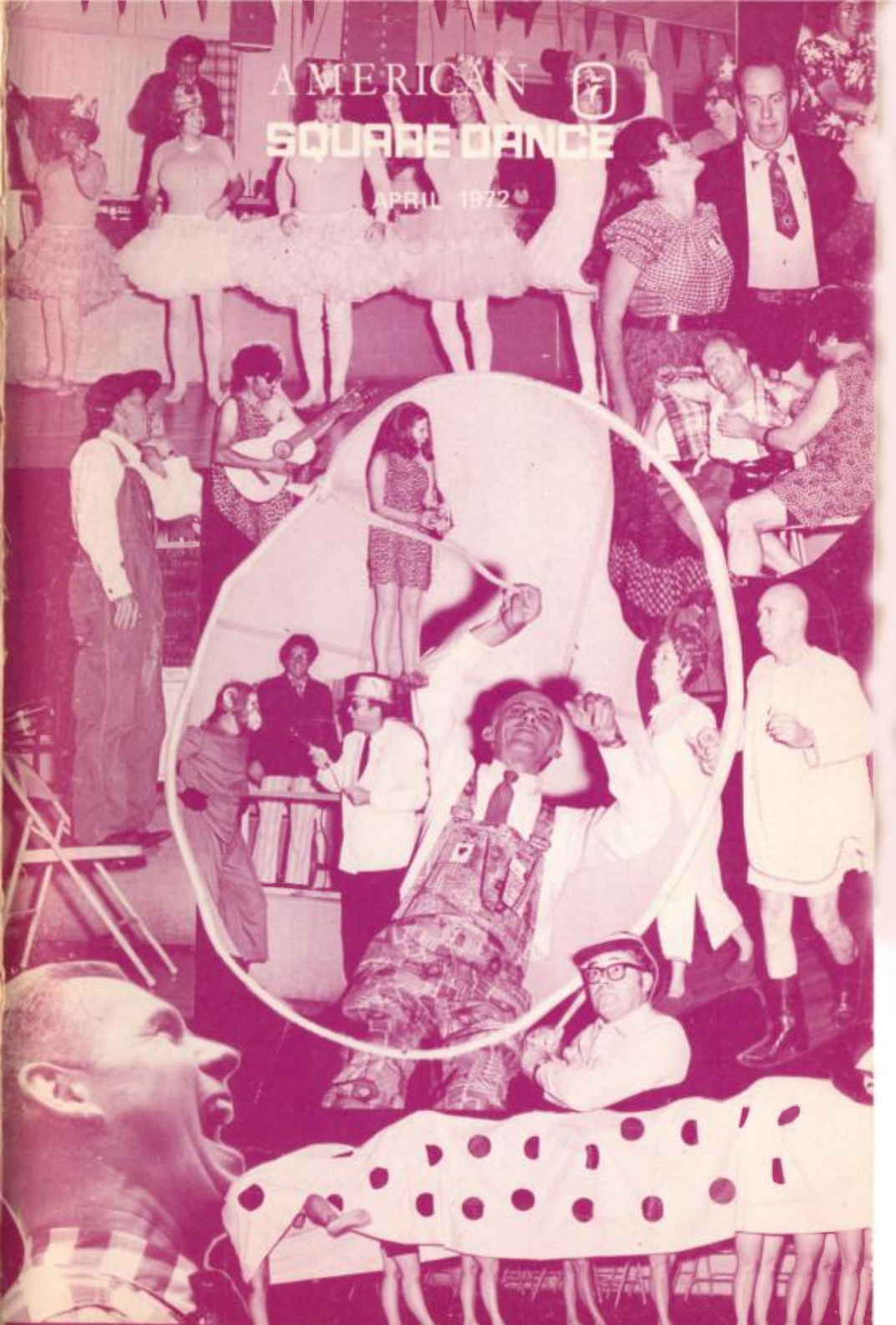


# AMERICAN SQUARE DANCE

APRIL 1972



# THE



# EDITORS' PAGE



Putting together an April issue is always fun. For one thing, the fact that the month contains April's Fool Day gives us an excuse for including nonsensical items like the center-spread game. And it's always exciting to sift through the colorful flyers and brochures that arrive, and dream a little as we make up the vacation listings. In the last clutches of a northern Ohio winter, we can let our imaginations run riot on trips, cruises, weekends and the big, big National Convention, and we're lifted out of the snowy doldrums.

Now, you readers may take this Vacation issue in one hand and a pen in the other, and write for information and brochures of the events which appeal to you. One more thing — you might mention us or the magazine when you write — please.

One fact of which we are constantly reminded is the many aspects of the square dance activity. For instance,

the square dance referred to in "Hoedown on the Hee Haw Set" is a unique style, probably quite unfamiliar to many of us. And still the benefits — the friendliness, the exercise, the fun — are the same everywhere, in the western clubs, the country hoedowns, the one-night stands. For this reason, we include the opinions and endorsements of these professional country - and - western performers in this issue.

Dick Han's letter in Feedback several months ago has resulted in letters and comments, and in an article by Jim Teal of Columbus, Ohio, giving his thoughts on teaching and calling for non-dancers in a fun situation. Do you agree with Jim? Disagree? Write and tell us why!

Next month: look for more on one-night stands by Jim Teal, another in the series by John Jones, and a "special event" written by Helen Springer. Don't miss it!

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 DANCE**

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 WITH THE SWINGING LINES"

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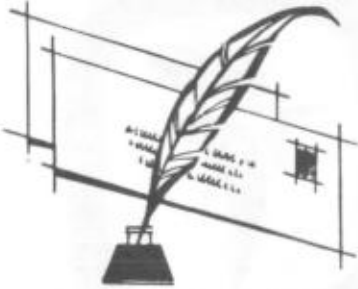
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# Grand Zip



Several months ago I thought I was extending my subscription to the other magazine with a similar name (and signed up for yours.) During this time, we have found your magazine a "must" for dancers as well as callers. We thoroughly enjoy every part of it and believe every square dancer could benefit by it. We particularly enjoy your Meanderings, Willard Orlich's Choreography, the straight-from-the-shoulder Record Review from Doug Edwards, and Challenge Chatter. The magazine gets better and better. Keep up the good work.

*Emmett & Beverly Parrish  
Birmingham, Alabama*

I am enjoying your efforts more and more each month. You sure have done a tremendous job. I have all the early copies from Charlie Thomas through the Rickey Holden era. Then I dropped my subscription because it had nothing to interest me. Now you can count on me as a strong supporter since I like your open-minded approach to our national pastime. I doubt if there is a dancer or caller anywhere who can't find something to suit him in every issue (even if only a bad joke).

*Ted Sannella  
Lexington, Mass.*

.....Your square dance magazine is a must with Ramona and me, so keep up the good work.

The addition of the "American" title to prevent further confusion with

other publications was a very good move.

*Lee Swain  
Arlington, Texas*

Washington State University Library has for sometime had your magazine and I can't tell you how pleased I am with the type of material you are including. It is like a breath of fresh air for one in teacher training to be able to find some easier, but as you call them, "swinging" and appealing calls which beginner teachers can use in public school dance units.

For years I have complained that all the clever new and swinging tunes have been at too high a level, yet the "pros" complain that teachers are still teaching the "old stuff." We need a constant turn over of newer things at the beginner level to give a thrill to the new students who are just learning. Thank you so much for this kind of help in your magazine.

.....I, like thousands of teachers, know and dance at advanced level but never get an opportunity to teach beyond the first 30 to 40 basics with any of our classes. I like to call and we have a lot of fun, but I have needed more up-to-date, swinging calls to add that extra fun element.

I am in a position to use your materials with majors training to teach square dance. I have a minimum of 80 students that I work with. They are eager to learn and I am anxious to recommend to them the list of possible sources for materials which are practical and usable.

*Jane Harris Ericson, Assoc. Professor  
Pullman, Washington*

.....I too am happy to see the word American put back as I have copies from way back when Rickey Holden had articles in the original magazine. I lost track of Rickey but if he reads this magazine, I want to say Hello.

Your magazine is absolutely TOPS. Thanks for setting me straight on the Sweep a Quarter. I just got careless.

*Roz White  
St. Louis, Mo.*

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# Meanderings...

by STAN BURDICK



Let's see — where did I leave off last month? We were on a swing through the great northwest.

The scenery changes drastically as one moves into Oregon and Idaho. There is desert land, sagebrush, soft rolling hills that look like great gravel and sand deposits near our quarries back east. Ranchers wear cowboy hats in the truckstops and cafes, and order Taco sandwiches and coffee. We callers and dancers, garbed in Western attire seem "right at home" with the town folk.

There are few trees. Seeing this section, I got very homesick, all of a sudden. And I got a very odd, depressed sensation when I saw American Indians, whose ancestors roamed free over these prairie lands on their spotted ponies, stooping to pick up returnable bottles and other castoffs along the road near a great barren Indian reservation.

That seemed strangely contradictory. But we live in a world full of such contradictions.

Ooops, this pensive piece may be getting too serious.

Ross and Penny Crispino are well known leaders in the Idaho area and nationally. It was a treat to visit them in Nampa. Ross has the unusual and responsible job of scanning a computerized console of flashing lights and pressing buttons that send freight trains off on sidings hundreds of miles away. Wow! That's not a job for an

amateur who confuses his left hand with his right!

I was impressed with the club-owned or club-operated halls I visited. The Shuffler's Shanty in Richland, Washington is a good example of a club owned hall, identifying our activity with the best of facilities. The Harbor Haylofters of Hoquiam, Washington, have a smaller hall available on a more or less exclusive basis that is handsomely decorated. Ray Lindenau capably handles the calling and coordination out there.

Perhaps you've noted the series of features we've printed lately by Kenn Trimble that point to the successful seminars sponsored by the Washington State Federation. I learned a lot more about these seminars, and the important part Bob Johnson and Bob McNutt have played in them. Many club officers have received a real shot in the arm from the three-day comprehensive sessions, which could serve as a pattern for other areas. I will enjoy taking part in the seminar coming up this July. We'll say more about this later.



**CONFUSION SAY:** BOOMSADAISY disappeared from square dancing, same as CHEEK-TO-CHEEK disappeared from ballroom dancing. Confusion wish to point out that the end result was the same.



Well, I scrunched along some more Florida beaches a day or two ago (this time it was Boynton Beach on the east coast and Sarasota on the west side) and basked in a crystal Shangri-la. Florida square dancing is growing by leaps and bounds and twirls and swirls, I might add. Many of our well-known leaders are taking up roots and transplanting themselves there.

All day dance schedules are not uncommon. Morning and afternoon workshops are often preferred by those with a little more leisure on their hands in the sunshine state. It was handy to pick up a "Bow And Swing" state-wide dance schedule at the Welcome Station upon entering Florida on Interstate 75.

The experience of driving to Florida from Ohio in the winter is refreshingly revealing. In Lexington, Kentucky, my hat and gloves come off. In Knoxville, Tennessee, off comes my heavy winter coat and I put on a jacket. In Atlanta, off comes my jacket and I put on a sweater. In Valdosta, Georgia, the sweater comes off. In Orlando the tie, likewise. In West Palm Beach, I roll up my sleeves. I know what you're going to ask. No, that's as revealing as I get. I'm not going all the way to Miami this trip.

Yeehaw Junction must be a country style town. They couldn't decide whether to name it after the TV series "Hee Haw" or "Petticoat Junction."

A car from Colorado buzzed by me on the Florida turnpike sporting a sticker in the rear window that said: "Think Snow." The license plates showed Colorado. They evidently thought an AVALANCHE or two and then just had to get away from it all.

**CONFUSION SAY:** "KISS-I-MEE a LAKE-WORTH," said the gnat to the flea, "on our very first DAYT-ON-A KEY, O'R-LAND-O' SEA!"



Once in a long, lonely while one is seized by the discovery that somewhere, almost buried completely in our fast-moving, commercial, impersonal society there are rare occurrences to prove a more leisurely, warm attitude straight out of a bygone era still exists. Let me illustrate the point. . .

I was hurriedly looking for a motel in a small town in central Pennsylvania, where I was to call a dance on a chilly winter night recently, and there was nothing in the town but a store, a gas station, a volunteer fire station, and a horse watering trough, I believe. It was THAT kind of a town. I was about ready to throw up my hands and freshen up in the horse trough (and sleep in it, too) when I spotted a small sign on one of the houses that said, "TOURIST HOME."

Shades of Aunt Hanna's afghan! It was so non-commercial I found myself in the parlor of a turn-of-the-century frame home with gingerbread fringes on top, chatting with the proprietress, a little and an older lady (not a little-

old-lady, please — that's downright disrespectful in this case).

She wanted me to sit a spell in the parlor while we got acquainted. Then she showed me the room (where George himself may have slept), and finally she left me to freshen up, as she slipped off to the kitchen, with apologies that the room wasn't very fancy and a mention of the charge — \$2.00 for the night. I almost fell downstairs! \$2.00. I thought prices like that disappeared forever after the Depression! For my own conscience sake, I left her a tip. I still felt as if I were cheating the little landlady.

The dancers in that area were especially hospitable, too. After the dance and while a bunch of us sat in a restaurant talking, I had the peculiar feeling that I ought to hurry "home," since it was after midnight, and the doting damsel might worry about me. She is the kind of matriarchaeological phenomenon that is almost extinct, but a heart-warming phenomenon, indeed. I believe, if you'd let her, she'd tuck you in at night, and hear your prayers!

Don't write, don't call, don't come banging on my door to find out where you can stay overnight for two bucks, you thrifty-minded souls! I'm keeping the location a secret, so I can stay there again before the 20th century arrives at her door and her prices zoom to twenty dollars!



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# Round-dez-Vous Lodge



The owners of the camper/dancer vacation resort in the Blue Ridge Mountains, Jim & Aline Infantino, believe that bringing their ROUND-dez-Vous Lodge & Campground into reality as a "retirement project" was not the usual 'retirement' as interpreted by the average layman. Prior to their leaving the business world, Jim was a market manager and Aline was executive secretary for a CPA firm in Miami, Florida. They often ponder the 'pleasurable' aspects of normal retirement but are quick to admit that, were it not for the great projects they always manage to set out for themselves, life would not be nearly so exciting. As they put it, each day brings a brand new challenge.

To point out results of this outlook, it might be mentioned that they personally have accomplished, in just a few months, all the diversified phases of labor, management and planning necessary in setting up resort facilities, and single-handedly conducted dance vacations on their newly-acquired 45-

acre grounds this past summer, bringing in callers from many parts of the country. They have a lake, a nicer-than-average hall, and an abundance of recreational facilities. Here's Aline, to tell you why and how they did it!

"And WHY NOT our own dance resort! Sounds GREAT, doesn't it! Exciting! Visions of our attractive facilities crowded with scores of enthusiastic dancers, each a camper guest for the week, followed by new faces overrun with the same joyful smiles and contagious congeniality found nowhere but in the square dance picture. Foreseen was a summer of weekly mingling with countless numbers of friendly people; we, the providers for their enjoyment — a pleasant picture faintly looming on the horizon, not yet reachable, but *ATTAINABLE*, if we would just persevere long enough and hard enough to make it so. As someone once put it, "Only a tenth was inspiration — the rest, *PERSPIRATION!*" And that's for sure! Perspiration and bruised knuckles and

wrenched elbows and nagging back-aches and arms hurting all the way up to here.

To begin with, Jim was successfully still recuperating from a back injury and operation of four months previous. Our first project was to tackle a roller rink we had bought and "re-do" it into a dance hall with all the desirable features. As luck would have it, at the onset of our re-modeling, Jim promptly stepped on a big, rusty nail and complicated matters further. I would not afford him the luxury of nursing it — instead, I nursed it. QUICKLY. And set him to yanking old nails out of torn-down pieces of lumber, a job he could (easily?) do, standing on one foot.

Our workdays were often interspersed with humor; so many little things occurred to make us laugh that we kept notes on them, these minute incidents to be recalled and enjoyed later. On the other hand, no complete day went unblemished; we would find ourselves temporarily 'at odds' with each other — communication was OUT! HE (NATurally, HE!) was "stupid," "ignorant," could not draw a straight line with a ruler, or even solve simple construction details MY way (of course!). This went on for some time — I usually finished with the observation he "should have remained a 'meathead'." (Note: Jim was market manager for a large concern in Miami; hence, the fancy nickname.)

Regardless, each following morning was a vibrant "Brand new day! Let's see how much we can do today!" Jim would literally glare, then stare, unbelieving, still ruffled from last night's rampage, shake his head and exclaim, "I LIKE you! You NEVER get discouraged!" (Fancy THAT!) And, again, "Hon, there's NObody QUITE like you —." You bet your rhinestone-studded boots there wasn't, which was lucky for me 'cause no man in his right mind would put up with TWO of me! But then, he wouldn't get anywhere, either!

Another of my early morning habits

was to 'sidle up' to Jim with a pucker and comment, "I'd better kiss you now — I don't know about later. . ." This was a pretty good starter for the world's two most-unqualified carpenter-painter-plumbers to commence another day's grind on the unending task we had before us. What we have to show for our efforts is a big surprise! A hall with a newly-finished white maple flooring of great dimensions — 110' x 50', surrounded by seats constructed from the 2 x 6s and 2 x 8s removed from the undesirable enclosures we found within the building. The walls were gone over, giving the whole a bright new look. Aside from this is the 50' x 20' area consisting of two new rest rooms (girls, you'll love yours — Jim remembered the bouffants!); a kitchen area with sink and Koffee Korner, and more seating for 50 people, set off by wall-to-wall carpeting.

In my spare (?) moments, I made up draperies for the entire walls, which has surely been a contributing factor in producing the good sound our last season's callers were so happy about. Now you have the HALL STORY: good floor, good space, good sound, (GOOD callers, too!) and good decor in woody shades of gold, burnt orange and avocado, lending the wanted pleasant atmosphere.

We fully realized that no seasoned camper dancer would be happy with other than clean, roomy, shaded campsites. For this reason, we then got involved in going over the entire campground. Although we were somewhat pressed for time, having arrived here in mid-February and festivals due to begin in mid-June, we managed to have things ready on time. To say that our first year was a success in terms of heavy dancer attendance would be preposterous — it was NOT! It WAS successful in putting our ROUND-dez-Vous on the map, however. Dancers who came liked what they saw and certainly are out there right now, spreading the word. Callers were also happy with our facilities; surely, a

larger following will result for the coming season. For our part in the promotion segment of this, we are making visitations to different states, as much as we can, to meet new dancers, promote our festivals, and otherwise 'get away' for a breather from the unending work we have mapped out for ourselves before summer returns. If we do not touch all areas, it will be on account of the pressures we have created for ourselves – to please YOU!

One of our undertakings this fall was the draining of the lake for the removal of thousand of carp, a non-edible fish. Formerly, local fishermen were attracted here for a chance at the jackpots paid to the one catching the largest carp. Since we visualized our lovely lake as a setting for our pedal boats leisurely drifting about, contented guests quietly enjoying the outstanding panoramic views all around us, we had no interest in the continuation of the carp sport.

As it happened, thru the efforts of the local fishermen, who came unbidden, to take our fish, gainfully, for transferral to another carp lake, our drainpipe was damaged and the lake too-quickly emptied, leaving thousands of fish stranded in mud and little pools of water all over the lake bed. They lived for another day or so, and then came the 'fun'!?! At once, all these same fishermen 'got lost,' having removed the larger carp, which was their purpose. Jim and I were faced with 'a GRAVE SITUATION' – in more ways than one!

Fortunately for us, the weather cooperated – no odor problems ensued. One by one, Jim (in borrowed hip boots) and I in mine, walked into the deep mud and proceeded to pick up fish, filling barrel after barrel, and burying them in a helpful neighbor's cornfield – ten thousand pounds of very dead, staring, slithering fish. Did you EVER really look at one – in the EYE, I mean? My experience with fish heretofore had been limited to holding the worm with a leaf (doesn't every-

body?) while I baited the hook. I guess you KNOW how it must have been for ME to handle these monsters. Carp run large – two were over 24 pounds but the average weighed perhaps 6-8 pounds.

There came a time when we no longer could get to them – the water and mud came up to here, and we couldn't get out. No one had a proper solution; it seems the situation had never come up. A sympathetic fire department loaned us a pump which we used to remove quite a bit of the water; this, in turn, as it spilled out over the man-made bank all day long, caused a cave-in. (One more job we must perform shortly). The final step involved hiring two men with a tow-truck and winch. A tin sled was fashioned, loaded with barrels; then, with one man and Jim; who picked up fish as they encountered them, while being dragged back and forth over the muddy bed by way of a rope, winch and truck maneuvered by the second man on the shore. (When there's a will . . . right?) Happily, the work was completed!

Following this, Jim worked on drain repairs and lake shore before re-filling the lake, while I made up new Camp-ground signs, listing all the new facilities as available for 1972, simultaneously preparing our brochures for the printer and such other office work as was needed.

We took in a weekend festival in Jacksonville, Florida before we undertook the building of our rail fence and overhead arch at the entrance. A familiar situation came up – only one lumber company could get us the rails and posts we needed, yet they would not order them from their out-of-town supplier until they had accumulated a sizeable order, to be delivered en masse.

Since we try to accept the situations we cannot change, we went straight to work demolishing an old, weather-beaten barn we had, probably a landmark to the townspeople, but an eyesore to the ROUND-dez-Vous. Painstakingly, we took apart each piece,

Continued on Page 64



# HOEDOWN ON THE

The snack lounge at WLAC-TV in Nashville, where the syndicated television show "Hee Haw" is taped, was recently the scene of a square dance discussion. A few of the performers who weren't on camera were relaxing. This writer, who was attending the closed tapings by invitation, was there when the subject turned to square dancing.

Archie Campbell instigated it by mentioning the article in the September issue of *Square Dance* concerning him. Other "Hee Haw" regulars were quick to point out that Archie wasn't the only picker and singer whose career was influenced by square dancing.

"I bet I did a million square dances in Eastern Kentucky when I was coming up and before I got into radio," Stringbean, often dubbed "The Kentucky Wonder" because of his lean shape, stated reverently. The country comedian and Grand Ole Opry regular learned banjo picking from the legendary Uncle Dave Macon, who willed Stringbean one of his banjos before he died.

Jackie Phelps also had memories. "Back when I was a boy in Virginia, we used to have a fish fry in the afternoon and take the furniture out of the biggest room in the house and square dance all night."

"I've come home many a morning," he continued, "riding in a horse-drawn cart and seen the sun rising. But we'd still go to school and work in the fields that evening before sleeping without complaint."

It was square dancing that aided Jackie in entering his chosen profession. "Then, later on, in Suffolk, Virginia, I had my own band and we played square dances two or three times a week sometimes."

Grandpa Jones added, "I first learned to play the guitar playing square dances."

Canadian comic, Columbia recording artist, and "Hee Haw" writer Gordie Tapp also got into the discussion. "I was square dancing with a girl one night and she kept getting taller and taller and I said, 'Honey, what on



# HEEHAW SET *by Darrell Rowlett Buchanan, Tennessee*

earth is wrong with you?' and she told me, 'I've got a wooden leg and you're spinning me the wrong way,' " he was quick to quip.

Phelps, Stringbean and Grandpa Jones have been around square dancing since their careers began. Grandpa and Jackie do little dancing currently. Each has sustained a serious heart attack in recent years.

Grandpa stated, "Folks said I sounded like an old timer when I sang on the radio, so I went along with the gag. Now, I've grown into the part."

"But I've played many square dances when it was so cold they had to hold matches under the strings of the instruments between numbers to keep them warm," Grandpa remembered.

"It's the finest exercise in the world and more fun than a barrel of monkeys," Stringbean (Dave Akeman in real life) told the others. "People who love it can dance all night and I've met some mighty fine people at square dances." When Stringbean was just beginning as an entertainer, he played

an entire summer of square dances at Joyland Park in Lexington, Kentucky.

Jackie Phelps, who plays the guitar and does slapstick on "Hee Haw," stated, "I think square dancing is a great thing. The modern square dancing is great exercise. Nowadays, they "clog" more than swing, and that clogging is better than jogging."

Grandpa recalled, laughing "When I was younger, they'd swing you till your feet would almost leave the floor."

The "Hee Haw" cast, which is watched every week by more than 35 million people, has been influenced by square dancing. The activity then can take at least partial credit for the program being the second most watched television program across the nation, including network offerings.

Not only did Archie Campbell, Jackie Phelps, Grandpa Jones, and Stringbean all begin their careers around the activity, but each holds fond memories of those years and a great respect for square dancing.



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Early in the history of Port Charlotte, Florida, it became evident that swimming, golf, fishing and favorable temperature did not adequately provide for the educational, cultural, entertaining and self-improvement needs of retirement living. A concerted movement of the residents, for the residents and by the residents formed Port Charlotte "U" to provide these missing ingredients. From 13 classes ten years ago to 145 classes today with 2400 class enrollments is the resulting "success" story. People came from all over the world to inspect and wonder at the achievement.

If 15 residents desire a certain subject class and a competent teacher is found, that class becomes part of the PC "U" curriculum. In due course, square dancing was added as a course activity. Today, there is a Basic Beginner's class and two semesters of Intermediate Square Dancing, a Basic class in Round Dancing and a course in Intermediate Rounds. Demand may add other classes.

On November 7th a Square Dance exhibition was presented in the Cultural Center Theater to arouse additional interest in the art. The three leading clubs of Charlotte County cooperated to make the exhibition

successful. These were the Charlotte Promenaders (Port Charlotte); the Buttons and Bows (Englewood); and the Silver Kings, (Punta Gorda). Two famous callers, Marty Winters and Jack Livingston, collaborated in the calling. The program consisted of demonstrations of dances on the various levels, a round dance, and was climaxed by a simulation of a square dance festival with the stage full of dancers.

On November 14th, there was a ribbon cutting ceremony opening the beautiful new Senior Lounge, part of the PC "U" complex. Included in activities started in December is square dancing. These dances are held in addition to the square dancing classes, once a month, and are kept at a very elementary level, since few who attend have danced before. The important thing about this is that Square Dancing just has to be an accepted activity in Charlotte County to be so recognized.

A recent festival for the benefit of the Senior Lounge Bldg. Fund netted \$150, meaning that 150 people attended.

As Master of Ceremonies, I gave a short history of square dancing from the "barn dance" to its modern form; gave an estimate of the number of people square dancing all over the world at National Conventions, State

by Gurden E. Jones

## SQUARE DANCING AT



Conventions, local or area Conventions. I also brought up the economic aspects: records, sound systems, badges, clothing, not forgetting callers, square dance cruises, tours, and vacations.

Both the audience and I had some fun with the badges that dancers collect. I brought along some of mine. The badge I like best is the one we received for dancing on the Canadian-U.S. border at 2 AM, in the rain, which of course made us International square dancers. This was in 1967, the year of "Expo" near Montreal. This is how it happened.

We were returning to Plattsburgh, N.Y. after dancing near Montreal. When I say "we" I mean a bus load from the North Country Squares of Plattsburgh. We were "detained" at the U.S. Customs House on suspicion that we were smuggling Canadian bread across the border - a "put-up" job, of course. One of the Customs men is a member of the North Country Squares. Upon our release from "temporary

custody," we found that our caller had the equipment set up, so we danced in the parking lot in the rain. I'm sure that the many cars waiting for clearance thought we were a bunch of low-grade morons, but it was a lot of fun.

As you must have suspected by this time, my wife Helen and I are square dancers - in fact, we took our basic and intermediate from PC "U," beginning in 1965. I took up square dancing under protest - I knew I wouldn't like it. But obviously, I do like it. We belong to the North Country Squares as well as the Charlotte Promenaders. Summers we dance in Plattsburgh.

Square dancing is very popular in this area, and we at the Cultural Center feel our classes have made a significant contribution toward this popularity. In 1965 there was only one square dance club in this area. We now have three, and three independent callers conducting dances besides.

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# One Night Stands

by Jim Teal  
Columbus, Ohio



In the Feedback section of your Square Dance Magazine (December issue), Dick Han suggested that you publish material and instructions for calling dances for the "old timers" and those people who only dance a few times each year. In my 14 years experience as a square dance caller, I have compiled quite a collection of this type of material. This material includes available records, figures that can be called to "western style" records, traditional figures and how to execute them, tips on getting people on the floor and keeping them dancing all evening.



Does the "Visiting Couple" type of square dancing have a place in the modern square dance picture? Actually, there are more people who dance the so called "Swap and Swing," than there are who dance Western Style, and these people also keep dancing for more years.

None of the square dance magazines devote any space to this type dancing. Some publications have published material for "one-night-stands," and a lot of good information can be obtained from them, but no visiting couple dance information is given. Those who call for these "Swap and Swing" affairs must get their material from other callers and books which are hard to find or originate their own material. Records for this type of dancing are also hard to find.

I know that many square dance callers will disagree with me, when I say that the old traditional, (swap and swing, visiting couple, or whatever you wish to call it) style of dancing should be called at most all one-night-stands. Those who attend these "Square" or "Half and Half" dances sponsored by churches, lodges and social groups, are able to attend only a few dances each year, and are easily confused by anything more complicated than a left allemande. They came to dance, and not to spend a big part of the evening walking through figures they will forget before they will be able to attend another dance. Unlike "western style" dancers, they are not interested in doing something new and different all the time. They would rather dance something they know how to do, or can be taught very quickly.

Attending almost every "one-night-stand" dance, are a few people who have done some dancing in the past and know some of the basic rules of square dancing. These people will usually place themselves in the No. 1 couple position of the square without being told. The inexperienced dancers will place themselves in the other positions and ask the more experienced couple to take the first position. This makes the caller's job a lot easier if he is using visiting couple type figures. Couple No. 1 leads out to Couple No. 2 and helps them through the called figure, while Couples No. 3 and 4 watch them. By the time the first couple leads on to the third and fourth couples, they have observed how the figure is executed and can usually dance it without any difficulty.

Western style dancers say that they do not like this style of dancing because there is too much standing in place waiting your turn, and too much swinging. This is true in many cases

where the caller does not have the knowledge and experience to vary his program. The caller can control the amount of swinging, and the length of time each swing lasts. There are many easy dances which keep everyone dancing at one time, such as "Texas Star," "Ladies Center Back to Back," "Marching Thru Georgia," "Climbing up Golden Stairs," etc. These can be inserted into the program so that even "western style" dancers would enjoy the dancing.

Most of the present generation of square dance callers were introduced to square dancing by attending a class where "Western" type dancing was taught. Many of these callers have never seen or danced to the traditional or visiting couple type dancing. I do not believe that a caller should accept a booking for a "one-night-stand" until he is familiar with visiting couple type dancing.

*Next month, Jim Teal will present figures to be used at traditional one-night-stand dances.*

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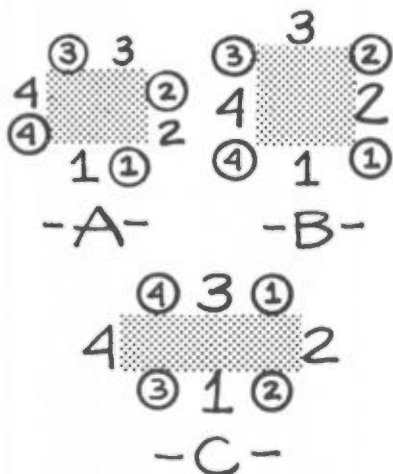
# Styling Points

By Will Orlich (Bradenton, Fla.)



## "TWIRL YOUR GIRL TO THE RIGHT OF THE RING"

In forming lines of three from a static square position (A) an easy way is to have the active couples "twirl the girl to the right of the ring (B) three in line you stand."



As the head man finishes his swing and is facing towards center of set, he releases the lady's waist hold but retains his left hand with her right hand. Forming an arch, the lady does a complete right face twirl under the arch and spins toward her corner backing up into place beside him to form a line of three. The side man of course immediately catches her right hand to keep her from twirling too far thus stopping her momentum. The head man is actually LEADING her to the position with this arched hand and assuring her of her new position (also keeps her from going out into outer space).

Right one high, left one low  
Twirl the girls and let them go  
Form new lines of three (see fig. C)  
This command sends each girl (end) to the farthest lonesome man on his nearest side to form NEW lines of three with him leaving the working man standing alone. This is accomplished by the side man (see fig. B) making an arch with the right hand lady (partner) to move her to the left across and in front of him (RIGHT ONE HIGH) while the lady on his left ducks to the right thru the arch in front of him (LEFT ONE LOW). Each lady moves toward the lonesome man and turns in body flow direction, (LEFT lady a right face turn back - RIGHT lady a left face turn back) to back up into place beside the lonesome man to form NEW lines of three. The lonesome man is expected to catch each lady's inside hand to stop her momentum into these lines of three. Repeated four times brings each lady back to her approximate home position for a left allemande. (see figure 1 - 50 Basics).

Starting with the Opposite lady, only two changes will bring the dancers all ready for the left allemande, all in sequence. Sometimes the two lone gents are called upon to do-sa-do, ie -

Forward Six and back you go  
TWO LONE GENTS DO-SA-DO

Right one high, the left one low, etc.  
The general rule then is RIGHT end high, LEFT end low, and doesn't have to be a lady (see other figures).

Note: The above article exemplifies what can be found in the pages of HOW TO BE A SMOOTH DANCER. Order your copy from American Squaredance today!

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July 10, 1972 is the DEADLINE for refunds. No confirmation by mail after August 1, 1972.

This convention, which was founded by Joe B. Ellis, is in its 2nd Annual Event. Last year after having over 10 states participating, we are expecting over 30 states this year. Our colors are red, white and blue.

# FEEDBACK

I was fascinated by the Feed-back article written by Dick Han in your December, '71 issue. It was refreshing to find someone who has a sincere interest in learning some of the dances that came before the go-go period. This is my 25th year of calling, so I guess Dick would classify me as an "old Pro" — my advice to him is to search out some of the callers in his area with long experience. I have always been eager to share my notes and counsel with other callers and expect that there must be someone of like mind in his area. It's possible that the "old Pro" he's looking for doesn't call for clubs and isn't a member of the local caller's organization — some of these fellows

keep pretty busy with nothing but One Night Stands. Also, Dick might be able to find some of the old books in libraries or second-hand book stores — I haven't checked lately, but some of them may still be in print. Stan, perhaps you could list a bibliography, or better yet — a series of book reviews on old books. Even if they are not readily available, someone like Dick Han could decide what titles to look for to satisfy his needs. Maybe he could advertise in *American Squaredance* for the books he wants, or you could encourage callers to advertise books for sale if they have extra copies.

*Ted Sannella  
Lexington, Mass.*

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(Contact: Harold Bausch)

Kansas City, Mo.; Wednesday, Nov. 8, 1972  
(Contact: Jack Cloe)

Jackson, Miss.; Saturday, June 3, 1972  
(Contact: Emanuel Duming)

Toledo, Ohio; Sunday, Sept. 10, 1972  
(Contact: Jim & Mary Batema)

Asheville, N.C.; Sunday, June 25, 1972  
(Contact Infantino's Round-dez Vous)

Jacksonville, Illinois; Sunday, July 30, 1972  
(Contact Lynn Dieterle)



**MUSIC**

**CALLER**

A new 45 RPM record came in the mail the other day, all the way from London, England, from Tommy Cavanaugh. It features four calls by Tommy: Avalon; Hoedown Boogie (patter), Bill Bailey, and Boil the Cabbage (patter) on the new Big Ben label. The dances are easy ones and well done by Tommy. What interested your editors especially was the fact that this is primarily a party record to introduce square dancing to groups assembled anywhere. A "dual-mono" arrangement allows the music alone OR voice-music mixture to be played on a stereo set by adjusting the stereo speaker controls. When one plays this record on an ordinary record player or PA system, however, the normal balance of voice and music is heard. There's a unique idea that might catch on elsewhere, we think!



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### APRIL

7-8; 22nd Annual SW Kansas S/D Festival, Dodge City, Ks. Write Les & Betty Houser, 2211 3rd, Dodge City, Ks. 67801.

7-8, 14-15; Dogwood Festival Dances, Knoxville, Tn. Write S.E. Truan, Jr., 3309 Curtis Lane, Knoxville 37918.

9; 9th Annual Promenade Jamboree, Woodville Mall, Woodville, O. Write Shirley Johnson, 1250 Erle Rd., Erle, Mi. 48133.

16; Mid-State Festival, Columbus, Neb. Write Harold Bausch, Leigh, Neb. 68643.

18-25; Barbados Tour. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

21-23; Weekend at Sheraton-Universal Hotel, North Hollywood, Cal. Write Joyce Munn, 2951 Catalpa St., Newport Beach, Ca. 92660.

21-23; Spring Sashay, Mark Twain Hotel, Elmira, N.Y. Write Patt Jessup, 459 Horner St., Elmira, N.Y. 14904.

21-23; 28th Ann. New England Folk Festival, Wellesley, Mass. Write John Kenyon, 36 Etta St., Warwick, R.I. 02889.

21-23; Luray Spring Weekend, Mimslyn Motor Inn, Luray, Va. Write Lou & Deeko Dances, 3817 N. Oakland St., Arlington, Va. 22207.

21-23; 11th Ann. Spring Fling, Sawyer Auditorium, La Crosse, Wisc. Write Milt & Jane Amrud, 1212 S. 28 St., La Crosse, Wisc. 54601.

22; 12th Ann. Spring Festival, Asheville Country Day School, N.C. Write Leo & Wilda Fisher, Box 238, Rt. 4, Candler, N.C. 28715

22; 5th Ann. Festival, Lynchburg S/D Federation, Lynchburg, Va. Write Phil & Carolyn Dellivo, 241 Chesterfield Pl., Lynchburg, Va. 24500.

27; 19th International Azalea Festival, Norfolk, Va. Write Ed Griffin, 1412 Woodrow Ave., Norfolk, Va. 23507.

28-29; Spring Frolic at the Marlborough Hotel, Winnipeg, Manitoba.

28-29; Western S/D Association 3rd Ann. Spring Round-up. Write Jim & Betty Noble, 410 So. Enld, Azusa, Ca. 91702.

28-29; 13th New England S/D Convention, Springfield, Mass. Write Box 1809, Springfield, Mass. 01101.

28-30; May 5-7, May 19-21, Oct. 27-29, Nov. 3-5, Nov. 23-26. Weekends at Jug End Barn, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Ct. 06903.

28-30; Concord Weekend at Garden Hotel, Concord, Cal. Write Nilta Page, 31855 Veril Way, Hayward, Cal. 94544.

28-30; Spring Fling, Eielson Grange, North Pole, Alaska. Write Dave & Jean Simmons, 51966 Artic, Eielson AFB, 99702.

28-30; High Plains Dance-A-Rama, Hays, Kansas. Write Box 251, Hays, Ks. 67601.

28-30; May 5-7, 12-14, 19-21, 26-38, June 2-4. Spring Weekends, Chula Vista Resort. Write Vera Kaminski, Chula Vista, Wisconsin Dells, Wisc. 53965.

29-May 6; Tour Pueblo Indian Country, New Mexico. Write Bob Page, 31855 Veril Way, Hayward, Cal. 94544.

29; Heartland's 22nd Anniversary S & R/D Jamboree, Scottish Rite Masonic Mem. Center, San Diego. Write Carl Harpster, 976 Garnet Ave., San Diego, Ca. 92109.

29; New Orleans R/D Festival. Write Opal Goodman, P.O. Box 11, St. Rose, La. 70087.

29; Central N.Y. S/D Assoc. 10th Ann. S/D Festival, Rome, N.Y. Write Ron & Alice Archambo, RD 2, Middle Rd., Oneida, N.Y. 13421.

29-May 7, Swap Shop; May 7-14, Rebel Roundup; May 21-28, Accent on Rounds; May 27-June 4, Fun Fest, Fontana Village, Fontana Dam, N.C. 28733.

30; Station Squares 2nd Spring Gala, La Salette Sem. Gym, Altamont, N.Y. Write Al & Eille DiCamillo, Star Rt., Altamont, N.Y. 12009.

### MAY

5-6; 17th Ann. Central Miss. S/D Festival,



Heidelberg Hotel, Jackson, Miss. Write Ed Drummond, 538 Beasley Ct., Jackson, Miss. 39200.

5-6; May Festival, Blg Spring, Texas. Contact Ted & Deloris Breske, 222 Goodhue, San Antonio, Tex. 78218.

5-7; 25th Silver State S/D Festival, Reno, Nev. Write Ron & Gloria Andreini, 400 Locust St., Reno, Nev. 89502.

5-7; F/D Weekend, The Inn at East Hill Farm, Troy, N.H. 03465. Write Ralph Page, 117 Wash. St., Keene, N.H. 03431.

6-31st; Ann. State Festival, Pershing Audit. Lincoln, Neb. Write Harold Bausch, Leigh, Neb. 68643.

6; Border Boosters New Dancers Spring Jamboree, Centennial Hall, McDonald College, West Island of Montreal. Write Neil & Glad Murray, Star Route, Au Sable Forks, N.Y. 12912.

6; Buccaneer Days, Corpus Christi, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tex. 78218.

6; Blossomtime S/D, High School Gym, Benton Harbor, MI. Write Chuck & Kris Underly, 2048 Barron Lake Rd., Niles, MI. 49120.

12-14; 20th Ann. Webster S/D Festival, Camp Caesar (Webster Springs) 4H Camp. Write Pat Gill, Rt. 8, Box 36, Morgantown, W.V. 26505.

13; Spring Festival, Fleming H.S., Roanoke, Va. Write Keith Wuertner, 3540 Meadowlark SW, Roanoke, Va. 24018.

14-16, 21-23; July 14-16, 21-23; Aug. 25-27; Atwood Lodge Weekends, Debray, O. Write Sam Mitchell.

19-20; 13th Tulp Time Festival, S/D, West Ottawa School, Holland, MI. Contact Holland Tulp Time Fest., Civic Center, 150 W. 8th St., Holland, MI. 49423.

19-21; Calif. State S/D Convention, Anaheim Convention Ctr., 800 W. Katella Ave., Anaheim, Cal. 92800.

19-21; 13th Ann. Buckeye S/D Convention, Cincinnati Convention Center. Write P.O. Box 1313, Cincinnati, O. 45201.

19-22; Victoria Holiday Weekend (for campers), Port Glasgow, Ont. Write Johnny Davidson, Box 52, Hannon, Ontario.

20; Square Dance for Cancer, Union Bldg., Miss. State Univ., Starkville, Miss. Write Bill & Alveda Kelley, P.O. Box 2296, State College, Miss. 39762.

20-21; 17th Ann. N.W. Michigan S/D Festival. Write Jim & Lois Coy, 133 S. Maple St., Bowling Green, O. 43402.

21; Michigan S/D Leaders Assoc. 23rd Annual Spring Festival, Civic Center, Lansing. Write Bob & Mary Brennan, 28899 Westfield, Livonia, Mich. 48150.

21; Squaws & Paws 1st Ann. Spring Carnival, Waldameer Park, Rainbow Gardens, Erie, Pa. Write Lyman & Mary Austin, 1176 East Gore Rd., Erie, Pa. 16504.

26-27; Magnolia Swingers S/D Festival, Sheraton Hotel, Biloxi, Miss. Write Howard T. Noe, Rt. 1, Box 606-A53, Biloxi, Miss. 39532.

26-28; Mountain Lake Festival. Write Mt. Lake Hotel, Mt. Lake, Va. 24136.

26-29; Camper Rounds R/D Weekend, Hillsdale, Mich. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, O. 43611.

26-29; Campers Capers, Camp Yukita, Catawba Island, Port Clinton, O. Write Jim & Lois Coy, 133 S. Maple St., Bowling Green, O. 43402.

27-28; Golden State Roundup. Write Jerry Kent, 753 Humboldt St., Santa Rosa, Cal. 95404.

27; 6th Ann. Peach Blossom Festival, Canajoharie, N.Y. Write C. Everett Dlevendorf, 92 Reed St., Canajoharie, N.Y. 13317.

27-29; Buffalo Gap S & F/D Camp - Cold Stream, W.V. Write Larry Weiner, 8112 Old Georgetown Rd., Bethesda, Md. 20014.

27-29; Florida State Convention, Diplomat Hotel, Hollywood, Fl. Write 19th Ann. State Conv. P.O. Box 2504, Hialeah, Fl. 33012.

27-29; 9th Ann. Memorial Day R/D Weekend, Fease's Shady Rest Lodge, Rt. 4, Rhinelander, Wisc. 54501. Write Elmer & Rosemarie Elias, 5106 S. Menard Dr., New Berlin, Wisc. 53151.

## JUNE

1972 - Around the World - S, R, & Contra Dancing every day for 4 months. Write Al & Rosalie Colclough, 13341 El Dorado Dr., 200E, Seal Beach, Cal. 90740.

1-3; 13th Inter. S & R/D Convention, Center of the Arts, Regina, Sask. Write R. Hershmillier, Box 1391, Regina, Sask.

2-4; S/D Vacation at Turkey Run State Park, Indiana. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

3; Texas State Festival, Ft. Worth, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tex. 78218.

3; Night Owl Special, Chagrin Valley Squares, Chagrin Falls Armory. (Cleveland area), Ohio. Write Bill & Carol Schultz, 37500 Aurora Rd., Solon, O. 44139.

4-10, 11-17, 18-24; S/D Vacations at Kirkwood Lodge, Osage Beach, Mo.

9-10; Colorado State S & R/D Festival, High School Gym, Loveland, Col. Write Jim & Audrey Poppe, 2827 12th St. Rd. Greeley, Colo. 80631.

9-10; 3rd Ann. June Jump, Berkeley Springs, W.V. (for campers). Write Joanna Volght, 6211 Rockhurst Rd., Bethesda, Md. 20034.

9-11; Halsey Fun Weekend, Halsey Nat'l Forest, Nebraska. Write Ken McCartney, 1603 No. Cotner, Lincoln, Neb. 68505.

9-11; Spring Fling, Atlantic City, N.J. Write Al Brundage, 83 Michael Rd., Stamford, Ct. 06903.

9-11; Hidden Valley Weekend, Lake Luzerne, N.Y. Write Ken & Doris Anderson, 8 Fireside Lane, Hewtonville, N.Y. 12128.

9-11; Minnesota S/D Convention, Duluth. Write Gordon & Audrey Hulett, 1535 Anderson Rd., Duluth, Minn. 55811.

11-Aug 26; 11 Fun-filled Weeks, Rainbow Lake Lodge, Brevard, N.C. 28712.

12 thru Labor Day; S/D Vacations at Dance Ranch, Estes Park, Colo. Write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517.

16-18; Summer Weekend at Northfield Inn. Write Joe & Carol Prystupa, 42 Willbert Terrace, Feeding Hills, Mass. 01030.

16-18; 22nd Ann. Wash. State S/D Festival, Eisenhower H.S., Yakima, Wa. Write Festival '72, P.O. Box 1972, Yakima, Wa. 98901.

16-Oct. 28; Camper Dancer Week & Weekend Vacations. Write Infantinos' Round-dez-Vous Lodge, Rt. 7, Box 688, Asheville, N.C. 28803.

16-17; Kansas Jamboree (camping or lodging) White Memorial Camp, Council Grove Lake, Ks. Contact Faye Thole, 223 So. St. Paul, Wichita, Ks. 67213.

18-Aug. 20; Institutes, Fun Valley, South Fork, Colo. Write Mack & Jean Henson, 2050 Elmwood, Abilene, Tex. 79605.

20; Dandy Dancers Trail-In Dance, City Park Pavillion, O'Fallon, Ill. Write Joe Obal, RR1, O'Fallon, 62269.

22-24; 21st Nat. S/D Convention, Des Moines, Ia. Write Box 2624, Des Moines, Iowa 50315.

23-25; 4th Ann. Calendar Weekend, New York. Write Scott's Oquaga Lake House, Deposit 31 Squares, 136 Seeley Ave., Syracuse, N.Y. 13205.

23-25; Beaux & Belles 15th Spring Weekend, Bangor Lodge, Bracebridge, Ont. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ontario.

23-25; Weekend at 401 Inn, Kingston, Ontario. Write Joe Reilly, 53670 Benzing Rd., Orchard Park, N.Y. 14127.

30-July 2; 7th Ann. Shin-dig DiLido Hotel, Miami Beach. Write Dot Schmidt, 200 NE 169th St., N. Miami Beach, Fl. 33162.

## JULY

2-7; Summer S & R/D Vacation, at the Hayloft. Write Bea & Bob Wright, 15320 35th Ave. W., Alderwood Manor, Wa. 98036.

7-8; 6th Annual Calgary Stampede S/D Roundup, Calgary, Alberta. Write Don Conroy, 3540 Beaver Rd., N.W. Calgary 48, Alberta, Canada.

7-9; Town N Country Tiptop Trot, Hiram College, Hiram, O. Write Edna Adams, 1985 Maple Rd., Stow, O. 44224.

8-22; Hawaii Tour. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

13-15; Far Western S/D Convention, Portland Coliseum, Portland, Ore. Write Herb & Betty Saunders, 5270 SW Cherry, Beaverton, Ore. 97005.

14-16; 21-23; Shades Campers Weekends, Waveland, Indiana. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

15-23; Caribbean Cruise. Write Bob & Marilyn Radford, 4400 E. 112, Kansas City, Mo. 64137.

16-21; Advanced Alumni Callers, 7897 Taft St., College, Promenade Hall, Merrillville, Indiana. Write Marva Shaver, c/o the hall.

16-23; S & R/D Camp, Holiday Ranch. Write Jim Hopkins, Box 206, Innisfall, Alberta.

17-Aug. 1; Spain & Portugal Tour. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Ct. 06903.

20-23; Rovin Squares 5th Ann. S/D Camp-

ore, Bloomsburg Fairgrounds, Bloomsburg, Pa. Write Lin & Barbra Doughty, 213 Elkins Rd., Cherry Hill, N.J. 08034.

21-23; Royal Oaks Camping Wkend, Royal Oak Pk, Pomeroy, O. Write Biliygene Evans, Rt. 2, Box 381, Gallipolis, O. 45631.

21-30; 2nd Ann. Advanced, High Level 10-day vacation. Write Cherry Ridge, RD 3, Honesdale, Pa.

22-28; Square Dance Week (diff. callerevery night) Spring Gulch Barn, New Holland, Pa. 17554. Write Grace Kaiser at the above address.

23; Pre Frontier Special, Cheyenne, Wyo. Comm. House, Lions Park. Write Sherry Haag, 920 Pike St., Cheyenne, Wyo. 82001.

23; Kelley's Island Boat Trip & Dance, Lake Erie. Write S. Burdick, 216 Williams, Huron, O. 44839.

23-28; Aslomar S/D, Pacific Grove, Cal. Write Sets In Order, S/D Society, 462 N. Robertson Blvd., Los Angeles, Cal. 90048.

28-29; 2nd Ann. Jekyll S & R Fun Fest, Jekyll Island, Ga. Write Cal Golden, P.O. Box 2274, Hot Springs, Ark. 71901.

28-30; International Festival, Long Beach, Cal. Write Bob & Marlon Cope, 14302 Lyndon, Garden Grove, Cal. 92643.

29; 8th Ann. Frontier Shindig, Comm. Center, Warren AFB, Cheyenne, Wyo. Write Sherry Haag, 920 Pike St., Cheyenne, Wyo. 82001.

29-30; Huntington Centennial R & S/D Festival, Memorial Field House in Huntington, W. Va. Write Sonny & Mary Bess, 646 Adams Ave., Huntington, W. Va. 25701.

30-Aug. 5; S/D Week at Feather River. Family camp. Write Camp Reservations, Office of Parks & Rec., 1520 Lakeside Dr., Oakland, Cal. 94612.

## AUGUST

4-5; 6th Ann. Red Boot Festival, Crossnore, N.C. Write Dr. Bill Sloop, Box 258, Crossnore, N.C. 28616.

4-5; 19th Ann. Penn State S/D Festival. Write Agricultural Conf. Coordinator, 410 J.O. Keller Conf. Center, Penn State U. Univ. Park, Pa. 16802.

6-11; Callers College, Promenade Hall, 7897 Taft St., Merrillville, Ind. Write Marva Shaver c/o the hall.

7-12; 19th Ann. British Columbia S/D Jamboree. Write Box 66, Penticton, B.C.

10-12; 10th Ann. Overseas S/D Reunion, Pocono Manor, Pa. Write John & Freddie Kaltenthaler, Box 277, Pocono Pines, Pa. 18350.

11-13; Traller = Camper Weekend, Waffle Farm Campground, Coldwater, Mi. Write Bill Peterson, 30230 Oakview, Livonia, Mi. 48154.

11-13; Happy Pair Holiday R/D Weekend, Cleveland, O. Write Frank & Phyl Lehnert, 2844 S. 109th St., Toledo, O. 43611.

11-13; Halsey Fun Weekend, Halsey Nat'l Forest, Neb. Write Ken McCartney, 1603 No. Cotner, Lincoln, Neb. 68505.

11-13, 13-18; Squaw Valley S/D Vacation (near Lake Tahoe) Write Bob Page, 31835 Veril Way, Hayward, Cal. 94544.

13-14; 6th Annual Jenkins August Weekend, Minerva, N.Y. Write Bill & Mary Jenkins, Mockingbird Hill, Minerva, N.Y. 12851.

17-Sept. 2; Olympics 1972 S/D Tour. Write S/D Olympics, 3817 N. Oakland, St. Arlington, Va. 22207.

18-19, 4th Annual Land of the Sky Festival, Asheville, N.C. Write Earl Rogers, 65 Meadowbrook Ave., Asheville, N.C. 28800.

18-19; 9th Star Spangled Banner S/D Festival, Baltimore, Md. Write Chauncey & Helen Pieper, 3411 Mayfair Rd., Baltimore 21207.

19-Sept. 4; Dance-O-Rama European tour. Write Harold & Lil Bausch, P.O. Box 35, Leigh, Neb. 68643.

20-25; Estes Park Holiday, Colorado. Write Bill Peterson, 30230 Oakview, Livonia, MI. 48154.

20-25; Estes Park Holiday, Lazy T Motor-lodge. Write Jim & Lois Coy, 133 S. Maple St., Bowling Green, O. 43402.

21-25; 27-31; Caller School at East Hill Farm, Troy, N.H. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066.

20-25; Cal Golden's Callers College, Hot Springs, Ark. Write Sharon Golden, P.O. Box 2274, Hot Springs, Ark. 71901.

20-26, 27-Sept. 2, 3-9, 10-16, 17-23, 24-30, Oct. 1-7, 8-14; S/D Vacations, Kirkwood Lodge, Osage Beach, Mo.

25 & 26; Summer Shadows S & R/D Festival, L.C. Walker Sports Arena, Muskegon, MI. Write Art Kilmek, 2144 Reneer, Muskegon. 49441.

25-27; R/D Weekend, Buffalo, N.Y. Write Lou & Laura Truesdell, 740 Schoelles Rd., N. Tonawanda, N.Y. 14120.

25-27; 26th Ann. Summer Festival & Salmon Barbeque, Spokane, Wash. Write Joe Secor, 4507 S. Freya, Spokane 99203.

27-31; Callers College, Infantinos' Round-dez-Vous Lodge, Rt. 7, Box 688, Asheville, N.C. 28803.

27-Sept. 4; S/D Campers Holiday. Write Johnny Davidson, Box 52, Hannon, Ont.

27-Sept. 1; Bangor Lodge S/R Vacation, Bracebridge, Ontario. Write Marge Hough, 33 Kells Ave., Scarborough Ontario.

## SEPTEMBER

1-3; Kewanee Kickers Festival, Kewanee, Ill. Write Box 74, Kewanee, Ill. 61443.

1-3; Single Square Dancers, U.S.A. Oklahoma City. Write Joe B. Ellis, 3926 S.E. 11th, Oklahoma City, Ok. 73115

1-3; 7th Ann. Western-style S/D Festival, Natural Bridge State Park, Ky. Write Richard Jett, Box 584, West Liberty, Ky. 41472.

1-4; Labor Day Weekend, Turkey Run State Park, Indiana. Write Max Forsyth, 3201 E. Tulp Dr., Indianapolis, Ind. 46227.

2-4; 12th Ann. TMFM S & R/D Weekend, Fease's Shady Rest Lodge, Rt. 4, Rhinelander, Wisc. 54501. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wisc. 53151.

6-11; Fall F & S/D Camp, The Inn at East Hill Farm, Troy, N.H. 03465. Write Ralph Page, 117 Washington St., Keene, N.H. 03431.

8-10, 15-17, 22-24, 29-Oct. 1, 6-8, 13-15,

20-22, 27-29, Nov. 3-5, Fall Weekends, Chula Vista Resort. Write Vera Kaminski, Chula Vista, Wisconsin Dells, Wisc. 53965.

8-10; Towne House Holiday S/D, Del Webb's Towne House Hotel, Fresno, Cal. Write Bill Stapp, 3000 La Via Way, Sacramento, Cal. 95825.

8-10; S/D Weekend, Farragut Hotel, Rye Beach, N.H. Write Chet & Barbara Smith, Central St., Boylston, Mass. 01505.

8-10; 3rd Annual Hodag Holiday, Fease's Shady Rest Lodge, Rt. 4, Rhinelander, Wisc. 54501. Write Elmer Elias, 5106 S. Menard Dr. New Berlin, Wisc. 53151.

15-16; 2nd Annual S & R/D Convention, Norfolk, Nebraska. Write Cleon & Verna Roselius, 1101 Terrace Rd., Norfolk, Nb.68701

15-17; Mountain Lake Festival. Write Mt. Lake Hotel, Mt. Lake, Virginia.

22-24; Luray House Party, Mimslyn Motor Inn, Luray, Va. Write Lou & Decko Dances, 3817 N. Oakland St., Arlington, Va.22207.

22-24; Beach Ball, Monticello, Indiana. Write Dick Han, 513 Bluff, Monticello, Ind.47660.

22-24; 29-Oct. 1; 13-15; Hidden Valley Weekend, Lake Luzerne, NY. Write Ken & Doris Anderson, 8 Fireside Lane, Newtonville, NY 12128.

22-24; Fling Fantastic, Treadway Inn, Niagara Falls, NY. Write PO Box 9, North Chili, NY. 14514.

23-30; Septemberfest, Kentucky Dam Village State Park. Write Box 190, Murray, Ky. 42071.

Sept. 23- Oct. 1 Swap Shop; Sept. 17-24, Rebel Roundup; Sept. 10-17, Accent On Rounds; Sept. 2-10, Fun Fest, Fontana Village, Fontana Dam, N. C. 28733.

## OCTOBER

6-7; Annual Fall Festival, Coliseum, San Angelo, Tex. Write Ted & Deloris Beske, 222 Goodhue, San Antonio, Texas 78218.

13-14; 8th Annual International Fall Festival, Onandaga War Memorial, Syracuse, N.Y. Write Robert Hurley, 116 Single Dr., N. Syracuse, N.Y. 13212.

14-22; Caribbean Cruise. Contact Bob & Nita Page, 31855 Verll Way, Hayward, Cal. 94544.

27-29; Villa S/D Weekend, San Mateo, Cal. Write Bill & Dottie Kiefer, 45H Red Hill Circle Dr., Tiburon, Cal. 94920.

## NOVEMBER

3-5; Potawatomi Pow Wow, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, MI. 48154.

4; Fairweather S/D Club Cruise to Bermuda. Write Fox Travel Service, 17 Foster St., Worcester, Ma. 01608.

10-12; Square & Contra Dance Weekehd, The Inn at East Hill Farm, Troy, N.H. Write Ralph Page, 117 Wash. St., Keene, NH03431.

11-12; Fall Frolic on the Beach, Rockport, Tex. Write Ted & Deloris Beske, 222 Goodhue, San Antonio, Tex. 78218.

16-18; Washington Fall Cotillion, Hilton Hotel, Wash., D.C. Write Ralph & Joanna Voigt, 6211 Rockhurst Rd., Bethesda, Md.20034.

23-26, Thanksgiving Weekend, Atlantic City,

N.J. Write Al Brundage, 83 Michael Rd. Stamford, Ct. 06903.

24-26; Manaco Holiday, Lehmann's Lodge, Fostoria, O. Write Jim & Lois Coy, 133 S. Maple St., Bowling Green, Ohio.

**DECEMBER**

27- Jan. 1; Year End Camp, Keene State College, Keene, NH. Write Ralph Page, 117 Wash. St., Keene, NH 03431.

**CAMPGROUNDS**

Cherry Ridge, RD 3, Honesdale, Pa. 18431.

Dancing from May 26 through Oct. 8.

Spring Gulch, New Holland, Pa. 17557.

May 10 through Nov. 19.

Bonnie Brae Camp, Doris & Art Van Neel, Prattsburg, NY. 14873.

Square dance weekends from May 26 to Oct. 6. Chestnut Lake Campground, Port Republic, N.J. Write to campground, Old New York Rd. Port Republic, N.J. 08241

**TOO LATE TO CLASSIFY**

June 2-4; Alaska State S/D Festival, Valdez, Alaska.

Oct. 1; Gemini 8's SDC "Fall Square-A-Nade" Write: Claire Lavallee, P.O. Box 8, Upton, Mass.

# 13<sup>th</sup> Annual Buckeye SQUARE DANCE CONVENTION

May 19, 20, 21 - 1972

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#### 4TH ANNUAL

# SEPTEMBERFEST

When — September 23rd thru September 30 inclusive.

Where — Kentucky Dam Village State Park at Gilbertsville, Kentucky, on **Kentucky Lake**.

Lodging — Any resort, motel, camping area, State Park or other tourist establishment listed in the **Kentucky's Western Waterland Ass'n. Book**.

Meals — Housekeeping cottages, off your own campfire, in your trailer or in any of the many restaurants in the **Western Waterland area**, including both private and state operated establishments.

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TOP 25254

**WHEN YOU SAY LOVE**

by Mal Cameron, Derry, New Hampshire

TOP 25255

**ECHO FROM THE HILLS**

by Reath Blickenderfer, Massillon, Ohio

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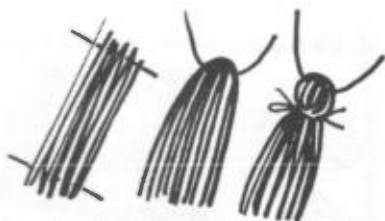
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| Caller-Teacher Manual— Ext. Basics (SIO)     | S/D Training Manual (S. Calif.)    |
| Caller-Teacher Manual (Gotcher)              | S/D Yearbook (SIO)                 |
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# square line

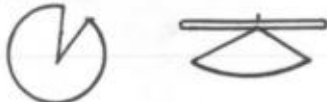


*Our club is in need of mortarboard caps for the graduating class in square dancing. We have been unable to locate a place to purchase these. Can you help us?*

*Barbara York  
Orr's Island, Maine*

We don't happen to know of such a place, and to suggest a costume shop and rentals may be stretching the budget for the average club. Years ago, we made some—and I mean, years ago. It's almost fifteen years, in which some two dozen mortarboards, in their large carton, have made five moves with us. Except for minor repairs with adhesive tape, they have held up remarkably well.

Start with a twelve-inch square of heavy cardboard and an eight inch circle of wire mesh, slit to the center at one point.



By overlapping the edges of the slit and stapling them together, a cone is formed. The bottom edge should be bound with stick-on cloth tape. Attach the cardboard to the peak of the cone with a paper fastener. To this fastener, attach string of tassel. Silken strings may be purchased specially, or for such informal graduations, you may prefer to use yarn. Make tassel as you would a yarn doll. Wrap about twenty times around a 5-inch cardboard. Tie at one end, snip at other end. Tie another time about one-inch from top.

Tassels should not be attached to caps until they are spray painted. Ours are a navy blue spray enamel and have held the color well.

This may take time and effort the first time around but these mortarboards are an asset that will not have to be replaced yearly and they add a special touch to class graduations.



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# Dancing Tips

by Harold & Lill Bausch

Variety is the spice of life! Variety also keeps clubs alive. No two clubs are really alike, just as no two people are alike. To illustrate a point, I will list some of the activities of clubs I have called for recently.

One club is presently lining up its special dance of the year, which they call a "Mardi Gras." They will have two callers, a decorated hall, pie to serve to all, and door prizes to give away.

Another club, in the hope of starting a new class, publicized a free party night for non-square dancers, and for those who haven't square danced for years. Result was three new couples who have never danced and about eighteen couples who danced years ago and were interested in trying again. I had to work a program around this variety of people, plus the club members who were present. We had a ball! We did circle mixers, easy squares, polkas, and even the old "Flying Dutchman." At the end of the evening it was decided to continue these party nights.

Another club is planning their annual festival. This will involve one out-of-state caller and one state caller for the main evening program. The afternoon will bring in a prominent round dance leader for a workshop, and from twelve to fifteen callers from a wide area for a callers' jamboree.

One club held an old fashioned box social recently. The ladies all prepared lunches in fancy boxes. Some were decorated to look like valentines, one like a space rocket, one like a man in bib overalls, etc. The lunches inside

were whatever the ladies wished to prepare but all were extra special. I had the job of auctioning these boxes. The average price paid this night for a lunch box was about \$2.75. This money went into the club treasury to be used for extra dances. Of the whole crowd only three men ended up eating with their own wives.

Another club is sponsoring a "Sadie Hawkins Day" dance. Dancers are asked to dress in costume, but it is not required. The costumes should represent some character of the "Lil Abner" comic strip. This dance is coming up tomorrow night and I am anxious to see how many Daisy Maes we have.

Another club has purposely changed halls for a month and now will return to their regular hall. The change brought out different guests and in general made things interesting for the regular club members.

The point I am trying to make this month is that each club should have extra ventures and try to do different things to hold the interest of the dancers. Just as "Good clothes open doors" good workers open doors to new ideas, thus creating interest in the club's activities and renewing interest in dancing through the involvement of its members.



## COVER TALK

Two years ago, on our April, 1970 cover, we featured a collection portraying dozens of after-party stunts that add greatly to the pleasant memories one brings home from a vacation dance and camp or resort event. Vacation time is here again, and we hope this new collection of zany antics (mostly from Fontana, N.C.) will inspire those on the planning line to include a variety of after-party stunts in their programs this year!



### ALLUSIONS TO ILLUSIONS

In this column of October, 1971, we discussed the favorable merits of "sight" calling. Not to dispute that comment, we'll merely amplify it a bit and add a word of caution here. A wise caller knows that he can gain a lot of "mileage" and freedom with this hash calling method, but he also knows that, because of the factors of human error (both his and the dancers') and "shenaniganism," he'd be better off not to use it more than half the time. An image method, such as the "windmill" (see page 31, May, '71) is much more foolproof.

To illustrate the point, we talked to a veteran dancer the other day and he said he and his friends like to "throw" a caller who they know is a "sight" caller and watch him fume. They make sure to dance close to the front of the hall (first 2 or 3 sets) and soon start the shenanigans of switching places back and forth in contrast to what he's calling. They will continue this off and on until the caller gets totally frustrated. In addition to this kind of hazard, a sight caller must memorize the relative positions of at least four adjoining people in at least three sets in front of him at the beginning of each tip. That's no small chore, and there is still a danger of losing them.

Nevertheless, sight calling can be extremely rewarding both for dancers and caller, in small doses, and with favorable conditions.

In at least one case we observed, a certain caller abused the privilege of being a 99% "sight" caller. More than once when he "lost" the floor through his error or theirs, he excused his error or the dependence on his system (which

certainly isn't the dancers' fault) by openly criticizing their incompetence to dance the level for which that particular event had been publicized. In our opinion there is NO reason for a caller to openly criticize the dancers, whose admission fees are supporting him. If he can't adjust to the majority level or switch to a system that is more foolproof than "sight" when dancers are more error-prone than he would expect, then he doesn't deserve to hold the mike in his hand!

Incidentally, there are callers who will say they are using the "sight" system exclusively, who are in reality using an abbreviated "sight" system or a combination of "sight" and "image". A caller who says he only has to watch one "key" man and his corner girl is using an abbreviated sight system. The pure and total "sight" system absolutely requires the caller to memorize the physical descriptions of no less than four persons in the set. More will be said later on this.

### DEFINITE DEFINITION

The other day a good definition came across our desk from some unremembered source.

Q. What is a SENSITIVE caller?

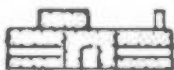
A. A caller who responds TO the dancers when he's calling, rather than one who calls material AT them.

### AND ANOTHER

There are many definitions of callers. We'll present more from time to time. A smart caller is one who remembers he's ALWAYS a STUDENT of the profession, learning from many sources and particularly from every dance he calls. Today's caller must also be a diplomat, a good businessman, a technician, and an entertainer.



# places to dance



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## 4th ANNUAL SEPTEMBER FEST

Sept. 23-30, 1972  
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in the Blue Ridge Mts. 11wks. & 4 wknds.  
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6th Annual PEACH BLOSSOM Festival  
6th Annual PEACH BLOSSOM FESTIVAL,  
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Top calling staff and special Iroquois Dancers  
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Square & Round dance: Memorial Day to Labor Day. Top callers - 50 square hall. Campsites, cabins, lodge rooms. Private lake, boats. Write for brochure: Cherry Ridge Vacations, RD 3, Honesdale, Pa.

**FAR WESTERN S/D CONVENTION**, July 13-15, 1972; Memorial Coliseum, Portland, Oregon. Write Shep & Bev Sheppard, Gen. Chmn., 12730 NE Rose Pkwy, Portland, Ore. Go Far West Where The Dancing Is Best!!!!

7th ANNUAL SHINDIG, June 30, July 1,2, DiLido Hotel, Miami Beach, Fla., Beryl Main Gary Shoemaker, George Hinkel, Les Linn & Beatties. Write Dot Schmidt, 200 NE 169th St., North Miami Beach, Fl. 33162.

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Caller: Rex Coats

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♣ A      ♣ K      ♣ Q

# Best Club Trick

A ♣      K ♣      Q ♣

This column's editor had one of the most rewarding experiences of his life when he visited the Whirl and Twirl Square Dance Club, on the outskirts of Orlando, Florida, in the heart of Disney World country.

The word "club" is hardly adequate for this many-faceted organization, which might be better called an association or a corporation. There are really three clubs in one, meeting several times a week with different "levels" represented, and the group prints its own high quality monthly magazine that rivals many of the bigger area magazines in quality.

It all happened when coincidence gave me a free night in central Florida, and the natural inclination was to fill the void by attending a local dance. To add a bit of fun to the occasion it was decided to walk into the dance in street clothes and pretend to be a curious non-dancing tourist.

The guise worked fine for about ten minutes. As I walked in, a guest caller, Bill Ford, was firing up an oldie from the stage and singing, "Skirts, square dance skirts, they've a great attraction for me." A dozen sets filled the rustic Hallowe'en decorated hall and danced with gusto, as I slipped unnoticed into the balcony to watch the action. It was a "tenderfoot" night (easier level dance),

It wasn't long until the president of the club, Joe Peltz, spotted me and marched up to ask courteously how I was enjoying my view. I still pretended to be a non-dancer, and it impressed me that he produced a printed ticket which the club uses to promote beginner classes.

Finally I told him who I was and we had a real good discussion of the club's program. These items are particularly noteworthy: (1) Each night's dance has its own host and hostess, (2) Clean up committees are indicated in advance on a chart, (3) Dances to bring back "dropouts" are planned, (4) The club operates 52 weeks of the year, (5) A permanent sign in front of the building identifies the club, (6) A special campaign, called "Operation Keep In Contact" is documented on wall charts showing when a member attended or failed to attend, and a follow-up contact is made involving other members.

It is obvious that an unusual amount of ingenuity is behind this club, generated by Joe Peltz (who can point to 3½ years of leadership involvement) and to Danny Robinson, the club's regular caller, a real "spark plug".



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- RB124 COUNTRY GIRL WITH HOT PANTS  
ON by Bob Vinyard
- RB125 FOR THE GOOD TIMES by Ted Frye
- RB126 DANCING AFTER MIDNIGHT  
by Mal Minshall

### New on FLUTTER WHEEL

- FW501 I'M GONNA WRITE A SONG  
by D.P. Dub Hayes

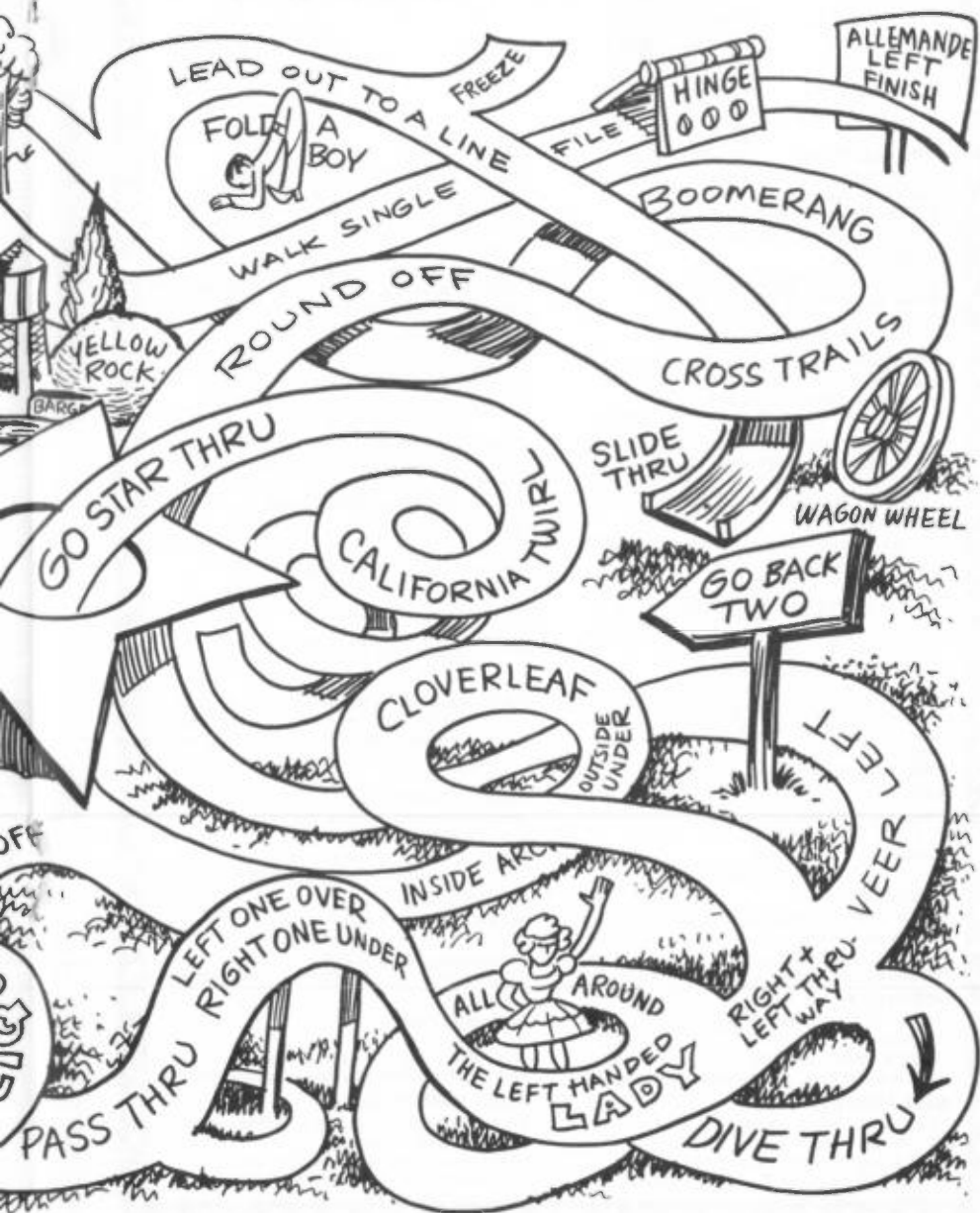
# ROCKY ROUTE





# TE

## A Game of April Foolishness



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# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

## *What am I doing for square dancing?*

Have you ever asked yourself this question? So many of us forget and say, What is square dancing doing for me? We find that square dancing does a lot for each and everyone of us. Look just at the new friends and acquaintances one makes at the dances. These are much closer ties than are made at a regular ballroom dance.

Square dancing teaches us how to listen, the one most important thing in this type of dancing. It teaches us how to do complicated and simple movements on command. It gives us better rhythm, dancing to the beat of the caller's record. Even grace is taught, especially as we learn round dancing.

Square dancing teaches us that we are all pretty much the same, rich or poor, and can get along pretty well together. We all have differences of opinion, which is good, because without them, square dancing would be a "blah, blah" same old thing.

Now what is the other side of the coin? What can I do, and what do I do? Do I get out there and dance? What is square dancing about, if not to dance? Look and see if there are enough men to make another square, and if there are, get out there and make that square. The ladies (100%) came to dance, and it is not fair to let them sit, if there is a chance to make another square. Men, this is your duty as a square dancer; this is one thing you can do.

What is the cost of a little smile, happiness or just plain good time? There are times when we all would like to pull our hair out, but that is the time

to smile and take it with a grain of salt. Don't downgrade others, from the beginners to the callers. We all need to smile more. Harshness from callers and experienced dancers hurts and there is no need for it; it is uncalled for, unnecessary, and causes dancers and people to become less friendly, leading to eventual loss of the dancers. What you can do is smile more!

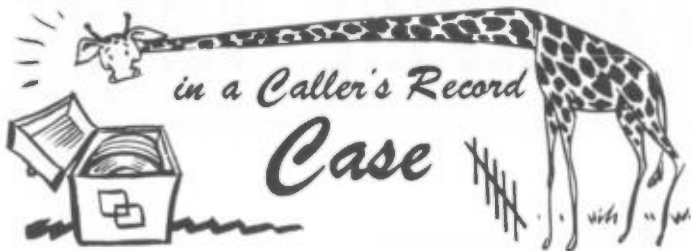
If someone needs help, how willing are we to give it? Or are we so important that we aren't about to help? Why aren't more people practicing rounds at home or dancing to records? Maybe the help is there but we are afraid to ask for it. There is great fun in getting four couples together and practicing dancing by using records. Take the club records home and practice the rounds you're having trouble on. Ask someone who know that round to help you; I'm sure they would. This is what we all can do.

What have I done for the club? How often have I attended club dances? Without dancers there can be no square dance. Do I attend only when there is something to be voted on? Or do I attend to try and help the other members have a good time. Do I enter in to making a good time? Do I play rounds, when I'm on program, that most can dance to? Do I try to make guests content or a little more at ease? This is what we all can do.

We aren't perfect, and we have many faults, but we can all try a little harder to DO instead of TAKE.

*Bob Andraschke  
from HOOLEYANN WHIRL*

# Steal a Little Peek



Kip Garvey, of Shrewbury, Massachusetts, opens his record case for Squaredance Magazine this month. Kip has recorded on the Jay Bar Kay label, and is building a successful career as a "traveling" caller.

## HOEDOWNS:

Tumbleweed — Top  
Billy John — Wagon Wheel  
Cotton Pickin' Cotton Picker — Kalox  
Cabbage — Blue Star  
Something Else — MacGregor  
Turnpike Special — Blue Star  
Driftwood — Top  
Jole Blond — Kalox

## SINGING CALLS:

Coming Down — Wagon Wheel  
Me & Bobby McGee — Jay Bar Kay  
Snow Bird — Jay Bar Kay  
The Year That Clayton Delany Died — Square Tunes  
False Hearted Girl — Jay Bar Kay  
Help Me Make It Through The Night — Mustang  
Gypsy Feet — Lightning S  
Everything A Man Could Ever Need — Jay Bar Kay  
Just Being With You — HiHat  
Every Street's A Boulevard — Blue Star  
Bye Bye Blackbird — Pilgrim



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# Mix & Match



*Edited by Fred Freutbal*

This month Fred has concocted two very workable figures that contain a Dixie style to an ocean wave, followed by a left swing thru, in both cases. Try 'em — you'll like em.....

One and three lead right, circle four hands round the track  
Head gents break and make two lines, go forward up and back  
Ladies lead Dixie style, make a wave and rock it too  
Left swing thru, go two by two, and then a left turn thru  
Swing the corner lady — swing her all alone  
Allemande left new corners, then promenade her home.....  
(Tag to fit your favorite tune)

One and three square thru, four hands around you go  
Meet the corner, slide thru, forward and back you do  
Ladies lead, dixie style, make a wave and rock it there  
A left swing thru, go two by two, allemande left the corner girl  
Do-sa-do your partner, and the corner lady swing  
Allemande left new corners and promenade the ring.....  
(Tag to fit your favorite tune)

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# easy level



## MACK IS BACK

from "Easy Sing-Along Calls" by Stan Burdick  
RECORD: Grenn 12048

Head two couples star by the right  
Move it round, hold on tight  
Back by the left, left hand star  
Turn it once tonight  
Corner now, pick em up  
Star promenade you know  
Walking, talking round the ring  
Move it, move it, go man go  
Back right out circle left  
Circle, hear me say  
Nearest girl you swing boys and  
Promenade that way  
Oh, the line forms on the right, girls  
Now that Mack is back in town (Settle down)

## 20TH CENTURY CONTRA

by Herbie Gaudreau  
from "Modern Contra Dancing"

### Double Progression

"In your lines go forward and back." (This call given before start of music or during Intro.)

-----	And with the left hand lady swing	-----	Across the floor right and left thru
-----	Turn them around right and left back	-----	Same ladies chain across
-----	Turn the ladies and chain back	-----	Everyone pass thru
Walk right over and turn alone	Those who can right and left home	-----	Two long lines go forward and back.

In this dance make sure everyone passes thru right shoulder by right shoulder and does a U-turn back (turn alone).





## JENNY'S STAR

by Roger Whynot

**MUSIC:** Roger uses "Darling Nellie Gray." This also goes well to "Wheels Q." Use any introduction, break and ending you wish.

### FIGURE:

All four ladies promenade the outside ring  
All the way once around you go  
The ladies to the center, make a right hand star  
Turn the star, one time around you go  
Hold the star, left hand to partner's left and  
Balance as you are there in a star.  
Turn by the left hand half way round  
(The men, now in center, reform the star)  
And balance once again  
Then step through (dropping hands,  
all step forward out of the star)  
And with your corner swing  
Take your corner with you and promenade the ring  
Repeat the figure three more times.

## ATLANTIC MIXER

As taught by MARY ANN HERMAN

**RECORD:** Any lively reel.

**FORMATION:** Circle of couples, facing LOD around the circle, lady on partner's right. Varsouvienne position (i.e., lady raises both hands, with elbows bent and pointing toward the floor, and the man takes them from behind the girl, joining R hand with her R, L with her L.

### Measures

- 1 - 8 Promenade around the circle.
- 9 - 16 Drop hands. Girls turn back around the outside of the circle, with the girls clapping on the off beat.
- 17-24 Allemande right with the one you meet ( 4 counts), then allemande left with the same one (4 counts).
- 25-26 Join right hands (or both hands) with same person, step forward toward each other, then back.
- 27-32 Swing the same person.

Repeat the dance as long as desires. This lively, easy little circle mixer is especially useful as a relaxer at parties or at one-night stands. It is also popular with children.

*The two dances on this page are reprinted from the New England Caller.*



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- 1022— Al Brownlee calling the Fontana tape in stereo
- 1019— Al Brownlee gold record tape
- 1016— Marshall Flippo calls in stereo

## PRESENTS



## BLUE STAR ALBUMS:

- 1023— Marshall Flippo calling the Kirkwood LP in stereo
- 1022— Al Brownlee calling the Fontana, album in stereo, half patter, half singing
- 1021— Marshall Flippo calls the 50 basics
- 1020— Bob Fisk calling on Blue Star

## BLUE STAR 45 RPM RELEASES:

- 1923— World Mixer (Author Unknown) Round Dance
- 1923— Just One More Waltz, Clark & Ginger McDonald, R/D
- 1922— Monte Carlo Or Bust, Caller: Marshall Flippo\*
- 1921— Maybe, Caller: Al Brownlee\*
- 1920— All I Ever Need Is You, Caller: Marshall Flippo\*
- 1919— Happy Heart, Caller: Jerry Helt\*

## DANCE RANCH RELEASES:

- 605— Joy Joy Joy: Caller: Frank Lane, \*
- 604— Sweet Misery, Caller: Barry Medfort\*
- 603— Everybody's Reaching Out For Someone, Frank Lane\*
- 602— Help Yourself To Some Tomorrow, Caller: Frank Lane\*
- 601— Don't Let The Good Life Pass You By, Caller: Frank Lane\*

## BOGAN RELEASES:

- 1244— Someone Write a Perfect Melody, Caller: Lem Gravelle\*
- 1243— Pave Your Way Into Tomorrow: Caller: Lem Gravelle\*
- 1242— Take Me Home Country Roads, Caller: Lem Gravelle\*

## LORE RELEASES:

- 1132— A Girl Like You, Caller: Art Galvin\*
- 1131— I'm Gonna Write A Song, Caller: Johnny Creel\*
- 1130— Knock Three Times, Caller: Don Whitaker\*

## SWINGING SQUARE RELEASES:

- 2357— West Texas Highway, Caller: Ken Oppenlander\*
- 2356— Charlotte Fever, Caller: Jack Winkler\*

## ROCKING A RELEASES:

- 1356— Broken Hearted Me, Caller: Mal Minshall\*
- 1355— Countryfied, Caller: Earl Wright\*

\*Flip Instrumentals

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# CHALLENGE CHALLENGER

by Dewey Berry

*Challenge Chatter celebrates its first birthday with this issue of American Squaredance magazine. We have thoroughly enjoyed being a part of this well-rounded magazine, and our greatest pleasure is in relaying the thoughts of dancers on to the readers. We thank those who have contributed to the column, and we solicit articles from all of those who might be interested in the advanced and challenge levels of square dancing. PLEASE send in your article soon. This is YOUR column, and we need YOU to exist.*

*This month we present an article by Ed Foote, of Pittsburgh, Pennsylvania. Ed has outlined some of his thoughts about dancing to tapes:*

People often ask why challenge dancers enjoy dancing to tapes. Indeed, some people seem to think challenge dancers prefer dancing tapes over live callers, but this is definitely not so.

Circumstances dictate that challenge dancers do tape dancing. There are only about twelve callers in the country who call challenge, so naturally many people will live in areas where there are no challenge callers. The only way they can get challenge calling is via tapes.

Even if dancers are fortunate enough to have a challenge caller in their area, most will still work on tapes of other callers. Just as dancers at club level enjoy dancing to a variety of callers, so do the challenge dancers, but since these other challenge callers may live hundreds of miles away, the only way to dance to them is by tapes.

However, the thrill and excitement of dancing to a live caller far outweighs the enjoyment of dancing to tapes. Thus, in miles traveled per dancer, challenge level dancers probably travel further to dances in a year than dancers at any other level. It is nothing for challenge dancers to drive a hundred miles one way to dance to a live challenge caller, and it is not uncommon for challenge dancers to make round-trips of over four hundred miles, if they can get a couple of challenge dances at the same location over a weekend.

Although tape dancing plays an important role in challenge, it will never replace dancing to a live caller.



Bob Vinyard

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# WORKSHOP

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## CHOREOGRAPHY

Every once in a while, your Workshop Editor likes to point out to newer dancers and callers just how far we have come along in our "directional" calling efforts. In order to do so, we had to create new square dance nomenclature and add these terms into the general picture as BASIC basics. Over the years as we explored, experimented, and learned more about square dance choreography, new names have been added. Actually today's Extended Basic program of 75 basics is in existence because the last 25 basics went through a 15 year trial and acceptance period to give us today's body-flowing figures we enjoy so much. Here is an example of these "changing times," as published in the June 1963 American Squares issue, Callers' Questions, page 20:

*BILL CASTNER, Pleasant Hills, Cal.:*  
I believe the call for ends to cross over,

centers turn back (from lines of four facing each other) is very poor since cross over is more likely construed to mean that the ends facing would cross over (the set) to change places.

*YOUR EDITOR'S ANSWER AT THAT TIME:* As a dancer, Bill, my reaction is to cross over to the other line. The only time I feel sure about this command is when the line is facing out. Then there is no other place to go except to the other end of the line.

The dancers will react correctly if the command is changed to something like "ends in line trade places, centers turn back." This then will apply no matter which direction the line faces or even if it is in an ocean wave set-up. If the ends are expected to go across to the next line it can be called as "ends pass thru, hook on the ends," or "ends promenade 1/4." End of quote.

What came out of this analysis? Today we have the term "ends trade" if they are to stay in the same line. We have "ends cross over" to mean just that if they are expected to go to the new line or we can even use "ends circulate." The "ends promenade 1/4" was

the forerunner of "circulate" one position. Also, if we want to move people around in a line formation, today we have ends trade, centers trade, boys/girls trade, or even trade the wave if we want everyone to trade at the same time in an ocean wave.

New ideas are detrimental to square dancing? Not so — just the abundance of those which are not useful. Our latest check has determined that we go through about one hundred suggested "new ideas" in order to realize ONE good lasting idea which eventually finds its way into the "Basic" group for all to know and enjoy in today's square dancing recreation. And we are getting more choosy as the list reaches the 1400 term level.



## CALLERS' QUESTIONS

*BOB JAFFRAY, Ennismore, Ontario:*  
Do you think we should use so many figures that have some name for three or four basics put together, such as Swing the Deal? I have used this since the dancers could swing thru and wheel and deal, but called it directionally, i.e. Swing thru, girls turn back, wheel and deal. If we name something like this, why not give a name to "Swing thru, centers run, wheel and deal?" I would like to see people like you reject something that can be called directionally and without any special positioning required. Are we trying to challenge the dancers or their memories?

*ED. NOTE:* Your editor *does* reject combination movements which can be called directionally without creating a "stand-still" by someone. However, this does not stop the flow of use; only

the individual leaders can do this with their groups. Until we train the square dance leadership to accept this responsibility, this practice will continue. Like dancers, callers come and go in the picture, sometimes leaving some bad marks along the way for the others to try to overcome. When the bad effects are about overcome, a new generation of callers and dancers comes into the picture and the whole process repeats itself. That which seems to be new, different or "cute" today, is something that we have seen come and go many times through a decade of dancing. Believe it or not, these ideas and dance gyrations and gymnastics usually fade away again for the same reasons they originally were tried and dropped before.

Are we trying to challenge the dancers' memories? The answer is yes, if you go beyond the use of about 125 basics. Do you know why? Because these basics are used ONLY at their teaching figure levels, and never used with any further imagination. The same club dancer who will breeze through a Relay the Deucey will fall flat on his face when called upon to do a half-sashayed or "left" version of the 125 basics they are telling you they know how to do and are bored with doing. So the easy way for the caller is to introduce a "new" basic, and use the five or six example figures, and then move on to the next new idea next week. Pretty soon the dancer gives up because he can't keep up (with the memory of) the new movements. But do you know what? These dancers were on the way out of the picture when they *weren't taught* how to wheel and deal in a line of four before they did a pass thru! Even their "run" movements were easy to do, but they weren't taught to *slide over* without turning if they were inactive, and so they would blow any variation used from the normal set-up.

*ED FRAIDENBURG, Midland, Mich.:*  
About the "Chuck-a-luck" gimmick figure from Square Dance magazine,

February issue; can this be done from any position other than lines facing out?

*ED. NOTE:* Yes, as long as the CENTERS are facing out in order to do a run and face in toward the center of the set, etc.; the ends can quarter in toward each other and pass thru. So, if you had the heads square thru and do a centers in with the sides, a "chuck-a-luck" movement is possible. See the last "chuck-a-luck" figure on page 46 (February) for example.

*TIM RYAN, Madison, Connecticut:* Can the dancers do a TRADE BY from a double pass thru position?

*ED. NOTE:* No, the rule is those facing OUT (and no one is) trade while those facing IN pass thru. See some examples in this month's figures.



### TAGGERS DELIGHT

by Lee Kopman, Wantagh, L.I., N.Y.

A tag the line variation. Dancers  $\frac{3}{4}$  tag the line, lead two  $\frac{1}{4}$  right and circulate (rotate) two positions while the center four swing thru, centers trade, and cast off  $\frac{3}{4}$  always ending in parallel two-faced lines.

EXAMPLES by Will Orlich

Heads lead right, circle to a line

Pass thru, TAGGERS DELIGHT

Bend the line, pass thru

TAGGERS DELIGHT

Bend the line, box the gnat (= zero)

Change something

Left allemande.....

Heads square thru four hands

Swing thru, centers run

TAGGERS DELIGHT

Couples circulate double

TAGGERS DELIGHT

Wheel and deal

Left allemande.....

Heads lead right and circle to a line

Turn thru, cast off  $\frac{3}{4}$

Spin the top, centers run

TAGGERS DELIGHT

Bend the line, spin the top

Centers run, TAGGERS DELIGHT

Bend the line, box the gnat

Square thru three-quarters

Left allemande.....

No. 1 couple back to back

With the corner box the gnat

New head couples forward and back

Crosstrail thru and separate

Around two, hook on the ends

Line up four, pass thru, ends run

Cast off three-quarters around

Centers run, TAGGERS DELIGHT

Couples circulate

TAGGERS DELIGHT

Couples circulate, bend the line

Star thru

Lead couple only substitute

All promenade, all four couples

Wheel around and backtrack

Left allemande.....

### DELIGHT VARIATIONS

by Jim Kassel, Clarion, Pennsylvania

#### WHEELERS DELIGHT

From lines of four facing out, wheel and deal, then move up three positions as in  $\frac{3}{4}$  tag the line. From here finish as in Taggers Delight, i.e., the ocean wave in middle will swing thru, centers trade and cast off  $\frac{3}{4}$  while the outsides quarter right and circulate two positions. Ends in parallel two-faced lines.

Heads lead right, circle to a line

Pass thru, WHEELERS DELIGHT

(Move up  $\frac{3}{4}$ , finish like Taggers Delight)

Girls turn back and star thru

Double pass thru

First couple left, next couple right

(1P2P)

Heads lead right, circle to a line

Pass thru, WHEELERS DELIGHT

Boys trade, wheel and deal

Swing thru and turn thru

Slide thru, all-8 circulate

Girls twice, cast off  $\frac{3}{4}$

Left allemande.....



Heads square thru four hands  
 Swing thru, centers run  
 WHEELERS DELIGHT  
 Bend the line, pass thru  
 WHEELERS DELIGHT  
 Wheel and deal, pass to the center  
 Square thru three-quarters  
 Left allemande.....

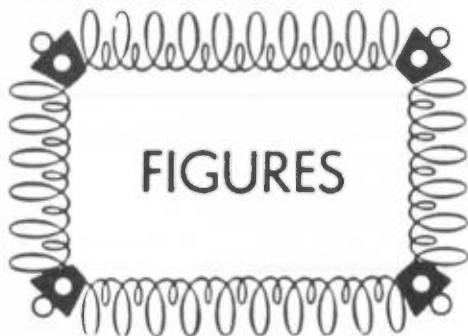
STEPPERS DELIGHT  
 (same author)

From parallel ocean waves, all step thru  
 centers swing back and cast off  $\frac{3}{4}$  (as  
 in Taggers Delight) while the outsides  
 quarter right and circulate two posi-  
 tions. Ends in parallel two-faced lines.

Head couples square thru four hands  
 Swing thru, STEPPERS DELIGHT  
 Bend the line and star thru  
 Centers pass thru to a  
 Left allemande.....

Heads lead right, circle to a line  
 Spin the top, swing thru  
 STEPPERS DELIGHT  
 Wheel and deal, swing thru double  
 STEPPERS DELIGHT  
 Wheel and deal, star thru  
 Bend the line, crosstrail thru  
 Left allemande.....

Head couples box the gnat  
 Square thru four hands  
 Swing thru, STEPPERS DELIGHT  
 Bend the line  
 Left allemande.....



by Ed Fraidenburg, Midland, Michigan

Heads half square thru  
 Sides divide and star thru  
 Clover and pass thru  
 Left allemande.....

Heads lead right, circle to a line  
 Dixie style to an ocean wave  
 Tag the line,  
 Boys turn back and star thru  
 Substitute  
 Wheel and deal, pass thru  
 Left allemande.....

Heads square thru four hands  
 Swing thru, cast off  $\frac{3}{4}$   
 Scoot back, boys run  
 Tag the line right  
 Couples circulate, tag the line in  
 Pass thru, tag the line right  
 Wheel and deal, swing thru  
 Cast off  $\frac{3}{4}$ , boys run  
 Tag the line right  
 Couples circulate  
 Tag the line right, wheel and deal  
 Left allemande.....

Heads square thru  
 Sides divide and star thru  
 Clover and square thru  $\frac{3}{4}$   
 Left allemande.....

Heads star thru  
 Boomerang, swing thru  
 Boys run, tag the line left  
 Boys crossrun, bend the line  
 Left allemande.....

Heads lead right, circle to a line  
 Pass thru, boys run  
 Swing thru, boys trade  
 Girls trade, centers run  
 New centers trade, cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal  
 Centers pass thru, swing thru  
 Centers trade, boys trade  
 Girls trade, centers trade  
 Girls run, box the gnat  
 Crosstrail  
 Left allemande.....

Side ladies chain  
 Heads half sashay  
 Then lead right and circle four  
 Ladies break to a line  
 Flutter wheel, pass thru  
 Wheel and deal, girls turn thru  
 Left allemande.....

Heads square thru four hands  
 Square thru four hands  
 Tag the line in  
 Square thru  $\frac{3}{4}$   
 Tag the line right

Wheel and deal  
Square thru four hands  
Tag the line out  
Wheel and deal, girls pass thru  
Left allemande.....  
Heads lead right, circle to a line  
Pass thru, boys run,  
Swing thru, same sex trade  
Centers trade, boys run  
Pass thru, tag the line right  
Wheel and deal, dosado to a wave  
Same sex trade, centers trade  
Girls run, pass thru  
Tag the line right, wheel and deal  
Do-sa-do to a wave  
Same sex trade  
Centers trade, boys run  
Left allemande.....

Heads square thru four hands  
Swing thru, boys run  
Tag the line in, pass thru  
Tag the line right  
Wheel and deal, swing thru  
Boys run, tag the line in  
Pass thru, tag the line right  
Wheel and deal  
Left allemande.....

by Don Stewart, S.D.C.A.

Heads lead right circle to a line  
Half square thru, trade by  
Do-sa-do, scoot back  
Boys run, bend the line  
Half square thru, trade by  
Slide thru  
Allemande left.....

Heads square thru  
Do-sa-do to an ocean wave  
Scoot back, right and left thru  
Dive thru, square thru  $\frac{3}{4}$   
Allemande left.....

Two and four star the square  
Do-sa-do, spin chain thru  
Scoot back, swing thru  
Boys run, bend the line  
Slide thru to an ocean wave  
Scoot back, swing thru  
Right and left thru  
Dive thru, pass thru  
Slide thru, pass thru  
Wheel and deal, double pass thru  
First left, next right

Slide thru, right and left thru  
Square thru three quarters  
Allemande left.....  
Heads square thru  
Curlique to a line  
Scoot back, boys run right  
All slide thru, dive thru  
Square thru three quarters  
Allemande left.....

Sides star thru, double pass thru  
Boomerang  
Allemande left.....  
Sides lead right to a line  
Pass thru, wheel and deal  
Boomerang, square thru  
Wheel and deal, boomerang  
Right and left thru  
Eight chain three  
Allemande left.....

#### THAR FOUR

Heads square thru, count to four  
With the outside two  
Swing thru two by two  
Spin the top and when you're through  
Just step ahead, catch corner left  
Like an allemande thar  
Hang on tight for a backup star  
Slip the clutch, left allemande  
Walk by one and promenade your own....

#### THAR FIVE

Allemande left and a right and left grand  
Hand over hand around the land  
Meet your own and listen to me  
Dixie Daisy  
Right pull by and a left turn,  
Half right, pull by and corner left  
Like an allemande thar  
Back 'em up boys, in a right hand star  
Slip the clutch  
Pass one, two, three girls  
Allemande left.....

#### THAR SIX

Heads swing thru  
Spin the top and when you're through  
Just step ahead and  
Do-sa-do the outside two  
To an ocean wave and rock it  
Swing by the right hand half about  
Rock it up and rock it out  
Boys circulate  
Catch em right for a wrong way thar

Boys back up in a left hand star  
Shoot the star  
Allemande left.....

### ALLEMANDE THARS

by Larry Brockett, Los Alamitos, Cal.

All four gents face corner, star thru  
Allemande left new corner  
Allemande thar, right and left  
And form a star  
Shoot the star, box the gnat  
Hang on tight for a wrong way thar  
The men back up in a left hand star  
Girls slide across nose to nose  
In a half sashay  
Girls back up in a star that way  
Shoot the star, box the gnat  
Go right and left grand.....  
Four gents star left  $\frac{3}{4}$  round  
Catch corner right for a wrong way thar  
Boys back up a left hand star  
Eight rollaway with a half sashay  
Slip the clutch  
Go right and left grand.....  
Heads half square thru  
Give a right to the next  
A wrong way thar, turn half again  
The girls back up instead of men  
Shoot the star, box the gnat  
Go right and left grand.....  
Heads square thru four hands  
Give a right to corner  
Catch all eight, right hand half  
Back by the left for an allemande thar  
Boys back up in a star  
Shoot the star, go right and left  
But don't you star  
New corner right for a wrong way thar  
Boys back up, shoot the star  
Swat the flea, pull by  
Go right and left grand.....  
Allemande left, go right and left grand  
Meet your partner right  
For a wrong way thar, boys back up  
Shoot the star, give a left to corner  
Do paso all the way around  
New corner right, back to partner  
With a left, all the way around  
Hang on tight for an Alamo style  
Rock in and out  
Swing by the right  $\frac{3}{4}$  round  
Allemande left.....

### DANCING THE BASICS

by Jack Lasry, Miami, Florida

Heads pass thru, around one to a line  
Pass thru, tag the line, all face in  
Centers right and left thru  
Two ladies chain  
Send them back Dixie style  
To an ocean wave, all pass thru  
Left allemande.....  
Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Centers in, cast off  $\frac{3}{4}$   
Centers right and left thru  
Same ladies lead Dixie style  
To an ocean wave, all pass thru  
Left allemande.....  
Heads lead right, circle to a line  
Square thru four  
Outsides cloverleaf  
Centers star thru  
Double pass thru, centers in  
Cast off  $\frac{3}{4}$   
Centers square thru four  
Ends slide thru, all star thru  
Crosstrail thru to left allemande.....  
Heads square thru  
Swing thru, boys trade  
Cast off  $\frac{3}{4}$ , centers trade  
Spin chain thru  
Outsides circulate double, balance  
Girls run, lines up and back  
Centers square thru four  
Ends star thru, California twirl  
Swing thru, turn thru  
Left allemande.....  
Heads pass thru, around one to a line  
Pass thru, tag the line, all face in  
Centers square thru  $\frac{3}{4}$   
Ends pass thru, bend the line  
Star thru, substitute  
Pass thru, left allemande.....

SQUARE DANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870.

Head gents take partner and corner  
 Forward and back, pass thru  
 U-turn back  
 Do-sa-do to a six hand wave  
 Swing thru, pass thru, U-turn back  
 Circle eight, boys square thru four  
 Do-sa-do to a wave  
 Boys run, left allemande.....  
 Promenade.....  
 Gents roll back, promenade corner  
 Heads wheel around, pass thru  
 Boys trade, girls trade,  
 Left allemande.....  
 Heads square thru four  
 Sides rollaway  
 Swing thru, boys run right  
 Pass thru, wheel and deal  
 Substitute, double pass thru  
 Centers in, cast off  $\frac{3}{4}$   
 Star thru, substitute  
 Square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads lead right, circle to a line  
 Star thru, dive thru  
 Pass thru, do-sa-do to a wave  
 Eight circulate, boys go  $\frac{1}{2}$  more (stop)  
 Girls with a left, cast off  $\frac{3}{4}$   
 Check a six hand wave  
 Six swing thru, all six with a right  
 Cast off  $\frac{3}{4}$   
 Four boys wheel and deal, pass thru  
 Those who can, star thru  
 Other boys go centers in  
 Cast off  $\frac{3}{4}$ , of what's left  
 Couples circulate, tag the line  
 Lead two California twirl  
 Swing thru, girls run  
 Box the gnat, crosstrail  
 Left allemande.....  
 Heads pass thru, around one to a line  
 Pass thru, wheel and deal  
 Double pass thru, girls U-turn back  
 Do-sa-do to a wave  
 Boys run right, slide thru  
 Left allemande.....  
 Heads square thru four hands  
 Do-sa-do to a wave, eight circulate  
 Swing thru, boys run  
 Wheel and deal, spin chain thru  
 Boys run, bend the line  
 Star thru, California twirl  
 Left allemande.....

Heads pass thru  
 Turn right single file  
 Girl around one, boys around three  
 Lines up and back, pass thru  
 Tag the line in  
 Centers right and left thru  
 -Then square thru four  
 Ends slide thru, all box the gnat  
 Grand right and left.....  
 Heads square thru  
 Do-sa-do to a wave, split circulate  
 Scoot back, centers trade  
 Boys run, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande.....  
 by Will Orlich, Bradenton, Fla.  
 All four ladies chain across  
 Rollaway a half sashay  
 Sides face, grand square  
 1,2,3,turn;  
 1,2, Grand right and left.....

#### TRADE BY

Rule: Those who can pass thru while those facing out do a partner trade.

Head couples square thru  $\frac{3}{4}$  around

#### ALL TRADE BY

Head couples right and left thru

#### ALL TRADE BY

Side couples pass thru

All crosstrail to the corner

Left allemande.....

Heads lead right, circle to a line

Pass thru, centers run

#### TRADE BY

Cast off  $\frac{3}{4}$  around

#### TRADE BY

Centers run, wheel and deal

Centers swing thru, turn thru

Left allemande.....

Head couples pass thru

Separate go around two, line up four

Forward eight and back

Centers arch, ends duck out

#### TRADE BY

Slide thru, square thru

Four hands round, then TRADE BY

Left allemande.....

#### MORE on TAG THE LINE

by Will Orlich, Bradenton, Fla.

Head couples swing thru

Tag the line right

Wheel and deal (= right and left thru)  
 Same two swing thru  
 Tag the line left  
 Wheel and deal (= a half sashay)  
 Side couples swing thru  
 Tag the line right, wheel and deal  
 Same two swing thru  
 Tag the line left, wheel and deal  
 Give right to corner and pull by  
 Left allemande.....

Heads lead right, circle to a line  
 Pass thru, boys run, centers trade  
 Tag the line right  
 Wheel and deal, star thru  
 California twirl, tag the line  
 Cloverleaf, Dixie chain  
 Lady go left, gent go right  
 Left allemande.....

Head couples spin the top  
 Tag the line right  
 Bend the line (= two ladies chain)  
 Side couples spin the top  
 Tag the line left, bend the line  
 (= two ladies chain and rollaway)  
 Circle up eight around the land  
 Reverse back single file  
 Boys turn back Dixie grand  
 Right, left, right  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off  
 Tag the line out, wheel and deal  
 Double pass thru, peel off  
 Tag the line out, wheel and deal  
 Face your partner, crosstrail thru  
 Boys star right, girls promenade  
 Pass your partner  
 Corners all left allemande.....

Head couples star thru, peel off  
 Tag the line right  
 Bend the line, circle half and 1/4 more  
 Star thru, tag the line left  
 Bend the line, circle right 3/4 around  
 Star thru, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande.....

Side couples pass thru  
 Head couples pass thru and  
 Turn right single file

Lady round two, boys round one  
 Swing thru, tag the line in  
 Wheel and deal, centers turn back file  
 Half square thru, turn right single file  
 Lady round two, boys round one  
 Swing thru, tag the line out  
 Wheel and deal  
 Centers right and left thru and pass thru  
 Outsides half sashay  
 Left allemande.....

*New Singing Calls*

**EL TIGRE**

by Ernie Kinney  
 Hi Hat 413

**DON'T FORGET ME**

by Ed Stephan  
 Blue Ribbon 211

**HI-HAT DANCE RECORDS**

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Square And Round Dance Festival

JUNE 9-10, 1972

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Teen and Solo  
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Smorgasbord  
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 Saturday Evening

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 Either Evening

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Pre-reg. deadline-Jun. 2  
 Adm. (door) \$1.50 cpl. Fri. \$2.50 cpl. Sat.  
 Smorgasbord:\$2.50 ea. After-party. \$1.25 ea.  
 Trailer parking: \$2. per night.

# Puzzle Page by PAB

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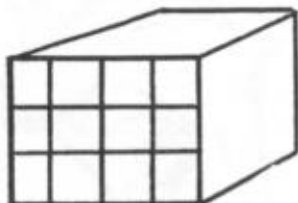
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## LAST MONTH'S PUZZLE

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			y	a	k			



*ladies'  
choice*



### THREE-TIERED SKIRT

To cut a three tiered gathered skirt without a pattern use the following measurements. Cut crosswise of the fabric except when using a border print. Cut the first tier six inches wide and use two widths of material. Cut the second tier nine inches wide using four widths of material; the third tier 15 inches wide and use eight widths of material. Remember, to avoid the bulkiness of so much material around your waist you can sew darts every 12 inches or so, three inch depth at the top of the dart tapered to 8 or 8½ inches deep. Cut away the excess fabric and press the seam flat. The tiers can be gathered by using the gathering attachment or setting on your machine adjusted to ½ of the original length of the material. Or these can be gathered by using two rows of basting stitches and pulled to the desired size. Add a zipper either to the side or back as you prefer. I like the continental fastener on the waistband rather than a button.

*from the Denver Council Bulletin*

Is your closet floor covered with square dance slippers? Do you have a drawer full of assorted belts, petti pants, gloves, scarves and towels, but can't find the one you want? Then try this filing system. Get empty liquor cases with dividers in, cut off lids, and cover with leftover wallpaper, latex paint or pretty contact paper. Then attach a clear plastic drop front with staples, etc. Things fit neatly in the compartments, can be clearly seen but stay dust free. Several boxes can be stacked, then easily stowed in the car for a week-end or convention. Large size boxes are also useful for storing out of season shoes, small bags, etc.

*Joy Kitchen*

*Sault Ste. Marie, Ontario*

*When you take your trip, take this tip.....  
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## Sketchpad Commentary



AS A DANCER  
I BELIEVE IN  
STANDARDIZATION !  
YEP, JUST THE 75  
ESTABLISHED  
BASICS AND  
NONE OF THIS  
NEWER HOGWASH  
FOR ME.....

WHY THE DEVIL  
DIDN'T OUR CALLER  
BACK HOME SHOW  
US THOSE NEW  
BASICS, SO WE  
WOULDN'T GOOF  
SO BADLY AT  
THIS CLUB.....?



# DANDY IDEA




SKIRTS'n FLIRTS present...

## PHASE ONE

AN OPEN DANCE FOR NEWER SQUARE DANCERS

WITH

### LLOYD & VIVIAN PRIEST



AN OPEN TWO & TWO DANCE FOR  
EXPERIENCED DANCERS

TWO ROUNDS & TWO SQUARES

How's your F.Q. (flyer quotient)? Do your flyers to dancers and new prospects have good "punch" and are they up to date in terminology? We liked Lloyd and Vivian Priest's sample flyers sent to us recently using current

phrases, such as "Phase One" describing a newer dancers' program, and "Club 22," representing a "two and two dance" (two rounds and two squares) for experienced dancers. The Priests are "doing their thing" in Scarborough, Ontario, Canada.

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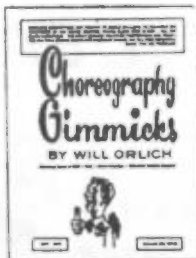
December release— LR009 RHYTHM VAMP

LUCKY Records, P.O. Box 5008  
Long Beach, California 90805



# Books

An all-time reference book of the gimmick figures, old and new—Will Orlich \$5.00 ppd. P.O. Box 8577 Bayshore Gardens Bradenton, Fla. 33505



**AFTER PARTY FUN**, \$2.50 plus 15¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BASICS**, (64 exercises) \$3.25 ppd, 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and aids and helps on teaching. Order from Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DANCING**: A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard gloss cover make it perfect to take to the dance for that extra confidence.

UPDATED 1972 EDITION—\$2.00.  
**MODERN SQUARE DANCING SIMPLIFIED** The "How To" Book for today's complete club dancer. Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. Ideal gift Price only \$2. Both books only \$3.50 from JIMCO, 6210 S. Webster, Dept. 2G, Ft. Wayne, Indiana 46807.

**SQUARE DANCE FUNDAMENTALS** shows in 335 beautifully clear illustrations exactly how the dancer looks to himself while performing each of the 73 bedrock fundamentals from which all more complicated figures are constructed. Not just for beginners; also tells exactly what a fundamental is and why. Same for a classic, a basic, etc. The biggest names in squaredancing have discovered new horizons through these 208 big power-packed pages; you can, too. A fantastic buy at \$7.50 ppd. from FRONTIER PUBLISHERS, Box 44, Glendale, Cal. 91209.

**CALLERS NOTEBOOK**—250 original S/D figures, all written and workshopped by Ed Fraidenburg. Dances every caller can call. Order from ELF Enterprises, 1916 Poseyville Rd., Rt. 10, Midland, Mi. 48640 \$2.50 pp.



## IN MEMORIAM

It is with regret that we report the death on January 3 of Wray Easson, husband of advisory board member, Orphie Easson, of St. Catharine's, Ontario. An affable and congenial man, Wray contributed in his own way to the events at which Orphie called. Our sympathy is extended to Orphie and their two teen-age sons.

## 21ST NATIONAL CONVENTION

Don't miss the Saturday Seminar in Des Moines, at which Bob Ruff, Art Matthews, and others will demonstrate the teaching of square dancing to kids, golden agers, youth and the retarded. This Seminar will be held in the Rivere Theater, adjacent to the Veterans Auditorium. More information about the seminar may be obtained from the vice-chairmen, Pat and Betty Ward, 1615 31st St., Des Moines, Iowa. 50311.

Four tours have been announced by Earl and Rose Marston, 3841 North St., Des Moines, Iowa. 50313. One will visit the Des Moines Art Center and the Center of Science and Industry; the second the Iowa State Capitol Building and Grounds and the Historical Building. Tour three to the Living History Farm and the Iowa Commission for the Blind will be conducted while the students are in the classroom. An all day tour to the Amana Colonies is also scheduled. These consist of seven villages settled over a hundred years ago.

Register now. Make the 21st National Convention part of your 1972 vacation plans!

## DANDY DANCERS INVITATION

For square dancers traveling in the Belleville, Illinois area this summer, Dandy Dancers extend an invitation to dance any third Friday at the air-conditioned VFW Hall from 8-11 p.m. Joe Obal is the caller.

## NEW OFFICERS ELECTED

The Louisiana Square Dance Association elected officers for the new year at its Annual Convention which was held recently.

Elected were: President, Earl and Ruth McCallum; Vice President, Bill and Doris Barner; Secretary, Richard and Eve Guidry; and Treasurer, Jim and Grace Ward.

*Dick and Lois Currie*

The Cleveland, Ohio Federation of S & R/D Clubs has elected new officers: President, Clarence Salak; Vice-president, Donald Garris; Recording Secretary, Barbara Garris; Treasurer, Frank Simkus; Corresponding Secretary, June Gandy.

*June Gandy*

## CAMP 'N DANCE

Roamin' Squares is a group formed from a camp-out last summer which will sponsor three weekends this season. These weekends are June 23-25, Shenandoah Acres; July 21-23 at Gallipolis, Ohio and August 18-20 at Staunton River State Park.

Anyone interested in these camping-dancing events may contact Keith Wuerthner, 3540 Meadowlark Rd. SW, Roanoke, Va. 24018.



# Records ●

## MODERN ALBUMS FOR INSTRUCTION

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Choreography by Cleo & Babe Billington  
Ace Cannon's sweet sax music; easy intermediate two step that fits the music well.

4 AM — Mercury 73250  
Choreography by Joe & Diane Jennings  
"It's Four In The Morning" country music; fast moving intermediate waltz routine.

**A CHAMPAGNE NIGHT**— Dance Along P6104, by Leo & Peggy Landoll  
Good "Night They Invented Champagne" music and a fast moving strong intermediate two step.

**FARRAGO**— MIB'S 1001 (New R/D label)  
Choreography by Phil & Norma Roberts  
Good music and interesting high intermediate to challenge cha cha routine with the shakes.

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Choreography by P.J. & Toni Martin  
Good Latin music; a flowing easy intermediate routine.

**HAPPY CHA CHA** — Decca 30790  
Choreography by Bettye & Charlie Proctor  
Good Tommy Dorsey music and a good fun type but challenging cha cha.

**BLUE HEAVEN**— Grenn 14156  
Choreography by Maurice & Lois Siebert

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Pretty "All Alone" music; intermediate waltz routine.

**A CONTINENTAL GOODNIGHT**— Ranwood 915, by Pete & Carmel Murbach  
Good Lawrence Welk music and a good flowing solid intermediate two step which could be a good dance with with to end an evening.

**A WALTZ TO REMEMBER**— HiHat 897  
Choreography by Merl & Delia Olds  
Good music and a nice flowing easy waltz routine.

**WONDERFUL**— HiHat 896  
Choreography by Bob & Jane Norman  
"Wonderful World Of The Young;" a challenging waltz routine with many international figures.

**GINGERSNAP**— HiHat 896  
Choreography by Clark & Ginger McDowell  
Good smooth music and a comfortable flowing intermediate two step.

**TANGO ROSERITA**— HiHat 897  
Choreography by Ben & Vivian Highburger  
Good original music and a good intermediate tango routine.

**WORLD MIXER**— Blue Star 1923  
Author unknown  
"You're The Only World I Know" music and a pleasant easy mixer.

**JUST ONE MORE WALTZ**— Blue Star 1923  
Choreography by Clark & Ginger McDowell  
"It's Three O'Clock In The Morning" music; good easy intermediate waltz.

**MY HEART**— Windsor 4749  
Choreography by Eve & Frank Hall  
Good "Peg O' My Heart" music and a good flowing easy intermediate two step.

**WHOW CHA CHA**— Windsor 4749  
Choreography by Geneve & Tommy Thomas  
Cute music with a Whow; "Cecelia;" intermediate plus cha cha routine.



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# RECORDS

## SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS. THEY MAY BE PURCHASED FROM:

EDWARDS RECORD SERVICE

P.O. BOX 538

Park Ridge, Illinois 60068

Well, this is the month that we get caught up with the square dance labels. In recent months they have been covering us up with new record releases, but this month they are all late with their delivery of records and we have only a dozen new ones to report. Quite a number of new records are advertised but pressings take quite a bit of time these days when pressers are putting out recordings of the screaming kids by the millions and just can't be bothered with our small orders. There are no new hoedowns to report.

**ROLL THOSE BABY BLUE EYES—** Pulse 1007, Caller: Bob Dawson

Although most of the records are very good ones, this one will stand out as the best record of the month. Not as great as Bob's big hit, "Summer Sounds" but still a very fine record.

FIGURE: Heads lead right and circle to a line, up and back, two ladies chain, send them back Dixie style, ocean wave and balance, left spin chain thru, girls work alone, turn her left and promenade home.

**BACK TO LOUISIANA—** Lightning S 8001  
Caller: Henry Thompson

A goodie with all the ingredients to make you want to dance. Fine music, good dance and good calling by Henry Thompson. FIGURE: Heads promenade half way, sides right and left thru, crosstrail thru round one to a line, up and back, right and left thru, square the barge four hands, swing the corner and promenade.

**MAYBE—** Blue Star 1921  
Caller: Al Brownlee

The music was used once before by Blue Star with Andy Andrus doing the

calling on BS 1769. On this "summer re-run" by Al Brownlee, the record is brought up to date with the flutter wheel and both music and dance are very good. FIGURE: Heads square thru four hands, pull on by, right and left thru, two ladies chain, flutter wheel, slide thru and square thru three quarters, swing corner and promenade.

**MONTE CARLO OR BUST—** Blue Star 1922  
Caller: Marshall Flippo

Music, tune and calling are real good, but the dance is old hat. Old Marsh is one of the most sought after callers in the country, and he draws great crowds at his dances because he calls very interesting dances, but on recent records, he gives us figures that have been done before on records in our cases. We believe that we should expect better choreography from the country's leading caller. FIGURE: Heads promenade three quarters, sides right and left thru, a double pass thru, first two left second two right, slide thru and square thru three quarters, allemande the corner, doci partner, swing corner and promenade.

**RED ROSES FOR A BLUE LADY—** Pilgrim 1010; Caller: Randy Anderson

"Red Roses" has been made a few times before on various labels. This is a good one. FIGURE: Heads promenade half way, down the middle and star thru, pass thru and circle up four, make lines up and back, pass thru, wheel and deal, substitute, square thru three quarters, swing corner, left allemande and promenade.

**A GIRL LIKE YOU—** Lore 1132  
Caller: Art Galvin

This is a fine record and it really moves. Our dancers liked it very much. FIGURE: Heads promenade half way, down the middle star thru, California twirl, right and left thru, roll away (half sashay), star thru and frontier whirl, barge thru, swing corner, left allemande new corner and promenade.

**KISS AN ANGEL GOOD MORNING—** Kalo 1129, Caller: Vaughn Parrish

The title and the music will no doubt sell the record, and the dance is also

good. No caller ever goes wrong in buying Kalox records; they are usually quite danceable. **FIGURE:** Four ladies chain across and the sides roll away, heads square thru three hands, heads cloverleaf, sides to the middle and turn thru, left allemande and weave the ring, pass partner and promenade the next.

**EASY LOVING— Mustang 139**

Caller: Jack Bishop

A pretty fair dance with good music. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru and boys run, bend the line, flutter wheel, star thru, dive thru, square thru three hands, swing corner and promenade.

**DON'T FORGET ME— Blue Ribbon 211**

Caller: Ed Stephan

Good music, good dance, with a couple of key changes that some callers will not like. **FIGURE:** Heads promenade half way, down the middle and do-sa-do, slide thru, pass thru, swing thru, boys run right, tag the line, clover leaf, four girls square thru three quarters, swing and promenade.

As we finish this analysis, a whole mess of new records has just arrived. These have not been workshopped, so we cannot say how good they are. For what it's worth, here are the newest of the new.

**CHIEF BUFFALO NICKEL— MacGregor**

2101, Caller: Mike Hull

**FIGURE:** Heads left square thru four hands, meet the sides with a left hand star, heads star right in the middle all the way around, corner left allemande, right and left grand, do-sa-do and promenade.

**LET ME CALL YOU SWEETHEART— Macgregor 2100, Caller: Al Eblen**

**FIGURE:** Heads square thru four hands, swing thru, girls circulate, boys trade, turn thru, corner allemande, partner do-sa-do, corner swing and promenade.

**WHY BABY WHY, Windsor 4988**

Caller: Warren Rowles

**FIGURE:** Heads promenade three quarters, sides square thru three hands, do-sa-do the corner, ocean wave, swing thru and turn thru, left allemande, come back one, do-sa-do, corner swing

and promenade.

**HAVE A HAPPY TIME— Top 25253**

Caller: Chip Hendrickson

Heads right and left thru, sides pass thru, separate and stand behind the heads, pass thru and circle four, make a line, up and back, square thru three quarters, left allemande, come home and swing, promenade.

**GREEN RIVER— Grenn 12133**

Caller: Earl Johnston

The break is the grand square. **FIGURE:** Heads right and left thru, sides star thru, pass thru, star thru, pass thru, tag the line, clover leaf, centers turn thru, left allemande, partner do-sa-do, corner swing and promenade.

**NEVER ENDING SONG OF LOVE— Scope 552, Caller: Earl Rich**

Opener features the star prowl. **FIGURE:** Four ladies chain, heads square thru four hands, corner do-sa-do, spin chain thru, boys run right, wheel and deal, sweep a quarter, crosstrail, corner swing, left allemande and weave the ring, do-sa-do and promenade.

**WOLVERTON MT. — Scope 554**

Caller: Earl Rich

**FIGURE:** Heads promenade half way, sides right and left thru, square thru four hands, do-sa-do, eight chain four, swing corner and promenade.

CALLING ALL  
CALLERS.....



Because so many inquiries come to the magazine asking for callers' credentials, addresses, etc., we are establishing a new file, which we call

**CALL-DEX**

and that is a fancy name for a special file containing a short biography and photo of all participating callers.

**WE WANT YOU**

in our file. Simply send a small photo, paragraph biography and plan to insert your ad on our Caller-Leader page for at least 3 months annually (cost \$15.) We'll circulate your credentials any time we get an inquiry for the CALL-DEX list.



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**ROUND-DEZ-VOUS LODGE, continued**

saving all the old boards for decorative purposes elsewhere on the property. The tin roofing was carefully removed and stacked over the neat pile of boards, ready for use.

Soon, we were on another trip for a weekend festival, this time having been requested to put on dance exhibitions under our black lights. Many new friends were made on this trip, and we enjoyed it, every minute. Upon our return home, we learned that a heavy snowfall had come and gone in our absence, accompanied by a tornado-type wind that had swept up, twisted and landed practically all of our sheets of tin roofing into the newly-filled lake. Oh, well!

A spell of good weather arrived; we set to digging holes for the impending fence and sign posts. Then followed the transplanting of several dozen evergreen trees from our mountain woods to our grounds. One more trip there with a neighbor and tractor gave us enough locust trees for all sign posts,

overhead arch posts and electric poles for use along our private drive. But this created a new job — peeling off the bark! Judging from Jim's 'peels', I do not think I could afford his peeling my dinner potatoes. Square! Really, I'd start at the 6" upper part and he at the 8" lower section and we always ended up with a pole of equal dimensions all the way! These heavy poles — some were 18-20 feet long — had to be dragged onto the truck and carried to their destination; somehow, we got them into the pre-dug holes, but I don't know HOW! Jim finished this job by building a stone and cement base, for the beauty of it, and to keep me busy, collecting particular-sized stones he wanted.

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# The BOOK SHELF

by MYRTIS LITMAN

## THE CALLER/TEACHER MANUAL

for

### The Extended Basics Program of American Square Dancing

(October, 1971)

The material in this manual is considered to be phase two in the learning period. It is designed for square dancers who have had the foundation course that was outlined in the Basic Program of American Square Dancing — an earlier manual. The Extended Basics Program is for the dancers, who, having learned well the fifty movements in the basic program, are ready to learn more and join others in club dancing geared to include seventy-five basics. The course suggested follows a leisurely pace so that dancers may be taught how to dance correctly as well as what to dance. The twenty-five extended basics are presented in stair-step sequence in that the basic drills for any given movement contain only terminology and basics previously introduced. The drills were specially written for this manual by Willard Orlich, well known Workshop Editor of this magazine. Each of the twenty-five basics has three or four pages devoted to it,

which contain the description, background, number of steps required to execute it (thank goodness), teaching procedure, styling points, drill material from a variety of setups ranging from simple to the more difficult, and diagrams combining artist's drawings and geometric symbols. At four "observation points" in the course, the teacher is asked to pause and analyze what he is doing, how well the dancers are learning, and if the proper attitude is being maintained.

The book is dedicated to the late Ed Gilmore and throughout its pages reflects his wholesome philosophy and knowledge in training new callers. Besides Ed Gilmore and Willard Orlich, Bruce Johnson, Bob Page, Bob Ruff, and Ken Collins also contributed information found in the manual.

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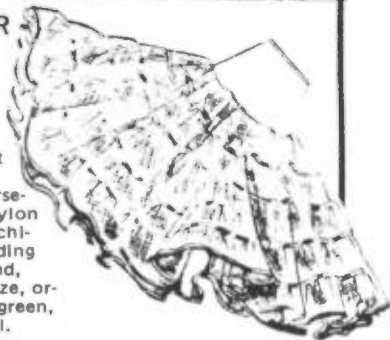
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