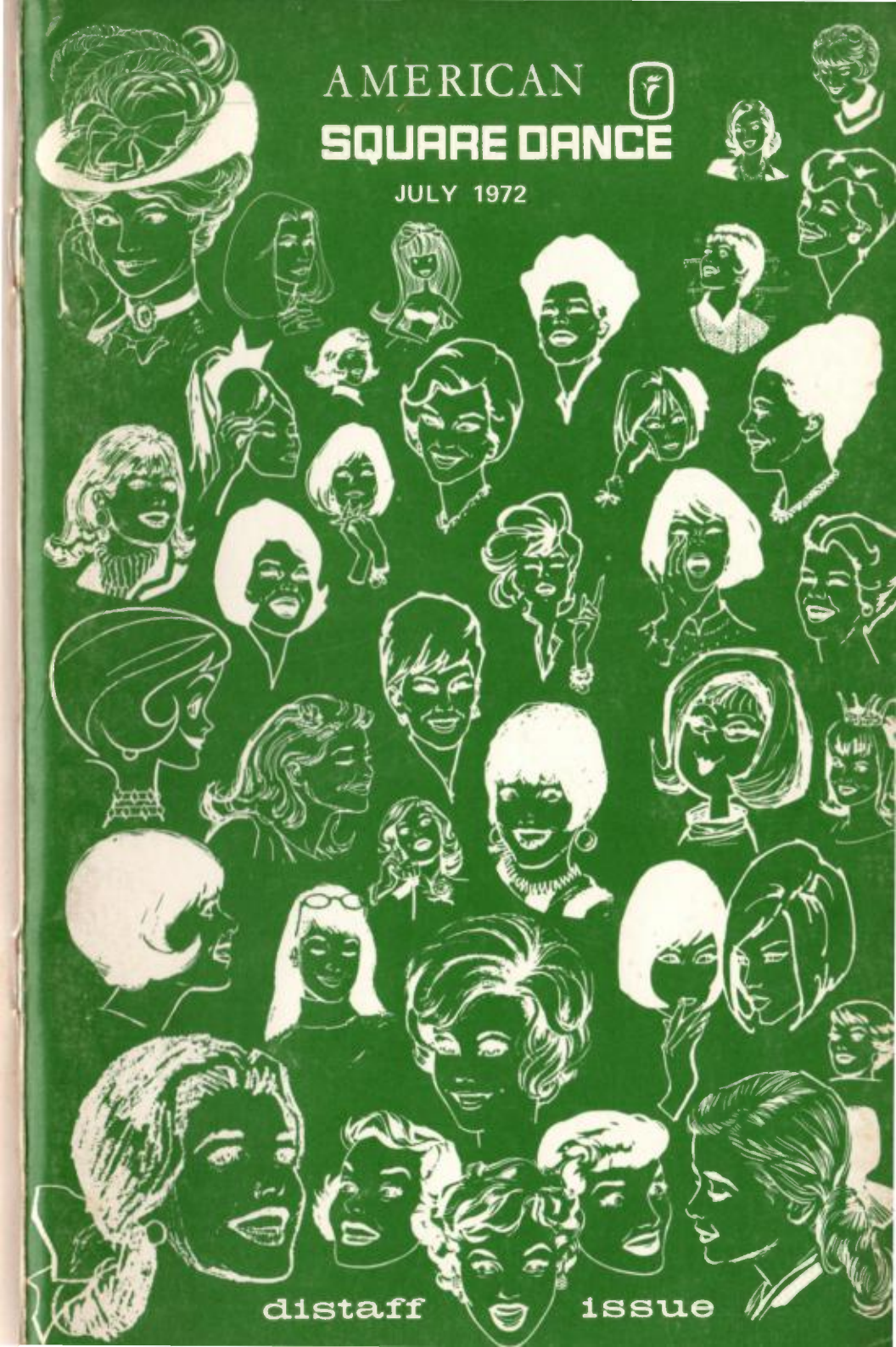


AMERICAN SQUARE DANCE

JULY 1972

distaff

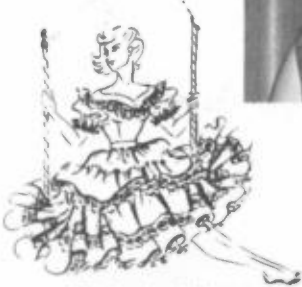
issue



THE



EDITORS' PAGE



"Swinging" into summer with an issue dedicated to the square dancers who wear the petticoats has become a tradition — this is our fourth such publication. We plan it as an idea book with pictures and articles describing some unique styles, and we admit that most of the pages favor the ladies.

If the gents will read diligently, though, they will find some words meant for them. And who's to say they don't enjoy the photos as much as the ladies do.

Everyone, male and female, should read John Jones' comments on formalities. You can't miss the article. It's highlighted by a couple "swinging" on a vine — a humorous approach to some serious thoughts for dancers of both sexes.

In this day and age, who can publish a "distaff issue" without a few choice words on women's lib? No, we're not hoisting our banners, and going off to picket petticoat producers. We just want to say that we think *people* deserve liberation, and we define liberation as the right to be considered as individuals, with individual personalities, individual talents, individual



thoughts and opinions, deserving of other's respect. Once we recognize this fact, then we can move to the common ground where we discover ways to work together and improve the situation. If we practice this consideration in small groups, such as square dance clubs, we'll see the changes it can bring.

Consider your club — is Mary Doe secretary because she's a gal? Maybe she has the organizational ability to be a crackerjack president. Does your nominating committee always look for a male treasurer? You may have a mathematical wizard among the wives in the club, or in that new teen-age group you just graduated. We all need to think beyond the stereotypes we've created — let's practice this in our square dance activity!

One last thought: it may be a man's world, but the ladies are sure needed in every "square" inch of it. Keep those petticoats popping and we'll show the world women can be liberated and feminine, too.

AMERICAN
**SQUARE
 DANCE**

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Bob Howell

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Doug Edwards
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Feature Writers
Harold & Lill Bausch

Dewey Berry
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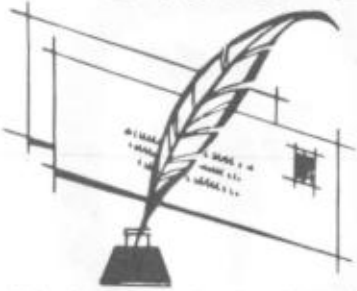
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Grand Zip



Thanks so much for that "lively" spread you gave the "Big Ben" record—it was very much appreciated.

Keep that book going....have all the back issues going way back to the early fifties, some I think in '49. Enjoy very much Willard Orlich's discussions in workshop; it comes as an eye opener at times. My home club, the East London S/D Club, (has the Tower Bridge on its badge) is holding its 20th anniversary this month — how time flies! Going to bring back a couple of traditional tips for the evening — you know, something that our early programs consisted of: Redwing (dip and dive); Joe Lewis' San Antonio Rose (had the Do-si-do mountain style); also we used to do Forward Up Six and Back to the tune of Campdown Races. I think you called it Right hand over, left hand under. It should be a wow of a night—might develop a new call from it, Relay the Teacup. We used to do the Teacup Chain for demonstration in '53.

*Tommy Cavanagh
Essex, England*

Things are going great here. Several callers passing through and scheduled in the future.

We are working on our big state festival for Anchorage in 1974, July 5-7, with Beryl Main and Stotlers on rounds. We have a luxury liner chartered out of Seattle for a 12-day cruise to Anchorage and return. We can accommodate 384 in staterooms and use the boat as a hotel in Anchor-

age. It's beginning to shape up and we have reservations coming in already; also inquiries from 14 states and Canada.....

*Jimmy Carney
125 E. Manor Ave.
Anchorage, Alaska*

U.S. Postal System gets worse all the time. May 16, and as yet I do not have the May issue of Squaredance. I have been to the post office, complained and filled out forms — no results.

I have the same problem with all material, from California, Florida and Massachusetts. Would you please send me another copy of May issue as I don't want to miss any issue.

Are there others with this same problem?

*H. H. Holmes
Verona, N.J.*

WHYIZIT? American Squaredance sends the magazine every month addressed to Gloria Roth, when the subscription form always reads Gloria and Johnnie Roth. WHYIZIT? It's nice to know that we are not "odd balls" and that others feel the same way.

WHYIZIT you changed the name to American Squaredance? I am glad as I always thought of it as American Squares and when I spoke to newer people in the activity and said American Squares, they wouldn't understand me.

*Johnnie Roth
Clementsport, Nova Scotia*

ED. NOTE: Since Johnnie wrote us in answer to the March editorial, we have changed his address plate. We were pleased to have so many readers mention in their letters some response to that rather tongue-in-cheek editorial. Thank you.

In the May issue, in a sense, I was pleased to see someone using a dance we had written, "Clap Happy." But I was a little concerned on two points: 1. The record to which the dance was written is still available, not like many pop labels and 2. I feel that the music "Summer Sounds" is rather smooth and we wanted the dance to have a lot of bounce. The more important point is that it is useful, and if they like the other music, that is O.K. *Jack Todd
Lexington, Ky.*

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HAWAII is a many splendored place of lush green mountains, azure seas and dazzling beaches. But its particular treasure is its people and the spirit of aloha they extend to their visitors. The lively action, the relaxed atmosphere, the romantic scenery will enchant you.

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Meanderings...

WITH STAN

A letter from Michigan, half buried now in the mostly routine correspondence that crowds today's deskful, repeats itself over and over in my mind like the echo of a gunshot, reverberating from mountain to mountain to eternity.

The key phrase from the letter that holds me in its spell tonight as I work alone in the office is this: "Is it really worth all the effort?"

The discouraged lament from a dancer, disillusioned by a small crowd that attended a certain dance, brings back thousands of memories, stretching back almost twenty-five years through the ups and downs of square dancing as it increasingly touched my life in many settings.

You've said it. Others have said it. I've said it so often — is it really worth it? Those bitter moments when our hard work seems to produce no results. They've been so prevalent. And they always cloud our perspective, dampen our spirits, make us almost give up.

If there weren't another side, a balancing factor, we'd all have found a more rewarding hobby long ago. Let me take you to the "other side" tonight, revisiting places I've seen only recently. Maybe the "other side" will bolster your spirits, as it did mine, and as it may for my friend in Michigan.

Last night I participated in the graduation of two and a half sets of square dancers, taught by a friend of mine, George Looney, a new caller on the west side of Cleveland. It was a

joyful occasion. The eager graduates were applauded by six sets of veteran dancers. That night will be remembered by some as fondly as high school graduation, I'm sure.

A week ago I flew to Maine's rocky coast again. I worked with Howie Davison in his beautiful big sixty-year-old barn in Newcastle, where he's busy rebuilding an image and a program that took a downward dip and is now splashing back steadily.



And I thoroughly enjoyed the full weekend fun at Glenacres, a campground area and hall in Kennebunkport where dancing at its best is provided by Glenn Zeno, one of Maine's up-and-coming callers. Glenn has dreams of a full-facility campground, and he'll get there with his spirit, quicker than you can say Kennebunkport.

In Des Moines about a month ago, I saw some bubbling committee people who have already spent THOUSANDS of man hours, all on a voluntary basis, to prepare for the influx of 15,000 or more dancers attending the National Convention. What motivates these people to work so hard. Is it worth it?

I remembered my friends in Asheville, North Carolina, (described previously) who have displayed super-human effort to establish a new campground and lodge for square dancers with bare-handed diligence. It's enough to awaken the spirit of a four million-

year-old moon rock to see people work this hard. Is it really worth the effort? Dreaming dreams and working together to see them fulfilled, step by step, makes the effort worthwhile.

The other day I saw the inimitable Dick Leger (R.I.) give dancers of varying abilities the deep-down enjoyment of dancing to the beat of the music like "pros." Dick wants to start a revolution back to square DANCING. Maybe he will.

At the annual Buckeye Convention in Cincinnati, I watched several newer callers "try their wings" in front of sizable crowds. One young fellow remarked, "If you hear something 'knock three times,' it's my knees!" That caller may be one of the "greats" in the business some day. Giving people pleasure makes it all worthwhile.

Since this is a distaff issue this month, and since we callers too seldom pay tribute to our wives, I must say that I never would have made it through the "valleys" of the not-so-profitable square dance activity without Cathie at my side, working just as hard as I, and sharing in both the despondent and the bright days. There are still those low days when we all wonder if it is really worth it, but a reassuring smile from an ever-present PARTNER helps to brighten a CORNER, doesn't it? Maybe that's what the whole thing is all about — this square dance biz!

CONFUSION SAY:

If some men were better self-starters, their wives would be less crank-y.

Perhaps my theme this month can be further enhanced by another experience I had a few weeks ago on my great northwest adventure.

I'm always lonely when I'm that far from home. Even the little red rented riding hood and chassis in my possession made me feel more like going to see "grandma" with a basket of cookies than "wolfing" around town.



So I went to see a musical drama, "Man Of La Mancha" (the Impossible Dream), which had a cast of many talented local actors and musicians from that town. It was an extremely professional production and at the same time an emotional tonic for me and for the rest of the audience, who felt the despair, the humor, and the exultation created by every character from the faithful attendant, Sancho, to the fallen wench, Aldonza, to the lovable windmill chasing boob, himself — Don Quixote.

Briefly, the story was written by Cervantes (who was to Spain what Shakespeare was to England) about his own alter ego, Don Quixote, that mad knight-errant, who went through life in a series of crackpot encounters, doomed to be struck down by the windmills and cruel social forces of reality. Although alleged to be mad because he dared to dream the "Impossible Dream" and follow the quest as a pseudo-knight, he most assuredly lifted the spirits of those about him with his "mad" attempts to reach an unattainable height. Especially touching was his quaint and naive idolizing



of a common wench, who was mentally transformed into his "lady." It was she, given a ray of hope to rise out of her own degradation by Quixote, who reminded him, at the end, to be true to his "impossible dream."

There's a message in that seventeenth century fantasy. Even when we mortals of today doubt the strength of our dreams, which alone make life worth living, sometimes it is the sharing of those dreams with others, which keeps us faithful to the end of our own "impossible dream" That's why we can feel empathy with the characters of the play. Often it "doesn't matter whether we win or lose if only we follow the Quest." And when we become despondent, facing the "Knight of the Mirrors" we can, hopefully, have our spirits rekindled by those to whom we have given inspiration.

It was a beautiful feeling, clung to as I walked from that auditorium out into the cool evening air. I loved the whole world, and the whole "world" from Sandusky, Ohio to the Rockies moved just a little closer together during that outstanding performance. My loneliness in a strange city was gone, but my impulse to come "home" had increased. I wanted to share this experience.

After all, there are still quite a few "windmills" and personal dreams still existing in Ohio and elsewhere that I am eager to charge into and try to conquer!

And the beat goes on.....



CONFUSION SAY:

"Caller who spend much time inventing involved basics for RAT-RACE dancing, might use time more wisely to help build a better MOUSETRAP."

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S Q U A R E



R O U N D



MAXI-FUN

by Wayne Puckett
Seattle, Washington

From a talk delivered at the 2nd Annual Leadership Seminar, Cle Elum, Washington

The place of round and square dancing is together. This has been so ever since dancing as a means of relaxation, companionship, friendship or just letting off steam, was discovered, and that goes back a long way.

No two researchers seem to agree on the earliest known square dancing, but it probably all came about gradually, slowly and quietly as such things usually do. The word quietly is used only as a figure of speech, as dancing came only after rhythm was found to be pleasing to the senses. We can envision an early "rock hound" chipping away on a new weapon or utensil, and suddenly discovering that chipping with a cadence was much more pleasant and relaxing. Suddenly others picked up the beat, began to shuffle their feet in unison and dancing was born. Joining hands quickly followed and group dancing came into being.

Early Indian tribes used dances to gain favor with their gods. Some were performed in a group, others by individuals chosen from the tribe. These dan-

ces were performed to a basic rhythm pattern and using a basic step or beat. A "side, close, side, close" was the favorite circle or group dance while the individual dancers went further and used more varying beats, a favorite being the "step, hop" or "step, step, step, hop" which gave more play to their musical adornments.

Early settlers of this country brought with them dance routines from their native lands and these were used at all formal gatherings. The line dance or reel was for groups, and the minuet and waltz for couples. The hard-playing and hard-working outdoorsman, preferring something more boisterous and lively, took the same general patterns, jived up the music, put their own interpretations to the steps and danced anywhere and anytime a group got together. Gradually the country dance was born.

Through all these times, the round dance or couple dance and the square dance or group dance complimented each other and supplied the change of

pace so necessary to prevent monotony and add spice. It's just as true today and the leader who will use this knowledge as a tool to keep his dancers happy is the leader who will have the most success in keeping his club alive.

We've all heard the remark "Our club just doesn't like rounds so we don't have them on our programs!" Dancing in the same area will be a club that enjoys rounds. It's just logical to assume that both clubs have the same type of beginner with the same likes and dislikes. So it comes down to the fact that the leadership of the two clubs is the difference and one club is being deprived of an even chance to enjoy a full program. In the majority of instances, and other things being equal, the square-only club remains small and has a much shorter life span, and entertains fewer visitors. To compensate for the lack of diversification the squares become faster, the figures more complicated, timing clipped and dancing just a bit rougher, causing visi-

tors to feel ill at ease and less likely to return. Smoother dancing encourages longevity in dancers and in a dance club.

In researching the subject of squares and rounds, we found that rather than a softening of the attitudes of leading callers, regarding the relationship of rounds to squares, they have become more firm in the feeling that a dedicated caller should incorporate some round dance work in his series of basics. They differ only in the degree, but most use mixers at first, and mixers that combine simple square dance basics with equally simple round dance basics are preferred. The new dancer is encouraged to step to the musical rhythm and this helps him to become a smoother dancer at the same time he learns a round dance step.

Please keep in mind that we are speaking of rounds and squares — the two of them together. Rounds used in square dances should be chosen with fun in mind. The music should be live-



ly and exciting, and give off that feeling of "Let's dance!" A leader genuinely concerned with club enjoyment will try to equip himself with the knowledge and ability to show his dancers the correct way to do a basic step, just as he did with squares, plus enough styling suggestions to give the learner confidence. Let the dancer do the rest in accordance with his feeling for the music, especially during this instruction period. Regular club programs should be planned carefully and the round dance breaks should receive the same consideration as the singing and patter portions. Use rounds the dancers know, using a mixer now and then if necessary, but choose dances you've found to be favorites. Look upon the round as an asset to your program and give it the consideration it deserves. Make the rounds improve your program.

When we see 70 to 80 percent of the dancers on the floor doing the two or three rounds they've been taught, we can't help but wonder if they might not get added pleasure from two or three more if their leader would teach them. The dancers who enjoy round dancing will just naturally gravitate towards the club and leader who will give them the program they enjoy.

In some areas where squares and rounds have grown apart, the complaints are coming from the square dance clubs and not from the round dancers. The callers say they just don't have time for rounds and still keep up the high level squares. Shouldn't this indicate to us that possibly our program is out of balance? To correct the situation, many callers have turned over the teaching of the round of the month to others. It is the opinion of many that this is not good practice. The caller is the respected leader of the group and his is the voice they listen to. He should acknowledge this fact, and if necessary, become proficient in teaching rounds. It will pay off many fold in his club relations.

It is not necessary that he become an advanced dancer or advanced dance

instructor, just sure of himself in presenting a few basic steps necessary for the easier fun rounds. His knowledge will grow and his confidence increase with each step taught and he will hold the confidence of his class and club members. If a caller feels that he just cannot take the time to equip himself to teach a course in basics, it would be better for him to encourage the dancers to attend a class given by a competent round dance instructor, following his basic square dance series, so that they may take the round of the month instruction in their own club from him. In other words, have them attend an outside class rather than divide his club or class time with another.

We believe that any caller can bring his club into the ROM picture by setting up an instruction program of introducing one basic step (for example, a box two step) and practice that step or movement a few times during his workshop period. Even though his dancers have not gone through a basic course, they will gradually gain a repertoire of basic steps and fundamentals, and be able to dance the rounds of the month on his cues. This method will not make instant round dancers, but they will show steady improvement.

In summation, let us say that the callers and leaders we have researched feel that round dancing and square dancing definitely compliment each other and should stay together; that the basic cause for feeling otherwise is usually due to lack of guidance by the leader and his unwillingness to accept responsibility for a balanced program; that proper use of rounds can be a valuable tool of the leader that is truly interested in the betterment of our hobby and concerned with his club members and his popularity as a leader; that presented in proper doses the two will give the utmost in enjoyment and friendship to larger groups for a longer period of time; and that patience and understanding will go further toward making better leaders and better dancers and more loyal supporters of the hobby of square and round dancing.

Colorful



Beverly Hanna wears a dacron voile with wide lace trim.



Beverly Hanna and Laura Robeson in two more Hanna designs in dacron and cotton.

by Beverly Hanna
Hampton, Virginia

The old Virginia Reel is passe' here in Hampton, Virginia but the real colorful square dance couture is in. Square dance costuming has changed and improved greatly in the years since the 40's when our modern square dance movement took off and grew and updated itself. Just as we see improvements in dancing we have made strides in our costuming. Today we see beautiful dresses in drip dry, no-iron fabrics. In color and fabric designs we find the sky's the limit.

The actual dress designing has improved and grown by leaps and bounds. Remember the peasant blouse and the three tiered skirt that early dancers were "doomed" to wear? The hours

spent ironing or even pressing our dresses and the popular cotton men's shirts were such a waste of time. Another lucky change came in the length of our dresses. Ankle length versus our present day knee length points out a flaw in the old phrase, "good old days." Some basic design points have carried through the years naturally, but we have improved greatly in every way.

Certainly we have every advantage today in our costuming but we need to take a look at our good grooming,—an over all look. Visitors watching our favorite dance media for the first time immediately see and judge our entire activity by our friendliness and our

Couture



A border print in dacron is flattering for Pat Griggs.



A dress of dacron and cotton flocked material looks charming on Laura Robeson.

Bev Hanna graduated from Texas Women's University, Denton, Texas, with a major in clothing and costume design. She designed teens and childrens clothing in Dallas, and has been designing square dance dresses since 1967.

general appearance. It could be said that beautifully dressed dancers form a colorful, happy and exciting picture of our activity and there could be no better advertisement or drawing card for square dancing. Another point to remember is that our new dancers are looking to us established dancers, for guidance on how to act, dress and dance. A lady square dancer is a lovely picture. Properly attired she makes the most of her femininity, disguises figure defects, turns from an everyday housewife into a beautiful lady. How very many proud husbands have said to me, "My wife was the most beautiful one at the dance." They said it to me because she was wearing one of my

dresses, but the real point is "they were beautiful" no matter who made the dress they wore. I love making square dance dresses. They are more fun to design than regular clothes. I like to make dresses that are practical, pretty, different, and that say "notice me." Probably half of the dresses I design are custom-made, and these I try to suit to the personality and size of the individual.

I use a wide range of materials from ultra sheers to heavy weight ones. Fabrics that I enjoy working with, which you might like to try are: laces, all types of sheers, broadcloths, batiste, piques, sail cloth and woven design fabrics. The key word to remember in



Here a dacron voile is modeled by Pat Griggs.

selecting your fabric is polyester and cotton. Combine your material with washable trims, lace, ribbon or edgings and you will have a finished product that is totally "easy-care." The great majority of my dresses are simply solid pastel sheers trimmed with lace and ribbon.

Fabrics I use include checks, florals, geometric prints, dotted swiss, stripes, solids, polka dots, eyelash or woven, border prints, flocked, plaids and pucker stripes. This gives you a wide range of choices and today our stores are full of beautiful fabrics.

I love stripes in particular and I find them fun and a challenge to use. If I have a trademark it would be my sleeve treatments. I think this is a good point of expression and individuality. I trade heavy on midriff styles. Bodice necks can be oval, round, square, V shape, high or low and even peasant.

I find midriff designs slenderizing when fitted properly, also princess dresses are great. The French dart line in the bodice is a third slimming style.

Lucky is the square dancer today who loves to sew and makes her own dresses. I hope I have planted a few new ideas. The accompanying photographs may provide some added inspiration. "HAPPY SEWING"

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PAR 0117 L-O-V-E
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According to Gertrude Stein, "A rose is a rose is a rose." And Shakespeare was of the opinion that, "A rose by any other name would smell as sweet." But people are different. If they dress in a certain way, they tend to act in accord with their attire.

As pointed out in a previous article, we get a lot of enjoyment out of dressing in the full regalia of squaredancing and looking the part thoroughly. But the benefits of the apparel go beyond that. When a person is all dressed up in the complete costume, he actually views himself in a different light.

He thinks of himself as a squaredancer, rather than as just someone who at the moment is squaredancing. Believe it or not, he actually gains confidence from thinking of himself as a full-fledged, no-fooling squaredancer instead of merely someone who is doing a little dancing. That's the way we human beings work. A rose may stay the same, but we change. We vary with circumstances, surroundings and trappings.



"If the jettisoning of formalities continues, we soon will be dancing in loin cloths and G-strings."

Why Formalities?

by John Jones
Glendale, California

Along the same lines: Calling a rose a spintunia may not make it smell any less sweet; but calling a male square-dancer a 'boy,' a 'guy,' or a 'fella' tends to make him think of himself as a boy, guy, or fella — and therefore act like one. Conversely, calling him a 'gent,' and his partner a 'lady,' definitely encourages them to view themselves as such and to comport themselves as such.

The designation 'gentlemen' is just a trifle too formal, spilling over into stuffiness. And besides that, it is awkwardly long to try to use in calls, most of the time. But the abbreviated form 'gents' retains enough of the dignity of formality and at the same time is of a handy length. 'Ladies,' of course, is fine just as it is.

This matter is not a tempest in a teapot. Many formalities in square-dancing (as in the world at large, for that matter) are being shunted aside in

favor of the less formal—the "more relaxed and carefree," as its advocates doubtless would express it.

This article is not an appeal for us to return to the celluloid collar. Formality overdone becomes stiffness and spoils the fun. But on the other hand, abandonment of formalities eventually leads to downright sloppiness. To wit: acres of bare feet all over southern California, appearing even in posh places that Howard Hughes would hesitate to go into in tennis shoes. If the jettisoning of formalities continues, we soon will be dancing in loin cloths and G strings.

We have lost something valuable in giving up formality in dress and in nomenclature. We can recover it easily enough if only we decide we want to. Do we? Nomenclature lies mostly in the province of the caller. Dress is the dancer's department. Anyone for less slovenliness and more enjoyment?

THE SOUND WITH THE SOLID BEAT



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JK-134 Do You Remember These

Caller: John Hendron

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GO BRIGHT



Babe Higdon sews for herself and her caller-husband. She and Nita Smith presented a sewing panel at the March, 1972, Washington Festival, dealing with men's wear and the use of double knits. Babe also staffed the sewing panel at the Washington Area Callers Jamboree last month.

The photo shows caller Jerry Higdon wearing a suit tailored by Babe of red eyelash material. Lined with red dacron, it features a waist-length jacket and is worn with red tie, white shirt and boots.

Babe's thoughts on men's fashions for square dancing were recently printed in the Washington area magazine. We thank the editors of "Mike and Monitor" for allowing us to share them.

Watch out, ladies, the men are giving us a run for our money when it comes to square dance apparel. A whole new trend is opening up that shows the men are changing from their traditional black trousers and white shirts and going very modern.

In years gone by, it was the caller who dressed in the neatly tailored western suit because he was the man up front — the professional — and he was expected to be dressed differently. But now, even the caller has gone modern with the new belted western suits with flared legs, or the chic knit flares with contrasting body shirts, or even the matching trouser and vest outfits.

The new snappy shades of burgundy or mustard, or the whites with narrow stripes, plain shades of true navy, brown, grey and black are showing up more and more, and shows that the men are rapidly changing to today's styles.

Can you think of anything more attractive than a man wearing a pair of burgundy flares with a hot pink shirt? How about a pair of mustard trousers with a deep gold shirt? They would add style and color to any dance floor.

So, ladies, you will have to keep on your toes and update your wardrobe to the new shades, or your other half will outshine you on the dance floor.

Style Awhile



"My favorite dress is colorful, comfortable and requires little care," says Minnie Martin, of Stuart, Virginia. The navy blue body is cotton-dacron blend. The border print is red and white and was purchased for \$1.20 from a remnant table at Crossnore, N.C. Pretty dress, for a small cost — one way to beat inflation!



Boleros, wide belts, the peasant look are in! Lil May, of Toledo, has combined all these ingredients with a blue tapestry print to make a gay, comfortable and eye-catching outfit for square dancing.



Peggy Cloe of Independence, Missouri, models a dress of pink sheer organdy over red perma press material. The trim is pink satin ribbon with self-fabric ruffles.



For Valentine's Day, Mrs. John Richter of the Toledo, Ohio area, trimmed her white whipped cream dress with three sizes of red velvet hearts. Both the hearts and the red waist-cincher may be removed and replaced by other motifs for special occasions. A special feature of the dress is the double-gathered ruffle around the eight-gored skirt.



THE DIAGRAMMED GUIDE TO BETTER SQUARE DANCING

The
Diagrammed Guide
to
BETTER SQUARE DANCING



By
BILL BURLESON

\$2.00

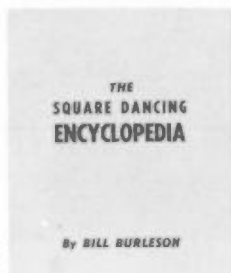
Diagrams of 120 movements, showing starting positions, turning directions and ending positions. Each basic, extended basic, and commonly called club level movement is written in detail. Preface shows hand holds, arm holds, other set-ups. Booklet includes terms, rules, differences in figures; indexed for reference.

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- 1 PAGE OF DIAGRAMS ON COMMON SET-UPS,
- INDEX
- SUPPLEMENTS

Will be sent out three times per year, April, August, and December. The December supplement will include a new index. In that this list is very large, supplements will cost \$1.00 per year plus three 4"x 8½" self-addressed envelopes with 8¢ postage on two and 16¢ on the other. It is very important to include the last number in your booklet and for you to remember when these are due.



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FEEDBACK

Just received your latest issue of the magazine and read the article by Jim Teal on One Night Stands. I disagree with Jim about the visiting couple type of dance and here is why.

First let me give you a little background so that you know we speak from experience. We have been dancing for ten years and calling for eight. We are about to start our sixth season calling easy level dances around Trinity Lake in northern California. We have been calling at the same guest ranch every Friday night during the season.

I think it was one of the greatest thrills of my calling career the night I looked at a floor with 150 couples doing Teton Mt. Stomp together in rhythm. There were hippies, well-dressed older people and little kids all having a ball together. Believe me, there is no generation gap at our summer dances.

We use modern maneuvers all the way and dip into the past only for patterns that work particularly well. We have found this not only entertains the people that are there, it also sells square dancing as a recreation to a good share of them. We know many of them who have gone home to their respective cities and joined a square dance club because of their experience with easy level dancing.

A recreation director told us once that people not only like to have fun but like to feel a sense of accomplishment and enjoy learning something as long as they don't have to work at it too hard. We don't use patterns but teach basic maneuvers and therefore we can get them dancing right away. After the first few go-rounds they are listening, and then the caller can slightly reduce the music and give a warm walk-thru that feels like a dance.

We tried last year for the first time having a challenge tip at the end of the

evening at the big dance Saturday night which we explain ahead of time and the groups really enjoyed it. We explain that we will call everything we have done all evening and see how long they can keep their square going. Of course we fudge to the point where not too many of them break down, but don't tell them that!

We were very fortunate to learn to dance ten years ago at two clubs, one very modern and one not quite over being a folk dance club. So we did visiting couple type of dances and things like the grapevine twist and thread the needle. Few of our caller friends have danced the old dances or even knew they exist. We found them interesting but too difficult as a rule to use at a one night stand. It is far easier to circle left and right and do-sa-do and swing, than to learn a long pattern even for one couple at a time. The terminology generally used by the old dances is not as descriptive as the new terminology as a rule and therefore takes longer to explain.

Visiting couple dances are not wrong at a one night stand, because you are there to entertain and not to teach, but we feel if you can do both, and sell modern square dancing, why not? We don't want our easy level dancers to be surprised at the intricacies of our 1972 square dancing when they do enter a class.

They also seem to have more respect for the square dancer of today, and can see the reason for a class if we present dancing in such a way that it isn't too easy. How many times have you tried to talk someone into dancing and had him say, "Oh, that!"

This takes a caller who can instruct well. We find these dances more challenging to call than our club dances. We have things in mind and play it by ear when we get there, since all groups

are a little different. Some nights we have used only eight maneuvers and the dancers have had a blast. We also use several easy round dances and adapt familiar singing calls to whatever basics we have managed to teach.

If any callers have not tried one-night stands or easy-level dances, we hope they will. They not only sell square dancing but help a whole lot with callers expenses, too. We could support ourselves very nicely in the summer with these dances.

The thing that people seem to like most about these dances is dancing and meeting so many people. Most of them have never been in a recreation that mixes people and gets them together having a good time so easily.

We have enjoyed your easy-level

page and think it is something that was needed. However, we use more hash calling than singing calls because we can time them so that the dancers dance them without breaking down. The singing calls we use are always easier than any hash figures they have done, and that way we assure success.

There is one thing we wish we had a fool-proof method for and that is to get everyone on the floor for the first dance. If anyone can do that, our hat is off to you and we'd like to know how. We have tried every way that has been suggested and some we originated, and still we are not satisfied with the result.

Vail & Peggy Hickey
McKinleyville, California



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THE LSD OF SQUARE DANCING

by Solvei Nelson Slick, Menomonee Falls, Wisconsin



LOVE, SOCIABILITY AND DE-SIRE to dance of both amateur and experienced Square Dancers can't be surpassed when you have a gala event that encourages guys and dolls of all ages to participate in an evening of fellowship, food and fun.

On a Sunday in April, six couples—members of the 5TH SUNDAY COUPLES CLUB of HOLY CROSS LUTHERAN CHURCH, Menomonee Falls, Wisconsin, volunteered to take on the responsibility of planning a Pot Luck Dinner and an evening of Square Dancing at the fellowship hall in our church.

"Spring" was on stage that evening in all its splendor. Garden tools wrapped in tin foil leaned against a six-foot young cedar fence. Sprinkler cans, sacks of fertilizer and samples of grass seeds, clay red pots with freshly planted daisys, tulips, sunflowers, violets and geraniums were attractively displayed on stage. A family of waddling ducks made an appearance while the "Sun"

smiled on the whole affair.

POT LUCK DINNERS always bring the crowd together. Every lady prepared her favorite dish of food to share with others. Homemade rolls, salads, casseroles and rich desserts plus hot cups of Java enticed even the diet conscious guests to indulge in home-cooking specialities. A wooden framed trellis decorated with plastic and crepe paper spring flowers in a wide assortment of pastels helped carry out the spring theme that commenced on stage. Vases of crepe paper flowers adorned each table as a centerpiece.

Mr. Bill Kersey, Square Dance Caller for the O.K. Squares of Milwaukee, Wisconsin, served our every whim and provided the entertainment for the guests who came to enjoy the pleasure of square dancing.

Variety is the spice of life, even on the dance floor. Mr. Kersey, led our guys and dolls into an evening of fun-filled shuffling and promenading with

Continued on next page



Dancing Tips

by Harold & Lill Bausch

Success! That wonderful word! Everyone wants to be a success. What does it take to be a successful dancer? Does it take night after night of classes, practice, and discussion? Perhaps. Does it involve being able to do each new call quickly and with no mistakes? That could help. Does it mean that you must belong to many clubs and of course to the "better" clubs? I wonder.

May I quote a definition of success that I once read — author unknown? I believe this will give us an insight into what it takes to be a successful square dancer, too. I quote, "The man is a success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of children; who has filled his niche and accomplished his task; who leaves the world better than he found it."

Following this lead we could say that the dancer who enjoys dancing with all — and who is enjoyed by all, is a success. He who blames no one for

mistakes made in the square but smiles and is ready to try again, who invites the new dancer to join him, who dances with young and old, thin and heavy, shares his fun and thanks others for a good time, he is a success.

The person who is slow to criticize but quick to compliment is a joy to all. Those who square up quickly, ask people to dance who have been left out a time or two, invite strangers into their square and make them friends, these people are successful dancers, and these people help make their clubs a success.

Note all these fine attributes of the successful dancer and then note too, that ability was not mentioned once. We see then that ability is not the prime requirement of being a success—rather it is an accomplishment added as the years go by. If we but relax and enjoy our dancing, the ability to dance with more skill and grace will come to us. I am always so sorry to find that some who start dancing fall by the wayside, lost to our great hobby because they have been too impatient to achieve skill. If they would have just learned to relax, enjoy the company of others, and let others enjoy their company, then most of these people would be with us today.

So, to be a success, go back to my earlier quote, and you find that we should live well, laugh often and love.

BEST CLUB TRICK, Continued.

ZEST. His selections were well chosen and kept a steady pace of action throughout the evening. Stopping to "catch a breath" and enjoy a refreshing glass of punch, afforded all of us dancers time to participate in two party games, tit-tat-toe and changing places with one another on a row of chairs.

Of interest to all participators, IS the freedom of pleasure one derives while scurrying around in squares, circles and other formations. You too can even have fun with TWO LEFT FEET.

GOLD ★ STAR ★ RECORDS



CORRECTION:

The name of the new Gold Star record in the ad on the back cover of the June issue should be "Johnny Boy" (GS 705) not "Golden Boy."



NOTE: This month we'll stir the pot a bit and see what good chunks of meat and potatoes may lie in the depths of the stew.....

DOGGONE-CONSIDER-IT!

At a well-known callers school where Johnny Davis (Kentucky) is a staff member, one of the new callers asked, "Why do dancers today take so many shortcuts and do so many innovative flourishes that seem to violate good principles of dance styling we've known traditionally. Johnny answered the question with another: "Why does a dog eat grass?"

Then he elaborated on the simile — "A dog eats grass only when there is something missing in his diet. Maybe all of us should work harder to give the dancers a better balanced diet, so they won't have the inclination to improvise."

TETE-A-TETE IN CINCI

We are well aware that dancers as well as callers read this column. To the dancers we'll address this question: Have you ever wondered what callers talk about when they get together? Recently at a special Koffee Klatch on Saturday morning of the Buckeye Convention in Cincinnati, Jerry Helt led an informal callers discussion. Subjects discussed were: Purpose of the Caller-Lab in California; Responsibility of callers as professionals; Standardization of basics; Duration of beginner square dance classes; Lack of styling in our dancing; Ways to promote and MAINTAIN dancing; Young people in our dancing; and Dangerous trends, including drinking at dances. It proved to be a lively discussion. Other state festival organizers would be well-advised to include this kind of CALLERS

KOFFEE KLATCH to give callers a chance to get acquainted and exchange ideas.

WHEN YOU'RE HOT

It is a well-known fact that many callers clip the timing in their patter calling either through inadequate knowledge of proper timing or because they are under the misconception that this method can create INSTANT CHALLENGE DANCING to please the hot shots in the crowd. Luther Rhodes, vice-chairman of program squares at the Iowa National Convention points out that "Challenge dancing is precision dancing and requires a broad knowledge of square dance terminology, a nimble mind, and quick reflexes. Clipped timing and increased tempo are a challenge only to the dancer's physical condition and stamina, and have NO PLACE in square dancing." Good thought, Luther.

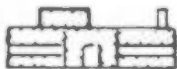
MORE SYSTEM-ATIC STATIC

Callers can study various systems of calling "hash" very well this month. It reminds us to mention to the several hundred callers who have purchased "The Windmill" system booklet advertised in the back of this magazine that two additional pages of information to insert are available free by sending a stamped, addressed envelope. A caller came to us just the other day and said, "That windmill is great. It really works for me and is the best system I've found for calling patter."

CONSIDER US A CLEARING HOUSE

Your editors are not just magazine editors. We're "full-time" in the whole realm of square dance interest. We're active dancers and callers. We're a clearing house of information and concern. If we can't answer your question, we'll try to refer you to someone who can. So write us or call us (419-433-2188, preferably mornings) for assistance. Ask for our CALDEX file of information on callers available to call for your club. Ask us where you can dance in a certain city. Ask us about books, manuals, resources. We're glad to help.

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

CAMP AND DANCE—POTATO HILL—Boonville, N.Y. (North of Utica) Club level dancing every Fri. & Sat. all summer. Holiday weekends. Ed Fraidenburg, Mon. Aug. 14. Write J. Uebelacker, Buskirk, NY 12028

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(Contact Jack Cloe)



Sketchpad Commentary

ALTHOUGH THIS COLORFUL AND FLAMBOYANT CALLER MAY BELONG TO A BYGONE ERA, THERE ARE NO SUPERSTARS IN THE BUSINESS TODAY.

NEVERTHELESS, ALL CALLERS ARE SOMEWHAT CONCERNED ABOUT IMAGE, APPEARANCE, & STYLE.....

"YOU SEE, MARY, HE JUST STANDS THERE AND PLAYS HIS TAPES WHILE THEY DANCE... IF HE WERE TO CALL THE DANCE, IT MIGHT DESTROY THE

IMAGE

IT TOOK A SMALL FORTUNE TO CREATE FOR HIMSELF."



ladies' choice



CALL ME LUCKY

by Glorie Shirley, Arlington, Virginia

I'm a caller's wife! With this goes some mighty nice benefits. I receive accolades on the love of my life; my faults are tolerated with extreme good humor by the square dance world; and I have the opportunity to sample some of the finest gastronomical delicacies that you gals can set forth—and that's only the beginning.

I'm in the "know". I know how many long, long hours of individual concentration and practice go into the preparation of a dance for us square dancers, and I know how very necessary it is. That timing and smooth delivery is not a natural phenomenon, it is practiced dedication. As verbal as I am, I have come to realize how important a bit of quietness or gentle conversation is to my caller during that hour or so before a dance.

When we get to the dance it is a natural that he must go his way—as the star of our team—and I must go mine. Like the variety of callers that you have, we caller's wives too must be our individual selves. I'm basically friendly and enjoy greeting everyone at the door as they arrive. By the same token, I bid them farewell as they leave. I tax my mental ability to remember as many names as possible and this arrangement is an aid to that end.

As for dancing—I love to and have the good fortune to dance most every tip my hubby calls so that I can honestly evaluate his choreography, timing and general feel of the music and the attitude of the dancers. If in a

series of movements I find something a little uncomfortable from the women's standpoint, I make a mental note of it and we discuss it after the dance. Then again, if a series of movements have been exceptionally smooth and fun to execute, he hears this too! I try to be extremely watchful of the loudness of the music and my caller's voice. That's as big an irritant with dancers as I have come across. In a small hall there is generally no problem but when you get a large hall and more than one caller, then if we're not cautious, I begin to get vibrations from the dancers that the sound is too loud, that it's become distorted, that the blare is nerve-racking, etc. This I can generally handle with a slight nod or a word between tips to my caller.

Any other questions or suggestions generally come to me too from the club members since I am always available where my caller's time is limited to the between tip rest. There again when time allows, I relay all those necessary bits of information to him that will help him know his people and his clubs better. At our household, I do the general bookkeeping of the facets of calling life but Howie basically handles his own calendar. In regard to week-end calling dates, out of town dates, etc., we mutually agree on what we can fit in and what we will have to forgo.

As for those special dances that require after-party stints, the "ham" in me shines forth and I begin culling my

brain for bits of information I have stored up for just this sort of thing. Wherever we go I am on the lookout for special records, books, props, etc., so that sometime in the future when Howie says "we're on"—I'm ready! What I lack in know-how I make up for with positive thinking. I consider it a compliment when the clubs seek my help for special dances and ideas and I hope they will always know I am available and willing.


I am ever aware that were it not for the dancers there would be little need for callers so I try in all ways to let the dancers know how very much we appreciate their support—by hosting special dances, picnics, dinners and

making good use of that well-worn word "Thanks". Whatever we do, it never seems quite enough for those people in our clubs who have gone "above and beyond the call" when it comes to support with their continued help at classes, first nighters, exhibitions, filling in for me by doing my chores so I might be free to "greet and meet", etc.

Well, as you can see, being "number two" in a going partnership carries an abundance of pleasures, friendships and yes, responsibilities too. I am needed, and to be needed is to be loved, and that is what this life is all about — call me lucky!!!!

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easy level



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Here we go for the Fourth Of July.....

YANKEE DOODLE MIXER

RECORD: Folkkraft 1080

FORMATION: Single circle, facing partners, gents facing counterclockwise, ladies facing clockwise, both hands joined.

YANKEE DOODLE WENT TO TOWN

Sashay or side-skip four steps toward the center of the circle.

RIDING ON A PONY

Sashay back out four steps.

STUCK A FEATHER IN HIS HAT

Sashay in four steps.

AND CALLED IT MACARONI

Sashay back out.

YANKEE DOODLE KEEP IT UP, YANKEE DOODLE DANDY

Do-sa-do partner in eight counts.

MIND THE MUSIC AND THE STEP

Take corner lady and promenade

AND WITH THE GIRLS BE HANDY.

Promenade, then face new partner to begin again.



A very new release that falls within the realm of easy level is a delightful dance called "Just One Time." The change of rhythm really gets the floor moving.

JUST ONE TIME

RECORD: Kalox 1126

Dance by John Saunders, Altamonte Springs, Florida

OPENER, BREAK, CLOSER:

Four ladies promenade inside that land
Box the gnat, swing your man and then
Join hands circle left I sing
Left allemande weave around the ring
* Oh, Oh, Oh, how I miss you so
Do-sa-do and promenade you know
I, I, I'd give this heart of mine
If I could see you just one time.



FIGURE:

(Now one and three (two and four))
Promenade half way round you know
Two and four (one and three) do a do-sa-do
Half square thru then that corner swing
Left allemande and weave around the ring
*Repeat from above.

NOTE: Extra line to use before break and ending: Go eight to the middle and back

SEQUENCE: Opener, figure twice heads, Break, figure twice sides, Ending.

SO LONG CONTRA

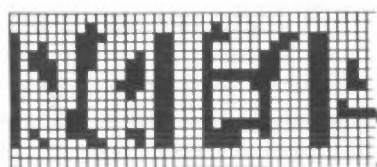
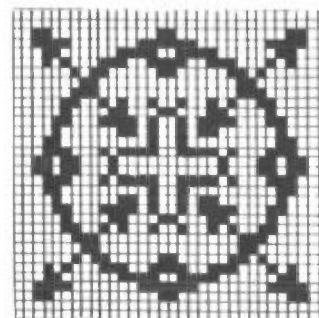
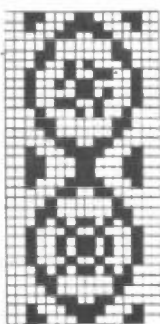
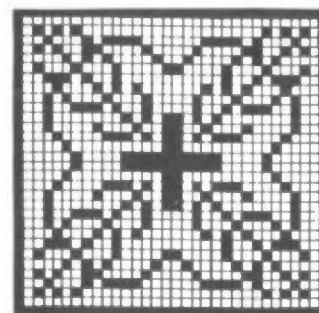
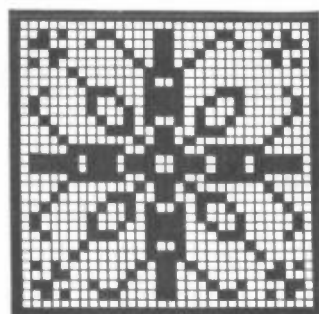
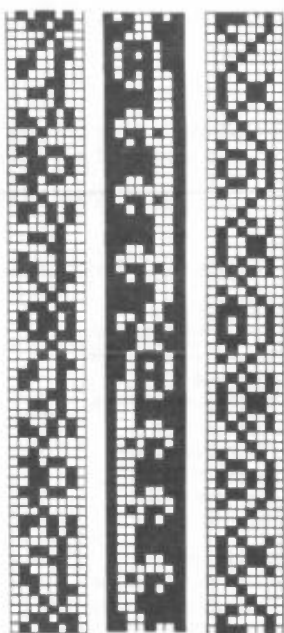
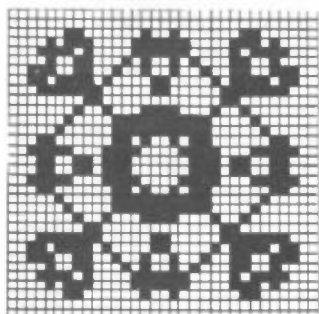
RECORD: "Bye Bye Blues" Swinging Squares 2327

DUPLE MINOR — Actives crossed over, 1,3,5,35c.

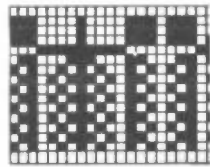
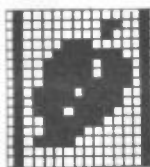
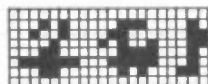
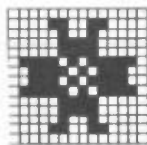
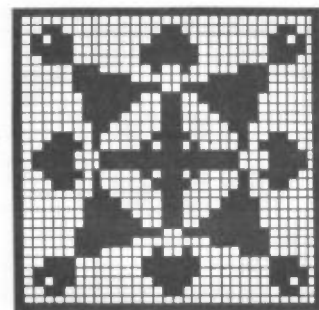
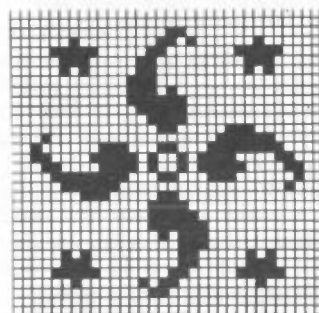
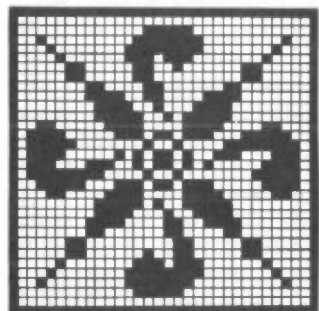
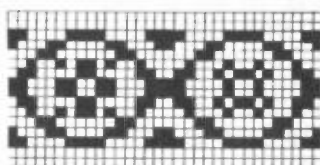
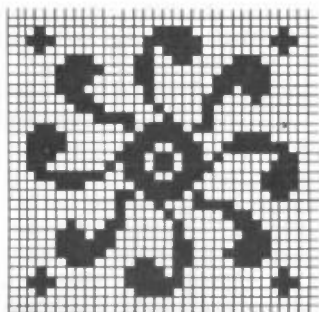
- 8 counts Intro; On last four counts pick up with
- 8 counts Actives do-sa-do with the one below
- 8 counts Same girl swing and whirl (Swing same lady and put her on the right, facing down the set)
- 8 counts Fours down and wheel and deal (In lines of four, move down the set four steps and then wheel and deal in four counts)
- 8 counts Come back up and cast off three-quarters (or wheel to a line)
(Come back up the set four steps and cast off on the outside person with a $\frac{3}{4}$ turn)
- 8 counts Ladies chain
- 8 counts Chain them back
- 8 counts Left hand star
- 8 counts Right hand star, come back to place

Repeat from beginning: Do-sa-do with the one below

SWINGIN' GINGHAM



You, too, can combine gingham and cross-stitch to make an attractive square dance dress, as Minnie Martin did here. Hers is black and white checked wrinkle-shed cotton, with figures embroidered in black, red and yellow. Create a design with these patterns, or dream up a new one!





NEW JERSEY ADDS 674 DANCERS

The Northern New Jersey S/D Association held its annual Graduates' Ball in April. Fourteen caller/instructors put the new dancers (approximately 36 squares) through their paces. Twenty-seven of 31 clubs in the association held classes this year and 674 dancers graduated into the wonderful world of dancing! Hosts for the event were John and Dorothy Lutz, vice-presidents.

The association sponsors a series of Wednesday evening dances with some of the best area callers: July 19, Beulah Samec; July 26, Bob Kellogg; August 2, Manny Amor; August 9, Hal Holmes; August 16, Glenn Cooke; August 23, Chip Hendrickson; August 30, Bruce Vertun. Information on dances may be obtained from Frank and Lorraine Mooney, 44 Sagamore Trail, Sparta, N.Y. 07871.

NEW OFFICERS

The Illinois Federation of S&R/D Clubs announced new officers in May: President, Lyle Wise; Vice-president, Delmar Sappenfield; Secretary, Lynn Dieterle; Treasurer, Jim Unsttad; Editor of Square Chute, Marilyn Elder. The "round dance" in the Federation name is a recent change to encompass all groups in the area.

NEW IN NEW ZEALAND

At a recent meeting of callers, the New Zealand Square and Round Dance Callers and Teachers Association was established. An election resulted in Russ Ainsworth (Auckland) as president, Art Shepherd (Christchurch) as secretary-treasurer, and Dennis Spack-

man of Auckland, Bill Buttolph of Christchurch and Frank MacKenzie of Dunedin on the executive board. Twenty-two callers out of twenty-four have joined. A quarterly publication called the "Journal" will contain items on all phases of both square and round dancing. The constitution allows for both full memberships and subscribers, who are callers, tutors and instructors who do not, at the date of application, meet the requirements for full membership. Responsibilities of members and a code of ethics have been approved. One of the first events was the selection of six rounds to be taught in clubs for the 1972 season. Standards and styles were accepted as laid down by the first 75 basics as taught in the USA. Round dance clubs may choose any rounds, but only those approved by the association will be programmed at festivals, conventions and weekend functions.

*Art Shepherd
Christchurch, New Zealand*

EUROPEAN ROUND-UP

The All-Europe Round-Up sponsored by the European Association of American Square Dance Clubs will be held on the Labor Day Weekend at the Burgerhaus in Morfeldn, Germany. Harold Bausch will conduct a callers' clinic, square dance workshop and a round dance session with Lill, as well as calling for the evening dancing on Sept. 2.

WISCONSIN'S 14TH

Planning an August vacation? How about making it "LaCrosse for You in 72"? This is the theme for Wisconsin's 14th S/D Convention, to be held at the Whitney Center of Wisconsin State University at LaCrosse. There will be fun level, teen, advanced and round dancing, also workshops, exhibitions, panel discussions. Square dancing apparel and accessories will be displayed and sold in the air-conditioned center. A unique style show and luncheon is scheduled. For information, write Jim and Elma Albitz, 202 N. Oak St., Onalaska, Wis. 54650.

BARRIE BENEFIT

The fourth Square Dance Promenade was again a complete success with approximately 107 squares in attendance. Guest callers Bud Redmond and Norm Wilcox, with local callers, Ernie Brown, Al Calhoun, Lorne and Betty Hay and Mac Marcellus led the dancers through four hours of dancing. Proceeds of almost \$1000 will go to the Barrie Sheltered Workshop being built in Barrie.

Plans for the fifth Promenade are already underway for 1973 with Dick Bayer on April 28.

GUAM "GOING-OUT"

A newly-elected quintet of couples will lead the Tradewind Squares at Andersen AFB: Tom & Anne Thomas, presidents; Dick & Bern Harper, vice-president; Gary & Dee Snyder, secretary; Fil & Mercie Romero, treasurer; Bill & Ann Hays, social chairmen.

As each board goes out of office, they exit with a "going-out" party, a charcoal steak and chicken dinner. The new officers receive badges and all enjoy dancing at the Pavillion at Tarague Beach. This spring the oath of enlistment was administered to Jack Frantal as he reenlisted, at the "going-out" dance, providing another "first" in the club annals.

In May, a new class was graduated, as they danced to the calling of Rupert Maxwell, modeled their colorful outfits, and traveled to the "four corners of the square." (See Best Club Trick, Sept. 1971). Guest caller, George Edwards, in Guam TDY from Michigan, treated the dancers to his spinningling calling.

*Jack Frantal
Andersen AFB, Guam*

JAPANESE VILLAGE SPECIAL

A special event of the 8th International S/D Festival at Long Beach, July 28-30, is the Trail-End Dance at Japanese Village, Buena Park on July 27 from 5 to ? p.m. The evening will include shows — bear, porpoise, karate—and fun dancing with caller Kenny McNabb. The festival at the Long Beach Auditorium will feature squares,

rounds, booths, a coronation, entertainment, a banner parade, teen activities and afterparties. Write Noah & Cora Kang, Box 61, Rosemead, Cal. 91770.

WELLESVILLE CLUB ALIVE AND WELL AFTER TEN YEARS

The Grand Square Club of Wellesville, Pennsylvania, celebrated their 10th anniversary by honoring past presidents, six couples of whom were present. Mr. & Mrs. Robert Vorhees, currently presiding couple, presented bars to the men and corsages to the ladies. Several charter members were also recognized, including Mrs. Edward Bouch, who has been club secretary for eight years. The Grand Square Club is affiliated with the Allegheny Valley S/D Federation, which includes 33 clubs in New York and Pennsylvania.

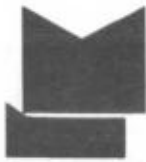


ANGEL AT THE MIKE

Selina Fontaine, nicknamed "Angel" has been calling for two years and is eleven years old. She is a member of Boots and Hoops Club (teens and pre-teens) and is the daughter of Ray Fontaine, a caller in the Springfield, Mass. area.

The Boots and Hoops have danced since 1968 to the calling of Ralph Clark and number 80 members. Thirty-three graduates were added this spring. This club was the only one in New England to have 100% registration for the N.E. Convention in 1971, and they also registered 100% again this year. They do many demonstrations for area organizations and have danced on TV.

*Russ & Bobbi Moorhouse
Enfield, Connecticut*



BLUE STAR CARTRIDGE TAPES:

- 8 track: \$6.95 each plus 14c postage (12 dances on each tape)
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1016— Marshall Flippo calls in stereo

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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

BLUE STAR 45 RPM RELEASES:

- 1928— What Is To Be, Caller: Jerry Helt*
1927— Seven Lonely Days, Caller: Bob Fisk*
1926— I've Got A Song To Sing, Caller: Marshall Flippo*
1925— Spuds, Key G/ Thumbs, Key F (Hoedowns)

DANCE RANCH RELEASES:

- 607— Sloop John B, Caller: Bill Schutz*
606— Do You Remember These, Caller: Barry Medford*
605— Joy Joy Joy, Caller: Frank Lane*
604— Sweet Misery, Caller: Barry Medford*

BOGAN RELEASES:

- 1246— Let Your Little Light Shine, Caller: Dick Bayer*
1245— I Saw Your Face In The Moon, Caller: Keith Thomsen*
1244— Someone Write A Perfect Melody, Caller: Lem Gravelle*

LORE RELEASES:

- 1133— You Do The Calling, Caller: Don Whitaker*
1132— A Girl Like You, Caller: Art Galvin*
1131— I'm Gonna Write A Song, Caller: Johnny Creel*

SWINGING SQUARE RELEASES:

- 2358— Country Green, Caller: Jack Winkler*
2357— West Texas Highway, Caller: Ken Oppenlander*

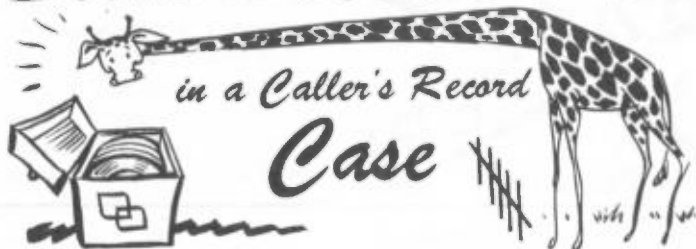
ROCKING A RELEASES:

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

*Flip instrumentals

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Steal a Little Peek



Ed Stephan is an active caller in the Spokane, Washington, area and is a recording artist on Hi Hat Records. Here are the records he is currently using:

Hoedowns:

- CRAWDADDING — Kalox
- CHARGE UP CRIPPLE CREEK — Kalox
- NANCY — Red Boot
- BOIL EM CABBAGE — Kalox

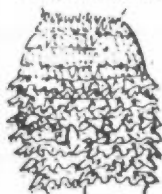
Singing Calls:

- TAKE ME HOME COUNTRY ROADS — Bogan
- FALSE HEARTED GIRL — Jay Bar Kay
- TICK-A-TACK — MacGregor
- COMING DOWN — Wagon Wheel
- SWEET MISERY — Dance Ranch
- SLOOP JOHN B — Grenn
- NOTHING COULD BE FINER — Jay Bar Kay
- I'LL TAKE YOUR WORD — Blue Ribbon
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 Silver and Gold \$10.95
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CHALLENGE CHALLENGER

by Dewey Berry

Our thanks to Ed Foote of Pittsburgh for this article:

There are several levels in Challenge Dancing. This often comes as a surprise to the non-challenge dancer, who usually thinks of all high level dancing as "challenge." But just as there are a variety of levels within club-level dancing, so there are a variety of levels within challenge dancing.

1. Introduction to Challenge, better known as advanced dancing, this level appeals to the dancer who wishes to do more calls than at club-level and enjoys workshop, but does not wish to devote a lot of time to higher level dancing. The additional calls used at this level comprise about 40% of the total calls used at a standard challenge dance. Dancers at this level are not considered challenge dancers, but rather advanced or high-level dancers.

2. Easy Challenge is the level of a dancer who has taken a challenge basics workshop and is now dancing a challenge dance. He wants to use a lot of material and have it put in interesting combinations, but his experience is not complete enough to be extended into more difficult challenging positions. This is the club-level challenge of challenge dancing.

These first two levels have the most dancers. There is a lot of material called and a lot of success felt by the dancer. The caller tries to insure the success of the dancer by using directional calling as much as possible to

help the dancer through the material.

3. Intermediate challenge is for the experienced challenge dancer who really works at the game and wants to be challenged. Some directional calling is used, but not to a great extent as the dancers are expected to know most of the calls well. Most dancers at this level work tapes of a variety of challenge callers in addition to attending the live dances of their own challenge caller.

4. Advanced Challenge is the level where the dancers are looking for the latest and greatest and toughest. They usually have a lot of time to devote to challenge dancing as well as great reaction to positions. They can handle well over 400 calls with many of the calls broken into small fractions. Tape dancing is considered a necessity at this level, as the dancers want to be able to handle well all calls used by every challenge caller. There are very few dancers at this level.

There is no sharp line dividing these different levels, and, in fact, many challenge dances will be a combination of two adjacent levels. This variety of levels within challenge dancing gives all dancers interested in higher level dancing a chance to dance at the level where they feel most comfortable.

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.



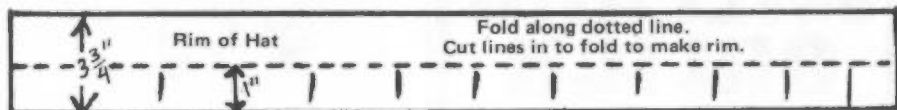
DANDY IDEA



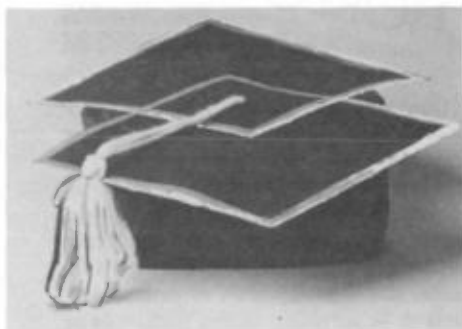
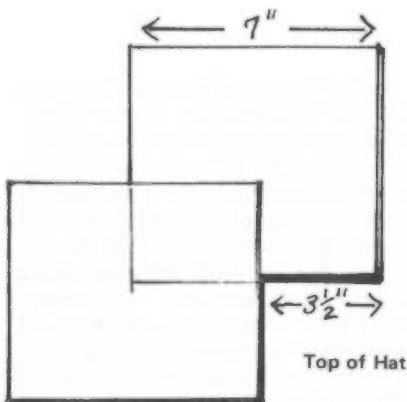
In a recent issue of American Squaredance magazine, you have instructions for making graduation hats. We have been making them for our class graduates for a few years, so thought I would send you along a sample. These hats are made of construction paper and we find they stand up reasonably well. We always let class graduates have them each year as they treasure them.

You can get two hats out of one sheet of construction paper, 18"x24." The tassel for the hat is made out of yarn.

*Bruce & Flo Payne
Simcoe, Ontario*



Overlap rim 1 1/2" and staple.



Don Shotwell

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MAY THE CIRCLE BE UNBROKEN, called by Bill Martin
SMILE IN YOUR STYLE, called by Don Shotwell
RHYTHM VAMP, called by Wayne West

WORK- SHOP

□ □ □ □ EDITED BY

WILLARD ORLICH



CHOREOGRAPHY

Communications today in the square dance world are the best we have ever experienced. It is a two-way street — one receives information from other sources and one gives out information to others who may be interested. What is disconcerting to all is information passed out that is highly erroneous because it is contrary to the basic rule or traffic pattern of a commonly used movement at the square dance programs around the country. This did happen for a while to the peel off idea until it was proven that it did not mean "centers in, all turn back." This month's reference is to the misuse of SWEEP A QUARTER.

Over a year ago (May 1971) your editor explored the idea from Jerry Helt and published the following explanation in the October issue of American Squaredance. "SWEEP A QUARTER— a couple movement to

be used after completing a wheel and deal, right and left thru, flutter wheel, etc. Facing couples with partners inside hands joined continue a quarter circle motion (without engaging hands' with the facing couple) to the left or right depending on *body flow*." Some ten example figures were included along with this extra notation— "To sweep a quarter out of a courtesy turn would always find the movement toward the right. The hand holds would be changed to the courtesy turn pattern."

In other words the SWEEP A QUARTER is a movement complimentary to the previous movement used. The traffic pattern of the sweep is determined by the *body flow* of this previous movement. The movement is not done from a standstill or forward motion because there is no body flow direction felt as to which way one circles the quarter.

The whole idea is a simple, highly danceable movement which changes the shape of the square (eight chain thrus to lines, etc.) with a minimum of effort. The rule is *not* to sweep a quar-

ter to the *left*. This is only true if the previous movement's body flow dictates this direction as after a flutter wheel or after a two-faced line wheel and deal when this motion is toward the left, etc. It is possible to SWEEP A QUARTER to the RIGHT after a two-faced line wheel and deal when this motion is toward the right. The controversial published page of SWEEP A QUARTER figures released for use by unsuspecting callers contained the following examples:

Heads square thru, SWEEP ¼

Which way? The body flow is forward.

Star thru, SWEEP ¼

Which way? The man's body flow is to the left while the lady's body flow is to the right.

Head couples SWEEP ¼

Which way? All are at a dead standstill.

Double pass thru, centers in

Cast off ¾, SWEEP ¼

The left hand couple is casting to the left and sweeping to the left. The right hand couple is casting to the right and sweeping to the right. *Both couples end up in the same spot.*

Right and left thru, SWEEP ¼

Should sweep to the right and not to the left.

Couples star thru

SWEEP ¼ to a two-faced line

Which way? Again a choice of either dancer.

Pass thru, U-turn back, SWEEP ¼

Again, all are at a dead standstill.

Cloverleaf, centers SWEEP ¼

Which way? Could go left or right very easily.

Your editor hopes that the analysis is taken in the spirit in which it is given i.e., to take advantage of a dance flowing idea in order to square dance comfortably. The best way to "feel" these things is to dance the figures yourself. When you find yourself wanting to circle right but the erroneous rule says to the left, you will quickly agree to the advantage of moving in the direction

which your body flow dictates. Compare the following figure (by dancing it) first done incorrectly as follows:

Sides right and left thru

Heads half square thru

SWEEP ¼ (to the left)

Right and left thru

SWEEP ¼ (to the left)

Left allemande.....

Now try the "fix" of the same figure using the "body flow" SWEEP ¼ theory:

Sides right and left thru

Heads half square thru

Right and left thru

SWEEP ¼ (to the right)

Right and left thru

Swing thru, centers run

Wheel and deal,

SWEEP ¼ (to the left)

Left allemande.....



BILL & MARY JENKINS, Minerva,

N.Y.: We have always taught a slide thru to mean pass thru, boys ¼ right and girls ¼ left. Recently we danced to a caller who insisted a dancer dances the *position* he is in so that a slide thru from a half-sashayed position would mean boys ¼ left and girls ¼ right. Needless to say, the dancers were all confused.

ED. NOTE: You were correct — a slide thru *always* holds the sex identity. Boys always ¼ right and girls always ¼ left no matter who they are facing in the beginning. This fact in itself is what makes this no-hand basic extra valuable and instrumental to the formation of interesting square dance choreography.

EXAMPLE FIGURE:

Head couples flutter wheel
Same ladies chain ¾ around
Side gents turn 'em and rollaway
Lines of three go forward and back
Lonesome boys slide thru
Corners all left allemande.....

BEULAH SAMEC, Staten Island, N. Y.:
About DOUBLE FLUTTER — is it a regular flutter wheel followed by a reverse flutter wheel or vice versa? It's leaving the poor dancer wondering which is correct.

ED. NOTE: We don't know who started the idea but its use is to equal a right and left thru. Since it does take some time to execute each flutter wheel, I would suggest you spell it out to the dancer either way. It's not like a double star thru where the action is very quick. Give the dancers a break and avoid confusion and frustration on their part because the caller had plenty of time to give the command.

CALLERS CODE OF ETHICS
from the Southern Cal. Callers Assn.

- A caller should:
- Aim to give his group enjoyment.
- Promote good fellowship.
- Help beginners.
- See that proper decorum is observed.
- Maintain a professional attitude.
- Cooperate with other callers.
- Adhere to uniform nomenclature.
- Maintain personal integrity.
- Keep scheduled engagements.



REVERSE FLUTTER WHEEL
by Don Williamson, Greenville, Tenn.
From normal facing couples, BOYS (left hand person) do a left turn thru

and return to home position. The LADY (right hand person) steps in behind partner and follows across to turn around into position of the opposite lady. Equals two ladies chain.

AUTHOR'S EXAMPLES:
Head couples REVERSE FLUTTER WHEEL

Then a normal flutter wheel
(= Right and left thru)
Crosstrail thru to a
Left allemande.....

Head couples swing thru, centers run
Bend the line

REVERSE FLUTTER WHEEL

Flutter wheel, pass thru
(= lead to the right)
Circle four, head gents break
And line up four (1P2P)
Lines pass thru, partner trade
REVERSE FLUTTER WHEEL
Two ladies chain
Crosstrail thru to left allemande.....

Side couples pass thru, U-turn back
REVERSE FLUTTER WHEEL

(Girls do left turn thru)

Opposite box the gnat
Swing thru, slide thru
Left allemande.....

EXAMPLES

by Will Orlich, Bradenton, Florida

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off
REVERSE FLUTTER WHEEL
Lines pass thru, wheel and deal
Double pass thru, peel off
REVERSE FLUTTER WHEEL
Box the gnat and change something
Left allemande.....

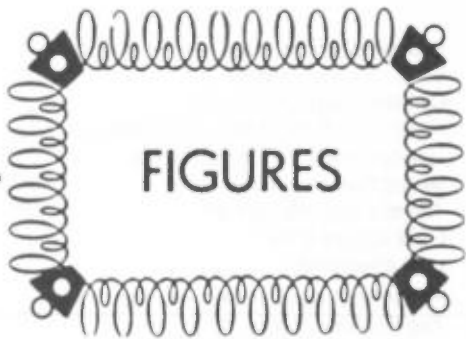
Heads lead right circle to a line
All REVERSE FLUTTER WHEEL
Centers only **REVERSE FLUTTER WHEEL**

All REVERSE FLUTTER WHEEL
Lines pass thru, wheel and deal
Centers pass thru to a
Left allemande.....

Heads lead right circle to a line
Turn thru and bend the line
All REVERSE FLUTTER WHEEL
Centers **REVERSE FLUTTER WHEEL**

ALL REVERSE FLUTTER WHEEL
Centers REVERSE FLUTTER WHEEL
All turn thru and cross trail
To the corner left allemande.....

New Gimmick



FIGURES

SPIN CHAIN THE GEARS
by Jack Lasry, Miami, Florida

From parallel ocean waves, start a spin chain thru, i.e., ends swing half, new centers $\frac{3}{4}$, centers in wave, trade. The four lonesome ends make a U-turn back to form a left-hand star of four which turns $\frac{3}{4}$ around. The newly formed wave across the set does a centers trade and cast off $\frac{3}{4}$ while the lonesome ends again make a left U-turn back ending movement into parallel ocean waves once again. NOTE: Dancers are in same relative position to each other, i.e., ends remain ends adjacent to the same centers but all have shifted over one position in the waves. Any Relay the Top can be replaced with this.

Heads square thru four hands
SPIN CHAIN THE GEARS
Again SPIN CHAIN THE GEARS
Swing thru, centers run
Wheel and deal
Left allemande.....

Heads square thru four hands
Swing thru (girls on ends)
SPIN CHAIN THE GEARS
Again, SPIN CHAIN THE GEARS
Swing thru, pass to the center
Square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Star thru, SPIN CHAIN THE GEARS
Square thru $\frac{3}{4}$ to
Left allemande.....



by Fred Freuthal, Terryville, Conn.

Heads square thru, turn thru
In the middle left turn thru
Peel off, slide thru
Turn thru, in the middle left turn thru
Peel off, slide thru
Left allemande.....

Heads lead right circle to a line
Spin the top, spin chain thru
Swing thru, box the gnat
Right and left thru
Dive thru, pass thru
Swing thru, spin chain thru
Spin the top, box the gnat
Right and left thru
Barge thru, square thru five hands
Left allemande.....

by Ed Fraidenburg, Midland, Michigan

Side ladies chain across
Rollaway half sashay
Heads square thru, swing thru
Boys trade and star thru
Trade by, swing thru, turn thru
Left allemande.....

Heads roll away and square thru four
Swing thru, girls trade
Right and left thru, star thru
Dive thru, pass thru
Left allemande.....

Head ladies chain right
Heads lead right circle to a line
Rollaway, pass thru, girls run
Swing thru, centers trade
Girls trade, right and left thru
Pass thru, wheel and deal
Centers swing thru and turn thru
Left allemande.....

Head ladies chain right
Heads lead right and circle to a line

Roll away, pass thru
Girls run, swing thru
Centers trade, girls trade
Cross trail thru to left allemande.....
Heads square thru four hands
Swing thru, boys run
Tag the line, cloverleaf
Girls square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Tag the line right
Wheel and deal, centers in
Cast off $\frac{3}{4}$, ends fold
Double pass thru, first couple left
Next right, right and left thru
Tag the line right
Wheel and deal, centers in
Cast off $\frac{3}{4}$, ends fold
Double pass thru, first couple left
Next right, crosstrail thru
To Left allemande.....

Heads star thru and boomerang
Centers in, cast off $\frac{3}{4}$
Tag the line, lead two turn back
Left allemande.....
by H. Orlo Hoadley, Rochester, N.Y.

Note: "Roll" means to turn $\frac{1}{4}$ individually in direction of body flow.

Heads lead right circle to a line
Fours go up and back, flutter wheel
Sweep $\frac{1}{4}$ and ROLL
Left swing thru, tag the line out
Bend the line, pass thru
Bend the line, star thru
Pass thru, star thru
Left allemande.....

Heads lead right circle to a line
Fours go up and back
Pass thru, wheel and deal
Pass thru, right and left thru
Sweep $\frac{1}{4}$ and ROLL
Men run, star thru
Left allemande.....

Side ladies chain, same ladies rollaway
Heads lead right, circle
Men break to a line, fours go up and back
Pass thru, wheel and deal
Pass thru, spin the top
Centers run, wheel and deal
Sweep $\frac{1}{4}$ and ROLL, left swing thru
Left allemande.....

Sides right and left thru,
Same ladies rollaway
Heads lead right, circle
Men break to a line
Fours go up and back
Pass thru, wheel and deal
To a Dixie style, balance
Left spin the top
Centers run, wheel and deal
Sweep $\frac{1}{4}$ and ROLL
Centers trade, scoot back
Right and left grand.....
by Bill Darby, Beaver, West Virginia
Heads curlique, cast off $\frac{3}{4}$
Square thru four hands
Right and left thru, dive thru
Curlique, scoot back
Scoot back, boys run
Separate around one down the middle
Square thru three-quarters
Allemande left.....

Promenade, girls roll back
Promenade, one and three wheel around
Square thru three quarters
Make a U-turn back, curlique
Single file circulate two spots
Boys run, allemande left.....

Fan the top double, slide thru
Pass thru, right and left thru
Swing thru, boys trade, girls trade
Swing thru, boys trade, girls trade
Right and left thru, dive thru
Curlique, single file circulate two spots
Left allemande.....

Heads Dixie style to ocean wave
Left swing thru and turn thru
Curlique, boys run
Bend the line, right and left thru
Curlique, girls U-turn back
Left allemande.....

Heads curlique, scoot back
Boys run, pass thru
Square thru three hands
Trade by, swing thru
Boys trade, boys run
Boys circulate, girls trade
Girls run, girls circulate
Boys trade, boys run,
Couples circulate, girls trade
Girls run, girls circulate,
Boys trade, boys run

Boys circulate
Girls U-turn back, change hands
Left allemande.....

DANCING THE BASIC 75

by Jack Lasry, Miami, Florida

Heads square thru four
Swing thru, boys run
Couples circulate, boys run
Spin chain thru
Boys circulate twice
Swing thru, turn thru
Left allemande.....

Heads right and left thru
Heads ladies chain
Heads square thru four
Swing thru, boys run
Couples circulate, California twirl

Boys trade, boys run
Spin chain thru
Girls circulate double
Boys run, wheel and deal
Left allemande.....

Heads lead right circle to a line
Pass thru, boys run right, swing thru
Boys trade, girls trade, centers run
Wheel and deal, star thru
Boys trade, boys run
Swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line
Cloverleaf, double pass thru
Centers in, cast off $\frac{3}{4}$
Star thru, left allemande.....

Heads square thru four
Swing thru, boys run
Couples circulate, tag the line
Face in, boys pass thru
Around one to a line, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$
Star thru, boys run right
Cast off $\frac{3}{4}$, girls trade
Right and left thru, star thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, circle eight
Heads up and back
Square thru four, swing thru

Boys run, right and left thru
Star thru, swing thru
Boys trade, turn thru
Left allemande.....

Heads swing thru, box the gnat
Square thru four, circle four
Break to a line
Square thru four, outsides cloverleaf
Insides square thru four, swing thru
Cast off $\frac{3}{4}$, balance
Girls trade, star thru
Do-sa-do to a wave
Eight circulate, girls trade
Swing thru, boys run
Bend the line, crosstrail
Left allemande.....

by Will Orlich, Bradenton, Florida

TAG INTO COUPLES

Head gents and corner girl
Go forward and back, star thru
Circle up four, gentlemen break
And line up four, pass thru
TAG THE LINE
First couple left and next one right
Circle up eight, don't change a thing
All four boys go forward and back
Square thru count four hands
Star thru, wheel and deal
To face those two, pass to the center
Pass thru, left allemande.....

TAG INTO TRADES

Heads lead right circle to a line
Pass thru, TAG THE LINE
Partners trade and $\frac{1}{4}$ more
Star thru, swing thru
Centers run, partners trade
TAG THE LINE, partners trade
 $\frac{1}{4}$ more, turn thru
TAG THE LINE, cloverleaf
Girls square thru $\frac{3}{4}$
Star thru, TAG THE LINE
Cloverleaf, substitute
Dixie chain on a double track
Lady left and gent right
Left allemande.....

TAG AND TRAIL

Heads lead right circle to a line
Pass thru, TAG THE LINE
Trail off, TAG THE LINE
Trail off, TAG THE LINE IN
Turn thru and crosstrail to corner
Left allemande.....

BOOMERANG THE TAG
 Heads lead right circle to a line
 Pass thru, TAG THE LINE RIGHT
 Boomerang, pass thru
TAG THE LINE RIGHT
 Boomerang, box the gnat
 Crosstrail thru to the corner
 Left allemande.....

TAG SET-UP
 Head couples swing thru
 Centers run, California twirl
TAG THE LINE RIGHT
 Bend the line and pass thru
 Circle four, head gents break
 Lines pass thru
TAG THE LINE
 Lead couples trade and $\frac{1}{4}$ more
 Split square thru go all the way
 Clover and square thru four hands
 Split two, around one to a line
 All slide thru, left allemande.....

IT'S POSSIBLE
 Side ladies chain right
 Allemande left, grand right and left
 Meet new partner
 Heads spin the top
 Sides do-sa-do
 Everybody box the gnat
 Crosstrail thru to the corner,
 Left allemande.....

WIND JAMMER
 Heads fan the top, turn thru
 Left square thru, partners trade
 Star thru, cloverleaf
 Centers half square thru
 Partners trade and back away
 Others fan the top, turn thru
 Left square thru and partners trade
 Star thru, cloverleaf
 Substitute, pass thru
 Left allemande.....

FANTOPSISIC
 Head couples fan the top and turn thru
 Again, fan the top and turn thru
 Cast off $\frac{1}{4}$ around
 Fan the top and turn thru
 Centers fan the top and turn thru
 Everybody crosstrail to the corner
 Left allemande.....

BARGE THRU FIGURE
 Heads lead right and circle to a line
 Turn thru, centers arch

Dixie twirl, barge thru
 Star thru, boys run
 Swing thru double, boys run
 Barge thru, eight chain one
 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.

HEAR YE, HEAR YE—
THESE 3 OFFICES HAVE BEEN ESTABLISHED AS LISTENING POSTS TO HELP PROTECT THE PUBLIC IMAGE OF



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LH 195 SEASHORES of OLD MEXICO
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Puzzle Page

by P.A. Sistum



You are Dr. Waggon, a close friend and associate of the great detective, Sherlock "Promenade to" Holme. You have taken a poll for the ABPC (American Bamboo Poll Company) of all the callers at the Des Moines Convention. But Alas! and Alack! On the way out, page 437 slips from your hand and blows away. Fortunately you learn the following clues from page 438. You know the missing men's names are Albert, Bob, Charlie, David and Edgar. Their last names are Jackson, Johnson, Joneson, Jameson and Jenson. Each took a sightseeing tour before the convention, one on Monday, one on Tuesday, and so on through Thursday. One went to an art show, one to a ball game, one to a cinema, one to a drama, and the fifth to a floor show, not necessarily in that order.

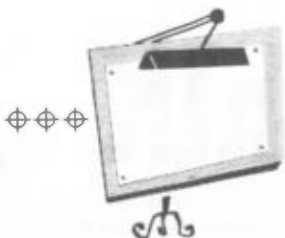
All you have to figure out is the callers' first and last names, the sightseeing trip he took, and on which day he did so.

1. David went on a tour two days after Charlie and the day after Edgar.
2. Edgar didn't go to the drama, and Mr. Johnson spent Wednesday loafing.
3. Mr. Joneson, Charlie, the ball-game fan, the art show visitor, and the man who toured on Thursday, subscribe to ASD magazine and a local magazine at home.
4. Mr. Jackson's tour day was before Mr. Jameson's, and after Mr. Joneson's.
5. Bob, Charlie, David, and the Sunday tourist have all recorded for both GRINN and WAGGING WHEEL.
6. The drama goer's tour was two days before that of the man who went to the floor show, and three days before that of the visitor to the art show.



LAST MONTH'S PUZZLE

Trade	Swing thru
Allemande	Fold
Fan	Head
Hinge	Alamo
Bend	Line
Pass thru	Square thru
Side	Box
Flare	Chain
Set	Dive
Barge Thru	Turn thru
Scoot	Half
Flutter wheel	Star thru
Ladies	Wheel and deal
Balance	Flea
Dixie	Cast
Circulate	All
Trail	Swing
Sashay	Men
Boomerang	Sweep
Back	Peel



◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ **Product Line**



Both callers and callers' wives need calendars that will give dates and space for several future years. The caller may carry his calendar along, in its hard-cover plastic binder to protect it from wear and tear, and his wife checks hers at home for locations where he can be reached, and for future bookings. The calendar that will fill all these functions is marketed by Francis Zeller (see address on Caller-Leader Page). Supplements are also available from Francis about two years in advance; the 1975 calendars are now ready.

Mustang and Lightning S



MUSTANG

- MS 145— HIGH COST OF LIVING
 Caller: Jack Bishop
- MS 144— PLEASE HELP ME, I'M FALLING
 Caller: Chuck Bryant
- MS 143— YOU BRING ME SUNSHINE
 Caller: Dave Smith

LIGHTNING "S"

- LS 5008— I'M THE MAN ON SUZY'S MIND
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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.

Here is a portion of a letter written following a callers' clinic conducted by Stan, with some thoughts and opinions on square dancing today:

On Experimental Basics: Let the ideas pour forth. They are unstoppable so long as one human being exists. Someone somewhere is thinking of something. When that ceases, we are in deep trouble.

On Encouraging Others (We prefer to call them not-yet square dancers.) to Try Our Thing: As much as we may wish it so, it just cannot be. Square dancing is not for every man, woman and child. It's unique; it's many times demanding, often frustrating. The great majority of the seemingly most likely would not care to consistently submit to the first and cardinal requirement: to listen. So be it, and we will be most happy if proven wrong. A day (or evening) may come when many halls are filled, all dancing to the same caller via two-way closed circuit TV. If the square dancing population tripled in three years, how else would the truly professional callers meet the demand for their presence and talents?

On Callers and Calling: To paraphrase Will (Shakespeare, not Orlich this time) having Hamlet say, "The play is the thing," we say, "The dance is the thing." This is the cornerstone and the keystone of our gathering together to enjoy our hobby. May our callers be inspired to reach even beyond the stars to smoother, more rhythmic and properly timed delivery of flowing, logically danceable figures. Called directionally? Always! May they have the fortitude (nicer word for "guts") to apply far more than just lip service to styling.

May they feel, as we do, that square dancing is our way of being nice to people.

*Elmer & Lyla Mitchell
Enumclaw, Washington*

"AND THIS SHALL BE A SIGN....."

Though you may wonder why such a title is an inspiration to an avid square dancer, hear this! We need a symbolic (greeting) sign so that wherever we meet or pass, we may be able to identify ourselves as square dancers. I find more than one reason for such a signal.

The one necessary ingredient for liking square dancing is people. We're convinced that you basically like people, if you're involved in this wonderful recreation. We wonder if square dancers internationally would accept a sign, salute, or hand signal or language? We devised one which bears resemblance to the scout signal or hand position or pledge. We suggest the three-finger signal universally used to complete a square. Often we are traveling and see a car or vehicle with emblems indicating square dancers, and our own vehicle does not have a visible insignia. (Thank goodness for a new car, but where do we fly our square dance flag?) So, an upheld hand showing three fingers spread apart, indicative of a couple wishing for three more to square up, would be our suggestion.

A square dancers sign, all our own, might become as well-known as the peace sign or Churchill's V for Victory, or the Way sign, an embodiment of "all in one" sign. Surely there are others in our membership who believe we are gregarious by the nature of our recreation. Thus, when we meet another

Keep Your Club in Stitches



Lucky is the square dance club that dances in an area with a unique characteristic, and has "designing women" who incorporate this into club dance costumes.

Fairystones are little rock crosses found no place in the world but near Collinsville, Virginia. The Fairystone Squares have adopted their design for a club dress, made of gold perma press dacron and cotton blend, with a white vee neckline trimmed in black rick rack. Four large black and brown fairystones adorn the skirt.

Minnie Martin of Stuart, Virginia, models the outfit for us. Her husband Fred has been a teacher-caller for the last two years.

person with a greeting of upraised three fingers, it would be noticed. Many have lauded the "knights of the road" for their friendly wave, and we add our applause. Square dancers are just as friendly and with a unique greeting, we can be noticed. Most of all, we will recognize other members of the square dancing fraternity.

Many feel that square dancers do not have the opportunities to enhance their image to the general public. I believe that the acceptance and consistent use of the "need three" greeting would let the world know that they're invited to join the square dance activity. If we publish our glad tidings by our friendly greeting, then we'll surely portray the friendliness of square dancing.



*Nell Eblen (Mrs. Al)
Wichita Falls, Texas*

COVER TALK

Bless the gals! What would we do in the square without them? Starting with a classy collection of pretty faces on the cover this month, we continue the custom of making the July issue a special distaff one, all for "My Square Lady."

Buck Covey



Jerry Hightower



D. & E. T. RECORDINGS

PRESENTS

101 BIG CHIEF

by Buck Covey & the Schroeder Playboys

102 SEARCHING

Jerry Hightower & the Schroeder Playboys

103 THE NEWSBOY

by Buck Covey & the D. & E.T.ers

MUSIC with that SQUARE DANCE BEAT!
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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

SUNRISE-SUNSET – Hoctor 1658

Choreography by Oscar & Fran Schwartz
Pretty music and an intermediate waltz routine with some interesting figures.

GOOD LOSER – Belco 250

Choreography by Chris & C.O. Guest
Snappy music and an easy intermediate two step.

TRY IT YOU'LL LIKE IT – Belco 250

Choreography by Art 'n Evelyn Johnson
Easy intermediate two step using mostly basic figures.

WHEN I LOST YOU – Hi Hat 900

Choreography by Opal & Joe Cohen
Good music and a good solid intermediate waltz with international figures sprinkled throughout.

STEEPLECHASE LAND – Hi Hat 900

Choreography: Bob Foster & Sharon Gregory
Different music with a beat; easy intermediate two step routine.

THAT'S LIFE – Kapp 2165

Choreography by Doris & LaVerne Reilly
Good music, "Theme from Kotch," a smooth, slow, easy to remember (despite the mixed up sequence) two step.

WABASH RHYTHM – Grenn 14158

Choreography by Bill & Jean Filbert
Lively "Cannonball" music, fun-type, easy to easy-intermediate two step.

PANTOMIME WALTZ – Grenn 14158

Choreography by Jim & Ethel Sudborough
Nice music and a good intermediate waltz.

THAT'S YOU – Hoctor 1660

Choreography by Vern & Mary Tobaben
Good "Mr. Wonderful" music and a good solid international type two step; intermediate.

I LEFT MY HEART – Danø A Long 6058

Choreography by Ray & Lottie Pettee
Great music and a good flowing easy two step.

FOXIE – Grenn 15013

Choreography by Ruth & Frank Lanning
Good music (repress) and a good ballroom type two step.

WALTZ AROUND – Grenn 15013

Choreography by Violet & Francis Kimble
Pretty music and a good easy basic waltz.

TELL ME YOUR DREAMS – Windsor 4750

Choreography by Bill & Joan Montney
Good music and a flowing easy waltz routine.

BRIGHT EYES – Windsor 4750

Reviewed last month.

BUCKEYE POLL

1. Third Man Theme
2. For Me And You
3. Continental Goodnight
4. Moonlight And Roses
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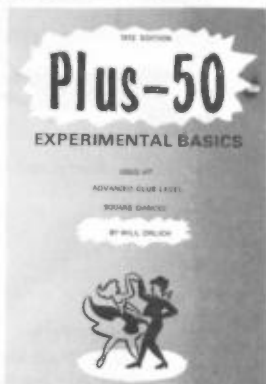
It Happened at a Square Dance

It happened to Dave Taylor, on a trip to Hawaii, where one square is a pretty good turnout in the city of Hilo. It should be noted that because of the scarcity of callers, the dancers often dance to records and tapes. Dave called a few tips for the touring dancers who were joined by a few (very few) of the Hilo dancers.

One local gal couldn't contain herself. She came up to Dave, fairly bubbling, and exclaimed: "Mr. Taylor, you are absolutely the BEST caller I ever danced to."

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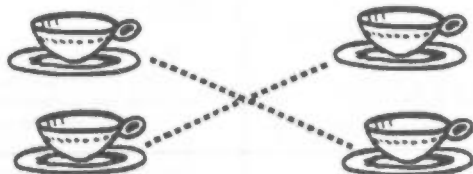


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Another in the series of Caller Aid books, the revised "Plus 50" Experimental Basics by choreographer Willard Orlich. It contains those experimental basics generally used at advanced level square dances around the square dance world in 1972. The book describes and includes sample choreography for 50 basics that go beyond the 75 basic plateau, and contains a glossary, with explanations, of twenty-eight more.

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Edited by Fred Freuthal

Swing star thru is the feature figure used by Fred this month:

One and three a swing star thru, you're doing mighty fine
 Split the outside two now, walk around one to a line
 Pass thru, arch in the middle, ends turn in, don't be late
 Swing star thru you do, and then you separate
 Around just one, to the middle go, and do a partner trade
 Swing the corner lady and then you promenade.
 Tag line.....



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New record releases are slowing down, what with the warmer weather and the northern clubs folding up for the summer. It seems that the labels are taking a breather.

FIREBALL MAIL— Longhorn 194
Caller: Bill Peters

A real goodie by Bill Peters; the Longhorn music is also real fine. FIGURE: Heads promenaded half way, lead right and circle to a line, up and back, right and left thru, ladies lead flutter wheel, sweep a quarter, pass thru, corner swing, left allemande, come back and promenaded.

ABILENE— MacGregor 2106
Caller: Tommy Stoye

This record should be around for quite a spell. It's sort of a relaxing lazy hazy Abilene that your dancers will go wild about. The great voice of Stoye can do no wrong. We will have to give Tommy a standing ovation for his calling on this record. FIGURE: Heads square thru, meet corner and do-sa-do, swing thru, boys run, wheel and deal, right and left thru, flutter wheel, swing corner and promenaded.

I'M JUST ME— Top 25256
Caller: Mike Litzenberger

Mike gives us a revival of the old "red hot" in this record that is well put together. FIGURE: Allemande the corner, come back and promenaded, don't stop, keep walking, pull the partner by and go red hot, right hand lady right, partner left go all the way around, turn corner right and men swing in wrong way that, shoot the star, left allemande, promenaded.

I'VE GOT A SONG TO SING— Blue Star 1926, Caller: Marshall Flippo

Good tune, well-timed dance and great music combine to make a very good record. FIGURE: Ladies chain three quarters, heads promenaded three quarters, sides right and left thru, pass thru, do-sa-do, swing thru and turn thru, left allemande, promenaded.

BROTHERHOOD— Blue Ribbon 213
Caller: Roger Morris

Well, we have had the Coca-Cola song and the Budweiser song, so now we get the Hamm's Beer song. It's a very good record with good music. FIGURE: Four ladies chain across, heads right and left thru, roll

away, circle left, girls pass thru and turn right, men pass thru, left allemande then do-sa-do, corner swing and promenaded.

PERFECT HARMONY— Pilgrim 1011
Caller: Carl Hanks

This is a fine record but the figure used by the caller on the called side is a bit awkward so we advise using the alternate figure on the call sheet. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, do a turn and left thru, sweep a quarter left, square thru three quarters, swing corner and promenaded. ALTERNATE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, turn and left thru, dive thru, square thru three hands, swing corner and promenaded.

YOU ARE THE ONE— Jay Bar Kay 132
Caller: John Hendron

This is the tune made famous by the late Chuck Riley on MacGregor Records. This recording is great but we have one concern, for the average caller reaching the one or two high notes. Even with the great voice of Hendron it sounds as though Johnny almost had to get out the reserves to get these notes. FIGURE: Heads square thru four hands, do-sa-do the pair you found, swing thru, boys run and bend the line, flutter wheel, square thru three quarters, swing corner and promenaded.

COUNTRY GREEN — Swinging Square 2358, Caller: Jack Winkler

A very good record with excellent music by the Rhythmales; good tune. FIGURE: Heads right and left thru, sides do the same, heads square thru four hands, slide thru, pass thru, tag the line, lead couples make a U-turn back, swing corner, left allemande, do-sa-do and promenaded.

CAROLINA— MacGregor 2104
Dance written by John Fogg; called by MacGregor's Mystery Caller.

John Fogg's dance is very good. FIGURE: Heads square thru three hands, promenaded left, sides wheel in behind, heads wheel around, two ladies chain, ladies lead flutter wheel, circle four, one full turn, swing corner and promenaded.

BUSY BODY— MacGregor 2105
Caller: Mike Hull

Sort of cute, relaxed dance, nothing much in the figure but grand squares and eight chain thru, but could be ideal for beginner dancers. Dance goes through four times: Grand square, reverse, heads square thru four hands, do-sa-do and do an eight chain thru, swing her, allemande left and pass by one, do-sa-do your own, four men star left, turn thru with partner, swing corner and promenaded.

TEACH THE WORLD TO SING— Scope 555, Caller: Ted Wegener

A very good record that could have done well, except that all the labels have had a crack at teaching the world to sing. FIGURE: Heads pass thru and cloverleaf, sides pass thru and swing, circle left, left allemande, do-sa-do, men star left once around, turn thru, left allemande, promenaded.

Continued on next page.

TODAY'S TEARDROPS— Scope 556

Caller: Jeanne Moody

Once again we hear from the gal with the beautiful voice. It's a distinct pleasure to know that we have women in this square dance movement who can compete with any man and surpass most of them. Jeanne can do just that. Scope music is much improved. This is a good dance but easy. FIGURE: Head ladies chain right, new head ladies chain across, heads square thru four hands, with the sides eight chain thru, swing corner, left allemande, do-sa-do, promenade.

SOMEBODY LIKE ME— Windsor 4995

Caller: Warren Rowles

Pretty fair dance and good music. FIGURE: Heads promenade half way, sides star thru, pass thru and circle four to a line, up and back, pass thru, wheel and deal, substitute, pass thru and square thru three hands, trade by, swing the corner and promenade.

ON MY MIND— MacGregor 2107

Caller: Tommy Stoye

Music is good and the calling is in the usual great Tommy Stoye style. The dance is not unusual. FIGURE: Heads promenade half way, down the middle with a do-sa-do, star thru, pass thru, do-sa-do again, swing thru, boys run right, wheel and deal, corner swing and promenade.

I SAW YOUR FACE IN THE MOON— Bogan 1245, Caller: Keith Thomsen

The music has been done before on the Bogan label; however, the dance is new and a real good one, too. FIGURE: Head two ladies chain, heads promenade half way, in the middle and square thru four hands, with the outside two star thru, sweep a quarter, dive thru and pass thru, corner allemande, swing and promenade.

BY AUSTRALIAN MOONLIGHT— Top 25257, Caller: Wally Cook

A new issue of the old favorite on Top, "In The Evening By The Moonlight." The dance features the Boomerang. FIGURE: Heads up and back, then right and left thru, slides lead right and circle to a line, pass thru, wheel and deal, double pass thru, boomerang, swing thru, turn thru, swing the corner and promenade.

TONIGHT CARMEN— Lightning S 5007

Caller: Lem Smith

This tune has been made before on a couple of labels. The music is very good. FIGURE: Heads right and left thru, star thru, pass thru, star thru again, pass thru, wheel and deal, double pass thru, first couple left, next right, right and left thru, star thru, swing corner, left allemande, come back and promenade.

PLEASE HELP ME I'M FALLING— Mustang 144, Caller: Chuck Bryant

Good music. FIGURE: Heads square thru four hands, do-sa-do, swing thru and boys run right, tag the line, turn right, wheel and deal, star thru, swing corner, left allemande, promenade.

DO YOU REMEMBER THESE— Dance Ranch 606, Caller: Barry Medford

FIGURE: Heads roll away and box the gnat, half square thru the other way back, eight chain thru, swing corner, left allemande, come back and promenade.

SEASHORES OF OLD MEXICO— Longhorn 195, Caller: Lee Swain

FIGURE: Heads square thru four hands, right and left thru, dive thru, pass thru, boys run right, couple circulate, couples trade, wheel and deal, swing corner, promenade.

A RAY OF SUNSHINE— Lucky 012

Caller: Don Shotwell

FIGURE: Sides promenade all the way around, heads square thru, do-sa-do the outside two, ocean wave, rock it and spin chain thru, girls circulate, swing corner, left allemande new corner and promenade.

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square line



Dear Aunt Dosi,

What's with the new (and I hope SHORT) fad of ladies wearing hard, medium high heels to square dance in?

It is second nature for a man to try to stay off women's feet but these hard, high heels the women are wearing have left many a bruised shin these past few months and scrapes on the back of my legs. I hope I won't need to resort to high boots like my husband's to protect myself. These "ladies" do not even try to use caution in not kicking out at others.

HARD HEELS????

Dear "Hard Heels",

The only objection I have had to this type of shoe was that some girls wear a regular walking shoe, which I feel, looks out of place with the frilly dresses and petticoats, but I have never come in contact with the hard heels the way you have. I've heard some girls say they wear heels to work in and can't wear a low heel. Some say they are more comfortable to dance in and give them more control. Personally, I think the best shoe to keep you standing up on a slick floor is a moccasin type shoe with no heel, but they are very hard on your legs. For this reason I (and I notice others) prefer a small heel (NOT PLASTIC) such as on the Ringo shoe so popular now.

But right now, the woman's lib in me says, What's sauce for the goose is sauce for the gander. One man's cow-

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boy boot on her foot spoiled a whole week-end vacation for a friend of ours recently. Instead of the great time she had anticipated, she was soaking her foot and trying to walk. Maybe we should put all the men in soft-soled moccasins...

Aunt Dosi
from the Denver Area Council Bulletin

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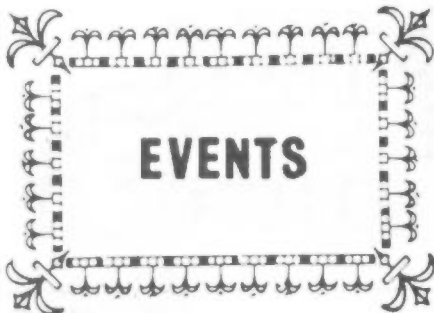
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ALBERTA—6th Annual Calgary Stampede, July 7, Jim Hopkins; July 8, Bill Tate; with guest callers from the US & Canada at Henry Wisewood H.S. Write Don Conroy, 3540 Beaver Rd NW, Calgary 48, Alberta.

OHIO—First Annual Tiptop Trot, Hiram College, Hiram, July 7-9, with Earl Johnston and Ralph Pavlik; Rounds with Freda & Ken Sullivan. Dancing at Kennedy Center Ballroom, on a parquet oak floor. Write Edna Adams, 1985 Maple Rd., Stow, O. 44224.

NOVA SCOTIA—Vacation for callers and wives, July 9-15, House of Roth, Rts 1 & 101, Annapolis County, Clementsport, Nova Scotia.

OREGON—Far Western Convention, July 13-15, Portland Memorial Coliseum. Write Herb & Betty Saunders, 5270 SW Cherry, Beaverton, Ore. 97005.

ALBERTA—Holiday Ranch S & R/D Camp, July 16-23, with Ron & Jean Refuek, Ken & Linda Dreger, Jim & Marie Hopkins. Write Box 206, Innesfail, Alberta, Canada.

OHIO—Kelley's Island Cruise & Dance, July 23, leaves from Catawba Island (Lake Erie), With Gene Webster & Stan Burdick. Write 216 Williams St., Huron, O. 44839.

PENNSYLVANIA—Rovin' Squares 5th Ann. S/D Camporee, July 20-23, Fair-

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WEST VIRGINIA—2nd Huntington S & R/D Festival, July 28-30, at Memorial Field House, with Bob Fisk, Allen Tipton, Sonny Bess and the Easterdays. Write Sonny & Mary Bess, 646 Adams Ave., Huntington, W.V.

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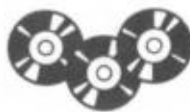
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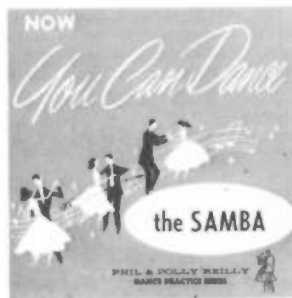
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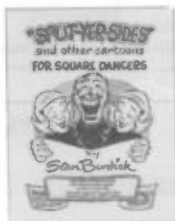
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