

AMERICAN

SEPTEMBER 1973



# SQUARE DANCE

A large, stylized turkey tail feather graphic, rendered in a textured orange-brown color. The feather's barbs are detailed with fine lines and dots, creating a sense of depth and texture. The text is arranged in a circular pattern, following the curve of the feather's central shaft. The text is written in a bold, sans-serif font, with varying sizes and orientations to fit the circular arrangement. The overall effect is one of organic movement and traditional craftsmanship.

"EVERYTHING IN NATURE MOVES IN A CIRCLE... THE CIRCLE IS A LEGACY... SQUARE DANCING IS A CIRCLE (NOT AS SQUARE, REALLY)... A LEGACY IS A NATURE CIRCLE... THE CIRCLE IS A LEGACY AND THE DANCE IS A LEGACY... OUR MOST PRECIOUS AND CERTAIN LEGACY... OUR LEGACY HOLD OUR COUNTRY US AND MAY ACTUALLY HOLD OUR WORLD TOGETHER..."

DOROTHY SHAW  
LEGACY 1973

# THE



# EDITORS' PAGE



On a certain Sunday afternoon, with summer half spent, one of your editors could be found a handful of miles from Atlantic City, N.J., involved with a campground square dance program. The distaff partner of the duo had just provided square dance fun for a local hospital employees' picnic, and as the summer shadows fell long on the patio at home, she started the refinishing of an antique chest. "What's common in these separate activities?" you may ask.

There's something about painting that starts the brain waves oscillating, and hovering in the ether was the idea that the editorial deadline was looming ahead. Thinking about the afternoon dance, and swinging the paint brush, she concluded that refurbishing the old and keeping it useful is worthwhile for both furniture and dancing. Many one-night stands, similar to today's picnic, combine the old and the new, refreshing memories of old-time dances and interesting folks in continuing with the newer forms.

We've always been glad that we learned to dance twenty-five years ago, when folk dances, contras, and old-time rounds were well-integrated in an evening's program. The polish on some of these dances has never tarnished, and folks enjoy them as much today as we did then.

Caught up in western club dancing as most of us are, let us not forget the fun, frolic, and friendliness of the one-

time event. Callers who can provide this kind of relaxation for crowds of all ages should not be put down, but congratulated. It's every bit as thrilling and Cathie feels as gratified in helping such a group as Stan does in calling the special club dance a thousand miles from home.

This all emphasizes once again the many phases of square dancing, and the variety of dancers participating. The important thing is to remember, "It's all square dancing — and it's all FUN!"

You've probably noticed the announcement on Page 5 of the July and August issues of a raise in subscription rates starting September 1. We are sorry to increase prices, but printing and paper costs have risen steadily, and the magazine has doubled in size since we first became its publishers. The cost of all other services has also increased considerably in the last five years. We hope you'll continue as readers, and we pledge to maintain and increase the quality as we do the prices.

AMERICAN  
**SQUARE  
 DANCE**

VOLUME 28, NO. 9  
 SEPTEMBER, 1973



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2	Editors' Page
4	Grand Zip
6	Meanderings
9	Further Reflections on Legacy
12	Caller-Leader Directory
13	Avoid Breakdowns
15	Count Contras In
17	Bend the Line
19	National News
21	Straight Talk
24	Encore
26	Dancing Tips
27	Calling Tips
28	Easy Level Page
29	Keep 'Em Dancing
32	Puzzle Page
35	Feedback
36	Let's Learn To Square Dance
38	Dandy Idea
39	Square Line
41	Ladies' Choice
43	Product Line
44	Workshop
52	Sketchpad Commentary
53	R/D Reviews
54	S/D Reviews
57	Steal A Peek
58	Events
63	Best Club Trick
64	Challenge Chatter
65	Mix 'N Match
69	Bookshelf
71	Sign-Off Word
72	Do-Ci-Do Dolores

# Grand Zip



Thanks for the reminder. My name is mud if Les misses one issue.

*Mildred Roberts  
Canby, Oregon*

I find your magazine very interesting. The write-ups on many subjects are helpful for maintaining a happy working club.

I am looking forward to another year of interesting reading. Thank you all for a wonderful magazine.

*Reg Whymark  
Bentwaters, England*

Enclosed please find a check to extend my subscription to American Squaredance for two years. I've been enjoying the magazine very much for a year now and have really benefitted from the workshop section particularly, and recently from Ed Fraidenburg's new feature, "Keep 'Em Dancing." I recently ordered and received Will Orlich's new book, "The Best of Will Orlich," and have received and am using his new (1972) "Plus-50 Experimental Basics" in an advanced workshop. I feel my calling has improved in depth from using your features. Keep it up.

*Jack Murray  
Albuquerque, New Mexico*

Thought possibly you and your readers would be interested to know that St. Louis, Missouri now has square dancing listed in the yellow pages, brought about through the combined efforts of Joe and Jean Williams, ow-

ners of the Frontier Western Shop and the Greater St. Louis League of Clubs.

The Frontier Western Shop is sponsoring the ad, listed under "Square Dance Information," page 950, with numbers also listed so that tourists, relocated dancers and prospective new dancers can reach someone on Sundays and evenings as well as during the regular store hours. These three are provided with maps of each club's location in the area so that the inquirer can be directed easily to any dance, any night.

Thanks again, for a great magazine.

*Jim & Mickey Morris  
St. Louis, Missouri*

I am sending the money for the American Squaredance magazine renewal for two more years. I hope you will renew it from the time it expires this year. We have been pleased with your service and hope to continue to be. Thanks for the cooperation.

*J.J. Karl  
Fairmont, West Virginia*

We would like to compliment American Squaredance magazine on having such a wonderful pair of associates as Phyl and Frank Lehnert. This wonderful pair have just paid us a visit here in Sydney while on their South Pacific tour. The Lehnerts held a round dance workshop for the round dancers here, and proved to be first class teachers, conversationalists and all-round spreaders of good will. They have made dozens of new friends here and we think they are just great.

*Tom & Chick McGrath  
West Ryde, New South Wales*

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The rising cost of printing, paper, and other supplies has forced us to raise our subscription prices. As of September 1, 1973, the subscription rate will be \$6.00 for one year, \$10.00 for two years.

## AMERICAN SQUARE DANCE

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# Meanderings...

WITH STAN



Hoppin' hippy Hannah! In last month's column we got so engrossed in describing the Salt Lake City Spectacular, plus a Canadian trip, we said naught a word about other equally impressive visits that took place prior to that. Whoa. Let's back up a bit.



Jocko Manning of Beltsville, Md. has a flair for originality. He bills himself as the Gourmet Chef, and serves a summer dance series fit for King Cole. I met with Jocko and other Baltimore area callers for a cool clinic in a heat wave. I was treated to a guided tour of Washington, D.C. and was awe-struck by "all that monumental marble." The rambling buildings of Watergate are the newly added tourist stops. Dancing flourishes in this two city area—home of the king-sized festivals.

It was like a glorious reunion to return to the Central Connecticut area where I once lived, worked, and first joined a callers association—the same one that had now asked me to do a clinic. The session was held in the Roost in Waterbury, where I'm sure I "laid an egg" fifteen years ago, but where I hope we incubated an idea or two this time. I noted that there are some mighty fine young callers in that lineup.

**CONFUSION SAY: RECENTLY USA CITIZENS START TO BEEF ABOUT GAS SHORTAGE. NOW THEY HAVE NEW THING—THEY CAN "GAS" ABOUT BEEF SHORTAGE.....**



Keep an eye on that beautiful Lake Placid area in upstate New York, folks—it's always been a winter fun land—now it's going "square" in all corners. We'll say more on that subject soon.

John and Freddie Kaltenthaler hosted me at Pocono Pines, Pa. for a dance and clinic for the Penn-York callers group. More fun I've never had, I swear. Thanks to Dick and Ardie (Jones, of course) for dropping around. Dick's got a new speaker you gotta hear about, so stay tuned to this station.

There were so many other places—New Orleans again with such special hosts, the Goodmans; the Penthouse where Dave Platt never fails to please his guests in Somers Point, N.J. (Atlantic City area); Chestnut Lake Campground in the same general area, equally well-managed by Dave and associates (see April '73 issue); Sidney, Neb. with old friends Mal and Shirley Minshall; and scattered spots around our big brother state of Michigan.

**CONFUSION SAY: OK FOR CALLER TODAY TO WALK ON WATER; BUT BETTER NOT "STEP ON GAS" ANYMORE**

As we march off the end of our allotted pages with our sorry sortie this month, we feel the compelling impulse to slip you a special end-of-the-summer tale, designed to palatabilitate your peaked papaya or drive you completely bananas. Give us an ear (Hold it, Van Gogh, not LITERALLY!). . . .

All persons in this story are real ones. The facts are absolutely authentic. . . . except that true identities have been concealed with fictitious names, and a wee detail or two has been altered to seal the credibility gaps in the story line.



Grover McConathy and Beatrice Lillipad were fast friends. As a matter of fact, they were so fast they didn't ever see the trees for the forest — or the buildings for the city — or the byways for the highways.

They would hop on his Harley or on her Honda most every day and barrel off into the sun. They were of the higher-flyer generation. Mod as Jalipena bean dip and "in" as fluorescent water beds. Bea dressed in her elephant flared jeans and funeral shroud. Grove wore his exclusive musk-ox jacket sans sleeves. The latest thing. In their very non-conformity, they were conformists, if you dig me.

Somehow they didn't fit into the establishment-oriented world. His boss was oppressive—insisting on an out-moded concept of an eight-hour work-day. Her boss professed an archaic morality but made subtle advances. The general economy pinched their pride, their resources, and their stomach muscles.

Routines and standards and conventional behavior turned them off. Natural, soulful, daring things turned them on. Always they would ask the same question: "How can a guy really fly high?" They didn't know that the free flight they burned to possess is not just an outward movement away from people at an overly-accelerated

pace. The "real thing" had not yet become apparent.

So they flew higher on their Honda and Harley. They quit the working world and traveled. They shot the rapids in Colorado. They skied the



Matterhorn, surfed in Waikiki, spe-lunked in Spain, snorkled in the Ba-hamas, safaried in Tanganyika, and stalked the wild Muckrake in Mada-gascar.

"How can a guy really fly high?" They asked the question of the mystical Agha Gaga in Siam, the prophetic soothsayer from Tibet, and a clair-voyant toothfairy from Hoboken.

Time flew by and so did Bea and Grove. Months turned into years in a flash, which is lucky because we have to end this story quickly. We're running out of space.

Finally, as middle years and bucket seats and bursitis began to set in, their pace slackened a bit. They parked their cycles more often and talked to the neighbors now and then.

One day they even went to a square dance. And another. And another. And another.

It was a revelation that struck like a ton of Redi-mix. Here was the color, the flash, the pace, the gut-rhythm, the warm touching of hands, the non-stuffy, soul-satisfying thing they'd been looking for, and even the kneeling Agha Gaga couldn't reveal it to them, notwithstanding! It was the real thing!

One night, as they left the dance and jumped in their Pinto (that had recently replaced the H and H vehicles) Bea planted an old fashioned kiss on Grove's lightly-bearded face and whispered, "Remember that 'Acres of Dia-monds' story we had to read, back in high school days?"

"Yea. What about it?"

"Well, there's a similarity between that story and ours. We've found some-thing here at home, after all our wild wandering."

"What did we find?"

"People," she said softly.

"Maybe so, Bea. . . Hey—tonight I heard about a challenge club that meets at Hidden Valley. Let's fire up the old burners and go over next week. . ."

The end of the story signals my need to start flapping my wings and soar a bit lower than Jonathan L. Seagull.



## "Let's go Dancing"

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Contact Joe Quatto

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FURTHER

# REFLECTIONS REFLECTIONS

Even though we've already reported the "foundation facts" of Legacy, the first meeting of its kind for square dance leaders held in Cleveland in May (see August '73 issue), there are so many interesting notes and quotes worth mentioning, we'll cover some here as "reflections."

Dorothy Shaw gave a keynote address on Friday evening that was memorable. She told us: "A Legacy is a circle. Everything in nature moves in a circle. Square dancing is a circle. We have broken the circle. We have deliberately broken it by breaking into nature's processes in the circle. . . The circle is a Legacy and the dance is a circle, and the circle of dance is perhaps our most precious and certain Legacy. The mosaic is not in the figures, and it is not in how many different kinds of figures we do, and how we confuse ourselves by not getting our feet higher than our heads... the mosaic is in the circle. . . It's much too late, although it's better late than never. . . to learn to dance when you're six (years old). Little babies have to be rocked in the motion of the dance. You have to be in AT THE BEGINNING. If a child has proper parents they would have danced, and the child would have danced into the circle, and the circle would have gone on and on... (Other kinds of dancing) are just as fundamental as square dancing — just as fundamental as "Ring Around the Rosie." There are no delusions in the

dance. It's our Legacy that holds us, and may actually hold our country and our world together, if what we do tonight and tomorrow and the next day is just a little crumb of pure gold."

In "setting the stage," Bob Osgood said: "I couldn't help but think of the many months we've worked on this program, and maybe all of us have escaped from the realities of everyday living in our square dance programs at home (now that we're here) and we can take a different viewpoint for the next few days to look at the whole SPECTRUM. We want to see what the activity is all about. If there are excesses, if there is fragmentation, let's see if we can't determine what they are and find solutions. These next couple of days at Legacy, the key word is 'involvement'. . . we'd like to come out Sunday noon, as our objective, with a paper of direction — a Legacy report."

Charlie Baldwin kicked off the Saturday morning session with thoughts like these: "If Legacy is to achieve success we truly need to believe in something and have a sense of direction. Any program whose leaders do not have strong convictions is likely to be more than slightly imperfect. Any program that does not have a sense of values and thus a sense of direction will never attain greatness or become attractive to the masses. American square dancing is in danger because many of our inherited values and philosophies concerning the dance are

# ON LEGACY

being challenged in typical 20th century manner."

From someone came this thought: "Maybe we are working too hard to learn DANCES and not hard enough to learn HOW to dance."

From another: "I'm a non-caller. But all I've got to do is buy myself a second hand set if somebody has one for sale. I'm immediately a caller. When are we going to get callers graded or licensed?"

Other items of discussion: "Over the years there has been great emphasis on learning the skills of calling and dancing. . .but the leadership aspects. . . the development of the sensitivity to the needs of the group. . .this has received only passing attention."

"You've got to sell it and you've got to tell it (communications)."

"I danced for six years at a club and never even heard a remark about the history of square dancing. . .in some areas of the country nothing is being said about history and heritage."

We will long remember the lighter moments — Bob Howell's songs and games — Wade Hannah's water closet dilemma — Ray Bohn's hilarious improvisations on the guitar — the Koffee Klatch provided by Hugh Macey — and all the informal down-the-hall gab sessions throughout the three days.

Bill Jenkins taped more than 23 hours of meetings. The busy leaders devoted much time above the call of

duty. The mini-spielers prepared impromptu Saturday night speeches and performed admirably. Jimmy Carney flew all the way from Anchorage, Alaska to be with us. Bob, Stan and Charlie were called the "Keystone Kops" as they alternated on the mike to keep things moving.

As far as the future is concerned, ideas and feedback and suggestions are welcome from readers at any time. It is hoped that sufficient interest will be expressed to insure another Legacy meeting in May of 1975.

Specifically, your editors will examine the possibility of a "clearing house" for new dance movements. Charlie Baldwin of the "New England Caller" (Box NC Norwell, Mass. 02061) will continue to work on a Square Dance Dress Code (with assistance from Judy Ross Smith); and Bob Osgood (SIO/ASDS, "Square Dancing" at 462 N. Robertson Blvd., Los Angeles, Cal. 90048) will develop a revised handbook of the history of contemporary square dancing and make it widely available.

Small "Legacy Offshoot" meetings are planned for several areas in North America in '73-'74. A beginning has been made. Perhaps the spirit of Legacy will manifest itself, not in an organization, but in the individual and collective actions of hundreds, then thousands, of dedicated leaders, striving to improve all facets of our hobby.

---

## LEGACY — TOPIC SHEET

Here are the "meaty" topics the Legacy "trustees" had to wrestle with in the 3-day marathon sessions. How would YOU have answered them? Why not consider posing them to the most appropriate caller/dancer association in your area and let us know your findings?

ONE: THE IMAGE OF SQUARE DANCING — What does it mean to you? What has our image been in the past? How can we project a better image to non-dancers? How does one create and maintain a better image?

TWO: LEADERSHIP — What resources are available? What leadership is needed, really, in square dancing? What methods are there of training leadership? Define: Amateur, Professional, Commercial, Exploitation.

**THREE: COMMUNICATIONS** – Why do we need communications in square dancing? What methods do we have for communicating? Semantics. Do we mean what we say? (High level, low level, club level, fun level, etc.) How do we get ideas across so they won't be misunderstood? The place of publications, radio, television, national conventions, associations, etc.

**FOUR: ECOLOGY** – Is square dancing for everyone? People are our greatest resource. How do we maintain what we have? Why do people come into square dancing? Why do people drop out of square dancing?

**FIVE: HERITAGE** – What part does the past play in the square dancing we do today? Is it important that square dancers are aware of their heritage? What part can this awareness play in developing a strong foundation for the future? What methods are there of instilling the heritage and tradition of the activity among the new dancers? What part does heritage play in the future development of the activity?

**SIX: THE BUSINESS SIDE OF SQUARE DANCING** – How does square dancing differ in this respect from other sports and hobbies? Semantics: What is an amateur, a professional, a commercial venture, an exploiter? If the elements in square dancing that represent business are important, how should they be better supported by the square dancing public?

**SEVEN: STANDARDIZATION** – Let's look at the importance of standardization as it relates to a standard method of dancing and why a standard way of interpreting the basics is important to the activity. What about a standard list of basics? What about standardization in language as it refers to levels (exposure) of dancing? How does standardization reflect on round dancing? Standardization plays a part in the square dance costume and why is this important? Is standardization regimentation? What are the advantages that we have seen come about through standardization?

**EIGHT: ETHICS AND ATTITUDES** – What do we mean by ethics? How do they affect callers working together? How do they affect dancers working with each other? What are the important attitudes that need to be involved in a "folk" activity such as square dancing? List the desirable ethics for callers and for dancers. List the plus attitudes necessary for a healthy activity.

**NINE: ORGANIZATION** – We have 218 square dancer associations around the world, 138 caller associations, a number of councils of associations, any number of round dance associations, etc. How important is the organization in the square dance picture? What about the dancer, the caller, and the square dance club? Is this organization stressed strongly enough? At what point does square dancing become bogged down with over-organization? Is it possible that some associations exist solely to perpetuate themselves? In order that square dancing avoids fragmentation, how can the various facets of this activity be encouraged to work more closely together?

**TEN: UNLIMITED HORIZONS** – What are we overlooking in this activity? Is it meeting its full potential? What about square dancing around the world? Square dancers make great goodwill ambassadors. What about an American Folk Ballet to show off the American dance such as the folk dance groups of other countries that tour America and the rest of the world? Square dancing as a people-to-people crusade. Square dancing as an answer to the handicapped - the blind, the deaf, the dumb, paraplegics in wheelchairs and those who are handicapped mentally. These are just a few suggestions, for square dancing horizons are indeed unlimited, particularly if all phases of the activity work closely together.

# CALLER-LEADER DIRECTORY

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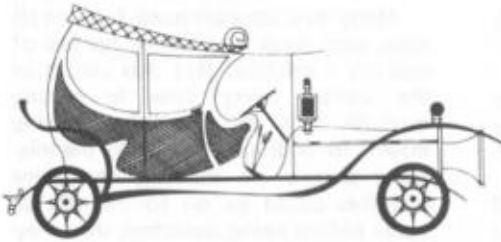
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# AVOID BREAKDOWNS

The information given here seems to be either never told to new dancers, or only briefly mentioned. Yet often it is the difference between succeeding or breaking down on a call. You will find you will be a better dancer if you follow these tips.

**Star thru** — Girls, do not raise your left hand up too high; bring it straight out from the side of your head. Also, offer some resistance with your arm. Stiffen it a little. These things will enable you to do a much smoother and more precise star thru.

**— Curlique** — Girls, offer some resistance with that right arm you give the man. You are making a three-quarter turn, and if you give the man a limp dishrag of an arm, there is no way he can control you if you are a little bit off. Men, you have the easy part in this call, so be alert that the girl stops her turning motion when she should. At the completion of the call, while still holding the girl's hand, lower your arm. This will keep you closer together, thereby condensing the set and making it easier to do the next call. There is a tendency to be at arm's length from the girl after a curlique, and you don't want this to occur.

**Cross Trail** — For some reason, many new dancers slow down when doing a cross trail. Do not do this; instead be very bold on this call, more so than you might think you should be. It often happens that a square may be close to breaking down when a cross trail to a left allemande is called. A bold, distinct, cross trail will get the

set going well again, whereas a timid weak cross trail will usually cause the square to break down. *Always do a cross trail very boldly.*

**Turn thru** — After the turn half, make a good distinct pull-by using a full step. There is a tendency to want to retain your hold with the person you have turned, as though this person were a security blanket; without a good firm pull-by there is a good chance the square will break down on the next call, because no one in the square will be able to see his position.

**Teacup Chain** — Men, you are the controlling factor in this call. When the caller says "head ladies center, teacup chain," you should immediately whisper in your partner's ear "head" or "side;" this lets her know who you are and therefore which part of the beginning of the call to do.

Men, you must control the girls on this call. If your girl is to go to the center, do not let her go elsewhere, guide her to the center. Likewise, if the girl is to go out to the right, make her do so; do not let her dominate and get into the center. It is easy to guide the girls gently but firmly.

Many new men dancers assume that the girls know what they are doing on a teacup chain, but often the girls do not know; they are making so many turns they can get lost. If the men do not exercise some authority and control here, the whole thing can easily break down.

Men, the girls are alternating hands as they do the call, but you do not.

Therefore, accept whatever hand the girl offers you and assume she is correct on this.

Girls, a teacup chain always starts with your right hand, whether you go into the center or out to the right-hand man.

Girls, you must alternate hands all the way through this call; never use the same hand twice. If you do, it could cause the square to break down, by getting you and others in the square confused. The men must take whatever hand you offer them. If they put out the wrong hand, do not take it; force them to accept the hand you are giving them. New girl dancers tend to take whatever hand the man offers, and often it is the wrong one. Make him take the hand you offer.

**Right and Left Grand** — Many new dancers tend to hold on too long to each person they pull by. This is annoying to other dancers and makes for jerky execution of the call. A quick snappy pull-by is all that is needed.

**Fan** — Any call which starts with the word "fan" means the centers of the wave or line are going to begin the call. This is an important clue to remember, because on a "fan" call, you, as a center person, never want to begin turning an outside person. It will mean an instant breakdown of the set with no chance to recover if you do.

## STYLING

Anytime you are turning with someone else, always offer resistance with your turning arm; stiffen it slightly. This smooths out the move and also enables one person to exercise control if the other person is unsure of how to do the call. Many squares break down without anyone knowing why merely because people have used limp arms, and therefore have lost their positioning.

*Be bold in executing calls.* If you are going to make a mistake, make a big one; this way someone will see your mistake, be able to explain what you did wrong, and help you not to make that mistake again.

Many new dancers hold back on all calls, even ones they know, for fear of making a mistake. But this results in the square being slow in getting through calls and possibly breaking down. In addition, this hides the mistakes people are making, and these mistakes could go on for months or years before being detected; then they become a habit and are much harder to break.

There is a tendency for new dancers, especially the men, to lean forward excessively when doing calls. This looks bad and it will also tire a person out quickly. Try to stand erect or even lean back a little while dancing — this makes you look so much better.

Be a dancer, not a walker. Some people walk all the calls rather than dance them. This not only looks bad, but will probably throw a person's timing off and therefore affect the success of the set.

*Keep your set tight, not spread out.* New dancers tend to form large squares and then cannot understand why they always seem to be slow in executing calls; the reason is that they are forcing themselves to cover much more ground in doing the calls by having a large set, and this takes more time. Experienced dancers keep their sets small and have ample time to do the calls.

Even if you start out with a tight set, it can expand as you do a variety of calls. Be aware that this will happen and always work to close in the set if it gets too large; you can do this while you are dancing.

## MISCELLANEOUS

New dancers tend to hold back getting in squares, perhaps waiting to be asked. But other dancers may think you want to sit out and that this is why you do not get up; therefore, they will not ask you to dance. If you want to dance, be on the floor within fifteen seconds after the music goes on. If you stall around, the sets will be filled and you could be left out.

This is especially important when

Continued on Page 65



# Count Contras In



by Ed Moody  
Hollis, New Hampshire

Although contras were inherited both from Central Europe and the British Isles, for some unknown reason contras seemed to be dis-inherited and put to slumber in most areas of the North American continent when the gigantic revival of square dancing occurred about a quarter of a century ago.

This land of ours was first settled by folks from England and from Holland. The so-called Pilgrims — part English and part Dutch — landed in Plymouth, Massachusetts in 1620 or thereabouts. The Puritans came shortly after and settled around Shawmut, Massachusetts, now called Boston. They too were from Great Britain and the lowlands of Europe. In Virginia, the English moved in about 1607 and created those enormous plantations.

Now these peoples' form of dancing (whether from England, Scotland, or Ireland, or the low countries of Europe — Denmark, Belgium, Holland, etc.) was the line dance which we today call the contra dance. The quadrilles now

called squares were a French form of dancing.

Now you may ask "What happened to the popularity of those line or contra dances?" In New England, they stayed alive to a large degree, though the influence of the French who came into New England from Canada caused quadrilles to be intermingled with the contras. Much more easily were quadrilles adopted in the Virginia area, where dancing masters were imported from the French court.

However, we do know of one "long-ways," truly English, which is still a national favorite today in Virginia, New England, and the whole continent. The "Sir Roger DeCoverly," its name changed to the Virginia Reel after it crossed the Atlantic, is always a part of local dance programs at church festivals, grange parties, firemen's halls, and such.

There is a possible explanation for the fact that the contra lived in New England, but approached a slow death elsewhere. The New Englanders had to scratch to make both ends meet with a

short growing season and a rocky terrain. Cash was scarce and they could not afford to hire dancing masters from Europe. The plantations of Virginia were fruitful and their owners quite prosperous with their fertile land and cheap labor. They could afford high-class professional instruction, and dances taught as the latest from European courts, were not only danced by them but copied by their workers. The quadrilles, minuets, and parvanes became their favorites and the line dances took second place on an ever-diminishing scale.

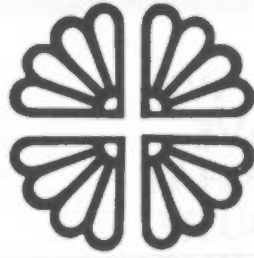
However, to this day at Old Home Dances, the Firemen's Ball, the Church Couples' Club, or the Legion Annual Dance, one in New England hears the caller or prompter, (now with a microphone, not a megaphone) announce "All up for a line dance — men on my right and ladies on my left for as many as will!" Then a mad stampede occurs as folk of all ages dash onto the floor, trying to get in place as near to the prompter as possible, to meet "Lady Walpole," shake hands with "Sir Archibald Grant of Money Musk," salute "Isaac Hull," circle madly in "Sackett's Harbour," weave in and out with their "Country Cousins," or "Climb the Hills of Habersham." So the question arises, "Why are these beautiful dances which survived in New England now being re-activated nationally?" There are two big reasons, and each one will take a long paragraph to put down.

First, older folk in the Northeastern corner of our USA learned to dance both longways and quadrilles in time with the music, taking a full phrase always to complete any given figure. These folks were taught that the fiddler sets the pace of every dance and the prompter or caller merely advises what is coming next in the movements. Hundreds of years ago, our forefathers found that 32 measures of music, which include 64 human steps, was the very best timing possible for line and square dances. That foundation has never been improved on, although many have tried to vary it with extremely short

periods of success. Those patriarchs of the most pleasing cadence of dancing insist on that type of dancing and have kept the contra alive, so that future generations again seeking comfortable dancing have these dances in their true musical form ready to be used again.

Secondly, why are contras so interesting? Well, each contra generally consists of either four figures or three figures plus half plus half of another well known figure. They are accomplished in those 64 steps in the 32 measures of music. In contras one is continually progressing, in each set of figures, either toward the music or away from it, up and down the line. A couple does not dance with any one couple more than one complete set of movements, unlike squares where a set dances a group of squares. The movement up and down the line is accomplished smoothly and often unconsciously. Since only about four figures are used in continual repetition, the dancers soon learn the dance and their subconscious minds take over to control the muscles, thus they are able to greet each new couple as they encounter them. It is a truly congenial type of dancing.

So now we lead to the answer to the question of why contras are coming back so wholeheartedly. Round dancing started to become quite popular about a decade ago and folks interested in modern square dancing found it extremely pleasant to dance on the phrase of the music. Callers began to employ variations, now called big circle dances, with folks facing folks around the perimeter of the hall to progress from one couple to the next as they performed figures on the beat of the music. Contra means opposite, and unknowingly these dances were actually contras. Most contra dances can be done either in long lines or in big circles so it merely follows that the public has again accepted contras, and likes them regardless of the names they are given today. The trend toward their popularity will continue to grow.



# BEND THE LINE

by Dot McLaren  
Santa Monica, California

Any branch of knowledge is a discipline. Systematic training is discipline. The state of order is discipline. Square dancing is all of these.

Let's take the word "discipline" and see what we can do with it.

D— is the doing, the dancing, the demonstration of knowledge. It is making the effort to attend classes regularly. It is acceptance of responsibility.

I— is the interest that grows and grows as we put out hearts into the dance.

S— is the science of dancing, the systematic acquisition of knowledge, the orderly presentation and learning of figures.

C— is concentration, which means to draw or direct to a common point. It is willingness on the part of every member to make his square dance club one of the best.

I— is imagination. Imagine the dance of perfection! Imagine, too, such thoughts as, what would happen if all club members should one day say, I won't be missed tonight?

P— is persistence — and how much persistence is needed to perfect dance steps! Repeat, continue, endure, but remember that with every new step

learned, and with every old figure mastered, what joy and satisfaction awaits!

L— is listening. We listen to the caller, to our partners, to each other. He who listens learns. He who listens is loved. He who listens grows.

I— is the ideal, our concept of supreme perfection. We each have an ideal for the perfect dancer, the perfect companion, the perfect person we would like to be. Perhaps we will never attain perfection, but the fun is in the trying!

N— is neighborliness. Where else can we find so many happy, contented, active, dancing people? What better place to employ the idea of neighborliness, the helping hand, the encouraging word? The maxim is, if you want good neighbors, be one.

E— is enthusiasm that permeates, uplifts, enriches and bubbles over as square dancers square their sets and proceed to sashay through the grand square of life.

It has been said that learning to dance is the most austere of disciplines. The same man said that dancing is the loftiest and the most beautiful of the arts because it is life itself. Surely, it is a discipline that brings joy into your world, your club and yourself!

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At the 22nd NATIONAL SQUARE DANCE CONVENTION just completed in Salt Lake there was dancing in all the many rooms of the beautiful Salt Palace; there was dancing in the hallways; there was dancing in the outside patios of the Salt Palace; and if this were not enough, there was dancing in the streets and parking lots. What better way to keep the hundreds of callers and leaders as well as more than 16000 dancers happy?

Well, during the three-day Convention there were thirty-two panels and clinics which covered the many facets of square dancing and the activities surrounding it. The second annual Callers' Seminar was outstanding; the Special Education Seminar for recreational leaders attracted several hundred interested leaders both from square dancing circles and from education.

The three all-day Sew & Save sessions were well attended, and the three performances of the Style Show on Saturday were presented to full houses with many hundreds having to be turned away after the last show. There's lots to do besides dance at a National Convention.

More than 2500 persons reviewed the displays showing the activities of the 44 Organizations from 24 states who participated in the "Showcase of Ideas." All who exhibited received a plaque for their participation. Nineteen organizations have shown in each of the last three years. The panel "Interesting Organizations" was attended by 240 leaders. It seems that most organi-

zations are providing Leadership Seminars for their dancers. Liability insurance was also very much discussed, according to panelists. Ed Middlesworth (Washington council), Ken Parker (California Council), Pete Hughes (Oklahoma Federation), and Ray Williamson (Utah Association).

The Youth program appeared to be well handled and all the teens and pre-teens appeared to be happy with their dance location and with the entire program. The Exhibitions were full all three evenings.

Utah, and all the mountain states are beautiful, and many dancers who attended the Convention took a few extra days to enjoy the many vacation spots, despite the gasoline shortage. Signs were posted all around the Salt Palace warning all dancers to fill up on Saturday as most stations would be closed on Sunday, and also to fill up after each 100 miles.

The facilities used in Salt Lake were the newest and finest the National Convention has used for several years. The Salt Palace accommodated the crowd handsomely; all the square dancing, round dancing and contra; the many panels and workshops; as well as most of the after parties. This scheduling of all convention activities under the one roof was most appreciated, for all square dancers are one big, happy family and they like togetherness. And the City of Salt Lake welcomed the dancers with open arms. This was the largest convention ever to come to the city, and all the hotels, motels, restaurants and even the stores were filled to capacity. There were over 2000 trailers and campers scattered throughout the valley. But their welcome was warm and hospitable. Surely all the dancers who attended the 22nd National were glad they came, for nearly 3000 of them have already registered for San Antonio next year. Hope to see you there!

*The Executive Committee of the  
National Square Dance Convention*

#### LOOKING AHEAD TO THE NEXT

Texas is preparing a great big welcome to square dancers from all over the world for the 23rd National Square Dance Convention to be held in San Antonio, Texas, on June 27, 28, 29, 1974. Often referred to as "One of America's Four Unique Cities," San Antonio is a great place for "The World's Greatest Square Dance Event." The city has an atmosphere of many contrasts, with the languages and cultures of different nations creating an air of welcome to guests from everywhere. The best known of the five missions in the area, the ALAMO, founded in 1724 and made famous in the struggle for Texas independence, is now an historical shrine situated just a stone's throw from the Convention Center. You will literally be "Do Sa Doing by the Alamo." Of no less importance and steeped in old world charm, the other missions, San Jose, Concepcion, San Juan de Capistrano, and San Francisco de la Espada, were all built along the banks of the San Antonio river during the early 1700's. Today the river has become an important tourist attraction with shops of artists and merchants, boutiques, restaurants, and the Arneson River Theatre lining the centuries-old banks. Beneath giant shade trees and lined with subtropical flora, the river meanders through the heart of the city, defined by terraced gardens and flagstone walkways, providing an impelling link between the past and the present. The contrasting views of quaint village architecture and modern high-rise buildings and hotels of every description will greet the visitor when water taxis and gondolas transport them along the scenic route to the very site of the convention, the grounds of the 1968 Hemisfair. Newest of San Antonio's exciting offerings, the Tower of the Americas rises above the entire complex. Under the shadow of the tower may be found the Witte Confluence Museum which features the city's collection of items donated by foreign exhibitors during the fair as well as

the Institute of Texas Cultures. A trip back through Texas history is portrayed in wax in the Lone Star Pavilion Hall.

Yes, truly in San Antonio, the flavor of the past and pace of the present intermingle to present a wide variety of opportunities for sightseeing and entertainment. History comes to life in the reconstructed settlement, La Villita, the one-block square, wall-enclosed city of small homes, workshops and galleries that exhibit both ancient and modern handicrafts. Picnic and recreation areas are interspersed among great stretches of untouched forest in the 433 acres of woodland beauty in Brackenridge Park. The Chinese Sunken Garden, San Antonio Zoo and aquarium are located on the park grounds which is transected by bridle paths, waterways, miniature railroad track and skyride. Also worthy of a morning's side expedition are numerous galleries and museums. Casual shoppers will be delighted with the busy Mexican Market and a number of small specialty shops displaying the arts and crafts of many countries. The vibrant mood of the city after dark may be felt all along the colorful Paseo Del Rio where Continental cuisine is served in romantic surroundings and the melodic sounds of mariachi groups, Dixieland, Jazz and rhythm 'n blues fill the summer air.

Fiesta Noche Del Rio, an exhibition of music and dancing from Spain and Mexico is presented each summer, and outstanding stage productions are put on by the San Jose Historical Theatre and San Antonio Little Theatre. Ideally located to allow side trips to other points of interest in Texas, such exciting places as the state capital, the gulf coast, hill country and Old Mexico are readily accessible from San Antonio. You have your choice of the kind of vacation you'd like. They're all available in Texas.

To help you discover Texas, a 208-page booklet, TEXAS - LAND OF CONTRAST, is available free by writing to the Texas Highway Department,

Continued on Page 62



# 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.

Here are my recollections concerning the panel as I saw it. A paper was presented to the attendees which was a basic summation of some comments gathered by the moderator prior to the convention. Dr. Walker (the moderator) can furnish you with a copy of this paper.

The subject of the panel was "The transition from beginner to club level dancer," and while I cannot speak for the other panelists I can tell you a bit about my feelings as presented.

There was a great deal of discussion concerning the merits and workability of the so-called plateau system, whereby new dancers are graduated into a club which dances at the level to which they have been trained, progressing over a period of time to higher level clubs. There is, in my opinion a great deal of merit to this system. It can and does work WHERE CALLERS WILL PERMIT IT TO HAPPEN. Unfortunately, too many callers have the "My Dancer syndrome" and disregard the overall program of square dancing. This, however, is a subject which can get quite involved and won't be covered here. I am primarily concerned

with those locations where this kind of program cannot work. That is, the small town or one club location — the area that cannot support more than one club. When there is only one game in town, you kind of have to play by the rules of that game or not play at all.

I feel that the transition period is probably the period during which most of the losses occur in square dancing. This I think is primarily due to inadequate training and improper preparation for the dancing which is done on a club level. All dancers have a responsibility toward new dancers in that they have to recognize that they were new dancers once and needed help, too. I don't mean that it is necessary to dance each tip with new dancers, but every dancer should make an effort to dance at least one tip with them.

This problem can be overcome, however by the simple route of common courtesy. The more difficult aspect is inadequate training.

It would appear that the most common program today consists of about 20 weekly lessons of approximately 2

Continued on Page 40

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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO, SEPTEMBER 1948

Paul Hunt reported on the first annual Long Island S/D Festival. The two-fold purpose of the affair was to provide a day of fun and festivity for the already established square dancers, and to create and foster an interest in square dancing in the uninitiated. About 1000 dancers and 22 Long Island callers participated. Visiting callers included Rod LaFarge, Pop Smith, Lawrence Loy, the Brundages, father and son, and Dick Fowler.

In response to requests from many clubs for material on organization, a sample constitution was outlined. Included under the section on membership was the provision for applications to be signed by two members of the club, presented to a membership committee which passed on the admissibility of future members by a two-thirds vote. No definition of "admissibility" was included. A special demonstration committee was provided for, which "shall choose and instruct the better dancers for giving demonstrations . . . and arrange times and places for giving demonstrations and provide the audience."

The Play Party game as an American folk dance was discussed by C.D. Foster. He described the steps to the Virginia Reel set to the words and music of "Weevily Wheat," as danced about 1900.

Formation of two square dance associations was reported — one in Los Angeles composed of 15 clubs and one in central Oklahoma with delegates from 30 clubs.

Folkraft Records announced a

prize of \$10 worth of square dance books and records for the best dance designed to one of their records. The contest was open to any American Squares subscriber.

## 10 YEARS AGO — SEPTEMBER 1963 (19th ANNIVERSARY ISSUE)

Each month during this year, nationally known square dance leaders were to be featured.

Bob Van Antwerp was featured on the cover, and in an excellent article on the place for square and round dancing in the well-balanced recreation department program, he pointed out that square and round dancing's appeal to all age groups, its low cost, the benefits to the dancer in relaxation, social contacts, family participation, and non-competitive atmosphere, all contribute to making this a valuable activity in the recreation department. Top leadership and good publicity are "musts" and it is necessary to make some provision for organized club dancing after participants graduated from instruction.

Maxine and Wally Schultz wrote that "More Cooperation and Less Competition" is needed to keep round dancing wholesome. "Round and square dancing have been injected with an over-abundance of competition. There is far too much tension in our everyday living. Dancers choose round dancing as a form of relaxation. They advise leaders to keep a close eye on the number of new dances and new routines to have a good balance of dances for beginning and experienced dancers in an evening's program.

Continued on Page 61

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# Dancing Tips

by Harold & Lill Bausch

When was the last time you had a visit with your caller? You know it is important for many reasons. Are you happy with the level of dancing in your club? If not, have you discussed this open-mindedly with your caller? If not—why not? He is interested in your opinions even if you don't realize it. Have you told him of the new singing calls he calls that you like; or the new patter call records that add life to the evening; or the little mixer he threw in that gave you an opportunity to meet that wonderful new couple; or the little joke he made when you were starting to get tense about some new calls?

You see; it is as important for you to tell your caller of the things you like, just as much as it is to express yourself when you are a bit worried about how things are going. Callers need encouragement — and maybe, even guidance — from their dancers.

I can remember when a lot of noise was being made because the vocal 10% were encouraging callers to call the more difficult numbers, the newest material, etc. Then what is the matter with the 90% who do not make themselves heard? I don't mean complaining or griping about things; I mean just a good friendly visit with the caller —

between tips, after the dance, before the dance, or any other time you can find to visit with him. I tell you he will appreciate it. (By the way — between tips your visit will have to be very brief) — but just a pat on the back can speak volumes — or saying, "Say, I like that new record," helps tell the caller what you want him to know.

Communications — the whole problem with the world is poor communications. Clubs — in a little world of their own — are often going down hill because of poor communications. Words of thanks or words of praise should be used lavishly. Words of criticism should be used sparingly and with all the tact you can muster. Often times the thing you wish to criticize is something you don't really understand.

Club officers probably get criticized as much as or more than callers, and these folks are sincerely doing what they feel is right. What harm would it do if you were to ask them why they do certain things — asking with an open mind so that you might see their reasoning. Before you criticize stop and think that they really are trying to do the right thing. If you disagree, discuss the problem with them — don't jump on them, but do discuss the matter in an unoffensive manner.

Speaking of club officers — if you have never been a club officer it is time for you to start sharing the load a bit, help where you can and learn the ropes. Your turn as an officer will come when the club members realize you are officer-material, and that you are willing to work for the club. Most past officers will tell you that the best years of their square dancing were when they were officers.

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## OPEN LETTER TO NEW CALLER SEEKING TO BE A "STAR"

Note: This letter has been adapted, with apologies to author John D. MacDonald, who gave similar advice to a young novice who wanted to become a singing star. Your editors made it applicable to novice callers. It is frank, perhaps a bit brutal, but nevertheless "on the mark."

Dear \_\_\_\_\_,

The Cinderella myth has always been overworked by the flacks of all branches of the entertainment world, because it is far easier to make a Cinderella story interesting than a story of years of hard labor in the boonies. But young people like you, who have an unmeasured, untested talent, believe that if just given a chance, you can prove your right to become an instant Star.

It is not done this way. Rowan and Martin, Mike Douglas and Vikki Carr are now going to open magic doorways for you. I can tell you why. I am privileged to count Dan Rowan a personal friend. He is a sensitive, decent, sympathetic man. Before he and Dick were "discovered," there were 18 years of gigs, club dates, saloons, squalid motels and small money.

Do you, in your innocence, think that the top callers of today earned their right to "call to the world" by writing plaintive little letters to top entertainers? When each one was "dis-

covered," it was because each one had made himself visible by years of hard, tough work.

Let me tell you what other young people are doing, callers who perhaps have a stronger motivation than you. They are calling. They are haunting the local festivals, fairs, benefits, clubs, churches, lodges, grabbing at each and every chance to call for the people, whether it be for a ten dollar bill, a box lunch or two lines in the paper. Each time they call, they learn things that cannot be learned in 12 years of calling around the house. They learn more about the professional requirements of timing and phrasing, of fitting the voice to various kinds of mikes and speaker systems and dimensions of the halls, of enduring poor halls, poor equipment, inadequate dancers and interference.

These young people do not seek the opinion of friends to learn if they are "good at calling." They learn that the best way is by being asked back, by being given fifteen dollars instead of ten, by being applauded by total strangers.

That's how it *really* happens. From no one to someone is never an overnight thing, and writing letters won't do it.

Right now, you have wasted four or five years in an empty yearning to be famous, in "praying for this dream to come true." Can you imagine the wry and amused bitterness in the minds of those who have been calling for the people in small places for these five years, trying to make their dream come true, too, when they read of your petulance at having your letters ignored?

Have you always wanted to call with such aching need that you were willing to start at the bottom? Or do you just have this romantic image of yourself as a frustrated potential celebrity?

Get out and work for peanuts, or work for free. Or give up the notion.

*Sincerely yours,  
An Old Pro*

# easy level

*With the fall classes ready to begin again, how about digging out some of those records you have "salted away" as "used" and re-use them with the variations written by Jac Fransen of the Netherlands. These have all been adapted to an easy level.*

## **AM I THAT EASY TO FORGET**

by Chuck Bryant, Mustang 127

### **FIGURE:**

Heads promenade half way you go  
Two and four forward up and back  
Square thru four hands you go  
Do-sa-do that corner there  
Dive on thru, California twirl  
Swing awhile the corner girl – promenade  
How can you leave..... etc.

## **BLOWIN' IN THE WIND**

by Ernie Kinney, Hi Hat 393

### **FIGURE:**

One and three right and left thru  
Then do a full square thru  
Four hands round do a right and left thru  
You turn the girl  
Dive thru, pass thru you do  
Swing the corner twice around and then  
Left allemande new corner  
Come back and do-sa-do  
Promenade this lady round the ring  
The answer..... etc.

## **NEW MOON**

by Wayne West, Windsor 4880

**FIGURE:** One and three cross trail, U-turn back  
Half square thru and make an ocean wave  
Do-sa-do and when you're thru  
Another wave is what you do  
All eight fold and do a right and left thru

# page

Dive thru, California twirl  
Swing the corner, swing that girl!  
Allemande left the left hand maid  
The one you swung you promenade  
'Cause.....etc.

## **THE NAME OF THE GAME**

by Marshall Flippo, Blue Star 1848

### **FIGURE:**

Now the head two couples promenade  
Half way now with your maid  
Go down the middle a right and left thru and then  
Star thru then pass on thru  
Do-sa-do with the outside two  
Go right and left thru with the same old two  
Dive thru, then substitute  
Dive on thru and U-turn back  
Swing around the corner Jack  
and promenade the hall.....etc.

## **IT'S A SMALL WORLD**

by Bill Saunders, Swinging Square 2342

### **FIGURE:**

One and three up and back  
Do a full square thru  
'Bout four hands around to the outside two  
Do-sa-do once around, right and left thru and back  
It's a small world anyhow  
There's just one moon and one golden sun  
With the corner you swing  
Promenade everyone  
Through the mountains.....etc.

## **THOSE ARE THE WORDS**

by Bob Nipper, Windsor 4964

### **FIGURE:**

One and three you promenade  
Half way around the square  
Down the middle do-sa-do  
Go once around right there  
Slide thru, pass thru, do-sa-do again  
Make an ocean wave rock up and back  
A right and left thru and then  
Dive thru California twirl  
And swing the corner girl  
Allemande left then come on back  
Then promenade her Jack  
I love you.....etc.

# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements  
using no more than the 75 Extended  
Basics plus 10.

Side ladies chain

Heads spin the top

Sides divide and all right and left

Allemande.....

Heads lead right and circle to a line

Ladies lead Dixie style

To an ocean wave, girls circulate

Boys trade, boys run, bend the line

Box the gnat, right and left thru

Ladies lead Dixie style

To an ocean wave, girls circulate

Boys trade, boys run, bend the line

Box the gnat, right and left thru

Left allemande.....

Heads square thru four, slide thru

Dixie style to an ocean wave

Girls run, cast off  $\frac{3}{4}$

Sweep a quarter

Left allemande.....

Heads square thru four, slide thru

Dixie style to an ocean wave

Eight circulate, men cross run

Swing thru, men run

Wheel and deal, dive thru

Square thru three-quarters

Left allemande.....

Heads pass thru separate go round one

To a line, slide thru

Centers Dixie style to an ocean wave

Other four square thru four

On the outside track

Other four left swing thru

Step thru, all cast off three-quarters

Slide thru, square thru three-quarters

Trade by, left allemande.....

Heads square thru four, swing thru

Men trade, slide thru, men run

Scoot back, girls run, girls fold

Left allemande.....

Heads lead right and circle to a line

Pass thru, wheel and deal

Outsides in, men half sashay

Centers half sashay

All left allemande.....

Heads square thru four, swing thru

Slide thru, men run, scoot back

Men fold, double pass thru

Girls turn back, star thru

Partner trade, promenade

Sides wheel around, pass thru

Wheel and deal, square thru  $\frac{3}{4}$

Left allemande.....

Side ladies chain

Heads lead right and circle to a line

Pass thru, wheel and deal, outsides in

Men half sashay, girls half sashay

Centers half sashay, all half sashay

Left allemande.....

Four ladies chain, heads square thru

Square thru  $\frac{3}{4}$ , trade by

Split the outsides around one to a line

Ends star thru, centers pass thru

Separate go round one

Left allemande.....

Sides half sashay, heads half square thru

Split two and line up four

Ends star thru, centers pass thru

Go round one, swing thru, men run

All pass thru, wheel and deal

Centers square thru three-quarters

Left allemande.....

Heads Dixie style to an ocean wave

Men trade, men run, bend the line

Slide thru, (Box 1-4)

Right and left thru, slide thru

Dixie style to a wave, men trade

Men run, bend the line, box the gnat

Right and left thru, slide thru

Left allemande.....

Heads Dixie style to an ocean wave  
Men trade, men run, bend the line  
Slide thru, right and left thru  
Slide thru, Dixie style to an ocean wave  
Men trade, men run, bend the line  
Slide thru, trade by, slide thru  
Dixie style to an ocean wave  
Men trade, men run, bend the line  
Slide thru, trade by  
Left allemande.....

Head ladies chain, heads lead right  
Circle to a line, pass thru  
Wheel and deal, outsides in  
Cast off three-quarters, pass thru  
Ends trade, ends run, cast off  $\frac{3}{4}$   
Centers square thru four, ends star thru  
Centers in cast off  $\frac{3}{4}$ ,  
Centers square thru  $\frac{3}{4}$ , ends star thru  
Pass thru go round one  
Left allemande.....

Four ladies chain, heads lead right  
Circle to a line, turn thru  
Ends trade, ends run, cast off  $\frac{3}{4}$   
Turn thru, ends trade, ends run  
Cast off three-quarters  
Left allemande.....

Heads lead right, circle to a line  
\*Turn thru, ends trade  
Ends run, cast off  $\frac{3}{4}$ \*  
Repeat three more times from \* to \*  
Left allemande.....

Four ladies chain,  
Sides right and left thru  
Heads pass thru go round one to a line  
Turn thru, ends trade, ends run  
Cast off  $\frac{3}{4}$   
Left allemande.....

Four ladies chain  $\frac{3}{4}$   
Four ladies chain across  
Heads lead right and circle to a line  
Turn thru, centers trade  
Centers run, bend the line  
Turn thru, centers trade  
Centers run, bend the line  
Left allemande.....

Heads pass thru go round one to a line  
Turn thru, centers trade, centers run  
Bend the line, turn thru  
Centers trade, centers run  
Bend the line, star thru  
California twirl, substitute  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Turn thru, centers cross run  
Cast off  $\frac{3}{4}$ , ends trade  
All right and left thru  
Turn thru, centers cross run  
Cast off  $\frac{3}{4}$ , ends trade  
All crosstrail thru  
Left allemande.....

Heads square thru four, turn thru  
Trade by, turn thru, trade by  
Left allemande.....

Heads pass thru go round one to a line  
Turn thru, centers cross run  
Cast off  $\frac{3}{4}$ , ends trade  
Turn thru, centers cross run  
Cast off  $\frac{3}{4}$ , ends trade  
All star thru, substitute  
Centers pass thru  
Left allemande.....

Heads swing thru, slide thru  
Swing thru, slide thru  
Men run, swing thru  
Centers trade, men run  
Left allemande.....

Heads lead right and circle to a line  
Swing thru, slide thru  
Centers turn thru, centers in  
Cast off  $\frac{3}{4}$ , swing thru  
Slide thru, centers turn thru  
Centers in, cast off  $\frac{3}{4}$   
Swing thru thru, slide thru  
Centers turn thru, centers in  
Cast off  $\frac{3}{4}$ , right and left thru  
Flutter wheel, cross trail thru  
Left allemande.....



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Calling Tours  
Booking 1973-1975

1317 Spring St.  
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# Square Dance

## CLOTHING



### CALIFORNIA

Do-Sa-Do Shop  
137 W. Main St.  
Alhambra, Cal. 91801  
Complete S/D Wear—Catalog Available

### FLORIDA

CHEZ BEA for square and  
round dancing CREATIONS  
650 N.E. 128 St. (759-8131)  
No. Miami, Fla. 33161

### ILLINOIS

THE MAREX CO.  
506½ W. Columbia Ave.  
Champaign, Ill. 61820  
NOVELTY & ACCESSORY CATALOG

### INDIANA

ALLEMANDE SHOP (219-663-2476)  
250 North Main St.  
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OUR BUSINESS — S/D CLOTHING

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Everything for the Square Dancer

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Preslar's Western Shop Inc.  
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All S/D Supplies; Newcombs & Mikes

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P.O. Box 73065  
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Petticoats for Adults, Teens, Pre-teens

### MASSACHUSETTS

DOUBLE W Dance Wear And Wares  
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10% Discount With This Ad

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8869 Avis  
Detroit, Mich. 48209  
Prettier, perkier, Petticoats, pantalettes

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41 Cooper Ave.  
West Long Branch, N.J. 07764  
S/D APPAREL AND ACCESSORIES

### NEW YORK

IRONDA Square Dance Shoppe  
759 Washington Ave. (266-5720)  
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Everything for the square dancer!

### OHIO

BELT & BUCKLE Western Shop  
1891 Mapleview Dr. (216-524-8970)  
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S/D Clothing, Jewelry, Records

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Marty's Square Dance Fashion  
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S/D Clothing for men & women

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WILL SHIP RECORDS & CLOTHING

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Fairmont, West Virginia 26554  
Complete Line for Square Dancers



# MERRBACH

\* Flip instrumentals

## PRESENTS

### BLUE STAR ALBUMS:

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

### BLUE STAR CARTRIDGE TAPES:

8 track: \$6.95 each plus 14¢ postage

Tapes are the same as the albums listed above, except 1021.  
It is not on tape.

### BLUE STAR RELEASES (45 RPM SINGLES):

- 1959— Wake Me Up In A New World Tomorrow, Caller: Bob Fisk\*
- 1958— Downfall Of Me, Caller: Nate Bliss\*
- 1957— Travelin The Back Roads, Caller: Nate Bliss\*
- 1956— I Believe In Music, Caller: Johnny Wykoff\*
- 1955— You Are What I Am, Caller: Jerry Helt & Johnny Wykoff\*
- 1954— Ooh La La/Gypsy Waltz; R/D by Clancy & Betty Mueller

### 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 Schnedier\*

### BOGAN RELEASES:

- 1254— Remember Me, Caller: Skip Stanley\*
- 1253— Ride Me Down Easy, Caller: Dick Hedges\*
- 1252— Icy Fingers, Caller: Keith Thomsen\*
- 1251— Kansas City, Caller: Red Donaghe\*

### LORE RELEASES:

- 1140— Blue Moon Of Kentucky, Caller: Johnny Creel\*
- 1141— It's A Long Way Down, Caller: Johnny Creel\*
- 1139— Cocaine Blues, Caller: Stan Ruebell\*
- 1138— A Daisy A Day, Caller: Don Whitaker\*

### SWINGING SQUARE RELEASES:

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

### ROCKIN A RELEASES:

- 1359— Silver Dollar, Caller: Bobby Jones\*
- 1358— Blue of the Night, Caller: Allie Morvent\*
- 1357— When My Baby Smiles At Me, Caller: Allie Morvent\*

**MERRBACH RECORD SERVICE**

323 West 14th St., Houston, Texas

# FEEDBACK

... As a result of my experimental program, square dancing is now being considered as part of the enrichment curriculum in Dade County, Florida, similar to shop, chorus, drama, crafts, art, etc. Previously square dancing involved a short unit (one or two weeks) and was part of the physical education curriculum.

I have been invited to Illinois Institute of Technology in Chicago as a consultant to demonstrate to the teachers in Chicago and surrounding areas some of the teaching methods that have been successful for me. Included in the methods are demonstrations of how to coordinate square dancing into a science curriculum. Square dance figures are actually geometric and sym-

metrical patterns set to music, constantly varying like a kaleidoscope (especially when viewed from above), and how square dance figures can be associated to chemistry — molecules in motion, to make chemistry more exciting for both teacher and student.

The University of Miami has requested that I organize a National Science Institute for teachers in Miami. The purpose of this course is to aid teachers in making school more exciting for the underachieving student. Again, I intend to include square dancing in the NSF proposal.

*Morton Raisen  
Miami, Florida*



Ken Anderson



NEW RELEASES



John Hendron

**JK-147  
PENNIES FROM HEAVEN**

Caller: Randy Anderson

**JK-149  
CHICK INSPECTOR**

Caller: Ken Anderson

*New* **JK-602 A-B  
SYNTHIE/WALKIN'** *New*

RECENT RELEASES

**JK-145  
IT'S BEEN A LONG LONG TIME**

Caller: John Hendron

**JK-146  
BAMBINO MINE**

Caller: Dan Dedo

NEW ROUNDS

**JK-510-T  
TIE A YELLOW RIBBON**

by Murray & Dot Truax

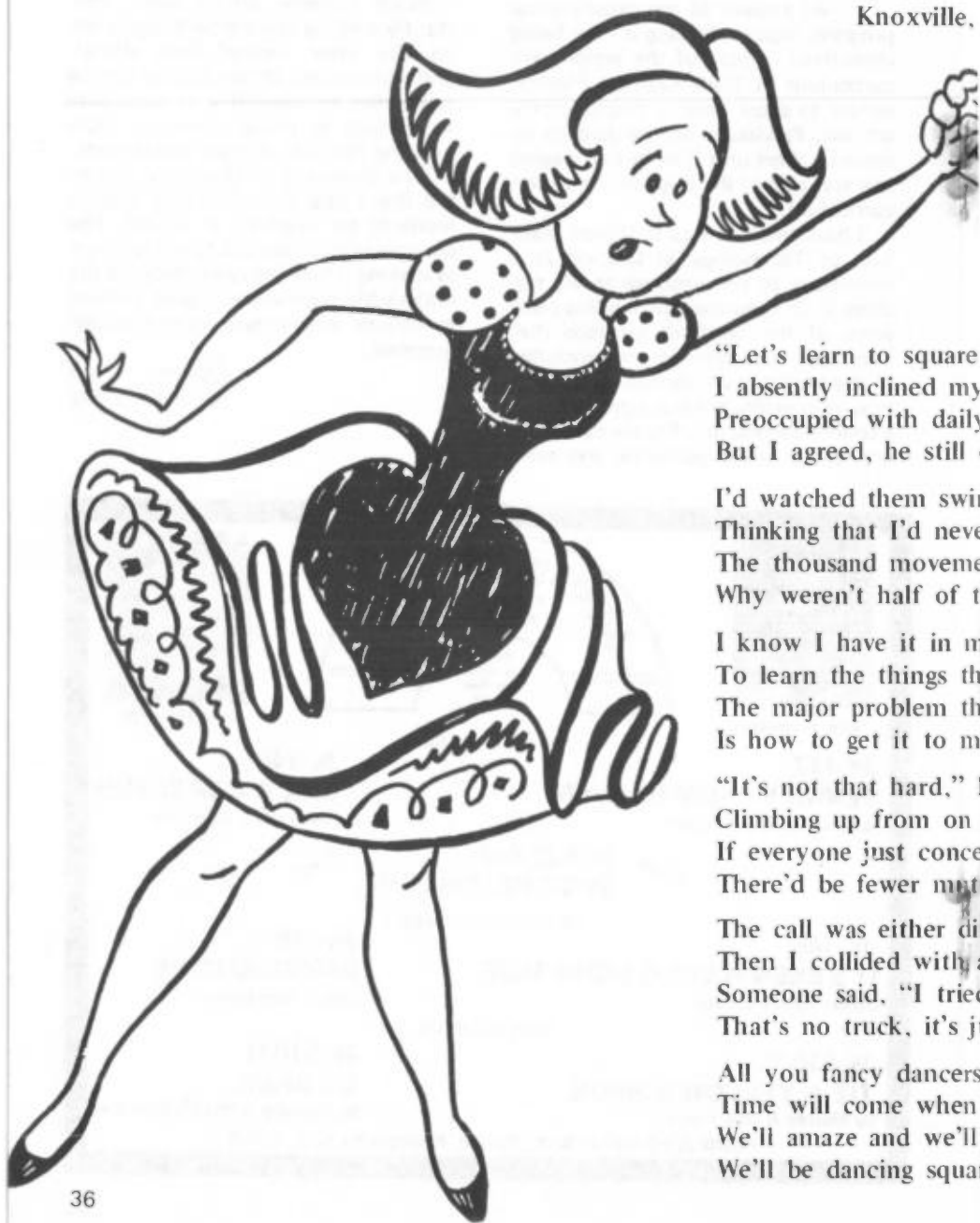
**JK-510-H  
OH BABE**

by Howard & Phyllis Swanson

PRODUCED BY: J-B-K, Box 54, Newtonville, N.Y. 12128

# LET'S LEARN TO

by Karen  
Knoxville



"Let's learn to square  
I absently inclined my  
Preoccupied with daily  
But I agreed, he still

I'd watched them swi  
Thinking that I'd neve  
The thousand moveme  
Why weren't half of t

I know I have it in m  
To learn the things th  
The major problem th  
Is how to get it to m

"It's not that hard."  
Climbing up from on  
If everyone just conce  
There'd be fewer mut

The call was either di  
Then I collided with  
Someone said, "I tried  
That's no truck, it's j

All you fancy dancers  
Time will come when  
We'll amaze and we'll  
We'll be dancing squa

# SQUARE DANCE

W. Carden  
Tennessee

are dance," someone said.  
my head,  
daily cares.  
ill declares.

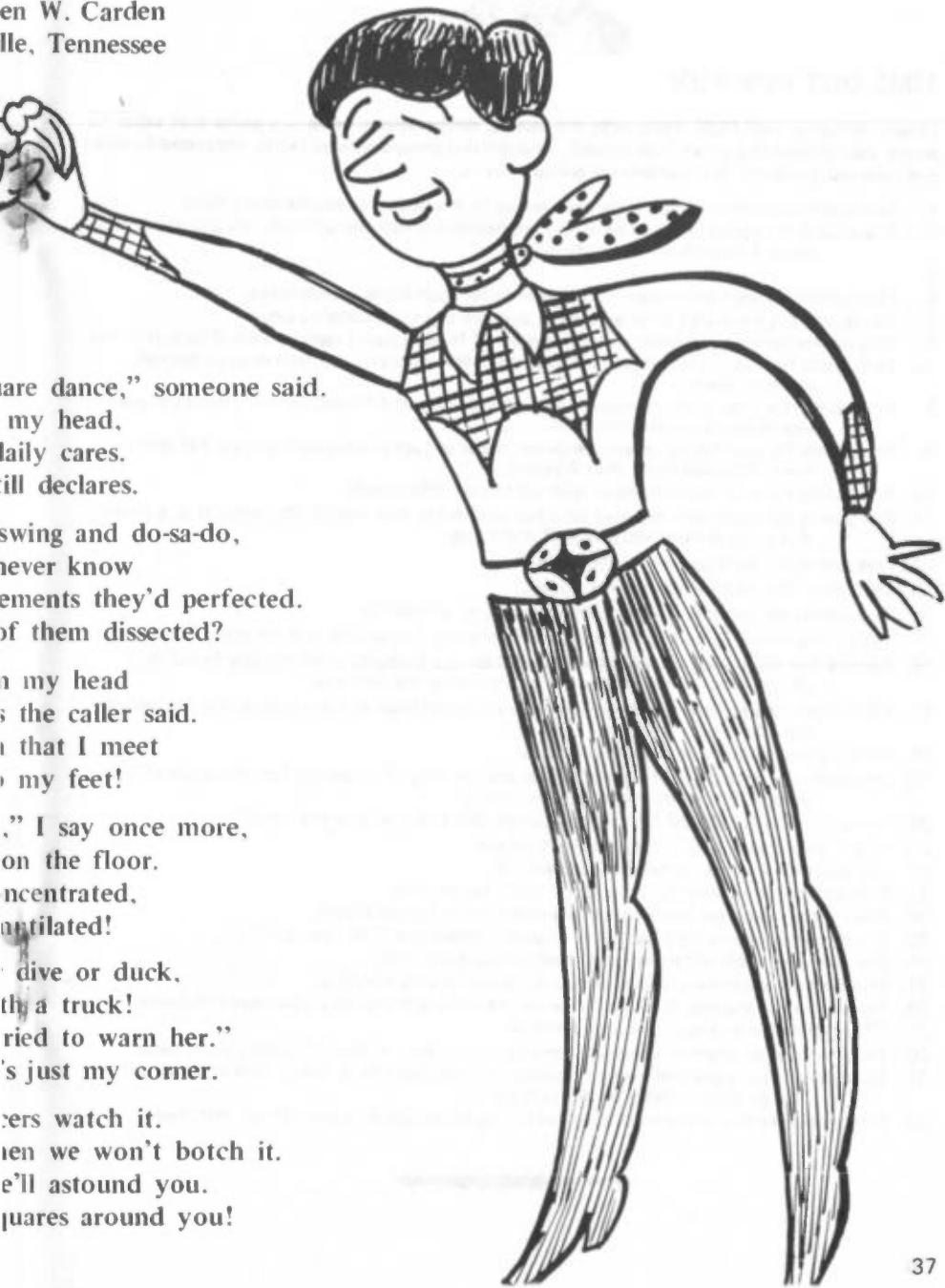
swing and do-sa-do,  
never know  
ements they'd perfected.  
of them dissected?

n my head  
s the caller said.  
n that I meet  
o my feet!

," I say once more,  
on the floor.  
ncentrated,  
antilated!

e dive or duck,  
th a truck!  
ried to warn her."  
's just my corner.

ers watch it.  
en we won't botch it.  
e'll astound you.  
quares around you!





# DANDY IDEA



## TIME OUT FOR FUN

Legacy delegates had FUN along with the serious deliberations. Here is a game that takes no props, ably directed by genial Bob Howell, who divided groups around tables, separated families, and awarded prizes for the best scoring groups. Try it.

1. One point for each year you have been active in the square or round dance field.
2. Five points for each child you have had. 15 points for each set of twins. 25 points for triplets. 10 points for each grandchild.
- 3.
4. Five points for each living parent. Ten points for each living grandparent.
5. Ten points if your wife's or sweetheart's eyes are the same color as yours.
6. Five points for each different state or nation (if foreign born) represented. (Place of birth)
7. Ten points for every coin carrying the date of 1964 that you can find in your pocket, purse or wallet.
8. Five points for each team members carrying a picture of a friend. Do not count pictures, just the person carrying them.
9. Ten points for each lucky charm, religious medal or lucky pieve each person has with them. (Carried more than 2 years).
10. Ten points for each team member with no tonsils. (Removed)
11. Ten points for each team member who has a birthday this month. 25 points if it is during this current week. 50 points if it is today.
12. Five points for each person wearing glasses.
13. Ten points for each person who is a twin.
14. Five points for anyone who remembers riding on a streetcar.
15. Ten points for every ballpoint pen you are carrying. Those with red ink score 25 points.
16. Twenty-five points for any member who did service (unpaid) work for any hospital or old folks home for at least 12 hours during the past year.
17. Fifty points if you have a hole in your socks or stockings (not the hole in the top where your foot goes through.)
18. Fifty points if you have a jammed zipper.
19. One point for each pack of cigarettes you are carrying. Two points for each cigar on your person. 50 points if you do not smoke.
20. Ten points if you danced the original "Little Old Log Cabin in the Lane."
21. Five points if you are carrying a pair of scissors.
22. Ten points if you are carrying an unpaid bill.
23. Five points if you are carrying a letter ready for mailing.
24. Five points if you are carrying a knife with three or more blades.
25. Five points for carrying a half stick of gum. (Whole one does not count).
26. One point for each different kind of pill you are carrying.
27. Five points for carrying a flyer announcing this Legacy meeting.
28. Ten points for anyone who has lost a button off anything since you have left home.
29. Fifty points for an expectant grandmother.
30. Three points for anyone admitting coming to the affair without brushing their teeth.
31. Two points to anyone admitting to quarreling with their husband or wife at breakfast just prior to arriving at this conference.
32. Fifteen points to anyone admitting not eating breakfast or dessert at out last meal.



# square line



I am anxious to obtain a copy of "Swanee River" on a record, so I may use the dance when I call. Perhaps a reader will have the old 78 rpm version that he no longer wants.

Why hasn't one of the record producers come out with a new version of this dance that is so much fun for easy level dancers and beginners?

*Paul Letourneau  
42 Ward St.*

*Acushnet, Massachusetts*

Ed. NOTE: We publish Paul's complete address, so that a reader who might have access to the record he wants can write directly to him.

**ENGRAVED BADGES & HANGERS**  
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 Billy and Sue Miller **MAGNET, INDIANA 47555** Phone: (812) 843-2491

**Stretch Pants** - cotton - medium and knee length. 9 rows of 1 1/4" lace on knee length and 8 rows on medium length. White, black, pink, yellow, orange, blue, red and multicolor.  
 Sizes: S-M-L-Ext. \$5.99 ea. 2 Pr. \$11.00  
**Sissy Pants**-6 rows lace \$4.00 plus 35¢ postage.

Dealer inquiries welcome petti-pants & slips  
 Indiana residents add 2% sales tax

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep.  
**Black & White \$9.95**  
 Yellow, Pink & Orange \$10.95  
 Silver & Gold 11.95  
 Sizes 4-10, Medium and Narrow  
 Postage .65. Immediate delivery.

**CERTAIN HITS in NEW RELEASES!**

LP 307 Stereo with Shelby Dawson  
**SQUARE DANCING AT ITS FINEST**  
 5020 SWEET GEORGIA BROWN  
 Called by Al Stevens

5021 **RAMBLIN' ROSE**  
 (Pop not country)  
 Called by Marv Lindner

**Windsor Records**  
 JUST FOR DANCING

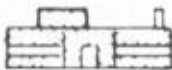
Shelby Dawson

Marv Lindner

6512 1/2 S. Bright Ave., Whittier, CA 90601 (213) 698-7010



# places to dance



**TRAVEL CLUB INTERNATIONAL**  
membership entitles you to participate in any club tour; to schedule your own tour; to receive discounts. Write for details to: 7021 Avrum Drive, Denver, Colo. 80221.

**FIVE GREAT WEEKS OF DANCING** — Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Fall Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

**PROMENADE HALL**  
7897 Taft St.  
Merrillville, Ind. 46410  
For information, call 219-887-1403  
**TOTAL SQUARE DANCE PROGRAM!**

**GLOBESWINGERS** Caribbean Holiday, April 21, 1974. Jet & Cruise to New Orleans, Cap Haitien, Miami, San Juan, Nassau, St. Thomas. Write John & Doris Campbell, 1124 El Camino Real, San Carlos, Ca. 94070.

**FLAMING LEAVES S/D FESTIVAL**, Sept. 28-30, Lake Placid, NY. Dave Hass, Ed Fraidenberg, Bob Cathcart, Randy Anderson, Ralph Hoag, Armand Reandeau, Phil & Nancy Rude. Write B. Baker, PO Box 945, Lk Placid 12946.

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

**HOOSIER S/D FESTIVAL**, Oct. 26-28, 1973  
Evansville, Indiana. Callers: Frank Lane, Pat & Lou Barbee, Dick Enderle. Write Hoosier S/D Festival, Box 731, Evansville, Indiana 47714.

**13th TOBACCOLAND ROUNDUP**, Oct. 26-27, Jaycee Center, Wade Ave. Raleigh, N.C.; Sam Mitchell, Allen Tipton, Tommy Holleman, Jessie Taylor. Write Sidney Williams, Box 322, Knightdale, N.C.

**GLOBESWINGERS** Group Tour to the 10th Aloha State S/D Convention, Feb. 1-3, 1974, featuring Ron Schneider & Jack Lasry. For info or to pre-register, write John & Doris Campbell, 1124 El Camino Real, San Carlos, Cal.

## STRAIGHT TALK, Continued

hours each. I submit that this period of time is totally inadequate with the number of moves currently in use. Particularly when you consider the most important aspect of styling (which, by the way is very difficult to teach when the dancers are all wearing blue jeans or hot pants). The answer, then, would appear to be a longer period of training.

Most people consider this to mean more weeks—25, 30, or what have you; however, another matter to be considered is the extreme mobility of our current society. This makes the question of more lessons a difficult one, particularly when the area under consideration is adjacent to a military or space installation where people are constantly being moved in and out. In these cases, the one possible solution which no one seems to have considered is classes which extend for 3 or 3 and a half hours, or semi-weekly classes. I personally do not understand what is

so sacrosanct about holding classes once a week. Adult educational programs, colleges, etc. all hold their classes on a more frequent basis and we should consider this method, too. This could result in twice the number of hours of training in the same calendar period.

Finally, regularly scheduled workshops can help to ease the difficulties new dancers experience particularly with the more difficult moves. Workshops, which, by the way, are not dedicated to introducing all new material, but instead to a more thorough look at basics used differently,

While I don't pretend to know all the answers and do not believe there is any way you can save all the new dancers, I do believe that both dancer and caller can help. Consideration of the proposals presented herein may be one way.

*Mike Litzenberger  
Slidell, Louisiana*

# ladies' choice



Thanks to "Edi-TAW" of Mike and Monitor, Washington, D.C., and "Hooley-Ann Whirl" of South Dakota for the information adapted in this month's column.

Here are a few tips for making a square dance dress:

Use the top part of any pattern, preferably one with a fitted waist. It should have ease in the sleeves — a set-in sleeve with gusset, ragland, puff or tulip. Be sure you have a becoming neckline. Then simply make a square dance skirt to fit your blouse.

The skirt should have enough fullness to swing properly. Here are measurements that will be helpful in cutting tiered skirts:

3 widths .....	9"	.....	plus seam allowances
6 widths .....	16"	.....	plus seam allowances and HEM
<b>TWO TIERED SKIRT IN 45" FABRIC:</b>			
2½ widths .....	9"	.....	plus seam allowances
5 widths .....	16"	.....	plus seam allowances and HEM
<b>THREE TIERED SKIRT IN 36" FABRIC:</b>			
2 widths .....	5"	.....	plus seam allowances
4 widths .....	8"	.....	plus seam allowances
6 widths .....	12"	.....	plus seam allowances and HEM
<b>THREE TIERED SKIRT IN 45" FABRIC:</b>			
1½ widths .....	5"	.....	plus seam allowances
3 widths .....	8"	.....	plus seam allowances
5 widths .....	12"	.....	plus seam allowances and HEM
<b>FOUR TIERED SKIRT IN 36" FABRIC:</b>			
1½ widths .....	4"	.....	plus seam allowances
3 widths .....	5"	.....	plus seam allowances
5 widths .....	7"	.....	plus seam allowances
7 widths .....	9"	.....	plus seam allowances and HEM
<b>FOUR TIERED SKIRT IN 45" FABRIC:</b>			
1½ widths .....	4"	.....	plus seam allowances
2½ widths .....	5"	.....	plus seam allowances
4 widths .....	7"	.....	plus seam allowances
5½ widths .....	9"	.....	plus seam allowances and HEM

Sew on any trimming (many of today's prints do not require trimming) and hem the bottom tier before you gather. Gather and sew the tiers together starting with the bottom tier, then the middle, before putting in the side zipper and sewing it down the side (or the back, as the case may be).

A circular skirt is also easy to make. Use a light fabric as they tend to sag. This can be avoided if the skirt is lined. Put the bias of one side next to the straight-of-the-goods of the other. Why not make this a reversible skirt?

Skirts can also be made with 8, 12, or 16 gores and fitted at the waist.

Continued on Page 65



# Home Industries



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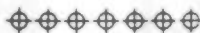
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*Handwritten signature or mark*



# Product Line




It has been a long time since this magazine advertised CHEK-A-CALL checkers made by John Ward, which had been on the market for quite a few years. Now an enterprising caller, Dick Han of 513 S. Bluff St., Monticello, Ind. 47960, has begun to produce a similar product, which he calls, "PAT-R-Checks", ideal for callers and dancers to check square dance choreography, new movements, etc. There are eight colorful checkers, made of durable plastic, in a transparent case small enough to slip into a shirt pocket. Send \$3, plus 25¢ handling to Dick at the address above.


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

# WILD WEST

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# WORKSHOP

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

## CHOREOGRAPHY

There are many geometric patterns formed in today's square dance choreography, i.e., lines, circles, stars diamonds, "H" Patterns, boxes, etc., Today we talk about another one, little used up to this time. We refer to the "Z" formation which is normally set-up by having two facing couples swing thru and then having the ends fold. The two center people are still standing shoulder to shoulder but the ends have folded in behind them so that the four people involved now form sort of an "inverted Z" pattern. Two people are facing North, two are facing South. Until we had the peel off basic commonly used, this pattern had no particular value in our S/D Choreography.

Repeating once again, the PEEL OFF rule is: LEAD people (boys) cast away from each other to turn 180° and face back as ends of a four-in-one line.



The TRAILING people step forward in between these two ends and also cast away from each other BUT TURN IN PLACE 180° to become the centers of a four-in-line. From a "Z" formation as explained above, a peel off command finds the dancers in a two faced line when finished.

This idea is then carried one step further. The LEAD people can be told to PEEL while the trailing dancers just step forward until shoulder to shoulder AND execute a different command. This command altogether should sound something like "PEEL AND TRADE" meaning the "leads" peel off to the end of the line while the trailers step forward and "trade" to join the ends as centers of a two-faced line.

### EXAMPLE FIGURES:

Heads square thru four hands  
Swing thru, ends (girls) fold  
Peel off, wheel and deal...zero  
Swing thru double, ends (boys) fold  
Peel off, bend the line, box the gnat  
Slide thru, dive thru, square thru ¾  
Left allemande.....

Heads square thru four hands

Swing thru, ends fold  
Peel and trade, swing thru  
Centers run, wheel and deal  
Pass to center and star thru  
Same two crosstrail thru  
Left allemande.....

All this leads to other possibilities, i.e.  
PEEL AND fan the top (same as peel the top)  
PEEL AND scoot back  
PEEL AND fan back  
PEEL AND cast off  $\frac{3}{4}$   
PEEL AND partner hinge

For the dancers who know and can react to a CROSS peel-off, (usually called TRAIL OFF) another family of figures is possible. The command to "peel and trade" is really a "peel and trail" movement. By using the TRAIL as the prefix command, we have figures using TRAIL AND fan the top, etc.

#### EXAMPLES:

Heads square thru four hands  
Swing thru, ENDS fold  
PEEL AND TRAIL (trade)  
Swing thru, all-8 circulate  
ENDS fold, TRAIL AND PEEL  
Left swing thru, centers run  
Bend the line, turn thru  
Wheel and deal, centers pass thru  
Left allemande.....

Head couples swing thru  
ENDS fold, TRAIL AND  
Fan the top (into a 2-faced line)  
Bend the line, Box the gnat  
Crosstrail thru, left allemande.....

Heads square thru four hands  
Swing thru, ENDS fold  
PEEL AND Fan Back  
Diamond circulate, boys cast off  $\frac{3}{4}$   
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$ , left allemande.....

From here on we begin to fringe upon advanced club level dancing WITHOUT using new names.

## CALLERS' QUESTIONS

*BOB NIPPER, Lancaster, California*

I would appreciate the explanation of the various T-cup movements. I've searched my material back ten years and find that I've misplaced them. Any help I can get would be appreciated.

*ED NOTE:* Cheer up Bob, we've done it for you! Your editor researched back twenty years or so and has put together a collection of so-called Choreography Gimmicks.

This reference book contains complete descriptions and figures of over one hundred variations of CHAIN figures, the GRAND SQUARE family, the MULTIPLE SQUARES (Progressive, Tandem, Hexagon, etc.) and MANY other gimmick figures such as WHO'S ON FIRST, FILIBUSTER, HEY DOWN THE MIDDLE, IF YOU CAN (OR WANT TO) figures, etc. Dancing ONE of these gimmick figures an evening always brings great floor reaction and should be at the finger tips of EVERY caller. A copy can be had for \$5.00 from your editor or American Square Dance magazine anytime you're ready for one.

*CALLERS ASSOCIATIONS:* (To the various NOTE services):

Do you have any objections to our receiving your note services and passing art photo-copies of each issue to our participating caller members?

*ED NOTE:* Even though an emphatic "yes" were to be given to this request, there would be no assurance

that the reply would be heeded. So let's look at the idea from a professional angle—and you ARE a professional caller from the day you receive ONE dollar for services rendered. In order to do a good job, a lot of the "service" people in square dancing are in it FULL time and therefore it is their livelihood. They have heavy investments in material, equipment and obligations, not to mention years of costly pre-training experience.

Record companies soon go broke when tapes of a record are danced to instead of a purchased record. If dancers sold admission tickets to a caller taped dance, the caller would soon be needed on a very limited basis without pay for his efforts. Real pros, dealing with pros, don't end up practicing amateur shenanigans.

*ANONYMOUS:* We have used many figures starting with lines facing each other, i.e., normal lines, half sashayed, two boys facing two girls and even FOUR boys facing FOUR girls, BUT—we have never used one with a line of four having boys on the end, girls in the middle facing a line of four having girls on the end, boys in the middle. How is this situation set-up and how is it dissolved?

*ED NOTE:* This question was answered with a figure conceived by your editor while visiting his new behind schedule grandson in San Luis Obispo, Calif. So appropriately we have named this figure:

#### SLO-POKE

No. 1 couple back to back  
 With your corner, box the gnat  
 New heads pass thru  
 Separate, around two, line up four  
 Spin the top—cast off  $\frac{3}{4}$   
 CENTER four circulate two spots  
 Swing thru, centers run  
 Couples circulate, bend the line  
 Star thru  
 LEAD couple California twirl  
 Dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....

The set-up of these two lines to face each other is a take off from the "birds of a feather" idea (4 boys facing 4 girls). In effect, if the two ends of these lines of four would box the gnat, the desired facing lines are formed. IF the sequence of people is set up as above, no matter what big zero has been injected, it will not change the suggested get-out.

The entire pattern is dissolved by having the one and only LEAD couple California Twirl and dive thru in order to square thru  $\frac{3}{4}$  for the left allemande.



#### FLIP THE DIAMOND

by Deuce Williams, Detroit, Mich.

From a diamond circulate pattern set-up, the CENTERS only circulate while the ENDS "flip around" or fold into and in between the two centers who have moved to form the ends of a wave or two-faced line.

EXAMPLES by author

Heads square thru four hands  
 Centers run GIRLS cast off  $\frac{3}{4}$   
 FLIP THE DIAMOND, swing thru  
 Centers run, BOYS cast off  $\frac{3}{4}$   
 FLIP THE DIAMOND  
 Swing thru, centers run  
 Wheel and deal, dive thru  
 Square thru  $\frac{3}{4}$ , left allemande.....

Head couples square thru  
 Dosado to a wave  
 GIRLS cast off  $\frac{3}{4}$   
 FLIP THE DIAMOND  
 Cast off  $\frac{3}{4}$ , star thru, dive thru  
 Square thru  $\frac{3}{4}$  to left allemande.....



EXAMPLES BY Jack Lasry

Heads square thru four hands  
Swing thru, boys run  
Girls cast off  $\frac{3}{4}$   
FLIP THE DIAMOND, girls walk,  
Boys roll right, balance, boys trade  
Boys run, bend the line, star thru  
Dive thru, square thru,  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Circle to a two face line  
Girls cast off  $\frac{3}{4}$   
FLIP THE DIAMOND, spin the top  
Slide thru, left allemande.....

Heads square thru four hands  
Swing thru, boys run  
Tag the line right  
FLIP THE DIAMOND, (boys walk,  
Girls roll right to the wave)  
Girls trade, right and left thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....zero

Heads square thru four hands  
Circle to a two face line  
Tag the line right  
Boys cast off  $\frac{3}{4}$   
FLIP THE DIAMOND, spin the top  
Box the gnat, right and left thru  
Slide thru, left allemande.....

Heads square thru four hands  
Swing thru, boys run  
Girls cast off  $\frac{3}{4}$   
Diamond circulate  
FLIP THE DIAMOND  
Girls run, bend the line  
Left Allemande.....



SWAP AROUND  
by Ed Hollow, Calif. (1964)

From two facing couples, man (or left person of couple) makes a right fact turn about and then slides one step to the left while the lady (or right person of couple) steps across to the side of the person they had been facing. Movement ends with active couples changing partners, now having opposite person for a partner and standing back to back with original partner.

EQUIVALENTS:

Two ladies chain, California twirl  
Swing thru, turn thru

EXAMPLES by Will Orlich

Heads lead right circle to a line  
Pass thru, wheel and deal  
SWAP AROUND, left allemande.....

Head couples swing star thru  
SWAP AROUND' left allemande.....

Heads lead right circle to a line  
SWAP AROUND, wheel and deal  
Centers pass thru, star thru  
Left allemande.....

Head couples box the gnat,  
SWAP AROUND, separate  
Behind the sides star thru  
Sides slide thru, box the gnat  
SWAP AROUND, separate  
Behind the heads star thru  
Substitute, square thru  $\frac{3}{4}$   
Left allemande.....

Head couples  $\frac{1}{2}$  sashay  
Circle up eight  
All four boys go forward and back  
SWAP AROUND, separate  
Stand behind the girls  
Girls SWAP AROUND  
Star thru, wheel and deal  
Dive thru, substitute  
SWAP AROUND, left allemande.....

Promenade, head couples wheel around  
Right and left thru, SWAP AROUND  
Bend the line  
Pass thru, bend the line  
SWAP AROUND, bend the line  
Left allemande.....

Promenade, head couples backtrack  
Pass thru, bend the line  
SWAP AROUND, bend the line  
SWAP AROUND, wheel and deal  
Centers SWAP AROUND  
Dive thru, turn thru  
Left allemande.....

#### DANCING THE POPULAR BASICS ABOVE "75"

by Jack Lasey, Miami, Florida

Pass thru, wheel and deal  
Double pass thru, peel off  
Tag the line right, wheel and deal  
Curlique, girls trade, 8 circulate  
Slide thru, cross trail  
Left allemande... ..

Heads square thru four hands  
Curlique, centers trade  
Spin chain thru, ends circulate double  
Walk and dodge, California twirl  
Left Allemande.....

Heads square thru four hands  
Swing thru, boys trade  
Cast off  $\frac{3}{4}$ , (new wave at the heads)  
Centers trade, spin chain thru  
Ends circulate double  
Scoot back, boys run  
Right and left thru  
Flutter wheel, cross trail  
Left allemande.....

Heads lead right circle to a line  
Square thru four, Clover flow  
Dosado to a wave

8 circulate, slide thru  
Left allemande.....

Heads lead right circle to a line  
Curlique, boys run, Clover flow  
Star thru, square thru four  
Clover flow, pass thru  
Left allemande.....

Heads lead right, circle to a line  
Pair off, cloverleaf  
Double pass thru  
Peel off, tag the line  
Lead two roll right to a wave  
Scoot back, boys run  
Bend the line, pass thru  
Wheel and deal, centers swing thru  
Turn thru, left allemande....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Peel off, tag the line, cloverleaf  
Centers square thru  $\frac{3}{4}$ , centers in  
Cast off  $\frac{3}{4}$ , turn thru  
Left allemande.....

#### ROLLAWAY CAST-OFFS all by Will Orlich

Heads lead right, circle to a line  
Pass thru, wheel and deal and  $\frac{1}{4}$  more  
Pass thru, trade-by,  $\frac{1}{2}$  square thru  
Wheel and deal and  $\frac{1}{4}$  more  
Centers roll out  $\frac{1}{2}$  sashay  
Cast off  $\frac{3}{4}$  around  
Centers fold, 8-chain-3  
Left allemande.....

Heads square thru four hands  
Swing thru, centers run  
ENDS roll in  $\frac{1}{2}$  sashay  
Cast in  $\frac{3}{4}$  around, girls fold  
Curlique, swing thru, centers run  
ENDS roll in  $\frac{1}{2}$  sashay  
Cast in  $\frac{3}{4}$  around, girls fold  
Curlique, swing thru, centers run  
Wheel and deal, left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Centers roll out  $\frac{1}{2}$  sashay  
Cast off  $\frac{3}{4}$  around, star thru  
Peel off, wheel and deal  
Double pass thru, centers in

Centers roll out  $\frac{1}{2}$  sashay  
 Cast off  $\frac{3}{4}$  around  
 Square thru count 4 hands  
 Trade-by, star thru  
 Ladies trade, bend the line  
 Left allemande.....

Heads lead right circle to a line  
 Spin the top, ends run  
 New centers roll out  $\frac{1}{2}$  sashay  
 Cast off  $\frac{3}{4}$  around  
 Spin the top across from you  
 Centers run  
 New ends roll in  $\frac{1}{2}$  sashay  
 Bend the line, box the gnat  
 Crosstrail thru, left allemande.....

### IF YOU CAN FIGURES

by Will Orlich

Head couples pass thru  
 Turn right single file around two  
 Lines of four pass thru  
 Wheel and deal, double pass thru  
 BOYS run, IF YOU CAN star thru  
 OTHERS  $\frac{1}{4}$  right, swing thru  
 Cast off  $\frac{3}{4}$  around, eight circulate  
 END LADIES only run, all swing thru  
 Boys run, California twirl, star thru  
 Dive thru, pass thru  
 Left allemande.....

Sides  $\frac{1}{2}$  sashay, heads go right, circle  
 Boys break to line, pass thru  
 Wheel and deal, four BOYS run  
 IF YOU CAN star thru,  
 Others  $\frac{1}{4}$  left, left swing thru  
 Centers run, eight circulate  
 Center four right and left thru  
 With the ends cast off  $\frac{3}{4}$  around  
 Tag the line, in star thru  
 Centers pass thru, left allemande.....

### FOLD FIGURES

all by Will Orlich

Head couples spin the top  
 Centers run, ends fold  
 Star thru, California twirl  
 Lead to the right, left allemande.....

Head couples spin the top  
 Ends run, centers fold  
 Star thru, cloverleaf, substitute  
 Swing thru, turn thru  
 Left allemande.....

Heads lead right circle to a line  
 Spin the top, ends fold  
 Peel off, bend the line  
 Slide thru, swing star thru  
 Partner trade, crosstrail thru  
 left allemande.....

Heads square thru four hands  
 Pass thru, partner tag  
 Ends fold, box the gnat  
 Pass to the center  
 Square thru  $\frac{3}{4}$ , left allemande.....

Head couples right and left thru  
 Ladies lead Dixie style to ocean wave  
 Ends fold, peel off

Bend the line, star thru  
 Circle four, head gents break

Line up four  
 Ladies lead Dixie style to ocean wave  
 Ends fold, peel off  
 Bend the line, star thru  
 Center square thru  $\frac{3}{4}$  around  
 First couple left, next couple right  
 Heads lead right circle to a line  
 Left allemande.....

Head couples square thru  
 Centers in, cast off  $\frac{3}{4}$  around  
 Ends fold, centers square thru  $\frac{3}{4}$  around  
 Centers in, cast off  $\frac{3}{4}$   
 Ends fold, centers pass thru  
 Left allemande.....

Heads square thru four hands  
 Centers Out, ends cross fold  
 Substitute, square thru  $\frac{3}{4}$   
 Left allemande.....

Head couples square thru  
 Centers out, cast  $\frac{3}{4}$  around  
 Centers fold, new centers turn thru  
 Left allemande.....

Heads lead right circle to a line  
 Spin the top, all eight fold  
 Swing thru, turn thru  
 Left allemande.....

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VARIATIONS ON A THEME  
by Bill Barton- Ascotney, Vermont

Heads square thru  
Swing thru, boys run  
Tag the line right  
Boys cross run  
Tag the line in  
Pass thru, tag the line left  
Girls cross run  
Tag the line out  
Wheel and deal, centers turn thru  
Left allemande.....

Heads right and left thru  
Slide thru, pass thru  
Circle 1/2 to a two-faced line  
Tag the line right  
Girls cross run, tag the line in  
Pass thru, tag the line left  
Boys cross run, tag the line out  
Wheel and deal, centers turn thru  
Left allemande.....

Promenade, heads wheel around  
Spin the top, boys cross run  
Left swing thru, boys run  
Bend the line  
Spin the top, girls cross run  
Left swing thru, girls run  
Bend the line  
Left 1/2 square thru, left allemande...

Heads square thru  
Dosado to an ocean wave  
Boys cross run, girls fold  
Peel off, wheel and deal  
Dosado to an ocean wave  
Girls cross run, boys fold  
Peel off, wheel and deal  
Left allemande.....

Heads pass thru, separate  
Around one, line up four  
Pass thru, tag the line right  
Centers cross run, tag the line  
Lead two turn back  
Left allemande.....

Promenade, heads wheel around  
Pass thru, tag the line right  
Centers cross run, wheel and deal  
Curlique to a right and left grand  
Heads star thru, frontier whirl  
\*Centers in, cast off 3/4  
Centers cross run, wheel and deal

Centers pass thru  
REPEAT FROM \* TWICE MORE  
Then...Left allemande.....

Heads pass thru, U-turn back  
Star thru, \*centers in,  
Cast off 3/4, ends cross run  
Pass thru, wheel and deal  
Centers pass thru  
REPEAT FROM \* TWICE MORE  
Then...Left allemande

Heads lead right, circle to a line  
\*Pass thru, centers cross run  
Girls trade, boys trade  
Centers cross run  
REPEAT FROM \* ONCE MORE  
Then...left allemande.....

Heads lead right, circle to a line  
\*Pass thru, ends cross run  
Girls trade, boys trade  
Ends cross run  
REPEAT FROM \* ONCE MORE  
Then...left allemande.....

Heads square thru 3/4, cloverleaf  
Sides pass thru, swing thru  
Boys cross run, left swing thru  
Girls cross run, all eight circulate  
Swing thru, girls cross run  
Left swing thru, boys cross run  
All eight circulate  
All eight cross run  
Left allemande .....

Heads promenade 1/2  
Curlique, boys run  
Square thru 3/4, trade by  
Curlique to a wave and balance  
Centers cross run  
New centers circulate  
Hook on and cast off 3/4  
Boys cross run  
Double swing thru, step thru  
Left allemande.....

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# Sketchpad Commentary

IT HAS BEEN SAID THAT—

LEARNING TO BE A CALLER IS EASY—

LIKE KISSING—

ANYBODY CAN DO IT — IF ONE HAS

TWO LIPS

(TULIPS MAY HELP, TOO)



UNFORTUNATELY, THAT STATEMENT IS MISLEADING AND OVERSIMPLIFYING THE MORE RIGID STANDARDS AND TRAINING NEEDED BY THE SQUARE DANCE CALLER OF TODAY, WHO IS DISCOVERING THAT TO BE A TRUE PROFESSIONAL IN THE FIELD HE MUST MAKE A BIG INVESTMENT OF TIME AND RESOURCES. CALLERS' COLLEGE ATTENDANCE IS BECOMING A "MUST". SKILL IN LEADERSHIP, TEACHING, BUSINESS, ORGANIZING, PROMOTING, AND HUMAN RELATIONS IS FULLY AS IMPORTANT AS THE TECHNICAL VOICE/MUSIC/EQUIPMENT ASPECT.

# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### SECOND KISS — Grenn 14176

Choreography by Joe & Es Turner

Good One Kiss music and a good flowing intermediate waltz routine.

### MELODY OF LEAVES — Grenn 14176

Choreography by Emmett & Monette Courtney.

Very pretty music. . . an interesting high intermediate two step with unusual timing.

### IT'S ALL OVER NOW — Grenn 14175

Choreography by Hal & Louise Neitzel

Good music, intermediate two step using mostly basic steps.

### HONEYMOON WALTZ—Grenn 14175

Choreography by Frank & Ruth Lanning

Good "light" music to old favorite tune, fast moving intermediate routine.

### SPIRIT OF 76 — Hi Hat 915

Choreography by Betty & Irv Easterday

Peppy music, easy fun type snappy two step.

### A CONTINENTAL WELCOME—Hi Hat 915

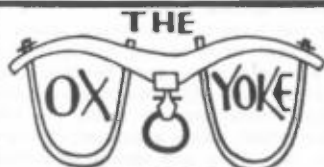
Choreography by Pete & Carmel Murbach

Good Wilkommen music, a challenging quick-step and routine.

### ELIZABETHAN SERENADE—Telemark 888

Choreography by Pat & Bill Bliss

Very pretty Viennese waltz music and an unusual challenging routine



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# RECORDS

## SINGING CALLS

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

EDWARDS RECORD SERVICE

P.O. Box 538

Park Ridge, Illinois 60068

This month we have three new hoedown records. They all feature the banjo and all are so good that we just can't make a choice as to which is better.

Ghost Town G.T. 1 BOOTHILL BOOGIE — GHOST TOWN HOEDOWN;

Wagon Wheel 126 BANJO PLUCKING — THE OTHER SIDE;

Mustang 157 EARL'S BREAKDOWN — FOGGY MOUNTAIN BREAKDOWN

ME AND MY SHADOW, Hi Hat 426

Caller: Bob Wickers

All of our workshops voted this record the best of the month although "PEEL THE TOP" may become a bit sticky for some clubs. Call sheet has explanation. FIGURE: Heads square thru four hands, corner do sa do, swing thru, girls fold, peel the top and do a right and left thru, square thru three hands, swing the corner and promenade.

GLENDALE TRAIN, Wagon Wheel 311

Caller: Beryl Main

A fairly simple dance with fine music. FIGURE: Heads square thru four hands, corner do sa do, swing thru, boys run right, bend the line and do a right and left thru, flutter wheel, then slide thru, swing corner and promenade.

JA DA, Top 25283; Caller: Dick Bayer

Here we get a look at some new and different music on the Top label, they feature a lot of organ and not so heavy a beat as has been appearing on Top but the music is excellent and this dance is great. FIGURE: Heads up and back, square thru four hands, right and left thru, do sa do, star thru and flutter wheel, reverse the flutter, keep this girl and promenade.

WAKE ME UP IN A NEW WORLD TOMORROW, Blue Star 1959; Caller: Bob Fisk

A beautiful tune combined with a fine dance and good music will help uphold the fine reputation that Bob Fisk has been earning of late. FIGURE: Heads left square thru four hands, with the sides make a left hand star heads star right and turn it, full around to the corner girl, left allemande, do sa do your own, swing the corner and promenade.

BLUE OF THE NIGHT, Rocking A 1358

Caller: Allie Morvent

Allie Morvent has done very little recording during the past ten years since he made the great classic "Chewing Gum." Now he is getting back in form. FIGURE: Heads square thru four hands, with the sides do sa do, swing thru, then turn and left thru, ladies lead flutter wheel, dive thru and square thru three quarters, swing corner and promenade.

TEARING UP THE COUNTRY, Mustang 156; Caller: Chuck Bryant

This is a very fine recording and every bit as good as the recording of Filippo last month that we put on top of the Analysis. However, we hesitate to put the same title in our top five for two months in a row. This has happened quite a number of times where the first record out gets steak and the other fine records come out later with the same title and must get hash. You callers can't go wrong with this recording. FIGURE: Head ladies chain across, roll away and star thru and circle up four, break to a line, up and back, right and left thru and flutter wheel, sweep a quarter, square thru three hands, swing corner and promenade.

THAT OLD GANG OF MINE, MacGregor 3132; Caller: Sparkie Sparks

This title has been done on many labels, in fact it has been done before on MacGregor, but it is a good dance and the Messina music is also good. FIGURE: Heads square thru four hands, corner lady do sa do, star thru and flutter wheel, sweep a quarter, right and left thru, dive thru and square thru three quarters, swing corner and promenade.

DOWNFALL OF ME, Blue Star 1958

Caller: Nate Bliss

Nate Bliss is a new caller on Blue Star but not new to the square dance world. He has made many records on the Windsor label but we understand that he bent over one day to tie his shoe and Blue Star slipped up and put the Blue Star brand on him. Most callers had better not try to copy Nate's style on this record. He hits some squeaking high notes and some rumbling low notes which indicates what a great voice range this man has. It's a good record. FIGURE: Heads square thru, corner do sa do, square thru again, boys run, scoot back, boys run, left allemande, swing a new one, promenade.

JUST LIKE ALL THE OTHER TIMES, Kalox 1147; Caller: Duane Blake

Fine Kalox music. Dance is fairly simple and could be used in class work. FIGURE: Four ladies chain across, heads square thru four hands, corner do sa do, swing thru, boys trade, box the gnat, pull by, left allemande, swing and promenade.

DAISY A DAY, Lore 1138

Caller: Don Whitaker

Here is another good title with a fine dance and fine music but it came out last month

on Kalox and appeared in our top five. This record is every bit as good as the Kalox version and the Whitaker voice is great. **FIGURE:** Heads square thru four hands, corner do sa do, curlique and cast off three quarters, pass thru, left allemande and weave the ring, promenade.

**KEEP ON TRUCKING, Square Tunes 152**  
**Caller: Bob Poyner**

A nice dance and good calling by Bob Poyner. **FIGURE:** Four ladies chain across, heads promenade three quarters while the sides swing thru, boys trade, girls trade, turn thru, slide thru and square the barge four hands, swing corner and promenade.

**I BELIEVE IN MUSIC, Blue Star 1956**  
**Caller: Johnny Wykoff**

This is about the fourth version of the tune to come out, but even so we expected great things of this record because it was being called by Johnny Wykoff. We here in the mid west know Johnny's calling and when this fellow cuts loose he can put goose bumps on the dancers. We have always maintained that there was not another voice in the mid-west that can compare to his, yet on his first record he used his Norman Tabernacle voice instead of his square dance voice. In other words the Rice Krispies did not snap, crackle or pop. His calling was fine but in this game you "got to be better than the rest" and not just as good. **FIGURE:** Heads promenade half way, down the middle right and left thru, square thru four hands, do sa do the outside two, curlique, boys turn thru, girls turn back swing corner and promenade.

**YELLOW BIRD, Top 25282**  
**Caller: Bruce Welsh**

This month we have about ten records that are re-runs. Many of these are on companion labels that are owned by the same company, but the music is the same as on the originals. Yellow Bird came out before on Grenn label and although the music is the same we feel that the new dance is much better. **FIGURE:** Heads promenade half way, down the middle and square thru four hands, spin chain thru, ladies double circulate, boys run and bend the line, cross trail thru, swing the corner and promenade.

**COCAIN BLUES, Lore 1139**  
**Caller: Stan Reubell**

A music re-run that first appeared on the Blue Star label. It was a hit when it first appeared and the dancers liked this version too. **FIGURE:** Heads promenade half way, lead right and circle four to a line, pass thru and tag the line, face in, turn and left thru, cross trail and swing the corner, promenade.

**BLUE MOON OF KENTUCKY, Lore 1140**  
**Caller: Johnny Creel**

A musical re-run that came out on Blue Star by Marshall Filippo and was quite a hit. Johnny Creel's up-dated version may become a hit again. **FIGURE:** Heads flutter wheel,

then square thru four hands, swing thru and the boys run right, bend the line, right and left thru, star thru and pass thru, corner swing and promenade.

**THIS LAND, Top 25284**  
**Caller: Chip Hendrickson**

This music came out originally on the Grenn label and was somewhat of a classic. This dance is so easy that it can be used for class work, so if you don't already have it, you should get it because here is one record that your new dancers will like. **FIGURE:** Ladies chain across, heads half square thru and circle four, break out to a line, up and back, pass thru and wheel and deal, centers square thru three hands, left allemande, pass partner by and promenade.

**PENNIES FROM HEAVEN, Jay Bar Kay 147**  
**Caller: Randy Anderson**

**FIGURE:** Head couples curlique, boys run around the girl, right and left thru, dive thru, pass thru, square thru three hands, trade by, swing corner, left allemande new corner and weave the ring, promenade.

**REMEMBER ME, Bogan 1254**  
**Caller: Skip Stanley**

**FIGURE:** Four ladies chain across, heads square thru four hands, do sa do, spin chain thru, ladies circulate and swing, left allemande and promenade.

**IT'S A LONG WAY DOWN, Lore 1141**  
**Caller: Johnny Creel**

**FIGURE:** Heads square thru four hands, corner do sa do, swing thru and the boys run right, wheel and deal, right and left thru, dive thru and curlique, then circulate two times, swing the corner and promenade.

**YOU DON'T MESS AROUND WITH JIM Wild West 1-5; Caller: Larry Jack**

**FIGURE:** Four ladies chain across, heads promenade half way, sides pass thru and partner trade, star thru and pass thru, circle half way, swing corner, left allemande, come back and promenade.

**SWEET GEORGIA BROWN, Windsor 5000**  
**Caller: Al Stevens**

**FIGURE:** Heads square thru four hands, corner do sa do, swing thru and boys trade turn and left thru, slide thru and do it twice, corner swing, left allemande new corner and promenade.

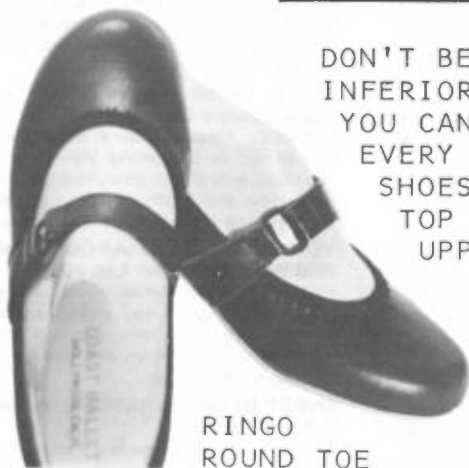
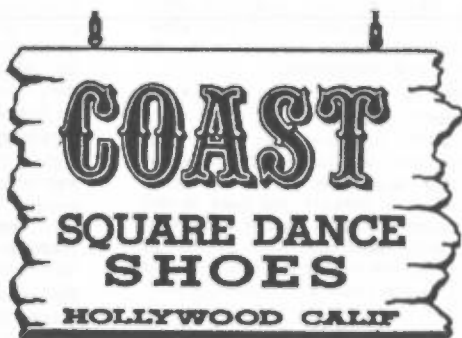
**CHICK INSPECTOR, Strato-Sound 103**  
**Caller: Bill Jones**

**FIGURE:** Heads promenade half way, sides do sa do, square thru four hands, split the heads, round one and make a line, up and back, star thru and trade by, swing corner, left allemande new corner, come back and promenade.

**CALLING BY THE RIVER, Strato-Sound 102; Caller: Roy Hawes**

**POLKA DOTS AND MOONBEAMS, MacGregor 2133; Caller: Kenny McNabb**

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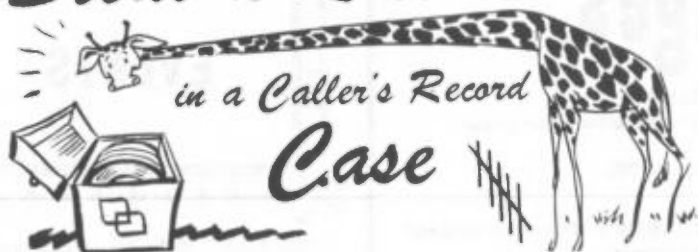
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 Bracken - Top  
 Driftwood - Top

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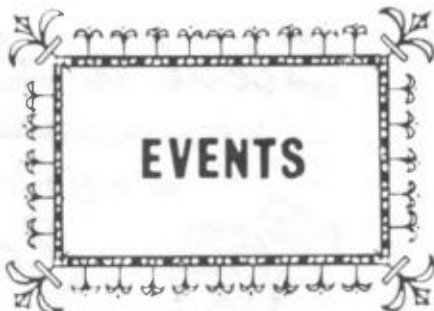
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**SOUTH CAROLINA—** 4th Ann. PT Boat S/D, Sept. 2, Francis Marion Hotel, Charleston. Free dance with Jim Newberry and area callers. Write PT Boats, Inc., P.O. Box 109, Memphis, Tn. 38101.

**NEBRASKA—** Official Night Owl Dance, Sept. 2, City Auditorium, Columbus. Write Harold Bausch, 2120 Jaynes, Fremont, Nb.

**NEW HAMPSHIRE—** Fall Camp, The Inn at East Hill Farm, Troy, Sept. 4-9; Ada Dzienawowska, Conny Taylor, Dick Leger, Ralph Page. Write Ada Page, 117 Washington St., Keene, N.H. 03431.

**WISCONSIN—** 4th Ann. Hodag Holiday, Fease's Shady Rest Lodge, Rhineland; Sept. 7-9. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wisc. 53151.

**WYOMING—** Fall Kick-off, FE Warren AFB, Cheyenne; Sept. 7, Johnny LeClair. Write Jack & Margo Teague, PO Box 9543 FEW, Cheyenne, Wyo. 82001.

**NEW YORK—** 2nd Ann. Kick Off, Central NY Callers, Sept. 7-8; Sherburne. Write George & Ella Bennett, 12 Hayward Ave., Norwich, NY 13815.

**NORTH CAROLINA—** 6th Ann. Cape Fear Roundup, Sept. 7-8; Fayetteville; Bill Volner, Tan Lee, Tommy Holloman & Jessie Taylor. Write CF Roundup, 7517 Crown Ave., Fayetteville, NC 28303.

**NEW YORK—** Fling Fantastic, Sept. 14-16; Holiday Inn, Olean; Bruce Shaw, Mike Calahan, Gene & Mary Kniseley. Write Fling Fantastic, PO Box 111, N. Chili, NY 14514.

**NEBRASKA—** 3rd Ann. S&R/D Convention Scottsbluff; Sept. 14-15; Beryl Main, Ernie & Naomi Gross. Write Les & Mae Bendickson, 1707 Ave. N., Scottsbluff, Nb. 69361.

**GEORGIA—** 9th Fall Roundup, Bell Auditorium, Augusta, Sept. 15; Stan Burdick, Harold & Judy Hoover, Bill Wilson. Write Bill at 115 Edgmt St., Aiken, SC. 29801

**ONTARIO—** Ann. Moonlight Square-a-nade, Sept. 16, Lions Park Arena, Brantford; Ernie Carviel. Write Jerry & Mary Gregory, 1 Sandra St., Brantford, Ont. N3R 5P3.

EUROPE— Germany, Austria, Switzerland, Sept. 16-Oct. 3. Write Dave & Jeanne Stevenson, 948 State Rd., Hinckley, Ohio.

PUERTO RICO— First Caribbean Roundup, San Juan, Sept. 17-23. Write S/D Fed. of P.R., Box 122, Carolina, P.R. 00630.

VIRGINIA— 4th Autumn S/D Camporee, Jamestown; Sept. 21-23; Dick Jones, Ray & Lynn Scott. Write Arthur V. Sauvan, 2228 Ferndale Rd., Chesapeake, Va. 23323.

ONTARIO— Harvest Holiday, Cedar Villa Lodge, Fenelon Falls; Sept. 21-23; Jim McQuade, Stu Robertson, Ron & Maryellen Hays. Write Wynne Robertson, 589 Sharilyn Ct., Burlington, Ontario.

FLORIDA— Suncoast Callers Assoc. 13th Square-O-Rama, Clearwater Auditorium, Sept. 21-22; Art Springer, Jim Taylor, Lou Somers, Jack Harris, Skeeter Chauvin, Cliff Hendricks, Bill Grant, Fred Leach. Write B. Grant, 4537 Hampshire Rd., Tampa 33614.

CALIFORNIA— Fun Festival, Sept. 21-23; Barry Medford, Nate Bliss, Ray & Jean Hanna; Civic Auditorium, Stockton. Write Festival, 3922 Delaware Ave., Stockton 95204.

KENTUCKY— Septemberfest S/D Festival, Sept. 22-29, Ky. Dam Village, Gilbertsville; Bob Wickers, Betty & Clancy Mueller, Frank Bedell, Bob Rhinerson. Write Sid Jobs, Rt. 6 Box 239, Murray, Ky. 42071.

VIRGINIA— Luray House Party, Sept. 21-23; Jack Hague, Paul Childers, Decko. Write Lou & "Decko" Dances, 3817 N. Oakland St., Arlington, Va. 22207.

FLORIDA— Family Fun Night at Walt Disney World, Sept. 22; Pete Sansom, Susan Adams, Bill & Bettye Beattie. Write Florida S/D Committee, PO Box 1265, St. Cloud, Fla. 32769.

ONTARIO— 7th Ann. S/D Jamboree, Belleville, Sept. 22; Glenn Zeno, Garnet May, Bill & Irene Morrison. Write June & George Dymock, 86 Rollins Dr., Belleville, Ontario.

NEW YORK— Big D Weekend, Oquaga Lake at Deposit; Sept. 28-30; Chip Hendrickson, John Kaltenthaler, Doc & Peg Tirrell. Contact Doc & Peg Tirrell, 3 Churchill Rd., Cresskill, NJ.

NEBRASKA— Prairie Schooners Festival, Sydney, Sept. 29-30; Don Williamson. Write Box 626, Sidney, Nb. 69162.

NEW YORK— 2nd Flaming Leaves Festival, Olympic Arena, Lake Placid, Sept. 28-30; Randy Anderson, Bob Cathcart, Dave Hass, Phil & Nancy Rude, Ed Fraidenburg. Write B. Baker, Box 443, Lake Placid, NY 12946.

CALIFORNIA— 17th Ann. Jubilee, Santa Clara Cty. Fairgrounds, San Jose; Sept. 28-30; Jeanne Fischer, Bob Tripp, Dick & Betty Parrish, Bob & Doris Parrish, Kay & Forrest Richards. Write Jubilee, PO Box 4322, Mt. View, Cal. 94040.

Continued on Page 70

## S/D Products

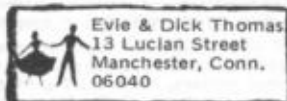
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### AVOID BREAKDOWNS, Continued

visiting other clubs. While clubs enjoy having visitors, they will not pamper their guests. If you want to dance, get on the floor right away.

Dance to as many different callers as you can. Regrettably, some callers advise new dancers not to visit other clubs and not to dance to other callers; this can only hinder the progress of new dancers.

By dancing to different styles of calling, you will improve your knowledge and understanding of square dancing and your ability to do the various calls.

Note: Your caller may advise you against going to a particular club or caller, because the level may be too high for you. This is all right and you should follow his advice. But if your caller advises against visiting any clubs, then do not follow his advice.

Have fun!

### ENCORE, Continued

Stan Burdick pictured square dance callers as "queer Birds" and accused square dancers of "caller watching" in a hilarious series of cartoons. Have you located the Wobbling Thrasher, or the Eastern TeeHee or the White Crowned Hard-o-Heron?

### KALOX—Belco—Longhorn

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If the dress is two-piece, the blouse should be fitted around the waist and down over the hips. This keeps the shirt-tail from working out while dancing.

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**NEWS, Continued**

Travel and Information Division, P.O. Box 5064, Austin, Texas 78703. Complete with fabulous pictures and extensive information, it tells you what there is to see and how to get there. The historical and cultural features which make San Antonio so worthwhile to see have caused it to be selected as an official Bicentennial city, and you may have a chance to preview it since it will be featured in a film, "We Hold These Truths to Be Self Evident," due to be released for television viewing in the fall.

We pre-registered 2,770 as of Salt Lake City and registrations are coming in at a good clip. We understand this was a record and considering that it was during the gasoline crisis scare,

we hope this means we can expect a record turn-out. We have our first 100% pre-registered club. It is the FRIENDLY FOLKS square dance club, the home club of John and Vivian McCannon, the general chairman of the 23rd National.

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*Herman & June Insall*



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Here is a timely idea on recruiting new dances into fall classes.

"Our club is named "PROMENADING B'S" and we dance in Bergen, N.Y. Our club badge is in the shape of a very happy, smiling bee. As an incentive for all our club members to invite new members to join us, we give a badge shaped like a Beehive, with ROYAL ORDER OF THE BEES engraved on the face of the badge. This is given to all couples who bring dancers to class, if the new dancers graduate. We have given out six badges to date, and the idea is only three months old. We plan to put a number on each badge that represents the number of couples that each club couple sponsors for lessons. We hope to give out many more after next year's graduation."

*Ron Fatch  
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# CHALLENGE CHATTER

by Jim Kassel

With summer vacations in full swing it seems like this is a difficult time to keep things organized, keep abreast of what's going on and meet deadlines. As I write this article in the middle of July for the September issue, many of our friends in challenge and advanced dancing are spending the week at Cherry Ridge in the Poconos dancing to some of the leading challenge callers of the country. Many of them are camping in the area and this makes for a splendid vacation. Some of these same dancers will be in Pittsburgh in August for the Challenge Weekend, and so it goes.

Most every challenge dancer knows where the challenge events are taking place, not only during the summer but the year round. Much of their vacation and days-off planning hinges around these events. One of the most helpful sources to refer to is the Directory, listing all the dancers and their addresses who were registered for the National Square Dance Challenge Convention held last June at Niagara Falls. Practically all geographic areas that have challenge dancing are represented in this listing and contacts can easily be made to find out what's going on, especially if one contemplates a visit to that area.

I spent some time today looking through back issues of this magazine and re-reading some of the early Challenge Chatter columns by Dewey Berry. I found the first Challenge Chatter column appeared in the April 1971 issue. I would like to quote a paragraph or two from that issue as it applies today and certainly needs re-

emphasizing from time to time.

"This column will give the challenge dancers and callers an outlet to present their views. Our plans are to slant the column toward the dancers; however, we will from time to time, feature some of the callers that call for the challenge clubs. Our main objective will be to present an accurate and more favorable picture of challenge dancing. We will also have news and upcoming events, features on some of the clubs, and articles by you, the challenge dancer.

"There are dancers who enjoy dancing at an advanced level all over the country, and we solicit your articles on challenge dancing. I have made a promise to the Burdicks that we would get enough news to fill two pages eventually. Let us know why you enjoy dancing and how you became interested in challenge dancing, and news about your clubs and callers. "Challenge Chatter" cannot exist without you. Please send your articles today to me at the SQUAREDANCE magazine address.

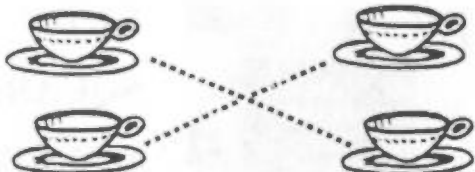
Dewey's first column then continues with an article from Vernon Rush of Steubenville, Ohio. Vern was the first contributor to the column. In columns to follow there were other articles from advanced and challenge callers and dancers. We hope we never have to mention anyone as the final contributor — for that might mean the end of the column — and as Dewey said, we do need you to exist.

Very shortly I will be writing to between twenty and thirty challenge and tape group leaders for news of your area, so please respond. News concerning your activities will be published in the order received.

One last item on which we would like opinions is the number of times per week or month it is necessary to dance or practice challenge material in order to keep sharp enough to attend advanced and challenge dances and be accepted as part of the challenge movement. I was talking with two of

Continued on Page 70

# MIX'N MATCH



*Edited by Fred Freutbal*

ADAPTATIONS THAT FIT ANY STANDARD 64-BEAT TUNE,  
TO GIVE VARIETY TO ANY CALLER'S REPETOIRE.

Eight chain thru and its variations, eight-chain-seven, eight-chain-six, etc., have limited use for really interesting calls. We will present one call for some of the eight-chain figures. They are all suitable for beginner classes.

## Eight-Chain-Two:

One and three crosstrail, separate round one you go  
Make a line go forward and back and slide thru you do  
Eight-chain-two you do, go to the corner, swing  
Swing that girl, go allemande left, and weave the ring  
In and out, around you go, until you meet your own  
Do-sa-do around her and promenade her home  
(Tag.....8 beats)

## Eight-Chain-One:

Four ladies chain three-quarters round, three-quarters but no more  
Turn the girls and heads lead right and there you circle four  
Heads gonna break, got lines of four, go forward up and back  
Right and left thru that's what you do, then slide thru like that  
Eight-chain-one, left allemande, weave the ring right there  
Until you meet new partners, then promenade the square  
(Tag.....8 beats)

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

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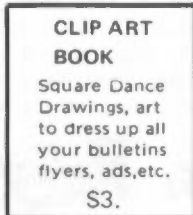
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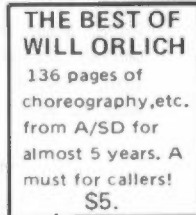
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by MYRTIS LITMAN

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brevisions and symbols to help the dancer become familiar with the dance language will make it easier for him to interpret written instructions. Thirteen round dance positions are shown by drawn illustrations.

The authors of this book are very anxious to point out that they use only standardized round dance terms, and because of this, the dancers will benefit from the combined knowledge of nationally recognized teachers, leaders and choreographers.

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### CHALLENGE CHATTER, Continued

the callers concerning this at the National Challenge Convention and one of them promised me an article concerning this from his area. As we talked we agreed that crash programs and hours of practice to attend certain dances are not necessary. A good progressive program could lead club dancers into and through the various stages of challenge with a minimum of one night per week. We have attended five National Challenge Conventions, have always had a fine time, were at least in the average group and did this with about one good tape session per week.

### EVENTS, Continued

INDIANA— 7th Tri-State S/D Festival, Sept. 28-29, Ft. Wayne; George Keith, Ben & Vivian Highburger. Write Ray Walton, 2439 Weisser Pk., Ft. Wayne, In. 46803.

WEST VIRGINIA— 7th Ann. Buckwheat Festival, Camp Dawson (2 miles east of Kingwood); Sept. 30. Clint McLean. Write Frank Slagle, Kingwood, WV.

ONTARIO— Canada-Cade, Sept. 28-30, Niagara Falls. Write Joe & Es Turner, 7409 Masters Dr., Potomac, Md. 20854.

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# LET'S LEARN TO SQUARE DANCE

by Karen W. Carden  
Knoxville, Tennessee



"Let's learn to square dance," someone said.  
I absently inclined my head,  
Preoccupied with daily cares.  
But I agreed, he still declares.

I'd watched them swing and do-sa-do,  
Thinking that I'd never know  
The thousand movements they'd perfected.  
Why weren't half of them dissected?

I know I have it in my head  
To learn the things the caller said.  
The major problem that I meet  
Is how to get it to my feet!

"It's not that hard," I say once more,  
Climbing up from on the floor.  
If everyone just concentrated,  
There'd be fewer mutilated!

The call was either dive or duck,  
Then I collided with a truck!  
Someone said, "I tried to warn her."  
That's no truck, it's just my corner.

All you fancy dancers watch it.  
Time will come when we won't botch it.  
We'll amaze and we'll astound you.  
We'll be dancing squares around you!

