top of the list, so the order of the ten will automatically identify the relative popularity of each.

The same process is repeated in the round dance poll, with close to fifty different leaders who are cuers, not necessarily callers.

We prefer that the names of our pollsters remain confidential, since we don't want them to be individually solicited, coerced, or questioned in advance. The Note Service editors are included because of their wide-area references.

Just as all the contents of ASD are copyrighted with the Library of Congress, the Pulse Poll can't be reproduced (reprinted) in quantity to be distributed for profit or non-profit without consent of the publishers; however, we readily consent to most requests. Exceptions might be printing the polls steadily, month after month, in area magazines, which might cause some readers to by-pass our magazine as their principle source for this information. (One editor thought we were very selfish in this respect, but we feel it is just good business practice.)

We do ask that all references be to the "ASD Pulse Poll," even though our coined word, Pulse Poll, is becoming "standard" in square dance circles.

KEEP 'EM DANCING

by Ed Fraidenburg



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



Callerlab Selection: Roll

Heads curlique and roll, boys run
(equals pass thru)
Separate around one to a line
All curlique and roll, all cast off $\frac{3}{4}$
Left swing thru, boys cross run
Girls trade, recycle, square thru $\frac{3}{4}$
Trade by, left allemande.....
Heads lead right and circle to a line
Right and left roll, eight circulate
Boys run, trade by, left allemande.....
Heads square thru four
Right and left roll, scoot back
Walk and dodge, partner trade,
Flutter wheel, star thru, left allemande..
Heads square thru four
Right and left roll, boys run
Star thru, left allemande.....
Heads square thru four, swing thru
Right and left roll, trade and roll
Right and left roll, boys run
Sweep a quarter, left allemande.....
Heads square thru four, swing thru
All trade and roll, pass thru
Clover and square thru four, slide thru
Half tag, trade and roll, square thru $\frac{3}{4}$
Trade by, left allemande.....
Heads lead right and circle to a line
Swing thru, all trade and roll
All veer left, trade and roll
Pass thru, tag the line in
Curlique and roll, trade and roll
Star thru, wheel and deal
Centers pass thru, left allemande.....
Four ladies chain three-quarters
Heads lead right and circle to a line
Right and left thru, curlique and roll
Left allemande.....
Strange?:
First couple roll away
Heads square thru four, swing thru
Ends circulate, girls trade, centers run
Bend the line, star thru

Those who can dive thru
Centers square thru three-quarters
Do-sa-do, swing thru, boys run
Girls trade, bend the line
End ladies chain diagonally
Same couples right and left thru
All pass thru, wheel and deal
Centers right and left thru, pass thru
Circle to a line, head men break
Crosstrail thru, left allemande.....

Callerlab Selection— Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$:

Heads square thru four
Touch three-quarters and roll
Left allemande.....
Heads square thru four
Touch a half and roll, pass thru
Girls swing thru, turn thru
Boys turn back, courtesy turn and roll
Boys run, pass thru, trade by
Right and left thru, pass thru
Left allemande.....
Heads lead right and circle to a line
Touch half and roll, veer left
Circulate, boys run, trade by
Touch half and roll, veer left, boys run
Star thru, pass thru, trade by
Left allemande.....
Heads pass thru, go round one to a line
Touch half and roll, veer left
Boys run, zoom, pass thru
Left allemande.....
Heads square thru four, sides roll away
Touch half and roll, swing thru
Girls trade, pass thru, wheel and deal
Centers pass thru, left allemande.....
Heads roll away, square thru four
Touch half and roll, pass thru, trade by
Swing thru, walk and dodge
Partner trade and roll, swing thru
Step thru, trade by, veer left
Couples circulate, half tag left
Trade and roll, left allemande.....

Heads roll away, square thru four
Touch half and roll, pass thru, trade by
Swing thru, walk and dodge
Partner trade, pass thru, wheel and deal
zoom, centers pass thru
Left allemande.....

Very Tricky:

Heads lead right and circle to a line
Curlique, touch a quarter and roll
All turn back, star thru, wheel and deal
Sweep a quarter, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru four, curlique
Boys touch three-quarters
Girls quarter left, boys crossrun
Recycle, left allemande.....

Heads lead right, touch a quarter, roll
Swing thru, recycle, sweep a quarter
Left allemande.....

Heads square thru four, touch a quarter
Roll, swing thru, recycle, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru four
Right and left thru, roll away
Touch a quarter and roll
Left allemande.....

Heads lead right and circle to a line
Touch a quarter and roll, curlique
Circulate, boys run, trade by
Square thru three-quarters
Trade by, left allemande.....

More Touches and Rolls:

Heads touch a quarter and roll
Sides divide and star thru
Double pass thru, peel off
Right and left thru, square thru four
Trade by, left allemande.....

Heads lead right and circle to a line
Right and left thru, roll away
Touch a quarter and roll
Right and left roll, circulate
Trade and roll, right and left thru
Square thru two, trade by
Left allemande.....

Heads pass thru, go round one to a line
Touch a quarter and roll, pass thru
Wheel and deal, boys touch a quarter
And roll, double pass thru, peel off
Touch a quarter and roll, pass thru
Wheel and deal, double pass thru
Leaders turn back, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, swing thru
Do-sa-do, touch a quarter and roll
Swing thru, boys run
Half tag, trade and roll, left allemande..

Heads curlique, girls touch a quarter
And roll, center boys run, star thru
Pass thru, wheel and deal, zoom
Centers pass thru, left allemande.....

Head ladies chain, head touch a quarter
Girls touch a quarter, boys quarter right
Centers run, tag the line in, star thru
Centers square thru three-quarters
Pass thru, left allemande.....

Heads square thru four, curlique
Boys touch three-quarters
Girls quarter left, left swing thru
Recycle, partner tag, partner trade
Star thru, pass thru, trade by
Curlique, boys touch three-quarters
Girls quarter left, left swing thru
Recycle, partner tag, partner trade
Star thru, pass thru, trade by
Left allemande.....

Heads square thru four, curlique
Boys touch three-quarters and roll
Girls fold, double pass thru, peel off
Pass thru, centers fold, left allemande..

Head men and corner forward and back
Touch a quarter, roll, right and left thru
Circle eight, four girls touch a quarter
And roll, pass thru, round one to a line
Pass thru, wheel and deal
Centers pass thru, swing thru*
Girls trade, all pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

*Or: Walk and dodge, partner trade
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Head men and corner forward and back
Touch a quarter and roll
Right and left thru, circle eight
Four men touch a quarter and roll
Pass thru, round one to a line, pass thru
Wheel and deal, centers pass thru
Swing thru, boys run, star thru
Dive thru, square thru three-quarters
Left allemande.....



easy level



Don & Marie Armstrong of Grand Cayman Island harmonize on a great contra — the "Becket Reel" set to really stirring music.

SLAUNCH TO DONEGAL

RECORD: Windsor 4183

- — — — Allemande left your corner
- — — — Go home and swing your own
- — — — Slant left, a right and left thru
- — Straight across, new two, right and left thru
- — — — — the ladies chain
- — — — — Chain 'em back
- — — — — Star left
- — — — — Star right

Turn the star to Donegal, then corners allemande

IRISH MIXER

Record: The Irish Washerwoman RCA 41-6178

Formation: Couples, lady on gent's right facing line of dance in a circle.

COUNTS

1-4 Beginning gent's L and lady's R, walk 4 steps in LOD. Ends facing partner.

5-6 Step to gent's L and lady's R and draw the other foot to it. (Side-close)

7-8 Repeat counts 5 & 6.

9-16 Repeat entire first eight counts.

17-24 Do-sa-do with your partner.

25-32 Each then moves to the right to new partner and swings for 8 counts.

Dance begins again by walking forward with new partner.

Jack Murtha of Yuba City, California, uses this little dance he put together and gets great results from it. It is a relaxer — nice and slow and groovy.

BALL AND THE JACK

RECORD: Left Footers One-Step, Grenn 15018

FORMATION: Double circle facing partners, boys backs COH.

COUNTS

1-2 Clap your thighs two times.

3-4 Clap your own hands two times.

5-6 Turn your hands palms to the floor and miss two times in a clapping motion.

7 Clap partner's hands once.

8 Pause

9-32 Repeat entire eight counts three more times.

33-40 Take butterfly position and do four slow slides to the boy's left (lady's right)

41-48 Then back four slow slides to boy's right (lady's left)

49-52 Repeat with two slides left.

53-56 Then two slides right.

57-64 Do-sa-do partner, then move to the right to a new partner to begin again.

Variation: With a group not too large or one that mixes well, instead of do-sa-do, everyone goes to find another partner. Change partners before sequence begins again. With just eight counts to find a new partner, it becomes quite a scramble.

This dance is certainly one that fits the month of March. Although it involves a few basics, it is one that those with very few lessons could handle easily.

McNAMARA'S BAND

RECORD: FTC 32006 by Joe Uebelacher, Buskirk, New York

Opener: Grand Square

Me name is McNamara,
I'm the leader of the band
Although we're few in number, we're
We're the finest in the land
There's O'Brians and Ryans and Shee-
hans and Meehands and plenty more
the same

When we play our square dance tune
All four ladies chain
You chain 'em and go
Now chain them back
You roll promenade, go round the track
You promenade, to Ireland, where're
We'll dance all night long to
McNamara's Band.

FIGURE: 1 & 3 (2 & 4) you promenade
Go half around the floor
Lead to the right and circle there
You'll make a line once more
Go up to the middle and back with you
And then go right and left thru
Turn the girl and square thru
Four hands round will do

Four hands and go, your corner swing
Left allemande, you promenade
You promenade to Ireland
Where we'll square dance all night long
To McNamara's Band

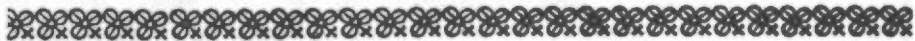
OPTIONAL TAG:

You promenade, go round the room
While the cymbals crash, the clarinet
toots, and the big bass drum goes boom.

MIDDLE BREAK & ENDING:

Allemande left and allemande thar
Go right and left and star
The men back up with the right hand in,
You've got me back up star
Shoot the star, four ladies chain
Go straight across the hall
You turn a brand new lady
Then you circle left and go
You circle left, now roll away
Your partner swing, you promenade
You promenade to Ireland where we'll
dance all night long to McNamara's
Band.

Ed Moody says he was surprised to see "Tunnel of Love" on these pages. This is "The Bridge of Athlone," an English longways quite similar to many others of that sort. English traditional dancers do many 5, 6, or 7 couple lines timed to perfection... Thus, the "Bridge" is actually a 5-couple line with just enough beats and steps to fit perfectly into any 32-measure tune. Adding more couples changes it into a hurry-hurry movement and it can't be danced on the fine 32-measure music without some cheating.



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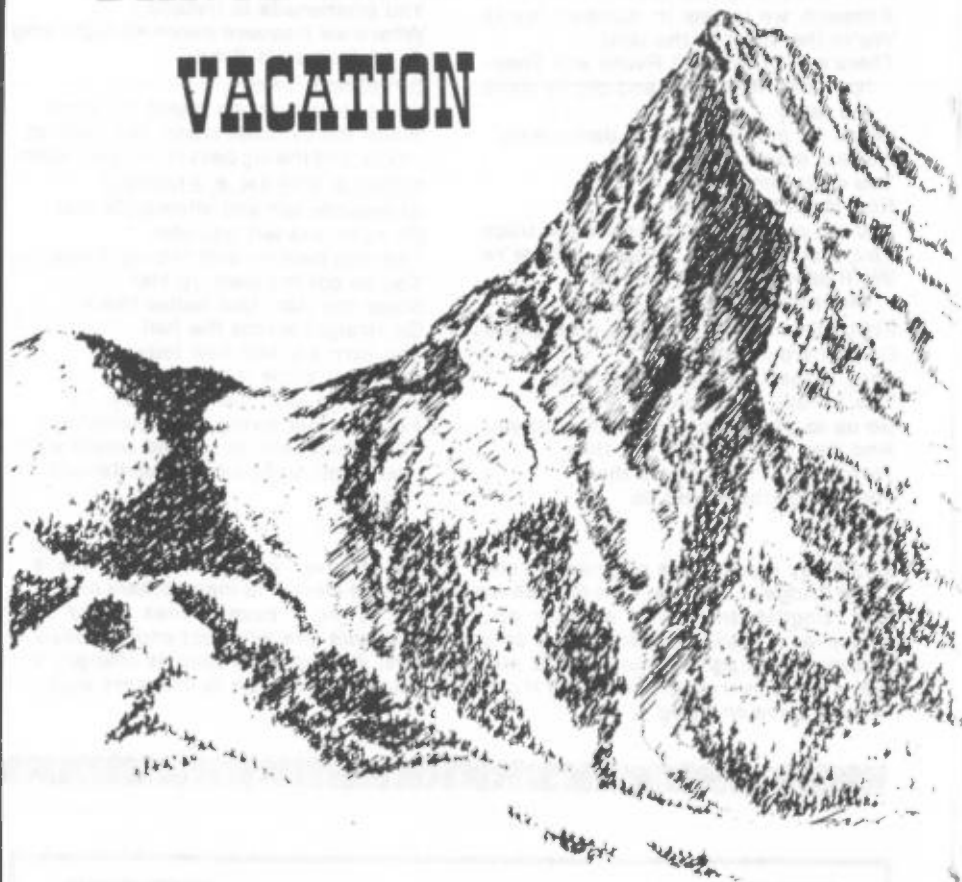
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POLARITY

by Gene Trimmer
Paragould,
Arkansas

I want to talk this month about one fundamental law of nature which produces dramatic results—polarity. Repulsion and attraction in all aspects are a result of polarity. Webster's New World Dictionary describes this in one facet as being "any tendency to turn, grow, think, feel, in a certain way, as if because of magnetic attraction or repulsion". Polarity further describes the magnetic poles as being "one positive and attracting, one negative and repelling" and I say "Thank you Mr. Webster! I couldn't have said it better myself!"

"One positive and attracting, one negative and repelling" are so readily apparent in all facets of life. I've noticed that no matter what the pursuit, the person or group with a positive attitude is the one most likely to succeed in reaching their goals. The positive-oriented group is busy trying to find avenues that lead toward their established goals and cooperate with one another in surmounting obstacles along the way. The negative-oriented group finds obstacles, sits upon its collective derriere and bemoans its fate. Positive-thinking and positive-action groups beget positive results, regardless of obstacles, and are even more strengthened by the therapy of overcoming them. Negative groups are continually berating everyone and everything, partly because of their own insecurity and self-doubt, and they soon eliminate themselves from any type of action.

So far I've discussed what happens within a group because of polarity and now I turn to the external effect. Make no mistake about one thing above all. If your group possesses internal tension or is negative-acting it has a certain aura about it that can be felt by any stranger the minute he comes through the door to your dance hall. No one needs to

mention it because you can feel it in the chill that hangs like an ominous cloud over the group. On the other hand, the positive-action group has a mood of exultation that melts the icy barrier of strangeness when anyone enters. New-comers are immediately wrapped in the cloak of friendship and are made to feel welcome to an evening which ends far too soon.

What influence does polarity have upon the growth of a club and/or growth of square dancing in any area? Let us turn to beginner dancers for a moment. Positive talking and positive actions are the only way to get them to their first night in classes. Many dancers tell me they have already talked to their friends and couldn't interest them in square dancing. I can understand that because square dancing just is not the media for everyone, including all those within your circle of friends. There is no better way to expand your circle of friends than through square dancing and the recruiting of new friends in the process. Just last week I was happy to meet and get the phone number of a couple who look forward to beginning a class and one of the first questions asked was "Do we get to wear the pretty square dance costumes?" They were only the 473rd couple I had mentioned square dancing to without positive results but the results were there this time. I've exaggerated, of course, on the number asked but I think you get the point I'm trying to make. The couple is real and if I had not mentioned it to them our paths would have faded into obscurity after that one crossing without ever knowing the joy of friendship and mutual action.

Y'all can easily get a piece of the action! Get off your derriere and be *positive!*

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A SET OF QUESTIONS

by Harriet M
Mesa, Arizc



Watching a contemporary square dance, you are undoubtedly impressed with the smoothness of the movement on the floor.

Gone is the skipping, the stomping, and the kicking that great-grandpappy called dancing.

But occasionally, a square dancer will come up to me with this: "Why don't you write about this guy....(or this gal!) who....?"

So, like the Lord High Executioner of Gilbert and Sullivan's "Mikado," "I've got a little list....."

Topping the list is....

FERDIE FOUL-EM-UP, the caller who delights in stopping the floor. Why should he lower his level so everybody can dance? He's got two squares of challenge dancers down front. They're his best friends.....and two months later, he wonders why he's lost so many dancers.

As the music starts, from out of the far corner comes....



SINBAD THE STROLLER. It's never occurred to him that square dancing is *dancing*. His long legs will let him take one step to everyone else's two. So he ignores the beat, while the fellow behind him runs into that dragging foot. Beet? That's for vegetarians!

Garrulous Gussie was bad enough, when she grabbed you out of an *allemande left*. But here comes.....



KENNETH THE COMIC, who throws you his latest quip as he *trades-by* you. So you didn't hear what the caller said.....Confusion!

If you're visiting in another part of the country, watch out for....

NEWTON NOSE-IN-AIR. He tears past several forming squares, ignoring the beckoning fingers. He's not going to fill in with you. He has the seven best dancers scheduled to meet him in the other corner. Didn't he phone them all yesterday? (Wait until he finds out the Smiths didn't show up!)

NABLE CHARACTERS

et Miles
Arizona

Watch her as she flits by....

TESSIE TU-TU, who thinks she looks cute in a square dance dress that barely covers what's necessary. She borrowed the petticoat from her eight-year-old granddaughter. Too bad her legs don't look as good as her granddaughter's.

She's dancing with....



JESS JERK-'EM-AROUND, who does a left allemande by grabbing both your hands in a butterfly wheel-around. Sometimes he even rears back and yanks. Ouch! My arthritis!

Calm down, while the caller is trying to talk the crowd through a new figure. Look for the.....



PETTY-POINTER, who could be he or she.

They already know the figure — they go to all the workshops. So they helpfully grab you and point you the way they think you ought to go. Meanwhile, the caller has to wait patiently while you get untangled and do it the way *he* says.

But.....

GATE-ARMERS are just as confusing. The caller said "Do-sa-do," which you learned in your very first lesson was a walk around, back-to-back, no-hands movement. Here comes that **GATE-ARMER**, arms outstretched like a railroad crossing gate. You can't be sure whether that arm will hit across you here, here, or — oh my! here!

What should you do, if you meet one of these characters?

Just smile! And square up with other smilers. Forget the characters. Remember:

"They never would be missed...."

They'd none of them be missed...."



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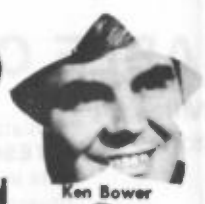


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OVEN-BAKED SPICY CORNED BEEF

- 1 corned beef brisket, about 5 pounds
- 1 onion, halved
- 1 rib celery and top
- 1 orange (or orange juice, or mandarin oranges)
- 1 teaspoon pickling spice
- Brown sugar

Rinse corned beef and put in Dutch oven or large casserole. Add water to cover, onion, celery, half the orange, sliced, and the spice. Cover and bake in 300° oven four hours or until fork-tender. Drain off liquid. Squeeze juice from remaining orange half (about three to four tablespoons) and mix with equal amount of brown sugar; spoon half over corned beef. Increase oven temperature to 375° and bake beef 20 minutes, basting once with remaining orange sauce. Remove to carving board and cut in diagonal slices. Makes 8 to 10 servings. Leftovers make tasty sandwiches, and may be heated in foil in hot oven.



Recently a year's schedule for the Steeltown Twirlers was sent to us for the "Events" column. The titles of the special dances planned are intriguing and we thought perhaps they would help others who are planning special dance parties. Here's a run-down of their 1977 dances:

- Jan. 8 Winter Wonderland
- Jan. 11 New Class Begins
- Jan. 22 22nd Anniversary Party
- Jan. 25 Installation of Officers
- Feb. 12 Sweetheart Ball
- Feb. 26 Cherry Pie Dance
- Mar. 12 Emerald Isle Fling
- Mar. 26 Reverse Banner Dance
- Apr. 9 Chicks and Bunny Hop
- Apr. 23 Poor Man's Fling
- Apr. 26 Half-Way Party for Class
- May 14 Maypole Dance
- May 28 Luau
- June 11 Flag Day Parade
- June 25 Hillbilly Days
- July 4 Badge Dance
- July 9 Surf And Sand Dance
- July 23 Saturday Sundae Dance
- Aug. 13 Short Pants Dance
- Aug. 16 Class Graduation Dance
- Aug. 27 Roarin' 20's
- Sept. 10 School Daze
- Sept. 24 Slumber Party
- Oct. 8 Harvest Moon
- Oct. 22 Black Cat Dance
- Nov. 12 Annual Turkey Dinner
- Nov. 26 Gay 90's Ball
- Dec. 10 Christmas Benefit
- Dec. 31 New Year's Eve Ball

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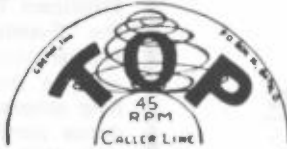
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NEW ON LONGHORN:

LH-1017 HELLO BROWN EYES, by Rocky Strickland

RECENT RELEASES ON LONGHORN:

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LH-1015 SWEETIE, Flip/Inst. by Rick Smith



Lee Swain

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B-268B STEPPIN' EASY, Easy by Irv & Betty Easterday

1st Band Music only; 2nd Band W/Cues by C.O. Guest

B-269-A SPRINGTIME IN THE ROCKIES

Waltz by Ken Croft & Elena de Zordo

1st Band music only; 2nd Band W/Cues by C.O. Guest

B-269-A RED ROSES, Two step by Bud & Shirley Parrott

1st Band Music only; 2nd Band W/Cues by Bud Parrott



VAUGHN
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Jon Jones

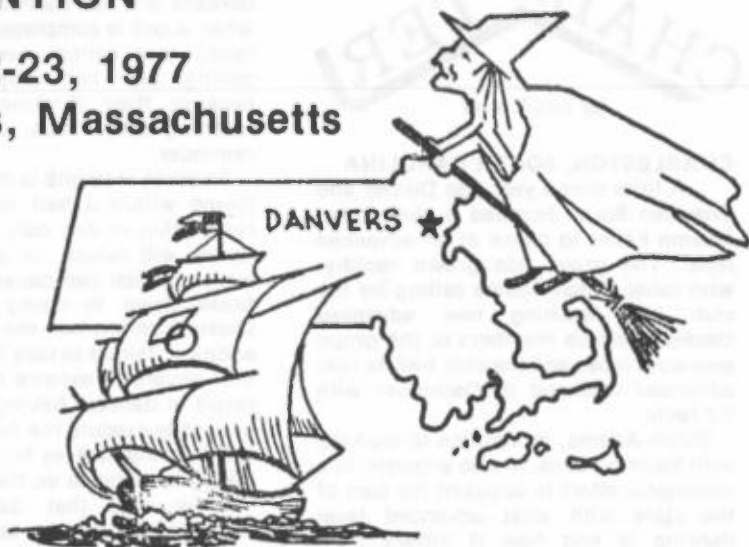


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CHALLENGE CHALLENGER

by Jim Kassel

CHARLESTON, SOUTH CAROLINA

A little over a year ago Dudley and Charleen Smith founded a club called Swamp Foxes to dance at an advanced level. The group has grown rapidly, with caller Butch Adams calling for the club and teaching new advanced classes. Various members of the group also work tapes and the club had its first advanced weekend in December with Ed foote.

Butch Adams, in addition to working with Swamp Foxes, is also engaged in a successful effort to acquaint his part of the state with what advanced level dancing is and how it differs from club-level. We commend him for this worthwhile effort.

MONTREAL

Les Heaps' two advanced workshop groups have been combined to form an advanced level club called Acey Duceys. This club meets once a week with Les presenting the Advanced Basic Calls from a variety of positions. To our knowledge, this is the only advanced level club in the province of Quebec.

TEACHING ADVANCED LEVEL DANCING

Adding to the material we included in the January issue are further hints on teaching Advanced Dancing from advanced and challenge callers:

In addition to presenting material, callers working with advanced groups must inform dancers about styling, which often is not covered at club level. Specifically, this involved having the dancers *take hands* at the completion of every call and keeping the set small. Of

the two, the former is most important because it will automatically result in keeping sets small.

These styling tips are not restricted to advanced dancing. Good club level dancers also follow them. But unfortunately, the majority of club level dancers are not trained to take hands when a call is completed. And we have heard that callers new to advanced calling are not emphasizing this, because their thinking is geared to teaching calls. Thus, we present this reminder.

The rule of thumb is that all hands are joined within a half second after the completion of any call. Failure to join hands will result in sloppy lines or waves, which can cause the square to break down in doing the next call because no one can see his position. In addition, failure to take hands will cause the square to expand in size and will result in dancers having to cover more ground to execute the next call; dancers will find themselves falling behind and taking too long to do the calls.

It is vital that dancers new to advanced dancing be told about taking hands, but it can't stop there. This idea must be repeated over and over again, until taking hands is an automatic reaction.

Remember: the rule of having people take hands after every call is *more important* than teaching any individual call. Dancers who learn many calls but don't think about hands will find themselves breaking down without knowing why and this is very frustrating. Callers instructing advanced groups and tape group leaders must get the "take hands" concept across to the dancers right from the beginning.

CHALLENGE TAPE LESSONS

The only way dancers can learn challenge if they do not have a live caller is to work challenge lesson tapes. These are tapes of actual classes in which a group starts at club level and is given the challenge basics. For the past four years the most commonly used tape series was by Keith Gulley. Last summer Keith withdrew his lesson series from the market because it was

out-of-date. It has now been replaced by a new lesson series called by Norm Poisson. It consists of 32 lessons covering the current Challenge Basic Calls List. Cost is \$75.00 and may be obtained by writing Norm at: 21 Maureen Dr., Tewksbury MA 01876.

Another tape lesson series covering the Advanced Basic Calls has been released by Deuce Williams. It consists of 20 lessons. Contact Deuce at 3452 Iroquois Ave., Detroit MI 48214.

WESTERN COLORADO DANCING

Bud Bennett would like to invite any advanced and challenge level dancers traveling in or around western Colorado to dance with his clubs. On July 22, 23, and 24, the first advanced weekend will feature Bud Bennett and Pat Barbour. Future weekends have been scheduled with Dave Lightly, Ed Foote, Bob Fisk and Keith Gullely. For information, write to Bud Bennett, c/o Gumm Ranch, Nathrop CO 81236.

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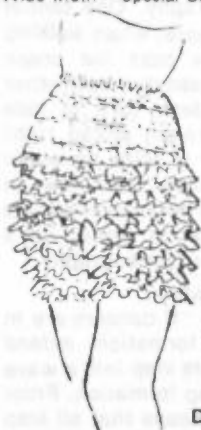
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WORK- SHOP

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CHORE*GRAPHY

From time to time we try to pass on some "uncomfortable" choreography combinations that work well with salt and pepper shakers (or on paper) but don't dance too well using people (square dancers). Whenever this happens during a dance, we feel that perhaps the caller himself hasn't danced the combination in question, just used it as a good set-up, get-out, transition point, what-have-you.

Star thru and veer left— The lady has to change direction from moving right to reverse left so fast that her shoes could easily be left behind.

Walk and dodge, then wheel and deal— Same reverse-on-the-spot for the "dodger" as in above. Depending on where you are at the time, this

combination feels worse at some times than it does at others.

Allemande left when a pair of girls faces a pair of boys in *eight-chain-thru* or *facsimile* position. It could be they are corners technically but two are facing in the wrong direction for smooth performance. Those already in a *right and left grand* facing position have to arm-turn full around instead of a *turn thru* in a normal way. This louses up the turning in the square something fierce, and causes roughness in the reaction.

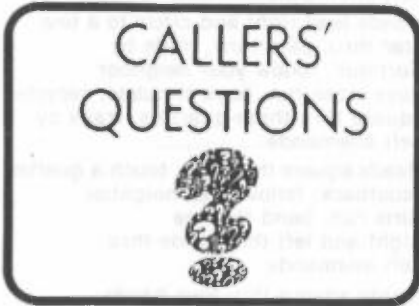
Pass the ocean and roll might sound good and can even be fudged into, but it is not good choreography. One cannot *roll* (turn a quarter more) when walking straight ahead. In a *pass the ocean* movement, couples pass thru each other passing right shoulders, turn to face partner and step straight ahead right shoulder to shoulder to form an ocean wave. One must have body-flow in direction of the roll in order to execute a quarter-more spot-roll in place. Let's not abuse comfort for choreography.

From another publication:

Extend Explanation: "If dancers are in a *double pass thru* formation, *extend* means that the centers step into a wave to create a quarter tag formation. From this set-up, *extend* means that all step

ahead into parallel waves

The explanation at the beginning should be: From a *double pass thru* set-up, the centers touch to form a wave between the two outside couples. This is a quarter tag position and from here the rest of the *extend* theory is relevant. One cannot extend something until it's there to start with, right? One could say *Wheel and deal plus one* to set up this quarter tag formation (See this month's "New Idea").



When in history did square dancing begin?

From a scholar of the Bible in Christchurch, New Zealand comes this answer: There is Biblical evidence of the existence of 120,000 square dancers in the ancient city of Nineveh. For the relevant Biblical quotation see Jonah 4:11 (RSV): "And should not I pity Nineveh, that great city, in which there are more than 120,000 persons who do not know their right hand from their left, and also much cattle?"

Ed. Note: And that was some big convention even in comparison with today's numbers! Also please note that *food* was plentiful and available, as usual.

ED FOOTE, Wexford, Pennsylvania: In the January ASD you discuss "perfect" and "imperfect" diamonds (explanation of *unwrap the diamond*). These two terms are illogical and misleading. Do we have perfect waves, perfect boxes, perfect lines, etc.? The "perfect" diamond is known as "Trailing Diamond." Everyone is facing in the same rotating direction so all are "trailing" the dancer in front of them in their diamond. The "imperfect" diamond is known as "Facing Diamond."

The centers are facing the points and vice-versa so everyone is facing the front of the person ahead in their diamond. These terms are much clearer and logical than perfect/imperfect diamonds.

Ed Note: Thank you, Ed, for the explanation from your viewpoint. As you know, my quote was from another challenge caller's explanation. I just assumed you folks were agreed upon correct terminology in this case. Sorry. I have even heard of a "leading" diamond and "back to back" diamond which also seemed logical at the time — sort of your image explanation in reverse?



PLUS 1, 2, 3, 4

by Deuce Williams, Detroit, Michigan

To be used whenever dancers are in a *double pass thru* formation, the numbers 1 through 4 correspond to the four tag positions.

Plus 1— a quarter tag position; lead dancers in ocean wave, trailers outside.

Plus 2— a half tag position; dancers in parallel waves.

Plus 3— a three-quarter tag position; leads have DPT, trailers in ocean wave in center of set.

Plus 4— a full tag position; dancers have finished a *double pass thru*.

EXAMPLES by Willard Orlich:

Heads lead right and circle to a line

Star thru, pass to the center plus 2

Swing thru and box the gnat

Pass to center, plus 3

Clover and recycle, crossrail thru

Left allemande.....

Heads right and circle half, veer left

A two-faced line, ferris wheel plus 2

Swing star thru, wheel and deal plus 3

Clover and swing star thru, pass thru

Partners trade, left allemande.....

Heads square thru while
 Side couples partner trade
 Cloverleaf plus 2, scootback
 Cast three-quarters, ladies fold plus 2
 Boys run, lines pass thru
 Wheel and deal plus 3, clover, recycle
 Cyclers spin the top and turn thru
 Left allemande.....

EXAMPLES from the author:

Sides star thru, all double pass thru
 Ladies backtrack (R-H columns)
 All eight circulate double
 Ladies run plus 3, right and left grand...
 Heads spin the top, box the gnat plus 3
 (Wave) Swing star thru
 Others partner tag
 Wheel and deal plus 1, scootback
 Four girls turn thru, all cloverleaf plus 2
 Boys run, star thru
 Center four partner tag double
 Left allemande.....
 Heads star thru, zoom
 Double pass thru, track two
 Swing star thru, wheel and deal plus 2
 Centers run, wheel and deal
 Pass to center plus 2, boys run
 Couples circulate, wheel and deal
 Left allemande.....
 Heads slide thru plus 1
 Swing thru and extend the tag
 Centers run, wheel and deal
 Centers trade plus 2, all eight circulate
 Girls run, partner tag, left allemande....

NOTE:

Heads *star thru plus 2* is O.K.
 Heads *pass the ocean, extend*— O.K.
 but please never use *pass the ocean plus 1 or plus 2* (The wave is already there for "1").

REVIEW



FOLLOW YOUR NEIGHBOR

Boys facing in will step ahead and join right forearms for a three-quarter

turn (cast off). Girls run right into the adjacent dancer's position and roll (quarter turn to the right on a dime). Girls with the same man they had by the right but in a left-hand ocean wave.

Examples by Jack Lasry, Miami, Fla.

Heads square thru four hands
 Touch a quarter, follow your neighbor
 Boys cross run, recycle, left allemande...
 Heads square thru four, curlique
 Follow your neighbor, boys cross run
 Girls trade, right and left thru
 Left allemande.....
 Heads lead right and circle to a line
 Star thru, pass thru, trade by
 Curlique, follow your neighbor
 Boys cross run, boys circulate, recycle
 Square thru three-quarters, trade by
 Left allemande.....
 Heads square thru four, touch a quarter
 Scootback, follow your neighbor
 Girls run, bend the line
 Right and left thru, slide thru
 Left allemande.....
 Heads square thru four hands
 Touch a quarter, split circulate
 Follow your neighbor, girls cross run
 Boys trade, boys run, wheel and deal
 Dive thru, square thru three-quarters
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, boys run right, scootback
 Follow your neighbor, girls cross run
 Boys trade, turn thru, left allemande....

**FOLLOW YOUR NEIGHBOR
 AND SPREAD**

Variation starts exactly the same as the basic, with the facing-in dancers turning three-quarters. After completing this turn they will slide apart to allow the facing-out dancers who were doing the run and roll part to enlarge the "loop" of their run and roll action to end squeezing in between the center dancers. End in a normal right hand wave.

Heads square thru four hands
 Touch a quarter, follow your neighbor
 And spread, girls trade, swing thru
 Boys run, bend the line, slide thru
 Left allemande.....

Heads square thru four, touch a quarter
 Follow your neighbor and spread
 Girls trade, recycle, veer left
 Ferris wheel, centers pass thru
 Left allemande.....

Heads lead right and circle to a line

Pass thru, boys run right
 Follow your neighbor and spread
 Girls trade, recycle, pass thru
 Left allemande.....

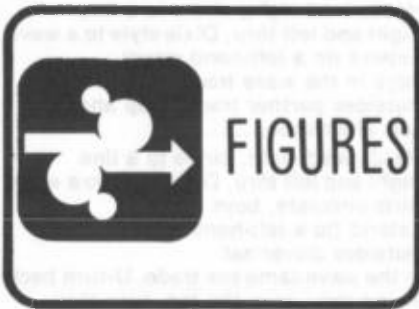
Heads square thru four, touch a quarter
 Scootback, follow your neighbor
 And spread, boys trade, boys run
 Wheel and deal, left allemande.....

Heads lead right circle to a line
 Right and left thru, slide thru
 Curlique, scoot back
 Follow your neighbor and spread
 Turn thru, left allemande.....

Heads lead right, circle to a line
 Right and left thru, slide thru
 Curlique, scootback
 Follow your neighbor and spread
 Grand right and left.....

Heads square thru four hands
 Do-sa-do to a wave
 Follow your neighbor and spread
 Boys run, square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run
 Follow your neighbor and spread
 Balance, follow your neighbor
 And spread, boys run, crosstrail
 Left allemande.....



by Deuce Williams, Detroit, Michigan

Heads pass the ocean, scootback
 Outsides cloverleaf.
 In the wave men run, bend the line
 Pass thru, pass to the center
 Turn thru, left allemande.....

Sides pass the ocean, those ladies trade
 Scootback, turn thru, centers in
 Cast off three-quarters, all spin the top
 Square thru three-quarters
 Left allemande.....

Sides swing thru and spin the top
 Heads rollaway a half sashay
 Scootback, outsides cloverleaf
 In the wave, turn thru and cloverleaf

Others pass thru, left allemande.....

Heads lead right circle to lines facing in
 Curlique, triple scootback
 All eight circulate, ladies backtrack
 Left allemande.....

Heads lead right circle to lines facing in
 Pass thru, tag the line in, curlique
 All eight circulate, triple scootback
 All eight circulate, ladies backtrack
 Pass thru, left allemande.....

Sides star thru, all double pass thru
 All the men run, triple scootback
 All the men run, all double pass thru
 First couple trade, left allemande.....

Heads square thru to ocean wave
 Ah so, triple scootback
 All eight circulate, partner tag
 Ends fold, fan the top, crosstrail thru
 Left allemande.....

by John Strong, Salinas, California

Heads pass the ocean, extend the tag
 Spin chain thru, boys run, half tag
 Scoot back, boys run, pass thru
 Bend the line, flutter wheel
 Pass the ocean, pass thru
 Left allemande.....

Sides pass the ocean, recycle
 Pass thru, curlique, scoot back
 Boys run, pass thru, chase right
 Cast a half, walk and dodge
 Partner trade, crosstrail
 Left allemande.....

Heads star thru, pass thru, star thru
 Pass thru, chase right, scoot back
 Walk and dodge, wheel and deal
 Zoom, square thru three-quarters
 Left allemande.....

Heads star thru, double pass thru
 Track two, swing thru, spin chain thru
 Right and left thru, curlique
 Walk and dodge, chase right, boys run
 Crosstrail, left allemande.....

Four ladies chain, heads star thru
 Veer left, half tag trade and roll
 Pass thru, swing thru, boys run
 Boys circulate, half tag, scootback
 Boys run, flutter wheel, sweep a quarter
 Swing thru, boys trade, boys run
 Ferris wheel, curlique, walk and dodge
 Cloverleaf, square thru three-quarters
 Left allemande.....

Side ladies chain, four ladies chain
 Heads pass the ocean, recycle
 Pass thru, swing thru, spin the top
 Right and left thru, curlique, coordinate
 Ferris wheel, double pass thru
 Track two, scoot back, boys run
 Ferris wheel, square thru three-quarters

Slide thru, crosstrail, left allemande.....
Heads pass the ocean, extend the tag
Swing thru, boys run, ferris wheel
Square thru three-quarters
Left allemande.....

All Position Dancing:

Heads curlique, walk and dodge
Swing thru, recycle, pass thru
Trade by, curlique, walk and dodge
Tag the line in, crosstrail
Left allemande.....

Head ladies chain, heads star thru
Double pass thru, track two, swing thru
Scootback, recycle, dive thru
Double pass thru, track two, swing thru
Cast a quarter, swing thru
Walk and dodge, chase right,
Swing thru, girls trade
Right and left thru, star thru
Flutter wheel, pass thru, partner tag
Left allemande.....

Heads pass the ocean, extend the tag
Spin chain thru, extend the tag
Swing thru, pass thru, centers in
Cast off three-quarters, pass thru
Chase right, walk and dodge
Partner trade, star thru
Right and left thru, pass thru, trade by
Left allemande.....

by Gene Pearson, Groves, Texas

Heads pass the ocean, girls trade
Recycle, pass thru, single circle
To an ocean wave, spin the top, recycle
Right and left thru, pass the ocean
Girls trade, eight circulate, recycle
Pass the ocean, fan the top, recycle
Swing thru, boys trade, curlique
Boys run, bend the line
Right and left thru, pass thru
Bend the line, pass the ocean
Girls trade, eight circulate, recycle
Right and left thru, pass to the center
Square thru three-quarters
Left allemande.....

Heads spin the top, swing thru
Right and left thru, pass thru
Swing thru, girls circulate twice
Boys trade and circulate, spin chain thru
Swing thru, spin the top, recycle
Sweep a quarter, pass the ocean, ah so
Centers trade, split circulate
Swing thru, boys run and circulate
Bend the line, right and left thru
Flutter wheel, pass the ocean
Swing thru, girls circulate twice
Boys trade and circulate
Spin chain thru, boys run
Cast three-quarters, right and left thru

Crosstrail thru, left allemande.....
Heads pass the ocean, girls trade
Recycle, pass thru, swing thru
Girls circulate, boys trade, boys run
Bend the line, right and left thru
Dixie style ocean wave, girls circulate
Boys trade, left swing thru
Boys circulate twice, girls trade
Circulate once, left swing thru
Girls circulate twice, boys trade
Circulate once, left allemande.....

Heads pass the ocean, girls trade
Recycle, pass thru, swing thru
Recycle, sweep a quarter, pass thru
Partner trade and roll, swing thru
Recycle, sweep a quarter, pass thru
Partner trade and roll, left allemande....

Heads square thru, curlique
Scoot back, boys run, right and left thru
And a quarter more, tag the line
Girls turn back, left allemande.....

Heads pass the ocean, girls trade
Swing thru, turn thru, left turn thru
Centers turn thru, centers in
Cast off three-quarters, star thru
Trade by, square thru three-quarters
Trade by, left allemande.....

by Fred Bailey, Rush City, Minnesota

Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Extend (to a left-hand wave)
Boys in the wave trade
Outsides partner trade, step ahead
Left allemande.....

Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Girls circulate, boys trade
Extend (to a left-hand wave)
Outsides cloverleaf

In the wave same sex trade, U-turn back
Swing thru, spin the top, turn thru
Left allemande.....

Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Extend (to a left-hand wave)
Those who can swing thru, step thru
Centers in, cast off three-quarters
Right and left thru, flutter wheel
Pass thru, wheel and deal
Those who can, square thru $\frac{3}{4}$
Left allemande.....

All Position Concept Figures:

Heads only half sashay, pass the ocean
Extend (to right-hand waves)
Scoot back, same sex trade, spin the top
Grand swing thru, single hinge
Coordinate, couples circulate

Girls trade, centers trade
 Everybody wheel and deal
 Left allemande.....

Head gents and corner girls
 Go forward and back, square thru four
 Touch a quarter, scoot back
 Extend (to right-hand wave)
 Four boys swing thru, center boys trade
 Step thru and centers in, cast off $\frac{3}{4}$
 Half breed thru, pass thru
 Bend the line, right and left grand.....

Heads pass the ocean, girls trade
 Swing thru and extend, same sex trade
 Swing thru and extend, swing thru
 Center boys run, four boys half tag
 Trade and roll, girls clover
 Boys touch a quarter, box circulate
 Walk and dodge, left allemande.....

by Jay King, Wayland, Massachusetts
 Heads lead right and circle to a line
 Slide thru, curlique, trade the wave
 Left swing thru, trade the wave
 Swing thru, boys run, cast right $\frac{1}{4}$
 Bend the line, crosstrail thru
 Left allemande.....

Heads square thru, circle half
 To a two-faced line, half tag
 Girls run right, slide thru, trade by
 Pass thru, trade by, left allemande.....

Heads pass thru and separate around one
 To a line, pass thru, half tag right
 Slide thru, couples circulate
 Bend the line, slide thru
 Left allemande.....

Heads square thru, swing thru
 Boys run, half tag, trade and roll
 Pass thru and trade by, swing thru
 Boys run, half tag, trade and roll
 Pass thru, trade by, left allemande.....

Heads half square thru, curlique
 Walk and dodge, half tag
 Walk and dodge, half tag left
 Trade by, pass to the center
 Square thru three-quarters
 Left allemande.....

Sides pass thru, separate around one
 To a line, pass the ocean, trade the wave
 Acey deucey, trade the wave
 Swing thru, single hinge
 All eight circulate, square thru $\frac{3}{4}$
 Left allemande.....

Sides lead right and circle to a line
 Pass thru, half tag, swing thru
 Boys run, partner trade, pass thru
 Wheel and deal, centers pass thru
 All pass thru, left allemande.....

Sides lead right and circle half
 To a two-faced line, half tag, trade and

Swing thru, centers run right, half tag
 Trade and recycle, pass thru
 Left allemande.....

Sides lead right and circle to a line
 Pass thru, half tag out, cloverleaf
 Centers pass thru, slide thru, pass thru
 Half tag out, cloverleaf, zoom
 Centers pass thru, square thru $\frac{3}{4}$
 Left allemande.....

Sides lead right and circle to a line
 Pass thru, half tag out, peel off
 Pass thru, half tag out, peel off
 Pass thru, half tag out, peel off
 Left allemande.....

by Deuce Williams, Detroit, Michigan
 Sides promenade halfway
 Heads square thru and spin the top
 Sides rollaway half sashay
 All double pass thru, quarter right
 Ferris wheel, centers swing thru
 And step thru, right and left grand.....

Heads promenade three-quarters
 Sides swing thru, those men run
 Half tag, trade and roll, pass thru
 Fan the top with outside two
 Crosstrail thru, left allemande.....

Sides swing thru and spin the top
 Heads divide and star thru
 In the wave ladies run, bend the line
 Pass thru, swing thru outside two
 Ladies run, all spin the top
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Heads swing thru and turn thru
 Cloverleaf, sides swing thru
 Turn thru, fan the top with outside two
 Swing thru, men run, bend the line
 Left allemande.....

Sides swing thru, turn thru
 Cloverleaf, heads pass the ocean
 Those ladies trade, turn thru
 Cloverleaf, others square thru $\frac{3}{4}$
 Pass to the center, spin the top
 Recycle, left allemande.....

Heads pass thru, cloverleaf
 Sides left square thru three-quarters
 Spin chain thru, ladies circulate one spot
 Ladies backtrack, ferris wheel
 Centers swing thru and step thru
 Others rollaway half sashay
 Right and left grand.....

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.

People

IN THE NEWS



We discovered, in the *New England Caller*, that caller **Harry Tucclarone, Jr.** of Trumbull, Conn., has purchased an electric car to save energy and to fulfill his calling obligations within a close radius of home. Harry says: "I bought the car about a year ago and am pleased with it. Of course, I don't dare go more than 25 miles one way cause I will need enough battery power to get me back. I have gone as far as 30 miles on a calling date but as soon as I get there I have to ask, "Take me to your outlet." I charge up while I'm calling and then can get back home." What a novel idea!

A letter from **Zenous Morgan** informed us that he and 34 dancers from the Chicagoland area attended the Inaugural events and Washington and danced with many other square dancers at the Friday night ball at the National Visitors' Center.

Elsewhere in this issue a full account of the Inaugural dancing is reported, but it needs to be noted that **Ed and Arlene Schreiber** of Edison, New Jersey, wrote to **President and Mrs. Carter**, asking if they would plan to make an appearance at the Atlantic City National Convention

Continued on Page 93





DUB HAYES **NEW RELEASES:** **Mal Minshall**

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20, 21,
1977**

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Sketchpad Commentary

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The two national/international square dance magazines, in addition to their distinctive printed mastheads, or LOGOS, use emblems (that's part of the logo, too) to help "fix" the image in one's mind — to create a lasting impression. A leading wide area regional magazine, the *New England Caller*, does the same.....



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Puzzle Page

ACROSS

- Allemande ----
- Cripple
- Shack
- "For---- Waltz"
- Rim
- Art (Latin)
- "Father" in baby talk
- Kind of word
- Square Dance Association (Abbr.)
- A touch of
- Caller Springer of Florida
- de thar
- , --, -- what a gal
- Heels and ----
- lady with a half sashay
- Swedish name
- For example (Latin abbr.)
- Tex Brownlee
- Virginia Roundance Organization (Abbr.)
- Taws
- Limbs used in dancing
- Part of the personality
- Call -- ----n (old-time dress material)
- Pass, as time
- Those who --- right and left thru
- Pep
- Rhode Island Merry-makers Association (Abbr.)
- Caller's equipment
- Fuss
- Russian Mountains
- Caller Dale --- of Ohio
- Neither
- Man's name
- Verb for a traveling caller

DOWN

- Guided
- Mrs. Sam Rader, caller's taw
- Nourished
- Partner ---- (pl)
- Ladies and --- thru
- Dither
- Lizard: ----na
-
- Patter
- Variant of Hindi language
- Ruler
- "-- I Blue"
- Your (old usage)
- Spin - ---
- Spoiled girl of song
- Ogle
- "Why do your lips say -- --?"
- Final tip of a square dance
- "The Party's ----"
- Encourage
- "San Antonio ----"
-
- Patter and singing call
- Smallest state (Abbr.)
- "Stay A Little ----"
- "-- She's Making Eyes At Me"
- Author Hunter
- Resort at a beach
- Caller Manny ----, New Jersey
- Ireland
- Tropical drink: --- tai
- Language of Nigeria
- Level above mainstream-plus (Abbr.)
- "Comin' Thru The ----"

ANSWERS TO FEBRUARY PUZZLE

- | | | |
|------|------|-------|
| 1. b | 5. i | 9. c |
| 2. l | 6. g | 10. f |
| 3. h | 7. k | 11. d |
| 4. j | 8. a | 12. e |



NEW ORLEANS CALLERS ELECT

The 1977 officers of the New Orleans Callers Association are Rocky Luminais, president; Johnny Creel, vice-president; Stanley Viola, secretary and Larry Tausch, treasurer. The annual caller's dance will be held on October 15, 1977 at the Bar None Ranch Palomino Room.

*Johnny Creel
Metairie, Louisiana*

LEPRECHAUN AWARD DANCE

The Shamrock Squares of Dublin, Ohio, is sponsoring the fourth Leprechaun Award Dance on March 13. This

annual award dance honors a person or persons for outstanding service to western square dancing in central Ohio. The award for 1974 went to Mrs. Sara Carrol, Dance editor, *The Columbus Dispatch*. The 1975 award was presented to callers Bill Burnside and Bud Swisher. The 1976 award was presented to Dewey Hart, caller and *Cues And Tips* editor.

*Barbara & Wesley Boyer
Columbus, Ohio*

1977 NATIONAL R/D FESTIVAL

The National Round Dance Festival to be held in Kansas City, Missouri, July 28, 29, and 30, is sponsored by, but not limited to, the seventy National Carousel Clubs, which represents some 2000 dancers. Due to space limitations, the program must be limited to intermediate and more advanced round dancing.

The July dates were picked by a large majority vote after considering some sixty different dance affairs. It is impossible to pick a time that does not conflict with some other event. Many dancers will plan a combination of

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affairs to make a great dance program while they visit points of interest in our country.

The National Round Dance Festival was not designed to split round dancing from the National Square Dance Convention. National Square Dance Convention committees must work with the facilities available and they do their best with what they have. Their first obligation is to the square dancers, as it is a square dance convention. They do arrange available space to provide for round dancers. This does not mean that round dancing should not and will not continue to be a part of the National Square Dance Conventions. However, round dancers enjoy a weekend of dancing with good facilities, which is the intent and purpose of the National Round Dance Festival in Kansas City this July.

A great program will include twenty-four well-known round dance teachers to bring new dances and clinics for dance improvement in styling, technique, examination of basics, and

exhibitions.

Registrations are to be mailed to Bernice Baur, 300 64th Ave., St. Petersburg FL 33706.

INTERNATIONAL AZALEA FESTIVAL

The 24th Annual Azalea Festival, a tribute to the NATO nations headquartered in Norfolk, Virginia, will be celebrated by a week-long series of special events including an art show, ballet, golf tournament, parade, air show and, of course, square dancing.

The feature square dance, sponsored by the Riptides Club, will be held in Norfolk's convention center on April 29 and 30, with Manny Amor, Jim Horton and John Swindle calling the squares and round dance parties with Ray and Eloise Appel.

For information write Ralph and Dottie Drake, 509 Holbrook Road, Virginia Beach VA 23452.

CUE SHEET PANEL

The 26th National Convention Panel on "How To Read and Write Cue Sheets" is scheduled for Thursday

Mustang and Lightning S



Chuck Bryant



Jim Lee



Dave Smith

NEW MUSTANG RELEASES:

- MS 172 AFTER THE LOVIN' by Curtis Thompson
- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 169 I'M A RAMBLING MAN by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR A SMILE by Jack Bishop



Johnny LeClair



Jack Cloe

LIGHTNING S RELEASES:

- LS 5032 GOOD WOMAN BLUES by Dewayne Bridges
- LS 5031 COPPER KETTLE by Earl Rich
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG by Jack Cloe
- LS 5027 I WISH I'D LOVED YOU BETTER by Art Springer



Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

morning, June 23. The panel hereby solicits questions from round dancers for inclusion in the discussions. Panel members will be Hap and A.J. Wolcott and Jack and Alma Bassett. Send questions to panel moderators, Fred and Kay Haurly, 8810 Lagrima de Oro Rd. NE, Albuquerque NM 87111.

CHICAGO AREA CALLERS ASSOCIATION MARKS ANNIVERSARY

The CACA observed its twenty-first anniversary with a square dance in January. Despite a bitter cold day, with temperatures registering minus 19 degrees, a crowd of 563 dancers, 36 callers and 23 partner members as well as some spectators turned out for the five program of dancing in three halls.

The event provided a "fun and friendship hall" for new dancers, a 75 basic and Callerlab hall for club level dancers and a workshop hall for more experienced dancers.

The CACA was founded in January 1952 when a number of leaders and callers known as the Sunday Callers Group, sponsored by the Chicago Park

District, division of recreation, formally elected a board of directors including Bill Bostrand, Carmel Caponigri, Jerry Joris, Russ Miller and John Morris to conduct regular meetings providing for the exchange of material, to establish a caller development program and to promote square, round and folk dancing as recreational activity in the Chicagoland area. The original group consisted of 78 members; by the end of 1952 the roster increased to 102 charter members. Those still with the association today include Harry Bradfish, Bettye Ehrlich, Tom Fogarty, Dan Larkin, Harold Loess and Oilly Smejkal.

Marvin Labahn was general chairman for the anniversary party, assisted by Joe Krettler, sound; Harry and Neva Bradfish, refreshments; George and Sonja, round dance; and Rich Brouillette, program. Cliff Benson, Swersie Dumetz, Joe Krettler, Chuck Riley and Jack Ketcher loaned equipment. The Park Ridge Runners club acted as hosts.

*Marvin Labahn
Chicago, Illinois*

CURRENT RELEASES

- C-102 ROADRUNNER ROMP
— Patter
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
- C-101 TAKE ONE (Patter)
Called side by Beryl Main
- C-201 SOMETHING ABOUT YOU BABY
I LIKE Flip Inst. by Jerry Haag
- C-301 GONE AT LAST
Flip Inst. by Gary Shoemake
- C-501 I WRITE THE SONGS
Flip Inst. by Ken Bower
- C-401 IF I HAD IT TO DO AGAIN
Flip Inst. by Beryl Main
- C-302 SOMEBODY LOVES YOU
Flip Inst. by Gary Shoemake
- C-601 ANN'S SONG (Round dance)
by John and Wanda Winter
- C-602 FIVE FOOT TWO
Round by John & Wanda Winter



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IN MEMORIAM

Condolences are extended to the family of **Frank Noseworthy**, Lasalle, Quebec, who was a very active member of Border Boosters and Northway Squares, as well as dancing often at home in Quebec.

Word was received just at press time of the death of Mick Howard of Greenville, South Carolina. Mick was the producer of Thunderbird Records, a well-known caller and a loyal friend. The sympathy of all the Howards' square dance friends is extended to Willie at this time.

QUINCY CALLERLAB FUNDRAISING

Callerlab members Jay King, Deco Deck, Don Hanhurst, Chuck Marlow, Harry Schopp, Charley Engelhardt and Bob Whiteman will call for a two-day festival in Quincy, Illinois, April 1 and 2, 1977. This festival immediately precedes the Callerlab Convention in Kansas City.

Record companies have donated thousands of records to be given away

to dance participants; in addition there will be door prizes and drawings for decals, flags and other items.

For information, write the Quincy Fundraising Festival, 2217 Hampshire St., Quincy IL 62301.

James Blackwood

NATIONAL FOLK DANCE

A new resolution to make square dancing the national folk dance of the USA will be introduced to the 75th Congress by Congressman Norman Mineta from San Jose, California. Should you have friends in Congress, please ask them to sign as co-sponsor with Mineta.

The committee is under the direction of the Santa Clara Valley S/D Assoc., Inc. and the California S/D Council. To cover expenses for this endeavor, the committee asks for donations for "Support American Square Dance" badges. Please direct questions, suggestions and orders to Square Dancer, PO Box 5775, San Jose CA 95130.

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Choreography by Gordon & Betty Moss
Pretty music and an interesting intermediate waltz routine. This is the flip of "Lazy Quickstep."

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Choreography by Bob & Janette Kemper
Pretty "Lilac Time" music and a nice flowing easy-intermediate waltz routine.

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Choreo by Eddie & Audrey Palmquist
Good "Tango Of Hearts" music and a good intermediate tango routine with some different but easy to do figures.

GETTING TO BE A HABIT— Grenn 14242; Ken Croft & Elena De Zordo

Good music and a flowing easy-intermediate two step with several repeats.

TANGO GITANO— Grenn 14242

Choreography by Art & Ruth Youwer
Good music and an interesting three-part intermediate tango.

GENTLE BREEZE— Hi-Hat 953

Choreography by Art & Ruth Youwer
Good "Breeze And I" music and an easy-going intermediate rhumba.

CYNTHIA— Hi-Hat 953

Choreography by Dorothy & Ian Hay
Pretty music (Pretty name, too!) and a good easy waltz routine.



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For further information and brochures on the above, write

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RECORDS

SINGING CALLS

by Don Hanhurst

This month we were pleased and surprised to find a large number of good usable releases in a month when 24 new records were released (including patterns). A new type workshop record has been released by Hi-Hat records, which should appeal to the vast majority of basement groups. It features a practice series of basic movements, as opposed to experimental or Callerlab movements. We also received one long-play for review; this is the final review this month.

**BETCHA MY HEART— Longhorn 1016
Caller: Lee Swain**

This record features outstanding Longhorn music with superb steel guitar work. It has a rhythm that flows and the dancers can really "get with it." Callers will find this very easy to work with. The figure equals the music for flow, timing and danceability. FIGURE: Heads promenade three-quarters, sides right and left thru, full turn around, circle four, make a line, right and left thru curlique, circulate, boys run, swing corner, promenade.

LET'S THINK ABOUT LIVIN'— Hi-Hat 476; Caller: Mike Sikorsky

Music is well above average Hi-Hat and features some very interesting rhythm breaks throughout the dance. The figure moves well and departs just slightly from what has become "standard." Some callers in some areas may find that an "up and back" will have to be inserted at places to make the dance timed with no hesitations. FIGURE: Heads right and left thru, roll a half sashay, pass thru, separate go round one, make a line, right and left thru, flutter wheel, sweep a quarter, dive thru, square thru three-quarters, swing corner, promenade.

**BASIN STREET BLUES— Scope 609
Caller: Jeanne Moody**

An outstanding musical version of this

ever popular jazz hit. The figure comprises a four-times-through dance and is adequate. FIGURE: Circle left, allemande left, weave the ring, do-sa-do, men star left twice around, swing partner, promenade, keep walking, heads wheel around, slide thru, do-sa-do, spin chain thru, girls circulate, star thru, partner trade, crosstrail, swing corner, allemande left, promenade.

**PORTUGAL— Full Time Caller 32018
Caller: Harold Bausch**

A very good and rhythmical version of this familiar melody. The figure is easy and can be handled by any mainstream dancer. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, swing thru, men run, couples circulate, wheel and deal, pass thru, trade by, allemande left, turn thru, swing corner, promenade.

**MY WAY— Grenn 12157
Caller: Dick Bayer**

Very good music and a good rendition of this one-time popular Frank Sinatra song. The figure flowed well and had an average feel. The lyric line makes this an almost natural ending for a singing call. FIGURE: Heads promenade half, square thru four, curlique, cast off three-quarters, girls trade, recycle, pass thru, trade by, swing corner, promenade.

I'LL GET OVER YOU— Swinging Stars 105; Caller: Bob Fisk

Good rendition of the popular song. The figure flow indicates some forethought; it is unique and danced well. This melody was released two months ago on another label. The intro features the use of *Grand Parade*. FIGURE: Four ladies chain three-quarters, heads turn them once and a half, promenade three-quarters, sides square thru three-quarters, slide thru, pass thru, partner trade, reverse flutter, promenade.

**I'M A BELIEVER— Red Boot 217
Caller: Bob Vinyard**

Music is good Red Boot with a strong country flavor. This is a good adaptation of this melody. The figure is average and flows well. FIGURE: Heads square thru, do-sa-do, make a wave, girls trade, recycle, square thru three-quarters, allemande left corner, box the gnat, pull by, allemande left, prome-

nade.

TONIGHT CARMEN— Dance Ranch 636; Caller: Ron Schneider

Good Dance Ranch melody that's been done at least twice under this or other titles. Music features drum rimshot in the first figure and is very effective. Dancers found the figure to be unique in that the flow of the active couples is to

the side rather than the customary straight ahead or to the right. FIGURE: Heads separate around two, make a line of four, touch a quarter, all eight circulate double, boys run, right and left thru, pass thru, allemande left, do-sa-do, swing corner, promenade.

PUT YOUR HAND IN THE HAND— USA 511; Caller: Shelby Dawson

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MIDNIGHT ME AND THE BLUES—
Blue Star 2036; Caller; Roger Chapman
 Unmistakeably Blue Star music that is a good rendition of this popular western song. Callers should be advised that the figure uses *triple trade*, which may not be in the average dancer's diet. FIGURE: Heads promenade half, lead

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to the right and circle to a line, swing thru, boys run, triple trade, wheel and deal, right and left thru, slide thru, swing corner, promenade.

BE MY SAN ANTONE ROSE— Thunderbird 160; Caller: Bob Bennett
Good Thunderbird music with some very good guitar instrumentation. The figure is average, using a much overworked *half tag, trade and roll*. FIGURE: heads right and left thru, square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing corner, promenade.

AH SO, PRETTY LITTLE GIRL— Lore 1155; Caller: Harold Bausch
Melody was familiar, although we could not pinpoint the title. The figure, which goes five times through, features *ah so walk*, which will most definitely have to be worked. The cue sheet includes full instructions. FIGURE: A. Four ladies promenade, do-sa-do, circle left, ladies center, men sashay, ladies center, men sashay, allemande left, allemande thar, shoot the star, promenade. B. Ah so walk. (Sequence: A, B, A, B, A)

**MOUNTAIN DEW— Blue Star 2037
Caller: Vaughn Parrish**
The music is standard Blue Star. The choreography is Marv Shilling's original figure of years ago and uses a 32-beat intro. The figures and middle break are standard 64. FIGURE: Heads box the gnat, pull by, left hand turn your partner, corner by the right, partner left, make an allemande thar, shoot the star, right and left grand, do-sa-do, promenade.

THE NEW GREEN LIGHT— River boat 110; Caller: Dave Abbott

Music on this River Boat has an almost Hawaiian flavor in its use of steel guitars. The melody is easy to learn and the cue sheet features two figures, one for mainstream and one for the basic program. Mainstream FIGURE: Heads promenade half, lead to the right, circle four to a line, right and left thru, star thru, square thru three-quarters, swing corner, allemande left, promenade.

**JUST WANT TO TASTE YOUR WINE
Thunderbird 161; Caller: Bob Bennett**
The music features a somewhat different introduction. The melody line is very weak and sound like a patter record. The vocal does not seem matched to the music and seems to be a half-beat off. FIGURE: Heads lead right, circle to a line, star thru, swing thru, boys run, ferris wheel, centers pass thru, square thru three-quarters, swing corner, promenade.

YOU ARE SO BEAUTIFUL— Blue Ribbon 216; Caller: Dan Nordbye
The figure is adequate. However, because of the musical phrasing, there was too much time standing at home after the promenade. A figure more suited to this music would have made the dance more enjoyable. FIGURE: Heads promenade half, square thru four, right and left thru, pass thru, trade by, star thru, square thru three-quarters, swing corner, allemande left, promenade.

**TOO YOUNG— MacGregor 2202
Caller Otto Dunn**
Tempo of this dance seemed a little too fast for the popular melody. The swing at the end of the *grand flutter wheel*

Continued on Page 96

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Speaking Of



Singles

Since attending the U.S.A. Singles Convention in Memphis, Tenn., the Bachelors 'N' Bachelorettes have added another chapter to its roster— one in Las Vegas, Nevada. Robert Watson was elected to serve as its first president.

At this time other groups are formed, but dates for charter presentation are pending for: Fresno, California; Pasadena, Texas; Honolulu, Hawaii; and two groups in the Chicago, Illinois area. We will visit the group in Honolulu in February.

We are always glad to be of assistance to Singles in forming their own club, wherever it may be. We have a prepared packet of informational material giving instructions, advantages and procedures to assist new groups. We in turn have made it a policy to fly to new chapters to present their charter in person. We also return annually, if possible, for each chapter's Anniversary Dance.

A package deal is available for the California group to fly to Chicago for the next U.S.A. Singles Convention over Labor Day week-end. We do hope to have a nice size group in attendance. Another trip has been arranged to fly to Mexico for nine exciting days of sight-seeing for the California group, or anyone else who might want to join us. This date is July 9, 1977.

For information, write: Jay M. Metcalf, International President, Bachelors 'N' Bachelorettes, 1039 West Edgeware Road, Los Angeles, Calif. 90026. (213) 623-6913.

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Virginia— Roanoke Valley S/D, Richard Silver, March 12; Harry Lackey, March 19; W. Fleming High School. Write Mary & Joe Greblunas, 6032 Oriole Ln. SW, Roanoke VA 24018.

Pennsylvania— PARDTA Spring Swing, March 13, Vagabond Hall, Lyndora (south of Butler); Irv & Betty Easterday. Write Clara L. Thorn, 4044 Meadowbrook Blvd. Pittsburgh PA 15227.

Florida— Fun & Sun Festival, March 18-27. Clearwater; Square dance, March 25 with Wade Driver at St. Petersburg Jr. College. Write Kay Craft, 1780 Braxton Bragg Ln., Clearwater FL

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North Carolina— 4th Ann. St. Patrick's Day Dance, March 18, N.G. Armory, Edenton; Darryl McMillan, Lucille Waters.

Ontario— 2nd Ann. Spring Fantasy, Cameron Hts. Collegiate, Kitchener; March 19; Johnny Davidson, Stu Robertson, P. Carey, Laverne & Doris Reilly. Write John & Mary Meyer, 42 Eastwood Dr., Kitchener, Ontario.

North Carolina— 11th Ann. S/D Festival, Rec. Center, Wilson; March 19; Fred Keller, Jesse Shackelford, Tommy Holloman & Jesse Taylor.

Iowa— 15th Ann. State S&R/D Convention, March 25-26; Conway Civic Ctr., Waterloo. Write Ken & Dodie Nieman, 1504 Olive St., Cedar Falls IA 50613.

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North Carolina— 18th Tar Heel Square Up, March 25-26, Benton Civic Center, Winston-Salem; Dave Taylor, Bob Wickers, Irv & Betty Easterday. Write Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

New York— Olean Reel Squares Spring Frolic, High School, Olean; March 26; Curley Custer, Steve Crowley, Kip Garvey, the Gradys. Write Bob & Diane Cranock, Valley View Dr., RD 2, Allegany NY 14706.

California— Special Weekend, March 26-27; Rusty Witter, Chris Vear, Bob & Betty Dean. Write Mavericks, 4901 Yucca Way, N. Highlands CA 95660.

Georgia— 9th Ann. Ruy Camp Dance, March 26; Exhibition Center, Atlanta; R/D, Clogging, Squares. Proceeds go to Our Lady of Perpetual Help Cancer Home.

Ontario— Skyway Squares 11th Spring Fling, March 27; Robinson High School, Burlington; Jack Hague, Stu & Wynne Robertson, Ken & Carol Guyre. Write Ken Moore, 1088 Maley Cres., Burlington, Ontario L7T 3S1.

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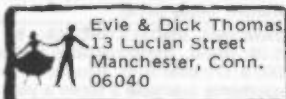
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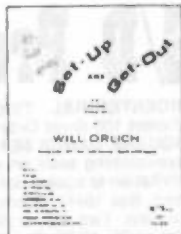
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SEW WITH DISTINCTION: "Promenade" Guide to Better Sewing; published by Toledo Area S/D Callers Association. Cost: \$2.00 + 25¢ handling. Order from Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo, OH 43615.

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THE 1977 TOP TEN featuring illustrated choreo-analysis of the top ten new moves of the year. Definitions of: 100 most-used Mainstream basics; 100 most interesting new moves of 1976; Basic and Extended moves of Challenge Dancing. Sight Calling technique for unsymmetric choreography. Order from **BILL DAVIS, 180 N. Castanya, Menlo Park CA 94025. \$5.** Also bi-monthly supplements, \$5. per year.

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MONTHLY RECORD PREVIEWS

DANDY IDEA

OFFICER INSTALLATION

Will those of you who have accepted offices of the _____ Club step forward and form a square? Now will the rest of the members present form a circle surrounding your new officers?

This is the most important square you will ever be in — the leadership square of the _____ Club.

Light first candle.

The first candle of the square is that of Treasurer. In holding this office you will handle the monies to keep the club operating smoothly by keeping all the bills paid and the dues collected. You

will need patience to maintain your dignity during this year. _____

do you accept this responsibility?

Light second candle.

The second candle of the square is that of Secretary. You will handle all correspondence, mail out notices and handle all publicity for the club. This is a major part of keeping your club known around the state. The harder you work the better the club. _____

do you accept this responsibility?

Light third candle.

The third candle of the square is that of Vice President. Hopefully you will have an easy year backing up our president. You will be available to assist whenever needed and handle the parties. You'll greet the guests and make them feel a part of the club even for one evening. _____

do you accept your responsibility?

Light fourth candle.

The fourth candle of the square is that of President and has to be lit to complete the square. Your job is far from an easy one. The responsibility for keeping harmony and enthusiasm in the club lies with you. Not enough can be said about how important this is. You

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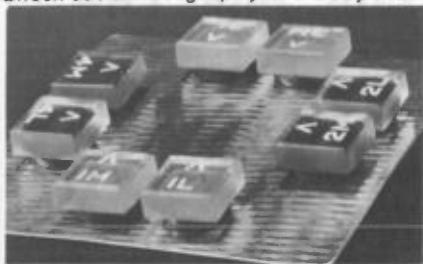
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will also be expected to attend all dances, if possible, introduce guests and callers that are present. You'll find the more outgoing you are as President the more outgoing the club will be.

..... do you accept this responsibility?

Now that you have accepted these offices, your real journey for the year has just started. As a square of officers, you can accomplish miracles, but if any part of the square lets its candle go out the club will suffer.

This year should be a year of FUN, which has "U" in the center.

Now to the club: it is your responsibility to be available to do whatever the officers of the lead square ask of you. Four couples do not make a club a success. It takes every single member. Do each and every one of you accept your responsibility for this next year?

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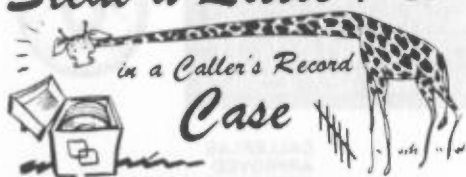
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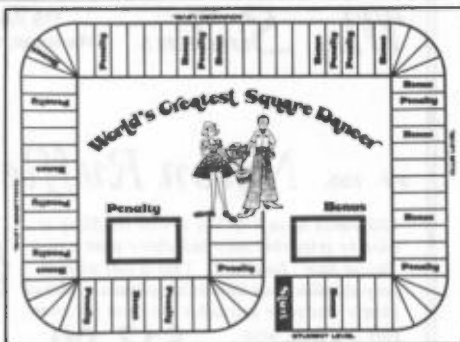
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- ✓ 7. Chain Reaction
- ✓ 8. Touchdown
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3. Tips Of My Fingers
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<p>LOUISVILLE, KY. Kentucky Callers Seminar July 31-Aug. 3, 1977 Bellarmine College</p> <p>STAFF Jim Mayo — Ron Schneider <i>Teaching all phases of calling</i> <i>Fee: \$150. Includes tuition, Room & Board. Partner free</i> Write: Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p>Hot Springs, Arkansas Cal Golden's 6th Annual CALLERS COLLEGES June 19-24: New Callers July 24-29: New Callers Aug. 7-12: Experienced Aug. 14-19: Experienced Oct. 16-21: New Callers Nov. 13-18: Specialized Apr. 24-29: R/D College July 3-7: New, Jekyll Is., GA Write: Sharon Golden, Box 2280, Hot Spgs. AR 71901</p>	<p>HARMONY, PA. INDIAN BRAVE CAMP July 3-7, 1977 JACK LASRY RON SCHNEIDER A SELL-OUT IN 1976! Emphasis placed on choreography techniques and methods Write: Jack Lasry, 19010 N W 11th Av. Miami FL 33169</p>
<p>SILVER BAY NEW YORK Lake George Area August 1-4, 1977 Orphie Easson Stan Burdick Write: American Square-dance Magazine, PO Box 788, Sandusky, Ohio 44870</p>	<p>LAS VEGAS, NEVADA Aug. 15-19, 1977 Aug. 22-26, 1977 Staff: Bill Peters, Bill Davis (Both Weeks) Plus Lee Kopman (1st wk) & Deuce Williams (2nd) <i>Emphasis on sight calling & choreography</i> Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 10-14 — Callers with 2 years or less experience July 17-21 — Callers with more than 2 yrs. experience STAFF: Frank Lane, Earl Johnston, Vaughn Parrish, Beryl Main Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park, Colorado 80517.</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 8-12 Regular Session Aug. 13-17 Alumni Session Cincinnati, Ohio Aug. 28-Sept. 2 Regular Rainbow Lake, Brevard NC Dick & Ardy Jones Johnny & Charlotte Davis Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>COLUMBUS, OHIO MIDWEST CALLERS COLLEGE Aug. 17-19, 1977 John Kaltenthaler Stan Burdick Write P.O. Box 788 Sandusky, Ohio 44870</p>	<p>Learn To Prompt Contra Clinics Tailored to your Needs and Desires Memorial Weekend May 28-30, Ogden, Utah or In Your Area Write: Walt Cole 944 Chatelain Rd. Ogden UT 84403</p>

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4th Annual Spring Square and Round Dance Festival. Convention Center, Myrtle Beach, South Carolina. Write **Barbara Harrelson**, 422 Hawthorne Road, Lancaster SC 29720.

Northwestern Michigan Square Dance Festival, Traverse City; May 20, 21, 22, 1977. May 20: Camp Royal Benefit, Local Callers; 21: John Hendron; 22: Ralph Silvius. Rounds: **Jack & Pat Farmer**. Write **Dale Dillon**, R#1, Williamsburg MI 49690.

DANCING TIPS. Continued

After all of us younger fellows expressed our knowledgeable solutions, hours later he came up with the most intelligent remark of all as he stood up. "Now boys, I do believe we should be a little patient; let's not rush into things. In time we will see that things can be worked out." He was right, a short time later an obvious solution presented itself.

Most of our problems are small and usually solve themselves.

PEOPLE, Continued

next June, inasmuch as they are square dancers. A letter in reply from **Jane S. Fenderson**, appointments secretary to Rosalyn, was polite but noncommittal, due to the "uncertainty of their schedules."

Charles Crabbe Thomas, "Charlie Thomas" to his host of square dance friends in a wide area around Woodbury, New Jersey, was featured in a recent issue of the Atlantic City Press, sent to us by **Vic Wills** of the National Executive Committee of the National Convention. Charlie is a lawyer, a caller, a popular square dance hall (hoedown Hall) owner, but most important, we feel, is that he is founder and first editor of this magazine (32 years ago).

VACATION ISSUE NEXT MONTH

Don't forget to send your listings of dances and contacts for special events now through December 1977 for the big vacation listing in the April issue.

On our "wish for a speedy recovery list" this month is **Al Brundage** of Stamford, Connecticut.

MORE CALLERS SCHOOLS

CALLERS SCHOOLS AL BRUNDAGE EARL JOHNSTON

July 31-Aug Harrisonburg, Va.

Aug. 7-11 Salem, W. V.
Aug. 14-18 Troy, N. H.
Aug. 21-25 Troy, N. H.

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Nationally Known Callers*
Earl Johnston, PO Box
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MARSHALL, INDIANA Turkey Run Callers School July 17-22

Individual Attention to
Each Caller by Experienced
Staff: **Dick Han, Bill Peters**

Write **D. Han**, 513 S. Bluff,
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MARSHALL, INDIANA Turkey Run Round Dance Leaders School July 17-22

STAFF
Betty & Clancy Mueller
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Write
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WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

WW900

LIVING ON LOVE STREET

by Gaylon Shull

WW 133

EASY ON MY MIND

by Don Franklin



WW801

MOCKINGBIRD HILL

Round by Jim & Bonnie Bahr

MUSIC BY THE WAGONMASTERS

P.O. Box 364, Arvada, Colorado 80002

COVER TALK

Only a few years ago Fan Badges for callers were an unusual novelty; now they are commonplace. One caller has distributed over a thousand to his fans. Examples of the wide variety and creativity to be found in these badges can be seen on our cover and on the full page to appear next month as a sequel. Can you find Ed Foote, Don Gosling, Dick Castle, Keith (Rip-a-toe) Rippetto, Bob Ford and Dewey Berry?

Many thanks especially to Rex Hall of Marex in Illinois for a large assortment of badges (most of the "top 50" group), and also to these badge companies: Llorrys, Colorado; McGowan, Minnesota; Armeta, Oregon; B & S, Georgia; Ludlow, Massachusetts; Blue Engravers, California; Pauly's, Wisconsin; A to Z, Illinois; Del Ron's, California; Grand Square, Florida; Ka-Mo, New Mexico; H & R, Ohio; and G5, New York. Watch next month's issue, on an inside page, for *your* favorite caller!



Bill Addison Lee Kopman



Ray Bohn Bob Vinyard

RB215 ME AND MY RC

by Ray Bohn

RB216 YOUNG AT HEART

by Lee Kopman

RB217 I'M A BELIEVER

by Bob Vinyard

JK6016 FIVE FOOT TWO

by Bill Addison

ROUTE 8, GREENEVILLE, TENNESSEE 37743 PHONE (615) 638-7784

FOUR EACH YEAR

RED BOOT ROUNDUPS

May 20, 21 (22 Challenge)

Bob Fisk, Elmer Sheffield,
Don Williamson, Ray & Bea Dowdy

August 26, 27 (28 Challenge)

Lee Kopman, Don Williamson
Elmer Sheffield, Jerry & Barbara Pierce

Civic Auditorium
Gatlinburg, Tenn.

December 2, 3 (4 Challenge)

Jack Lasry, Elmer Sheffield
Don Williamson, Dick & Pat Whaley

Jan 20, 21 (22 Challenge)

John Hendron, Don Williamson,
Elmer Sheffield

All festivals will require separate tickets for the Advanced-Challenge Hall. The main hall is limited to 60 squares and the Advanced-Challenge Hall to 20 squares. A special Challenge Dance and Caller's Clinic will be held each Sunday following the RRR's. For tickets in advance, write Don Williamson, Rt. 8, College Hills, Greeneville TN 37743 or phone 615-638-7784. For motel information, write the Chamber of Commerce, Gatlinburg TN 37738.

MAC GREGOR RECORDS

NEW RELEASES

MGR # 2207 IT DO FEEL GOOD

Written & Called by Monty Wilson, 18157 Kingsport Drive, Malibu CA 90265

RECENT RELEASES

MGR # 2205 SENSUOUS FEELINGS

Written & Called by Monty Wilson, Malibu CA 90265

MGR # 2206 DAY DREAMS

Written & Called by Dan Fullford, Vergennes VT 05491

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

GHOST RIDERS, Continued

musicians: "A high turnover of personnel is bad for a band. It loses quality, productivity."

He also demanded poise, musical diversity, and a deep love for square dancing. This resulted in an esprit de corps that was as visible on stage as the bright smiles and the sequin-studded costumes. And it was precisely that quality that won them the coveted invitation to back up the Alameda Stardettes, the sprightly exhibition dance team, on a twenty-one day tour of Poland.

News of the projected tour got around. And since as Aron says, "My face is not unknown at city council meetings," it is not entirely surprising, but certainly impressive, that that solemn body so designated the Ghost Riders Squaredance Band as official "Ambassadors of Good Will" from the city of Concord to the country of Poland.

"The Polish people love American music, especially rock-and-roll." But Aron's modest disclaimer does not explain the cheers and wild applause, the flowers and gifts that showered them, or the extra performances they were forced to schedule to SRO crowds all over Poland.

"We couldn't understand a word they said, but their faces told us what they were saying," Aron adds. They were touched by the honest adulation they received everywhere. Once, embarrassed by the gifts pressed on them, and having nothing else to offer in return, Rudy gave away his guitar picks and John, his drumsticks.

Aron's pride in his band is obvious and justified after that grueling tour. The rigid training had paid off in handsome dividends of friendship and love for the city of Concord and for American square dancers everywhere who were represented by that gifted group and their talented manager.



Joe Prystupa



Singing Sam Mitchell

- TNT 103 POWDER YOUR FACE
Called by Joe Prystupa
- TNT 104 DON'T BE A BABY
Cued Round by Jeanne Heater
- TNT 105 RAZZLE DAZZLE
Cued Round by Dort Fuhrman
- TNT 106 FIDDLER'S FANCY/
PISTOL PACKIN' HOEDOWN
- TNT 107 FREIGHT TRAIN
Called by Singin' Sam Mitchell
- TNT 108 BABY BABY
Called by Joe Prystupa

THUNDERBIRD RECORDS



M.D. Howard PO Box 3745
Greenville SC 29608

Coming: Easy Come Easy Go, Sun Comin Up, Ode
To Betty, Bill Volner, Vaya Con Dios, Sam Mitchell

Sam Mitchell
Bill Volner
Bobby Keefe
Bud Whitten
Kip Garvey
Bob Bennett



TH516 FLEA/GNAT (Hoedown)

TB155 I'LL GET OVER YOU, by Bud Whitten

TB156 WEST TEXAS CITY by Kip Garvey

TB157 TOGETHER AGAIN by Bud Whitten

TB158 RIDING ON A RAINBOW by Bobby Keefe

TB159 FREEDOM Train by Bobby Keefe

TB160 BE MY SAN ANTONIO ROSE, Bob Bennett

TB161 JUST WANT TO TASTE YOUR WINE

by Bob Bennett

STRAIGHT TALK, Continued

callers reading this? Why don't you flood Cathie and Stan with your comments?

Cathie! Stan!, you have it in your power to do something about the waist swing do-sa-do which is so popular with the dancers but so highly condemned by most callers. Do we let the dancers continue to have fun with it or do we throw cold water on them? Whatever we do, let's keep it standard.

Betty Card
Binghamton, New York

RECORD REVIEWS, Continued

also seemed awkward and detracted from the dancers' enjoyment. FIGURE: Heads pass thru, California twirl, sides a right and left thru, four ladies chain three-quarters, four ladies grand flutter wheel, swing, promenade.

WHAT'LL I DO— MacGregor 2203

Caller: Monty Wilson

FIGURE: Heads promenade half, square thru, do-sa-do, make a wave,

girls trade, recycle, pass thru, trade by, swing corner, allemande left, promenade.

GOOD WOMAN BLUES— River Boat 109; Caller: Keith Gylfe

FIGURE: Heads promenade half, square thru four, right and left thru, pass thru, trade by, allemande left, do-sa-do, swing corner, promenade.

TWO DIFFERENT WORLDS— MacGregor 2204; Caller: Otto Dunn

FIGURE: Heads square thru four, right hand star with sides, heads star left one time, right and left thru, dive thru, square thru three, swing corner, promenade.

SPECIAL WORKSHOP RECORD:

WHEELER— Hi-Hat 633

Caller Dick Waibel

While the music on this new workshop record is good, the melody line, which is "Wabash Cannonball", may be too strong for the majority of callers to use as a patter record. The vocal side features *swing thru*. The balance on the vocal side between voice and music is



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USA

- 512 Rocky Mt. Breakdown/Bitter Creek Hoedown
- 511 Put Your Hand
- 510 All I Can Do
- 509 Something About You Baby I Like
- 508 It Looks Like the Sun's Gonna Shine
- 507 Get It On/Sheb's Hoedown
- 506 America
- 505 Shelby's Banjo/Love Me Hoedown
- 504 Kindly Keep It Country

Distributed by Corsair & Twelgrent

SQUARE TUNES

PO Box 12223
357 Seven Oak Dr.
Knoxville TN 37912
PH 615-693-5055



Jack Lasry Dick Jones Bob Fisk Paul Marcum Johnny Davis

- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, Round by Dick Whaley
- 176 LISA, Workshop by Jack Lasry
- 175 LET YOUR LOVE FLOW by Ted Frve
- 174 KEEP ON THE SUNNY SIDE, J Davis
- 173 TWILIGHT ON THE TRAIL, Ted Frye
- 172 JULIE ANNE by Jack Lasry
- 171 IF I HAD TO DO IT AGAIN, Bob Fisk



Ted Frye

- 170 LYING EYES, by Paul Marcum
 - 169 CARIN', by Jack Lasry
 - 168 MANDY by Dick Jones
 - 167 DAVID by Jack Lasry
 - 166 ROSES AND LOVE SONGS Bob Fisk
 - 165 OLD FOLKS AT HOME Johnny Davis
- PIONEER:**
120 SECRET LOVE, Tom Godfrey

good and should be easy to dance to in the basement.

PATTER RECORDS:

FIDDLER'S FANCY/PISTOL PACKIN' HOEDOWN— TNT 106

The "Fiddler's Fancy" side is very strong traditionally in both phrasing and instrumentation. The "Pistol Packin'" side has a much more modern sound and rhythm with some good steel guitar lead.

ROCKY MOUNTAIN BREAKDOWN/ BITTER CREEK— USA 512

The "Rocky Mountain Breakdown" sounds very much like the singing call released last month, "All I Can Do," with a different mix of instrumentation. The "Bitter Creek" side has a strong base and drum lead with little melody and some fiddle undertones.

SOURWOOD MOUNTAIN/CUMBERLAND MOUNTAIN— Kalox 1198

These two Kalox patters are definitely not in the Kalox sound; rather we suspect they are old Jewel masters

repressed. Both are good and would offer a distinct change to many callers' patter selections.

SPECIAL ALBUM

SPIRIT OF '76 ALBUM— Prairie LP 2001; Caller: Al Horn

This album was recorded live at a Bicentennial Festival in Denver, Colorado, and we suspect those attending would find it a very suitable memento of the occasion. We did, however, find the comments to the floor a bit distracting for a basement group and found the calling and music to be only adequate.



Dick Parrish



Shelby Dawson

Windsor Records
JUST FOR DANCING

Distributed by Corsair Continental & Twelgrena

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



Nelson Watkins



Warren Rowles



Al Stevens



Bob Parrish



Marlin Hull

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

AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

BE A ROOSTER BOOSTER!

E. FRANKFORT, NY; Wednesday, March 2
Contact: Ray & Lucille Graf

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

ST. ANN (ST. LOUIS) MO; Thursday, March 17
Contact: Bill & Dottie Stephenson

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

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

SPRINGDALE, AR; Tuesday, March 29 (tent.)
Contact: Dub Hayes

NORFOLK, NE; Wednesday, March 30
Contact: Lowell Heller

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

CHARLESTON, WV; Wednesday, April 6
Contact: Erwin Lawson

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

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

WATERTOWN, SD; Tuesday, April 19
Contact: Perry & Margaret Bergh (calling)

QUINCY, IL; Tuesday, April 19
Contact: Jerry & Kristy Story

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

PHOENIX, AZ; Sunday, April 24
Contact: Dick Kenyon, Harold Stoetzer

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

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

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

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

KENOSHA, WIS.; Sunday, May 15
Contact: Bob Wilson or Chuck Wacaser (Calling)

SAN ANTONIO-AUSTIN, TX; Tuesday, May 17
Contact: Dave Allen

KILLEEN, TX; Wednesday, May 18
Contact: Paul & Amanda Greer

HOT SPRINGS, AR; Thursday, May 19
Contact: Cal & Sharon Golden

DENTON, TX; Friday, May 20
Contact: Harold Scripture

ANNISTON, AL; Saturday, May 21
Contact: Bob & Mary Frances Eccleston

RIALTO, CA; Monday, May 23
Contact: "Speedy" Spivacke or Johnnie Scott

GRENADA HILLS, CA; Tuesday, May 24
Contact: Bill Kramer

SHEFFIELD, PA; Sunday, May 29
Contact: Larry Fitzgerald

BOONVILLE, NY; Friday, June 3
Contact: Rocky Russell

KIRTLAND, OHIO; Tuesday, June 7
Contact: Russ & Ginny Perfors

GERMANTOWN (Memphis), TN; Wed., June 8
Contact: Ed & Sally Ramsey

HARDY, ARKANSAS; Thursday aft., June 9
Contact: Virginia & Percy Vining

MOUNTAIN HOME, AR; Thurs. evening, June 9
Contact: Murel Partee

SILOAM SPRINGS, AR; Friday, June 10
Contact: Dub Hayes

GRENADA, MS; Saturday, June 11
Contact: Joe Harding

DILLARD, GA; Monday, June 13
Contact: Jerry & Becky Cope

MINERVA, NY; Wednesday, August 10
Contact: Bill & Mary Jenkins

SPRING GULCH, PA; Saturday, August 20
Contact: Pete & Joyce Kaiser

CHARLESTON, SC; Thursday, August 25
Contact: Tony Oxendine

BEREA, OHIO; Monday, September 19
Contact: Al & Lou Jaworske, Dave Stevenson

CHARDON, OHIO; Friday, September 23
Contact: Ed & Klaira Martin

COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben

BELLEVILLE, IL (St. Louis area); Sept. 30
Contact: Joe & Marilyn Obal



Wade Driver



Bob Baier



RR-107 LEAN ON ME by Bob Baier
 RR-108 NOTHING EVER HURT ME by Pat Barbour
 RR-109 SUPPORT YOUR LOCAL HONKY TONKS, Wade Driver Pat Barbour
 RR-110 NEW YORK CITY by Bob Baier
 RR-111 IF YOU GOT THE MONEY by Wade Driver
 RR-301 RHYTHM SPECIAL (Hoedown) by Wade Driver

CD-201 GOOD HEARTED WOMAN by Earl Arledge
 CD-202 DON'T BELIEVE MY HEART, J. Martin
 CD-203 BORN IN THE COUNTRY by Chuck Meyer
 CD-204 TODAY I STARTED LOVING YOU, James Maxey



Pat Barbour

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- 468— RUNNING GUN by Ernie Kinney
- 423— BLAME IT ON ROSIE, Oldie by Bob Wickers

Recent Release on Blue Ribbon

- 217— TRUCK DRIVIN' MAN by Ernie Nation

We wish to welcome
Jerry Hightower
 to our Blue Ribbon staff
 with a new release next month.

New Releases on Hi-Hat

- 479— A WHOLE LOT OF THINGS TO SING ABOUT
 by Ernie Kinney
- 634— TEN-FOUR, Flap Hoedown by Dick Waibel
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HAMILTON, ONT.; Thursday, October 6
 Contact: Marge & Gerry Johnston

HASKINS, OHIO (Toledo area); Sunday, October 9
 Contact: Mary & Jim Batema, Jack & Lil May

WYOMING, MI; Tuesday, October 11
 Contact: Frank Randall

CAMILLUS (Syracuse) NY; Sunday, October 16
 Contact: Tom & Faye Tomlinson

HUDSON, NY; Friday, November 4
 Contact: William & Eleanor McIntyre

BOWLING GREEN, KY; Friday, November 11
 Contact: Curtis & Barbara Pinson

Johnstown, PA; Sunday, November 27
 Contact: Charles, Stephey or Jim McNulty

STUART, FL; Friday, December 2 (Tent.)
 Contact: Jack & Betty Hoskens

VIRGINIA BEACH, VA; Friday, January 13
 Contact: Warren & June Bergland

PISCATAWAY, NJ; Friday, January 20
 Contact: Bob & Mary Rankin

NEW BRIGHTON, PA; Saturday, February 11
 Contact: Jim & Lois Hume

CHARLESTON, WV; Thursday, March 16, 1978
 Contact: Erwin Lawson

CHATHAM, IL; Saturday, March 18, 1978
 Contact: Larry Perks

WHITE PLAINS, NY; Saturday, April 15, 1978
 Contact: Richie Andrews

PETERBORO, ONTARIO; Wed., May 24, 1978
 Contact: Bob & Jayne Jaffray

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1976

1977

	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	
SUNDAY	1		31			30				1		31	SUNDAY
MON	2			1		31				2			MON
TUES	3			2			1			3			TUES
WED	4	1		3	1		2	2		4			WED
THURS	5	2		4	2		3	3		5	2		THURS
FRI	6	3	1	5	3		4	4	1	6	3	1	FRI
SAT	7	4	2	6	4	1	5	5	2	7	4	2	SAT
SUNDAY	8	5	3	7	5	2	6	6	3	8	5	3	SUNDAY
MON	9	6	4	8	6	3	7	7	4	9	6	4	MON
TUES	10	7	5	9	7	4	8	8	5	10	7	5	TUES
WED	11	8	6	10	8	5	9	9	6	11	8	6	WED
THURS	12	9	7	11	9	6	10	10	7	12	9	7	THURS
FRI	13	10	8	12	10	7	11	11	8	13	10	8	FRI
SAT	14	11	9	13	11	8	12	12	9	14	11	9	SAT
SUNDAY	15	12	10	14	12	9	13	13	10	15	12	10	SUNDAY
MON	16	13	11	15	13	10	14	14	11	16	13	11	MON
TUES	17	14	12	16	14	11	15	15	12	17	14	12	TUES
WED	18	15	13	17	15	12	16	16	13	18	15	13	WED
THURS	19	16	14	18	16	13	17	17	14	19	16	14	THURS
FRI	20	17	15	19	17	14	18	18	15	20	17	15	FRI
SAT	21	18	16	20	18	15	19	19	16	21	18	16	SAT
SUNDAY	22	19	17	21	19	16	20	20	17	22	19	17	SUNDAY
MON	23	20	18	22	20	17	21	21	18	23	20	18	MON
TUES	24	21	19	23	21	18	22	22	19	24	21	19	TUES
WED	25	22	20	24	22	19	23	23	20	25	22	20	WED
THURS	26	23	21	25	23	20	24	24	21	26	23	21	THURS
FRI	27	24	22	26	24	21	25	25	22	27	24	22	FRI
SAT	28	25	23	27	25	22	26	26	23	28	25	23	SAT
SUNDAY	29	26	24	28	26	23	27	27	24	29	26	24	SUNDAY
MON	30	27	25	29	27	24	28	28	25	30	27	25	MON
TUES	31	28	26	30	28	25	29	29	26	31	28	26	TUES
WED		29	27		29	26		30	27		29	27	WED
THURS		30	28		30			31	28		30	28	THURS
FRI			29		31				29			29	FRI
SAT			30			29			30			30	SAT
	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	

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Published by Russell L. Hoekstra of 67 Forest Glen Rd., Longmeadow MA 01106, this club and special events program calendar, printed on approximately 12x18" durable paper stock, can be handy for both dancers and callers to show at a glance what dates are upcoming and important. It comes free with Russ' game (See ad, p. 104) or you can order copies separately for 25¢ each, minimum order of \$1.00, plus 50¢ postage and handling. Calendars for 1977-78, 1978-79 are ready to send.

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The fall of 1971 found the Vogels and Whitneys interested in forming a western square dance club in Bath. Don Pratt agreed to call and teach a class.

On October 18, 1971, sixteen couples met at the VFW Hall for the first Open House in Bath. Seven of these couples are now members of the club. Ten more couples joined them the following week and the first class was underway.

In November the class moved to the school in which they've met ever since.

During the winter and spring months the class continued to progress under Don's capable guidance. As graduation time approached the need for organization became apparent. A contest was held to select a name and badge design for the soon-to-be-formed club. Kay Holbrook, assisted by her brother Gil Dassance, presented the winning entry. Thus the Champagne Whirl-A-Ways were named and the grape cluster became the design. A committee was formed and the by-laws accepted as the governing rules on May 1, 1972. At that time election of officers was held. Unfortunately, the club has lost some members but 76 couples have graduated in four years. The club now has a total of 57 couple members.

Round dancing was introduced in 1974 by Dave and Dottie Griffiths. In September, 1974, the Grape Harvest Ball was held. This has become an annual affair, with Jerry Carmen of Rochester as guest caller.

The club entertains the veterans at the local VA Center, the members of the county infirmary and meetings of senior citizens.

1976 was a big year under the guidance of Don Pratt and his wife Lucille for the squares and Dave and Dottie Griffiths on rounds. They are just "part of the bunch" of great grape-country dancers!



Lou & Dottie Vogel

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Singing Call by Lee Schmidt • Flip-Inst.

SS-103 HOEDOWN BLUES

With Calls by Bob Fisk • Flip-Inst.

SS-104 FALCON HOEDOWN

With Calls by Lee Schmidt • Flip-Inst.

Bob Fisk ★★★★★★★★★★

SS-105 I'LL GET OVER YOU

Singing Call by Bob Fisk • Flip-Inst.

SS-106 UNDER THE "X" IN TEXAS

Singing Call by Bob Fisk • Flip-Inst.

SS-107 "Y" FOR TEXAS

Singing Call by Lee Schmidt • Flip-Inst.

SS-108 SOUTH

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SWINGING STARS RECORDS

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TEACHERS

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By special arrangements with "Jewelry Of The Stars," we've had this beautiful pendant created especially for dancers... (ladies or gentlemen). To be sold nationally at \$7.95, this special, limited-time offer allows you to choose - ABSOLUTELY FREE - any one of the great hit records by Bob Fisk or Lee Schmidt listed (Square Dance Party Album not included, please). **Order Now - One Free Record for each pendant you order.** And you may return for full refund in 10 days if not absolutely delighted!



TOUR TO THE ORIENT Bob & Lois Fisk and Lee Schmidt are leading a tour to Japan in July, 1977. Write today for details.

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LISTENING POST FLASH!


Verification has been received that Anheuser Busch has just completed a TV commercial advertising natural light beer and featuring square dancing. Filming was completed in early January and this will most likely be released soon for TV showing.

At this point it may be difficult to convince them to drop this project. Help is needed from many dancers. Letters of protest should be directed to Mr. August Busch, President; Anheuser Busch, 721 Pestalozzi St., St. Louis MO 63118 or Mr. Helfrich, Vice-president, Gardiner Advertising, 10 Broadway, St. Louis MO 63102.

Listening Posts are Charlie Baldwin, Box NC, Norwell MA 02061; Stan Burdick, PO Box 788, Sandusky OH 44870; Bob Osgood, 462 N. Robertson Blvd., Los Angeles CA 90048. Items such as the above should be relayed to one of the three as soon as verified, so action and dissemination of information can be undertaken quickly.

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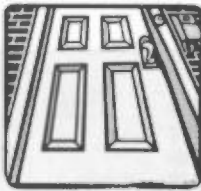
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Book Nook

by Mary Jenkins



THE COMPLETE BOOK OF SQUARE DANCING (AND ROUND DANCING)
by Betty Casey
Published by Doubleday & Co. Inc., Garden City NY 11976

And when the title says "Complete," it means just that! Square dancing and round dancing have been covered completely. The book is beautifully bound, well-written and certainly a worthwhile addition to any library.

What beautiful dancing there would be everywhere if every caller, teacher, and dancer read this book, looked carefully at each picture (excellent styling and skirt work) and used the book as a text and a guide.

Betty's words of appreciation tell us that many outstanding callers helped and contributed to the publication. We especially liked her last paragraph in this section which said: "The most helpful person and the one to whom I am most indebted is my No. 1 gent, my husband, John. He has run errands, endured book research clutter in our family room and my periods of frustration, chauffeured me to interviews and special dances, laid out most of the diagrams, helped with picture-taking sessions and posed when an extra gent was needed." Our thanks to you also, John, for helping to make this book as great as it is!

Marshall Flippo's foreword is beautiful! Read it and see for yourself.

Betty's introduction is one you'll want to read for it will give you a greater appreciation of her work on the publication.

Within these 192 pages are found interesting chapters entitled: Background of Modern American Square Dance; Modern Square Dancing Step by Step; Fifteen Oldies but Goodies with Calls; Round Dancing and Contra Dancing; Calling, Teaching, Calls, Music, Equipment, Fees; Let's Get Organized, and Square Dancing for Youth and Children. These chapters cover such topics as mainstream movements with calls, special language of square dancing, a special glossary, the new look of round dancing, round dance positions, definitions, selected contras, symbols and abbreviations and many others. Last but not least, there is a good bibliography and source list and an excellent index.

A suggestion to clubs who are looking for a gift of appreciation to schools, club presidents, callers or teachers — spend only \$12.50 and get a gift that will be useful to and appreciated by any recipient.

Order autographed copies from Betty Casey, 5 Cedar Way, Kerrville TX 78028

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In matters of principle, stand like a rock;
In matters of taste, swim with the current.

— Thomas Jefferson

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Laugh Line



"I guess John is going to call his usual level tonight...."

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A SET OF QUESTIONABLE CHARACTERS

by Harriet Miles
Mesa, Arizona

Watch her as she flits by....

TESSIE TU-TU, who thinks she looks cute in a square dance dress that barely covers what's necessary. She borrowed the petticoat from her eight-year-old granddaughter. Too bad her legs don't look as good as her granddaughter's.

She's dancing with....

SINBAD THE STROLLER. It's never occurred to him that square dancing is *dancing*. His long legs will let him take one step to everyone else's two. So he ignores the beat, while the fellow behind him runs into that dragging foot. Beet? That's for vegetarians!

Garrulous Gussie was bad enough, when she grabbed you out of an *allemande left*. But here comes.....



JESS JERK-'EM-AROUND, who does a left *allemande* by grabbing both your hands in a butterfly wheel-around. Sometimes he even rears back and yanks. Ouch! My arthritis!

Calm down, while the caller is trying to talk the crowd through a new figure. Look for the.....



PETTY-POINTER, who could be he or she.

They already know the figure — they go to all the workshops. So they helpfully grab you and point you the way they think you ought to go. Meanwhile, the caller has to wait patiently while you get untangled and do it the way *he* says.

But.....



GATE-ARMERS are just as confusing. The caller said "Do-sa-do," which you learned in your very first lesson was a walk around, back-to-back, no-hands movement. Here comes that **GATE-ARMER**, arms outstretched like a railroad crossing gate. You can't be sure whether that arm will hit across you here, here, or — oh my! here!

What should you do, if you meet one of these characters?

Just smile! And square up with other smilers. Forget the characters. Remember:

"They never would be missed...."

They'd none of them be missed...."

As the music starts, from out of the far corner comes....



KENNETH THE COMIC, who throws you his latest quip as he *trades-by* you. So you didn't hear what the caller said.....Confusion!

If you're visiting in another part of the country, watch out for....

NEWTON NOSE-IN-AIR. He tears past several forming squares, ignoring the beckoning fingers. He's not going to fill in with you. He has the seven best dancers scheduled to meet him in the other corner. Didn't he phone them all yesterday? (Wait until he finds out the Smiths didn't show up!)