

# AMERICAN



# SQUARE DANCE

OCTOBER 1972



# THE



# EDITORS' PAGE



Yesterday, with the October 1968 issue, we became editors and publishers. Today, in October 1972, we begin our fifth year, looking forward to every exciting tomorrow in this fascinating hobby.

The Sign-off Word this month has a certain significance for us. We do like what we do. In spite of long hours and constantly looming deadlines, we really enjoy preparing each monthly issue for you.

Part of the excitement and fun comes from watching the magazine grow. The first issue we put together had forty pages, eight more than its predecessor. Gradually, issues have fattened to sixty-eight pages, bulging with new and interesting features. The subscription files have doubled, and will soon be triple what they were four years back. Advertisers are increasing each month and each month their ads reach more square dancing readers. It's

a round robin, a carousel, and it spells P-R-O-G-R-E-S-S.

We are aware of another growth sign, as letters, articles and news notes arrive daily. Both of us once wondered how we could ever fill the pages month after month; this was the biggest worry lurking behind each deadline. Now we know the answer to that problem. More and more dancers and callers who read this magazine are sharing their ideas and sentiments, and uncovering news items, stories, poems to be published. We thank all of you for your help and interest, which truly makes American Squaredance your magazine. We, as editors, are just the channel for better communication among square and round dancers. Entering our fifth year, and approaching the magazine's 28th year, we pledge again to keep this channel open and transmitting for all readers.

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 DANCE**

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 WITH THE SWINGING LINES"

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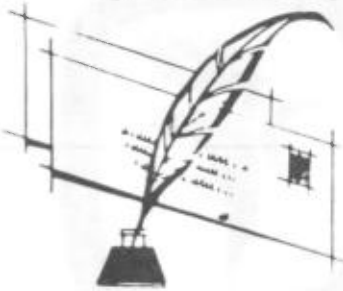
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# Grand Zip



Enclosed please find my check in the amount of \$6.00, and two subscription blanks. The subscribers are first-time subscribers. We enjoy your magazine so much that we wanted to give the subscriptions as a gift and hopefully they will continue to subscribe.

*Jim Duckworth  
Louisville, Ky.*

We enjoy "Square Dance" so much. We look forward to receiving it like we do our daily paper. Keep up the good work.

*Bill & Jeannie Snider  
Pritchard, Alabama*

I have been reading "Meanderings with Stan" ...Boy, you do get around. The "Doci-Do Dolores" on the July issue really hit home. Shirley and several of the girls in our clubs have just "flipped" over Ken Bower. We are having Ken call our dance on Sunday, October 15, and it looks like we could fill a bus, to pick him up at the airport ...with girls.

... I have known for years that square dancers are wonderful people and that they will travel great distances to dance. ...but I didn't know that everywhere you stop, at camp-grounds all over the country, you will meet square dancers that are on the move. We had not replaced our square dance flag on the car when it got dirty, and do you know. . .it was so frustrating to see dancers on the highway, with flags flying proudly, and bumper - stickers proclaiming that they were

square dancers, and not being able to be recognized, because of our lack of a flag. From now on we will carry both. What a wonderful feeling it is to pull into a camp-ground, after a day's drive, and see the emblems that proclaim square dancers are here, waiting to say hello and greet you as old friends, even though you have never met before.

*Johnny Davidson  
Hannon, Ontario*

Please renew my subscription immediately. I MUST have the August issue with Bob Osgood on the cover, for Sharon and I were fortunate enough to be at Asilomar when Bob was inducted into the Callers Hall of Fame. In attendance for this momentous occasion were such square dance greats as Don Armstrong, Al Brundage, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Page and Manning and Nita Smith.

It was also very inspiring that your August issue of AMERICAN SQUARE DANCE arrived in time to be presented and your magnificent dedication article read to all those in attendance at Asilomar.

This outstanding cooperation between all of our top level leaders and callers throughout the square dance world is truly great!

Keep up the good work.

*Ken Kernen  
Phoenix, Arizona*

After having had the great pleasure of listening to Stan Burdick and his very interesting panelists at the National in Des Moines this year, I decided to obtain some copies of American Square-dance Magazine. I was delighted at the wealth of information your magazine provides. I was especially pleased with the interesting material in the column labeled Challenge Chatter. Please find enclosed my payment for one year's subscription.

*Billy R. Hedges  
Watertown, South Dakota*



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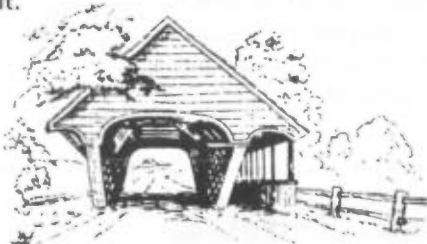
# Meanderings...

WITH STAN

Since we swung together a month ago I've hit the high roads of New England, N.C., Florida, and points throughout the midwest, with a beautiful bunch of summer reruns. I especially enjoyed three solid days of conducting a "callers' college" with ten fine newer callers, any one of whom may become the Frankie Lanes and the Marshall Flippos of a few years hence. And we need 'em!

I also got another taste of beautiful old Vermont, and I want to impress on everyone that the scenery and the hospitality are just as tasty as the maple syrup.

Specifically, I journeyed to Vergennes, Vt., a town so small I swear it had mini outskirts. It is the kind of town where you can leave your car unlocked and go inside a restaurant to eat without worrying a smidgeon about it.



Let me take you there, verbally. There are little rambling roads lined with goldenrod, Queen Anne's lace and cat tails, dwarfed by elms like open umbrellas and poplars like closed umbrellas. There are quaint covered bridges. There's a cannon guarding someone's front yard. Old country porches stretch half way around the big frame houses. There's a closed

walkway from one building to another, against the severity of winter, in an elevated position, forming a drive-thru tunnel. Names of the little towns are Wadhams, Whallonsburg, and Witherbee.

I took a ferry from Essex, New York to Vermont, across Lake Champlain, which was a refreshing 18-minute break from a long day of driving in the sun. That lake is definitely as clear and clean as its sister, Lake George.

A little old lady, just like your own Aunt Hattie, had a glass display case out on her front lawn, and a sign: Baked Goods for Sale. The aroma of freshly baked bread almost sent me off the road. Another sign, not so appealing, in a little town said: Eat here — lunches, dinners, beer, worms, tackle.



I stayed in a little cabin in the woods, across from Mary Joe's Country Kitchen, where they serve cereal for breakfast as a matter of course when you order eggs and homefries. Remember butter — real butter? They serve that, too. You can stay where I stayed, a few miles north of Vergennes, at the Beehive, for only \$6. per night (single). How about that? I won't keep it a secret this time.

Just as square dancers so often do everywhere, we got together after the dance at the home of Bob Fuller to do a lot of kidding and swapping of old yarns — I don't mean that it was a quilting party, kids. Al Ogilvie is the caller up thataway and he keeps 'em up to date — a sharp bunch of dancers for a more-or-less rural area.



Did you ever visit the Cloisters in Ephrata, Pa.? That's an example of communal living from a puritanical, early American age that is almost baffling to think about. How could any group of people deny themselves so much of the social contact our present lives afford? There was absolutely NO physical contact of the two sexes at all, and very little visual contact allowed. Golly, it is unimaginable — a lifetime without a single allemande left!

Why is it that we try to outguess the good folks who come to us and say, "Where are you from?" and we only give them partial information, assuming they don't care about the full information?

For instance, I have half a dozen answers to that question, depending on what I think people really want to know. Here is the documentation:

**IF I'M IN:**

- Canada, etc. . . . .
- Far west, Cal., Fla., N. England. . . . .
- Nebr., Iowa, Mo., Kans.  
(they figure they're "midwest") . . . . .
- Southern states . . . . .
- Indiana or southwestern Ohio . . . . .
- Pa. or southeastern Ohio. . . . .
- Central Ohio . . . . .
- Thirty miles from home . . . . .

**I WILL ANSWER:**

- "The states—Ohio"
- "The midwest—Ohio"
- "The east—Ohio"
- "Up north—Ohio"
- "Northern Ohio—Toledo area"
- "Northern Ohio—Cleveland area"
- "Up around Sandusky"
- "Huron"

That seems rather inconsistent, as I think about it. Perhaps next time I'll just take a deep breath and blurt it all out: "I live in Huron, Ohio; near Sandusky, in northern Ohio, between Cleveland and Toledo, in the eastern part of the great midwest part of the USA." If I say it that way, there would be many who would walk away scratching their heads silently and saying to themselves, "We really didn't ask for a recitation. . . wonder if he's the kind of fellow whose mother pins his name on his jacket before sending him off to his dance engagements."

A popular Florida caller, John Saunders, whom I had met only once, asked me to do a workshop program in Daytona Beach for him recently, and — this is the interesting fact — he even offered me his HOME for a few days while I was in the area and he was away at Fontana, N.C. Imagine that? Now I ask you — what other hobby establishes so much faith among its participants that one offers his house to another whom he hardly knows?

As things worked out, I didn't accept the offer, but I appreciated it, nevertheless. I did stay one night with Bob Rust, a real pro caller in that area and a technical wizard. Bob has got some electronic devices he plans to market soon, and you'll hear more about them in these pages. Ask him to play his "bass fiddle" or his "drum," which are no bigger than the palm of your hand, and can shake the rafters at any volume level!



The Century Club books that get thrust at callers for signatures in every corner of the square dance world are both a joy and an annoyance, like a one-year old baby, and just as much a fact of life as that loveable, cussable child. We wouldn't want to see the little books thrown out with the dirty bath water. Often they help initiate good conversation, and for those who carry them, they provide a graphic memento of many pleasant dance experiences.

Just as the CC book holders have a consuming passion to fill their books with names, I am developing a consuming passion to call a dance in every state of the USA by 1975, especially now that I'm almost to the "finish line." I'm at 80% of the goal. I will have called in 41 states by the time you read this. That includes the southwestern states covered on my current tour, which I'll rattle on about in the next episode. The ones remaining are: Nevada, Wyoming, Oklahoma, Arkansas, North Dakota, Utah, Delaware, Maryland and Hawaii, Canadian provinces remaining are: Saskatchewan, Manitoba, Nova Scotia and New Brunswick.

When I get to that last state on my list, I'm going to turn the tables and pay them for the privilege. Then there will be a new challenge - chalking up some foreign countries!

In my travels it happens all the time - some guy at a dance will corner me between tips and give me a story or a quip to be used in this column. Somewhere someone mentioned a bow-legged guy dancing with a knock-kneed girl. He said they reminded him of a mix-master, every time they swung. Wonder if that's what we mean by square dancing being a "batter way to mix socially."

Other quotes that have come my way recently:

"Some people cast their bread upon the waters and expect it to return toasted and buttered."

"A diet is a penalty for exceeding the feed limit."

"Some wives do great things with leftovers. They throw them out."

For any readers still with us, read on...



"Once upon a time there was a king named Ed who reigned over a small country in southern Utah. He was a good and wise king, but he had one very bad habit.

King Ed just loved animals... all kinds of animals, and he kept bringing them to live in the castle with him. He had deer and water buffalo and foxes... all sorts of game in every room of the castle.

The people of the kingdom finally got fed up with the stinky situation, and decided he must be dethroned, and all the game returned to their natural habitat. Thus ended the reign of good king Ed.

But it was a very monumental time in history. It was the first time *"the reign was called on account of the game."*

## "Let's go Dancing"

AMERICAN SQUAREDANCE subscription dances. Write for details about organizing one.

REMEMBER: "All we're asking is your time...." because there is absolutely NO RISK in conducting a subscription dance in your area....

St. Louis, Missouri; Thursday, October 12  
(Contact Bob Wickers)

Madisonville, Kentucky; Monday, October 30  
(Contact Louis Calhoun)

Kansas City, Missouri; Wednesday, Nov. 8  
(Contact Jack Cloe)

Detroit, Michigan; Sunday, November 19  
(Contact Dave Taylor)



# TEN CRUCIAL CONCERNS

by Stan Burdick

Condensation of an address to the 4th Annual Leadership Seminar of the Washington State Square Dance Federation — July, 1972

## PART ONE

I feel very humble as I stand here to address the many very capable leaders of square dancing gathered here for this 4th annual leadership seminar. So many of you out there could say the same things I'm going to say just as effectively. Just because I'm a couple of thousand miles from home, I'm no more qualified than you. But I'm as happy as the high hog in the slop trough that you've asked me to be here today.

Maybe it is time for a little decisiveness. Perhaps we need to face up to some of the issues facing us as leaders of square dancing today, and take a stand, and decide what we can do about some of the inadequacies, the detours, and the excesses that we find.

I'd like us to deal with ten issues today; ten major concerns of square dancing.

Here are the ten concerns — not necessarily in order of importance: COMMUNICATION, INFORMATION, STANDARDIZATION, FRAGMENTATION, CONSERVATION, COOPERATION, REPRESENTATION, IDENTIFICATION, EDUCATION and PROMOTION. We'll discuss them in that order.

What is COMMUNICATION? We can define it simply as "getting the message across clearly."

You obviously have good communication in the state of Washington. Your state organization and its channels of communication are exemplary. "Footnotes" is a fine area magazine. Kenn Trimble showed me a copy of the pamphlet "Hints for Happier Square Dancing" the other day in Des Moines, and that is a well-done interpretive piece that ought to be in the hands of

every square dancer across the nation. But there are many places where communications are not so good as we look elsewhere around the nation.

Recently I saw a sad situation. One club, in existence successfully for a period of 16 years is about to fold up because their officers are too proud to talk to those in another club. The second club started a new visiting callers club, much like the first, and is drawing members away from the first club. The area is not big enough to support both, especially since their meeting nights and their choice of callers often coincide closely. As a result, both clubs may fail. What a tragedy. If only both groups would get together to see if a compromise could be arranged to the mutual benefit of both. I wonder how many times this incident is repeated over and over.

COMMUNICATIONS is a two-way street. It involves expressing yourself and listening to hear what the other guy is saying also.

A good leader must learn the fine art of LISTENING. We have lots of so-called SENSITIVITY groups, or T-groups today, that promote better inter-communications for managers of business, church leaders, all the way down to faddist groups. It all boils down to this approach we can take when we deal with others: "What I think you are saying is . . .," or, "Do I understand you to mean . . .?" and you finish the sentence. It's a way of listening, and a good one, to improve communications.

Sharp communicative skill is demanded in selling a product. You must know what is good for the customer, not yourself, and you must know how to reach him.

We often get hung up on semantics. One little word can throw a new meaning into what we are saying. For

example, try this experiment. Repeat the sentence "I hit him in the eye yesterday." Then add one little word—ONLY — in various places in that sentence and watch how the meaning changes.

ONLY I hit him in the eye yesterday.  
I ONLY hit him in the eye yesterday.  
I hit ONLY him in the eye yesterday.  
I hit him in the ONLY eye yesterday.  
(etc.)

Do you see how important it is to use the words we need to make our meaning clear? The word "challenge" may mean something entirely different to the guy in California than it does to the guy in New York. The same could be said about the word "smoothness" or "style" or "hoedown" or whatever. Be sure of these interpretations to prevent misunderstanding.

Person-to-person contact is so very important to good communication. So much of our language is visual — a sigh, a shrug, a wrinkled brow, a smile, etc. Let's make every opportunity to sit down across the table with an individual or a group, especially when there may be knotty or sticky problems to work out. (A good cup of coffee on those occasions doesn't hurt a bit either.)

The second best way to communicate, when you can't talk personally, is by phone, but it is only second best. The least effective method is by letter, or memo, or written report.

Closely allied to COMMUNICATIONS is INFORMATION, our second major concern. Were you ever in a strange city and you suddenly decided you'd like to go to a square dance there? You don't know anyone to call. The C of C can't help you. Neither can the YMCA. Or the newspaper. Or the gas station attendants you ask. So you sit in the motel that night while half a dozen dances take place all over the suburbs. It's happened too often.

Thankfully, clubs and associations are doing more to help this situation in the bigger cities. In Denver, for instance, you can call a SQUARE

DANCE INFORMATION number in the phone book, and get help. In Florida a pamphlet directory listing all current clubs, callers, and meeting times and places is available in any of the roadside Welcome Stations and in the Chamber of Commerce offices.

Holiday Inns have given blanket permission, country-wide, for space in their literature racks in their lobbies for pamphlet-type directories. Often this opportunity is not taken advantage of.

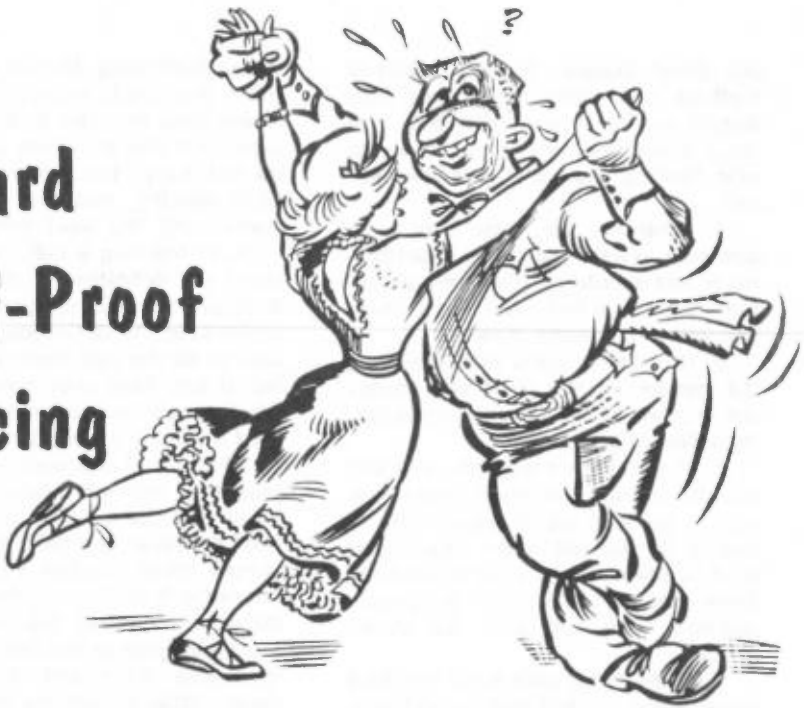
The American Square Dance Society of Sets in Order has dozens of good handbooks and textbooks on many vital subjects within our hobby. Our own magazine is making more books available to leaders also, but we feel that scarcely a representative cross-section of our leadership even knows about the resources that are available to them.

I have a personal dream I'd like to share with you. I'd like to see, sometime, a national public relations office for square dancing set up somewhere in the central part of the country, staffed by a salaried professional "PR" man or woman who would provide information of all kinds to all who might inquire. The office would need a secretary and equipment, so it would not be a cheap project, but I think the rewards would be tremendous. Somewhere there is a person, well-qualified for the job, and somehow there is a way to finance the project, but at the moment it is only a dream.

The next issue is a hot one—STANDARDIZATION. I presided over two panel groups just over a week ago at the National Convention in Des Moines, and just as sure as it rains in Indianapolis, the old Battle of the Basics was waged warmly in both of them. The cry of "too many basics" has gone on for over twenty years — for as long as I've been involved in the activity. Personally, I do feel that too many callers are trying to cram too much material into too few weeks of begin-

Continued on Page 63

# Toward Goof-Proof Dancing



Most of this information, although generally known, has not been printed anywhere. Dancers who follow these rules find they dance more, stand less, and in general have a more enjoyable dancing experience.

1. At the completion of any figure, you should immediately extend your hands and take the hands of those standing next to you. This will help you to see the formation you are in (line, wave, etc.) to do the next call.

Hands should be joined within  $\frac{1}{2}$  second after the completion of any call. Failure to join hands after a call will often result in sloppy lines or waves, which will cause the square to break down trying to do the next call.

2. Whenever possible, use forearm grips for turning movements, such as for the calls swing thru, spin the top, turn thru, etc. This will enable your turns to be made precisely and keep the square in good alignment.

If you are in an ocean wave with hands held and a swing thru is called, the initial half swing should be made by retaining the hand hold, but then

go into a forearm grip for the next half swing.

In summary, only use hand turns if you are already holding hands, otherwise always use forearm grips.

3. If you become completely lost, do NOT turn around. This will make it difficult for someone behind you to help you recover. It is much easier to guide someone into place by guiding them from the back.

If you are lost, you should turn your head in all directions to see where you should go; and if someone says to turn around or you see that you could turn around, then do it. Otherwise, retain your facing direction and let someone guide you into place.

Another point if you become totally lost: do not wander around. Stay put until someone either guides you into place or tells you to go to a certain point. And do not be surprised that you get this help; expect that you will get it and be ready to respond to it quickly.

If you want to help someone who is lost, try to avoid talking and instead

use hand signals. A very effective method is to point to the spot they should be in. If you talk, this may cause you and others in the square to miss hearing the caller give the next call.

4. Whenever you pass thru with someone, always pass right shoulders, never left shoulders. The only exception is from a left hand wave; there you will step straight ahead.

5. In crossing trails with someone, the person on the right will always cut in front of the person on the left, regardless of sex.

6. If you have executed a call and you are positive you have done it correctly, do not let someone who is unsure of the call make you change your position. Stand your ground and force that person to take the proper position. This will keep the square going.

7. If the caller calls a call you have never heard, do not give up and quit. In the vast majority of cases the caller will tell you how to do the call after he has said the name, especially if it is not one of the "basic 75".

Even if you have never heard a call, if it is not complicated, there is no reason for you not being able to do the call if the caller talks you thru it.

8. If your square breaks down, reform the original square and then have the head couples slide to the right and form normal facing lines of four with each girl to the right of a man. Now watch the other squares. Often the caller will get the squares back to facing lines several times before finally getting to a left allemande; when he does get them to facing lines, your square can now pick up the next call and you are dancing again.

You may not wind up with your original partner or corner, but you are dancing and that is the name of the game.

This will not work every time, as sometimes the caller does not bring people back to facing lines before a left allemande; but it works often enough

to be worth doing. In fact, some callers will intentionally bring people back to facing lines in order to pick up those who have broken down early; if you do not accept this opportunity to get back dancing, you may have a long stand until the next left allemande.

9. In learning a call, try to understand the definition of the call rather than just memorizing a position. If you understand the definition, you will be able to do the call from any position; but if you have only memorized one position, you will be lost if the call is used from any other position.

When a call is presented, it is often taught by telling the boys to do something and the girls to do something else. However, the definition of a call almost never involves a person's sex, but rather is written for the outsides to do something and the insides to do something else, or the left-hand person does one thing and the right-hand person does something else, etc. The definition is what you want to remember, not the particular teaching set-up that was used.

If after a call is taught you are not sure of the correct definition, ask the caller to explain it without using the terms "boys" or "girls".

10. Believe the caller, no matter what he says. Often dancers will stop cold if a caller tells them to do something and they do not know why he told them to do it. This results in the needless breakdown of the square. Forget worrying about "why" and just do as the caller says.

No matter what the caller says, do it. If a dancer refuses to execute a given command, he has no one to blame but himself when this causes his square to break down.

Remember, all things considered, there are two primary reasons for squares breaking down:

1. Failure to listen to or believe the caller.

2. Failure to take hands with adjacent dancers at the completion of every call to form good lines or waves.



## A STUDY IN POLITICAL SCIENCE

by Derek Talor  
from "Valley Circle," British Columbia

"Square dancers," my friend announced, "are undoubtedly the greatest political force in the world today."

Pretending I hadn't heard, I concentrated on filling my pipe.

"It is an undeniable fact," he continued, "that square dancing is wholly responsible for the mess the world is in."

I glanced at him cautiously; it was obvious that I was expected to say something. "Er — I see the Canucks were beaten again," I offered. He was observing me contemptuously. I hurried on. "I think it's their defense....." Under his gaze I trailed off hopelessly.

Giving in to the inevitable, I said, "Like how do you mean?"

"What have you noticed most about politicians?" he asked, barely concealing his triumph.

"Er — they like to talk?" I hazarded.

"Exactly," he said encouragingly. "And?"

"Tell people what to do?"

"Precisely," he nodded, obviously better satisfied with my performance

now.

"Tell lies?" I said, warming to the subject.

"Right on," he said, looking at me benignly.

"So?" I said blankly.

"Who else do you know who likes doing these things?" He was becoming impatient again.

My mind raced desperately, "I give up," I said finally.

"Square dance callers," he almost whispered, looking at me expectantly.

"Square dance callers don't lie," I protested.

"That's the whole point!" he exclaimed, almost leaping out of his chair with excitement. I stared at him uncomprehending. Patiently, as if to a rather stupid child, he explained, "If callers weren't kept busy by us dancers, the only other thing they could possibly be is politicians and *callers don't lie!*"

It was then I noticed my pipe had gone out. With a sigh I started to fill it again. ■



# Fashion

by Leonard Rauch

"L'habit ne fait pas le main". (Clothes do not make the man.) The ancient French proverb, may still hold true in some quarters, but in the square and round dancing picture, it has been replaced by a more modern one, namely, "THE PROPER CLOTHES DO HELP MAKE THE DANCER."

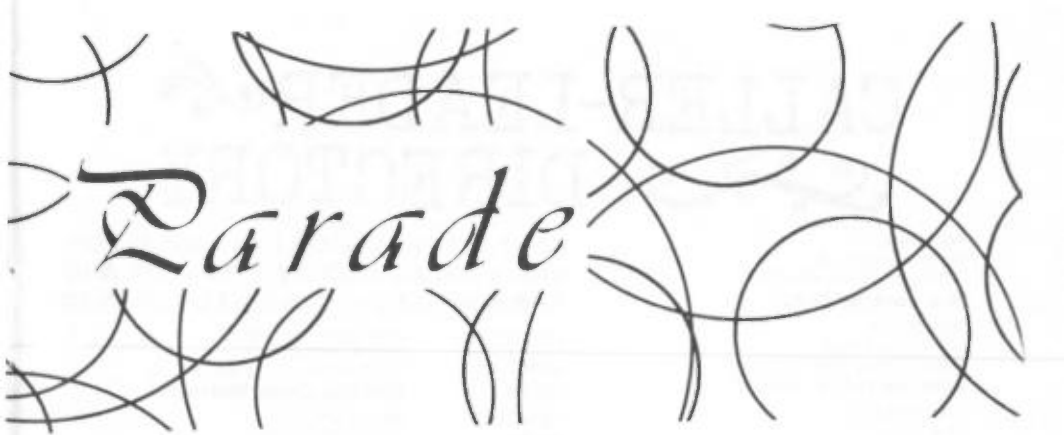
Here, in Clearwater, Florida, where we keep our fingers on the pulse of the dancing activity, we have had many of our dancing friends and customers, from all levels, starting at the very first lesson, right on up to challenge, tell us that "half of the fun of dancing is dressing up for it" and that wearing the PROPER square and round dance attire, gives one more confidence, well-being, and helps to make one a better dancer. Certainly, we wouldn't play tennis wearing mackinaws, and corduroy pants; nor would we go skiing in the snow-covered mountains in Tee shirts and shorts, so why dance in high heeled shoes, or tight fitting sheath dresses, etc.

The fashion picture, in the southeast, reflects the newest in easy care "No-iron" fabrics, such as 100% polyesters, in Sheers, Whipped Creams, Chiffons, and Dacron/Cotton and Kodol/Cotton Blends, in a wide variety of Solid colors, Prints, Swirls, Plaids, and Checks. These smart new dresses are

trimmed with laces, washable braids, and velvets, and ric-rac, in an infinite combination of effects. Necklines are square, round and vee, some with Bertha collars, and sleeve treatments are showing more set-in sleeves and puffed sleeves with elastic at the elbow. Hemlines, at least in our section of the country, still have not "come down" and while this may be a trend worth watching most of our dancers prefer "just below the knee" lengths, with petticoats just one inch shorter than the dress. Several new styles are featuring lined two-tone petticoat treatments under "see-through" sheers and chiffons. A smart looking "touch" is a colorful sash in matching or contrasting colors, which can be tied in front, back or at the side, giving that "Little girl look" to the outfit.

One piece styles still predominate, but more and more innovations are being brought out in the two-piece ensembles, ranging from the basic blouse and skirt ideas, which are ideal for the beginning square dancer, to the more ornate lace trimmed blouses, and lace sleeve and lace insert styles.

Color co-ordination for petticoats and panties is becoming increasingly popular and the "one white petticoat for all dresses" stage has given way to vivid colors, for special dresses, creating "Ensembles". Hot pinks, golds, greens,



# Parade

## Clearwater, Florida

blues, browns, lavenders, orange and lemon etc. have joined the ranks of the basic blacks, whites, reds, and multi-colors. Both fullnesses are equally popular; the average 25-30 yd. and the very full 50 and 60 yd. styles, and we are still featuring soft, fluffy, 2 layer 100% Nylon Chiffon Petticoats, which "Swing with the Dress," giving bouffantness, and soft femininity, without holding the dress out stiffly.

Fashion is no longer limited to the "Taws" in today's colorful dancing picture. Western-tailored form-fitting, action free, easy care, "No-Iron," Long Sleeved Shirts, and Single and Double Knit authentic Western Cut Slacks, are now available in colors that will blend, co-ordinate and compliment "Milady's" wardrobe. The trend is to "go together" rather than match exactly the color or pattern or material of the dress. Colorful scarf, ascot, colonial, and gambler type ties, can be simple, solid colors, braid effects, or ornate diamond studded and sequined. Leather ties are also a good selling item to give that "rugged outdoors effect". The only limitation is the man's (or woman's) imagination and a popular idea is to have the man's tie pick up one basic color in his partner's dress.

Belts, jewelry, earrings, pendants, collar tips, bolero ties, scarf slides, belt buckles, towel holders, and towels,

complete the accessory picture, and feature square dance figurines, cameo effects, square on square insignia, etc. in matching men's and ladies' jewelry.

Comfortable, arch supporting shoes, made especially for dancing should be a MUST in every dancer's wardrobe! If your feet hurt there is no enjoyment no matter how nice looking your outfits are, and today's styles, offer a choice for most everyone: round toes, pointed toes, narrow widths, medium widths, whites, blacks, and colors, gold and silver all in soft glove kid leathers with elastic sides, instep straps, convertible straps, tee straps. Each style, tailored for the individual foot is available in sizes from 4 to 10½ and with leather soles to prevent slipping on the dance floor will add much to your dancing enjoyment.

For the men, there are Promenade shoes, and boots, round toes and pointed toes, straight heels and western heels, short, medium, and high lengths, mainly in blacks and browns, but boots can now be had in many colors and even patent leathers are being shown in "Flamenco" Styles.

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The 1972 fall beginner classes are now in full swing. Hundreds of new dancers are taking their "basic training". It is in these classes that life-long habits, both good and bad, may be formed. This is the place where the caller-teacher has the opportunity to teach these newcomers how to "dance" when square dancing.

Each square dance movement is designed to take a specific number of steps for its proper execution. When it is done correctly it flows smoothly and blends perfectly with the succeeding movement. It is possible to perform most movements in fewer than the intended number of steps but when this is done the dancing becomes rough and jerky and such satisfaction as may be obtained from this is more in the nature of having won a foot race than in having danced.

If anyone is beginning to suspect that this is going to be an indirect attack on "challenge" and "Hot hash" dancing let us put your minds at rest. We like challenge and hot hash dancing and calling. There is a great personal satisfaction in going through a close-timed and intricate series of square dance movements and executing them perfectly and smoothly. On the other hand, it is a most unrewarding experience to be in a square where the dancers become frantic and begin rushing about, jerking each other by and attempting to perform 8 step movements in 5 or 6 steps. This indicates that the dancers are unsure of their own ability and we begin to worry about whether they are going to make it or not, thus spoiling the pleasure of dancing the dance.

Some blame must be attached to the caller. Unless the caller is a real master of "challenge" or "hot hash" calling, the dancers can rush him. The faster the dancers go through the movements, the more quickly the caller must issue his next command. This in turn causes the dancers to go even faster and the cycle is repeated. The caller's timing is shot to pieces and the dance degenerates into what has been termed a "rat race". A good "hot hash" or "challenge" caller can take some of the steam out of the dancers when they begin to rush him by putting them in an Allemande Thar or Star Promenade or other similar figure and holding them there for an extra 2 or 3 beats.

The erosion that has taken some of the "dancing" out of square dancing is most noticeable today when the "Grand Square" is called. The Grand Square is a 32 beat figure. Each dancer is moving along the sides of an imaginary small square in his or her corner of the big square. The dancer uses 4 steps to move along one side of the small square, turning on the 4th step to face or back down the next adjacent side of the small square. Again 4 steps are used to move along that side and the one-quarter turn to proceed along the 3rd side of the small square is made on the 4th step. Thus, 16 steps are required to complete the circuit of the 4 sides of the small square and an additional 16 steps are used to retrace the route around the small square and back to place. Short steps should be used and the corners should be made square. When executed properly the Grand Square is a pleasure to do and a beauty

# LET'S TEACH THEM TO DANCE



by Mac Parker  
Arlington, Virginia



to behold. By cutting corners and striding around in tight circles, briefly touching hands with the dancers you happen to brush up against, something faintly resembling the Grand Square can be completed in fewer than 32 steps but it is a disappointing experience and certainly is not the Grand Square.

The right and left thru and ladies chain are both 8 step movements when done from a standing or "static" square. The dancers use 4 steps to move across the square and 4 steps for the courtesy turn. A reasonable agile dancer can leap across the square in 2 or 3 steps and the men can hurl the ladies around in a semblance of the courtesy turn in less than 4 steps but this leads to roughness and is lacking in courtesy. Such bad habits are developed in beginner classes. The reaction time of beginners is slow and when they fail to react to the command "right and left thru" they feel obliged to catch up. They grab the hand of the person approach-

ing them, jerk them by and then the men fling the girls around to face back in. The caller-teacher should be on the alert for such practices and nip them in the bud. Once the beginner dancers are reassured that you will allow them time to execute the movement correctly even though they are late starting they will relax and begin dancing. Other movements taught should be treated in the same way. The caller-teacher should know how many steps are required for each movement taught and be sure that the learners do them correctly. If good dancing habits are formed in beginners they will later be able to adapt to circumstances where short cuts are necessary and still "dance" the square dance.

One other aspect of Square "dancing" that appears to be neglected in the fast pace of today's dancing is a thing called "styling". The dancers always executed a "balance" when they met their partners for the first time after an allemande left. While all

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of the ladies in the square were esteemed greatly, this was a little extra honor accorded to their partners. When the men met their partners at the end of a right and left grand they always gave them a little twirl to accomplish a smooth change in direction for the ladies. The hand holds in the right and left grand were gentle squeezes to signify pleasure and not a means for jerking them by so as to get on around the square. When the dancers reached home after a promenade, the ladies were twirled gracefully into place and every promenade ended with a swing.

"Skirt-work" was an important part of the dance. When the ladies passed in a chain they held the hem of their skirts in their right hands and as they touched hands in passing they produced a panel of color. The hem of the skirt was also held when the ladies were in a star adding color as well as grace to the movement. Both the men and the ladies were taught to dance "tall", i.e., to stand erect, and to move through

the various figures with smooth, gliding steps. Slouching and loping around the square were the mark of a beginner.

Of course, other things have changed too. In the early and mid 1950s there was time to teach styling along with the 25 or 30 basic square dance movements in use then. A beginner could learn all there was to know about square dancing in 8 lessons. Today a beginner must learn 50 basic movements and then an additional 25 or so extended basics to reach what is known as "club level". The 50 "basics" are usually taught in 10 to 12 class sessions and these are polished and refined while the additional 25 "extended basics" are taught in an "intermediate" course of about 16 lessons. Callers who were not exposed to "styling" when they learned to dance are disposed to discount it, feeling that it is more important to get the learners through the multitude of movements which must be learned, than to teach them to

Continued on Page 27

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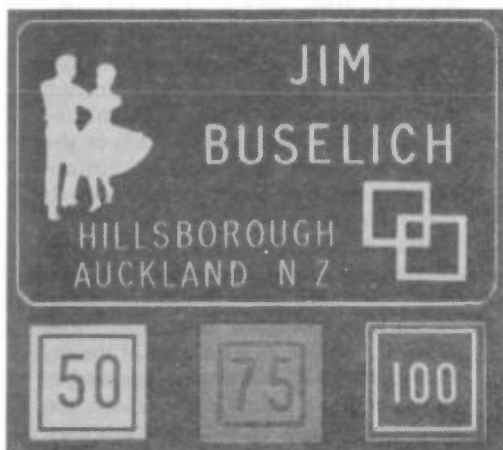
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The problem which seems to present one of the greatest headaches is that of irregular attendance of club members. Nothing is more disconcerting for a caller than to have his members away on the very nights when he is workshopping a new basic, teaching a new gimmick or trying some new routine. When the absent dancers do appear at subsequent nights they are unable to dance the new material. Either the caller can repeat the workshop again (which can be boring to the regular attenders) or he can hope that those who missed the previous workshop will be able to pick it up during the course of the evening (this is not satisfactory, it fouls up the square and those trying to learn the new material only do so to a partial degree.)

The name badges as used by the Hillsborough Square Dance Club are the standard engraved badges made of plastic, approximately 2½ inches long by 1½ inches deep. In the lower right hand corner there is the international square dance symbol of two interlocking squares. Our own badges have white printing on a black background. These badges figure prominently in our method of encouraging full club attendance.

At the beginning of the square dance season our club runs three "fun nights" and we go to great effort and expense to ensure that we will have record crowds attending each evening. At the conclusion of the three fun nights those who wish to join the club may do so by registering and paying their enrollment fee. This year we had 29 squares on the floor at the last of our fun nights and our subsequent paid membership was 18½ squares of new dancers.

Right from the inception of the learners class several very important things are emphasized. First and foremost regular attendance is almost insisted on in that the learners can only miss four evenings during the entire 32 week course if they are to graduate with their diploma at the end of the year. A regular attendance register is kept of each dancer as they arrive each evening. Whenever any of the dancers miss an evening they are subsequently informed as to how many more evenings they are able to miss without forfeiting their chance of obtaining their diploma. In this day and age in which we live too many things in life are made too easy to obtain. This is the age of instant coffee, instant travel,

instant food and throw away clothes, but in our square dance club I use the exact opposite approach by emphasizing to the learners that nothing in life that is worthwhile is ever achieved easily. I also emphasize that one only gets out of life what one first puts into it and that square dancing holds so very much for them provided they are prepared to work at being successful. I have found that this form of philosophy and psychology does have a challenging effect on the learners. We also stress such things as dress sense, personal hygiene, no alcohol, the use of home workshops using taped material for those who are struggling somewhat and all these various aspects make the club member realize that he is part of an "efficient" and well-run disciplined club. The word "discipline" is used in its broad sense and certainly not in the sense which one often associates with a Sergeant Major, a harsh school master or even a Dictator!!

From the onset the learners are encouraged to aim for their goal which is the achieving of diploma status. Learners are told that they do not become a square dancer until they have gained their Diploma. The Diploma is presented to them at a Graduation ceremony which is the climax of a 30 week period of tuition. As most club callers know, learners are often the most enthusiastic dancers. Providing that a high standard is set and a degree of challenge and discipline are introduced, then very few fall by the wayside. The problem comes after the dancer has graduated.

To encourage the graduate dancers to maintain their high level of attendance we have introduced attendance "chips" which are presented to the dancer when they have danced 50, 75 and 100 Club nights. From the time that the dancer graduates with his diploma at 30 weeks until he receives his 50 week "badge," there is only a relatively short period of 20 weeks. Likewise between the 50 to 75 and 75 to 100 the period is only slightly

longer at 25 weeks. The 50 week badge consists of a small 5/8th inch square of plastic which is glued to the lower right hand corner of the badge with Bostick or some other rubber adhesive, so that it can be removed when the next badge is fastened in its place. The 50 badge consists of black lettering on a white background; the 75 square of the figure 75 in brown on a green background; the 100 badge of the figures 100 in white on a gold background.

When a dancer arrives at the club on his or her 49th night the Secretary who has kept a record of their attendance collects the dancer's badge at the end of the evening. During the following week I simply glue the small chip or badge with the 50 on it on top of the two interlocking squares at the bottom right hand corner of the Club Member's name badge. On the 50th evening the badge is formally presented to the dancer who is applauded by all. An interesting sidelight is that many of the dancers will turn up even when they are fairly unwell, have a dose of the flu or a sore throat, rather than get behind some of their fellow dancers who are at the same level of attendance as they are. There is an element of competition between the various members to see which ones can get their attendance badges first. It is also interesting that this element of competition is not the type of competitiveness which can so often in other sports, activities and businesses produce a sense of rivalry. Rivalry as such is totally absent from the club members. The competition is more in the nature of a pat on the back and words of encouragement such as "well done, you certainly are a loyal club member". A special occasion is made of the presentation of the 100 attendance badge because this indicates that a dancer has been present for approximately three years. Some of these attendances have been without one single evening missed and others have only missed one or two nights during this entire time. Our club recognizes this by presenting a special

Continued on Page 64

# 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.

Variety is the spice of life. How much variety is being programmed into your club dances, or are they just workshops, workshops, workshops? Are you just about ready for a change? There are many things that can be incorporated into a program to provide variety, but the first important step is to start thinking about it. I can give you a few examples that have been successful in other clubs. Whether or not they would work in your club depends on the members, and when I say members, I mean majority and not minority.

A new program can include an evening of all singing calls which works especially well when the caller has an exceptionally good voice. Book a caller with an orchestra for one night; this was a big success at the New England Convention. Invite a teen group in for an evening, or invite a nearby club as your guest at no cost; the more dancers the merrier. One of the most successful dances has been the Homecoming Night

when you take your past membership list and invite them all. Some will not dance, but they will enjoy watching and socializing. At a dance of this type, you must be careful about programming, as it is certainly no time for hot hash or high level workshop. Make the dancing easy with a few mixers. Refreshments are also in order for this night. Make them all feel comfortable.

I am not saying that every night should be a novelty night, but it sure helps to break up the monotony of standard routine. It is so easy to get into a rut.

If you are a club officer, you can initiate a change, and if you are a member, you can suggest a change. There are very few clubs that do not need a boost even if you are presently doing well.

Happy dancing.

*Bob Marsh*

*New England S/D Caller, March, 1972*

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# FEEDBACK

I knew that my article on One Night Stands would cause a lot of feedback, both pro and con. I heartily agree with Bill Mills, when he states that western style dancing is so much more fun than visiting couple style. However, he should remember that many hours were spent in class, learning how to dance the western style figures. As I pointed out in my article, the people attending a one night stand came to dance and not to spend a lot of time learning new figures. If a caller wants to promote western style dancing, he can call a demonstration tip using experienced dancers to show how much fun it is, and then possibly call a very simple "Two ladies chain" number, such as "Just Because," for everybody, with the experienced dancers participating to help them through the dance. This will whet their appetites to learn western style square dancing a lot more than trying to dance it all evening.

I also agree with Val and Peggy Hickey on some points. Many of the old time dances such as Cowboy Loop, Dip and Dive, Four Leaf Clover, etc. are too difficult to teach at one night stands. After my initial indoctrination for those who have never danced before, I never call anything that cannot be called directionally with a one-minute walk thru.

Following are some of the dances I use for a one night stand:

## HOEDOWNS:

Ladies Center Back to Back  
Take A Peek  
Texas Star  
Bird in Cage  
Two Gents Swing with Elbow Swing  
Dive for Oyster  
Swing Adam, Swing Eve  
Reel O Reel  
Chase Rabbit, Chase Squirrel

Right Hand Cross  
Around and Through

## SINGING CALLS:

Red River Valley  
Marching Through Georgia  
Gay Caballero  
Log Cabin in the Lane  
Liza Jane  
Hot Time in the Old Town  
Old Pine Tree  
Bums Song  
Climbin' the Golden Stairs  
Alabama Jubilee  
Ocean Wave  
Cocoanuts (My own figure)  
Summer Sounds (My own figure)

This is not a complete list, but I can satisfy most groups with the above selection of calls.

*Jim Teal  
Columbus, Ohio*

**Beginning in November:** A series of three articles by Jim Teal, giving tips and calls which he has used successfully in calling one night stands.

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## CALL-DEX SERVICE WORKS TWO WAYS

From time to time we've mentioned a new magazine service, titled CALL-DEX, which is an attempt to compile a complete file of photos and biographical data on all callers who wish to travel and call dances in wider circles. Any callers not presently in this file should write to this magazine for further information.

There is still another aspect of this new file, which is equally important, and which provides a free service for club chairmen who wish to schedule callers for any date, any time. A number of callers are writing to us showing open dates in certain areas at discount fees. Write or phone (419-433-2188) and we may be able to be of service.



## UTAH FOR U

Combine a vacation with a national convention in '73 — that's the square dance idea of the year from the 22nd National S/D Convention Committee in Salt Lake City, Utah.

With high alpine mountains and deep red canyons, Utah is a land of vivid contrasts, and it is never prettier than during the time of year centered by June 28, 29, and 30.

The coming convention will be held under one roof in the huge Salt Palace, and the city blocks surrounding it are worth seeing in themselves. But more about that in coming issues.

Write for forms from the Advance Registration Director, P.O. Box 09073, Mill Creek Station, Salt Lake City, Utah 84109.

*Terry D. Newfarmer  
Salt Lake City, Utah*

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# CHALLENGE CHALLENGER

by Dewey Berry

*This month our article comes from the Motor City of Detroit, Michigan. Our thanks to Ray and Dorothy Reber of Detroit for their article. I would like to make one comment about the Detroit area challenge dancers. They are the only group that sends the caller a fee for dancing to his tapes. They charge all dancers for dancing to tapes, and then send the money collected to the caller. I might also add that this is not expected by callers, but it is a welcome change from the normal.....*

Challenge dancing in the Detroit area got its initial start quite a few years back, with the workshop of choreographer, caller and dancer, Holman Hudspeth. His workshop, held every two weeks was a unique experience every session, thought-provoking and a real mind teaser. As many challenge dancers and callers know, Holman has been responsible for many, many movements. Spin the Top is perhaps the best known, and it is danced by everyone in square dancing today.

In the earlier days of what was then called advanced dancing, we attended many workshops, any that were available in our area. Gradually, though, we turned to tape dancing to all of the callers who called advanced or challenge levels, to satisfy our hunger for more interesting dancing.

Over the years we have had only two or three sets of dancers willing to spend the time and effort that is needed for this type of dancing. Our group right now has eight couples; some drive 140 miles twice a week to workshop with us. Our group leader is George

Russell of Dearborn. George does an excellent job of procuring tape and programming it for us.

Most of us attend local dances throughout the year, and all of us have had our hand in promoting, belonging to and working for various clubs in the Detroit area. Square dancing is the greatest, and we have had many years of wonderful pleasure. We have associated with many wonderful people, and hope to continue for many more years. ■

---

## LET'S TEACH 'EM, Continued

"dance". The "dancing" and "styling" can be picked up later, after they have learned the movements. It doesn't work out that way, however. The dancers are infected with the sense of urgency that afflicts the caller-teacher and they hurtle through the movements, jerking and pulling each other around. These bad habits carry over into their dancing and are difficult to break. They never experience the pleasure of "dancing" a square dance.

May we suggest that this year some attention be given to those important aspects of square dancing. Spend some time on "styling" and as the learners move on through the various movements continue to remind them of it. Teach them to use the right number of steps when executing each movement. If you don't know how many steps a movement takes, walk through it yourself to find out. Do it from various positions. For example, the right and left thru takes 8 steps when done from a static square but if the dancers are already standing face-to-face as in an eight chain thru or double pass thru position the dancers are closer together and it can be done in 6 steps. Caution the men to take short steps so that the ladies won't have to run to keep up. The time spent on this will not be wasted. You will find that the smooth dancing created by these practices will relieve tensions and your beginners will learn new movements more quickly. This year, let's teach them to dance. ■

# YOU'RE ONLY A YEAR AWAY FROM YOUR island TOUR AWAY FROM IT ALL-



## IN AUSTRALIA, NEW ZEALAND, FIJI, AND HAWAII



AUSTRALIA is big, bold and beautiful. Some people look upon it as a vast agricultural laboratory. Some find fascination in its newfound mineral wealth and the surge of industrial activity that has accompanied it. Some consider it the world's most active sportsland. Some think only of its dynamic, cosmopolitan cities. Some describe it in terms of "The Reef"—that great mass of coral that sweeps for more than a thousand miles along the northeastern coast.

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

FIJI is 300 islands in the sun, scattered over 50,000 square miles of the warm, blue Pacific. Of these surf-ruffled coral atolls and river-laced volcanic islands, only 100 are inhabited.

In Fiji, and especially on its largest island, Viti Levu, the romance and unspoiled beauty of the South Pacific spring to life.

New Zealand is a vitally exuberant country as modern as today, set against an ancient tableau of scenic beauty untouched for centuries before the arrival of the Maori and European. The traditional informality and hospitality of the South Pacific mingle with the British heritage of custom and occasion to make this land as fascinating as its legends.

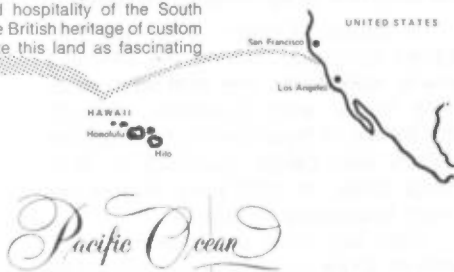
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#### TWO REAL KEEN TEAL TIPS

Jim Teal of Columbus, Ohio, sent a couple of dandy thoughts we'd like to pass on to callers this month. On the called side of a flip singing call record, Jim circles the title with a felt pen. This reminds him to use the other side and prevents the embarrassment of starting over when you hear the other voice. Mark it any way you want to, but mark it somehow, since this is a common occurrence that ought to be avoided.

In p.a. systems where the cord is coiled up in a holding compartment, leave the cord where it is when setting up for a dance, with the plug facing out, so that the extension cord (assuming you generally need an extension cord) can be plugged directly to it. This reduces wear on the cord and it takes less time to pack up the equipment after the dance.

#### CATCH A STAR

It will pay you to really study the way any well-known singing star on TV "styles" a popular tune. Some of the techniques used are applicable to your styling a square dance singing call. A caller can really "sell" himself to his dancers by the way he puts over a singing call his own special way, as personally as a signature. And remember that gestures and body movements are like punctuation marks. The secret is variety and mood. There are soft notes, slurred notes, short-hold notes, long-hold notes, notes like hard punches, notes that cry and notes that laugh for joy. Syncopation is very important in your treatment of a tune. Good callers work long and hard on the right way to deliver that special singing call. They study to look "un-

studied." Yes, look to the stars for some of the answers.

#### HOW ABOUT THE RAILWAY SYSTEM?

One of the most crucial needs in our activity today is the need for clubs to better identify their level of dance preference or performance. Considerable embarrassment and deep disappointment on the part of visitors attending your club could be avoided if universally accepted terms were used and understood. To say "We are a 75-basic club" is a start toward this end, but perhaps some more colorful terminology could be used. Certainly it is a mistake to say that your club is "fun level" or "challenge level" because that can mean anything. The terms should correspond to the number of basics the club regularly uses. Here's an idea of what we mean —

SHUTTLE club (a 50-basic club)

COMMUTER club (75 basics)

EXPRESS club (125 to 150 basics)

JET club (200 basics)

SUPER-JET club ("anything goes" challenge)

It is obvious that 90% of our clubs today would fall into the commuter and express categories. Perhaps you have a better idea for names, but it is important to note that there should be no stigma of inferiority or superiority attached to them. The names above at least retain that quality — each kind of locomotion is necessary in our mobile society.

#### FOSTER YOUR OWN FESTIVAL

Callers — do you have a good following of dancers, especially camper-dancers? Did you ever think about trying a do-it-yourself square dance weekend in a beautiful resort where YOU and perhaps another caller-friend are the headliners? YOU would set it up, promote it, program it, and pay a fair share token fee to the owners, who, by the way, are most cooperative, since they are dance leaders themselves. Arrangements are now being made for the 1973 summer season, so write soon to Jim and Aline Infantino at Roundez-Vous Lodge, Rt. 7, Box 688, Asheville, N.C. 28803. ■

by Bob Howell

*As long as the corn is ready for harvest, here is a recent popular record that adapts beautifully to several basic patterns. Music was suggested by Andy Anderson; dance is original,*

# easy level

## POPCORN QUADRILLE

RECORD: Musicor 1458A, POPCORN by the Hot Butter

### MEAS.

- 1-4 Intro — Wait  
5-12 Walk all around the left hand lady  
See Saw your pretty little saw.  
13-28 Grand Square (Part A)  
29-32 Four ladies chain across (Part B)  
33-36 Four ladies chain back again  
37-44 Four ladies roll a half sashay and (Part C)  
gents promenade the right hand lady.  
45-76 Repeat 13-44 (A-B-C)  
77-92 Repeat 13-44 (A-B-C)  
109-140 Repeat 13-44 (A-B-C)  
141-144 Allemande left with your corner  
145-148 Do-sa-do your partner  
149-152 Allemande left just one more time  
153-156 Grand right and left right down the line  
157-160 Do-sa-do when you meet your maid  
161-164 Now all four couples promenade  
165-168 All eight to the middle and back you go  
Face your partner and bow down low  
169 Bow



NOTE: All prompted calls are given on the four beats immediately preceding the movement. The record may be slowed down slightly for older or less experienced dancers.

*And with the corn in the crib, who has more fun than the mice? This last one can be done with no partners and needs to be sung and danced as a round.*

## THREE BLIND MICE

FORMATION: Large square with equal number on each of four sides.

HOW TO PERFORM: Sing song, "Three Blind Mice," as two part round. North and South lines begin singing round and moving to song; East and West lines begin and finish eight counts later than North and South.

"Three blind mice" — Move 3 steps to center and stomp twice.

"Three blind mice" — Back up to place 3 steps and stomp twice.

"See how they run" — Turn right and walk forward in line of file 3 steps and stomp twice.

"See how they run" — Back up to place in 3 steps and stomp twice.

"They all ran after the farmer's wife" — Move 4 steps to center

"She cut off their tails with a carving knife" — Back up to place 4 steps making a hacking motion with right hand

"Did you ever see such a sight in your life" — Shade eyes and scan horizon

"As three blind mice?" — Turn right, about face and end with two stomps.

page

## CHOO-CHOO BOOGIE

by Michelle & Kelly Bailey, Waukegan, Illinois

*Here's an individual dance that I brought home from Andy Anderson's in Chicago. I tried it out with my school dance club kids the other night in the back yard, and it was an immediate hit. Great number for a teen-age one night stand.*

RECORD: MIBS 1003

POSITION: Facing wall in line — no partners needed.

FOOTWORK: Identical

MEAS. INTRO

1-4 Sway L,-,R,-; L,-,R,-; L,-,R,-; L,-,R,-;

### DANCE

1-2 HOP/CLAP, HOP/TAP, HOP/CLAP, HOP/TAP;

HOP/CLAP, HOP/TAP, HOP/CLAP, HOP/TAP;

Hop in place on both feet at same time clap hands, hop on L kicking R out to R side with knee bent at same time tap R heel with R hand, Repeat;

Hop in place on both feet at same time clap hands, hop on R kicking L out to L side with knee bent at same tap L heel with L hand, Repeat;

3-4 HOP/CLAP, HOP/KICK, HOP/CLAP, HOP/KICK;

HOP/TURN, HOP/CROSS, HOP/APART, HOP/TOGETHER;

Hop in place on both feet at same time clap hands, hop on L and kick R leg high and clap hands under R leg, hop in place on both feet at same time clap hands, hop on R and kick L leg high and clap hands under L leg;

Hop turning  $\frac{1}{2}$  R to end with feet apart, hop in place to end with feet crossed (L in front of R), hop in place to end with feet apart, hop in place to end with feet together.

Repeat dance until music ends.

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# DANDY IDEA



## WISCONSIN STATE SQUARE DANCE FLAG



The idea of a state flag arose in February 1971, when Bill and Gwen Wild from Monroe, who were Chairmen of Halls and Decorations for the 13th Wisconsin Convention, decided something different was needed to promote Square Dancing in Wisconsin.

The Wilds and the Fosters, delegates from the South West Area, discussed the idea on the way to Eau Claire, and Bill presented the idea at the State meeting that day. He was

told to draw up a design to be presented in May. He asked anyone interested to submit a design to him.

At the May meeting of the Square Dancers Association of Wisconsin in Neenah, two designs were shown and voted on, one by Gwen Wild and the other by Bart Corneil. These were the only designs submitted and they were very similar. The design of Gwen Wild's flag was selected and she was requested to make two flags for the Convention.

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One was to be flown on the inside and a more durable one to be flown outside at the convention site.

Gwen made the flags which were dedicated at a special ceremony on Friday night. August 21, Mr. Charles Smith, the state treasurer and a friend of the Wilds, was on hand to help the SDAW to unveil the flag, the first of its kind in the nation.

Both of the flags were on display in the main hall at the Convention from the time of dedication to the end of our Convention and Bill Kersey of Milwaukee took a few seconds of his calling time on Saturday to bring the flag to the attention of many of the dancers who could not be present on Friday for the unveiling.

The green map of Wisconsin represents the rich hills and countryside of our state. The five white stars represent the five areas of the SDAW and a new star may be added if or when a new area is added to SDAW. The combined square and round symbols are to show how both square and round dancers work together. The SDAW in the diamond is the emblem of the Square Dance Association of Wisconsin and the red dancers show all non-dancers what our organization is about. These are combined on a white background to make a flag to be proud of.

The design has been registered and a copyright applied for so that no other organization or state may use this design. A copy of the flag is in the Library of Congress and another is in

the National Archives in Washington, D.C.

In November, 1971, the Wisconsin State Square Dance Flag Foundation, Inc. applied for and received its incorporation papers.

The incorporation papers provide for distribution of profit from the flags should there be any. It also has provision for the purchase of large commercially made flags for each area of the state to be used at all area functions. It further states that all profits will be used solely for the purpose of square and round dance promotion.

The question has been raised as to what happens if the Foundation should "fold"? This is covered in the incorporation, "any money would be turned over to the SDAW and if this organization is non-existent, the money would go to the State Historical Society."

The State Association gave a loan of \$300.00 to the Foundation for the purchase of 2000 antenna flags. This loan will be paid off as soon as the Foundation is able to sell enough flags to pay the remainder of the bill to the manufacturer.

The first big order for 500 was in January from the South East Area Callers and Dancers Council. The flags arrived soon after and are available for \$.75 from members of the Foundation. The price was set by the SDAW.

The Wisconsin dancers are proud to see their Fed. flags flying from antennas at every Convention and Jamboree.

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# **WARNING!!**

## **SQUARE DANCE FEVER**

---

### **Very Contagious**

---

**SYMPTOMS:** Absent minded tapping of the floor with foot. Mumbling meaningless phrases such as "Allemande left with the old left hand" and "Do-si-do with the gent you know." Constant need for baby sitter. Dresses in weird costumes and imitation Cowboy style.

### **NO KNOWN CURE**

**TREATMENT:** Medication is useless. Disease is not fatal. Socialize with other square and round dancers for soothing effect. Victim should go square dancing as often as possible.

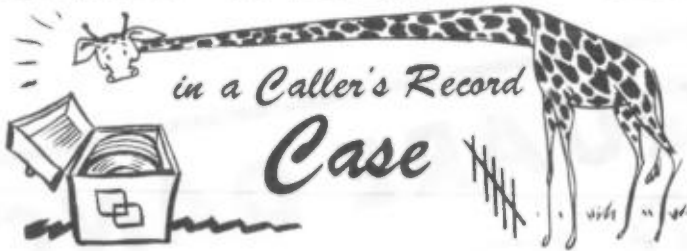
**S. D. CALLER, Dept. of Public Health**

**SQUARE DANCE  
SPOKEN  
HERE**



**SQUARE DANCING IS  
A SMILE SET TO PEOPLE**

# Steal a Little Peek



Ed Fraidenburg is a full time caller with twelve years' experience. His latest record on the Top label is "I Love Livin' Country Style," and he is the author of "Callers Notebook." Here is a list of records Ed is presently using:

## HOEDOWNS

- Rompin— Kalox
- Blue Mt. Hop — Sunny Hills
- Billy John — Wagon Wheel
- Marldon — Top
- Rollin' — Square Tunes
- Jole Blond — Kalox
- Back In Circulation — Top  
(singing call used as hoedown)

## SINGING CALLS:

- In The Morning Dew — Grenn
- False Hearted Girl — J Bar K
- Flat Footin' It — Wagon Wheel
- Have A Happy Time — Top
- I'm The Man On Suzy's Mind — Lightning S
- Do Your Thing — Top (Ed's record)
- Mack The Knife — Grenn
- Baby's Coming Home — Wagon Wheel
- Kansas City Song — Hi Hat
- I Love Livin' Country Style — Top



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# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

Over the past six months, your editor has received notes from callers here and there representing almost all areas of the country with this notation:

"Response to the Basic 50 or fun level programs shows approval but lacks participation on any regular basis."

We are always sorry to hear this. Some areas don't have enough dancers to support three different programs so the most primitive tends to suffer. Some thoughts do keep nagging us about the 50 Basic programs which we have witnessed and those that have been reported to us. Are they too frequent? Twice a month should be sufficient for this type of infrequent dancer. Are they varied enough to be interesting and attractive to some friends at the 75 Basic program level? This is possible because everybody en-

joys dancing what they know as long as it is interesting and exciting.

But would you believe this? All dancers (including the experienced dancers) do not know the first fifty basics thoroughly, perform them with ease, and retain a self confidence that they know what they are doing. Callers/teachers claim they teach their dancers all of the first fifty basics but their dancers can't do them. Why? Well, we don't use them. Why? Are we too anxious to push ahead so that we can teach and use stupid new ideas with a life expectancy of six months or less instead of the basic movements? When was the last time you danced figures from the Basic program using ideas like these?

Alamo style

Boys cross over, girls turn about

Promenade. . . .

Head couples wheel around and back-track

Pass thru on to the next

And square thru four hands round

Boys turn back, two ladies chain...

Heads half square thru, box the gnat

Half square thru, U-turn back  
 Box the gnat, half square thru  
 Half sashay, California swirl, etc.....  
 Head couples star thru, cross trail thru  
 With the sides cross trail thru  
 All turn back, pass thru  
 And swing your partner (she's next to you).....

Fun level? Of course it is IF the dancers know their basics – and “challenging” too! Probably most of the floor will stand and look at you as though you were some kind of a “kook”. Do you know how to cure this? Just call a Relay the Deucey and probably the floor will breeze through the pattern like clockwork. Why? Because you took the time to teach the movement and use it. So please, stop cheating the dancers out of years of square dance fun in favor of “names” and frustration. Today’s trend seems to be to shove dancers out the back door and then hope enough will come through the front door to take their places. What a waste of time and effort on the part of everyone involved, callers and dancers. The leadership can do something about it but it will take “guts” and a lot of hard work and planning. The results will be most gratifying to all if all will just try.



**CALLERS'  
QUESTIONS**

*DARRELL HEDGECOCK, Tustin, Cal:*  
 While dancing, I have found myself in the wrong position for the left allemande, a counter-clockwise position, when the caller arrived at this point. This necessitates performing a left hand pull by or a 360° left arm turn which

requires more beats than the caller has allotted, etc. I imagine that set-ups of this nature would be considered poor choreography, but in the event of their occurrence, what is your recommendation?

*ED. NOTE:* It is poor choreography. An example of this situation is set up when four men square thru three-quarters in the middle and are told to do a left allemande with the waiting ladies. Two men are in correct position, two are not. Do you pull by or do you go FULL around like a left allemande?

As an experienced dancer I do one of two things. I never go a full 360° around because the guy behind me will walk right up my back, at least my heels. So, (1) I take the lady's proffered left hand and pause (step, touch, step back) and then pull by, or (2) I veer left until even with the lady and then turn sharply in a right face turn to do a near-normal left allemande. As a choreographer, I can spot the situation coming up so the second method works out fine for me. Perhaps the “pause” and pull by could be more universally used. This is what should be done during a right and left grand set-up when the couple ahead of you is told to turn back for an Arky allemande or any other reason. They need time to turn back.

*RAY STOUFFER, Cincinnati, Ohio:*  
 May a circulate be used from an 8-chain thru position? Fractional circulates of 1½, 2, 2½?

*ED. NOTE:* It could be used but is ambiguous. Two lines of four facing each other and told to Pass thru would be technically an all-8-circulate, too, but why? It is just frustrating to the dancers and accomplishes nothing. Dancers have enough trouble doing circulates from ocean waves along with the variations of split and diamond circulates.

As a choreographer, the fractional circulates open up many interesting situations ON PAPER but not with PEOPLE. From an 8-chain-thru posi-

tion, a double circulate would be a pass to the center and pass thru in the middle. The "half" in between would stop dancers in critical positions too hard for the average dancer to comprehend or to react properly. These weird situations have no value to the overall square dance picture. Just using our basic programs with imagination (not fractionally) is enough to tax the most avid of participants. Anybody for Load the Boat two-thirds? Or Relay the Deucey three-fifths?

*GEOFF BAXTER, Royal Oak, Mich.:*

Is the Suzy Q definitely out in the overall national picture? Will the Flutter Wheel Spread "name" be dropped in favor of directional calling, i.e. Flutter Wheel, then partners hinge to an ocean wave?

*ED. NOTE:* Suzy Q is not quite "definitely" out of the picture, but almost. It is being used mostly with the all-four couples movements according to reports. We would like to see more use of Turn and Q, at least as an equivalent of square thru (which we use too much).

While it is still too early for a definite analysis, Flutter wheel spread is not going too far in the picture. The reason is that it can be called directionally with plenty of time to spare. Again, we would like to see more use of Partner hinge for an easy, fast set-up for ocean waves. Partner trade is used so much these days that Partner Hinge (half of a partner trade) is a natural if the next command follows quickly.

**EXAMPLE:**

Lines of four pass thru  
 Partner hinge and swing thru  
 Centers run  
 Partner hinge and swing thru.....

**QUESTION:** Why do so many callers use the controversial do-sa-do for ocean waves? We believe the balance of the wave can be used for dancer orientation rather than the do-sa-do. Have you tried this train of thought to help eliminate the overworked do-sa-do?

The dancers' variations being experienced are a message in this direction.



### DIAMOND CIRCULATE

by Dewey Berry, Wickliffe, Ohio

A variation of Split Circulate, involving only four dancers, each moving in a "diamond" pattern on his side of the square. From a two-faced line set-up, if the center two dancers cast off  $\frac{3}{4}$  around, these same four people form the four points of a "diamond." On call to DIAMOND CIRCULATE, each dancer moves forward to take the exact spot of the dancer ahead of him in his group of four dancers.

### TEACHING FIGURES

by Will Orlich

Head couples swing thru  
 Centers run, girls cast off  $\frac{3}{4}$   
 DIAMOND CIRCULATE  
 Boys cast off  $\frac{3}{4}$   
 Wheel and deal, box the gnat  
 Crosstrail thru to  
 Left allemande.....

Head couples spin the top  
 Centers run, girls cast off  $\frac{3}{4}$   
 DIAMOND CIRCULATE  
 Boys cast off  $\frac{3}{4}$   
 Wheel and deal, box the gnat  
 Square thru  $\frac{3}{4}$  to the corner  
 Left allemande.....

Head couples square thru four hands  
 Swing thru, centers run  
 New centers cast off  $\frac{3}{4}$   
 DIAMOND CIRCULATE  
 Boys cast off  $\frac{3}{4}$   
 Wheel and deal, star thru  
 Partner trade, star thru  
 Left allemande.....

Heads lead right circle to a line  
 Spin the top, centers run  
 New centers cast off  $\frac{3}{4}$



Four girls swing thru  
(In your own box) DIAMOND CIRCULATE

Four boys swing thru  
DIAMOND CIRCULATE  
Girls cast off  $\frac{3}{4}$   
Couples circulate, bend the line  
Star thru, square thru  $\frac{3}{4}$   
To left allemande.....

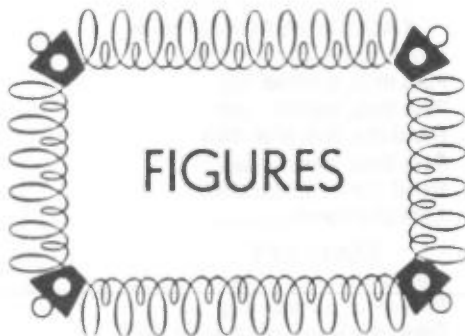
Head couples square thru four hands  
Swing thru, centers run  
California twirl  
Centers cast off  $\frac{3}{4}$   
DIAMOND CIRCULATE  
Centers cast off  $\frac{3}{4}$   
Bend the line, turn thru  
Wheel and deal, substitute  
Pass thru to left allemande.....

Promenade.....  
Head couples wheel around  
Dixie style to an ocean wave  
Centers run, new centers cast off  $\frac{3}{4}$   
DIAMOND CIRCULATE  
Boys left swing thru  
Cast off  $\frac{3}{4}$  around  
Wheel and deal  
Left allemande.....

Heads square thru four hands  
To an ocean wave  
Split circulate once and a half  
Centers swing thru  
DIAMOND CIRCULATE  
Centers swing thru and cast off  $\frac{3}{4}$   
Bend the line, pass thru  
Tag the line right, bend the line  
Star thru, centers trade and pass thru  
Left allemande.....



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



## FIGURES

by John Ward, Alton, Kansas

ALL TAKE TURNS  
Heads square thru four hands  
Swing thru two by two  
Quarter right, pass thru  
Quarter right, boys trade  
Girls trade, swing thru two by two  
Quarter right, pass thru  
Quarter right, boys trade  
Girls trade, change hands  
Left allemande.....

DO U C DELIGHT  
Heads square thru four hands  
Swing thru two by two  
Quarter right, pass thru  
Quarter right, boys trade  
Right and left thru, dive thru  
Pass thru, swing thru two by two  
Quarter right, pass thru  
Quarter right, boys trade  
Right and left thru  
Dive thru, pass thru  
Left allemande.....

TWO LITTLE TERNS  
Heads square thru four hands  
Swing thru two by two  
Quarter right, pass thru  
Girls pass thru, quarter right  
Wheel and deal, sweep a quarter  
Square thru  $\frac{3}{4}$ , man  
Allemande left.....

BE WISE, GO CLOCKWISE  
The heads crosstrail thru  
Go around one make a line of four  
Pass thru, bend the line  
Pass thru, quarter right  
Eight circulate two places  
Quarter right, star thru, trade by  
Left allemande.....

### TAGGING EACH OTHER

Heads right and left thru  
Pass thru, partner tag  
Pass thru, partner tag  
Bend the line, star thru  
Pass thru, partner tag  
Bend the line, star thru  
Left allemande.....

### TAKE—OFF

Heads square thru four hands  
Pass thru, partner tag  
Bend the line, half square thru  
Trade by, pass thru  
Partner tag, bend the line  
Half square thru, trade by  
Left allemande.....

### SMOOTH FLIGHT

Heads flutter wheel, star thru  
Everybody double pass thru  
Partner tag, wheel and deal  
Double pass thru  
Partner tag, wheel and deal  
Left allemande.....

### TAMING THE TIGER

Heads square thru four hands  
Pass thru, partner tag  
Regular tag the line right  
Wheel and deal to face 'em  
Pass thru, partner tag  
Regular tag the line, right  
Wheel and deal to face 'em  
Pass thru, Partner tag  
Regular tag the line right  
Wheel and deal to face 'em  
Left allemande.....

### TOO TIRED TO TAG

Heads do a right and left thru  
Pass thru, partner tag  
Pass thru, partner tag  
Quarter right, circulate two places  
Quarter right, box the gnat  
Right and left thru, star thru  
Pass thru, partner tag  
Quarter right, circulate two places  
Quarter right, box the gnat  
Right and left thru, star thru  
Left allemande.....

### TRY IT, YOU'LL LIKE IT

Heads right and left thru  
All four couples half sashay  
Heads flutter wheel just that way

Sweep a quarter, pass thru  
Flutter wheel, sweep a quarter  
Left allemande.....

### A QUAZY FLUBBER WHEEL

All four couples half sashay  
Heads flutter wheel just that way  
Square thru four hands  
Flutter wheel with the outside two  
Square thru four hands  
All turn back, left allemande.....

### THE BEAUTIES VS. THE BEASTS

Couple number one only face corners  
Box the gnat, new heads go up and back  
Crosstrail thru, go around two  
Make lines of four, go up and back  
Pass thru, bend the line  
With same sex flutter wheel  
Pass thru, wheel and deal  
Double pass thru, leads U-turn back  
Left allemande.....

### THE FOUR BOYS INALINE

Couple number one only face corners  
Box the gnat, new heads go up and back  
Crosstrail thru, go around two  
Make lines of four, go up and back  
Pass thru, bend the line  
Pass thru, tag the line right  
Wheel and deal to face 'em  
Left allemande.....

### DISMAY BE IT

Head gents face corners  
Box the gnat, four girls go up and back  
Girls square thru four hands you do  
Do-sa-do to an ocean wave  
Spin chain thru  
Spin chain thru  
Change hands  
Left allemande.....

### LEARNIN TO GORITE

Head ladies chain  
Sweep  $\frac{1}{4}$  (to the right)  
Pass thru, two ladies chain  
Sweep  $\frac{1}{4}$ , star thru  
Dive thru, pass thru  
Two ladies chain, sweep  $\frac{1}{4}$   
Star thru, dive thru,  
Pass thru, left allemande.....

### DECIDE, WHAT SIDE

Heads lead right and circle up four  
Break to a line, go up and back  
Two ladies chain,

Sweep  $\frac{1}{4}$  (to the right)  
Right and left thru, sweep  $\frac{1}{4}$   
Pass thru, wheel and deal  
Two ladies chain, sweep  $\frac{1}{4}$   
Right and left thru, sweep  $\frac{1}{4}$   
Pass thru, flutter wheel  
Left allemande.....

#### WATCH OUT FOR TORNADOES

Heads pass thru, partner wheel and deal  
Girls pass thru, star thru  
Wheel and deal to face 'em  
Pass thru, star thru  
Pass thru, partner wheel and deal  
Girls pass thru, star thru  
Wheel and deal to face 'em  
Dive thru, pass thru  
Left allemande.....

#### SOMETHING FOR THE GIRLS

Heads square thru four hands  
Do-sa-do to an ocean wave  
Girls trade, girls run  
Girls circulate, girls run  
Girls trade, girls run  
Girls circulate, girls run  
Change hands, left allemande.....

#### A SUE PERB DANCE

Heads flutter wheel, sweep  $\frac{1}{4}$   
Pass thru, flutter wheel, sweep  $\frac{1}{4}$   
Half square thru, trade by  
Flutter wheel, sweep  $\frac{1}{4}$   
Half square thru, trade by  
Left allemande.....

#### 8 PASTHRU

Heads square thru four hands  
Swing thru two by two  
Turn and left thru, flutter wheel  
Pass thru, trade by  
Swing thru, two by two  
Turn and left thru, flutter wheel  
Pass thru, trade by  
Left allemande.....

#### MOVEUP TWO

Heads lead right and circle to a line  
Pass thru, quarter right  
Box circulate two places  
Girls turn back, all pass thru  
Trade by, star thru  
Pass thru, quarter right  
Box circulate two places  
Girls turn back, all pass thru  
Trade by, star thru  
Left allemande.....

by Ed Fraidenburg, Midland, Michigan  
Heads square thru, swing thru  
Men run, men circulate twice  
Girls cast off  $\frac{3}{4}$   
Girls tag the line right  
Center girls run, cast off  $\frac{3}{4}$   
All cast off  $\frac{3}{4}$ , men run, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads swing thru, men run  
Tag the line, split the sides  
Lady go left, gent go right around one  
To a line, centers swing thru  
Men run, tag the line, girls left  
Men right, step thru  
Left allemande.....

Heads pass thru round one to a line  
Ends star thru, centers spin the top  
Men run, tag the line  
Lady go left, men go right around one  
To a line, right and left thru  
Ladies lead Dixie style to an ocean wave  
Step thru, centers turn thru  
Centers in, cast off  $\frac{3}{4}$   
Crosstrail thru  
Left allemande.....

Heads spin the top, men run  
Tag the line right, wheel and deal  
Pass thru, do-sa-do to a wave  
Men trade, girls trade,  
Centers run, tag the line right  
Wheel and deal, star thru  
Wheel and deal  
Left allemande.....

Heads spin the top  
Sides divide and star thru  
Centers swing thru, girls run  
Tag the line right, wheel and deal  
Sweep  $\frac{1}{4}$ , substitute, pass thru  
Left allemande.....

Heads flutter wheel, sweep  $\frac{1}{4}$   
Ocean wave, spin the top,  
Girls run, tag the line  
Split the sides, turn left  
Promenade (keep going)  
Sides flutter wheel, sweep  $\frac{1}{4}$   
Pass thru, left allemande.....

Allemande left, with partner curlique  
To an Alamo style  
Heads trade, men trade  
Girls trade, sides trade

Heads trade, men trade  
 Girls trade, sides trade, men run  
 Left allemande.....  
 Heads pass thru, trade by  
 Heads star thru, clover and  
 Pass thru, clover and  
 Square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads star thru, pass thru  
 Circle half, dive thru  
 Half square thru  
 Separate go round one  
 Sides square thru  
 Separate around one  
 Heads square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads square thru four  
 All square thru two  
 California twirl, square thru four  
 Centers square thru two  
 Separate around one, square thru four  
 California twirl, square thru two  
 Centers square thru four  
 Outsides separate around one  
 Square thru two, California twirl  
 Square thru four  
 Centers square thru two  
 Separate around one, square thru four  
 Californai twirl, square thru two  
 Centers square thru four  
 Outsides separate around one  
 Right and left thru  
 Dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads lead right circle to a line  
 Square thru four  
 Centers square thru four  
 Separate around one  
 Square thru four, California twirl  
 Left allemande.....  
 Heads lead right circle to a line  
 Right and left thru, flutter wheel  
 Pass thru, U-turn back  
 Centers flutter wheel, all star thru  
 California twirl  
 Left allemande.....  
 by Jack Lasry, Miami, Florida  
 Heads pass thru around one to a line  
 Pass thru, half tag the line  
 Scoot back, boys run, girls trade  
 Wheel and deal

Left allemande.....  
 Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off  
 Half tag the line, girls trade  
 Boys circulate, eight circulate  
 Curlique, girls run  
 Left allemande.....  
 Heads rollaway half sashay  
 Lead right, circle to a line  
 Ladies break, pass thru  
 Half tag the line, balance  
 Boys run, slide thru  
 Curlique, split circulate, boys run  
 Left allemande.....  
 Heads star thru, do-sa-do to a wave  
 Scoot back, clover and  
 Spin the top, pass thru  
 Swing thru, boys run  
 Barge thru, star thru, crosstrail  
 Left allemande.....  
 Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Centers do-sa-do to a wave  
 Scoot back, clover and  
 Fan the top to a star thru  
 Now cloverleaf while the others  
 Square thru  $\frac{3}{4}$   
 Same sex go arky allemande.....  
 Heads rollaway half sashay  
 Square thru four  
 Split two around one to a line  
 Centers square thru four,  
 Ends slide thru, swing thru  
 Boys trade, box the gnat  
 Change hands, left allemande.....  
 Heads lead right circle to a line  
 Pass thru, boys run right  
 Cast off  $\frac{3}{4}$ , right and left thru  
 Slide thru, left allemande.....  
 Heads lead right circle to a line  
 Centers box the gnat  
 Right and left thru, flutter wheel  
 And sweep  $\frac{3}{4}$ , ends star thru  
 Double pass thru, cloverleaf  
 Centers pass thru, slide thru  
 Left allemande.....  
 Heads rollaway half sashay  
 Lead right, circle four  
 Ladies break to a line  
 Pass thru, wheel and deal

Centers left square thru  $\frac{3}{4}$   
 Swing thru, boys run, lines pass thru  
 Ends fold, centers U-turn back  
 Left allemande.....

Heads square thru four  
 Swing thru, boys run  
 Couples circulate  
 Heads California twirl  
 Swing thru, box the gnat  
 Right and left thru, slide thru  
 Left allemande.....

Heads lead right circle to a line  
 Star thru, pass thru, trade by  
 Square thru four, tag the line  
 Face in, star thru  
 Trade by, star thru  
 Crosstrail,  
 Left allemande.....

Head ladies chain  $\frac{3}{4}$   
 Side men turn them, forward and back  
 Do-sa-do to a six hand wave, swing thru  
 Pass thru, U-turn back, circle eight  
 Allemande left Alamo style  
 Swing thru, boys run right  
 California twirl, heads crosstrail  
 Left allemande.....

Heads pass thru around one to a line  
 Pass thru, wheel and deal  
 Girls swing thru, turn thru  
 Star thru, couples circulate  
 Girls circulate, boys trade  
 Boys run right, boys circulate  
 Girls trade, all eight circulate  
 Slide thru, crosstrail  
 Left allemande.....

Heads lead right circle to a line  
 Square thru four  
 Those facing out cloverleaf  
 Centers star thru, double pass thru  
 Centers in, cast off  $\frac{3}{4}$   
 Lines up and back,  
 Centers square thru four  
 Ends slide thru, star thru, pass thru  
 Tag the line, face in, star thru  
 Left allemande.....

Heads rollaway half sashay  
 Circle eight, girls pass thru  
 Around one to a line  
 Pass thru, tag the line, cloverleaf  
 Girls swing thru, turn thru  
 Star thru, couples circulate  
 Wheel and deal, dive thru  
 Pass thru, left allemande.....

by Will Orlich, Bradenton, Florida  
 Promenade – go red hot  
 Right hand lady right  
 Partner left go all the way round  
 Corner lady right hand round  
 Partner left, catch-all-8  
 Left hand half, back with the right  
 Spin the top, girls star  
 Boys move up, same one catch-all-8  
 Right hand half, back with the left  
 Spin the top, pass this one left  
 To the next, turn back two,  
 Right and left, allemande  
 Partners all promenade.....

Allemande left, Alamo style  
 Partners right and balance  
 Heads run left around one  
 Sides trade (2 boys out, 2 girls in)  
 Girls square thru, boys trade  
 Box the gnat, slide thru  
 Bend the line, star thru, dive thru  
 Flutter wheel, same two square thru  
 Three quarters to left allemande.....

Head couples lead to the right  
 Separate go around one  
 Into the middle and pass thru  
 Separate go around one  
 In the middle swing thru, turn thru  
 Left allemande.....

Heads lead to the right  
 U–turn back and pair off  
 Turn left, single file around two  
 Line up four, lines pass thru  
 Wheel and deal  
 Centers square thru  $\frac{3}{4}$   
 To left allemande.....

#### SCRAMBLED WAVES

Heads square thru four hands  
 Swing thru, all 8 circulate  
 Left swing thru (centers start)  
 Cast off  $\frac{3}{4}$  around, trade the wave  
 Left swing thru, all 8 circulate  
 Swing thru (centers start)  
 Cast off  $\frac{3}{4}$  around, trade the wave  
 Swing thru, centers run  
 Wheel and deal  
 Left allemande.....

Heads lead right circle to a line  
 Right and left thru, pass thru  
 Half tag in, double pass thru  
 Peel off, half tag in

Continued on Page 64



# Puzzle Page



by RICHARD LATTA  
& P.A. SYSTUM

See how many words you can  
make out of the words:

SQUARE DANCE



PICK ONE WORD OR SYLLABLE FROM  
EACH COLUMN TO FORM EIGHT SQUARE  
DANCE FIGURES:

1	CUR	AN	LATE	PLODE	AND	A	TER	MORE
2	DO	ANCE	THE	ONCE	A	WAVE	HALF	
3	SWING	I	FOR	AND	THE	QUAR		
4	CAL	CU	TOP	GEARS	WHIRL			
5	SPIN	THE	QUE	NIA				
6	BAL	CHAIN	EX					
7	CIR	LI						
8	FAN							

### SQUARE PAIRS

(The answers are two rhyming words)

- An extra set is a .....
- A skinny whirl is a .....
- A chubby insect to box is a .....
- A tiny insect to box is a .....
- Two men turning each other when  
the lights go out is a .....
- A genuine banana skin on the dance  
floor is a .....
- A big sea-going vessel to be squared  
is a .....
- A bicycle part and a bargain is a .....



Unscramble these square  
dance terms:

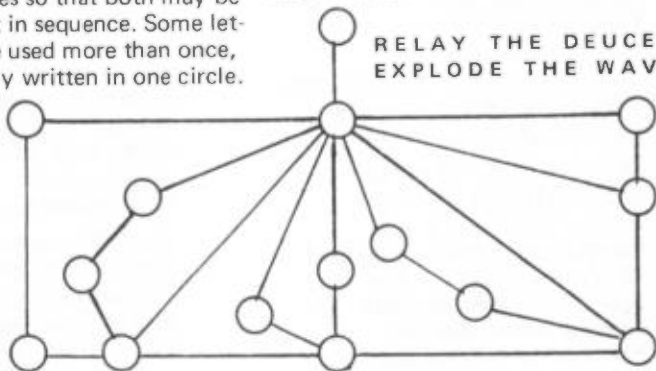
1. QRECLUIU
2. LRAECL
3. MLDALNEAE
4. TCASLOISR
5. MDREOAPN
6. IODCOD
7. RFLAVCEOLE
8. ILWRT
9. LEACBNA
10. UESRQA



Write the letters of the two figures  
in the circles so that both may be  
spelled out in sequence. Some let-  
ters will be used more than once,  
but are only written in one circle.

START HERE

RELAY THE DEUCEY  
EXPLODE THE WAVE



# RECORDS

## SINGING CALLS

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

EDWARDS RECORD SERVICE

P.O. Box 538

Park Ridge, Illinois 60068

There is only one hoedown this month. Both sides have considerable fiddle and guitar. The record is Blue Star 1932. **BIG CHIEF**, Key A, is probably the better side for most callers. The other side is **OLD DAN TUCKER**, Key G. Another record is listed as a singing call but its definite value is in the hoedown field, **CHATTANOOGA DOG**, Pioneer 107, called by C. Boots Rollins. The singing call side of the record has too much music on it to be used by dancers who dance to the record. The instrumental side has some really fine banjo picking on it and we know that many callers will buy it as a hoedown. The opener, break and closer of the singing call side is the **Grand Fan**, and here is the figure: Heads promenade half way, lead right and make a line, eight to the middle and back, two ladies chain across, then flutter wheel, slide thru and square thru three hands, swing corner and promenade.

**I WAS BORN ABOUT TEN THOUSAND YEARS AGO**— Mustang 146, Chuck Bryant  
Our pick of the month for the best record in the pack. It's a dandy and Chuck calls up a storm on it. Here's a record that should be in every caller's case. **FIGURE**: Heads square thru four hands, split the sides, line of four, up and back, star thru and frontier twirl, swing thru, boys run right and bend the line, sweep a quarter, slide thru, square thru three quarters, swing corner, promenade.

**HANG ON THE BELL**— Dance Ranch 608  
Caller: Frank Lane

Another goodie that comes from the Frank Lane stable, Frank has two records in the top five this month. The music is adequate, and the choreography is just great on both records. **FIGURE**: Heads promenade half way, pass thru and both turn right, sides pass thru and you make two right hand stars, girls star left in the middle and the boys keep going round, the second time you meet, box the gnat, pull by and swing the next little lady and promenade her home.

**GIVE MY REGARDS TO OLD BROADWAY**— Jay Bar Kay 137; Birdie Mesick

Now here is a gal that can call up a storm. The music is great and the dance moves.

**FIGURE**: Four ladies promenade one time and swing, heads star thru, pass thru, square thru three hands, then trade by, allemande left, walk by your own, swing the right hand lady and promenade.

**IF IT FEELS GOOD DO IT**— Dance Ranch 609; Caller: Frank Lane

Another fine job of choreography by Frank Lane. The Blue Star Rhythmaires had a few bells left over from their instrumental of "Hang On The Bell" so they used them in this record. **FIGURE**: Heads promenade half way, roll away and slide thru, right and left thru, roll away, curlique and make a star, go full around, girls turn back and swing, promenade.

**LIVE AND LET LIVE**— Longhorn 197  
Caller: Bob Augustin

A fair dance to music that is Longhorn good. **FIGURE**: Four ladies chain three quarters, heads lead right and circle to a line, up and back, star thru, and do-sa-do, double swing thru, balance, boys run, promenade.

**SQUARE DANCE CALLIN' MAN**— Jay Bar Kay 136; Caller: Singin' Sam Mitchell

A good record with fine music. **FIGURE**: Heads promenade three quarters, sides right and left thru, pass thru and do-sa-do once around the outside two, swing thru and turn thru, left allemande, walk on by your own, swing the right hand girl and promenade.

**WORRIED MAN**— Blue Star 1931  
Caller: Dave Taylor

We thought the dance was really fine. The music is standard Blue Star Rhythmaires with much xylophone in it which at times drowns out the good beat of the drums and bass guitar; otherwise a fine recording. **FIGURE**: Heads flutter wheel, sweep a quarter, pass thru, swing thru with the outside two, boys run, tag the line to the right, wheel and deal, turn thru and go left allemande, come back one and promenade.

**DIXIELAND**— MacGregor 2111  
Caller: Tommy Stoye

The dance is OK, but don't let it fool you. The music is not Dixieland. It is very much banjo and guitar picking with very little melody. Most callers need some melody to hang on to, otherwise, the caller is lost, and if the caller is lost, what have you got left? **FIGURE**: Four ladies chain, heads promenade half way, down the middle and star thru, then partner trade, right and left thru, dive thru, pass thru and swing, corners allemande, come back and promenade.

**THE KEYS IN THE MAILBOX**— Blue Star 1930; Caller: Roger Chapman

A better than average dance, with a very pretty tune well played by the Rhythmaires. **FIGURE**: Heads right and left thru, flutter wheel and sweep a quarter more, pass thru, right and left thru, slide thru and square the barge four hands, swing the corner and promenade.

**IT'S GONNA TAKE A LITTLE LONGER**— Jewel 153, Caller: Joe Robertson

Nicely balanced music with good guitar and piano leads and some really great banjo pickin' in the background. The dance is also good. **FIGURE**: Heads promenade half way, into the middle and square thru four hands,

Continued on Page 62

# A GRAND SQUARE dancer



This month we salute a square dance couple who are truly "the host and hostess with the mostest." They are Ernie and Lee Wehausen of the Chicago area, who live in Elmhurst, just a jet stream away from O'Hare airport.

They probably have hosted more well-known traveling callers in their home than any other couple anywhere. Their guest book reads like a "Who's Who" of the calling world. Here are a few of the entries in that guest book:

Dick Enderle  
Al Sova  
Chuck Raley  
Jim Stewart  
Bob Page  
Ken Anderson  
Louis Calhoun  
Marshall Flippo  
John Hendron  
Jim Smith  
Singing Sam Mitchell  
Beryl Main

Ed Gilmore  
Bruce Johnson  
Allen Tipton  
George Peterson  
Jack May  
Jon Jones  
Bob Fisk  
Frank Lane  
Tommy Stoye  
Bob Augustin  
Melton Luttrell  
Barry Medford

Jerry Haag  
Ken Bower  
Jerry Helt  
Johnny Wykoff  
Johnnie Roth  
Fred Bouvier  
Dave Taylor  
Bob Wickers  
Stan Burdick  
Bern Aubuchon  
Wally Schultz  
Johnny Davis  
Tex Brownlee

Ernie says, with a hearty laugh, that he can tell you a story about each of those callers. For instance, he'll tell you about the time Bob Fisk couldn't land his plane close to Chicago before the dance because of foggy conditions, so Ernie drove one hundred miles to get him at an outlying airport and rushed him to the dance, slightly late.

Ernie and Lee have supported square dance events in Chicagoland for many years, at least for a couple of decades. Ernie has an extensive tape collection that goes back to the first traveling days of Les Gotcher. He can "stump" the sharpest dancers with some of the unusual "basics" used then. Although the Wehausens conduct a tape club regularly, Ernie insists he is not an authority on the advanced basics of square dancing. But there is no doubt that much of the good philosophy and technical side of square dancing has rubbed off on him from his contact with all those callers.

These grand square dancers are typical of others located at keypoints across the nation, known well to traveling callers, whose doors are open, whose coffee pot is on the stove, and who say "Relax— you're at home." And that's a welcome word for those who have chosen this very special hobby as a full-time profession.



## *ladies' choice*

by Babe Higdon  
Rockville, Md.

With the beginner seamstress in mind, directions are given for a three tier skirt which is very simple and easy to make,

Select material with the thought of wearability in mind. Eight yards will make a top, skirt and pantaloons.

Choose braids and Ric Rac or lace. The choice of color depends on the material and individual taste. It is important to use braid to cover the seams. You will need 12 yards of braid for the hemline and the seam between the middle and bottom tiers. A narrower braid is prettier for the top tier and the blouse. About  $3\frac{1}{2}$  yards will be sufficient for the top tier and the blouse but the amount of Ric Rac you will need will depend on your final design.

It is very important to lay your material out on a flat surface and work out a design for the skirt with the Ric Rac and the braid. Undoubtedly you will want to rearrange the Ric Rac several times before deciding on a design, never use more than three rows of Ric Rac on the top tier. After placing the braid on the seam, the addition of one row of medium size Ric Rac and one row of baby size Ric Rac seems to give the prettiest effect. After you have worked out your design, write it down on paper. You will start sewing on the bottom tier and work up, so write your design in that order, from the bottom up.

The skirt consists of three tiers. The top consists of two yards, the middle tier is four yards and the bottom tier is eight yards. The following measurements give you a 30" skirt — approximately size 12. Adjust as necessary for your length but keep these same

proportions.

Top tier — 2 yards by  $7\frac{1}{2}$ ". This allows for  $\frac{1}{2}$ " seams. Finished 2 yards x  $6\frac{1}{2}$ ". Middle Tier — 4 yards by 11". Finished 4 yards x 10". Bottom Tier — 8 yards by  $17\frac{1}{2}$ ". Allowing for  $\frac{1}{2}$ " seams and a 3" hem, this finishes 8 yards x  $13\frac{1}{2}$ ". If you desire to use a border of a different color, the bottom tier should measure 11" before you add a 3" border.

Start with the bottom tier. Always tear your material to insure that it is straight and you should tear it cross-wise. You will need eight one yard strips, sew together and trim seams with pinking shears and press open.

Make a three inch hem using hemming tape. Sew a row of Ric Rac or braid on the hemline seam. This will give you a straight line to go by. (Note: if you prefer a border of a different color, cut a piece 7" wide, fold and sew onto the bottom tier with unfinished seam on the outside. This gives you a 3" finished border. Press this seam open and stitch down so it will lay flat under the braid. Sew on the braid). Now, finish sewing Ric Rac on the bottom tier according to your design.

After finishing the bottom tier, gather it in preparation to sewing on the 4 yard tier. Sew your 4 yard strips together for the second tier and finish seams the same as for the bottom tier. Place the wrong sides of the two tiers together and sew. This will put the unfinished seam on the right side of the skirt. Press the seam toward the top of the skirt, stitch down and trim excess material. Sew braid on seam joining the bottom tier and middle tier. This will give a straight line for the design on the middle tier. Sew Ric Rac on according to your design for the middle tier. Gather the middle tier and sew on top tier using the same procedure as before.

After finishing the top tier, sew skirt up the back to within 2" of the top tier. Then insert zipper. Sew on skirt band and you have a Square Dance skirt fit for a queen. ■



#### CHICAGO CHATTER

The Annual Lake Front Square Dance Jamboree co-sponsored by the Chicago Park District, Chicago Area Callers Association and the Metropolitan Dancers Association was held on Thursday, August 24, 1972 with local callers and Round dance leaders participating in the program.

\*\*\*

National Square Dance week promotion started early in the Chicagoland area according to caller Gene Tidwell's wife, Inez. Randhurst Shopping Center was the setting for the "Randhurst Roundup" during July. Host Clubs were the Niles Squares, Circle and Swing, Bucks and Does and Midwesterners.

#### FONTANA FUN

A new square dance festival to be called "Fontana Fall Jubilee," will be launched this year from October 12-15, Tex Brownlee, Recreation Director of Fontana Village Resort, announced.

A week-end festival, the Fontana

Jubilee will become a week-long affair in 1973. There are over 200 people who have signed up for the 1972 event, so it promises to be a success.

In addition to Tex Brownlee and Don Williamson, the following callers are scheduled for the Fall Jubilee: Ted Frye, Ralph Fulkerson, Richard Silver, and Joe Todd. Handling the rounds for the festival will be Bill and Elizabeth Sloop, and Jerry and Barbara Pierce.

■

Another new program has been added to Fontana Village Resort's wide variety of activities. On the week-end of October 22-24, 1972, the Village will resound to the music of authentic fiddlers and guitarists, as the first Festival of Champions is held.

According to Dennis F. Abe, who is producing the festival-type program at Fontana Village, several hundred mountain style cloggers and smooth style dancers will gather to compete for scores of trophies, ribbons, and certificates.

The three-day program begins Friday evening with a low level variety of mountain style square dancing for everyone. Saturday is a big day for the cloggers, with division championships for individuals, couples, and groups. There will be workshops led by Bill Nichols of Fontana Dam; Mary B. Jensen and Don E. Allen of Utah; and a variety workshop led by Ralph Case, Richard Jett, and Dr. Carl Clark.

"This is actually the North American

Jon Hed



## L U C K Y R E C O R D S

John Shallow



#### NEW RELEASES

LR 014 HAVING A SQUARE DANCE— Called by Jon Hed

LR 015 PEG OF MY HEART— Called by John Shallow

#### COMING RELEASE

LR 016 I SQUARE DANCED ALL NIGHT LONG— Called by Don Shotwell

#### RECENT RELEASE

LR 013 MY GAL FROM SAN FRANCISCO— Called by Bob Van Antwerp

L U C K Y R E C O R D C O . — P . O . B o x 5 0 0 8 , L o n g B e a c h , C a . 9 0 8 0 5

Clogging Championship, for there will be competitors from Canada as well as the United States," Mr. Abe declared.

The Grand Finals begin Sunday afternoon at 1:00 P.M., ending with a banquet in the Fontana Cafeteria at which prizes for dancers will be distributed.

### THREE-SCORE AND TEN

Char Weiler celebrated his 70th birthday calling a dance in the Chicago area. His wife, Lee, also a caller, does not disclose her years, although the couple recently celebrated their 51st anniversary. Char says he has now abandoned his dream of being the best caller in the world and is concentrating on being the "oldest."

### LATEST N.Y. TAX INFO

Governor Nelson Rockefeller has vetoed one bill exempting dues paid to square dance clubs and societies from state and local sales taxes because "it

sets a precedent for other similar action." This bill has been passed by both the Assembly and the Senate in New York, but won disapproval from the Dept. of Taxation and Finance, Division of the Budget and the Conference of Mayors and Municipal Officials.

Further efforts will be made by the attorneys hired to fight the problem.

### POSTPONEMENT

Hurricane Agnes did it! Due to flooding and damage to the fairgrounds, the Board of Directors of the Fairground cancelled all 1972 activities. Lack of time prevented Rovin' Squares from finding another place at which to hold their fifth annual weekend camporee. "Come Alive at Number Five" will be rescheduled for July 26,27,28,29, 1972 at Bloomsburg, Pennsylvania. For further information, write Lin & Barbra Doughty, 213 Elkins Rd., Cherry Hill, N.J. 08034.

## Mustang and Lightning S



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MS 146— I WAS BORN ABOUT 10,000 YEARS AGO by Chuck Bryant

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MS 144— PLEASE HELP ME by Chuck Bryant

MS 143— YOU BRING ME SUNSHINE by Dave Smith

### FUTURE RELEASES

Thanks For The Memories, John LeClair  
Mama Bear, Curtis Thompson

### LIGHTNING "S"

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LS 5010— WHAT IS TO BE WILL BE by Rex Coats

LS 5009— FIREBALL MAIL by Ed Raybuck

LS 5008— I'M THE MAN ON SUZY'S MIND by Henry Thompson

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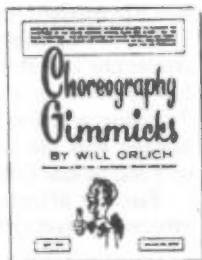
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# Books

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

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## EVENTS

**KANSAS**— Fall Jubilee, Fort Hays Memorial Building, Hays, Oct. 7, with Johnny Hozdulick, Frank & Ruth Lanning. Write Preston & Liza Grandstaff, 2423 Simmons, Salina, Ks. 67401.

**ARIZONA**— S/D Holiday, Santa Cruz Valley (south of Tucson), Oct. 12-16. Write Lee McCormack, 4109 El Cajon Blvd., San Diego, Cal. 92105.

**ILLINOIS**— Peoria Area S & R/D Festival, Oct. 13-14, with Cal Golden, Bud & Win Cherry. Write Arnold K. Cherry, 4234 N. Knollridge Rd., Peoria, Ill. 61614.

**NEW YORK**— Foliage Weekend, Oct. 13-15, Hidden Valley, Lake Luzerne, with John Hendron, Ken Anderson, Mike & Nancy Hanhurst. Write Ken & Doris Anderson, Box 54, Newtonville, N.Y. 12128.

**NEW YORK**— 8th Annual International Fall Fest, Onondaga County War Memorial, Syracuse, Oct. 13-14, with Ed Foote, Frank & Phyl Lehnert, Dick Jones, Bob Yerington, Allen Tipton, Bob Jaffray, Ben & Vivian Highburger, Beryl Main. Write Robert Hurley, 116 Single Dr., N. Syracuse, N.Y. 13212.

**CALIFORNIA**— Dias de Danzas S/D Weekend, Oct. 20-22, Hilton Inn, San Diego, with Bruce Johnson, Lee Hessel, Bob Johnston, and the Sasseens. Write P.O. Box 418, Santa Barbara, Cal. 93102.

**INDIANA**— 22nd Annual S/D Callers Assoc. Festival, Oct. 21, Ind. State Fairgrounds, Indianapolis. Door prizes will be 1973 Pontiac and two color TV sets. Write H. Williams, 407 S. 4th Ave. Beech Grove, Ind. 46107.

PENNSYLVANIA— Fall Weekend, Holiday Inn, Dubois, with Ed Foote & Ed Dunkle, Oct. 20-22. Write Ed Foote, R.D. 3, McCandless Dr., Wexford, Pa. 15090.

OHIO— 8th Wonderland S/D Weekend, Oct. 20-22, Atwood Lake Lodge, with Reath Blickenderfer, Carl & Pat Smith. Write Reath at 1244 Noble Pl. S.W., Massillon, O 44646.

NEW YORK— Oktoberfest, Oct. 22, Hoosick Falls Armory, with Allen Ogilvie, Jim Townsend, Earl Turner. Write Bob & Molly Sheriday, 2126 Waters Rd., Greenwich, N.Y.

KANSAS— Annual CKSDA Cotillion, Oct. 22, featuring Kansas callers, Sterl Hall, Abilene. Write Preston & Liza Grandstaff, 2423 Simmons, Salina, Ks.

NORTH CAROLINA— 1st Fall Jamboree, Fontana Village, Fontana Dam. Oct. 26-28, with Roger Chapman, John Saunders, Allen Tipton, Harry Lackey, Charlie & Marge Carter. Write Allen Tipton, 5414 Lynndale, Knoxville, Tn. 37918.

MASSACHUSETTS— Jug End Barn Weekend, Oct. 27-29, Nov. 3-5, in S. Egremont, with Al Brundage, Earl Johnston, Curley Custer (1st wkend); Al, Jerry Haag, Dave Taylor (2nd). Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

INDIANA— 16th Ann. Hoosier S/D Festival, Evansville, Oct. 27-29, with Lee Helsel, Dave Taylor, Max Forsyth, Wayne & Norma Wylie. Write Luke Anderson, 2513 East Blackford Ave., Evansville, Ind. 47714.

NORTH CAROLINA— Tobaccoland Festival, Dick Jones, Phil & Norma Roberts, Oct. 27-28 at Jaycee Center, Raleigh, N.C. Write Sidney Williams, Rt. 2, Box 322, Knightdale, N.C.

MICHIGAN— 12th Ann. S & R/D Convention, Cobo Hall, Detroit, Nov. 3-4, with Vaughn Parrish, Cal Golden, Joe & Es Turner. Write Phil & Betty Meno, 18585 Forest Ave., East Detroit, Mi. 48021.

Continued on Page 64

# 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.

# Records

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## LATE NEWS TIDBITS

As of late August, Singin' Sam Mitchell was back on stage calling a full dance, and now, we hear, he is able to tackle most of his anticipated schedule, with caution. We trust his health will continue to improve.

Beulah Samec of New York is reported to have had a mild heart attack this summer. We understand she is now back on stage giving the dancers a customary good time.

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# Sketchpad Commentary

VAST "VOX-VIDEO" VANTAGE



SCB

*Did you ever stop to think that before too many years callers may become part of a great automated system? The concept pictured here may not be too far-fetched. A caller could call simultaneously for four or more clubs in scattered cities and at the same time monitor what is happening on the dance floor at each one in order to keep 'em all dancing with the best use of his material. We have the beginnings of this procedure now, where some callers control and conduct the activities of several clubs in several cities (the club name is usually the same) and fly or drive to each on an alternating schedule. The equipment is also available. Perhaps the high cost of operating this system is the only deterrent, presently.*



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*1973 Schedule*

<i>April</i>	27, 28 and 29	<i>Frank Bedell of Florida and Stan Burdick of Ohio</i>
<i>May</i>	4, 5, and 6	<i>Jack Lasry of Florida</i>
	11, 12, and 13	<i>Jim Coppinger of Tennessee</i>
	18, 19, and 20	<i>"Singin' Sam" Mitchell of Michigan</i>
	25, 26, and 27	<i>Ken Anderson of New York</i>
<i>June</i>	1, 2, and 3	<i>Bob Wickers of Missouri</i>
	8, 9, and 10	<i>Bob Yerington of Iowa</i>
<i>September</i>	7, 8, and 9	<i>Johnny Wykoff of Indiana</i>
	14, 15, and 16	<i>Ken Anderson of New York</i>
	21, 22, and 23	<i>Louis Calboun of Kentucky</i>
	28, 29, and 30	<i>John Hendron of Massachusetts</i>
<i>October</i>	5, 6, and 7	<i>Bob Fisk of California</i>
	19, 20, and 21	<i>(To be announced)</i>
	26, 27, and 28	<i>(To be announced)</i>
<i>November</i>	2, 3, and 4	<i>Johnny Creel of Louisiana</i>
	9, 10, and 11	<i>Allen Tipton of Tennessee</i>

*Round Dance and After Parties with Edna and Gene Arnfield  
 from Skokie, Illinois*



# R/D Terminology Report



The Round Dance Terminology Panel at Des Moines, Iowa in June approved the following terms:

**BASIC TWO STEP:** Three foot movements to four counts, with the fourth count a hold. The first in the direction indicated, the second step is a close step, the third is in the same direction as the first.

**RUNNING WALTZ:** A variation of the standard waltz in which each of the three steps is of equal length and all counts of the musical measure are equal in value.

**CHASSE:** A three step figure in which the feet are closed on the second step and the first and second steps are each done to one-half beat of music.

**CUT-STEP:** The first step is made by bringing free foot around and across the supporting foot, placing it alongside of supporting foot, resulting in locking of legs approximately at the knees. The second step is made by the free foot in the direction indicated.

**HEEL PIVOT:** Beginning on either foot, however choreographed. Example: Step back on right foot slowly, turn left pivoting on right heel, bringing the left heel to close, then lowering the ball of the foot and raising the right heel slightly off the floor. Note: There is no change of weight as the feet are parallel during the pivot. The pivot/close is QQ — this is followed with a forward step on the left foot, slowly. ■

## THE SOUND WITH THE SOLID BEAT



### NEW RELEASES

JK-136

Square Dance Callin' Man

Caller: Singin' Sam Mitchell

JK-137

Give My Regards To Broadway

Caller: Birdie Mesick

### RECENT RELEASES

JK-135 Saturday Night

Caller: Dan Dedo

JK-134 Do You Remember These

Caller: John Hendron

JK-133 If I Could Write A Song

Caller: Ken Anderson

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## SEPTEMBER ISSUE SLOW

Even now, as the October issue goes to press, we are receiving inquiries about the lateness of the September issue. We aren't sure what happened. The issue went out of Sandusky, as usual, a few days before the end of August.

C'est la vie! We're sorry. It takes much patience.

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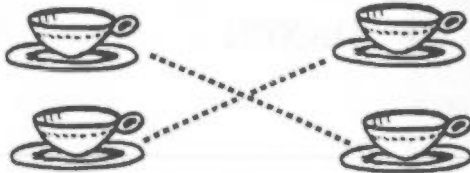
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*Edited by Fred Freutbal*

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*Our choreo wizard, Fred, has polished the old crystal sphere this month and perceived a couple of slightly unusual figures for callers who like to add a dash of pepper to the standard bill of fare.*

Head ladies chain three quarters round, three quarters round, I say  
Side men turn 'em and rollaway, forward six and back away  
Do-sa-do go full around, make a wave all six hands  
The girls trade — look for corner — left allemande  
Do-sa-do your partner, go back to corner — swing  
Swing that girl round and round, promenade the ring.  
TAG..... (16 beats)

One and three square thru four hands around you know  
Do a centers in and cast off,  $\frac{3}{4}$  round you go  
Ends fold, do a double pass thru and then you all face in  
Lines go forward up and back, then you spin the top  
Turn right and left, girls move up, and girls you're gonna trade  
Swing that corner one, and then you all promenade.  
TAG..... (16 beats)

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Good swinging music with a Lynn Anderson vocal; a good easy fun-to-do two step.

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Choreography by Ben & Vivian Highburger  
Good Nashville Brass music; a flowing easy intermediate two step.

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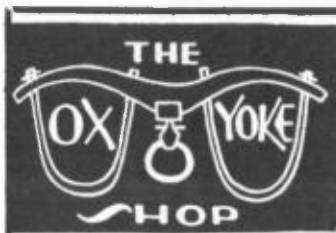
### SINGING CALL RECORDS, Continued

right and left thru, slide thru, and square the barge four hands, swing corner girl and promenade.

**BACK IN THE RACE**— Bogan 1248  
Caller: George Leverett

A better than average record with good music. Merrbach Record Service has won the fur-lined bath tub this month for quantity of records produced with two on Dance Ranch, five on Blue Star, two on Bogan and one on Lore for a total of ten. This is another of the good ones. **FIGURE:** Heads star thru, California twirl, do-sa-do around the corner, swing thru, boys run, couples wheel and deal, ladies lead flutter wheel, sweep a quarter, crosstrail thru, left allemande, come

Continued on Page 64



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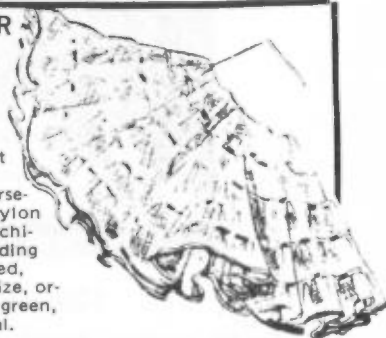
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TEN CRUCIAL CONCERNS, Continued  
ners' classes. And there is much too much new material coming out today, including the phenomenon of the compound basic, to be digested by the average dancer in the average club. It gets to be a memory contest.

Some of my readers know I have a little philosopher in my Meanderings column who speaks his mind quite often. In a recent issue CONFUSION SAY: "Caller who spend much time inventing very involved basics for RACE dancing, might use time more wisely to help build a better MOUSE-TRAP."

That tells you how I feel. However, I'm thankful that we now have our established levels of fifty BASIC basics, then twenty-five more EXTENDED basics, and finally, what Will Orlich has proposed, a bi-annual changing group of fifty additional ones to be used by clubs catering to dancers past their first year, called the PLUS-50 (EXPERIMENTAL basics). This identification and publishing of acceptable groups of basics for class and workshop is at least a step in the right direction, although the rash of new ones continues to persist.

If your caller doesn't have all three of the handbooks for the three groups of basics just named, you might want to see that he gets them as a gift. It is quite possible that callers will be encouraged to concentrate on new and interesting ways to do the basics we have, instead of always bringing in new ones, if he has the resources for this. How many dancers among you can easily dance wheel and deal from lines facing in, or square thru's from half-sashayed positions, etc? A good workshop includes these items as often as new material.

There are other kinds of standardization we need fully as much as better standardization of basics. We need standards for callers. Professional ethics for callers. Something with teeth in it to discourage some of the unorthodox practices we all have seen lately. We need criteria for callers' schools. By

upgrading our callers in both technical and professional ways, we'll certainly upgrade square dancing generally.

We also need to get the DANCING back into square dancing. Style clinics should be part of every workshop, every class, and every festival or convention. More work needs to be done to standardize the hand positions and the smoothness of many of our basics.

This brings me to the point that square dancing is the most DEMOCRATIC hobby there is. In a way, this is a mixed blessing. We're so democratic we're FRAGMENTED, and that's my next subject.

FRAGMENTATION. It becomes frightening sometimes. We have many tangeants, many detours within our activity. No matter how hard we try to curb these things, they keep creeping in. I'm talking about exploitation by some for selfish gain. Business ventures that take money from dancers and fail to materialize. Drinking at dances. Contests to prove that some dance groups or individuals are better than others. Splinter groups that become so specialized they can't dance with the average group. Poor organization. What is needed, I believe, is more solid, representative area and state-wide organizations such as you have here in Washington, and such as they have with NECCA and EDSARDA in New England. Let's put our eggs in that basket first.

It is certainly advisable before groups are allowed to go off the main route to apply that time-tested question: "Is it really good for square dancing?"

You know, churches in the last decade or so have come a lot closer together (beliefs, dogma, methods of operation, dropping of traditions) in their attempts to be "relevant" to this age. Someone has said there are only two basic differences in churches these days. One kind of church says there's no hell, and the other kind says: "To hell there ain't." Let's combine the best of the old with the best of the new. (Continued next month) ■

### BEST CLUB TRICK, Continued

certificate to the club member.

The certificate measures 12" by 10½", is printed on the very best quality art cardboard and is a full color piece of art work which was specifically designed for our club. The dancer's name is added to the certificate using Letraset print and when framed the certificate does indeed look very beautiful in the lounge, bedroom or study of any home. When the first certificate was presented and seen by the other members of the club it was evident that many of them were determined not to miss a single night, so as to ensure that they would receive their certificate as soon as possible.

What of the future? Our club is really only a baby as far as many square dance clubs are concerned. We have only just recently presented our first 100 night certificate and yet we do have a club membership (learners and graduates) of 32 squares. At the moment the graduates and learners dance on different nights and almost certainly we will need to find bigger premises for next year when all the club members will be dancing together. We will have attendance badges for 150, 200, 250, 300. Possibly this method of encouraging attendance as outlined in the above article is not the very best possible. There may be more effective ways of encouraging the Club's dancers to attend regularly, but one thing I do know about the method which we use is simply this — it works! ■

### WORKSHOP, Continued

Double pass thru, peel off  
Pass thru, ends crossfold, star thru  
Bend the line, pass thru, partner tag  
Left allemande.....

Grand right and left  
Meet partner, heads curlique  
Sides turn thru, go round one to a line  
Cast off ¾ around,  
Swing thru if you can  
Tag the line right, wheel and deal  
Pass to the center, star thru  
Separate go around two  
Left allemande.....

### NEWS, Continued

ILLINOIS— Dudes & Dolls Super Special, Nov. 5, Bob Yerington, at the NW Area Boy Scout Building, 1622 Rand Rd., Arlington Hts. Grand prize is a S/D weekend at Chula Vista. Call 544-3326 or 652-4472.

NEBRASKA— Western Mardi Gras & Night Owl Dance, Livestock Exchange Bldg., Omaha. Write Bob Stolz, 6 Wenwood Ct., Council Bluffs, Ia. 51501.

KENTUCKY— Bluegrass Fall Round-up, Nov. 11, Lafayette H.S., Lexington, with Jim Woods & Bill Claywell. Write Bill at 8207 Pandora Rd., Louisville, Ky. 40258.



### SINGING CALL RECORDS, Continued

back and promenade.  
PUTTING US ON— HI Hat 416  
Caller: Lee Schmidt

FIGURE: Head ladies chain, heads lead right and circle half, dive thru, pass thru, split two, round one, into the middle a right hand star to the corner, left allemande, partner turn thru, swing corner, promenade.

I'LL SEE YOU IN MY DREAMS— Blue Star 1933; Caller: Bob Fisk

FIGURE: Heads slide thru, pass thru and swing, promenade, heads wheel around, right and left thru, slide thru and square thru three quarters, corner allemande, do-sa-do your own, take that girl, promenade.

IOTA— Blue Star 1929  
Caller: Dave Taylor

FIGURE: Heads right and left thru, flutter wheel, sweep a quarter, pass thru, star thru, right and left thru, flutter wheel and sweep a quarter, dive thru, pass thru and swing the corner and promenade.

YOUR OTHER LOVE— Lore 1134  
Caller: Bobby Keefe

FIGURE: Heads promenade half way, down the middle right and left thru, up and back, half square thru, square thru three quarters, trade by, swing corner girl, left allemande, do-sa-do around and promenade her.

GAMES PEOPLE PLAY— Bogan 1247  
Caller: John Johnston

FIGURE: Heads square thru four hands, do-sa-do the corner girl, swing thru, boys trade and turn thru, left allemande, weave the ring, do-sa-do and promenade.

RED ROBIN— MacGregor 2112  
Caller: Ray Clairmont

Music by the Bunkhouse Five. FIGURE: Heads right and left thru, half square thru, do-sa-do, ocean wave, spin chain thru, girls circulate twice, turn thru, swing corner, left allemande, promenade that new girl home.



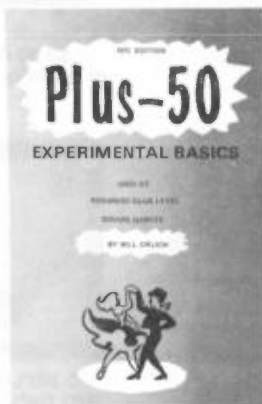
# The BOOK SHELF

by MYRTIS LITMAN

## PLUS-50 EXPERIMENTAL BASICS

(1972 Edition)

by Will Orlich



This booklet is another in the Caller Aid Series as compiled by Will Orlich from around the square dance world. The 50 basics are to be used at the experimental plateau with the advanced dancers. Prerequisites to the "Plus 50" are the first 75 basics, naturally, as no caller would have his dancers doing these more intricate calls before they are well trained in the basic group.

Some of the movements, such as Curlique and Scoot back, are in general use, but they have not as yet been included in the Basic 75 program. Some of the 1970 Experimental movements have been dropped or are in the glossary of additional terms in favor of newer and more frequently used ideas in today's dancing. Each of the 50 basics are carefully explained and defined and followed with several example calls using them. Occasionally, there are extra notes from the author warning of trouble spots to be expected and how to avoid them, traffic and teaching patterns, and other helpful hints. Some of the Plus 50 basics are: Alamo Circulate, Spin Chain the Gears, Relay the Deucey, Tag and Spin, Sweep a Quarter, Double/Triple Star Thru, Couples Hinge and Trade.

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