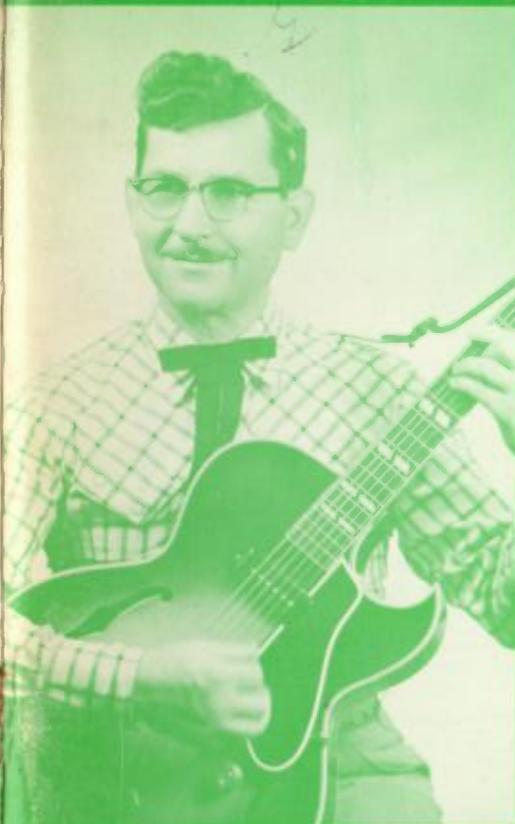


AMERICAN

DECEMBER 1973

SQUARE DANCE



TWO COMIN' A-STRUMMIN' A YULE TUNE TO YOU...



THE



EDITORS' PAGE



One version of an old Cherokee prayer reads "Grant that I may not criticize my neighbor until I have walked a mile in his mocassins."

Let's apply this thought to our square dance activities. Even though we may have "walked a mile" in those other mocassins, we are also quick to forget what it was like. Callers forget they were once dancers; editors become so accustomed to exercising fingers, they forget their foot work.

We get a tremendous "shot in the arm" when a visit from a traveling caller to our area provides us a chance to dance with our friends in our own town. The experience re-opens outlooks and revives the feelings we had in the days when we danced as much as called. Every caller should regularly step back into a dancer's mocassins, and regain a dancer's eye view of an evening's dance.

To balance this, dancers must try to imagine how callers' mocassins feel.

The picture of a smiling, debonair, personality - plus guy or gal presiding over expensive sound equipment and a hall-full of dancers may not be an over-all view. Inside this personage may be scared, worried, tired, ill or in hock to his elbows.

In a nutshell, what we are voicing is a plea for more understanding. To us the holiday season always seems to be the time; at the season of good will, we wish that all the joys of these days would carry over to the New Year.

If we are ever to see peace in our world, then understanding and brotherhood must start with us - now - and the next time we join hands and circle.



AMERICAN
**SQUARE
 DANCE**

* VOLUME 28, No. 12
 * DECEMBER, 1973



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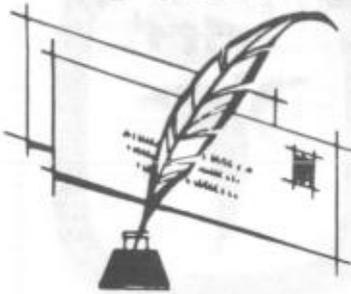
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Grand Zip



Congratulations on your first five years as editors of American Square-dance magazine. We have been readers since your very first issue. Our comment is, "You're not getting older; you're getting better." There are always interesting articles and helpful suggestions each month.

*Norm & Barbara Osborne
Editors, Happy Tracks
Wichita, Kansas*

Congratulations to you on completing five years as publishers of American Square-dance. We hope the magazine will continue to grow as it has, attracting the enthusiastic support of our favorite people — square dancers.

Jinny and I are still teaching our five-plus squares each season with records and tapes and the method still works well. We even use extracts of the dance you called for Ramapo Squares a couple of years ago as practice for some of the movements.

We love your illustrations scattered through each issue of the magazine. Occasionally we "borrow" one of them as illustrations on the flyers we put out to advertise our special dances.

Keep up the good work and we will keep telling our new dancers as well as the rest of our dancing friends about square dancing's friendly and informative magazine.

*Bud & Jinny Allison
New Milford, New Jersey*

ED. NOTE: Thank you for the pat on the back and the nice words. Readers should

keep in mind that both copy and illustrations in the magazine are copyrighted and should not be used without permission. The one you "borrow" may not be our original, either, and may be copyrighted by another party who has given us permission to use it.

I just received my first issue of American Square-dance today, and am very impressed with the contents. I don't know how I lived without it for the fifteen years that I've been calling.

I have been selected to be part of the Windsor staff and, indeed, am proud to be part of the recording industry, adding in any way I can to the square dance scene. I noticed that Windsor advertises in your magazine and was instructed to forward some pictures for publicity. Enclosed are two . . .

I have been subscribing to Mr. Orlich's material for about three years and can safely say his material has been a valuable asset to me and to square dancing in Hawaii. I've always been fond of Mr. Edwards' record reviews and after reading your book, I feel it's "all together."

*Al Stevens
APO San Francisco*

Just discovered our subscription is about to run out! Don't want to miss an issue. Certainly look forward to American Square-dance each month. Thanks for such a great magazine. I'm sending a check for another year.

*Harold Humbert
Mt. Vernon, Ohio*

After 28 months in New Zealand, we are returning home November 4.

We have had an interesting and eventful time here in the land down under. I've called at two national conventions in Christchurch, numerous area festivals, and to a large number of clubs all over New Zealand. We operated a week long square dance camp at Waipiro Bay last January.

In Auckland we organized the Pukuranga Pairs and Squares, the Roundduets R/D Club, and call regularly for a solo parents club. We've also done one

Continued on Page 74



*We'll keep it under
our hat until Xmas*

You're sure to please all your dancing friends with a gift subscription to AMERICAN SQUARE DANCE. Here is a gift that brings them the news, the features, the workshop material, the record reviews, and countless other things to make square dancing more enjoyable. Fill out the special coupon at right and mail today. A gift card will be sent in your name.

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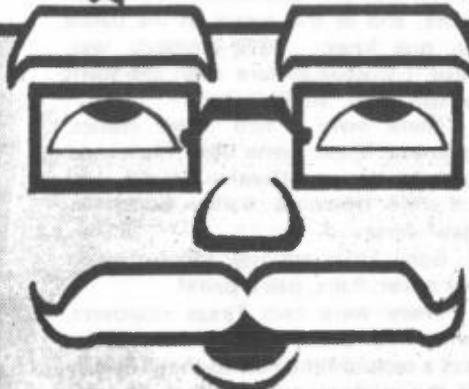
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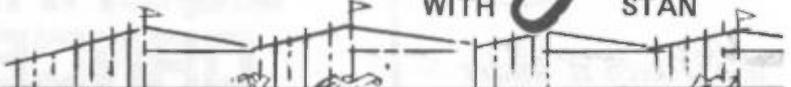
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Meanderings...

WITH STAN



In the month just past, it seemed that good things came in pairs. Maybe it was an omen that the first club I visited was the Square Pairs outside Cleveland.

There were two wonderful subscription dances - one in Carthage, N. C. and one in Bellville, Ill., outside of St. Louis. Credits go to two top-notch callers, Reggie Knipher for the first and Joe Obal for the second, plus the loyal dance crews that rally around them, couples extraordinaire.

There were, in fact, two visits to North Carolina - the Carthage trip and the one to Winston - Salem, where a mini-mardi gras was staged in the twin cities, and at the outset of the dance no one knew who anybody was, "cuz"! Costumes sure liven the spirit of the affair, si? Eh? Oui?

There were two caller clinics. Saginaw, Mich. (with Rod Mainhood and the boys of Central Mich.), and the fine Delaware Valley bunch in New Jersey.

Gosh, there are even two callers on our cover. Pairs, pairs, pairs!

There were two Texas stopovers, which I'll describe forthwith. There was a second-time visit to that key city of the wild, wonderful state, Charleston, W. Va. That state has lately come

to be described as "Almost Heaven." A newsy little bulletin made up by Erwin Lawson in that area keeps the dancers informed, and the interesting story behind it is that he does the whole job each month at work on "stolen" lunch hours. That's dedication.

PHOENIX, Arizona (Scottsdale, Mesa).... Once again I had the glittering golden opportunity to call at Venture Out, that million dollar mobile paradise in Mesa that dwarfs its copycat neighbor villages, and where square dancing is number one activity. Ed Skiba and Howard Taylor are the "regulars" there for R/D and S/D respectively. Venture Out parks are mushrooming here and there nationally, a sign of our noble mobile times, with headquarters in Atlanta. Don't let me catch anyone saying square dancing isn't growing, until they've cast a half an eyeball at what's happening at these mobile park/resorts.

As my plane neared Phoenix (departing from St. Louis on a cool, wet late October day) the captain announced the temperature outside was 92°. Surprise! The Phoenix bird symbol was everywhere. According to the



ancient Egyptians (I located a couple of them and asked them) it meant "immortality."

Steaming towards my motel in Scottsdale in my rental car, I spotted an orange juice stand and pulled over. As I drank, the proprietor warned me not to stay around Phoenix more than a few days, or I might fall under the spell of it and never go back to Ohio. He may have been right. I only stayed two days.

I took a little motel on Camelback. Perhaps you never heard of a motel on Camelback. Would you believe Muleback? Actually, it was a motel on Camelback ROAD, in the shadow of big boulderous Camelback Mountain, which looked more like a kneeling camel than a kneeling camel does. We could say my motel was a dromedary domicile, but we won't.

Scottsdale is a busy array of cuddly little shops and big malls where you can buy an endless array of ornate or everyday gifts from bronze sculptured horsemen (\$1,000.) to silver and turquoise bracelets (\$5.). Scottsdale has an Old West-oriented village chock full o' shops, and you must park and walk through this complex to see it all. When you think you've seen it all, you ain't seen the half of it! I talked to a 70 - year old painter who had his works on display, and who sells his paintings all over the world.

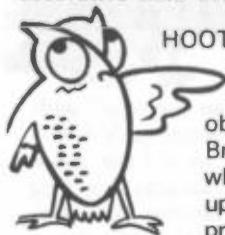
To kill some time I went to one of those new mode multi-cinema combines, and ended it by seeing four movies in succession. It's like going to a S/D festival and choosing the G, the PG, the R, or the X-rated room, depending on your preference.

Everybody under the sun (the torrid sun) wears boots, beads, and bolos. Square dancers and non-square dancers alike. This magazine got curious about how the name BOLO tie came about, and put its crack(ed) researcher, Walter Filter, on the project of finding out.

Gauchos of Argentina and Uruguay used a braided leather thong with rocks fastened to the ends to throw, whirlybird fashion, around the legs of

a rhea, or ostrich-like bird to bring it down.

Similarly, working cowboys of the Southwest used short pieces of rope or leather to tie the legs of cattle. When not tripping rheas or flipping doggies, both gauchos and cowboys draped these objects around their necks, and ultimately slides were added and the decorative bolo evolved.



HOOT 'n HOWL DEPT.

Did you hear about the very obedient young British lass, who, when told to "Squire up" by the caller, promptly ELOPED with her corner.

SAN ANTONIO, Texas - Now for the third time in a row I've called a dance a short time before the National in the host city of that National. It's a tickling, quickening experience. I dare say that the folks of S.A. are involved in some very thorough, exciting preparations. Thanks to the McCannons for attending my dance, and thanks, Chuck Bryant (Norma, too) for setting it up. Chuck is doing some new, adventurous things in addition to producing those fine Mustang and Lightning-S records. He has his own studio where he is also recording country and pop music. He's next door to one of the biggest plants in the business for pressing records (Tanner) and I had a good tour and disc - ussion of the operations. Did you know - that quite often musicians record separately and never see each other in the whole electronic turntable world of show biz?



AUSTIN, Texas - Web Witter trains dancers and trains pilots and trains dogs, too, I guess. Great guy, great gal (Sarah), great dance! Web took me over the city and let me take the controls. Wow! I may get the flyin'

bug yet. When you're a Cessna and



you want to play "tag the liner" with a Braniff, you had better be V-E-R-Y accomodating, same as a little green "pepper" might seek to play leap-frog with an old "bull" (Ranidoe-Maximus) in a most gentle manner. At the dance we took a taste of CONTRAS, as a way to whet our appetites for the full course coming later at the National. Web and Sarah are the parents of a fine caller-son, "Rusty," one of our cover guys this month.

KULPSVILLE, Pa. (Philly area) — For all they've done for square dancing over the years, we honor "Mac" and Ruth McKenrick in this issue as the undisputed WEALTH of the Commonwealth (see cover). "Mac's" Barn, where I called in early November, is both a landmark and tradition for thousands of square dancers in the area. Some of our fondest personal memories date back to Charlie Baldwin's Camp Becket in the Berkshire Mountains of Massachusetts, where "Mac" warmed countless hundreds of hearts with his inimitable strumming and song leading year after year. Now, a full fifteen years later, he continues to do his sing-thing for even greater numbers as an official program staffer for Air-stream trailer travelers in Texas and elsewhere. Keep on strummin', "Mac."



WOODBURY, N.J. — Hoedown Hall, where I did a clinic for D.V.D.L. callers and leaders, was haunted with dog-eared memorabilia of bygone days, for this was where, 28 years ago, Charlie Thomas played midwife to the birth of this magazine, then christened American Squares. I saw Charley only briefly — he is a busy lawyer and currently up to his straw top- per in local politics. The session, the beef dinner, the great group, the dance — all provided a real Jersey delight.

Right now, as I write these colorful (?) lines, Mother Nature is putting on her usual burlesque show (The Foliage Follies) and now, without saying another word, I'll be "leaving," too . . . ☆

Let's go Dancing

- AMERICAN SQUAREDANCE subscription dances. Write for details about organizing one.
- LYNCHBURG, VA., Sat. Dec. 29, 1973
Contact Paul Childers
- APPLETON, WISCONSIN, Sat. Jan. 5, 1974
Contact Bruce & Bonnie Busch
- MACON, GEORGIA, Fri., Jan. 11, 1974
Contact Gerry Ogburn
- CINCINNATI, OHIO, Thurs., Jan. 31, 1974
Contact Flo Rohe
- COLUMBUS, OHIO, Thurs. February 7, 1974
Contact Dee Ellis
- HEMET, CALIFORNIA; Sun., Feb. 17, 1974
Contact: Ken Bower
- ALTOONA, PA., Thurs., March 7, 1974
Contact Charles & Doris Blair
- OAK RIDGE, TENN., Friday, Mar. 29, 1974
Contact Bob Baker
- ERIE, PENNSYLVANIA; Thurs., Apr. 25
Contact: Bob Morrison
- LAKE PLACID, N.Y., Friday, May 31
Contact Bernie Baker
- MINERVA, N.Y., Wed., Aug. 14, 1974
Contact Bill & Mary Jenkins
- SALT LAKE CITY, UTAH area, Fri., Oct. 4, 1974; Contact Israel Wilson
- TOLEDO, OHIO, Sunday, Oct. 13, 1974
Contact Jim & Mary Batema
- PETERBOROUGH, ONTARIO, CANADA
Sat., Mar. 1, 1975; Bob & Jane Jaffray
- CHARLESTON, WV., Fri. March 14, 1975
Contact Erwin Lawson

Holiday Wishes

Let us express our holiday wishes in 1973 and our hopes for 1974 in the words of "Here We Are." Think "dancing" as well as "singing" as you read it.



Join we now as friends, and celebrate the Brotherhood
We share all as one
Keep the fire burning, kindle it with care,
And we'll all join in and sing.

Freedom we do shout for everybody
And, unless there is, we should pray that
Soon there will be one true brotherhood.
Let us all join in and sing.

Glorify the Lord with all our voices.
Show him we're sincere by all our deeds.
Shout the joys of freedom everywhere
And we'll all join in and sing.

Happy is the man who does his best
To free the troubled world from all its pain.
Join we with that man and free the world,
As we all join in and sing.

Let us make the world an Alleluia!
Let us make the world a better place.
Keep a smile handy, have a helping hand;
Let us all join in and sing.

Here we are all together as we sing our song joyfully.
Here we are joined together as we pray we'll always be.

Happy Hanukkah

Merry Christmas

by Marie Grant
Jamesburg, New Jersey



New Neighbor

In this fictional episode, we again meet Ken Barry, the retired caller first introduced to us in April's "CALLER RECALLED."

"What in tarnation was that noise?" Mr. Barry asked his friend, Harry.

Both men were sitting on Mr. Barry's porch. They were sprawled in deck chairs, and each had a can of beer at his elbow. Before the distraction of the noise, the television set had claimed the undivided attention of the men.

"I don't know," Harry answered. "Do you think it was thunder?"

"It didn't sound like thunder to me," Mr. Barry answered, as both men went to the door to investigate.

"There's your answer," Harry said. The two men were looking out of the screen door. "You're getting new neighbors."

As the two men watched, a young driver maneuvered a huge moving van as close as he could to the back door of the house next door.

"That must be some job parking a monster like that," Harry said.

"I wouldn't want to have to do it." Ken answered, as the men went back to the television and their beer.

Ken Barry, with his cat, Trailer, had lived in this retirement mobile park for almost a year. He often commented, since he came to live in the park, that he was as happy as any man had a right to be.

When Ken met Harry Kelly, he knew he had found a friend. Both men had much in common. They were

about the same age, they both enjoyed sports, and they both, recently, had become widowers.

About six months after Ken's wife died, he had suffered a heart attack. This was the signal, his family thought, for their father to give up the family home where he and his wife had lived since their marriage. Ken had not been happy about the move to the mobile park, but now, a year later, he had to admit that it was one of the best things he had ever done.

"I sure was a miserable sad sack," Ken often said to Harry, when the two friends talked about the first few months that Ken had lived here.

"Well, you had every right to be," Harry protested. "You were just getting over your wife's death, the sale of your home, and you had been told by your doctor that you had to stop traveling around the country calling square dances."

"I guess I did have a lot to cope with," Ken agreed. "I'll never forget how happy I was the night I walked into the recreation hall, and found out that you needed a caller. Boy, a new life opened up for me that night. You don't know, Harry, how much our weekly dances mean to me."

"You don't know how much we all look forward to them and how grateful we are to you. Why," Harry said,

"If it weren't for you, there wouldn't be any square dancing."

After Harry went home, Ken sat on the porch for a while. He enjoyed this peaceful quiet time of the day, and he made it a practice to give thanks for his blessings in these last hours of daylight. Before Ken went inside, he looked over at the house next door, and was cheered to see a light in the window. He had been hoping that some one would move in soon. The empty house next door depressed him.

Ken and Harry had made a date to go fishing the next day, so Ken thought he had better get to bed early so as to be fresh for the early morning start they had planned.

The old caller had not been in bed very long, when he was awakened by a shrill scream. Ken lay motionless for a few minutes. His heart was pounding. "Take it easy, Ken," he told himself. "Let's not risk another heart attack." When his heart had resumed its normal beat, he pulled on his robe and peered out of his bedroom window. The cat followed him and jumped up on the window sill. The cat rubbed his face against Ken's hand showing his happiness at having company in the middle of the night.

"Trailer," Mr. Barry told the cat, "I don't think that was a woman screaming after all. I think it was one of your girl friends calling for you. You're a cool cat, Trailer, that's why they chase you, because you play hard to get. Come on, let's go to the kitchen and heat up some milk."

"Holy catfish! What was that?" Ken almost dropped the bottle of milk he was holding, at the unexpected sound of a loud banging on the back door. Trailer was a black streak, as he ran out of the kitchen, and toward the bedroom to his place of refuge under Ken's bed.

"I thought it was only rats that left a sinking ship," Ken muttered, as he went to the door. He knew what real fear meant, when he felt the hair on the back of his neck stand on end.

All the fear left him and he experienced a long-forgotten feeling of tenderness, when he saw the small pathetic little woman who was standing on his back steps.

The king-sized rollers that she was wearing in her hair made her head look too large for her small body to support. Her feet were bare and she was clutching a faded flannel robe around herself.

"Oh, I know you'll think I'm terrible," the woman gasped. "But I just can't stay in that house another minute . . ." She was saying something else, but she was crying so hard, that Ken could not understand what she was saying.

The kindly old caller used to tell his wife that he could take any form of punishment, but he could not take a woman's tears.

"Don't stand on those cold steps in your bare feet!" Ken said, more brusquely than he intended. He had a way of being brusque when he was deeply moved. "Come on in and tell me what the trouble is."

The woman came over the threshold so fast, that Ken knew he had said just what she had wanted to hear.

"I was just going to heat some milk for myself. Here, sit down," Ken pulled up a chair. "I'll get another glass and then you tell me what the trouble is."

"Don't you want to know who I am?" the woman asked, as she blew her nose and wiped her eyes.

"Well, I don't think you're someone come to rob me in that get-up," Ken said dryly. "If I were to give a guess, I'd guess you are my new neighbor who moved in today."

The woman put her hand to her head. "I know I look a sight. Yes, I am your new neighbor, but I never thought I'd look like this at our first meeting." She began to cry again.

"Don't worry about that . . . here's your milk. Now, what is this all about? Was that you screaming a while ago?"

"Yes, that's when it happened. Oh, this milk tasted good!" the woman said gratefully. "I had gotten undressed,

Continued on Page 23

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Leisure Time is rapidly becoming a way of life in America. Automation, restrictions on overtime, and wage controls have given the average American much more free time. The twenty-four hours in a day can only be divided into three phases: A person is either working or (in the case of a student) going to school, sleeping, or on free leisure time.

Webster's Dictionary defines Recreation as "Any leisure time activity." This means that a person may choose untold numbers of possible activities for his leisure time. What he chooses is his own individual desire, and that's what recreation is, the individual desire and satisfaction of a person. He does what he wants to!!! The fulfillment of a person's leisure time is his own individual choice.

Despite the countless activities a person might choose for their leisure time fulfillment, we can place all of them in five categories. The most popular one, with the most participation, is of course physical. All athletics and sports come under this division. Another is creative. Many people do not desire or need a physical outlet for their leisure time fulfillment. They enjoy creating with their hands and mind. The creative division covers painting, sculpturing, ceramics, and many other activities in the artistic field. Social recreation is another division, and for many people is their principal leisure activity. They have people over to the house, or go to other friends' houses. They love companionship and being with other people. They like to dress up and join their friends in "doing the town." The rhythmic division of recreation covers those folks who are interested in music - all chorus groups, bands, record lovers, etc. The fifth division is dramatic. These people like the theatre, skits, and the many avenues of expressing themselves. Just recently recreation professionals have added a sixth category, passive recreation or spectator recreation. So many people just enjoy watching others, and par-

FULFILLMENT FOR LEISURE

by Rod Blaylock
Albany, Georgia



NOTE: Rod is a caller and full time city recreation director in Albany.

ticularly on TV. Probably there are more people enjoying spectator recreation than any other category.

This then brings us to square dancing as a leisure activity. What category does it fall in? Is it physical? I surely believe all square dancers would tell you it is - plenty of exercise and movement, involved in square dancing. Is it creative? Just take a look at all those beautiful dresses, ties and shirts, and the many beautiful formations that are executed. I surely think it could be termed creative. Is it social? Its very theme is "Fun and Fellowship", and if you watch a group of square dancers between tips, there is a lot of "socializing" going on. Is it rhythmic? No one can deny this. We dance to music and we preach timing and beat all the time. Is it dramatic? Many will say "un huh." But have you ever seen a more determined bunch of "ham actors" than a group of square dancers in an after-party skit, loving every minute of it. And that caller!!! He's pretty much of a "ham" too, and always working on a better way to express himself.

The ultimate recreation has to be square dancing. In addition to fulfilling all the categories of recreation, there is no premium on sex, as in so many of the other divisions. Very few females are involved in football, hunting, fishing, golf, etc. If they are, they usually can't compete with the man. However in square dancing, they can in most instances outshine the male. It also can involve the entire family on an equal basis. No wonder square dancing has been labeled "America's NO. 1 participating adult recreation." It is truly the complete fulfillment for a leisure time activity. ☆



TRADITION

by Bob McNutt
Yakima, Washington

Funk and Wagnalls define "tradition" as "the knowledge, doctrines, customs, practices, etc., transmitted from one generation to another." A "traditionist" is "one who transmits tradition."

Now that we have the definition of tradition and traditionist taken care of, we can get down to the business of research. In order to fully appreciate the traditions of square dancing, it is necessary to know something about the origins of the American Square Dance.

Square dancing has been called a fad. Our dictionary tells us that a "fad" is "a passing fancy, a craze, or a hobby." It has been pointed out by Marie Hoffer in her book "Polite And Social Dances" printed in 1917 that some form of square dancing was being done in biblical times. Cubes and circles, as they were referred to, were done at religious festivals of the times. We have been aware for a long time that dancing was a part of the earliest forms of religion, even though there are many who would deny it today.

American square dancing had its origin at the time the white man was settling the east coast of this continent. The French who settled in Canada brought their dances, among which were the quadrilles. The English settling in New England and Virginia brought the lancers and the line dances. The Irish, who were also settling in the Virginias, had dances that included squares as well as lines. It was mainly from these that the Appalachian Running Sets were devised, and from the Kentucky Running Sets, that

our own western style of square dancing was born. But actually, it was from the quadrilles and the lancers that the American Square Dance was born. The line dances or long dances, as they were known, became our Contra Dances.

No doubt the need of people for people was as much a part of the beginning of the American Square Dance as any other factor. The need to socialize and for friendship drew people together and a joyful sharing of their native dances contributed to the melting together of the square dance. And friendship has always been square dancing's greatest reward. This is, and always has been, a part of the tradition of our activity.

Much of the knowledge of square dancing has been preserved by being handed down from people to people. As Dorothy Shaw has put it, "The end objective of any folk movement is people." There is no point in preserving tradition unless it is preserved for people. Thus, we find it is only when we share the knowledge that we gain that we fully enjoy it. To have such knowledge and not share it is to me the greatest waste one can experience.

Right now we are in real danger of losing some of the traditional dances that rightfully belong to American square dancing. They could so easily be mixed in with the many contemporary movements. Things do get lost from neglect. Dances are lost if they are not danced.

Every movement in square dancing is actually a traditional movement

since every movement goes back to something, to a Lancers or a Contra or an old Morris dance, even to a marching band movement. They are all traditional. But we are still losing sight of many of the traditional things because we are not using them. Did you know that Christmas was lost in this country for nearly 200 years because the Puritans thought it frivolous and left it behind? It wasn't until Nathaniel Hawthorne, while visiting in Germany, observed the festivity around the tree and brought the idea back to his home that Christmas as we know it was restored. All the grand old carols and customs of that joyous time had to be searched out so that we are now able to enjoy it. We have already dropped many of the parts and pieces of our American square dance: the Do-Si-Do movements, to name a few that I can remember, the Western Do-Si-Do and the Northern Do-Si-Do and the Mountain Do-Si-Do. And we have never fully recaptured the contra dances in all their grace and beauty. The joy of doing them would be reward enough, and when we hear people speak of challenge, who could ask for anything more challenging?

Free dancing is almost a lost art. People say we don't know how. Well, many less gifted learned. Tradition seems to be a dirty word to some who believe they would be less than loyal to the current patterns if they tried some of the old figures. But, we must keep in mind that even the hottest thing off the press is a traditional movement.

Proper conduct has always been a part of American square dancing. In the early times when folks attended a dance, it was always a formal occasion. The musicians wore evening clothes and the prompter would always be in full dress. His was, indeed, a place of honor, and he was always one of good character. He, or she, as the case might be, would be the master, and theirs was the final word on how each movement was to be conducted. A great store was set on doing each dance ex-

actly as it had been done from the beginning. Woe to that person who would try to teach another on the floor. He would soon be made aware that the prompter was the master, that if everyone would listen to him they would get all the instructions they needed.

Even after the western migration began, folks still held to the traditional ways of conduct. We have all heard of the folks who were so far removed from one another that they could only get together a few times a year. They would often travel all day to get to the meeting place, bringing the whole family and lots of food so their coming would not work any hardship on the hosts. And the cowboys would ride in carrying their best clothes and even patent leather shoes in their saddle bags.

Great kettles of hot water would be ready in the barn for bathing and shaving, and after everyone was cleaned and dressed in their best, a meal which all the ladies had been preparing, would be served. After all were through eating and cleaning up, the fiddler would tune up and other musicians warm up and the dancing would begin. All the favorites would be danced — the polkas and the schottisches and the line dances as well as square dances and lancers. They would dance 'til midnight, stop for another meal, and continue until dawn, at which time a worship would be held, and then they would load the wagons and saddle the horses, and tired but happy, they headed for home.

Let us pause here to separate our thinking about square dancing and barn dancing. Square dancing, consisting of quadrilles and lancers and the line dances, has survived because it is a refined pastime. Barn dancing, while using many of the same patterns, was done in a very boisterous way, lubricated with plenty of beer and hard liquor and was interrupted by fist fights when one swain challenged another for some fair maiden's favors. While the two may appear to be similar, they are entirely separate and should never

be mixed in anyone's thinking.

During the migration westward, every wagon master worth his salt always provided a good fiddler and a "wheelygo" (usually his wife) to prompt the dances that were held each night, conditions permitting, under the stars. It was here that the true western style of dancing was developed. We can thank these fine people for preserving many of the dances then being done. Full credit must go to the Mormons, who not only preserved them, but to a certain extent, still use them.

Soon after the turn of the present century, square dancing went into a decline in the cities in favor of the more exciting castle walk and fox trot, the tango and the waltz; and even though there were those who got together to do the old dances, they were a minority, and the square dance retired from the city and was kept alive only in the hinterlands. Gradually it became known as old time dancing. These dances were a joy to attend because the dances were being done in the same manner they had been for years. Nothing was added nor was anything taken away. Here, as always, a warm friendliness prevailed, and the pleasure of accomplishment was ours.

In the 1930's a search for a recreation form that could be participated in by all the children of the Cheyenne Mountain School in Colorado Springs was begun by Dr. Lloyd Shaw and his wife, Dorothy. In the process they discovered the American square dance. They knew they had found what they sought. How many miles they traveled, and how many sleepless nights they spent cataloging the material found, is all a part of the legacy they left us. From a small and seemingly hopeless start, the materials began to come in. And then, like a dam bursting, the material came and with it, the excitement of discovery as they realized they were unfolding a precious part of our American heritage. It had to be shared with all of the people of this great land, but how to present it was the problem.

Since they had tried almost all of the material on the children, why not use them to present it to the world? And so it began. They went everywhere they could to show these dances and convinced everyone who saw them that this was indeed a great form of recreation. Recreation leaders from all over the land came to Colorado to learn more, and thus were born the master classes. From these classes, leaders went out and taught this great American square dance to college students, who in turn taught it to others until it literally swept the land.

The P.A. System, which came into being at about that time, proved a boon to teachers as they could now reach hundreds where prompters of other years only reached a few, even with a megaphone. A new breed of callers emerged. As is the case with many things, being first with the most became the thing to do. Those who wished to continue to teach and dance the traditional were left behind. As a result, we are leaving a precious part of our heritage behind and it is so unnecessary, since the new and the old go hand in hand.

As leaders of this activity, we have it in our power to point these facts out to our callers and dancers, and try to blend the new and contemporary with the old and traditional. We must also be alert to those who would change the established way of executing the movements of the dance. Those who would destroy the beauty and grace of the dance movements by adding a gimmick or deleting an essential part of the movement are those who would lead us into the barn dance type of dancing. I do not say that barn dancing has no place. I simply say that there is no place in square dancing for barn dancing.

This is our heritage. Guard it well. As we use it today, so will it be used tomorrow. ☆



YOUNG ADULTS

IN THE SQUARE DANCE PICTURE

by Betsy Seele
Haddon Heights, New Jersey



Young adult dancing provides the transition between teen (youth) dancers and the average dancer of forty (or so). This can be the most important phase of the square dance movement, since many leaders come from teen dancers who grow up and keep their enthusiasm for dancing. Yet when a dancer reaches the ages between twenty and thirty, he or she can be the hardest person to keep in dancing.

The teen dancer is mainly still a student. He may work part-time to get pocket money, but he does not generally have to support a family. The teen dancer needs the social life which he has found in square dancing. The dancing provides him with places to go and a chance to travel which he might not normally have. Because he is free to go, the teen can be very active in the square dance picture.

As the dancer grows older, more responsibilities fall upon him. If the dancer is in college, he has to study for exams which are harder than he has previously experienced. The Rutgers exam schedule has a definite effect on the turnout of that club, for which my father and I call. If the dancer is not in school, then he has begun full-time employment, and is no longer free to leave early on a trip or take a day off when he wants to. These dancers may have more enthusiasm than the teen, but they are under more pressure and

there will be more drop-outs due to outside activities.

As the young adult gets married and starts a family, the conflicts grow. The couple can't dance as much because of the cost of a babysitter, but if they don't keep up with the latest figures, they won't be able to dance. Some young couples will drop out for three to four years, then take lessons and rejoin the square dance picture, but some will never make it back.

Young singles have their own problems. Partners are not as available due to couples marrying and other people dropping out. While a steady partner is not needed for every club dance (especially if you have a singles club or a college group) a date is important for festivals and big dances. Most of the young adult dancers that I know prefer to have a partner for these functions. This is not just for the girls; the men want to know they are going to dance also.

Having discussed some of the problems of the young adults, I'd like to talk about the positive aspects of the movement. As I said previously, young adults are the potential leaders of square dancing. Many teen callers of 4 or 5 years ago have gained the experience to carry them professionally with any older caller and they have more potential years of calling and dancing left. The young couples or individuals who have the enthusiasm to

take a job in a club, whether it is as refreshment chairman or as president, will manage to do a good job. They have more energy than older people who work the same schedules. Often, especially in college groups, the young adults are well organized.

In working with young adults (and I consider a college age group in that category), I find that the transition stage is very apparent. The people in the Rutgers Promenaders attend most of the nearby "teen" dances and dance with great verve. These same dancers go to nearby adult clubs and have generally been accepted as adults.

In dancing style, many young adults are closer to teen dancers than to the adults. These people are the easiest to teach in all square dancing. The college group is in a learning situation and those young adults who work have the discipline to learn anything they want to. The group at Rutgers have to be ordered not to twirl until after a certain number of lessons because we want them to learn position thoroughly. They come to a stage where they have picked up the calls by memorization and can do the basics in almost any standard position, so the young adults are ready to fool around.

The caller has to keep this quickness in mind when he works with a young adult group. A good program for a young adult group should include a workshop at every dance. These people are the challenge dancers of the future, with more dancing experience behind them. The caller also must look for new combinations of calls in order to keep the dancers listening. A young adult club which has a caller who does not grow personally will die from lack of interest. The devoted dancers will find another club; the others may be lost.

A young adult club is not necessarily a singles' group. Singles' clubs can take anyone from 18 to 80 so long as they are not attached. A young adult club may include singles and young marrieds. At times these groups may

have some really young members who sleep or are rocked while their parents dance. We have one couple at Rutgers who have been bringing their son since he was six months old. Sometimes one of the girls will watch him while the parents dance; sometimes one parent will watch the child while the other one dances with a friend. These people do not bring their son to every dance, but they don't stay home for lack of a sitter. A club should be able to accept the unusual when it consists of young adults.

I do not want to give the impression that singles' groups are not important to the young adults. These clubs provide an important contact point for people to meet each other and dance. The singles' program has become an important part of the National Convention.

Young adults are the best publicity personnel for square dancing. They can relate to youth and yet not alienate the older people. Young adults are also the most enthusiastic and uninhibited promoters of square dancing. While many teens do not want their friends to know they square dance, young adults seem to be less influenced by their peer groups and are always ready to talk about their hobby and/or demonstrate it. Rutgers Promenaders members have had square dance weddings, have square danced at weddings, square danced at graduation parties, and have dragged their friends to the club. They come dancing with sprained muscles, broken arms, mono, and while pregnant. This is the kind of spirit which young adults have.

In conclusion, young adult dancers encompass all categories. They dance crazy like teens, but smooth like adults. They are single, married, and/or parents. They are enthusiastic, but have many pressing interests and responsibilities which can lure them away from dancing. Young adulthood is the best time to get a dancer because those who stay through this period will be dancers for life. ☆

FEEDBACK

Dear Editor:

Vanity, vanity! "You can't possibly be as great as I am, besides I'm experienced and it's very hard to get experience and popularity." Listen, youngsters, it's pretty rough, I know, I'm an old pro. It's dumb, you know, to want to be a good caller.

That is the tenor of the articles in this last magazine that I read today (September). You're right, but do you have to advertise the fact? Try page 27 on the Cinderella myth. Is this really an encouraging article for young would-be callers? Is this portraying the fun and good times with the main goals for serving and teaching the coming beginners the art and knowledge of calling. Absolutely not. It's saying, "Get out and do it on your own, so you can be as good as me, an old pro." Isn't the whole idea of square dancing to make it an ever growing and expanding and sharing experience of fun and fellowship in a promotion of the brotherhood of man? . . . We should all work to promote square dancing, square dance callers, some with only aspirations. Remember the positive attitude.

The reason I'm writing is, this is the only negative thing that I've caught in all the time that I've been taking your, or rather our, magazine. I read it diligently every month and savor all the fine articles and editorials. You do a fine job of putting new material out in front of us so that we can keep up on all the new dances and programs. Thanks so much. Keep the positive approach, encourage the aspiring beginners; they need all the help they can get before this country falls to pieces. If we were more exocentric instead of egocentric this would be a growing country instead of a decaying country. The whole idea of dancing is to be a happy light in the darkness, isn't it?

I call square dances and have a weekly club; I teach round dances, Israeli and Greek dances, and have for quite awhile, and anyone with an aspiration is going to get nothing but a big pat on the back with encouragement. And all of your callers and teachers do it, too, don't you?

*Jarvis Windom
Wheatland, Wyoming*

Dear Jarvis:

You may have missed the point we were trying to convey, but we aren't writing this to argue the point, only to clarify it.

We are being most positive in both references, just as you say we are generally positive in our approach. Sometimes a slap on the wrist is a positive thing, as therapy, and later on, comes the slap on the back, as encouragement. New callers need both, we feel.

We've done a lot of research at this point to back up our theory. Too many new callers try to "start at the top." Too many think all one has to do is pick up a mike and he's a caller. The profession has progressed much beyond that point today.

Thinking leaders are obliged to create in the minds of newer callers a strong concept of the total scope and extensive skill that the profession now involves.

We are losing more than HALF the new dancers we teach during the first year partly because of the unpreparedness of our caller/leaders. It has more to do with the human relations aspect, along with good judgment, than it does with

technical knowledge. Thankfully, Caller "Colleges," which are merely five-day total preparedness institutes, are filling the gap and need to be developed further. In order for callers to meet the most real challenge you portray of maintaining that "happy light in the darkness" (square dancing) for unlimited years ahead, someone has to convince them that there is more to calling dances than standing on the stage and playing a little game of human checkers. There are feelings, and personalities, and DESTINIES out there in front of them that can't be handled lightly.

Think again about what we're saying. Maybe the "reverse psychology" of saying to a caller, "It's a long hard pull, buddy," and then in another instance, "If you are totally prepared (such as getting trained to a point at a Callers College), you can make it. If we would have more dropouts of the half-hearted, half-prepared fun-and-games callers, we'd have fewer dropouts of dancers, we'll bet.

On the other hand, those callers who respond to the slap on the wrist with a determination to say "I can make it, even if I have to work harder, dig deeper, and spend more" are the kind who will ultimately make the activity we all love grow to tremendous new proportions, and even help a little to mend that "decaying country" you talk about.

Editor

BELIEVE IT OR NOT

by Harold Bausch

Recently I read a warning notice in an area publication that stated, "At the National in Salt Lake City, it was announced that using an acrylic, such as Future floor finish, to put body into limp can-cans is dangerous, for acrylics are highly inflammable." Since Lill was the originator of the idea to use Future, I was quite interested.

First I thought, "I didn't know acrylics were highly inflammable!" Then I got to thinking, it is a federal law that any highly inflammable product must be so labeled when packaged. I looked at a bottle of Future. No such label . . .

So being a bit of a skeptic anyway,

I poured some future into a small container, lit a match, and put the flame to the Future. The result was that the match went out. So I tried several more times — no flame! I dipped an end of the match into Future and let the flames flare up over the acrylic. The result was that the acrylic bubbled but would not flame.

My conclusion is that acrylics are not highly inflammable. My guess is that someone who sells can-cans started the story. By the way, the can-cans are nylon, and this is a form of acrylic. My suggestion to the ladies is to forget the scare tactics and go ahead and restore those limp can-cans with the Future floor finish. ☆

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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.

Have you ever stopped to think about the meaning of business, trade, commerce? All may be defined by "the exchange of goods for a price." One shop has an item which is needed and can be purchased for a price. Some person gives a service which may be had for a price. You, in turn, may have a business, or give a service, or are employed by a firm producing an item. In any case, it is the exchange of merchandise or service for a price on which the economy of the world is based. But as in all things, there are a few people who have a cheating nature, or, to be more specific, a cheap nature, who want support in their business but who don't want to contribute to the support of others in their line of business.

This leads us up to the subject of "taping" at square and folk dances. In many areas this is becoming quite a problem and should be dealt with now before it gets completely out of hand. True it is that if one has the money and inclination it is possible to purchase equipment so sophisticated that it is almost impossible to know when taping is being done. Usually a square dance caller does not object to having his calls taped provided permission is asked of him before the dance. But there is more to it than gaining permission.

The situation existed several years ago when recording companies re-ago when recording companies reminded callers and teachers that it was against the law to permit the taping of a program when a commercial record, one that is produced by a company as a commodity to be sold, was reproduced on tape. The caller or teacher

permitting the taping is also held liable if action is taken. For a while the callers and teachers complied with this law, but little by little, under pressure from insistent dancers, they have again permitted it to be done.

The excuses for taping are many, "We want to practice at home"...."We don't have a record player"...."We want to send it to a friend back east/west" and many, many others. All too often, this tape is used to avoid buying a record, thus cheating the record companies out of their rightful profits. Recently we attended a dance and counted six tape machines on the stage, all of them operating. In no instance was permission asked of anyone; the owners simply came into the hall, stalked to the stage, set up their machines with a new roll of tape, plugged in, turned on the machines, and they were in business! There are those who look upon this kind of practice as stealing.

What so many callers and teachers fail to realize is, they lose potential dancers because these "taping nuts" usually invite friends over to learn from these tapes that they have stolen. We have heard of a round dance class where a person comes in with his tape recorder, sets up and tapes the rounds of the month, with cues, then goes home to hold a class of his own, charging for the service! We were told that he doesn't even pay his admission to the class - he comes only for the taping. If this is not stealing, what do you call it?

Dance teachers are in business for themselves, have thousands of dollars tied up in equipment, spend endless hours in study and practice, and work

for the few dollars they get from their classes. The recording companies are our main source of dance material, but they cannot survive and continue to supply us with this service and this merchandise if taping continues to cut them out of their profits. By the same token, neither can the dance teachers continue to conduct their classes if do-it-at-home sports deprive them of students.

People who cheat others are really

cheating themselves, for in the long run, the same thing will be done to them. This is the sole bright note in the whole sordid business. Promiscuous taping at dances must, somehow or other, be discouraged. If you want people to support you in your mode of making a living, then in all fairness you must support them in theirs. Think it over.

Alan Robinson

from Northern Junket, New Hampshire

NEW NEIGHBOR, Continued

and I was on my knees saying my prayers, when . . . Oh, it was awful! A mouse ran right across my bedroom floor." She tightened her robe around herself, and rocked back and forth on the kitchen chair.

Ken's mouth fell open. "A mouse! Is that what this is all about? My God, woman, they're just little field mice! They couldn't hurt you."

"That's what everyone tells me and I know they're right, but those little things run so fast, and they have such long tails . . . Oh, I can't help it, I'm just afraid." The tissue she took from her pocket was soggy and torn. Ken hadn't felt as protective in years, as he did when he handed her his handkerchief.

"You're so kind," the woman said. And I'm sorry to have disturbed you, but I didn't know what else to do."

"You did exactly the right thing," Ken said kindly. "It doesn't matter how big or small a thing is, if you're

afraid, you're afraid. Why, they say an elephant is afraid of a mouse. Not that you're anything like an elephant," Ken laughed, "You're so tiny, you're more like a mouse. This is a fine state of affairs," Ken interrupted himself, "Here we are drinking milk in the middle of the night, and we don't even know each other's names. Mine is Ken Barry."

The woman introduced herself as Lucille Grady. As the conversation continued, Ken discovered that Lucille had come from a town not too far from where he had lived. They spent a good half hour playing "Do you know so-and-so?" But somehow they did not find a mutual acquaintance.

Lucille was startled when she looked at the clock and saw the time. "Oh, Ken, this is terrible! I've been here for more than an hour. I have to go home."

"Still a little bit afraid?" Ken asked gently.

"Not too bad," Lucille answered. "I

Continued on Page 67

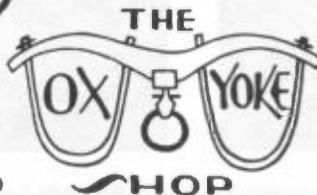
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by Bob Howell

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 ----- Actives center, do-sa-do



CHRISTMAS MIXER

Original dance by Bob Howell

RECORD: Christmas Square -- Blue Star 1858

POSITION: Partners facing line of direction, lady on man's right, open position, inside hands joined. Man starts on left foot, lady on the right, opposite footwork throughout.

INTRO: Wait eight beats and then roll away from partner in four strutting slow steps to finish facing line of direction.

MEASURE

- 1 Run three short steps forward L, R, L, and brush the right toe on the fourth count.
 - 2 Run three more short steps forward R, L, R, and brush left foot on fourth count.
 - 3 Grapevine away from partner (still facing LOD) step Left, right behind, step left, swing right in front and clap hands.
 - 4 Vine back four steps: step right, left behind, step right, touch left. (Take partners hand on the fourth step.)
 - 5 Balance forward and back with two slow steps.
 - 6 Repeat measure 5.
 - 7-8 Partners separate and roll back four strutting steps. Lady rolls in a small circle and returns to same spot. Man rolls wider and rolls back to new lady behind him.
- Tag (Ending) Meet new lady, balance forward and back once and twirl the lady, bow.
 Dance this smooth and slow.

page



JINGLE BELLS

From Stan Burdick's book "Easy Sing-A-Long Calls"

RECORD: Folkkraft 1289

All the men* you promenade, the outside of the ring
Keep a-going, march along, go all the way, I sing
When you get back home, you do a do-sa-do
Go back to back around, then the girls* star right you know
Turn that star, go once around, meet your partner, swing
Swing the lady twice around and promenade the ring
Jingle Bells, Jingle Bells, Jingle all the way
Oh, what fun to laugh and sing in a one horse open sleigh.

*Alternate men, girls.

FIGURE:

First couple join the sides, it's forward six you go
Back right up again, all six you do-sa-do
All the way around, back right out you go
Lone couple swing in the middle of the ring
Circle six you know and sing
Jingle bells, Jingle bells, Jingle all the way
Everybody get back home, then promenade the ring (sing)
Jingle bells, jingle bells, jingle all the way
Oh what fun it is to ride in a one-horse open sleigh.

COVER TALK

It seems fitting in a joyous month like December for all of us to strum-along and hum-along with two callers, "Mac" McKenrick and "Rusty" Witter, who hail from such widely scattered areas as Kulpville, Pa. and Austin, Tx. respectively. "Rusty" is barely twenty, and "Mac" is a forever-young grandfather (the photo is of 1960 vintage.)

As far as we know these men have never met. But they have a common interest in creating fun for young and

old by calling, singing and strumming guitars.

Just as December is a month of change, a month of remembering our rich traditions and at the same time looking ahead to the promise of the future, we honor one who represents a quarter of a century of happy minstreling, and one who holds not just a guitar in his talented hands, but a relay runner's baton, ready to carry it into the next century. And this is how our melodic activity is perpetuated. ★

KEEP 'EM DANCING

by Ed Fraidenburg



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Heads lead right and circle to a line
Pass thru, ends trade, centers run,
All star thru, double pass thru
First couple left, next right
Pass thru, ends trade, centers run
All star thru, double pass thru
First couple left, next right
Left allemande.....

Heads lead right and circle to a line
Pass thru, ends trade, centers run
All star thru, double pass thru
Centers in and cast off $\frac{3}{4}$
Pass thru, ends trade, centers run
All star thru, trade by, star thru
Pass thru, ends trade, centers run
All star thru, double pass thru
Centers in and cast off $\frac{3}{4}$
Pass thru, ends trade, centers run
All star thru, trade by, pass thru
Left allemande.....

Heads curlique, men run
Reverse flutter wheel, slide thru
Pass thru, wheel and deal
Centers curlique, men run
Clover and pass thru
Left allemande.....

Heads spin the top, sides divide
All curlique, eight circulate
Men run, right and left thru
Slide thru, pass thru, wheel and deal
Centers swing thru, others divide
All curlique, eight circulate
Men run, right and left thru
Slide thru, pass thru
Wheel and deal, centers curlique
Left allemande.....

Heads spin the top, sides divide
All slide thru, swing thru
Men run, tag the line right
Men cross run, men fold
Slide thru, partner trade

Right and left thru, pass thru
Bend the line, slide thru
Circle four to a line, crosstrail thru
Left allemande.....

Heads square thru four
Swing thru, curlique
Men run, reverse flutter wheel
Slide thru, left allemande.....

Heads square thru four
Slide thru, pass thru
Wheel and deal, do a U-turn back
Centers in and cast off $\frac{3}{4}$
Pass thru, wheel and deal
Men slide thru and go left single file
Around two girls, come down the middle
Do a Dixie style to an ocean wave
Walk straight ahead
Left allemande.....

Heads pass thru, U-turn back
Pass thru, cloverleaf
New centers square thru $\frac{3}{4}$
Do-sa-do, swing thru, men run
Pass thru, couples hinge and trade
Centers pass thru
Left allemande.....

Heads square thru four, spin chain thru
Men run, tag the line in, pass thru
Girls fold, spin chain thru
Girls trade, boys trade
Ends circulate, boys run, slide thru
Swing thru, boys trade and turn thru
Left allemande.....

Heads square thru four, curlique
Scoot back, men run, pass thru
Bend the line, slide thru, curlique
Scoot back, men run, star thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four
Swing thru and cast off $\frac{3}{4}$

Swing thru and cast off $\frac{3}{4}$
Swing thru and cast off $\frac{3}{4}$
Change hands, left allemande.....

Head ladies chain right
Heads crosstrail thru go round two
Circle eight, four men do-sa-do
To a wave, end men run
New centers men trade, back out
Four girls do-sa-do to a wave
End girls run, new centers trade
Back out, men double swing thru
Back out, girls as couples
Lead to the right
Left allemande.....

Four ladies chain, sides right and left thru
Side men face corner and star thru
Four girls square thru, ocean wave
Ends run, centers trade, star thru
Promenade wrong way, all backtrack
Lady on the left
Left allemande.....

Four ladies chain $\frac{3}{4}$, heads lead right
Circle to a line, right and left thru
Do a Dixie chain and move on
To the next, girls turn thru
Left turn thru with the men
Same sex turn thru
Left allemande.....

Heads square thru four
*Swing thru, curlique, men run
Reverse flutter wheel, spin the top
Curlique, men run, pass thru
Partner trade, reverse flutter wheel
Square thru four, trade by*
(Repeat from * to *)
Left allemande.....

Heads square thru four
Do-sa-do to an ocean wave
Girls fold, men trade
Tag the line right, wheel and deal
Dive in and square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, swing thru
Girls fold, men trade, peel off
Wheel and deal, dive thru, pass thru
Swing thru, girls fold, men trade
Peel off, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Pass thru, men run, double swing thru
Men run, reverse flutter wheel
Pass thru, men run, double swing thru

Men run, reverse flutter wheel
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, men run
Curlique, step thru
Wheel and deal, men pass thru
Curlique, men run, all promenade
Heads wheel around and crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, men run
Eight circulate, same sex trade,
Eight circulate, men run
Double pass thru, first couple left
Next right, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, men run
Curlique, step thru, wheel and deal
Men pass thru, curlique, men run
All promenade, heads wheel around
Pass thru, wheel and deal
Double pass thru, men run
Eight circulate, same sex trade
Eight circulate, men run
Double pass thru
First couple left and next right
Left allemande.....

Heads pass thru go round one
To a line, pass thru, men trade
Centers trade, all promenade
Sides wheel around
Square thru four, girls pass thru
Men turn back
Left allemande.....

Sides right and left thru
Heads pass thru go round one to a line
Pass thru, men trade, centers trade
All promenade, sides wheel around
Square thru four, trade by
Star thru, and all promenade
Heads wheel around, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Sides flutter wheel
Head gents and corner forward and back
Star thru, circle four
Two men break to a line
Square thru four, trade by
Left allemande.....

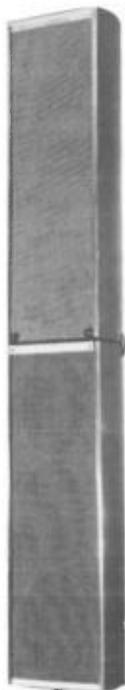
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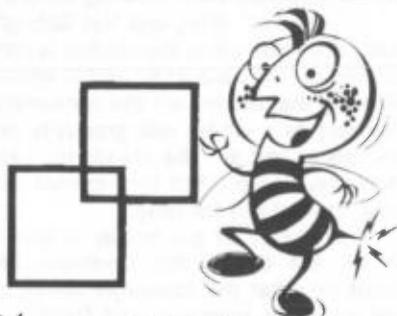
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Honeycomb Squares

Honeycomb Squares was formed in February, 1972. Club caller Paul Hewett called a one-night-stand for a Boy Scout box social in Holcomb, Illinois. That night on the way home, Paul and Millie talked about the enthusiasm in this little farm area and about the possibility of starting a square dance club. Dropping the L in Holcomb, and substituting NEY, they formed the name Honeycomb. A commercial artist designed the insignia for the Hewitt's, and the club has a copyright on the design, used on their banner, schedules and club stationery, as well as club pins.

Club officers consist of three directors, a secretary and a treasurer. Club caller is chairman of the floor at membership meetings and has complete charge of the new dancer classes. The round dance leaders are Carol and Margaret Carlson.

The club augments their dance income by selling magnetic soap holders, a square dance recipe cook book, and with a spring or fall rummage sale.

The Honeycomb Squares dance on the first and third Saturdays, and decorate with papier mache bees and give each lady a little bee on a wire as a token for attending the dance. The club is a 75 basic dancing club, which dances to nationally-known callers such as Gary Shoemake, Beryl Main, Dick Jones, Dave Taylor, Jon Jones, Jerry Haag and Barry Medford, as well as their club caller. Their goal is to promote good square dancing for all ages of dancers, bringing in the finest callers from different parts of the country. They feel that along with fun, good will and fellowship, square dancing contains the finest mental and physical therapy available. ☆

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Dancing Tips

by Harold & Lill Bausch

You and I may look at the same thing — and both see something different. For example, one man will see a sunset and say, "My, but the sky is a pretty red color!" and another will see the same sunset and say, "Boy, with a red sunset like that we are in for some stormy weather!"

The same holds true for square dancing — one man will say "I sure like the Square Eights club because they keep you up to date on the new calls," and the next fellow may say, "I don't enjoy the Square Eights club at all because they make me work too hard." You probably feel your club is the best there is, and someone in another club thinks his is much better. That is fine — but we also get some ideas that are false — let me try to touch on a few of them.

"The caller they brought in from the coast for our festival is a better caller than any we have in this area." Not necessarily so. He is one that most of you haven't had an opportunity to dance to, so he is different and that is why he is there. You may not like him as well as your club caller, but he isn't heard in the area so much . . .

"Joe Blow called 'Triple Shoot the Star' last week, so we will all have to learn that now." Not necessarily so. If it is a good call you will be exposed to it many times in the next few months, and so will learn it, but it may turn out to be a dud and will be dropped quickly by the callers, so don't worry too much about it.

"Our leader, Nat Sobright, says we are not to attend any dances but our own club's" . . . "All ladies must

make a blue dress for a club costume" . . . "All men will wear long sleeved shirts" . . . "No one is to whoop and holler during the dance" . . . "Above all, no one is allowed to do the waist swing do-sa-do" . . . "Everyone must dance with dignity" . . . "Guests are to be screened before being invited" . . . etc. etc. Well, old Nat Sobright had better learn that the market is controlled by the consumer, and in square dancing the dancers are the consumers. Dancers as a whole will gradually set the pace, and set the standards. Leaders may suggest, but they cannot dictate, at least not for long.

The beauty of our hobby is that it is on the democratic principle. We must be what the consumer wants, so we strive to improve, and frankly, I think square dancing will continue to improve. I feel the rash of new calls will soon level off. Even the callers get tired of them.

Dancing for fun is not just a motto! It is the rule if we are to survive. ☆

CALLING TIPS, Continued

records) but this is recognized as a fact of life and shrugged off. If callers or round dance leaders were to switch to tape-PA hookups for their dancers, the record industry would surely take a nosedive from which it would probably not recover. ☆

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TIP FROM TEXAS

Web Witter (see Meanderings) has a little gimmick going that is getting good floor reaction and can become a workshop feature with any group of dancers. He tells 'em there's a new basic called "Watergate" and proceeds to teach it, asks them to memorize their parts as he walks and talks it a couple of times. When the drilling is complete he can call "Watergate" and they'll dance it to the music for about 32 beats non-stop, with great satisfaction while Web smiles and comments that "Watergate just goes ON and ON and ON." It's a clever new twist to an old "basic," because "Watergate" is nothing but good old "Filibuster." To refresh your memory, here are the directions:

Head couples square thru, count four hands
Split the sides around one and line up four
Forward and back, do the filibuster
Ends pass thru on to the next, star thru
Centers circle half and California twirl
Centers in and cast off three quarters
Ends pass thru on to the next and star thru
Centers circle half and California twirl
Split the outside around one to a line
Ends pass thru on to the next and star thru
Centers circle half and California twirl
Centers in and cast off three quarters
Ends pass thru on to the next and star thru
Centers circle half and California twirl
Left allemande.....

TAPE TOPICS

Just as there are problems around a set of tapes at the level of our national government, reports keep appearing around the square dance world that dancers in certain regions are abusing the privilege of taping callers at dances. Because of it, more and more callers are regretfully saying "Sorry,

no taping at any of my dances."

Some callers are finding fictitious excuses for the no-taping rule, because it isn't easy to pinpoint the offenders, and it is doubly hard to explain what the offenses are to a fine-looking bunch of cassette-carrying halo-wearing dancers standing expectantly at the stage.

They're saying things such as "It's a violation of recording rights of the labels I use" (a somewhat legitimate excuse, since some record manufacturers are now printing the words: "COPYING FOR PROFIT IS UNLAWFUL"). Others are saying: "Here's the tape jack right here, but don't use it — there's a flaw and it has already blown out a couple of tape recorders." (The reverse of this allegation is also applicable — faulty tape recorders can adversely affect the sound of the caller's PA system.) Another way some callers are turning off both would-be tapers and recorders in jig time is to announce: "There will be a \$5.00 charge for each taping unit."

Common abuses are these:

A. Inviting a few sets of dancers to attend a tape party to dance to a certain caller, rather than paying the admission and going to hear that caller "live." This is unfair to the caller who may be hired on a percentage plan.

B. Doing Item A on a regular basis, following each special caller dance, even though no admission is charged.

C. Doing A and making a charge. This is most unfair.

Spontaneous, occasional parties where tapes are used for "tip or two" dancing are hardly objectionable. The same holds true for special workshop or challenge tapes made for specific programs and authorized as such. But if A-B-C abuses persist, the time will come when very few callers will allow taping, and conscientious users will suffer with the offenders.

Along these same lines it could be mentioned that record sales have fallen off greatly in the past few years because of the widespread use of tape recorders by dancers (in lieu of buying

Continued on previous page



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – DECEMBER 1948

In the six dances contributed to this issue, the following calls made up the complete list of figures used. It was a simpler day for square dancers!

Circle	Bow (Honor)
Swing	Ladies chain
Balance	Pass thru
Star	Form a line
Cast off	Waltz promenade
Chassez	Grand right & left
Do si do	Turn partner
Promenade (singles and couples)	
Head couples out to the right	
Down the center and back (also bring that couple back)	

Ralph Page offered strong words in his "Advice to Square Dance Callers:"

"I am convinced that calling is a gift. You either have it or you do not have it."

"If you are lazy, or are jealous and envious of other people's success, then shun the idea of being a caller."

"It ought to be required of every caller to serve an apprenticeship of ten years as a square dancer."

"The more you know about music, the easier it will be."

"Play fair on your way up . . . don't be a chiseler . . . don't try to please everybody . . . let nothing discourage you."

Ralph's ten commandments for caller's were:

1. Don't drink on the job.
2. Be able to do the dances yourself.
3. Don't allow your parties to disintegrate into brawls.
4. Keep your temper. Smile, even if it kills you.
5. Have patience. Remember that

you had to learn.

6. Don't call dances beyond the ability of most of your dancers.
7. Don't talk too much. People came to dance, not to listen to a mess of doggerel.
8. Admit a mistake – laugh at it.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

10 YEARS AGO – DECEMBER 1963

Duke Regnier, featured on this issue's cover, was Extension Recreationist at the University of Illinois and one of the founders of the Illinois S/D Callers Association. He writes of the ten year old association and the impact it has made on the recreation field throughout the state. Since the membership is a ready resource for community service, public festivals and recreation enterprises, all kinds of organizations, such as 4H clubs, church fellowships, Granges, park and recreation programs, etc. have been enriched. Impact on the recreation field has been made principally through the Association's service features: Swing Ding (family camp) and annual meeting; the Scallership Award to an outstanding member who attends a national institute and shares his experiences; district festivals; Callers Institute; and Sunday workshops and district meetings each month. Duke says, "The Association has achieved its status only because of the members who meet their responsibilities more than half way."

Evelyn and Art Johnson, round and square dance teachers in Long Beach,

Continued on Page 74

CONTINENTAL SQUARES, U.S.A. and

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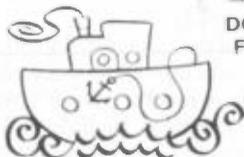
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- RB 154 SATIN SHEETS
by John Hendron
- RB 155 BEHIND CLOSED DOORS
by Bob Vinyard



ladies' choice



A few snowflakes drifted down this morning, and suddenly Christmas seemed just around the corner. If you're looking for a new "goodie" recipe for that special holiday party, here are some that your editors will stand behind, having already stood around them.

The best new cookie-candy we've been served at a Girl Scout party by Gwen Bihun is a delectable treat you'll want to add to your December cooking — it's no-bake and easy and oh! so good.

BUCKEYES

Blend well with mixer. Roll into balls:

- | | |
|--------------------------------------|-----------------------|
| 1 stick softened butter or margarine | 1½ cups peanut butter |
| 1 pound confectioners sugar | 1 teaspoon vanilla |

Dip into following, kept hot in double boiler.

- | | |
|--------------------------------|-----------------|
| 1 6 oz. package chocolate bits | ¼ cake paraffin |
|--------------------------------|-----------------|

Use toothpick in center of peanut butter balls for dipping. Later, depress buckeye top with thumb to cover toothpick hole.

Spicy dips are always good — here's one we "borrowed" from one of our area dancers, Ginger Francis.

CHIP DIP

Blend:

- | | |
|-----------------------------|--------------------------|
| 1 pt. salad dressing | 3 tbs. curry powder |
| 3 tbs. chili sauce | ½ tsp. garlic powder |
| 1 tbs. Worcestershire sauce | ½ to 1 tsp. grated onion |
| Black pepper — dash | |

Chill and serve.

For a fancy dessert, try this concoction that melts richly in your mouth!

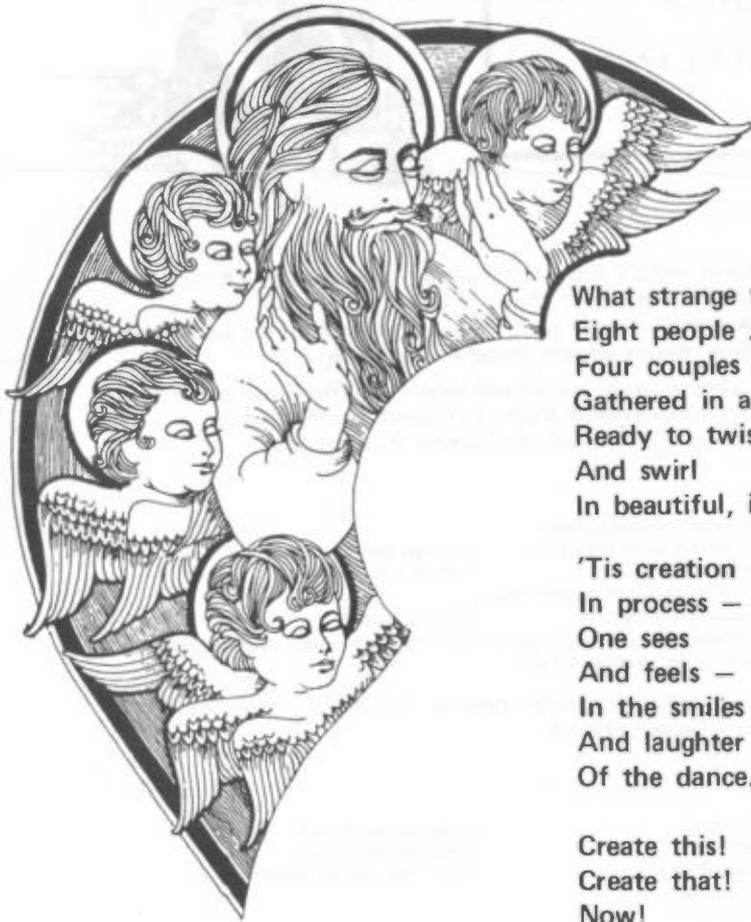
FRUIT-STUDED LOG

- | | |
|---|-----------------------------------|
| 1 8-ounce pkg. cream cheese
softened to room temperature | 1 1lb. 14oz. can fruit cocktail |
| ¼ cup sugar | ½ cup chopped maraschino cherries |
| 2 tbsp. lemon juice | 1/3 cup coarsely chopped pecans |
| 2 cups commercial sour cream | 3 cups miniature marshmallows |
| 2 drops red food coloring | |

In a large bowl combine cream cheese, sugar, lemon juice and sour cream; beat with a wooden spoon until well blended and light and fluffy. Add the red food coloring and stir to blend well. Stir in drained fruits, cherries, pecans and marshmallows. Spoon mixture into two 1-pound coffee cans. Cover and freeze eight hours or overnight. To serve, remove from freezer and let stand 5 minutes. Remove bottom of coffee can with a can opener and push log out onto serving place. If desired, decorate with fresh mint. Let stand 10 minutes before slicing. Serves 14 to 16.

MOTTO FOR DECEMBER: Eat, drink and be merry — for tomorrow we diet.

Creation i



What strange fascination.
Eight people . . .
Four couples . . .
Gathered in a square,
Ready to twist
And swirl
In beautiful, intricate patterns.

'Tis creation
In process —
One sees
And feels —
In the smiles
And laughter
Of the dance.

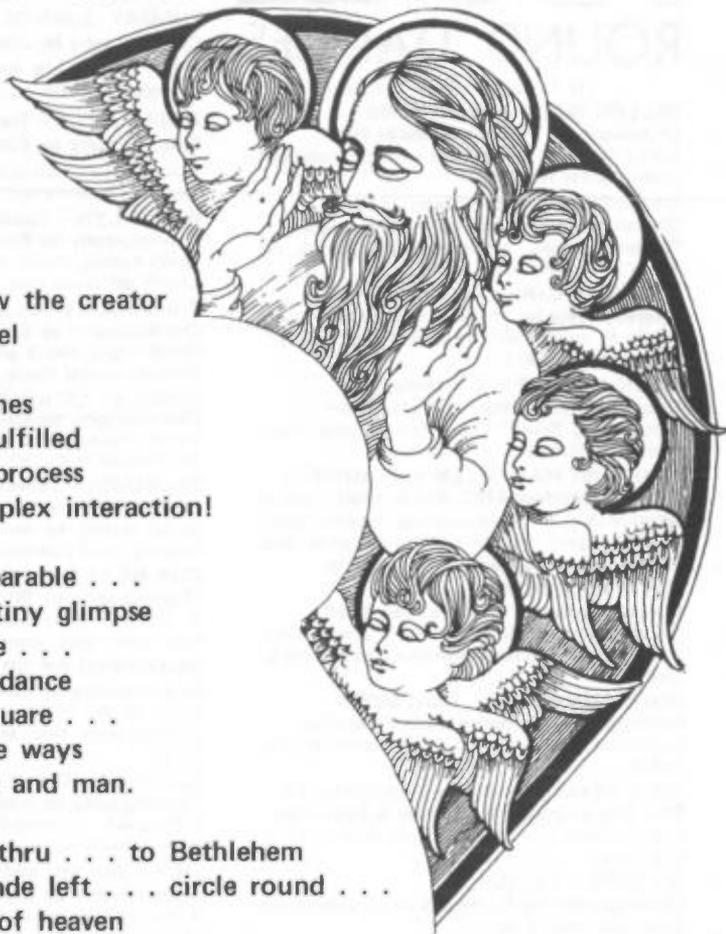
Create this!
Create that!
Now!
With smoothness
And grace
Come the instructions
From the mind.

And with each
New direction
Co-creators . . .
Male and female . . .
Snap with joy
And anticipation
Into action.

by Ge
Huror



in Process



Oh, how the creator
Must feel
To see
His wishes
Being fulfilled
In the process
Of complex interaction!

'Tis a parable . . .
Yes, a tiny glimpse
We have . . .
In this dance
Of a square . . .
Into the ways
Of God and man.

"Star" thru . . . to Bethlehem
Allemande left . . . circle round . . .
Angels of heaven
Pass thru . . . Men run . . .
To shepherds in field . . .
Head couple lead . . .
To a family in a stable.

Ah! 'Tis the way
He'd have it for all . . .
Rich and poor . . .
V.I.P.s and common . . .
All nature's powers . . .
Caught in the wonder
Of his dance of life.



George L. Bell
n, Ohio

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

WILLOW WALK — Grenn 14180

Choreography by Tony & Marge Piper
Good "willow" music and a good three-part intermediate two step.

SWAN SERENADE — Grenn 14180

Choreography by Charles & Edith Capon
Pleasant music, an interesting "quick at times" intermediate waltz.

THE ONLY GIRL — HiHat 918

Choreography by Jess & May Sassoon
Music to an old favorite tune; flowing easy intermediate waltz.

MEXICAN SHUFFLE — HiHat 918

Choreography by Roy & Phyllis Stier
Good "Top Brass" music; fast-moving intermediate two step.

YOU MUST HAVE BEEN A BEAUTIFUL BABY — Telemark 4767; Ken & Viola Zufeldt
Good music; an interesting high intermediate to challenging rhythm dance with extended wave, pinwheel, stairs and circle vine.

NOLA — Coral 98066

Choreography by Tom & Lillian Bradt
Good Lawrence Welk music; a syncopated intermediate two step with like and opposite footwork.

GOLD AND SILVER — Coral 98066

Choreography by Bert & Julie Passerello
Lawrence Welk music; easy intermediate waltz.

TIE A YELLOW RIBBON CHA CHA — J-K

510; Choreography by Murray & Dot Truax
Intermediate cha cha two step to a current pop tune.

OH BABE — J-K 510

Choreography by Howard & Phyllis Swanson
Easy two step mixer.

DANCING AT SUNSET — Columbia 33085

Choreography by Frank & Iris Gilbert
Good music (Andy Williams vocal) for Canadian Sunset; interesting intermediate-plus two step.

SUNDAY SUNRISE — MCA 40107

Choreography by Jimmy & Vivian Holeman
Good Brenda Lee vocal music; intermediate two step-cha cha routine.

DEEP PURPLE — Telemark 891

Choreography by Eddie & Audrey Palmquist
Good music to an old standard; a good solid two-part intermediate-plus two step.

BROOKLYN — Capitol 3632

Choreography by Paul & Laura Merola
Good catchy music (vocal by Wizz Group); a little different easy intermediate two step.

A BIG WIDE WORLD — HiHat 917

Choreography by Eddie & Audrey Palmquist
Good music and a good intermediate waltz; features canter steps.

BOUQUET OF ROSES — Hi Hat 917

Choreography by Merl & Delia Olds
Good music and a good flowing easy intermediate two step.

STARDUST — Telemark 887

Choreography by Charlie & Bettye Proctor
Good music to an old standard; a good flowing solid intermediate two step.

OUR NEXT DREAM — Telemark 883

Choreography by Bill & Irene Morrison
A smooth intermediate-plus fox-trot two step with very pretty music.

WHEREVER WE GO — Hocter 1638

Choreography by Chas. & Alida Lugenhuhl
Good music and a good fast moving intermediate-plus two step, with a quickstep flavor.

SOUTHERN STYLE — Blue Star 1949

Choreography by Karl & Sylvia Hooper
Three-part intermediate two step using mostly basic steps.

LILY — Blue Star 1949

Choreography by Ken Croft & Elena de Zordo
A flowing easy-going three-part intermediate two step.

NOW AVAILABLE

ON TOP OF THE WORLD

Ernie Kinney — Hi-Hat 431

JUST IN TIME

Dick Houlton — Hi-Hat 432

Look for the new Hi-Hat Hoedowns

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SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS.

THEY MAY BE PURCHASED FROM:

EDWARDS RECORD SERVICE

P.O. Box 538

Park Ridge, Illinois 60068

This month the labels came up with three new hoedowns. All three are quite usable. Our choice of the hoedowns is Windsor 5028 GOLD DIGGIN'.

GOLD DIGGIN'WHERE'S RABBIT — Windsor 5028. Fine boom-chuck hoedowns; no noticeable melody, but great beat.

CANDY/REBERT — Red Boot 143. A good pair of hoedowns with some melody; a little wild in spots, but does a fine job with guitar and banjo.

ANABELLE/BARBARA — HiHat 623. If you like HiHat hoedowns, you will like this one, too. It's pretty much up to the usual HiHat form.

I LOVE YOU TRUE— Wagon Wheel 213

Caller: Jerry Haag

Our choice for the top spot of the month. Jerry does his usual great job of calling and puts in his "Whup, whup, whup" on the flutter wheels. Both the music and the dance are excellent. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, flutter wheel, sweep a quarter, pass thru, swing corner, left allemande and promenade her.

DON'T FIGHT THE FEELINGS OF LOVE— Lightning S, Caller: Lem Smith

Music is great; both the break and the figure are excellent. Most of the records concentrate on good figures with the same old breaks. Lem gives us both good ones. FIGURE: Head couples promenade three quarters, side ladies flutter wheel, sides pass thru, do-sa-do the outside two, once around and circle to a line, pass thru, wheel and deal, center four square thru three hands, corner swing and promenade.

BUT I DO— HiHat 428

Caller: Ernie Kinney

Nice tune, fine music and a good dance combine to make this a very good record. FIGURE: Four ladies chain across, chain back, ladies center back to back, men go round til you get back home, turn partner left, corner box the gnat, same girl do-sa-do, left allemande and promenade.

FOR ONCE IN MY LIFE— Square Tunes 153; Caller: Danny Robinson

Caller reaction and advance sales on this record have been great, so it looks like Danny has another good one. FIGURE: Heads promenade half way, sides roll away, star thru, right and left thru, square thru four hands, tag the line, leads turn back and swing, promenade.

SALLY FROM OL' SAN JUAN— Lucky

018, Caller: John Shallow

Our dancers and callers thought the music and the dance were great, but callers beware. Like so many records today, this is a skinny one, and the grooves are shallow. Callers with machines that have feather-light tone arms had better weigh down your needles before using this and some of the other thin records. FIGURE: Heads square thru four hands, with the corner girl SQUASH THE BUG, clap four, single circle to an ocean wave, boys run right, bend the line, up and back, star thru, dive thru, square thru three quarters, swing corner and promenade.

RED RUBBER BALL— Dance Ranch 622

Caller: Ron Schneider

A nice dance with a triple allemande in the break. Ron Schneider does a great job. FIGURE: Heads promenade half way, sides a full square thru, spin chain thru, girls circulate two times, boys run and bend the line, slide thru and pass thru, swing the corner, everybody promenade.

ANGEL EYES— MacGregor 2136

Caller: Ralph Hill

Good music by Frank Messina. This is MacGregor's best in several months. FIGURE: Heads to the middle and come on back swing thru, turn left thru, same two flutter wheel, star thru, pass thru, corner do-sa-do, swing the corner, promenade.

COME EARLY MORNING— Red Boot 145

Caller: Jim Coppinger

After a dry spell for a couple of months, Red Boot came out with eight new ones this month. Red Boot must have a still up in "them thar hills" of Tennessee that is squeezing out square dance records. This is a very good one. FIGURE: Heads promenade three quarters, sides right and left thru (full turn), circle four and make a line, right and left thru, curlique, circulate, boys run right, swing this girl, promenade.

MOCKINGBIRD HILL— Red Boot 147

Caller: Stan Burdick

Music can be used as a hoedown also. Stan does a great job with this record. The dance is a bit tricky in spots but the calls are well explained on the call sheet. FIGURE: Side ladies chain across, heads pass thru, around one, make a line, up and back, pass thru, wheel and deal, girls in the middle slide thru, star left once around, same one turn by the right, corner swing, new corner allemande, come back and promenade.

TOP OF THE WORLD— Windsor 5022

Caller: Shelby Dawson

A very nice dance with good Windsor music. FIGURE: Heads promenade half way, sides square thru four hands, swing thru, boys run, wheel and deal, right and left thru, pass thru, trade by, swing corner, promenade.

GRANDMA HARP— Blue Star 1964

Caller: Johnny Wykoff

Good music, nice dance, Johnny sings 'em well. FIGURE: Heads do-sa-do, swing thru, star thru, circle four to a line, up and back, pass thru, tag the line, leaders turn back, eight chain five, swing corner, promenade.

SWEET GYPSY ROSE— HiHat 430

Caller: Bob Wickers

This is the second time out for Gypsy Rose. Last month we had the same title on Dance Ranch. This one is also a good recording. FIGURE: Heads lead right and circle to a line, up and back, do-sa-do, make a wave, swing thru, spin the top, pass thru, swing the corner, allemande corner, promenade.

GOOD TIME CHARLIE'S GOT THE BLUES Red Boot 146, Caller: Ted Fry

FIGURE: Heads square thru, with the sides a right hand star, heads star left, corner do-sa-do, swing thru, boys trade, swing corner, promenade. ALTERNATE FIGURE: Heads square thru, corner do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru three quarters, swing corner, promenade.

THE LAST BLUES SONG— Bogan 1256

Caller: Lem Gravelle

Nice figure, good music and a very good record. FIGURE: Heads promenade half way, sides right and left thru, square thru four hands, corner do-sa-do, spin chain thru, girls circulate, girls turn back, promenade.

HELLO MY HONEY— Scope 570

Caller: Earl Rich

The dancers liked this record, but it almost got lost among so many great records that came out this month. FIGURE: Heads pass thru, separate, round two, make a line, up and back, curlique in front, now circulate two times, men run right, substitute, square thru three quarters, corner allemande, then promenade.

GOOD NEWS— Wagon Wheel 214

Caller: Jerry Haag

FIGURE: Heads promenade half way, down the middle, square thru four hands, do-sa-do, square thru three more, trade by, corner swing, left allemande, promenade.

BACK IN YOUR OWN BACKYARD— Scope 569, Caller: Dick Waibel

A very nice dance. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, flutter the line (girls trade, couples trade, bend the line), right and left thru, slide thru, swing corner and promenade.

CHARLIE'S POLKA— Kalox 1151

Caller: Vaughn Parrish

Music is mostly piano, and our dancers liked

it. FIGURE: Four ladies chain, chain 'em back, join hands and circle left, left allemande, weave the ring, meet your maid, do-sa-do, corner promenade.

KATIE DID— Pioneer 116

Caller: C. Boots Rollins

This tune was done recently on Longhorn. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, bend the line, right and left thru, flutter wheel, slide thru, corner swing, promenade.

YOU CAN HAVE HER I DON'T WANT HER

Red Boot 148, Caller: Ralph Silvius

FIGURE: Heads star thru, then pass thru, circle four and make a line, up and back, star thru, swing thru, boys run right, tag the line, face left, wheel and deal, swing thru, swing corner and promenade.

HELENA POLKA — Scope 571

Caller: Jeanne Moody

Here is a really great dance. It would take a great deal of space to adequately describe the dance as it has an opener and three different figures each followed by the Grand Spin. Jeanne must have put a lot of work into developing the record and we believe that the record is so different that it will stay around for quite a spell.

LORD, MR FORD — Windsor 5025

Caller: Shelby Dawson

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, swing thru, girls circulate, boys trade, boys run around this girl, bend the line, up and back, right and left thru, cross trail thru, corner swing, left allemande and promenade.

AUSTRALIAN COUNTRY STYLE — Top 25288, Caller: Wally Cook

FIGURE: Heads star thru, California twirl, do-sa-do, the outside two, swing thru, boys trade, boys circulate, boys run around the girl, couples circulate, wheel and deal, sweep a quarter, cross trail, swing the corner, promenade.

RAVISHING RUBY — Windsor 5024

Caller: Marv Lindner

FIGURE: Heads lead right and circle to a line, up and back, curlique, single circulate, boys run, right and left thru, dive thru and square thru, go three, swing her and go left allemande.

GO HIDE JOHN — Lore 1143

Caller: Don Whitaker

FIGURE: Heads flutter wheel, square thru four hands, circle up four with the outside two, make a line, curlique, all eight circulate, right hand star, turn it half, boys turn back, swing, promenade.

KEEP ON TRUCKING— Lore 1142

Caller: Bobby Keefe

FIGURE: Heads square thru four hands, corner do-sa-do, curlique, walk and dodge, wheel and deal, center pair zoom back, cen-



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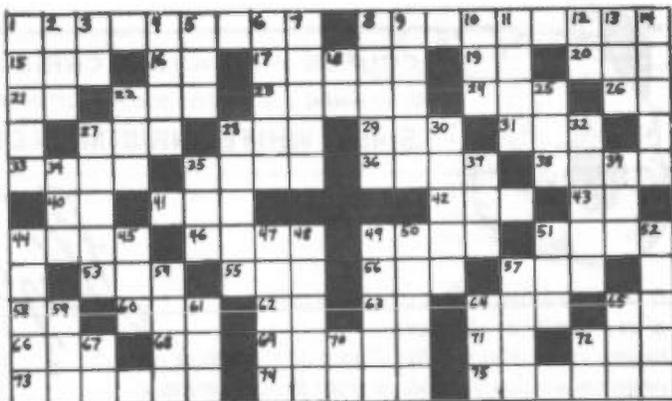


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ACROSS

1. December
8. Salutations
15. Help
16. Company (abbr.)
17. Vowed
19. "Why do they always say -- when you know they mean yes all the time?"
20. Food for horses
21. About
22. Square dance lady
23. Christmas trees
24. --- Franklin of Wagon Wheel Records
26. "O Come All -- Faithful"
27. Oldie: "Teeny Weeny Polka --- Bikini"
28. --- Baldwin, Illinois caller
29. Had refreshments
31. Florida island
33. Weaving frame
35. "It's A --- Way to Tipperary"
36. Chat
38. No ---flowers in S/D
40. Square 'em --
41. Happy --- Year
42. Lion's home
43. "--'ll Dance 'til Sunday morning Saturday Night"
44. "Left Foot One ----"
46. Vend
49. "It's --- A Long Long Time"
51. Russian name
53. Four couples
55. Couple
56. Make a mistake
57. Public transport
58. "Game -- Love"
60. Kind of dance
62. Direction (abbr.)
63. Note of scale
64. Mink, for example
65. "Walking -- Missouri!"
66. Rag ---
68. Behold
69. Male square dancers
71. Fit -- a fiddle
72. Write
73. Dance, as reindeer do
74. Washed away
75. Writing with a machine

DOWN

1. Seasonal song
2. Hurry
3. Round dance (abbr.)
4. Scoot and ---
5. Pull

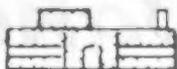
6. Vacation area in Colorado
7. ---- your partner
8. "It's Gonna Be A ---- Day"
9. Dine in a ----aurant
10. ---s fold
11. Stole
12. "--, Nora"
13. Adjective for Patee
14. "---- Guitar Rag"
18. "-- Top of Old Smoky"
25. "---- Moon Over My Shoulder"
27. Morons (slang)
28. Saluted partner
30. Older
32. Ships
34. Pair ---
35. --- Gotcher
37. --- Anderson
39. Used in dancing
44. "Teton Mt. ----"
45. Favorite
47. R/D step
48. ---- the boom
49. Tooled leather items
50. Wipe out
51. "---- Christmas Waltz"
54. Powder
57. What square dancers are
59. "We'll drink a cup of kindness yet --- Auld Lang Syne"
61. American writer
64. Obese
65. A set plus two
67. Father
70. Opposite of yes
72. Greek letter

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LAST MONTH'S ANSWERS

t o p e s t e e l s e
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S/D RECORD REVIEWS, Continued

ters pass thru, swing corner, allemande new corner, promenade.

WHITE CHRISTMAS NO. 2— Red Boot 150
Caller: Don Williamson
Don made this same record about 3 or 4

years ago, and now he has re-pressed it with a different dance. **FIGURE:** Heads right and left thru, flutter wheel, sweep a quarter, pass thru, star thru, right and left thru, flutter wheel, sweep a quarter, pass thru and trade by, swing the corner and promenade.



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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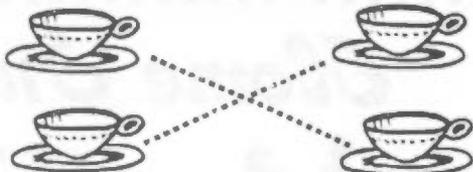
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Edited by Fred Freutbal

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This month Fred presents a potpourri of adaptations for winter season use . . .

One and three lead to the right, circle round the track
Head men break to lines of four go forward up and back
Square thru three hands around and then the men will fold
Curlique, then turn thru, left allemande you're told
Do-sa-do your partner, go back to the corner — swing
New corners now left allemande, then promenade the ring
TAG (16 beats)

Head men and the corner girl, go forward up and back
Left square thru four hands, four hands around like that
Meet partner, do paso, her left and corner right
Back to partner, allemande thar, and turn the thar tonight
Slip the clutch, left allemande, run home with a do-sa-do
Back to the corner, swing that girl, and promenade you go
TAG (16 beats)

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SQUARE DANCER'S BIRTHDAY CALENDAR

A group in Arkansas chaired by Glenn Turpin has published a Square Dancer's Birthday Calendar. This is an arrangement whereby dancer families have their birthdays printed on the calendar on the date of the event. Dancers can also arrange to have special events included, such as festivals, cele-

brations, anniversaries, etc. Around the perimeter of the calendar, there are advertising blocks set aside for club type ads.

Usually a nominal charge is made for each event listed. This is a money-making project with a double benefit—having special club and dance dates planned in advance and listed on the calendar would help remind ALL dancers of their imminence.

Many clubs are running some sort of a money-making project during the calendar year, to cover expenses of visiting callers or the deficit incurred when only two sets came to a club dance. If your club has this problem, consider the possibility of a project like the above, or a bake, rummage or garage sale, or brainstorm among your members for their clever ideas for supplementing club funds. ☆

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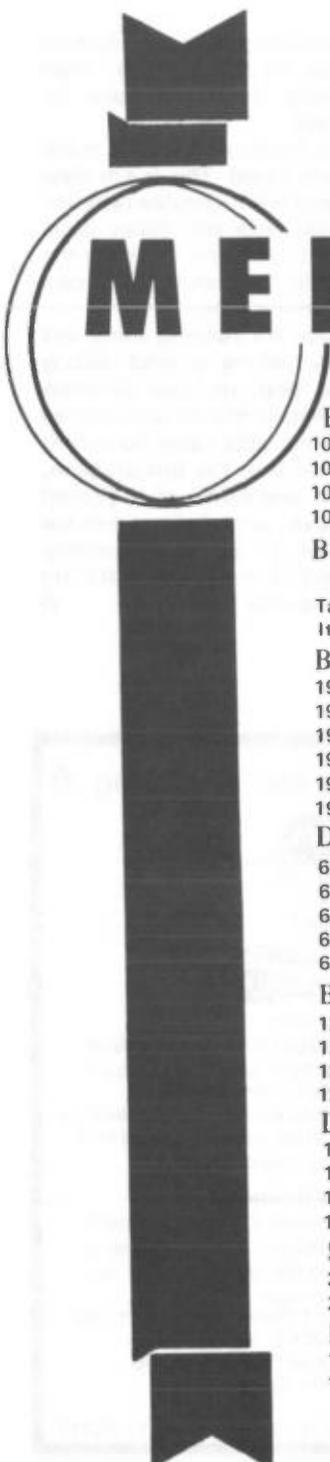
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CHALLENGE CHALLENGER

by Jim Kassel

Words that count: Western Union estimates that in the course of an average year its patrons pay an extra million dollars to include the words "please" and "thank you." Yet, so often we neglect to say them when it wouldn't cost a thing. So, here's a word of thanks to those who have been sending news items and bits of information to this column. Truly, though, we need response from many areas not yet included in our news.

This month we are featuring news from Texas and Arkansas. These are states not previously heard from when one thinks of challenge dancing. Geographically, challenge continues to spread. We feel that standardized lists of advanced and challenge calls are of utmost necessity so advanced and challenge dancing will have a firm foundation above the 75 to 100 basic calls of club dancing. Let's turn now to the Texas and Arkansas news items and then follow that with a discussion of basic challenge calls.

TEXAS

One of the newer areas of high-level dancing is Texas, where groups in Dallas, Houston, and San Antonio are currently working advanced material.

Almost two years ago, caller Hank Thompson organized an advanced workshop, which was the first time high-level material was presented on a regular basis in Houston. At the same time, Frank and Mary Ann Williamson, challenge dancers from Bridgeport, Ohio, moved to Dallas and organized an advanced tape group there. Recently caller Howard Mason formed an advanced workshop in San Antonio, and

Raleigh and Era Mae Wieland have started advanced tape workshop there.

Hank Thompson's workshop continues to meet regularly, and some of the dancers also work tapes of various challenge callers. All three cities have people working beginning challenge lesson tapes to train new people in higher level dancing.

This past summer Houston hosted the first high-level weekend ever held in Texas. Cliff Rosser organized the event, which saw Ed Foote calling for dancers from the three cities. An effort was begun at that weekend to have all three cities work the same tapes; this will make it easier to combine for weekends in the future, because everyone will have the same background.

Dancers from Houston have traveled to advanced weekends in St. Louis and Evansville, Indiana in 1973. Each weekend represented a round-trip of almost 2000 miles, which shows the enthusiasm these people have for advanced dancing.

High level weekends are scheduled for Houston and San Antonio in 1974.

ARKANSAS

A new group of dancers interested in higher level material has been formed in Little Rock, Arkansas. The leaders are Dave and Sue Smith, who were doing high-level dancing in New Jersey when they moved to Arkansas two years ago.

The story of this group is quite unusual. Due to local conditions, Dave Smith concluded that the only way to get high-level started in the area was for him to take people who had never square danced and teach them. So in January, 1973, he organized six couples, taught them the basic 75 calls via tapes in five weeks, and progressed right on to higher level dancing.

In June, he took his people to a local festival, which was the first live calling to which the dancers had been exposed.

In August, the dancers brought in their first live challenge caller and plan

to have more in the future. It is certainly a pleasure to see such dedication to higher level dancing.

Emanuel Duming of Jackson, Mississippi, writes that he would like to see this column include more help for the caller who is interested in this phase of dancing, and include notes on programming, and what is currently popular in challenge dancing. Occasionally we will try to do this and will make something of a start in this issue. This past summer and fall have produced a number of new calls used mostly in challenge dancing, and some of these can be executed from odd set-ups. The most popular of these calls are: scoot and rally; scoot and counter; detour; sets in motion; swing, run, etc., the gamut; flip back variations; counter rotate, centers in, push open the gate, motivate. Definitions of these calls can be found by referring to current square dance glossaries or by writing to me. Speaking of definitions brings to mind a couple I heard recently. One was a wife's on retirement: "Twice as much husband on half as much pay;" and one that sounds relevant to what we are thinking about: "An expert is a fellow who can take something you already know and make it confusing."

Ed Foote of the Pittsburgh area has just sent me a list of "Challenge Dancing's Basic 100 Calls." He plans to show this list to a wide number of people and get their reaction as to what they think should be added or deleted. Once Ed has gotten a good feedback on this he will make a final list and distribute it throughout the country. Na-

turally there will never be 100% agreement on such a list, but those in advanced and challenge calling would agree on and accept and use these 100 calls. One then could add his few little extras that he likes to call. I feel a criterion for such a list could be similar to the following: 1. Calls should be ones that have been in general use at least three (or maybe longer) years. 2. Calls should be acceptable to ALL recognized challenge callers. 3. In case of doubt, frequency of use should be a determining factor. 4. Calls should be ones not generally used in open clubs dancing 75 to 100 calls. 5. Calls should not be of the gimmick type.

It might be fitting to suggest an additional ten calls that would be from one to three years old and look like permanent fixtures.

Here is my toast to you for the New Year: May all your troubles last as long as your New Year's resolutions! ☆

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**WILLARD
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CHOREOGRAPHY

For lo these many years, we have heard many remarks made by non-square dancers pertaining to our square dance language. Such terminology as a "do paso" brought quips such as, "Do you eat it or is it something to spend?" With today's explosion of new ideas as experienced by all of us these past few years (now pushing 1800 different terms), it was small wonder that the following conversation was reported overheard during a recent challenge tape session:

"Why do you peel the banana and pit the prune when you should walk and waddle before you zoom?"

"For the same reason that you rattle the box and crack the whip before you jam the elevator after the first tip."

We feel sure that this is an exaggeration but it does point out the fact that our square dance nomenclature is way out of line at times.



The *Turn and Left Thru* idea introduced way back in January of 1972 has been used once in a while but to no great extent. During the past several months we have received suggestions from many sources to change the idea to a *Turn and Trade* command. The idea is the same, i.e., turn thru with opposite but then do a partner trade instead of a courtesy turn. This eliminates the awkward arm around pattern when dancers of the same sex are working together:

EXAMPLE:

Head couples star thru
Double pass thru, peel off
Spin the top, TURN AND TRADE
Star thru, wheel and deal
Left allemande.....

Today's "new ideas" usually require extensive square dancing experience to be usable. Once in a while something comes along like *Box, Turn and Box* which requires only the knowledge of a box the gnat and turn thru in order to accomplish it. This, of course, was a challenge to our neophyte dancers and could be used at any dance level or mixed floor dance.

Choreography-wise, the movement equals a flutter wheel (the two men change places across the set) and could be injected anywhere a flutter wheel was used.

EXAMPLE:

Heads lead right circle to a line
Two ladies chain,
Same couples BOX, TURN AND BOX
Crosstrail thru to left allemande.....

One thing to note is this: After the facing couples box the gnat, the two men have left hands available to do a left turn thru in order to allow another (right hand) box the gnat to finish the movement. Therefore, from a half-sashayed position, it would be the ladies who could left turn thru in order to box the gnat with the third hand.

EXAMPLE:

Heads lead right circle to a line
Right and left thru, roll a half sashay
BOX, TURN AND BOX (half-sashayed)
Slide thru, trade by, right and left thru
Swing thru and turn thru
Left allemande.....



GUS GREENE, *Baldwinsville, N.Y.*: Please explain once again that there are both hands UP and hands DOWN styles of doing Swing thrus, Alamo style, etc.

ED. NOTE: That is correct. Over the years several surveys among caller/teachers regarding their way of teaching ocean waves and Alamos have been answered the same way. About half teach and dance "hands (palms) up" while the other half teach and dance "hands down (forearm grip)." Each advocate of his version has a plausible

explanation for this preference. Dancers in one area visiting in another area should dance the home club's preference while visiting them in order to keep some semblance of order. As an Ohioan your editor danced (and taught) forearm holds at home but danced palms up across the state line in Michigan. There was also a difference in opinion about stirring the bucket after each tip. However, these differences do not actually change the choreography basics as do some other distorted movements such as a chain thru in place of a ladies chain (no courtesy turn), thereby losing entirely the meaning and effectiveness of a Chain star thru, etc.

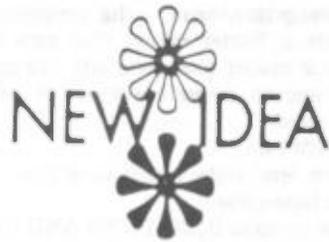
DARRELL HEDGECK, *Anaheim, California*: Crosstrail thru: Starting with lines of four facing, what configuration would result from the commands, "Crosstrail thru, U-turn back?" With what appears to be two schools of thought, it seems that the end result is up for interpretation.

ED. NOTE: It seems that we are just about due again to go through the hassle of crosstrail interpretation about the time (every two years) that a new generation of caller/teachers come into active participation. My standard analysis of the Crosstrail Thru is always the same. Have you ever met a caller/teacher who did not agree that a good equivalent of a right and left thru was a crosstrail thru, U-turn back? My next thought then would be that in order to do a U-turn back (about-face) to be able to face that opposite person, one must have had to be back to back with him at the starting point, right? Right — so then a Crosstrail thru must put the two working couples back to back before the U-turn back. Therefore, a Crosstrail thru would be the same traffic pattern as a "Pass thru and half sashay" to remain facing in that direction. So then two facing lines of four (a line of two couples shoulder to shoulder) could crosstrail thru with a U-turn back and this would be equal to a right and left thru movement. Without the U-turn back,

they would be half-sashayed and back to back with the other working line. From here anything could happen even though it seems wild, i.e.

Heads lead right circle to a line
Crosstrail thru, centers cross run
New centers trade (1P2P)

A Crosstrail by itself is actually a "partner tag" end result movement with this difference. A partner tag is a right shoulder pass by, a crosstrail is a left shoulder pass by from the rule that the right person crosses in front of the left person. The command to Crosstrail makes no mention of passing *thru* anybody or anything, right? All agree that from a squared-up set and all California twirl, one could crosstrail to his corner for a left allemande. It then follows that from a squared-up set with the heads half-sashayed, they could Crosstrail (Cross "tails") without first going *thru* somebody in order to accomplish a left allemande with corners. It is also then technically correct for the heads to pass thru and crosstrail to face the sides for a right and left thru, or whatever. You will note that this was *not* a Crosstrail thru. It is technically correct to double pass thru and crosstrail to end with two lines of four back to back but at right angles to starting positions. And, from an eight-chain-thru position, one could crosstrail thru, new centers crosstrail thru and all could cloverleaf, etc. Enough? Perhaps we will be able to pin this one down to mutual agreement at a national leader's meeting in the near future. It has been hanging fire the two decades your editor has been in the square dance picture so perhaps finally it will be resolved.



TAG AND RETAG

by Mrs. Ernie Waldorf, Pensacola, FL

From any two parallel line formations, on call to TAG AND RE-TAG, all tag the line in and turn thru with the opposite, then another tag the line (into the next command). Another command of In or Out would be a zero depending upon the starting facing direction.

EXAMPLES by Will Orlich

Heads lead right circle to a line
Pass thru, TAG AND RETAG
Cloverleaf, double pass thru, peel off
Left allemande.....

Heads lead right circle to a line
Pass thru, TAG AND RETAG right
Couples circulate, bend the line
Pass thru, TAG AND RETAG right
Bend the line, crosstrail thru
Left allemande.....

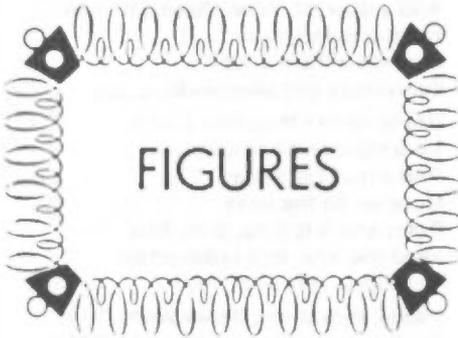
Heads square thru four hands
Swing thru, centers run
TAG AND RETAG to the left
Wheel and deal, swing thru
Centers run, TAG AND RETAG out
Wheel and deal, substitute
Turn thru to left allemande.....

Head couples pass thru, separate
Around one, line of four
Go forward and back
Spin the top across from you
Centers run, TAG AND RETAG in
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off, pass thru
TAG AND RETAG right
Couples circulate, TAG AND RETAG
First couple left, next couple right
Box the gnat, crosstrail thru
Left allemande.....

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.

Heads square thru four hands
 Star thru, turn thru
 TAG AND RETAG, peel off
 Star thru, trade by, star thru
 Turn thru, TAG AND RETAG in
 Bend the line, star thru
 Pass to the center and pass thru
 Left allemande.....
 Head couples pass thru
 Partner TAG AND RETAG in
 Slide thru, swing thru
 Centers run, wheel and deal
 Partner TAG AND RETAG out
 (turn backs to each other)
 Trade by, star thru,
 TAG AND RETAG the line in
 Star thru, cloverflo
 Pass to the center and square thru $\frac{3}{4}$
 Left allemande.....



by Bill Barton, Acutney, Vermont

Heads turn thru, separate
 Around two, lines of four
 Pass thru, bend the line
 Square thru, centers square thru
 Others divide and star thru
 Centers in, cast off $\frac{3}{4}$
 Pass thru, bend the line
 Square thru, centers square thru
 Others divide and star thru
 Everybody cloverleaf
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right, circle to lines
 Pass thru, girls fold
 Star thru, couples circulate
 Bend the line, pass thru
 Boys fold, star thru
 Frontier whirl, couples circulate
 Bend the line, pass thru

Centers fold, star thru
 Pass thru, ends fold
 Star thru, frontier whirl
 Slide thru, square thru $\frac{3}{4}$
 Left allemande.....
 Four ladies chain
 Heads promenade half way
 Lead right, circle to lines
 Pass thru, wheel and deal
 Center couples wheel around
 Star thru, pass thru
 Wheel and deal
 Center couples wheel around
 Star thru, cross trail thru
 To the corner, left allemande.....
 Heads pass thru, U-turn back
 Star thru, centers in
 Cast off $\frac{3}{4}$, boys trade
 Cast off $\frac{3}{4}$, girls trade
 Cast off $\frac{3}{4}$, ends trade
 Centers left square thru
 Ends box the gnat, change girls
 Swat the flea, left allemande.....
 Heads half square thru, slide thru
 Right and left thru, swing thru
 Box the gnat, right and left thru
 Dixie style to a wave
 Eight circulate, left swing thru
 Girls run, bend the line
 Dixie style to a left allemande.....
 Circle left, whirlaway
 Circle left, allemande left
 Go forward to, for an allemande thar
 Shoot that star, go all the way round
 Hang on, roll promenade
 Heads wheel around, swing thru
 Box the gnat, right and left thru
 Dixie style to a wave
 Eight circulate, left swing thru
 Girls run, bend the line
 Dixie style to a do paso
 Full turn with the left
 Turn your corner right
 Partner left, roll promenade.....
 Sides right and left thru
 Heads star thru, pass thru
 Circle to lines, pass thru
 Wheel and deal, centers turn thru
 Left turn thru, centers turn thru
 Cloverleaf, double pass thru
 Lead pair partner trade
 Make a right hand star, once around

Sides to the middle, left hand star
 Once around to the same pair
 Go red hot.....

Promenade, heads wheel around
 Flutter wheel, boys run
 Swing thru, centers run
 Couples circulate, bend the line
 Half square thru, trade by
 Swing thru, boys run
 Right and left thru, flutter wheel
 Slide thru, eight chain five
 Left allemande.....

Heads square thru, sides partner trade
 Everybody partner tag, wheel and deal
 Girls pass thru, star thru
 Couples circulate, wheel and deal
 Left allemande.....

Heads crosstrail thru, separate
 Around two, lines of four
 Spin the top, boys run
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....

Sides right and left thru
 Head men and new corners up and back
 Star thru, circle four
 Head men break, lines of four
 Pass thru, wheel and deal
 Double pass thru, boys run
 Cast off with a girl $\frac{3}{4}$ round
 Girls run, everybody step forward
 Go on to the next, pass thru
 Wheel and deal
 Left allemande.....

Heads square thru, do-sa-do to a wave
 Boys double circulate, girls trade
 Girls circulate once, spin the top
 Turn thru, partner trade
 Slide thru to a wave
 Boys circulate, everybody circulate
 Everybody run, everybody fold
 Left allemande.....

Heads square thru, do-sa-do to a wave
 Cast off $\frac{3}{4}$. new waves balance
 Boys trade, lines pass thru
 Girls run, cast off $\frac{3}{4}$
 Boys trade, cast off $\frac{3}{4}$
 New waves balance, girls trade
 Lines pass thru, boys run
 Cast off $\frac{3}{4}$, girls trade
 Swing thru, boys run, wheel and deal
 Left allemande.....

**by Ted Wegener, South California
 Callers Association Notes**

Heads divide and star thru
 Sides pass thru, swing thru, boys trade
 Turn thru, walk by one
 Left allemande.....

Head ladies chain across
 Heads right and left thru and $\frac{1}{4}$ more
 (To a two-faced line) wheel and deal
 Face those two, square thru five hands
 Trade by, left allemande.....

Promenade and don't slow down
 Heads wheel around
 Right and left thru and a quarter more
 Those who can right and left thru
 Others California twirl
 Left allemande and promenade
 Don't slow down, sides wheel around
 Do a right and left thru
 And a quarter more, those who can
 Right and left thru,
 Others California twirl
 Everybody left allemande.....

Heads square thru four hands
 Do a right and left thru
 And a quarter more
 Move on to the next
 Right and left thru, pass thru
 Bend the line, two ladies chain
 Slide thru, left allemande.....

Head ladies chain, heads swing thru
 Do-sa-do, star thru, right and left thru
 And a quarter more, wheel and deal
 Face those two, two ladies chain
 Slide thru, right and left thru
 Dive thru, pass thru
 Left allemande.....

**by Bill Armstrong, Southern California
 Callers Association Notes**

Sides star thru, pass thru
 Right and left thru, dive thru
 Box the gnat, slide thru
 Partner trade
 Left allemande.....

**by George Etzel, Southern California
 Callers Association Notes**

Four ladies chain $\frac{3}{4}$
 Heads square thru, do-sa-do
 To an ocean wave, cast off $\frac{3}{4}$
 Swing thru, centers run
 Hinge and trade, pass thru, star thru
 Couples circulate, wheel and deal

Do-sa-do to an ocean wave
 Cast off $\frac{3}{4}$, swing thru, centers run
 Hinge and trade, pass thru, star thru
 Couples circualte, wheel and deal
 Pass thru, left allemande.....
 Heads square thru, eight chain seven
 Trade by, eight chain five,
 Trade by, eight chain three
 Trade by, eight chain one
 Trade by, left allemande.....
 Heads star thru, square thru five hands
 Split two round one into the middle
 Square thru four han'ds
 Split two round one
 Square thru three hands, round one
 Square thru two hands, round one
 Square thru, left allemande.....
 Four ladies chain $\frac{3}{4}$
 Four ladies grand chain
 Heads right and left thru, rollaway
 Star thru, square thru five hands
 Trade by, square thru four hands
 Bend the line, star thru
 Square thru three hands
 Trade by, square thru two hands
 Bend the line, star thru
 Square thru one hand
 Left allemande.....

by Darrel Hedgecock, Southern California Callers Association Notes

Heads pass thru, cloverleaf
 Double pass thru, peel off
 Wheel and deal, centers in
 Cast off $\frac{3}{4}$, ladies run
 Ladies fold, men square thru $\frac{3}{4}$
 Slide thru, couples circulate
 Wheel and deal
 Left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, zoom
 Centers in, cast off $\frac{3}{4}$
 Star thru, centers swing thru
 Turn thru, left allemande.....
 Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, zoom
 Partner trade, swing thru
 Boys run, bend the line
 Crosstrail, left allemande.....
 Heads lead right circle to a line

Pass thru, tag the line
 Zoom, centers in cast off $\frac{3}{4}$
 Left allemande.....

Heads lead right circle to a line
 Swing thru, boys run
 Wheel and deal, sweep $\frac{1}{4}$
 Do-sa-do to a wave
 Eight circulate, swing thru
 Turn thru, left allemande.....
 Heads lead right circle to a line
 Star thru, do-sa-do to a wave
 Spin chain thru, girls circulate once
 Boys run, wheel and deal
 Sweep $\frac{1}{4}$, left allemande.....

Heads square thru four hands
 Swing thru, boys run
 Tag the line, cloverleaf
 Girls square thru $\frac{3}{4}$
 Star thru, couples circulate
 Boys trade, wheel and deal
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, slide thru
 Pass thru, boys run right
 Swing thru, spin chain thru
 Ends circulate double, boys run right
 Star thru, spin the top
 Box the gnat, change something
 Left allemande.....

by Jay King, Lexington, Massachusetts

Heads flutter wheel, sweep a quarter
 California twirl, circle to a line
 Spin chain the line
 Girls run (left) and bend the line
 (gives lines out of sequence)
 Spin chain the line, girls run (left)
 Wheel and deal, dive thru, pass thru
 Left allemande.....

Heads star thru, pass thru, slide thru
 Spin chain the line, left turn thru
 Trade by, slide thru, spin chain the line
 Left turn thru, trade by, swing thru
 Boys run, wheel across
 Couples circulate, wheel and deal
 Allemande.....

Heads square thru, slide thru
 Pass thru, tag the line in
 Spin chain the line
 ($\frac{1}{4}$ by right, girls left $\frac{3}{4}$, center boys
 left $\frac{1}{2}$, boys right $\frac{3}{4}$)
 Boys run (left), wheel and deal
 Box the gnat and square thru $\frac{3}{4}$
 Left allemande.....

Sides lead right and circle to a line
 Spin chain the line, boys circulate once
 Tag the line left and bend the line
 Spin chain the line, boys circulate once
 Tag the line left, bend the line
 (lines in sequence with opposites)
 Half square thru, trade by
 Square thru $\frac{3}{4}$, left allemande.....
 Sides curlique, walk and dodge
 Square chain thru, bend the line
 Spin chain the line, girls run (left)
 Wheel and deal, slide thru
 Spin chain the line, girls run (left)
 Bend the line, flutter wheel,
 Crosstrail thru, left allemande.....
 Four ladies chain $\frac{3}{4}$
 Sides half square thru
 Split two around one to a line
 Spin chain the line, girls circulate once
 Tag the line in, spin chain the line
 Tag the line in, square thru, trade by
 Left allemande.....

by Bill Barton, Ascotney, Vermont
DANCING THE +50 BASICS

Heads right and left thru
 Rollaway, square thru
 Square thru, bend the line
 Pass thru, wheel and deal
 Girls square thru, separate
 Around one, lines of four
 Square thru, boys turn back
 Two ladies chain straight across
 Chain em back, turn em full around
 Same girl left allemande.....
 Heads pass thru, separate
 Around two, lines of four
 Pass thru, centers arch
 Ends turn in, circle four
 Once around, pass thru
 Split the next, around one
 Lines of four, pass thru
 Ends fold, pass thru, trade by
 Left allemande.....
 Heads spin the top, swing thru
 Girls trade, turn thru
 Do-sa-do, spin the top
 Swing thru, centers trade
 Turn thru, tag the line right
 Couples circulate, bend the line
 Cross trail thru to the corner
 Left allemande.....
 Promenade, heads wheel around
 Swing thru, boys run

Tag the line right, wheel and deal
 Sweep $\frac{1}{4}$, veer to the left
 Couples circulate, bend the line
 Swing thru, girls run
 Tag the line left, wheel and deal
 Sweep $\frac{1}{4}$, veer to the right
 Couples circulate, bend the line
 Star thru, frontier whirl
 Square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, half tag
 Cast off $\frac{3}{4}$, scoot back
 Centers trade, boys run
 Left allemande.....
 Head ladies chain
 Sides right and left thru
 Heads square thru, spin back
 Boys fan back, girls circulate
 Once and a half, left allemande.....
 Four ladies chain
 Heads half square thru
 Swing thru, spin back, girls fan back
 Boys circulate once and a half
 Do paso.....

Heads pair off, step into a wave
 Split circulate once and a half
 Take a look at your set-up
 Outside people circulate
 Once and a half, others trade the wave
 Got a wave of six, same sex cast off $\frac{3}{4}$
 Four girls wheel and deal, pass thru
 If you can star thru, others go centers in
 Cast off $\frac{3}{4}$, pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right, circle to lines
 Curlique, center four scootback
 Everybody circulate
 Center four (boys) scootback
 Everybody circulate
 Boys run, double pass thru
 First pair left, next pair right
 Cross trail thru, to the corner
 Left allemande.....
 Heads crosstrail thru, separate
 Around two, circle up eight
 Girls square thru, boys partner trade
 Everybody partner tag
 Couples hinge and trade, zoom
 Left allemande.....

Promenade, heads wheel around
 Circle half to a two-faced line
 Half tag, single file circulate
 Boys run, square thru $\frac{3}{4}$, trade by
 Left allemande
 Heads spin the top, turn thru
 Circle to lines, pass thru
 Boys run, split circulate
 Swing thru, split circulate
 Swing thru, boys trade, turn thru
 Left allemande.....
 Side ladies chain
 Heads lead right circle to lines
 Pass thru, half tag in
 Double pass thru, peel off
 Pass thru, half tag in
 Girls square thru $\frac{3}{4}$, star thru
 Couples circulate, wheel and deal
 Left allemande.....
 Four ladies chain
 Heads lead right circle to lines
 One and two frontier whirl
 Everybody tag the line in
 Slide thru, Dixie grand
 Right, left, right (where you can)
 Left allemande.....
 Four ladies chain
 Sides right and left thru
 Couple number one face corners
 Box the gnat, square it up like that
 New heads crosstrail thru, separate
 Around two, lines of four
 Pass thru, ends trade
 Cast off $\frac{3}{4}$, ends trade
 Centers square thru, ends slide thru
 If you can star twirl, others peel off
 Left allemande.....
 One and two right and left thru
 New head ladies chain
 New couple number one face corners
 Box the gnat, square it up like that
 New heads crosstrail thru, separate
 Around two, lines of four
 Pass thru, half tag to a wave
 Girls box circulate, boys trade
 Boys box circulate, girls trade
 Centers trade, boys run
 Bend the line, right and left thru
 Flutter wheel, left allemande.....
 Heads curlique, boys run
 Right and left thru, dive thru
 Curlique and scootback

Others divide and curlique
 Single file circulate one notch
 Boys run, right and left thru
 Dive thru, curlique, scootback
 Others divide, and curlique
 Single file circulate one notch
 Boys run, left allemande.....
 Heads lead right, circle to lines
 Pass thru, wheel and deal
 Double pass thru, quarter right
 Couples circulate, quarter right
 Double pass thru, quarter left
 Couples circulate, quarter left
 Centers swing thru, turn thru
 Left allemande.....
 Heads lead right, circle to lines
 Pass thru, wheel and deal
 Double pass thru, quarter right
 Ends circulate, centers trade
 Couples circulate, quarter right
 Double pass thru, quarter left
 Ends circulate, centers trade
 Couples circulate, quarter left
 Double pass thru, cloverleaf
 Centers swing thru, turn thru
 Left allemande.....
by Jack Lasry, Miami, Florida
 Heads square thru four hands
 Circle to a two-faced line
 Girls cast off $\frac{3}{4}$
 Diamond circulate, boys swing thru
 Then flip back, girls circulate double
 Boys crossrun, girls trade
 Wheel and deal, dive thru
 Square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four hands
 Spin tag the gears
 Cast off $\frac{3}{4}$, split circulate
 Walk and dodge, partner trade
 Slide thru, square thru $\frac{3}{4}$
 Cloverflo, left allemande.....
 Heads lead right circle to a line
 Spin chain the line, girls run
 Wheel and deal, curlique
 Scoot back, flip back
 Split circulate, boys run
 Bend the line, slide thru
 Left allemande.....



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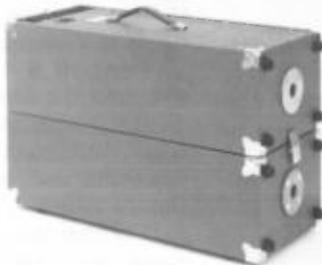
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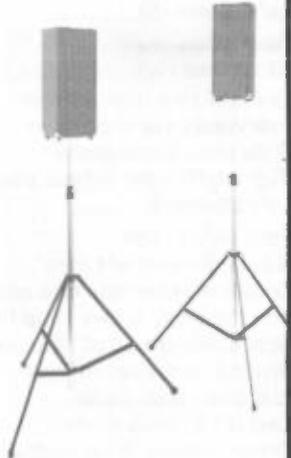


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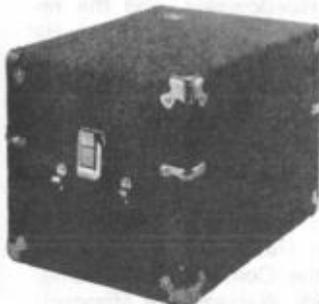
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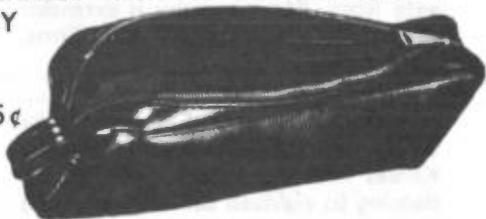


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IN MEMORIAM

Derek Taylor, author of "Dancing With Spirit," in October, 1973 issue, and "A Study in Political Science" in the October 1972 issue, passed away on October 10, 1973. He was president of the Silver Saddles Club and had danced for many years with his wife Nora. Our sympathy is extended to her and their three children, Chris, Gary and Sharon.

"GOLD FOOTPRINT"

The seventh annual Happy Tracks subscription dance was held in Wichita, Kansas with more than forty squares dancing to eighteen callers. One of the highlights was an award given by Happy Tracks and the League of S&R/D Clubs of South Central Kansas. A "gold footprint" award was presented to Katie and Earl Sollers, in the form of a plaque to be used on the wall or desk.

Katie is a local caller who with her husband has done an outstanding job of teaching square dancing to mentally retarded children in Sedgewick County.

They have coordinated proven teaching methods and helped to write a book on this specialized instruction. Katie is secretary of the Kansas State Callers Association, as well as a feature writer on the Happy Tracks staff.

APPRECIATION NIGHT

Fifty-five dancers and guests attended a recent appreciation potluck dinner and dance sponsored by the Tradewind Squares, Anderson AFB, Guam. Among the guests present were Bill Giles, Aberdeen, Scotland; Jim Hardy, Gosport, England; John Boylan, Liverpool, England. These men were from the HMS Tiger which was undergoing minor engine repair.

The evening of festivity recognized the contributions of Gail Bollinger to the square dance community on Guam. During his two year tour, he called for the Tradewind Squares, Flying Squares, Hafa Adai Hoedowners, and the recently organized Typhoon Twirlers. He also instructed and graduated six classes of square dancers. Dale and his wife, Sheila, departed Guam for Phoenix, Arizona, where they will return to civilian life after 9½ years with the military.

Y'ALL COME!

The Houn' Dawg Whirlers S/D Club located at the Community Building, in Grover Park, Warrensburg, Missouri, are hosting a New Year's Eve Dance from 8 p.m. to 1:30 a.m. to which they invite all those interested in dancing out the old year and dancing in the new. They regularly dance on the first and third Fridays to the calling of Tom Cave.

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Congratulations, kudos, and a big handful of confetti to Bob Osgood, editor of Square Dancing magazine, the official publication of the SIOASDS, on the occasion of the twenty-fifth year of publication. For a quarter of a century, his magazine has wielded a great measure of influence in the square dance field.

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feel a lot calmer. I don't know if it's the warm milk, or talking to you, but I really do feel better."

"I'm going to get something that will really make you feel better. Just a minute." Ken went into the bedroom and came back with Trailer in his arms. "Here's somebody that will make short work of a mouse." Ken said, as he put the cat in his neighbor's lap.

"Do you mean I can take him home?" Lucille's eyes were shining. "Oh, Ken! How can I ever thank you?"

"I don't have to think that over too long. There is something you can do for me." Ken hesitated a minute. "Do you know anything about square dancing?"

"Not much," Lucille answered, "but I love to watch it."

"That's all I'm going to ask you to do." Ken went on to explain to his guest about his life's work as a square dance caller, and about the good for-

tune he had to be able to continue his calling in the mobile park. He told her about the weekly sessions. "Nothing would make me prouder," Ken said, "than to walk into that recreation hall tomorrow night with you on my arm, and have you sit on the platform while I call. And then, to sit with you at rest time and have a coke with you. I've always been so jealous of the guys who had a gal to sit with at rest time. Would you, Lucille, would you come with me tomorrow night?"

"Oh, Ken, I'd be happy to go with you."

"Good," Ken said, as he took Trailer from her arms, "I'll walk you home."

Ken and Lucille walked, arm in arm, to the house next door. Ken tried to remember if he had ever seen the moon so bright or so many stars in the sky.

Lucille stood at her back door with Trailer in her arms. She smiled as she heard her neighbor whistling like a boy on the way home from his first date.★

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MARYLAND— Toys For Tots Dance, Dec. 2, American Legion Post 183, Parkville; Ginny & Jack Carver, Harry Barger, Andy Casna, George Curry, Eddie & Esther East, Fred & Dorothy Shanklin, Bob Wedge, Rosella & Bill Bosley, Norm Zents. Write Les Leach, 1036 Marlyn Ave., Baltimore, Md. 21221.

NORTH CAROLINA— Wagon Wheelers, 13th Annual Winter Wonderland Festival, Dec. 7-8, City Park, Shelby; Beryl Main, Jack Watts, Irv & Betty Easterday. Write Winter Wonderland, P.O. Box 313, Shelby, NC 28150.

WEST VIRGINIA— S&R/D Weekend at historic Hilltop House Hotel, Harpers Ferry; Dec. 7-9; Curly Custer, Kip Garvey, Margaret and Tom Rukstelis. Write Curly Custer, 37 Redwood Dr., Hagerstown, Md. 21740.

OHIO— Helping Hand to Handicapped Children's Christmas Party, Dec. 8; Fireside Boy Scout Center, Akron; Glenn Mayes. Admission: 1 dozen cookies and a smile. For information, call Susan Sparhawk, 673-4306.

GEORGIA— Winter Dance. Dec. 8; City Auditorium, Waycross; Dick Jones. Tickets are available from any GSSDA directors.

GEORGIA— Atlanta Peachtree Festival, Dec. 15. Contact L.H. Grass, 2796 Dunnington Circle, Chamblee, Ga. 30341.

INDIANA— Holiday of Stars R/D Ball, Dec. 16; Sherwood Club, Indianapolis.

PULSE POLL (of experimental basics)

This summary may become a regular feature in this magazine. The first time around we asked eight leading workshop callers, note service publishers, and knowledgeable dance enthusiasts from the USA and Canada to compile a list of what newer "basics" (experimental variety) are being done in their areas right now. We listed them in order of the number of times mentioned, and now present them to you this way, so that you may choose to take another look at the first few, at least, in case you aren't presently calling of dancing them. For lack of space, we aren't giving full directions for each, and we hope this information can be found locally from a caller or from a note service source. If you like this feature, tell us so. Next time we plan to rate these "basics" further, such as "gimmick," "gaining," "becoming mainstream," etc. Send your ideas.

TOP TEN — NOVEMBER

Flip Back
Spin Chain the Line
Peel the Top
Cloverflow
Diamond Circulate
Walk and Dodge
Fan Back
Spin Back
Zoom

NEXT GROUP

Push Open the Gate
Spin Tag the Gears
Switch to a Diamond
Rotary Tag Thru Star
Counter Rotate
Single Circle
Scoot Back
Close the Diamond
Peel and Trade
Cross the Star
Rotary Tag to a Wave

Call: Clancey & Betty Mueller, 535-4437, for info.

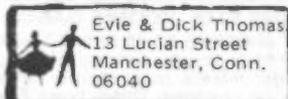
OHIO— Snowflake, Dec. 27, Toledo;
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OHIO

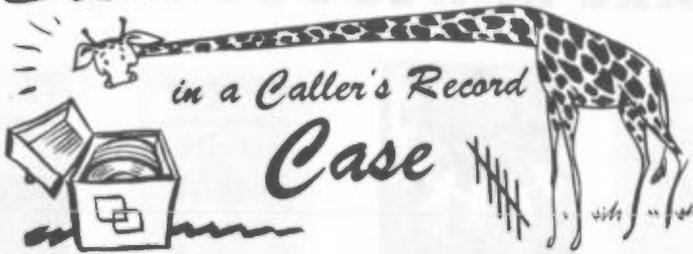
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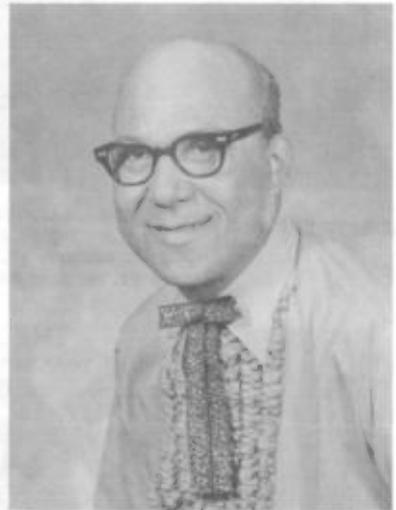
Emanuel Duming started to call in 1958 and has been training dancers since 1960 for the Jackson, Mississippi, recreation department. He and his wife, Anna, travel extensively in their area and to other states. His work in choreography (Rotary Tag, etc.) is well known, and he has ten records to his credit on the Top and Lore labels.

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SINGING CALLS

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 Monday Morning Secretary – Red Boot
 Just Enough To Keep Me Hanging On – Red Boot
 Under The Sun – Top
 Tennessee Border – Top
 Louisiana Man – Windsor
 Happy Times Are Here Again – McGregor
 When I'm Rolling – Longhorn
 Kansas City Song – Blue Ribbon
 So This Is Love – Blue Star
 Don't Let The Good Life Pass You By – Dance
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 It's A Small World – Swinging Square
 Santo Domingo – Kalox



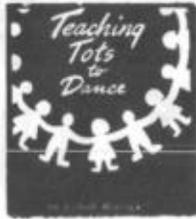
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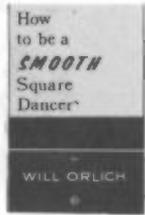
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BY MARY JENKINS

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SEPTEMBER 1973 - DECEMBER 1974

A sturdily made 9"x 12" calendar to be used on the desk or to be hung on the wall for sixteen months gives not only information about dance dates but a vast amount of other information which dancers, callers, round dance leaders and others will treasure.

This Calendar-Directory hopefully will enable us to obtain the maximum dancing pleasure throughout the year through the extensive listings of clubs, associations, callers, round dance leaders, forthcoming jamborees, festivals, and conventions in all parts of Canada.

Since Border Boosters Square Dance Association is made up of clubs of southern Quebec, southern Ontario, and northern New York, some of their events are listed. Northway Squares with a great many of its members, including several callers, from Quebec, Ontario and Alberta is also mentioned.

Listed in this calendar-directory are forthcoming events each month, publications and contacts in other countries, Canadian square and round dance publications and editors, an alphabetical list of advertisers with page references, alphabetical list of square dance callers and round dance leaders in each province, Canadian square and round dance clubs, a list of square dance associations, federations and organizations and a very useful one page calendar for the following year.

This attractive calendar contains so much useful information that you may wish to keep it within your reach even after the dates have expired. ★

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On Page 68 of the October issue, the pictures of the "Classic" and "Swinger" were reversed. Here are the correct styles:

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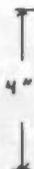
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GRAND ZIP, Continued

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ED. NOTE: We publish Russ' complete address for any reader who might like to contact him about calling dates.

ENCORE, Continued

California, sum up what they believe to be the problems of round dancers and teachers. "Instead of developing smoothness, rhythm, styling, and body discipline in order to do the dance with grace and beauty, they have a drive to learn more and more routines. Round dancing is for entertainment, relaxation and self-expression. The very es-

sence is defeated when it stops being fun and becomes a contest as to who knows the most routines."

This same opinion, applied to the square dance picture, is echoed in a letter from Ralph and Dorothy Burgess, Van Nuys, California, to "Caller's Questions. They write, "So many square dancers seem to have no conception of what styling, rhythm, timing, smoothness and the like are . . . It seems the only reason for workshops is to learn new basics and figures. Why can't workshop callers include styling and smoothness and turn out some truly good square dancers instead of a bunch of rough-housers?"

Cathie Burdick reported on happenings all over the globe, likening the changing pictures and great variety of activities to a square dance kaleidoscope. ☆



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