

AMERICAN

FEBRUARY 1974



SQUARE DANCE



THE



EDITORS' PAGE



The month of Valentines seems a good time to reflect on the affectionate relationships dancers find within their squares and their square dance clubs. Dancers and callers who travel beyond hometown limits discover delightedly that square dancers are "kissing kin" all over the continent — and probably beyond.

We've mentioned before, editorially, that one exercise used in therapy groups to develop trust in contacts among people is the joining of hands in a circle. Further examples of this could be mentioned, such as the "fellowship circle" used by church groups, the football "huddle", etc. We've felt that square dancing offered a special warmth and joy in the closeness of sixteen hands joined. We've known the special help a firm handclasp can be in an unfamiliar figure or round dance. And when the callers' voice sings, during a grand right and left, "Squeeze my hand, I'm a lonesome man," it's especially friendly to feel the quick handgrips and to know that in that moment of fun at least, no one in the square is really lonesome.

Every human needs this warmth of contact with others. This is more than the unique way you hug, swing or hold hands with your own "original" partner. It's a kind of sharing of whatever has brought you to the dance. We think it's an intrinsic, wonderful part of the square dance panorama.

For this reason, we note with dismay a tendency to drop many of the square dance figures in which dancers clasped hands. We know that sometimes the handclasp provides security if there's doubt. We also feel that the same handclasp provides a portion of the warmth and fellowship we seek. Furthermore, the pattern turns into "close order drilling" when hand-touching maneuvers are replaced by mere body gyrations! We wish to keep all the personal contacts, all the joyful movements in our square dancing. In this time of dehumanization to numbers that which we've found over the years in our activity. Let's keep what we've got! "I want to hold your hand!"

AMERICAN
**SQUARE
 DANCE**

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Workshop Editors
**Willard Orlich
 Bob Howell
 Ed Fraidenburg**

Record Reviewers
**Doug Edwards
 Frank & Phyl Lehnert**

Feature Writers
**Harold & Lill Bausch
 Fred Freuthal
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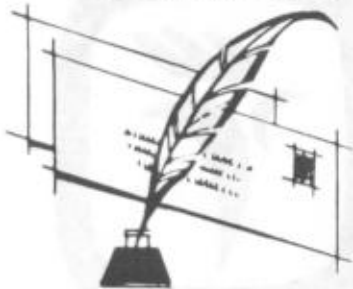
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Grand Zip



Just a note to tell you of our address change and to say "hello!"

We certainly do enjoy our magazine and it has been so much help to me in my calling. I especially like to be able to "steal a little peek." It's great to know what other callers are using around the country. There are so many good articles and tips for good calling.....

*Keith Ambrose
Fort Wayne, Indiana*

I think your summary — the pulse of experimental basics — is very good. It is nice to know just what basics are being used and what is the extent of their popularity.

*John Krenger
Wonder Lake, Illinois*

We thoroughly enjoy your new recording on the Red Boot LP. We just wish more intermediate hash would come out on records and tapes to satisfy our square that still meets here.

1973 Septemberfest was a complete sellout as early as June, with the average mileage driven by each couple 700 miles; couples attended from 18 states.

Your American Squaredance gets better each month. However, your two articles on taping in the December issue should inform folks in small dancing communities just where they can buy the above-club level material they want. There just aren't enough records coming out in that category. That addi-

tion would make it constructive criticism.

*Sid Jobs
Murray, Kentucky*

Thank you for receiving your wonderful magazine during the year 1973.

We enjoyed the articles and workshops which keep us "up-to-date," being so far away from the country of origin.

Coming year we hope to be able to send you more information and/or articles about square dancing in the Netherlands. This will not be easy because of the high quality of your articles contributed by veterans, while we are just born.

We wish you and your complete staff . . . success in the year 1974.

*Jac Fransen
The Netherlands*

For the past sixteen years I have taught square dancing at the Brigham Young University, Provo, Utah. I have six square dance classes twice a week, with an average enrollment of 75 to 125 in each class. I also have an advanced class. Enrollment at the University is over 25,000 and square dancing is very popular.

Your magazine is a constant guide to me, and you are doing a wonderful job. I could not get along without American Squaredance.

*Earl A. Beck
Pleasant Grove, Utah*

I believe you have a great idea in this survey and I believe it will be a great help in keeping down the proliferation of new moves. In any case, keep it up. I for one would buy your magazine just for this feature.

*Ted Wegener
Gardena, California*

We have been dancing for a long time. We are also challenge dancers. Thanks for the challenge column. Glad the word is getting to the public. We also camp and dance.

*George & Hedi Betlem
Spencerport, New York*

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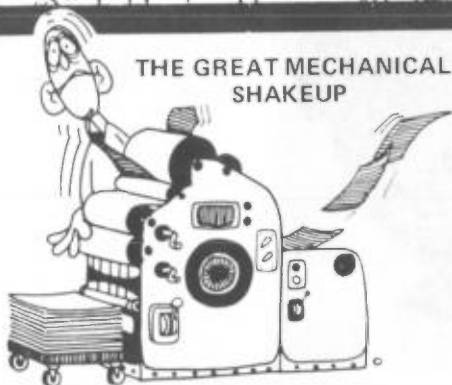
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Meanderings...

WITH STAN

THE GREAT MECHANICAL SHAKEUP



Somehow, one would think that with all the exposure I have to our modern mechanical marvels, technological contrivances, and electronic wizardry, I'd amount to something other than a mere knob-turner.

But I confess, I'm a knob-turner. It's embarrassing to admit it, especially for a caller of some twenty four years experience, but I admit it. You can lose me real quick when you start to talk about ohms, impedance, dynamic vs crystal, in-phase or out-of-phase, calibration, decibals, syndrome-variable and broad-band output.

Sometimes I pretend to be knowledgeable and throw one of those fancy terms out in casual conversation — sort of flip it like bait into the rippling water — and what do I catch? Usually an electronic "shark" that pulls me and my fragile line directly into the drink, unable to let go of my line gracefully, and unable to relate to the creature in his own environment.

I'm as kooky as a cucumber when I know my "blue bomber" has got one of those upset carburetors again, and as I start up a steep grade on a remote

highway in Pennsylvania, I softly pat the dashboard and say aloud: "Baby, you gotta make this one ... please," knowing I may be stranded half-way up the mountain with my points down, as it has happened before, sans mechanical "know-how".

My particular hangup is electric plugs. I can't understand why plugs and sockets and things can't be made similarly. I'm the guy you sometimes see standing and quietly cursing to himself, holding a 3-prong plug in his hand, looking at a 2-prong wall socket.

I'm the same impractical guy who buys big based electric bulbs for small-based sockets around the house, and has an extra special problem matching bulbs to sockets around the Christmas tree on Christmas Eve, when everyone is supposed to be joyous.

I'm always carrying a regular, old-fashioned, bevel-type screw driver to the top of the ladder, ready to repair



a light fixture, and the job requires a Phillips screw driver.

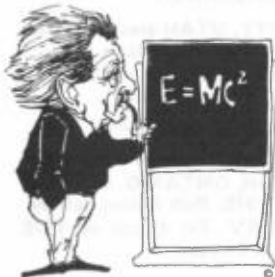
If you think electric plugs are sometimes unorthodox, you should see all the kinds of speaker plugs and tape jacks and electronic adapters an amateur fiddle-doodler like me comes face to face with at times in the business.

It's a cinch to match "male" and "fe-male" schizophrenic paraphenalia now-adays compared to the weird "wed-dings" we were called on to perform out in the "field" a few years back. Time was when sound systems engi-neers, designers and manufacturers used to rendezvous in Elizabethan castles, I think, in order to conjur up diabolical, cryptic contrivances to frustrate the buying public — peasants and unskilled knob-turners like myself.



How well I can remember being caught in a far off city, miles away from my sources of adapters, crying in the face of an eight-pronged baby octopus of a plug that was conceived by a Greenwich Village "psycho" in a state of shock, wondering how to hook it to my only available mismatched and lower-caste companion equipment, fifteen minutes before dance time.

And even today we find so many unnecessary mavericks of industrial evolution (that spelling is correct) that we wonder if inconsistency rather than Progress ought to be paraded as our most important product.



Wish someone would invent chalk that doesn't scratch..



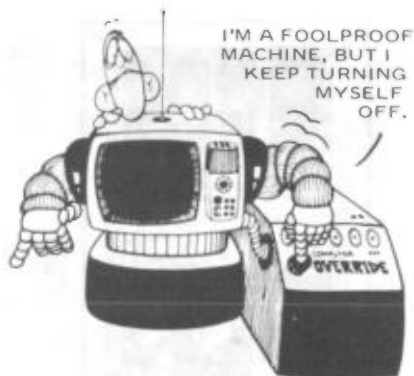
I fly into Seattle and rent a car and dash away from the airport. Suddenly I realize the headlight switch is way down underneath the dash. The headlight dimmer is not on the floor, but some demented engineer has combined it with the turn signal (Remember to pull the lever UP, pal, not OVER).

So I rent a car in Hartford, Conn., and discover it won't even start with the turn of the ignition key, but you must first fiddle to find a special release button on the steering post.

Wouldn't you think the least that car manufactures could do would be to agree to have the two main radio knobs placed in a consistent way? Station button on the left, let's say, and on-off-volume button on the right. I ask you — would it hurt the delicate feelings of their stylists to be a little bit consistent? It would. They won't.

THE SALESMAN SAID IT PICKS UP EVERY-THING..... HE WAS RIGHT....





I have a legitimate gripe about shower knobs of the hot and cold variety. I visit a lot of showers in a lot of homes and motels during the course of a year, being somewhat of a traveler and having acquired an ancestral urge to bathe frequently, since I believe great-great-great-great Uncle Bertram, of direct pilgrim lineage, came over from England on a Proctor and a Gamble.

Anyway, I'm always making wrong choices about which knob to turn for "hot" and which for "cold". And in some cases the "cold" knob is where the "hot" knob ought to be, and vice versa. To complicate the procedure even more, I get a perfect blend of warm water after juggling knobs for five minutes, and the joker in the motel room next to mine flips his "cold" knob on full blast. I flip my lid, as my scorched body ends in a helpless heap on the bathroom floor.

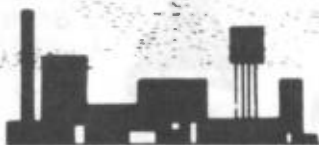
Next time you see me at a dance with a faint red glow about me, you'll know I got inadvertently and unmistakably scorched. Or, if I have a blue aura, you'll know that I turned the "cold" knob to the left for "hot" when I should have turned the "hot" knob to the right for "cold", or is it the other way around?

Alas, I'll go my way, groping for knobs in the wrong places, screwing bulbs into out-sized sockets, bending prongs on plugs to match unorthodox equipment, and breaking brand new inferior gadgets with the flip of a wrist.

Please, Ralph Nader or some-

body please do something for the collective nervous systems of us disadvantaged knob-turners around the lop-sided globe (Is aspirin or bufferin or exederin really better?) before we turn eighty-eight, cash in our tarnished chips, and finally plug into the Perfect System out there, somewhere!

Now, in closing, may I wish all of you lots of dandy dancing hours in 1974, before your transistors phase out, and a very happy Energy Crisis ...



Let's go Dancing

- AMERICAN SQUAREDANCE** subscription dances. Write for details about organizing one.
- COLUMBUS, OHIO**, Thurs. February 7, 1974
Contact Dee Ellis
- FORT PIERCE, FLORIDA**, Mon. Feb. 11
Contact Bill McMahan
- 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
- BEREA, OHIO**, September 23
Contact: Ron Schneider
- SALT LAKE CITY, UTAH area**, Fri., Oct. 4, 1974; Contact Israel Wilson
- TOLEDO, OHIO**, Sunday, Oct. 13, 1974
Contact Jim & Mary Batema
- PENN YAN, N.Y.**, Jan. 23, 1975
Contact: Don Smith
- PETERBOROUGH, ONTARIO, CANADA**
Sat., Mar. 1, 1975; Bob & Jane Jaffray
- CHARLESTON, WV.**, Fri. March 14, 1975
Contact Erwin Lawson

Why Square Dance?



by Leo Myers
Kirkville, New York



In this time of crisis, let's examine our priorities. Is square dancing worthwhile?

They say there's nothing new under the sun, that everything is repetitious. Certainly square dancing has something to offer, where other forms of relaxation seem to show weakness.

Let's mention a few. Take bowling. At team level you're always out to beat the other team. Golf, it's a great game. You're trying to lower your total strokes, break par, beat your partner or team, and you play in the rain and hot sun. Oh yes, the girls' afternoon bridge game or the boys' evening poker game with a few tables at a different home each week. Always a substitute because someone couldn't make it. Again we try to out-point or beat the other players. In three or four hours, how many cards do you play? You must discuss the rules and talk about those who are not present. There are only a few people there, but behind them you'll find ash trays full of butts, empty beer bottles, and lowered scotch, rye and bourbon bottles, brought about by the tension of trying to win. Remember that these forms of recreation are most often enjoyed by groups of the same sex.

Now let's take a look at modern square and round dancing. No matter what level dancer you might be, you're always learning. During a two and a half hour dance, 80% of the time you're dancing. The other 20% is spent at the snack table, or discussing where to dance next. Not much time for gossip. Even the ash trays don't do too well. There is not time to smoke a king-size cigarette between tips. As for having a drink, not before the dance. After the dance, if the dancing didn't get your blood flowing fast enough, or you need to unwind, well, it's your decision. If there is such a thing as sisterhood and brotherhood, I believe the two have been brought together in modern square and round dancing, in the form of "fun and friendship."

To get back to where I began, dancing is not new. In fact it is the oldest of the performing arts. Perhaps it could become repetitious, but I cannot see it that way. With new music and choreography added constantly, and dancers who pursue each new challenge, there will be no end.

To sum up, I'd like to remind you that square dancing is a night out with your wife (or dancing partner). While you're dancing, no matter who your partner is — your wife, mother-in-law, your buddy's wife or an old girl friend — remember that square dancing is a semi-contact sport, and who would say no to that?

Never being too great at bowling, golf or cards, I was often reminded that I'd let the team down by not doing just a little better. I'm not the greatest dancer, either, but the fun and friends my wife and I have made have put dancing at the top of our list for relaxing and having fun.

THE

CRUNCH



Reactions among square dancers to the present energy crisis range from deep gloom to optimistic hope, from immediate panic to "let's wait and see". Meanwhile, a co-operative spirit is beginning to prevail.

The vast diversity in these reactions leads us to comment that the energy crisis will not be the real problem to face in 1974. The problem will lie in how we respond to the crisis.

As the pressure increases to co-operate with others, to share fuel & energy, and to work together on solutions, we may open the doors to a new kind of brotherhood if we keep a positive outlook. We needn't mention what a negative outlook will do for square dancing as a hobby.

Let's look at a few facets of the activity that must feel the effects of an energy shortage: facilities, callers, records, national events, magazines.

First, facilities. Many clubs have lost their locations because of schools closing. "Calls 'n Cues" of Washington, D.C. suggests approaching facility officials in advance of cancellation to discuss dancing at lower temperatures (63° is very comfortable after a tip or two) and with less lighting. It's easier to use this approach before the ruling is made that "no groups use the building after 4 p.m.". Guys and gals will keep a shawl or sweater handy for between-tip warmth.

One Ohio club, no longer able to dance in a school gym, has moved to a lodge hall partially warmed by an old-fashioned pot-bellied stove. It seemed there was more "blithe spirit" and humorous sharing at that group's re-

cent dance, created by the new environment.

Callers, especially those who travel, may feel the crunch. One Kentucky caller recently spent eighteen hours on a bus, with many stops, to keep a long-scheduled date. Another on the west coast reports sleeping one Sunday evening in his car, 100 miles from home, with no gas available. There are ways around the Sunday closings, some not so pleasant, like staying over an extra day until Monday mornings. Unfortunately callers can rarely form a car-pool, and some Sunday dancers with traveling callers may have to be cancelled. At this writing, many gas stations still remain open just off the turnpikes each Sunday.

Articles in our local papers, have promised Lake Erie boaters gas for their vehicles by summer, stating that "there will be no discrimination in classes of people" getting gas. So why this "discrimination" now? Why one hobby instead of another? It seems to us that a barrage of protests to our congressmen might produce a more equitable system of distribution.

If the country is in a real emergency, then many amusement and entertainment fields will be cut. And we'll all co-operate. But, "at this point in time", we are yet to be convinced it's that serious!

We could supply at least ten callers with full cases of records of good square dance tunes from the last twenty-five years' accumulation. Some are even 78 r.p.m. platters with antique value only, no doubt. Bob Osgood

Continued on Page 45

Roles People Play



Keynote speech to 1973 Washington Seminar delivered by Ernie Kinney

To me, the most important ingredients in square dancing today are people. Take the people out, and we have nothing. Take them away from our dances and there's nothing. They are our only resource of new dancers. There is no place else to go to get new dancers, except to people, so we've got to be nice to people on the street. They don't dance today, but they are potential dancers and we have to maintain our image so that some day they will want to be square dancers.

Our purpose as leaders and callers is to keep dancers dancing. This, in turn, will assure continuity of the activity. The thing we must do in square dancing to continue the activity (this is strictly my opinion and I want to pass it on to you) is to *keep the dancer in mind*. In any leadership role when we lose sight of the dancers, we have lost sight of the activity entirely. We must see that each dancer enjoys the activity. A dancer who enjoys dancing keeps dancing. A dancer who enjoys dancing brings in new dancers (here again we go back to the man on the street). A dancer who enjoys dancing is the best advertisement square dancing can have; he will tell everybody that he enjoys it.

Sometimes it is difficult for us to keep the dancer as our main focus. We

get carried away with our own ideas and our own activities in our clubs and organizations, and we tend to think organization and club and forget the dancer. So it is not always easy to keep the dancer in mind – just as it isn't easy to put a fresh oyster in a parking meter either. Did you ever try that? Difficult!

Where does the responsibility for this lie? Who has to "keep the dancer in mind?" Each dancer has to keep another dancer in mind. This is accomplished by being polite in the dance hall and considering other's opinions and thoughts at meetings. I want to pass on to you some of my ideas in different areas as to how we can accomplish this feat of "KEEPING THE DANCER IN MIND". We have four areas of involvement. I would like to explore them one at a time.

First, there is the **CALLER'S ROLE**, which we will say is me; then the **INDIVIDUAL'S ROLE**, that's you; the **CLUB'S ROLE**, that also is you; and the **ORGANIZATION'S ROLE**, which is you again and I am talking of organizations such as State Federations, Councils, Districts, and such groups.

First, the **CALLER'S ROLE** in keeping the dancer in mind is to teach

well and properly each new dancer. Did you know that for seven years I studied to be a teacher, and do you know what it takes for a square dance caller to be a teacher? It only takes him enough time and enough nerve to pick up the microphone and put it in his hand and say, "I am a teacher." Now, I am not saying that some of these callers are not better teachers than I, because some of them are. I have talked with callers and watched callers work and teach, who are much better at teaching classes than I, and they were barely out of high school. These are natural-born teachers. We are not all natural-born teachers. So, we have some caller-teachers who are not educated to be teachers in the square dance profession, who may not have learned the total awareness of the activity, or what they are really getting into when they start trying to teach a class. I will grant you that the only way a person can learn to be a caller is to first learn with a class. A caller's role in leadership is probably one of the most important, even though with the clubs I call for I never attend a meeting unless I am asked; I never give an opinion unless I am asked; but I still feel that I am one of the leaders in this organization. We must be aware of all the dancers' feelings. We must know when we have taught a movement in square dancing. We must sense when we leave one and move to another. We all sense when we have gone too far with something because you, as dancers, will soon let us

know you are fed up with what we are trying to do. We must sense, as teachers and square dance callers alike, when we have taught something well, and we must, to be fair to the dancers, teach it every possible way. If you know a basic movement; then you can analyze the figure and, regardless of the position a caller gets you in, you have learned to do it.

We must be enthusiastic and very positive. Callers should not have any secrets from the dancers. There should be no secrets in our activity, one from another. We should pass on to you all we know. We have many, many new things coming out in square dancing, and it is not fair to expect dancers to learn all these. We were speaking a while ago of "cloverflo" and someone said, "You didn't call a cloverflo", and I said, "Well, no, not in so many words, but I did call centers pass thru and all eight clover leaf and new centers pass through, and you didn't have to remember what a cloverflo was. Did you?" And, we cannot expect you to. We have over 1,500 movements that have been introduced in square dancing. We cannot expect you to remember these when we can't remember them ourselves. If someone comes up to me and asks, "Do you know how to do this or that?" I say, "No, but I have an encyclopedia in my case and I can look it up." You can't expect the dancers to remember and there are so many things in club activities that we

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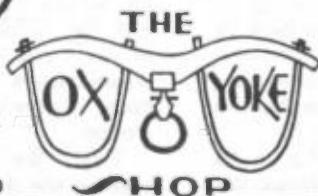
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can't expect all of our membership to remember, that we have got to have a place to get information. We must, as callers, keep abreast of the activity. We are "professionals." I am not speaking of myself. I have a job where I make a living. I call square dances because I like people and I get fed up with kids seven and eight hours a day, so at night I want to "play" with adults. I don't call for teenagers, but I don't begrudge the teenagers the activity because I think it's the greatest thing in the world. Besides, teens make me mad when I am teaching them square dancing. I explain something and they talk and chatter and laugh, and they don't heed what I say, and then when I call it they do it, and that really makes me mad. As callers we have got to make our dancers feel good. We have got to enjoy the activity with the dancers. We encourage the dancers; we praise the dancers. **KEEP THE DANCER IN MIND.**

Back to keeping abreast of the activity and the professional caller, anyone who has accepted ten cents for calling a square dance is considered by the I.R.S. as a professional, just as if you received any money for playing a baseball or basketball game. If we are going to take people's money as callers, we must give them all we have. We cannot short-change anyone. Maybe you figure it's not worth all the work. Then quit. You say there are too many new things. Granted! We sometimes get 25 new things a month. No one can keep up with that. Me, I screen them. I take all these things apart and I say,

"Look, I can call a half square thru and a trade by, and I've done this barge thru thing." These kinds of things you can analyze. You know what I say about these callers who are writing new figures? They are not as busy calling as I am because if they were, they wouldn't have time to think of these things. I have a rough time keeping up with the dancers just going to call a dance. I don't have time to sit around and think of new movements because our first 50 basics can be put together about three million different ways. I have worked on most of these and am still working on the last two million. We don't need to say there isn't room for anything new in square dancing. It's not too long ago, about ten years, we didn't have a wheel and deal, and I am the guy who said swing thru wouldn't stay. I wasn't ready to accept the change. How many dances can you go to today without using swing thru?

Back to our role with the dancer. We must encourage visitation by our club, and if possible, go with them. Visit with your club. I found that with one club when I first started calling, every time they went to visit, I went along because I didn't have a calling job. And they visited often. Then, as I started getting more calling jobs, the club gradually quit visiting. This was lack of leadership within the club. They were entirely dependent upon me. Maybe this was my fault. I should never have let it happen. Leadership should have been developed within the club, to get the rest

Continued on Page 63

CERTAIN HITS in NEW RELEASES!



- 5032 Who's In The Strawberry Patch With Sally? Shelby Dawson
- 5035 I'm In Love Again, by Al Stevens
- 5034 Ridin' My Thumb to Mexico, Called by Dick Parrish
(Ridin' My Thumb to San Antone)

RECENT RELEASES

- 5033 If We Make It Through December, Called by Al Stevens
- 5030 My Heart Keeps Going Back to Nashville, by Dick Parrish
- 5031 Fiddlin' Man, by Marv Lindner
- 5028 Gold Diggin'/Where's Rabbit! (Instrumental Hoedown)




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Chord Catalogue

Compiled by Chuck & Pudge Tura Albuquerque, New Mexico



Through the courtesy of the record producers, we are able to present the chord data for many current hoedowns, to facilitate callers' harmonizing their patten as advocated in "Harmony in Patter Calling" (March, 1973, p. 19) and "More on Harmony" (November, 1973, p. 15).

The caller looks up the chords of a hoedown among the data and selects the medium or high tone of each chord from the table. Immediately, he has the simplest harmony for the entire hoedown. Later, he may get more elaborate by using two tones of the chord in some measures. (Callers who melodize their patten need a tone of the chord for the first note of each measure and in places where there is a chord change during a measure. Elsewhere, they use just any tone of the scale.)

"Key" gives a rough idea of what the simplest harmony with a hoedown will sound like, as follows: key of C or G with traditional chords, low average pitch; key of C or G with "modern" chords, or key of A flat, medium average pitch; key of D or A high average pitch; key of G, A flat, or A, much use of "do," the first tone of the scale; key of C or D, much use of "sol," the fifth tone of the scale.

The numeral that follows "key" in the data is the number of counts per measure, for the purpose of presenting the chord data most simply. It does not necessarily reflect the meter in which the music was written.

"Form" is the sequence in which the phrases are played. For example, a-a-b-a means that the initial phrase (a) is played twice, a different phrase (b) is played once, and the initial phrase is played once more; the entire sequence

is then repeated numerous times to fulfill the playing time of a record. If several phrases have identical chords, disregarding sevenths, they are represented in this catalog as identical phrases, no matter how widely their melodies differ. If the form of a hoedown is a, a-b, a-b-c, or a-b-c-d, form is not mentioned.

The letter designating a chord is repeated for each measure that the chord remains in effect. Chords for different measures are separated by long spaces; two chords within a measure are separated by a comma without a space. A few measures have three chords — I, V, and I, the V chord being for the second quarter of the measure. This situation is indicated by showing only the I chord, but with an *Italic* letter. For a hoedown that has more than one phrase a, the second line to phrase b, and so on.

Minor chords and keys are represented by lower-case letters. The e-minor chord consists of the tones e, g, and b; the a-minor chord, the tones a, c, and e; the d-minor chord, the tones d, f, and a. An asterisk (*) denotes a certain diminished chord, the tones of which are d #, f #, a, and c. "Flat" signs are printed as b's.

A caller who is unaccustomed to harmonizing should start with something simple. First, use a hoedown in the key of G, having only G and D chords; then hoedowns in the key of G, having G, D, and C chords; then hoedowns in the key of C, having C, G, and F chords. Or a high-voice caller might start with a hoedown in the key of A, having only A and E chords; then hoedowns in the key of A, having A, E, and D chords; then hoedowns in the key of D.

CHORD HIGH TONE MEDIUM TONE LOW TONE

F#	a#		f#
B	b		f#
E		g#	e
A		a	e
D		a	f#
G	b	g	
C	c'	g	e
F	c'	a	f
Bb	bb		f
Eb	bb	g	
Ab	c'	ab	
Db		ab	f

BEAVER DAM - Top 25192

Key: G - 2

G G D D G G D G

BIG LOGGER - Top 25196

Key: C - 2

C C C C F F C G

BIG WALKER - Top 25241

Key: C - 4

G G G C G G G C

C F D G G G G C

BLUE MOUNTAIN RAG - Hi-Hat 613

Key: A - 4

A D A E A D A E A

D A E A D A E A

BOIL THE CABBAGE - Hi-Hat 613

Key: A - 2

A D A E A D E A

BRACKEN - Top 25231

Key: A - 4

A A D D A A A A E A

CATTLE CALL - Hi-Hat 622

Key: G - 4 form: a-b-b

G C D G G C D G

G G D D G G D G

CHATTAHOOTCHEE - Top 25073

Key: C - 4

G G C C G G C C

A A d * G G C C

CINNAMON TWIST - Grenn 12094

Key: A - 4 form: a-a-b-b

A D E A A D E A

D A E A D A E A

CLEAR TRACK SPECIAL - Grenn 12038

Key: E - 4

E E A E B B E E

CORNFIELD HOLLER - Grenn 12080

Key: G - 2 form: a-a-b-b

G G G D G G G G D G

G C G G D G G G G D G

COTTON PICKIN' - Top 25211

Key: C - 4

C C C D G C F C G C

C F F C F G C F G C

CROSSHATCH - Top 25241

Key: G - 4

G G C C G G D G

DEVIL JUMPED UP - Hi-Hat 621

Keys: A and D - 2

A A A E E E A

A A A D D A E A

D D D A A A A D

D D D G G D A D

DIESEL POWER - Top 25196

Key: F - 4

F F B^b F C F

DORSET - Top 25231

Key: D - 4

D G D A D G D A D

FIRE - Top 25203

Key: D - 4

D D D D E E A D

FLATROCK - Top 25199

Key: C - 4

C C C F C

C C C C

F C F G

FOG - Top 25203

Key: G - 4

E E A A D D G G

GEYSER BASIN - Top 25055

Key: C - 4

C F G C C F G C

E a D G C F G C

GITFIDDLE RAG - Grenn 12042

Key: F - 2 form: a-a-b-a

F F F C F B^B F C F

B^b B^b F F B^b B^b C, F *, C

GOLDEN DAZE - Top 25061

Key: C - 4

G C G C G C G C

E a D G G C G C

GREEN GODDESS - Top 25055

Key: E^b - 2

E^b E^b A^b A^b E^b E^b F B^b

E^b E^b A^b A^b E^b E^b B^b E^b E^b

A^b A^b E^b E^b E^b F F B^b B^b

E^b E^b A^b A^b E^b E^b B^b E^b B^b

GREEN MEADOW - Top 25097

Key: C - 2 form: a-b-c-a

C E A A D G C G

C E A A D G C C

C C F F D D G G

GRIDIRON - Grenn 12087

Key: C - 2 form: a-b-a-c

C G C C F * C C

F * C, EA D D G G

F * C, EA D G C C

HAULOVER - Top 25239

Key: G - 4

G A D G G A D G

C G A D G A D G

HEAVENLY - Hi-Hat 618

Key: A - 4

A A A E A D A E A

Continued on Page 58



an INCREDIBLY EXCITING MOMENT IN THE LIFE of

BETTY & ED
NAVAGE



Waterbury,
Connecticut

When your editor makes his tours of the various parts of the country he goes not only to call at square dances; he is also interested in the people themselves. Recently on one of his tours to the east, he stopped over at a small town in Connecticut called Forestville to call for the Friendly Westerners. It was a jovial evening, the crowd that turned out was very receptive to the caller, your editor, and throughout the evening he conversed with many people.

During that most amiable part of the evening, the break for refreshments, your editor was walking about the gym, and with coffee in hand, sat down beside the Navages from Waterbury, Conn., authors of a round dance rapidly becoming popular.

Betty and Ed, originally, were ballroom dancers, but after a number of years, gave up dancing entirely for about three years.

About four years ago, Ed was taken seriously ill and was required to stay in the hospital. At that time he thought that he was doomed to a long recuperating period, stagnant and devoid of activity. But his nurse, Jo Delmonte, who is an avid square dancer, got him interested, and urged Ed and Betty to take square dancing lessons. They signed up with the Roost Promenaders in Waterbury; their teacher was Chic Bentley. Needless to say, they enjoyed it tremendously, and thanks to Jo, the whole scene of square dancing proved to be better therapy than medicine.

After they graduated, Ed and Betty

took office in their club as treasurer, and the following year became president.

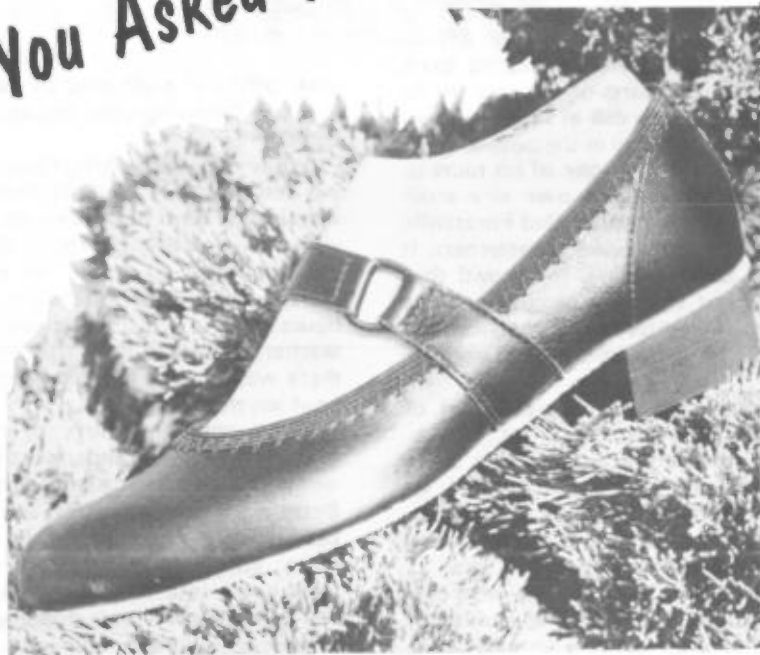
While they were taking square dancing lessons, they realized that there was another form of dancing associated with square dancing — round dancing. This appealed to them, so simultaneously they took square and round basics. Norm Krysta was their R/D teacher. They had their hands so full, there was no time left for worrying about anything.

Then came the flurry of conventions, festivals, weekends, meeting such wonderful people, callers, cuers, etc. Betty is a handy seamstress and assembled quite a wardrobe, Ed, in self defense, converted the back porch of their home into a most-envied closet, which is actually a huge dressing room.

Having attended numerous round dance conventions, the Navages were inspired to make a contribution to that art. They wrote the choreography to a very happy, lively samba, "Tico Tico", on a Telemark record. This dance is something a little different from the two-step, waltz, or rumba. When the Navages attended Turner's Canada-Cade in Niagara Falls in September, they were invited to demonstrate this dance, followed by a "teach" by Garrie and Art Jackson of Ottawa. This debut of "Tico Tico" sent many teachers back to their areas with a new dance and has given the Navages the thrill that is unique to choreographers.

The Navages hope to blossom out with another dance soon.

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THE NATIONS #1 SQUARE DANCE SHOES

Dancing in High school



by Neil Ross Cane
From the Workshop Notes of the
Toronto and District S/D Association

If the opportunity arises, a rewarding and challenging new type of class for callers who are free during school hours, is available in the Physical Education Department of schools using the elective system in their program. The teachers seem to be willing to give the students Modern Square Dancing as an option in their program. Electives are selected every six weeks in some schools. Naturally, it helps if you have a high school teacher dancing in your club.

Here are some of the ideas and problems with which you may be confronted in this type of program:

1. Naturally, a term mark is involved for the students who are graded on participation and a written test. (The test follows this article, headed "Square Dance Theory.")

2. A film was made to have available for use in succeeding years to aid the

teacher in explaining the term, "Modern square dancing." The students first thought is old time dancing.

3. The age factor does make a difference. Our first year involved first year students (Grade 9) and the boys lined up on one side and the girls on the other. Hence some mixer is required to get them together. Our second year involved classes for fourth year students only, and we found no problem in getting them into squares.

4. The term elective involves a six week period and the caller would have the same dancers each day for only forty minutes. You have to keep them moving as much as possible and show them the movement is a lot of fun.

5. Students like fast tunes like "Shindig in the Barn" and really enjoy modern tunes. I did contras, and one period on "old time" for comparison. I did not touch on round dancing be-

cause of the time element; however, we demonstrated two rounds, a two-step and a waltz, and explained that these were also part of our modern square dancing.

6. I stayed away from the he-he-she-she situations other than stars. Moves like allemande thar's and grand squares were used very early to get all eight dancers involved.

7. The students want to square dance because they selected the program themselves, so they are eager to learn and participate. No two classes are identical so material presented depends on what or how much they can handle.

8. They learn fast because they are in training to learn and this allows you to present moves at a faster rate than teaching adults, most of whom have retired from their school days.

9. Monetary value is either nil or small. I was paid \$75.00 for the course. A caller can envision the time and effort for setting up and tearing down of equipment each day for such a short time. However, the challenge is worth it. Some schools will allow you to use their PA system. The time of the class is another factor; you may be required to come either late or early in the day.

10. I refrain from making any comments about teen dancing and music choice. I present square dancing as another type of recreation available to-day.

It certainly would be a boon to our movement to see some modern square dancing presented along with the old time movement in the school systems. It is gaining momentum across the border and maybe we will see more in our school programs in the near future.

SQUARE DANCE THEORY

NAME.....

Answer on this sheet:

1. The numbers representing side couples are and
2. How many steps are there in the Grand Square?
3. A grand right and left but without touching hands is
4. What position are the head couples in relation to the caller?
5. Two dancers facing each other advance and pass right shoulders, move to the right passing in in back of the other person and, without turning, pass left shoulders and move backwards into place. This movement is called
6. A line made up of even number of dancers, breaks in the middle. Working as a unit the ends go forward while the centers move backwards until both halves of the line are facing. This is called.....
7. For most arm turns, a forearm hold is used. True..... False.....
8. After "two ladies chain," the men.....
9. In a "star thru," the man's right hand is placed against the ladies right palm to palm. True..... False.....
10. Two couples meet and passing right shoulders with their opposites, pass thru. The lady crosses in front to the left, the man crosses behind to the right. This is called.....
11. (From No. 10) After the man crosses behind to the right he should meet his.....
12. Complete the following: "Allemande left, allemande thar, men.....
13. A facing man and lady join right hands. The lady makes a left-face turn under the man's raised right arm as the man walks forward and around, making a half right-face turn. They finish facing each other. This is: California twirl..... pass thru..... box the gnat..... star thru.....
14. An even number of dancers in a circle, alternately facing in or out with joined hands, balance forward and back. This is: Alamo style..... Eight to the middle..... Rollaway with a half sashay.....
15. From a circle of two or more couples, each dancer will face his partner and give that person a left forearm. Turning counterclockwise, completely around, each dancer will then go to the corner, take right forearms and turn clockwise, completely around. Each will return to the starting partner. This is: Do-sa-do..... Box the gnat..... Do paso.....

square line



Dear Aunt Dosi:

What is the matter with some square dancers? We were at a dance the other night, the caller was good, the people smiled a lot and talked among themselves and appeared to have a good time. But, they would not get out on the floor to dance. We stood out there each tip, with our hands in the air, waiting for some of the club members to come over and fill our square. (All we needed was one more couple. Is that too much to ask?) Nobody moved. They sat on the sidelines and either gave us a cold stare or ignored us completely. Twice we had to sit out a tip because of this attitude. We left the dance early and will not impose on them again, since they enjoy their own conversation so much. Let 'em have it!

Frustrated Dancer

Dear Frustrated Dancer:

What you describe is a case of gross rudeness on the part of the hosting club. I too have been in a situation similar to the one you found yourself in.

The club members actually give you the feeling that you do them a disservice by attending their dance.

Unfortunately, by the time a dancer has joined a club, he feels he is an accomplished dancer and not in need of courtesy reminders. In fact he will quit a club if anyone even suggests that his behavior is not perfect. It is amazing how many dancers either do not know or cannot be bothered by simple consideration of fellow dancers, whether members of the same club, guests, or just square-mates.

Since the club can do little with the accomplished (?) dancer, I would suggest that the clubs ask their callers to stress courtesy. Some of the callers may not be too familiar with courtesy, and others do not want to take the time, but, I feel as you do. It is important to the enjoyment of the dance for all dancers to know and observe what is only a consideration for others. After all, isn't that what everybody is always bragging that square dancing is all about? "Fellowship and Friendly People," that's the stated motto.

I would call upon dancers and callers to see that the motto becomes a living truth. Remember, without the courtesy, you soon lose the fun and the people.

Aunt Dosi

from the Denver Area Council Bulletin



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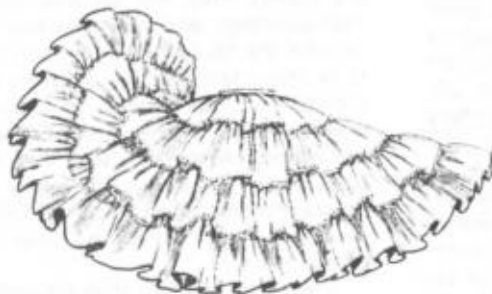
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STRAIGHT TALK

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.

"And now a word from your President — good ol' what's his-name. And if he can't make it, we'll bring on a real stranger, the Vice President."

Maybe I'm coming on too strong and if the shoe doesn't fit, I apologize, but let's face a few facts. To most of us, the officers of our club, especially the vice president and members of the board, are no more than a vague memory of someone we either voted for or against, depending on our mood of the moment when we were handed a ballot. We know someone arrives at the dance early, because there is always a friendly face or two at the table to greet us as we arrive. If we think about it at all as we hurry to be the first out of the parking lot when the music fades, it could cross our mind that there are still quite a few people back in the hall who are not putting on their coats. We enjoy our refreshments with hardly a glance toward those smiling faces behind the coffee pots. We accept as our due fresh bakery goods and fast service. We have a great time at our special dances where a dinner is served and think we have done our bit if we don't complain about the food or the time it takes to reach us, never considering the days and weeks of planning and plain hard work that made the occasion a smooth-flowing dancing and dining memory for us to cherish.

I have painted a pretty black picture and I certainly don't mean to imply that all dancers are so unconcerned. However, somewhere in the never-never land between the officers and the "grabyourhatandrun" dancer, there is the spot, where either by choice or design, we find ourselves. A wise man

once said that for every problem there is a solution and every solution creates a lot of problems. Well, if he didn't say that he should have, because the solution to the mystery of the anonymous officers is handed to us every year at election time and all it seems to create is a lot of problems. No one wants to run for office! Apparently; not only do we choose to forget who we elected, but we don't want anyone to know who we are either!

As square dancers we are rather a special group of people. We are "doers". We love to dance and we enjoy the company of other people. We don't like to sit home every night wishing we were somewhere else; we go to that somewhere and we dance! Now it seems a wee bit strange to me, that such a "with-it" group of doers can be transformed, down "don't want to get involved" lane, by the wave of a telephone call from the nominating committee!!

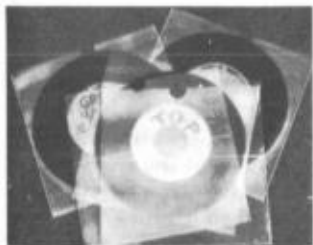
Let's make this our year to get involved, to be a part and party to the scheme of square dancing. Not all of us are able, for one reason or another, to become an officer, but every last one of us can contribute an encouraging word, a hearty "thank you" and a smile of grateful recognition to those who have taken on the responsibility.

*from Tip Topics
Cleveland, Ohio*



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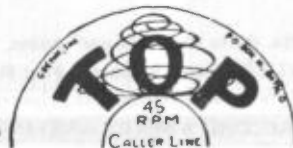
MGM 216 – Candy Man

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Monument 8546 – I'm So Lonesome

Ranwood 103 – Street Fair /
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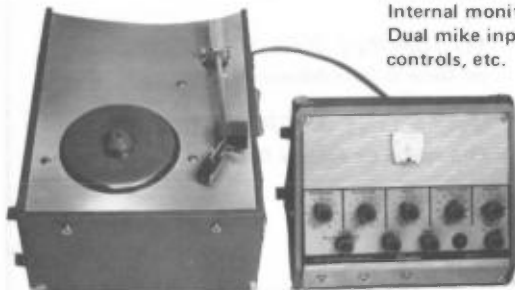
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ladies' choice



Gerry McDaniel of Windham, Ohio, has a novel idea for interchangeable square dance outfits. She makes a ruffled lace underskirt with a slip-like top cut down from a bodice pattern. This is a solid color, such as the green one pictured above. Then Gerry makes four tops with varying sleeves, neckline, and skirt design, and has four costumes.

When she and hubby Ray travel to Hawaii this month, she will pack only one bulky skirt and the four smaller tops, thus saving luggage space.

The over-skirt is gored, and Gerry says she just adds gores until the skirt goes around her. All are cut double so that the over-skirt is completely faced. Sometimes, Gerry leaves the bottom edges squared off, with slits part-way to the waist, and sometimes she stitches them in scallops. At a New Year's party, Gerry wore an underskirt of pale blue lace, topped by a lilac and blue print with a glitter ornament on each scallop of the skirt.

♣ A Best A ♣	♠ K Club K ♠	♠ Q Trick Q ♠
---	---	--



"Fun" is the name of the game at the Boots and Bows Western Square Dance Club — and with their junior sidekicks, the Boots and Blossoms Mini-Squares. Fun, coupled with good leadership, sound plans, enthusiasm, along with hard-working members and a hard-working caller, has been the magic ingredient that has made this club the fastest growing club in the Ohio Valley, where the river flows by the great steel plants near Wheeling, W.V., and Steubenville, Ohio.

Upon election of officers in May, a picnic or campout planning session is held and the year is launched. The officers' Fun Nite Dance has been called, with good cause, "the world's wackiest western square dance" — everything goes. This is just the start of a series of fun events: annual camp-out, West Virginia State Convention, Halloween costume dance, New Year's dance, Groundhog Day/Hillbilly dance, as well as various impromptu shindigs.

Recruiting? A problem in most clubs. Again, it's a mixture of fun and cooperation by the hard-working members and caller. "One-niters" — demonstrations in parks, fire halls, shopping centers, etc. — do work; they take

square dancing to the people. For example, at one of these, an ex-square dancer was painting a house on the hill when he heard the old familiar beat and calls; by the time he'd cleaned the paint off and changed clothes, the demonstration was over. Not to be left out, he found out the schedule for the following evening, and is now back in square dancing!

This "crazy" gang was started in February, 1972 by caller Don Pennell, as a "fun club" dancing in the realms of 75-plus basics. However, the initial momentum gradually waned with dance attendance dropping to one or two squares. Then, last May, these ideas and others were brought together and a plan of action was initiated. Club membership rapidly grew from 15 couples to 30 couples plus two singles. Everyone gets involved; the club is always looking for new, interesting, and fun ideas. These may come from anyone, or anywhere. "Old Bill who never finds his corner" may come up with an idea for the best dance of the year. Along with the constant lookout for new ideas, is a firm policy of keeping everybody informed. This is felt to be vital.

Visiting other clubs and entertaining visitors is another point that the club and caller stress. A unique feature is the "travel agent" idea, wherein one couple each month picks out a dance to visit. Car pools are set up, and it is not at all uncommon for two squares to travel 50-60 miles one way. Traveling together in car pools sure solves the gas shortage problem in an enjoyable way. On one memorable occasion, the club traveled some 90 miles, but somebody didn't do his homework, and there was no dance scheduled. But — an

Continued on Page 72



Home Industries



\$17.50 16"x 13"
Please PRINT name desired –
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Tastefully adorn your home, and at the same time identify yourselves to all as "square dancers." Crown your roof with a beautifully wrought weathervane, and personalize your lamp post or mail box with an appropriately lettered sign, topped with an attractive couple doing a right arm swing.

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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

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



Everybody face corner and star thru
Circle eight, head gents break to a line
Star thru, dive thru, pass thru
Star thru, right and left thru
Square thru four hands you fly
Right to the next and pull by
Left allemande.....

Head gents face your corner
Box the gnat, square your sets like that
Four girls pass thru
Separate around one to a line
Pass thru, wheel and deal
Outsides in and left allemande.....

These two are tricky:

Heads lead right and circle to a line
Men trade, men run
Center four square thru four
Ends star thru
First couple left and next right
Curlique, circulate one place
Men run, pass thru, trade-by
Left allemande.....

Heads lead right and circle to a line
Roll away, pass thru, men trade
Ocean wave, spin chain thru
Ends circulate, men run
Partner trade, square thru four
Trade by, circle four to a line
Cross trail thru, left allemande.....

Heads square thru three-quarters
Everybody trade by
Heads right and left thru
Everybody trade-by, sides pass thru
Men run right, left allemande.....

Four ladies chain across
Heads square thru three-quarters
Everybody trade by
Sides cloverleaf, heads pass thru
Left allemande.....

Four ladies chain three-quarters
Heads lead right and circle to a line
Pass thru, men run, pass to the center

Men square thru three-quarters
Left allemande.....
Promenade, heads wheel around
Star thru, pass to the center
Box the gnat, square thru three-quarters
Pass to the center, right and left thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, slide thru
Do-sa-do, scoot back
Right and left grand.....

Heads lead right and circle to a line
Pass thru, tag the line in
Pass thru, tag the line
Leads turn back
Right and left grand.....

Heads lead right and circle to a line
Pass thru, tag the line
Leads turn back and pass thru
Left allemande.....

Heads square thru four, swing thru
Men run, tag the line left,
Couples circulate, tag the line right
Wheel and deal, dive thru
Pass thru, left allemande.....
Heads square thru four, spin chain thru
Girls double circulate, curlique
Men run, curlique
Girls run, turn thru
Left allemande.....

Heads lead right and circle to a line
Curlique, girls run
Reverse flutter wheel, curlique
Men run, reverse flutter wheel
Crosstrail thru, left allemande.....

Heads square thru four
Circle half to a two-faced line
Centers trade, ends fold
Star thru partner trade
Right and left thru, flutter wheel
Sweep a quarter (box 1-4)
Left allemande.....

Four ladies chain three-quarters
Heads lead right circle to a line
Slide thru, swing thru, men run
Centers trade, ends fold, slide thru
Left allemande.....

Heads lead right and circle to a line
Slide thru, swing thru
Men run, centers trade, ends fold
Star thru, men run, swing thru
Centers run, new centers trade
Ends fold, star thru
Couples circulate, bend the line
Cross trail thru, left allemande.....

The next four use "partner trade and a quarter more":

Heads square thru four, pass thru
Partner trade and a quarter more
Pass thru, tag the line in
Right and left thru, star thru
Dive thru, square thru three-quarters
Left allemande.....

Heads star thru, pass thru
Pass thru again, partner trade and
A quarter more, pass thru
Tag the line in, square thru four
Trade by, left allemande.....

Heads lead right and circle to a line
*Pass thru, partner trade and ¼ more
Curlique, men run*

(* to * equals right and left thru)
Pass thru, partner trade and ¼ more
Curlique, men run
Left allemande.....

Heads lead right and circle to a line
Pass thru, tag the line in
Pass thru, partner trade and ¼ more
Right and left thru, square thru four
Cross trail, left allemande.....

These four use "peel the top":

Heads square thru four, ocean wave
Men fold and peel the top
Pass thru, bend the line
Pass thru, tag the line in
Pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads square thru four, sides roll away
Swing thru, ends fold and peel the top
Pass thru, bend the line
Star thru, centers in and cast off ¾
Star thru, substitute
Centers pass thru, left allemande.....

Heads square thru four, spin chain thru
Girls circulate, girls fold
Peel the top, swing thru
Men run, wheel and deal
Sweep a quarter, dive thru
Square thru ¾,
Left allemande.....

Heads square thru four, curlique
Ends fold and peel the top
Swing thru, pass thru, wheel and deal
Double pass thru, centers in
Cast off ¾, right and left thru
Pass thru, wheel and deal
Centers pass thru
Left allemande.....





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MAY
9, 10, 11
1974

**13TH INTERNATIONAL
SQUARE DANCE CONVENTION**

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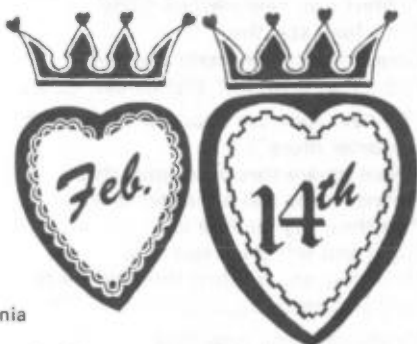
Assisted by
JOHNNY DAVIDSON
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BILL PETERSON

**McMaster University
Hamilton, Ontario, Canada**

by Bob Howell

FEBRUARY and SQUARE DANCING are for lovers . . .

easy level



A "get acquainted" fun dance:

HONEY MIXER

by Pat & Louise Kimbley, San Diego, California

RECORD: MacGregor 5012A

FOOTWORK: Opposite throughout. Directions for Man, except as stated.

MEAS.	CUES	DESCRIPTION
1	Wait one Measure	In open position facing LOD, wait 1 measure;
2	APT,PT,TOG,TCH	Apart on L, point R fwd, together on R, touch L;
1	WALK FOUR	In open pos, walk forward LOD L,R,L,R;
2	SIDE, CLOSE, SIDE, CLOSE	Turn to butterfly pos facing wall step side L, close R, side L, close R;
3	WALK FOUR	Resume open pos walk forward LOD L,R,L,R;
4	SIDE, CLOSE, SIDE, CLOSE	Again turn to butterfly position facing wall step side L, close R, side L, close R;
5	BACK APART	Releasing hands move backward apart (Man toward COH) L,R,L, touch R to L and clap hands;
6	CHANGE PARTNERS	Each turn diagonally to own right and walk forward to new partner (Man to next Woman toward RLOD, Woman to next Man toward LOD) Man stepping R,L,R, touch L to R and assume butterfly banjo position Man facing wall;
7	WHEEL RIGHT FACE	Couple wheel CW L,R,L, touch R to L;
8	CALIFORNIA TWIRL	Releasing Man's L and Woman's R hands Man con- tinue to move around partner R,L,R, touch L to R (Woman twirl left face under Man's R arm) end in open pos facing LOD ready to repeat the dance.
Dance goes* through 13 times		
1	VINE 3 (W twirl)	Man move LOD side L, step behind on R, side L, touch R to L (Woman twirl right face under Man's L arm);
2	VINE 3 (W Twirl)	Man move RLOD side R, step behind on L, side R, touch L to R (Woman twirl left face under Man's L arm);
3	APART & POINT	Step backward apart on L, hold one count, point R toward partner and bow.

page



SOMEDAY SWEETHEART

by Lee Helsel, Sacramento, California
RECORD: SIO F108

OPENER, MIDDLE BREAK, CLOSER:

You circle left, go round the ring then
Swing your corner round and round
Left allemande, walk by your partner
Do-sa-do the next, corners allemande
Grand right and left, go round the ring
You meet your girl and promenade
You've gone away, you said to say dear
But you'll be back someday sweetheart.

FIGURE:

Four ladies chain, cross the ring
Chain back, turn 'em round you know
Heads promenade, half way around now
Star thru, pass thru, then swing
You swing and twirl, left allemande
Grand right and left, then promenade
You've gone away, you said to say dear
But you'll be back someday sweetheart.

SEQUENCE: Opener, figure twice for heads,
Middle break, figure twice for sides, Closer.

The inspiration for submitting this next dance came from an "Adam and Eve" affair put on by Howard and Mary D. Walsh of Ft. Worth, Texas. This is an old timer, but great for a one-night stand.

ADAM AND EVE

First lady out to the couple on the right
And swing old Adam with all your might (right elbow)
Now swing Miss Eve with the greatest of ease (left elbow)
Then swing old Adam before you leave (right elbow)
And don't forget your own.
Swing once at home before you go,
Then to the opposite gent with the right elbow.
Repeat for each couple and then return home for an allemande
left and grand right and left. Then No. 2 lady visits each couple.
Then No. 3 lady, followed by No. 4 lady.

DREAM LAKE

*A contra dance in waltz time to the tune
"Love Makes the World Go Round."*

RECORD: Lloyd Shaw 179/180

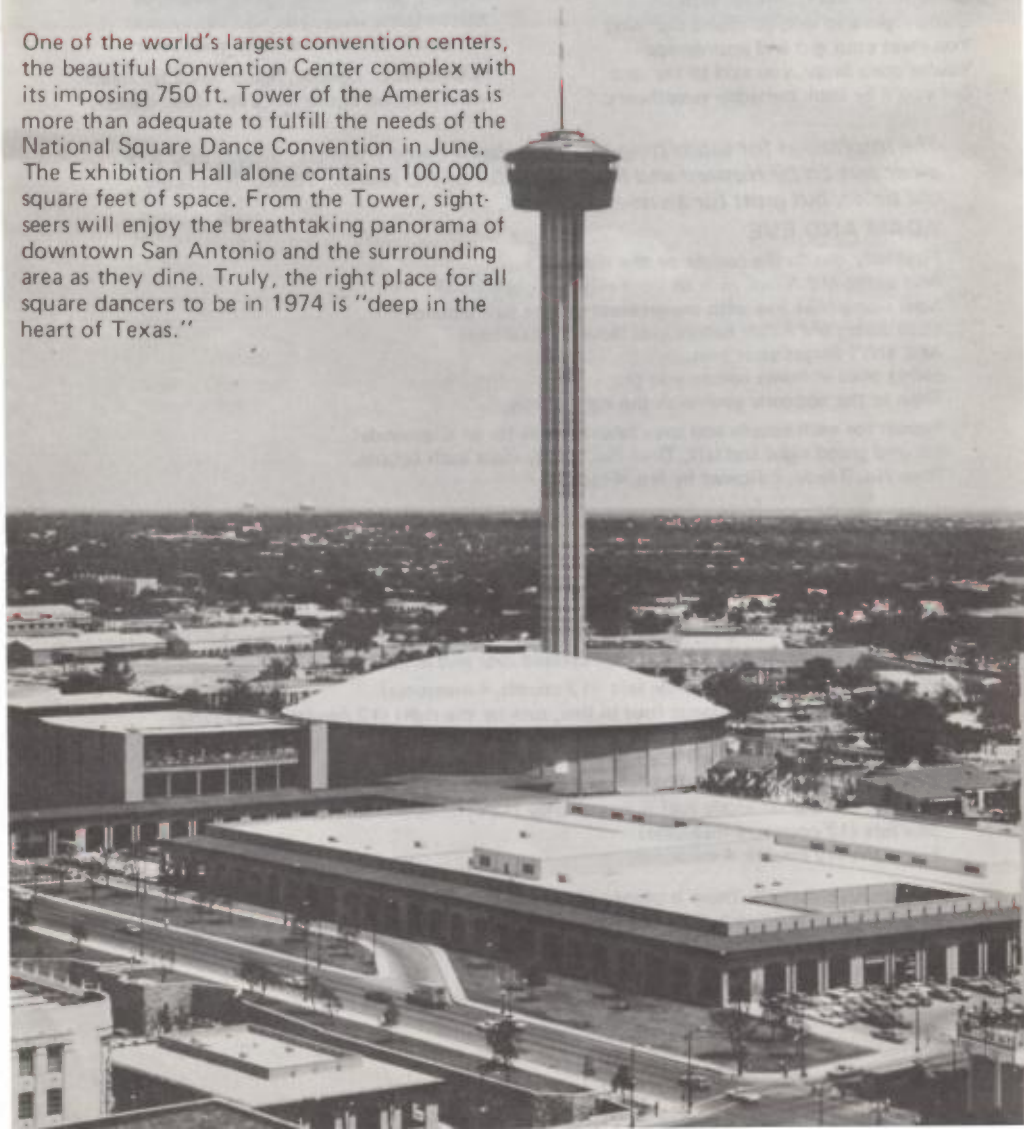
Alternate Duple Minor: 1st, 3rd, 5th crossed over and active.
With the one below, allemande left (12 counts, 4 measures)
(Right to your own) Balance four in line, turn by the right (12 counts, 4 measures)
Balance four again, turn by the left (12 counts, 4 measures)
Balance four again, turn by the right (12 counts, 4 measures)
Balance four again, turn by the left (12 counts, 4 measures)
Take her, and promenade half - sweep wide (12 counts, 4 measures)
Star left (12 counts, 4 measures)
Star right (12 counts, 4 measures)

Do not rush the call. There is plenty of time in the star to get back home to start again with the Allemande. Do not try to waltz the dance, simply take three little smooth running steps to each measure.

san antonio

FRANK JAMES YACOMIN

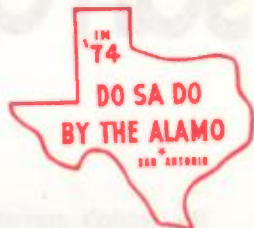
One of the world's largest convention centers, the beautiful Convention Center complex with its imposing 750 ft. Tower of the Americas is more than adequate to fulfill the needs of the National Square Dance Convention in June. The Exhibition Hall alone contains 100,000 square feet of space. From the Tower, sight-seers will enjoy the breathtaking panorama of downtown San Antonio and the surrounding area as they dine. Truly, the right place for all square dancers to be in 1974 is "deep in the heart of Texas."



23rd NATIONAL SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER
SAN ANTONIO, TEXAS
JUNE 27, 28, 29, 1974

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Last Name _____ Please fill out complete form and return to:
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P. O. BOX 18207
City/State/Zip _____ SAN ANTONIO, TEXAS 78218

Advance registration fees per delegate are:
\$2.00 for 1 day; \$3.75 for 2 days; \$5.25 for 3 days Thursday () Friday () Saturday ()
(Twenty-five cents per day higher at the convention)

Make check or money order payable to: His first name _____ \$ _____
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Child's name and age _____ \$ _____
Convention programs @ \$1.00 _____ \$ _____
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No confirmations by mail after June 1, 1974
MAKE TOTAL REMITTANCE FOR THIS AMOUNT ONLY \$ _____

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| <input type="checkbox"/> 1960 Des Moines | <input type="checkbox"/> 1971 New Orleans |
| <input type="checkbox"/> 1961 Detroit | <input type="checkbox"/> 1972 Des Moines |
| <input type="checkbox"/> 1962 Miami Beach | <input type="checkbox"/> 1973 Salt Lake City |

TOTAL _____

USE NAMES YOU WISH
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Indicate your preference for accommodations now. Hotels and Motels will make reservations through our Housing Director only. Please refer to the reverse side for hotel names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

Ages of children _____
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3rd Choice _____ 4th Choice _____
ROOM RATE DESIRED \$ _____ to \$ _____

Type of accommodations desired:
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NOTE: In order to insure that proper facilities are provided including electrical hook-ups for all campers a deposit of \$5.00 will be required with all camping reservations, balance of fee due on or before May 15, 1974. PLEASE REMIT \$5.00 DEPOSIT WITH REGISTRATION.

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MARCH 1, 1974 DEADLINE FOR PROGRAMMING IN CONVENTION PROGRAM

I will be available for programming: Thur. () Fri. () Sat. () Arrival time _____
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FOR PROGRAMMING
PURPOSES

Last Name _____ His first _____ Her first _____
Address _____ City/State/Zip _____

san antonio



The world's greatest square dance event, the 23rd National Convention, is planned especially for you, Mr. and Mrs. Dance, and your family! The special events committee is taking a part to insure there is "More in '74" for the 7800 now registered to attend the convention in San Antonio, June 27-19.

Special events include the sightseeing tours, points of interest, Alamo Street Dances, Sew and Save presentation, and the Style Show. Sightseeing tours of one of America's four unique cities, San Antonio, offer the chance to sample all the fun and flavor of this historic site. A trip to Old Mexico will enable you to visit our neighbor to the south. Nuevo Laredo is one of the "border towns" and has an exceptional market place where you will want to test your "bargaining power." The question is "What can you get it for?"

If you want to sightsee on your own, the Points of Interest Committee will supply maps, brochures and booklets to you.

Chuck Bryant is directing the Alamo Street Dances from 11:00 P.M. until 2 a.m. The finest calling talent will be on hand.

Sears is offering a door prize of a sewing machine, so don't miss the Sew and Save Clinics.

CAMPING

While most of the San Antonio convention facilities, including the center, have been improved, one problem has arisen — no large campground! The ones built for visitors to the 1968 HemisFair have been put to other uses because of lack of business.

The committee surveyed the available sites, and selected the exhibition area of the Joe Freeman Coliseum as a temporary site set up by KOA for the convention. This well-lighted, fenced-in area will accommodate 5000 camping vehicles, with a snack bar, after-party area, showers, restrooms and dump stations. Members of the Texas Camping Squares will be at the campground to greet, park and help arriving campers anyway they can. There will be free bus transportation to and from the Convention Center.

TRANSPORTATION

An Energy Conservation Committee Survey recently concluded that an average family of four uses more energy at home during a two-week vacation than they would in gasoline on a two-week trip.

So if you're already registered for the convention, make your reservations and plans now. Use all energy-saving tips that are feasible for you.

AIR: Fly during off-busy times or at night or on a family plan. Check into excursion rates.

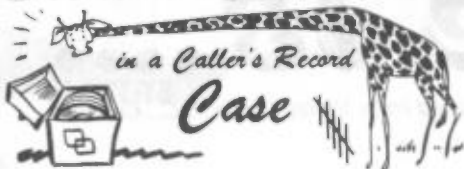
BUS: You might charter your own bus, or consider Greyhound's AMERIPASS.

CAR: Consider car-pooling with friends.

TRAINS are the best energy savers, getting 80 passenger miles to the gallon on fuel. Write the convention committee for their sheet of AMTRAK information.

However you travel, by air, bus, car, train, walking, or hitchhiking —
Y'all come!

Steal a Little Peek



After several years of dancing, Web Witter began calling in 1963. While in the USAF, he traveled to many spots on the globe, calling and dancing. Web travels on a limited basis, has called for many festivals, keeps four weekly clubs at home, and teaches three classes a year. Web and his wife Sarah have worked with new callers and round dancers, and he records on Square Tunes. Retired from the Air Force, Web is a charter pilot and flight instructor for Ragsdale Aviation in Austin, Texas. Their children Rusty and Wanda have been active in square dancing, and Rusty is now calling (see December cover picture).

HOEDOWNS

Banjo Plucking – Wagon Wheel
 Ruby – Scope
 Boil The Cabbage – Kalox
 Rubber Dolly – SIO
 Lucky – Blue Star

SINGING CALLS

Somewhere My Love – Lou-Mac
 Martha Ellen – Kalox

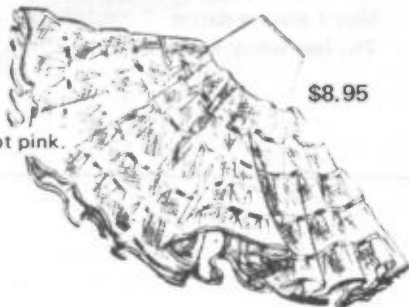
West Virginia – Red Boot
 Good Morning Country Rain – Red Boot
 Glendale Train – Wagon Wheel
 Black Magic – Jay Bar Kay
 Street Fair – Jay Bar Kay
 Louisiana Man – Windsor
 Heartbreak Mountain – Square Tunes
 Paddle Wheeler – Square Tunes
 Mama Bear – Mustang
 Light In The Window – Western Jubilee

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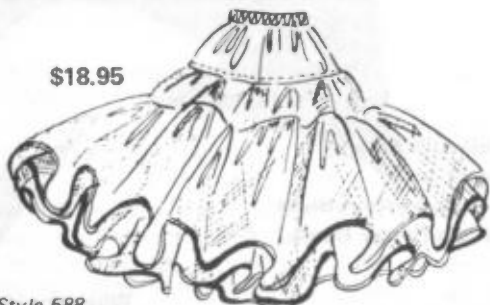
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\$18.95



Style 588

Same as Style 586 (above), but in Solid Colors: White, Red, Black, Hot Pink, Royal, Pink, Blue, Orange, Maize, Lilac, Turquoise.



RINGO

The shoe most square dancers wear 1/2" heel with elastic binding around shoe across instep

Black and White \$8.95

Gold or Silver Primary colors \$9.95

Love is....

by Bill Anderson – Reprinted from Valley Circle, B.C., Canada

Please Take Time Out, You Beautiful Doll
To sing a Lover's Song;
Red Roses for you, Elizabeth,
And my heart I'll bring along.

Roses are red,
Violets are blue,
May I always dance
The last waltz with you.

No more circulate or trade;
Let's never, never part.
I'll trade my Folsam Prison Blues
For your great big Happy Heart.

When my Valentine
I get a tingly, prickly
One day I'm going to
That Red Rose out

Love me tender
Love me true
I'd like to sashay
Home with you.

Will you be my Valentine,
Marg? Millie? or Mabel?
Thought I'd like to let you know
I could easily be available.

I'd love to be your Promenade Pal,
A Campus Cavalier I'd be,
If you will be my Valentine gal
In Buttons and Bows so prettily.



Frenchy Brown so Sweet and Sassy
I love your Candy Kisses
If you will be my Valentine
My Happiness will be your wishes.

I was going to mail
The nicest Valentine gift to you —
First Class, Special Delivery —
But that old goat at the post office
Said I couldn't go through the mail!

ine Kisses me,
ckly feeling —
g to ask her to take
ut of her mouth.



Dancing Tips

by Harold & Lill Bausch

Whether you are a dancer or a caller, there is a saturation point for you when it comes to memorizing square dance terms. We now have what we call the 50 basics, and an additional 25 that are pretty well accepted as the basic 75. However, to date there are about 1800 published square dance terms. Most of these can't be called basics, but they can be called at a square dance.

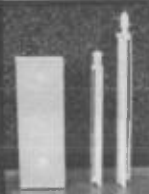
The 75 basics will be pretty well remembered by any dancer who has been around awhile, but no dancer or caller can be expected to be sharp on too many more unless he or she makes it a special project and spends many hours memorizing them

Walk up to most any caller and ask him to explain a couple of the extra 1725 terms; chances are he will have to do some thinking for a few minutes and perhaps look into his notes before he can do it. But, how can a dancer think for a few minutes or look into notes when these are called unexpectedly?

Unless he is calling for a challenge club, it seems to me that when a caller is going to use some of the newer terms above the 75 basics, he should warn the dancers a bit ahead of time — and he should be able to teach it if many of the squares break down. When a caller leaves half the floor standing and calls to just a few, he is not earning his money, for all the dancers pay their way. The time has come when we must forget the idea that a walk-thru is degrading, for we now have so many calls that we need a library to file them in.

There was a time when callers worked out new dances and figured out how to call them with existing terms. Today it seems, callers — and some dancers, too — figure out new dances and then instead of figuring how to call them with existing terms, they just name the dance and it becomes a new "basic." Not all, but most of the new calls could be called directionally with existing terms. It is more work for the callers, but many dancers would appreciate it, and perhaps the callers would be better callers for doing it.

Let me give you a tip on "scoot back." Often the wrong hand is used because the tendency is to walk to the person you are facing at an angle. If you will remember to step straight ahead, then the person you meet will be at your side and not in front of you and you will use the correct hand.



RAISE YOUR SOUND
with the **BEST**

Small — 5 lbs.
Raises to 7'6"
\$29.25 + \$2 pstg.

Large — 7 lbs.
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THE GREAT TRAINING "RUB"BERY

You can believe this story or not, as you wish. The story comes to us from one of the middle-south states, and the narrator claims it is absolutely a true story that illustrates an important point about what can happen in today's fast-paced square dance scene. We suspect it has been slightly fabricated, but you be the judge of that.

A group of prankster-dancers down that way decided to stage a ruse of a dance mostly to satisfy a bet that this kind of a dance could actually happen.

They were not challenge-level dancers at all, but were veteran dancers and could "fudge" in a most convincing manner. So they invited an out-of-state caller, known for his interest in higher-level calling and extensive "reading" of calls to come and call for a super-exclusive stratospheric-level club.

He accepted, and was instructed to prepare his latest, greatest, wildest, most way-out challenging material for them, including whatever Burleson had recorded and anything yet unrecorded up to the 2,000 basic level.

It was a night to be revered and enshrined forever in the annals of square dance history, according to the narrator of this story, because the caller had literally "thrown the book" plus the binding at the dancers, and they had "performed" in an amazing manner, moving through every maneuver, and given a lusty "whoop" each time an allemande came around. The caller, as usual, buried his head in his notes as he called, and glanced up only when the allemande had been accomplished, smiling broadly at his skill and theirs.

At the end of the evening they complimented him profusely, and he, in turn, told them they had been positively the best and fastest group he had ever called for.

Allegedly, to this day the caller doesn't know what actually happened that night. Those dancers had practiced for a week to get ready for the big *improvisation*, as they termed it. They hadn't practiced any of the many new and complicated calls. They had merely practiced all kinds of pseudo, authentic maneuvers and fancy scramblings to give their "dancing" some degree of symmetry, using a hoedown record to get the beat. They knew he would seldom watch them anyway.

As they danced, of course, they followed the commands that were familiar and "fudged" without missing a turn through the others, to make the ruse look as believable as possible. They pulled off the lampon to perfection, and had a good laugh afterwards. They weren't laughing *at* the caller, but a *system* of calling that doesn't allow much dancer-awareness, and at a *type* of choreography that is more *drill-oriented* than *dance-oriented*. The narrator also pointed out that this wasn't a way of *knocking* challenge dancing per se, since some of their number were true advocates of the best in challenge dancing, but most of them disliked being "numbers" or having "numbers" read off to them from an encyclopedia of "basics."

Now, suppose we assume for a moment that the story is true. OK, on the count of three we want to give all you readers a chance to have a hearty laugh along with the dancers that pulled off the lampon.

Ready? One . . . two . . . three!

Strange. We don't hear anyone laughing.






Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — February 1949

The call for standardization of all square dances throughout the country was given a hard look in an editorial by Ralph Piper. His conclusion was that the arguments in favor of standardization were outweighed by those in favor of variety and flexibility. He cited some of the drawbacks of standardization: it would be impossible to obtain agreement on nomenclature, groups would not change their own style; dance leaders would never agree . . . ; and, foremost, standardization would necessarily result in the adoption of relatively new figures. In retrospect it is interesting to see how these problems have been met as square dancing has become increasingly standardized. It is also interesting to ask ourselves if the "variety and flexibility" Ralph Piper was concerned about has remained an integral part of square dancing.

The editor welcomed a brand new magazine to the scene and commented that Editor Bob Osgood had published a fine issue. The magazine — *Sets In Order!*

10 YEARS AGO — February 1964

In his second article on "Where Are We Going?", Bill Castner puts the answer squarely on the callers' shoulders. "All dancing is fun with good leadership. Good leadership is our problem now. It will be our problem in the future." In answer to the "doom criers," who protest that new basics will destroy square dancing, he suggests that it is

not the new basics that are bad, but our presentation of them. Since new basics are taught on the dance floor and not in the class situation, special care must be taken to insure that they are successfully learned. "People only pretend to dislike things that they don't know well enough to feel comfortable doing." He gives four "musts" that a caller should do in introducing any new basic: 1. Give dancers the same amount of chance to learn every new basic as you did in teaching a beginner. Program a new basic for six weeks or more, if necessary, until it is second nature. 2. Present any new basic from all conceivable get-ins and outs. 3. Wait before picking out a new basic to teach until you find something on it from at least three sources around the country. Of course, if you have a workshop group, try a new basic as soon as you get it and teach only the better ones to your regular groups. 4. Be a little choosy. Instead of teaching something just because it is new, pick only the three or four basics a year that become popular. "Rather than destroying square dancing, new basics have aided its growth and added to its vitality. So let not the doom criers prevail. We can be proud of the dual aspect of our hobby. Though its roots are inextricably wound in the history of our country, it is not a thing of the past. It has evolved, as our society evolved, from the simple to the more complex. Perhaps for this reason it has survived over the years. Who is to say at what point this evolution should stop?"

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CHALLENGE CHALLENGER

by Jim Kassel

"The most important thing in a game is not to win but to take part, just as the most important thing in life is the struggle not the triumph. The essential thing is not to have conquered but to have fought well." The above statement subscribed to by many — but not everyone, of course — can help us put many things in their right perspective. The cooperative spirit must be placed ahead of the driving and winning spirit or we find ourselves with more problems than we anticipated. This can be applied to all phases of square dancing, challenge included. If taking part, helping others and getting new people into advanced and challenge dancing can be as important to you as winning, then you as an advanced or challenge dancer can foster a spirit of good will in the challenge movement.

MORE ADVANCED AND CHALLENGE CLUBS

Last month we mentioned the size of Jack Lasry's "Crackerjacks" and "Mavericks". This is certainly unique and there may be a message here for many of us. Normally the clubs that are dancing at the challenge level are small but what they lack in size is sure made up by their enthusiasm and love for square dancing at all levels. At a recent challenge week-end there were twelve sets from eight different states. Dancers' total round trip travel mileage was well over 10,000 miles. Most challenge dancers are willing to travel many miles and our fervent hope at this time is that the present energy crisis won't be too bitter a pill for us to swallow. Nonetheless, we may find more tape

groups and beginning advanced and challenge clubs formed in local areas by leaders at these levels — especially if our travels are curtailed by lack of or the exorbitant cost of gasoline.

If this should come about and more callers and dancers are attracted to this type of dancing locally, the importance of the 100 Challenge Basic List will be amplified. We have already received numerous requests for this list from both dancers and callers. This list will then give us approximately 200 good and accepted calls at which to become proficient, and hopefully will curtail the workshopping of and "looking at" the multitudinous new calls and "hodge-podge".

TAPES AND DANCING

Availability of advanced and challenge tapes may loom more important in the months ahead — even two couple tapes may gain more popularity. Circumstances dictate that challenge dancers do tape dancing. Challenge callers are about fifteen in number and many of these do not travel regularly. Even if challenge dancers are fortunate to have a challenge caller in their area, most will work on tapes of other callers. Just as dancers at club level enjoy dancing to a variety of callers, so do the challenge dancers, but since these other challenge callers may live hundreds of miles away, the only way to dance to them is by tape.

However, the excitement and expectancy of dancing to live calling far outweighs the enjoyment of dancing to tapes. We hope to continue in part with the aforementioned in our next issue and hopefully will include the 100 Basic Challenge List for your use and perusal.



CRUNCH, Continued

points out that even if new records are in short supply, there will be plenty of "golden oldies" around. Some of these will be new to recent dancers and revived hits to more experienced ones. This does not help the record producers, unless possibly they might sell some back stock. The petroleum shortage may reinforce the producers' need to work together and bring out only one square or round dance to any given tune.

National and state events may suffer in attendance. However, the committee in San Antonio is encouraging car pools, Amtrak specials and early flight reservations for their convention in June. We feel the pressure may not

be as great in summer when fuel is not needed for heating, so perhaps we can still look forward to "great" events. This is a time to make the whole program a worth-while package, with workshops, seminars, and learning experiences as well as dancing fun offered. For dancers, it means a responsibility to gather information and material to be shared back home — who'd want to use all that gas selfishly, for his own good time? Go to San Antonio, consider yourself a "delegate" to the convention, and really make it benefit you, your club and perhaps your federation.

Locally, a very positive growth can be experienced, and has already hap-

Continued on Page 67

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□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

Dance choreography is only as good as the sum total of all the movements put together in a danceable pattern pleasing to the participants. What does this mean? Specifically, beginner level or class figures are more simple and exaggerated than figures used with graduate dancers at varied experience plateaus.

EXAMPLE: Heads square thru
Count four hands round to outside two
Do-sa-do, go full around
To an ocean wave and balance
Swing thru go two by two

This is great as a teaching pattern for the swing thru, but — it should stop at this point. The do-sa-do in today's dance figures should be used only to cancel hands or to use up time in a singing call. Let's face it, the do-sa-do is awkward at the back-up point and that is why today's dancer uses so many home-made variations. So why

call a do-sa-do when not needed? Let's keep flow in our dance patterns.

EXAMPLE: Heads square thru and
With the outside two, swing thru
Without a stop, spin the top

Why make an issue of this do-sa-do bit? The following are typical figure patterns picked at random from several different sources:

Heads pass thru, partner tag
Do-sa-do, curlique . . . (why?)
Lines pass thru, wheel and deal
Centers pass thru, do-sa-do (why?)
Swing thru

Heads square thru four hands
Do-sa-do, spin the top. (why?)

Another bad word usage still being practiced by many figure writers which of course many callers copy word for word, is the "men run" vs. "ends run" battle. As a dancer, have you ever had to decide which the caller meant to be active?

Lines pass thru, men/end run
All-8 circulate, men/end fold

The resultant geometric pattern of the dancers could be entirely different from what was meant to be. Use the

term "boys" when there is any possibility of misunderstanding.

Heads half sashay, circle up eight
Four men square thru, star thru
California twirl (parallel two-face lines)

(EX. No. 1) Boys fold and star thru
(parallel lines face to face)

(EX. No. 2) Ends fold and star thru
(parallel lines back to back)

Another "face pusher" movement combination which is frequently used by callers is a "dive thru, star thru" figure pattern. Notice how the men in the dive thru position can come up from the floor with their right hands and push them into the opposite girls' faces for the star thru before they can defend themselves with their left hands? We have noted the hands being entirely missed even though each dancer had good intentions! Answer? Use slide thru instead of the star thru. Better yet, drop the entire "dive thru" bit, and use "pass to the center" and then hands can be used, i.e. star thru, curlique, box the gnat, etc.

Our square dance choreography possibilities in today's picture lend themselves much better to smooth dancing than they did years ago. We have developed better methods (basics and nomenclature) in order to accomplish the patterns desired in a flowing direction so let's take advantage of this. Stop using out-dated and proven awkward square dance movements, and begin to think in terms of good dancing results for the ultimate pleasure of your dancers.



AMERICAN SQUARE DANCE 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 Square Dance Magazine, P.O. Box 788, Sandusky, Ohio 44870.

CALLERS' QUESTIONS

AL CALHOUN, Hillsdale, Ontario:

I have been teaching a swing thru the same way (from an allemande thar) as the all-8 spin the top. I call it as "all-8 swing thru," i.e. half by the right and half by the left. From a squared up set I use, "Allemande left, partner right, swing thru," etc. — Partners swing half by the right, four ladies star left in the middle to the opposite man and balance. I have been told that this is not possible because there is no star formation in an (8) swing thru, but that there is one in an (8) spin the top (the $\frac{3}{4}$ part in the middle). I can't understand it as both seem the same type of movement. If I'm teaching this incorrectly, please let me know so that I can straighten out my seven clubs.

ED. NOTE: Don't change, you are correct! Both the swing thru and spin the top are done from ocean wave set-ups. An allemande thar is actually two ocean waves bisecting each other. The "star" formation is used to help the "center dancers" get over to the other side ($\frac{1}{2}$) or $\frac{3}{4}$ around (spin the top) in order to complete the movement. It would be chaos if the dancers were allowed to get over to the other side any other way. We know that you are following the "rules" as outlined in our "Smooth Dancer" booklet. Don't you wish everyone did? Or even read the rules? If the call had been "Allemande left, alamo style, partner right, etc." the swing thru would not go across but stay on the circumference of the circle with a half right and half left.

MIKE LITZENBERGER, Slidell, La.:
Have been told when dancers are half sashayed and in an eight-chain-thru

set-up, a "dive thru" is simply a pass thru because those facing out cannot California twirl and therefore they remain facing out. I would like your comments.

ED. NOTE: A dive thru always finds the finished position of the dancers one couple behind the lead couple but facing in the same direction because the outside couples always do a "partner trade" (with or without hands) to face back in toward the action. Of course, today's "dive thru" version is a "pass to the center" which from an eight-chain-thru position is "pass thru, those facing out, partner trade" while the center couples take the next command to square thru, swing thru, double pass thru, etc.

Just for the record, a "pass to the center" command means the outside couples pass into the center to take the next command while the couple left facing out does a partner trade ready to follow them. If called from an eight-chain-thru position, all pass thru right shoulders. If called from parallel left-hand ocean waves (Dixie style ocean wave) dancers step thru passing left shoulders and then outsiders partner trade, centers take next command. It would be too awkward from left-hand waves to step back and shift over in order to pass thru right shoulders.

There is a counter-command known but little used as centers "pass to the outsides" in which case the couples pass thru, outsides remain facing out while inside couples partner trade to follow them. Dancers would find themselves in a finished double pass thru position ready to cloverleaf, peel off, etc.

BILL KENNEDY, Oak Creek, Wisc.: Is it correct to call an eight-chain-thru when any of the couples are half-sashayed? It's my understanding that an eight-chain-thru involves courtesy turns. Is it correct to have the ladies courtesy turn the men?

ED. NOTE: There should be courtesy turns on the ends of an eight-chain-thru to avoid the movement evolving

into a wrong-way right and left grand "oval" pattern instead of a definite two-line pattern. Teaching patterns use normal couple set-ups along with normal courtesy turns on the ends. Half-sashayed couples and boy-boy or girl-girl couples are used at club level dances for more experienced dancers. At this point in a dancer's experience he has become aware of the left lead hand to guide a courtesy turn without the need of the right arm-around-waist pattern thereby allowing the right hand to be free and loose, to be used for the next move forward. This smooth dance styling point is not taught until dancers are experienced enough to execute basic variations such as same sex courtesy turns, half-sashayed, etc.

The above type of "re-teach" of experienced dancers should be included in workshop sessions using all of the variations of our basics. There is a mistaken idea in today's square dance picture that workshop sessions mean learning new movements only. Not so, if your leader is knowledgeable.



DIXIE DIAMOND

by **Gib Mattson, Buchanan, Michigan**

From facing normal couples, ladies lead Dixie style to an ocean wave, boys (centers) cast $\frac{1}{4}$ while the girls (ends) do a left-face U-turn back to form a right facing diamond.

AUTHOR'S EXAMPLES:

Head couples right and left thru
Ladies lead DIXIE DIAMOND
Diamond circulate, girls cast $\frac{1}{4}$
Wheel and deal and sweep a quarter
Crosstrail thru to a left allemande.....

Heads lead right circle to a line
Ladies lead DIXIE DIAMOND
Diamond circulate, girls cast $\frac{1}{4}$

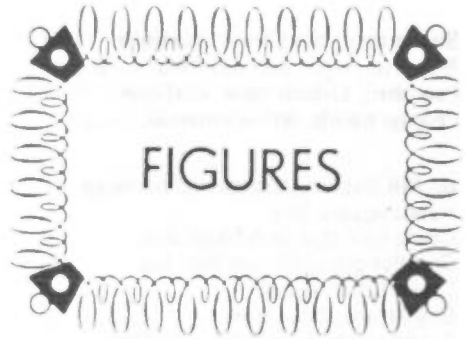
Couples circulate, bend the line
 Crosstrail thru to left allemande.....
 All four ladies chain $\frac{3}{4}$ around
 Heads lead right and circle to a line
 Right and left thru
DIXIE DIAMOND CIRCULATE
 Fan back, left allemande.....

EXAMPLES by Will Orlich:
 Heads lead right and circle to a line
 Box the gnat
 Boys lead **DIXIE DIAMOND** circulate
 Boys cast $\frac{3}{4}$, couple circulate
 Bend the line, box the gnat
 Pass thru and partner tag
 Left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, peel off
DIXIE DIAMOND circulate
 (1 boy and 1 girl lead the Dixie)
 Ocean wave, swing thru, curlique
 All wheel and deal, star thru,
 Wheel and deal, centers split the outsides
 Around one into the middle
 Crosstrail thru to a left allemande.....

Head couples star thru
 Double pass thru, cloverleaf
DIXIE DIAMOND on a double track
 Centers swing thru double
 Ends circulate, fan back
 Centers run, bend the line, star thru
DIXIE DIAMOND on a double track
 Centers swing thru double, ends circulate
 Fan back, centers run
 Bend the line, star thru, zoom
 Pass thru to left allemande.....

Head couples half sashay, circle up eight
 Four boys (or girls) forward and back
DIXIE DIAMOND circulate, fan back
 Trade the wave and turn thru
 Slide thru, couples circulate
 Bend the line, left allemande.....



by **Lloyd Purdy, South Gate, Calif.**

Heads spin the top
 Others separate and join that wave
 (Girls in the middle)
 All eight spin the top
 Box the gnat, right and left thru
 Dive thru, slide thru, spin the top
 Others separate and join that wave
 All eight spin the top, box the gnat
 Right and left thru, dive thru, pass thru
 Left allemande.....

Heads do-sa-do to an ocean wave
 Spin the top
 Others separate and join that wave
 Right and left thru, star thru
 Dive thru, slide thru
 Do-sa-do to an ocean wave, spin the top
 Others separate and join that wave
 Right and left thru, star thru
 Dive thru, pass thru
 Allemande left.....

by **Trent Keith, Memphis, Tennessee**
A SIMPLE CURLIQUE

Sides square thru, right and left thru
 Slide thru, curlique, girls U-turn back
 Left allemande.....

CURLIQUE AND . . .

Heads square thru, swing thru
 Boys trade, curlique
 Cast off $\frac{3}{4}$, boys trade
 Boys run, wheel and deal
 Star thru, right and left thru
 Pass thru, U-turn back
 Curlique, all turn back
 Girls run left to a left allemande.....
 Heads curlique, boys run
 Right and left thru, square thru $\frac{3}{4}$
 Trade by, curlique, cast off $\frac{3}{4}$
 Scoot back, boys trade, boys run
 Wheel and deal, pass thru, trade by

Swing thru, boys trade, curlique
Boys run, right and left thru, slide thru
Pass thru, U-turn back, curlique
Change hands, left allemande.....

by Bill Barton, Ascunty, Vermont

Heads square thru
Circle half to a two-faced line
Couples circulate, partner tag
Cloverflo, curlique
Boys trade, boys run
Frontier whirl, couples circulate
Partner tag, cloverflo
Curlique, girls trade
Girls run, wheel and deal, pass thru
Right and left grand

Heads curlique, boys run
Curlique to a wave
Split circulate once and a half
In your diamond, fan back
Left swing thru, left allemande.....

Heads square thru, sides face
Curlique, centers in, cast off $\frac{3}{4}$
Ends double circulate, centers slide thru
Curlique, couple circulate,
Wheel and deal, left curlique
Left allemande.....

Heads half square thru
Swing thru, switcheroo, couples hinge
Triple trade, couples hinge
Wheel and deal, dive thru
Square thru $\frac{3}{4}$, Left allemande.....

Heads lead right, circle to lines
Pass thru, boys run, swing thru
Switcheroo, wheel and deal
Dive thru, square thru
With the third hand turn thru
Left allemande.....

Heads curlique, boys run
Circle to lines, pass thru
Wheel and deal, centers curlique
Walk and dodge, cloverleaf
New centers curlique, walk and dodge
Cloverleaf, new centers curlique
Left allemande.....

Heads pass thru, partner tag
Allemande left, promenade
Heads walk single file, lady in the lead
Sides wheel to the center, slide thru
Swing thru, boys run, half tag
To a right and star, corner's coming now
Left allemande.....

Heads slide thru, pass thru
Circle half to a two-faced line
Couples circulate, girls cross run
Boys scoot back, couples circulate
Boys cross run, girls scoot back
Couples circulate, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads cross trail thru, separate
Around two, lines of four, curlique
Single file circulate, same sex cast off $\frac{3}{4}$
Boys fan the top, girls do-sa-do
Everybody turn thru
Left allemande.....

Heads spin the top, sides divide
Grand swing thru, boys run
Couples hinge, boys curlique
Girls trade, couples circulate
Wheel and deal, pass thru
Left allemande.....

Head men with corners up and back
Star thru, circle four once around
Girls break, lines of four
Pass thru, wheel and deal
Zoom, zoom, left allemande.....

Four ladies chain, side ladies chain
Rollaway, heads cross trail thru
Separate around one, lines of four
Centers square thru, centers in
Centers run, new centers curlique
All eight circulate, left allemande.....

Heads slide thru, pass thru
Eight chain three, quarter right
Swing thru, swing thru again
Quarter right, left allemande.....

by Fred Freutal, Terryville, Conn.

75 BASIC FIGURES

Heads square thru, swing thru
Boys run, tag the line, cloverleaf
Dixie style to an ocean wave
All eight circulate, left allemande.....

Heads square thru, slide thru
Pass thru, ends trade, centers U-turn back
Pass thru, wheel and deal,
Double pass thru, girls go left
Boys go right, just the ends star thru
Swing thru, box the gnat
Square thru, circle four with outside two
Break to a line, pass thru
Wheel and deal, centers star thru
Spin the top, box the gnat, pull by
Circle four to a line, pass thru

Wheel and deal, centers star thru
 Do-sa-do, swing star thru, circle four
 To a line, pass thru, wheel and deal
 Centers star thru, lead to the right
 Left allemande.....
 Four ladies chain $\frac{3}{4}$ around
 Heads swing star thru, split two
 Walk around one to a line, pass thru
 Arch in the middle and ends turn in
 Double pass thru, first pair left
 Next pair right, swing star thru, trade by
 Circle four and break to a line
 Slide thru, left allemande.....
 Sides rollaway, heads half square thru
 Same sex slide thru, ends pass thru
 Bend the line, centers box the gnat
 Right and left thru while ends slide thru
 Left allemande.....
 Heads lead right and circle to a line
 Spin the top, turn thru
 Centers left turn thru, peel off
 Star thru, California twirl
 Swing star thru, bend the line
 Star thru, dive thru, pass thru
 Square thru $\frac{3}{4}$. left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Pass thru, U-turn back, swing thru
 Only center four swing thru
 All swing thru, center four swing thru
 Right and left thru, star thru
 Swing thru, boys trade, box the gnat
 Pull by, left allemande.....
 Heads right and left thru
 Ladies lead Dixie style to a wave
 Step thru, circle to a line
 Two ladies chain, send 'em back
 Dixie style to a wave, step thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, boys run, girls U-turn back
 Pass thru, girls trade, boys trade
 Ends trade, centers trade
 All U-turn back, slide thru
 Right and left thru, pass thru
 Left allemande.....
 Couple No. 1 box the gnat with corner
 New heads half square thru, swing thru
 Ends circulate, centers trade, swing thru
 Ends circulate, centers trade
 Square thru three hands, trade by
 Swing thru, boys run, wheel and deal
 Left allemande.....
 Heads right and left thru, pass thru
 Separate around one to a line, pass thru
 Tag the line, cloverleaf, double pass thru
 Face in, pass thru, U-turn back
 Pass thru, wheel and deal,
 Double pass thru, men turn around
 Star thru, men trade in the middle
 California twirl, couples circulate
 Wheel and deal, pass thru, trade by
 Left allemande.....
 Heads square thru, spin chain thru
 Cast off $\frac{3}{4}$, spin chain thru
 Ends circulate, boys run
 Wheel and deal, double pass thru
 Cloverleaf, double pass thru
 First two left, next two right
 Crosstrail thru, left allemande.....
 Heads lead right circle to a line
 Pass thru, girls fold, star thru
 Boys fold, star thru, bend the line
 Pass thru, girls run, boys U-turn
 Pass thru, wheel and deal,
 Double pass thru, face in,
 Center four flutter wheel,
 Others slide thru, left allemande.....
 Heads square thru, swing thru
 Girls fold, peel and trade
 All-8 circulate, swing thru
 Boys fold, peel and trade
 All-8 circulate, girls trade
 Boys trade, left allemande.....
 Heads star thru, California twirl
 Swing thru, girls fold
 Peel and trade, all-8 circulate
 Boys fold, peel and trade
 All-8 circulate, boys run,
 Wheel and deal, square thru three hands
 Trade by, left allemande.....
 Heads lead right circle to a line
 Pass thru, partner tag
 Centers turn thru, centers in
 Cast off $\frac{3}{4}$, pass thru
 Boys run to a wave, scoot back
 Curlique, scoot back, boys run
 Bend the line, left allemande.....
 Heads lead right and circle to a line
 Pass thru, boys run to a wave
 All-8 circulate, swing thru
 All-8 circulate, swing thru
 Boys run, pass thru, wheel and deal

Double pass thru, cloverleaf
 Double pass thru, first two left,
 Next two right, rollaway, curlique
 Boys U-turn, grand right and left
 Heads right and left thru
 Ladies lead Dixie style to a wave
 Left swing thru, centers trade
 Left turn thru, do-sa-do outside two
 Fan the top, swing thru, centers trade
 Turn thru, bend the line
 Right and left thru, crosstrail thru
 Left allemande.....
 Head ladies chain, send them back
 Dixie style to a wave, step thru
 Slide thru, pass thru, boys run
 All-8 circulate, boys run, pass thru
 Girls run, all-8 circulate, girls run
 Star thru, dive thru
 Square thru three hands,
 Left allemande.....
 Sides right and left thru
 Side ladies chain, side ladies chain right
 Sides square thru three hands
 U-turn, circle up eight,
 Four girls square thru five hands
 Stay facing out
 Four men square thru three hands
 Separate to the first girl, star thru
 Promenade this girl, don't slow down
 Heads wheel around, right and left thru
 Rollaway, half square thru
 Grand right and left.....

by Will Orlich, Bradenton, Florida

FLIP BACK FIGURES

Heads square thru four hands
 Swing thru, flip back
 Swing thru, flip back
 Swing thru, centers run
 Wheel and deal (Box 1-4).....
 Head ladies chain, send them back
 Dixie style to ocean wave
 Flip back, boys run and star thru
 Circle four, head gents break to a line
 Two ladies chain, send 'em back
 Dixie style to ocean wave
 Flip back, boys run and star thru
 Trade by, swing thru, turn thru
 Left allemande.....
 Heads go right, circle half to a two-
 faced line
 Boys run, flip back, boys fold
 Dixie style to ocean wave, flip back

Boys turn back and star thru
 Swing star thru, crosstrail to corner
 Left allemande.....
 Heads lead right circle to a line
 Spin the top, flip back
 Fan the top, flip back
 Triple scoot, all-8 circulate
 Boys run, centers square thru $\frac{3}{4}$
 Left allemande.....

Head couples swing thru, flip back
 Walk and dodge, swing thru
 Flip back, walk and dodge
 Tag the line, cloverleaf
 Dixie chain a double track
 Lady go left, gent go right
 Left allemande.....

by Ron Russell, Southern Cal. Callers

Four ladies chain $\frac{3}{4}$
 Head ladies chain, heads square thru
 Do-sa-do, swing thru, boys run
 Couples hinge, triple trade
 Couples hinge, bend the line
 Crosstrail, left allemande.....

Head ladies chain right
 New side ladies chain across
 New head ladies chain
 Heads square thru, do-sa-do
 Swing thru, boys run, bend the line
 Star thru, pass thru, trade by
 Left allemande.....

by Bill Armstrong, Southern Calif.

Heads half sashay, star thru
 Square thru $\frac{3}{4}$, trade by
 Left allemande.....

Sides half sashay, star thru
 Square thru $\frac{3}{4}$, trade by
 Square thru $\frac{3}{4}$, trade by
 Square thru $\frac{3}{4}$, trade by
 Left allemande.....
 Heads swing thru, men trade
 Spin the top, pass thru
 Circle four to a line, fold the girl
 Star thru, couples circulate
 Keep going don't be late,
 Right back home and swing your date....
 Heads lead right and circle four to a line
 Ends only triple star thru, bend the line
 Ends triple star thru, bend the line
 Star thru, square thru $\frac{3}{4}$
 Left allemande.....
 Sides square thru, star thru
 Ends double star thru, box the gnat

Slide thru, ends triple star thru
Bend the line, square thru $\frac{3}{4}$
Left allemande.....
Heads square thru, square thru
Bend the line, square thru
Trade by, square thru, bend the line
Square thru, trade by
Left allemande.....

Sides lead right and circle four to a line
Square thru, trade by, square thru $\frac{3}{4}$
Trade by, slide thru — three times
Left allemande.....

Sides lead right circle four to a line
Star thru, spin chain thru
Box the gnat, slide thru
Star thru, spin chain thru
Box the gnat, eight chain one
Left allemande.....

by Jack Lasry, Miami, Florida
75 BASICS

Heads lead right and circle four to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, lines up and back,
Centers swing thru, box the gnat
Square thru four
Ends of the line, star thru
Left allemande.....

Heads square thru four hands
Swing thru, boys run
Tag the line, cloverleaf
Double pass thru, peel off
Tag the line, right
Wheel and deal, sweep a quarter
Sweep a quarter more, left allemande...

Heads lead right circle to a line
Box the gnat, boys left turn thru
Box the gnat, right and left thru
Flutter wheel, sweep a quarter
Sweep a quarter more, left allemande...

Heads lead right circle to a line
Slide thru, swing thru
Boys trade, girls circulate, boys run
Bend the line, slide thru
Left allemande.....

Heads lead right circle to a line
Swing thru, boys run
Wheel and deal, sweep a quarter
Dos-a-do to a wave, eight circulate
Swing thru, boys trade
Girls circulate, boys run
Wheel and deal, dive thru
Pass thru, left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, centers box the gnat
All slide thru, swing thru
Boys trade, spin the top, crosstrail
Left allemande.....

by Ted Wegener, So. Cal. Callers Notes

Heads flutter wheel, sweep a quarter
Pass thru, half swing thru, slide thru
Bend the line, right and left thru
Pass thru, bend the line, half square thru
Trade by, double swing thru
Step ahead, trade by, left allemande.....

Side ladies chain, head gents and corner
Up and back, star thru, circle to a line
Boys run and cloverleaf,
Girls a right hand star, look for corner
Left allemande.....

Heads slide thru, square thru $\frac{3}{4}$
Do-sa-do, half swing thru, scoot back
Swing thru, half swing thru, scoot back
Spin the top, right and left thru
Square thru $\frac{3}{4}$, left allemande.....

Four ladies flutter wheel
Heads pass thru, separate round one
Into the middle and pass thru
Do-sa-do to an ocean wave, scoot back
Swing thru, swing thru, scoot back
Right and left thru, pass thru
Trade by, centers only face your girl
Star thru, pass thru
Left allemande.....

Four men up and back
Make a right hand star, find corner
Left allemande, Alamo style
Half swing thru, do paso
Swing corner, circle left
Four girls up and back, right hand star
Partner left a do paso, partner left
Allemande thar, drop hands
Boys star right, find the corner
Left allemande.....

by Don Schadt, Southern Cal. Callers

Heads star thru, substitute
Double pass thru, face partner
Star thru, square thru $\frac{3}{4}$
Left allemande.....

Sides square thru, square out
Bend the line, face your partner
Square out, bend the line
Pass thru, U-turn back, star thru
Left allemande.....

EXPERIMENTAL BASIC

PULSE POLL



Holiday mails and busy schedules held up a good sample reporting for this month from 20 workshop and note service leaders across North America, so we'll depart from the usual format until next month, but meanwhile, in addition to the Top Ten Current list in last month's issue, early indications point to these to be added to that list: CAST A SHADOW, CAST A NET, and FANTOM CIRCULATE. In the PRACTICALLY MAINSTREAM (Plus-10, almost "standard") list, these may be added, and the list revamped next month: REVERSE THE FLUTTER, HINGE varieties, VEER; and possibly this list could include also PAIR OFF, FAN varieties, QUARTER IN (OUT), and QUARTER MORE/ROLL varieties. One report would also add CROSS FOLD to that list. And, incidentally, SPLIT CIRCULATE (already on that list) is getting a lot of "review exposure" right now. So, check last month's list again and watch for a complete update next month.

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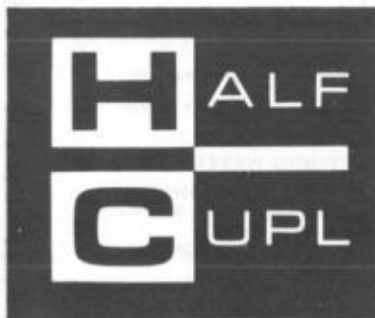
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DANDY IDEA



One of the cleverest items we've seen at larger square dance events (or any events) lately is a stick-on cardboard name tag for singles entitled "Half-Cupl," indicating that the person wearing it is available to dance with another single anytime.

Some big square dance festivals and conventions provide Singles Corners or Hitching Posts, where singles can congregate, but often another provision for special identification, such as this badge idea, can be extremely helpful in a time when more and more teens and unmarrieds are attending dances alone and want to enjoy every tip along with married couples.

This particular badge was used at the Ohio Buckeye Convention. Other convention groups can find local printers, undoubtedly, who will print this type of badge on peel-off gummed labels.

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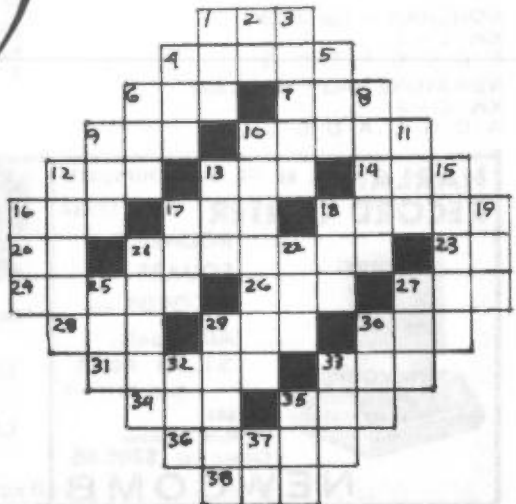
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ACROSS

- ACROSS
1. "Dance To My --- Guitars"
 4. --- divide
 6. --- and dive
 7. O--- and under
 9. Spin the ---
 10. Fit a gusset in a dress (2 wds.)
 12. Part of wheel
 13. --- Roger de Coverly
 14. Promise
 16. With an --- around
 17. Gender
 18. Art & --- Gibbs
 20. Concerning
 21. Swing you ----
 23. Printers' measure
 24. "Erie ----"
 26. Poetic contraction
 27. "--- Good Lookin' "
 28. --- your partner and promenade
(Use past tense)
 29. Allow
 30. Short commodity
 31. Do-sa-do to an --- wave
 33. "Does The Chewing --- Lose Its Flavor?"
 34. "It --- To Be You"
 35. Damp
 36. --- and left thru
 38. Time period

DOWN

- DOWN
1. Group of square dances
 2. Printers' measure
 3. "---- on Sunday"
 4. "Hot ---s"
 5. Four couples
 6. "Salty --- Rag"
 8. "Old Man ----"
 9. Caller --- Trainor
 10. No. of people in two squares
 11. Negative word
 12. "You're the --- in my Coffee"
 13. To be (Spanish)
 15. ---- and deal
 16. Part of a circle
 17. "My Gal ----"
 18. --- run
 19. Girl's name
 21. "Who's in the Strawberry
---- with Sally?"
 22. Petticoat material
 25. New (combined form)
 27. Pronoun
 29. ----s to the center and back
 30. Ends turn ---
 32. Listening organ
 33. "--- along, little dogies"
 35. When (Abbrev.)
 37. Separate -- round one



HEY MOLLY - Top 25278

Key: G - 2

G D G D G C D G
C C G D C C D G

IDA RED - Hi-Hat 620

Key: A - 2 form a-a-b

A A A E A A A A E, A
A D, A A E, A A D, A A E, A

JALOPLY - Grenn 12087

Key: -2 form: a-b-a-c

d G C C d G C A
d * C A D D G G
d * C A D G C C

JIGSAW - Top 25239

Key: D - 4

G D A D G D A D

JOYLEG - Top 25108

Key: C - 4

G C G C G C G C
E A D G G C G C

KICKIN' IT UP - Grenn 12080

Key: A - 4

A D A E A D A E, A

LI'L RACHEL - Hi-Hat 615

Key: D - 2 form: a-a-b-b

D G A D D G A D
D D A D D D A D

MARLDON - Top 25233

Key: A - 4

A A D D, A A A A, E A

MOHICAN - Top 25108

Key: B^b - 2 form: a-b-c-a

B^b B^b B^b B^b E^b F B^b F
B^b B^b B^b B^b E^b F B^b B^b
E^b E^b B^b B^b C F F

MONONGAHELA - Top 25068

Key: F - 4

F B^b F, C F, C F B^b F, C F
F B^b G C F B^b F, C F, C

MONORAIL - Top 25194

Key: C - 2

C C C C F F C G

NEW STONE RAG - Hi-Hat 621

Key: C - 4

A D G C A D G C

ONE MORE TIME - Hi-Hat 615

Keys: A and D-2

A A A E E E E A
A A A D D A E A
D D D A A A A D
D D D G G D A D

ORANGE BLOSSOM SPECIAL - Grenn

12045; Key: A - 2 form: a-a-b-c

A A D D E E A A
A A A E E E E E
A A A D D A E A

OUTRIGGER - Top 25061

Key: C - 4

C A D, G C C A D, G C
C F D G C A D, G C

PINEY WOODS WHOOP - Grenn 12081

Key: G - 2

G G G D, G G G G D, G

POSSUM SOP - Grenn 12045

Key: G - 2

G G G G, D G G G G

RAILEY TWO - Top 25272

Key: E - 4 form: a-a-b-b

E E A E B E
A E B E

REHASH - Top 25199

Key: D - 4

G D A D

REVERE'S RIDE - Top 25215

Key: D - 2 form: a-a-b-b

D D A A D D A D
G G D D A A D, A D

ROCK FALL - Grenn 12083

Key: C - 4

C E A A D G C G
C E A A d, * C, A D, G C

ROCKIN' HORSE - Top 25215

Key: D - 2

D D A A D D A D

RUBBER DOLLY - Hi-Hat 622

Key: C - 4

F C G C F C G C

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Sketchpad Commentary

JANUARY, 1974

FEBRUARY, 1974

"IT'S THE ENERGY CRUNCH, YOU KNOW"



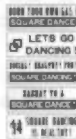
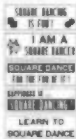
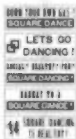
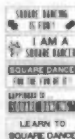
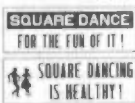
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by John Hendron





WHAT IS A
**CALLERS'
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A Callers' College is NOT just another clinic or educational session for callers of all levels of experience, but a "college" has come to mean a 3, 4, 5, or 6-day extensive training institute, with competent, long-time veteran caller-trainers on its staff. Elements of leadership, organization, promotion, human relations, and recreation are dealt with as thoroughly as the obvious training items of voice, music, mike technique, equipment, choreography and programming.

This coming summer and early fall, there will be no less than SIX choices of caller colleges in six scattered areas in which the services of this magazine and Stan Burdick, personally, will be involved, along with others. Here is the rundown as it stands at the moment:

July 8-12, Markle, Ind. (near Ft. Wayne)
(Staff includes Harold Bausch)

July 31-Aug. 4, Omaha, Nebraska
(Staff includes Harold Bausch)

Aug. 5-8, Lake George, N.Y. area (Staff includes Orphie Easson)

Aug. 18-23, Hot Springs, Ark., (College sponsored by Cal Golden)

Aug. 23-25, Innisfail, Alberta (Staff includes Jim Hopkins)

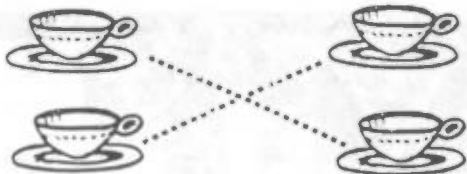
Sept. 3-6, North Carolina or Tenn. (Tent.) (Staff includes Don Williamson)

POSSIBLE

June 23-25, San Antonio, Texas (With Web Witter and ?)

July 22-25, Jackson, Mississippi (With Emanuel Duming)

MIX'N MATCH



Edited by Fred Freutbal

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

Here is an "energy crisis" special adaptation energized by friend Fred to move the dancers "conservatively" in February, 1974.

All four ladies chain across, you turn the girls and then
One and three lead to the right, circle round four hands
Head men break, you make two lines, forward and back all eight
Pass thru, the men run, you all circulate
When you're through, the men run, join hands and circle left
Swing the corner lady and you promenade the set.

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ROLES PEOPLE PLAY, Continued
of the people to follow someone besides me. When I went, they went; when I quit going, they quit going. This is food for thought when callers start worrying about visitations with their club, then they start drifting away from their club.

Another thing a caller must do is meet social responsibilities. This is one caller who seldom goes to a house for an after-party unless everyone in that hall is invited. I feel my responsibility is not with some individual square dancer, but with a mass of square dancers, and if we want to go to a pizza parlor, or a bar, or a malt shop, or restaurant or wherever we want to go that

6th ANNUAL SEPTEMBER FEST S/D Festival; Sept. 21-28; two air-conditioned halls, Kentucky Dam Village St. Pk., Gilbertsville, Ky. F. Bedell, B. Wickers, B. Rhinerson, the Muellers. Write Box 190, Murray, Kentucky 42071

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is open to everyone at that square dance, I am perfectly willing to go. I do not cater to private after-parties.

A caller must get to know his dancers. The names, there are so many of them, we can't remember all, but we must try.

A caller must adapt himself to any group. The toughest thing a caller has to do at a dance is adapt to a situation where you have people who have just graduated from class and there are those people who are ten and fifteen year dancers who want challenge. I try to give every dancer a little something to please them at a dance. We must change to fit the needs of the group we are working with. Continued Next Month

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Two hoedowns have come out this month. The one on Top was done before and is a re-issue of one of the great Top classics. It has quite a bit of melody and quite a bit of fiddle lead. The one on Hi-Hat has mostly banjo and guitar lead with quite a bit of melody. You callers who have gotten a little weary of the recent boom-chuck hoedown might just like these two.

CHOCTAW/ROCKIN' CINDY — Top 25291
DEBBIE/CATHIE — Hi-Hat 624

A new Christmas record came out on Jay Bar Kay in the first part of December — too late to get word to callers who could have used it for the holiday, but one of the best Christmas records in our collection. It is Jay Bar Kay 148, **CHRISTMAS MEDLEY**, by Randy Anderson. It has the Christmas tunes of "Winter Wonderland," "Jingle Bells," "Santa Claus Is Coming To Town," and the ending is "Auld Lang Syne." Altogether this is a beautiful record and it is highly regrettable that it was not out in time for everyone to use this year, but there are more Christmases coming, so get ready for them.

Red Boot has come out with their first LP record, **Red Boot 8000**. This one is great in that it is an all-patter record which will be quite useful to callers as well as dancers because callers can learn some new tricks from it. Eight great callers are on the record. Stan Burdick, Ralph Silvius, Richard Silver, Don Williamson, Bill Volner, Ted Fry, Bob Vinyard and Jim Coppinger. Don Williamson leads off with an easy-level tip and the other seven callers utilize the 75 basics plus some of the more popular experimental movements. Bob Vinyard ends the album with a touch of challenge.

IT'S BEEN A LONG LONG TIME — JBK 145; Caller: Ken Anderson

Our choice of the new records this month, this has great choreography and is a beautiful dance with good music. FIGURE: Head couples curlique, boys run right, right and left thru, dive thru, pass thru, square thru three hands, trade by, swing corner, allemande left new corner, weave the ring, meet partner and promenade.

RIDING MY THUMB TO MEXICO — Red Boot 156, Caller: Elmer Sheffield

Fine music and a great dance are Elmer Sheffield's contribution to the new year. FIGURE: Head couples square thru four hands, make a right hand star with the outside two, heads star left in the middle and turn it full around, same two right and left thru, swing thru, swing thru again, swing corner, promenade.

DANCE TO MY TEN GUITARS — Mustang 160 — Caller: Dave Smith

Great Mustang music and a fine dance and tune lead us to believe that this record will stay around a long, long time. FIGURE: Heads flutter wheel, same two curlique, walk and dodge, swing thru, boys run right, wheel and deal, right and left thru, dive thru, square thru three quarters, swing corner, promenade.

WHO'S YOUR LADY FRIEND — Hi-Hat 433
Caller: Tommy Cavanagh

We have missed the fine recordings of Tommy Cavanagh, and are glad to see that the Queen's caller is back. FIGURE: Heads square thru four hands, curlique that girlie by your side, scoot back, curlique again, swing thru, boys run, wheel and deal, swing the corner girl and promenade.

WHO'S IN THE STRAWBERRY PATCH WITH SALLY? Windsor 5032; Shelby Dawson

Good music and a fine dance to a tune that Guy Lombardo has predicted will be the top tune of 1974. FIGURE: Heads promenade half way, sides flutter wheel, sweep a quarter, pass thru, swing thru, boys run, wheel and deal, right and left thru, pass thru, trade by, swing corner, promenade.

CHICK INSPECTOR — Jay Bar Kay 149
Caller: Ken Anderson

A bit wordy but a real cute number that most callers will like to do. FIGURE: Heads square thru four hands, curlique, cast off $\frac{3}{4}$, right and left thru, dive thru, square thru three hands*, left allemande the corner, do-sa-do your own, swing the corner, promenade. *Cue sheet says four hands, but three is correct as used on called side.

IT'S RAINING HERE THIS MORNING — Lightning S 5021; Caller: Randy Dougherty

This is probably the best record of the month, but all the records that we received are fouled up on the called side with numerous skips. This does not affect the instrumental side and the record can be used effectively by callers, but we know that they'd send it back because of the defects, so we are not recommending it. FIGURE: Heads promenade half way, down the middle, do-sa-do, half square thru, right and left thru, veer left, all eight circulate, wheel and deal, pass thru, trade by, swing corner and promenade.

GOOD OLD DAYS — Blue Star 1973
Caller: Johnny Wykoff

A very nice dance with good music. **FIGURE:** Four ladies chain three quarters, sides promenade half way, heads roll away, star thru, do-sa-do the outside two, all eight circulate, pass your partner, swing corner, left allemande, come back and promenade.

OLD MAN RIVER — Top 25290

Caller: Bruce Welsh

A fine dance with fine music that got pushed back a bit by some of the real great records that came out this month. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, girls fold behind the men, peel off, wheel and deal, slide thru, square thru three hands, swing corner, promenade.

ALBERTA BOUND — Windsor 5026

Caller: Don Gibson

A very good figure with adequate music. **FIGURE:** Heads up and back, flutterwheel, curlique, walk and dodge, swing thru the outside two, men run right, tag the line, all turn right, wheel and deal, pass thru, U-turn back, swing corner, promenade.

SOMEBODY LOVES YOU — MacGregor 2139; Caller: Monty Wilson

Here is a well-timed dance that is excellent for class work. We do not get many good dances like this that can be used for beginners these days. Most of the dances coming out today are busier than twin pigs in a garbage can, but this is what seasoned dancers want and there lies the profit for the labels. **FIGURE:** Heads square thru four hands, right and left thru with the outside two, dive thru, pass thru, star thru, right and left thru, square thru four hands, walk by one, swing the next and promenade.

BLUE BIRDS SINGING — Blue Star 1974

Caller: Jerry Helt

We could use the old quip here that Jerry was looking for a blue bird but came up with a buzzard, except that this record is such a fine one. Here is another great one to pass on to your beginners as soon as they have mastered the flutter wheel. **FIGURE:** Heads promenade three quarters, sides do-sa-do, all double pass thru, first couple left, next one right, right and left thru with the couple you meet, flutter wheel, sweep a quarter, pass thru, left allemande, pass your own and promenade the next.

NASHVILLE — Red Boot 152

Caller: Don Williamson

A record that is "country" all the way, but a good one. **FIGURE:** Heads star thru and pass thru, circle to a line, up and back, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, centers square thru three quarters, corner swing, promenade.

MM MM GOOD — Scope 573

Caller: Clyde Driver

FIGURE: Heads lead right and circle to a line, eight to the middle and back, curlique, all eight circulate, boys run right, do-sa-do, swing thru, spin the top, slide thru, corner

swing, left allemande, weave the ring, promenade.

SPOKANE MOTEL BLUES — Scope 574

Caller: Earl Rich

Here is one fine recording, but it is hard to dance to the called side because of the balance of music and voice. **FIGURE:** Heads square thru four hands, right and left thru with the outside two, pass thru, trade by, right and left thru, pass thru, cloverflo, swing corner, left allemande, come back and promenade.

SOMEWHERE MY LOVE — Blue Star 1972

Caller: Bob Rust

This record is far better than indicated by its position in our analysis. We fear that the break will cause quite a mess in the middle of many floors with a curlique followed by a swing thru from a circle and followed at once by a left swing thru from the same circle. **FIGURE:** Heads promenade half way, lead right and circle to a line, up and back, star thru, do-sa-do, eight chain five, corner swing and promenade.

FIDDLIN MAN — Windsor 5031

Caller: Marv Lindner

FIGURE: Heads promenade half way, square thru four hands, right and left thru, do an eight chain two, right and left thru, dive thru and square thru $\frac{3}{4}$, swing the corner girl.

MY HEART KEEPS GOING BACK TO NASHVILLE, Windsor 5030; Dick Parrish

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, star thru, left allemande and weave the ring, do-sa-do, promenade.

MARSHMALLOW WORLD — MacGregor 2138; Caller: Kenny McNabb

FIGURE: Heads promenade three quarters, sides do-sa-do once around, pass thru, flutter wheel, square thru three quarters, corner swing, left allemande new corner, weave the ring, meet and promenade.

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CRUNCH, Continued

pened in several areas reporting to us. Will Orlich reminds us that during a period of recession (there have been a couple of these in the past twenty years) square dance interest actually INCREASES, and it is hard to pin-point the reasons. Perhaps it is a cheaper activity for couples, helps to clear up troubled minds from everyday problems, and is a chance to wear HAPPY clothes in a "game of fun and sociability". In any event, when economic belts are drawn tighter, square dancing often becomes more popular. You can help the cause by promoting harder this year!

Lastly, magazines. Yes, paper is short, too, and will be for three years. What can editors' do? Conserve a little on the number of pages and be sure the contents are worth being printed. Communications are important – the world is just realizing how important – and we must keep the lines open. As for our particular magazine, we'll keep it coming without interruption. We

Continued on Page 72

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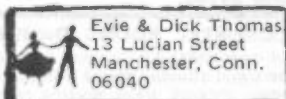
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IN MEMORIAM

The Tennessee Twirlers lost Jo Siford, a well-known round dance leader, in November. Jo and her husband, Maury, were famous for their personal devotion to the clubs of which they were members.

UTAH STATE FESTIVAL

The Utah State Festival will be held in Provo, May 10-11, at the Brigham Young University, Wilkinson Center Ballrooms. This is a multi-million dollar building, beautifully decorated, with wood floors and plenty of room for dancing. It is air-conditioned and has impeccable sound. It is a dream place to dance at a festival. Featured callers will be Ernie Kinney and Maurice Savada. More information may be obtained from Earl and Ilene Beck, general chairmen, 90 East Center, Pleasant Grove, Utah 84062.

PENN-YORK OFFICERS ELECTED

The 1974 officers for the Penn-York Callers and Teachers Association are: Norm Brocius, president; Jack Williams, vice-president; Gladys Haas, secretary-treasurer. This group is composed of callers and leaders from southeastern New York and northeastern Pennsylvania.

FRED "CHOO CHOO" GOODNER

The Tennessee Recreation and Park Society honored Fred Goodner of Athens, Tennessee, for his contribution to the success of recreation programs in the state. The citation was awarded to him at the State Convention in Kingsport.

Fred introduced western style

square dancing to the Chattanooga area in 1951. He has taught at the University of Chattanooga and helped start dancing as an activity at Fontana Village in North Carolina. He was the originator of the Chattanooga Choo Choo Festival in 1954 and was MC for nine such festivals. Fred's motto is "Square dancing is friendship set to music," and says "Square dancing is my life and will be until I retire."

OVERSEAS DANCERS REUNION - 1974

The Overseas Dancers are going back to college!

The 12th Annual Reunion of Overseas Dancers will be held August 7 thru 10, 1974, on the Oberlin College Campus in Oberlin, Ohio.

Excellent turnpike and interstate highway network provides easy access to your destination. Dancers arriving by plane will land at nearby Cleveland Hopkins Airport. With advance notice, transportation from the airport to Oberlin College will be arranged by the reception committee.

Tourists who wish to extend their vacations will find many inviting side excursions in this area. A list of the attractions will be provided upon request.

For further information contact John "Will" and Lil Bryant, 1915 West Erie Ave., Lorain, Ohio, 44052.

Y'All Come!

SQUARE DANCE PUBLICITY

Jack and Helene Evans, transplanted about two years ago from the Boston area to St. Petersburg, Florida, were recently written up in the daily Times from that city.

Jack is calling at the Senior Citizens Center in St. Pete, and for other groups. His name comprises the entire listing for Square Dance Callers in the city telephone directory. Helene has a listing of her own in the yellow pages, too, under Astrologer.

Jack's enthusiasm for the activity must have inspired the headline, "IT MAY BE SQUARE, BUT IT'S A FUN JOB!"

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BEST CLUB TRICK, Continued

impromptu, spur-of-the-moment dance was arranged with the "host" club. New friendships were made, and that says something about the spirit of square dancing.

It's a hard-working club as well as a fun club. The Boots and Bows faithfully support a weekly workshop, learning the new square dance figures that are gaining acceptance. At the same time, members help the club caller teach the new class, so that upon graduation, the new dancers are equal in skill to many experienced dancers.

Well, you have a good club that dances club level; what do you do besides allemande left? The Boots and Bows caller, Don Pennell, has his own reme-

dy for this common (and often fatal) disease among square dance clubs. He presents the basic 75 in a way that is both challenging and fun. He has a natural enthusiasm, good singing voice, and up-to-date knowledge, which make any Boots and Bows dance an evening of fun for members and guests. The club officers are: Stan and Linda Roth, president; Ed and Connie Gross, vice-president; Ed and Mary Milam, secretary; Jim and Janet Webber, treasurer.

Stop in any first or third Saturday, at the Steelton Grade School, New Martinsville, West Virginia. The latch-string and welcome mat are always out, and you'll see what a real fun club is like.

CRUNCH, Continued

may have to learn the art of brevity, and cut a few corners, but we know American Squaredance will survive. As will square dancing. We'll keep the activity alive — all of us, won't we?



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by Jim Hilton

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Although this article has been prepared by Jim for the benefit of Professional and Semi-Professional Square Dance callers who derive all or a portion of their living from Square Dance calling and who are owners of Hilton Equipment, it would certainly prove interesting and helpful to any caller or square dance leader who realizes the importance of good sound.

With merely a glimpse of the contents of this well written, clearly printed article, — leaders, callers, and operators of Square Dance Halls, will be anxious to order a copy which, by the way, is all ready to place in an 8-1/2 x 11 loose leaf notebook.

No elaborate cover — but plenty of coverage of Sound for Square Dance Callers which in turn will be enjoyed and appreciated by us — the dancers. Six pages of interesting topics such as

"Sizing Up the Hall", "Rectangular Hall — Built-in Stage — Standard Setup", "Rectangular Hall — Multipurpose Room Type — No Stage", "Long, Narrow Hall", "Large Arenas or Convention Halls", "Setting Up Out of Doors", "Standard Do's and Don'ts in Any Hall", "Speaker Placement", "Some Additional Problems a Square Dance Caller Has To Live With", "What are the Three Levels of Sound in Any Square Dance Hall", "Listener Fatigue", "Feedback", "Low Impedance — High Impedance — What Do These Things Mean to a Square Dance Caller?", "Connecting a Hilton System to a House Sound System", "Connecting Wireless Microphones to a Hilton System", "Sound Requirements for Large Festivals", are followed by three pages of complete and explicit diagrams, instructions and information on Amplifier and Speaker Hookups.

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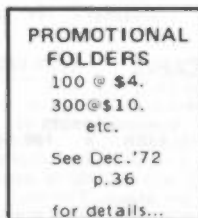
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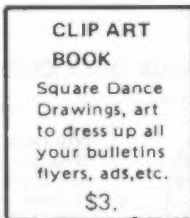
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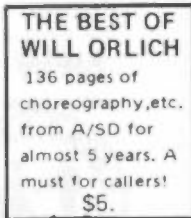
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