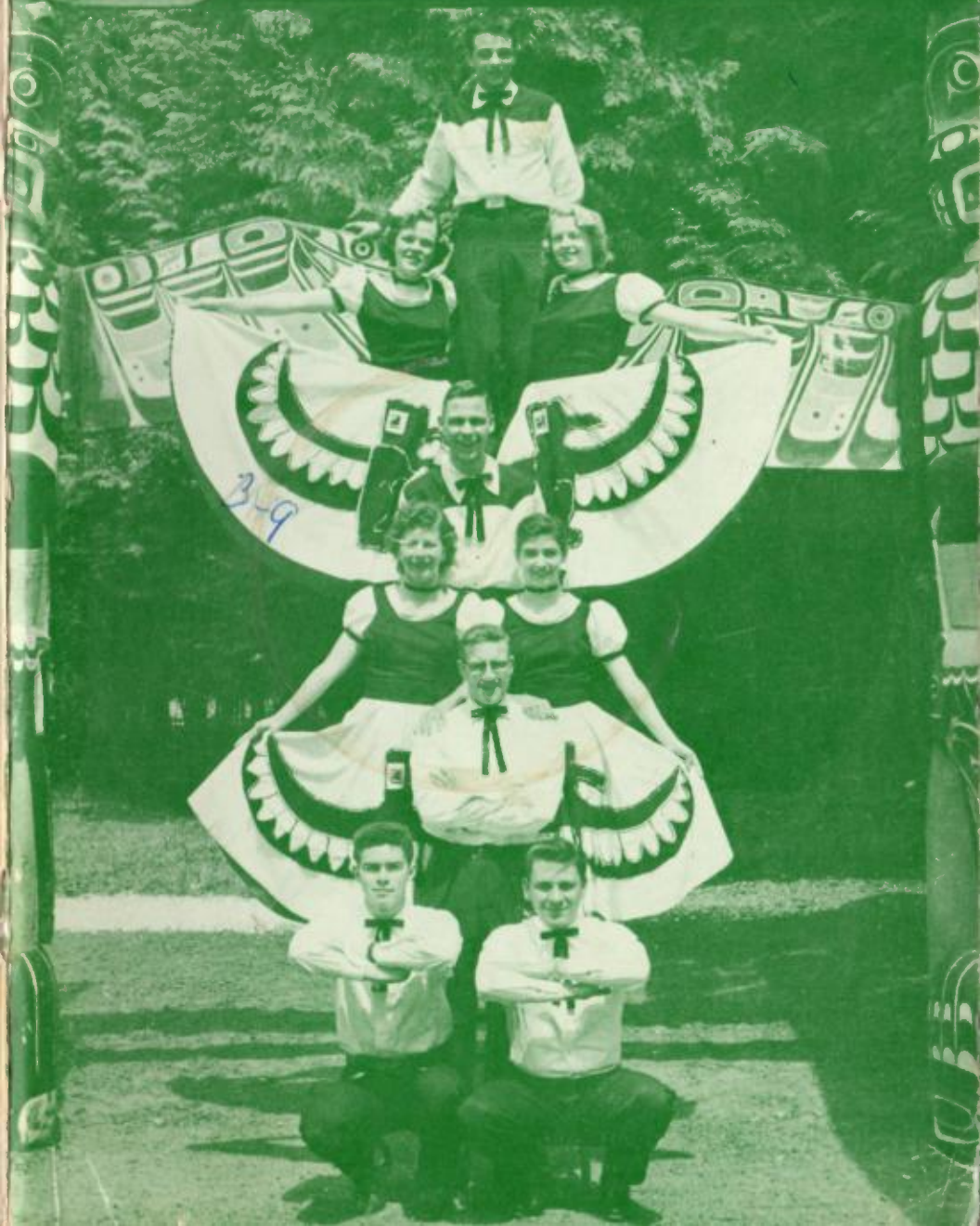


AMERICAN

MARCH 1973



SQUARE DANCE



3-9

THE



EDITORS' PAGE



▲

Square dancers live in a "small world." We all have shared the experience of meeting at a festival or convention dancing friends familiar to us from months or years back. We want to share such a coincidence that is personal to us, but will benefit the magazine and its readers, too.

Back in the "old days," almost 20 years ago, there was a small group of young adult square dancers at the Middletown, Conn. "Y." Stan called and among the dancers were Cathie and a co-worker named Dorothy. In later months, Dorothy moved to Canada and we left for Ohio. Near the end of 1972, we received a letter from Dorothy, married to Mac McLaren and living in Avalon, California. Seems she asked their caller if he knew us, and because he is a subscriber, she found our address and sent a letter. Dorothy is now a free-lance writer and the first in a series of articles she has submitted is on page 9. We're a little amazed at the "jelling" of all these coincidences, and so is Dorothy. We wanted you to know why her article begins with personal details about your editors, before she shares some thoughts drawn from her experiences with people, in and out of her Y work, religious fellowship work, and square dancing.

▲

Occasionally we need to be reminded that there is a wide fellowship in dance activity, and that folks whose favorites are folk or round as well as square dances, have much in common. For this reason, we publish this month, "Thanks Anthony Quinn." Read it with an open mind, and you'll enjoy Beverly Brown's enthusiasm.

▲

Speaking of rounds, we'd like to mention that we feel the need of more general articles, opinions, methods-of-teaching, write-ups, and stories about rounds. We do not want to ignore such a vital part of our activity, so please send news of special r/d club doings, and discussions of important aspects of round dancing. You write 'em, we'll print 'em!

AMERICAN
**SQUARE
 DANCE**

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 MARCH, 1973



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AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1973 by Burdick Enterprises. All rights reserved.

Grand Zip



Thank you for your graceful handling of my poem in the December issue.

Also, thank you for having the good sense to make an index.

*Dorothy S. Shaw
Colorado Springs, Colorado*

Check for my renewal subscription is enclosed. Obviously I enjoy your magazine, since I am renewing for another year. I particularly enjoy the articles you have had on the subjects of one night stands and "challenging" use of standard basics and would like to see more of the same in future issues.

My wife and I have been square and round dancing 15 years, and while we do enjoy some experimental workshops from time to time, we get our real pleasure out of dancing to a caller who can put variety into the standard basics. Almost any caller can pick up magazines, "yearbooks," or subscribe to a caller service and get worlds of new figures but it seems to me the amount of available material providing varied use of standard basics is quite limited. Hope you'll publish more of it.

In your November, 1972 issue you mentioned in one of your articles that you had available on request samples of campaign literature that could be used all year round to stimulate interest in square dancing. I would certainly appreciate receiving some of this material, as the supply of new dancers in our area seems to be dwindling each year. I'm sure the people are here;

something is needed to improve our recruiting techniques.

*Everett Jacobson
Owatoma, Minn.*

As for square and round dances here in Tehran, Iran, there is one active club that we know of. Much to our dismay, we have not been able to attend but one dance since our arrival in November, '72, due to a family problem. There is no round dance instructor. The square dance club consists of about three squares and at the moment they have five squares in class. At any rate it is very nice to see square dancing in this part of the world.

*Dale (Mac) & Carolyn McClary
Tehran, Iran*

I feel as if I know you even though we've never met. We want to get our renewal in the mail. . . . I especially enjoy the crossword puzzles as I'm a puzzle fan.

I must tell you about the hall our club dances in. We are club caller and taw for Friendly Neighbors Square Dance Club at Warren Air Base, Cheyenne, Wyo. The community center on base where we dance has recently been remodeled (we dance in the ballroom).

Since the remodeling, our hall will hold about 21 squares. Our floor is surrounded with pink shag carpeting, with lots of tables and chairs around the edges for sitting and visiting. The drapes at the windows are pink, orange, purple and red (one pair at each of 4 windows on east and west walls. The drapes on the stage are striped as are the valances above the windows. The ceiling is white, the east and west walls are purple and the south wall is a modern mural with red, orange, yellow, purple and pink. We believe we have the most colorful hall anywhere. Our club colors are purple and white. Coming into our hall puts everyone in a festive mood anytime of year.

*Daryl, Larry & Lynn Alford
Cheyenne, Wyoming*

Continued on Page 33

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Meanderings...

WITH STAN



At the moment of writing this I'm poised to fly to California. My wings are outstretched. I've shed my fur-lined coat (who needs it?) and my brief case is bulging with records, papers, contacts, and a couple of cookies from cousin Hepsibah. I'll give you a run-down next month on that one.

Travels this past month were significant. A new record was established — calling dances and seeing the fine folks in three states that for me were hitherto un-called-for (oops — I mean NOT CALLED IN. I must be more careful with words. I'm still in trouble for unintentionally "knocking" one city in central U.S.A.).

It happened all in one long weekend in mid-January. A flying trip to Columbia, S.C. for a subscription dance in the beautiful new Hugh Dimmery hall (watch for a feature soon on that hall) and a visit with the most friendly editors of Carolina Caller, Carroll and Virginia Frick, started things off.

Then I zipped over to Atlanta, Ga. for a callers' clinic for the Ga. State Callers, a dance in that city, and a wonderful stay in the home of Jamie and Myra Newton. Jamie is sorta the "dean" of callers in that area, and a friend of long standing. He conducts a big shindig down there each year that you'll be reading about soon. Lotta fantastic hospitality down there where the "peaches" are always in evidence!

From Atlanta, on the tail end of the weekend, the vapor trail arched to La Crosse, Wisconsin for my initial visit to the "S/D capitol of the world," allegedly. Again, another superb experience in a great northern neighborhood, where everyone you meet is a friend!



Sonuvagun—I just realized I splashed out my 150th cartoon recently for that noble New England Caller magazine, which represents over 12 years of monthly smiles, grins or wrinkled brows for Charlie Baldwin and the dancers in that area.

All cartoons don't "hit." In fact, some may fall absolutely flat on their



India ink faces. But the hope is that more will hit than fall flat.

Suppose you be the judge of it this month. Here are half a dozen cartoons, which you non-New Englanders haven't seen. Tell us which are hits and which are misses in your estimation. We'd like all you cartoon-lovers to respond, please (or any lovers, also) and while you're at it, send us your idea for a square dance cartoon. We'll reward you with a li'l ole free gift, soon as we hear from you. Really.

'SPLIT-YER-SIDES' by Scott



Many folks have asked: WHERE DO CARTOON IDEAS COME FROM? That's a toughie. Anywhere. Generally the "germ" of it comes at a dance, and it has to be thought about for a while. Close to deadline times, cartoonists usually shut themselves in closets and rant and rave until the ideas burst forth or until clothes racks fall from their mounts, whichever comes first.

Speaking of reader response, the other day a reader told us he especially liked our CONFUSION SAY series. Thanks, Lee (LEE CHON, or whoever it was).



Along that line, we'd like to introduce a new personality to this column this month (it needs a new personality-co-ed) whose name is PHIL OSOPHY. Phil often has a good thought. Here's a conversation we overheard between PHIL and CONFUSION. Give a listen....

CON: Caller who has best calling success has thick skin, broad shoulders, roving eye, big heart, rose-colored classes, plenty guts and few rocks in head.

PHIL: Joe Smith is a new caller. Whenever someone complains to him that he is doing things all wrong, or that he ought to be doing something different, he calmly takes a shower by himself and has an imagined dialogue with that same person, in which he really shuts up the guy with very good answers—just the right words to squelch him. Joe Smith is a very clean caller.

CON: Be glad if you get kicked in rear as you climb ladder of success. It probably means you are OUT IN FRONT of the others!

PHIL: When approaching a problem in square dancing or anywhere, the best angle to use is a TRY-angle.

CON: Caller who criticize dancers and clubs constantly is like dog who bites hand that feeds him, or like calf who steps on an UDDER.

PHIL: I knew an overorganized organizer once who was like a brooding, scrambling hen in a hatchery trying to keep 5,000 chicks in the nest around her.

CON: Little club planning big festival is like hummingbird trying to hatch ostrich egg.

PHIL: I knew a dancer who gave others a piece of his mind and soon ended with none for himself.

CON: Caller who think he has world on a string should look again — he may have tiger by the tail.

Now, while you are boxing your ol' gnats and swatting your fleas, I'll just plan to quietly "bug" off the scene...

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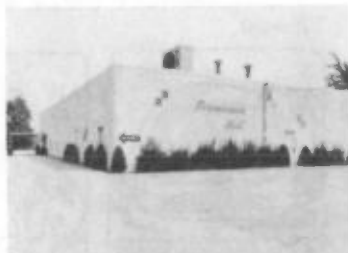
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Your editor, Stan Burdick, is an old friend. I worked with him when he was experiencing those radiant—sometimes pensive days called courtship, and, when he was a new square dance caller. I have not seen Stan for sixteen years, yet I'm confident that he is using his many talents. Have you enjoyed the art work in Square Dance magazine? Do you like the back covers? That's Stan's work. He didn't tell me. I recognized his style.

In those days when we worked together, Stan created his first square dance to the tune of "San Antonio Rose". A few of us, his co-workers, were his ardent supporters and we learned together. Inevitably there were tense moments, frustrations, misunderstandings. Then Stan's eyes would be-

gin to twinkle and out of his mouth would pop the perfect quip. Our bursts of laughter often disrupted our practice sessions, but they turned the tide and we could begin again in a lighthearted mood. To us, square dancing was the most fun we know, and much of that joy can be credited to Stan Burdick, his creativity and his delightful sense of humor.

Stan is one of a family of seven children. Didn't he need humor in order to survive at all? Anyway we all loved Stan, and the girl who was then his lovely fiancée, Cathie.

When I learned that he is now a professional square dance caller and editor of Square Dance magazine, I was certain that he loves his hobby-work. He is doing the job that is right for him and for the square dance world. D.M.

A Set of Standards for a Standard Set

by Dorothy McLaren, Avalon, California



I'm a newcomer in the square dance club scene, having joined a brand new club, the Catalina Skippers in Avalon, on Santa Catalina Island. Remember the song, "I left my love in Avalon?" That's us. Leonard Allen, a new resident here, is our excellent caller and teacher. Our members are learning, some re-learning, basic skills together.

As in every group venture there are wonderful times, and there are those trying interrelationships, those personal exchanges, those moments of strain. Let's think about them.

To digress a bit, one of the outstanding teachings in the Good Book is its simplicity, and the fact that there are no ifs, ands, and buts in its promises. It is an either-or proposition. The verbs are simple and positive: "Give, and it will be given to you;" (Luke 6:38) R.S.V. "Judge not, and you will not be judged;" (Luke 6:37) "Whatever you wish that men would do to you, do so to them." (Matt. 7:12) Our set of standards can be as simple and as profound.

It is said that the first four (some believe five) of the Ten Command-

ments are laws regarding man's relationship to God and the rest are man's relationship to man. Taking this as a guide, let's consider eight standards, because there are eight people in a set, and, let's make the first four our relationship to the club and the last four our relationship to each other. Also, like the two greatest commandments, let's make our eight standards cover two main points.

A. Let's accept our responsibilities as members of a square dance club.

1. Let's keep it happy. Square dancing is recreation, the re-creating of our confused, tension-filled days, a time to let go and be merry. Let's let the music swing us into a surge of happiness.

2. Let's keep it moving. Let's be suggestion-makers, thinkers, idea men and women. Let's add enthusiasm, zip and zing. Let's make our clubs the kind everybody wants to join.

3. Let's promote activities. Let's make them versatile, dynamic, magnetic, attractive.

4. Let's act in unity. When a decision is reached by the club members, let's go along. Let's be unifying influences, peacemakers, cooperators.

B. Let's believe in our response ability as star promenaders.

5. Let's turn on the power! The power in our smiles, in our words of praise and encouragement, and in our kindnesses is tremendous, contagious and rewarding. Our response-ability to the power within us activates its unlimited treasures. Let's try it!

6. Let's grow. Let's be as little children—teachable. Let's expect every experience to have its lesson. Let's recognize too that we are always teachers as well as students. One may never know when another person is holding him or her as an ideal. It's a thought-provoking position to be in.

7. Let's live and let live. Let's look at our own ideal of the greatest person anyone can be. We all have at least one, or did have. Take a second look. Let's live as close to that ideal as we can. Let's be someone we ourselves would seek to emulate. Let's remember to let all other people, particularly members of our families and square sets, be the fulfillment of their own dreams. Who is to say whose is best?

8. Let's be our loving selves. We all want to be loved, to know love, to be approved, to be forgiven for mistakes, to be allowed to be our real selves. These are our gifts when we give them first. Let's think lovingly and our words will be kind and sincere. Let's speak loving words and love will gravitate our way. Let's act thoughtfully, lovingly and love will be ours. Our response-ability to love makes love a miracle-working power.

Finally, let's be thankful for the responsibilities by which we can prove our response-ability to all we cherish most. This set of standards for a standard set is composed of 52 words (including A and B). Let's memorize these basics and square our sets. Happy days ahead!



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Why Formalities?

by John Jones

Glendale, California

In previous articles we have examined (1) the need for at least a few formalities in almost any human activity, including squaredancing, and (2) specific formalities valuable to the squaredancer. There is yet another aspect of formalities that needs to be explored. It is of absolutely prime importance in any field of inquiry, and it is almost 100% absent from the scene in squaredancing.

How does one talk about something? By using words, of course. But what words? Words that mean the same thing to both the user and his listener or reader. Don't they always? Not by the hair of my chinny chin chin. A very considerable portion of the many difficulties encountered in communicating arise from a lack of mutual or common understanding of the meanings of terms employed. Notice that I just said (on paper), the word "term." Did I mean the period of time served by an elected official? No. Did I mean a provision of a legal contract? No. How about a portion of a school year? No. A mathematical expression? No. Well, then, what did I mean?

I meant "a word or expression that has a precise meaning in some particular use." And what have I done just now? I have defined a certain term — which happens to be the word term. "So what?" you may be inclined to say, stifling a mighty yawn. "You didn't need to go to all that trouble. I knew what you meant anyway."

Perhaps you did, because in the example used one did not have to be a Sherlock Holmes to deduce the general

sense of the word from its context — the surrounding in which it was used. But what if I had said something like "The pogonip formed before our very eyes"? Could you have inferred the meaning of pogonip? You can bet your sweet patootie you could not have. I would have had to tell you outright what pogonip is. Or in other words, I would have had to define it for you.

"So what again?" you may say, reaching for the channel selector. "Pogonip, schmogonip — who cares what it is?" The answer is: two kinds of people. (1) Those who have a feeling that pogonip, whatever it may be, just might in some way have some effect on them, and (2) those few with alert, inquisitive minds who just plain like to find out about new things they previously have been unacquainted with.

You see, both groups are ignorant. But for entirely different reasons both feel the need to relieve their ignorance — to 'smarten themselves up' in this one respect. Not that there is anything shameful about ignorance of any particular thing. No, ignorance is simply lack of knowledge. And every human living is ignorant about many things, because no one knows everything.

But it is different after someone already has encountered the need to dispel his ignorance of a certain matter and, because of indifference or inertia, has neglected to do so. His ignorance then becomes willful, and willful ignorance is little better than stupidity.

Of course the lack of knowledge may be considerably more subtle. There

is such a thing as ignorance posing as knowledge. What do I mean by that? Let's take a concrete example. Ask 100 callers or dancers, or any mixture of the two, "What is a basic?" You will get 100 answers, many of them quite dogmatic and uttered with such an air of authority as to cause one to look around for the cold chisel and the stone tablet.

But if you were to set those 100 definitions down on paper, rather than stone, and examine them carefully, you would discover a staggering fact; almost no two of those definitions would be the same! They all would be different.

Then you might begin to wonder why all those definitions were different. I'll save you a lot of time and trouble by telling you. It is because, as posterous as it may seem, not a mother's son among those 100 people really knows what a basic is. And even more mind-numbing, neither has anyone else during the 100 and more years that squaredancing has existed.

Every one of those 100 people will think he knows what a basic is, and many of them will say so with a great deal of vehemence. But they are mistaken. They actually are bearing ignorance posing as knowledge.

The reason they don't really know what a basic is is because they have formed their definitions intuitively, 'off the top of their head,' without realizing that in actuality they don't have any logical, reasonable, or orderly leg to stand on. Pin them to the wall about why they define a basic as they do, and invariably they fold their tent and depart, making small noises such as "Well, that's the way it seems to me," or similar meaningless mutterings.

There is a good reason why it is they are not able to defend their definitions (such as they are) against challenge. It is that they never have had the time, the opportunity, or the inclination, to puzzle the matter out in its entirety. That is, they have not sat around for six solid months, full time, like Rodin's famous statue "The Thinker," mulling over the problem and

finding out what the "electrons, protons, and neutrons" of squaredancing are. And it is necessary to do that before one can make up a rational definition of a basic.

Squaredancing is in a state of complete chaos right now. You don't think so? Then you are unobservant or uninformed, my friend, because it most assuredly is. Why is it in that condition? There are a number of reasons, but first, foremost, and principally, above all others, is the lack of understanding of what we are dealing with. It is next to impossible to cope competently with something you don't understand.

Now hear me well: **AT THIS MOMENT, NO ONE REALLY UNDERSTANDS SQUAREDANCING.** Don't misunderstand me. There are plenty of people around who work with it quite well. But that does not mean they understand the basic nature of the beast.

Knowing how to operate a nuclear reactor is no indication, necessarily, that the operator thoroughly understands the deep things of nuclear physics. He knows how to use atomic particles for a practical purpose. But he does not know the intricacies of the nature and arrangement of the atom as explained by quantum mechanics, the unified-field theory, and a host of other abstruse tools and concepts.

Why do we need to know all that deep stuff in regard to squaredancing? Because without it we cannot adequately deal with our "reactor" over the long haul. It is likely to run wild. In fact, **IT ALREADY HAS;** that is the chaos I have previously mentioned. Fortunately, our "reactor" can quite easily be reconstituted (without ripping anything out) so as to be fully satisfactory and not turn into an atom bomb. But the revamping cannot be done until appreciable numbers of dancers and — even more importantly — callers find out exactly what they are dealing with.

For information on John Jones' book, **Square Dance Fundamentals**, see ad on Events page.



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by Beverly Brown
Los Angeles,
California



THANK YOU, ANTHONY QUINN



Beverly Brown and friends
find many places to dance—
on patios, in living rooms.
In or out-of-doors, it's
always fun!

Folk music should not only be listened to — but danced. I do both!

My interest in folk music began with the advent of the movie "Zorba the Greek" starring Anthony Quinn. I was so impressed by Mr. Quinn as he enacted each dance step with great precision and expression, that I knew I must pursue the aspect of folk dancing. But how and where?

When my university bulletin arrived one rainy afternoon, my face brightened as I read with delight that Greek and Balkan dances would be offered

on Wednesday afternoons. I enrolled immediately!

The instructor, a magnificent and energetic lady, taught with great concern and deliberation authentic folk dances from Greece, Armenia and Turkey.

I fumbled through unfamiliar dance step patterns feeling uneasy and awkward with people I had never seen before. Quickly I learned that most everyone else experienced the same inadequacies. Consequently, we had our clumsy moments, but practice enabled us to move evenly on the

dance floor passing from one country to another without ever leaving the classroom studio.

My ears swallowed the rich, melodic songs, and as I danced the sprightly Syrtos, which is the basic dance of Greece, my feet responded easily to a step, quick, quick, step, quick, quick beat.

However, when I learned the intricate movements of the Hasapikos, devout concentration was required until I conquered this irresistible, but exhaustive dance. Beginning with my arms outstretched to another person's shoulders, my feet moved in unrelated steps to the sad, sometimes slow tempo of captivating rhythms.

I was informed that the Hasapikos was danced in Greek cafes by men only; but in the United States both men and women dance together in the local coffee houses. These folk dancing establishments offer comradery and fun for young, old, single or married persons. Dancing collectively can have

a spiritual quality and a strong unity relationship.

I have learned many dances. Some are repetitious and even choreographed with criss-crossed arms and a simple pattern of footwork. The music of Greece from the islands, the highlands and the lowlands reflect many different cultures in its context.

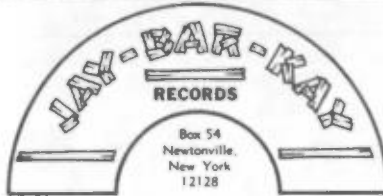
I've since branched out to International folk dances plus the American Square Dance. What a marvelous way to exercise and enjoy the dance customs of people from other lands.

It has given me a great deal of emotional freedom. No longer do I feel too inhibited to dance. If I make a mistake, so what, I'm having fun (and I've learned to improvise anyway.) I've danced at festivals, school functions, recreational parks and in my own backyard with unabashed enthusiasm. I'm a perpetual student of folk dancing.

Thanks, Anthony Quinn, for introducing me to "the universal language of mankind."



Ken Anderson



John Hendron

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TEEN TALK



A digest of reports and outlines from the teen panel, Des Moines National Convention, 1972

Ray Kauffman, Tommy Russell, Elizabeth Seele and Randy Dougherty were panelists last summer in Des Moines, discussing youth in square dancing.

Ray Kauffman, of Glassboro, New Jersey, surveyed the attitudes of youth now in square dancing and furnished a tabulated answer sheet at the panel. The comments of those teens surveyed are most interesting and informative.

First, most teens joined the activity because someone told them about it, with "parents-family" participation running second but far behind, as a reason. Most are satisfied with today's dancing but a few comments should be considered:

1. "More teen participation, especially at conventions. Don't just stick us in a room and expect us to be satisfied".

2. "Dances should last longer".
"I don't think at some dances teens should be separated from the adults".

3. "Leaders shouldn't tell you to stop hopping and fancy swinging at a fun camp".

4. "Extremely pleased".

5. "It's a great thing"

6. "Club for singles, older than teens".

A very small number are dissatisfied with the cost; most agree a square dance is the cheapest date around. As for the opinion that teens should be charged less than adults, it should be remembered that over 12, all are considered adults at movies, restaurants and amusement parks; why not at open square dances?

Demonstrations at fairs, schools and plazas received the vote for the best way to recruit new dancers for lessons, followed closely by "talking to friends." Advertising was not considered helpful by more than 18%.

Teenagers prefer to dance with other teens to teen callers but do participate in mixed groups with adult callers. Preference for "national" callers scored low in the voting, as did dancing alone with adults. In the comments, a general opinion was that if a caller could be understood, his status or age made no difference.

Probably the reasons why more folks don't talk about square dancing are reflected in the teens' answers to the following questions:

A. How do your friends feel about

square dancing?

B. Do you try to talk up square dancing with these people?

C. Would more modern music improve these attitudes?

1. "I think it's like the TV commercial, "try it you'll like it."

2. "Yes, but they don't listen and they don't know what they are missing".

3. "They think it's dumb to go out and dance—that is why I don't mention it because they laugh".

4. "People still believe only cow hands square dance. They don't realize it has been updated and changed".

5. "Most people are afraid of what their friends will say or are preconditioned to this attitude".

6. "Have more modern music, but keep the old Western tunes".

7. "My friends learn to accept it".

8. "No, because once people start to square dance they don't care what the music is".

Tommy Russell of Rockford, Illinois presented a well-prepared outline, urging that teens be attracted to dancing through schools and youth organizations and that care be taken to make square dancing attractive. He feels that it is important to start on the right foot with classes, and that the style of dancing and type of music make a difference.

Working with young adults at one night stands and clubs was compared and contrasted by Elizabeth Seele, also of New Jersey. She feels that interest is created by using good modern popu-

lar tunes with a solid beat. By keeping the dancing at an interesting level where all can dance with ease and using changing patterns for variety, interest is developed. At one-night dances, teaching sessions should be short, with little emphasis on styling. An important point with both kinds of dances lies in making sure the group listens, and that there is only one teacher while making use of experienced dancers or Angels to help.

Young adults learn quickly. Special events such as outside callers, visits to other clubs, and parties will hold their interest.

From Menomonie, Wisconsin, and Randy Dougherty comes the suggestion that community clubs (Jaycees, 4-H, Legion, Scouts) sponsor teen square dance clubs. Randy recommends abolishing the impressions of old time barn dancing by urging physical ed. teachers to present modern western style dancing in schools. He feels teens may be contacted by distributing information at roller rinks, community halls, swimming pools and beaches and teen clothing stores.

All clubs of all ages should feel an obligation to present square dancing in a favorable light to the public. Exhibitions and demonstrations should be carefully planned and presented.

Teens are not a special group; they are people looking for fun and good times. Let's consider this when the next young couples come to the doors of our dances — welcome them!

Recordings by

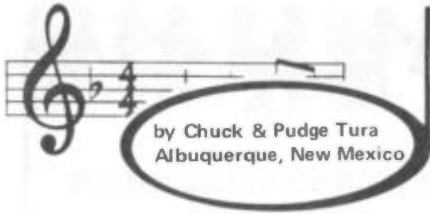
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HARMONY

IN PATTER CALLING

by Chuck & Pudge Tura
Albuquerque, New Mexico

Most callers guess at tones on which to intone their patter. In effect, each caller composes a patter melody for each of his hoedowns, greatly multiplying his chances of laying an egg. Few people can compose a melody that will be widely popular. A safer practice is to harmonize — intone one's patter on a tone of the chord. The popularity of harmony is much more general than the popularity of any given melody. The problem is to identify the chords.

Many musicians, such as pianists and guitarists, can learn to identify hoedown chords. They might start by studying the music in Lee Owens, "Advanced Square Dance Figures." After analyzing these examples, a musician can almost guess half the chords of a hoedown without hearing the music. A phrase is usually eight measures of 2/4. The first and last chords of each phrase are I; the next to last, V. (Seventh chords need not be distinguished.) The only other chord that occurs frequently is IV. Typical chord sequences for the first four measures of a phrase are I-I-I-V, I-I-V-I, I-IV-V-I, and I-I-I-IV; for the last four measures, I-I-V-I, I-IV-V-I, and V-V-V-I.

To identify chords accurately the musician must become familiar with the music. A three-step procedure is advisable. (1) The caller brings his variable-speed turn-table, so that the musician can get each record into tune with the instrument. Each record is played two or three times. The musician plays any number of comparison tones on his instrument and writes down his guesses of the chords. (2) The musician keeps the records for several weeks and plays them occasionally on his hi-fi. (3) Step 1 is repeated, and the previously uncertain chords are verified.

Vocal limitations largely determine which tone of the chord to use. Not far below g, the tone coloring of untrained male voices becomes excessively dark — more appropriate to "Many brave hearts are asleep in the deep," than to "Seesaw 'round the pretty little law." And at an average pitch slightly above g, patter calling becomes too arduous for many voices. Most professional callers seem to patter at average pitches between f# and g#.

If the caller does not have an instrument on which to locate the required tones, he should get a singer's pitch pipe. The easiest key to start with is G. The next easiest for low voices is C; for high voices, A. Listen to the music for awhile before trying to harmonize. If there are two or more phrases in the melody, keep track of which phrase is playing. And notice the places where a chord change occurs.

When the chord is: E A D G C F Bb

Intone your patter on: g# a a g g a f or Bb

A very effective patter can be arranged by using two tones of the chord in some measures. Callers who are hard put to do most of their patter on the tone a can obtain relief by using this style in the keys of A, D, and F. Callers with high voices can also use this style in the key of G, maybe even in C.

Keys of A, D, and F (low)

Chord: E A D G C F Bb

Tone for accented count: g# a a g g a Bb

Tone for unaccented count: e e f# g e f f

Keys of G and C (high)

Chord: D G C F

Tone for accented count: a b c' c'

Tone for unaccented count: f# g g a



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Party Line Dancers developed out of Lannie McQuaide's love for contra dancing and her desire to promote this form of dance which is truly a part of America's dance heritage.

Lannie had never attended a caller's school, but you could say that she had "audited" the courses her husband Ted had taken. This gave her the courage to try her hand at prompting contras which she enjoyed so much and missed after Ted retired from the army and they settled in Columbus, Ohio where contras were almost unknown. They were almost unknown, but unfortunately the few who had some knowledge of them said, "Oh, that's like the Virginia Reel. We used to do that in school. We didn't like it." So when she began, she referred to them, not as contras, but as line dances.

As every new caller does, she begged and bribed friends to dance in her basement to help her get started. Feeling that she owed the dancers something, she served refreshments, and the group referred to the get-together as a party. They began toying with the words, line dancing and party.

As a result, the combination "party line dancing" came out. It seemed like a catchy name for the group, so when the sessions became a regular thing, the badge just suggested itself — an old-fashioned party-line telephone with the cord spelling out the words "Party Line Dancers".

Early sessions had the usual problems of such a group. The first meeting had six couples present. At subsequent sessions the attendance fluctuated. Everyone of the contra books in Lannie's library states that the minimum required for a contra dance is six couples, but necessity proved that it is possible to do them with five. There were disappointing, frustrating times when only four couples showed up. Fortunately, Ted's square dance calling prevented a wasted evening for those who came, but after such an evening only determination, the tenacity of a bull dog and a lot of encouragement from Ted kept Lannie trying. The struggle was worth it. Now at nineteen couples, the group has outgrown the McQuaide's basement, and as this is being written, is looking forward to the next dance, which will be held in its new, larger hall.

The club's program provides plenty of variety and is planned to appeal to the experienced square dancer. The contras scheduled include both modern and traditional, and Ted calls squares at a good club level, workshopping new figures which look as though they will stick around for awhile.

Members enjoy both duple minor and triple minor contras. Among the traditional favorites are Petronella, Chorus Jig, Lonesome Shepherd and Queen Victoria. However, the new

modern contras are the most popular, because they use today's square dance music and today's square dance figures—figures as recent as Flutter Wheel.

Members of Party Line Dancers are now ready to tell the skeptics that line dances are really contra dances and that contras are fun.

Here is an original contra by Lannie:

VENTURE

Set up: 1,3,5, etc. crossed.

Suggested music: Folkraft F1438

Aunt May's Canadian Jig

Ahead of music: Face corner, do-sa-do

Once around a little bit more

Make an ocean wave and balance four

- - Swing thru
- - Balance again
- - Men run

Bend the line, flutter wheel

- - - -

Across the floor, right and left thru

- - - -

- - Right and left back

- - - -

- - Ladies chain

- - - -

- - Chain back

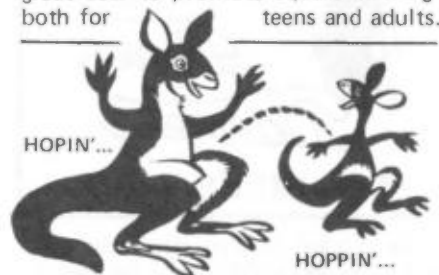
Cross at head and foot every other time.

COVER TALK

The cover photo is of the "Totem Dancers," an exhibition group of young people of 15-20 years ago, courtesy of Dick Cameron, White Rock, B.C. For several years they danced in exhibitions in Western Canada and the United States, including the National Convention at San Diego.

There are approximately thirty dancers, and all have the Totem costumes, making a really impressive display when they present their routines.

Pete Prentice was their caller and he is still calling in that area. He did a great deal to promote square dancing both for teens and adults.



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FEEDBACK

Would like to comment on "View-point" in Calling Tips of the Jan. issue of that "better than ever" American Squaredance Magazine.

Jack Lasry's remarks are exactly what we feel are so true. As I once wrote to either you or Bob Osgood—I was shocked to walk into a class and find the caller teaching "Relay the top" when they couldn't "spin the top"—successfully.

If basics are taught thoroughly and from many different positions, and if dancers are given time and experience to absorb and assimilate this knowledge, fewer dancers will break down when Grand Right and Left is called without the expected Allemande Left immediately preceding it. Nor will

dancers look so shocked and surprised when told to promenade after an allemande left instead of going into a grand right and left. What surprised looks on some faces when they come face to face with their partner from an unusual position! Sometimes it's a facial expression that says, "Who are you?" or "How did you get here—so soon?"

Maybe Jack had kept the clubs well informed throughout the year on what he would be calling in order that the dancers could have workshops and practice sessions to be ready to dance the "latest and the greatest." I understand this is done in at least one area where an annual festival is held.

Mary Jenkins
Minerva, N. Y.

Mustang and Lightning S



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MS 150— SQUARE DANCE BLUES

Caller: Dave Smith

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Caller: Dave Smith

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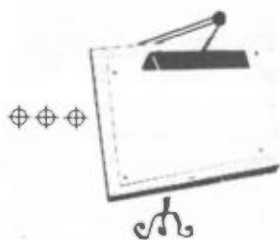
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The Square Dance Callers Association of Southern California over a long period of years has provided many useful items to its members, internationally, and membership is open to callers in every corner of the world.

Two items just put on the market for promotion of beginner classes are a bumper sticker on which the caller can write his phone number, and a poster with similar write-in blanks.

Those interested in obtaining these and other items, checking membership, liability insurance, etc., should write to executive secretary Ted Wegener at 16404 Ardath Ave., Gardena, Cal., 90247.

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Dancing Tips

by Harold & Lill Bausch

After the first of the year most clubs have welcomed new dancers into their clubs from the newly graduated ranks. I would like to call your attention to the fact that just having a welcoming ceremony is not enough. These new dancers represent new enthusiasm, new ideas and will some day possibly be new officers, etc. So we want them to become happy club members who feel they are a part of the club, and the sooner the better.

I have mentioned a number of times that we must remember that our club is a social event for our dancers. We must keep it on a social level so that all feel that they are a desirable part of this social group. To do this the members should get well acquainted with as many of the club members as possible. To promote this friendly acquaintance we must be willing to dance with any of our group and in any square. It is ideal when men ask several different ladies to dance each evening, and it is hoped that our members of former years will take it upon themselves to ask the new members for dances and to ask them into their squares. Now, most officers and callers know this and promote this idea; but just wishing it, does not make it so. Therefore, in most of our clubs we have a simple mixing gimmick that seems to work well. Several times during an evening the caller, after calling the first number of a tip will pause and ask each man, or sometimes the ladies, to move to a different square and get a new partner for the second number of the tip.

When doing this someone in each square should hold up a hand until the square is again filled. Granted this may take an extra minute or two, but we find that of necessity some get acquainted that would not have done so.

Any and all devices that you can come up with to speed the blending of the new members into the club are welcome. Remember you experienced dancers are also helping the newer dancers learn to dance in the club, and you should feel good in doing your part.

I am always a little hesitant to bring up the next subject, but do so because it is sometimes necessary. Important social graces that must not be overlooked include the shower and deodorants, toothbrushing and mouth washes, and fresh clean clothes. Now all of us know these things and shouldn't need to be told, and 99% do not need to be reminded, but to help us all from getting careless occasionally, I do mention it, and hope none of us will be embarrassed at the dances for having forgotten.

One of our very good dancers told me the other night that there was one of the newer couples who seemed to be a little down and out recently, and he thought perhaps they were finding the change over from class to club just a little rough. This gentleman stepped up to the newer dancer after one of the tips and said, "Gee I am sure glad you helped me through that last number, I was a bit lost until you led the way." He said the look on the man's face was worth a lot and that he seemed to pick up interest right then and there. Perhaps all of us might sacrifice a little of our own esteem some time to build someone else's. Sounds like a good idea!





Square Dancing magazine (SIO) paid us a nice compliment in the January issue and printed an article we had done for them entitled "Adjusting to Your Group," which will be part of a forthcoming Callers Textbook.

The article deals especially with how a caller should develop material for classes, special groups, and one-night-stands. Following are some brief quotations for those callers who may not have seen the article:

Seek to present variety, not complexity.

All groups want fulfillment, not frustration.

Have a plan, but remain very flexible.

A keen sense of empathy is needed. (A do sa do is a major challenge in some classes.) Teach patiently.

Don't let the group know you feel insecure, even if you do. You know about the duck that glides placidly over the tranquil waters and "paddles like the devil" underneath.

Never apologize—for your inadequacies or theirs. Cover mistakes with a humorous remark.

Clarity of presentation is a fine art.

Build the confidence of the group and get them "pulling together" as a group.

Never let anyone "lose face."

Know the limitations your group may possess.

When working other than in the class or club setting, don't scare the dancers with names. Quite often you'll be calling "turn partner left, corner right, partner left," and never call it a Do Paso. Call directionally.

Build step-by-step, adding new formations and movements to a firm

foundation of what is already known by the group.

When working with parent-tot groups, use lots of big circle "games" and give the participants a brief walk thru on everything. Avoid partner changes. Have a parent with each youngster as a partner, if possible. Move quickly from one dance to another, varying the size of circles, depending on what is called for and what will afford maximum variety. Go from big circles, to lines, to groups of 10, to double circles (Sicilian), to groups of 3, to squares, etc. A half hour or 45 minutes may be enough dancing time when the tots are involved.

If you have a group of grade school youngsters to deal with, remember that it is wise to match boys and girls as couples for the dances in certain ingenious ways, rather than say: "Go get a partner, boys."

Some dances, such as Doubleska, afford frequent partner changes, as do many mixers. A grand march method, or Virginia Reel lineup, or circle of girls inside a circle of boys to get partners automatically, are often used.

Junior high and teen groups are apt to be extremely sharp at catching on if they are paying attention to the instructor, and very little walk thru is needed. They are also exuberant and hungry for a challenge, so these factors must be taken into consideration. Be a bit tolerant with the extra "flourish" they will put into their dancing. Give them "their kind of music" wherever possible, with heavy, throbbing bass notes and guitar lead on the records — perhaps a little "rock" flavor.

Many young adults feel that they "already know how to square dance," since they've "done it once or twice." Don't disillusion them by refuting them or throwing too much material at them, but "play the game in their ballpark" for awhile, and then gently lead them into new dance sequences and they'll accept you as a real sport.

With senior citizens, many of the same rules mentioned will apply. They

Continued on Page 50



easy level

IRISH WASHERWOMAN

RECORD: RCA Victor 45-6178

POSITION: Single circle. Couples facing center, Lady on man's right.

All the men out to the right of the ring

(Move behind partner and walk to face original right hand lady.)

When you get there you balance and swing

(Do a step-swing balance and then start the swing.)

After you've swung remember my call

(Keep swinging)

It's allemande left and promenade all.

(Complete the swing, return to original partner for an allemande left, then promenade one chorus with new partner (original right hand lady).)



THADY YOU GANDER

Although this is a "children's dance", adults enjoy it too. The music is lively. It is an authentic English Country Dance found in its pure form in New York State. In England it is known as "The Irish Trot."

RECORD: Folkraft 1167x45B

FORMATION: Column of four couples facing front, woman on partner's right

STARTING POSITION: Partners facing about six feet apart.

MEASURE

1-4

FIGURE 1 (Music A)

FIRST COUPLE DOWN MIDDLE. First boy lead partner down the middle of the set.

5-8

FIGURE 2 (Music A)

FIRST COUPLE CROSS OVER AT FOOT— OTHER WAY BACK
First couple cross over at the foot of the set, changing sides, to come back up the outside (girl behind the boys' line, boy behind the girls' line) to finish in partner's place.

9-16

FIGURE 3 (Music A)

FIRST GIRL LEAD LINE OF BOYS. First girl, followed by line of boys, cross over and lead down behind girls' line around back to place.

17-24

FIGURE 4 (Music A)

FIRST BOY LEAD LINE OF GIRLS. First boy, followed by line of girls, cross over and lead down behind boys' line around to places.

25-50

FIGURE 4 (Music BB)

FIRST COUPLE ELBOW REEL DOWN TO FOOT OF SET. Active couple left elbow swing with partner once around in center, then right elbow swing with next below, left to partner in center, right to next, etc. (Four counts for each turn of the reel). Finish at foot with a left elbow swing with partner then fall back to bottom place on own side (girl to girls' line, boys to boys' line).



STREET FAIR

With the "Street Fair" music so popular now, two contributions were sent in. A variation to Jay Bar Kay 139 came from John Fogg, Altadena, California:

Jay Bar Kay 139.

OPENER, BREAK, CLOSER:

Join hands and circle, you circle around that ring
Allemande left your corner — come home a do-sa-do
Men star by the right hand, go once around and then
Left allemande your corner grand right and left
Join the crowd you see, Do-sa-do, promenade for me
Can't you hear the sound of the merry-go-round
Well! Join us at the Fair.

FIGURE:

Now one and three (2 & 4) lead to the right and circle to a line
Forward eight, come on back, bend the line in time
Right and left thru, turn your girl and bend the line again
Right and left thru, other way back and turn those girls around
Join your hands and circle left around
Swing the corner girl and promenade for me
Can't you hear the sound of the merry-go-round
Well! Join us at the fair.

SEQUENCE: Opener, figure twice, break, figure twice, ending

ENDING: Bow to your partners and corner too.

Lannie McQuaide of Columbus, Ohio, submitted the following contra dance which she says her group enjoys to the same Jay Bar Kay record. She suggests that the music should be slowed slightly.

1,3,5, etc. active and crossed over

(During intro)	Actives, with your partner, do-sa-do
— — — —	Two heel and toes, slide down four*
— — — —	Up the center, repeat**
— — — —	Lead to the outside, weave down three***
— — — —	— — — —
— — — —	Up the center and cast off
— — — —	— — Two ladies chain
— — — —	— — Chain back
— — — —	With your partner, do-sa-do

(Cross head and foot every other time)

* Actives meet partners in middle, join both hands, Using man's L and lady's R foot, do heel and toe twice, slide, slide, slide, slide down the center.

** Repeat the same in reverse, sliding up the center.

*** After sliding up the center, actives each step into place he left vacant. Using a pilka step (two step), dance behind the first inactive, in front of second inactive, behind the third, come into center and continuing to use polka step, come up center and cast off, using walking steps on cast off.

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25 YEARS AGO – MARCH 1948

In his second article on television, Charley Thomas, editor, notes that it looks better to have each couple shown doing a figure rather than the entire set because the television screen is so small that two dancers show better than the set does.

From the Callers Corner, C.D. Foster discusses the opportunities for professional dancers or dance teachers in teaching folk dancing along with social dancing in schools, social clubs, YMCA's, etc. He introduced the idea of starting a school or dance club of your own for square dancers. He gives this advice: to "you older ones" contemplating a venture of this kind, "intelligence, personality and physical grace and poise are more essential to a dancing teacher than youth and physical beauty. Physical endurance and patience are also important."

From the Beginners Corner, "Spanish Cavalier" is recommended as a simple dance to teach beginning square dancers. In Lesson Two of Teaching Square Dancing, Larrupin Lou Harrington introduces grand right and left and allemande left. A great deal of attention is given to style.

Notice under the heading "Books For Sale" – Ten cents per package for mailing. In the Directory, callers and orchestras are offered listings for only \$2.00 a year. For \$1.00 you can order "Square Dances" by Ed Durlacher, which includes 12 dances by the East's leading caller with music and separate fiddle book. The subscription to American Squares is \$1.00 per year.

Two new associate editors were added to the staff of American Squares for coverage in the Southwest: Jimmy Clossin of El Paso, Texas, and Carl Schmitz of Phoenix, Arizona.

In the record reviews, the five album series by Jimmy Clossin and the Bluebonnet Playboys is advertised on the new plastic records that won't break.

The itinerary for the Eastern tour of Dr. Lloyd Shaw's famous Cheyenne Mountain dancers is listed and readers urged to see their demonstration – undoubtedly the tops in the nation.

This thought was passed on from Roy E. Lane of Chicago: "We think what the world needs more than anything else is more square dancers and fewer soldiers."



TEN YEARS AGO – MARCH 1963

Willard Orlich discusses the new movement, Swing Thru. After giving various types of swing thru figures, he prophesies that this is one new basic that will be here to stay.

Stan Burdick urges square and round dancers to "Accentuate the Positive" (good advice today, too) and Hugh Thurston writes of a trip to the Balkans where he and his wife Nina observed folk dancing in its natural settings in Greece and Yugoslavia. Eloise and Ray Appel discuss the age-old question how many is "Too Many Rounds."

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We in New Zealand are really looking forward to your visit to us next year and I am sure that you yourselves will not be disappointed with what you find our country has to offer. Although we are only a small country, a small population, nevertheless we do seem to have something for everyone and even a few things which are not found in other countries. Square dance wise we cannot even hope to match our American and Canadian square dancing brothers and sisters as far as size of activity, conventions, number of clubs etc. are concerned, but I am sure that you will find that what we lack in these respects we more than compensate for by the enthusiasm and involvement in this best of all recreational activities. You may be interested to know that many of the American square dancers who have visited our country and been guests at our own club functions have continued to maintain a correspondence with us and quite a few of them have not only indicated their intention of returning to our country, but some have actually done so and I think that this is a fair indication of what the members of your touring group can expect to find in New Zealand.

Well, I must away as time is flying. May I take this opportunity of wishing both you and Stan all the very best for the coming year and repeat once more just how much we are really looking forward to meeting you in person next July. *Dennis Spackman*

Auckland, New Zealand

IN MEMORIAM

John Wyman, an active square dancer in the Cleveland area, passed away last fall. He had contributed articles and letters to these pages. Our sympathy is extended to his wife, Marian.

The many square dance friends of Dick and Jo Wilson, Henderson, Nevada will be saddened by the news of Dick Wilson's death December 22, 1972, as a result of critical steam burns at the Pomer Co. where he worked in Las Vegas, Nev. They were avid square dancers and enjoyed 25 years of happy dancing over the U.S.A.

It is with great sorrow that we report the death of Gus Henderson, who has been in the square dance movement for over twenty years. He was very active in square dance circles in the New Orleans area and will be sorely missed by his host of friends. He was always ready to lend a helping hand to new dancers, and they loved him. It won't seem the same at Bar-None Saddle-ites without Gus, especially when we have greenie classes, as he was always there to lend a helping hand. We all send sincere sympathy to his Taw, Lillian.

Chuck and Opal Goodman



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he's a

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is BLANK,

- * Sharp I
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our THINK TANK
NK, add S.T.P. *
rp listening
ing
itioning

*If your constant pace
is lickety-scoot,
Others may not
give a hoot!*

*If all knew what
Your level meant,
There would be far less
Devilment.*



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CHOREOGRAPHY

A couple of items this month in answer to various questions over the past year:

QUARTER OUT is not the same as a Pair Off. A Pair Off movement always has dancers turn their backs to **CENTER** of **SET**. A quarter out means that dancers turn backs to **PARTNER**. Sometimes the two coincide in their end results, and *seem* to be the same:

EXAMPLE: (from squared-up set)
Head couples "pair off" has the same end results as head couples quarter out. But, if you had the head couples first pass thru, they could quarter out but they could not pair off with anyone because they would be facing out with nobody there.

EXAMPLE: (from lines of four facing each other)

After **PAIR OFF**, you can cloverleaf.
After **QUARTER OUT**, you can trade by.

By using Quarter in (face partner) in combination with **QUARTER OUT**, some really wild results turn up, i.e., Promenade, heads wheel around Right and left thru, pass thru Quarter in, pass thru **QUARTER OUT**
Bend the line, pass thru Quarter in, pass thru **QUARTER OUT**
California twirl
Crosstrail thru to left allemande.....

Another question to answer concerns Scoot back. The rule is to **USE INSIDE HAND** to do the turn thru (either left or right) and come back next to the one who has folded into your vacated spot (again either to the left or right). If those facing in on call to Scoot back will walk **STRAIGHT** forward and stop shoulder to shoulder, the correct inside hand for the turn thru will be available. On the other hand if you always reach out with a right hand, you might "cross" over in order to use it and then come out to the wrong spot outside. To the caller keeping track of his dancers, a scoot back is the same as a trade by the two dancers involved. So the two can be

interchanged, i.e.:

Allemande left, Alamo style, balance
Head couples Scoot back, girls trade
Boys Scoot back, sides trade
Heads Scoot back, boys trade
Girls Scoot back, sides trade
Left allemande.....

Then try changing trades for scoot backs and vice versa for further practice. Finally, use all scoot backs and watch how important those turn thrus become in order to come out correctly for the allemande left. This month's figures have several good example figures to use with your groups.

CALLERS' QUESTIONS

AL EBLEN, Wichita Falls, Texas:
I think the term COUPLE UP could eliminate a great amount of needless do-sa-do-ing to an ocean wave. From a heads square thru to face the sides, COUPLE UP means to join hands and make a wave, with NO do-sa-do. The term UNCOUPLE would mean to drop hands for the next command. This is not my idea. I heard it some time ago, and am the only one around here to use it.

ED. NOTE: Yes, Al, the term is at least ten years old. It was also used by Ed Gilmore to have two facing couples form a four hand star. UNCOUPLE meant to break the star into two couples again. Actually, this term was dropped and the command was "Square thru, make an ocean wave and balance." We also had the term SQUARE TO A WAVE to mean that the last hand hold was retained (instead of the pull by) to form an ocean wave. This finally boiled down to a directional command as "Heads square thru (or an equivalent),

CENTERS LEFT" to form a right-hand wave. CENTERS RIGHT would, of course form a left-hand wave. This fits into the family of centers in and centers out all with no need for a special name such as "Couple up," "Merge," etc. Frankly, we don't know why callers don't use what we already have to work with rather than a new term or a constant do-sa-do-ing to the wave. The centers IN, OUT, LEFT, RIGHT family is part of our Extended Basic program.

ARLAN WIGHT, Woodside, California:
On the call, "Ladies center, men sashay" in a moving circle, the ladies go into the center while the men move to the left. If the call was "Men center, ladies sashay," what direction do the ladies move and why?

ED. NOTE: The ladies would also move to the left behind the men as they step to the center. Why? The movement is one of position, not people. Whoever goes into the center determines the person on the right to side-step sashay behind them. It is possible to use this movement WITHOUT indicating sex at all, i.e.:

Head couples right hand star
Back with the left, pick up corner
Star promenade, back out and circle
Head couples center, sides sashay.....

Of course, if used without warning this type of figure would stop any floor cold unless the dancers had been taught the traffic pattern involved.

ROBERT ANDRASCHKE, Watertown, South Dakota: I agree that we do not know square dance basics as well as we should. One example in the October issue of AMERICAN SQUAREDANCE, page 38, "Alamo style, boys cross over, girls turn about." I can't find this in the 50 basics so I don't know where to cross over from an Alamo style circle.

ED. NOTE: The commands would be considered not basics, but rather facing or turning directions. Another example would be from a promenade position, "Girls roll back one" and promenade. Or from the promenade, "Boys turn in

to a right-hand star, girls keep going," etc. In this Alamo circle, the four boys would "cross over" to the other side to take the opposite gents' spot in the Alamo ring. To maintain some semblance of order, the four boys move across the set as though in a right-hand star but not using hands, just the body traffic pattern to get there and remain facing out while the girls do a U-turn back in place to face in, thereby creating another Alamo ring.

The next command could be: Girls cross over, boys turn about, left allemande..... In this case, the girls follow the cross over traffic pattern while the boys do a U-turn back ready for the left allemande when the girls get over there. We are also happy to hear that you enjoy your editor's Workshop records. Hold on to them, they are now becoming collector's items since they are no longer available.



SPIN CHAIN THE DIAMOND

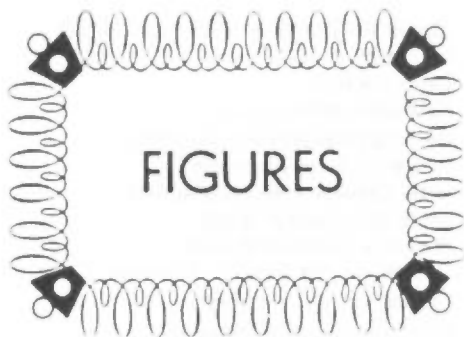
by Ed Fraidenburg, Midland, Michigan
From parallel ocean waves, start a spin chain thru, i.e., ends swing half, new centers $\frac{3}{4}$, ends turn back to form two diamonds (Spin back). All diamond circulate, wave centers trade and cast off $\frac{3}{4}$, while the lonesome ends turn back to reform ocean waves. Two times = zero. 16 count movement.

AUTHOR'S EXAMPLES:

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

Again SPIN CHAIN THE DIAMOND

Boys run, couples hinge and
Bend the line
Left allemande.....
Heads lead right circle to a line
Pass thru, boys run right
SPIN CHAIN THE DIAMOND
Boys run, partner trade
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$ Left alle....
Examples by Will Orlich....
Head couples box the gnat,
Square thru the other way back
SPIN CHAIN THE DIAMOND
Swing thru
SPIN CHAIN THE DIAMOND
Girls run right
Box the gnat and pass thru
Wheel and deal, centers pass thru
Left allemande.....
Head couples pass thru
Separate around one, circle up eight
All four boys go forward and back
Square thru count four hands
SPIN CHAIN THE DIAMOND
All-8-circulate
SPIN CHAIN THE DIAMOND
Girls run right
Center four right and left thru
All slide thru, left allemande.....
Heads lead right circle to a line
Spin the top
SPIN CHAIN THE DIAMOND
Boys run and bend the line
Spin the top
SPIN CHAIN THE DIAMOND
All-8-circulate
Boys run and bend the line
Left allemande.....
First couple face your corner,
Box the gnat
At the heads crosstrail thru
Separate around two and line up four
Pass thru, bend the line, spin the top
SPIN CHAIN THE DIAMOND
All-8-circulate
SPIN CHAIN THE DIAMOND
Centers run and bend the line
Box the gnat and slide thru
Lead couples only California twirl
Dive thru and square thru $\frac{3}{4}$
To the corner, left allemande.....



FIGURES

by William H. Trench, Bricktown, N.J.

STIR THE BUCKET

No.1 & No. 2 right and left thru
 And turn the girl
 New No. 1 & No. 3 right and left thru
 And turn the girl
 New No. 1 & No. 4 right and left thru
 And turn the girl
 Bow to partner, bow to corner
 You have just stirred the bucket.

STIR THE BUCKET (no hands)

Heads wheel thru
 Now wheel thru with the outside two
 Everyone partner trade
 Everyone wheel thru
 Centers only wheel thru
 Everyone partner trade
 Bow to partner, bow to corner
 You have just stirred the bucket.

by Ed Fraidenburg, Midland, Michigan

Heads square thru four hands
 Ocean wave, cast off $\frac{3}{4}$
 Eight circulate, swing thru
 Centers run, tag the line right
 Wheel and deal, star thru
 Centers trade, all cast off $\frac{3}{4}$
 Pass thru, wheel and deal
 Substitute and square thru $\frac{3}{4}$
 Left allemande.....

Head men and corner forward and back
 Curlique, four ladies Dixie chain
 Turn left single file (keep going)
 Men face left, make an ocean wave
 Spin the top, step thru
 Left allemande.....

Side ladies chain
 Head men and new corner forward
 and back
 Curlique, single file circulate
 Men run, circle four

Two ladies break to a line
 Pass thru, wheel and deal
 Left allemande.....

Heads lead right circle to a line
 Right and left thru
 Courtesy turn and a quarter more
 Men circulate, girls cast off $\frac{3}{4}$
 Diamond circulate, girls circulate
 Men cast off $\frac{3}{4}$, couples circulate
 Bend the line, slide thru
 Left allemande.....

Heads square thru four hands
 Circle half to a two-faced line
 Tag the line, left
 Men crossrun, girls cast off $\frac{3}{4}$
 Diamond circulate, girls circulate
 Men cast off $\frac{3}{4}$, men cross run
 Girls cast off $\frac{3}{4}$, diamond circulate
 Girls circulate, men cast off $\frac{3}{4}$
 Couples circulate, wheel and deal
 Left allemande.....

by Tex Brownlee, Fontana, N.C.

DIAMOND CIRCULATE from a line of eight (two lines of four, end to end)

Heads square thru, swing thru
 Boys run, couples hinge to a long line
 Triple trade, girls cast off $\frac{3}{4}$
 Diamond circulate, boys cast off $\frac{3}{4}$
 Couples hinge, girls run
 Swing thru, boys trade, boys run
 Wheel and deal, right and left thru
 Eight chain two, swing thru
 Boys run, couples hinge to a long line
 Triple trade, girls cast off $\frac{3}{4}$
 Diamond circulate, boys cast off $\frac{3}{4}$
 Couples hinge, girls run
 Swing thru, boys trade, boys run
 Wheel and deal, right and left thru
 Dive thru, pass thru
 Left allemande.....

TRY THIS

Heads square thru, swing thru
 Boys trade, turn and left thru
 Pass to the center, curlique
 Girls run, slide thru
 Allemande left.....

by Will Orlich, Bradenton, Florida

SCOOT BACK FIGURES

NOTE: Dancers facing in step forward until shoulder to shoulder using available inside hands for the turn thru. This

could be right or left hand, depending upon starting position. See other variations NCR 936, 968, 995.

Heads square thru four hands

Swing thru, centers run

*Couples hinge and bend the line

(* equals wheel and deal)

Swing thru, **Scoot back, centers trade

(** equals swing thru)

Pass to the center, square thru $\frac{3}{4}$

To the corner, left allemande.....

Heads star thru, square thru $\frac{3}{4}$ around

See-saw left the outside two

All the way round to ocean wave

And balance

*Centers trade, scoot back

(* equals swing thru)

Centers trade, scoot back

Pass to the center, swat the flea

Left square thru four hands around

Separate around two, meet partner

Curlique, left allemande.....

Heads lead right circle to a line

Right and left thru

Ladies lead Dixie style to ocean wave

Centers trade, scoot back

Swing thru (centers start)

Centers trade, centers run

Bend the line, star thru

Left allemande.....

Allemande left, Alamo style

Partner right and balance

Heads start swing thru, boys scoot back

All swing thru, girls scoot back

Sides start swing thru, heads scoot back

All swing thru, boys run

Sides trade to a left allemande.....

Allemande left, Alamo style

Partner right and balance

Head couples scoot and dodge

Side couples scoot and dodge

All, partners hinge and spin the top

To the same one and turn thru

Left allemande.....

Allemande left, Alamo style

Partner right and balance

Head couples scoot and dodge

Sides cast off $\frac{3}{4}$

Spin the top, heads partner hinge

(eight hand ocean wave)

Grand swing thru, turn thru

Wheel and deal, substitute

Pass thru to left allemande.....

by Bill Barton, Ascutney, Vermont

VARIATIONS ON A THEME

Heads pair off, curlique

Split circulate, scoot back

Walk and dodge

Left allemande.....

Heads curlique, boys run

Curlique, split circulate

Scootback, walk and dodge

Partner tag, trade by

Curlique, split circulate

Scootback, walk and dodge

Partner tag, trade by

Left allemande.....

Heads pass thru, separate

Around one, line up four

Pass thru, boys turn back

Centers trade, cast off $\frac{3}{4}$

Boys square thru $\frac{3}{4}$, girls pass thru

Boys fold in front of the girls

Star thru, girls circulate double

Boys turn back, left allemande.....

Heads swing thru, boys trade

Turn thru, separate

Around one, line up four

Pass thru, girls turn back

Centers trade, cast off $\frac{3}{4}$

Girls square thru $\frac{3}{4}$

Boys pass thru

Girls fold in front of boys

Star thru, boys circulate double

Girls turn back, swing thru

Boys run, wheel and deal

Left allemande.....

FOUR IN LINE FUN

Heads square thru

*Split two, around one

Lines pass thru, ends trade

Centers turn back

Everybody star thru

Centers in, cast off $\frac{3}{4}$

Star thru, double pass thru

Lead two frontier whirl

Dive thru, square thru $\frac{3}{4}$

Repeat from * once more, then

Left allemande.....

MIXED HASH

Heads square thru, swing thru

Boys run, cross roll to a wave

Boys remake, girls circulate

Curlique, swing thru

Cross roll to a line

Couples trade, wheel and deal

Pass to the center, turn thru
 Left allemande.....
 Heads wheel thru
 Circle half to a two-faced line
 Girls remake, boys circulate
 Couples hinge, triple trade
 Couples hinge, cross roll to a wave
 Scoot back, curlique
 Girls run, turn and left thru
 Flutter wheel, sweep a quarter
 Left allemande.....
 Heads fan the top, step thru
 Circle to a line
 Pass thru, half tag the line
 Scoot back, centers scoot back
 Girls run, reverse flutter wheel
 Partner tag, left allemande.....
 Promenade, heads backtrack
 Half square thru, girls half square thru
 Separate, start around one
 But circle four
 Boys break, line up four
 Half square thru, boys half square thru
 Separate, start around one
 That's the one
 Swing ol' mother, son
 Promenade.....
 Promenade, heads wheel around
 Flutter wheel, square thru
 Centers double swing thru
 Others partner trade
 Centers turn thru
 Do-sa-do the same sex, swing thru
 Right and left grand.....

INTERWOVEN VARIATION

Heads spin the top, turn thru
 Circle to a line
 Pass thru, boys run
 Swing thru, cast off $\frac{3}{4}$
 Centers circulate, boys run
 Frontier whirl
 Pass thru, girls run
 Left swing thru, cast off $\frac{3}{4}$
 Ends circulate, girls run
 Left allemande.....

LOOP BACK DIXIE

Four ladies chain
 Heads pass thru, girls turn back
 Follow the men to the left
 Around one to the middle
 Dixie chain, boys turn back
 Courtesy turn, pass thru

Star thru, pass thru, girls turn back
 Follow the men to the next
 Dixie chain, boys turn back
 Courtesy turn, pass thru,
 Girls turn back
 Follow the men to the next
 Dixie chain, boys turn back
 Courtesy turn, pass thru
 Bend the line, star thru
 Left allemande.....

SMOOTH AND SIMPLE

Heads swing thru, spin the top
 Step thru, do-sa-do to a wave
 Boys trade, boys circulate
 Spin the top, turn thru
 Wheel and deal, centers pass thru
 Do-sa-do to a wave
 Girls trade, girls circulate
 Spin the top, turn thru
 Wheel and deal, substitute
 Pass thru, left allemande.....

SHORT STINKER

Four ladies chain, sides rollaway
 Heads cross trail thru, separate
 Behind the sides box the gnat
 Everybody right and left grand.....

MIXED HASH

Heads square thru
 Curlique, split circulate
 Boys trade, lines pass thru
 Tag the line in, slide thru
 Curlique, split circulate
 Boys trade, lines pass thru
 Tag the line in, slide thru
 Left allemande.....
 Heads right and left thru
 Slide thru, pass thru
 Right and left thru, rollaway
 Curlique, split circulate
 Girls trade, lines pass thru
 Tag the line out, wheel and deal
 Centers pass thru, right and left thru
 Rollaway, curlique, split circulate
 Girls trade, lines pass thru
 Tag the line out, wheel and deal
 Centers pass thru
 Left allemande.....
 Heads pass thru, separate
 Around one, line up four
 Pass thru, wheel and deal
 Girls pass thru, curlique
 Split circulate, girls trade
 Boys trade, centers trade

Split circulate, boys run
 Right and left thru
 Flutter wheel, slide thru
 Left allemande.....
 Head ladies chain, rollaway
 Heads pass thru, both turn right
 Stand behind the sides
 Double pass thru
 Lead two turn right, single file
 Half way round, face that two
 Square thru, wheel and deal
 Double pass thru, boys turn right
 Single file, half way round
 Face the girls, star thru
 Promenade, four couples back track
 Left allemande.....

VARIATIONS ON A THEME

Heads lead right, circle to a line
 Pass thru, ends cross fold
 Do-sa-do to an ocean wave
 Girls trade, boys trade
 Centers trade, girls run
 Pass thru, ends cross fold
 Do-sa-do to an ocean wave
 Boys trade, girls trade
 Centers trade, boys run
 Cross trail thru to the corner
 Left allemande.....

Heads lead right circle to a line
 Pass thru, half tag the line
 Girls trade, boys trade
 Centers trade, girls run
 Pass thru, half tag the line
 Boys trade, girls trade
 Centers trade, boys run
 Crosstrail thru to the corner
 Left allemande.....

TRADE ZERO

Heads lead right circle to a line
 Pass thru, girls trade
 Cast off $\frac{3}{4}$, boys trade
 Boys run, bend the line
 Pass thru, boys trade
 Cast off $\frac{3}{4}$, girls trade
 Girls run, bend the line
 (Zero to 1p2p)

CURLICRAZY

Heads curlique
 Girls left turn thru
 Centers curlique
 All the boys run right, partner trade
 Sides curlique, girls left turn thru
 Centers curlique, all the boys run right

Partner trade and a quarter more
 Right and left grand.....
 All four couples half sashay
 Heads curlique, boys left turn thru
 Centers curlique, all the girls run right
 Partner trade, sides curlique
 Boys left turn thru, centers curlique
 All the girls run right, partner trade
 And a quarter more, pass her by
 Left allemande.....

TRADE THE HARD WAY

Allemande left, Alamo style
 Heads scoot back, girls scoot back
 Boys scoot back, sides scoot back
 Heads scoot back, boys scoot back
 girls scoot back, sides scoot back
 Left allemande.....

SWING-STEP-SLIDE-STAR

Heads slide thru
 Swing thru, step thru
 Do-sa-do the same sex
 Swing thru, step thru
 Boys swing thru, step thru
 Centers in, cast off $\frac{3}{4}$
 Boys slide thru to a right hands star
 Once around to the corner
 Left allemande.....

Four ladies chain $\frac{3}{4}$
 New head ladies chain
 Sides rollaway, heads spin the top
 Swing thru, step thru
 Do-sa-do the same sex
 Swing thru, step thru
 Girls swing thru, step thru
 Centers in, cast off $\frac{3}{4}$
 Girls slide thru to a left hand star
 Once around to the partner
 Turn partner right a full turn
 Left allemande.....

LOOK MA, NO HANDS!

Heads pass thru, partner tag
 Slide thru, pass thru
 Partner tag, trade by
 Slide thru, pass thru
 Partner tag, trade by
 Slide thru, pass thru
 Partner tag, trade by
 Left allemande.....

ALMOST NO HANDS

Heads pass thru, separate
 Around two line up four
 Slide thru, trade by
 Partner tag, tag the line

Peel off, slide thru, trade by
 Partner tag, tag the line, peel off
 Left allemande.....

MOSTLY NO HANDS

Heads slide thru, pass thru
 Square thru $\frac{3}{4}$, trade by
 Partner tag, tag the line
 Cloverleaf, centers pass thru
 Square thru $\frac{3}{4}$, trade by
 Partner tag, tag the line
 Cloverleaf, centers pass thru
 Left allemande.....

DEFINITELY NO HANDS

Heads pass thru, cloverleaf
 Sides pass thru, slide thru
 Pass thru, partner trade
 Slide thru, pass thru
 Trade by, pass to the center
 Slide thru, pass thru
 Cloverleaf, others pass thru
 Slide thru, pass thru
 Partner trade, slide thru
 Pass thru, trade by
 Pass to the center, pass thru
 Left allemande.....

SHORT STINKER

Heads slide thru
 Everybody double pass thru
 Peel off, tag the line
 Partner tag, ends cross fold
 Left allemande.....

MIXED HASH

Sides flutter wheel
 Heads curlique, walk and dodge
 Curlique, walk and dodge
 Partner tag, trade by
 Curlique, walk and dodge
 Partner tag, trade by
 Left allemande.....
 Promenade, heads wheel around
 Slide thru, circle half
 To a two-faced line, boys circulate
 Girls trade, tag the line
 Girls partner trade, star thru
 Couples circulate, bend the line
 Pass thru, partner trade and $\frac{1}{4}$ more
 Swing thru, girls run, girls circulate
 Boys trade, tag the line

Continued on Page 64

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CHALLENGE CHALLENGER

by Jim Kassel

This month we turn to the Toronto area to find out what our Canadian friends are doing in the realm of high level and challenge dancing. Art Fricker provides the calling for a four square challenge club that meets once a week. Most members of the club also dance tapes of other callers every week. In addition the club has several guest challenge callers each season, and members travel to a variety of challenge dances and weekends in the U.S. The club has enjoyed visits by challenge dancers from several states.

Art and his wife, Betty, also have two club-level clubs, run workshops, teach rounds, help run the tape sessions for their challenge dancers, and travel with their dancers to out-of-town challenge events. Betty Fricker assists Art in writing challenge choreography and material.

Because of the variety of levels available in the Frickers' different groups, dancers can easily move from one level to another and progress comfortably to challenge dancing.

From Sunny Florida we offer an idea of challenge dancing as John Saunders of Orlando sees it. "What is challenge dancing? Who are challenge dancers? These are two questions often asked by both dancers and callers which can lead to arguments, bad feelings, and even broken friendships.

In my opinion, challenge is doing the unknown. Therefore, challenge to a beginner is "circle to the left" on the first night of class and thereafter there will be a new challenge every night. After a dancer completes class, his first night at an open dance, with a

caller at the mike other than his teacher, is a challenge.

Using this definition of challenge, a dancer in a beginner class is a challenge dancer because he dances something challenging to him every night. As a dancer progresses through years of dancing, he becomes more proficient at square dancing and it takes a little more material to challenge him. This does not necessarily mean all the latest calls but can also mean doing the known basics from different set-ups.

Some dancers do not want to be challenged and don't want to have to think too much. These dancers want to go out perhaps once a week and just relax and enjoy themselves. These dancers are the backbone of square dancing, but you hear a lot of them complain about dancers who like a little more material and say they are snobbish. To some extent this is true. Some high level dancers really do look down their noses at dancers who are satisfied at a supposedly lower level. These attitudes are not healthy for square dancing in the long run, and leader/callers are the ones who need to try to change some of these outlooks.

The older dancers (in years of dancing, not age) should realize that they were once challenged by a lower level dancer and had fun. They should not condemn the supposedly lower level dancer because he chooses this level over a more advanced one. By the same token, the lower level dancer should not condemn the higher level dancer for wanting to advance.

Most of the better dancers in either level don't have these attitudes. It's usually the fringe dancer who really doesn't know what he wants that has some of the above attitudes."

I would like to add to John's comments (above) on challenge dancing as he sees it, and say that many people see a difference between challenge dancing and some one who is designated as a challenge dancer. Challenge dancers are those who dance challenge material (upwards of 400 calls), work on chal-

Continued on Page 64

Puzzle Page

by P.A. Sistum

Logic Problem

You are the workshop editor of a famous national magazine. Putting together next month's article, you inadvertently leave everything that was sent to you within reach of your six month old son. Upon returning from your mid-morning coffee break, you find your material completely folded, spindled, mutilated and in the process of being chewed. Not gnawing just what to do, you take the words right out of his mouth and set to work trying to make some sort of sense out of the mess. You know the men in your article's first names are Jim, Fred, George, Tom and Karl, their last names being Morse, Bates, McLaine, Bauman, and Hobson; not necessarily in that order. The figures they dreamt up were: "Twist the line;" "Sides grand teacup, Heads, spin the saucer;" "Grand Colonel Spin the Dixie Daisy, Alamo Style;" "Exterminate the Gnats;" and "Grand Piglet, Left, and Head."

Other than the following clues, the only things you can remember are the facts that Mr. Bauman devised the Grand Colonel spin thing and that George's last name was Hobson (or that Mr. Hobson's first name was George, depending on how you look at it).

1. Karl, Mr. McLaine (who, by the way, is not Fred) Mr. Morse, and the man who devised the Alamo style figure had sent figures to you before (none of which you printed).

2. Hobson always created intricate and complicated figures, therefore he sent in neither "exterminate the gnat" nor "grand right, left, and head."

3. Jim, (who devised neither the saucer spin, nor the Grand R, L, & H figures) Mr. McLaine, Mr. Bauman and the man who created the gnat figure subscribe to A/SD magazine (excuse the plug, we just thought we'd sock-et to you).

LAST MONTH'S ANSWERS:

 t h i s t e l i n g a l b e a r
 w o n e s w i n g a l b e a r
 t i n s i e w i n g a l b e a r
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Three new hoedowns have come out during the last month. The Jay Bar Kay hoedown is good, and the MacGregor and Top hoedowns feature a lot of fiddle, so if fiddle is your can of beer, either of these two just might be for you.

Jay Bar Kay 601— Fireside/Fox Hill

This is our pick of the three hoedowns.

Top 25272— Sally Forth/Railey Two

MacGregor 2122— Walkin In My Sleep/Grey

Eagle, Music by Country Ramblers

SQUARE DANCE BLUES— Mustang 130

Caller: Dave Smith

This is our pick of the singing calls. A change of pace record that both the callers and dancers will enjoy. This record should be around for awhile. The whole kit and kaboodle is red-hot and low-down. **FIGURE:** Heads lead right and circle, wring 'em out to a line, up and back, pass thru, wheel and deal, double pass thru, first couple left, next right, curlique, boys run, swing corner, left allemande, come back and promenade.

WE CAN'T ROLL — HiHat 421

Caller: Lee Schmidt

A fine dance and the music features a drum roll with a drum beat. The figure will present no problems but the opener, break and closer have a dirty little deal in them that may leave some of the dancers wondering where they all went. **Break:** Four ladies chain across, send them back Dixie style to an allemande thar, slip the clutch, pass four, allemande the corner, come back do-sa-do, do an allemande left, promenade. **FIGURE:** Heads lead right and circle to a line, up and back, pass thru, tag the line, all turn in, box the gnat, right

and left thru, join hands circle left, swing corner, left allemande, come back one, do-sa-do and promenade.

MR. FIDDLE MAN — Kalox 1138

Caller: Harry Lackey

Fine music and another respectable job of calling by Harry Lackey puts this one up with the great records on the Kalox label. **FIGURE:** Heads pass thru, do a partner trade, lead right, circle to a line, go right and left thru, roll a half sashay, pass thru, tag the line, face in, slide thru and square thru three quarters, swing corner and promenade.

BLACK MAGIC— Jay Bar Kay 142

Caller: Ken Anderson

Ken uses his black magic to produce another good dance. This fellow is a magician when it comes to choreography and could pull a rabbit out of a hat. While other choreographers give us a comparatively new figure with no explanation on the call sheet, Ken talks the dancers through the figure on the called side, and no explanation is required. **FIGURE:** Heads lead right and circle to a line, up and back, star thru, swing thru, boys run, flutter the line (girls trade, couples trade, bend the line), star thru, pass thru, corner swing, left allemande, come back, promenade.

RUTHLESS— Dance Ranch 614

Caller: Barry Medford

Break has a grand square in it. Music and figure are fine. An all around good one. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, men run right, tag the line, cloverleaf, four ladies square thru three hands, swing and promenade.

SHE'S THAT KIND— Dance Ranch 615

Caller: Ron Schneider

This record has good music, good tune and fine calling. In the break it has an eight chain nine. **FIGURE:** Heads up and back, rollaway, star thru, do-sa-do, swing thru and boys run right, couples circulate, wheel and deal, star thru, slide thru, corner swing and promenade.

TRUCK STOP— MacGregor 2119

Caller: Nick Moran

A nice dance. The break has in it a flutter wheel and sweep a quarter. **FIGURE:** Heads square thru four hands,

corner do-sa-do, swing thru, turn and left thru, star thru, girls walk straight ahead and swing, promenade.

SOMEONE LIKE YOU— Bogan 1250

Caller: Skip Stanley

Nice tune, good music and a fine dance. FIGURE: Heads square thru four hands, right and left thru the outside two, star thru, pass thru and bend the line, right and left thru, slide thru, do-sa-do the corner, swing, left allemande and promenade.

I'LL TAKE CARE OF YOUR CARES—

Scope 562, Caller: Clyde Drivere

A very good dance and we must note that Scope music is getting better all the time. Scope now produces good music, as well as a good mouth wash. FIGURE: Head ladies chain, square thru four hands, corner do-sa-do, swing thru, turn and left thru, pass thru, corner swing, left allemande, come back and promenade.

LOVE ME OR LEAVE ME— Windsor 5010

Caller: Larry Jack

A yodeling call that could become popular with you yodeling cowboys. Did you know that yodeling was originally a mating call in Switzerland? The dance is good. FIGURE: Heads square thru four hands, and with the sides make a right hand star, heads star left in the middle once around, do-sa-do the corner girl, swing thru, boys trade, turn thru, left allemande the corner, then promenade.

SUGARTIME— MacGregor 2120

Caller: Mike Hull

We wonder why a recording caller is smart enough to put a new figure like "curl to a wave" into a dance, but doesn't explain it in the call sheet? Many of the callers who are in isolated places like Loudmouth, Idaho, or Pipsqueak, Nebraska, just do not get the new figures as fast as the city folks and they want to know how to do it. Do they write to Mike Hull who wrote the dance? No, they write to yours truly. I'm stupid, too, and have enough trouble dancing it, let alone explaining it. BREAK: All four ladies flutterwheel, join hands and circle, allemande left, Alamo style and swing thru, curlique

with your partner, boys run right, left allemande, come back and weave the ring, promenade. FIGURE: Heads up and back, square thru, find the corner and curl to a wave, boys trade, boys run and bend the line, flutterwheel and make lines of four, square thru three quarters, corner swing, promenade.

GOOD MORNING COUNTRY RAIN— Top 25271, Caller: Mike Litzenbarger

A good tune that was recorded first a couple of months ago on Red Boot. This is a good recording. Flare the star is explained on the call sheet. FIGURE: Head ladies chain, square thru four hands, with corner slide thru, up and back, flare the star in front of you, cross trail, corner swing, promenade.

JUST ENOUGH TO KEEP ME HANGING

ON— Red Boot 135, Caller: Ralph Silvius

This is the best of the Red Boot offerings this month; a very good dance. FIGURE: Heads right and left thru, flutter wheel, sweep a quarter, pass thru, star thru, right and left thru, flutter wheel, sweep a quarter, pass thru, trade by, swing, promenade.

DON'T BLAME ME— MacGregor 2121

Caller: Ray Flick

The tune is "Don't Blame It All On Me"; the dance is good. This music is by the Country Ramblers, apparently a new musical group. FIGURE: Heads up and back, heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, girls turn back, wheel and deal to face those two, right and left thru, swing corner and promenade.

RAMBLIN' ROSE— Scope 563

Caller: Jeanne Moody

FIGURE: Head ladies chain, send them back Dixie style ocean wave, girls circulate, swing the corner, left allemande, weave the ring, do-sa-do, promenade.

BEFORE I MET YOU— Red Boot 138

Caller: Richard Silver

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, girls circulate, boys trade, turn thru and go left allemande, walk by your own, swing the next, left allemande, promenade.

Continued on Page 64

ROUNDS

ROUND DANCES

by Frank & Phyl Lehnert

I WISH YOU LOVE—DanceAlong 6091
Callers: Eddie & Audrey Palmquist
Excellent music & dance; complete foxtrot with international figures; intermediate plus to challenging routine.

MORE—Telemark 3073
Callers: Irv & Betty Easterday
Good music & a smooth intermediate two step.

TENNY WALTZ—DanceAlong P6059
Choreography by Lou & Mary Lucius (Flip of Lollypops & Roses)
Good Tennessee Waltz music; a good different but easy intermediate waltz.

IF TEARS WERE ROSES—Hi Hat 907
Callers: Hank & Ruth Fitch
Good music and an interesting easy intermediate two step.

FUNNY FACE—Hi Hat 907
Callers: Val & Pete Peterman
Good recording of the current pop record and a flowing intermediate waltz routine.

ST. LOUIS BLUES—Grenn 15016
Callers: Betty & Clancy Mueller
Repress of an old hit; good swinging music and a good basic easy two step.

FLIP FLOP MIXER—Grenn 15016
Callers: Jack & Helen Todd
A "Flip Wilson routine" easy mixer.

SO FINE—Grenn 14169
Callers: Chas. & Alida Lugenbuhl
Good "I Wanna Be Around" music and a good easy intermediate two step.

WHILE WE DANCE—Grenn 14169
Callers: Chet & Barbara Smith
Very pretty music and an interesting intermediate waltz routine.

MARY POPPINS—Statler 735
Callers: Ken Croft & Elena De Zordo
Good music (a medley of tunes from Mary Poppins) and a variety of figures in this three part peppy intermediate two step.

CALLING TIPS, Continued

may tire easily so keep the tips short. Give them the old tunes, so they can sing along as they dance. Waltzes and an occasional polka between the square tips are appreciated. Little caps for the ladies taking men's parts in the squares are helpful. Lots of rounds, mixers, folk dances, couple dances, and contras can be used with these folks.

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TOLEDO, Ohio area Sun. Sept. 9

Contact Jim & Mary Batema

BELLEVILLE, ONTARIO, CANADA

Monday, Nov. 12, Contact Garnet May

SALT LAKE CITY, UTAH area

Fri. Oct. 4 '74, Contact Israel Wilson



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BORDER BOOSTERS

January 7 saw the new officers installed for the Border Boosters S/D Association (the only known international square dance association) of Northern New York and neighboring Southern Canada at Plattsburgh, N.Y. for 1973, hosted by Jet Sets of PAFB, Plattsburgh, N.Y.

Scheff and Dottie Pierce, retiring Presidents, did the honors installing Bill and Mary Jenkins as Presidents; Harry and Guelda Copithorne as Vice Presidents; Ivan and Doris Brown as Recording Secretary; Ernie and Marge McCullough as Social Secretary; Roy and Theresa Provost as Treasurer and Scheff and Dottie taking up the Past Presidents post.

A very short comment by President Bill, and the dancing program was continued. Pres. Bill was wearing a badge stating "Not responsible for comments made by my wife," which was a topic of conversation.

The Dance program was MCed by Ralph Hoag of Plattsburgh, assisted by callers Tom Vititow, Armand Reandeau and Dick Fleming. Following the dance a dinner meeting with the old and new officers was held.

OVERSEAS DANCER REUNION

Cal and Sharon Golden, our General Chairman and President of the Association for the 1972-73 fiscal year, have put together a package deal that will rank with the best. Ask them to send you the details and register early.

They've reserved the Convention Center, with its beautiful, spacious dance floor, just 3,000 feet from where

we'll be sleeping. Sleeping (????).

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Did you know the callers and round dance instructors at our reunions pay their own way, just for the privilege of calling for you? It's a fact!

Send your reservations to Cal and Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas, 71901.

TENTATIVELY IN TENNESSEE

Tennessee S/D Leaders for some time have endeavored to organize something representative of a State Organization. Finally, after much diligent effort, a meeting was held in November at Nashville. Out of this came a first, a State Square Dance to be held at the Fairgrounds in Nashville on June 8-9, 1973. Further meetings to finalize plans are taking place and Tennessee leaders are confident they will join the many other states that boast a state organization. Bill and Ruby Alderman of 2157 Brookview, Nashville 37214, are General Chairmen of this first statewide effort in Tennessee.

DANCING CONTINUES ON GUAM

Eighteen months ago Rupert Maxwell became caller for the Tradewind Squares of Guam.

During that time he has done a superb job of calling for various square dance activities such as weekly dances, TV and benefit performances, and parties. He also taught square dance lessons and graduated three classes.

After working for four years with the Federal Aviation Administration on Guam, he received notification of a change of assignment. He and his wife Merline departed (9 December) for

Jacksonville, Florida.

Members of the island's three clubs joined together and held a gala farewell dance at which the Maxwells were presented numerous gifts by the dancers in appreciation for their contributions to square dancing on Guam.

The Maxwells may be gone in person but their memory will linger a long while in the hearts of Guam square dancers.

Nevertheless, square dancing must go on. The Tradewind Squares look forward to many months of fun dancing that will be provided by the new club caller Gail Ballinger.

*Jack Frantal
Agana, Guam*

"HAPPINESS IS"

This is the theme of the 14th Annual Spring Festival in Louisville, Ky., sponsored by the Kentuckiana Square Dance Association, April 13, 14, and 15, 1973. The principal sources of happiness are callers Dick Jones, Dave Taylor, and Beryl Main.

"Happiness Is" being in Louisville, Ky. at the Kentucky Fair and Exposition Center, April 13-15. Register with Eddie and Twila Rouck, 1615 Ekin Ave., New Albany, Indiana 47150 Phone 812-944-2852.

SINGLE SQUARE DANCERS U.S.A.

The 1973 3rd Annual Dance-A-Rama to be held September 2, 3, 4 was awarded to the State of Texas; hosting city, Dallas, and hosting square dance club, Lone Star Solo's. On behalf of the Board of Directors, Joe B. Ellis presented the award on November 23 to Christine Spencer who will be General Chairman for the 3rd Annual Dance-A-Rama.

This group has a lot of enthusiasm and will give you great entertainment. The first ticket was sold to Joe Ellis — \$6.50 for three days. More information is available from Joe B. Ellis, 3926 SE 11th, Oklahoma City, Oklahoma 73115.

TYROS TWIRL IN OMAHA

A Beginners Hoedown was held at

the Livestock Exchange Building in December, sponsored by the Omaha Square Dance Council with Glenn Lapham as M.C. supported by nine callers from the Omaha Area Callers Association.

Over 100 couples signed in and 85% were from the classes in the area (none had finished lessons). A small admission was charged of \$1 per couple.

Packets containing all kinds of square dance information were given to each couple.

This was such a success that it will become an annual affair.

22ND NATIONAL SQUARE DANCE CONVENTION

Looking for ideas on how to foster square dancing?

Who isn't.

More and more each year, the national convention of dancers has been the place to exchange ideas on how to solve problems — and the 22nd annual at Salt Lake City intends to carry on this effort.

A feature of the convention will be the "Showcase of Ideas," where dancing associations can display and explain how they have attacked the sometimes paradoxical problems of pleasing both the new and experienced dancers.

Club booths and a display of over 200 publications will make up the showcase, and two discussion periods will be offered, solely for the purpose of face-to-face exchange of ideas.

The first will be a Roundtable Discussion Panel for local leaders, Thursday, June 28 at 11 a.m. Then, five outstanding leaders will share ideas and answer questions at a seminar.

Associations participating in the showcase will be presented a plaque, which is not a competition, but rather an expression of appreciation from the national committee.

Information of convention registration and accommodations can be had from: Advance Registration Director, P.O. Box 09073, Mill Creek Station, Salt Lake City, Utah, 84109.

Sketchpad Commentary

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

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EVENTS

NORTH CAROLINA — Mardi Gras Festival, March 9-10, Metrolina Fairgrounds, Charlotte; Don Williamson, Dick Jones, Cecil & Nada Massey. Write: Y Thunderbirds, 2124 Archdale, Charlotte, N.C. 28210.

KENTUCKY — 20th Annual Bluegrass Hoppers' Spring Festival, March 10, Yates Elementary School, Lexington; Harry Lackey calling, after party: Mr. America Contest.

GEORGIA—7th Annual O.R.A. Spring Swing, Bell Auditorium, Augusta; March 10; Doug Jernigan, Don Belvin, Harold & Judy Hoover.

KENTUCKY — Bluegrass Galaxy of Rounds, March 16-18, Lou & Pat Barbee, Phil & Norma Roberts, at the Hospitality Motor Inn, Lexington. Write Phil Roberts, 2108 Carlton Dr., New Albany, Ind. 47150.

OHIO—Spring R/D Festival, March 25, at Lima YMCA, Charlie & Marge Carter. Write Mrs. Jim Gordon, 2659 Shawnee Rd., Lima, O. 45806.

GEORGIA — 2nd Ann. South Ga. S/D Jubilee, March 17, Garden Center, Valdosta, Ga., with Bob Bennett, George Hinkel, Bobby Hollis, Audie & Clara Lowe. Write Bob Bennett, Valdosta, Ga.

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

NEBRASKA — Omaha Festival, March 31, Art Springer, at Livestock Exchange Building. Write Glenn & Arlene Lap-

ham, 4971 So. 42 St., Omaha, Neb. 68107.

GEORGIA — 5th Annual Ray Camp Dances, March 31. Southeastern Fairgrounds, Atlanta, local & visiting callers.

ALASKA — Spring Fling, March 30 - Apr. 1, North Pole (near Fairbanks) with Ron Schneider. Write Hector & Jeannette Therriault, 13½ Mile Richardson Hwy, Fairbanks, Ak 99701.

NORTH CAROLINA — Benefit Dance for YMCA at the Y Gym, Canton, March 31, with Mick Howard, Richard Silvers, Gordon Hoyit, Bill & Edna Anderson. Write Mick Howard, Rt. 9, Duncan Chapel Rd., Greenville, N.C. 29609.

TENNESSEE — Spring S & R/D Dance-A-Rama, Mar. 31, Kingsport National Guard Armory, with Dan O'Leary & Joe Todd.

IOWA — 11th State S & R/D Convention, Alumni—Anton Meister Auditorium, Davenport, March 30 & 31. Write Red & Marian Davis, 710 Grant St., Bettendorf, Ia. 52722.

NEW YORK — 2nd FLAC-FEST, Odessa-Montour School, Odessa, March 31; Ken Anderson, Chuck Gotham, Carl Hanks, Walt Jessup, Tom Trainor, Laverne & Doris Reilly. Write Ashly Fowler, Box 16, Lakemont, N.Y. 14857

OHIO — Bloomin' Buckeyes All-Niter, March 31, GBBA Hall, Newark; Dick Moats calling. Call 366-3776 or 366-3271.

ONTARIO — Spring Festival, Crestwood High, Peterborough, March 31; Earl Park, Howard Philp, Lloyd Priest, Bob Jaffray. Write Wilma Aude, 937 Philip St., Peterborough, Ontario

KANSAS — 23rd Ann. SW Kansas S/D Festival, April 6 & 7, Dodge City Civic Center; Lem Gravelle, Wayne & Norma Wylie. Write Jr. & Ramona Woods, North Star Rt., Dodge City, Ks. 67801

FLORIDA — Spring R/D Festival, Eau Gallie Civic Auditorium, Melbourne; April 7-8. Write Bill Fleshman, Rt. 6, Box 346, Jacksonville, Fl. 32223

Books

HOW TO SQUARE DANCE contains Eastern and One-Nighter S/D Material. Send \$1.50 + 25¢ handling & postage to Harold L. Posey, Caller/Instructor, 5756 Riverton Road, Columbus, Ohio.

SEW WITH DISTINCTION, Promenade's Guide to Better Sewing, pub. by Toledo Area S/D Callers Assoc. \$1.25 + 25¢ hdlg. Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo, O. 43615. Send check or MO.

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MODERN ALBUMS FOR INSTRUCTION

"The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3; Write for descriptive literature to Bob Ruff, 8459 Edmaru, Whittier, California 90605.

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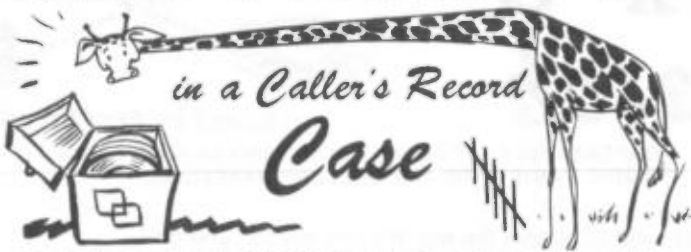
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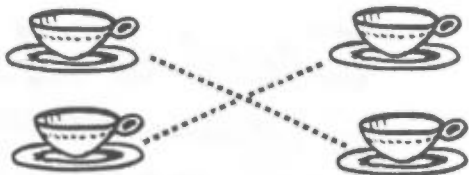
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Pass thru with a wheel and deal, and the boys turn around
Swing the corner lady and promenade the town
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STRAIGHT TALK

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

by Jean Stevenson
Hinckley, Ohio

Every year cities and states have large shows, usually held at a convention center, public hall or some other large arena type accommodation.

Whether it is a Trailer Show, Flower Show or Boat Show, all members of the committee handling any one of these shows want added attractions in order to have more activities for public advertisement, which in turn make it appealing and enticing to the public.

Nine times out of ten a Square Dance Caller is asked to give an exhibition of western dancing, sometimes for a very small fee or gratis. They are told the Committee operates on a small budget. However, if you ask an exhibitor how much a space costs to display his merchandise, you will find a small fee there.

The caller has to recruit enough dancers to put on a decent exhibition. This may or may not be a big problem.

The big problem is unions, free passes and parking. Ninety percent of the time the unions will create a headache for all concerned, and always at the last minute, after all organizing has been done to provide the proper entertainment requested by the committee.

Callers may call if they use a union member's microphone, or let an electrical engineer (who knows nothing about sound for square dancing) set up and control the sound. A caller cannot use a dolly or cart of his own to push his equipment into the hall. This has to be done by a union member and most convention centers have golf carts they use for this purpose.

We realize unions have their role but let's look at a technicality for a square dance caller.

Almost every caller who is asked to do this type of exhibition has a lot of experience and many years of calling behind him. He may belong to several callers associations. Therefore he is a "card-carrying, dues-paying member" of what could be called a "union." He abides by a constitution and by-laws of his organization. The problem is that his organization is not a member of the AFL-CIO.

It has always been my understanding that unions honor one another's members, as long as they are card-carrying, dues-paying members.

In a way, square dancing is being "used" by these large convention shows. How can they expect dancers to pay to get in the gate for a show they are not interested in seeing, just to dance to add an extra feature for these events? Parking spaces are never reserved for participants and fees for parking are always doubled at these special shows. A caller is swamped by VIP's and union members telling him he can't do this or that, just prior to putting on his exhibition.

The shows are advertised on radio, newspaper and TV, "We will have square dance exhibitions throughout the show." When the music starts there are always crowds of spectators watching. The dancing draws more people and creates more of a happy mood for all those attending than the entire show itself. When that time slot is finished and the next one posted, there are

Continued on Page 64

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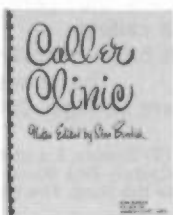
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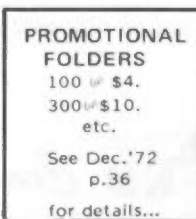
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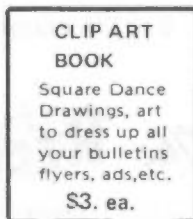
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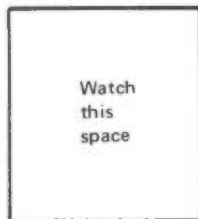
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Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch;
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ALBUM No. 3 (Ages 12 to 14; Grades 7 and 8)

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; Captain Jinks to the Right; Grapevine Twist; Dip and Dive;
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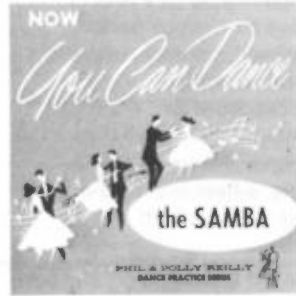
Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green;
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RECORD REVIEWS, Continued

ANOTHER LONELY NIGHT— D&ET 106,

Caller: Jerry Hightower

FIGURE: Heads promenade, side ladies lead, flutter wheel, sweep a quarter, pass thru, do-sa-do the outside two, star thru, flutter wheel again, sweep a quarter, swing corner, promenade.

TONIGHT CARMEN— Flutter Wheel 507

Caller: Cecil Albery

FIGURE: Heads promenade half way, down the middle right and left thru, flutter wheel and sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, swing the corner girl, and promenade.

WORKSHOP, Continued

Boys partner trade

Star thru, couples circulate

Bend the line, slide thru,

Eight chain three

Left allemande.....

Heads lead right circle to a line

Pass thru, boys run, scoot back

Centers scootback, centers run

Wheel and deal, star thru

Substitute, sides frontier whirl

Left allemande.....

Four ladies chain, heads square thru

Circle to a line, wheel and deal out

Partner tag, ends cross fold

Left allemande.....

STRAIGHT TALK, Continued

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CHALLENGE CHATTER, Continued

lunge tapes, attend challenge dances or workshops and hopefully are loyal members of at least one of their local "club level" square dance clubs.

Since we mentioned tapes in the above paragraph let me say there are many good advanced and challenge tapes from various sources available. You may find these sources by checking on ads in the square dance magazines, talking with those who are involved, or writing to the editor of this column.

We had a comment on two couple tapes in which the use of certain movements such as "Load the Boat," "Square the Bases," etc., were questioned. For getting the maximum use out of two couple tapes, it is very possible and helpful to say "do the centers' part of the Load the Boat" or "do the centers' part of Square the Bases." In fact it is possible to "revolve the T-Cup" in two couple dancing.

For those who are aspiring to become challenge dancers in the Baltimore-Washington area the following levels, with available tapes, for those levels, are being worked out: Mixer level (good advanced); Booster level (easy challenge); ¼ more (difficult challenge).

Lastly some comments from material sent to callers. From well over 100 experimental ideas in 1972, the following three were felt to have the greatest usage and a chance of permanence: 1. Diamond Circulate, 2. Reverse the flutter, 3. Remake the thar. And for the advanced experimental we have: 1. Rotary spin, 2. Spin Chain and Circulate the gears, 3. Pass and roll, 4. Square Chain the Top, 5. Diamond Chain Thru, 6. Cross Roll to a Wave, 7. Switcheroo, 8. Scoot and Ramble, 9. Fan Back - Spin Back.

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The BOOK-SHELF

by MYRTIS LITMAN

FOLK DANCING IN AMERICA by Eleanor Ely Wakefield (1966)

This book is written primarily for the teacher who is interested in the evolution and the heritage of the folk dance in the United States. It is prepared for college textbook use in health, physical education, and recreation programs. Any folk dance enthusiast will find the book deepening his love of cultural exchange and understanding.

First, a good historical survey is given and the place of folk dance in education discussed. Teaching hints and progressions are included. Detailed descriptions of selected dances with relevant background material are presented. Information on organizing and putting on a festival contains valuable advice on the importance of organization and chairmanship, master of ceremonies, sound equipment, costumes and patterns, and a sample program from a Vermont festival.

The six page section on the contemporary square dance contains eight figures as example of the type of instruction in present day beginner classes. The figures are: Allemande Left in the Alamo Style; Double Arch; Ends Turn In; Ends Turn Out; Johnson's Special; Ladies Chain Drill, Ocean Wave; and Swing the Same Girl. It is

interesting to note that six of the eight records recommended for these dances are on the Grenn label.

The musical excerpts at the beginning of each new series of dances are to give the reader an idea of the tempo and music characteristic.

The index gives graded classification of the dances — easy, moderate, and difficult, and the basic steps used in each.

Folk dances, with detailed instructions, are selected from the following countries: British Isles, France, Germany, Greece, Israel, Italy, Mexico, Poland, Portugal, Russia, Scandinavia, and Yugoslavia. Special attention, with an entire chapter devoted to each, is given to our colonial heritage and the westward expansion.

We especially appreciate the author's attitude on how traditional dances are altered to meet the needs and temperament of the people—factors of climate, socio-economic opportunities, changing values and dress styles. One example she cites is how the dance was adapted to meet the needs of the people when the square dancers in the western United States found the tempo of the traditional squares unexciting and lacking in challenge they gradually persuaded their fellow dancers to accelerate the tempo.

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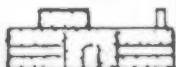
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5th ANNUAL SEPTEMBER FEST, Kentucky Dam Village State Park, Sept. 22-29, 1973. Bob Wickers, Frank Bedell, Bob Rhinerson, Betty & Clancy Mueller. Air-conditioned. Write: Box 190, Murray, Ky. 42071.

8th ANNUAL SHINDIG, July 6-8, 1973 Di Lido Hotel, Miami Beach, Fla., Beryl Main, Gary Shoemaker, Bill & Betty Beat-tie. Write Dot Schmidt, 200 N.E. 169th St., North Miami Beach, Florida 33162.

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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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- 12 Hartford, Conn.
- 14-15 Frederickton, N.B.
- 16-17 Bay Path Barn Boylston, Mass.
- 19 Hartford, Conn.
- 22 Ashland, Ky.
- 23 Merrillville, Ind.
- 25 Omaha, Neb.
- 26 Valentine, Neb.
- 27 Gillette, Wyo.
- 28 Billings, Mont.
- 31 Vancouver, B.C.

APRIL

- 6 Hoquiam, Wash.
- 7 Coos Bay, Ore.
- 8 Albany, Ore.
- 9 Crescent City, Ca
- 10 Crescent City, Ca

- 11 Portland, Ore.
- 12 Libby, Mont.
- 13 Libby, Mont.
- 14 Spokane, Wa.
- 17 Boise, Idaho
- 18 Boise, Idaho
- 20-21 Festival Great Falls, Mont.
- 23 Milk River, Alberta
- 25 Grand Forks AFB, N.D.
- 27-29 Spring Fling LaCrosse, Wisc.

MAY

- 4 Winamac, Ind.
- 5 Winchester, Ind.
- 10 Lawton, Ok.
- 12 El Paso, Tx.
- 16 Indio, Cal.
- 18 Tucson, Az.
- 19 Albuquerque, N.M.
- 25-27 Spring River Festival Cherokee Village, Ark.
- 31 Ft. Bragg, N.C.

JUNE

- 1 Shelby, N.C.

- 3 Battle Creek, Mich.
- 5 Lansing, Mich.
- 8-9 London, Ontario
- Trail Dances to Utah:
- 11 Louisville, Ky.
- 13 Hot Springs, Ark.
- 15 Abilene, Tex.
- 16 Lubbock, Tex.
- 19 Albuquerque, N.M.
- 21 Alamosa, Colo.
- 22 Pueblo, Colo.
- 23 Denver, Colo.
- 24 Cheyenne, Wyo.
- 26 Robertson, Wyo.
- 28-30 National Convention Salt Lake City, Utah

JULY

- 6-7 Colorado Springs, Colo
- 12 Trail Dance Jekyll Island
- 13-14 3rd Ann. Fun Fest Jekyll Island, Ga.
- 16 Miami Beach, Fla.
- 18 Tampa, Fla.
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