

AMERICAN

NOVEMBER 1973



SQUARE DANCE



A DIPLOMATIC
ENTANGLEMENT

THE



EDITORS' PAGE



Statistics today show that the average man will change jobs, if not careers, at least twice in a lifetime. This is a contrast to the days in which a man landed a job after his schooling was completed, and worked at it until retirement. With all the constant changes we face today, it seems that long-term callers deserve much credit.

Several twenty-five year callers have recently celebrated square dance anniversaries with gala parties. We'd like to send our congratulations, too, to these hard-working men-behind-the-mikes, so we're preparing a certificate, similar to our diplomas, which can be presented at 25th (or higher) anniversary parties. We'd also like to publish an "honor roll" of such callers in a few months, and again periodically.

Anyone may write and obtain these certificates, but the letter must contain

two signatures, besides that of the sender, and should give the dates and area(s) of the caller's service. These certificates are complementary gifts from American Squaredance Magazine, now completing its 28th year of service in the square dance world.

On the subject of the fine service of the callers of our land, have you, as club officers and members considered that the costs now facing callers in their chosen professions have risen ten to twenty-five percent in the past couple of years (more for the traveling caller, of course), and in most cases, callers hesitate to charge more for their services, since most clubs also face budget problems? For the sake of retaining the key lyric people in our activity, it may be important to discuss the whole matter of charges to dancers and a bonus to the faithful club callers, whether they ask for it or not.

AMERICAN
**SQUARE
 DANCE**

VOLUME 28, No. 11
 NOVEMBER, 1973



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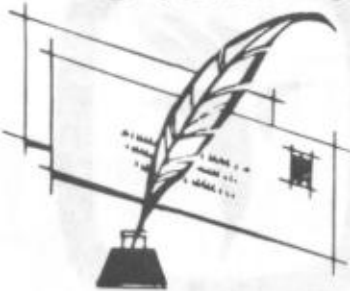
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AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$6.00 per year. Single copies: 60 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1973 by Burdick Enterprises. All rights reserved.

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Grand Zip



We love this magazine even though we have been getting it less than a year. We have danced for over three years and were unaware there was such a publication — and my husband an industrial editor yet. This we hope will change. As current leadership chairmen of Lincoln Council of square and round dancing, we hope to expose all current dancers and the ones who complete lessons this fall to American Squaredance. No matter how long we dance we hope there will always be the Easy Level Page. Only by keeping and encouraging our beginners can we hope to gain more advanced dancers. Lest we forget — at one time I too could not do a "right and left grand."

*Jo Clinefelter
Lincoln, Nebraska*

. . . . May I say how very much both my wife and I enjoy your magazine. We find it most informative in all aspects of the world of square dancing.

As a caller with two clubs here in Christchurch, I find the articles by Willard Orlich much to my liking, and I sure look forward with anticipation to each month's copy.

We call our clubs Garden City Squares, and for the last three years we have been running a basic club for beginners, and an intermediate club with 75 basics. We dance in the YMCA on both evenings. Our average would be three to four squares, and with our la-

test basic class about to graduate in about seven weeks time we look forward to greater numbers on a Thursday night. Daphne and I teach rounds as well as squares and really enjoy every minute of it. . . . We all look forward to the Southern Hemisphere Convention, and by the number of overseas registrations which have been received to date, we should have a wonderful convention.

Do hope this gives you a small insight into our little corner of the square dance scene, and it only leaves me this to say — please keep up the grand job you are all doing in the magazine, for we all appreciate it very much.

*Bill & Daphne Buttolph
Christchurch, New Zealand*

Thank you! You did a beautiful job with my poem, "Let's Learn To Square Dance." (September 1973) I couldn't ask for better treatment of my material. Your artist did an amusing and appropriate illustration. All in all, I was thrilled with the time and attention you gave it.

You made it so appealing, everyone who has seen it wants one! If they are available, please send me six copies of the September issue. . . . Your publication is certainly a pleasant market for writers and an entertaining, informative magazine for dancers.

*Karen Carden
Knoxville, Tennessee*

I organized summer dancing in this area for the first time this year and it went well. We had area clubs and callers and an air-conditioned hall and averaged 10 squares each Saturday so it was a good project. We plan to continue and hope we can find a way to let people on vacation in the Niagara area know where to find us next year.

Clubs seem to be in good shape in the area although my class is small, but large enough to warrant continuing.

*Orphie Easson
St. Catharines, Ontario*

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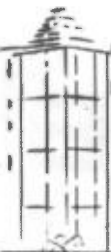
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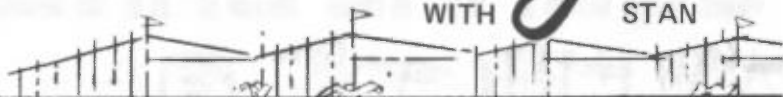
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Meanderings...

WITH STAN



Does anybody remember that technicolored chanticleer we planted on the cover of our very first Ohio-based issue of this magazine five years ago? No matter. The bantam bird is in crackin' good voice today as we trumpet into our sixth year of publication. And the dawn is just breaking!

Speaking of birds, we got tickled this month by the kind of occasional misfits Harriet Miles describes in our "Bad Leroy Brown" center spread. Fortunately, those characters are rare in any square.

The circuit widens each fall, and tubfuls of traveling have broadened me as well. While you gobble your turkey and stuffing this month, I may duck a truck in a patch of "clover" on some endless Interstate. It is said that callers who stay at the wheel too long have motor oil flowing through their veins. Same for Texas oilmen, there's a lot of CRUDE accrued there (ugh). But I'm kidding. I'll be home for Thanksgiving. And I'll be thankful for a TANK-full of blessings that have come our way in this hobby of hobbies!



Well, we must get on with the mileage report.

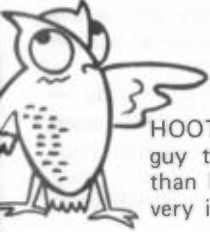
MOUNTAIN LAKE, VA. (near Roanoke) . . . Again, I can't describe this unique fall-spring festival hatched by Harry McColgan and his clan. It is so different you've got to be there to appreciate it. My blue Ford actually turns bluer as she climbs to the top of that seven-mile mountain to get there. This year I saw a full-sized school bus go halfway up (I followed it), and turn around there, dispatching a dozen pupils at that point, who hopped in a smaller bus for the rest of the journey upwards. True. Scout's honor!

Speaking of scouts, I'm now an assistant scout leader. That's not so unusual, except that these are GIRL Scouts. Today we study Indian lore. And I'll have to dig out my breech clout and feathers, I suppose. Thanks, Cathie . . . I'll try to live up to the spirit of Juliet Lowe.



AUGUSTA, GA. . . . What a beautiful time at a beautiful time of the year . . . from the moment I stepped into the Georgia Welcome Center and was given a coke and a genuine Georgia peanut (I'd walk a mile for one) . . .

it was delicious. The Martins . . . terrific hosts and promoters of square dancing in that area . . . the ORA event, a tradition well supported, well staged.



HOOT 'n HOWL DEPT. — The guy that thinks he's smarter than his wife is married to a very intelligent woman.

JACKSON, MISS. . . . I enjoyed 24 hours of marathon yakkin' with that guy with a million ideas to improve the square dance scene, Emanuel Duming, where we clinic-ed together in the tall timbers. That man, 'Manuel, is a genuine choreo wizard.

BIRMINGHAM, ALA. . . . Those same friendly and hospitable southern feelings and findings abound. One never says "You-all," but just "Y'all." They had to be good — they were Kirkwooden dancers.

OHIO and TENNESSEE. . . . I made some "Mockingbirds" this summer and Don Williamson "baked them in a disc" on RED BOOT label. You'll adore the music, even if you aren't a bird lover. It was also fun to work with Don on "Yellow Ribbon" earlier, and to collaborate with seven other calling birds on an all-hash LP record. Also, I may flutter into your phono this fall on that new premium disc from SIO in California. Thanks to the local flock of dancers who accompanied me to the studio for those recording sessions and spun their gears 'til they were spun out and half spent.



NORTH CANTON, OHIO What a Hawaiian luau can do to perk up a dance is amazing . . . gay decorations . . . brilliant colors on the dan-

cers . . . authentic dishes served at halftime . . . a special "native" dancer in grass skirt to perform . . . all make it a memorable affair. Try one.

ITHACA, N.Y. . . . Hill country . . college frame of mind . . . Probably a blaze of color right now . . . a Sunday afternoon dance club . . . this year I arrived on time . . . but my friend and backup caller, Tom Trainor, was there again in case I didn't.

BUTLER, PA. . . . Keystone Squares . . . a great bunch . . . the club has "personality" . . . one always finds sharp dancers with their "antennae up" around the Pittsburgh area . . . a visit with my sister and family was a bountiful bonus.

DANVILLE, KY. . . . Now is the time for all the parties to come to the aid of all good "men in the street" . . . and that's what a street dance sponsored by the club in downtown Danville for recruiting purposes was all about. Several tips were designed for spectators to join in . . . police cooperated in blocking off the heart of the city . . . the rain cooperated in not precipitating a problem.



ALBANY, GA. . . . Double barreled program . . . Dixie Federation dance (thanks, Bill Histed) and a Dixie area callers' clinic (thanks, Audie Lowe) . . . and more downright "down-homey" type dancers a-marchin' through Georgia . . . that's Rod Blaylock country . . . solid . . . "that's not snow on the ground - that's COTTON, pal" . . . call me "redface" . . . to match the clay down that way.

The other day someone said to me as we sat on the sideline at a dance, "I can tell those dancers over there learned to dance with 'so-and-so' (caller). It's obvious just because of the way they move to the music — sort of offbeat and awkward."

Later I wondered a little bit about whether that casual comment was more factful or fanciful. I thought of all the dancers I've taught over the years. Gosh, I'd be ashamed to be blamed for a couple of couples, I remember, who will never learn right from left, orthopedically, and right from wrong, directionally. Others I've taught have the natural rhythm of rhinos. Those are few and far between, but if they stand witness to my competence, I'd better surrender my third degree hashmaster card to the grand dean of the College of Curliques, right now!



Let us introduce you to another strange bird before we fly off these pages — it's a KWICHERBELLYACH-IN' bird, to be shown to all negativists in the club setting, where needed, to illustrate what that particular species really looks like.

SOMEWHERE IN NORTH CAROLINA . . . I stopped short and watched a good ole country auction in progress. Gosh, this is a big event in the lives of these folks . . . If the auctioneer were to call a square dance, I think he'd sound something like this: "Alle-alley-alley-man-man-man-who'll gimme an alley? — who'll gimme a man? — left on the corner — who'll gimme a corner? grand right and left — who'll gimme a grand? — do I hear a grand? — and a quarter more? — a half?"

SOMEWHERE IN SOUTH CARO-

LINA . . . I drove past a little cottage with a big sign out front: "Sister Armstrong — palmist — reader — advisor — healer." I wondered if she could help me guarantee that all my allemandes would be with the original corner (both calling and dancing).

One parting thought, friends — Cheer loudest for the HOME team (your club and caller) because your "touch" when they're "down" may be what is needed for a TOUCHDOWN.



"Let's go Dancing"

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Contact: Gerry Ogburn

CINCINNATI, OHIO, Thurs., January 31

Contact Flo Rohe

COLUMBUS, OHIO, Thurs., February 7

Contact: Dee Ellis

FORT PIERCE, FL., Monday, Feb. 11

Contact: Bill McMahan

OAK RIDGE, TENN., Friday, Mar. 29, 1974

Contact Bob Baker

LAKE PLACID, N.Y., Friday, May 31

Contact: Bernie Baker

SALT LAKE CITY, UTAH area

Fri., Oct. 4 '74, Contact Israel Wilson

PETERBOROUGH, ONTARIO, CANADA

Sat., Mar. 1, 1975, Bob & Jane Jaffray



THANKSGIVING

by R. Eugene Maddox
Minister, Graceland Christian Church
Memphis, Tennessee

*“Let them praise his name with dancing,
making melody to Him . . . ” (Psalm 149:3)*

*Lord, we thank you for the Dance of Life;
for friendships made and kept;
for smiles broadened to laughter;
for joys born and sorrows ended;
for a bit of heaven on earth;*

Lord, we thank you for the Dance of Life.

*Lord, may this be a Festival of Thanksgiving;
for teachers and callers;
for corners and partners;
for squares and rounds;
for circles and lines;*

Lord, may this be a Festival of Thanksgiving.

*Lord, may this be a Foretaste of the Everlasting;
life renewed and re-created;
life becoming warm again;
life made wholesome and happy;
life transformed to rhythm and gladness;*

Lord, may this be a Foretaste of the Everlasting.

*Lord, may this dance be a Benediction;
a few hours symbolizing the joy of all life from Thee;
and if it be our last dance on earth,
may we awaken tomorrow in another place
where there is gladness and singing and dancing
led by the Master of us all!*



Charles Bills, of St. Charles, Missouri, served on the panel, "How To Make Your Club Grow and Go - New and Old" at the 22nd National Convention. With him were Raeman Jack, moderator, Irene Jack, Pete Hughes and Dave Freidlein. Here are Charles' comments:

In the beginning, we must establish these things - that your club is already formed and dancing regularly; that your club is an outward club (that is, one which believes that by helping other clubs, you are making your club stronger); that success is only a partial thing and attained only to meet a particular situation while complete success is an impossibility. So we head down the long road of involvement:

Individual Involvement: Let's not attach square dancers to any special or ethnic group, but look at them as people and friends eager to join an activity that they enjoy and want to be a part of. Search out their social and business life and find out their capabilities, then give them a job they can do with ease. Let their non-dancing friends hear about the good job that was done and who did it. Let the club be their club, too.

Club Involvement: Square dancing being the wholesome family activity that it is, we are encouraged to look toward the club to provide an interesting schedule. To the monthly club newsletter, where a careful analysis is made of all things and events, past, present and future; to the special dances where every member takes part in the preparation and enjoys the evening; to the club picnic, to the fall weiner roast. Plan an evening's entertainment after you get there. Give everyone a chance to act. Get your club together to visit another nearby club. Go banner raiding, then invite everyone to visit your club where every member is on the welcoming committee.

Club-Community Involvement: Set up a committee to be in charge of exhibi-

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MAKE YOUR CLUB GROW AND GO

tions and have them contact local churches, hospitals, homes for the aged and other shut-ins. Let them know you are available when called on. When you respond to a call, you should take two squares of dancers and your caller. Spend some time visiting with the people or patients, and above all, see that they have an enjoyable evening.

Club-Area Involvement: By this time, your club has developed a personality and dancers and people throughout the area know you by the company you keep. The square dance leaders are visiting your club regularly; the round dance teachers are usually in attendance; the association officers are there. Dancers attend your club now, because they enjoy the club members and can also meet other leaders. Your club has a raft of talent and you are involved in the whole area. Your club may have a couple who can provide a different and unusual graduation exercise, or give a lecture on good square dance habits. Kick off a special event,

or put together a seminar. Whatever it is that a visiting club should need, they can usually find it at your club, and you'll help them out.

Club-Civic Involvement: After going this far, you now want respectability and accreditability. Thus you establish your club with your state as an incorporated, non-profit organization. You search out and provide the club with accident and liability insurance and register with your local chamber of commerce, where you are now asked to become part of the civic community and take part in festivals and parades, and because of the instant availability of so many people, you are asked to be on standby in case of an emergency.

Involvement can go on and on. Here I have led you from a shy couple, eager to learn to dance, to a community of people, one depending on the other. Yes, it all goes back to the time you asked the couple, "Will you join our club and help us make it better?"

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South Seas Special

by Phyl & Frank Lehnert
Toledo, Ohio



Frank & Phyl escorted the American Squaredance Magazine-sponsored tour to the South Pacific in July, 1973. Here Frank lists some of the memories brought home from their jaunt.

Beautiful cliffs, beaches and surf;
some British accent; cars driving on the
left side of the street, with very few
stop streets; French (oil and vinegar)
salad dressing; supper at 11 p.m.; lawn



bowling and rugby football; giant 747s to small mountain airline planes; delicious lamb roasts; pavlova with kiwi fruit, luau, hange and meca (all the same depending on which country Hawaii, New Zealand or Fiji); double deck buses, hydrofoil ferry boats, boxing kangaroos, cute koala bears, boomerang throwing, sheep shearing and sheep herding by dogs; chatting with dentists from London and Tokyo and a school teacher from South Africa; wine tasting in an Australian winery; shopping in Melbourne and Sydney (three and four million population, respectively); losing luggage for 24 hours when CHC meant either Christchurch or Chicago; exciting Mt. Cook and the surrounding glaciers; the thermal area of Rotorua and the delightful mineral baths, beautiful water-surrounded city of Auckland; the outer islands of Fiji; a Fijan beauty contest and fashion show; glass bottom boat view of the coral reef; not to mention the many exciting things in San Francisco and Hawaii. These are just a few of the memories of our South Pacific holiday in July.

The real highlight of the trip just had to be the wonderful square and round dancers we met in both Austra-

lia and New Zealand. They not only treated us as royalty at the seven dances we attended, but were our personal hosts for sight-seeing. This put us in many places I'm sure tourists never see. In addition, these dancers took us into their homes and gave us the opportunity to see what Australian and New Zealand homes and cooking were like. I was never too fond of lamb, but it was delicious in both countries, especially home-cooked. The callers did a fine job of calling, and we experienced only a few differences in dancing in Australia and almost none in New Zealand.

A personal highlight was meeting the fine people to whom we have been writing, some for three years, such as Dr. Dennis and Rowan Spackman, Art and Blanche Shepherd in New Zealand and Tom and Chick McGrath, Edna and Charles Batchelor in Australia. It was thrilling and fast friendships developed.

If you ever plan a trip to the South Pacific, only 20 flying hours and 10,000 miles away, crossing the equator and gaining and losing a full day, where summer is winter, then do include in your plans plenty of time to be with your wonderful dancing friends from down under.



THE SOUND
WITH THE
SOLID BEAT

NEW RELEASES

JK-147

PENNIES FROM HEAVEN

Caller: Randy Anderson

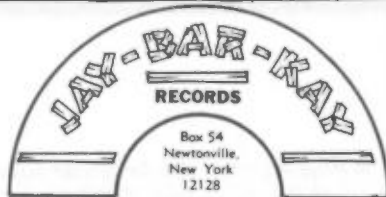
JK-145

IT'S BEEN A LONG LONG TIME

Caller: Ken Anderson

JK-602 A-B

SYNTHIE WALKIN'



JK-149

CHICK INSPECTOR

Caller: Ken Anderson

*Watch for an all
new Xmas record!*

Chord	F#	B	E	A	D	G	C	F	B ^b	E ^b	A ^b	D ^b
High Tone	a#	b	b			b	c'	c'	b ^b	b ^b	c'	
Medium			g#	a	a	g	g	a		g	a ^b	a ^b
Low Tone	f#	f#	e	e	f#		e	f	f			f
Other	c#	d#		c#	d	d			d	e ^b	e ^b	e ^b

MORE ON

by Chuck & Pudge Tura
Albuquerque, New Mexico

HARMONY

The previous article (March, 1973; p. 19) advocated that callers keep their patter entirely harmonic rather than melodic, that they get the chords of their hoedowns identified and call their patter on certain tones, according to the chords. The present article provides a more extensive table of chords and tones, shows the relationship between key and chords, enables a caller to visualize how suitable each key is for his voice range and quality, and suggests a shortcut to simple harmony. And, scattered through the two articles, there is enough information to enable callers to identify chords for themselves without consulting a musician.

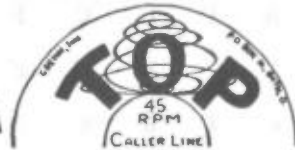
The table is arranged so that the chords in any hoedown occur consecutively. The chord that is designated by the same letter as the key is the I chord. The chord to the right of I is IV. The chord to the left of I is V. The first two chords to the left of V are the "modern" chords, which occur in only a few hoedowns.

A "High Tone" is one on which a high-voice caller might do a considerable percentage of his patter. But the lower one's voice, the less patter he should attempt on one of these tones. The "Medium Tones" are the ones for most callers to use for most of their patter. The "Low Tone" is all right for the unaccented count of a measure, but the Medium or High Tone should be used for the accented count.

The person who identifies chords must be cognizant of two tones which are not used in patter. (1) The "Other Tone" of a major chord is simply too low for patter in one octave, too high in the next octave. (2) Many of the V chords in a hoedown are actually V7, consisting of the V (major) chord plus an additional tone, the 7th. The 7th tone of V7 is the same as the 1st tone of IV. (The 1st tone is the tone that is designated by the same letter as the chord.) The patter caller uses this tone when the chord is IV, but not when the chord is V7.

A high-voice caller with reasonable vocal technique can produce harmonious patter in any key. A low-voice caller needs hoedowns in which there is a "Medium Tone" in each chord that occurs frequently. The most frequent chords are usually I and V. A caller with poor vocal technique probably sounds his best when pattering in the key of C or G.

One can develop harmonious patter in the key of C without formally identifying the chords. This also applies to several other keys, provided that certain "modern" chords do not occur. If a hoedown is in the key of C or G, monotone some patter on the tone g, and notice where it does not harmonize. Where g does not harmonize, use a. If the hoedown is in D, try a; where a does not harmonize, use g. If the hoedown is in A, try a; where a does not harmonize, use g#.



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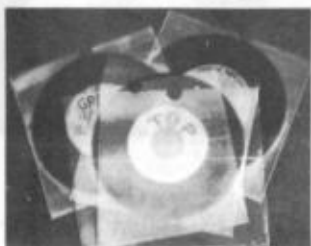
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GETTING IT ALL TOGETHER



WITH TEENS by Helen Springer Boise, Idaho

What do the kids do? The teenagers, the ones hanging around the hamburger drive-ins, the restless, bored young people with energy coursing through their veins, the "in" generation, what about them? In Boise, Idaho, we have the "Teen Spud Stompers," a turned-on group of adolescents who swing and whirl every Monday evening away.

We adults who helped organize the young people, helped mold them into a working arrangement, learned more lessons about human behavior than the kids did. Maybe that's because we had more to learn.

If you are going to keep enthusiasm generated within any group of people, whether they be young or old, you must keep the members involved. For it is human nature for individuals to take an interest in the activities they have made a commitment to, whether the obligation be in the form of finances, emotions, or, perhaps, labor. So, from the time we had the first experimental get-together, until last Monday evening, when three squares of beginners sashayed through their do-sados and allemande lefts, we have given the young people more and more con-

trol over their own club. It is so easy to give advice, to tell them how it should be done, that we've considered, more than once, putting staples through our lips to keep them together.

One of our more aggressive adult advisors managed to secure a hall, through the generosity of the Moose Lodge, at no cost for the members. The only stipulation made is that they sweep the floor after each use. For those of you who might like to get your kids involved in an organization like this, I suggest you contact the lodges and service clubs. They are usually youth-oriented.

Our teen-age club is, perhaps, more "with it" than any of the adult group. For instance, they recognize the women's movement with both a female president and vice-president, the club's choice. They show no prejudice against race or sex.

They have three adult advisors, whom they elect themselves, thereby getting people with personalities and viewpoints compatible with their own. With the assistance of these adults, they drew up their by-laws. Some of the rules and regulations are included for the benefit of the parents, such as "No

one leaves the hall after he or she has arrived." They wisely concluded that happy moms and dads make for happy and relaxed kids. When they go on outings, such as sledding parties in the winter or picnics in the summer, the president, "Corky" Salsby, uses one parent, whom she knows will be at home, as a contact. If any of the other guardians get "up tight," they can call the contact and get the latest dope on the entire situation, such as a possible flat tire. The party-goers keep the one at home notified of their whereabouts at all times.

Because the members are not allowed to come as male and female couples, and, of course, no girl has a husband to dance with her, they found the most popular ones swinging and swaying smartly each tip while others wistfully warmed chairs dance after dance. Their solution is to put the girls' names in a dish and have the boys draw one. Because there are always more girls than boys, this keeps different ones on the dance floor, and keeps them more or less rotating.

The kids found a good-natured caller, Gary Davis, who, because he is youth-oriented, agreed to do the honors for them for \$7.50 an evening until they got their feet off the ground. The kids promised to raise his salary as they are able until he reaches the \$20.00 that most of the callers in the city receive. At the present time, they are giving him \$10 an evening.

One of the main difficulties has been in collecting each evening. Because some are quite late in arriving, one of the officers sits by the door to collect from those who haven't paid in advance. The dues have been set at seventy-five cents an evening, or \$7.50 for a three month period. The officers have arranged means for the members who are in financial need to baby-sit for the parents in the adult clubs who have small youngsters.

A couple of the adult clubs in town, who are, once again, youth-oriented, have offered to let the young people take part in their dances free of charge

if their dues are paid in advance at the "Teen Spud Stompers."

We have found, surprisingly, that there is little friction among the teen members as long as the parents keep their "cool." The kids seem to let their grievances against each other come out quite naturally, then forget them. When I watch these young people express their hostilities, then go on about their dancing, I think the adult clubs could learn to "get it together" from them.

Square dancing meets with instant opposition from most young people, particularly the boys. Because of their conditioning, it is difficult for them to put on an exhibition, which is what they feel square dancing is. Of course, if you don't have boys, you don't have girls. So one of the biggest problems in teen-age clubs is to recruit new members. This club has danced on television, in the schools, and at a few service club functions. They have danced at several rest homes for the elderly.

These kids have set their age limits from thirteen to eighteen years. They feel anyone younger than this wouldn't fit in too well or be comfortable with them; After their eighteenth birthdays, they can graduate into the "Single Swingers," an adult group.

Their caller, who has done his bit for many adult groups, is constantly amazed at how sharp these kids are. It keeps him challenged to keep them challenged. "They pick up things much faster than most adults," Gary told me. This is probably because their minds are constantly stimulated by their school studies.

I would like to see teen-age clubs as common as the adult ones are. The opposition in this town has had to fall back and admit it can be, and is being, done. Many thought the romance thing would interfere, that when a boy and girl team decided to split, one, at least, would drop out of the club. If this has been a problem, the kids have found a way to lick it, just as they have hurdled all the other obstacles.

Square 'em up teens!

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CONTRA-BUTION



Be a part of the swing to contras!

by Art Seele

Haddon Heights, New Jersey

Contras, like rounds and mixers, have a definite place in the square dance picture and should be introduced to new dancers during classes.

A contra dance is a dance of opposition, performed by many dancers facing each other in lines. Probably the best known contra dance is the Virginia Reel.

Contras have been changed very little since their early days. In fact, several of the modern square dance terms have been adopted directly from contras. The contra dance is the bridge to our earlier dancing heritage.

Contras will give a new dancer the opportunity to execute the recently learned figures in time to the music and without rushing. He will develop

the ability to pace himself and the ability to position himself at the end of each figure which should carry over into squares. The "long lines" formations also give the caller/teacher the opportunity to watch and see which couples are not fully aware of what they are doing. It also allows the caller to use all couples even though there are an odd number for squares.

When would you start using contras in classes? I will use the Virginia Reel as a teaching technique on either the first or second night. It is marvelous for teaching right from left, do-sa-do, sashay down, and hand turns. It also is the students' first introduction to timing and phrasing; what is more, it is fun to do. If I find that a group has a problem with the reel, I do what

my daughter and I have named "The Virginia" and leave out the reel.

You can progress to "Slaunch To Donegal" after you have taught right and left thru, ladies chain, allemande left and swing. These are all taught fairly early in the 50-basic progression, so that you can include "Donegal" in the third or fourth lesson. From then on, you can use other contras as you progress.

Contras should find real favor in round dance groups since they combine the set routines with which round dancers are familiar with the square dance figures to which they are accustomed.

This leaves only the going square dance club to discuss. It is my personal opinion that unless the club dancer has been trained to do contras during his lessons, you will not succeed in getting him to try a contra. Some dancers have been brainwashed by hot-shot callers (the speed-up, clip-time boys) to believe that anything danced in time

to the music is way out. Many present club dancers are lost to contra dancing mainly because their callers are not willing to learn to prompt a contra. Many of the older traveling callers were excellent at presenting contras. It is my hope that the younger generation of both local and traveling callers have the ability and intestinal fortitude to use a contra now and then in their programs.

For those of you who are contra "freaks," as the kids say, I would suggest what we did in our area — form a contra club to meet on a specified day about every three months. Bill Johnston, whom many of you know, started a group about a year ago with some twenty couples. This has now grown to about forty couples. This is not a money-making project but a fun one. The afternoon session is devoted to beginner contras, and at the evening session, the level is raised. The club meets every fifth Saturday, and we have a ball!

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ROUND DANCE

Terminology Report

Members of the Round Dance Terminology Standardization Panel at the 22nd National Convention in Salt Lake City, Utah, were Betty and Clancy Mueller moderators, Bud and Shirley Parrott, and Don Wilson. Forty dancers and instructors made up the participating audience. The moderator after giving a brief history of the panel members which showed their qualifications to serve in this capacity, asked that there be discussion, but that the session be harmonious.

"No change should be made unless and until it is clear that a change must be made."

The following terms had been approved for standardization at Des Moines in 1972, and were on trial for the one year waiting period. Each term was proposed and seconded and after discussion, was voted upon. The following terms were accepted by a majority of the voting audience. They are now to be considered as standard terms used by round dancers and instructors.

1. (Amended) **Breakaway** – A three step figure starting with partners facing. The first step is to the side, turn to open or left open crossing behind on second step, recovering to facing position on third step.
2. **Reach** – A longer than normal step in the direction indicated.
3. (Amended) **Basketball Turn** – Step in direction indicated, turning $\frac{1}{4}$ in designated way (LF or RF) allowing other foot to remain in place. Recover on other foot continuing same direction of turn another $\frac{1}{4}$. If a four step figure, the action would be repeated in opposite direction, same direction of turn, and when completed, dancers would be back in original position having completed a 360° solo spot turn.
4. **Twirl/Maneuver** – Cue word to indicate same movement as Maneuver except woman executes a twirl ending in a closed position.
5. (Amended) **Spin Turn** – A three step right turning figure, wherein the man steps back on the left foot, pivoting right face, leaving right leg extended, forward right heel to toe commence rise, continue right face turn, leaving left leg extended, recover side and back on left toe lowering to heel (couple remains in closed position). (Woman forward right heel to toe, pivoting right face side and back on left toe, brush right foot to left, forward on right toe between man's feet, lower to heel.
6. (Amended) **Fallaway** – A movement wherein both man and lady are moving backward in semi-closed dance position.

7. **Hold** – Previous indicated figure or body position continued without movement for indicated counts. (Example: Dip back, hold, hold;)

8. (Amended) **Open Telemark** – A three step left turning figure used to change direction and position during which the man steps forward on the left foot preparing to turn left $\frac{1}{4}$ or less, then to the side on the right foot turning $\frac{1}{2}$ or less and bringing the woman to modified semi-closed position (on second step the woman closes the left foot to the right foot and turns to the left $\frac{1}{4}$ or less with the weight on the right heel and the feet close together and parallel. As she rises to the toes she transfers the weight to the left foot.) The man then steps forward in modified semi-closed position toward direction indicated, the toes lowering at the end of the count.

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

The following term was defined by a panel member and accepted by the audience for a one year trial. It will be voted in 1974 for final acceptance:

1. **Hitch-Scissors or Scissors-Hitch** – A figure used to change directions and positions simultaneously as a couple. Usually forward, close, back, –; by one and side, close, cross, –; by the other. Starting and ending positions, and either forward to backward movement is the choreographer's prerogative. The figure may be used in many different rhythms. Due to many variations of the figure, a single cue word has not been feasible.

The following terms that were defined for the one year waiting period were voted to be carried over for the next panel: Knee, Oversway, Standard; Oversway, Drop; Oversway, Tilt; Oversway, Extended. The following new terms were suggested to be discussed and standardized: Feather; Feather Finish; Feather Ending; Back Feather; Closed Telemark; Basic Weave; Open and Closed Impetus. The following suggestion was made: Persons naming a term they want defined should have their names listed with the term for future consideration. In the term "Knee" this year, no one knew who suggested it or to what instance it referred.

RED BOOT – FLUTTER WHEEL – STARDUST



Ted Frye

RB 145 COME EARLY MORNING

by Jim Coppinger

RB 146 GOOD TIME CHARLIE'S GOT THE BLUES

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RB 147 MOCKINGBIRD HILL

by Stan Burdick

RB 148 YOU CAN HAVE HER I DON'T WANT HER

by Ralph Silvius



Ralph Silvius

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ladies' choice

CALL IT LIKE IT IS

*In square dancing,
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But if it did,
The caller, glib,
Might call it "Ladies' Choice."*

by Manning Martin

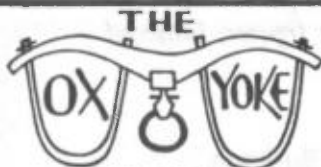
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- Match colors with daylight as well as artificial light.
- Use warm colors where you want emphasis.
- Use cool colors to lessen the size.
- Use novelty fabrics for trim.
- Loosen stitches on braids or rick rack.
- Use trimmed selvage as reinforcing for bias seams.
- Use back closures to save hairdos.
- Use graduated checks or polka dots as combinations. Stripes can be combined with plaids or dots of same color coordination.
- Use the blouse-keeper inside the skirt band. This may be purchased at the notions counter and is great for keeping blouse and skirt together.

DON'T

- Rely on one size fitting you always.
- Choose a design just because it looks good on someone else.
- Overlook the predominant color in a design when using a repeat in the trim.
- Fail to use contrasting colors for effect and decoration.
- Throw away a pattern!
- Use warm colors where you want to minimize.
- Use trims unsuitable for laundering and pressing.
- Ignore a skirt liner petticoat.
- Ignore the pattern guide sheet.
- Overlook the blouse section of the pattern catalogue. These offer combinations that can be used with your favorite skirt pattern.
- Overlook matching, centering; opening and pressing seams.
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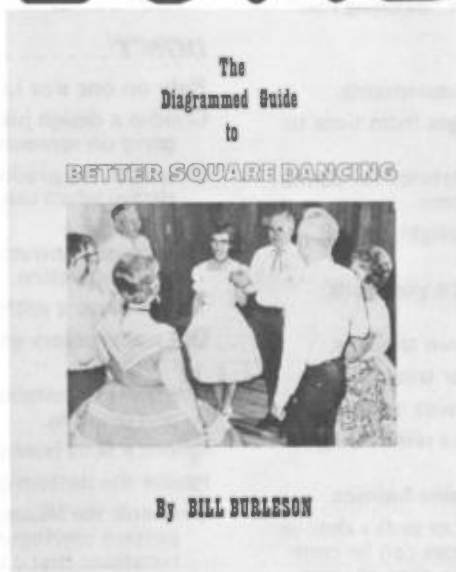
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — NOVEMBER 1948

The growing idea of Callers Clinics seemed to be the recurring theme of reports in this issue from the Alabama Jubilee sponsored by the Southern Farmer under the supervision of Nat Welsh and D.B. Hendrix; from Boise, Idaho, where Eardley Glass and Gus Empie conducted a callers' clinic for the Boise Valley S/D Association; from the Monadnock Folkways School with ten days under Gene Gowing and Ralph Page. The need for upgrading callers techniques was being met by callers dancing together and evaluating each other's progress.

A second theme threading through the articles was interest in learning dances from different sections of the country. The Kentucky Running Set, The Appalachian Circle Dance, New England-style square dancing, English country dancing, as well as western square dancing were all danced more or less exclusively in separate parts of the United States. (Remember that at this point in time, our publication had as its sub-title, "The Magazine Dedicated to American Fold Dancing. Though these forms of dancing can still be found in the same sections of the country, a necessary melding and standardizing of terms came about as dancers moved out to dance all over the nation and the American square dance evolved. But let us reminisce about some of the dances and terms left behind in our progress. Have you danced the Georgia Rang-Tang? How about Twist the Grapevine? More complicated was Weave a Basket or Snake in the Grass or Rattlesnake Twist, when the lead

gent led all the dancers, holding hands, weaving in and out each of the couples of the large circle dance. (It doesn't say how you got out of that one!) Herman Silva writes, "Perhaps the courtliest figure in square dancing is the Gents Kneel and Do-si your Lady—the gent kneels on his left knee and swings his partner around him." (This is using the southeastern term do-si, in which the gent takes his partner's left hand with his right as she walks counter-clockwise around him and he stands still, passing his hand over his head.) Just sit back and imagine the beauty of a floor full of dancers executing that formation.

Cal Moore of Fort Worth, Texas, contributed an ever-timely article, "Whoa Now! What's the hurry?" He says, "Shouldn't we stick a bit more to the graceful side of square dancing and get away from the 'knock-down, drag-out' stuff? Many callers seem to pride themselves on their ability to 'machine gun' their calls and patter, thus turning the dance into an endurance contest. Everyone likes to dance to a good snappy tempo, but . . . let's not go PLUMB HAWG WILD!"

TEN YEARS AGO — NOVEMBER 1963

Progressives were the "thing" of the day and Stan Burdick added the Big X Progressives to the progressive lines, squares and circles popular at the time. Several dances were given, using an X formation: one couple standing behind another all around the square. Dancers move not only on the circumference but also through the center of the line-up.

Continued on Page 71



Dancing Tips

by Harold & Lill Bausch

Most square dancers and callers feel we have the ultimate in recreation — the finest entertainment there is. Enthusiasm itself has kept this recreation going and growing. It might be a good idea, however, if we would stop and look at things as they really are and see if we are doing things in the best possible manner.

For example, new callers: What has been done to encourage new callers and aid them to become good callers and good leaders? Very little is done in most areas. Granted, there are a few areas that do have good programs for this phase of our hobby, but these are the exception rather than the rule. More experienced callers should be setting aside a certain amount of time to help new callers. If you are a caller and have been successful for fifteen or twenty years, you could put something back into the business that has been so good to you. Start some classes, and it will make you feel that you are returning some of the good that has come your way. By the way, classes will take a lot of thought and organization, but you can do it.

How about promotion? Some areas have this down to a fine and exact science, but again, most areas let publicity take care of itself. Go out of your way to see that good and unusual events in square dancing get really good publicity. Write the newspapers and tell them what wonderful things have happened. Telephone the TV station and invite them to send out a camera man; get interviews on TV and radio; write the public pulse and tell them of some good and interesting events; get publicity by any method

available.

Perhaps you just happen to be a person who could bring together divergent forces — associations, clubs, callers, etc. that perhaps don't see eye to eye. Can you help them get together so they are pulling together instead of each going his own way? If you can, fine; at least, it's worth a try.

Dancers often just sit back and let the caller or officers worry about everything. Yet we have dancers among us who are excellent organizers, good business heads, people with contacts. Why don't these people come forward and help find halls to dance in, help smooth out problems, make suggestions. We need all of you thinking people to do just that — think. Help us keep things going smoothly, or help us when things are not going smoothly. Commit yourself to aiding this hobby that means so much to you.

I have mentioned publicity — another way of saying public relations, perhaps — how about public relations in the club? There are some people that can say the right word at the right time, people who know how to lift the spirits of nervous and worried dancers. These people are so very much of an asset to any club. You people, step forward and make our new dancers comfortable, help make our guests feel welcome so they enjoy our company.

You see, we have a tendency to take square dancing for granted, and to think it will take care of itself, but it could be even better if we were all helping a bit more.

To borrow President Kennedy's famous statement, "Ask not what square dancing can do for you, but what you can do for it." It's nice to know you're needed — and you are.





A LOOK AT WAGON WHEEL

by Ralph Hay
Aurora, Colorado

As a caller who is in doubt about the wisdom of relying too heavily on new basics and new terminology to provide interest and challenge to his dancers, I find myself turning often to reexamination of older basics for possible adaptation to today's patterns of dancing. By patterns of dancing, I mean the basic set-ups from which most figures are executed. The original square with its visiting couples was a basic pattern. The circle is still the basic pattern for most breaks, particularly in singing calls. For the last several years, the pattern of two facing lines of four has been prevalent. The majority of today's figures are worked from two lines of four in an ocean wave position.

Many of the old, solidly tested basics are worked from the ocean wave pattern because most basics performed by two facing couples are adaptable to this pattern. Examples are pass thru, cross trail thru, right and left thru, etc. Several new basics have gained ready dancer acceptance mainly because of their adaptability to the ocean wave pattern. Examples are swing thru, spin the top, trade, circulate, etc.

It occurred to me that there might be some of the good old basics which have fallen into disuse because they were associated with patterns of dancing which are not frequently used today, but which might be acceptable to the ocean wave pattern.

For example, let's take Wagon

Wheel. This basic was extremely popular during the years when most dances were built around the circle pattern making generous use of stars and thars to build intricate figures. It is seldom used today except in occasional singing calls. The Wagon Wheel Spin is fun to execute. It is fast, stimulating, and requires excellent timing — all of which are characteristic of many of the newer basics. Since it is basically a forearm turn movement, and ocean waves are tailor-made for forearm movements, why not adapt it to the ocean wave pattern?

A Wagon Wheel from the standard ocean wave line is equivalent to "girls turn back," thus converting the ocean wave into a two-faced line. You can use any of your standard methods for proceeding from here, such as couples circulate, couples trade, bend the line, cast off, or wheel and deal; With a little imagination, you can use the Wagon Wheel in connection with circulates, trades, runs, and all the other basics used in the ocean wave pattern.

I suggest that much of the time spent in developing, testing, and reviewing the rash of proposed new basics can profitably be spent in adapting older basics to new patterns of dancing. Why don't we use our imaginations and see what we come up with?

And while we're researching old material, let's keep an eye out for those favorite figures discarded because they were built on old, overused basics. By substituting *swing thru*, *girls trade*, *turn thru*, for *right and left thru* and *pass thru*, or *swing thru*, *girls trade*, *pass thru*, for *half sashay and pass thru*, etc., old favorites can be brought up to dance and provide new stimulating experiences for the dancers.

I can't resist adding one example to show what can be done with older basics. Try this:

Heads square thru, right and left thru
Swing thru, wagon wheel
Wheel and deal, swing thru, catch all 8
Left swing thru, allemande left.....
Good luck!

easy level

November brings Veterans' Day which many of us remember as Armistice Day. One of the great tunes of 1917-18 was "How You Gonna Keep 'Em Down On The Farm After They've Seen Patee?" Here is a simple version:

AFTER THEY'VE SEEN PAREE

RECORD: TOP 25045



INTRO & BREAK:

Walk all around your corner, seesaw your taw
Then join hands and circle to the left
Keep it movin to the left 'till you get home
Allemande left and bow to your own.
Weave it in and out now and flirt with those gals
When you meet your lady, do-sa-do
Gents star left in the center, go home and you swing
Swing that little "Fifi" and you promenade the ring (Sing)
How you gonna keep em down on the farm
After they've seen Patee?

FIGURE:

Head two couples promenade, go half way around
Side couples do a right and left thru
Back right out and circle, circle left you know
Go home and swing that sweet little thing
Four little ladies chain, go straight across the lane
Turn and chain them home again
Do-ci round your corner, pass right by Ma
Swing your right hand lady and you promenade that hall (Sing)
How you gonna keep them down on the farm
After they've seen Patee?

Repeat for heads, middle break, then twice for sides.

Here is a circle contra that Bruce Johnson called several years ago to the Colonel Bogey March music.

GOOD GIRL

RECORD: The Grand Colonel Spin - Kalox 1112

POSITION: Teams of two couples arranged in a circle around the hall. One couple in each team faces clockwise around room and the other couple faces counterclockwise. Each gent has a lady on his right side.

Do-sa-do with the one you face

-- Wheel as a couple

Same girl, swing and whirl
Circle up four, circle to the left
Now the other way back
Outside men, break to a line, walk in reverse
-- Come on back
Bend the line, ladies chain
Chain 'em back
Men face left, ladies right



Here is another great use for the "Popcorn" record — a line dance that requires no partners. The author is unknown but the material was submitted by Gene & Edna Arnfield of Skokie, Illinois.

POPCORN

RECORD: Musicor 1458

POSITION: All lined up individually facing same wall

INTRO: Wait 6 measures; dance begins when corn starts popping.

Meas.

- 1-2 Point R toe to side and back to place and repeat;
Point L toe to side and back to place and repeat;
- 3-4 Point R toe back and then back to place and repeat;
Point L toe back and then back to place and repeat;
- 5-6 Flex R knee across L and repeat;
Flex L knee across R and repeat;
- 7 Flex R knee across L, then L knee across R
- 8 Clap both hands and then do a $\frac{1}{4}$ turn L with a jump step
(All are now facing new wall to start all over again.)

DANCE GOES THROUGH 9 TIMES AND THEN AGAIN MEAS. 1-4;

END DOING MEAS. 8 THREE TIMES, CLAPPING AND JUMPING

$\frac{1}{4}$ LF AT SAME TIME.

Phyll and I took a trip through Kentucky and West Virginia and camped at Natural Bridge, Ky. They were doing this dance as triples or 3's.

SALTY DOG RAG

RECORD: Decca 27981

POSITION: Three persons, preferably a gent between two ladies, in open position, the center person extending his hands to the person on either side. All facing line of direction around the floor. Identical footwork throughout.

Meas.

- 1-2 Grapevine right (Step to the right with right foot, cross the left foot behind the right and place weight on the left foot, step on right foot again, and then swing the left foot across in front of the right.)
- 3-4 Grapevine left (Step to the left with the left foot, cross the right foot behind the left, step to the left again on the left foot, and then close the right foot to the side of the left.)
- 5-8 Strut four slow steps forward
- 9-16 Repeat measures 1 through 8
- 17-20 All three persons do four two-steps using a right hand lady high, left lady under movement. (As the center person does four two-steps in place, he crosses the right hand lady over to his left side while holding his right arm high. At the same time the left hand person is going under the arch made by the right hand person. The center person never lets go of hands. He makes a half right face turn as the two outside persons change places. All three are then facing reverse line of direction.)
- 21-24 Next the left hand lady holds her hand high as the right hand lady passes under. The center person makes a half left face turn this time.
- 25-32 Repeat measures 17-24.

KEEP 'EM DANCING

by Ed Fraidenburg



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SIX IN ONE (Anywhere you see a * you can call left allemande, or continue.)

Head men and corner go forward
And back, star thru, circle four
Ladies break to a line
Pass thru, wheel and deal*
Centers pass thru, swing thru
Men run, right and left thru
Pass thru, men run, swing thru
Centers trade, men run, pass thru
Men run, swing thru, centers trade
Men run, right and left thru
Flutter wheel *
Square thru four, trade by
Circle four to a line, pass thru
Tag the line right, couples circulate
Bend the line, pass thru
Wheel and deal, double pass thru
Lead two turn back, swing thru
Girls run, tag the line right
Couples circulate, wheel and deal
Right and left thru, pass thru*
Centers pass thru, centers in
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Girls left turn thru, swing thru
The men, centers trade, men run*
Right and left thru, roll away
Centers right and left thru
Same two roll away, all star thru
Men run, eight circulate, men run
Double pass thru, first couple left
Next couple right, right and left thru*
Square thru four, centers turn thru
Centers in, cast off $\frac{3}{4}$ *
Left allemande.....
Heads square thru four, slide thru
Pass thru, men run, swing thru
Ends circulate, men run
Partner trade, square thru four
Trade by, circle half to a two-faced line
Couples circulate, bend the line

Cross trail thru Left allemande.....

Heads lead right and circle to a line
Curlique, circulate two places
Girls run, curlique, men run
Left allemande.....

FIVE IN ONE (Anywhere you see a * you can call left allemande or continue.)

Heads square thru four, slide thru
Square thru four, trade by
Swing thru, men run
Couples circulate, wheel and deal*
Slide thru, pass thru, tag the line
Lead two turn back*
Right and left thru, square thru four
Men run, swing thru, centers trade
Men run, spin the top, eight circulate
Men run, tag the line right
Men cross-run, bend the line
Flutter wheel, sweep a quarter*
Spin the top, step thru, men trade
Swing thru, ends circulate
Centers trade, centers run
Couples circulate, tag the line in
Star thru, double pass thru
First couple left and next right*
Pass thru, girls trade, men run
Pass thru, tag the line right
Wheel and deal, swing thru, girls fold
Double pass thru, centers in
Cast off $\frac{3}{4}$, girls square thru $\frac{3}{4}$
Men pass thru, men fold, star thru
Girls circulate two spots, men trade
All promenade.....

TWO IN ONE

Heads lead right and circle to a line
Pass thru, tag the line in, curlique
Eight circulate two places,
Men run, star thru*
Pass thru, tag the line in

Curlique, eight circulate, girls run
 Centers turn thru, centers in
 Cast off $\frac{3}{4}$, star thru
 California twirl, pass thru*
 Left allemande.....

Heads pass thru, go round one
 To a line, curlique, eight circulate
 Same sex trade, eight circulate
 Men run, double pass thru
 First couple left and next right
 Pass thru, wheel and deal
 Substitute, pass thru
 Left allemande.....

Heads pass thru go round one
 To a line, curlique
 Eight circulate two places
 Men run, double pass thru
 Centers in, cast off $\frac{3}{4}$
 Curlique, eight circulate
 Girls run, centers in, cast off $\frac{3}{4}$
 Pass thru, wheel and deal,
 Substitute, square thru $\frac{3}{4}$
 Left allemande.....

Head ladies chain,
 Sides right and left thru
 Heads square thru four
 Circle half to a two-faced line
 Tag the line left, wheel and deal
 Dive thru, centers curlique
 Men run right, partner trade
 Lead to the right
 Left allemande.....

I call these two a pair of shorts:

Heads lead right and circle to a line
 Star thru, men turn back
 Eight circulate, girls run
 Left allemande.....

Heads lead right and circle to a line
 Curlique, all U-turn back
 Eight circulate, girls run
 Left allemande.....

Head ladies chain, head men and corner
 Go forward and back, curlique
 Four men left turn thru
 Centers pass thru, centers in
 Cast off $\frac{3}{4}$, end girls run
 All pass thru, men run
 Girls fold, double pass thru
 Cloverleaf, centers pass thru
 Left allemande.....

Heads square thru four, curlique
 Scoot back, men fold

Two ladies chain, curlique
 Girls run, curlique, scoot back
 Girls fold, double pass thru
 Men turn back, curlique
 Men run, wheel and deal
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, girls fold
PEEL THE TOP
 Right and left thru
 Left allemande.....

Heads square thru four,
 Right and left thru, ladies lead
 Dixie style to an ocean wave
 Girls fold, **PEEL THE TOP**
 Left allemande.....

Explanation for PEEL THE TOP:

Most commonly used from a Z formation (ocean wave, ends fold). Folded dancers step in between the others and cast off $\frac{3}{4}$ either right or left hand whichever is available. Others peel off and then move up to become the ends of an ocean wave at right angles to the original waves.

More on this next month.



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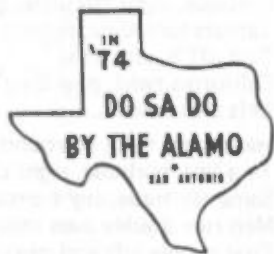


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Old and New

san antonio



The Alamo

Spanish conquistadores came to Texas in the 17th century in search of wealth and treasures in the new "kingdom." In 1690, another group of Spaniards, the Franciscan friars, came to the new frontier to establish the first of thirty-eight missions in Texas. San Antonio was the site of five of these classic church communities which brought Christianity to the Indians of the Southwest.

San Antonio takes its name from Mission San Antonio de Valero which has become a symbol of freedom and independence throughout the world. On March 6, 1836, the mission was the site of an infamous battle which kindled Texas' desire for freedom. 188 Texas patriots met Mexican General Lopez de Santa Anna on that day. All 188 died, but Texas' fight for freedom had just begun. Mission San Antonio



Paseo Del Rio

de Valero is the Alamo, "The Cradle of Texas Liberty."

The Alamo was the first of the five missions established along the winding river that was to become the center of San Antonio.

The largest and finest example of early mission life is found at Mission San Jose. The compound which surrounds the parish church has been fully restored to recreate the magnificent "Queen of the Missions of New Spain." The Indian quarters surround the church; the old grist mill once brought water from the San Antonio River to irrigate the mission fields and the grain that was produced was stored in the huge granary. Carpenters, blacksmiths, tailors and other craftsmen worked in the compound to provide all necessary services to the self-sustaining mission community.

Although San Jose is the most complete, each of the missions has a beauty and history of its own. Mission Conception is the oldest unrestored church in the United States. Its massive twin towers still show traces of the brightly colored designs which were used to attract the Indians to the missions.

Mission San Juan Capistrano and Mission San Francisco de la Espada were smaller in size than the other compounds, and only the church structure remains. Their beautifully simple architecture and decorative statues made of cornstalk pitch set them apart from the larger, more imposing missions.

Except for the Alamo, all of the missions are active parish churches. The Alamo is located in the center of San Antonio, but the other missions follow the river southward. Mission Trail provides a well-marked route for visitors to explore this historic quartet which

became San Antonio.

San Antonio today is the headquarters of the largest military establishment in the United States, and the commercial and financial center of the empire of South and West Texas, an area larger than the New England States and New York combined.

Along the banks of the meandering San Antonio River is the picturesque Paseo Del Rio, the river walk, a shopping, dining and nightclub spa. In the heart of "One of America's Four Unique Cities" amid banana trees and passing sightseeing river taxis, one can dine indoors or outdoors on continental cuisine — Irish, Spanish, Italian, German and Mexican — as well as Texas steaks.

This, then, is part of the setting for the upcoming Twenty-Third National Convention, an exciting city to visit. Plan now to be among the square dancers who will "Do-sa-do by the Alamo" in June, 1974!

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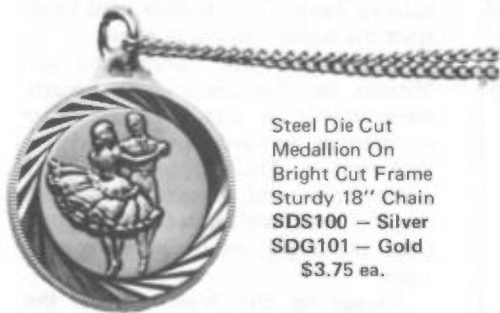


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FRIENDSHIP BARREL

by Gilda Perkins
Slidell, Louisiana



of the barrel came up as a way of bringing the various other clubs in the area together in friendly competition.

In the mid 1960s, the Merritt's were transferred back to the states and settled in Loranger, Louisiana. It wasn't long before they started a sister U.S.A. club, called the "Eight Chain Thru" club, too, and internationalized their badges by using the initials, U.K. (United Kingdom) and U.S.A. in the loops of the number eight.

The new barrel was nicknamed "Louisissippi," combining the names of the two states in which it would travel, and it has been on the road ever since. The barrel is decorated with badges of all the winning clubs affixed to its sides. The top bears the original badge of the founding English and U.S.A. clubs and an engraved plaque which tells the whole story:

"This Friendship Barrel was made to increase fun and fellowship for all Louisiana and Mississippi dancers as it travels from club to club. May it carry the true Spirit of Dancing, and may it increase the number of visitors attending the dances."

The Tammany Twirlers of Slidell, Louisiana, showed up 45 strong and captured the barrel. The club was the first winner after the barrel was put into competition in 1968 and has won again in 1969, 1972, and 1973. According to the rules, the Slidell Twirlers must hold a "Friendship Barrel Dance" within two months to allow other clubs the honor of winning back the prized "Wooden Trophy."

"Square 'em up" was the resounding call that echoed throughout the Nord Recreation Center in New Orleans, Louisiana one recent weekend. Square dancers from all over the state and the neighboring state of Mississippi turned out in large numbers to vie for the right to take home, to their own club, the prized Wooden Trophy or Friendship Barrel.

How did a little wooden barrel ever become a trophy and an object of such importance to so many people? The barrel and custom were given to the Louisiana-Mississippi area by international caller, B.P. Merritt and his English wife, Joyce. They organized a square dance club called the "Eight Chain Thru" while stationed in Rislup, England, with the Air Force. The idea

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square line



Q. What is the National Listening Post all about?

A. The Listening Post was set up by editors of three major square dance magazines:

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Square Dancing (SIO/ASDS)
462 N. Robertson Blvd.
Los Angeles, CA 90048
(213) 652-7434

Charlie Baldwin
The New England Caller

Box NC
Norwell, Mass. 02061
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The purpose is to help protect the public image of square dancing. Commercial infringements designed to exploit, items of poor taste, and any unethical practices connected with square dancing should be reported to one or all of the above persons, who will take appropriate action to correct the situation, if possible. Three beer companies have already been dissuaded from producing or continuing to use objectionable advertising tying drinking to an ongoing square dance program (even at considerable cost to the company), so the service has already proved valuable. If you run into one of the kinds of situations mentioned, don't hesitate to call or write one of the editors

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Have you seen these characters in your square lately?

"BADDER" THAN "BAD,"

When you observe the ease and smoothness of club-level square dancers — those who have been dancing regularly for some time — it's hard to realize that these are "ordinary" people.

With sufficient practice, most regular dancers achieve fairly effortless coordination. As they gain self-confidence, they listen to the music, and learn to move with the beat. Many who were awkward and ill-at-ease at first, eventually achieve a grace very pleasant to watch.

But once in a while, you'll find a rugged individualist who worries any good caller trying to hold his crowd. Sometimes this character isn't aware of his shortcomings, like:



VINCENT THE VISE: He doesn't know his own strength. After he gives you a forearm turn, you'll find his fingerprints on your arm. On a waist-swing, his fingers curl into your back, and you wonder if he's dug holes through your dress. Give him your fingertips in a grand-right-and-left, or you won't have much hand left!



DONALD THE DERVISH has almost vanished from square dance floors, since we don't swing as often as we used to. But every once in a while, you'll catch him whirling you around three times to everyone else's two.



EGBERT THE EXPERT: He's taken lots of lessons and could even call a dance, if you asked him. (For heaven's sake, don't!) So he's sure to know more than you do — especially since he was on television last night. Hey, Egbert, go find your own corner!



GARRULOUS GUSSIE, the gab you out of an allem husband is a good friend o has a lot to tell you. It while the caller starts. An den, people are bumping in



SONJA THE SACK, who might just as well be full of meal, when she gives you that dead-fish arm to turn. You can't swing her, because she never heard of leaning away, to say nothing of centrifugal force. Meet you half way? What on earth for?

"D, BAD LEROY BROWN"

by Harriet Miles

From Arizona Allemande
Mesa Tribune, Mesa, Ariz.



LESTER THE LISTER. He likes to dance with the best dancers. So he gets out a card and lists the names of three other couples for each tip. Trouble is, sometimes he winds up with five couples in the square. Then, even though they're old friends, everybody's embarrassed — except Lester. And he never gets to dance with those good-dancin' visitors from Vermont, Oregon, or Florida.



PAT AND PETE, THE PATTY-CAKERS: They don't know what to do with their hands when they "weave the ring." So they stop and do the old kindergarten routine, while those behind them lose a beat or two.

GUSSIE, the gal who can
of an allemande left. Her
od friend of yours, so she
ell you. It's yakity-yak,
starts. And all of a sud-
bumping into you.



BART THE BELLY-RUBBER, His instructors all taught him that a do-sa-do is a back-to-back around your partner movement. He tries to short-cut by doing what looks like a Hungarian swing. Many times, this puts his partner and himself in the wrong place for the next movement. It doesn't look bad — if the caller calls a "Hungarian swing." But it could cause a minor disaster, if he is very tall and the girl he reaches for is very short. (You figure it out!)



SHAKIN' SHELDON: He doesn't patty-cake — just wiggles his other end. Take a movie of him and show him how he looks. He'll quit.

But don't quit dancing just because you meet an occasional character. Just remember, a smile is the curve that straightens out the square.

P.S. Names of all characters are fictitious but if the shoe fits, dance on the other foot.

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
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CHALLENGE CHALLENGER

by Jim Kassel

Someone said there is nothing so permanent as change. Yes, things certainly have changed. The man whose great-grandfather built the railroad through the wilderness with nobody's OK now has to get a permit to remodel his front porch. People used to come home and say, "What's cooking?" and now they come home and say, "What's thawing?" Certainly we have seen some changes in the square dance world. Bernie Fiegel writing in the "Zipcoder" has this to say, "In the past five years, square dancing has developed more than in any time since its inception. Today we have better sound systems, better facilities, countless recording companies producing top-quality records, and many callers who are dedicated to producing smoother flowing choreography. But, no matter how much it develops, square dancing needs the majority of its dancers in what is considered "club level" dancing. For those who wish to continue to higher plateaus we should also have advanced and challenge clubs.

"Square dancing should develop a farm system (similar to major league baseball) where the dancers can progress from lessons to club level (basic, intermediate, and regular) as time, desire, knowledge, and experience permit. Then, if the dancers still want to progress to a higher plateau they could smoothly move into advanced level dancing and from there into challenge (basic, regular, super regular, and super) if they so desired. This way the dancers can progress up the square dance ladder at their own pace and taper off at the point just before saturation.

With the number of clubs and callers in existence today there should be no problem finding a club and a caller tailored to a dancer's specific desires."

In the past month a number of responses to my request for news and material for this column have been received. The following article from Lee and Mickey Schwartz of Chicago, Illinois, indicated a change which is needed at all levels of dancing, but probably becomes more acute in small groups or at dances of limited attendance. It boils down to what has been said many times over, that if we want our activity to grow, no matter at what level, we must help the new dancer, make him comfortable and provide for his needs. The Schwartz' contribution, entitled "A Knock-Down for Set-ups," follows: "A challenge dance or weekend isn't just another dance, it's a happening! We arrive at the dance site one hour early and busy ourselves finding just the right people to square up for each tip, making sure to keep names and tips numbers straight by our book-keeping procedure. Hopefully we will keep our squares to the maximum of four couples.

"Fighting down our tension and anxiety from our pre-dance activities of booking, we are now ready to begin our first tip — funny that our so-perfect square set-up just can't seem to do the cross chucka-luck from T-bone right — well, maybe we'll have better luck next trip.

"As a 'baby' challenge couple of six months, we are in a very fragile position to fight Mother Establishment or should I say the set-up square via booking. The word is out to do it or die standing, and the most we can do is wait from time to time.

"We love challenge dancing for the excitement, stimulation and personal achievement it offers and never would we give it up voluntarily.

"We are looking toward the day when we come of age and find ourselves in a position to offer some practical and acceptable remedy for challenge dancers' biggest headache — the

set-up square."

The following article comes from the pen of one of the better known challenge callers who travels extensively throughout the country calling challenge dances. "In traveling around the country, advanced and challenge callers hear the following comments regularly: 'We have never considered advancing because our caller has always talked against it.' Or, 'we would have tried advanced dancing a couple of years ago, but our caller said we would not have fun.' " Continuing he says, "Although more and more callers are recognizing the merits of advanced dancing for those who are interested in it, regrettably there are still many callers who completely down-grade higher level dancing. The reasons they give are numerous, and while all are without basis in fact, the dancers who hear these comments consider them accurate because they assume their caller knows what he is talking about.

"In actual fact, many callers have never seen advanced dancing, although most will not admit this. Either they have only a mental picture of what they think advanced dancing is, or they have seen something falsely labeled as advanced dancing which they did not like and assume that this is what advanced dancing is.

"Of course, it must be recognized that some callers are against advanced dancing because they are afraid of letting the dancers learn too much. It is true that often those who have taken up advanced dancing come to realize

that their caller had been doing many things incorrectly. Thus, some callers will try to protect themselves by downgrading advanced dancing. Other callers simply do not want to risk losing any dancer from club-level to advanced, even though advanced dancing may be what is best for that individual; some callers seem to prefer having people drop square dancing altogether rather than find out anything about advanced dancing.

"Dancers should be aware that these conditions exist. If a caller is totally opposed to advanced dancing, his dancers should not automatically accept his judgment — there are just too many people throughout the country having fun in higher level dancing. Instead, dancers should seek out accurate information from those involved in the activity and make their own judgments as to whether higher level dancing is for them.

We have had a request for a listing of challenge callers from far and near. The editors of our magazine have asked me to compile such a list. If you as a caller would like to be included in this directory please forward your name to this magazine or to me personally. Challenge callers should have a working knowledge of 300 to 400 movements, and be able to call many of these directionally with originality and imagination.



Larry Jack

WILD WEST

NEW RELEASES

WW 2-1 Hoedown: JUNGLE BUM/ JAM

WW1-6 BAD, BAD LEROY BROWN —Larry Jack

WW1-5 CITY OF NEW ORLEANS — Kenn Reid

WW1-4 SWEET COUNTRY WOMAN —John Swindle

WW1-3 DON'T MESS AROUND WITH JIM — Larry Jack



John Swindle

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FEEDBACK

KUDOS FOR CHARLOTTE HORN

We are so proud of Charlotte's article (June, 1973; "A Party Every Day") in the magazine, but no article could be long enough to tell how she loves her work and how we love her. We have had other dance teachers, but they constantly treat us like children. Not Charlotte! She expects great things from us and we do them.

It's true that "every day is a party." You should see how expectantly we await her arrival at our center. Charlotte's emphasis on women learning to lead has admitted many of us back to the joy of dancing. She encourages us to go to all public park dept. dances as a complete square, and it really opened a new world to us *Betty Coffee Valley Stream, New York*

We were very proud of our caller's marvelous article. She is just great with our club, which is seven years old. An evening spent with Charlotte is always an event. *Lydia Von Klem Sunnyside Squares, New York*

Charlotte Horn is the caller for our Lynbrook Promenaders. She was our teacher and inspiration for forming the "club level" group. Her article in your magazine could never tell the love

that goes into each of Charlotte's classes. I am one of those plucked from the "do nothing" world to the wonderful world of square dancing via Charlotte's classes. Her serious surgery this spring had us all in despair, but she is back with us again and we're all dancing.

*Florence Mullins
Lynbrook, New York*



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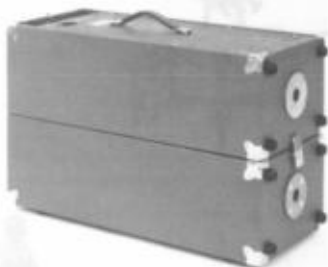
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Sketchpad Commentary

WHEN SQUARE DANCING "HAPPENS" TO YOU
IT OFTEN PROVIDES A NUMBER OF FRINGE
BENEFITS, WHICH WE CAN THINK OF AS
"GOLDEN NUGGETS" OF REVITALIZATION.....



WORK- SHOP

□ □ □ □ EDITED BY

**WILLARD
ORLICH**

CHOREOGRAPHY

Have you ever looked back the past year to see what "new" ideas or review ideas one might have been exposed to through the American Squaredance magazine? Your editor did just that — going back to October 1972 in order to cover a full year. Eleven new ideas plus four basic movement reviews gave us quite a foundation for a composite figure using all of the published terms. As you might suspect, the DIAMOND idea was most popular and this in turn led to many related movements, i.e., Fan back, Spin back, Spin Chain the Diamond, Flip the Diamond, etc. The ZOOM idea to replace substitute is fast becoming a reality because of its ease of teaching and performing. The ROLL additive to many calls, i.e., Flutter-wheel roll, Right and left (thru) roll, Zoom roll, etc., happily removes the need to add a "¼ more" command which many times is interpreted differently by each participant. We also



reviewed Half tag, Wheel and Deal and Sweep ¼, Swap around, Partner wheel and deal and added Cloverflo to top off an interesting square dance choreography year. The following composite figure from your editor's Ole Buster book should remind you of every idea you experienced:

Head couples star thru
Zoom and *right and left roll*
Scoot back and boys run
Separate around two
Line of four pass thru
Half tag the line
Spin back, diamond circulate
Fan back, scoot and turn
Peel off, pass thru
Wheel and deal and sweep a quarter
Boys swap around, all swap around
Cloverflo, spin chain the diamond
Spin tag the deucey, centers run
Partner wheel and deal
All eight circulate, girls run
Centers left square thru ¼
Spin back, flip the diamond
Cast off ¼ around, trade the wave
Rotary circulate, boys run
Star thru, centers trade,
Swap around
Left allemande.....

If your workshop group did not breeze through the entire figure without a "regroup and try again," cheer up! Ole Buster figures are meant to do just that — try, try, and try again. We might inject right here — it does work because the American Squaredance workshop group made very sure about it while dancing with your editor these past several weeks. And while we were at it, we dance-proofed an entire page of Mixed Hash for Ole Buster sent to us by Bill Barton of Ascutney, Vermont. In fact, this entire month's workshop figures can be credited to Bill. He breaks them down into four levels or plateaus of experience, i.e., 50 Basic, 75 Basic, +50 Basic, and the Ole Buster stuff. We hope that you enjoy them with your various groups as much as we did in dancing them.

Most dancers enjoy "new" ideas which are similar to what they already know. We refer to this month's New Idea of Spin Chain the Line. This is a variation of Spin chain thru. Instead of starting from an 8-chain thru set-up or from parallel ocean waves, this idea starts from two lines of four FACING each other. As one dances the movement, the action is transferred from one group of dancers (the centers) to the other group of four dancers (the ends) in order to finish the action in parallel ocean waves, as happens in a normal Spin chain thru. Dancer reaction has been exceptionally good at all levels except of course with those who are still in their "first 50" basic program.



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

CALLERS' QUESTIONS

Several questions from Darrell Hedgecock, Anaheim, California: What are the basic differences and/or requirements between an allemande and its corresponding turn thru movement?

Ed. Note: To accomplish a "turn thru" from a static square, one must aim or face the dancer toward the corner for the Left Turn Thru, otherwise the turn thru will be done with the opposite as the rule states. Therefore an "allemande left" is still basically the best command even though today's allemande left or right is executed like a turn thru. Example: Grand right and left, meet partner and turn thru to the corner, left allemande, etc. The old allemande "hand grip and float out" is no more although I and many other "old timers" still manage at times to sort of "float back" even while using the forearm turn.

Same caller: Should the command "Resashay" ever be used to execute a place change when the dancers are in a half-sashayed set-up, but where no previous half sashay command was used?

Ed. Note: The "resashay" command is a secondary one to be used AFTER the half sashay command. One doesn't use the term "again" or "reverse" unless a previous command is heard and executed. In order to re-do something, you have to do it in the first place.

Same Caller: What are the basic traffic flow requirements for a half-sashay movement when the ladies are on the gentlemen's left side or when working with members of the same sex?

Ed. Note: To half sashay, the person on the right of the couple steps for-

ward, side-steps left, and backs into a couple position again. In the meantime, the left-hand person steps back, side-steps right and then steps forward to complete the change of place by each dancer in the couple formation — all this regardless of the sex combinations and using small steps rather than giant strides.

Same Caller: Are there any implied partner limitations applicable to the trade by movement?

Ed. Note: Yes, there are limitations. This was gone into in greater depth in our Guideline Note Service but it will suffice to state the following: The trade by rule says those facing out trade while those facing each other (in) will pass thru. It does not state a definite geometric pattern ending, i.e., an eight-chain-thru set-up, a line set-up, etc. So —

(1) From an eight-chain-thru set-up and pass thru set-up (the classic type of trade by situation) the command is OK.

(2) From a squared up set with heads facing out and sides facing in, a trade by is legitimate.

(3) From lines of four with ends facing out and centers facing in (or vice versa), trade by is OK.

(4) From parallel ocean waves or two-faced lines, the trade-by movement does not apply unless the dancers step thru into a true trade by set-up. We have a term "trade-circulate" to take care of this type geometric pattern.

The above first three starting geometric patterns move through a "trade by" into similar geometric patterns without a traffic problem. A trade by with the fourth set-up is extremely argumentative so just don't use it.



SPIN CHAIN THE LINE

by Vince DiCaudo, Cuyahoga Falls, O.

A spin chain thru from facing lines of four. From 1P2P set-up, all step forward to a wave, all swing $\frac{1}{2}$ right, boys swing left $\frac{3}{4}$ and step apart while center two girls (in wave) trade and then cast off $\frac{3}{4}$ with waiting end girl to reform left hand parallel ocean waves. Boys are on the ends.

NOTE: Action ends in left hand parallel ocean waves with boys out of sequence.

EXAMPLES by Author & Willi Orlich:

Head couples flutter wheel

Lead right and circle to line

SPIN CHAIN THE LINE

Girls run, bend the line

Left allemande.....

Heads lead right circle to a line

SPIN CHAIN THE LINE

Girls run, bend the line

Right and left thru

SPIN CHAIN THE LINE

Girls run, bend the line

Crosstrail thru to a

Left allemande.....

Heads lead right circle to a line

SPIN CHAIN THE LINE

Boys run and everyone cast off $\frac{3}{4}$

Pass thru and partner trade

SPIN CHAIN THE LINE

Boys turn back, bend the line (1p2p)

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, peel off

SPIN CHAIN THE LINE

Centers run, tag the line in

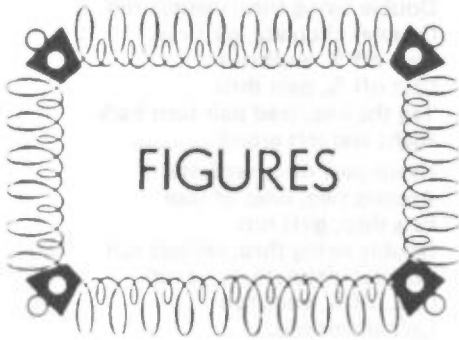
SPIN CHAIN THE LINE

Centers run, boys turn back, star thru

Centers swing thru and turn thru to

Left allemande.....

Heads rollaway a half sashay
 Pass thru, separate go around two
 Make a line of four
SPIN CHAIN THE LINE
 Left swing thru, boys run
 Box the gnat, cross trail thru to corner
 Left allemande.....
 Heads square thru four hands
 Spin chain thru, ends circulate
 Boys run, bend the line
SPIN CHAIN THE LINE
 Ends circulate
 Centers run, wheel and deal
 Centers tag and crosstrail
 Left allemande.....



FIGURES

by **Bill Barton, Ascutney, Vermont**
DANCING THE FIRST 50 BASICS

Heads star thru, pass thru
 Split the sides around one
 Lines of four, pass thru, bend the line
 Centers right and left thru
 Square thru seven hands
 Others star thru, cross trail
 Separate half way, pass your own
 Left allemande.....
 Four ladies chain, heads star thru
 Square thru, sides promenade $\frac{1}{4}$ round
 Circle four once around, dive thru
 Square thru, others promenade $\frac{1}{4}$ round
 Circle four once around, dive thru
 Square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru, sides divide
 Star thru, heads separate
 Around one, lines of four, pass thru
 Centers arch, ends turn in
 Do-sa-do in the middle
 Same four right hand star

Once around, look for the corner
 Left allemande.....
 Heads cross trail thru, separate
 Around two, lines of four
 Square thru, centers square thru $\frac{3}{4}$
 Others turn back, do-sa-do
 Star thru, frontier whirl, pass thru
 Left allemande.....
 Heads square thru, split the sides
 Around one, lines of four, star thru
 If you're facing out, promenade $\frac{1}{4}$
 Others lead to the right
 Left allemande.....
 Heads cross trail thru, separate
 Around two, lines of four
 Pass thru, centers arch
 Ends turn in, square thru
 Others divide and star thru
 Circle half, dive thru
 Pass thru, split the next
 Around one, lines of four
 Pass thru, centers arch
 Ends turn in, square thru
 Others divide and star thru
 Circle half, dive thru
 Box the gnat, pull by
 Left allemande.....
 Heads star thru, backtrack
 Square thru, bend the line
 Pass thru, centers arch
 Ends turn in, star thru
 Backtrack, square thru
 Square thru, bend the line
 Pass thru, centers arch
 Ends turn in, star thru
 Backtrack, square thru,
 Split the next, around one
 Into the middle, star thru
 Left allemande.....
 Four ladies chain
 Heads right and left thru
 With a full turn around
 Promenade left around one person
 Lines of four, pass thru
 Centers arch, ends turn in
 Star thru, frontier whirl
 Right and left thru
 With a full turn around
 Promenade left around one person
 Lines of four, pass thru
 Centers arch, ends turn in
 Star thru, frontier whirl
 Left allemande.....

Four ladies chain, heads star thru
Backtrack, half square thru
Bend the line, ends star thru
Backtrack, others face
Grand square, just eight steps
Look for mother, right and left grand..

DANCING THE 75 BASICS

Heads spin the top, turn thru
Circle to lines, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$
Spin the top, boys run
Star thru, pass thru
Left allemande.....
Heads square thru, spin the top
Turn thru, tag the line right
Wheel and deal, spin the top
Turn thru, tag the line right
Wheel and deal, left allemande.....
Heads lead right, circle to lines
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$
Spin the top, centers run
Bend the line, spin the top
Boys run, right and left thru
Two ladies chain, send 'em back
Dixie style to a wave
Girls circulate, boys trade
Left allemande.....
Heads square thru, do-sa-do to a wave
Cast off $\frac{3}{4}$, new waves balance
Spin the top, turn thru
Tag the line, cloverleaf
Centers pass thru, do-sa-do to a wave
Cast off $\frac{3}{4}$, new waves balance
Spin the top, turn thru
Tag the line, cloverleaf
Centers pass thru
Left allemande.....
Heads lead right circle to lines
Pass thru, tag the line
Lead couple partner trade
Swing thru, boys trade
Pass thru, tag the line
Lead couple partner trade
Swing thru, girls trade
Left allemande.....
Promenade, heads wheel around
Right and left thru, pass thru

Boys run, double swing thru
Centers run, couples circulate
Boys run, cast off $\frac{3}{4}$
Ends run, cast off $\frac{3}{4}$
Cross trail thru, to the corner
Left allemande.....
Heads lead right, circle to lines
Pass thru, boys run
Double swing thru, centers run
Couples circulate, girls run
Cast off $\frac{3}{4}$, ends run
Left allemande.....
Heads lead right, circle to lines
Pass thru, tag the line in
Pass thru, girls run
Double swing thru, centers run
Couples circulate, girls run
Cast off $\frac{3}{4}$, ends run
Cast off $\frac{3}{4}$, pass thru
Tag the line, lead pair turn back
Right and left grand

Heads pass thru, separate
Around two, lines of four
Pass thru, girls run
Double swing thru, centers run
Couples circulate, boys run
Cast off $\frac{3}{4}$, ends run
Left allemande.....
Promenade, heads wheel around
Right and left thru, pass thru
Ends run, cast off $\frac{3}{4}$
Boys run, couples circulate
Centers run, double swing thru
Girls run, slide thru
Left allemande.....
Heads lead right circle to lines
Pass thru, centers run
Cast off $\frac{3}{4}$, girls run
Couples circulate, ends run
Double swing thru, boys run
Left allemande.....
Heads square thru, all square thru
Sides count three, heads count four
Sides cloverleaf, all square thru
Sides count three, heads count four
Sides cloverleaf, right and left thru
Dive thru, pass thru
Left allemande.....
Heads square thru, sides whirlaway
All square thru
Sides count three, heads count four
Sides cloverleaf, box the gnat

Change hands
 Left allemande.....
 Heads square thru, all square thru
 Heads count three, sides count four
 Centers slide thru, all trade by
 Cast off $\frac{3}{4}$, ends cross fold
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads box the gnat, half square thru
 All square thru
 Heads count three, sides count four
 Centers slide thru, all bend the line
 Star thru, substitute, pass thru
 Left allemande.....
 Side ladies chain, heads lead right
 Circle to lines, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off $\frac{3}{4}$, square thru
 Sides count four, heads count five
 Sides cloverleaf, left allemande.....
 Heads lead right, circle to lines
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, pass thru
 Wheel and deal, girls pass thru
 Square thru
 Boys count three, girls count four
 Boys cloverleaf, all square thru
 Boys count three, girls count four
 Boys cloverleaf, do-sa-do
 Star thru, couples circulate
 Bend the line, star thru
 Eight chain three, left allemande.....
 Head men with corners up and back
 Star thru, circle four once around
 Girls break, lines of four
 Pass thru, tag the line
 Cloverleaf, boys pass thru
 Square thru
 Girls count three, boys count four
 Girls cloverleaf, all square thru
 Girls count three, boys count four
 Girls cloverleaf, star thru
 Couples circulate, bend the line
 Star thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads star thru, do-sa-do
 Sides divide, everybody star thru
 Centers frontier whirl
 Outsides dive thru, pass thru
 Left allemande.....
 Promenade, heads backtrack
 Square thru, boys square thru $\frac{3}{4}$

Girls turn back, do-sa-do
 Star thru, frontier whirl
 Promenade, sides backtrack
 Half square thru, girls square thru $\frac{3}{4}$
 Boys turn back, star thru
 Promenade.....
 Four ladies chain
 Heads square thru four hands around
 Sides promenade one quarter round
 Heads separate around one
 Lines of four, pass thru
 Centers arch, ends turn in
 Star thru, frontier whirl
 Square thru four hands around
 Heads promenade one quarter round
 Sides separate around one
 Lines of four pass thru
 Centers arch, ends turn in
 Right hand star in the middle
 Once around, there's the corner
 Left allemande.....

PLUS 50 BASICS

Heads star thru, pass thru
 Swing thru, all eight circulate
 Swing thru, split circulate
 Swing thru, boys run
 Curlique, single file circulate
 Boys run, swing thru
 Boys run, girls cast off $\frac{3}{4}$
 Diamond circulate, boys cast off $\frac{3}{4}$
 Couples circulate, bend the line
 Curlique
 In your box of four circulate twice
 Girls turn around
 Left allemande.....
 Heads lead right, circle to lines
 Do-sa-do to a long ocean wave
 Turn a right hand half
 If you can turn a left hand $\frac{3}{4}$
 Same six circulate one notch
 Same six turn a left hand $\frac{3}{4}$
 Everybody turn a right hand half
 If you can turn a left hand $\frac{3}{4}$
 Same six circulate one notch
 Same six turn a left hand $\frac{3}{4}$
 Balance eight in line
 Right and left thru
 Cross trail thru, to the corner
 Left allemande.....
 Heads lead right, circle to lines
 Curlique, circulate one notch
 Girls quarter right, boys run
 Girls trade, boys quarter right

Curlique, circulate one notch
 Boys quarter right, girls run
 Boys trade, girls quarter right
 Star thru, pass thru
 Left allemande.....
 Heads pass thru, separate
 Around one, lines of four
 Curlique, circulate one notch
 Boys quarter right and slide thru
 Girls trade, everybody circulate twice
 Girls quarter right and slide thru
 Boys trade, if you can slide thru
 Others turn back and slide thru
 Couples circulate, wheel and deal
 Flutter wheel, eight chain three
 Left allemande.....
 Heads square thru, do-sa-do to a wave
 Boys fold, girls cast off $\frac{3}{4}$
 And step thru, run around the boys
 Boys cast off $\frac{3}{4}$, check your wave
 Spin the top, boys run
 Cast off $\frac{3}{4}$, slide thru
 Left allemande.....
 Heads pass thru, cloverleaf
 Sides pass thru, swing thru
 Girls fold, boys cast off $\frac{3}{4}$
 And step thru, run around the girls
 Girls cast off $\frac{3}{4}$, check your wave
 Swing thru, spin the top
 Girls run, bend the line
 Star thru, trade by
 Left allemande.....
 Heads pass thru, separate
 Around one, lines of four
 Pass thru, wheel and deal
 Girls pass thru, do-sa-do to a wave
 Ends fold, centers cast off $\frac{3}{4}$
 And step thru, run around the ends
 New centers cast off $\frac{3}{4}$
 Check your wave, slide thru
 Centers pass thru
 Left allemande.....
 Head men with corners up and back
 Star thru, circle four once around
 Girls break, lines of four
 Slide thru, same sex cast off $\frac{3}{4}$
 Boys step thru, U-turn back
 Girls step thru, run around the boys
 Slide thru, same sex cast off $\frac{3}{4}$
 Girls step thru, U-turn back
 Boys step thru, run around the girls
 Pass thru, wheel and deal

Left allemande.....
 Side ladies chain
 Heads square thru, swing thru
 Boys run, $\frac{3}{4}$ tag
 Girls quarter left and triple circulate
 Boys slide thru to a right hand star
 Once around, there's the corner
 Left allemande.....
 Heads slide thru, swing thru
 Boys run, wheel and deal
 And $\frac{1}{4}$ more, and $\frac{1}{4}$ more
 Left allemande.....
 Heads square thru, swing thru
 Boys run, wheel and deal
 Sweep $\frac{1}{4}$, flare the star
 Square thru, trade by
 Swing thru, boys run
 Wheel and deal, sweep $\frac{1}{4}$
 Flare the star, square thru
 Trade by, left allemande.....
 Promenade, heads wheel around
 Slide thru, right and left thru
 Flutter wheel, sweep $\frac{1}{4}$
 Flare the star, pass thru
 Bend the line, slide thru
 Right and left thru, flutter wheel
 Sweep $\frac{1}{4}$, flare the star
 Pass thru, bend the line
 Slide thru, right and left thru
 Eight chain three
 Left allemande.....
 Heads slide thru, pass thru
 Slide thru, flare the star
 Flutter wheel, half square thru
 Trade by, slide thru
 Flare the star, flutter wheel
 Square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru, all square thru
 With the third hand swing thru
 Girls circulate, boys trade
 Boys run, couples circulate
 Bend the line, slide thru
 Square thru
 With the third hand swing thru
 Girls circulate, boys trade
 Boys run, couples circulate
 Bend the line, slide thru
 Pass thru, trade by
 Left allemande.....
 Heads square thru, swing thru
 Girls trade, boys trade

Boys run, boys circulate
 Girls trade, couples trade
 Bend the line, slide thru
 Swing thru, girls trade
 Boys trade, boys run
 Boys circulate, girls trade
 Couples trade, bend the line
 Slide thru, pass thru, trade by
 Left allemande.....
 Heads square thru
 Right hand star with sides
 Heads star left to the same two
 Right and left thru, slide thru
 Square thru, cloverflo
 Right hand star with this pair
 Sides star left to the same two
 Right and left thru, slide thru
 Square thru, cloverflo
 Left allemande.....
 Heads square thru, star to a wave
 Spin the top, boys run
 Couples circulate, bend the line
 Slide thru, pass thru
 Cloverflo, star to a wave
 Spin the top, boys run
 Couples circulate, bend the line
 Slide thru, pass thru, cloverflo
 Left allemande.....
MIXED HASH FOR OLE BUSTER
 Heads turn and que, curlique
 Relay the deucey, swing thru
 Spin chain the gears
 Centers run, ¼ tag
 Rotary circulate
 All eight cross circulate
 Left allemande.....
 Heads pass thru, separate
 Around one, lines of four
 Pass thru, tag the line left
 Boys partner trade and ¼ more
 Girls partner tag
 And run around the boys
 Spin the top, triple trade
 Turn thru roll
 Single file circulate twice

Boys run, centers star to a wave
 Curlique, boys run
 Left allemande.....
 Heads wheel thru, circle to lines
 Pass thru, half tag to a wave
 Relay the top, trade the wave
 Relay the top, boys trade
 Centers trade, girls trade
 Curlique, single file circulate
 Girls run, curlique
 Walk and dodge, boys trade
 Girl trade, boys turn thru
 Left allemande.....
 Heads split square thru
 Cloverflo to a wave
 Split circulate, all eight circulate
 Square thru ¾
 Roll promenade.....
 Heads slide thru, partner trade
 Swing thru, boys run
 ¼ tag, peel and trade
 Girls fold, peel the top
 Boys cross circulate
 Grand right and left.....
 Heads curlique, walk and dodge
 Circle half to a two-faced line
 Reverse the pass, couples hinge
 Triple trade, wheel and deal
 Whirlaway, slide thru, cloverflo
 Left allemande.....
 Heads pair off, step into a wave
 Split circulate once and a half
 Freeze, diamond circulate
 Freeze, rotary circulate
 Boys trade, girls cross run
 Left allemande.....
 Heads square thru, spin back
 Center boys trade
 Left rotary circulate
 Fan back, center boys trade
 Rotary circulate
 Centers scootback, boys run
 Centers square thru ¾
 Ends pass thru, bend the line
 Slide thru, left allemande.....

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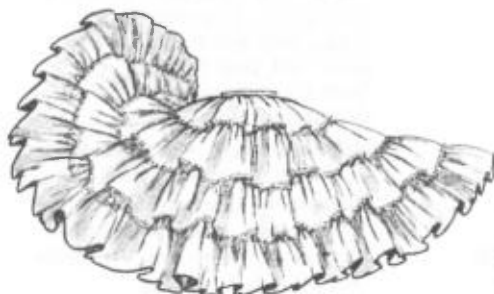
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PREVENTING VANDALISM

Expanded community use of schools cuts vandalism which runs \$800,000 a year in Santa Clara County and \$100 million nationwide. This was a report made by the Santa Clara Grand Jury.

Parent involvement should be encouraged in using the schools to cut down on vandalism, which was more prevalent after school hours, during weekends and during summer vacation when the buildings are not being used by organizations and groups. When facilities are in use, vandalism is very limited.

The committee urged that groups be encouraged to use schools and that custodians remain on duty until 11 p.m. They also said it is "not necessary" to charge groups with custodial costs in such cases, as is now often done.

School educational and recreational facilities are for all people, and in a sense, should be returned to the people. Local square dance clubs and classes provide an excellent answer to this "Make Use of Schools" program.

from Square Dance News, California

CANADA DAY SQUARE DANCE

July 1 is to Canadians what July 4 is to those south of the border, a national holiday, the nation's birthday, a time to celebrate.

Circles and Squares Club in the Montreal suburb of Pointe Claire, Quebec, did that this past July 1, with a gala celebration "square dance style," in a local shopping mall.

Some 300 dancers in gay holiday spirits danced, sang and thoroughly

enjoyed themselves to the delight of many spectators.

Two of the gals, Trudy Flemming and Dolores Bannon combined to design a special Canada Day outfit for the event. Patterned after the Canadian flag, the red and white panelled skirts with appliqued red maple leaves proved to be a fashion hit. The two gals alone turned out some 60 skirts, while many taws made their own. With the gents in matching apparel, one of the most colorful dance floors ever seen in the area resulted.

The idea for the dance originated with club vice-president Pete Hargrove, a new Canadian from England, who handmade 400 badges using a lino print process, also patterned after the Canadian flag. The badge served as a ticket for the event as well as an excellent souvenir for the dancers.

The Canadian Government tourist bureau and provincial counterparts supplied the club with colorful posters of Canadian scenes that complemented the mall's decorations.

The day's program under the direction of club caller Dick Flemming, assisted by area caller Les Heaps and R/D leader Guy Jones, was aimed at a level that would keep all dancers moving. One of the highlights of the day was the combined callers singing, "This Land Is Your Land," the dancers in their colorful costumes promenading and all singing along with the callers.

Trudy & Dick Flemming, Dolores & Don Bannon, Barbara & Peter Hargrove model their Canada Day Square dance outfits.



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NEW FACE AT WINDSOR

Shelby Dawson has replaced Ed Lowry in charge of record production for Windsor Records. His plans include presenting a "different sound, new faces in the callers' staffing, additional attention to the rounds and educational materials."

CALLER TRANSPLANT

Singin' Sam and Betty Mitchell have made their move to Florida several months earlier than originally planned. Their new address is 219 E. Society Drive, Aloha Gardens, Holiday, Florida 33589.

FORTY-FIVE NEW FREeloadERS

Forty-five new dancers won their Freeloader Badges in New Jersey last summer, through perfect attendance at eight NNJSDA-sponsored summer dances. The Freeloader Badge, awarded to new graduates only, entitles the holder to free admission to all Association dances from September to the following June.

The Northern New Jersey Square Dancers Association sponsored a series of eight dances during the normal summer of inactivity, to encourage new graduates to dance, and not let their newly-acquired dancing skills become rusty through disuse. One dance was held in June, two in July, and five in August. Regular Association callers were scheduled. The dances were held on Wednesday evenings to avoid a conflict with camping weekends or club dances. Attendance averaged 22 squares throughout the summer.

HAVE YOU SEEN THIS BANNER?

At the National Convention in Salt Lake City, two banners were given out by the Lubbock, Texas, dancers. One was given to Walt and Mildred Bobb of Pennsylvania to take "back east," and one went on to the west coast. Here is the message accompanying the banner: PLEASE HELP! We would like a record of where this banner travels in

Continued on Page 82



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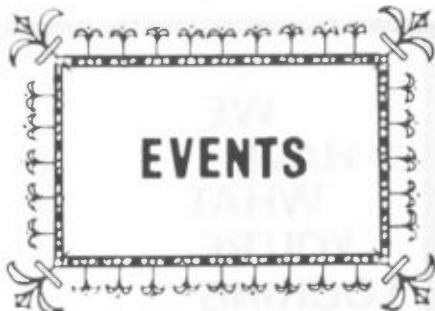
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VIRGINIA— 18th Ann. Fall Festival, Nov. 9-10, Hotel John Marshall, Richmond; Dick Jones, Howie Shirley, Ron Schneider, Lee Kopman, Ron Shamblyn, Cal Golden, Irv & Betty Easterday, Ben & Vivian Highburger, Wayne & Norma Wylie. Write Gordon & Eleanor Ayres, 6103 Burnside Dr., Mechanicsville, Va. 23111.

LOUISIANA— Tammany Twirlers, 11th S/D Festival, Nov. 9-10, Municipal Auditorium, Slidell; Nelson Watkins, Art Springer. For information, call Leroy Mayeux, 643-7344.

TEXAS— 2nd Ann. S&R/D Festival, Nov. 10, Snyder; Rex Coats, Joe Greer, Manning & Nita Smith. Write Bill Vestal, 2901 35th St., Snyder, Tx. 79549.

KENTUCKY— Ken-Bar Weekend, Nov. 9-11, Gilbertsville; High-intermediate dancing w/Jack Watts, Hank Thompson, Bill Volner. Write Betty Volner, PO Box 702, Sikeston, Mo. 63801.

CALIFORNIA— Funarama Weekend, Silver Pines Lodge, Idyllwild; Nov. 9-11. Write Kenn Reid, 503 No. 1st St. 42B, El Cajon, Ca. 92021.

COLORADO— 19th Anniversary Dance, Denver Area S/D Council, Nov. 11, Springhill Community Center; Ben Coleman & Dean Hood. Write Ben Coleman, 7813 Raritan, Denver, Co. 80221

NEW YORK— 3rd Ann. Fall Fest, Nov. 11, Al Sigel Center, Rochester. Write Ken & Lill Boss, 15 Blue Avocado Ln., Rochester, NY 14623.

NORTH CAROLINA— Star Twirlers present Al Brownlee, Mack Pipkin & Ruth Jewell, Nov. 15, White Mem. Presbyterian Church, Raleigh. Write

Ruth Jewell, 2725 Rothgeb, Raleigh, NC. 27609.

DISTRICT OF COLUMBIA— Washington Cotillion, Nov. 15-17, Washington Hilton Hotel; Jerry Haag, Jon Jones, Ken Bower, Gary Shoemake, Jack Hague, Decko Deck, Keith Gulley, Sparkey Carlton, Chuck Stinchcomb, Howie Shirley, Jim Schnabel, Bill Addison, Jocko Manning, Charlie Govsky, Jerry Higdon, Norm Iglehart, Bill Higgins, Dick Bennett, Jim Kiersey, the Merolas, Heatwoles, Appels, Hankeys, Lovells. Write Ralph & Joanna Voight, 6211 Rockhurst Rd., Bethesda, Md.

TENNESSEE— 11th Mid-South S&R/D Festival, Nov. 16-17, Memphis; Roger Chapman, Dick Enderle, Charlie & Bettye Procter. Write Gerald & Barbara Hendrix, 1564 Welsh Rd., Memphis, Tn.

VIRGINIA— 9th Ann. Shenandoah Valley S/D Festival, Nov. 16-17, Natural Bridge; Bob Yerington, Harry Lackey, Bill Claywell, Irv & Betty Easterday. Write Bert Riley, 6815 Tinkerdale Rd., Hollins, Va. 24019.

NORTH CAROLINA— Fall Festival, Nov. 17, McDowell County H.S., Marion. Program by N.C. Federation callers and rounds directors. Write Ruth Jewell, 2725 Rothgeb, Raleigh, N.C.

ILLINOIS— Knotheads Fall Dance, Nov. 18, Boy Scout Center, Arlington Hts.; Jim Stewart & Foggy Thompson, the Arnfields. Write Frank Rosado, 1125 Castle Dr., Glenview, Ill. 60025.

MICHIGAN— S/D Vacation, Park Place Motor Inn, Traverse City, Nov. 16-18; Cal Golden, Dick Kenyon, Bernard & Naomi Smith. Write Dick Kenyon 598 Mayfield Dr., Lansing, Mi. 48906.

MARYLAND— Annual Bull Roast, Nov. 23-24. Write Chuck & Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

FLORIDA— 6th Ann. Winter Festival, Nov. 23-25, DeLido Hotel, Miami Beach; Frank Bedell, Roger Chapman, Jack Lasry, John Saunders, Bill & Betty Beattie. Write Jack Lasry, 19010 NW 11th Ave., Miami, Fl. 33169.

Continued on Page 75

S/D Products

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

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A manual to help callers create original choreography with infinite variations. \$6 ppd. Order from Will Orlich, PO Box 8577, Bradenton, Fla. 33505.



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MODERN AMERICAN SQUARE DANCE CALLERS: Know the mechanics of square dance calls and expand your choreography through the use of **COMPREHENSIVE HASH**. This book presents a new concept in hash calling that will surprise your dancers with the familiar basics. Price: \$15.00. Send to Louis P. Ouellet, 79 Sage Avenue Bridgeport, Conn. 06610.



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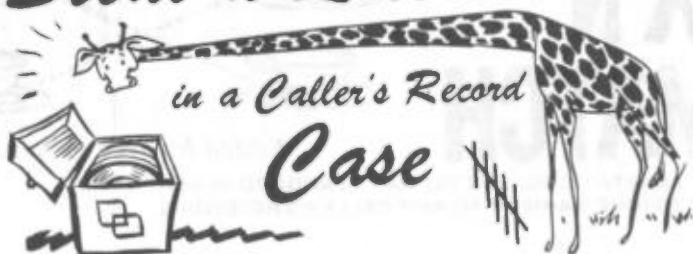
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HOEDOWNS

Ruby - Scope
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SINGING CALLS

Jamestown Ferry - Lightning S
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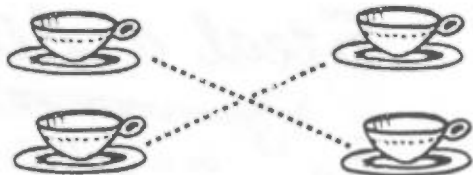
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Do-sa-do one time around and then an eight-chain-thru
Count eight hands around the ring, smile as you do
All the way around I say, don't hurry keep in time
Swing the corner lady, promenade go down the line
TAG (16 beats)

EIGHT CHAIN SEVEN:

Four ladies chain three-quarters round, three-quarters round you chain
Turn the girl and the heads star thru, California twirl, my friend
Do-sa-do one time around and then an eight-chain-seven go
Walking talking round the ring, the same old way you know
Count seven hands around, then corners swign and whirl
Left allemande new corners and promenade the world
TAG (16 beats)



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DEAR WALTZ— Grenn 14179

Choreography by Ken & Viola Zuffelt

Pretty music; interestingly different high-intermediate to challenging waltz routine.

CHRYSTEL TWO STEP— Grenn 14179

Choreography by Fred & Hazel Christopher

Good music and a flowing easy intermediate two step.

I LOVE PARIS— Hctor 1620

Choreography by Nita & Manning Smith

Good familiar music and a good flowing solid intermediate two step.

IF YOU LIKE CHA CHA — Telemark 1856
Choreography by Ben & Vivian Highburger
Good music and a good challenging cha cha with some "cross body" figures.

MOONLIGHT MEMORIES— Telemark 5001

Choreography by Tom & Lillian Bradt
Good "Moonlight And Roses" music, Vince Hill vocal, and a flowing intermediate two step. Part A has like footwork; Part B has opposite.

OUR NEXT DREAM — Telemark 883

Choreography by Bill & Irene Morrison

Very pretty music with a good solid intermediate timing dance with many turning figures.

THE NIGHT IS YOUNG— Dance A-Long

P6052; Ray & Ivy Hutchinson

Good music and a flowing intermediate fox trot.

STARDUST — Telemark 887A

Choreography by Charlie & Bettye Proctor

Good music to an old standard; a solid intermediate two step with the usual good Proctor flavor.

TAKE ONE STEP — MGM K14563

Choreography by Phyl & Frank Lehnert

Catchy music with a vocal by Edie Gorme; easy intermediate two step with some old and new wrinkles.



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There were no new hoedowns this month. One new LP album is out on the Windsor Label:

Windsor 3-07— SQUARE DANCING AT ITS FINEST with Shelby Dawson, of Red River, New Mexico. The singing calls include "Singing the Blues," "Leaning On The Lamppost," "What This Old World Needs," "If I Had My Way," "Honey All I Ever Need Is You," "Your Kisses Are Not Kisses Any More."

BAD BAD LEROY BROWN— Wild West WW 1-6; Caller: Larry Jack

The "Leroy" that our dancers judged the better of the two presented this month is a faster moving dance, and our dancers liked the music. FIGURE: Heads pass thru, cloverleaf behind the sides, sides pass thru, star thru, circle eight, corner allemande, forward two, allemande thar, shoot the star, do-sa-do, promenade.

BAD BAD LEROY BROWN— Wagon Wheel 212; Caller: Jerry Haag

Music is much slower and dance is more relaxing than the Wild West version. On the last few Wagon Wheel records, we have noticed a decided change in the music. At one time callers bought WW records on sight because of the superior music, but now it seems theirs is not much better than most labels. FIGURE: Heads square thru four hands, do-sa-do, swing thru, boys run, tag the line a quarter right, wheel and deal, pass thru and turn back, swing the corner, left allemande and promenade.

GOOD OL' BAD OL' DAYS— Lucky 017; Caller: Bob Van Antwerp
Good ol' bad ol' Bob Van Antwerp never seems to make a bad ol' record. This is a good one. FIGURE: Heads square thru four hands, swing thru with the outside two, spin the top and go a quarter more, balance there, right and left thru, dive thru, square thru three hands, swing corner, promenade.

MY GAL SAL — Pulse 1009

Caller: Bruce Johnson

The dancers loved this record. Bruce does his usual great job of calling. FIGURE: Heads up and back, spin the top, box the gnat, pass thru, do-sa-do swing thru, boys run, boys circulate, girls turn back and swing, allemande and promenade.

SWEET GYPSY ROSE— Dance Ranch 621; Caller: Ron Schneider

A goodie that will do well because the tune is very popular right now and we get to hear it a lot. Real good music and a nice figure. FIGURE: Heads promenade half way, down the middle and pass thru, separate around two to a line, up and back, star thru, California twirl, dive thru, pass thru, circle four exactly half way, swing the corner and promenade.

FALLING FOR YOU— Kalox 1149

Caller: Bailey Campbell

A real nice figure combined with good music makes this another record to place among the fine Kalox dances. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run, wheel and deal, curlique, girls fold, boys turn thru, turn corner left and roll promenade.

DON'T SHE LOOK GOOD WHEN SHE SMILES— Swinging Square 2361

Caller: Clyde Wood

FIGURE: Heads square thru four hands, with the sides do-sa-do, ocean wave, scoot back, boys trade, spin the top, slide thru, corner swing, left allemande, corner promenade.

MY INDIANA GIRL— HiHat 429

Caller: Ernie Kinney

Ernie has been calling most of the Hi Hat squares lately, and Hi Hat just

couldn't do better! **FIGURE:** Head gents and corner girl up and back, star thru, circle four, ladies break to a line, up and back, pass thru, wheel and deal, substitute, zoom, swing the corner, left allemande and a long promenade.

DON'T LET 'EM STEAL YOUR GAL

Top 25286; Caller: Paul Hartman

A real nice dance. The break features the Grand Sashay which has not been done very much lately. We welcome it back. **FIGURE:** Four ladies chain three quarters, heads promenade half way, lead right and circle to a line, up and back, right and left thru, square thru four hands, cloverflo, corner swing, left allemande and promenade.

SOUTHERN LOVING—Swinging

Square 2362; Caller: Gary Mahnken

Good music and a very good dance make Gary's first recording a success.

FIGURE: Heads promenade half way, right and left thru, square thru four hands, corner do-sa-do, swing thru, boys trade, swing, left allemande new corner and promenade.

JAMBALAYA—Mustang 158

Caller: Nelson Watkins

Another version of the old classic. Good music. The dance has some "hurry up and wait" spots in it.

FIGURE: Heads square thru four hands, corner do-sa-do, then swing thru, boys trade, star thru, California twirl, square thru three hands, corner swing, left allemande, promenade.

CITY OF NEW ORLEANS—Wild West 1-5; Caller: Kenn Reid

A very nice, moving dance with good music and a new recording star. There used to be an old saying, "For every new light on Broadway there is a broken heart." **FIGURE:** Heads promenade half way, lead right, circle to a line, forward eight and back, star thru, do-sa-do, ocean wave, swing thru, boys trade, turn thru, swing corner, left allemande, come back and promenade.

A FOOLER A FAKER—Blue Star 1962; Caller: Bob Fisk

This is the second time around for this tune, and the new figure makes this a fine record. **FIGURE:** Heads promenade half way, down the middle, square thru four hands, do-sa-do, right and left thru, pass thru, cloverflo, swing corner and promenade.

DANCING ON TOP OF THE WORLD Blue Star 1963; Caller: Dave Taylor

"Sitting on Top Of the World" is a good square dance tune and this is a good record, both music-wise and dance-wise. It is easy enough for class work. **FIGURE:** Heads promenade half way, down the middle with a right and left thru, square thru four hands, swing thru, boys run, wheel and deal, swing corner, left allemande new corner, come back and promenade.

Continued on Page 79

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STRAIGHT TALK

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

TIPS TO CLUB MEMBERS AND OFFICERS

Beginners and new dancers may be awkward, inexperienced, and lacking the advantage of your many years of being a part of the square dance movement, but we are not naive and we are not stupid. Don't be mad when we goof; don't expect us to do all the trivial inane tasks with the idea that we'll feel a part of the club if you keep us busy. It stifles our incentive, deflates our morale, and causes us to respect your ability and judgment less.

Please consider our suggestions — don't throw them aside — with a few modifications they just might work. The fault lies with you if we drop out because of your disrespect for our ideas.

The cultivation and stimulation of an inherently creative mind is not only beneficial to the person you are aiding, but to yourself as well. So if you are an older and wiser dancer, it is up to you to allow for our impatience and awkwardness. It is up to you to size us up and (1) detect our deficiencies yet not belittle us for them, (2) recognize our strong points and tell us about them, (3) encourage our improvement, diplomatically, (4) inspire us to higher endeavors, and (5) chide us gently.

Is this really too much to ask?

This sounds as if it was from a beginner. Well, I was, some 33 years ago, but I'm still learning and I still remember the beginning. Then we had only nine basics and there was a drop-out problem. Perhaps the drop-outs are not caused by the mechanics of the dance or the new basics — maybe your attitude is showing. A friendly smile and a

helping hand can be your greatest asset.

*Jimmy Carney
Anchorage, Alaska*

There seems to be a need for better communication between clubs or associations hosting special dances and traveling callers. Here are a few examples of what can happen.

The club writes the caller about plans to put him in the guest room at the president's house. The caller does not reply, he comes to town and checks in at a motel.

The caller drives straight day and night to make the town of the dance in time to rest before calling. At 4 p.m. he goes to bed leaving a message for the desk to call him at 7. He does not contact the club. The desk calls him at 7 a.m. He has missed the dance! The club didn't know why he didn't come to call the dance until the next day.

The association president's wife expected the caller for Saturday supper and Sunday breakfast. His return plane reservation was for Monday afternoon. At least he was easy going and congenial. Her father said, "Honey, a person who comes to stay like that would have to be."

Another time when the caller was expected, the president's wife wouldn't let the family eat until it was obvious because of the hour that he could not be coming to eat with them. When they got to the dance they found he had come by way of another town with a local caller friend, never suspecting that someone else had expected him for supper.

The caller had been told when contacted that the place for the dance had

not been selected and he would be notified when it was. In good faith he came even though he had never been told where it was. His only contact was not at home. The association telephone listing in the yellow pages had been disconnected. He was in an obvious state of consternation. By this time, the grocer, whose telephone the caller was using, became sympathetic and he remembered a stock boy who used to go with a teen square dancer. She and her parents were no longer dancers, but they got the caller in touch with someone who was and the dance went on.

These misses and near misses seem to cry out for us to make better plans, well in advance, and to be sure we have communicated them clearly. Perhaps the best solution is a contract with all the particulars spelled out.

*Bickie Raspilair
Huntsville, Alabama*

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ENCORE, Continued

The New Basic was Circulate.

Lloyd Litman was the featured caller for this issue and his article on "Instant Hash" outlined some of the challenges to be met by anyone making the jump from dancer to caller. They include, he said, satisfying groups of various levels, satisfying those who want something new, offering variety, and "trying to keep the gap between non-dancers and dancers within bounds that can be bridged by enough people to keep square dancing growing." He discusses hash as a primary tool of callers, and the necessity for the caller to place himself in the role of the No. 1 dancer in the set, in constructing his hash. From this position, the caller can trace any combination of figures which will eventually end with him in that same position, relative to the other dancers of the set. He also says, "General acceptance by callers of terms of reference for choreography would be a great boon to square dancing."

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- MS157— EARL'S BREAKDOWN/ FOGGY MT. BREAKDOWN (Hoedown)

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- LS5018— TOUCH THE MORNING
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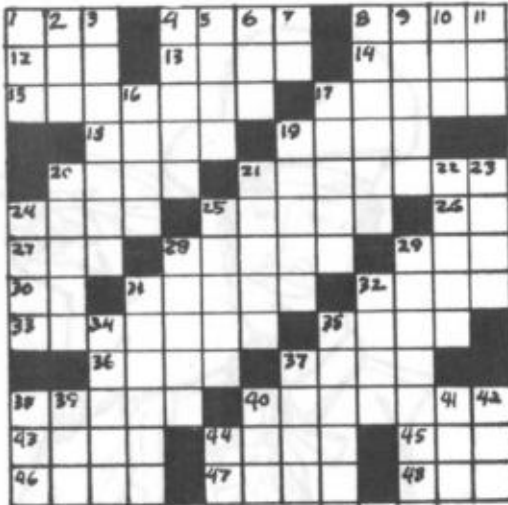
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Puzzle Page

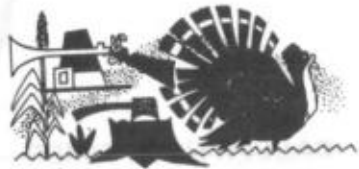


DOWN

1. --- the line
2. Poem
3. Light sailing ship
4. Theme
5. Cowboy's accessory
6. Hoedown and a singing call
7. Printer's measure
8. Property
9. Acquire new knowledge
10. Road (Abbr.)
11. Eastern Standard Time (Abbr.)
16. Prefix meaning long distance
17. Put out refreshments at a dance
19. --- thru
20. Porch in Hawaii
21. Combs the hair
22. B- ---, Maryland (2 words)
23. Cross ---
24. Boys ---
25. --- off $\frac{3}{4}$ (pl.)
28. "---- And Graces"
29. Kind of cat
31. Lament
32. Mrs. Vaughn Parrish
34. Path
35. --- trade
37. "Paper ----"
38. Up to center and back to the ---
39. Eight dancers = --- set
40. Knowledge-gathering agency (Abbr.)
41. Men ---
42. "I --- The Moon"

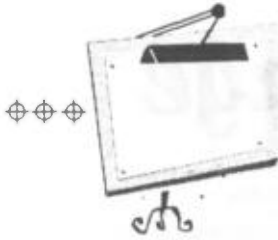
ACROSS

1. Spin the ---
4. This (Spanish)
8. "Somebody ---- Is Taking My Place"
12. American Dance Institute (Abbr.)
13. --- chain thru
14. S/D formations
15. --- -- to the middle and back (2 wds.)
17. Beginning
18. "---- You" (Berle's theme song)
19. "Running ----"
20. Left Allemande in Louisiana, Y'all (Abbr.)
21. Partner
24. Sides ---, grand square
25. Slice a turkey
26. "Hi Lili Hi --"
27. Pass by ---, left allemande.
28. Big
29. "My Gal ----"
30. "Ooh -- -- (same word)"
31. Moisten a cooking turkey
32. J.I.L.L.
33. Leads a demonstration
35. Spin chain the ---- (sing.)
36. Has a bill to pay
37. Part of a circle (abbr.)
38. B.O.U.A.S.
40. Swing your ---- (pl.)
43. Against
44. "Mockingbird ----"
45. "Sweet ----"
46. "Virginia ----"
47. Friends
48. Compass point (Abbr.)



LAST MONTH'S ANSWERS

c a i l h a n d s s a g
 u e t a g o l q r e
 e w e e t o p o u e
 s w e e t b o w a n
 e a o r u n
 s q u a r e d a n c e
 t k a e e
 e a s y n s u m h
 r e l c u o
 n e w b a s i c s p i n o
 a t n e o
 t e g l i t e r



Product Line



CALLER HASH TIMER

We first saw this hash timer used by a caller at the Ox Bow dance hall in St. Petersburg, Florida.

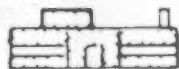
Every caller should be conscious of the need to keep the hash (patter) portion of the tip down to a minimum time limit (perhaps four to six minutes) instead of unconsciously moving the needle back during the tip a half dozen times or more. Short tips are especially important in Florida or wherever retired persons are dancing.

The timer is nothing more than a common cooking timer available in the housewares section of most any discount or department store. It is pre-set to any desired time limit and has a bell that rings gently when that time is up. The bell can be made more gentle with tape if desired.

This item could well be standard equipment in every caller's case. Dancers who feel their caller needs a hint on the matter of shorter tips might present him with one.

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FIVE CALLERS COLLEGES in five areas scheduled for summer of '74. Write this magazine for dates and details.

14TH ANNUAL SNOW FESTIVAL, featuring Bob & Theda Lovell, Maryland, at K of C Hall, 1055 Glenmont Ave., Akron, Ohio 1:30-9 p.m. with buffet dinner. Write Lou Hartley, 84 25th St. NW, Barberton, Oh.

EVENTS, Continued

ARKANSAS— Thanksgiving S/D Weekend, Arlington Hotel, Hot Springs, Nov. 23-24; Cal Golden, Wayne Redden, Glenn Turpin, Marvin & Kay White. Write Sharon Golden, PO Box 2280, Hot Springs, Ark. 71901.

VIRGINIA— 8th Ann. Turkey Time, Nov. 24, F.S. Scott Key School, Springfield; Les Chewning, Howie Shirley, Jim Schnabel, Blackie & Dottie Heatwole. Write Cecil or Anita Davis, 6001 Hibbling Ave., Springfield, Va.


PENNSYLVANIA— 5th Ann. Fall Festival, Nov. 24, High School, Dallas; Red Bates, Ken Anderson, Earl Johnston, Jim Adams, John Kaltenthaler, Murray Truax. Write Helen & Tom Costello, 607 Lilac Lane, Clarks Summit, Pa.

FLORIDA— La Americano Festival, Nov. 30-Dec. 2, Irv & Betty Easterday; Dec. 3-6, Roger Chapman, Ed & Kay Mack; Dec. 7-9, Lee Kopman, Stan & Ruth Janesy; Hosts: Harry & Clara Lackey, John & Linda Saunders. Write Americano Lodge, 1260 N. Atlantic Ave., Daytona Beach, Fl. 32018.

INDIANA— Sheraton Hotel S/D Week, French-Lick, Dec. 2-7. Write Sharon Golden, Box 2280, Hot Springs, Ark.



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Jim and Mary Harris of Norwich, Connecticut, sent a snap of the Ledyard Squares' new caller announcement board, which instantly shows the name of the caller for the evening and the caller coming for the next dance. All public-relations-minded clubs ought to have one.

The board was made by member Larry Williams, and features a magnetized section where metal letters of the caller's name are placed. The lettering is in red and the varnished frame sets it off well. Ledyard Squares members are proud of their guest book, also created by Larry.

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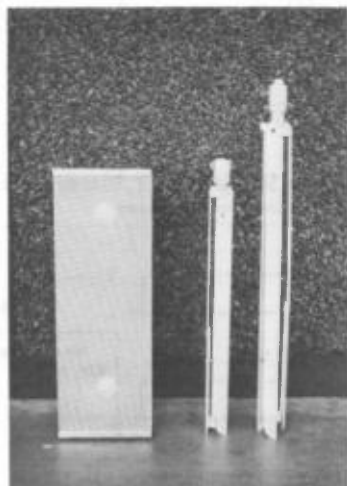
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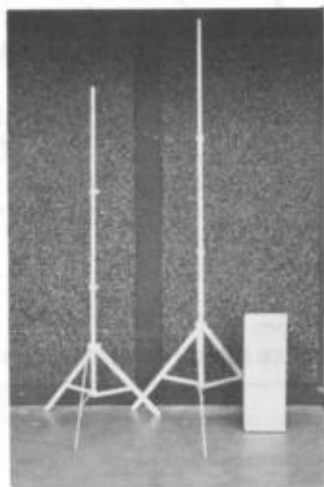
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S/D RECORD REVIEWS, Continued

DON'T FORGET TO TOUCH THE MORNING— Lightning S 5018

Caller: Rex Coats

In spite of the screwy title, this is a good dance that moves well. FIGURE: Heads square thru four hands, right and left thru, roll away, curlique, boys run right, square thru three hands, left allemande, do-sa-do, corner swing and promenade.

LOVING HER WAS EASIER— Top 25287; Caller: Tom Trainor

Good, melodious song. FIGURE: Heads right and left thru, two ladies chain, square thru four hands, do-sa-do, make a wave, fan the top, slide thru, pass thru, corner swing, promenade.

UNDER YOUR SPELL— Kalox 1150
Caller: Harper Smith

This could be a great record but the caller calls a Tea Party Promenade on the break and closer and the call sheet does not explain it. In many parts of the country this figure is not known. Callers: when writing for an explanation of the Tea Party Promenade, do not write to us; we are stupid, too. Just write to the Kalox label or to Harper Smith. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, right and left thru, pass thru, cloverflo, corner swing, left allemande and promenade.

DREAM A LITTLE DREAM— Dance Ranch 620; Caller: Jim Mayo

A pretty fair record, yet not one that will make any history. FIGURE: Heads lead right and circle to a line, up and back, pass thru, wheel and deal, swing thru, turn thru, corner allemande, forward two, right and left thru, do paso, promenade.

TRAVELIN' LIGHT — Wagon Wheel 312; Caller: Beryl Main

FIGURE: Heads square thru four hands, do-sa-do, spin chain thru, girls circulate two times, turn thru, left allemande, walk by one, swing and circle left, left allemande new corner, weave the ring, do-sa-do, promenade.

DON'T BLAME IT ALL ONE ME—

Windsor 5023; Caller: Warren Rowles
A fast dance that is about as busy as twin pigs in a trash can. FIGURE: Heads square thru four hands, corner do-sa-do, curlique, then walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner and promenade.

ROSIE'S GONE AGAIN— D&ET 114
Caller: Buck Covey

FIGURE: Heads swing, up to the middle and back, square thru four hands, with the sides a right hand star once around, heads star left in the center once around, turn the corner with the right elbow, partner left once around, four ladies chain, left allemande the corner, do-sa-do your own, gents star left once around, same girl turn with a right elbow, wrong way thar, spread it out wide, box the gnat, put the girls in the middle, throw in the clutch, once around that same girl, turn her with the right elbow, go all the way around, corner allemande, right and left grand, promenade.

WHAT'S YOUR MAMA'S NAME, CHILD? Pioneer 115; Tommy Russell
Someone forgot to workshop this record before turning it loose. In the opener the caller calls a Grand Square. After it, there is a sixteen beat part where he does not give any further call but keeps on singing while the dancers wait. There is ample time for caller and dancers to go to the little boys' room while they wait. FIGURE: Heads curlique, walk and dodge, circle half, make a two-faced line, walk and dodge, bend the line, right and left thru, cross trail to the corner, left allemande, do-sa-do partner, swing corner, promenade.



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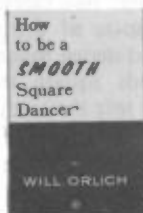
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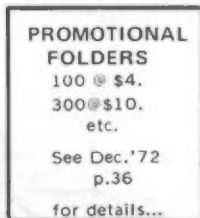
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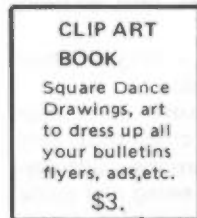
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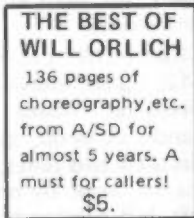
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The BOOK SHELF

by MYRTIS LITMAN

For five years, Myrtis Litman has reviewed books from the field of square and round dancing on this page. Your editors want to publicly thank her for her steady contributions for this feature, which was received when we became editors. Next month's book review will be submitted by Mary Jenkins of Minerva, N.Y., a knowledgeable dancer and promoter of square dancing, and a retired educator.

Here is a list of the books which have been reviewed on this page:

1968

Step, Close, Step; Frank & Phyl Lehnert
Square Dancing; Foster Damon

1969

Instant Hash, L. Litman & R. Holden
Let's Create Old Tyme Square Dancing,
Ralph Sweet
How To Teach Modern Square Dancing, Jay King
The Square Dance Caller, Ricky Holden
Easy Sing-A-Long Calls, Stan Burdick
Swing Your Partner, Lois Fahs
Swing Below, Ed Moody
Fundamentals of Calling, Jay King
World of Fun, 1959
Build Your Hash, Ed Michl
The Story of Square Dancing, Dorothy S. Shaw
Materials for the One Night Stand,
Edwards Record Service

1970

Choreography Gimmicks; Willard Orlich
Caller/ Teacher Manual; Bob Osgood
Square Dancemanship; Madeline Allen
Shredded Hash; Lloyd Litman
Keys To S/D Calling; D. Bell & B. Dawson
After Party Fun; Ray Smith
Square Dancing— Sight Calling and Teaching
Made Easy; L. Brockett
Set-Up And Get-Out; Willard Orlich
Round Dance Basics; Penny Crispino
Other Side Of The Mike; Bill Peters
World-Wide Games Catalog, 1970
Challenge; Jim Surack

1971

50 Exp. Basics by Will Orlich
Contra Dance Book by Holden,
Kaltman & Kublitsky
S/D Fundamentals; John W. Jones
Fun and Fellowship; Edited by Bob
and Norma Rohloff
S/D Dominoes; L. Litman and R. Holden
Arky S/D; Will Orlich
The S/Ding Encyclopedia; Bill Bureson
Teaching Tots To Dance; Cathie Burdick

Needle Notes for S/D; Judy Ross Smith
How To Be a Smooth S/D; Will Orlich
Callers Notebook; Ed Fraidenburg
Modern Contra Dancing; Herbie Gaudreau

1972

Modern Square Dancing Simplified; Jim Surack
Roundance Manual; Frank Hamilton
Glossary of S/D Calls; Lee Kopman
Caller/Teacher Manual; S/OADS
R/D Cartoons; Chuck Waggin
Cowboy Dances; Lloyd Shaw
Sew With Distinction; Toledo Callers
Symmetric Choreography & Sight Calling;
Bill Davis
Diagrammed Guide to Better S/D; Bill Bureson
Plus-50 Experimental Basics; Will Orlich
Modern American Square Dance; Louis Ouellet
Dances And Musical Games; Jack & Helen Todd

1973

Promenade All; Janet Toblitt
Double S/D Yearbook; Bob Osgood
Folk Dancing In America; Eleanor E. Wakefield
Sets In Order Handbook Series
Square Dance Book of Call Art
Dictionary of S/D Basics; Bill Davis
How To Square Dance; Linden Pub. Co.
Far West Recipe Favorites; Oregon Fed.
Round Dance Manual; Open Squares
300+ Star Thru Equivalents; Jim Gammalo



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the next year and would appreciate it if each club it visits would record the visit and send it on to a club in another town and/or state via a visiting dancer. Hopefully it will come back to us at our free Trail-In Dance, June 25, 1974, in Lubbock, Texas (Caller: Harry Lackey) or to the 23rd National S/D Convention, San Antonio, Texas. Peyton T. McKinley, 4312 49th St., Lubbock, Texas 79413.

We used to live where we ain't no more
We've moved where we never was before —
You know where we was, but not where we is;
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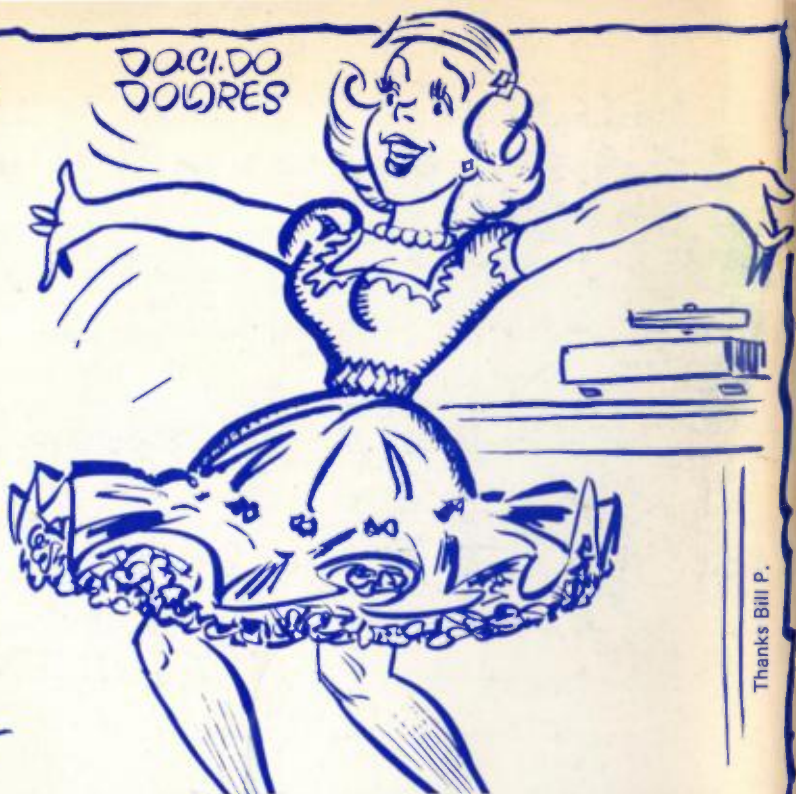
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