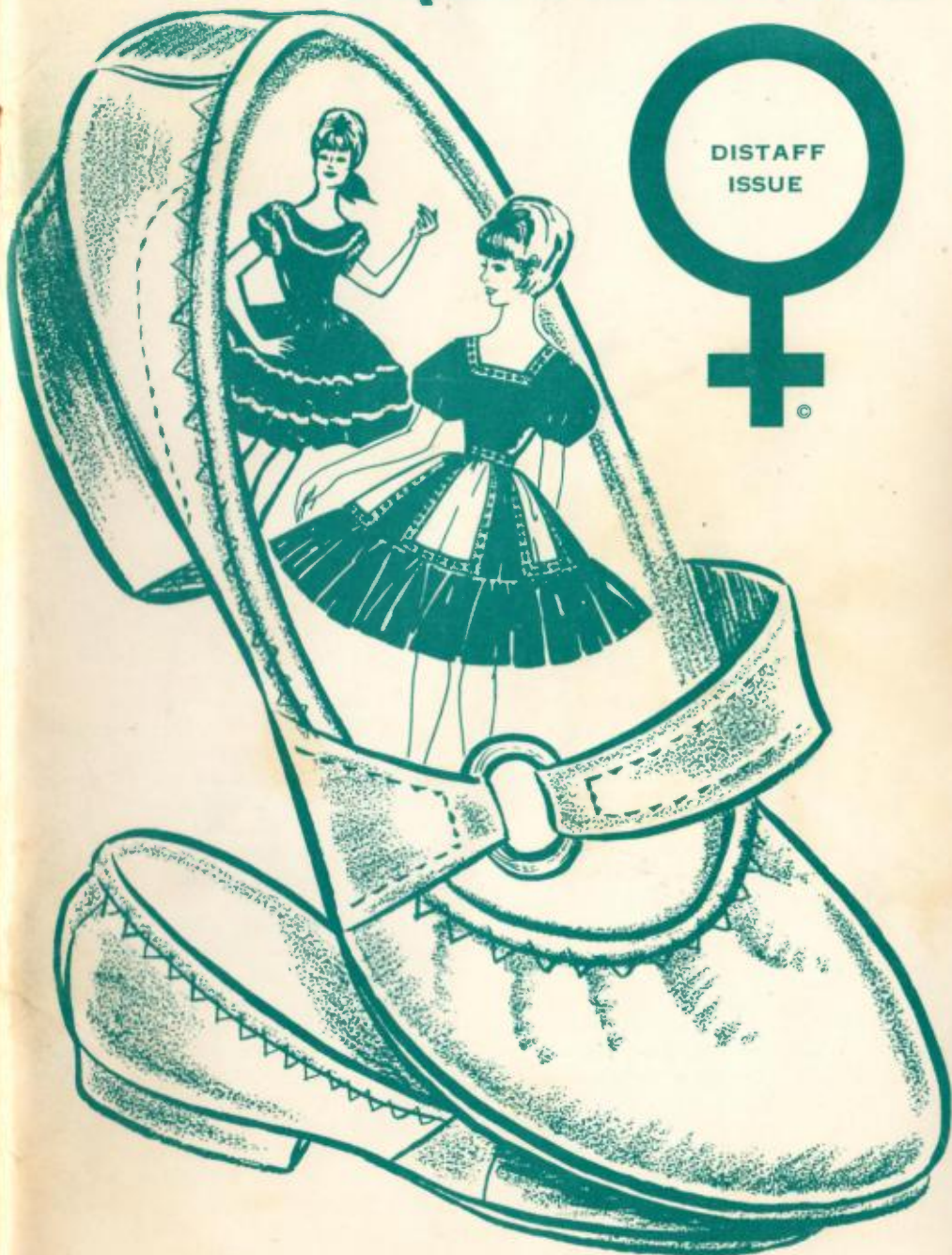


A MERICAN

JULY 1973

SQUARE DANCE



DISTAFF  
ISSUE

©

# THE



# EDITORS' PAGE



Are today's square dancers aware of their heritage? How can caller/Instructors include a sense of heritage in their classes?

These questions were raised as part of a discussion at Legacy, and many of those attending discussed the American dance heritage, in groups and around the edges.

We came home from Cleveland and began to assemble this issue, finding that we had scheduled the fiction selection, "Eye of the Beholder," for July. Originally, we thought that light reading is good in a summer issue, and since "Eye" has a heroine, it would fit ideally into the Distaff issue.

Then it occurred to us that the Legacy discussions, in asking how caller/teachers might pass on our heritage, may be adding one more burden to the callers. This seems to be an aspect of the total square dance picture where a magazine may fill a vital role.

We think "Eye of the Beholder," in recreating the atmosphere of pioneer days, will pass on a sense of heritage.

The story depicts dissenting factions with strong opinions about hoedowns, in a day when the church, barn-raising, and occasional traveling fiddlers provided all the social life in rural communities. The romantic interest in the story is, of course, "frosting on the cake."

The written word has the power to stimulate the imagination, transport the reader to another era, and portray vividly our American dance heritage. In future issues, we will try to emphasize further this aspect of our activity.

---

Here is our yearly Distaff issue, up this time to 76 pages, dedicated to the ladies on the square, and featuring new or favorite products from advertisers and shop owners. When you write or call these contributors, please tell them you saw their product in American Squaredance.

And if you've contemplated opening a little S/D business of your own, don't miss Dzidra Damerel's article, "All In A Day's Work." ■

# AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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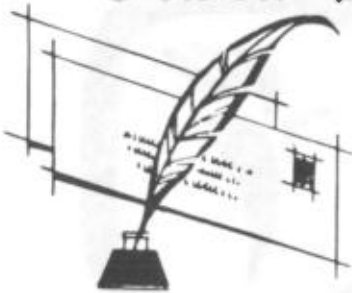
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JULY, 1973



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# Grand Zip



I was very surprised and pleased to see two of my patterns printed in your April issue. When you use the original record of "Popcorn," the lines up to and including 19 (Heads go forward.... home you go around the square) should be repeated between lines 27/28 (popcorn, peanuts...../don't stop.....).

I'd like to tell you the history of both dances. A non-squaredancer challenged me by saying that you can't use this particular record (or other) for square dancing. By that time.... the record was very popular in Holland with the youngsters because of the sound (electronic music).

Only to show him that it was possible to dance to its music and to more tunes than the originals, I made these patterns, more as a joke to me than as a repeater. In one way, he was right because singing to electronic music is not easy while the sound is not beloved by older people. Personally I like music played by strings like the combination of violin, 5-string banjo, and (non-electric) guitar or bass. The modern "blue-grass" music will give most people great pleasure.

*Jac Fransen  
The Hague, Netherlands*

Thanks sincerely for the issues of American Squaredance magazine for our class. Would like to see every one of them subscribe to your very fine magazine. It certainly is a must for us.

*Bob & Ginny Duffey  
Covington, Kentucky*

Thanks for printing the information about "Ole Svenson." He was our "house guest" several years ago and we had a good time with him and enjoyed being his grandparents. We had lost track of him — last we knew he was in Arizona. (April 1973)

*Jay Clark  
Portland, Oregon*

Please renew the subscription for one year to your fine magazine for Bill and Ethel Ford..... This was given as a gift last year to them. Please take care of this as soon as possible so that they won't miss even one issue.

Bill is caller for our Hoedowners Club. We think we have a very fine couple leading us in many hours of good fun and square dancing..... they each have a birthday in June and this is their gift.

We look forward each month to American Squaredance.

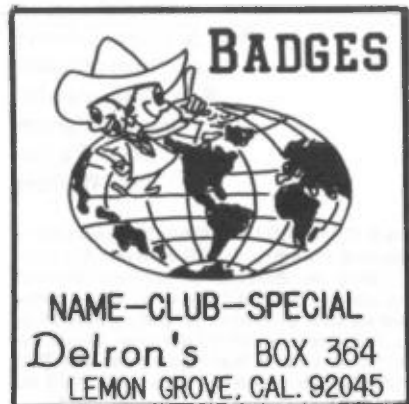
*Louise & Madison Barnes  
Greenville, Mississippi*

Here in Idaho and Utah we are working toward getting a square dance scene on the scenic check blanks. So if you think it worthwhile you can pass it on in your area.

Here is the kind of stamp I used when I asked about the checks.

*Mr. & Mrs. Leonard Wren  
Heyburn, Idaho*

(Enclosed was one of Bill Crawford's square dance seals. Ed.)



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*Stan & Cathie*

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# Meanderings...

WITH STAN



Great golden gobs of Grecian gargoyle gravy! What a spectacular month of three-ring showin' and goin' and runnin' and funnin' I've had! It's enough to make old P.T. Barnum envious.

First, there was Legacy – a historic meeting of a cool hundred outstanding leaders of our esteemed activity today, in Cleveland, Ohio. It was sensational.

But, by prior agreement, I can't breathe a word more about this event until our next issue.

There were rumblings and ramblings which you'll read about directly (hold yer hosses!), the most quote-worthy of which was my 7,000 mile north-western excursion by plane and rental car.

At this moment little butterflies of anticipation start their flip-flop flurry deep down here, as we begin to think of our involvement in the National Convention in Salt Lake, almost upon us.

This is our annual Distaff issue. Hey gals – you wonderful, indispensable creatures – don't read a word of these next few lines, please (little chance of that edict to stick) because we want to address this to men only. Men – why does it often take a ton of bricks to fall on us to make us realize how important those lovely partners are to us – both on and off the dance floor? Let's hereby decree July to be GIVE A TREAT to the oft MISTREATED month (spell it MISS-treated or MRS-treated). Give her a bouquet or beads or bangles or a buss or a bus – whatever suits your means and turns her on. She deserves a lot more than she gets. Gosh, this magazine would never get up out of its dummy sheets if it weren't for the night-and-day work of Cathie, principally, and a crew of good office gals.

How can I begin to recount the priceless memories experienced in my late-May-early-June interlude in the great northwest? It was a rapturous rhapsody of color, sound and spirit. Following are mere IMPRESSIONS, noted as they come to mind:

CALGARY-INNISFAIL (Alberta, Canada) – Unbelievably short flight from Cleveland. Save two hours with time change. Meet Jim (& Marie) Hopkins in time for lunch. Holiday Ranch – scenery to make Cezanne drool. Tall pines, wide-open country. Seventeen horses plus a couple of colts. Outdoor steak barbecue. Plenty of camper sites at the ranch, plus beautiful hall. Many camp 'n dance weekends planned there this summer plus callers' college next

summer. Go Northwest! Brief snowfall in the morning — end of May! At the dance I was awarded a special Royal Canadian Mounted Police badge — which might even give me extra prestige in crossing borders easily! How about that?

**EDMONTON (Alberta, Canada)** — Fun, frolic, fabulous hospitality at the Dreger home, a showplace. The dance was a blast, with good people from far and near attending. “Far-and-near” neighbors of Canada are never, never considered “FOREIGN-near” neighbors. They’re as American as Americans, and as close as your corner in the square!

**VANCOUVER (British Columbia, Canada)** — Positively one of North America’s most beautiful cities! Dick and Jean Cameron of White Rock hosted me again in their tasteful home overlooking Irish green valleys just a stone’s throw from the U.S. border. Nice summer kickoff dance. Picked up some pointers on nature and ecology. Dick’s a versatile caller. The party was over too quickly and I was airborne again for an appealing apple-landing in Seattle.

**SEATTLE (Washington)** — Grabbed a new rented Chrysler Newport for the next 1500 whirling miles. First stop — Ranch Corral for a chat and a check of new record releases. Clean city — site of fond memories. Called at Rondolairs Club. Friendships renewed. Same night, pointed old Newport’s nose south.

**CORVALLIS-ALBANY (Oregon)** — Sophisti-Kats gave me a royal welcome. Buffet lunch and the works. The club is made up of all-over Oregonians, up and down the pike. At the dance we were treated to a preview of the Minisquares exhibition, slated for the National. Summer weather really struck today. Our dancing can survive without ACEY-DEUCY, but without A/C in our cars and halls, we’d feel D/C as a dingbat.

**LEWISTON-CLARKSTON (on the Idaho-Washington line)** — It was gorge-

ous dashing through the gorges. Lewis and Clark must have been spellbound. The dance overflowed with Dick Spooner’s spirited bunch. Otto Grunthal honored me with a “moose holder” in preparation for my next antlered encounter. Enjoyed a “no-host” (our Eastern dutch-treat) dinner.

**BOISE-NAMPA (Idaho)** — En route



from northern to southern Idaho (how else does one cross it to really see it?) I thrilled and chilled to hairpin turns on a two-lane road, sans guardrails, overlooking breathtaking cliffs leading into Whitebird. I had to stop to “drink in” the turbulent Salmon River. In Nampa, big Doug Hyslop (he’s a taller caller) swears he’ll run those pesky peacocks off his ranch someday, but I think they’re as pretty as the gay garb worn by the gals in the squares. Steaks ‘n salad. Rolling farm land. Eat an Idaho potato a day and you’ll live a hundred years. The dancers were spirited. The little hall rocked.

**SALT LAKE-OGDEN (Utah)** — How lucky I am! A chance to meet all the “brass” of the National Convention (who came out almost 100% for a moment of frolic before bracing for the BIG EVENT) just a scant three weeks prior to the “22nd” in the same city. There were uncounted hundreds of dancers out for the occasion. Walt Cole, my host (see his feature in this issue) presented his Contra Bees, a unique exhibition group you’ll enjoy at

the National more than once.

This last stop was a sensational conclusion to my northwestern tour in every way, and I hated to fly back to rainy Ohio, but in the mere flip of a FLIP-45, I'll be back!

And that's the end of some rippin' good trippin' for the month.



Carol Zebrowski, from the Posse S/D Club in Illinois, wrote recently that the club caller's taw experienced her first flight via jumbo jet on a holiday to Arizona a while back. Impressed at the plane's size, she commented, "Why, there's room for five squares on one wing alone!"

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by Nancy Cooley  
Lubbock, Texas



## The Eye Of The Beholder

Tanner picked up a slender green pod of blackeyed peas from her lap and dealt it a vicious snap. Her blue eyes hardened into twin agates as Pappy pursued his favorite harangue.

"Campbellites! They don't hold nothin' sacred — the very idea of a man interpreting the Scriptures for hisself according to his own conscience. They even think it's all right to dance!"

John Stewart spat out the last word through his graying beard as though it were too dirty to hold in his mouth, eyeing his eldest daughter expectantly.

"Pappy, you know I don't believe things are evil of themselves — only when people make them so. Wrongdoing, like beauty, is in the eye of the beholder."

The assurance in Tanner's voice lent a dignity beyond her eighteen years to the slight figure trailing homespun in the central Texas dust of the porch steps. An impatient toss of her head swept back the strands of fine brown hair straying across sun-ripened cheeks.

Big John Stewart clamped down

hard on his plug of tobacco, discomfited that his sketchy formal education left him helpless to refute the newfangled philosophy Tanner had gleaned at Sam Houston State Normal. He continued as though she had not spoken.

"I bet them Coleman boys are as wild as coyotes since they been off to Thorpe Spring to that Campbellite college. Neither one of 'em likely fit for wolf bait!"

Tanner's voice barely masked defiance. "I reckon Campbellites aren't any worse than some narrow-minded, hard-headed Baptists I know."

"Elizabeth Tanner Stewart!" Pappy was stung. "Don't let me hear you speak thataway agin."

Temporarily bested in the game he enjoyed most, argument for the sake of argument, Pappy stalked off toward the smokehouse, leaving Tanner to contemplate the small world in which she moved. It was a world peopled with stockmen and farmers; militant Baptists, Methodists and Campbellites—and Drew Coleman.

Now that the spring of 1884 had ended winter studies at Add-Ran, that Campbellite college denounced by John Stewart, nineteen-year-old Drew had returned with his brother Alex to the Coleman farm next to Aunt Zula's place. The proximity to her aunt's resulted in Tanner's path crossing with Drew's now and again—often enough to prompt her thoughts to dwell on a pair of warm brown eyes above a black mustache, slightly curled at the tips.

Such a man might make marriage a challenge. Attraction was a quality the lack of which had prompted Tanner's refusal of marriage proposed by a neighboring widower. Her daughter's decision was one that Elmina Stewart had not understood. Her parents had arranged her own marriage at fourteen. Love came later as she followed John Stewart along the frontier, keeping house in one crude cabin after another.

Tanner Stewart's classes at the state normal had armed her with a teacher's certificate and impatience for a vacancy in one of the single-room community schools in the county. Convinced life held more important work than household drudgery, she shunned whenever possible the routine indoor tasks for womenfolk.

She preferred to read history or literature and to gallop across the countryside — not side-saddle as became a woman, but astride her horse. Tanner's pleasure in working outdoors in

the garden and fields had once prompted Aunt Zula to chide her with the epithet "old field gal" in an attempt to persuade her to conform.

Now that she was free of Pappy's presence, she still could not shake off her disgust with the doctrinalism he flaunted. It did not occur to her that perhaps he spoke more from his love of debate than from conviction. Verbal doctrinal warfare prevailed as a favorite sport among members of various congregations.

Tanner fingered the bronze medalion suspended from her neck by a crumpled ribbon and smiled, remembering that she had an ally. Her twin brother, Wayne, although not one for philosophical discussions, had clearly indicated his scorn for the dogmatic prohibitions of the family church. After his last trip to Fort Worth to pick up a wagonload of supplies Wayne had winked and whispered, "It's a good thing Pappy warn't along — I ran into some fellers I know and got in a card game."

Tanner turned her attention to the peas remaining in her lap and frowned. No matter how many she shelled, the pile of pods in her apron appeared undiminished. She made a mouth at the chore and hastily finished by snapping the remaining pods on top of the shelled peas.

"Ma," she called as she deposited the mess of peas on the kitchen table. "I'm taking some new butter to Aunt Zula." Even a lecture on manners

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would be a welcome change in the tedium of the day.

Carefully protecting the butter wrapped in corn shucks and tied in an apron, Tanner led Old Queen from the barn. Out of sight of the house, she swung herself astride the mare's bare back and headed her toward the spring that marked the boundary between the Coleman place and Aunt Zula's.

There screened by the shadow of a giant cottonwood sprawled Drew Coleman. He lifted his eyes from his book to watch Tanner with admiration mixed with amusement.

She rode easily in rhythm with the mare, flapping skirt revealing well-turned ankles and fine brown hair billowing free in the breeze. As she reined in Old Queen and slid to the ground, she noticed Drew.

"Howdy. This sun's mighty hot for May — makes a body thirsty."

Drew motioned toward the spring. "Help yourself — there's no dipper."

Tanner dropped at full length, her flushed face resting cool against the water, and drank greedily. As she raised her head, the spring mirrored a becoming disarray of long, loose hair. A finger of sunlight caressed the bright medallion swaying at ribbon's length.

"Are you glad to be home, Drew?"

He rose beside her when she stood up. "I don't know. At school I was my own man — here I'm one of Poppa's hands." He paused. "He keeps after Alex and me to settle down and get a place of our own."

"You must have met girls in Thorpe

Spring willing to help you do that." She watched his face for some sign.

"Sure, we knew girls — pretty ones. But hang it all, Tanner, none like you." Drew planted an impetuous kiss square on her startled lips.

Blindly Tanner snatched up the butter. "Is that what you learned at Add-Ran? Maybe Pappy was right!" She sprang on Old Queen's back and headed for Aunt Zula's.

That night at the supper table Pappy cleared his throat importantly. "I have a couple of things to tell you-all."

The younguns waited in round-eyed expectation. Tanner paused with a spoonful of peas half way to her mouth and caught Wayne's eye with a silent question.

The lines in John Stewart's face spoke of extremes of climate. "The first news is that next fall you'll have a new brother or sister."

Tanner appraised her mother in surprise. So that was why she looked so pale and tired of late. How could she have failed to notice that Ma's apron, loosely tied, was again riding high?

With the look of one accustomed to searching far distances, Pappy continued. "Now there's gettin' to be people everywhere you turn, it's time to move on."

"Move!" Tanner and Wayne chorused.

"Yep. I been dickerin' to sell this place so I can try my hand at raising stock out west in Hale County."

"How soon?" Wayne probed.

Continued on Page 58

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# PROFESSIONALISM IN SQUARE DANCE CALLING

by Walt Cole  
Ogden, Utah

A profession, according to a modern dictionary, is "The occupation to which one devotes himself." Well, let's look further. A profession implies more than a trade or a job. It involves intuitive judgment, skill or art. Does our area of calling qualify?

The success of most of the participants in a profession should not be measured by financial standards, but by the quality and quantity of service rendered. As implied by its very definition, this is the true "spirit" of a profession. Yet we speak of "professional athletes." They are professionals due to skill and because they play for money. They are not necessarily professionals in the true spirit of professional endeavor. Since service rendered is paramount, this implies complete dedication.

Another criterion for a "profession" is that the members be organized into an association, or society, which is responsible for maintaining and improving the quality of service. In addition, a benefit often automatically accomplished through a professional society is that standards are established which must be met before a person can be admitted to membership in the profession. High standards of character and practice, ideals, principles, regulations, education or training, and code of ethics usually results. Simply systematizing or organizing will not create a professional society.

Status (or prestige in the eyes of the



public) is also a part of a profession. This must be earned and often is characterized by an "image." In any society, prestige without symbols is but fleeting. However, symbols, even without prestige, may endure forever.

A professional organization should have an effective program of recruiting and developing talent.

The entire professional organization must function as a unit.

Therefore, a profession is an occupation that requires special knowledge, is distinguished by devotion to people, is aware of its public image, has status, is organized as a society, functions as a unit, and is determined to be respectable and respected.

The "professional" is the individual component of a profession. The term "professional" infers excellence, whatever the occupation. A true professional possesses at least nine characteristics:

**Capability**— not only ability or skill in the technical aspects of the profession, but also in dealing with people. Carried one step further — creativity. The professional who refuses to be a rubber stamp but constantly strives for a better way of doing things is ingenious and a creative leader.

**Tolerance and understanding**— Too often vested interests and ideas are guarded jealously and are not contemplated objectively or challenged in a self-critical way. "It's what we learn after we know it all that counts."

**Tact**— necessary in making our posi-

tions, actions, and policies known and getting them implemented. It is a short jump from "informing to gain consent" to "ramming it down their throats."

**Flexibility**— A true professional should be able to be effective with any public. Adjust to change. Change is generally healthy. It usually signifies progress.

**Self-analysis and criticism**— The professional analyzes where he has been and where he is going in the light of what has happened. He strives constantly for betterment of self, service, and organization. He should be able to accept criticism and work for improvement.

**Dignity**— It is dress, actions, the company we keep, and some of the social graces. It is personal pride plus a bit of sophistication in the cultural and social sciences and in the humanities. A professional will:

Represent and protect the dignity of the system or profession.

Represent and protect the digni-

ty of the service, individual or organization.

Preserve the dignity and honor of self.

Preserve the dignity and honor or others with whom he associates.

**Communication** — or understanding. Mere knowledge is worthless unless it is communicated to others. And when communicating, the message or idea must be appealing, interesting, and understandable.

**Devotion to duty and honesty**— these are basic qualities that every one must have to attain the rank of the true professional.

**Willingness to help others**— Willingness to offer help can make a small man big and a big man a giant among men.

In summary, the professional is an individual with an ethical outlook plus training and capabilities as demonstrated by performance. Degrees, certificates and other documents are only indicators, not proof. ■



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A beautiful, wooded campsite area, pool, beautiful dance hall — a favorite dance spot for many years.

JULY 3 - 6, 1973

*Stan Burdick*

Huron, Ohio

AND

*Harold Bausch*

FREMONT, NEBR.

WRITE THIS MAGAZINE FOR DETAILS.

# 2 CLUBS = 1

by Betty Lee Campbell  
Whittier, California

A square dance club is for fun! It is not intended to be a profit-making organization. However, financial difficulties can cause a club to "fold" and this is the true story of what happened in one locality.

My husband and I were members of a club in Whittier, California, known as the Trailing Stars. Our club was experiencing a serious decline in membership. Many members had moved away or had given up square dancing and finally, this four-year-old club had only ten couples remaining. Guests at the dances were few and far between, in spite of the fact that we had an excellent caller and the dances were well advertised. There was little incoming money to pay the caller and the rent for the hall.

But we hated to give up! We loved square dancing and had developed loyal friendships among ourselves. We had worked hard for our club, preparing refreshments, welcoming guests, and striving to get new members. We were afraid that if the club dissolved, many of the members would give up square dancing. Then we began to consider a merger.

The Boots and Babes in Montebello, California, had the same caller we did, and was a group we visited from time to time. In fact, a few members of the Trailing Stars were also members of the Boots and Babes. They too were having some financial problems, although they had more members than did the Trail-

ing Stars.

The officers of the two clubs met and discussed the feeling we all shared—that one large, healthy club would be preferable to two small, struggling clubs.

We realized that the biggest obstacle to our plan would be the matter of club pride and club identity. Compromises would have to be made agreeably and cheerfully. One group would have to give up its club name, banner, badge, and club dress. The larger club would have to make the new members feel welcome; there could be no cliques in either group. The merger would not be a success if any of the members remained sullen or bitter. Our plan would have to be carried out in a spirit of friendliness and cooperation.

The entire membership of both clubs voted to merge, and we felt that this would be a success due to the fact that square dancers are such special, friendly people. We got down to details.

Since the Boots and Babes were the larger group, the Trailing Stars would take over the name, badge, banner, and club dress of the Boots and Babes.

Dances would be held on the regular dance nights of the Boots and Babes, the second and fourth Saturdays of the month. Since the clubs had the same caller, he would call one dance each month. The second dance would be taken care of by guest callers.

It was decided that the Trailing Stars' dance hall would be used, since it belonged to an elementary school the the rent was lower.

The little money remaining in the Trailing Star treasury would be used for the purchase of new club badges. The Boots and Babes would waive the usual initiation fees for new members.

Since both clubs belonged to the same square dance association, the Boots and Babes charter could be retained and the Trailing Stars charter declared null and void.

Then came the fun. We decided to have a mock wedding. Invitations were sent to all clubs in the southern California area, announcing that the groom (Boots and Babes) was taking as his bride, the Trailing Stars. We had a large crowd of "wedding guests" and our caller dressed as an old-fashioned parson, complete with coat and long tails, to perform the ceremony. The president of Boots and Babes, dressed in his usual club dress of black pants,

white shirt and green tie, stepped forward to meet at the "altar" the wife of the president of the Trailing Stars. She was still wearing her yellow club dress and the "groom" replaced her Trailing Stars badge with the green and white badge signifying the Boots and Babes. This was the last night the Trailing Stars were to dress in their official yellow club garb; most of them had already obtained their Boots and Babes outfits and would wear them at all future club functions.

After the "ceremony" we had punch and wedding cake and square danced until almost midnight. The guests congratulated us and wished us well.

Time has proved that the merger was a success. We are one group, united in friendship and enthusiasm for square dancing. Our membership remains stable and guests come frequently. We like to think that we solved our problem as only square dancers could!



Ken Anderson



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John Hendron

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**IT'S BEEN A LONG LONG TIME**

Caller: John Hendron

**JK-146**  
**BAMBINO MINE**

Caller: Dan Dedo

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Caller: Curfey Custer

**JK-144**  
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Caller: Ken Anderson

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by Ted & Lois Mack

**JK-509C**  
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- 1949— Lily, Ken Croft & Elena DeZordo/Southern Style, Karl & Sylvia Hooper (Round dances)
- 1948— Shadow Of A Stranger, Caller: Al Brownlee\*
- 1947— Tie A Yellow Ribbon Round The Old Oak Tree, Bob Fisk\*

## DANCE RANCH RELEASES:

- 619— The World I Used To Know, Caller: Frank Lane\*
- 618— Daddy Don't You Walk So Fast, Caller: Ron Schneider\*
- 617— Let's All Go Down To The River, Caller: Ron Schneider\*
- 616— Someone Poured Ketchup On My Ice Cream, Barry Medford\*

## BOGAN RELEASES:

- 1252— Icy Fingers, Caller: Keith Thomsen\*
- 1251— Kansas City, Caller: Red Donaghe\*
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- 1137— Rings For Sale, Caller: Don Whitaker\*
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## SWINGING SQUARE RELEASES:

- 2361— Don't She Look Good When She Smiles, Clyde Wood\*
- 2360— A Whole Lot of Something, Caller: Ken Oppenlander\*

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- 1358— Blue Of The Night, Caller: Allie Morvent\*
- 1357— When My Baby Smiles At Me, Caller: Allie Morvent\*

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## English taught with a country touch

Under the headline above, the Miami News' feature about Morton Raisen related his success in teaching Cuban-born students at Shenandoah Junior High to increase their grasp of English.

Raisen, who is a ninth-grade science teacher, teaches square dancing three sessions a week in a program that started experimentally but became part of the curriculum at Shenandoah where 70% of the students are Cuban. "I'm convinced that proper listening demands formal training just as reading does," says Raisen. Putting students through the paces of rapid-fire calls enhances their English listening skills, which must be done before they can progress in school.

Mort, who has been dancing 18

years, says he got the idea from TV commercials, because kids most easily remember those set to music, as compared to those that are spoken.

Mort also teaches a course entitled "Square Dancing As An Integral Part of Educational Process," for teachers in the master plan and incentive programs. The course is designed "to provide instruction by means of using square dancing as a device for interdisciplinary instruction in the average classroom."

Morton Raisen has been the subject of a two-page spread in the January, 1973 issue of "Dade County Teacher," because of his innovative classroom procedures. He believes all knowledge is related and sees no reason why

square dancing cannot be a help and source for other learning. His theories and goals in using square dancing are given in the following paragraphs from the prospectus of the teachers' course.

#### DESCRIPTION

An ordinary classroom is suitable providing that desks are movable. The minimum materials required will include a classroom, a phonograph, an instructional record, and a teacher to coordinate the activity.

Class size may vary up to a maximum of about 30 students, but every effort should be made to plan for small classes where feasible (because of vigorous activity inherent to square dancing.)

Team teaching would be the ideal situation. Half the class could square dance, and the other half could sing folk songs under the direction of the other team teacher.

Ideally, participation will be encouraged of every student, but nevertheless the activity should remain voluntary.

In the typical application, two squares or 16 students will dance simultaneously, while the remainder of the class observes the activity and instruction being presented.

Those students who manifest a desire to proceed to more intricate patterns should be encouraged to form an extra-curricular club under faculty sponsorship.

Square dancing sessions will ideally be held in a given teacher's regular classroom at intervals acceptable to teacher and students.

In some instances, the teacher may wish to include square dance instruction as part of the regular curriculum, although such an implementation will require more structured planning.

Teacher preparation will necessitate participation in an in-service workshop, meeting at least 2 hours, once weekly, for about 8 weeks. Such preparation should be sufficient to enable the teacher to present the elementary phases of square dancing without assistance.

#### PURPOSES

1. Wholesome activity during developmental years.
2. Encouragement of intra-group cooperation by requiring synchronization of team-like effort.
3. Encouragement of good listening habits by necessitating immediate response to verbal commands.
4. Encouragement of recognition of symmetry and geometric patterns.
5. Provides a synthesis of various interrelated disciplines: music, history, sociology, geometry, geography, literature, etc.
6. Minimizes embarrassment so often found in social dancing during the developmental years.
7. Facilitates effective space utilization (can use ordinary classroom).
8. Furthers and enhances psychomotor coordination.
9. Encourages and provides an atmosphere for the development of good human relations, and aids in the breaking down of cultural barriers.
10. Helps to present a teacher in a light other than that of the typical authoritarian figure, and leads to positive relationship with school. Enables student to view teacher as a human being.
11. Develops a sense of success in a non-threatening environment.
12. Provides a release for emotional and physical frustrations.
13. Provides an opportunity for cooperative attitude development.
14. Confidence gained by successful participation in square dancing will enhance the student's self-concept.
15. In many cases the learning of factual and conceptual academic material can be enhanced by incorporating it in the various square dance songs. (The great merit of this procedure has been repeatedly demonstrated by the success of musical TV commercials and popular songs.) Square dance figures or patterns can be set to nearly any popular song.

Did you realize that square dancing could do all this? ■

# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks  
Interesting choreography arrangements  
using no more than the 75 Extended  
Basics plus 10.



Heads lead right and circle to a line  
Pass thru, tag the line  
Girls in and boys out  
Swing thru, ends circulate  
Men run, pass thru  
Wheel and deal, centers square thru  $\frac{3}{4}$   
Left allemande.....  
Heads square thru four, swing thru  
Cast off  $\frac{3}{4}$ , tag the line  
Girls left and boys right  
Scoot back, men fold, girls pass thru  
Left allemande.....  
Heads square thru four, swing thru  
Cast off  $\frac{3}{4}$  tag the line  
Girls out and boys in  
Curlique, men run  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$ , Left allemande.....  
Heads pass thru go round one to a line  
Pass thru, tag the line  
Cloverleaf, centers square thru  $\frac{3}{4}$   
Left allemande.....  
Heads pass thru go round one to a line  
Tag the line, do a U-turn back  
Centers right and left thru  
Substitute, double pass thru  
Lead two California twirl  
Left allemande.....  
Heads spin the top, sides divide  
All right and left thru, pass thru  
Girls trade, men run, all pass thru  
Men run, girls fold, double pass thru  
Men turn back and star thru  
All promenade, sides wheel around  
Cross trail thru, left allemande.....  
Heads square thru four, curlique  
Girls fold, double pass thru  
Peel off, pass thru, wheel and deal  
Substitute, centers flutter wheel  
All left allemande.....

Head ladies chain, chain back  
Dixie style to a wave, girls fold  
Peel off, wheel and deal  
Sweep a quarter, slide thru  
Left allemande.....  
Heads swing thru, sides rollaway  
Heads spin the top, sides divide  
All turn and left thru, pass thru  
Wheel and deal, double pass thru  
Men run, curlique, step thru  
Wheel and deal, men turn thru  
Left swing thru with the girls  
Centers circulate, girls run  
Left allemande.....  
Side ladies chain, heads square thru  
Swing thru, men run, girls cast off  $\frac{3}{4}$   
Diamond circulate, men spin the top  
Step thru, centers in, all cast off  $\frac{3}{4}$   
Tag the line, men turn back  
Left allemande.....  
Heads flutter wheel, spin the top  
Turn thru, circle four to a line  
Pass thru, bend the line  
Spin the top, men run, men circulate  
Girls cast off  $\frac{3}{4}$ , diamond circulate  
Men trade, diamond circulate  
Girls spin the top, step thru  
Centers in, cast off  $\frac{3}{4}$   
Tag the line, girls turn back  
Left allemande.....  
Couples 3 and 4 right and left thru  
New side ladies chain  
No. 1 lady chain to the right  
New No. 1 couple face your corners  
Box the gnat  
New heads crosstrail thru  
Go round two to a line  
Pass thru, bend the line  
Pass thru wheel and deal  
Centers pass thru, do-sa-do to ocean  
wave (girls in one, boys in the other)

Men swing thru, all spin chain the gears  
 Girls swing thru, all spin chain the gears  
 Centers run, couples circulate  
 Wheel and deal, star thru  
 Substitute, bend the line  
 Pass thru, wheel and deal  
 Centers pass thru  
 Left allemande.....  
 Side ladies chain right,  
 Heads right and left thru  
 Heads roll away, lead right  
 Circle four, ladies break to a line  
 Pass thru, wheel and deal  
 On the double track do a Dixie style  
 To an ocean wave, centers circulate  
 Ends fold, peel off, couples circulate  
 Tag the line in, ladies lead Dixie style  
 To a wave, girls fold, peel off  
 Wheel and deal, sweep a quarter  
 Pass thru, bend the line  
 Slide thru, trade by, square thru five  
 hands, trade by,  
 Left allemande.....  
 Heads lead right circle to a line  
 Two ladies chain, chain back  
 Dixie style to a wave  
 Girls fold and peel off  
 Wheel and deal, sweep a quarter  
 Slide thru, left allemande.....  
 Heads lead right circle to a line  
 Pass thru, California twirl  
 Right and left thru, ladies lead  
 Dixie style to a wave  
 All eight circulate  
 Men fold, peel off, men trade  
 Wheel and deal, sweep a quarter  
 Box the gnat, crosstrail thru  
 Left allemande.....  
 Side ladies chain right  
 Heads right and left thru  
 Roll away, lead right and circle four  
 Ladies break to a line, pass thru  
 Wheel and deal, do a Dixie style  
 To a wave, centers circulate  
 Ends fold, peel off  
 Couples circulate, tag the line in  
 Pass thru, wheel and deal  
 Centers pass thru  
 Left allemande.....  
 Heads lead right and circle to a line  
 Spin the top, girls fold, peel off  
 Wheel and deal, sweep a quarter

Square thru four and trade by  
 Circle four to a line, spin the top  
 Girls fold, peel off, wheel and deal  
 Sweep a quarter, flutter wheel  
 Left allemande.....  
 Sides roll away, heads lead right  
 Circle to a line, pass thru  
 Wheel and deal, outsides in  
 Centers run, centers fold,  
 Outsides turn back, circle four to a line  
 Crosstrail thru,  
 Left allemande.....  
 Allemande left, allemande thar  
 Forward two and star, men fold  
 All promenade, single file  
 Girls turn in a right hand star  
 Same man a left hand swing  
 Men star right straight across  
 Left allemande.....  
 Heads square thru four, curlique  
 Centers trade, ends fold, peel off  
 Substitute (girls over boys)  
 Bend the line, curlique, men run  
 Peel off, pass thru, wheel and deal  
 Substitute, girls square thru  $\frac{3}{4}$   
 Left allemande.....  
 No. 1 couple face corners  
 Box the gnat  
 New heads crosstrail thru  
 Go round two to a line  
 All curlique, men run  
 Promenade left, heads wheel around  
 Pass thru, wheel and deal  
 Centers pass thru  
 Left allemande.....  
 No. 1 face corner and box the gant  
 New heads crosstrail thru  
 Go round two to a line  
 Curlique, men run,  
 Lead couple California twirl  
 Dive thru, everyone substitute  
 Centers square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads square thru four, centers in  
 Centers run, centers fold  
 Swing thru, right and left thru  
 Flutter wheel  
 Left allemande.....



# Square Dance CLOTHING



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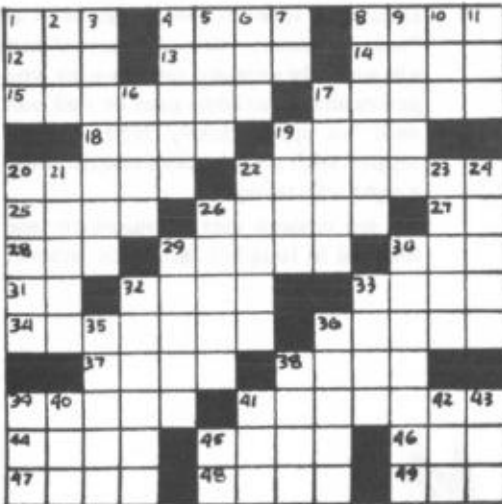
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Complete Line for Square Dancers

# Puzzle Page



## ACROSS

1. Group of square dances
4. - - - the line
8. "Honey----"
12. Sorrel
13. "A Woman Needs -- --"  
(2 words)
14. Old-fashioned boy's name
15. Curlique and ---- (sng.)
17. "Let A ---- Be Your Umbrella"
18. -- the line in, out (plural)
19. Part of leg
20. Touch, slight, or hearing
22. All swing your -----
25. Sorrows
26. Shoulder movement
27. Printer's measure
28. Jun--- member
29. Scale
30. Chorus word
31. "Yes, We Have -- Bananas"
32. Rope circle
33. Pacific Island
34. Separate, -- ---- two (2 wds)
36. McBeth was one
37. S/D symbol: ---- squares
38. Worn at the neck (sng.)
39. Smiling
41. Back axle
44. Not busy
45. Girls --- (plural)
46. "Blg --- John"
47. S/D records: --- Star
48. Caller Ken ----rson
49. "-- Sir, That's My Baby"

## DOWN

1. Advertiser: Square ---
2. Here (French)
3. Honor your -----
4. ---- thru
5. Relatives of the ostrich
6. Nickname for Nancy
7. Double Negative (Abbr.)
8. "She'll Be ---- Round the Mountain"
9. Think
10. 1/10 of a cent
11. --r mug chain
16. Young girl
17. Bush
19. Squares Of Red Mountain  
(Abbr.)
20. Most basic basic
21. One E and four O's
22. Young human
23. Summer TV show or a  
tape dance
24. Asp
26. Silther
29. Square thru, ---- 4 hands
30. Pass thru, ---- (2 words)
32. Minted
33. Allemande ---
35. Right, Left, And Look Left  
(Abbr.)
36. Annoy
38. ---- the line
39. "-- A Jlg Jlg"
40. Marriage vow (2 words)
41. Ends ---
42. No (Scots)
43. Dentists abbreviation
45. Sun god

# Home Industries



\$17.50    16"x 13"  
 Please PRINT name desired –  
 lettered on both sides.

Tastefully adorn your home, and at the same time identify yourselves to all as "square dancers." Crown your roof with a beautifully wrought weathervane, and personalize your lamp post or mail box with an appropriately lettered sign, topped with an attractive couple doing a right arm swing.

All are custom cast in aluminum and finished in long-life flat black enamel.



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\$19.50    15"x15"  
 Please PRINT name desired—  
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It is all in a day's work to be the buyer, seller, bookkeeper, information giver, adviser, cleaning woman, baby sitter—all in one—if you are the owner of a square dance shop.

It is in a day's work to persuade shoppers to try on everything. To point out that in Western wear you probably will need a larger size. To unfold shirts, to fold back shirts, to assist ladies with their zippers for hours at a time.

To give dance information by mail and by phone.

To make a date for a teenage group to dance at the County Home.

To tell a church or other group where to find a caller for their one night stand.

To place an ad and pay for it if the local newspaper won't advertise the new class for free.

To talk about square dancing to any unsuspecting nondancer who happens to wander into your store. To send some couples over to the new class, and some children to the children's class.

To collect used square dance clothing for the recreational therapy department at a state hospital.

To greet new dancers with a smile and a soft spot in your heart. To listen to their enthusiasm at first: square dancing is great! To listen to their doubts: will we ever learn? To listen to their little hurts and frustrations and to give encouragement again and again: keep dancing.

To drop everything and to show how to swing or whatever the new ones want to know.

To open the store at midnight for out of town people you met at the dance, because they can't make it any other time.

To open the store on your day off for people who could have made it some other time;

To wait on happy people on their way to a square dance weekend or festival and to wish you too could go, but the dancers expect you to be at the store on Saturdays.

by Dzidra Damerel  
Crown Point, Indiana

# ALL IN A DAY'S WORK



To be very proud of your hundreds of dresses in all styles and price ranges, to greet customers with a smile just to have them say without trying on anything—there is nothing there I like (and to think that you have to buy Excedrin on your way home).

It is in a day's work to give advice: this color does not do much for you (and to lose a sale), and to tell people that the shirt with the very fine embroidery should not be washed the full spin cycle, just a few minutes (and to lose a sale).

To wait all day for customers on your long day, just to have them arrive five minutes before closing time.

To wonder why ladies buy some unusual fabrics for their dresses first and then try to find a matching shirt, like pink with sky blue dots or a wilting rhubarb leaf green. It would be easier to get a shirt first, then buy the fabric!

To wonder why the large size girls are so attracted to the tiny dresses and vice versa.

To have merchandise ordered for December arrive in August (and to take an Excedrin).

To receive a large shipment you ordered a month ago to find out that

the wholesale price has gone up considerably, you will have to pay a lot more than you thought (and that spells no pay to yourself this week).

To wonder why people will drive 30-100 miles to a square dance so often, but complain if they have to drive 5-20 miles to a square dance shop once or twice a year.

To hear people wondering why there are so few square dance shops around when you know that there really are too many in your area.

Again and again, to help new dancers to find the right clothes just for them, and in their budget range.

To give discounts or some extras to help the new dancers.

To try to be generous, but to feel stingy when people and clubs who never do business with you ask for door prizes by mail.

To hear that another square dance shop is going out of business.

To hear that more square dance shops are opening and to wonder if those people know that "the right way to start a small business is to have enough money to start a big business," and to remember how, for years, you kept adding to the inventory without taking anything out for yourself.

After work, to catch some ex-dancers on the street and to urge them to go back to workshops or even classes.

There are bright moments in your day's work when people tell you they have heard so much about your nice store from friends. And when out-of-town people tell you that your prices are reasonable. Most of all, when people admire all the beautiful things and have the honesty to say they wish they could afford them, but can get just something simple at this time.

Then, at the day's end, you rush home and through dinner and off to a dance. When girls and ladies come to you, all smiles, and tell you how many compliments they received, wearing the dress you helped them to pick, you smile, too, and think that moments like this make it worthwhile.

Yet often, in good moments and

bad, you wonder if your customers, the square dancers, really know how it is to own a square dance shop. And you wonder about those who don't shop at your place; do they know what you can do for them and for square dancing?

Square dance clothing can be bought in different types of stores; square dance shops, owned by square dancers; by mail from mail-order houses; in tack and western shops operated by non-dancers; and some items can be bought in large department stores from salespeople who don't know anything about square dancing.

A tack shop sells expensive saddles, and even horse trailers, priced around \$1000.00.

A square dance shop has to sell lots and lots of pantaloons, shoes, peasant blouses and skirts to pay the rent or mortgage, insurance, property taxes. The higher priced dresses sell only on special occasions.

It is generally accepted that a person should be able to make a living by putting in a good day's work. There is a full day's work plus many "beyond the call of duty" extras, and the owner of a shop invests his savings in the stock, yet few square dance shops fully support the owner's family. Some member of the family usually has another job, unless the store is located in a very large city or tourist spot.

Unlike other stores, the square dance store is very special, not for everybody but just for very special people — square dancers. Just like owners of square dance halls and publishers of square dance magazines, the owners of the local square dance shops need the support of the dancers to be able to continue serving them with all the extras described here, and not obtainable at shops run by non-dancers.

It may be closer and more convenient to buy a shirt or belt somewhere else, but it could happen that next time you need that square dance towel and flag and information about the new Tuesday classes, the shop is not there any more. ■



## 25 YEARS AGO — JULY 1948

Washington joined the ranks of states forming federations. Ten clubs became charter members. Al Parker, Seattle, who precipitated the formation, was elected president, and Elsie Morris, an associate editor of *American Squares* from Bremerton, became corresponding secretary. The Federation voted to have two vice presidents, who would be located in opposite sections of the state. Discussions were held concerning the possibility of forming a national organization.

Harold "Deke" Fowler reminisced about "The Kitchen Jig," a type of neighborhood gathering for fun and food and dancing, which he regrets seeing disappear from our culture. Furniture would be moved out of the house to make way for squares in every room. The musicians moved from room to room. The dancing often lasted until daybreak. Money was collected to pay the musicians, usually a caller and his two boys. Some of the women would stay to help clean up, and plans would be made for the following night at another home, perhaps for four or five nights in a row.

Contests were the theme for three articles in this issue. One served to promote interest in a folk dance summer school. A free scholarship was awarded for the winning essay on "Why I want to teach and help spread folk dancing." Another contest among square dancers from six cities in Ohio pitted ten teams against each other in what proved to be a frustrating experience for the dancers. Judges seemed to be prejudiced to one type of dancing, dancers

began to dance to please the judges, and first place was decided, after two teams tied three times, by tossing a coin, "much to the disgust of all concerned." A question sent to the "Round Table" concerned standards to be used in judging square dance contests, specifically, should the size of the participants have anything to do with it. A request was made for a list of qualities to be used in judging, in the order of their importance. The editor opened this question to general discussion, but added that perhaps the greatest item of contention is whether contests should be held at all. Contests make for hard feelings, and the majority of people favor the festival with plenty of audience participation.

## 10 YEARS AGO — JULY 1963

Charlie Baldwin gives his opinion on the square dance/folk dance controversy: The so-called traditional dance seems to have lost favor. The present concept of American square dancing is wonderful. It is not traditional, though it is based on a traditional background. He cares little what connotation you place on American square dancing. "It is the end results that interest me . . . Let's all dance to be happy."

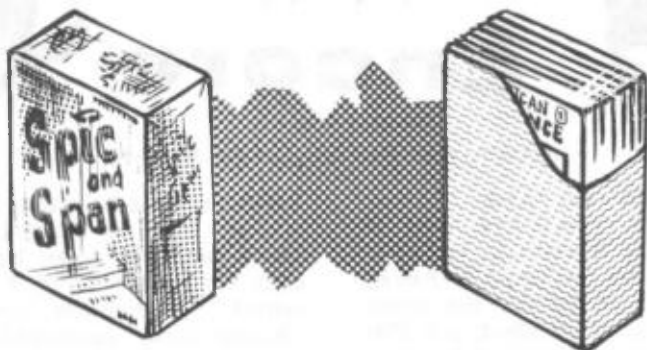
Stan Burdick pictured "What All Well-Equipped Callers Should Wear," in his own indescribable style. Perhaps we should ask for a reprint.

Nora and Archie Murrell give views and cues on round dance classes and clubs. "The most important people in round dancing are the beginners." Teach basics, posture, rhythm, foot-

Continued on Page 74



# DANDY IDEA



Two inquiries have crossed our desks in recent days about binders for the magazine issues. The previous editor had binders for sale, but we did not take over his supply because they no longer fit the issues. Since 1968, the page size has been just slightly smaller than previously, and after our first year, the new magazine became too thick for twelve to fit in one binder.


There are several reasons why we have not plunged into the binder business; however, if and when we do, the binders will be advertised in the magazine.

Last week, in reading one of the "home" magazines, we saw a plan for making attractive containers for magazines from boxes contained in the home, i.e. detergents, cereals, staples, etc. In the brief time we had to experiment we found the 54 ounce Spic 'N Span box to best fit this magazine. It is 9" by 6". However, it will hold only 8 or 9 magazines.

To make an attractive container, cut the top from the box, tapering down two to three inches on the "front" (depending on how much of the magazine binding you wish to show. Cover the whole thing with Contact, and voila! an instant binder for your American Squaredance magazines.

In your experiments, if you discover a box that will hold twelve issues of the magazine, please write us and share the information with other readers.

IT'S NEW, HAVE A TREAT, HEAR THE BEAT, WILD WEST



Larry Jack

# WILD WEST

of the  
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A ♣	K ♣	Q ♣

by Gurden Jones

What makes a square dance club successful? A variety of reasons, of course, many of which would work well with most clubs.

My wife, Helen, and I danced last summer for about three months with the Polar Squares of Keesville, a small town in northeastern New York, about seventeen miles south of Plattsburg. It was with real regret that we left them to return to our Florida home.

This club, we decided, was an ideal club, all that a club should be, but quite often is not.

The caller, Tom Vititow, and his wife, Bev, present a well-rounded program of square and round dancing, evidently well-prepared in advance. About a half hour each night is devoted to workshopping.

Tom has been the caller since the club started in March, 1971.

The Polar Squares are members of

A Polar Squares Graduating Class

### Port Charlotte, Florida

the Border Boosters S/D Association, made up of 24 clubs in northeastern New York and Canada. They are a real traveling club, visiting most of the 24 clubs in the association, other clubs, and some in Vermont at least once a year. They have never visited another club without having had at least two squares making the trip.

#### RECRUITING METHODS AND SPECIAL DANCES

Fun nights, block dances, dancing in supermarket parking lots, dancing on floats in parades, in which first place trophies were won. They held an annual benefit dance for the Cancer Fund, at which \$125.00 was realized in 1972 and present entertainment dances at homes for the aged.

They have thus become a real part of the community, and the community has become very much aware of them.

Continued on Page 65



# FEEDBACK

I have a comment on the Preposterous (?) Proposition, on Page 63 of the April issue. (I'm sure it is late, but it was late getting to me). The name you gave it is right — Preposterous Proposition!!! I honestly feel we have been fighting long and hard to get the image of western square dancing known as something other than an activity for hayseeds and hicks. We've come a long way in the 12 years that Roy and I have been in it. Now someone wants us to start all over with a brand new name. I am all for variety, and changes that are necessary, but is this really necessary? Wouldn't it be as simple to explain that western square dancing is different from swap and swing square dancing, as it would be to explain to those now dancing that they have to learn a whole new language? Then, we'd still have to explain it to new prospects.....

*Roy & Billie Gawthrop  
Canon City, Colorado*

Larry and Dot Lessard, publicity directors for Fairs and Squares Club of Framingham, Mass., (Feature, May issue), sent us the above photo as a followup on the recent club write-up.

"It might be well," says Larry, "to remind your readers that the realm of television is not out of our reach. All we have to do is ask, which is what we did. All they can say is no, right? Now, we've established a precedent and hope to reappear this fall in connection with Square Dance Week and club recruitment."

"We deliberately kept the telecast very simple. We felt that viewers should be able to say "I can do that!" and it was not our intention to go out there and dance hot hash. The program was very well received and comments have been most encouraging."

"Square dancing is fun," proclaimed television celebrity Sonya Hamlin, shown getting a congratulatory handshake from Larry Lessard after accepting Special Honorary Membership in Fairs 'n Squares.



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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.

"Square dancing can lead to better marriage," says noted psychiatrist, Dr. H. Craig Bell of Philadelphia.

Square dancing can improve your marriage and may even save one on the brink of divorce. Dr. Bell maintains that square dancing teaches couples to be understanding of, and sensitive to, each other's feelings.

"It leads to an adjustment of individual differences and to a feeling of shared achievement along with a feeling of one's importance and necessity in the successful execution of the dance.

"In this, it helps couples to achieve happiness and helps the psychiatrist to help them understand each other. It's a lot of fun," he said.

Dr. Bell said that the disruption of family life in America today is caused by a lack of good communications between husband and wife, parent and child.

"Restoring good communications, which in turn leads to sympathetic understanding and tolerance toward the other person's point of view, is a prime need for an emotionally healthy household.

"And surprisingly enough, square dancing is an ideal therapeutic tool," he said.

Several members of the Delaware Valley Square and Round Dance Association approve of Dr. Bell's use of square dancing as a therapeutic tool.

"Square dancing has tremendous physical value. You have to have an empty mind, free from worries, in order to participate," said Mrs. Harry Evans. "It's extremely relaxing. I know my husband is able to free his mind from business, and he comes home very relaxed. It's just good fun."

Shirley DeSantos and Elaine Clark, also members of the dance group, agree with Dr. Bell's analysis.

"It holds marriages together," said Mrs. DeSantos. "People have more resistance to separation because they're doing something together."

"But square dancing has one real distinguishing feature," Mrs. Clarke interjected. "The husband and wife have to agree on at least one point; they've both got to enjoy it to stick with it." ■

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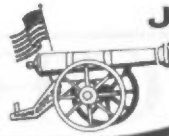
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# easy level

*The dance was written up a year ago, but the record was unavailable. Now that it has been re-released, try it — you'll like it. It is a beautifully simple waltz.*

## BINGO WALTZ

**RECORD:** Royal Canadian 1 R

Dance written by Bill & Gretchen Castner

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

**MEAS:**

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

## SIT DOWN DANCING

*John Clancy, a dance master from New York City, says that he used this with patients in hospitals after World War II. Many of the men "danced" the routine while in hospital beds. Try it seated at a banquet or while cooling off after a warm July evening tip.*

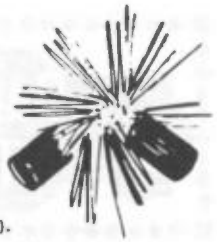
**RECORD:** OH! Capitol 6001 (Or this can be done while singing "Doodle-Dee-Do.")

**COUNT:**

- 1 & 2 Slap hands on table twice (or slap thighs if not seated at table).
- 3 & 4 Clap hands together twice.
- 5 Snap fingers with hands extended to the sides, elbows in close to body.
- 6. Snap fingers with arms crossed in front of the chest.
- 7 & 8 Push hands away from chest twice, palms forward
- 9 & 10 Circle both hands twice with palms still away from the body (as if washing windows. Two small opposing circles.)
- 11 Raise right hand up, palm forward, beside the right shoulder.
- 12 Same right hand dives, fingers downward alongside the body and hold hand there.
- 13 & 14 Left hand follows right hand procedure .
- 15 While hands are still held at the side about waist high with arms extended, throw right shoulder forward.
- 16 Throw left shoulder forward.

Repeat entire routine several times. When used with a little "Body English" this dance always brings great laughter. I use it when the "kids" have danced at retirement homes and the older folks who couldn't get up to dance could participate.

## INDEPENDENCE DAY JIG



by Herbie Gaudreau, from Modern Contra Dancing

1st, 3rd, 5th, etc., cross over;

RECORD: Southern Quadrille, Windsor 7162-B 10.

"With the left hand lady swing." (This call given during Introduction).

<u>Round and round</u> you go	<u>Then the same four</u> circle now	<u>Once around</u> on heel and toe	<u>Same four</u> square thru go
<u>One, two and</u> a one two three	<u>One, two and</u> a one two three	<u>One, two and</u> a one two three	<u>Then pull by and</u> star by the right
-----	<u>Then a left hand star</u> the other way back	-----	<u>Then the same two</u> ladies chain
<u>*Cross at the head</u> cross at the foot	<u>Then chain em</u> back,same track	-----	<u>With the left hand</u> swing.

The square thru action is done in 16 counts, a right to the opposite pulling by, then do a quarter turn, stamping the feet with a quick one, two three. Repeat this three more times for a complete square thru. Remind dancers to pull by at the end of the square thru.

\*Cross over at the head and foot every other dance.

*John Fogg sends this one along with the comment that his easy level dance group "raised the roof yelling and clapping."*

### HAND CLAPPIN'

RECORD: Windsor 5011

FIGURE (Twice for heads, twice for sides)

(Heads)(Sides) couples star by the right around the ring you go

Back by the left turn it - one time around and then

Pick up your corner with an arm around and star promenade

Promenade around the ring - swing the nearest maid (the one with the arm around)

Join your hands and circle to the left around the ring

You clap your hands and holler - we're having a ball

Do-sa-do and promenade that old hall

We're raisin' the roof and a-havin' a ball

It's a hand clappin, foot stompin call.

### MIDDLE BREAK:

Four ladies promenade, now men clap hands

Get back home and swing her, everybody swing

Join hands and circle to the left around the ring

Walk around the corner, see saw around your own

Now men star right, it's once around you go

Allemande left the corner, weave around the ring

You clap hands and holler - we're havin' a ball

Do-sa-do and promenade that old hall

We're raisin' the roof and havin' a ball

It's a hand clappin, ' foot stompin' - hand clappin', foot stompin' ball.

SEQUENCE: Figure twice, break figure twice, tag.

NOTE: Happy Hal Petschke of Coventry, Conn. discovered a mistake in the instructions for the "Amos Moses Hully Gully" in the November 1972 issue. Correction should read "On counts 3 & 4, the LEFT foot should be used."



by Harold & Lill Bausch

Are we willing to accept the changes that are occurring in square dancing? No! Well, why not? We are gradually accepting all the changes that are occurring all around us in this Atomic Age. We cannot sit back and let the rest of the world go by as other recreations take the place of square dancing, because our entertainment has become dull and uninteresting. We must not let this happen! Educators and teachers must be well-qualified to teach our children in schools; so must our teachers and callers be well-versed and qualified to teach our beginners.

In these courses a dancer must be taught how to do each movement correctly, how to dress, appropriate manners and courtesies, and what is expected of him or her after they graduate into the square dance world. After he has completed his course, and graduates, he is an individual and has a right to his way of thinking, and also to his way of dancing. Since the emphasis has always been on fun, so fun it should be. If his way of having fun is going from beginner, intermediate and advanced, to challenge, then these should be available to him. If on the other hand, he finds his level to be beginner of intermediate, then clubs

of this level should be available where he may dance. The time will come when he will find his niche and be happy.

We must keep adding good, new basics and gimmicks to keep the interest of those dancers who do not wish to stay at one level. Just as we put aside a new round dance which has poor choreography, we must cast aside the multitude of proposed movements that we find unacceptable.

What a shame it is so many of our leaders are gullible enough to listen to the voice of the minority, thus creating problems where there are none, or as the saying goes, "Making a mountain out of a molehill."

In order that we may build on it, a correct foundation must be laid through the education of callers, teachers and leaders. In this way, we may hope to preserve our heritage of the American square dance.



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Some callers, due to lack of information or preference for other hash-calling systems, haven't tapped the tremendous treasure of material that comes from expanding a simple "zero." Like splitting an atom, the results are limitless and a new era in one's calling career can be dated from this discovery. Dancers like variety developed from a theme, and callers can pick a theme movement, build a "zero" (do several basics that bring the dancers back to the same relative position) using that movement, and then add and subtract more material to make it extremely interesting. So many options are available with this system it can be repeated and be barely recognizable, except for the theme movement, and a whole tip can be built around it. Let's take a look at a bare theme movement that has become a standard in very recent years:

From standard lines, curlique, then circulate (along the lines)

This is a beautiful little combination for many reasons. It flows. It contains some slightly "different" action. It is easy enough for most average club dancers, now that curlique has been brought off the shelf, dusted off, and incorporated in our dancing again so commonly. A remarkable "get-out" (resolution to the allemande) is possible with this particular combination too, because a caller can call a circulate any number of times, and then have the men run, and the corners will be staring them in the face, with no worries about sequence.

Let's look at optional set-ups, the theme movement, and ways to expand it:

**SET-UP**  
(to standard lines)

- Heads swing thru, turn thru separate around one to the middle
- Square thru  $\frac{1}{4}$
- Circle to a line
- Heads flutter wheel
- Star thru, California twirl
- Circle to a line
- Head ladies chain
- Whirlaway
- Star thru
- Circle to a line

ADD ANY NUMBER OF LINE ZEROS HERE

**THEME & OPTIONS**  
(Curlique & circulate)

- Curlique, circulate along the line
- Any number of circulates here
- At any point, "face in".....
- If dancers are in a half-sashayed position, do a zero such as turn and left thru, half sashay; or box the gnat, right and left thru, half sashay; then "face left"..
- or if they are in position for a right and left thru, do all kinds of zeros, such as right and left thru, slide thru, star thru; then "face Left" and go on . . .
- Use a couple of triple scoots here
- Every other time you circulate and when a man is following a girl at the end of either line, do a cast off, right and left thru, star thru, slide thru, curlique, or equivalents to this.....

**GET-OUT**  
(to left allemande)

- Men run
- Left allemande.....

# Today's

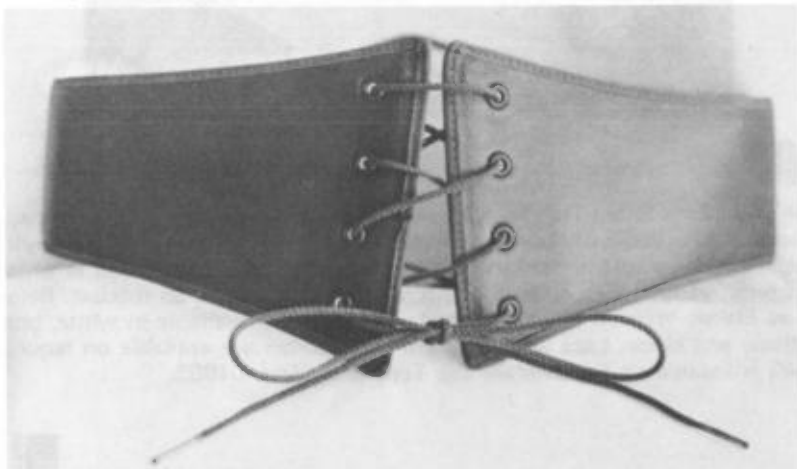
If address is not given with picture, see ads elsewhere in this issue.

For this distaff issue, owners of square dance shops and creators of square dance fashions were asked to contribute pictures and descriptions of new designs or products. In the opening picture of this feature, Walt and Winnie Brown, dancer/owners of the Double W Dance Wear and Wares in Framingham, Massachusetts, do a right and left thru (facing camera) in square dance clothes from their shop.



# Trends

Here is the popular Cincher Belt, made by Coast Ballet in leather, and featured by the Ox Yoke Shop in Simsbury, Connecticut. It is available in black, white, gold, silver, and in colors to match Coast Ballet shoes.



Trends in ladies' square dance shoes have turned to Coast Ballet's round-toe Ringo style. This is an unlined shoe with an elasticized throat featuring an instep strap joined by an elastic ring. The Ringo also features cushioned innersoles, chrome split non-slip outsoles with 1/2 inch rubber crepe heels. It is available in M and N widths, whole and half sizes, in a variety of colors.





Sue's Specialty Shop, Topsfield, Massachusetts, features two popular items. Above is a petticoat of "horsehair nylon," with rows of lace on tiers of nylon net. This has a soft underskirt to prevent scratchiness, and comes in white, hot pink, yellow, lilac, orange, rainbow, and other colors on request. Below is an Elastic Waisted Skirt, trimmed with lace, and available in white, blue, yellow, and black. Lace will vary, and other colors are available on request. Sue's is located on South Main St., Topsfield, Mass. 01983.







Ruth and Reuel DeTurk, of the Ox Yoke Shop, sent this photo of a modern square dance dress in the currently fashionable large and small gingham check. The material is 65% polyester and 35% cotton, and is trimmed with matching ball fringe to accent the star-design skirt. With elasticized waist and self tie belt, it is available in red, black or turquoise, size 8 to 20.



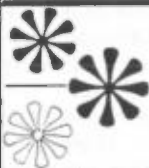
Whipped Cream Polka Dot material has been permanently pleated for this swirly "Sunburst" skirt with matching yoke, trimmed with a frilly pleated ruffle, making a cap over the shoulders. Material and the Sunburst pleated skirt is available in a kit form to "Make your own" from Twirl-Away-Togs, whose owner, Vicki Watkins, Lynwood, California, is the model above.



Mollye Horton wears a pale pink square dance dress, flocked with pale blue dacron voile, trimmed in blue nylon velvet ribbon. This original creation is for sale at Lee & Opal's, 3310 Sunnyside Drive, Hampton, Va. 23366.



Here is a dress of hot pink dacron and cotton, with sleeves and bodice inset in light pink. Skirt is three overlay ruffles, with a trim in narrow black ribbon and embroidered braid in black, white, hot pink. Pettipants are made to match the dress, and the petticoat is by Betty-Jo of New Orleans. The model above is the designer of the dress and the owner of Betty-Jo of New Orleans, Betty Exnicios.



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# CHAT CHALLENGE

by Jim Kassel

Coordination of dancing levels in an area is a very important aspect of our activity especially if we are to gain new advanced and challenge dancers. With strong leadership and cooperation this is not an impossibility. One of the pitfalls is exclusiveness, and this is a very difficult thing to handle. Most of us think we are better than we really are and to be told we can dance here but not there is something that requires the utmost tact. I recall when our local group finished their lessons and formed a club our square dance leader, not the instructor-caller, was discussing a special dance in the area with national callers on the staff, and when he told us that if we went we would not be able to dance much, many of our group would not believe and some resented the advice. Later on we all found out how right he was.

This time of year in our area, most clubs have just graduated classes of beginners. These beginners start going to Spring Frolics, May dances, special dances and the like. This puts everyone — callers, experienced dancers and beginners — to the real test. Many club members show a willingness to help their own new members, but shun other beginners, especially when they appear at special dances. We all know the problems to which this leads.

Back to dancing levels. Some callers try to organize workshops and clubs to meet different needs. Some leaders will try to do the same for an area, such as is done in the Kingston area of Canada, and from all reports quite successfully. Many weekends and special events have varying programs to

include all levels of dancing. This is all good, but we must do much better if advanced and challenge dancing is to progress, and of course that's the chief interest in this column. If you have an organized program in your area along these lines, let us hear from you so we can pass the information along.

Here is one program that is new and unique. The basic structure of dancing in the Baltimore-Washington area is designed to fill the need of every dancer no matter what level he dances. The leaders in this area feel this type of structure is necessary for future growth of square dancing and will in time reduce the high drop-out rate. This combined area has about 225 square dance clubs of which one advanced club and one challenge club are from Baltimore and three advanced-level and seven challenge clubs are from the Washington area. This aim is to build a pyramid of dancing clubs to accommodate dancers at any level. The following structure is presently in effect:

1. Regular clubs — many clubs to choose from with dancing ranging from 50 to 125 basic figures.
2. Jack of Clubs — This club is designed to bridge-the-gap between regular clubs and advanced level. Dancing range is 50 to 175 basic figures.
3. Astro Sets, Gulley Jumpers, King of Clubs, Who's Who — These four clubs are designed to bridge-the-gap between advanced level and basic challenge. These clubs have helped tremendously in the transition to challenge. Dancing range is 50 to 225 basics.
4. Pioneers — Presently this is a relaxed basic challenge club. Its purpose is to give the material at a slower tempo for better learning. Dancing range is 50 to 250 basic figures.
5. Challengers, Mixers, Touche's, What Knots. These four clubs range from 50 to 250 basic figures.
6. Challenge Boosters — This club prepares you for higher level challenge and has unique and interesting dance choreography. Dance range 50 to 350 basic figures.

7. Ace of Clubs — High level challenge club that blends on the "outer limits." Uses a blend of bizarre and provocative patterns. Dancing ranges from 50 to 400 basic figures.

8. Quarter Mores — This club is the "outer limits" that uses difficult and "way out" figures which are thoroughly enjoyed by a discriminating group of dancers. Dancing ranges from 50 to ? basic figures.

The Mid-Atlantic Challenge Association (MACA) has future plans to pursue the issue of establishing some sort of guidelines or standards for challenge levels, and we hope to keep you informed through this column.

Dances wholly or in part within the realm of challenge that were reported to us in May took place in the following areas. Dewey Berry's Holiday Weekend in the Cleveland area featured Dewey, Ed Foote and George Jabbusch. A planned Ohio weekend started with Jim Davis at Shadyside, Ohio, on a Friday night, then progressed to Dayton for a Saturday night dance with Keith Gulley and moved on to Colum-

bus for Sunday afternoon with Keith again doing the calling. Keith and Jim called for the Quarter Mores, mentioned previously, early in May in the Washington-Baltimore area.

Another Pittsburgh Challenge Weekend is being planned for early August with Lee Kopman teamed with Jim Davis. Our next column will have more of this, and a report on the 7th National Challenge Convention at Niagara Falls.

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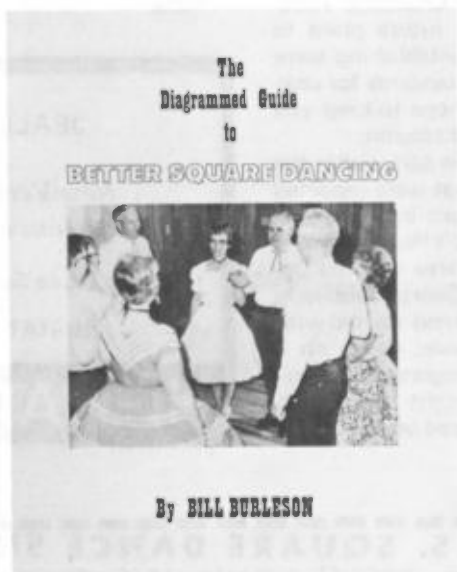


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## ladies' choice



With all the fashion ideas in this issue, let's turn the focus of this page this month to one tasty recipe and one humorous selection.

### CHILI SAUCE

Put through food grinder:

30 tomatoes

10 onions

12 apples

5 peppers

Add:

4 cups sugar

1 pint vinegar

½ tsp. red pepper

½ tsp. cloves

1 Tbsp. cinnamon

1 tsp. celery salt

5 Tbsp. salt

COOK the above until thick.

*Submitted by Dot Finnegan, "Seaway Squares," Massena, N.Y.*

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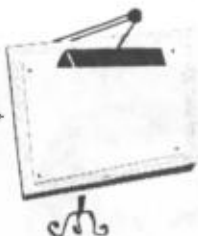
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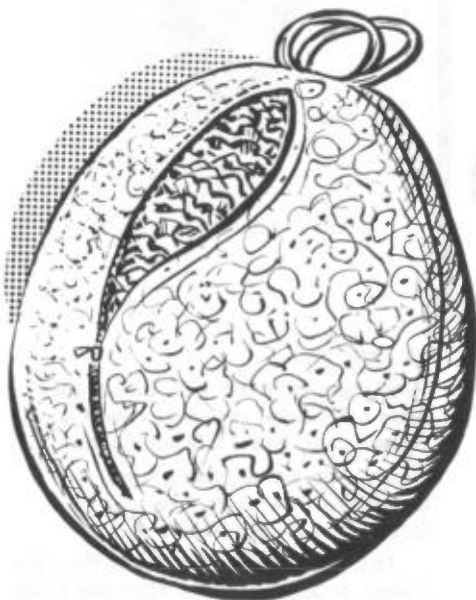
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**WILLARD  
ORLICH**



## CHOREOGRAPHY

We can always tell when something is published in a major periodical regarding a difference of opinion about a movement in square dance choreography. Letters begin to arrive saying "How come, how come, huh?" It seems our old friend Sweep A Quarter is again in the spotlight but from the wheel and deal variations this time. We won't bother going into any of the wrong versions but you can be sure what we do tell you is the gospel truth so far as we can tell. First the explanation again: Sweep a Quarter is a couple movement to be used after completing a wheel and deal, flutter wheel, courtesy turn, etc'. Facing couples with partners' inside hands joined will continue a quarter circle in body flow direction without engaging hands with the facing couple (or ghost couple in some cases).

### EXAMPLES:

Head couples swing thru, girls trade  
Boys run, wheel and deal, sweep  $\frac{1}{4}$   
Square thru  $\frac{1}{4}$  to a left allemande.....

Heads square thru, swing thru  
Centers run, bend the line  
Sweep  $\frac{1}{4}$ , Left allemande.....

The point to remember is that the Sweep a Quarter starts after the basic movement is finished and then with the couple across from them (real or ghost) the circle one quarter in body flow direction is executed. From lines facing out, a wheel and deal and sweep a quarter will find the two center couples circling  $\frac{1}{4}$  position (or quadrant) toward their right while the trailing couples (with each other and ignoring the centers) will circle  $\frac{1}{4}$  position toward their left to end behind the centers in another double pass thru position, at right angles to the original wheel and deal position.

See the EXAMPLE figures in Review Idea this month.

From lines of four facing in, a wheel and deal finds the dancers in a finished double pass thru position facing out from center of set. A Sweep

a Quarter here has to be done with a "ghost" couple (leads with ghost leads, trailers with ghost trailers). The circle  $\frac{1}{4}$  position in body flow direction causes the leads to flow right  $90^\circ$  while the trailers flow left  $90^\circ$  to end facing each other (because you can't see the "ghost" couples who are in the way in a double pass thru situation as above. This of course applies also to two-faced lines and their wheel and deal plus sweep a quarter. Now that you are all confused, just dance the figures and have fun!

A word about the wheel and deal and  $\frac{1}{4}$  more variations (also see EX-AMPLE figures this month). The rule was originally set up by the author, Madeline Allen, to ALWAYS end up back to back with the couple you were in line with at the beginning of the movement. Figure 4 is an exception in that the command tells you when to step into a two-faced line. And DON'T try to add a Sweep a Quarter to the  $\frac{1}{4}$  more version. All you will be doing is going in circles, i.e.  $180^\circ$  wheel and deal +  $90^\circ$  quarter more +  $90^\circ$  sweep =  $360^\circ$ .



## CALLERS' QUESTIONS

*MAC PARKER, Arlington, Va.:* In the May, 1973, issue of American Square-dance you published three little routines and credited them to me. The first one however (with the abbreviated Grand Square ending) was written in 1962 by Bob Hayden of Lake Jackson, Texas. I appreciate your publishing some of my material but I believe in giving credit to the original choreographer.

*ED. NOTE:* Thank you for the information, Mac.

*BENNIE CLARK, Memphis, Tenn.:* I have always taught T-Cup Chain using courtesy turns. Is this version correct?

*ED. NOTE:* The original version did use courtesy turns until we began to mix it up a bit. In today's dancing, the rule is to use ARM TURNS only in order to avoid left hand courtesy turns and arm-around courtesy turns with the same sex when using the Arky versions. See rules in "How To Be A Smooth Dancer."

*JOHNNY JONES, Kingsport, Tenn.:* I recently called for a club dance in Ohio and discovered something that was familiar to all my people had an entirely different reaction here. I used a figure from a static square, calling, "Heads right and left thru, sweep a quarter, tag the line right, etc." The Ohio dancers (25 sets) were all in a double pass thru position after the Sweep a Quarter, with No. 1 couple in front of No. 2, and No. 3 in front of No. 4. I expected the heads to be in a two-faced line with the ladies shoulder to shoulder and able to do a tag the line. Needless to say, we were all upset. How did this version come about?

*ED. NOTE:* Everybody was wrong if all of the above was done or expected to be done. Your command should have been "Right and left thru, and a quarter more" to form the two-faced line. After a right and left thru, the Sweep a Quarter should have been executed toward the right (not left) to form a double pass thru formation with No. 1 couple in front of No. 4 and No. 3 in front of No. 2 couple. See Choreography section for more answers.

*BENNIE CLARK, Memphis, Tenn.:* What is your version of Wheel and Deal from lines of four after a pass thru? Our workshop here has different opinions. I also noted the different version in the May issue of another square dance periodical.

*ED. NOTE:* The Wheel and Deal movement means the right-hand couple wheels left 180° while left-hand couple steps forward and then wheels right 180° in behind (and adjust) the other couple who had been in line with them originally. The Sweep A Quarter addition and the Wheel and deal and ¼ more versions are broken down in the Choreography section with example figures given as the Review Idea of the month.

## REVIEW

**WHEEL AND DEAL AND SWEEP ¼**  
from lines facing out, the inside (R-H) couple wheels left and sweeps right ¼ staying inside while the outside (L-H) couple wheel right and sweeps left ¼ staying outside. Movement ends in a double pass thru set-up but at right angles to the normal double pass thru set-up. From lines facing in, the wheel and deal and sweep ¼ will end with couples facing each other, i.e. in facing lines of four.

Heads lead right circle to a line  
Pass thru, wheel and deal, sweep ¼  
Centers right and left thru, sweep ¼  
Same two slide thru and square thru ¼  
Left allemande.....

Heads lead right and circle to a line  
Turn thru, wheel and deal, sweep ¼  
Centers pass thru, star thru  
Wheel and deal, sweep ¼  
Centers pass thru and star thru  
Crosstrail thru to a left-hand swing  
Four boys star right across the land  
Corners all left allemande.....

Heads lead right circle to a line  
Wheel and deal and sweep ¼  
Star thru, swing thru, centers run  
Wheel and deal and sweep ¼  
Half square thru, trade by  
Swing thru, turn thru  
Left allemande.....

Head couples star thru  
Peel off facing out

Wheel and deal and sweep ¼  
Substitute and turn thru, star thru  
Bend the line, star thru  
Centers trade and pass thru  
Left allemande.....  
Head two ladies chain ¼  
Side gents turn 'em rollaway  
Lines of three forward and back  
Pass thru, wheel and deal, sweep ¼  
(Two ladies sweep right, man sweeps left)

Double pass thru, peel off  
Star thru, boomerang  
Left allemande.....

**WHEEL AND DEAL AND A QUARTER MORE** — Couples wheel and deal the couple they are in line with but continue to wheel as a couple a quarter position more in body flow direction ending back to back with that couple.

Heads lead right circle to a line  
Pass thru, wheel and deal and ¼ more  
California twirl, Cross trail thru  
Left allemande.....

Heads lead right circle to two-faced line  
Wheel and deal, swing thru  
Centers run, wheel and deal and ¼ more  
You're facing out, California twirl  
Lines pass thru  
Wheel and deal and ¼ more  
California twirl, Crosstrail thru  
To the corner, left allemande.....

Head couples crosstrail thru  
U-turn back, right and left thru  
And ¼ more, centers trade  
Wheel and deal and ¼ more  
Separate around one, line up four  
Pass thru, wheel and deal and ¼ more  
Facing out, partners trade  
Star thru, substitute  
Swing thru and turn thru  
Left allemande.....

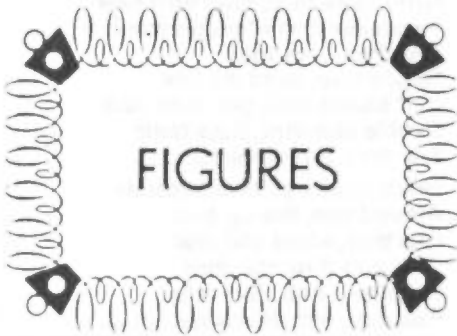
Heads lead right circle to a line  
Swing thru, centers run  
Wheel and deal and ¼ more  
To a two-faced line, couples circulate  
Boys run, swing star thru  
Wheel and deal and ¼ more  
Cast off ¼ around, star thru  
Dive thru, substitute  
Swing thru and turn thru  
To the corner, left allemande.....

TURN THRU AND  $\frac{1}{4}$  MORE – After a complete turn thru (that's a pull by to end back to back), the " $\frac{1}{4}$  more" is an individual right face turn to end right shoulder to right shoulder with opposite.

Heads lead right circle to a line  
Turn thru and  $\frac{1}{4}$  more  
Cast off  $\frac{1}{4}$  around, slide thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off  
Turn thru and  $\frac{1}{4}$  more  
All-8-circulate two positions  
Boys run, centers swing thru  
Turn thru to left allemande.....

Allemande left, partners right  
Turn thru and  $\frac{1}{4}$  more  
Alamo style and balance  
Swing thru to the second girl  
Turn thru and  $\frac{1}{4}$  more  
Girls back up a wrong way thar  
Swing thru across the set  
Turn thru to left allemande.....



## FIGURES

by Ralph Pavlik, Strongsville, Ohio  
QUICKIE OPENERS

Heads flutter wheel, same two star thru  
Partner trade, circle half  
To a two-faced line, couples circulate  
Couples hinge and trade, swap around  
Left allemande.....

Heads star thru, right and left thru  
Swap around, right and left thru  
Pass to the center, flutter wheel  
Square thru  $\frac{1}{4}$   
Left allemande.....

Head two couples right and left thru  
Same two flutter wheel

Star thru, pass thru, circle to a line  
Star thru, square thru  $\frac{1}{4}$   
Left allemande.....

Heads right and left thru  
Slide thru, spin the top  
Boys run, wheel and deal  
Step thru, partner tag  
Left allemande.....

Sides right and left thru, slide thru  
Spin the top, swing thru  
Turn thru, separate around one  
To a line of four, rock up and back  
Star thru, dive thru  
Square thru  $\frac{1}{4}$   
Left allemande.....

Head men lead, reverse flutter wheel  
Same couples slide thru, swap around  
Make an ocean wave, spin chain the gears  
Swing thru, boys run  
Wheel and deal  
Left allemande.....

Heads swing thru, fan the top  
Turn thru, make an ocean wave  
Spin chain the gears  
Eight rollaway with a half sashay  
Left allemande.....

Heads spin the top, boys run  
Wheel and deal, pass thru  
Make an ocean wave,  
Spin chain the gears  
All eight circulate double  
Swing thru, fan the top  
Boys run, bend the line  
Left allemande.....

### OLDIE BUT GOODIE

Head two couples star by the right  
But not too far, back by the left  
Make a left hand star, pick up corner  
With an arm around, star promenade  
Go round the town

Spread that star way out wide  
Gents step out with a wrap around  
Girls star right as you come down  
Hug 'em up tight  
Girls back out and spin 'em Joe  
Catch her by the left a do-paso  
Her by the left, corner right  
Back to her for an allemande thar  
Gents in the middle with a back-up star  
Slip the clutch left allemande  
Promenade the next go round the land  
1 and 3 wheel around

Square thru three hands with the two  
You found, count to three  
But don't just stand, there's your corner  
Left allemande.....

Head ladies chain right  
Head couples wheel thru  
Square thru four hands  
Partners trade, slide thru  
Square thru four hands  
California twirl, bend the line  
Half square thru, cloverflo  
Flutter wheel, square thru  $\frac{3}{4}$   
Left allemande.....

by **Bill Barton, Ascutney, Vermont**

Heads square thru  
Do-sa-do to an ocean wave  
Half spin chain thru  
Girls circulate once and a half  
Wave of six, grand swing thru  
Step thru, circle four  
Head men break, line up four  
Pass thru, partner tag  
Left allemande.....

Head men with corners up and back  
Lead to the MAN on the right  
Circle three once around  
Side men break, line up three  
Do-sa-do to a six-hand wave  
Swing thru, slide thru  
Dixie grand, (right, left, right)  
Left allemande.....

Heads spin the top, ocean wave  
Arch in the middle  
Sides Dixie style to an ocean wave  
Everybody cast off  $\frac{3}{4}$   
Crazy Alamo and balance  
Two boys trade, two girls trade  
Boys cloverleaf, girls turn thru  
Star thru, promenade.....

Heads star right, pick up corner  
Star promenade, back out, circle left  
Girls spin the top, ocean wave  
Arch in the middle  
Boys Dixie style to an ocean wave  
Everybody cast off  $\frac{3}{4}$   
Crazy Alamo and balance  
Heads trade, sides trade  
Heads cloverleaf, sides swing thru,  
Turn thru, left allemande.....

Side ladies chain to the right  
Sides right and left thru  
Four ladies chain, rollaway

Stay that way, heads lead to the left  
Right and left grand.....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, quarter right  
Girls trade, star thru  
Double pass thru, quarter left  
Boys trade, star thru  
Double pass thru  
First pair left, next pair right  
Cross trail thru, to the corner  
Left allemande.....

Heads star thru  
All double pass thru, cloverleaf  
On a double track go Dixie style  
Ocean wave and balance  
Cast off  $\frac{3}{4}$ , boys trade  
Cast off  $\frac{3}{4}$ , girls turn back  
Pass thru, wheel and deal  
Centers square thru five hands  
Left hand to the next, pull by  
Right and left grand.....

Promenade, heads wheel around  
Pass thru, girls fold  
Square thru, bend the line  
Half square thru, boys turn back  
Two ladies chain (double track)  
Pass thru, boys fold  
Square thru, bend the line  
Half square thru, girls turn back  
Double pass thru, boys trade  
Star thru, promenade.....

Heads cross trail thru, separate  
Around two, line up four  
Pass thru, wheel and deal  
Girls pass thru, star thru  
Wheel and deal, dive thru  
Pass thru, left allemande.....  
Heads cross trail thru, separate  
Around two, line up four  
Boys diagonally pass thru  
Hook four in line, one full turn  
Wheel and deal, star thru  
Wheel and deal, dive thru  
Pass thru, left allemande.....

#### REMAKE VARIATIONS

Heads curlique, boys run  
Circle half to a two-faced line  
Tag the line right, boys remake  
Girls circulate, couples circulate  
Tag the line right, girls remake  
Boys circulate, couples circulate

Wheel and deal, slide thru two times  
 Left allemande.....  
 Heads turn and que, swing thru  
 Eight circulate, girls go double  
 Boys remake, swing thru  
 Eight circulate, boys go double  
 Girls remake, swing thru  
 Boys run, wheel and deal  
 Left allemande.....  
 Heads lead right circle to a line  
 Curlique, remake, boys run  
 Partner trade, left allemande.....  
 Heads pass thru, separate around one  
 Line up four, curlique  
 Remake, circulate one notch  
 Quarter right, star thru  
 Substitute, pass thru  
 Left allemande.....  
 Heads flutter wheel, sweep a  $\frac{1}{4}$   
 Pass thru, curlique, remake  
 Girls run, star thru, frontier whirl  
 Flutter wheel, left allemande.....  
 Heads fan the top, step thru  
 Circle to a line, pass thru  
 Ends cross fold, centers U-turn back  
 Double pass thru, boys run, remake  
 Circulate one notch, boys run  
 Double pass thru, quarter right  
 Girls trade, star thru  
 Flutter wheel inside, pass thru  
 Left allemande.....  
 Heads curlique, remake, boys run  
 Circle to a line, curlique  
 Remake, boys run, trade by  
 Slide thru, curlique, remake  
 Boys run, trade by, slide thru  
 Right and left thru  
 Dixie style to an ocean wave  
 Girls circulate, boys trade  
 Left allemande.....  
 Four ladies chain, send 'em back  
 Dixie style to a double ocean wave  
 Remake, girls run, boys turn back  
 Star right  $\frac{1}{4}$ , left allemande.....  
 Four ladies chain, join hands  
 Circle left, allemande left  
 Alamo style, heads remake  
 Sides remake, left allemande.....  
 Allemande left Alamo style  
 Heads scootback, boys remake  
 Girls remake, sides scootback

Boys run right, heads half square thru  
 Right and left thru, square thru  $\frac{3}{4}$   
 Trade by, left allemande.....  
 Heads star right, turn corner left  
 Arkie thar, heads back up and star  
 Remake, sides back up, slip the clutch  
 Pass one, swing the next  
 Join hands, circle left  
 Ladies rollaway, right and left grand....

#### EVEN FLOW COMBINATIONS

Heads right and left thru  
 Slide thru, pass thru  
 Do-sa-do to an ocean wave  
 Boys run, boys trade  
 Partner trade, boys circulate  
 Girls trade, couples circulate  
 Couples trade, bend the line  
 Slide thru two times  
 Crosstrail thru to the corner  
 Left allemande.....  
 Heads square thru  
 Do-sa-do to an ocean wave  
 Boys run, boys trade, partner trade  
 Boys circulate, couples circulate  
 Wheel and deal, double swing thru  
 Boys run, boys trade, partner trade  
 Boys circulate, couples circulate  
 Wheel and deal, double swing thru  
 Boys run, cast off  $\frac{3}{4}$   
 Slide thru, star thru, slide thru  
 Left allemande.....  
 Promenade, heads wheel around  
 Two ladies chain  
 Dixie style to an ocean wave  
 Girls run, girls trade  
 Partner trade, girls circulate  
 Couples circulate, wheel and deal  
 Slide thru, right and left thru  
 Two ladies chain Dixie style  
 To an ocean wave, girls run  
 Girls trade, partner trade, girls circulate  
 Couples circulate, wheel and deal  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Heads right and left thru  
 Square thru  $\frac{3}{4}$ , courtesy turn  
 Dixie style to an ocean wave  
 Girls run, girls trade, cast off  $\frac{3}{4}$   
 Dixie style to an ocean wave  
 Step thru, circle to a line  
 Right and left thru  
 Dixie style to an ocean wave  
 Girls run, girls trade, cast off  $\frac{3}{4}$

Dixie style to an ocean wave  
Girls circulate, boys trade  
Left allemande.....

Four ladies chain, Promenade  
Heads wheel around, right and left thru  
Flutter wheel, sweep a quarter  
Veer left, couples circulate  
Bend the line, right and left thru  
Flutter wheel, sweep a quarter  
Veer left, couples circulate  
Bend the line, right and left thru  
Slide thru, pass thru  
Left allemande.....

Promenade, heads wheel around  
Swing thru, boys run  
Wheel and deal, sweep a quarter  
Veer left, couples circulate  
Bend the line, swing thru, boys run  
Wheel and deal, sweep a quarter,  
Veer left, couples circulate  
Bend the line, swing thru, boys run  
Wheel and deal, sweep a quarter  
Sweep a quarter more, crosstrail thru  
To the corner left allemande.....

Heads square thru  
Do-sa-do to an ocean wave  
Centers cross run, left swing thru  
Cast off  $\frac{3}{4}$ , centers cross run  
Swing thru, cast off  $\frac{3}{4}$   
Ends trade, centers turn back  
Wheel and deal,  
Left allemande.....

Heads right and left thru  
Star thru, pass thru  
Centers in, cast off  $\frac{3}{4}$   
Centers cross run, bend the line  
Star thru, centers pass thru  
Centers in, cast off  $\frac{3}{4}$   
Centers cross run, bend the line  
Star thru, centers pass thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, ends trade  
Centers cross run, Pass thru  
Ends trade, centers cross run  
Left allemande.....

**by Mac Parker, Arlington, Virginia**  
**CURLING THE WHIRLWIND**

Heads to the right and circle four  
Head gents break to a line of four  
Go forward eight and back you reel  
Now you pass thru and wheel and deal

The center two will curlique  
Then scoot back twice  
Outsides divide and curlique  
Then circulate two places mate  
And boys run and don't be late  
Those center two will pass thru  
Circle four with the outside two  
Head men break and form a line  
Go up and back you're doing fine  
Now pass thru and wheel and deal  
The center two will curlique  
Same two will scoot back twice  
The others divide and curlique  
Circulate two places, watch it Jack  
Boys run and don't look back  
Those center two will swing thru  
Then turn thru and look out man  
That's corner, left allemande.....

**by "Choctaw" Miller, So. Calif. Notes**

Four ladies chain, heads rollaway  
Square thru, sides partner trade  
Centers in, left allemande.....  
Heads flutter wheel, partner tag  
Swing slide thru, zoom and trade  
Left allemande.....

Ladies chain three-quarters  
Partner tag, box the gnat  
Men swing in, a wrong way thar  
All eight spin the top  
All eight spin the top, turn thru  
Left allemande, like a daisy chain  
Forward two, turn back one  
Make a wrong way thar  
All eight swing thru  
All eight swing thru  
Box the gnat, pull by  
Left allemande.....

Heads lead right and circle to a line  
Partner trade, partner tag  
Partner tag, partner tag  
Partner trade, pass thru  
Left allemande.....

Heads square thru, turn back  
Star thru, California twirl  
Lead to the left, do-sa-do  
Swing thru, men run  
Substitute, bend the line  
Left allemande.....

Heads lead to the right and circle  
Halfway around, dive thru, pass thru  
Right and left thru, cross trail,  
Turn back, swing thru, men run



Couples circulate, bend the line  
Crosstrail, left allemande.....

Out of gear set, circle left  
Heads California twirl, cloverleaf  
Substitute, star thru, crosstrail  
Left allemande.....

Head ladies chain, heads square thru  
Pass thru, centers California twirl  
Other two turn back, swing star thru  
Boomerang, cross trail  
Left allemande.....

Heads lead right circle to a line  
Square thru  $\frac{3}{4}$ , wheel and deal  
Double pass thru, partner tag  
Wheel and deal, double pass thru  
Partner tag, wheel and deal  
Left allemande.....

Head ladies chain, heads square thru  
partner trade, pass thru  
Swing star thru, bend the line  
Just the ends star thru  
Same two half square thru, slide thru  
Ends pass thru, bend the line  
Right and left thru, pass thru  
Partner tag, left allemande.....

Head ladies chain, slide thru  
Turn back, make a wave  
Swing slide thru, boomerang  
Left allemande.....

by Howard McCreery, So. Calif. Notes  
Heads lead right, circle half  
Do-sa-do to an ocean wave  
All eight circulate,  
Swing thru, boys run  
Tag the line, ladies go left  
Boys go right, left allemande.....

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

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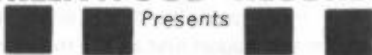
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EYE OF THE BEHOLDER, Continued

"I'm trying to settle things in a week or two so we kin be on our way before your ma's time gits near."

Tanner choked on a pea and fled from the table. Wayne reached the yard a few steps behind her, then overtook her beneath the old chinaberry tree beside the barn.

"Wayne." She began to cry. "We can't move yet. I'll never get a chance to find out if Drew is serious."

Wayne clenched his fists. "It wouldn't matter. You know how Pappy feels about Campbellites — and Methodists."

The despair Wayne attached to the word Methodists triggered in Tanner's memory recollections half-forgotten. Her brother at the Fourth of July picnic deep in conversation with Lois Davis, youngest daughter of the Methodist preacher. Wayne maneuvering to Lois' side at the Thompson barn raising. Wayne bringing Lois lemonade at the Gossett wedding reception.

Tanner brushed away her tears and thrust aside her concern over Drew's intentions. Better to concentrate on a problem with a solution — Wayne and Lois. If she could maneuver a way to throw them together — give her brother a little push — she was satisfied nature would take its course.

"Wayne." Her face was guileless of the plot hatching in her mind. "Let's forget it and have ourselves one good fling before Pappy hauls us off west."

"What you got up your sleeve, Tanner?" Wayne wondered.

"Something that'll scandalize the Baptists." Mischief paraded behind her eyes as she drafted a plan for bringing Wayne and Lois together that was also designed to get the twins turned out of the fusty congregation whose views were alien to their own.

"Anything you can dream up, I can survive," Wayne laughed. "We won't be around here much longer anyhow."

"I promise — Saturday night will be one you won't soon forget." Tanner linked an arm through Wayne's and

confided the details of her plan as they walked towards the house.

In the days following, Tanner's meekness and attention to household chores decoyed Pappy into thinking she was learning to mind her tongue and mend her ways. Ma, too preoccupied to notice what Tanner did, would have been astonished to know how often her daughter silently recited, "This above all — to thine own self be true . . ." Lines that earned first place in the county declamation contest and Tanner's treasured bronze medal.

The days until Saturday stretched longer than July to Christmas. Pappy agreed to let Wayne use the wagon to take his sister to Gustine to bid friends goodbye, and the first move in the twins' conspiracy was safely accomplished.

After supper Saturday Elmina Stewart cleared the younguns out of the kitchen quickly to give the twins time for turns at bathing in the big wash tub. Afterwards her face lighted with pride as they stood before her slicked up to go calling. Not even Aunt Zula could fault Tanner's appearance tonight — print calico dress and the ribbon suspending the bronze medallion carefully ironed.

"John," his wife sighed as their offspring mounted the wagon, "I wish I could see the twins settled before the new baby gets here."

In the narrow-rutted lane beyond the Stewart place Wayne kept Old Queen at an easy trot. A mile past the fork leading to Gustine, lanterns beckoned from a big barn. Wayne reined in the mare and handed Tanner down from the wagon just as the merry notes of a fiddle sounded an invitation.

Inside, folk of all ages were weaving in and out in the patterns of the Texas Star, as old Justin Hawkins sang out, "Ladies to the center and back to the bar, gents to the center and form a star."

Tanner lost herself in the sheer delight of watching her first hoedown, oblivious to Wayne as he scanned the crowd for a glimpse of Lois. He spot-

ted her swinging into view in a saucy do-si-do. Suddenly he knew he would declare his feelings that very night.

"On the corner with your left hand, partner right and a right and left grand."

Couples promenaded past Tanner, but she saw only Drew Coleman and his partner — a stranger, tall and fair with taffy-colored ringlets.

The voice of Miss Opal Gossett, standing with a crony on the sidelines carried clearly to Tanner. "Who's that towheaded gal? Looks like she might be a Robinson."

"A Robinson cousin from Thorpe Spring," her companion continued. "She's going to marry the Coleman boy."

Tanner's pleasure fled, but Justin Hawkins' invitation to beginners to form a square mercifully provided a cover for her confusion. The fiddler's bow greeted the strings, and she found herself with other novices guided through a simple figure by expert calls. Tanner's feet borrowed the tempo

Tanner's feet borrowed the tempo from the fiddle, and for a few glorious minutes all else was forgotten — Hale County, Drew Coleman, and the girl from Thorpe Spring.

The music faded into silence, and Drew moved quickly to Tanner's side. "You're full of surprises. I never expected to see any Baptists here."

"Former Baptists — after tonight," she corrected. "We came to say goodbye to friends."

Drew's banter shifted to bewilderment. "Goodbye?"

"Our family's moving to Hale County," Tanner snapped, "in a week or so."

The news jolted Drew to action, and he reached for her hand. "Not you, Tanner. You're going to stay and marry me."

She jerked her hand free. "What about that girl you're promised to?"

Drew did not comprehend until he saw her eyes dart to the Robinson girl. "Her!" He slapped his thigh and whooped. "Somebody's tongue has

been waggin' at both ends. I'm not the one she's going to marry — it's Alex."

"Alex!" she spluttered. "I heard someone say she was going to marry the Coleman boy, and I thought — you were the one dancing with her."

"Tanner," Drew entreated, "you haven't given me your answer."

The fiddle explored another tune, and Tanner stood tapping a restless toe. Her glance travelled the length of the barn and read the faces of her brother and Lois.

Satisfied, she tilted her face upward to meet Drew's eyes. "You'd better start getting used to the idea of a double wedding."



## Mustang and Lightning S



- MS 155— PICTURES  
Caller: Johnny LeClair
- MS 154— LITTLE GIRL  
Caller: Curtis Thompson
- MS 153— GOOD THINGS  
Caller: Chuck Bryant
- MS 152— POPPIN' IT/STRINGING ALONG  
Hoedown
- LS5017— YOU ARE WHAT I AM  
Caller: Les Main
- LS5016— JAMESTOWN FERRY  
Caller: Nelson Watkins
- LS5015— LET'S ALL GO DOWN TO THE  
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- LS5014— HEAVEN IS MY WOMAN'S  
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# Sketchpad Commentary

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IF THIS  
IS A  
TYPICAL  
SQUARE  
DANCER,  
WHY?



1st YEAR—"Really love it."



2nd YEAR—"Love it, generally."



3rd YEAR—"Tough, but fun."



4th YEAR—"How d'ya do a doodad?"

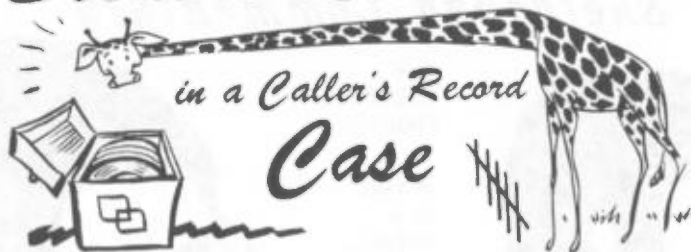


5th YEAR—"Oh, no...I was out 5 months."



6th YEAR—"Really LOVED it..."

# Steal a Little Peek



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Whup-Whup – Kalox  
Fox Hill – Jay Bar Kay  
Marldon – Top  
Poppin' It – Mustang  
Fireside – Jay Bar Kay

## SINGING CALLS

Four In The Morning – Bogan  
Don't Blame Me – MacGregor  
Good Morning Country Rain – Red Boot  
Mama Bear – Mustang  
One More Time – Pioneer  
All I Ever Need Is You – Blue Star  
Tie A Yellow Ribbon – Blue Star  
New World In The Morning – Wagon Wheel



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Will wonders never end! Here is a month with three new hoedowns, all good.

**DUELING BANJOS/PITTER PATTER**, WW125. This Isn't a great one like Billy John but it still is a fine usable hoedown.

**MIM/STAN**, Red Boot 300. If you liked Lisa and Nancy on Red Boot, you will like this one too. It is a very good hoedown.

**BUBBLES/KATY**, Scope 313. Scope's Handy went over real big so they have come up with a sequel to it, with the same hand clapping in it — a good 'un.

This month the labels have come up with the finest group of records that it has ever been our good fortune to workshop. Out of 35 new ones, about 28 are of exceptional quality, which only proves to us that if the labels can put out good records the month of the National Convention, they can also with a little work and concentration put out good records the other eleven months. It has been a real pleasure to workshop the records this month while sometimes we feel like putting the lot in a Hefty Bag and setting them out for the gar-bahge man.

**BLOODY RED BARON**— Wagon Wheel 606  
Caller: Ken Bower

We think most callers will agree with us that this record will find its place among the all-time greats. When we see tired dancers throw their heads back and strut, we know we have a great record. This is it. **FIGURE:** Heads promenade half way, square thru four hands, with the sides right and left thru, do-sa-do, all eight circulate and swing the corner, left allemande and promenade.

**NAUGHTY LADY**— Kalox 1143

Caller: Bill Castner

If your dancers have less than 10 years dancing, this record will catch them with their basics down. New dancers will wonder, "Where did they all go?" We haven't seen Heel and Toe in a square dance for a heck of a while, but here it is and after a walk-thru the dancers loved it. **FIGURE:** Head couples do-sa-do, then pair off, swing thru, boys run, couples circulate, wheel and deal, get ready for the heel and toe, heel and toe and out you go, heel and toe and in you go, heel and toe and out you go, heel and toe and in you go, star thru, flutter wheel, sweep a quarter, dive thru, pass thru, swing corner,

left allemande, right and left grand, promenade.

**JEALOUS** — HiHat 425

Caller: Lee Schmidt

This new "Jealous Heart" is a great record. HiHat produced the same tune before but claims that this is a new recording with new music and call. It dances beautifully and timing is perfect. **FIGURE:** Heads lead right and circle to a line, up and back and slide thru, spin chain the gears, square thru three quarters, swing corner, left allemande, then promenade.

**A DONUT AND A DREAM** — Blue Star

1951, Caller: Marshall Filppo

Beautiful tune and a beautiful dance when combined with Marsh and the Blue Star band make an enjoyable record. **FIGURE:** Heads curlique, boys run right, star thru, right and left thru, square thru four hands, trade by, then right and left thru, pass thru, clover flow, swing corner and promenade.

**JAMESTOWN FERRY** — Lightning S 5016

Caller: Nelson Watkins

Music is great and dance is a good one. **FIGURE:** Heads promenade half way, down the middle and do-sa-do, slide thru, pass thru, do-sa-do the outside two, star thru, flutter wheel, pass thru, boys fold, star thru, boys trade, couples trade, promenade.

**TIE A YELLOW RIBBON** — Jay Bar Kay

144, Caller: Ken Anderson

Last month we put Bob Fisk and Blue Star's Yellow Ribbon on top of the list. We want to say that this version by JBK is every bit as good as the Blue Star. Coming out a month later may have hurt its sale, but if you callers have not yet gotten Yellow Ribbon, just take your pick and either will be a fine record. **FIGURE:** Heads square thru four hands, right and left thru, dive thru, pass thru, square thru three hands, clover flo, swing corner and promenade.

**TIE A YELLOW RIBBON ROUND THE**

**OLD OAK TREE**, Red Boot 139, Caller: Don Williamson

Here is another beautiful record to this tune and the only thing we find wrong with it is that Don changed the dance in the fourth figure on the called side and did not put the change in the call sheet. The majority of callers do not listen to the called side of a record and as a result may carry this one for ten years and never know what a beautiful dance is on it. In the fourth figure Don mixed a few partner tags in with the tag the line. A real fine recording. **FIGURE:** Heads lead right and circle to a line, up and back, pass thru, tag the line, face in, pass thru, tag the line, face in again, slide thru, square thru three quarters, swing corner and promenade.

**MONDAY MORNING SECRETARY**— Red

Boot 140, Caller: Elmer Sheffield

The caller on the hit record "Good Morning Country Rain" comes back with another good one. **FIGURE:** Heads square thru four hands, corner do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner, promenade.

**DON'T BRING LULU** — Top 25281

Caller: Frannie Helntz

This record could be around for a long time because it is easy enough to be used in class

work for beginner dancers, but if callers call it the same way as the great Frannie Heintz does it, club dancers would also like it. Frannie calls a storm with this one, and callers should buy the record just to hear how he does it. FIGURE: Heads lead right and circle to a line, up and back, pass thru, bend the line, up and back, pass thru again, bend it, join hands circle left, swing corner, promenade.

**BAMBINO MINE— Jay Bar Kay 146**

Caller: Dan Dedo

Another fine record from the Jay Bar Kay stable. FIGURE: Heads star by the right, back by the left to the corner, right and left thru, veer left, circulate, bend the line, flutter wheel, square thru four hands, pass your own, corner swing and promenade.

**ALONE AGAIN NATURALLY — Grenn 12138**

Caller: Earl Johnston

Good figure, good calling and good music make this a desirable dance. FIGURE: Heads right and left thru, sides rollaway, heads pass thru, separate round one to a line, up and back, pass thru, tag the line, those in the lead U-turn back and swing, left allemande, right and left grand, promenade.

**THAT CERTAIN ONE— Strato-Sound 100**

Caller: Jim Wood

A new label got off to a good start. There are a lot of good records coming out of Tennessee these days. We believe we can expect some fine records from this new label. FIGURE: Heads square thru four hands, to the corner single circle to an ocean wave, boys trade, boys run, wheel and deal, right and left thru, dive thru, square thru three hands, swing corner and promenade.

**DARLIN RAISE THE SHADE — Wagon Wheel 607**

Caller: Ken Bower

Not the great record Ken's other offering of the month, Bloody Red Baron, is, but nevertheless it's a good one. FIGURE: Heads right and left thru, sides pass thru, partner trade, quarter more, box the gnat, roll on by, corner swing, left allemande, weave the ring, do-sa-do, promenade.

**SAN ANTONE — Jay Bar Kay 143**

Caller: Curley Custer

A good record that would have done well in a normal month. It's still well worth consideration. FIGURE: Heads promenade half way, down the middle right and left thru, star thru, pass thru, do-sa-do all the way around, right and left thru, dive thru, pass thru, swing corner, left allemande, come back and promenade.

**BY THE SEA — Top 25280**

Caller: Jim Cargill

This was a good recording the first time it came out on Top, and it's still a good record. FIGURE: Head couples square thru four hands, corner do-sa-do, swing thru, boys run, couples circulate, wheel and deal, dive thru and pass thru, swing corner, left allemande, come back and promenade.

**THE WORLD I USED TO KNOW— Dance Ranch 619**

Caller: Frank Lane

Another beautiful tune, good dance — a smoothie. FIGURE: Circle left, heads square thru four hands, right and left thru, rollaway and curlique, men run right, left allemande, come back and promenade.

**DADDY DON'T YOU WALK SO FAST— Dance Ranch 618**

Caller: Ron Schneider

FIGURE: Heads square thru four hands, corner do-sa-do, spin chain thru, girls circulate two times, scoot back, boys run, promenade, boys roll back one and promenade.

**LOVE FEELS GOOD, Blue Star 1950**

Caller: Bob Fisk

Not as great as Bob's last one, Tie A Yellow Ribbon, but still a good one. FIGURE: Heads promenade three quarters, sides flutter wheel, sides pass thru, spin chain the gears, boys trade, girls trade, boys run, promenade.

**KATY DID — Longhorn 199**

Caller: Lee Swain

A gimmick dance where the caller can kid some of his dancers, with the words "You should have seen the things that \_\_\_\_\_ and \_\_\_\_\_ did." FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, flutter wheel, sweep a quarter, pass thru, trade by, left allemande, come back, do-sa-do and promenade.

**I BELIEVE IN MUSIC — Top 25279**

Caller: Dana Blood

A nice tune that every label seems to want to do. Dana Blood and Grenn music team up to give us a very good dance. FIGURE: Heads promenade three quarters, sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, walk by your own, swing the right hand gal, promenade.

**SWEETIE — MacGregor 2128**

Caller: Kenny McNabb

FIGURE: Sides right and left thru, heads crosstrail round one to a line, up and back, all curlique, boys run right, trade by, swing corner, left allemande new corner, partner do-sa-do, left allemande, come back, promenade.

**RHYTHM OF THE RAIN — Windsor 5017**

Caller: Mary Lindner

FIGURE: Heads lead right and circle to a line, up and back, pass thru, wheel and deal, right and left thru, flutter wheel, square thru three hands, swing corner, promenade.

**THANK YOU SO MUCH — MacGregor 2129**

Caller: Kenny McNabb

FIGURE: Heads square thru four hands, swing thru, girls circulate, boys trade, curlique, boys run, corner swing, left allemande new corner, weave the ring, do-sa-do, promenade.

**LITTLE GIRL — Mustang 154**

Caller: Curtis Thompson

FIGURE: Heads square thru four hands, with the sides circle four half way, swing thru, boys trade, boys run and bend the line, up and back, star thru, pass thru, new corner allemande, come back do-sa-do and promenade.

**DAISY MAY — Wild West 101**

Caller: Larry Jack

FIGURE: Heads right and left thru, cross trail around one to a line, up and back, star thru, dive thru, square thru three quarters, left allemande, do-sa-do, swing corner, promenade.

**CROSS OVER THE BRIDGE — Windsor 5016**

Caller: Don Gibson

FIGURE: Heads up and back, flutter wheel, sweep a quarter, slide thru, square thru three

Continued on Page 66



# RECORDS ROUND DANCES

by Frank & Phyl Lehnert

**TAMMY TELL ME TRUE** – Telemark 4721  
Choreography by Joe & Opal Cohen  
Pleasant music and a comfortable intermediate dance using mostly international figures.

**TURN YOUR RADIO ON** – Barnaby ZS7-2048; Choreography by Jim & Lois Coy  
Good gospel music with a vocal by Ray Stevens; easy two step routine that fits the music well.

**AUTUMN LEAVES** – Kapp KJB-10  
Choreography by Gordon & Betty Moss  
Very pretty music and an excellent challenging dance with that "Moss" flavor.

**WHEELS CHA CHA** – Telemark 880  
Choreography by Tom & Lillian Bradt  
Good "Wheels" music and a different intermediate cha cha.

**NOBODY'S BABY** – Hi Hat 912  
Choreography by Nina & Charlie Ward  
Good big band sound; a challenging change-of-rhythm routine.

**ALWAYS TOMORROW** – Hi Hat 912  
Choreography by Joe & Opal Cohen  
Pretty music and a good "old-fashioned" (no international steps) intermediate waltz routine to "My Wonderful One."

**NIGHT OF LOVE WALTZ** – Hoctor 1634  
Choreography by Vern & Mary Tobaben  
Pretty music, intermediate to challenging international waltz routine.

## BEST CLUB TRICK, Continued INVITATIONAL DANCES

The club has a regular schedule of invitational dances, with each club in the Association being invited to dance free with them once a year.

## SPECIAL ATTRACTIONS

At least once a year it has become the policy of the club to have a guest caller of national prominence. This year it will be Bruce Johnson.

The Polar Squares dance each first, third and fifth Monday at AuSable Valley Elementary School in Keeseville, in a large gymnasium. Visitors are shown every courtesy. You are met at the door by a greeter, and introduced to the people present. You are made to feel at home and get the feeling that they are really glad that you came.

There is little or no "wiring up" in prearranged squares, which is prevalent in some clubs. You just drop into any square being formed.

Mistakes? They are dismissed with a laugh – no one glares at you. Every effort will be made to guide you through good-naturedly, if you show signs of a difficulty. This is quite important to a visitor, as we have found when dancing in various parts of the country. All callers are not calling the same materials, and their methods of teaching and presentation differ.

The club could be contacted by writing to president Bob and Helen LaBounty, Prospect Street, Keeseville, N.Y. 12944. The other officers are: Jack and Cheryl Phillips, vice president; Leo and Janet Mero, secretary; Harry and Terry Klages, social secretary. ■

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## RECORD REVIEWS, Continued

hands, separate around one, down the middle pass thru, swing thru, men run, wheel and deal, swing corner, promenade.

**SUMMERTIME — MacGregor 2127**  
Caller: Ray Flick

**FIGURE:** Heads promenade three quarters, slides right and left thru, heads pass thru, do-sa-do, ocean wave, swing thru, turn thru to the corner, left allemande, come back, do-sa-do, take the corner, promenade.

**I HEAR YOUR NAME — Windsor 5015**  
Caller: Warren Rowles

**GLOW WORM — Windsor 5018**  
Caller: Dick Hoffman

**ASHES OF LOVE — Pioneer 114**  
Caller: C. Boots Rollins

## EVENTS

**WASHINGTON— 2nd Annual Summer  
S&R/D Vacation, July 1-6, Hayloft, w/  
Bob Wright, Johnny LeClair, Georgia  
& Wayne Puckett. Write the Hayloft,  
15320 35th Ave. W., Alderwood Man-  
nor, Wa. 98036.**

**MAINE— Fun in the Sun, June 29-  
July 5, Pinehirst Tent & Trailer Resort,  
Dick Leger. Write Pinehirst, Oregon  
Ave., Old Orchard Beach, Me. 04064.**

**OHIO— 2nd Ann. College Campus  
Weekend, July 6-8, Hiram, Ohio; Ron  
Schneider, Jack Hague, Freda & Ken  
Sullivan, Lou & Mary Lucius. Write  
Lou & Ann Hartley, 85 25th St. NW,  
Barberton, O. 44203.**

**COLORADO— 1st Ann. Pikes Peak or  
Bust S/D Weekend, July 6-7, Colorado  
Springs, w/Fred Staeben & Cal Golden.  
Write Ruth Staeben, PO Box 446, Pal-  
mer Lake, Colo. 80133.**

**ILLINOIS— S/D for Fun Weekend,  
Wagon Wheel Lodge, Rocton, July 6-8.  
Write Bill Reilley, 5320 Wilshire Blvd.,  
Lincoln, Nb. 68504.**

**IDAHO— 18th Intermountain S/D  
Council Institute, Ponderosa St. Park,  
McCall, Id. Write Ed Moore, Rt. 1  
Nampa, Id. 83651.**

**ALBERTA— 7th Ann. Calgary Stam-  
pede S/D, July 6-7, Boothe Card, Don  
Martin, guests. Write Don Conroy,  
3540 Beaver Rd. NW, Calgary, T2L1X1.**

**WASHINGTON— 5th Leadership Train-  
ing Seminar of the State Federation,  
July 7-8, Central Wash. State College,  
Ellensburg, w/Ernie Kinney. Write Bob  
& Lela Johnson, 1114 So. 30th Ave.,  
Yakima, Wa. 98902.**

**NORTH CAROLINA— Tri-State Festi-  
val, July 13-14, Durham Motel, w/Jim**

Horton, Lawrence Pulley, Mack Pipkin, Dorsey Adams, Ruth Jewell, Tommy Holloman, Jessie Taylor. Write B.M. Pipkin, Rt. 10 Box 390, Raleigh, NC 27603.

GEORGIA— Dixie Federation 6th Annual Jamboree, July 13-14, Tifton Rec. Center, Doc Driver, Bob Rust, Marty & Byrdie Martin. Write Doc Driver, 2309 East Lake Rd., Decatur, Ga. 30030.

OHIO— Atwood Lake Lodge Weekend, Dellroy, July 13-14, w/Louis Calhoun, Birdie Mesick, Singin' Sam Mitchell. July 27-28, Ken Bower, Singin' Sam Mitchell, George & Eileen Eberhart. Write Betty Mitchell, 2700 Eaton Rapids Rd. Lot 114, Lansing, Mi. 48910.

COLORADO— Callers College, Frank Lane's Dance Ranch, Estes Park, July 15-19, July 22-26. Write P.O. Box 1382, Estes Park, Colo. 80517.

GEORGIA— 3rd Ann. Fun Fest, Jekyll Island, July 13-14, w/Cal Golden, Dick Barker, Charlie & Madeline Lovelace. Write Sand Dollar Motel, 975 N. Beachview Dr., Jekyll Island, Ga. 31520.

HAWAII— Tour, July 20-28. Write Jeanne Stevenson, 948 State Rd., Hinckley, Ohio.

ARKANSAS— Callers Colleges, July 22-27, Aug. 12-17, 19-24, Hot Springs. Write Cal Golden, P.O. Box 2280, Hot Springs, Ark. 71901.

CALIFORNIA— Summer Asilomar, July 22-27, Bob Van Antwerp, Bruce Johnson, Don Armstrong, Lee Helsel, Manning & Nita Smith, Bob & Becky Osgood. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles 90048.

PENNSYLVANIA— 5th Ann. Camporee, Bloomsburg, July 26-29. Write Lin & Barbra Doughty, 213 Elkins Rd. Cherry Hill, NJ 08034.

OREGON— State S/D Festival, July 26-28, Beryl Main, Gaylon Shull, Horace & Brenda Mills. Write PO Box 326, Coos Bay, Ore. 97420.

PENNSYLVANIA— S/D Camping Weekend, July 27-29, Harmony, w/John Steckman, Tom & Marian Brandt. Con-

Continued on Page 74

## S/D Products

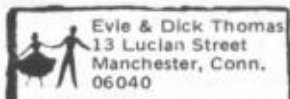
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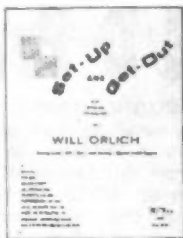
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#### **FAMILY DANCING**

Albuquerque's newest square dance club is the Family Swingers, with 15 adult couples and 50 younger dancers from nine to thirteen. They dance at the square dance barn on the first and third Mondays from 7-9 p.m., and stress good dancing with adults and youth dancing together.

Since we advertise square dancing as good, clean, wholesome fun, we've added the family aspect, and the results have been outstanding. At the recent New Mexico State festival, the young dancers received many compliments. The light that glows in the eyes of young dancers when their parents are their partners is a sight to behold.

Family Swingers would like to hear from other family clubs, and invite all family dancers to visit them. Write Jack Murray, 11712 Golden Gate NE, Albuquerque, NM 87111, or phone 296-3372.

Albuquerque also has a teen square dance club, Top Railers.

#### **COUNTRY HOE-DOWN FOR TED**

Maxine Cheshire's column, with the above headline, was reprinted in the Penn-Jersey News, noting that Steve and Jean Smith moved their French antiques around in order to have a square dance birthday party for Senator Ted Kennedy, Jean's brother. One New Yorker's comment: "It's so way out, it must be in."

#### **NEW MANAGER AT FONTANA**

Visitors to the Fontana Village resort, site of spring and fall square dance festivals in North Carolina, will meet a new general manager, Richard

J. Immel, who replaced O. A. Fetch.

Immediate plans called for construction of a new 100 room lodge to expand the resort capacity.

Tex Brownlee, who is Recreation Director at Fontana, will be on hand to greet dancers who attend the fall programs.

#### **SUMMER DANCING IN ONTARIO**

Visitors to Ontario are invited to dance at the Hayloft in Barrie with Lorne and Betty Hay. Dates are July 14, 28; August 11, 25. Their telephone number is 726-7680.

#### **A ROSE IS A ROSE IS A . . . . .**

Dzidra Damerel reports that a new rose bush has been introduced in the Annual of the American Rose Society. It is called the Square Dancer. The bush is low, as wide as it is tall, and has small pink blossoms.



#### **CASTOFFS CAST IN NEW MEMBERS**

The Boynton Beach Civic Center was the scene of the Castoff Club's beginners' class graduation. After 30 weeks of lessons, 63 members ranging in age from 10 years upwards, graduated.

The beginners presented a precision microphone to their instructor, Chuck Leamon, and a knitted shoulder bag to his wife, Carol. Cakes were donated by the Belles and Beaux S/D Shop, and sandwiches by the club members. Six area clubs were represented by visitors.





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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)  
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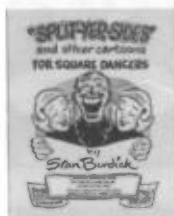
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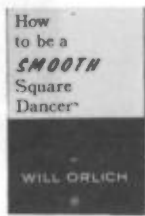
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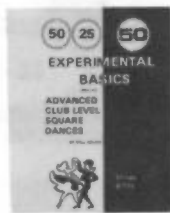
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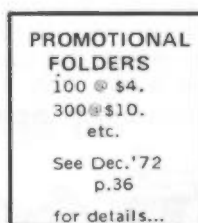
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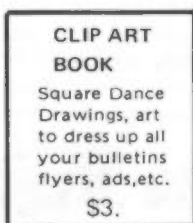
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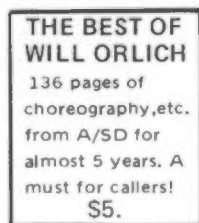
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# The BOOK SHELF

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## HOW TO SQUARE DANCE

Linden Publishing Company (1958)

This 32-page booklet has the instructions and diagrams of the parts and movements of traditional square dancing. Detailed instructions for dancing and calling 14 traditional dances are given.

Part one contains the explanation of 26 key words in traditional dancing and it is interesting to note that the terms "once around" and "half way around" both mean that after the grand right and left, promenade the first time you meet your partner. Likewise "two times around" and "all the way around" mean to promenade the second time you meet. The 26th key word is elbow swing. In this section also, the breakdown of the call is given — that is, the starter, the figure, and the finish. There is one page

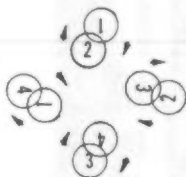
of patter for optional starters and alle-mande letts.

Part two contains the calls, instructions, and diagrams for the following patter calls: Swing Your Ma and Now Your Pa; Indian Style; Step Right Up and Watch Her Smile; Ocean Wave; Birdie in the Cage; The Old Barn Door; Do-Si-Do Behind Her; Grand March.

Part three deals with singing calls, and the seven calls included are: Careless Love; Hot Time in the Old Town Tonight; Lucy Daw; Darling Nellie Gray; Red River Girl; Little Old Log Cabin in the Lane; Little Liza Jane. ■

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#### EVENTS, Continued

tact John Steckman, 1535 Brighton Rd., Ellwood City, Pa. 16117.

WYOMING— Frontier Dance, Warren AFB, Cheyenne, July 27, w/Larry Alford & Don Tennant. Write Jack Teague, PO Box 9543 FEW, Cheyenne, Wyo. 82001.

WEST VIRGINIA— S&R/D Festival, July 27-29, Huntington, w/Bob Fisk, Sonny Bess, Jim Harlow, Jerry Haag, Ray & Bea Dowdy. Write Sonny Bess, 646 Adams Ave., Huntington, WV 25701.

NORTH CAROLINA— 8th Red Boot Fest, Crossnore, Aug. 1-3, Bobby Andrews, Don Williamson, Bill & Elizabeth Sloop. Write Bill Sloop, Crossnore, NC. ■

#### ENCORE, Continued

work, but remember to let them dance. Teach style but stress comfort and relaxation. Teach beginners and make them into happy round dancers.

In the Workshop Choreography, there was a discussion of "uncomfortable combinations," such as "centers in, bend the line," "centers out, cast off," "square thru, star thru" (for the ladies). There are some movements followed by others, that, even though they are simple, are particularly annoying to a dancer who wants to *dance* each figure. Callers need to analyze each movement to smooth down the dancers or keep them from rushing to catch up. ■

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- 22-27 Callers College  
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- 3-4 Festival  
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- 12-17 Caller College  
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- 19-24 Caller College  
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- 26-31 Fun Valley,  
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### SEPTEMBER

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