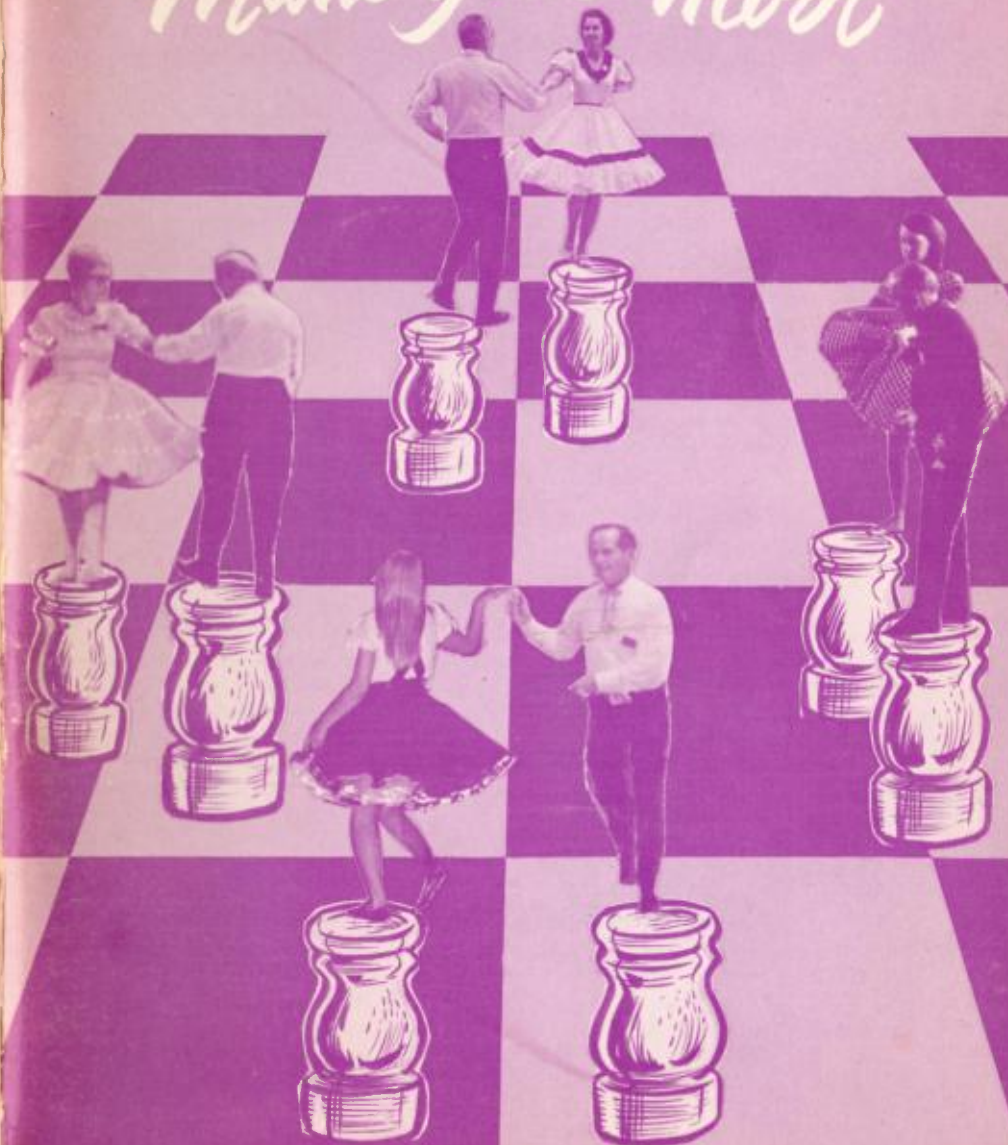


AMERICAN SQUARE DANCE

SEPTEMBER 1972

Make Your Move



THE



EDITORS' PAGE



Make your move —

"Chess is like life," says Boris Spassky. "Chess is life," says Bobby Fischer, and from all reports, it would appear that for Bobby, life is chess.

What's your life? Is it your work? Is it your church? Or a hobby, be it chess or something as dissimilar to it as square dancing?

We submit that the happy life is a balance of these things — beliefs that give life meaning, work that is interesting and fulfilling, and leisure time to enjoy other pursuits.

An adult education course in our area is titled, "Leisure Time — Use It Or Lose It." When we heard it announced we wanted to stand up and shout, "Use it square dancing!" We'd like to "plug" our activity to all the folks who are going to talk about leisure instead of acting on a suggestion to give some activity a try.

Now is the time — right now— to talk to friends and acquaintances about square dancing. If it's your "bag," tell others about it. Take advantage of Square Dance Week publicity to discuss it with fellow workers, and of free introductory dances to invite them to try it.

If your friends live a sedentary existence, stress the exercise and physical well-being involved; if they're intellectual, tell them of the challenge; if they are at loose ends, the fellowship will appeal to them; if they're musical, mention the rhythm. Tell them what dancing will do for them. Be a hard-sell salesman for the hobby you enjoy.

A new square dance season is always a new beginning. Let's make 1972-73 a banner year — many new dancers, more fun, and a careful look at keeping all those friends who join us now, dancing for many years ahead.

AMERICAN
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

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Stan & Cathie Burdick

Workshop Editor
Willard Orlich

Easy-Level Editor
Bob Howell

Record Reviewers
Doug Edwards

Phyl & Frank Lehnert

Feature Writers
Harold & Lill Bausch

Dewey Berry

Fred Freuthal

Myrtis Litman

Editorial Assistants

Mary Fabik

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National Advisory Board

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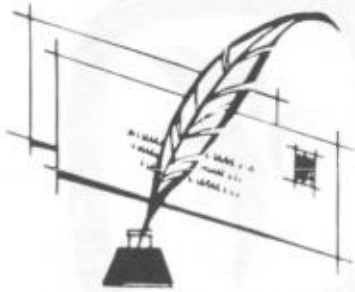
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Grand Zip



Many thanks for printing our flyers in the April issue. It thrilled us beyond words.

I was doubly pleased to have you mention my wife. This girl does a noble job on the rounds and mixers for our three weekly clubs and our "Phase One," not to mention coffee, registrations, collecting the money each night, dancing as a man or woman (whichever we are short to make even squares), signalling if there is too much voice or too much music, letting me know when a tip is getting too long, when I have spent too much time on a teach, walking around the floor between tips making sure she talks to each dancer each night, and on and on and on. I just couldn't run these clubs without her.

When I am hired as a club caller and Viv is with me, and the host is agreeable, she will do the rounds. It is amazing how many M.C.'s never thank or even introduce her. I would like to see you insert a small article on Do's and Don't's for M.C.'s when introducing a guest caller.

We are really glad to see you put American back in the title.

*Lloyd Priest
Scarborough, Ontario*

We had the privilege of being at the summer Asilomar S/D Institute this past week, and of being there on the night when they presented Bob Osgood with admission to the Hall of Fame and his picture by Gene Anthony. Ar-

nie (Kronenberger) later brought us a copy of the August issue of your magazine, so that we could see Bob's picture on the cover.

I am enclosing fifty cents for a copy of the magazine for our own Hall of Fame. I hope you have enough extras to fill the various orders for that issue, as I know that quite a few people will be sending for them! He's a great person, whom we have known for about twenty years, and we were sure glad to see him get that award.

*Ruth K. Rising (Mrs. Walter)
North Hollywood, California*

We had planned to be in Ellensburg for the Leadership Seminar and to thank you personally for the printing of the Best Club Trick about the Camelot Squares. We couldn't go because I fell and broke a rib the night before..... The past president, Norm White, and his lady, were in Des Moines. They went by your booth, bought about six copies to give to several people who wanted to put the write-up in their scrapbooks.

Needless to say, the entire club was thrilled to see their "Round Table" events in print. I want to say thank you from the "Camelot Squares."

*Woody Bettson
Seattle, Washington*

Sorry I did not get this (renewal) in the mail when I first received it. Just one of those things, but it just isn't a square dance home without your magazine. Keep up the good work.

*Wade Hannah
New Orleans, Louisiana*

Please find enclosed my next year's subscription to your very fine square dance publication from Sandusky. We enjoy reading about all the activities in the square dance world over there in the states, and also your editors page and your Meanderings. You sure raise a laugh on that page, for sure..... We are looking forward to meeting you both in 1973, together with all your

Continued on Page 50

A WORD TO THE WIVES...



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Meanderings...

WITH STAN



A traveling caller (see also "mike-rider," itinerant range rover, vaudevillian, etc.) is quite apt to intone about his long-suffering automobile in tones the cowboy uses about his horse. Small wonder. That many hours "in the saddle" create a certain affinity, if not affectionate relationship.

Recently as I was driving near Scranton, Pennsylvania, I had a little private celebration (just between me and myself) as the mileage meter on my old Ford Bomber (barely two years as my companion) went "over the top" of the 100,000 mile mark and started fresh at "0".

I popped open a can of root beer for the occasion, not having any champagne at my disposal. I almost felt a surge of renewed vigor course (curse) through the fuel system of the old creature as I patted his dash board and said, "OK, fella, are you ready for the next hundred thousand?" You may not believe this, but there was an audible groan from somewhere among those "350 horses" that said, "Ready, dad!"

A month ago when I had all manner of trouble in a string of incidents that would surely have tested the patience of Job, himself, I could have driven the old bucket of bolts into the junk yard, rejoicing. But somehow his performance has suddenly smoothed out lately.

Perhaps I'm just in the "eye of the hurricane," or else the senile old creature is assuming a docile mood as he looks around to find that secret, legendary old elephant burial ground.

Whether or not "Old Paint" will make it when I head west the end of this month for my long-anticipated, first-run California and southwestern trip is a big equestrian question mark. At any rate, "California, Here I Come." I'll start with five state-wide dates: Bakersfield, Santa Rosa, San Jose, San Diego, and Fresno, and then move eastward. Keeno, kids, we'll give you a blow-by-blow in October.



Recently a caller friend (I think he was a Presbyterian) reminded me that "Destiny shapes our ends." I agreed, and braced myself for a little sermon I thought he was going to deliver, probably figuring I needed that worse than anybody.

Then he asked: "As you look out over the dance floor and you call ends run, ends circulate, ends trade, ends fold, did you ever take a good look at those ends?"

I put a quizzical look on my face and said, "Why no, not much. What do you mean?"

Then he punched me in the ribs with his elbow and said, philosophically, "Well, that old Destiny that shaped our ends sure enough has made some funny looking shapes!" I collapsed.

Quite by coincidence during the summer of '72 I visited more Haylofts than you could shake a pitchfork at, it seems. Dick Cameron of Vancouver, B.C., was telling me that when he was operating his Hayloft in Canada for many, many years, he tried to keep track of where similar Haylofts were located, in order to work out some kind of exchange of correspondence or even programs from time to time. That "name's the same" game works in other areas. There's a Belles and Beaux club in Michigan that once tried to have an annual dance and get all Belles and Beaux club members from any similarly named club to attend. As a matter of fact, in my travels I've bumped into several Burdicks (of no traceable kinship) on the dance floor (I bumped into them, not vice versa) and realized that that name is not very exclusive. After meeting me these good folks probably want to change their names.

Anyway, back to the Hayloft! I picked up some fond recollections of the Hayloft in Canandaigua, N.Y. this summer, where Bob Ellis of the Magic Squares regularly pulls rabbits out of hats as deftly as he calls spin chain thrus. I enjoyed my first visit to Bob Wright's Hayloft near Seattle. Down in Asbury Park, N.J. I had a ball at

Roy Keleigh's Hayloft that once was a garage and was transformed like Cinderella. In Sturbridge, Massachusetts, I got my first look at the Hayloft there. And I could go on recounting memories of half a dozen more Haylofts, including Gus Heismann's near Cincinnati, Ohio. How many Haylofts are there? Anybody know?

Thanks, thanks, thanks to all you wonderful dancers in so many areas who have or will have sponsored an ASD subscription dance to give the old "mag" a boost — the Browns in Highland, Michigan; the Dumings in Jackson, Mississippi (be sure to catch one of Emanuel's records on Top); the Jenkins in Minerva, N.Y. (Mary and Bill are now extending their annual northland weekend to a week-long affair — catch it if you can next August); the Batemas of Toledo, Ohio; and on and on we go and grow.

I appreciated the chance to get acquainted with John and "Freddie" Kaltenthaler at beautiful Pocono Manor in the Poconos of eastern Pennsylvania where the Overseas Dancer Reunion was staged and a lot of travel-lovin' dancers congregated. I knew they were "my kind of people" when they inquired in the Reunion bulletin "we wonder what experimental (movements) are going asquare (these days)...?" I was a perfectly "legit" participant at that event by virtue of having called and danced in Alaska, although not overseas.

CONFUSION SAY:

"There are four dimensions to most things we buy these days: length, width, height, and DEBT."

I took a zig and a zag this summer about half way west with stops in Chicago, St. Louis, and Kansas City. That Boy Scout building, north of Chicago (formerly the Square Dance Center and home of this magazine), with its floating floor, is a beautiful place, by George. The swingin'est. I'll be back. I was tickled to talk to Bern Aubuchon in the St. Louis area about the good old calling and dancing daze we've both experienced.

Kansas City, I love you! Please disregard the airplane joke, friends. And you'd better believe that the K.C. people are the best dancin' bunch you could find anywhere — the salt of the earth (they'd PEPPER me with rifle pellets if I didn't say a good word after I left a wrong impression in a previous column). So, set your sights on K.C. for the National in '75, folks, and meanwhile, get a little "MO." (mo') dancing in between now and then. You'll dig their splendid brand of hospitality. So there.

Everybody is promoting beginner classes this month and I'm no exception. The other day, as I sat in the chair of my dentist, I decided he and his wife ought to start taking lessons this fall. So I began my usual pitch as he started his usual operation on my teeth.

"Mghtsoughlofsh," I said. He agreed to that.

So I asked him "Glockftthgbrokshlo?" He said that would be fine, too, but that was the kind of question that needed to be answered negatively, so I knew I wasn't coming through to him. Meanwhile, he talked incessantly about other things.

And by then I had the following items cluttering up my mouth: two nurses' fingers holding a saliva suction pipe, two dentist's fingers holding a wad of cotton, a drill, a Lilliputian periscope, a tongue depressor, and perhaps a paper weight, too. The only way I could enunciate anything was to let my tonsils do the talking.

So there went my first fall beginners class prospect down the drain. He was too busy with other patients to talk to me when he came out of my mouth for the last time.

I believe a Gallup poll would prove that dentists like to talk more and let you talk less than barbers do. But with barbering at a low ebb these days, I think it would be inconclusive to take a BARBER POLE, anyway. Ugh. Shut up, Stan.



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EVERYTHING for the square dancer

by Marvin Labahn
Chicago, Illinois



MARV'S

MARVELOUS ADVENTURE

An ill-fated square dance tour was turned into a very rewarding experience last April which gave Lillian and me the opportunity to visit London, England and meet with English square dancers by the British Association of American Square Dance Clubs.

We left Chicago's O'Hare Field on a cool Sunday afternoon in April headed for JFK Airport in New York where we were to transfer to a BOAC 747 jet flight to London and a ten day visit, sightseeing and square dancing in the London area.

Passengers were boarding the BOAC overseas flight and going through the usual customs check of hand baggage for concealed weapons when it became my turn to be processed through the line.

"Do those pistols come out of the

holsters?" asked the customs agent. Somewhat surprised at the question I then realized that he was referring to my western style tie which had small decorative pistols rivetted to the ribbons of the tie.

"No, that's a square dance tie," I replied as he gave them a gentle tug to be sure they were secured and ornamental.

He then chuckled and said, "We have to be sure skyjackers do not board this flight."

We finally arrived at Heathrow Airport, London about 9:30 a.m. after an overnight flight and rode an English double deck bus to the Victoria BOAC air station where we took a taxi to our hotel on Russell Square.

Early in the evening we received a telephone message from John and

Kathy Page of Norwich, Norfolk who advised us that we were the invited guests of Fred and Gwen Manning at their Tuesday evening dance with the Merrymakers at the quaint St. John the Baptist Church Hall in Loughton, England.

Tuesday evening we took the Underground (subway) to Wood Green where Fred and Gwen met us in their car and drove us to the church hall in Loughton. It was here that I had the pleasant opportunity to call several tips for the Merrymakers who had a full capacity hall for this dance. Gwen Manning does the calling for this club and does a real fine job. The dancing level is excellent and they dance the 75 basics program with some workshop material. Coffee, tea, buns and cake were served at the intermission period. The dancers were wonderful and well-versed in the basic fundamentals of square dancing.

On Saturday evening, April 15, 1972, we were the guests of the Foot 'n Fiddle Square Dance Club at the Wandsworth Town Hall in London, SW-11. Robin Rumble, club caller was MC, Ron Vizard, Nottingham was the featured caller and Marv Labahn, Chicago Ridge, Ill. was a guest caller on the program. Mr. and Mrs. Peter Williams met us at our hotel and drove us to Wandsworth. They were certainly very charming and gracious hosts. I would estimate that 250 people were present at this special square dance with dancers coming by busses from various parts of England to attend this function. It was quite a surprise to meet Mr. and Mrs. Vic Roden of Joliet Squares, Joliet, Illinois at this dance. Mr. Roden is a civilian employee of the U.S. Army stationed in Wales and he drove down to hear a Chicago area caller perform in England. We met other state side dancers from Streator, Decatur and Danville, Illinois as well as a Canadian couple that was associated with the Penticton Round-Up in British Columbia.

Needless to say we had to "tune in"

on the English callers who were superb and their choice of dancing material was excellent. One of the hit singing calls done by Ron Vizard was Obla Dee, Obla Da with the dancers singing along on the chorus with great enthusiasm. At this dance all tips consisted of three numbers. Rounds were danced between tips.

Again, John and Kathy Page of Norwich, Norfolk, Public Relations Officer for the British Association of American Square Dance Clubs were present. It was through their efforts that we had a most enjoyable square dance experience in England.

Since we were on our own in England we found the people quite charming and cooperative in making our stay pleasant.

We found time to visit Buckingham Palace and saw the renowned ceremony of "Changing of the Guards," the Queen Victoria monument, the London Zoo, Regents Park with its soccer fields, watched the semi-finals of the English Cup Championship soccer series on TV, and walked through the famed Hyde Park. We saw the London Tower on the Thames River as well as the Houses of Parliament and Big Ben. We visited the British Museum of Natural History and the University of London outside of Russell Square. A highlight of the visit was the tour to the home of W.C. Gilbert where we spent a delightful evening having dinner and listening to a troupe perform the more popular selections from the famed Gilbert and Sullivan operettas. The artists in costumes of the era mingled with the diners and invited us to sing-a-long with them on many of the choruses. We were able to find time to attend two of the more than 40 plays currently running in London, namely Voyage Around Father and a musical, Canterbury Tales.

All in all, we had a great time in England, visiting Piccadilly Circus, Leicester Square, Covent Gardens, Knightsbridge, sightseeing and square dancing with our friends across the sea.

There is a story about jeketelling in prison. A young convict came behind bars for the first time and joined the ranks of a number of longterm old cons who had been there for years.

During a rest period in the exercise yard, one of the oldtimers called out "23!" Everyone except the newcomer dissolved in laughter. A few minutes later a second longterm sang out "34!" Again, gales of mirth. The new man was mystified. "What's going on?" he asked his cellmate.

The sharer of his cell clued him in. "They're telling jokes. You see, we've all been here so long and told our stock of jokes so many times that everyone knows all the jokes. To save time and trouble in going thru them so often, we assigned numbers to all of them. When anyone wants to tell one, all he has to do is call out the number. It works real well."

"Oh, I see!" said the young con.

"That's pretty clever, since we don't have much time to ourselves."

At the next break, the numbers began to fly again, each bringing forth roars of laughter. During a momentary lull this time, the new arrival took it upon himself to contribute. "39!" he sang out, loud and clear. Stony silence. No response.

"How come no one laughed when I said '39'?" he asked his cellmate in bewilderment.

"Well, son," the older man explained, "It just seems like some people know how to tell a joke and some don't."

Do you know how to call a square dance, Mr. Caller? Before you answer "of course" so confidently, so complacently, try your best to step outside yourself for a moment and, as objectively as possible, take a close look at your calling.

Aren't you really, to a great extent,



"They Laughed

When

He Told 39 . . ."

by John Jones
Glendale, California

calling 'by the numbers'? Are you not calling one multiple-maneuver 'mish-mash' title after another? If you are not, then you are among a mere handful in the whole United States who are not.

For the whole trend of modern-day square dancing has been toward bigger and "badder" (not better) grabbags. What is a grabbag? A string of fundamentals lumped into one outrageously large package made attractive by the bestowing upon it of a flashy, catchy title.

We could almost give them numbers, as in the story, because a number would convey just as much as the completely nondescriptive catchall title. The practice is so nearly universal nowadays that no one even realizes it is (1) totally unnecessary, and (2) hurtful.

You may think that since everyone is calling that way, it must be the only

— or at least the best — way that calling can be done. Not at all. I have said this before, in a previous article, but will say it again now, because it is of surpassing importance: Almost anything that can be called with grabbags can be called descriptively.

What is descriptive calling? That employing only basics — true basics. What are true basics? The entire matter is explained thoroughly in the four appendices to the book "Squareance Fundamentals." (See ad on page 54) It makes no difference, even, if you have been calling or dancing, or both, for 50 years — you need the information provided there for the first time anywhere.

"All right, now, ladies and gents, let's square 'em up. 39. Hey! How come everybody's laughing instead of dancing? Don't you think I know how to call a square dance? But I sure tell a good joke, you say?"

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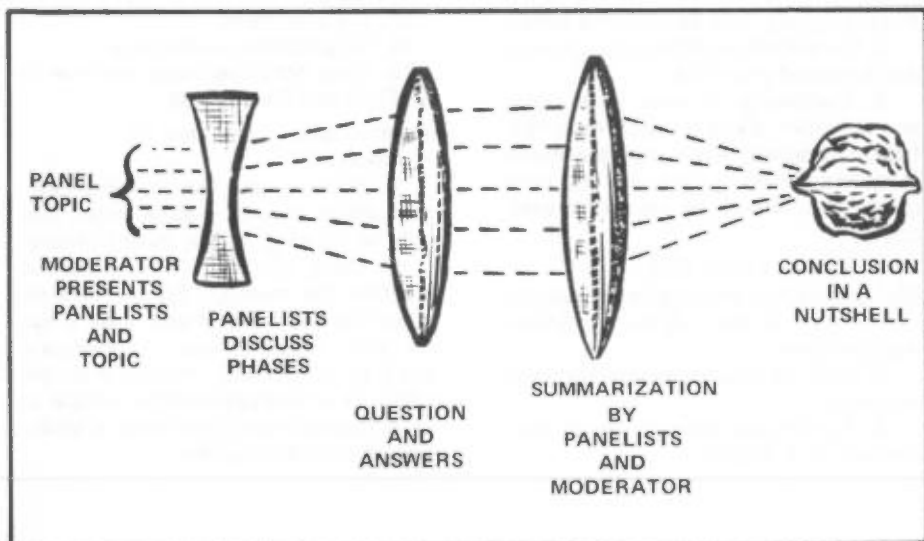
"That's it, in a nutshell" became a novel way to wrap up a panel discussion under the direction of moderator Raeman Jack. At the Des Moines Convention, Raeman led the panel on "How To Keep A Club Alive." He asked each panelist to pack a nutshell before the discussion and displayed them as he announced that the shells would be

opened at the conclusion. Who could leave early after this?

Raeman, who took his moderator's role seriously, planned his program efficiently. Enclosed is his graphic outline for the panel. The center line through the lenses represents the part of the moderator.

IN A NUT SHELL -

Notes from Moderator
Raeman Jack
Stoneboro, Pennsylvania



PLAN USED IN PANEL AT THE 21ST NATIONAL
ON ---
HOW TO KEEP YOUR CLUB ALIVE

The "Nut Shell" summary of ideas presented by the four panelists and the moderator is listed below. The sentences are short and carry a lot of meaning. Duplication points up the important points.

Lynn Dieterle, Winchester, Ill.

1. Get everyone involved.
2. Maintain good caller-dancer relations.
3. Select leaders carefully.
4. Promote a sense of being needed.
5. Provide good facilities.
6. Remember to SMILE! It's all for

fun without competition.

Vic Esworthy, North Hollywood, Cal.

1. One of the most important ways to keep your club alive is through your publicity director. He should be involved in ALL club activities concerning publicity, public relations, promotion and publications.

2. Have a direct line of communication from the club officers to the publicity director. Also, one must remember that you cannot accomplish everything alone. It takes the help of many to make your accomplishments possible.

Dick Hickman, Torrence, Cal.

These three C's are very important in keeping a club alive:

1. Courtesy toward club members, toward guests, and toward the caller.

2. Consideration of the past, present and future of your club.

3. Continuity in your enthusiasm and activities. Keep a variety of activities in progress. After one successful event start making plans for the next good time. Don't be weary in well-doing!

Willie Harlan, Vinita, Okla.

(Willie is a caller and teacher of callers)

1. Panels in the club help to eliminate problems.

2. Spirit of the club makes for good relations.

3. Continuous instruction of new dancers is a MUST.

4. Keep all club members busy with some job in the club.

5. Avoid cliques and clashes.

6. Special club activities are always welcome and desirable.

7. Club publicity is necessary.

8. Form State Organizations.

9. Screen leaders in advance.

10. Past officers should be kept available for consulting.

11. Club impact is known as CLOUT —use it! (CLOUT is the impression that a caller, a leader or just a dancer leaves on a club that inspires enthusiastic perpetuation of square dancing and its philosophy)

12. Constantly invite and have guests. (Call them up front and introduce them to the club)

13. Try new ideas.

14. Organization is necessary.

15. Club activities must continue to be FUN and friendliness.

Raeman Jack, Stoneboro, Pa.

Moderator

1. Sponsor new classes every year; instruction should involve basics not only in dancing, but in its philosophy.

2. Every member should strive to practice the motto, "Square dancing is fun for you, WHEN you make it fun for your neighbor too." If everyone were to follow this motto, it would result in a club personality, unique in itself, characterized by a jovial, friendly and relaxed atmosphere.

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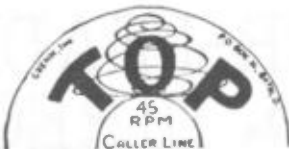
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Promenader



SQUARE DANCE CLUB

OF

CHICAGO, ILLINOIS



The Promenaders is one of the oldest teen-age square dancing clubs in the Chicagoland area. Its members are black.

The Promenaders started as a group of square dancers at the James R. Doolittle School in 1960, formed by Zenous Morgan, a junior high school teacher. All Junior High School students and some sixth grade students were invited and encouraged to participate in the after school square dance class. Square dancing was a new experience for most of the students, and was considered "square". However, the group prospered and the dancers soon learned that square dancing was fun. All dancers and visitors were encouraged to return and bring

an interested friend to the next session.

After the Promenaders volunteered to put on a square dance program during school hours, each member worked hard to perfect his dancing ability. Each member made suggestions about dance selections and routines to be done in the show. Everyone was nervous because this was the first show which would determine future acceptance of square dancing as a wholesome activity in our area. Hard work, creative selectivity, perservance and professionalism paid off, and the first show was a complete success.

The Promenaders continued to produce square dance shows at the Doolittle school during school and Social Center hours until after graduation.

Since square dancing was new in the area and was not offered at any other locale, the graduating members of the group were forced to quit square dancing, and wait until they were old enough to join an adult club or start a square dance club for teens. We chose the latter.

Harriett Wiggins, who was to become the first president of the Promenaders, and other members of the group were responsible for securing a hall for the club. Harriett made arrangements for our club caller and instructor to meet with Miss V. Murphy of Grace Presbyterian Church to discuss using the facilities of the church, where they began to dance three times every week.

We began to dance and perform. Free square dance exhibitions were given on Chicago's South Side. Every effort was made to promote and encourage teens to become involved in the square dance movement. Many teens were found who were interested and subsequently joined the club.

The Promenaders decided after the club was organized and functioning smoothly that it would not be necessary to meet and dance three times a week. The club selected Friday evening as the official dance night for the club and initiated once a week square dancing for teen agers.

The club has prospered and grown far beyond our original estimate, regularly performing exhibitions and participating in variety shows and programs throughout the midwest and Canada.

The Promenaders have participated in the Negro Centennial Exposition which was held at McCormick Place. They have performed exhibitions at Navy Pier during the annual Folk Fair, and are active participants in the annual Chicago Area Callers Association Square Dance Festival. They are frequently hired by churches, clubs, lodges, and schools to demonstrate modern square dancing. The Promenaders have danced and participated in the Illinois State Square Dance Convention and traveled to Detroit, Michigan, Flint, Brighton,

Toronto and parts of Canada to square dance and to put on square dance exhibitions.

Since the club is self supporting, all money collected from dues, club projects, shows, dances and exhibitions is used to outfit the members and pay traveling expenses of the club.

The Promenaders are now in the process of establishing a college fund which will be used to help each member who is enrolled in college.

The Promenaders is a very active group, and participation in other athletic programs is encouraged. Many of our members have received awards for participation in football, basketball, swimming, and basketball.

The club has been instrumental in helping new square dance groups and clubs get started.

The Promenaders is a very imaginative group and has designed and created the club banner, club stationery, tickets, membership cards, club outfits, club publications and the club emblem. We were among the first teen-aged square dance clubs to create such materials.

Originally our club started square dancing to records, and tapes made by professional callers. We later developed our own teen callers and leaders. Our adult caller is one of the outstanding callers in the midwest.

The Promenaders normally include singing calls, round dances, folk dances, and line dances in all of our exhibitions. We try to provide entertainment for every spectator watching our shows.

The Promenaders have earned badges and awards for traveling more than one hundred miles to square dance. We have even won an award for square dancing while blindfolded!

Past members of the Promenaders still write and maintain an association with the club, and have been responsible for hiring our club to perform exhibitions. Past members also help in public relations and publicizing the club. Past members also make financial contributions to the club and maintain Associate Membership in the club.



Further thoughts on Bob Osgood

and the early days of Square Dancing in California

by Carl Anderson
Redlands, California

Carl Anderson was awarded the Silver Spur during the 21st National Convention in Des Moines. As chairman of the first National Convention, he is the "elder statesman" of the present National Executive Committee.

We first met Bob either the latter part of 1948 or spring of 1949. We had just graduated from a beginners class here in Redlands and our caller, Walt Baumann, had heard that Bob Osgood, who was publishing a national square dance magazine, had an open square dance at his home in North Hollywood every Saturday afternoon. So off we went. The dance was held on the driveway (2 cars wide at the garage) and was fun. We remember that one of the new callers there was Les Gotcher. Anyway, this was before the days of the Sets In Order office at 462 N. Robertson. I suspect Bob was publishing and mailing the magazine from his house.

Bob was a fine, smooth and very entertaining caller and was much in demand. He called for a number of

clubs in his area whose membership included many from the movie and entertainment world. I understand Bob was square dancing prior to World War II. After the war he bought and operated a soft drink wholesale bottling firm, I believe Squirt. He sold this soon after becoming active in the square dance field.

About this same time a young paint store owner and violinist in Yucaipa started calling for a local church group from which was formed the Yucaipa Square Dance Club. At this time there were not many outstanding callers in So. California and as the word spread some of the dancers from the San Fernando valley joined the Yucaipa Club and journeyed there most every Saturday night for square dancing. As many also belonged to some of Bob's clubs it was inevitable that Bob and Ed Gilmore came to know each other, appreciate each other and be fast friends. Together they were active in the formation of most of the strong

southern California dancer associations who are now members of the Calif. Council of Square Dance Clubs. At the same time they were both active in starting callers organizations.

In conjunction with the diamond jubilee celebration of the city of Santa Monica, and due to the tremendous popularity of square dancing. Bob was asked to put together some square dance event as part of the diamond jubilee celebration. Bob called together the presidents of the then seven Southern Calif. associations, outlined his plans for a huge evening street square dance and requested their assistance and cooperation which they all pledged.

In the middle of 1950 the dance was held at the intersection of Ocean and Wilshire Blvds., which were roped off and policed in 3 directions. A large stand was erected with its back to the ocean and facing down the middle of Wilshire Blvd. When the time came square dancers poured in from all over Southern Calif. as far as 140 miles or more away. Fifteen thousand dancers had a wonderful time to the best callers of the area and to live music. I had just been elected president of the Cow Counties Hoedown Association in June of 1950 and inherited the task of enlisting dancers for this. We arranged for buses at strategic locations in the area to pick up the dancers from out past Victorville and Barstow, from the Indio and Palm Springs area and the Hemet area, and all assembled at Pomona for the trip into Santa Monica. Seventeen buses were loaded with square dancers and from Pomona on we had either highway patrolmen or local police to clear the way for us with sirens wailing. Six hundred or more dancers were on just these buses.

Out of this successful cooperative effort and the friendships formed was born the idea for the California Council first hosted by the Western Square Dance Assoc. in Alhambra, a suburb of L.A. From the staff of Sets in Order came staff members Jay and Helen Orem. Helen served for many years as council secretary.

After my year as president, my successor asked me to serve as chairman of a committee to recommend a large affair during his term, patterned after the very successful two day affair held during my term.

Among the members of that committee was Ed Gilmore, who had been traveling and calling for several years around the country. He suggested square dancing needed some kind of convention. Our committee decided we might as well shoot for the moon but decided that I and another caller, Walt Baumann, would visit Bob Osgood and get his reaction as we felt he had his finger on the pulse of square dancers all over America. Not only was he enthusiastic in his response but he pledged his full support and that of his staff. When our association director heartily approved the idea and asked me to serve as general chairman, I said I would only if Ed Gilmore would consent to be my co-chairman, to which he agreed.

Ed made available to us his mailing list as did Bob. Without this we would have had no contacts.

As a result there were 34 states and Canada represented at the first National. The telephone and highway between my home and Sets In Order was much in use. The help and encouragement of Bob Osgood, Jay and Helen Orem and all the Sets in Order staff made possible a successful and very enjoyable National Convention. In so many ways they helped that it would be almost impossible to remember them all.

I feel Varene and I have been close to Bob Osgood since those early days and to Becky when she became such a wonderful partner, inspiration and help to Bob.

I know of no one else who has been so unselfishly dedicated to square dancing, its best interests and development except Dr. Lloyd (Pappy) and Dorothy Shaw. To know them was an inspiration in itself. I know Bob Osgood attended many of their institutes, absorbed and practiced many of their philosophies.

Leadership - Step by Step

by Bob Johnson
Yakima, Washington

The Washington State Federation Leadership Seminar is an outstanding example of square dance leadership training. Bob Johnson presented some of the basic beliefs behind the organization to the 1972 seminar in July. So that readers may realize what the seminar has accomplished and its future potential, references to the seminar audience have been left in context.

In order to discuss the importance of leadership training we must first accept the importance of leadership itself.

What is leadership? Leadership is the art of using knowledge and experience to influence and guide others toward a mutual objective.

It has been said, "Leadership is like gasoline, you don't give it much thought until you run out." When this happens progress stops and cannot be resumed until refueling is accomplished.

More groups fail because of lack of effective leadership than because of any other reason.

We believe in the importance of leadership and the need for a leadership training program. Our next consideration is "what do we need in the program in order to best serve the needs of square dancing?"

First of all we need to think for a moment about leaders — who are they? Who are the leaders in square dancing? The callers and teachers? Of course! The dancers? Absolutely! All of us —

Everyone in square dancing enjoys the benefits and pleasures; everyone of us has the privilege of sharing the responsibilities. Nothing good happens by itself. We must press on or fall back. It is not possible to let things stay as they are.

When do you start to become a leader in square dancing? Actually the first step takes place when you start sharing your knowledge and experience with another, when you invite someone

to join a class, when you help with a class, when you set the proper example to new dancers, whenever you contribute to another dancer's pleasure. This is a form of leadership by example and by sharing.

Now you have reached the first step on the stairway of leadership in square dancing. From here on the choice is yours: continue at this level or go on to ascending steps.

To go on and accept specific duties as committee member or officer is simply increasing the amount of sharing.

Successful leadership in square dancing requires the effective sharing of responsibilities between callers and dancers to meet the desired objectives of sociability, fun, good dancing and successful club management.

Next, let us consider some tools of leadership most applicable to the needs of clubs, councils and state federations.

Generally speaking, these are:

1. Organization
2. Responsibilities
 - A. Callers and their wives
 - B. Officers and committees
 - C. Dancers
3. Financial management
4. Communication
5. Publicity, promotion and motivation
6. Customs and traditions

How are leaders trained? There are various formal titles for methods of training: lecture courses, correspondence courses, conferences and seminars, management courses, etc.

We have chosen to utilize the seminar as a means to provide the opportunity for our federation callers and dancers to further develop their leadership traits and skills.

The seminar method is a great way to do this because it is based on sharing.

In this type of atmosphere and learning situation we exchange ideas. We learn from each other and each of us goes forth from here charged with new ideas, increased enthusiasm, and the knowledge that our beloved square dance movement is going to have its greatest year.

Now! What happens?

Do we go back to our clubs and councils and share this enthusiasm and these ideas? If we do share and put into practice any portion of what we gain here we have made this seminar worth while. If not, we have just had another big dance and social hour.

Let's remember that what you receive and store away and do not use accomplishes nothing. What you share and what you give multiplies—develops—unfolds. No place else, more than in square dancing, does it hold true that "as you sow, so shall ye reap"—"give and you shall receive."

Now! Why do we need leadership

training in square dancing?

We need it to survive!

We need it to progress!

We need it to fill the wants and desires of our dancers and callers who wish to be good leaders, who give of themselves so generously to improve our square dance and round dance programs and preserve the traditions of the American Square Dance.

We need it so we will learn to share responsibility. We need it so that every dancer and caller will be able to communicate with each other—will strive for mutual objectives above personal satisfaction.

Considering leadership in its most basic and simple terms, leadership is getting together to get the job done.

At every level of our activity, some must lead and some must follow but the desires of all must remain important and be given honest impartial consideration. To do this we must share our understanding and our

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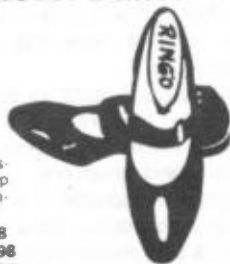
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thoughtfulness to the same degree as we share our ideas and enthusiasm.

We are extremely fortunate in this federation to have the quality and quantity of outstanding leadership for which Washington has been recognized by 3 of the best known national leaders of square dancing.

We can point with pride to projects galore that are examples of exceptional leadership. I'll name only a few.

1. Our dancing program at club and council area is constantly being brought before the public in an excellent manner and with the right image.
2. An outstanding national convention.
3. Our annual state festivals.
4. The operation of our state federations.
5. Our state magazine and many others.
6. But most of all, this leadership seminar, nurtured from an inspiration and driving desire, started as a small

group with common beliefs in the value of sharing leadership ideas to improve square dancing for all of us. Today this seminar has been recognized as a source of information worthy of national note. Presentations from previous seminars have been appearing in American Square Dance Magazine. This room is filled with square dancers and callers who are here to learn and to share every possible idea we can explore to improve the wonderful hobby we love.

I can think of no better example to make the point that the future success of square and round dancing depends on continuity of leadership – the right kind of leadership. The right kind of leadership will result from the right kind of leadership training. Lead – do not shove!!

Let's keep square dancing growing and moving forward – but by all means let's also be sure we keep square dancing fun!

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FEEDBACK

As I read your article "Meanderings with Stan" July 1972 issue, I did so with a few tears in my eyes. I was so touched by what you wrote I called my husband in and read the article to him. We both agree that you are saying what we feel. We want to thank you for expressing it for us. It is a very well expressed article with much understanding and depth. We also feel sometimes that our dream is an "impossible dream". We also have asked ourselves, is it worth it? And we say yes, emphatically; yes, it is worth it. The life of a traveling caller is far from easy. It is not easy for the caller nor his family.

It is in fact a very tiring and lonely profession. It is certainly not the best paying profession when you consider the many long hours put forth. Is it all worth it? We think so. We love the Square Dance World and our small part in it. Are we chasing an impossible dream? Maybe! But if we are, we like the results. We're sometimes so very tired and feel so discouraged, then we look out at a smiling floor of dancers and we feel that it is worth it.

Your article brought to mind a poem Jack and I like. I've enclosed it. I'm not sure of the author.

*Peggy Cloe
Independence, Mo.*

DON'T QUIT

When things go wrong, as they sometimes will,
When the road you're trudging seems all up hill,
When the funds are low and the debts are high,
And you want to smile, but you have to sigh,
When care is pressing you down a bit —
Rest if you must, but don't you quit.

Life is queer with its twists and turns,
As everyone of us sometimes learns,
And many a failure turns about
When he might have won had he stuck it out.
Don't give up though the pace seems slow —
You may succeed with another blow.

Often the goal is nearer than
It seems to faint and faltering man;
Often the struggler has given up
When he might have captured the victor's cup;
And he learned too late when the night slipped down,
How close he was to the golden crown.

Success is failure turned inside out —
The silver tint of the clouds of doubt,
And you never can tell how close you are,
It may be near when it seems afar;
So stick to the fight when you're hardest hit —
It's when things seem worst that you mustn't quit.

Author Unknown

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.

by Mac Letson
Muscle Shoals, Alabama

Most of you who have been in square dancing for sometime are familiar with the drop-out dancer who has enjoyed the activity and gone on to other interests.

But, there is a totally different type of drop out in our activity today. Back when we had only 10 or 15 lessons to teach we thought of the beginner drop out as the couple who came three or four nights and then decided that because of the physical exertion or for other reasons that this was not their "cup of tea" and they did not want to put forth the effort to complete the beginners class. However, the "different" drop-out we have today is the one who has completed 30 lessons, graduated, and started dancing with the group. This is the drop-out who is damaging to the activity because we have put forth so much effort and time to get people to this point and then lose them. This is the trend in square dancing I would like to discuss. Let's review some of the steps we need to take to eliminate this problem of the square dance drop out.

First of all, let's look at the caller and teacher's part in this program. Your caller is the most important factor in the entire picture. Take note of how his job has changed over the past few years.

A few years back the caller-teacher had approximately 50 basics to teach, and when the class graduated they were able to dance at the club level. Because of the fact that we have so many basics to teach today and the time involved in teaching a class has

doubled, the caller has a tremendous job. No matter how dedicated the instructor, and no matter how much help he has, it is almost impossible to bring the average dancer from the rank of beginner to full club level dancing ability through class instruction in a single season.

I know the question of what we can do as dancers to help this situation has come to mind. Everyone can remember three or four couples who were dancing last year that no longer dance anywhere. In other words, our square dance bucket has a hole in it. Dancers are pouring out at the bottom about as fast as they come in the top.

One step we need to take is the re-education of our club dancers to the fact that the caller cannot maintain the same level of dancing when the class first begins dancing as club members. This is one reason we have so many drop-outs after graduation. The caller in trying to please the experienced dancers will tend to call maneuvers too complicated for the new dancer and if this continues the drop-out occurs. The club dancers need to remember the time when they were new dancers and give all the help possible to the caller and the new dancer. Many callers have been very successful in finding this middle ground to keep both groups happy, yet no caller can claim complete success.

The crucial point for new dancers is some 60 to 90 days after graduation. At this point, there must be a combined effort between caller and club dancers to see that the utmost in hospitality is extended. By hospitality, I mean a concentrated effort to invite couples

Continued on Page 64

IMPORTANT

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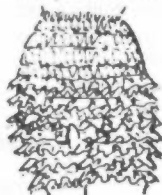
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Dancing Tips

by Harold & Lill Bausch

Back in 1967, my father took a trip to California and sent me a postcard. The saying on it was, "I remember when I started to work, but I'll be darned if I can remember why."

How many of us have forgotten why we started to square dance? I am not referring to the insistence of either the husband or wife whatever the case may be, but to the actual reason. Wasn't it because you were looking for a new form of entertainment? You were in a rut sitting at home night after night, watching television, or each going to separate meetings? This is the downfall of so many couples — not going out together and thus not enjoying life together; each going their separate way.

Well, you can't go separate ways when you square dance. Square dancing opens a door to a great, wide, exciting form of entertainment which will last you for the rest of your life if you want it to. This healthful exercise also broadens your circle of friends, and you won't broaden something else as you sit at home night after night.

Speaking of friendship, how many of you who have danced more than three years are still going out to visit other clubs. I don't mean because someone tells you to help retrieve the club's banner, but because you want to meet new people and make new friends. Here again, we are getting into a rut, and missing the boat by just dan-

cing within our own clubs and our own circle of friends. There is nothing in the world wrong with this, only we should get out and spread our talents among more people.

Another way to broaden your friendships and this is perhaps one of the best, is to help your club start new classes. There is nothing that can rejuvenate old dancers like helping at a class. As a matter of fact, a new class can rejuvenate old callers, too!

When visiting another club, be sure to introduce yourself to any strangers in each square you dance in, and above all, be sure to invite them to come and dance with you in your club.

Don't forget why you started dancing. It was to get out and have fun, so do just that and go, go, go! Television is a wonderful thing, but it will never replace the hours of entertainment you have square dancing with friends.



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JUDGMENT

This is the most complex subject in all of calling and is approached (with justification) by all of us in fear and trembling. It is at the very heart of a caller's success or lack of success and the only thing of more personal concern than judgment is the caller's own personality. General Omar Bradley said it best: "Judgment comes from experience and experience comes from bad judgment."

Judgment operates at all levels and it operates continuously. You must judge what kind of a caller you want to be in the over-all sense. You must judge what material you will use at each dance. You must judge whether the material you planned to use is the wrong material and what kind of material would be better. You must judge what the first tip should consist of to put your best foot forward. You must judge what the next tip should be, and the next... and the last one. You must judge what kind of singing call would be best, based on the kind of hash tip you just did. And getting down to fine points, you must judge which chorus of the singing call is the one to "sell" and which choruses you should coast on.

Your judgment will be different depending on whether you're calling a tip at a convention, calling an open dance, your own club dance, a workshop, a challenge dance or a beginner cotillion. Your judgment may change in the middle of a tip as you watch the floor go down in ruins on something you thought would be the hit of the evening.

The exercise of judgment depends on your knowledge and skill. If you judge that you should be using more

advanced material, but you don't know any advanced material, you can't act on what your judgment tells you. Similarly, if you can't call anything but advanced figures, you can't exercise your judgment that a given floor should get simpler material. You owe it to yourself and dancers to be as skilled as possible at all levels.

Never forget that it is possible to believe in the kind of material you call so strongly and be so skilled that, if it's advanced figures, you can actually make a floor dance above their ability and love it. Conversely, if you believe wholeheartedly in the fundamental rightness of the "fun dance," it is possible to make a floor of advanced dancers go along with you, at least for a night.

I suspect that much (not all) objection to new material stems from callers using poor judgment. A caller who uses terms not known to the floor is using poor judgment (even if he's doing it to get a booking at the local challenge club). A caller using an experimental movement in every tip (even though he teaches it each time) is using poor judgment (even though the program chairman is dancing in one square that's having a great time).

A caller who teaches a new movement at a workshop so that the sharpest dancers get it but the rest of the floor does not is using very poor judgment. After all, many dancers who say there is too much new material were not taught the moves properly and never got to dance them. A caller must take care that most of the floor has danced a movement if he judges it is worthwhile putting on the workshop agenda in the first place.

And finally the caller must judge which experimental moves seem to have merit and which do not. I too have to judge of the ten or twelve moves that are invented every month which two or three have the most merit. I'm wrong in my choices sometimes, too, but I'm putting my judgment on the line.

From Jay King's HIO Notes (See Page 36)

easy level

With vacation time coming to a close and getting the kids back to school, what tune could be more appropriate than "Take Me Home, Country Roads"?

TAKE ME HOME COUNTRY ROADS (Variation)

RECORD: Bogan 1242

INTRO, BREAK, ENDING:

Join hands circle, go walking round there
Reverse and travel single file and then
Four ladies back track meet partner turn back
Left allemande then go weavin round the track
Take me home country roads.....
Do-sa-do when you meet your own and promenade
Oh West Virginia Mountain Momma
Take me home you country roads.

FIGURE:

Four men star right now – inside the circle
Pass your partner, turn corner left hand round
Partner by the right hand, you turn that lady
Corner by the left, turn her and then
Four ladies chain, and turn that maid
Chain them back, roll promenade
Oh West Virginia, Mountain Momma
Take me home you country roads.



page

Here is a different version of Bingo. This is a simple waltz mixer involving no waltz turns, sent to me by Kirby Todd of Folk Valley, Marseilles, Illinois. Kirby uses this one with his big kids and little ones and attests to the fact that they get a big kick out of being hugged. (Don't we all?)

BINGO WALTZ MIXER

RECORD: White Lightning WL1R

Dance written by Bill & Gretchen Castner

FORMATION: Single circle, lady on man's right, all facing center of circle.

MEAS:

- 1-2 All balance forward and back
- 3-4 Roll ladies across with a half sashay to the left
- 5-16 Repeat Measures 1-4 three more times.
- 17-20 Face the fifth lady in butterfly position. Do a step draw, step draw toward the center of the circle and a step draw, step draw out toward the wall.
- 21-24 Repeat Measures 17-20.
- 25-32 Take partner's right hand and grand right and left spelling out B-I-N-G-O. Each letter takes one waltz step. On the letter O, hug your partner for a three measure count. On Measure 32, open out to face center and begin again.

THE WHEAT

And finally, with September comes the golden wheat; also the family get-togethers where there is inevitably more girls than boys, or vice-versa, so here is a "triple," a Czechoslovakian dance done in threes.

RECORD: RCA Victor EPA 4146

Opening formation: Sets of three, preferably one boy and two girls, or one girl and two boys. All face counterclockwise, inside hands joined.

Part 1: All walk forward 16 steps.

Part 2: Center dancer hooks right elbow with right hand partner and turns twice around with 8 skipping steps. Repeat with partner on left.

Repeat from beginning as often as desired. Center dancer may move forward to dance with a new set of partners each time dance is repeated.

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The origin of the Stieffel Family's interest in square dancing quite naturally began in 1960 after Tom and Annamae Silbernagel's first Greenie Night. (I say quite naturally because Annamae is the "Number One" Stieffel.) They were so enthusiastic that night that Tom was the first in line to sign for lessons. Twenty weeks later they graduated just in time for the 1961 New Orleans Festival. That was 10 years ago and since that time Tom and Annamae have been prominent members of the Greater New Orleans Square Dance Association; Tom is a past President and Annamae a past secretary.

Tom and Annamae, in their enthusiasm, managed to recruit another Stieffel, Emile, known as E.L. to his

family, and E.L.'s wife Jeannine. They too became active and soon E.L. became President of their square dance club, the Rebel Rounders. He also served on the board of the G.N.O.S/DA. Square dance fever spread rapidly through the E.L. Stieffel household and soon their three sons, Laurent, David and Marc James were dancing in Mom and Dad's footsteps. Since there was no local square dance club for the boys to join, Mom and Dad were instrumental in forming the Southern Stompers, now a New Orleans West Bank club for teens. Laurent, a college junior, is president of the Southern Stompers; David is the artist in the family and puts his talents to work by serving on the decorating committee for club functions and Marc James is 14 and has six years of dancing to his credit already.

Next Stieffel, please! Oh, it's Aggie Stieffel, Father Stieffel's red head. Aggie's interest in square dancing flared while a sophomore in high school. She became a member of Fas-in-8ers Teen Club near her home.

Once upon a Greenie Night in 1970, Tom and Annamae were quite surprised to find Maurice and Jane Olivier (another girl Stieffel) in attendance. Maurice and Jane had such fun they

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signed for lessons the same night. As luck would have it not enough Greenies signed up so the classes were cancelled. Would that stop a Stieffel? What do you think? Jane soon convinced Nell and Eddie Bourgeois (you guessed it, another girl Stieffel) to join the fun along with Kenny and Gerry Stieffel. Did I say the class was cancelled? That Monday night club caller, Earl McCallum and his wife Ruth were bombarded with not one but three Stieffels and their spouses. That must have been a "stifling" 20 weeks. Earl swears he

spent 20 weeks of "refereeing" instead of teaching. They graduated in time for the 19th National Convention and all made plans to attend. However, the stork had different plans for Kenny and Gerry who had to remain behind. The 20th National found all attending with Nell and Eddie serving as Co-Directors of Dormitory Housing and Housing Statistics, while Kenny and Gerry burned the midnight oil to produce our beautiful and most functional signs scattered throughout the con-

Continued on Page 64

The Stieffel Family at the Fashion Show, New Orleans, June 1971.



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GOLDEN NUGGETS OF

by Howard
Enfield

Dress up bright,
Put on your pins
Make memories grow
With happy grins.

There was a couple married late,
Decided they would separate.
Square dancing came into their life,
And now they're back as man and wife.

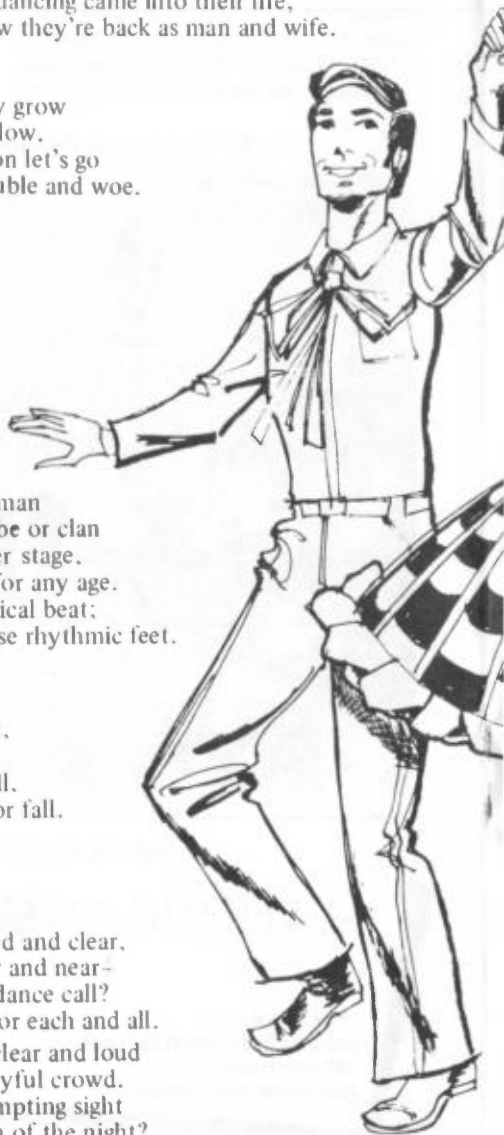
People change because they grow
But square dancers really glow.
So bring your friends, c'mon let's go
Dancing will cure their trouble and woe.

Now I lay me down to sleep,
I've danced with joy most of the night
Think I'll start counting sheep
The square dancing was, Oh, just right!
When it ended there was a party
The dancers gathered and all ate hearty.
My wife and I like this kind of fun
Our friends think life has just begun!

In the early days of tribal man
Dancing was done with tribe or clan
Now it has reached a higher stage.
It's called square dancing for any age.
The caller calls with a musical beat;
Brightly dressed couples use rhythmic feet.

Square dance costumes are a beautiful sight,
When music is added, it's a heavenly night.
With a gathering of people to dance in a hall,
The time could be spring, summer, winter or fall.

When a caller's voice is loud and clear,
And people come from far and near—
Can you resist the square dance call?
It's a challenge to dance, for each and all.
When the caller's voice is clear and loud
You see the lights and a joyful crowd.
How can you resist the tempting sight
Of the square dance action of the night?



F RHYME AND REASON

Howard A. Collins
Old, Connecticut



The cost of square dancing
Is surprisingly small.
Allemanding and balancing
Are a bargain for all!

The spirit of square dancers
Is marvelous to behold;
And their friendly attitude
Is a treasure of gold.

Summer, fall, winter or spring
Square dancing's always a joyful thing.
The seasons come, the seasons go
Read American Square Dance and you will know.

I like to hear the music
Of a hoedown loud and clear
I like to see the dancers
Dressed up bright and circling near.
I like to hear the caller
I get a thrill without a fear.
I like to feel the joy
In the square dance atmosphere.

Large or small, short or tall
Square dancing's right for one and all;
So join the crowd and have a ball,
Enjoy the music with the caller's call.

Exercise in square dancing is just right,
And everyone needs some, large or slight.
The music, rhythm and caller's might,
All combine when you exercise at night.

The dancers come,
Some old, some new,
Few know just what
The caller goes through!

If you've never tried to square dance
Or you never had a chance
Just put it on your "do" list,
And you'll see what you have missed.

Put some sunshine in your life
For where square dance sunlight blends
You're always welcome, you and your wife
And all your people and friends.

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A GRAND SQUARE dancer



Loren Long was the general chairman of the 21st National Convention in Des Moines, an early summer event that still has square dancers talking about it. What does Loren do when he's not square dancing? To quote Nick Lamberto of the Des Moines Register, "In a profession that teems with ulcers, hypertension and nervous exhaustion, Loren Long stood out as an unflappable, unperturbed airport control tower operator."

Loren is retiring this summer after 22 years at the Des Moines Municipal Airport. Although this is an early retirement, he says, "Traffic control is a young man's game. The reflexes slow and you might lose the ability to make those snap decisions."

Loren served in the army, was an aviation cadet with the coast artillery and received his pilot's wings in 1943. He applied for work with the Civil Aeronautics Administration in 1945 because men with military service were

being hired, and started work in Kansas City with the CAA in 1945. He moved to Des Moines in 1950.

After 27 years as a controller, twelve of these as a supervisor, Loren estimates he's handled thousands of planes taking off or landing at the airport. Pressure never seemed to bother Loren, his associates say, either in handling traffic during rush hours, or handling a convention of 16,000 dancers. His fellow employees call him "Man of Steel" or "Silver Fox."

One of the busiest times at the airport is between 5 and 6 p.m. when training flights and charter trips converge so pilots and passengers arrive in time for dinner. Loren waxes philosophical even at such times. "Airplanes are like grapes," he says, "they come in bunches." Perhaps he feels the same about square dancers now that Des Moines has seen 16,000 arrive and depart after enjoying the event of the year.

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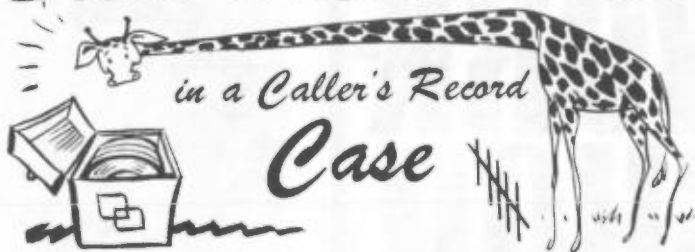
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CHOREOGRAPHY

Arm turns, stars and loops! Where do they start and where do they end? What's meant by "full around," "three quarters" or "once and a quarter"? Many of our movements today depend upon the dancers knowing the answers to these questions. Sometimes even the caller isn't sure to the point of teaching the movement incorrectly or, most likely, haphazardly. Let's look at some facts.

Arm turns and stars do not start by reaching across to your opposite with your feet bolted to the starting spot. One must somehow come to an understanding of where and how the movement begins in a comfortable and reasonable manner. The forearm grip of the arm turn is taken as the pivot point but the distance to turn is only gauged from the time the dancers are (inside) shoulder to shoulder. From here we measure half way (180 degrees)

or three quarters (half way and a quarter more, 270 degrees). A full turn would be completely around (360 degrees) from starting point of shoulder to shoulder. And from here the quarter more can be judged (half of a half?). A "turn thru" for example is a step shoulder to shoulder, turn half and pull by to end back to back. A cast off perhaps could start shoulder to shoulder (centers in, cast off when in 8-chain thru set-up). The cast off could be $\frac{3}{4}$, or a half plus one quarter more. Most dancers can pre-spot the half way mark much easier than the three quarter mark. Adding a quarter is usually simple when thinking time is permitted.

Turning stars is a bit more tricky because two people as a couple are involved with an opposite couple. The minute four people step forward and extend right hands in a four-hand star, variations are created. To be equidistant from each other, each is in his own quadrant. So half, $\frac{3}{4}$ or full around from the starting point is different in each case. In order to come out "even" as a couple, some "accommodation" has to be made by each dancer (known

as "fudging"). In general, to "star half" means across the set, "full around" means back to home and, once and a half means full around plus across the set again. Each dancer has to gauge this theory from HIS or HER starting point in the star and accommodate accordingly.

The word "loop" has come into our picture in more recent years. We had "roll back" to mean an individual cast away from starting point and "roll back in behind someone" to end facing in the same direction as started (as in Boomerang). A cloverleaf movement would be considered a loop or roll back $\frac{3}{4}$ (270 degrees). To loop back around (as in Flare the star) describes a 180 degree small circle back to starting point, i.e., started facing out, ended facing in. So to "loop" as such denotes a small circle made in direction of body flow but the degree of turn is dependent upon instructions or rule of the movement.



CALLERS' QUESTIONS

BILL HAMILTON, Paw Paw, Mich.

I note that in a newly issued Basic Movements Handbook, the Crosstrail Thru (36) is described as a pass thru, partners change places and turn away from each other. I disagree strenuously with this description. To my knowledge, Crosstrail Thru has been taught as pass thru, change places (half sashay) and stay facing in the same direction. I think serious consideration should be given before many of the new dancers are taught wrong.

ED NOTE: The misconception between "crosstrail" and "crosstrail thru"

has been going on for years apparently with no correction. You are probably right when you say the current description is merely a cop-out to the drab and uninspired callers who only use the call for out-of-sequence lines to crosstrail to a left allemande. The new "+50" Experimental Basic booklet has a page (23) of example figures using the different types of crosstrail and crosstrail thru variations.

CROSSTRAIL = Person on right crosses left in front of person on left. Person on left crosses right in back of person on right. Movement ends with these two people back to back.

CROSSTRAIL THRU = Couples pass thru and half sashay to end up as couples back to back without having changed facing direction.

EXAMPLE CALL:

Head couples crosstrail thru

U-turn back

(equals right and left thru)

Head couples pass thru and crosstrail

U-turn back

(now in a double pass thru formation)

Today's dancers have two meanings to the same call.

(RIGHT)

All 4 couples California twirl

Crosstrail to the corner

Left allemande.....

(WRONG)

Head couples right and left thru

Crosstrail to the corner

Left allemande.....

No mention of a "pass thru," yet the dancers do one, why? Probably because the caller uses it this way in every singing call he uses. But it's a safe bet that these same dancers can do a Relay the top or T-cup chain correctly!

Perhaps someday we will all agree on our basic basics and then proceed into the experimental area. We're working toward this goal.

BRIAN HOTCHKIES, Dudley, NSW,

Australia. I have been using a figure from an ALAMO STYLE calling it Spin the top to an allemande thar. Have not seen nor heard any other

caller using this movement.

ED NOTE: Called directionally, this is OK; i.e., Turn half by the right (or left), turn $\frac{3}{4}$ by the left (or right) to an allemande thar, etc. To actually call it a "Spin the top" from the circle (alamo) is wrong because the rule is "ENDS swing half, centers $\frac{3}{4}$ and ends move up." Who is an end in a circle? The rule for a swing thru has no ends involved. It means those who can swing half by the right and then those who can swing half by the left. Therefore a swing thru can be called in a line (ocean wave) or in a circle (alamo style). We will try to find more figures using "anybody that wants to, etc." in the near future as per your request.

LARRY JACK, Brea, Calif.

I have had very good reaction with a new gimmick figure I call Coffee Royale. Starting from a static square, all pair off and make two-person ocean waves with the corners, swing half by the right, boys left hand star $\frac{3}{4}$ in the center while girls circulate $\frac{1}{4}$, then swing half by the right, girls left hand star $\frac{3}{4}$ in the center while boys circulate $\frac{1}{4}$, then swing half by the right, boys step ahead and turn partner left arm around, corner right arm around, partner left and finish by roll promenade.

ED NOTE: Forget the new "name" and call it directionally:

Face your corner, spin the top

Same one, spin the top

Same one turn thru

Partner left a full turn, so paso —

Roll promenade.

Calling this figure in the above manner will prevent Coffee Royale from becoming movement No. 1823 in the now voluminous S/D Encyclopedia. Anybody for a martini?



STAR TO A WAVE

by Chuck Peel, Angola, Indiana

From couples facing, men step forward to form a star and girls fall in behind. Turn the star half way, boys take hand of girls ahead of them and step forward another $\frac{1}{4}$ to form the ends of an ocean wave as girls catch left hands in the center.

TEACHING EXAMPLES

by Will Orlich, Bradenton, Fla.

Head couples right STAR TO WAVE
(eight counts)

Swing thru, centers run

Bend the line, crosstrail thru to

Left allemande.....

Head two ladies chain

Same two right STAR TO WAVE

Step thru to left allemande.....

Heads lead right circle to a line

Right STAR TO WAVE

Swing thru, centers run

Bend the line, flutter wheel

Right STAR TO WAVE

Cast off $\frac{3}{4}$, boys run (1P2P).....

Head couples right and left thru

Right STAR TO WAVE

Step thru and circle four

Head gents break (1P2P)

Star thru, right and left thru

Right STAR TO WAVE

Spin the top and turn thru

Left allemande.....

Head couples right STAR TO WAVE

Spin the top and turn thru

Separate around one, circle up eight

Four boys go forward and back

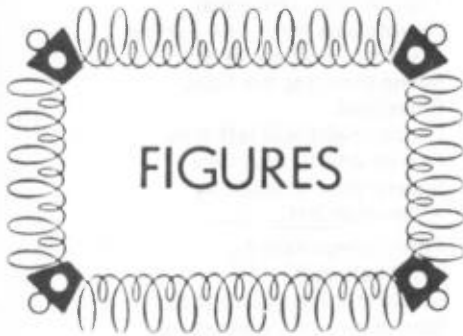
Right STAR TO WAVE

Swing thru, centers run, bend line

Back away and circle up eight

Four girls go forward and back

Right STAR TO WAVE
 Swing thru centers run, bend line
 Circle up eight
 Reverse back, single file
 Boys turn back, Dixie grand
 Right, left, right, left allemande.....
 Head couples left STAR TO WAVE
 Step thru, circle four
 Head gents break to a line (1P2P)
 Right STAR TO WAVE
 All eight circulate
 Swing thru double, centers run
 Bend the line, right STAR TO WAVE
 Boys run, bend the line,
 Left allemande.....



by Ed Fraidenburg, Midland, Michigan
 Heads pass thru and cloverleaf
 Sides pass thru and circle four
 Half way round and $\frac{1}{4}$ more
 Right and left thru
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....

FIFTEEN QUARTERS

Four ladies chain $\frac{3}{4}$
 Heads promenade $\frac{3}{4}$
 Sides square thru $\frac{3}{4}$
 All square thru $\frac{3}{4}$
 Face partner back away
 Bend the line, pass thru
 Wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....

COUNTDOWN

Heads square thru four
 All square thru four
 Move to the next and
 Square thru four
 Centers square thru four

Sides separate and star thru
 All California twirl
 Centers square thru four
 Others square thru two
 Everyone California twirl
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads right and left thru
 All roll away
 Sides square thru $\frac{3}{4}$
 Heads pass thru, all cloverleaf
 Left allemande.....
 Head ladies chain
 Heads square thru
 Curlique, centers circulate
 Men trade, girls trade
 Centers trade, girls run
 Left allemande.....

WATCH OUT

Heads square thru
 All four men run
 Everybody circulate
 Girls turn back and star thru
 Crosstrail, left allemande.....
 Head ladies chain $\frac{3}{4}$
 Sides turn them and roll away
 Pass thru, girls turn back
 Head men pass thru
 Turn right to an ocean wave
 Swing thru
 Girls trade, centers trade
 Men run, centers fold
 Left allemande.....
 Head ladies chain $\frac{3}{4}$
 Side men turn them and roll away
 Pass thru, men turn back
 Head men pass thru
 Turn right go round three
 Ocean wave, swing thru
 Men trade, centers trade
 Men run, pass thru
 Wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Four ladies chain across
 Head men and corner forward and back
 Star thru, circle four
 Ladies break to a line
 Men together half sashay
 Girl on the right half sashay
 Girl on the right half sashay
 Girls together half sashay

All star thru
First couple left and next right
Left allemande.....

by Bob Bennett, Valdosta, Georgia
Four ladies chain, heads square thru
Sashay thru, wheel and deal
Face those two, right and left thru
Swing thru, boys run right
Wheel and deal, face those two
Eight chain four, star thru
Square thru four hands round
Right to mother
Pull by, left allemande.....

Heads promenade half way round
Sides go right and left thru
Square thru four hands around
Swing thru, boys run right
Wheel and deal, eight chain four
Star thru, right and left thru
Pass thru, left allemande.....

Head ladies chain right,
New sides chain across
Heads square thru four hands round
Swing thru, boys run right
Wheel and deal, face those two
Swing thru, boys trade
Turn thru
Left allemande.....

Head couples square thru
Pass thru
New centers square thru $\frac{3}{4}$ round
Outside two trade, pass thru
New centers square thru $\frac{3}{4}$ round
Outside two trade
Left allemande.....

by Cliff Long, Mars Hill, Maine
Head couples pass thru
Partners tag, swing thru
Boys fold, girls turn back
Slide thru, pass thru
Partners hinge, cast off $\frac{3}{4}$
Swing thru, centers trade
Centers run, bend the line
Pass thru, boys fold
Star thru, wheel and deal
Left allemande.....

by Bill Stringer, Livermore, Cal.
Sides right and left thru
Turn em with a half sashay
Head ladies chain, heads square thru
Swing thru, centers run

Tag the lines and cloverleaf
Double pass thru, centers in
Cast off $\frac{3}{4}$, right and left thru
Pass thru, bend the lines
Slide thru, right and left thru
Flutter wheel, swing thru
Turn thru, left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, face partner
Pass thru, fold the ends
Swing thru, tag the lines
Cloverleaf, double pass thru
Face partner, pass thru
Fold the ends, swing thru
Tag the lines, cloverleaf
Double pass thru, face partner
Pass thru, fold the ends
Swing thru, tag the lines
Cloverleaf
Centers right and left thru
Flutter wheel, pass thru
Square thru $\frac{3}{4}$, trade by
Allemande left.....

Four ladies chain $\frac{3}{4}$,
Sides half sashay
One and three square thru
Spin chain thru, centers run
Tag the lines, cloverleaf,
Double pass thru, centers in
Cast off $\frac{3}{4}$, star thru
Dive thru, star thru
Half sashay, square thru
Spin chain thru, centers run
Tag the lines and cloverleaf
Double pass thru, centers in
Cast off $\frac{3}{4}$, box the gnat
Right and left thru, flutter wheel
Star thru, swing thru
Girls circulate twice, men run
Bend the line, slide thru
Square thru $\frac{3}{4}$
Left allemande.....

SQUARE DANCE magazine WORK-
SHOP features original material sub-
mitted 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.

by Lee Buckingham, Fremont, Calif.

Heads half square thru
Spin the top with outside two
Girls turn back, bend the line
Star thru, spin the top
Swing thru, boys trade
Girls circulate on notch
Right and left thru, star thru
Pass thru, bend the line
Allemande.....

Heads slide thru, all partner trade
Centers in, cast off $\frac{3}{4}$
Ends slide thru, square thru $\frac{3}{4}$
All trade by, sides swing thru
Girls turn back, wheel and deal
All trade by, sides pass thru
Crosstrail, allemande.....

Heads spin the top, turn thru
Circle four to a line
Roll a half sashay
Pass thru, girls run right
To an ocean wave, swing thru
Centers run right, make a line
Bend the line, star thru
First couple left, next right
Star thru, square thru $\frac{3}{4}$
Left allemande.....

Side ladies chain right
Sides star thru
Pass thru, swing thru
Men run, tag the line right
Couples circulate, wheel and deal
Do-sa-do to ocean wave
Girls circulate, boys trade
Turn thru, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
Slide thru, curlique
Cast off $\frac{3}{4}$, girls trade
Spin chain the gears
Eight circulate, boys double
Girls trade, scoot back
Boys run, girls trade
Wheel and deal
Left allemande.....

Heads pass thru, around one to a line
Pass thru, wheel and deal
Double pass thru, peel off
Tag the line right
Couples circulate, girls trade
Wheel and deal, dive thru
Square thru $\frac{3}{4}$
Left allemande.....

Heads rollaway half sashay
Circle eight, boys pass thru
Around one to a line
Pass thru, tag the line right
Couples circulate
Half tag the line (balance)
Eight circulate, boys run
Curlique, eight circulate (single file)
Face in, slide thru
Left allemande.....

$\frac{3}{4}$ TAG THE LINE

Heads lead right circle to a line
Pass thru, $\frac{3}{4}$ tag the line
Centers swing thru, turn thru
Outsides partner trade
Do-sa-do to a wave
Centers trade, boys run right
Barge thru
Left allemande.....

Heads square thru four hands
Circle to a two-faced line
 $\frac{3}{4}$ tag the line
Boys swing thru, turn thru
Girls partner trade
Do-sa-do to a wave, scoot back
Scoot chain thru, boys run
Sweep a quarter
Left allemande.....;

Heads lead right circle to a line
Star thru, do-sa-do to a wave
Eight circulate, girls trade
Girls run, $\frac{3}{4}$ tag the line
Girls swing thru, turn thru
Boys partner trade, star thru
California twirl, wheel and deal
Left allemande.....

Heads lead right circle to a line
Star thru, do-sa-do to a wave
Eight circulate, spin chain the gears
Scoot back, boys run
Couples hinge, triple trade
Wheel and deal, up and back
Slide thru, left allemande.....

Heads lead right circle to a line
Slide thru, curlique
Scoot chain thru, boys run
Slide thru, left allemande.....

Heads square thru four hands
Curlique, scoot back
Eight circulate, swing thru
Boys trade, girls trade
Centers run, wheel and deal
Curlique, swing thru

Spin chain the gears
Swing thru, boys run
Bend the line, slide thru
Left allemande.....

by Don Schadt, Southern California
Callers Association

Heads slide thru, pass thru
Pass to the center, slide thru
Right and left thru, star thru
Pass thru, right and left thru
Pass thru, face partner
Right and left thru
Half square thru, trade by
Pass to the center
Pass thru
Left allemande.....

Sides lead right and circle to a line
Pass thru, face your partner
Right and left thru
Pass to the center
Square thru $\frac{3}{4}$
Star thru, cross trail
Left allemande.....

DIFFERENT RUN FIGURES

by Will Orlich, Bradenton, Florida

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Cast off $\frac{3}{4}$, step thru
Star thru, boys run right
Swing thru, star thru
Crosstrail to left allemande.....

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
Boys run, peel off
Bend the line, star thru
First couple left, next go right
Crosstrail thru to left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru
Girls run, peel off
Wheel and deal, star thru
Wheel and deal, dive thru
Swing thru and turn thru
Left allemande.....

Head couples star thru
Four boys run, peel off
Couples circulate
Bend thr line and star thru

Boys run, peel off
Couples circulate
Bend the line and star thru
Square thru $\frac{3}{4}$ to
Left allemande.....

Head couples square thru four hands
Swing thru, ends fold
Peel off, ends run
Swing thru, centers run, wheel and deal
Wheel and deal, box the gnat
Swing thru, ends fold
Peel off, ends run
Swing thru, centers run
Wheel and deal, Box the gnat
Change hands, left allemande.....

Heads lead right circle to a line
Star thru, boys run
Peel off, couples circulate
Bend the line, box the gnat
Crosstrail thru to left allemande.....

Head couples crosstrail thru
Separate, behind the sides star thru
Double pass thru, boys run
Peel off, couples hinge and trade
Four girls square thru $\frac{3}{4}$ round
Star thru, couples hinge and trade
Centers square thru $\frac{3}{4}$
To the corner, left allemande.....



KALOX—Belco—Longhorn

New on Kalox:

COULD I LIVE THERE ANYMORE
K1132 Flip/Inst. Caller: Billy Lewis

New on Longhorn:

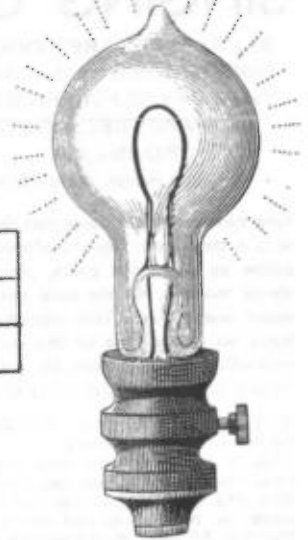
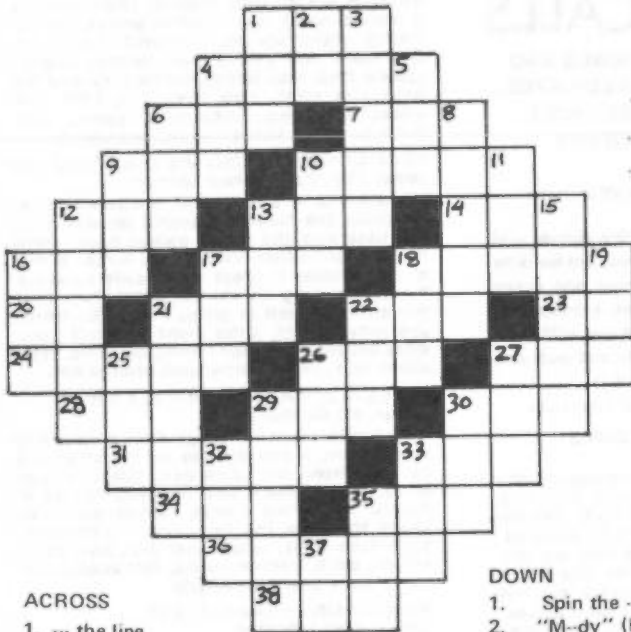
LH 196 BULLY OF THE TOWN
Flip/Inst. Caller: Bob Rhinerson

New on Belco:

B252A SWEET LIPS
Waltz by Alf & Elisabeth Evans
B252B COCO
Two-step by Art & Evelyn Johnson

KALOX RECORD DISTRIBUTING CO.
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Puzzle Page



ACROSS

1. --- the line
4. "-----" (Bogen record by Glenn Zeno)
6. Energy
7. One set and one couple
9. "And I Love ---" (R/D)
10. Sum
12. Square dancing's my ---
13. "Do --- Remember These"
14. Gents
16. Vampire
17. "Salty Dog ---"
18. "----- and Get-Out" (Book by W. Orlich)
20. "Marching To Pret-ia"
21. Eggs' partner
22. "To Each --- Own"
23. Concerning
24. "Falling In Love ----"
26. "But --- Today" R/D
27. Sailors (abbr.)
28. Sea bird
29. Caller Springer of Florida
30. "Roses --- Red"
31. Representative
33. Nickname for caller Kinney
34. Self
35. Nickname for R. Jack (Page 13)
36. Range
38. "It's A --- To Tell A Lie"

DOWN

1. Spin the ---
2. "M--dy" (R/D)
3. ----t — resolution of a S/D figure
4. That lady
5. Yet
6. "--- o' My Heart"
8. Titles
9. Don Belvin, the --- man
10. Square ---s, S/D shop
11. "--- Me Call You Sweetheart"
12. ---- thru
13. Sweet potato
15. Caller Art of New England or Bob of Saskatchewan
16. Snake
17. Boys --- (past tense)
18. Rest between tips
19. Writing utensil
21. ---- and trade
22. "--- Lips"
25. American Reelers of Alabama (Abbr.)
26. Northern Roundance Troupe (Abbr.)
27. Vase
28. Oxen
30. "Best Things In Life --- Free"
32. "If ---s Had Legs"
33. Have refreshments
35. Girls ---
37. "Do, re, ---"

RECORDS

SINGING CALLS

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One new hoedown came out this month and it is a good one. New hoedowns are hard to come by in recent years, about one every three months, so we only get a couple of good ones a year. This record has different keys on either side of the record and one side will fit most callers. Here it is:

TOP 25261— TUNDRA/ WESTERLING

SUMMER IN MY EYE— Top 25262

Caller: Emanuel Duming

This is a fine record that introduces the new Tea Party Promenade, which is interesting and fun to do. This Tea Party Promenade can be used in any dance in place of the full 32 beat grand square and we predict it will be used a lot. The Tea Party Promenade is in the opener, break and closer. FIGURE: Four ladies chain across, heads square thru four hands, slide thru and square thru four hands again, trade by, corner swing, left allemande and promenade.

SATURDAY NIGHT— Jay Bar Kay 135

Caller: Dan Dedo

A fine tune that was originally done by Joe Lewis on J.B.L. This one has an updated figure that really moves. It takes off like a scalded gander but the dancers loved it. FIGURE: Four ladies chain, rollaway and circle left, left allemande and promenade, heads wheel around, two ladies chain Dixie style, make a wave and balance, pass thru, left allemande, docey partner, swing and promenade.

GOOD OLD LUCY BROWN— Flutter

Wheel 505; Caller: Roger McGowan

Guaranteed to make your dancers concentrate when you put the men in the lead for a flutter wheel but they will like it. The tune is very square dancey. FIGURE: Heads square thru four hands, meet corner, pass thru and U-turn back, boys lead flutter wheel, swing thru and right and left thru, dive thru and square thru three quarters, turn corner left, hang on and promenade.

COME TO THE CABARET— Top 25260

Caller: Harry Tucciarone, Jr.

This was done before on a couple of labels some years ago but this fine dance with great music warrants another look at a great tune. FIGURE: Heads right and left thru, same two up and back, roll away, star thru and do-sa-do the outside, curlique,

swing half by the right, boys run right and do a right and left thru, star thru, swing corner and promenade.

YOU CAN'T GO HOME— Windsor 5001

Caller: Don Gibson

A good one with a bit of Arky in it. The music is great. Don Gibson choreography is always good. Intro, break and closer are mainly grand square. FIGURE: Heads up and back and roll a half sashay, heads square thru four hands, swing thru and the boys run right, two lines pass thru and wheel and deal, substitute, square thru three quarters, swing corner, promenade.

HOW COME YOU DO ME LIKE YOU DO

Jewel 152; Caller: Paul McNutt

A good one to a tune that the dancers like. At times the Nashville Sound departs from the tune and the banjo picker does some fine pickin' which might lose some callers in the process (a great many callers need a handle to hang on to) but apart from that the entire record is great. FIGURE: Heads promenade half, sides right and left thru, sides square thru four hands, do-sa-do, eight chain four, swing corner and promenade.

FIREBALL MAIL— Lightning S 5009

Caller: Ed Raybuck

This is the second Fireball Mail in as many months and if you did not get the other one by Bill Peters on Longhorn, this one is as good. Try it, you'll like it. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru and the boys run, tag the line, both face right, wheel and deal, pass thru, U-turn back, corner swing, left allemande, come back and promenade.

SING ALONG— Grenn 12136

Caller: Earl Johnston

This is the second Grenn record that features seven different tunes to the dance. The other one was a great seller but the music was by the Grenn orchestra and this is done to organ music by Will Jay. This dance is really good but the music sort of reminds us of a roller rink. Tunes used are Merry Oldsmobile, Every Street's A Boulevard, Sitting On Top Of The World, I Don't Know Why, When You're Smiling, I'm Forever Blowing Bubbles and Good Old Summertime. FIGURE: Heads promenade half way, down the middle with a right and left thru, flutter wheel and sweep a quarter, pass thru, right and left thru, dive thru, square thru three quarters, swing corner and promenade.

NEVERTHELESS— MacGregor 2110

Caller: Al Brundage

Maybe I'm right and maybe I'm wrong but nevertheless we think that this is a fine piece of choreography and a mighty fine calling job by Al Brundage. The only fault that we find is with the music. It just does not have the square dance beat that other labels are using and that callers are demanding. The music would make a great round dance. FIGURE: Heads star thru, pass thru, swing thru, boys trade and do a turn and left thru, dive thru and pass thru, do-sa-do, swing thru, boys trade and do a turn and left thru, dive thru and square thru three quarters, left allemande, promenade, don't slow down, heads wheel around and do a right and left thru, slide thru, pass thru and swing, left

allemande, come back and do-sa-do, weave the ring, do-sa-do and promenade.

WHAT IS TO BE WILL BE— Scope 557
Caller: Earl Rich

A fine record, music is good and a good figure features the slide away. **FIGURE:** Heads square thru four hands, corner do-sa-do, ocean wave, slide away, then couples circulate, wheel and deal, square thru three quarters, corner swing, left allemande, promenade.

YOU'LL BE MINE— Red Boot 132

Caller: Bob Vinyard

Good dance, good music with a good beat. Our dancers liked it. **FIGURE:** Heads promenade half way, into the middle and square thru four hands, right and left thru, star thru, square thru four hands once more, trade by, swing corner and promenade.

BULLY OF THE TOWN— Longhorn 196

Caller: Bob Rhinerson

A good dance and the usual good music of the Longhorn Playboys. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, girls turn around, wheel and deal, star thru and pass thru, partner trade, square thru three quarters, swing corner and promenade.

SLOW BOAT TO CHINA— Pulse 1008

Caller: Jim Mayo

Pretty good dance and the music is also good. **FIGURE:** Heads crosstrail, around one to a line, up and back, square thru four hands, trade by, right and left thru, swing thru, boys trade and swing, promenade.

HURRY ON DOWN— Top 25259

Caller: Jim Cargill

Pretty good record; music is better than the dance. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, face those two, right and left thru, dive thru, square thru three quarters, swing corner and promenade.

MY KIND OF LOVE— Red Boot 130

Caller: Jim Coppinger

The dance is good but there is not much melody to the tune. **FIGURE:** Heads square thru four hands, do-sa-do, star thru, pass thru, partner trade, slide thru, square thru four hands, swing corner, left allemande, promenade.

GOODNIGHT SWEETHEART— Top 25263

Caller: Bruce Welsh

This tune has long been a favorite of both dancers and callers. The music is well played and the dance is a relaxer. **FIGURE:** Head two crosstrail, star thru behind the sides, sides square thru three quarters, split two around one, make a line, up and back, box the gnat, cross trail, skip one girl, swing corner and promenade.

GREENWICH VILLAGE— HiHat 415

Caller: Tommy Cavanagh

The figure is real good, not much of a tune, although the musicians did a fine job with what little tune they had to work with. **FIGURE:** Head two ladies chain across, same couples half square thru, circle half to a two-faced line, four couples circulate, wheel and deal, swing thru and turn thru, swing corner lady and promenade.

AUNT MAUDIE'S FUN GARDEN— Scope 558; Caller: Claude Drivere

FIGURE: Heads right and left thru, flutter wheel and sweep a quarter, pass thru, right and left thru the outside two, dive thru square thru five hands, swing corner, left allemande and promenade.

HIGH COST OF LIVING— Mustang 145

Caller: Jack Bishop

Good music. **FIGURE:** Four ladies chain across and couples one and three promenade half way, square thru four hands, right and left thru the outside two, swing thru, boys trade, turn thru, left allemande and promenade.

DO YOU REMEMBER THESE— Windsor 5000; Caller: Warren Rowles

Yes, we remember several other records recently with the same tune. **FIGURE:** All four couples half sashay, heads up and back, square thru four hands, ocean wave and balance, swing thru, boys run, wheel and deal, dive thru and pass thru, corner swing left allemande new corner and promenade.

JACKSON— Jewel 149

Caller: Jim Coppinger

FIGURE: Four ladies chain three quarters, heads promenade half way, sides pass thru and partner trade, left allemande, weave the ring, do-sa-do and promenade.

BIG CHIEF— D & ET 101

Caller: Buck Covey

The music on this new label is by the Schroeder Playboys. **FIGURE:** Heads promenade half way, lead right and circle to a two-faced line, wheel and deal, face those two and sweep a quarter, ladies chain across then flutter wheel, slide thru and pass thru, swing corner and promenade.

Awhile back we reported MacGregor 2106, Abilene by Tommy Stoye as a great record. Since then we have had much correspondence saying that we must have snapped our twig, because active couples end up with their opposites and the others end up with partners. We did slip up on this detail and did not notice it in the workshop. We do know that it is not very important to Tommy to get a partner back because he did the same thing in his great recording of D.T. Hoedown. When we told him about it, he claimed that there is no law that says you have to get your partner back.

BUCKEYE POLL

1. Continental Goodnight
2. Third Man Theme
3. For Me And You
4. Roses For Elisabeth
5. Moonlight And Roses
6. Sugar Cured
7. Street Fair
8. The Flip Side
9. The Good Old Days
10. Dancing Shadows

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

ANYTIME – Decca 25605

Choreography by Nita & Manning Smith

A good easy two step to good Grady Martin Music.

WASHINGTON SQUARE– Grenn 14160

Choreography by Carmen & Mildred Smarelli

Good and unusual music to "Rose of Washington Square;" high intermediate two step without a turning two step.

ROMANY TANGO – Grenn 14160

Choreography by Louis & Mona Cremi

Good "I Get Ideas" music; a good intermediate to challenging tango.

MALAHINI – HiHat 902

Choreography by Lou & Pat Barbee

An easy two step with a Hawaiian flavor.

CHERE MONDE – HiHat 902

Choreography by Joe & Glad Tridico

Good "Dear World" music and a good intermediate two step.

DREAMY RHYTHM – Grenn 14161

Choreography by Oscar & Fran Schwartz

Good "Underneath The Arches" music; a nice flowing easy intermediate two step.

DANCING ON THE CEILING– Grenn 14161

Choreography by Ray & Ivy Hutchinson

Good music; intermediate two step with some snappy variations.

QUICKSTEP TIME– DanceALong P6056

Choreography by Eddie & Audrey Palmquist

Good "I Hardly Had Time" music; high intermediate international routine with polka points.

HAPPY HEART – Capitol 3209

Choreography by Dwain & Judy Sechrist

Happy music (Susan Raye vocal); a good easy peppy two step.

SECRET LOVE – Telemark 1900

Choreography by Tom & Lillian Bradt

Good ballroom music; a high intermediate to challenging two step with interesting changes in rhythm.

GRAND ZIP, continued

other square dance cousins of ours. Could you include Willard Orlich in your party; we would sure like to meet him?

Enjoy reading the article by our Tom McGrath from over here, another of the great devotees to our favorite pastime. We just returned from our 13th National Convention in Brisbane, Queensland, where we had 1000 square dancers present. We sure had a ball as we always do at our national convention.

*Bill & Marion Matthews
Narraweena, New South Wales*

The tribute to Bob Osgood in the August 1972 issue of American Square-dance was long overdue. Congratulations on the fine presentation.

Bob's list of accomplishments is a small part of his real value. As friend and counselor is where he really shines. Always willing to give a helpful suggestion, never one to look on the dark side, following a conversation with him, one always feels better for the opportunity. How do I know? It has been a pleasure and honor to call Bob Osgood friend for over twenty years.

If I had only one wish to be granted for the benefit of square dancing, it would be for a hundred more Bob Osgoods.

*Charlie Baldwin
Editor, New England Caller*

Continued on Page 60

Buck Covey

Jerry Hightower



**D. & E. T.
RECORDINGS**
PRESENTS

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by Buck Covey
Schroeder Playboys

102 SEARCHING

Jerry Hightower & the Schroeder Playboys

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104 SHE'S THE GIRL FOR ME

by Buck Covey & the Schroeder Playboys
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ladies' choice

Sometime you might want to alter a pattern for better fit. Here are a few hints to use:

Measure your bust, waist, hips and don't forget the back waist length. Use these in selecting your pattern and you won't end up with a lot of alterations. You will find that you need a larger pattern size than you would buy in a ready made dress. A short person with a large bust should buy to fit her waist and increase the pattern through the bustline by slashing the pattern and adding to it for the difference: A large-waisted person with a small bust should buy a larger pattern and adjust it through the bust by making a tuck in the pattern.

It is always a good idea to fit the paper pattern to the figure before you cut it out. You may want to do this in one of two ways: Cut it out of old material and seam it up with basting stitches before trying it on, or you can merely pin in the darts, pleats, if any, and seams on the paper pattern. Check to see if the darts point to the fullest part of your bust. Shoulder line should fit smoothly! You should have at least a 4 inch ease across the bust and a 1 inch ease at the waistline. It is most important that the seams on the sides be long enough so that the sleeve seam will come at least an inch from the armpit. If this side seam is too short, your sleeve will pull and the whole dress will ride up every time you raise your arm.

When you alter a pattern, no matter what kind it is, it's best to make the changes in the body of the pattern and not on the seams. For instance, if you want to make it longer or wider,



by Babe Higdon
Rockville, Md.

slash it and spread out to the correct size, then pin a piece of tissue paper under it. To make it shorter or narrower, put a tuck in it to take up the excess. You must remember that you also have to make the same adjustment on the facings.

Once the bodice is fitted, check your waistline on skirt to see that it will correspond with waistline on bodice. Gathered waistlines are gathered to fit front and back matching side seams. On gore skirts measure the back gores to the back bodice waistline and front gores to match front bodice waistline. Example: If you are using an eight gore skirt, you would fit four gores to front and four to back; for six gore skirt, three to front and three to back.

To determine the amount of adjustment, take the number of gores to be altered and divide into the amount to be adjusted. Example: You wish to increase an inch on the front half of an eight gore skirt, divide four into one inch which will be $\frac{1}{4}$ " per gore. Now divide the $\frac{1}{4}$ " by two which makes $\frac{1}{8}$ " as the amount that has to be added equal for each side of the gore. If you want to decrease the same amount, you would decrease at top of gore and taper out.

If your bodice pattern calls for a zipper in the side and you want to put it down the back instead, do not cut back edge on fold. Slide pattern over and add $\frac{5}{8}$ " to back edge for turn back for the zipper. The original edge of your pattern will be center back.



NEW U.S. SQUARE DANCERS

Two Tradewind Squares members were administered the Oath of Allegiance as they became citizens of the United States. Accepting a part in a new nation were Jo Curley, formerly of Wimbledon, London, England and Lynn Serna, formerly of Ipswich, Suffolk, England. This brings to three the number of Tradewind Squares members who have obtained their citizenship while stationed on Guam. The other member was Rita Hulbert, also of England.

*Jack Frantal
Agana, Guam*

DANCERS ENTERTAIN

Members of the Minerva Gingham Squares and their leaders, Bill and Mary Jenkins, entertained the senior citizens who are patients or residents of the Horace Nye Nursing Home in Essex Co. Dick Flemming, a popular caller from the Montreal area, his wife Trudy, and daughters Cathy and Collette help to bring happiness and entertainment to these folks who are unable to "go places and do things." The Flemmings danced rounds while the Gingham Squares rested. The children in the club look forward to dancing for these people, and before they leave, sing Happy Birthday to everyone.

WINTER WONDERLAND at FRENCH LICK

Three square dance weekends are scheduled at the luxurious French Lick Sheraton Hotel in Indiana on December 8-10, January 26-28; February 16-18. Hosts are Cal and Sharon Golden, with leaders Bob Vinyard, Bob Braden, Jack and Marie Seago (Dec.); Singing Sam Mitchell, Dick Barker, Charlie

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NEWER FIGURES

The last 15 chapters include Trade By, Tag the Line, Scoot Back, Peel Off and Pair Off, Round Off and Dixie Daisy, Split Circulate, One-quarter More variations, Hinge & Trade, "All four couples" figures, Curlique, "Arky" figures and much more!

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and Madeline Lovelace (Jan.); Diamond Jim Young, Carl Geels, Frank and Phyl Lehnert, (Feb.). All the elegant facilities, including a year-round swimming pool, will be available in a leisurely, unhurried country estate atmosphere in Indiana's Cumberland foothills. For further details, write the Golden's (See ad on inside back cover).

NORTHWAY SQUARES CLOSE TO GOAL

The New York Northway is Interstate 87. When the Northway Squares, a loose-knit club for dancers in that area, was formed, the original members aimed at a goal of 87 member couples. This goal was reached so quickly that a new one of 87 squares was set. Now Mary and Bill Jenkins, "head couple," report that the new goal is in sight and expected to be reached by the end of the season. 282 couples now belong, from 113 clubs. States and Provinces represented are New York, Ontario,

Quebec, Florida, Massachusetts, Vermont, New Jersey, Michigan, Maine, Connecticut, Wyoming, Washington, and Ohio. The group has a sister club, the Dial-A-Squares, in Nottingham, England, who dance to callers Jean and Harry Preston.

The club is unique in that it has no dues, no constitution, no business meetings, no address, no by-laws, no elected officers. A "square committee" of four couples schedules events and keeps members informed, orders badges, keeps and reports financial records. Callers may join, as well as dancers. Write Bill & Mary Jenkins, Mockingbird Hill, Minerva, N.Y. for details.

ONTARIO OFFICERS

The 1972-73 officers for the Callers Clinic of the South Western Ontario S/D Association are: Egbert Jacobs, chairman; Harold Clark, past chairman;

Continued on Page 64

Mustang and Lightning S



MUSTANG

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- MS 144— PLEASE HELP ME, I'M FALLING
Caller: Chuck Bryant
- MS 143— YOU BRING ME SUNSHINE
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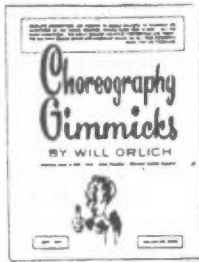
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CHALLENGE & ADVANCED CLUB DANCING: A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard gloss cover make it perfect to take to the dance for that extra confidence.

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SQUARE DANCE FUNDAMENTALS shows in 335 beautifully clear illustrations exactly how the dancer looks to himself while performing each of the 73 bedrock fundamentals from which all more complicated figures are constructed. Not just for beginners; also tells exactly what a fundamental is and why. Same for a classic, a basic, etc. The biggest names in square dancing have discovered new horizons through these 208 big power-packed pages; you can, too. A fantastic buy at \$7.50 ppd. from **FRONTIER PUBLISHERS, Box 14, Glendale, Cal 91209.**

EVENTS

INDIANA— Tri-State Dance Festival, Notre Dame Athletic & Convocation Center, South Bend, Sept. 8-9, with Dave Taylor, Phil & Norma Roberts, Write the Festival, 13261 Chippewa Blvd., Mishawaka, Indiana 46544.

WASHINGTON— Moonlighters Harvest Moon R/D Weekend, Sept. 8-10, Vasa Hall, Bellevue, with Eddie & Audrey Palmquist. Write Ron & Geri Oakley, 551 NE 102nd, Seattle, Wa. 98125.

NEW HAMPSHIRE— S/D Weekend, Farragut Hotel, Rye Beach, Sept. 8-10. Write Barbara & Chet Smith, Bay Path Barn, Boylston, Mass. 01505.

NEBRASKA— 2nd Annual S&R/D Convention, Norfolk, Sept. 15-16, with Ken Bower, Gary Shoemake, Jack & Darlene Chaffee. Write Cleon & Verna Roselius, 1101 Terrace Rd., Norfolk, Nb. 68701.

SOUTH CAROLINA— 3rd Annual S/D Festival, Myrtle Beach, Sept. 15-16, with John Inabinet, Pearlie Goss and Art Viles. Write A.C. Banker, 1125 Echo Glen Road, Charlotte, NC. 28213.

ONTARIO— 6th Annual Quinte Twirlers S/D Jamboree, Sept. 16, Centennial Sec. School, Belleville, with Singin' Sam Mitchell, Ralph O'Hara, Garrie & Art Jackson. Write Doris & Wes Rees, R.R. 2, Carrying Place, Ontario.

GEORGIA— 8th Annual ORA Fall Round-up, Bell Auditorium, Augusta, Sept. 16, with Dave Taylor, Harold & Judy Hoover.

NEW YORK— Fling Fantastic, Sept. 22-24, Treadway Inn, Niagara Falls, with Mike Callahan, Bruce Shaw, Gene

& Mary Knisely. Write P.O. Box 9, North Chili, N.Y. 14514.

GEORGIA— State S/D Assoc. Convention, Sept. 21-23, Macon, with Georgia callers. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, Ga. 31801.

PENNSYLVANIA— The 11th Delaware Valley S & R/D Convention will be held on Sept. 21-23, Bellevue-Stratford Hotel, Philadelphia, with Red Bates, Roger Chapman, Johnny Davis, C.O. Guest, Lee Kopman, Jack Lasry, Sam Mitchell, Allen Tipton, Irv & Betty Easterday, Eddie & Audrey Palmquist, Nita & Manning Smith. Write Roger & Marian Owings, 1511 Lakewood Dr., Wilmington, Del. 19803.

MASSACHUSETTS— Western New England R/D Festival, Southhampton Rd. School, Westfield, Sept. 17. Write Frank & Evelyn Burzdak, Furrowtown Rd., Westfield, Mass.

INDIANA— Beach Ball S&R/D Weekend, Indiana Beach, Monticello, Sept. 22-24, with Max Forsyth, Dick Han, Frank & Phyl Lehnert. Write D. Han, 513 South Bluff St., Monticello, Ind. 47960.

VIRGINIA— Luray House Party, Mimslyn Motor Inn, Luray, Sept. 22-24, with Jack Hague, Paul Childers, Decko. Write Lou & Decko Dances, 3817 N. Oakland St., Arlington, Va. 22207.

NEW YORK— Hidden Valley Weekend, Sept. 22-24, with Beryl Main, Ken Anderson, Howard & Phyllis Swanson, at Lake Luzerne. Write Ken & Doris Anderson, Box 54, Newtonville, NY 12128

INDIANA— S/D Week Finale, New Indiana Convention-Exposition Center, downtown Indianapolis, with L. Compton, Dave McAllister, Johnny Wykoff, Bob Wickers; rounds with Muellers, Colliers, Ervins; Sept. 23.

ONTARIO— Harvest Holiday, Cedar Villa Lodge, 19 miles north of Lindsay, Sept. 29- Oct. 1, with Jim McQuade, Stu Robertson, Bob & Lucille Wible. Write Wynne Robertson, 589 Sharalin Court, Burlington, Ontario.

Books

1970 Edition, PLUS-50 EXPERIMENTAL BASICS. Close-out sale of the two-year-old edition of Willard Orlich's best-seller, \$1.00 each, plus 15¢ postage.

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ards, 1170 E. 362 St., Eastlake, Ohio.

OHIO— Hicks & Chicks 8th Annual
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Bess and Deuce Williams, AFL-CIO
Union Hall, Marion. Write Martin &
Carol Stambaugh, 2644 Marion-Marys-
ville Rd., Marion, Ohio 43302.

NEW YORK— First Flaming Leaves
S/D Festival, Olympic Arena, Lake
Placid, Oct. 1, with Dave Hass. Write
Bernie & Dot Baker, P.O. Box 443,
Lake Placid, N.Y. 12946.

OHIO— Round Dance Time featuring
Laverne & Doris Reilly, Oct. 1, at City
Hall Auditorium, Lakewood, Ohio.
Write Norm & Alice Hutchings, 25555
Country Club Blvd., North Olmsted,
Ohio 44070.

KANSAS— Fall Jubilee, October 7,
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(Contact Dave Taylor)

Sketchpad Commentary

This month we set up our special "thought-wave" tape recorder inconspicuously at an average square dance and caught the musings of an average feminine dancer while the dance was in progress. Give a listen.....

"Golly, I wish John wouldn't grab me so tightly while we swing..... Harry has a more gentle touch..... and SAM..... I swear that guy is some kind of animal..... but I'm having a good time..... the caller is good..... a little fast..... He's no Jerry Haag..... but I should complain..... I'm no Kathryn Murray..... Here comes John again..... ouch..... grin and bear it... wonder what's on for refreshments tonight..... oops, missed that call..... I never can get thru spin chain the gears..... Sally sure swings as fast and high-skirted as she can, doesn't she..... the big showoff..... she creates kind of a blizzard of white when she swings..... oh, well, I'm wearing my "Nita Smith," too..... and I'm just as good a swinger..... By golly, Myrtle has gained at least ten pounds..... never mind the quizzical look, Bob..... next time I'll put my RIGHT HAND up for a curlique..... Whadayaknow, there are the Joneses..... first time they've been back to the club in six months..... I must talk with them later..... Wish somebody would tell Betty that skirt length is WRONG for her..... oops, I fudged through that scoot back pretty good..... hope no one noticed how long I stayed in the middle of the set thinking about it.... Hmmmm.... Andy is supposed to be a "high level" dancer..... can't even do a turn thru.... Some others I could name ought to go back to beginners class..... like Pete..... and Al..... and Barbara..... and....."



It Happened at a Square Dance

Square dance callers can be replaced! They'd better watch out.

The creation of Freeman the Minuteman Robot is truly a story of evolution. It all started around Christmas of 1971 when the Minutemen Squares came up with the novel idea of presenting silver dollars as door prizes at their special dances. The popular method of lot drawing for selecting lucky winners did not seem appropriate for their purpose, so they sought out a more interesting and entertaining mode.

The original idea was a "THING" not unlike a slot machine in appearance, which would randomly select a winning number and dispense a silver dollar to the lucky square dancer. As the "THING" took shape and the idea developed day by day and piece by piece from a simple wooden soldier performing the original task of selecting winners of these silver dollars to finally emerge as a walking, talking, arm swinging, almost human robot.

"FREEMAN", the name so appropriately chosen for this Minuteman robot is the name of the *first* president of the Minutemen Squares, Freeman Nourse.

FREEMAN is constructed basically of plywood and is driven by a 1/20HP motor. He contains 8 relays, 2 motors, a fan, 3 solenoids, 12 microswitches, several dozen resistors and diodes, 12 lamps of various sizes, 3 transformers, 3 digital readout tubes and a couple of miles of wire. His head is a plastic globe which contains 2 red lamps which are responsible for his blush when the primary white lamp is dimmed. All in all, Freeman weighs 85 lbs., cost about \$150.00 for used electronic parts and took over 200 man hours to construct. The robot is controlled through a 25 foot umbilical cord which runs from a console off stage. At each dance he is programmed to randomly select winners from the exact number of people present. Silver dollars are loaded in his



mid-section and upon command are dispensed one at a time down his leg to a receptacle in his foot.

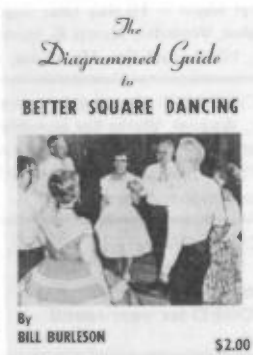
Perhaps the most interesting feature of Freeman the Minuteman Robot is that he is a certified caller. The Century Club has authorized Freeman to sign your Century Book.

The Minuteman Squares plan to have Freeman call at each of their special dances in the Lexington, Mass. area.

from the New England Caller



THE DIAGRAMMED GUIDE TO BETTER SQUARE DANCING



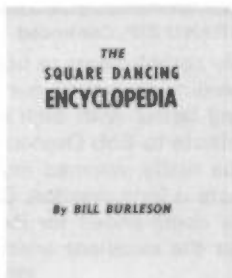
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- INDEX
- SUPPLEMENTS

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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GRAND ZIP, Continued

My compliments to both of you in succeeding to make your magazine better and better with each issue. The special tribute to Bob Osgood in the August issue really warmed my heart. This tribute is long overdue. Callerlab '72 is to be commended for its action and you for the excellent article. *Bob Ruff Whittier, California*

..... Your issue of the magazine with that exceptionally "way out" cover picture and your blushing fascinating article inside, when coupled with the actual honor of coming into the Hall of Fame is just almost more than a body can stand - fantastic! Thank you.

*Bob Osgood
Los Angeles, California*

You did a beautiful thing for Bob Osgood in using his portrait for a cover. Bob was in a state of semi-shock when members of Callerlab installed him into the Hall of Fame during the recent Asilomar session. As a personal friend of Bob's for many years, I can't tell

FALL FESTIVAL, R/D Council of Florida, Cotillion Room, DiLido Hotel, Miami Beach October 27-29. Workshops & programs, all levels, by member teachers. Write "Foots" Reynolds, 4837 Collins Rd. Orange Pk, Fla.

9th ALOHA STATE S/D CONVENTION— Dance in Paradise, Ken Bower, Don Franklin Jerry Haag, Beryl Main - 15 day tour departs 1/29/73, see Oahu, Waikiki, Kauai & Hawaii. John Campbell, 1040 Golf Ct., Mt. View, Cal.

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you how much I appreciate your help in this venture.

*Bruce Johnson
Santa Barbara, California*

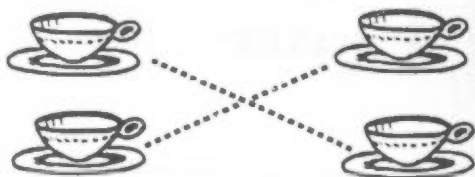
A rebuttal to article in July, 1972 American Squaredance, page 4, by Johnnie Roth, regarding subscription forms that use only one first name. It isn't that we don't realize that it takes two to be a couple, but in our case we make stencils and then run them off the mimeo machine onto self-adhesive labels. Typing is not my bag, and anytime I can find a short cut I sure use it. Leaving off approximately 500 first names really cuts down my time. Maybe next year I'll reverse it and use the wife's first name.

*Butch & Thula Carr
Editors, Dancer Diggins, California*

Mary and I would like to thank you very much for helping make our second Huntington S & R/D Festival such a success. Your publication of the festival in your great magazine, we believe helped very much in letting dancers

Continued on Page 64

Mix & Match



Edited by Fred Freuthal

Here comes Fred with an adaptation or two to test the prowess of the most stalwart dancers in the ranks. In other words, "Know your basics, kids, or forget it!"

A LITTLE CHINESE (He-he-she-she)

Heads rollaway with a half sashay, go forward up and back
Square thru four hands around in the center of the track
Do-sa-do, that's he with he, she with she, and then
Make a wave, rock it, swing thru my friend
The boys run, all facing out, it's wheel and deal right there
Centers pass thru, corners swing, promenade that lady fair
TAG (16 beats).....

DIXIE STYLE WITH LEFT SPIN THE TOP

One and three lead to the right, circle four I say
Head gents break, make two lines, forward up and back away
Ladies lead Dixie style, make an ocean wave for me
Left spin the top, don't stop, then you'll swat the flea
Crosstrail to the corner girl, swing that pretty maid
Once or twice around you go, then you promenade
TAG (16 beats).....

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These five albums are designed to be a "How-to-do-it" series in square dancing. The series is a graduating one, varying in difficulty from album to album, and also from selection to selection within each album. Each album includes one selection without calls, thus permitting the instructor or one of the dancers to obtain experience in calling.

Each album contains fully illustrated instructions, and is available separately at 45 rpm. The series was edited and recorded by Professor Richard Kraus, Teachers College, Columbia University.

ALBUM No. 1 (Ages 8 to 10; Grades 3 and 4)

Shoo Fly; Duck for the Oyster; Red River Valley; Girls to the Center; Take a Peek; Hinkey Dinkey Parlez-vous; Divide the Ring; The Noble Duke of York; Little Brown Jug (without calls)
EEB-3000 (45);

ALBUM No. 2 (Ages 10 to 12; Grades 5 and 6)

Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch; Uptown and Downtown; Double Sashay; Bow Belinda; Angelworm Wiggle (without calls)
EEB-3001 (45);

ALBUM No. 3 (Ages 12 to 14; Grades 7 and 8)

Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway 'Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty (without calls)
EEB-3002 (45);

ALBUM No. 4 (Ages 14 to 16; Grades 9 and 10)

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive; Texas Star; My Little Girl; Going to Boston; Ragtime Annie (without calls)
EEB-3003 (45);

ALBUM No. 5 (Ages 16 to 18; Grades 11 and 12)

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)
EEB-3004 (45);

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STRAIGHT TALK, continued

to join your square, assist them (but don't push) through their difficulties in dancing, always take a few minutes throughout the evening to be friendly and interested in them.

One thing we need to remember is that thoroughly well trained square dancers remain active longer. Drop-outs occur in direct proportion to the capability of the leadership. This leadership is not just the caller, but an equal amount of responsibility falls on each club member (not just your officers), to see that newer dancers are made to feel that they truly "belong" to the square dance activity.

FAMILY AFFAIR, continued

vention. This brings us to another Stieffel, although not a square dancer, Ida, who registered at the convention and spent six months voluntarily assisting Kenny and Gerry with the signs. The last of the Stieffel square dancers but certainly not the least is Arthur Bourgeois, son of Nell and Eddie Bourgeois.

Out of Stieffels? Only for the time being. We've been informed that five little ones are just itching to step into the elders' dancing shoes. And of course the cycle of life rarely ceases...consider the possibilities!

So there we have our very own King Family — the Stieffel Family — a great square dancing family from New Orleans, Louisiana.

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NEWS, Continued

and Beulah L. Bruner, secretary-treasurer, R.R. 3, Leamington, Ontario.

SQUARE DANCER LOSES LIFE IN FLOOD

Cora Newsome, corresponding secretary of the Black Hills S & R/D Association, was one of the 242 fatalities in the June flooding of the Rapid City, South Dakota area. All of the dancers are saddened at the loss of their friend, and extend their sympathy to her husband, Charles.

The Black Hills Association has set up a disaster fund for the square dancers who lost homes and possessions in the disaster. Contributions may be sent to Mrs. William Murner, 2514 Woodland Dr., Rapid City, 57701.

STYLING

At the New Orleans Callers Association, great concern was expressed about the "acrobatics" and extraneous fancy movements many of our square dancers are using today, and especially our teens. They are asking your assistance in returning square dancing to the enjoyable smooth dance it should be. They would like to point out some of the side-effects that many dancers may have overlooked. These "acrobatics" tend to confuse newer dancers and cause them to stick together. They tend to offend older dancers and those who cannot do them because of reasons of health. They can also be awkward and hazardous, delay the execution of calls, and confuse the caller. The callers felt that these side-effects outweigh the enjoyment of these extra movements, which were: extra twirls and turns on a square thru, two couples swapping and swinging in the center while the other two are promenading on the outside, the Swiss body swing, and the two hand swing on a do-sa-do.

Ruth McCallum

GRAND ZIP, Continued

know we were having it, which was great. We had dancers representing 10 states from California to Florida, and a real nice level of dancing, which was above average. *Sonny & Mary Bess Huntington, West Virginia*

The BOOK SHELF

by MYRTIS LITMAN

The Diagrammed Guide to BETTER SQUARE DANCING by Bill Burleson (1971)



This book is exactly what the name implies and it is chock full of diagrams. Each diagram is in a square as it would appear if you were looking down on a set of dancers. The large circle is the head and the small circle is the nose, showing the facing directions. Beside each diagram is the description of the movement and the next paragraph gives a step by step explanation of the

diagram. Thorough and complete instructions are meant to be studied for each basic, extended basic, and experimental movement. Each movement has from one to five diagrams, depending on the complexity of it. Lines, circles, and arrows are used to show turning directions and traffic patterns and to emphasize the all important pivot points. A total of 121 basics is explained in this fashion.

There are also sections on positions, hand holds, and formations, and actual photographs are used to illustrate them; some general rules and information on square dancing; and glossary of terms, and an index.

Any callers or dancers having questions on the starting formation, traveling directions, or ending positions will find all the answers here in The Diagrammed Guide (See Page 59.)

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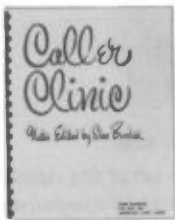
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