

# AMERICAN

FEBRUARY 1973



# SQUARE DANCE



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SQUARE DANCE  
COUPLE  
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# THE



# EDITORS' PAGE



Last month's issue was the beginning of Volume 28 for American SquareDance. Over 28 years, since 1945, this magazine has moved from editor to editor, location to location, with highs and lows, but always with an eye on the current square dance picture.

This month we include in our pages a new feature, called "Encore." It will document highlights of 25 and ten years ago. We hope our veteran readers will enjoy reminiscing with us and our newer ones will be interested at the recurring cycles in the activity.

What was being taught in 1948? What were the names of hit records and callers in 1963? Look for "Encore" each month and trace some of square dancing's history.

We want to share a little of our magazine history, too. These beginning months of a new year see the completion of reports and the totaling of figures for the previous year. We know you see the growth in the magazine through the addition of new features, the appearance of new ads, the thick-

ness of added pages. We also see growth in the 900-plus subscriptions added to the file in 1972 and in the increased volume of mail we receive.

Already more readers have joined us at January subscription dances. We're well on the way toward the new 1973 goal of adding 1000 more. To this end, we'll see you at dances and festivals from coast to coast; we'll be only too glad to renew your subscription and sign up all your friends. Tell them about us and see our special offer on Page 5. How about giving a subscription to some lucky couple as a door prize at your next club dance? Or a Valentine to your favorite caller?

We want you to know about American Squaredance and its progress because that says we'll be around for awhile, "doing our thing:" bringing you news and views of the square and round dance picture, colored with enthusiasm and tinted with humor. Glad to have you with us!

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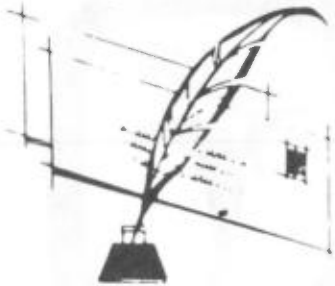
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# Grand Zip



Thank you very much for publishing our panel discussion of "Brainstorming Round Dance Problems."

Through your kindness, maybe some of the round dancers nationwide will be able to read and better understand their problems.

It was truly a great honor to be the "anchorman" on such a very wonderful and knowledgeable panel which consisted of the ever-smiling Potts from Detroit; the very-enthusiastic Starks from Tucson; Caller and Taw - The Pells from Haysville, Kansas; and last but not least the very capable Muellers from Indianapolis.

We are looking forward to the 22nd National in Salt Lake City and hope our panel has opened the door for future panels along this line.

*Lou 'n Darlene Fair  
Delphos, O.*

Enclosed please find my check for the next 2 years subscription to your magazine as I find it to be very informative and covers the square dance picture very well. I would not want to miss a single copy.

*Harper Smith  
Celina, Texas*

I would appreciate it if you would pass along some news to your readers. As of June, 1973, I am returning to a national touring activity. I am looking forward to seeing old friends as well as making new ones, and will be able to

fill requests for dates for many who have asked but been refused in the past due to my "staying close to home" period. Perhaps if your magazine will let them know that I am available they will invite me again.

*Johnny Davis  
Erlanger, Ky.*

Incidentally, we meant to write this little note to you sooner. We were so glad you featured Ernie and Lee Wehausen in your magazine. They are truly dedicated to the Square (and Round Dance movement). . . yes, Ernie gets up and tippy-toes with me at least once every time he is around us). For ten years we have watched these two at summer dance vacations dance with every couple of guests whether new dancers or experienced. We know they have added something to these dancers' acceptance of square dancing. I know all the visiting callers appreciate their warm hospitality.

*Edna & Gene Arnfield  
Skokie, Ill.*

The AC Square Wheels of Wheeling, Illinois will be dancing at the dedication of the new Prospect Heights Library for a badge (special) - bookworm. We would like to present a year's subscription to them as a gift.

We are also presenting them with a record on instructing beginners of square dancing.

We are looking forward to this special dance and the opportunity to spread the square dance bug. We ourselves have always enjoyed your magazine and feel because it covers such a variety of subjects on square dancing from beginner dances to caller advice, it is the best for our purposes.

Thank you!

*Mr. & Mrs. Donald Smith  
Buffalo Grove, Ill.*



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# Meanderings...

WITH STAN



Folks, we are certainly glad you liked our little LURRCH story last month. The response was tremendous. We were hardly prepared for the deluge as your card and letter came pouring in. . . .

Please don't take the story too literally. True — it is a veiled criticism of some red tape involvements experienced at a certain border point that at the time seemed excessive. But there was really not an iota of harshness as the story seems to imply. As the old saying goes: Mainly the story was true; only the facts have been changed to cloud the identity of the participants.

Needless to say, your humble author had a super good time in the slightly French city of Pte. Claire, Quebec, (Montreal area) once again, where the snow piled up over twelve feet high about a year ago, and he'll be slushin' back another year. Les dance-aïres are tres fantastique, n'est-ce pas?

As I write this, an old year has flopped and a new year is about to flip. Cathie and I have made our resolutions. We're going to lose 20 pounds. She's got the determination to do it. She'll lose 19, I'll lose ONE. Watch.

You know you're getting fat if your daughter tries to sit on your lap and asks "Where is it?" You really know you've approached the obese stage if a sidewalk artist in New Orleans holds his pencil at arm's length toward you and flies his thumbnail at half mast, then a quarter mast, and then breaks the pencil with a curse.

Shortly after you read this I'll be celebrating another birthday. They

seem to sneak up faster as I grow older. A few more short years and I'll hit that half-century mark. But what's that? Only half a lifetime, anymore! Reminds me of a cute card I saw the other day — "You're old enough to know the score, but young enough to keep playin' the game." Pass the baseball bat, please. . .



Within the past month I didn't hop a single plane — a bit unusual for a 30-day period — but I sure wore one of ol' Bessie's radials right down to her nylon chords. That happened when I failed to notice that her front end was just a shade out of alignment. One thing you can say for flying — a fellow can't get a decent shoe shine anywhere else these days but in an airport lobby.

I took two long trips at different times to North Carolina — tarheel territory. Hickory was one destination. Raleigh was the other. Raleigh is where a great bunch of dancers turned out for a subscription dance engineered by friend Dorsey Adams. Dorsey is not really an engineer — he's the pilot of an EXPRESS, if you know what I mean, and they love him with high-flyin' fervor.

My first trip to call in the heart of New York City came last month. Most of the NYC clubs are on the "island" or over in "Jersey" or up along the Hudson, but a couple of clubs, at least, meet in downtown Manhattan. One is the Sleepy Hollow Squares, a

wide-awake bunch, believe me. The only negative thing about that experience is that in the heart of the big city, when you park your car (even in a commercial corner lot) you've got to remove everything valuable from it, in addition to locking the doors. The attendant at the lot, no less, warned me. He said that if I didn't do this, the contents of the car would disappear within an hour! Makes you wonder if the world is really turning, after all — turning CORRUPT!



While in the area I visited the Dance Record Center in Newark. Old timers will remember that the late Frank Kaltman, former proprietor there, also owned this magazine for many years. We've got to say that Frank was one of the most colorful guys in our activity—not run-o'-the-mill at all. The Center still has an immense stock of records, from basement to attic. Jerry S. says business is good, and he points to a renewed interest, country-wide, in folk and contra dancing. Callers as well-known as Jerry Helt from "western-style" fame are occasionally following the folk dance festival circuit, creating reciprocal benefits. Maybe we're going to see a "marriage" of the two separate activities again sometime. We certainly have such a marriage in the rapid growth of senior citizens' square and folk dance programs, which are gaining in popularity in the many senior centers around the country. Charlotte Horn (energetic wife of Murray — see p. 12, Jan. '73 A-S/D) will give you her slant on this phase in these pages soon.

Also in New York state (central N.Y.) last month I found that Ron Mortis has rallied a chargin', bargin' bunch of dancers together, whose great grand-cestors probably made the Erie Canal hum with their pulsating perambulations.

Y'know, there's a teen club in Cleveland that I always visit with a good deal of apprehension. They get so carried away with youthful enthusiasm during the dance, they are quite likely to take the shirt off the caller's back, or worse.

I must say I was thrilled the other day to see a January advance copy of that top-notch international magazine from California, which we old timers still refer to as "Sets in Order," which features four pages of my rambling prose on the subject of "Adjusting to Your Group," part of a forthcoming Caller's Textbook. Thanks, Bob. . . .

Speaking of magazines, many of us felt a little sense of remorse this past month when the final issue of Life magazine was published. It was like losing an old friend. Our local library has a little sign posted on its magazine rack where Life used to be placed each week:

IN MEMORIUM  
LIFE MAGAZINE  
Born: Nov. '36  
Deceased: Dec. '72

On the brighter side, there was a birth in our "family" a few weeks ago. "Albert" gave birth to five baby hamsters. That is quite a feat, inasmuch as we were assured when we bought the creature that it was quite safe to give "him" such a princely name.



**CONFUSION SAY:** Musician who follow exact style and thump-prints of idolized fellow musician will always play second fiddle.



I had a beautiful trip to Virginia Beach, Va. again the other day. It was definitely shirt-sleeve weather down there (providing you were also wearing your long underwear). The Lawsons, Hortons and all the rest are great hosts.

On the way home from that trip, in Norfolk, I picked up three female hitchhikers, who looked like college coeds, and since there were three of them, I felt relatively safe. . . (Please, Aunt Tilley, you might not understand that line, but no matter, I'm only kidding).

The gals were just out of high school, very naive, and headed for Greenwich Village in New York City to "find a job." My paternal instincts caused me to want to take them back to their homes, but I knew they'd only leave again. So we talked. They were dressed for the 50 degree temperature of Norfolk, but certainly not for the 20 degree temperature of NYC, and carried no luggage.

At first they claimed to have hitched a lot, but later admitted only one of them had hitched. They pretended to be very grown up and very confident.

I asked them if they had ever square danced. "Oh, a little bit in grade school. It was fun." That was the typical response I expected. I left them by the side of the road near Washington, D.C. and turned west. At that point I glanced back at them in the rear view mirror and heaved a big sigh. Three little "Orphan Annie's" couldn't have been sketched better by Harold Grey.



There's a sample of the "restless generation" of today. We'll never recruit many of this age-group into square dancing, I'm afraid. Square dancing involves certain disciplines, certain styles and traditions, which is not really the "thing" for most of today's young adults for any prolonged period of time. The only appeal to this segment of the population, perhaps, is square dancing's rather negligible appeal to their dating, mating or demonstrating instincts.

Well, I must hasten off to do another nickel's worth of work in other varied locations. It's nice to be a little bit freewheeling — but none of us are as free as the wind, or as free as those three carefree kids on the way to New York!

Thank goodness we live in a free country where a man can say what he thinks — if he isn't afraid of his wife, his boss, his neighbors, those in authority, and if he's sure it won't hurt his business or his reputation. ■

## "Let's go Dancing"

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Contact Jim & Mary Batema

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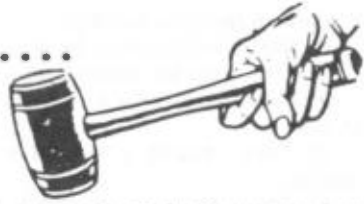
Monday, Nov. 12, Contact Garnet May

**SALT LAKE CITY, UTAH area**

Fri. Oct. 4 '74, Contact Israel Wilson



# Come to Order.....



by Jerry Larson  
Spokane, Washington, Council

WHY must we have parliamentary procedure in any organization? Square Dance organizations are no different than any other group and therefore should be conducted on the same business level as any group meeting.

Any person who is a leader in our favorite pastime is also going to be a leader in other activities. His knowledge of parliamentary procedure is of equal value to the business-like conduct of any meeting, whether it be formal or informal.

There are certain principles underlying parliamentary law built upon the concept that "rights" must be respected. It is equally necessary to consider the rights of the majority, the minority or of an individual both in attendance or absent, as well as to protect the rights of all of these together.

It would be impossible to completely cover a broad subject in one short session. Fortunately for the average individual, there are only a small percentage of points that are apt to be needed or used in an average informal or formal meeting.

We are taking for granted that each of you is interested in either becoming a leader or improving leadership abilities which you already possess. In square dancing we need leaders for clubs, councils, committees and state federations. Serving on a committee is probably the most important as it is here that most of the actual work can be accomplished. The other three are the ones that deal with the subject of Parliamentary procedures. All three begin by writing by-laws to use as guide lines to operate their group in a business-like manner. Some will add standing rules as time goes by and the need arises. Both by-laws and standing

rules are a part of Parliamentary Law and are designed for the particular organization for which they were written, taking into consideration the things most likely to occur often. In order to keep them simple and easy to understand, we cover all of the unforeseen things by stating that Roberts Rules of Order shall be followed.

The person whose responsibility it is to see that these rules are followed is the Chairman or President. This person should be qualified and understand more about the by-laws and standing rules of his organization than anyone else. He should also have a thorough knowledge of Roberts Rules of Order which would enable him to effect the smooth operation of meetings. By so doing, he will be quickly recognized as a capable leader and respected for his (or her) abilities. Respect is an absolute must in order to be a successful leader and may quickly be lost by a lack of knowledge.

You do not need to know all of the parliamentary laws unless you plan on being a congressman, but you should know the following:

*Order of business:* this should be outlined so that first things come first, etc.

*Order of precedence of motions:* undebatable, debatable, or privileged.

*Main motions:* even though they are last in order of precedence, they are the ones dealt with to the greatest extent in our business meetings. There are seven rules governing main motions and anyone interested in proper conduct of meetings should memorize these even though they never intend to chair a meeting.

1) Original main motions are debatable.

2) Debate must be confined to the

immediate pending question.

3) Main motions may be amended.

4) They may be reconsidered.

5) They require only a majority vote to pass.

6) They require a second to the motion.

7) They are not in order when another person has the floor.

Of the seven rules, I would say that rule two is most often abused by members who continue to wander away from the immediate pending question. Be certain that whatever you have to say for or against a motion is directly dealing with the subject matter. It is the responsibility of a good chairman to see that this rule is enforced to the greatest degree without embarrassment to anyone. Many times a very capable chairman will allow his meeting to get out of order because he is a "good time Charlie" and does not wish to embarrass an individual. In the end, the chairman is the one who becomes embarrassed because he allowed someone

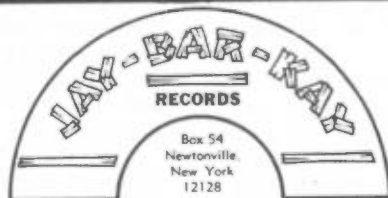
to talk too much and too far away from the subject at hand.

It is often said that knowledge is power and I certainly would not argue with this statement except to say that it probably does not go far enough. All the knowledge in the world is of very little value unless a person is able to use it. In relation to the subject of parliamentary procedure, this is especially true. One might memorize the entire book of Roberts Rules of Order, but if that person could not convey this knowledge to others, it would be useless.

This brings me to a subject that I feel is closely related to our topic as well as to leadership in general. That subject is the value of public speaking ability. There are few among us who are able to speak before a group of people or use a microphone without becoming nervous or absolutely frightened. At this point a person's mind ceases to function, to the degree that what he says may not necessarily be



Ken Anderson



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what he really had on his mind, or knew to be true before he began to speak. I have seen many well educated and brilliant men appear stupid because of this problem. In order to be a successful leader one has to be respected by the people he hopes to lead.

There can be no easy remedy for this problem except practice and lots of it. There are clubs like the Toastmasters that give a person the necessary practice and also give the assistance of the other members' constructive criticism. Preparation of the subject to be covered is of great benefit to anyone giving a prepared speech, but only a broad knowledge is of value when called upon to speak unexpectedly. This is why practice becomes increasingly important. The ability to think as rapidly as one is able to speak is of great value. To allow your vocal cords to get ahead of your brain is inexcusable.



I do not believe many of our public schools give enough consideration to public speaking as a part of the neces-

sary curriculum for graduation. In my opinion, for the average person, public speaking should be taught before almost any other subject except basic ones such as mathematics, english or reading. The lower grades could be a very good time to start, before children become old enough to learn to be afraid to speak.

Never memorize a speech as it will certainly sound "canned," and if you should forget some part you will be lost. Make notes of the most important items and then gather your thoughts and ideas on each item. Always stand when speaking as you speak more impressively, when on your feet.

In closing, I would note that it is necessary to learn the rules and to practice public speaking at every opportunity, remembering the value of parliamentary procedure. Use it as the guiding hand that protects all persons in a given organization and respects the rights of everyone, either present or absent. ■

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# DANCING, COUNTRY-STYLE



by Alma Miller  
Dayton, Ohio

Many times I am called upon to call a one nite stand, for a church group, social club, lodge or other group.

One particular evening it was for a Ski Club. I was given explicit instructions on how to reach the huge aluminum sided barn called Beaver Stables. We were told to turn on a specified road and go two tenths of a mile. We did and found a road that took us to an old dilapidated dairy barn. Cows behind a fence stared at us and no human being was in sight, so we started all over again checking the speedometer

carefully. Again it took us to the very same road. Again we drove in; another car followed, its occupants too were looking for the shiny barn. We all decided to drive further. After another mile we found a side road with a tiny sign reading "Horse Stable" so drove in. Sure enough there it was, a huge aluminum sided barn and cars parked all around. I was baffled. All I could see was hay on the entrance floor; horses stuck their heads out of their stalls and munched straw. Looking further back in the barn I saw people sitting on bales of hay, or folding chairs and an improvised table with food. Well, this was it all right but I asked, "Where will we dance? Surely not out on the sawdust floor?" "Yes" was the answer, "didn't square dancing originate in a barn?" I had to agree — it sure did, but it was my first experience on a sawdust floor with horses looking on. I must say, any caller who has not had this opportunity has surely missed a great rewarding experience.

Here I was in a square dance outfit, with silver slippers and the whole bit. My heavy equipment was placed on a big heavy dirty box, the speakers were placed high up in the hay mow and a card table set up for my records. What an experience—one I shall never forget. I was to call from 8 to 12 p.m. for a fee of \$35.00. Now I found a hayride was included. So — I started the dance. About 60 people formed a circle. "How many have never square danced?" Most hands went up. Now I knew my work was laid out for me. I gave them simple basics; circles, promenade, swing, do-si-do, stars, etc. I included easy mixers. Everyone seemed in a jolly mood and after the first introduction to square dancing all left and went on a half hour hayride. I petted the horses. Soon the gang came back — cold, shivering, with burrs all over their pant legs, and me in my silver shoes. Next time I'll wear boots because my shoes were full of sawdust, my feet were dirty, and the microphone cord was dragging in the sawdust, too. Why, I had to remove my

shoes before I could go into the house, no kidding!

Dancers were eager to begin dancing again. They just wouldn't quit. The barn was full of joy and laughter and I began to think, isn't this what square dancing should be — fun? Maybe we are missing a lot.

Midnite rolled around. The leader came to me and said, "Will you please stay longer? We'll pay you whatever you wish. Everyone's having so much fun." I agreed. I had nothing to lose and after all, I want to give people fun and enjoyment. We had them dancing until 12:30 in the morning. We ended the evening with the Alka-Seltzer dance and a big circle with a grand right and left saying goodnite to everyone. People came to me after the dance saying, "Why are you so clear and easy to understand? Most oldtime callers can't be understood." My reply, "In our modern dancing we are taught clarity. We want you to understand so you can enjoy the dance." Another, "We had so much fun. I never square danced before and it was fun." Another, "In the past we always had a hayride but nothing else. This was more fun." They thanked the leader for providing such a wonderful program.

I'm sure we will be invited back. But next time I'll wear my boots. I was happy that I could make others happy. This is my aim. I went home with a \$40.00 check and a good feeling. And — I'm sure our country style dances will never die out. These people may only dance once a year, but they also may some day want to join our western style activity.

I've heard of square dancing in water, on the beach, on horseback, in wheel chairs, on grass, on a gravel street but never on a saw-dust covered horse barn, with the horses as spectators.

Long may our square dance activity last!

Note: This was truly a wonderful experience and made up for all the gratis dances I am called upon to do.

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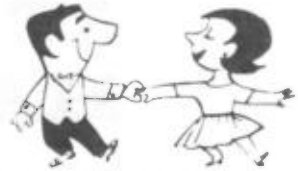
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# R/D Terminology Report



The following terms are on a one-year trial basis. Final acceptance vote in Utah:

1. Breakaway—A three step figure starting with partners facing. The first step is to the side, turn to open or left open, rocking back on second step, recovering back to facing position on third step.

2. Reach—A longer than normal step in the direction indicated.

3. Basketball Turn—Step in direction indicated, turning  $\frac{1}{4}$  in designated way (LF or RF) allowing opposite foot to remain in place. Recover back on opposite foot continuing same direction of turn another  $\frac{1}{4}$ . If a four step figure, the action would be repeated in opposite direction, same direction of turn and when completed dancers would be back to original position having completed a 360 degree solo spot turn.

4. Twirl Maneuver—Cue word to indicate same movement as maneuver EXCEPT woman executes a twirl ending in closed position.

5. Spin Turn—A basic three step, right turning figure, where the man in closed position steps back on the left foot, pivoting to the right, then steps forward on the right foot rising strongly and checking the forward motion, leaving the left foot almost in place with the leg extended. He then recovers to the side and slightly back on the left foot as the woman brushes the right foot to the left foot before stepping to the side and slightly forward.

6. Fallaway—A movement wherein both man and lady are progressing backward in semi-closed dance position. The Fallaway is usually used in combination with a turn where the entire

almagation of steps are done in semi-closed dance position.

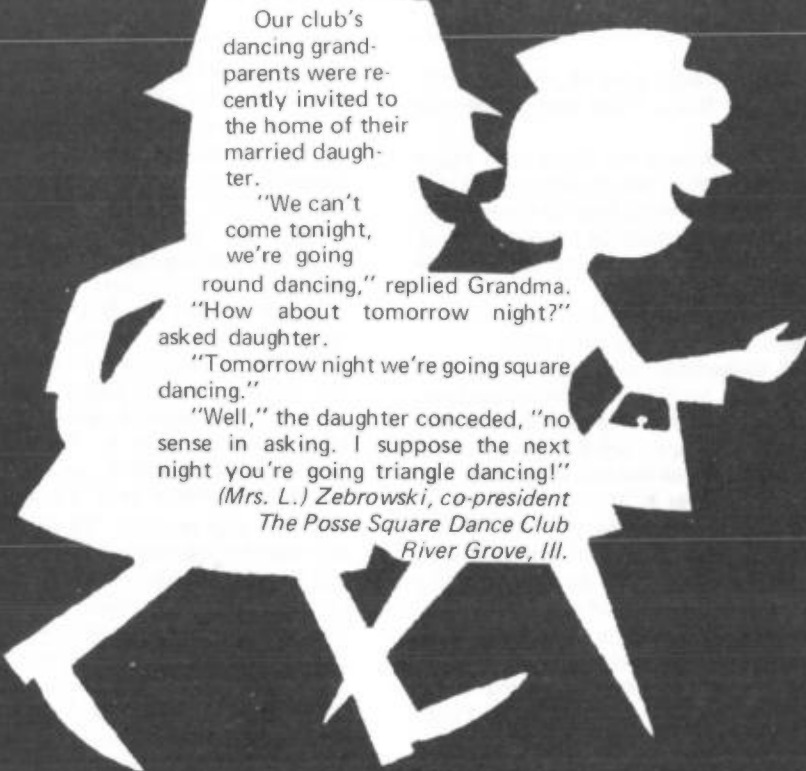
7. Hold—Previous indicated figure or body position continued without movement for indicated counts. (Ex. dip bk, hold, hold;)

8. Open Telemark—A basic three step, left turning figure used to change direction during which the man steps forward on the left foot preparing to turn left  $\frac{1}{4}$ , then to the side on the right foot turning one half and bringing the woman to modified semi-closed position, (on second step the woman closes the left foot to the right foot and turns to the left  $\frac{1}{4}$  with the weight on the right heel and the feet close together and parallel. As she rises to the toes she transfers the weight to the left foot). The man then steps forward in modified semi-closed position toward direction indicated, the toes lowering at the end of the count.

9. The Fishtail—Starting in modified banjo position with the man standing on his right foot (W on left) the Fishtail is a four step figure, each step of equal count, per following example: (M facing diagonally COH & LOD) (1) Cross left foot behind right toward wall, but not tightly as body commences to turn right. (2) Step forward and slightly toward wall on right foot. Body now facing diagonally LOD & wall (3) Left foot diagonally forward toward wall, & LOD with left shoulder leading (4) Cross right foot behind left toward COH, but not tightly. W will dance counterpart.

Suggestions for future definitions: Knee, oversway, combined definition of scissors and hitch done simultaneously by partners. ■

# IT REALLY HAPPENED



Our club's dancing grandparents were recently invited to the home of their married daughter.

"We can't come tonight, we're going

round dancing," replied Grandma.

"How about tomorrow night?" asked daughter.

"Tomorrow night we're going square dancing."

"Well," the daughter conceded, "no sense in asking. I suppose the next night you're going triangle dancing!"

*(Mrs. L.) Zebrowski, co-president  
The Posse Square Dance Club  
River Grove, Ill.*

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# Special

# Groups



by Art Matthews  
Chicago, Illinois

# Call for

# Special

# Delivery

A typical square dance program is one called for the Southwest Squares of Chicago, a mixed group of persons with varied degrees of mental retardation. The dancing is kept at a simple fun level so that all may dance.

Such groups most certainly will differ in dancing ability. The important thing for the teacher/caller to remember is that he cannot be overly ambitious for his particular group and succumb to the temptation to show off his ability to teach a handicapped person to square dance. The keynote must be fun, not work, for the dancers. Work will result in frustration for dancer and caller alike. The more the fun, the more real good will be done and the more personal satisfaction the caller will receive.

There are limits to the number of basic movements a mentally retarded dancer can learn and remember. In our dancing some of the movements are simplified. The SWING is a two handed swing. PROMENADE is an open promenade with two hands joined. LADIES CHAIN girls cross over and by that gentleman stand as in "Life on the Ocean Wave". The music is varied and lively. Any singing call can be used with a simple figure, particularly one easily recognized by the dancers. Mixers should be used. (If we made any one

glaring mistake, it was to avoid using mixers when we first began. Our "kids" got into the bad habit of pre-set squares, believe it or not, and dancing with only one partner leaving the "not too sharp" kids to struggle thru. We now use mixers, and then set-up squares, at least once an evening).

It will not tax a caller's imagination to program a happy fun-filled evening using many combinations of simple movements. Here are a few from the "mike" at Gage Park in Chicago. . . .

### MIXERS

"Jiffy Mixer," as written Windsor

"Ach Ja," as written

The Folk Dancer MH1110

### CIRCLE DANCES

Hokey Pokey

Bingo (eliminating the hand change spelling. Dancers walk into the center spelling b-i-n-g-o) RCA Victor

Seven Jumps RCA Victor

Alley Cat (Toe heel version)

### PATTER

Here as in any dance is the variety that makes the hobby so much fun.

Ladies center back to back

Men go round the outside track

Do-sa-do your partner, corner swing

(or- pass your partner, swing the next)

Promenade. (Four times to partner)

Same dance: Men center back to back, etc.

(Solomon Levi patter)

First couple back to back

Separate go 'round that track

Do-sa-do at home and swing

No. 2, then No. 3, then No. 4

Head couples, then side couples

All four couples.

First old couple bow and swing

Promenade the outside ring

All the way around and get back home

Go up to the middle and back

Down the middle split those two

(might need help)

Lady to right gent go left

All the way round and get back home

Swing and whirl, and Number two...etc.

Head couples swing, and promenade

the outside ring

All the way around and get back home

Go up to the middle and back

Pass thru

(there'll be variations of this but try it straight)

Separate like you did before...etc.

Head couples into the middle and circle four

Go full around then make a right hand star

Go once around from where you are

Back with the left with a left hand in

Home you go, swing and whirl

Sides go.....

Heads forward and make an arch  
(with opposite)

Side ladies tunnel thru

Swing the man across from you

\*\*Tunnel back home and swing your own

Heads back out and swing

Sides forward...etc.

\*\*or Side men tunnel thru

Swing the girl across from you

(partner)

Sides promenade back home again

And everybody swing

Sides forward...etc.

Then, of course, no dance would be complete without the time honored Virginia Reel, omitting the "reel down the line."

Head ladies foot gent do-sa-do

Foot lady head gent do-sa-do

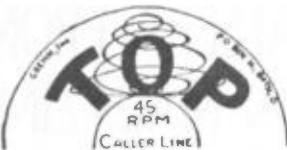
Head couples sashay down the middle and back

Separate go round the outside track  
(single file)

Make an arch, the rest duck under and home you march.....

And there you are. Six patter selections, mixers, Bingo, Hokey Pokey, the Virginia Reel, and you have a fun-filled evening for a group of mentally retarded youngsters, and/or oldsters, adding on occasion: "Rip and Snort," "Around that couple take a little peek," "Red River Valley," "Coming 'round the mountain," "Marching thru Georgia."

Just remember, square dancing can and should be fun for everyone. ■



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## BOO HOO

Two-step by Chick & Ileen Stone

Decca 34896

## GETTING TO KNOW YOU

Two-step by Rick & Joyce McGlynn

## CHARMAINE

Two-step by Hal & Louise Neitzel

# TOP

TOP 25273

## THEY DON'T MAKE 'EM

Flip by Ed Fraidenburg, Midland, Michigan

TOP 25274

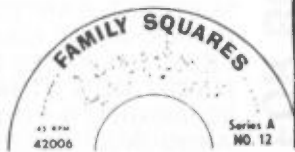
## LONESOME 7-7203

Flip by Harry Tucciarone, Trumbull, Conn.

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WITH THIS ISSUE WE INTRODUCE A NEW FEATURE OF HISTORICAL INTEREST, USING EXCERPTS FROM "AMERICAN SQUARES" DATED 25 YEARS AGO AND 10 YEARS AGO. IF YOU LOOK CLOSE YOU MIGHT DISCOVER THAT HISTORY OFTEN REPEATS ITSELF.

### 25 YEARS AGO, FEB. 1948

Lyman Lewis, in an editorial comment, outlined some "Pet Peeves" in square dancing, as follows:

1. The egotistical "show-off" caller who calls to hear himself call. He calls the most complicated dances and is "particularly delighted when he gets everyone mixed up."

2. The male dancer who insists on twisting and turning the girls, which detracts from the grace and beauty of the dance. Also the "wrestler" who "throws" the ladies.

3. The dancer who calls the dance from the floor while he dances, even though there is an excellent caller leading the dance.

4. Not only the one who drinks before the dance, but the "pyromaniac" who smokes while he dances, is offensive.

5. The girl who dances with a sodden handkerchief in her hand should desist, and "park it in her partner's pocket." (We liked that one—Eds.)

Charley Thomas, editor, describes an early television show he helped produce using dancers who "won the Middle Atlantic Square Dance Contest." The set was small, the lights were extremely hot, and he had to teach several of the show's regular entertainers to dance with his own group.

Larrupin' Lou Harrington explains his method of teaching square dancers, and points out that in the first three lessons he uses promenade, swing, alle-

mande left, grand right and left, dosido, and right and left through.

C.D. Foster contributes "The Callers Corner" in which he pleads for better cooperation between the caller and the musicians. He cites that the latter group get scant recognition and are expected to play most any tune in any key without sheet music.

"The Round Table" offers information on doing big circle mixers.

Frank Lyman, managing editor, had just returned from Colorado Springs, and describes a new "change," which he calls the "star change" (known today as the allemande thar), which he attributes to "Pappy" Shaw for use with his demonstration group. He claims this movement has never previously been published, even by Shaw, and he describes it in detail. He concludes with this observation:

"Try it (the star change) with one of your advanced groups. It is a lot of fun to do, and after all, that is why we square dance. Incidentally, if some of you Eastern Square Dancers think you are good, and know all about square dancing, just come to Colorado Springs to any of the "open" dances. . .and you will find yourself left far behind, trying to keep up with Shaw's youngsters. I know—it happened to me."

Comments and news notes were sent from St. Louis, San Gabriel, Calif., Milwaukee, Chicago, Springfield, Vt., Tacoma, Wash., San Francisco, and El Paso. Five callers advertised their services, including "Larrupin' Lou," Charles Thomas, Paul Hunt, Piute Pete ("Greatest Hog Caller East of the Rockies"), and Cal Moore. Two orchestras advertised, including the "King Street Pioneers" with Gene Brundage of Danbury, Conn., and the "Swing

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.

## ARE YOU REALLY ONE OF US?

The title of this could be, "If you are a square dancer you shouldn't just put your toe in the water—you should be all the way in".

Just recently our hardworking publicity officer said to me: "Tom, I suggested to a group of dancers that some letters should be sent to the local papers to gain more publicity on the demonstrations we have been doing at the shopping centres. Their answer was, 'A really fine idea. Betty, you do it!'"

Ten years or more ago I remember Chick saying something to a couple about getting their neighbours into square dancing. Their answer was that although they were enjoying squaring they didn't want their neighbours to know they were square dancers!

In America, where they have mostly private clubs and the usual system is to pay dues in advance, one of their biggest problems is the free-lance dancer who won't join a club, preferring to shun all responsibility and only go where he pleases when he pleases. In other words, "I paid my money. Go

ahead and entertain me — but don't bother me with your problems."

And if the admission fee was \$2.00 or more, in line with what you pay at a movie house for three hours of entertainment, I'd be inclined to agree with him. But square dancing is not commercial entertainment. It is not the duty of a few people to work harder than the rest to keep it moving. And the small-by-comparison admission fee is mainly to keep the club going; hall rentals, refreshments, under-paid caller's fee. On the commercial market, square dance admissions won't pay your way out of the parking lot.

Square dancing is a social pastime for dancers and callers alike. Everyone is expected to do his share, whether it be putting out the chairs, sweeping up, making the tea, dancing in demonstrations, writing letters, holding an office, showing up faithfully on club nights, getting along with everyone talking it up to get new beginners—and so on down the list.

For the most part, I find that people who take up square dancing are the sort of persons who are willing



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to do all of these things, realizing that we all have to have our shoulders to the wheel in order to keep square dancing moving, to get the most enjoyment out of it and, when all is said and done, to be able with a clear conscience to say, "I'm doing my part." And yet I've also found that it doesn't hurt to remind ALL of us once in a while, that to take part in square dancing you must be willing to do your part.

*Tom McGrath*  
*South Pacific S/D Review*

Round dancing needs everyone's efforts — some don't show on the surface, but ALL count! You must never lose faith in your abilities to do YOUR job as well as you possibly can — all this counts in the growth of Round Dancing as a whole. We talk to so many, many people and I get quite perturbed when someone says to me, "I'm just a dancer so my opinion doesn't count" ...how WRONG you are! There wouldn't be any dancing without dancers, would there? There wouldn't be any teachers if they were not first dancers, right?? Don't sell yourself short, there. . .dancers make this hobby go ROUND, if you'll pardon the expression. . .you are the spark that makes the motor go — YOU represent Round Dancing! Keep that in mind always and anything you can do to further this big happy and wholesome activity, do it with enthusiasm and

with the knowledge that anything you do to help make it grow and prosper is not only helping Round Dancing, but helping to make it more enjoyable for you!

*Lil Knowland*  
*Round Dancer Magazine*



**APRIL — VACATION ISSUE**

Square dance vacations will again be the theme for the coming April issue. Information for free listings of special events: weekends, festivals, callers' colleges and institutes; should be sent to this magazine by March 1, 1973. Include name of the event, location, date, name of event, location, dates, and the name of a contact person. To tell the square dance public all the other details, such as callers' names and special features, consider placing an ad in this special issue. Write us for ad information. ■

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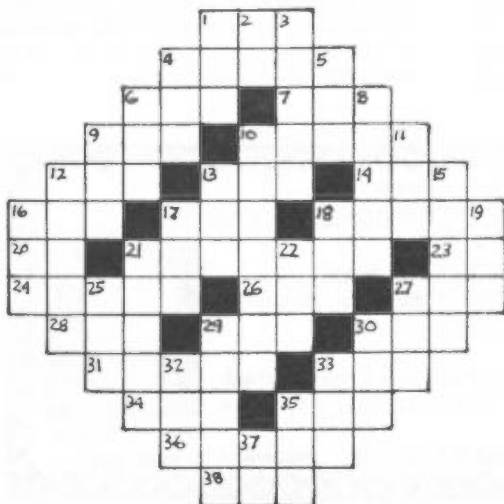
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# Puzzle Page



## ACROSS

1. It is (poet.)
4. "---- Silver Sands"
6. "Heel And --- Polka"
7. Yale
9. S--- the top
10. Basic call
12. Fan the ---
13. "--- Been A Long Long Time"
14. Taxi
16. Tea --- chain
17. Caller's wage
18. Church pathway
20. "---ange Blossom Special"
21. Go ----- and back
23. Organization for alcoholics (Abbr.)
24. Elf
26. "C--- Stop Loving You"
27. Goof
28. Polite form of address
29. Difficult (Abbr.)
30. 24 hours (Scots.)
31. Put on one kind of cummerbund
33. --- back (R/D figure)
34. Abbreviation used in accident cases
35. --- Rever of the Knotheads
36. Wide, or a slangy lady
38. Attempt a new figure



## DOWN

1. "All Over --- World"
2. 1 + 1 = ---- (Roman)
3. Cooks slowly
4. Defeated others in a contest
5. Man's name
6. Hoedown + singing call = ---
8. InterNational Callers In Dancing (Abbr.)
9. Mom's partner
10. Male host on a ship or plane
11. What car needs to go to a dance
12. U- ---- back (pl.)
13. Adjective ending
15. What a PA system sometimes does
16. Wheel tooth
17. Enemy
18. Caller Springer
19. Needed to hear the caller
21. ---; good listening
22. "When you --- I Were Young, Maggie"
25. Fuel
27. Have refreshments
29. "---- Of My ----" (same word)
30. Failure (slang)
32. Corn leaving
33. "The Cape --- Boys"
35. Caller Bohn of Kentucky
37. "Love Me -- Leave Me"





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Alter/Revert the Tag  
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 Cast Back  
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 Couples Hinge and Trade  
 Cross Sashay  
 Flare the Diamond  
 Flare the Gears  
 Grand Spin  
 Grand Sweep  
 Line to Line  
 Loop and Tag  
 Pass the Axle  
 Relay the Deucey\*  
 Remake  
 Reverse Dixie Style  
 Reverse the Pass  
 Right and Left Roll  
 Roll By  
 Sashay Thru  
 Scoot and Plenty  
 Single Circle to a Wave  
 Slip, Slide and Circulate  
 Spin Chain the Gears\*  
 Square Out  
 Star the Square  
 Star to a Wave  
 Swap Around  
 Sweep the Flare  
 Swing and Switch  
 Tag and Spin  
 Tag and Trade Your Neighbor  
 Taggers' Delight  
 Tag, Top and Turn  
 Timber  
 Trade Sashay  
 Trade the Wave  
 Triple Hinge and Trade  
 Triple Trade  
 Walk and Dodge  
 Zoom!

## CLUB FIGURES

Alamo Style  
 "Arkies" No. 1  
 "Arkies" No. 2  
 "Arkies" No. 3  
 Beer Mug Chain and Grand Teacup Chain  
 Box the gnat, Whirlaway, Backtrack and  $\frac{1}{4}$   
 In and out  
 Cast offs (basic)  
 Cast offs (face to face)  
 Centers & Outsides In & Out; Cast offs,  
 Clovers, California twirl, Lines Divide  
 & Face Down the Line  
 Circulates (includes split & cross circulates)  
 Curlique, Run and Crossrun  
 "Deucey" Hash (ends circulate, centers trade)  
 Dixie Chain, Dixie Style, Dixie Daisy and  
 Dixie Grand  
 Double and Triple Star thru  
 Fan Thru, Fan the Top, Fan Chain Thru  
 Flutter Wheel, Sweep a Quarter and Crazy  
 Flutter  
 Gimmicky Figures  
 Hand Turns  
 Head ladies Teacup, Side men Beer Mug  
 Hodgepodge Tip (good figures and breaks)  
 Partner Wheel and Deal  
 Peel Off, Pair Off, Round Off and Cloverleaf  
 Peel Off, Trail Off, Peel and Trail, Trail and  
 Peel  
 Scoot Back  
 Spin Chain Thru, Spin the Top and Swing  
 Thru  
 Tag the Line and Partner Tag  
 Tag the Line  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$  and Zig Zag  
 Teacup Chain (how to teach the basic version)  
 Trade  
 Trade By  
 Turn and Left Thru, Trades and Slide Thru  
 Turn Thru  
 Wheel and Deal and Square Thru

\*If you pick Relay the Deucey or Spin Chain the Gears, each of which is a 20-minute workshop, I can only get a total of four tips on a 60-minute cassette.

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# CITIZEN BAND RADIO AND THE CALLER

*Continued from last month*

by Bob Wickers  
Manchester, Missouri

When I'm home working in the basement office, I keep the base unit turned on for the same reason. Many times I hear someone come in who is rolling down Interstate 44, or 244, or 270, and they're lost. They want to know if I can give them directions to a highway or street. I pause a few minutes to help them out. Sometimes they ask for a street I don't know, and I ask them to stop or pull up a minute, and check it in the St. Louis directory I keep right there. By looking at the map, I can tell them where to go or turn off. This works both ways: I get help and give help with the CB radio.

Another thing I wanted to mention as I cruise along the highway is that not only do you talk to people in towns as you pass through, but to people in cars heading along the highway in the same direction you are. Sometimes you get to chatting and discussing where you both are going, and sometimes you pull off and have a cup of coffee together and meet in person. It's another way of meeting friends, similar to square dancing. On a long stretch between cities, you watch the cars going the other way for antennas that are easily spotted. Pick up the microphone and dial around the channels until you locate them, and find out where they're going and why. Most people are shocked when they find out I'm a square dance caller and I'm heading to Dayton or Cleveland or New England to call. Most don't even realize square

dancing exists, but after a little conversation, I often wonder if they ever look it up when they get home. Most folks are interested, and of course, I never know what they look like or who they are, just talking into a mike and listening on a speaker. I send them to a western shop in their towns or tell them to look in the phone book. On a few occasions, I knew a contact to give them in a specific town for lessons.

Last Memorial Day, we had a Marathon Dance in New York on a Sunday. Folks danced thirteen hours straight, at least three tips an hour, with about an eight minute break in between. This was all the rest they had, and crammed a sandwich in the break. They couldn't miss a dance, if they wanted to qualify for the badge being promoted. The next morning I was to leave for Connecticut, and called a tip before I left. I headed out the main entrance, passed a pickup truck with an antenna, shouted on the radio, talked to the driver, who had run into town and missed the final tip. Jokingly, I told him to get his set together right there by the truck. By golly, he had a set in about three minutes, and I called to "Every Street's A Boulevard," which was on the tape recorder in the car that I use for running through the tunes as I drive. When he said his set was ready, I called without letting my foot off the gas or my finger off the transmitter the whole time. At the end, he switched

*Continued on Page 64*

♣ A <b>Best</b> A ♣	♣ K <b>Club</b> K ♣	♣ Q <b>Trick</b> Q ♣
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*The Jud-i-ques Club of Washington Court House, Ohio, participated in the annual Christmas Parade there by dancing on a float. All were dressed in identical outfits of red and white, the club colors, although due to the cold weather, the coats and sweaters were hard to part with. Not shown in the picture are the decorations of red barns, banjos, fiddles and bales of straw. The float was very well received and the club received a certificate of commendation from the Chamber of Commerce. The photo is by courtesy of Don Edwards of the Record-Herald in Washington Court House. Club Caller is Jim Lambert of Chillicothe.*

*The Jud-i-ques are a fairly new club and are very enthusiastic, participating in many club projects. The club is named after its founders, Willard and Grace Judy. Mr. Judy passed away last year, but Mrs. Judy is still a faithful member and officer.*

*Norma Jean Smith  
Washington Court House, Ohio*



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# Dancing Tips

by Harold & Lill Bausch

The number of new calls hitting us today may make the dancers' heads spin. At the same time, you could be confused by changes that are being made in some of the older calls. For example, the Cast Off at one time was used only when in lines of four and then the call meant that the end persons were pivots and the center persons were to walk around the ends. Today we find the Cast Off being used with two people and so in this set-up, we need a new explanation. When two people do a cast off, the pivot point is the joined hands between the two.

Now we find ourselves with two explanations of the same call, and it is up to the dancer to realize this.

Another change in recent years is the Pair Off. When this first appeared, it meant the man was to step forward turning one quarter left as the lady stepped forward turning one quarter right, thus becoming partners with the lady always on the man's right side. Today the common meaning of Pair Off is for both man and woman to step forward and turn their backs to the center of the square. With this definition, the lady could be on either side of the man, or we could have men together and women together. So those dancers who have danced a number of years will have to be aware of these changes.

Other changes not so drastic come in the twirls and the ocean waves. Before our dancing became quite so complicated, the ladies did more twirling. They would twirl at the end of the right and left grand before they promenaded with partners. Ladies used to

twirl after every swing, but this is often left out now, and we certainly do approve of this when in a busy dance, the lady is expected to go right into the next call.

For some time now, our national publications have urged dancers to use a hands up position when doing the ocean wave. This means to bend arms at elbow and point fingers up so that palms are touched at about shoulder height. This is becoming more popular all the time and is gradually replacing the hands joined at hip or waist level. We believe this is an improvement. The swing thru, spin the top, and like figures are done more comfortably this way, although it may take time for those switching to appreciate it. On the right and left thru from an ocean wave, we tell dancers that the right hand is already touched and to simply step forward and courtesy turn the lady facing the same way you are. It works fine.

Let me mention one more item — the promenade. Some dancers think they have come up with a new and fancy promenade when they use what is commonly known as the Varsouvienna position. This is with the lady having both hands up, man joining her right with his right as he reaches around her shoulder with his right arm, and joining left hands in front. This is the old style, the one many leaders tried to get rid of. One reason is that as the evening wears on, some men have a tendency to let their arms rest on the ladies' shoulders, and the ladies are getting tired, too, and don't want to help support them. The new and approved promenade is with both hands joined in front, right hands above and left hands below. Men have palms up and ladies palms down. This is the approved and most popular promenade and should be used with short shuffle steps.

All of these maneuvers are done best if you will remember to relax and smile.....





### MAGIC OF FLOOR RAPPORT

Good floor rapport between caller and dancers in the midst of a spirited tip is a beautiful sight to behold, and is a quality to be sought after intensely by callers lacking the magic ingredient.

Floor rapport is positive proof that the psychological aspects of this "game" we play are very, very important. It is the difference between two callers, one of whom complains bitterly, "How come that guy gets so much enthusiastic response, and I call the same material (or better) and get hardly a peep from the same dancers?"

A caller who has "it" and who lacks certain technical skills is often more in demand than a caller with reverse qualifications.

OK. What is "it"? How does one get it? Let's examine the component parts of floor rapport to try to find the answer.

Start with an attitude. Perception. Learn to accurately assess the floor norm within the first two tips, and then reevaluate what's happening out there throughout the dance. The floor norm is the average level of dancing capability, the best of the worst and the worst of the best, so to speak.

Now it is important to bear in mind the old saying that "most dancers want to dance at the top side of their capabilities most of the time." In this case MOST means more than 50%, rather than 99%, concerning the dancers, and MOST of the patter material, not most of the singing calls. In a singing call the average dancer wants relaxed dancing, a pleasant mood, etc., rather than fancy choreography.

The beginning of rapport, is as one caller put it, "gently holding them (the dancers) in the palm of your hand and

"lifting" them (the whole "floor" together) ever so carefully and skillfully until you have them up to their peak performance and they're all loving every moment of it." To do this, a caller must use both a conversational and choreo-flow approach.

Let's first look at the conversational approach. There are two ingredients to consider. There are the gentle jibes and the cordial cajoling methods, principally. If done properly (not too pointedly) the gentle jibes can act as encouragement and extra fun for the dancers. After some wild scrambling to "fix" their square in the middle of a fast bit of hash, if the dancers are told by the caller, "Gosh, you look like a bucket of worms, gang," they'll respond with increased laughter at themselves.

Recently in this same situation a caller said, "Don't cast your beady eyes up at me—I didn't do it," and the mixed-up dancers convulsed with laughter. These kind of jibes may be too "pointed" if pulled early in the evening, but when you've got them "with you" in every respect, it's a safe bet.

Cordial cajoling, on the other hand, points the blame on the caller, himself; or blames problems on the "sound" in a kidding way; or encourages dancers to "start looking for a red-eyed corner," etc. Quite often these remarks are built right into the dancing in such a way that the dancers hardly miss a beat.

Finally, the choreo-flow helps to build rapport in a positive way. When you start easy in the first tip and work the dancers gradually up to their peak performance, you are building their confidence, and a sense of mutual trust also develops. This is what rapport is all about. Fun, kidding, laughter, smooth-flowing material, interesting gimmicks, enthusiasm, a little challenge—all these ingredients draw the caller and dancers close together in spirit and create rapport. The new generation might call it a measure of "soul." A psychologist might call it empathy. It is an intangible thing, but very REAL in the square dance scene.

# easy level

*Since this is Presidents month and also the one set aside for sweethearts, the February material is patriotic and "heart-y."*

## YANKEE DOODLE MIXER—U.S.A.

RECORD: Folkcraft 1080x45

FORMATION: Couples scattered anywhere around the room.

STARTING POSITION: Inside hands joined, outside foot free.



### Part I (Music A) — Walk

#### Measure

- 1-4 Eight walking steps forward in random directions. Finish facing partners.
- 5-6 Four walking steps backward, backing away from partner.
- 7-8 Four walking steps in any direction to meet a new partner.

### Part II (Music B) — Two-Step

- 9-16 Eight two steps with new partner, either turning in ballroom position or progressing forward in open position with inside hands joined.

Note: As an ice-breaker, no partners are necessary. Start Part I with everybody walking helter skelter around the room looking for partners, then continue with the two-step of Part II.

## PATRIOTS' JIG

*An original contra composed by Ted Sannella.*

*Suitable music: "The Patriot's Jig", composed by R. Page*

I used the dance recently to "Step the Rear" Hi Hat label 355 music and it moved nicely.

Formation: Lines of couples facing another line of couples, as in Becket Reel.

Allemande left your corner

Come back and swing your partner

All go forward and back

Circle left with the opposite two

Go  $\frac{3}{4}$  round, then pass thru

And swing the next (the one you meet)

Right and left thru across the set

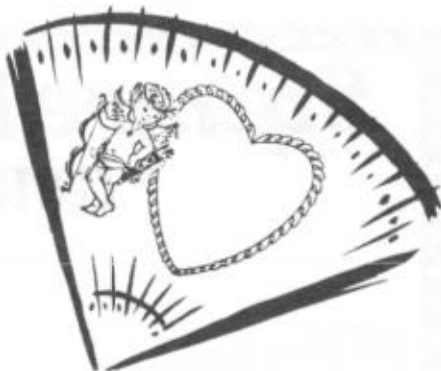
Same two ladies chain (don't return)

Right and left thru once more

Ends cross over. . . . .



page



And finally here is an easy "Sweetheart" dance for Valentine's:

### "PEG O' MY HEART"

RECORD: S.I.O. F 106

Opener, Middle Break & Closer:

(You) Allemande left, grand right and left round the set, you'll do-sa-do

With your maid, then you promenade.

Promenade, don't slow down girls backtrack go twice around.

You do-sa-do round, swing your honey

The sweetest in town, promenade 'em (full) around to the start

Swing with the Peg O' My Heart — and then . . . . .

Figure

(All four) ladies you chain

Well you turn 'em

You chain 'em again, they're yearnin'

(The) Heads star left round the set

Right hand turn these with your corner, partner left, then you corner

Do-sa-do round, swing the corner

(The) Sweetest in town, promenade 'em round to the start

Swing with the Peg O' My Heart (and then)

Tag Ending:

She's gonna be, boy, The Peg O' Your Heart. . .

Sequence Opener, figure twice for heads, middle break, figure twice for sides, closer and tag ending.

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# CHALLENGE CHALLENGER

by Jim Kassel

News and views of advanced and challenge dancing are beginning to arrive at the home of your new "Challenge Chatter" editor. These will be the life blood of our column, so please keep the mail coming. Our lead article this month comes from the pen of Carl Brandt in Fort Wayne, Indiana and here is Carl's contribution.

"The Bucks and Dears square dance club of Fort Wayne, Indiana was organized in Dec. 1960. Its purpose was to provide dancers with a level of dancing higher than the average clubs.

Most of the dancers were dancing in more than one club and were trying to satisfy their need for more and more challenge. It was irritating to dance with the average club and repeatedly drop back when the beginners came in, even though they were happy to help new dancers just as they had been helped earlier.

So this is the way challenge was born in our club. In most cases our dancers were happier in their home clubs also, since they now had Bucks and Dears to fulfill their need for progress. We feel that ambitious dancers will cause less of a hassle in their average clubs if there is a challenge group available to work out with.

The club dances on the 2nd and 4th Saturdays, year 'round, at King's hall, and our 10-set group has had many good times together in work and at play. We are also known as the Luau Club. Our recent 11th Luau was a lot of work but it is an activity that helps our club pull together and get better acquainted.

We believe in giving a helping hand to those who wish to try our style so each spring we hold a workshop for those who desire to give it a try. We attempt to keep up to date with new figures. However, our prime purpose is to develop "position dancers" who can cope with known figures in any combination and from any position. Carl Brandt has been our caller from the very beginning and his wife, Dorothy, cues the rounds.

Many of our members attend workshops and vacation camps throughout the midwest and they find that their Bucks & Dears training pays off for them there.

The beautiful thing about the Square Dance activity is that it has "Something for Everyone" and our club is happy to be a small part of this great recreation."

To add a few words about the Fort Wayne area we have the following bit of information from one of our leading National Challenge callers; I quote: "There is other interest in high-level dancing in Ft. Wayne too. A new club - Subscription Squares - was formed in the fall of 1972 to bring a variety of high-level callers into the area. The club dances to tapes on other occasions. There are also two challenge tape groups in the Ft. Wayne area.

Members of Subscription squares and challenge tape groups travel to out-of-town dances and high-level weekends."

I would like to make a personal comment on the third paragraph of Carl's letter. I certainly would want to agree with his statement concerning elimination of hassles in average clubs if the ambitious dancer has a challenge or advanced level club to work out with. This has been a definite result in two clubs I am well acquainted with in our area. In both cases each of these clubs have extremely faithful and hard working members who are also key people in advanced clubs meeting in the same buildings twice a month.

Continued on Page 44

# CAL

HOTEL GUEST STATION

## AN OPEN LETTER TO 'SALLY' VALENTINE'S

Dear Sally,

You and I celebrated an anniversary last week. I'll bet you didn't even realize it. We've square danced exactly ten years. That's more than most people stay in the hobby, they say. Maybe it's time I told you that those ten years have been filled with moments to remember.

Being away from you is tough. Tonight especially. I don't like these extended business trips. What's worse, there's a square dance going on here in the hotel right now. I'd go down and enter in, and I'm sure they'd make me feel welcome, but then I'd miss you even more.

So here I sit in my room, writing these thoughts, wishing you were here so we could swing with the rest of them.

What is it about square dancing that has given us so much fun these past ten years? I've come to the conclusion that it isn't just the dancing itself. It's the people, the friendships we've gained, the places we've been, the atmosphere, the planning, the anticipation, and the pleasant recollections after the dance.

There's something else, too. We don't talk much about this when we're together, because it seems a trifle too sentimental, or something. But I'm sure that square dancing has helped to cement and secure our marriage. It has drawn us together time and time again, and you know there were some shaky moments along the line when we needed an activity like we've got to sort of rekindle that spark inside us.

After all, when the call to take each other in your icy feelings caused by p fast when one is holding all the times after the dance each other, laughingly, "before we went?"

Remember those camp sure forgot our back-ho hand in hand up that ro and I laughed and sugges gether and just do some would never have said th home. In those fleeting honeymoon were recaptu

Then there was our l sixty two couples on tha been square dancers I do the necessary money to gang on the trip of a life ventions! All those thou one city. So friendly. S lievable sight.

There have been so m at the hundreds of dances the night Joe, our caller, w dropped the cake on his laughing? And the time we had such good fun s music, to candlelight.

# LETTER ON S DAY

2.

caller says "swing" you've got your arms RIGHT NOW. Those petty arguments melt away as you are in his arms. Remember the dance we got home and asked "What were we arguing about

camping-dancing vacations? We had home problems as we walked down a rocky path to the dance hall, suggested we skip the dance altogether necking in the moonlight. I thought that in our busy routine back during moments the days of our courtship.

our big square dance tour with that luxury liner. If we hadn't we don't think we'd have scraped together to go with that great lifetime. And the National Convention, thousands of dancers packed into such spirit. It was an unbe-

many cute and funny things at dances we've attended. Remember the caller was leading the cakewalk and his boot and we couldn't stop because the electricity went off and we were singing and dancing without

3.

Sure, the dancing is the main reason we go to the dance, but there really is so much more to it. You girls have a way of looking like princesses in your laces and frills and bouncy crinolines, your bright colors and smiling faces. Of course you've always been the prettiest one on the dance floor, Sally, and I mean that. That yellow dress of yours is positively ravishing. Boy, did I get jealous when you and your girl friends went crazy over that good looking traveling caller last spring.

Remember how hard we worked putting up decorations for the festival two years ago? That's when we really got to know the Smiths. It's a good thing the Smiths became our close friends. She was such a comfort and help to you when you got so sick last year, and I was away. One can't buy all those hours of help.

I could go on and on. I like the little "rehash" parties we have with our friends after most of the dances. I really come "out of my shell" at those little after-parties, don't I? Boy, how we rib Joe. He knows how to take it. And he's a better caller than most of those traveling guys. We ought to give Joe and Mary a big bouquet of flowers for getting us into this hobby in the first place. But we won't, of course. Too sentimental, I suppose.

I'd like to tell the world what square dancing has meant to us. Sally, if you don't mind, I'll send a copy of this letter to one of the national square dance magazines. They might print it, and maybe someone, somewhere, will think about how the love of a special hobby can enhance the love of two people.

I won't use our real names, of course. But, in my rather clumsy literary style, I'd like to share my feelings about you, and us, and an ideal hobby that for me has put a new meaning into the words of the caller:

"Swing the one you love the best,  
Promenade home to your own sweet nest."  
Right now my heart aches to be able to promenade home to you. . . . .

Say "hi" to the kids. . .  
All my love,

*Jim*

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# CLUB CALLERS DANCERS

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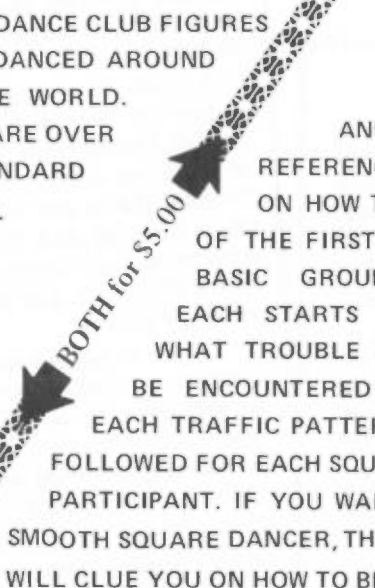
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# WORK- SHOP

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



## CHOREOGRAPHY

We don't hear the term "birds of a feather" lines in square dancing very much any more. It refers to a line of four men facing a line of four ladies. Interesting choreography always evolves out of this type of set-up IF each dancer listens and does his part of the command when required to do so. The movements involved don't have to be much more than just the standard basics so everyone should be able to dance this type of figure. What is involved however is a good understanding of who you are and the position in which you find yourself after the command.

A standard way of setting up these lines of "birds of a feather" has been:

No. 1 couple, face your corner & box the gnat.

New head couples crosstail thru

Separate, go around two

Hook on the ends & line up four

A line of four men now faces four ladies. The head men are facing their partners while the side men are facing their opposites with all in sequence. From here any number of "zero" combinations can be used until this same relative situation is duplicated. At this time, the quickest way to get everyone to their corner is:

All star thru, lead couple Calif. twirl  
And dive thru (just two couples working)

Square thru  $\frac{3}{4}$  to left allemande.

From Bill Barton of Ascutney, Vt. come the following figures using this idea. They're very danceable. Be sure to *hold your identity* unless the word "new" precedes the command.

Three and four right and left thru

New heads lead right

Circle to a line

One and two frontier whirl

Everybody wheel and deal

Face partner, pass thru

Bend the line

Men star left, girls star right

Number one man first pick up your own

Each in turn you do the same

Star promenade

Girls step out, turn back  
 Turn partner right  
 Left allemande.....  
 Four ladies chain  
 Two and three right and left thru  
 New heads lead right  
 Circle to a line  
 One and four frontier whirl  
 All the boys run right  
 Ocean wave and balance  
 Ends circulate double  
 Slide thru  
 Men star right, girls star left  
 Number one man first pick up your own  
 Each in turn you do the same  
 Star promenade  
 Girls roll back  
 Left allemande.....  
 One and two right and left thru  
 New heads lead right  
 Circle to a line  
 One and four frontier whirl  
 Couples circulate  
 One and three wheel and deal  
 Circle four  
 Number one man break, line up four  
 Three and four right and left thru  
 Couple number two frontier whirl  
 Everybody cross trail thru  
 To the corner  
 Left allemande.....



**CALLERS'  
 QUESTIONS**

*FRED FREUTHAL, Terryville, Conn.:*

As a new caller, I'm having my first class this year but I have been working at the art for over three years. I study choreography closely and have lots of questions.

**QUESTION**—Do you object to questions about calls in the two current caller-teacher manuals?

**ANSWER**—Not at all especially since I was involved in the writing of some 600 example figures in the extended program. I don't agree with all of the Basic program outlines but then everyone didn't agree with me about the next program either.

**Q**—What about calls in other magazines, yearbooks, note services, etc.? Sometimes some of the figures do not appear to work.

**A**—Fire away! Many times we are able to straighten out wrong interpretations of the basic rule involved.

**Q**—Are there any special rules for sending in calls to be printed in the American Squaredance Workshop?

**A**—Send in to your heart's content. We do hope that each figure has been dance proofed because it saves us time in dancing each one before publishing them. Each Workshop issue runs between 40 and 50 figures so we don't have time to "fix" them if they need a major repair.

**Q**—Are the rules of the author of a new idea forever binding even if they do not foresee all the possibilities?

**A**—They usually are — sometimes to the detriment of the idea and the eventual dropping of the whole thing. Names can be changed if we can catch them before they go out across the square dance world but once they do, they're gone. Authors are very sensitive about changing their rules even if this broadens the use of the idea, i.e., swing thru, as an example. The battle to convince someone is hardly worth the effort so today we let the movement kill itself. Perhaps someday it will reappear corrected (or under another name) so that it will have a chance to survive the test of time, use and potential.

**Q**—Do you think Spin the top and Spin Chain thru would be more useful if the Swing thru rule of "those who can" were applied?

**A**—It's too late in the game to venture a guess. We do have ways to establish the "ends swing half" rule when needed, i.e. "Alamo style - heads

start a spin chain thru," etc. Today's dancer is used to starting with a right hand unless he actually hears a "left" something. A most complete reference booklet is available for over a hundred of our S/D basic movements. Every caller and dancer should absorb "How to be a Smooth Dancer." With this under your belt, you will be correctly informed of the "right way" to square dance.



### SPIN BACK

by Norm Wilcox, Brampton, Ontario

From couples facing or right-hand waves, all turn half by the right, new centers turn left three-quarters while the ends turn back. From left-hand waves, hand turns are reversed. (A fan-back variation).

**EXAMPLES** by Will Orlich

- Head couples SPIN BACK
- Diamond circulate, centers cast  $\frac{3}{4}$
- Bend the line, turn thru
- Left allemande.....
- Head couples SPIN BACK
- Diamond circulate
- Girls cast  $\frac{3}{4}$  around, wheel and deal
- Box the gnat, same two SPIN BACK
- Diamond circulate, girls cast  $\frac{3}{4}$  around
- Wheel and deal, slide thru
- Left allemande.....
- Heads lead right circle to a line
- Spin the top, SPIN BACK
- Diamond circulate, boys cast  $\frac{3}{4}$
- Girls circulate, wheel and deal
- Centers trade, substitute
- Square thru  $\frac{3}{4}$
- Left allemande.....
- Head couples square thru
- With the sides SPIN BACK
- Diamond circulate and fan back
- Right and left thru
- Pass to the center and pass thru

### SPIN BACK

- Diamond circulate and fan back
- Right and left thru
- Pass to the center and pass thru
- Left allemande.....
- Heads lead right circle to a line
- Spin the top, SPIN BACK
- Diamond circulate, boys left swing thru
- Diamond circulate and fan back
- Step thru, trade by to
- Left allemande.....
- Head couples star thru
- Pass thru, swing thru
- SPIN BACK
- Diamond circulate and fan back
- All-8-circulate, boys run, bend the line
- Pass thru, wheel and deal
- Centers square thru  $\frac{3}{4}$
- Left allemande.....
- Heads lead right circle to a line
- Pass thru, wheel and deal
- Double pass thru, peel off
- SPIN BACK, diamond circulate
- Centers cast  $\frac{3}{4}$ , bend the line
- Turn thru, trade by
- SPIN BACK, diamond circulate
- Fan back, all-8-circulate, swing thru
- SPIN BACK, diamond circulate
- Fan back, boys run, partner trade
- Star thru, eight chain three
- Left allemande.....
- Heads lead right circle to a line
- Pass thru, girls turn left
- SPIN BACK, diamond circulate
- Fan back, cast off  $\frac{3}{4}$
- SPIN BACK, diamond circulate
- Fan back, cast off  $\frac{3}{4}$
- Girls run, crosstrail thru to
- Left allemande.....

## REVIEW

### HALF TAG (the line)

Same as Tag the line, but just half way. From lines of four, face down the line, pass right shoulders but stop half way until lead person is shoulder to shoulder with trailing person of other couple. At this point the movement ends, but can be varied with (turn) right, left, in, (toward center of set), out (backs to center of set) or zig-zag.

Heads lead right circle to a line  
 Pass thru, HALF TAG IN  
 Double pass thru, first couple left  
 Next go right, pass thru  
 HALF TAG IN, substitute  
 Centers swing thru, box the gnat  
 Square thru three-quarters  
 Left allemande.....

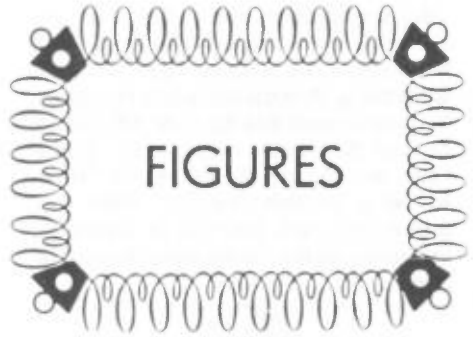
All four ladies chain across  
 Heads only rollaway and square thru  
 Circle four the outsides  
 Ladies break to a line  
 Pass thru, HALF TAG RIGHT  
 Left allemande.....

Heads square thru four hands  
 Circle four, heads break to a line  
 Pass thru, HALF TAG left  
 Clover and star thru, slide thru  
 Pass thru, HALF TAG left  
 Clover and star thru, swing thru  
 Box the gnat, change hands  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, HALF TAG  
 Swing thru, centers trade  
 Centers run, HALF TAG  
 Swing thru, slide thru  
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, HALF TAG out,  
 Cloverleaf, double pass thru  
 Centers in, cast off  $\frac{3}{4}$  around  
 Pass thru, HALF TAG out  
 Cloverleaf, substitute  
 Two ladies chain  
 Crosstrail thru to the corner  
 Left allemande.....

Head couples half sashay  
 Lead right and circle four  
 Ladies break two lines of four  
 Pass thru, HALF TAG right  
 Eight chain four, swing thru  
 HALF TAG right, swing thru  
 Centers run, HALF TAG right  
 Box the gnat, pass to the center  
 Swing thru, turn thru  
 Left allemande.....



## FIGURES

by Jerry Murray, Rochester, Minnesota

Heads pass thru, do a U-turn back  
 Turn and left thru, half square thru  
 Slide thru, pass thru  
 U-turn back, turn and left thru  
 Flutter wheel, sweep a quarter  
 Dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru  
 Swing thru, boys run  
 Tag the line right  
 Wheel and deal, turn and left thru  
 Swing thru, boys run  
 Tag the line right, wheel and deal  
 Turn and left thru, slide thru  
 Rollaway half sashay, turn and  
 Left allemande.....

Heads flutter wheel  
 Pass thru and U-turn back  
 Star thru, circle four  
 Heads break to a line of four  
 Pass thru, tag the line in  
 Turn and left thru, pass thru  
 Tag the line in, turn and left thru  
 Pass thru, tag the line in  
 Turn and left thru, flutter wheel  
 Reverse the flutter, crosstrail thru  
 Left allemande.....

by Cecil Albery, New Albany, Ohio

One and three curlique, boys run  
 Do-sa-do outside two, swing thru  
 Boys run, flare the line  
 Pass thru, wheel and deal  
 Centers pass thru, curlique the outsides  
 Scoot back, girls turn back  
 Wheel and deal, centers pass thru  
 Left allemande.....



One and three star thru  
Right and left thru, pass thru  
Swing thru, boys run right  
Couples circulate, partner trade  
And a quarter more, curlique  
Scoot back, boys trade  
Boys run, wheel and deal  
Flutter wheel, dive thru, pass thru  
Left allemande.....

by Ed Fraidenburg, Midland, Michigan

#### TAGS AND DIAMONDS

Heads square thru four hands  
Circle half to a two-faced line  
Girls scoot back, men circulate  
Girls cross run, men scoot back  
Girls circulate, men cross run  
Wheel and deal, dive thru, pass thru  
Left allemande.....

Heads square thru four hands  
Curlique, centers circulate  
Centers run, new centers scoot back  
Ends circulate, wheel and deal  
Slide thru, men circulate  
Men run, curlique  
Centers circulate, centers run  
New centers scoot back,  
Wheel and deal, dive thru  
Centers crosstrail thru  
Left allemande.....

Heads lead right, circle to a line  
Pass thru and half tag  
Half tag, swing thru, men run  
Promenade.....

Heads square thru four hands  
Circle half to a two-faced line  
Girls cast off  $\frac{3}{4}$ , men quarter right  
Everybody scoot back, girls swing thru  
Step thru, men fold, step thru  
Scoot back, men run  
Square thru four hands  
Trade by, star thru, crosstrail thru  
Left allemande.....

Heads square thru four hands  
Circle half to a two faced line  
Half tag, new centers run  
New centers cast off  $\frac{3}{4}$   
Diamond circulate, centers cast off  $\frac{3}{4}$   
Half tag, centers circulate, men run  
Half tag, men trade, centers trade  
Men run, crosstrail thru  
Left allemande.....

Heads square thru four hands  
Circle half to a two-faced line  
Half tag, half tag, half tag  
Men run, men trade, men run  
Everybody run, everybody fold  
Everybody left allemande.....

Heads square thru four hands  
Circle half to a two-faced line  
Half tag, centers run  
Half tag, centers run  
Half tag, centers run  
Wheel and deal, left allemande.....

Heads pass thru round one to a line  
Pass thru, half tag  
Swing thru, men run  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande.....

by Bill Barton, Ascutney, Vermont

Heads lead right, circle to a line  
One and two frontier whirl  
Everybody wheel and deal  
Three and four frontier whirl  
Everybody double pass thru  
First pair left, next pair right  
Crosstrail thru to the corner  
Left allemande.....

Couple No. 1 stand back to back  
With your corner box the gnat  
Square your set like that  
New heads cross trail thru  
Separate around two, line up four  
Pass thru, boys turn back  
Check your line, wheel and deal  
Girls turn back  
Everybody cloverleaf  
Centers pass thru, U-turn back  
Square thru  $\frac{3}{4}$   
Left allemande.....

#### BILL'S BREAK

Four ladies chain  
Heads crosstrail thru, separate  
Around two, line up four  
Pass thru, wheel and deal  
Girls do-sa-do to an ocean wave  
Arch in the middle  
Boys Dixie style to an ocean wave  
Everybody cast-off  $\frac{3}{4}$   
Sides frontier whirl  
Left allemande.....

## MIXED HASH

Heads spin the top, turn thru  
Circle to a line  
Pass thru, tag the line  
Cloverleaf, double pass thru  
Peel off, bend the line  
Crosstrail thru to the corner  
Left allemande.....  
Heads flutter wheel, square thru  
Circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Peel off, tag the line  
Cloverleaf, double pass thru  
First pair left, next pair right  
Crosstrail thru to the corner  
Left allemande.....  
Sides flutter wheel  
Heads lead right circle to a line  
Pass thru, couples hinge and trade  
Centers curlique  
Circulate two spots  
Left allemande.....

## VARIATIONS ON A THEME

Heads square thru  
Right and left thru, a full turn  
Outside couples separate  
Around one to the middle  
Half square thru, right and left thru  
A full turn, outside couples separate  
Around one to the middle  
Crosstrail thru to the corner  
Left allemande.....  
Heads square thru  
Right and left thru a full turn  
Outside couples promenade left  
Half way round  
Others circle half, frontier whirl  
Right and left thru, a full turn  
Outside couples promenade left  
Half way round  
Others circle half, frontier whirl  
Left allemande.....  
Heads promenade  $\frac{3}{4}$   
Sides right and left thru  
Pass thru, right and left thru  
A full turn  
Outside couples promenade left  
Three-quarters round, others star thru  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru, box the gnat  
Right and left thru a full turn  
Outside couples separate  
Keep walking, all the way round  
Others box the gnat  
Square thru five hands  
Left allemande.....

## TRIPLE ALLEMANDE VARIATION

Allemande left, ladies star  
Gents promenade. same girl  
Allemande thar, shoot the star  
Turn partner right, ladies star  
Gents promenade, same girl  
Wrong way thar, shoot the star  
Left allemande.....

## THREE-QUARTER TIME

Head ladies chain  $\frac{3}{4}$   
Side men turn 'em full around  
Promenade left  $\frac{3}{4}$   
Lonesome ladies chain  $\frac{3}{4}$   
Head men turn 'em full around  
Circle four, head men break  
Lines go forward and back  
Square thru three-quarters  
Left allemande.....

## STAR TREK

Side ladies chain  
Four ladies chain  
Promenade, heads wheel around  
Square thru, outsides turn left  
Single file promenade  
Others pass thru  
Left hand star with the outside two  
Once around and a little bit more  
Men to the middle right hand star  
Once around, there's your corner  
Left allemande.....

## DOUBLE CHAIN GAME

Head men with corners up and back  
Pass thru, U-turn back  
Right and left thru  
All join hands, circle left  
Four boys forward and back  
Four girls pass thru, separate  
Around one to the middle  
Two ladies chain  
Lines forward and back  
Centers box the gnat  
Crosstrail thru, ends pass thru  
Left allemande.....  
Head men face corner, star thru  
Four girls forward and back

Four boys pass thru, separate  
 Stand behind the girls  
 Two ladies chain, rollaway  
 Lines forward and back  
 Ends box the gnat  
 Centers star thru  
 Everybody pass thru  
 Left allemande.....

**TANDEM FIGURES\***

\*Both figures are from the standard tandem set-up (one square inside another) as originated by Stan Burdick.

Heads double pass thru  
 Cloverleaf, go behind the sides  
 Quadruple pass thru  
 Cloverleaf all 16 of you  
 First two star thru and back away  
 Next two star thru, substitute  
 Everybody forward and back  
 REPEAT ALL FOR SIDES.....

Inside four ladies chain  
 Inside heads pass thru  
 Inside sides pass thru  
 Everybody star thru  
 Pass thru-U-turn back, star thru  
 New inside four ladies chain  
 Inside heads pass thru  
 Inside sides pass thru  
 Everybody go centers in  
 Cast off  $\frac{3}{4}$ , star thru, substitute  
 Everybody go forward and back  
 REPEAT ALL (sides active first)

**EAST HILL SPECIAL**

Promenade, heads back track  
 Square thru, boys turn thru  
 Centers in cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal  
 Double pass thru, first pair right

Next pair left, square thru  
 Girls turn thru, centers in cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal  
 Double pass thru, first pair right  
 Next pair left, square thru  
 Boys pass thru, centers in cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal  
 Left allemande.....

**BARGE ALONG**

Promenade, heads wheel around  
 Half square thru, trade by, star thru  
 Half square thru, trade by  
 Star thru, whirlaway  
 Half square thru, trade by  
 Star thru, frontier whirl  
 Whirlaway, half square thru  
 Trade by, right and left grand.....  
 Promenade, heads back track  
 Half square thru, trade by  
 Star thru, promenade  
 Sides back track, half square thru  
 Trade by, star thru, promenade  
 Four couples wheel around  
 Heads back track, half square thru  
 Trade by, star thru  
 Promenade wrong way, sides back track  
 Half square thru, trade by  
 Star thru, promenade wrong way  
 Four couples wheel around  
 Promenade, men roll back  
 Left allemande.....

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



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## **DANDY IDEA**

Often originality can go a long way toward selling a product or a service. Calling cards for callers don't have to be deadly serious, such as an undertaker would use. Just as our hobby is bright and cheerful, why not produce a smile or two from those who read your card? Cecil Sayre of Letart, W. Va. has used this card successfully for a while — on the reverse side he has printed his name, address and a word about his availability to call the squares.

### CHALLENGE CHATTER, Continued

The following question is often asked but never answered the same by everyone. The question: How much time is required to do challenge dancing? The following is an answer prepared by Ed Foote: "Unfortunately, many people mistakenly feel it takes a tremendous amount of time, and therefore do not begin challenge dancing even though they might want to.

While challenge dancing at the higher levels does require some additional time, challenge dancing at the easier levels requires little more time than regular club-level dancing. Advanced dancing, which is preliminary to doing challenge, only requires meeting twice a month to be able to handle this level. The next step — Easy Challenge — requires meeting once a week.

The vast majority of challenge dancers are at these two levels and are able to maintain proficiency by dancing once a week. This leaves ample time to participate in club-level dancing. Some people at these two levels may dance challenge more than once a week, but this is their choice, and is not necessary.

At Intermediate and Advanced Chal-

lenge levels most people dance twice a week. However, this is not a requirement by any means, and some people can keep up and dance only once a week.

Challenge dancing at its easier levels does not require a lot of additional time, and therefore time is no deterrent to people wishing to participate in challenge."

To continue a line of thought I began to develop in my first article in regard to a division of calls used at various levels, it would seem that from basic through advanced challenge we reach 400 or more. Open club dances approximate the first hundred, advanced around two hundred, then somewhere above this lies Introduction to challenge, Easy Challenge, Intermediate Challenge and Advanced Challenge. In the near future I hope to make a study of advanced tapes called by the leading challenge callers at their clubs, and list the calls over two years old that are used by all of them. If you think this has any merit I would appreciate your comments before I undertake this task. Again I say let us hear from your area. ■

# FEEDBACK

I received your December edition of ASD and just started to read it. The first article I looked at was outstanding. I am referring to "Straight Talk". Leo Fisher put into words what many of us have thought for sometime now. In fact it could be carried a little bit further and name names but I think he got his (or I should say our) thoughts across. I would like to meet Leo as he seems like our type of people. Jean and I will be coming home from Europe in August and I hope to do some calling when we get there. We may even stop in Candler, N.C. if we get a chance. I can say from the bottom of my heart that no one will ever hear an off color story or joke from this caller when he is in front of dancers, and representing our activity of Square Dancing.

Keep up the good work. It really helps to get some news from home.

*Jim and Jean Cholmondeley  
APO New York*

Congratulations on another great issue of your magazine! We received your Dec. issue here today. My staff alerted me to a number of items in the magazine.

Many thanks for your article "A Plea For Understanding" on p. 22. We hope this will help. Actually the Dutch problems are quite similar to problems in many of our own dance groups in the U.S.

Our daughter, Cem, has made a profound observation on the square dance situation in other countries. She notes that square dancing is successful only in the "colonies" in contrast with parent countries such as England and other European countries, and Japan. In the colonies, or on the "frontier" the wife has been the working companion of the husband. The husband and wife have thus shared all activities, including recreation. In contrast, the

European and Japanese husbands have pursued individual activities. Thus we have real problems with the dance activity in other countries. This could be a basis for discussion at "Legacy," and in further magazine articles.

*J. Hugh Macey  
Bath, Ohio*

Regarding the article "Blowing in the Wind" by Yeeds: (pages 34 and 35, Nov. 1972 issue) Two leaves gave, as reasons for dropping out, too many movements and too much hash and drill.

May I suggest another drop out leaf be added for those who after a few years of dancing find it too repetitious, too fast and too much fragmenting of clubs into groups too small to provide a satisfying dance program each week.

If we will spend as much or more time and energy finding ways to hold the people already dancing we would need spend less of our dancing time desperately beating the bushes for new people to keep our clubs alive.

The article by Ed Foote, in this same issue, was very interesting and hope it starts some thinking along those lines.

*Ernest A. Widvey  
New Orleans, La. 70126*

## LAST MONTH'S PUZZLE

S	Q	U	A	R	E
E	P	R	I	N	T
E	L	M	O	R	E
S	I	S	T	O	P
A	N	T	I	L	I
W	E	A	V	E	R
D	R	Y	E	R	G
			L	E	E
			E	N	D
			R	E	G
			S	E	D
					S



# MERRBACH

\* Flip instrumentals

## PRESENTS

### BLUE STAR ALBUMS:

- 1024— Blue Star presents Dave Taylor Calling In Stereo
- 1023— Marshall Flippo Calling In Stereo
- 1022— Al Brownlee Calling the Fontana Album in Stereo
- 1021— Marshall Flippo Calls 50 Basics

### BLUE STAR CARTRIDGE TAPES:

8 track: \$6.95 each plus 14¢ postage

- 1024— Dave Taylor Calling In Stereo
- 1023— Marshall Flippo calling the Kirkwood tape in stereo
- 1022— Al Brownlee calling the Fontana tape in stereo
- 1019— Al Brownlee calling the Fontana Gold Record tape
- 1016— Marshall Flippo calls in stereo

### BLUE STAR 45 RPM RELEASES:

- 1940— Bill Cheatham (key A)/ Old Joe Clark (Key A) Hoedowns
- 1939— Tweedle Dee Dee, Caller: Bob Rust\*
- 1938— It's A Long Way To Houston, Caller: Jerry Helt\*
- 1937— Senza Fanay/Generation Gap, by Charles & Marge Carter

### DANCE RANCH RELEASES:

- 613— If You're Not Gone Too Long, Caller: Ron Schneider\*
- 612— Sally Sunshine, Caller: Frank Lane\*
- 611— Strollin, Caller: Frank Lane\*
- 610— Lookin Back To See, Caller: Barry Medford\*

### BOGAN RELEASES:

- 1249— It's Four In The Morning, Caller: Lem Gravelle\*
- 1248— Back In The Race, Caller: George Leverett\*
- 1247— Games People Play, Caller: John Johnston\*

### ROCKING A RELEASES

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

### LORE RELEASES:

- 1135— Lovin You, Caller: Johnny Creel\*
- 1134— Your Other Love, Caller: Bobby Keefe\*

### SWINGING SQUARE RELEASES:

- 2360— A Whole Lot Of Something, Caller: Ken Oppenlander\*
- 2359— Mama Bear, Caller: Clyde Wood\*

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# Sketchpad Commentary

## IDEAL SQUARE DANCE COUPLES —

*PRACTICE TOLERANCE TOWARD  
AND ENCOURAGEMENT FOR  
LESS EXPERIENCED DANCERS...*

*ASSIST BEGINNERS  
CLASSES, ACCEPT  
CLUB RESPONSIBILITY,  
THANK THE CALLER,  
RECRUIT BEGINNERS,  
ACT IN A HELPFUL  
MANNER....*



*PRESERVE THE  
GOOD IMAGE OF  
SQUARE DANCING  
BY ADHERING  
TO THE BEST  
STANDARDS  
OF DRESS,  
BEHAVIOR,  
CHARACTER, AND POISE.*



*APPRECIATE THAT  
THE MAJORITY OF  
SQUARE DANCERS  
SHOULD NOT BE  
PUSHED INTO  
HIGH FREQUENCY,  
ADVANCED-LEVEL  
DANCING....*



*TRY TO INCORPORATE  
PROPER  
STYLING INTO  
EVERY DANCE  
MOVEMENT...*

*RESPECT THE  
INTERESTS OF  
RELATED  
GROUPS WHO  
ENJOY CON-  
TRAS, FOLK  
AND OLD-  
TIME DANCING,  
ROUNDS, CHAL-  
LENGE DAN-  
CING, ETC.*





# RECORDS

## SINGING CALLS

ALL RECORDS ARE REVIEWED AND  
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There were very few new records this month to report, but the choreographers got busy and put out some great dances. The choreography on nearly all of these new records is excellent, and a bit different. It could be that at long last, square dance choreographers are coming to life. We hate to have to report the new dances each month where the largest percentage of them are not new, but the same old dances we have been doing for many years. We just cannot see the advantage of piling up hundreds of new records on dealers' shelves that are rehashes of the same dances that we have been doing, with the addition of a different tune. Many times the tune is also a re-run. This month the choreography is different — look 'em over for yourself and see the improvement.

A new hoedown is out this month: **HiHat 622 Cattle Call and Rubber Dolly**. Both sides contain a lot of piano and fiddle music.

We also have a couple of new records that we are not listing with the singing calls. One is a singing call but both can come under the heading of hash calls. The first one, **Windsor 5009 Buster Gets the Hammer**, is called a singing call on the record, but the music certainly can be used as a hoedown and the dance suggests patter. The title apparently came from the original Red Warrick version of *Old Buster*, where *Old Buster* looks up all out of breath and asks, "Say Son, when you gonna let the hammer down?" We be-

lieve that it was an original idea by Red, but on this *Windsor* record, *Nate Bliss* really puts the frosting on the cake. The dance may be a bit of double trouble for some of your dancers, but when they get it they will love it. Here it is: **FIGURE**: Heads star thru and U-turn back, do-sa-do, swing thru, ends trade, centers trade, girls trade, *California twirl*, left *allemande*, weave the ring, swing a new girl, promenade.

**Panhandle Rag— MacGregor 2117**  
**Caller: Mike Hull**

The hoedown on the flip side has some great banjo pickin' on it. The dance has some challenge and is a fast moving dance. Three different figures are given. The third figure has all standard basic movements but is a very busy dance. The other two contain the following:  
1. Heads right and left thru, roll away, star thru, do-sa-do ocean wave, spin chain thru, girls circulate double, spin chain thru, boys circulate double, right and left thru, rollaway, pass thru, U-turn back, left *allemande*.  
2. Heads flutter wheel and sweep a quarter, pass thru and curl to a wave, boys trade, boys run, couples circulate, wheel and deal, pass thru, trade by, ocean wave, scoot back, boys trade, boys run, bend the line, flutter wheel, square thru three quarters, left *allemande*.

**How Much I Love You — HiHat 420**  
**Caller: Ernie Kinney**

Our choice of the singing call of the month. Good music, pretty tune, and a fine dance make this a great one. **OPENER**: *Allemande left*, *allemande thar*, forward two and star, shoot the star, box the gnat, change hands, box the flea, pull by and box the gnat again, change hands, left *allemande*, come back and do-sa-do, left *allemande* and promenade. **MIDDLE BREAK** is a caller's choice of *Grand Sweep* or *Grand Spin*. **FIGURE**: Heads pair off and make an ocean wave, cast off three quarters, centers trade, swing thru, cast off again three quarters, boys trade, swing thru, right and left thru, star thru, slide thru, swing corner promenade.

**Ashes Of Love — Top 25269**

**Caller: Bob Cone**

Good music, nice tune, and fine choreography make this another fine record in the great TOP catalog of fine ones. **BREAK:** Join hands and circle, left allemande come back and do-sa-do, face the girl and curlique, boys run right, left allemande and weave the ring, do-sa-do, promenade. **FIGURE:** Heads promenade half way, sides curlique, boys run, right and left thru, slide thru, square thru four hands, trade by, swing corner, left allemande and promenade.

**Chantilly Lace — Windsor 5006**

**Caller: Warren Rowles**

A fine dance that will stay awhile. **FIGURE:** Four ladies chain three quarters, roll promenade the lady, heads wheel around, flutter wheel, spin the top, girls move up to a right and left grand.

**Martha Ellen — Kalox 1137**

**Caller: C.O. Guest**

This is the relaxer of the evening, beautifully called and timed by C.O. Guest. **FIGURE:** Heads square thru four hands, do-sa-do, square thru four hands, facing out, bend the line, star thru, dive thru, square thru three quarters, corner swing and promenade.

**Seems Like Old Times — Mac 2118**

**Caller: Kenny McNabb**

A much better record than those MacGregor has been producing lately. **FIGURE:** Four ladies chain, heads to the right, circle to a line, up and back, all curlique, all eight circulate, boys run right, swing corner, left allemande, come on back and promenade.

**Dancing To Victoria — Top 25270**

**Caller: Wally Cook**

This is the second time around for Top to put out the tune, Dancing to Victoria. The music and dance are good. Wally Cook came from the land of the kangaroos. **OPENER:** Grand slide. **FIGURE:** Heads up and back, square thru four hands, do-sa-do with the outside two, swing thru, boys run right, cou-

ples circulate, wheel and deal, inside arch, dive thru, pass thru, swing corner, promenade.

**Knock On Your Door — Mustang 149**

**Caller: Dave Smith**

Music has a nice swing to it. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run, wheel and deal, right and left thru, rollaway, pass thru and U-turn back, corner swing, left allemande, promenade.

**Listen To A Country Song — Windsor 5008; Caller: Dick Hoffman**

Dance is elementary. **FIGURE:** Allemande the corner, do-sa-do your own, promenade, heads wheel around, flutter wheel, star thru, eight chain thru, swing corner and promenade.

**Delta Dawn — Windsor 5007**

**Caller: Marv Lindner**

**FIGURE:** Heads lead right and circle to a line, up and back, pass thru, tag the line, all turn in, up and back, box the gnat, right and left thru, star thru, square thru three hands, swing, left allemande and promenade. ■



# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### BEAUTIFUL RIVER—RCA 447-0036

Choreography by Bill & Irene Morrison  
Glenn Miller's Beautiful Ohio music; a good three-part long-sequence waltz routine; intermediate plus.

### FUNNY FACE—DOT 17429

Choreography by Doris & LeVerne Reilly  
Catchy music; vocal by Donna Fargo; easy intermediate waltz routine.

### PARTY TIME—Hi Hat 906

Choreography by Pat & Bill Bliss  
A good interesting intermediate two step with scissors crossing allwhich-ways.

### ARCHIE'S TUNE—Hi Hat 906

Choreography by Pete & Val Peterman  
Cute music; an easy intermediate two step with knee action.

### DOLL DANCE—Grenn 14168

Choreography by Chet & Barbara Smith  
Good music; fast moving, busy intermediate two step.

### TWO STEPPIN MAMA—Grenn 14168

Choreography by John & Mona Kronholm  
Good music; intermediate two step with a reverse fishtail.

### TENDER WALTZ—Grenn 14167

Choreography by Clark & Ginger McDowell  
Pleasant music and a good easy intermediate waltz.

### SWEET ETHEL—Grenn 14167

Choreography by Jim & Ethel Sudborough  
Good music; a flowing easy intermediate two step using basic steps.

**A FEW FACTS**  
about  
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#### TOYS FOR TOTS

The "Toys for Tots" Benefit Dance held at the Marine Corps Armory Hall, on Saturday, November 11th, 1972 was a big success.

Otto Warteman, member of Houston Callers Association, announced that more than \$1200.00 was raised from the sale of tickets at \$1.00 to purchase toys for tots for Christmas. Two bicycles were given away as door prizes, both won by residents of Pasadena, Texas.

"Red" Donaghe made the introduction announcement. Gene Pearson was first M.C. and Dick Hedges was M.C. second half, with 12 callers and everything donated.

*Harry Finer  
Houston, Texas*

#### COME ALIVE AT NO. 5

Jerry Salisbury, Massapequa Park, Long Island, New York, and Chip Hendrickson, Newtown, Connecticut, will share the lively calling and Bob and Evelyn Supko, Clearfield, Pennsylvania, will cue the rounds at Rovin' Squares Fifth Annual Square Dance Camporee, July 26-29, 1973, at Bloomsburg Fairgrounds, Bloomsburg, Pennsylvania. For information contact: Lin and Barbara Doughty, 213 Elkins Road, Cherry Hill, New Jersey, 08034. Phone: 609-667-2308.

#### UTAH - THE PLACE TO BE IN '73

Sure, we all know that a national convention is the highest order of square dancing, with the best shows, the best callers and the best teachers... but it's still a fair question to ask what's going to be so great about the 22nd

National Square Dance Convention being held in Salt Lake City?

Beside the breathtaking intermountain area scenery and the fabulous Salt Palace, there's going to be some new things on the program this time.

For example, round dance and contra dance exhibitions will join the traditional and exciting square dance exhibition groups, and exhibitions will be conducted in two different halls within the Salt Palace.

For the first time, challenge and hot hash dancing will have workshops in addition to regular dances.

One hall will feature singing calls only.

The callers seminar will be held in the Little Theatre, which has a stage for demonstrations, as well as seating capacity for 700.

Hospitality will be as never before, with a record number of hosts and hostesses, a hospitality booth at the Salt Lake City International Airport, and a tour service for early arrivals which will begin to operate on the Sunday preceding the convention. Tour information can be had from Tours; Jack and Leona Hoggan; 22nd National Square Dance Convention; P.O. Box 09073, Millcreek Station, Salt Lake City, Utah 84109.

Registration information is available from Advance Registration Director, same box number.

#### ARKY ALLEMANDE

The state of Arkansas will hold its first annual Square and Round Dance Convention at the Robinson Auditorium's new Convention Center, Little Rock, July 27-28, 1973.

The Arkansas Square Dance Convention, Inc., was incorporated in the fall of 1972 with the purpose of holding a yearly state convention and planning for a future national convention. Nadine Higgins, who formerly edited the state's bulletin, The Modern Square, will be the general chairman of this convention dance. Serving with her as co-chairman will be Jeanette Lisko of Des Arc. There will be panel discus-

sions, sewing clinic, youth hall and various activities. This will be a convention for the dancers of the state, called by the callers of Arkansas square dance clubs and their guests.

Future plans call for a quarterly newsletter for convention reports.

#### H.J. RES 555—MAGIC NUMBER

Dancers for several years have sought to have the American Square Dance recognized as the National American Folk Dance. A new resolution will be introduced in 1973 by Cong. Charles S. Gubser (Cal.) in an effort to have it passed prior to the 1976 Bicentennial celebrations. Here are 8 things to do to help this campaign:

1. Write your congressman to support this resolution in the 93rd Congress. Here is a form: Honorable Congressman of (your district), (your state): "Please co-sponsor and support the national American folk dance Res-

olution that is being introduced into the 93rd Congress by Congressman Gubser of California. This was H.J. RES. 555 in the 92nd Congress. Thank you for your support and your reply."

2. Rush a copy of his answer to John Casey, P.O. Box 722, Los Gatos, Cal. 95030.

3. Keep only one national folk dance subject at a time at the Congressional level.

4. Always refer to this campaign as a national *folk* dance.

5. Your Congressman's address is: Honorable \_\_\_\_\_, House Office Bldg., Washington, D.C. 20515.

6. Callers, emcees, presidents—you have the mike; use it to publicize this campaign.

7. This is your dance; square up and act on this.

Continued on Page 64

## Mustang and Lightning S



### MUSTANG

MS 150— SQUARE DANCE BLUES

Caller: Dave Smith

MS 149— KNOCK ON YOUR DOOR

Caller: Dave Smith

MS 148— THANKS FOR THE MEMORIES

Caller: Johnny LeClair

MS 147— MAMA BEAR

Caller: Curtis Thompson

### LIGHTNING "S"

LS5014— THE HEAVEN OF MY WOMAN'S LOVE; Caller: Andy Petre

LS5013— DON'T SHE LOOK GOOD

Caller: Dewayne Bridges

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Caller: Lem Smith

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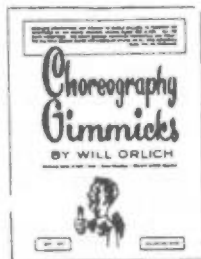
Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & SloDown for floors. S/D Boosters bumper strips, auto antenna flags, decals, license plates.

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## EVENTS

**HAWAII**—9th Aloha State S/D Convention, Honolulu International Center, Feb. 9-11, with Jerry Haag, Beryl Main, Ken Bower, Don Franklin. Write Ron & Sallie Frystak, 1403 Kupare St., Kailua, Hawaii 96734.

**TENNESSEE** — Snowbird Jamboree, Feb. 9-10, Civic Auditorium, Gatlinburg. Write Curt & Dale Payne, 101 Vernon Rd., Oak Ridge, Tn. 37830.

**GEORGIA** — 12th Ann. Okefenokee Square-up, Feb. 9-10, City Auditorium Waycross; Dick Barker, Art Springer, John Inabinet, Charlie & Madeline Lovelace. Write Don & Connie Parker, Rt. 4 Cherokee Ave., Waycross, Ga. 31501.

**ARIZONA** — 26th Ann. S/D Festival, Valley of the Sun S/D Organization Civic Plaza Convention Hall, Phoenix, Feb. 23-24. Write Everett Payton, 2146 E. Weldon, Phoenix, Az. 85016.

**OHIO** — 5th Annual February Fun Frolic, Amherst Civic Center, Massillon, Feb. 25, Reath Blickenderfer, Cecil Sayre, Dale Eddy, Carl & Pat Smith, Ken & Freda Sullivan. Write Frank Iverson, 3343 Easton Ave., N. Canton, O. 44721.

**ONTARIO** — Canadian Winter Weekend, March 2-4, Geneva Park, Orillia, with Orphie Easson, Lorne & Betty Hay. Write O. Easson, 7 Cullen Drive, St. Catherines, Ontario.

**VIRGINIA** — 8th Annual S & R/D Festival, March 3, National Guard Armory, Fredericksburg, with Harry Lackey, Don Williamson, Blackie &

Dottie Heatwole. Write Gunner Caruthers, Rt. 2, Box 150, King George, Va. 22485.

KANSAS—9th Annual Spring Jubilee, March 10, Kenwood Park, Salina, with Andy Petrere, Frank & Ruth Lanning. Write Pres & Liza Grandstaff, 2423 Simmons, Salina, Ks. 67401.

OHIO — Annual Promenade Jamboree, Toledo Area Callers Assn., March 11, Bowling Green State University (same city). Write Jim & Mary Batema, 1450 Beecham, Toledo, O. 43609.

INDIANA — Potawatomi Pow-wow, Pokagon State Park, Angola, March 23-25, with Ted & Betty Vaile, Ron and Dee Wagner, Thelmer & Laura Jones, Don & Barb Gordon. Write Ron & Dee Wagner, 8551 Riverview, Kalamazoo, Mi. 49004.

NORTH CAROLINA — 14th Tar Heel Square-Up, March 23-24, M.C. Benton, Jr. Convention & Civic Center, Winston-Salem; Gary Shoemake, Beryl Main, Marge & Charlie Carter. Write Ed Raybuck, Rt. 1, Box 226, Advance, N.C. 27006.

FLORIDA — Ancient City Square-up, Nat. Guard Armory, St. Augustine, Mar. 23-24, Roger Chapman, Harry Lackey, Bobby Keefe and the Thompsons. Write Robert Keefe, 3127 Columbus Ave., Jacksonville, Fl. 32205.

VERMONT — 4th Annual Maple Sugar Festival, Burlington, Mar. 23-24, Jack Lasry, Jim Ford, Tom & Barbara Potts. Write T. Potts, 27 Fenno Dr., Rowley, Ma. 01969.

HAWAII — Tour with Fairweather S/D Club, Mar. 24-31, Skip & Pauline Smith, Dick & Sue Leger. Write Fox Travel Service, 17 Foster St., Worcester, Ma. 01608.

IOWA — State S & R/D Convention, Anton Meister Auditorium, Davenport, Mar. 30-31. Write Red & Marion Davis, 710 Grant St., Bettendorf, Ia. 52722.

#### LATE ARRIVAL

OHIO— Falcon Ball, Feb. 18, Grand Ballroom, Bowling Green Univ. (same town), Jerry Brecklen, Bill Peterson, Glenn LeFever, Frank & Phyl Lehnert.

## Books

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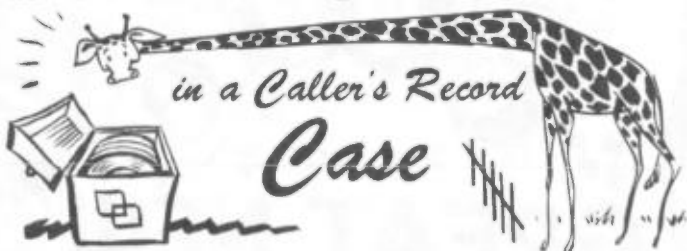
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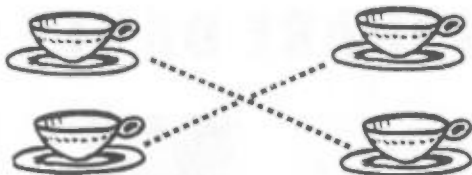


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Head men bow to the corner girl  
And with her box the gnat  
Circle eight hands round  
Go walkin' around like that



Four GIRLS go up to the middle and back  
Do-sa-do right there  
Swing thru two times  
Around in the middle of the square

Four MEN go up to the middle and back  
Do-sa-do right there  
Swing thru two times  
Around in the middle of the square

When you're thru, cross trail  
Go to the corner one  
Swing that one around 'n round  
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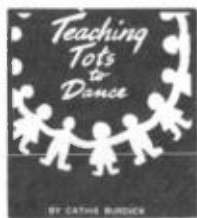
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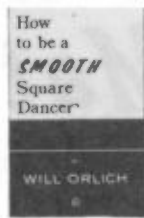
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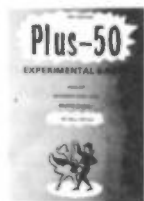
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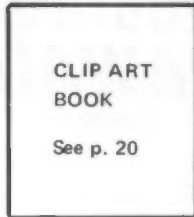


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PROMOTIONAL FOLDERS

See p.51



CLIP ART BOOK

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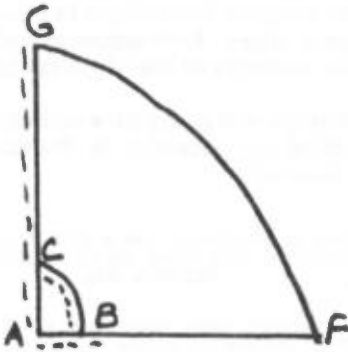
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## *ladies' choice*



*by Babe Higdon  
Rockville, Maryland*

### DIRECTIONS FOR A CIRCULAR SKIRT



One of the easiest and most attractive skirts for square dancing is a circular skirt. It has a gently sloping line and falls very softly from the waistline making it a becoming skirt for most figures. This type of skirt is cut on the fold and you will have two side seams only, making it very easy for even the novice seamstress. It can be cut from 62" material eliminating the need for any seams.

You will not be able to find a pattern for this type of skirt but by following the directions given here you will be able to make your own pattern. Brown wrapping paper is best to draw your pattern on, but any large paper can be used, even newspaper. Spread it out on a table so you will have plenty of room to work. The only tools you will need are a pencil, compass, string and tape measure.

First, find your accurate waist measurement, divide it by three and then again by two. This will give the radius for the circle you cut out for your waist. Example: If your waist measurement is 30", your radius would be 5" or (30 divided by 3 = 10 divided by 2 = 5) taking this measurement, measure from one corner of the paper along each edge and draw an arc with your compass. See diagram. A to C and A to B — your radius. Measure down each edge the finished length plus 1½" for hem. (B to F and C to G) and draw another arc using a string tied around the pencil for a large compass. Add seam allowance along the seam edge (not the one which will be placed on the fold) and the arc made for the waist before cutting out your pattern.

Insert a zipper along the left seam edge using directions that come with the zipper. If you are using wide material (62" or wider) without seams, it will be necessary to cut for the placket and face. Your waistband will be a strip of material the length of your waist measurement plus two inches for a lapover. A three-inch width allows for seams and turn under, making a finished band about one inch wide. However, you can make it as wide or as narrow as you desire. ■



# LET'S SQUARE DANCE

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

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**EEB-3000 (45);**

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

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

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

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

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

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

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

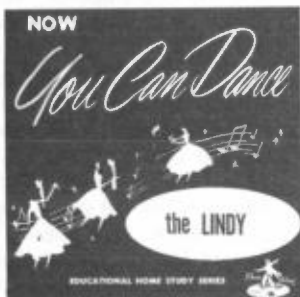
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### CB RADIO, Continued

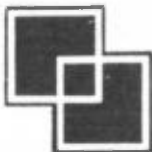
his set on so that I could hear the set applauding. It was quite a thrill, and I don't think it has been done before.

You are required to have a license for CB radio which you obtain through the Federal Communications Commission. No test is required but you must study the set of rules, and purchase the license for \$20.00 for five years, which means you can operate a base unit and up to five mobile units. The mobile unit with antenna and microphone runs about \$175. The base unit is a little more expensive and runs off 110 volts instead of 12 for the mobile, and costs normally up to \$225 or \$250.

Probably the readers who have CB will send some mail with their experiences. It would be interesting to know just how many folks do combine the two hobbies. Drop a card, and mention your channel. See you round the square somewhere! ■

### NEWS, Continued

8. Financial support is through National American S/D Badges. Contact: Square Dancer, P.O. Box 5775, San Jose, Cal. 95150. Support is optional, but necessary. ■



### ENCORE, Continued

'em High's" of Woodbury Hts., N.J. Books mentioned were "The Country Dance," "All American Square Dances" by "Allemande" Al Muller, "Square Dance Handbook" by Ray Smith, a "new round dance book" by Lloyd Shaw, "Twelve Homemade Square Dances" by Charley Thomas, and "101 Singing Calls," by Lyman Lewis. Foster's callers' cards were also advertised, as well as records on Electronic, Folkraft, Imperial, and Paramount.

### 10 YEARS AGO—FEB. 1963

Arvid Olson edited and published the magazine. The Siouxland Dancers, from a private boarding school for Indian children, were featured. Father George was their teacher, from St. Joseph's School in Chamberlain, S.D. A crossword puzzle was contributed to the magazine by Cathie Burdick, a "Dolores" cartoon by Stan Burdick, and the ever-popular "Workshop" section by Will Orlich. Square Chain Thru was a new basic introduced. Comments and choreography were contributed by the ever-prolific John Ward and others. Ray and Claire Andersen (now deceased) of Cranston, R.I. wrote on the "Responsibilities of the Round Dance Teacher." A list of 15 Callers' Associations were published. The National Square Dance Convention in St. Paul was advertised. Lee Waddell commented that the six dances (formations) we call "squares" are: western squares, eastern quadrilles, longways dances, running sets, contras, and playparty games. ■



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ing comments on trends of dancing, words of wisdom, and information about the callers who submitted the material.

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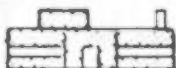
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**5th ANNUAL SEPTEMBER FEST**, Kentucky Dam Village State Park, Sept. 22-29, 1973. Bob Wickers, Frank Bedell, Bob Rhinerson, Betty & Clancy Mueller. Air-conditioned. Write: Box 190, Murray, Ky. 42071.

**NEW CALLERS**— It is not too early to plan for the 2nd Annual Callers College, Aug. 27-31, 1973 at Round-dez-Vous Lodge, Asheville, N.C. Write this magazine for information.

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- 3 Norton Gr., Ill.
- 4 Trenton, Ill.
- 5-6 Monterey, Ca.
- 9 Birmingham, Al.
- 10 Opelika, Al.
- 13 Jackson, Ohio
- 16-18 French Lick, In.
- 23 Washington Ch, O
- 25 Palinview, Ill.

#### MARCH

- 2 Soundarama  
Harrison, Ark.
- 3 Springfield, Mo.
- 4 Cape Girardeau, Mo.
- 9 Sturbridge, Mass
- 10 Spring Fling  
Skowhegan, Me.
- 12 Hartford, Ct.
- 15 Fredericton, N.B.
- 16-17 Bay Path Barn  
Boylston, Mass.
- 18 Woburn, Mass.
- 19 Hartford, Ct.
- 22 Ashland, Ky.
- 23 Merrillville, In.

- 25 Omaha, Neb.
- 26 Valentine, Neb.
- 27 Gillette, Wy.
- 28 Billings, Mont.
- 31 Vancouver, BC

#### APRIL

- 6 Hoquiam, Wa.
- 7 Coos Bay, Or.
- 8 Albany, Or.
- 9 Crescent Ct. Cal.
- 10 Crescent Ct, Cal.
- 11 Portland, Or.
- 12 Libby, Mt.
- 13 Libby, Mt.
- 14 Spokane, Wa.
- 17 Boise, Id.
- 18 Boise, Id.
- 20-21 Festival  
Great Falls, Mt.
- 23 Milk River, Alta.
- 25 Grand Forks AFB,  
North Dakota
- 27-29 Spring Fling  
LaCrosse, Wisc.

#### MAY

- 4 Winamac, In.
- 5 Winchester, In.
- 10 Lawton, Ok.
- 12 El Paso, Texas
- 16 Indio, Cal.
- 18 Tucson, Az.
- 19 Albuquerque, NM
- 25-27 Festival, Chero-  
kee Village, Ark.

#### JUNE

- 1 Shelby, NC
- 3 Battle Creek, MI
- 5 Lansing, MI
- 8-9 London, Ontario  
Trail Dances to Utah:
- 11 Louisville, Ky.
- 13 Arkansas
- 15 Abilene, Tx.
- 16 Lubbock, Tx.
- 19 Albuquerque, NM
- 21 Alamosa, Colo.
- 24 Cheyenne, Wyo.
- 26 Robertson, Wyo.

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