

AMERICAN

MARCH 1974



# SQUARE DANCE



# THE



# EDITORS' PAGE



A rooster is a rooster is a rooster!  
Unless it's the logo for a square dance  
magazine, or a cereal company, or a  
chain of motels.

We were a little deflated at the re-  
sults of the January puzzle when  
about half of the entries we received  
listed the rooster (No. 10) as repre-  
senting something other than Ameri-  
can Squaredance magazine.

Folks also failed to recognize the  
C.R.O.W.D. symbol (No. 20). C.R.O.  
W.D. is the Central Registry of World  
Dancers, operated in recent years by  
Steve and Fran Stephens of San An-  
tonio, Texas. Anyone wishing informa-  
tion on dances anywhere in the  
world may write to C.R.O.W.D. As of  
July 1, 1974, Marv and Syl Leibowitz  
will assume this responsibility. Watch  
for an announcement of the new ad-  
dress when it's available.

The linked square and circle in the  
puzzle were familiar to all entrants,  
so it's obvious that that is our accep-  
ted symbol, and the most universally  
known to square dancers.

Anyway, we want to call your at-  
tention to our rooster with a loud  
cock-a-doodle-do. He's on every cover  
and every index page. He's a symbol  
of the combination of tradition and  
modern in our pages. He also tells  
everyone that square dancing and  
American Squaredance magazine are  
things to crow about.

Next time you see him, crow right  
back!



AMERICAN  
SQUAREDANCE  
MAGAZINE



C.R.O.W.D.  
151 Dryden Dr.  
San Antonio, TX  
78213

AMERICAN  
**SQUARE  
DANCE**

Publishers and Editors  
**Stan & Cathie Burdick**

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

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

Feature Writers  
**Harold & Lill Bausch  
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MARCH, 1974



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# Grand Zip



We especially like your challenge page.

*Frederick E. McJunkin  
Chapel Hill, North Carolina*

Please rush two additional years of American Square Dance!

As a folk dance teacher I am continually looking for material easy enough for folk dancers.

Square dance publications always seem to include movements which folk dancers do not know. Your Easy Level Page has provided me with many good figures together with singing calls and ideas for mixers. Many thanks!

Keep up the good work.

*Bruce Wykoff  
Redwood City, California*

The Triangle Squares of Findley Lake, New York, are always doing something different. Their last idea was at the Halloween Party. As you entered the building, you were taken to Ghost Hollow in the basement. In total darkness you stumbled over all the objects on the floor. The spook house music was loudly playing; skeletons hung in closets; dancers walked through ultra-violet light, over mattress springs, and crawled through a tunnel in their costumes. There was fun, games and dancing. This club has a warm closeness. We are sure that at the next holiday there will be something different for all.

*Bob Morrison  
Erie, Pennsylvania*

Enclosed is a check for a two year subscription renewal of Square Dance magazine. I teach square dancing and find it most helpful.

This is our thirteenth or fourteenth year and we look forward to receiving it all the time. Also, please hold on to Willard Orlich; his work is just wonderful. Your entire staff is just great.

*Mary Horowitz  
Brooklyn, New York*

In reference to your article on Page 9 of your fine magazine by Alma Miller, most square dancers are not going to give up dancing or attending Conventions because of adversity, such as the energy crisis. They are continuing to register for the 23rd National Square Dance Convention in record numbers with over 8,700 pre-registered as of this date.

Joe and Alma if you don't want to car pool with one or two other couples, why don't you take a train, plane, or bus and join all your square dancing friends who are not letting the energy crisis keep them from attending the great convention we are planning for you.

In order to help out, special buses are being scheduled from many of the motels and hotels listed on the registration form that are not within walking distance of the Convention Center.

We'll be looking for you in June of 1974.

*John & Vivian McCannon  
San Antonio, Texas*

Thank you so very much for using the article from Tip Topics. You should see our happy writer, Dody Sandt.

Wherever did you get the inspiration for the cover of the January American Squaredance? Anyone who didn't get a hearty laugh from that cover couldn't be a square dancer. It doesn't take too much imagination to picture a caller having to do just that, but how would you keep the dancers from falling apart from laughter on the caller's arrival?

Thank you for a good hearty laugh.

*Lefa Yoch and Tip Topics staff  
Cleveland, Ohio*

# LOOK NO FURTHER



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# Meanderings...

WITH STAN



*Last month we departed from the practice of trip-yakkin' to spill some spiel about mechanical maladies, but we must get back to the basic format of this personal piece.*

Once more I hit the southeast trail and journeyed to Lynchburg, Virginia where Paul (& Nancy) Childers cooked up a rootin' tootin' subscription dance with wall-to-wall dancers. Paul is a mechanical wizard as well as a top bracket recording caller. Phil and Carolyn Dellwo were my thrice-visited hosts-extraordinaire, and they understood how I could get lost, delayed, and actually hung up, crossing over those West Virginia mountains on Rte 250.

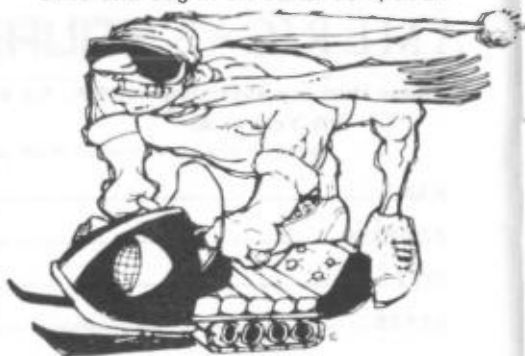
Let me make this point perfectly clear — it is downright COMFORTING to know that all the service plazas on the West Virginia turnpike (no matter what you may say about that route otherwise) will sell you at least \$3.00 worth of gas on Sunday, whereas the ones on the Ohio turnpike, Indiana tollway, etc., etc. won't give a starving Hupmobile a single drop.

I got fouled up about a month ago in Columbus, Ohio because of a last-minute shuffle of dance location (reported to me but mysteriously missing

from my files) that caused about five new grey hairs on my sparsely-covered head. I reckon this sort of thing is happening to other callers as hall shuffling takes place around the current Emergency. Well, the whole deal got patched up and faith was restored, I hope, when I called a subscription dance in that city a month later, just a few days before this writing spree.

Tracking off to St. Paul, Minnesota in early January might test the constitution of a Yukon constable, when the weather report a week earlier had been 35° below, but I ran into good luck and found it to be warm — only 12° below. And the warmth of that northern hospitality (30 sets — plus) toasted me, graphically speaking from, my Kabetogama to my Owatonna, not just from my Duluth to my Minneapolis!

Busy caller Tom (& Mary) Carroll keep that area on the move, choreographically, and better hosts than Herb and June Johnson you'll rarely find, by "jumpin' jimminy". Snowmobiles in that area are so plentiful I think there's one for every man, woman, child and dog in the state. So I put an-



other state on my calling card and shuffled on to Wisconsin (still gotta get Nevada, Oklahoma, Hawaii and a couple more) with Joy and Rejoicing, whoever they are.

Appleton, Wisconsin proved to be an apple-pie dandy place to be, and I was particularly struck (not physically) by that grand chunk of cheese presented to me by the dancers as a gift from the great cheese state. It was a subscription dance in Appleton, and Bruce and Bonnie Busch (there's a good name to have if you're from the Milwaukee area — I oughta know, I've been there!) outdid themselves, in every way, to produce a really-big show. Bruce is a fast-rising newer caller, both skilled at the art of hashing it up, and busy at his art most every night of the week.

A couple of trips to New England and the east coast in the opening months of 1974 gave me a new sense of appreciation for the fact that I live in good ol' Ohio and the midwest. Getting gas on Sunday to keep pavement rolling under me has sometimes been an inconvenience, but never an impossibility, until I went east. Gas on Sunday is unheard of, and it seems to be a major miracle to fill your tank either Friday night or all day Saturday.

Here's a not-too-exaggerated story

that's typical of the situation. At 8:30 a.m. Saturday morning a New Jersey mighty knight with nerves of steel stands before the front door of his home holding his car key before him like a two-edged sword and his plastic charge plate in the other hand, ready for battle. He proclaims bravely to his shivering, decreased-degreed offspring that he is about to sally forth on

the great Saturday morning Noble Quest of somewhat lesser proportions than going Grail Hunting, but nonetheless as vital — the Great Gas Goblin' Game.

Tenderly his Lady ties her scarlet scarf about his neck and kisses him for good luck. He mounts his Charger and mumbles the familiar oath: "We Shell overcome!", all the time hoping not to be engulfed too soon by Sir Getty of the Axle Dragon or the Bloody Red Boron, himself.

As expected, the foray is already underway. Other knights are charging this way and thataway, looking for the elusive liquid. Newly-anointed Princes of the Power Pumps have closed their stations on every crossroads, leaving only barking dogs and barrel blockades. Now and then an Oasis is found, but lines of Mustangs, Pintos, and other Chargers are so long the battle for a thimbleful would accomplish



naught, forsooth. So, our hero departed homeward to his own round table, to his sympathetic kinfolk, to the Spirits of the Vanquished refreshment, once more vowing that next Saturday would bring better fortune than just another grounded weekend.



A genuine, unadulterated shot of ecstasy went flooding through my veins the other day when, at precisely 10:45 a.m. near Geneva, Ohio, on my return from an eastern tour, my celebrated Blue Bomber achieved another milestone. She rounded the 200,000-mile mark with much fanfare, groaning and travail to accompany the fact. I promptly celebrated at a Howard Johnson's and she got gassed at a nearby station. Some of you may remember the first hundred thou mark noted in this column of September, 1972.

For a 1970 Ford wagon, that ain't bad. Now I wonder if I could push her to the big "3" mark. Seems like yesterday I wondered if I'd make it to two. Perhaps the Ford people would like to have her body bronzed and lay her to rest in Dearborn as a permanent exhibition. Oh, by the way — I have a very low-mileage car for sale if anybody's interested. Pass it along.

FLASHBACKS. . . We must mention, before drawing to a precipitous conclusion, other wonderful localities visited in the last month or so . . . such as Macon, Georgia, where Jim Taylor keeps 'em squarely shaped up in top form; Virginia Beach, Virginia, where

Jim Horton does the same; Pittsfield, Massachusetts (Cliff Brodeur country) where gas is at a premium; Cuyahoga Falls, Ohio, where a new club flapped its wings under the leadership of Jim Bunt to run its first "special"; Highland, Michigan, (so happy to see Norm and Audrey Brown encouraging the teens to take part); Poughkeepsie, New York (busy caller, that Don Hanhurst); Asbury Park, New Jersey (in the unique Hayloft with the Keleighs); Bradford, Pennsylvania, where the keen Foxes really keep the good folks happily dancing; and Cincinnati, Ohio (like coming back "home" — thanks to Dick and Flo Rohe.) Now it's off I go, in a cloud of snow . . . . .

## Let's go Dancing

AMERICAN SQUAREDANCE subscription dances. Write for details about organizing one.

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

MACON, GEORGIA, Jan. 10, 1975

Contact: Jim Tyler

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





# In Agreement With Jonah

by Marie Crawford Amerman  
San Bernardino, California



*Here's a short, short story based on a true experience, according to the author. Read it and ask yourself, "Isn't that just like the time we were going to a dance and . . .", and let us hear about it. There are thousands of such poignant little recollections that others might like to share.*

Jean ran lightly down the steps to the pier, swinging her full skirts from side to side. Russ followed reluctantly, groaning with every step. "Do you have to be in such a darned hurry?"

His wife turned, her face falling. "O Russ, I wish you could enjoy square dancing as much as I do!" Suddenly she threw her head back and gazed upward. "Look! A full moon! Won't it be fun, rowing across the lake to the Morrisons' barn? I'm so glad I accepted their invitation!"

The man sighed, aware of the glowing anticipation in the small figure before him. Those earrings, gleaming in the moonlight, were no match, he thought, for the sparkle in Jean's shining eyes. He felt a sudden surge of remorse. Heck! The least he could do was pretend enthusiasm!

"Okay, sugar; I'll do my best to be the life of the party!"

"That's a darling! You really look like the life of the party, in that dazzling new shirt! Wow! All the women will swoon when they see you!"

Russ smirked, and Jean gave him a quick, hard hug and a kiss. Then she grabbed his arm and hurried him along to the shadowy spot where the boat was tied up.

Afterward, what followed was hard to explain, except that the boat must have slipped its moorings. However that may be, in less time than it takes to tell, they were falling through space — one second, a handsome young couple dressed for a festive evening; the next, a startled, sopping-wet indignant husband and an equally startled, sopping-wet and indignant wife.

"H-e-double q!" spouted Russ between gurgles. "How did you manage that?" Blinking water from his eyes, he demanded, "Where are you, anyhow?"

Somehow Jean had found the boat and was clinging to its side. "Darn! Darn! Darn!" she sputtered, spitting water. "No party tonight!" Then, catching what Russ had said, she bristled. "What do you mean, how did I manage it! Don't you dare blame me, you old party-poofer! You probably pushed me! Come on, help me out!"

Still bristling when they regained the pier, Jean jerked savagely away and ran into the house. When Russ stalked in, the atmosphere was anything but welcoming and he stood inside the kitchen door, uneasily shifting his weight from one foot to the other. Jean's jaw was belligerent as she stared at his new shirt, no longer dazzling, then at the sodden, subdued folds of her own skirts.

"What a mess!" she exploded.

The man said nothing. Instead, as

his mind took in the anything-but-glamorous tableau, there was no restraining the amused twinkle in his eye, nor the sheepish grin taking shape on his face. Seeing this, Jean could only glare a moment longer. Then she burst into hysterical giggles. "O, Russ, what a sight we are!"

Russ held out his arms. The next minute, he was squashing his wife's wetness against him, his laughter matching her giggles.

Jean drew back and wiped her eyes. "Honestly, Russ, I don't know how it happened, but I can't possibly take the blame!" Her eyes narrowed in mock accusation. "But I'm not sure about you; you're the one who didn't want to go in the first place! For all I know, maybe you did give me a push!"

Russ laughed uproariously. "You can't wiggle out of this one, sugar! The whole thing is your fault! For I'm right in there with old Jonah, when he said to the whale, 'I wouldn't be in this mess at all, if you hadn't opened your big mouth!'"



Larry Jack

# WILD WEST

NEW RELEASES

**WW1-11**  
**BROAD-MINDED MAN**  
by John Swindle

**WW1-12**  
**PAPER ROSES**  
by Larry Jack



John Swindle

NEW HOEDOWN

**WW2-3**  
**ABE BROWN/MARY ALICE**

RECENT RELEASES

**WW1-9**  
**BANJO MAN**  
by Larry Jack

**WW1-10**  
**COUNTRY SUNSHINE**  
by Kenn Reid

NEW EASY ROUNDS

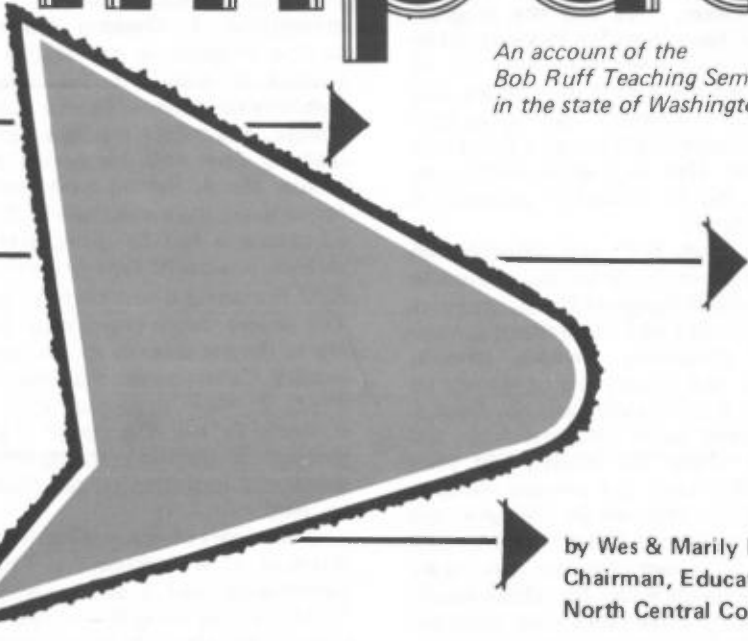
**WW3-1**  
**RELEASE ME**  
by Fred & Alice Fritsche

**WW3-2**  
**TOP OF THE WORLD**  
by Kenn Reid

PRODUCED BY: LARRY JACK, 200 Olinda Drive, Brea, Cal. 92621 PH 714-524-0270

# Impact

*An account of the  
Bob Ruff Teaching Seminars  
in the state of Washington . . .*



by Wes & Marily Holman  
Chairman, Education  
North Central Council

Change in the square dance image from the "barn dance" to the modern square dance within the schools had been in the minds of Washington leaders for some time. The idea was planted at the first Washington State seminar in 1969, and it grew from then until the next one in 1970. A current list of square dance materials was compiled by Kay Hall, and studied. It was found that Bob Ruff's "Fundamentals of Square Dancing" was being used very successfully in the Cashmere Elementary Schools. A complete set of records and the manual were purchased.

A 4-H group had asked for help in developing a square dance program. The first pilot program started with this group. The first night some of the boys hid in the bathroom, but they were soon peeking out to see what was

going on, and entered into the fun. Since then, this group has taught other 4-H groups, senior citizens, and helped the handicapped to several evenings of fun. The square dance council was awarded the 4-H Crown Clover Award for its interest and guidance.

From the success of this pilot program, the decision came to use it in the schools. The clear distinct calling of Bob Ruff with the Fun-For-All goal, would give pleasure to students and teachers. This was a tool most teachers could use with very little outside help.

The enthusiasm generated a need for a council committee. The council empowered the committee to spend \$300. from the National Promotion Fund for copies of the records to help spread the program into the schools. Schools were encouraged to purchase the records, but if they did not have

the funds, the records were given if they agreed to use the program.

The physical education teachers at Orchard Junior High invited council members to see their program, when they had been teaching for six weeks. The kids were able to do "Oh Johnny" and a mixer. This was the program they had been using for 15 years. After their presentation, they listened to Level 1 of the Bob Ruff program, and both said "We want it." Six weeks later a council caller went to call a fun dance for them. (This is a good spot to use callers who are retired or available in the daytime.)



When Bob Ruff was called for an additional record order, he offered to come to Washington and help if needed. This idea appealed to the council, which started contacting teachers, schools, councils and square dance leaders to come to Bob's training session. Recommendations were obtained from the schools where the records had been used. The idea was cleared through educational channels in Olympia, and the North Central Council sponsored a first - a program of square dancing by a square dance leader for school teachers. Twenty-three cities were represented at the teaching institute.

From this Institute, square dancing has exploded in all organizations and schools. The council has been asked by many organizations, church groups, the director of the physically and mentally handicapped, senior citizens, teachers who did not attend the institute.

Two other councils have held similar institutes furthering the cause of changing the square dance image. Bob Ruff returned to the Central Puget Sound Council for a program.

Guidelines for a project to be followed by an "education" or "project" committee: 1. Develop interest for such a program in the square dance council or group. 2. Education and publicity committees should work very closely. 3. Contact teachers and youth leaders, park and recreation departments, etc. 4. Set up a pilot program for all to see and participate in. 5. Make all programs fun by using mixers and at least one party type program. (Bob Ruff is making a new party record.) 6. The square dance group must be willing to donate records to schools if necessary. Callers names may also be supplied. 7. Have follow-up visits with contacts to see if program is carried through. 8. Call on councils who have sponsored institutes or call Bob Ruff for help.

The impact of the original Bob Ruff institute in Wenatchee has been felt nation-wide, and is still growing. The Fundamentals program is now in almost every school in three counties of the North Central Council area. More and more the council realizes the great need for a new and simple program for teaching square dancing in the schools. The Fundamentals program is used to make dancing fun and interesting to all who participate.

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# FEEDBACK

## TOO MANY CALLS? TOO MANY NEW ONES?

I enjoyed the table in your last magazine with ten calls that were almost as common as basics plus two other groups of ten that were less common. "Square Dancing" had an analysis of a different nature but still similar, showing how there are a lot more calls being used today than were common 25 years ago.

But too many? If we think, we know that our activity has to change; everything changes. There is a saying that "if one doesn't go forward, he goes backward — there is no standing still." There is no way that everyone can be satisfied; some will be pleased, some displeased, no matter what happens. So maybe the situation is healthy.

It is human nature to gripe if you're unhappy, but if we're satisfied, we keep quiet. So perhaps the clamor is from the unhappy and if the satisfied would speak up, perhaps the ledger would not be out of balance as much as it appears.

## A CRITICISM

Square dancers are reputed to be friendly people. But the caller's wife seems to be left out! Why don't we dance with her? My wife and I have agreed that I dance at least one tip with the caller's wife whenever she is at a dance. Saturday night I danced with her twice and I think she danced twice

more besides that. We feel that square dancers are not very considerate here.

## HIGH LEVEL, LOW LEVEL

A week ago Saturday night we danced at a class level dance in Winthrop, Maine. There were fifteen squares on the floor, close to the hall capacity. It was a "fun" crowd and a real fun evening. The caller said he would call two class tips and one club tip, and he did. We enjoyed the evening a great deal.

Last Friday, we were at a club level dance. The caller started right out in high gear, real good tempo, and included in his calls: spin chain the gears, curlique, scootback, tea cup chain, diamond circulate, fan back, walk and dodge, zoom, remake the thar and more. I was amazed that we could stay with it. Near the end of the dance, he said, "I usually teach a couple of calls during the evening, but I've called nearly everything in my book and there hasn't been a breakdown all evening. Real good dancing."

We enjoyed this dance, too. There was a lot of excitement and exhilaration in being adept enough to stand up in a group of able dancers. But as a comparison of our enjoyment, I think we had more "fun" at the first. They were different kinds of enjoyment, but we won't downgrade the "class level dance."

*Don Candors  
Rumford, Maine*

Produced by Shelby Dawson, 334 Annapolis Dr., Claremont, CA 91711

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5037 Take One Step — Warren Rowles

5038 Dixie-Yankee Doodle: Medley — Al Stevens

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4189 Red River Twist/ Cotton-Eyed Joe

### RECENT RELEASES

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by Al Stevens

5034 Ridin' My Thumb

to Mexico, D. Parrish

5033 If We Make It Thru

December, A. Stevens

5032 Who's In The Straw-

berry Patch, S. Dawson



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**74-76 Calendar Available-vinyl cover**

# Chord Catalogue

Compiled by Chuck & Pudge Tura Albuquerque, New Mexico



Continued from last month -

SALLY FORTH - Top 25272

Key: A - 2

A A A E,A A A A E,A

SAVANNAH JUNCTION - Top 25051

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

SAYOU - Grenn 12094

Key: A - 2

A A A E,A A A A E,A

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

SHAWINIGAN - Top 25097

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

a D G G a D G G

G G e e A A D D

G G e e A D G G

SLUICEGATE - Top 25051

Key: G - 4

D G D G D G D G

C G A D D G D G

SQUARE STONE - Top 25278

Key: C - 4

A D G C A D G C

STERLING - Top 25229

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

G G G D G C G,D G

C C G G C C G D

STOCKADE SPECIAL - Top 25192

Key: F - 4

F F C F

SUGARFOOT WILD - Grenn 12038

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

D C D D D C D D

D D D D D D D D

TAG ALONG - Top 25243

Key: C - 4

C C F F C C G C

TANK TRAIN - Top 25194

Key: C - 4

F C D G F F C,G C

F F C G F F C,G C

THUNDERBIRD - Top 25229

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

G G G G,D G G G G

G C,G G D G C,G G G

TIGER, TIGER - Hi-Hat 618

Key: Ab - 4

Ab Ab Ab Ab Ab Ab Ab Ab

Ab Ab Ab Eb Eb Eb Eb Ab

Ab Ab Ab Db Db Ab, F Bb, Eb Ab

TOMAHAWK - Grenn 12083

Key: a - 4

a a d,E a a a d,E a

G C a d,E a a d,E a

TOOTER - Top 25211

Key: F - 2

F F Bb Bb C C C F

TORRENT - Top 25243

Key: G - 4

E E A A D D G G

TOWN AND COUNTRY - Grenn 12042

Key: A - 2

A A A E,A A A A A

TRAIL RIDGE - Grenn 12085

Key: G - 4

G G G D G C G D,G

TUBTHUMPER - Grenn 12085

Key: D - 4

D D G D A G D D

TUMBLEWEED - Top 25233

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

G G G G,D G C G G

C C G G C C G D

TUNDRA - Top 25261

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

WASHINGTON & LEE - Hi-Hat 620

Key: Bb - 4

Bb Bb Bb F F F F Bb

Bb Bb Eb Eb Bb, G C, F Bb

WESTERLING - Top 25261

Key: C - 4

F F C G F F C, G C

F C D G F F C, G C

WHIFFLETREE - Top 25068

Key: C - 4

C G G C C G G C

C F D G C G G C

WHIRLPOOL HOEDOWN - Grenn 12081

Key: A - 4

A D A E A D A E,A

YELLOW CREEK - Top 25073

Key: C - 4

A D G C A D G C

F C D G A D G C



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Guest Caller

Fred & Kay Haury  
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Caller in  
Residence

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# Roles People Play

Continued  
from  
last month —



*Keynote speech to 1973 Washington Seminar delivered by Ernie Kinney*

**THE INDIVIDUAL'S ROLE** in keeping the dancer in mind is to keep an open mind. We have to be tolerant of other people. We are all different; we don't all agree. We all have our ideas. We have different levels of dancers. We have to be tolerant of other dancers. We have to be tolerant of callers. Callers have to be tolerant of other callers. Everyone has ideas. Did you know that I can learn from the rank beginner in square dancing? I learn from the man on the street who has never been in a square dance hall. We can learn something about square dancing from everybody. Maybe we don't learn from the man on the street about square dancing, but we learn why he is not there. "I don't like it because you jump up and down and stomp your feet." This is our image. Our image is still in the home in the country, or in the barn in the hayloft with our fannies sticking out the backend of a window with a jug in our hands. This is our image! If folks feel that square dancing is this, it is our responsibility to let people know it is not true.

Another responsibility of the individual is to be friendly. Try to be friendly to everyone in square dancing, especially the learner. I don't like to call

people beginners. I don't have beginner classes in square dancing. I have a beginners' class for three weeks, and it is open. Then the participants become learners. We must be especially friendly to these people, to our visitors, and again to the man on the street because he is a potential dancer. If we will all be positive, have something good to say about everybody (and there is something good to say) — then we will have a much friendlier activity. We will have an atmosphere of FUN. If we assume the responsibility, and not leave this to someone else, then our activity will grow. Think of what would happen in three years if each person got a new person to dance each year. The first year we would double, the second year we would double what we doubled the first year, and the third year we would double, double, double all that!

As individuals we must be helpful. If you see a couple having a rough time, don't shove them, guide them. You can tolerate anything with anyone for five or ten minutes. Help them. You will get a feeling of satisfaction if you will help these people who are having a rough time at a dance.

We sit and talk and have panels that talk about things that should be, but

let's get off our derrieres and do something about them! Let's don't say that should be, let's do it! This is our role as square dancers. If we are going to make the activity grow, let's get in and grow with it!

I think that if you are truly a leader in the activity of square dancing you will say, "Look, Ernie Kinney has a workshop. If you feel that this is what you want, then you go and dance, but keep dancing, don't drop out. This may not be what you want, but at least go over and try it." If we would all work together like this as callers and dancers and people as individuals, each person who square dances will find his little niche to go to. Some of us want to be club callers, some of us want to be club dancers, but it takes every one of these people — the person who dances twice a month, twice a year, or four times a week — to keep this activity going. We have to do something for all of them.

**THE ORGANIZATION**, or the state level role, of keeping the dancer in mind, lies in such things as your Leadership Seminar. We must again keep the dancer in mind. Don't keep the club in mind. The club is made of what? Dancers!

I have always maintained that if a club can have two big dances a year, it can survive. In our area, I proposed that each club send three dates of their dances besides their anniversary party to the association. (This worked for a while and finally was dropped.) These dates would be big dances when everyone who is not dancing would go and visit. No one would have to cancel a dance to visit. Then the Association meets to categorize the club dates so none conflict. Other clubs which meet on the dance dates are going to survive because they wouldn't have had these visitors anyway. This gives each club a dance of 40 or 50 squares. If the club hires their club caller at \$25.00 or so, they are cleaning up, so they survive financially over the years. When the idea folded, so did several small clubs

which had managed to survive under the system.

Leaders are necessary in all of these clubs. We must commit ourselves to the role of leadership, really commit ourselves, not like the Kamikaze pilot who was making preparations for his fourteenth mission. We have got to commit ourselves all the way — to work for success.

We sometimes get so involved with our positions as leaders that we forget what we are leading. It is my opinion that "Once we put leadership first, the dance and the dancer second, we are no longer capable of leading." Much too often you see leaders standing in the doorway watching the dance, unable to do it because they have become so involved with being leaders and with their positions in square dancing, they have now become dancing's worst critics.

How can I lead if I can't do? You must maintain your ability to dance, at whatever level, I don't care. You have got to keep abreast of the activity as a leader, as a dancer, as a caller, or you will no longer be a leader, you are just being tugged along. So, do not let yourself deteriorate to the point where you are ashamed to go out on the floor and dance, or try to dance at any level, but stand in the doorway and criticize. This is where leadership breaks down. With proper leadership always working to keep the dancer in mind, this activity will perpetuate itself.

**KEEP THE DANCER IN MIND.** Sometimes this is rough, but when you get to the end of your rope, tie a knot in it and hang on!







So

# You Want To Make A Record

Sooner or later every square dance caller begins to toy with the idea of embedding his great talent in a hunk of plastic in disc form so that it will be available to all square dancers, present as well as future. Some callers drop the thought immediately but the majority continue to consider this as a long range goal. Unfortunately, a great many callers are not at all ready for this step, but there is nobody to advise them properly. Eventually, having made the necessary connection somehow, they make a record. The result can be devastating. In more cases than not, these recording "artists" ruin their reputation as callers by producing an intolerable cacophony. Let's look at some of the ways of avoiding pitfalls.

The first question usually concerns the contacting of recording companies. The caller who has been reaching beyond his local area and, in the process, achieving a good deal of popularity will find one or more of the recording organizations knocking at his door. On the other hand, the caller who is possibly just as competent and popular locally, but who cannot roam beyond his local sphere, will have to resort to his own devices in establishing contacts with recording companies. This is no particular problem, since the companies are, as a rule, quite interested in new recording talent. One way to reach a recording organization is to speak to the owner or manager in person at a large event, such as the National Convention or a regional convention or fes-

by Paul Hartman  
Wheaton, Maryland

*Reprinted from "Mike And Monitor"*

tival of some magnitude. There is surely nothing to prevent the caller from visiting the company at its home office and speaking with the appropriate officials. Another, more frequently used method, is the cold approach, by mail. In such case, the caller has to sell himself sufficiently to induce the company to begin corresponding with him.

Basically there are two types of recording organizations. One is the company that has a limited number of regular staff callers, who usually have national status or wide regional popularity. These callers are paid the standard royalties and produce the greater percentage of hits (and thus profit-making records). The second type of organization records callers who are willing to invest in themselves; i. e. for a certain fee paid by the caller the recording company will put his talents on a disc. Then, instead of paying him royalties, the company will pay him in trade. We will be given a certain number of records and he can thus try to recoup his initial investment by selling the platters on his own. There is usually an additional arrangement for royalties should the record become a hit and sell more than a bare minimum of copies. Most of the companies in the second category are just as concerned about the quality of the recorded performance as are the companies in the first category. There are, however, a few companies which are not as discriminating and their product can usually be identified within the first sixteen measures of music on either side of the record.

Among the first things that a caller should remember about recording is that the only real reason a company would be interested in recording him would be to make money on his records. Therefore, the statement so frequently made by callers: "I can call this singing call better than the guy who recorded it!" is neither a criterion nor an inducement to a recording organization. Well-meaning square dance friends often do a caller an injustice in

this connection by urging him on with statements to the effect that he calls a particular singing call better than a recent visiting, out-of-town hot-shot "name" caller. They don't stop to think that of the seventeen times that they've heard their local friend call that particular number, he did a mediocre job six times; while they heard the visitor doing it just once, and in his case that time could have been one of his just so-so performances. The real question that the caller should be able to answer is: "how many copies of my recording could I sell?"

When trying to interest a recording firm, a caller should tell the company of his exposure in the square dance movement, whether it has been national, regional, or just local. He would be wise to mention how many clubs he calls for and how many individual members are in each (don't count couples twice when you know that they belong to two of the clubs you call for). He should be sure to mention big, well-attended events of more than just local stature for which he has called and whether he was on the staff or just a participating guest doing one or two tips. Another thing the company would want to know is whether the caller has ever taught other callers or participated on the staff at callers clinics and institutes.

The recording firms, obviously, know that a record has to be done in a competent manner or else it will not sell and produce a profit. For this reason, they want first-hand knowledge of the caller's ability and will ask him to send a tape of his calling. It would appear wiser to send them a tape of an entire tip (one singing call and one patter call) called at a live dance rather than a tape produced at sit-down tape session. The former would be preferable because normally the caller generates more enthusiasm under actual, live-audience conditions than in front of a mike at home. The choice of a tip well done would obviously be in order, but

Continued on Page 71

# 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.

## ARE WE PROVIDING SQUARE DANCING FOR EVERYONE?

"Oh, yes! Indeed we are! Every Sept. we sponsor two or three free fun nights when anybody can come and have fun! No obligations to join a class! If they are interested, they can come to class weekly, and if they learn their lessons well — and can keep up with the best of them, they will get their diplomas and be told to go anywhere and everywhere and DANCE!" (The best, by the way, may have friends who are giving them extra help and practice between lessons!)

But what about Square Dancing for Everyone from Oct. 1st to Sept. 1st? What opportunities do the people who did not join a Beginner's Group have to dance?

For the past fifty-six years (since I was four) I have square danced at least a few times every year — at family parties, "kitchen hops", school and public dances and for the past seven years at club dances, festivals and conventions. There are many who have not been as fortunate as I and have missed many happy miles of dancing!

Each year we send out a Christmas letter with our cards to our friends and relatives. The year's activities, centered around our hobby, square dancing, are the main topic, and we are amazed at the comments made by non-square dancers. What a pity to have to tell so many — "Next fall there will be classes in your area, contact "So and So" and they'll give you information."

For the past eight years Bill and I have sponsored a Christmas Project Benefit Dance in August. Proceeds from this big event are used to provide a happier Christmas for those who might otherwise be forgotten. We have just completed our twenty-ninth Christ-

mas Project.

Parts of a thank-you letter from a deserving family who has been on our list for several years should be of interest to many of you since several subscribers to American Square Dance have attended the Benefit Dances and many have sent contributions to support the Project.

"We want to thank you and all your friends who helped make our house so happy on Christmas Day 1973. We were all so pleased with the gifts of clothing. We aren't able to buy many new clothes — just necessities. We all look forward to your gifts from Oct. to Dec. 25th with great enthusiasm. We are so tickled when they finally arrive. Thank you so much for your unselfish friendship over the years. I'm sure you know how much your wonderful gifts meant to us. We enjoyed your newsletter tremendously, especially since we never have any social activities of our own."

Did I hear someone say, "Well, just don't sit there, — do something!" O.K. — O.K. I will, I will! I just happen to know a couple who has successfully organized a beginners class in the town where this family lives. This class will form a club as soon as they are graduated, and before they become too involved in club activities and organization I'm going to see what they can do to provide a bit of "social life" for families who have little or none.

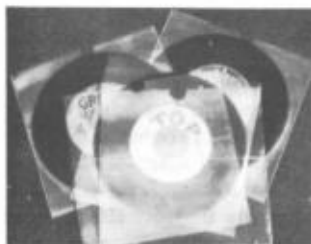
Let us all share our fun of dancing! Let's provide Square Dancing for everyone — Everywhere — throughout the year!

Mary Jenkins  
Minerva, New York

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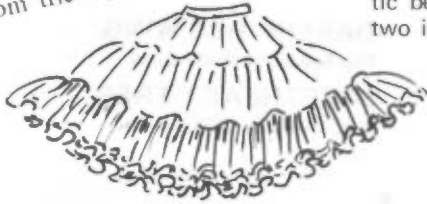


## ladies' choice



Time to round up a collection of tips for sparking your square dance wardrobe for spring. Try 'em at your own risk — they've been collected from the many exchange magazines we receive.

Orange extract on a small piece of cotton will take the black spots off your white shoes. Rub very easily. To clean your colored shoes, use Jubilee kitchen wax as directed and it will clean and polish your shoes to look like new.  
—from the Square Dance Reporter



Gladys Fisher of Paisley, Florida, suggests in "Bow and Swing" this is a good method for rejuvenating saggy, droopy petticoats that are too good to discard: Get some 30 lb. test nylon fishing line. With a darning needle, run the fish line inside, or baste in and out along the bottom hem, all the way around. Do this also with the next seam closest to the bottom hem of the petticoat as possible, but not in the same place. This does take a lot of line and will absorb a little time, but is worth it in the long run. Don't use anything but a 30 lb. test line. This can be machine washed, but not machine dried or ironed; just hang on line and let it drip dry. This is one thing that really does work!

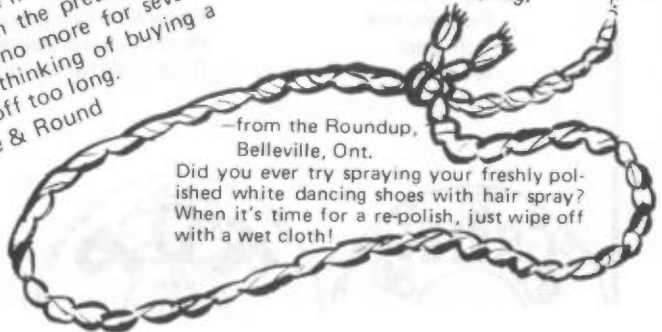
**LADIES:** Manufacturers tell us that nylon marquisette petticoats are made from petroleum products and when the present stock is sold, there may be no more for several years. If you've been thinking of buying a new one, don't put it off too long.  
—Kentuckiana Square & Round

To make casings for elastic at necklines, midribs, sleeves, etc.: Use ½" wide stretch lace. The lace has thin tracks on each side, which are perfect guides for stitching. The lace is a beautiful finish for the inside of the garment. Lorraine Murdoch, in Valley Circle, also reminds seamstresses to pre-shrink elastic before using. Elastic shrinks up to two inches when washed.

Palostar's "Suzi" suggest that rubbing slick slipper soles with a very dried cake of soap will prevent excessive slipping.

—from the Roundup,  
Belleville, Ont.

Did you ever try spraying your freshly polished white dancing shoes with hair spray? When it's time for a re-polish, just wipe off with a wet cloth!



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**ADVANCE RESERVATIONS ARE NECESSARY**



# Knotheads of Illinois

The Knotheads of Illinois, Incorporation was formed by an enthusiastic group of square dancers, Sept. 1957, in Chicago, Illinois. Peggy Oliver was one of the organizers along with about sixty-five charter members. The first board of directors included Olive & Claude Gordon of Hillside, George Geisler of Bensenville and Joseph Wantuck of Chicago.

The purpose of forming the Knothead club was to promote square dancing and give dancers an opportunity to visit other area dancers for fun and fellowship. To promote this aim it was decided to form a club of square dancers who would travel a hundred miles (or more) in groups of four or more couples, to attend a square dance. Those so qualifying to be known as "Knotheads of Illinois". An appropriate badge was therefore designed by

Claude Gordon and made available to dancers qualifying. The very first Knothead trip was made by Chicago area dancers to Whitewater, Wisconsin in October, 1956.

Square dancers from the Rockford, Illinois area became quite active in the leadership of the club in 1964 and continued to do so until in 1973 leadership of the club returned to the Metropolitan Chicago area. There are now 5917 names in the Knotheads files.

The Knotheads sponsor two jamboree-type dances per year to which all dancers are invited to participate. Name callers and round dance leaders are chosen by the executive board to assure the best in dancing.

To make it easier for clubs to plan Knothead trips, the Knothead secretary is compiling a list of clubs who are willing to host Knothead groups.

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Thunderbird Special, Key D**

# Dancing Tips

by Harold & Lill Bausch

What makes a really great dance? "A good Caller!!" Gee, I'm glad you said that — but it is more than that. A really outstanding dance is one where the caller excites the crowd, and the crowd excites the caller. Enthusiastic dancers will bring out the best in a caller and carry him on to greater heights.

What makes a great club? Good officers, a good caller and enthusiastic dancers. "Ask not what you can do for your club" — You know. Will you do it?

Next to the enthusiasm of dancers, I would have to list new classes as one of the more important things to keep clubs strong. The first thing we hear then is, "We have classes but we keep so pitifully few of the class in our club". Why?

Unfortunately most classes are rushed into the club, whether they are ready or not. There are a few areas of the country that do keep new dancers out of the regular clubs for about a year, while they dance in class or beginner's clubs. This is an improvement and I only wish more areas could do this. It is a vicious circle when you have a quick class, lose most of them soon after they join the club, and then have another hurried-up class.

Often we hear that there are too many basics, for most of these new calls aren't basics, and never will be. It's just that somebody thought of a new call and it gets published, then 75% of the callers seem to feel they dare not be the last one to learn that call and use it. If 75% of the callers would say, "Hold on there, I'm not going to call all these new things until I

find out if it is going to stay", then we wouldn't have much of a problem at all.

What would happen if callers did that? Let me ask the callers who are reading this one question. Remember the last time a large percent of the dancers came up to you and told you that you called a really good dance? If so, can you remember what level you were calling? Was it high level or sort of easy going? I'll just bet it was easy going.

Still, we blame callers for getting carried away with all the new calls, but what have the dancers done to encourage the callers to keep it "Cool"? What have the various state and regional organizations done to keep things going smoothly? Not much.

I guess, because I have called for twenty years — and had some luck with it all, when conducting callers clinics, or callers colleges, I do my best to emphasize that there is so much more to being a good caller than just doing a good job at the "mike". I have often said that I wish I could also help conduct some Officer's Clinics, for good officers are the sound footing for any club. There is so much more to being good officers than just being there. Often I have seen that the difference in clubs is not just the caller, but the officers. To my way of thinking, good officers rank every bit as high as a good caller for a successful club; I sometimes think they rank higher.

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**A STATISTICAL ANALYSIS OF CHANGE**  
by Bobbie Beebenberg, Tottapoe, Idaho

**EDITORS NOTE:** This little piece may cause some bewildered head-scratching, some nods of assent, and some negative reactions. We present it with a view toward obtaining some discussion from readers. How about it? Do you agree?

Changes in modern square dancing are introduced by callers for their own amusement. And the practice is entirely justified. The average caller receives so little cash for his services that he must take most of his pay in fun. Typically, the theory that underlies patter calling is the thing which a caller finds most intriguing. So, he calls mostly patter and spends most of his study time on patter matters — learning a hash system, designing original figures, and inventing new basic movements.

Statistics suggest that the rate at which changes are introduced is primarily a function of fill words. In the present state of the calling art, the average caller designs 3.9 times as many figures (series of commands) as he can think of fill words for. He calls the average figure, of the ones that he calls at all, 644 times before discarding it. Preparatory to using a figure of his own design, he practices it 156 times to develop the lyrics (commands plus fill words), 47 times to forget his various experimental lyrics, 5 times to memorize his final lyrics, and 429 times for fun, making 637 times in all. That leaves 7 times that he can call the figure to dancers.

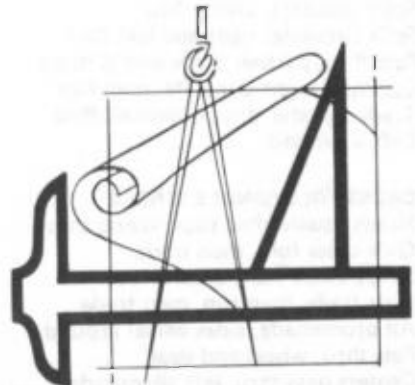
If the caller starts with a series of commands which he has obtained from a magazine, or from another caller's patter, the statistics are identical, except that he practices the call for fun

only 384 times, being slightly less proud of an acquired figure than an original one. Thus, he calls the acquired figure to dancers 52 times to reach the saturation point of 644.

The big difference occurs when the caller acquires the complete set of lyrics for a figure, usually from a recording. He practices the acquired lyrics nine times to memorize them, but he never practices them for fun. The average caller is not above stealing patter verbatim, but he is not proud of it. Be that as it may, he will call the figure to dancers 635 times before becoming bored with it.

Some club that considers itself bothered by excessive change might look into the feasibility of getting a member to write fill words for the caller's figures.

The relationship between change and fill words also has a Freudian aspect. Most callers seem to repress the fact that they have word trouble. They never mention lyrics, and they try to convince people that the hash system is the arcane part of calling. Actually, 99.44% of all callers tell anybody about zeroes, equivalent, and choreographic guidelines, at the drop of a hint. But only 7.8% permit their patter to be recorded. The average caller is deeply honored if somebody steals the series of commands of one of his patter figures. But he froths at the mouth for 11 hours, 12 minutes, and 13 seconds, if somebody steals his patter verbatim.





# KEEP 'EM DANCING

by Ed Fraidenburg



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Interesting choreography arrangements  
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Basics plus 10.



## PULSE POLL BASICS:

### SPLIT CIRCULATE:

Heads lead right and circle to a line

Right and left thru, flutter wheel

Pass thru, men run, split circulate

Men-run, left allemande.....

Heads lead right and circle to a line

Pass thru, men run, split circulate

Men run, square thru four, trade by

Circle four to a line, crosstrail thru

Left allemande.....

Heads lead right and circle to a line

Pass thru, men run, split circulate

Scoot back, split circulate, men run

Crosstrail thru, left allemande.....

Heads square thru four, curlique

Split circulate, men run, pass thru

Wheel and deal, centers pass thru

Left allemande.....

Heads square thru four, curlique

Split circulate, scoot back

Swing thru, split circulate

Scoot back, men run, couples circulate

Bend the line, star thru, dive thru

Square thru three-quarters

Left allemande.....

Heads square thru four, curlique

Split circulate, swing thru

Split circulate, right and left thru

Pass thru, partner trade and  $\frac{1}{4}$  more

Curlique, eight circulate, men run

Trade by, star thru, crosstrail thru

Left allemande.....

### CROSS FOLD/SINGLE CIRCLE

Heads square thru four, swing thru

Girls cross fold, men trade

Single circle half, ocean wave

Girls trade, men run, men trade

All promenade, sides wheel around

Pass thru, wheel and deal

Centers pass thru, left allemande.....

Heads lead right and circle to a line

Spin the top, girls cross fold,

Men trade, single circle to a wave

Right and left thru, dive thru

Pass thru, circle four to a line

Left allemande.....

Heads lead right and circle to a line

Spin the top, girls cross fold

Men trade, single circle ocean wave

Swing thru, girls circulate

Men trade, men run, wheel and deal

Dive thru, square thru  $\frac{3}{4}$

Left allemande.....

Sent in by Rip Risky, Lansing, Michigan:

Heads star thru, right and left thru

Roll away half sashay, pass thru

Slide thru, ends trade, all star thru

Pass thru, trade by,

Left allemande.....

Four ladies chain, sides half sashay

Heads square thru four, swing thru

Centers trade, centers run

Couples circulate, wheel and deal

Pass thru, girls square thru  $\frac{3}{4}$

Men turn back, left allemande.....

Heads lead right and circle to a line

Pass thru, men run, scoot back

Men run (= right and left thru

from original lines)

Pass thru, men run

Scoot back, men run

Left allemande.....

Heads lead right and circle to a line

Pass thru, men run, scoot back

Men fold, ladies lead to a

Dixie chain, girls left, boys right

Left allemande.....

Heads lead right and circle to a line

Pass thru, men run, scoot back

Men fold, two ladies chain, pass thru

Bend the line, pass thru, men run

Scout back, men fold, two ladies chain  
Pass thru, bend the line, star thru  
Pass thru, trade by, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Pass thru, men run, scout back  
Men fold, girls turn thru  
Star thru, wheel and deal,  
Sweep a quarter, left allemande.....

**One from me on the same thought:**  
Heads square thru four, curlique  
Scout back, men fold, girls turn thru  
Star thru, wheel and deal  
Sweep a quarter, pass thru  
Left allemande.....

#### **CURLIQUE/FAN THE TOP**

Heads square thru four, curlique  
Fan the top, pass thru  
Bend the line, curlique  
All eight circulate, men trade  
Eight circulate, girls run  
Double pass thru, first left and  
Next right, pass thru  
Tag the line in, right and left thru  
Slide thru, curlique, fan the top  
Men run, bend the line  
Left allemande.....

Heads lead right and circle to a line  
Slide thru, curlique, fan the top  
Slide thru, centers in, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal  
Girls pass thru, star thru  
Promenade home.....


Heads square thru four  
Circle half to a two faced line  
Fan the top, wheel and deal, star thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

#### **HALF TAGS**

Four ladies chain three-quarters  
Heads right and left thru  
Square thru four, swing thru, men run  
Half tag the line, men run  
Wheel and deal, double pass thru  
First left and next right  
Right and left thru, star thru  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads right and left thru  
Four ladies chain  
Heads square thru four

Swing thru, men run  
Half tag the line  
Swing thru, centers run  
Half tag the line  
Swing thru, men run  
Wheel and deal, dive thru  
Square thru three-quarters  
Left allemande.....  
Heads lead right and circle to a line  
Pass thru, tag the line, cloverleaf  
Double pass thru, centers in  
Cast off  $\frac{3}{4}$ , tag the line right  
Promenade the wrong way  
Sides backtrack, pass thru to the next  
Crosstrail thru, left allemande.....  
Heads square thru four, swing thru  
Men run, California twirl  
Wheel and deal, pass thru  
Trade by, swing thru, men run  
California twirl, wheel and deal  
Pass thru, trade by  
Left allemande.....



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MAY  
9, 10, 11  
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BILL PETERSON

**McMaster University  
Hamilton, Ontario, Canada**

# easy level

Here's a mixer I picked up from Don Armstrong. He says it's older than the hills but it was new to me . . .

## DO-SA-DO MIXER

**MUSIC:** Any good hoedown, hornpipe, or singing call that is phrased in 32 count segments.

**FORMATION:** Double circle, lady on man's right facing line of direction (counter-clockwise). Man begins on left foot, lady on right, Opposite footwork throughout the dance. Open position.



### COUNT

- 1-4 Walk four steps forward (Turn to face partner on fourth count.)  
5-8 Sashay three steps to man's left, lady's right with hands joined.  
9-12 Walk four steps in reverse line of direction. (Open position)  
Right foot lead.  
13-16 Sashay three steps to man's right, with hands joined.  
17-20 With hands still joined, step to the side (left) with the left foot and swing right foot in front of left. Then step to the right with the right foot and swing left foot in front of right.  
21-24 Repeat action of counts 17-20.  
25-32 Do-sa-do partner and then move to the left for a new partner.

## WEARING OF THE GREEN

As called by Bill Caster, Alameda, California

**RECORD:** Old Timer 8071

Now honor to your partner and to your corners all  
You all join hands and circle left just circle left the hall  
You circle left go all the way round and then what do you do when there  
You circle back right the other way round, go round and around that square  
You circle right till you get home and swing your partner round  
It's swing your partner any old way, any old way but upside down  
Now allemande left your corner and a grand right and left around  
And when you meet your pretty little girl you promenade her around.

### FIGURE:

Now the gentlemen swing with the corner girl just swing her round and round  
You go back home and swing your partner round and up and down  
Now you allemande left on your corner, just turn her twice around  
And you allemande right with your partner and you turn her twice around  
Now do-sa-do on your corner on your corner do-sa-do  
It's see-saw round your partner, oh your partner see-saw round  
Now you swing the corner girl again you swing her round and round  
You take that same little corner girl and you promenade the town.

REPEAT FIGURE THREE MORE TIMES.



Here are a couple of variations of McNamara's Band from "5 Years Of Square Dancing" published by SIO several years ago. They are great fun to do and I still use them every March to honor the Irish:

## McNAMARA'S BAND

by Walt Byrne, Altadena, California

RECORD: Windsor 7403

### OPENER AND CHORUS:

Everybody swing your honey, swing 'em high and low  
It's allemande left your corner boys, and round the ring you go  
Sure it's grand old right and left and then you take your lady's hand  
And promenade round the ring to McNamara's Band.

### FIGURE FOR COUPLES 1 & 3:

The first old couple to the right and circle to the north (left)  
And when y've finished circling, balance back and forth  
Now take your corner by the right and pull that colleen through  
Then turn your partner with a left and circle when you're through  
Now pick up the next old couple and circle to the north (circle six) (repeat above)  
Pick up that last old couple and circle to the north (circle eight and repeat above)  
Use the above figure for two couples with the chorus after each complete figure.

### FIGURE FOR COUPLES 2 & 4:

Oh the first couple out to the right and circle hand in hand  
And start that chain a rollin' you chain 'em cross the land  
You stand right in the center and I'll tell you what to do  
You chain those gals across the set till your own comes back to you  
Now to the odd couple go  
On you go with the right and left thru, it's boys your doin' fine  
Right and left back in the same old track keepin' the gals in time  
Do-sa-do your opposite do-sa-do your own  
Give your girl a little whirl and on your way you roam  
On you go to the next old couple and circle hand in hand, etc.....



Taken from Don Armstrong's new manual, "Contras"

## ALL THE WAY TO GALWAY

FORMATION: Contra lines, 1,3,5, etc., couples active and crossed over.

MUSIC: Any 64 count tune.

Intro	---	
Intro	-----	Active couples down the center
1-8	-----	Below two then up the outside
9-16	-----	Actives do-sa-do in the middle
17-24	-----	With the one below do-sa-do
25-32	-----	With the one below balance and swing
33-40	-----	-----
41-48	-----	Put her on the right, half promenade
49-56	-----	With the music right and left thru *

\* Caller indicates cross over every second and alternate sequence through the dance.



# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — MARCH 1949

From the editorial:

Can you lift a dance?

When you're dead tired and the speaker goes, the dancers drag and the music slows,

Can you lift a dance?

When your wife says, "Shucks, your calling's right, they just don't want to dance tonight."

Can you lift a dance?

Can you make that dance what it ought to be so the dancers glow and shout with glee?

Can you lift that dance?

That's your job.

Gus Empie reported on how a successful square dance festival was accomplished, involving nineteen clubs from the Boise Valley S/D Association. In a word, organization! Early appointments of general chairmen, committee chairmen (no mention of chairpersons!) with clearly outlined areas of responsibility, good publicity, carefully planned program, public address system carefully tested, and plenty of refreshments, all added up to a great festival. Since tickets for spectators were available, arrangements were made with merchants for window displays featuring square dance costumes, with notices of the festival.

In an outline on setting up a training course for callers, Lou Harrington estimated a class of twelve students would bring in approximately \$204. between enrollment fees of \$10 each and \$1 charged for each of seven lessons. Expenses for musician, hall and mimeo material would add up to

\$100-125, leaving a whopping profit for the instructor. He concludes, "for the love of MIKE, don't do it at all unless you would rather square dance than either eat or sleep."

An interesting note was found in Ralph Page's "Scrap Book": Singing and dancing were once inseparable, and in the Middle Ages the most frequently mentioned name of a dance is the "carole," a Provencal dance song particular to May, but later danced at all times of the year, including Christmas.

## 10 YEARS AGO — MARCH, 1964

Joe and Es Turner, staff members at many national events, have established criteria for evaluating round dance leadership. (Joe is a management analyst by profession.) Standards of performance, they say, could serve a useful purpose if they enabled leaders to self-analyze and evaluate their skills; identify areas of strengths and weaknesses, and be motivated in a program of self-improvement. Round dance leaders were invited to rate themselves on 1. Ability to teach; 2. Ability to cue; 3. Ability to dance; 4. Showmanship and personality; 5. Programming; and 6. Technical background and knowledge. How do you rate?

Our own Cathie Burdick pointed out the need of the visiting square dancer, in our mobile population, to find out what's doing in various places. The Sherlock Holmes figure, complete with magnifying glass, suggests a traveler might need a detective to find out where to dance in some areas.

Continued on Page 41

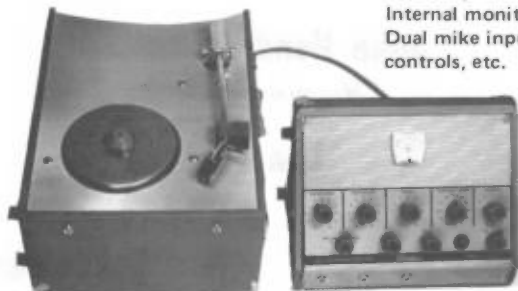
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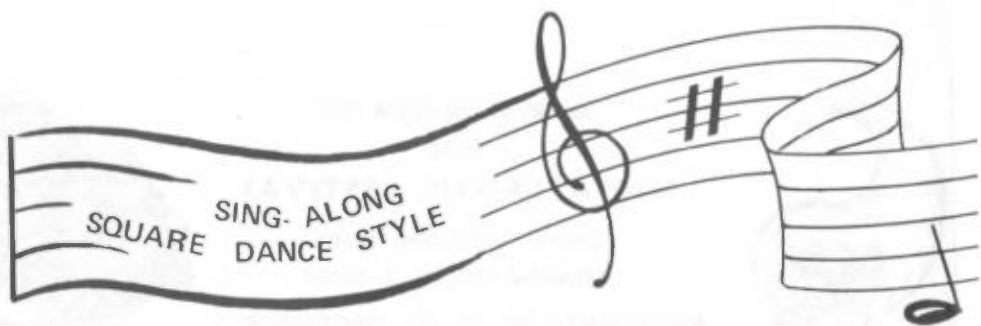
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*Why not try a little group singing at your next after-party or intermission or campout? Here are some parodies; make up more of your own. Get a guitarist or pianist for accompaniment and you're ready to go . . . . .*

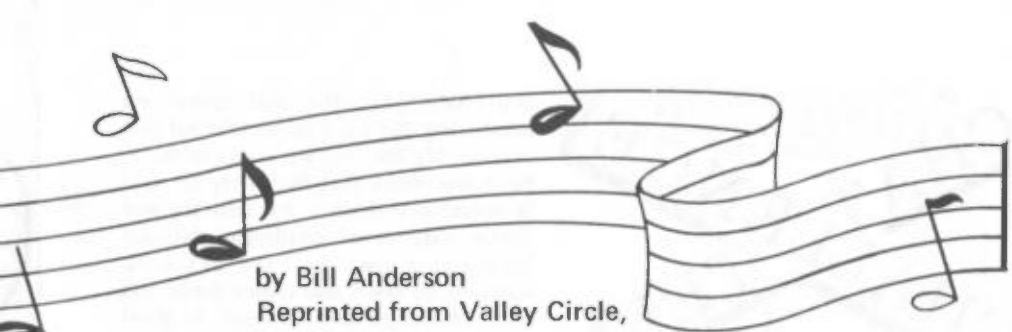
Tune: LOVELY BUNCH OF COCONUTS

We've got a lovely bunch of dancers;  
 There they are all squared up in a row,  
 Fat ones, thin ones, all sorts of belles and beaux,  
 Give them a disc, a flick of the stitch,  
 Start calling do-sa-do's.  
 We've got a lovely bunch of dancers,  
 Every couple's gonna make us rich  
 There stands me man - best caller in the land  
 Singing, "Swing your gal, and go left allemande."  
 Singing, "Spin chain thru, and couples circulate,  
 Wheel and deal, and trade and promenade  
 Cloverleaf and then do a catch all eight,"  
 Singing, "Do-sa-do and swing that pretty maid."

Tune: I WANT A GAL  
 I want a gal just like  
 That's dancing with  
 She's quite a gal, a  
 She's the tenth my  
 A good square dance  
 Who wants to dance  
 I want a gal just like  
 That's dancing with



Tune: DON'T  
 O give me  
 Don't  
 Let me  
 Don't  
 Let me  
 Listen to  
 I can dance  
 Don't  
 Just turn  
 Under  
 In dancing  
 Till I  
 I want to  
 Do-sa-do  
 Can't dance  
 Don't



by Bill Anderson  
Reprinted from Valley Circle,  
British Columbia

Tune: PLEASE RELEASE ME  
Please release me, let me go,  
For I won't square dance any more  
To waste our nights would be a sin  
Release me and let me dance again.  
I have found a new love, dear,  
Who wants to round dance all the year.  
She feels so warm, while you're so cold,  
Release me, it's Jane I want to hold.  
Please release me, can't you see  
She only wants to dance with me  
To square dance now would bring me pain  
Release me to round dance with my Jane.

#### WANT A GIRL

just like the gal  
ing with my Dad,  
gal, and her name is Val,  
with my Daddy's had.  
re dancing gal with steps so light  
o dance every other night  
just like the gal  
ing with my Dad.

#### Tune: DON'T FENCE ME IN

give me room, lots of room under starry skies above  
Don't fence me in,  
t me dance in the wide open spaces that I love  
Don't crowd me in,  
t me be free and gay just to dance where I please,  
sten to the caller on the evening breezes,  
an dance forever, but I ask you please  
Don't crowd me in,  
st turn me loose let me swing my lovely lady  
Underneath the starry skies.  
dancing rounds let me wander way out yonder  
Till I see the sunrise sky.  
want to dance on the sand where the shore commences,  
-sa-di and flutter til I lose my senses,  
n't dance in halls — I would sooner see fences,  
Don't crowd me in.



OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
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# CHALLENGE CHALLENGER

by Jim Kassel

Yesterday I went shopping for a short time with my wife. I discovered something that I should have known for some months past and that was the "challenge" in almost any kind of shopping in today's market places. Believe me, the shopper (in our case, usually, my wife Mary) faces a real challenge in keeping track of prices, buying wisely, and trying to make ends meet.

## CHALLENGE DANCING'S BASIC 100 CALLS

After the original list was sent out and revisions made based on replies received from numerous challenge callers and challenge dance leaders, the final revised list is now complete. The list is now being distributed throughout the country and will appear on a separate page in column form in this issue of our magazine.

## MORE FROM FLORIDA

I have just received a letter from Chuck Kessler of Tampa, Florida which was complimentary of this column (Thank you, Chuck), and furnished us with some information in regard to advanced and easy level challenge in his area. I quote from Chuck's letter, "I am calling for advanced level groups in Tampa, Florida (7 sets) and in the New Port Richey area (4 sets). I hope to have, by fall 1974, two easy challenge level groups started and several more advanced level groups going."

## FROM MANY DANCERS AND CALLERS

I have received numerous letters from callers and dancers which in sum and substance say the following: "I am very happy to hear that the advanced

and challenge callers and leaders are organizing the calls to be learned and danced. My dancers are very excited about the news that they may be able to travel anywhere in the country and dance easy level challenge without feeling at a loss. "So I say let's work together to learn and dance these 100 basic challenge calls as easily as good club dancers sail through the 75 basic movements of club dancing.

## A LETTER FROM "SAN ANTONE"

From Raleigh and Era Mae Wieand, 119 Montez Road, San Antonio, Texas 78218 comes the following: "We are very interested in compiling a directory of challenge groups, to include tape groups and all higher level groups — both caller and non-caller conducted.

We think this is needed for dancers who travel and would like to stop where they could visit some other groups, maybe even be lucky enough to dance with another challenge group. This way we could see what's going on across the country.

If you could just run our address in your column and inform others what we have in mind it certainly would help". Let's get in touch with the Wieands.

## A NICE IDEA

From Calls and Cues (Washington D.C. Area Publication) we learned the "King of Clubs" with Chuck Stinchcomb calling holds two open dances a year (Christmas and May) to give members the opportunity to invite friends who have shown interest in advanced level dancing. Fourteen squares attended their Christmas Dance.

## Tapes

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## INFORMATION WANTED!

The Ambrose Valley Square Dance Club of Charleston, Illinois, has lost its "Little Red Barn" and would like very much to have it brought back or to receive information on its whereabouts.

The Barn was started on its travels in November, 1971, and was returned before the next dance. It started out again in 1972 but was never returned for the 1973 dance. If it is not recovered, its builder, George Kersey, will plan to build another for 1974.

No picture is available, but it answers the following description: all metal, painted red with a loft door that opens for letters, badges, etc., and has its own box for traveling. The box contains a history of the club and the rules for traveling.

Anyone who has information about this missing item, please contact George Kersey, 914 Glenwood, Effingham, Illinois 62401.

## ENCORE, Continued

From the workshop, under choreography, we find this recipe: Take "Goofer's Dream" (Bucket of Worms) by Rod Blaylock, Jan. 1964; add "X" formation involving a double set by Stan Burdick, Nov. 1963; and you get "Double the Bucket" by Gloria Rios, this issue. Sign of the '60's: the new basic was Lines Agitate.

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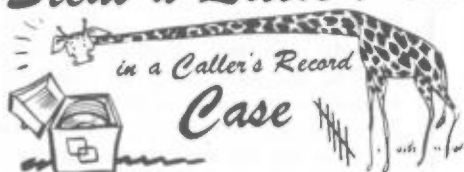
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## Steal a Little Peek



Square and round dancing in southeastern Pennsylvania wouldn't be the same without William H. Morrell of Pottstown. His interest since 1946 has been to keep four square dance clubs in Pottstown and a fifth round dance club in Reading. Those in square dancing know how difficult it is to build a club "from scratch," not to mention the financial problems involved; dancing in this area continued even at the expense of teacher and caller Morrell.

150 dancers recently jammed a Fire House in Stowe for a dinner-dance and gave Bill a surprise testimonial. The 38-inch trophy awarded him reads: "Bill Morrell, caller-instructor, who gives so much of himself and asks so little in return — from your grateful dancers." Bill's success is due also to his wife and dancing partner, Alverda.

Here is a peek into Bill's record case:

### HOEDOWNS:

Racket — Blue Star  
Tag Along — Top  
Torrent — Top  
Billy John — Wagon Wheel  
San Luis Ramble — Scope  
Jim Jam — SIO

Submitted by Sam Procopio

### SINGING CALLS:

Alone Again Naturally — Grenn  
Under Your Spell — Kalox  
For Once In My Life — Square Tunes  
Daisy A Day — Kalox  
Jealous — Hi Hat  
Before I Met You — Red Boot  
Sing A Long — Grenn  
Mack The Knife — Grenn

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# WORKSHOP

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## WILLARD ORLICH



## CHOREOGRAPHY

*A page from National Callers Report*

Individual turning movements are not considered to be difficult in our square dance choreography, yet many times they are culprits which cause the dancing set to break down. It is a fact that holding hands with someone during the execution of a movement helps to reassure both dancers that it is being done correctly. Witness the reaction difference between a "couples wheel and deal" from a line of four as compared to a "partner (single) wheel and deal" from a line of two (couple). The traffic pattern (rule) is the same for each situation, yet the dancer reaction is very different depending upon the experience of the participants.

Another example of individual turning is experienced using the commands to *quarter right* and *quarter left*. From an eight-chain-thru position, a *quarter left* command forms parallel right-hand

waves. From a trade-by formation, a *quarter right* command also forms parallel right-hand waves. From this set-up of right-hand waves, a *quarter right* command reforms the eight chain thru formation. Sound good? It sure is for quick change geometric formations, but did you ever try to quarter left while looking someone in the eye who turns to his left, which is opposite to the way you turn? And then wonder if he goofed or you did? One has to almost close his eyes in order to keep from being influenced by the other. Also the *center in* or *out* command given from an eight-chain-thru set-up becomes especially precise if the command is *centers left* or *centers right* to merge into an ocean wave. *Left* for the centers seems to be *right* to the outside people and they will help you to foul up if they try to determine the direction for you! Suggestion? Ignore the kind helpers — if you can!

The *quarter-more* turn (peel off and a quarter more, etc.) is not quite as bad especially since we now are incorporating the "roll" term to mean the same thing (peel off and roll, right and left roll, trade and roll).

Partner tag, partner trade and roll = right and left thru.

Partner trade roll, new partner trade roll = right and left thru.

Partner trade roll, partner tag, partner trade = box the gnat.

Probably the most difficult facing direction command is the *quarter in* (face partner) and the *quarter out* (turn back to partner). This is not *face in* toward center of set or *face out* with backs to center of set.

EXAMPLE:

Heads lead right circle to a line

Pass thru, quarter in

Pass thru, quarter out

Bend line, pass thru, quarter in

Pass thru, quarter out

Bend the line, turn thru, quarter out

Left allemande.....

The difficulty becomes far greater when different turning directions are required to be done by *lead dancers* and *trailing dancers*.

EXAMPLE:

Heads go right circle to two-faced line

Couples circulate, tag the line zig-zag  
(leads  $\frac{1}{4}$  left, trailers  $\frac{1}{4}$  right)

Swing thru, TRIXIE

(leads  $\frac{1}{4}$  in, trailers  $\frac{1}{4}$  out)

All-eight circulate, boys run

First couple left, next couple right

Slide thru, left allemande.....



HAROLD KELLEY, Riverdale, Ga.:  
From a double pass thru set-up, is the call "centers in" legal?

ED. NOTE: Not for what you have in mind. It should be "outsides in" or use the SPREAD theory, i.e. wheel and

spread (outsides squeeze in) to make a line, etc. Technically, you see, we can also use "outsides out" as a counterpart of *centers out* as well as *outsides in*.

DOUGLAS A. SMITH, Roy, Utah:  
What do you think about a call to *star thru* or *box the gnat* from two men or ladies facing?

ED. NOTE: Not much! If that's the best a caller can come up with in order to put variety into his program, he has a long way to go in the square dance choreography field. And don't tell me it's the man taking the lady's position, because the caller might want you to end up back to back with the other couple, as though normal couples had been half-sashayed before the command to *star thru*. How do you know what the caller's thinking? The *box the gnat* (in which the lady ducks under) with the same sex facing is in the same category as the above breakdown — it's no good!

JOHNNY DAVIDSON, Hannon, Ont.:  
Our local clubs are teaching six to fifteen squares of new dancers each year. They are taught 64 basics in 30 to 35 lessons. This list is used by all callers at our summer dances. The second year we try to cover the first 64 basics from most different positions, plus another twenty basics. After this second year of dancing, dancers are ready for (what we call) club level or contemporary dancing. The slow learners are encouraged to repeat the intermediate (second) year.

Most of our area clubs have adopted the "three level" attitude and as a result, dancers visit back and forth without fear of being clobbered. This system has opened the way for more dancers to enjoy advanced or challenge dancing. Bad dancing habits are aired and their practice is discouraged at every opportunity.

ED. NOTE: Isn't it nice to know that the "plateau" systems do work successfully? May we dare hope that this is the start in the direction of order out of chaos we have so long endured?



## INSIDERS AND OUTSIDERS

by Bill Barton, Ascutney, Vermont

From any parallel ocean waves or two-faced lines, the people facing out are the "outsiders" and the people facing in are the "insiders."

EXAMPLES by the author:

- Heads lead right, circle to lines
- Slide thru, do-sa-do to a wave
- All eight circulate
- Outsiders fold, double pass thru
- Centers in, cast off  $\frac{3}{4}$
- Slide thru, do-sa-do to a wave
- All eight circulate
- Outsiders fold, double pass thru
- Centers in, cast off  $\frac{3}{4}$
- Slide thru, square thru  $\frac{3}{4}$
- Left allemande.....
- Heads star thru, pass thru
- Swing thru, outsiders trade
- Everybody star thru, cloverleaf
- Centers pass thru
- Left allemande.....
- Heads square thru, swing thru
- Outsiders run, pass thru
- Tag the line right, couples circulate
- Wheel and deal, swing thru
- Outsiders run, pass thru,
- Tag the line right, couples circulate
- Wheel and deal, left allemande.....
- Heads lead right, circle to lines
- Pass thru, boys run, swing thru
- Outsiders cross fold
- Double pass thru, peel off
- Pass thru, boys run, swing thru
- Outsiders cross fold
- Double pass thru, peel off
- Left allemande.....
- Heads square thru, swing thru
- Insiders trade, tag the line, cloverleaf
- Centers pass thru, swing thru
- Insiders trade, tag the line, cloverleaf
- Centers pass thru, left allemande.....

- Heads square thru, swing thru
- Insiders fold, cloverleaf
- Double pass thru, centers in, cast off  $\frac{3}{4}$
- Spin the top, insiders fold, cloverleaf
- Double pass thru, centers in, cast off  $\frac{3}{4}$
- Slide thru, pass thru, trade by
- Left allemande.....

- Heads square thru, swing thru
- Boys run, couples circulate
- Outsiders (partner) trade
- Pass thru, wheel and deal
- Centers pass thru
- Left allemande.....
- Heads square thru, swing thru
- Boys run, tag the line left
- Couples circulate, insiders frontier whirl
- Wheel and deal, centers pass thru
- Left allemande.....

# New Gimmick



## MOTIVATE

by Lee Kopman, Long Island, N.Y.

From parallel ocean waves, ends circulate  $1\frac{1}{2}$  while centers circulate once and cast off  $\frac{3}{4}$  around; Dancers are now in a six-hand ocean wave with a four-hand star in the middle. All swing half right (star turn  $\frac{1}{2}$  and outside twos turn  $\frac{1}{2}$ ), those who can cast left  $\frac{3}{4}$  while the others move up to the ends of new parallel ocean waves.

EXAMPLES BY Will Orlich:

- Heads square thru four hands
- To an ocean wave, MOTIVATE
- Boys run, star thru, right and left thru
- Swing thru, and turn thru
- Left allemande.....
- Heads square thru four hands
- Swing thru, MOTIVATE
- Girls run right, turn and left thru
- Crosstrail thru to left allemande.....
- Heads lead right circle to a line
- Pass thru, boys run, MOTIVATE
- Swing thru, MOTIVATE
- Boys run, pass thru, bend the line
- Star thru, swing thru, turn thru
- Left allemande.....

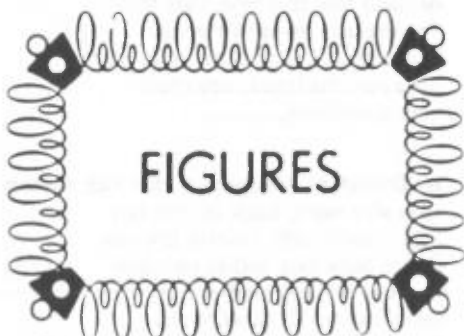
**EXAMPLES by Jack Lasry, Miami, Fl.**

Heads lead right, circle to a line  
Star thru, do-sa-do to a wave  
MOTIVATE, split circulate  
Scoot back, boys run  
Right and left thru, slide thru  
Left allemande.....

Head ladies chain, heads star thru  
Pass thru, do-sa-do to a wave  
MOTIVATE, boys run  
Right and left thru, rollaway half sashay  
Star thru, trade by  
Left allemande.....

Heads square thru four hands  
Do-sa-do to a wave  
MOTIVATE, boys run  
Slide thru, swing thru, boys run  
Bend the line, crosstrail  
Left allemande.....

Heads lead right circle to a line  
Star thru, do-sa-do to a wave  
MOTIVATE, men run  
Right and left thru  
Two ladies chain, slide thru  
Left allemande.....



**FIGURES**

**by Ed Fraidenburg, Midland, Michigan**

Heads square thru four, swing thru  
Men run, zoom, couples circulate  
Wheel and deal, square thru  $\frac{3}{4}$   
Trade by, left allemande.....  
Heads square thru four, swing thru  
Men run, zoom, girls trade,  
Wheel and deal, star thru, pass thru  
Wheel and deal, pass thru  
Left allemande.....

Heads square thru four, swing thru  
Men run, tag the line right  
Zoom, wheel and deal  
Turn and left thru, left allemande.....

**by Cliff Long, Mars Hill, Maine**

Heads (or sides) slide thru  
Swing thru, girls trade, turn thru  
Slide thru, curlique  
Single file circulate, peel off  
Boys fold and slide thru  
Curlique, single file circulate  
Peel off, boys fold, swing thru  
Girls circulate, boys trade  
Turn thru, left allemande.....

**by Will Orlich, Bradenton, Florida**

**QUICKIES**

Head ladies chain across  
Same couples partner trade and  $\frac{1}{4}$  more  
Spin the top, slide thru  
Left allemande.....  
Head couples forward and back  
Partner trade and a quarter more  
Swing thru, star thru, California twirl  
Lead to the right, left allemande.....

**CLUB LEVEL FIGURES**

Head ladies chain  $\frac{3}{4}$  around  
Side gents turn 'em and rollaway  
Forward six and back, pass thru  
Boys turn back, swing thru double  
When you do, ends fold  
(couple behind girl)  
Two ladies chain  $\frac{3}{4}$  around  
Head gents turn 'em  
Same couples crosstrail thru  
To corner, left allemande.....  
Head couples flutter wheel  
Veer left to a line, wheel and deal  
Side couples right and left thru  
Rollaway half sashay, flutter wheel  
Veer left to a line, wheel and deal  
Circle up eight til you get straight  
Reverse back single file, boys turn back  
Dixie grand, right, left, right  
Left allemande.....

Heads lead right circle to a line  
Flutter wheel, veer left to a line  
Triple trade, couples hinge  
Couples circulate, wheel and deal  
Left allemande.....

**BOURBON ST. SCRAMBLE**

Couple No. 3 bow and swing  
Lead to the right and circle half  
Dive thru, split the outsides  
Around one and line up four  
Couple No. 4 half sashay  
Lead to the right, split that couple



Around one and line up four  
Forward four, then wheel and deal  
Two girls turn back and box the gnat  
Spin the top right after that  
Centers run, tag this line out  
Forward eight and back  
Two center couples California twirl  
Four boys star left, four girls star right  
Any old man pick up your partner  
Star promenade

(with partner in sequence)

**by Bernard A. Jones, Carmel Valley, Ca.  
from S/D Callers Assn. So. Cal. Notes**

Heads square thru, star thru, pass thru  
Wheel and deal, double pass thru  
Quarter right, wheel and deal  
Star thru, wheel and deal  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

Sides lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, quarter right  
Wheel and deal, do-sa-do to ocean wave  
Quarter right, swing thru, men run  
Bend the line, crosstrail  
Left allemande.....

Heads square thru, do-sa-do  
To ocean wave, quarter right  
Swing thru, quarter right  
Swing thru, quarter right  
Swing thru, men run, men trade  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande.....

Sides square thru, do-sa-do  
To ocean wave, quarter right,  
Swing thru, cast off  $\frac{3}{4}$   
Swing thru, quarter right  
Swing thru, girls run  
Couples circulate, wheel and deal  
Men lead flutter wheel  
Turn and left thru, right and left thru  
Do-sa-do to an ocean wave  
Tag the line, girls turn back  
Left allemande.....

Sides pass thru, cloverleaf  
Everybody double pass thru  
Quarter right, couples circulate  
Quarter right, double pass thru  
Quarter right, couples circulate  
Quarter right, double pass thru  
Quarter right, couples circulate  
Wheel and deal, left allemande.....

**by Monty Wilson, So. Cal. Callers**

Heads spin the top, box the gnat  
Right and left thru, pass thru  
Circle to a line, half sashay  
Pass thru, ends fold, spin chain thru  
Girls circulate, girls turn back  
Couples circulate, wheel and deal  
Swing thru, boys run, bend the line  
Slide thru, eight chain five  
Left allemande.....

Sides lead right and circle to a line  
Pass thru, wheel and deal  
Centers pass thru, circle to a line  
Right and left thru, flutter wheel  
Sweep a quarter, right and left thru  
Dive thru, pass thru, swing thru  
Tag the line, right  
Couples circulate, wheel and deal  
Sweep a quarter, spin the top  
Box the gnat, pull by  
Left allemande.....

Girls chain three-quarters  
Heads a half sashay  
All eight circle left, boys square thru  
Split the outside two  
Around one to a line, pass thru  
Tag the line in, spin the top  
Ends trade, swing thru, ends trade  
Girls run, curlique, boys run  
Left allemande.....

**by Darrell M. Hedgecock, So. Cal. Callers**

Men star right, back by the left  
Star promenade, reverse the star  
Gents back out, ladies swing in  
Reverse the star, ladies back out  
Gents swing in, drop hands  
Couple promenade, couples backtrack  
Gents roll back, go red hot  
Roll promenade.....

Heads pass thru, separate  
Around one to a line, pass thru  
Ends turn in, double pass thru  
First two left, next two right  
Pass thru, wheel and deal  
Centers star thru, cloverleaf  
Heads pass thru, left allemande.....

Four ladies chain three-quarters  
Four couples flutter wheel  
Heads square thru, slide thru  
Flutter wheel, spin the top  
Turn thru, left allemande.....

**by Don Schadt, So. Calif. Callers Notes**

Head ladies chain, heads square thru  
Eight rollaway, box the gnat  
Face your partner, bend the line  
Pass thru, wheel and deal  
Center four left square thru  $\frac{3}{4}$   
Right and left grand.....  
Heads California twirl, sides separate  
Star thru, square thru, bend the line  
Star thru, pass thru, trade by  
Spin chain thru, turn thru  
Left allemande.....

**by Bill Armstrong, So. Cal. Callers**

Circle left, rollaway, circle left  
Walk around the corner, see-saw partner  
Corner curlique, Alamo style balance  
Swing thru, swing thru,  
Right and left grand.....  
Sides right and left thru,  
Same ladies chain  
Heads right and circle four to a line  
Pass thru, wheel and deal  
Centers curlique  
Left allemande.....  
Heads lead right, sweep a quarter  
Slide thru, pass thru  
Left allemande.....  
Sides right and left thru  
Sides lead right, sweep a quarter  
Pass thru, wheel and deal  
Centers star thru, pass thru  
Cloverleaf, new centers swing thru  
Turn thru, left allemande.....  
Heads right and left thru  
Heads flutter wheel, sweep a quarter  
Pass thru, circle half, pass thru  
Trade by, pass thru, trade by  
Pass thru, trade by  
Left allemande.....  
**by Bill Barton, Acscutney, Vermont**  
Heads lead right, circle to lines  
Pass thru, boys run  
Spin chain thru, girls trade  
Boys trade, centers trade  
Boys run, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....  
Heads square thru, split the sides  
Around one, lines of four  
Centers square thru, ends star thru  
Centers in, cast off  $\frac{3}{4}$   
Centers square thru, ends star thru

Everybody square thru, bend the line  
Square thru  $\frac{3}{4}$ , left allemande.....  
Heads lead right, circle to lines  
Pass thru, girls trade  
Swing thru, ends double circulate  
Centers trade, centers circulate once  
Swing thru, girls trade, girls cross over  
Left allemande.....  
Heads pass thru, separate around two  
Lines of four, pass thru, ends fold  
Pass thru, trade by  
Swing thru, boys run, wheel and deal  
Centers frontier whirl, pass thru  
Left allemande.....  
Heads crosstrail thru, separate  
Around two, lines of four, pass thru  
Ends fold, pass thru, trade by  
Swing thru, girls trade, star thru  
Left allemande.....  
Heads slide thru, pass thru  
Slide thru, ends slide thru  
Centers half square thru  
Everybody slide thru, centers slide thru  
Others face in, left allemande.....  
Heads star thru, pass thru, swing thru  
Boys run, wheel and deal  
Centers frontier whirl, pass thru  
Split em in two, around one  
Lines of four, pass thru, ends fold  
Pass thru, trade by, swing thru  
Boys run, wheel and deal  
Centers frontier whirl, pass thru  
Left allemande.....  
Heads spin the top, turn thru  
Circle to lines, right and left thru  
Slide thru, swing thru one time  
Spin the top one time  
Swing thru two times  
Spin the top two times  
Swing thru three times  
Spin the top three times  
Right and left thru one time  
Eight chain one, left allemande.....  
Heads lead right, circle to a line  
Square thru, centers pass thru  
Centers in, cast off half  
Square thru, centers pass thru  
Centers in, cast off half  
Square thru, trade by  
Right and left grand.....  
Heads lead right, circle to lines  
Pass thru, ends fold

Square thru, bend the line  
 Pass thru, ends cross fold  
 Square thru, bend the line  
 Pass thru, ends fold  
 Square thru, bend the line  
 Pass thru, ends cross fold  
 Square thru five hands  
 Left allemande.....  
 Heads square thru, swing thru  
 Spin chain thru, boys double circulate  
 Girls run, couples circulate  
 Wheel and deal, box the gnat  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Heads star thru, double pass thru  
 Lead couple partner trade  
 Make a right hand star once around  
 Sides to the middle left hand star  
 Once around to the same pair  
 Right and left thru, dive thru  
 Dixie grand, right, left, right  
 Left allemande.....  
 Heads pass thru, separate  
 Around one, lines of four  
 Pass thru, wheel and deal  
 Double pass thru, girls partner trade  
 Make a right hand star, once around  
 Boys to the middle, left hand star  
 Once around to the same girls  
 Star thru, couples circulate  
 Wheel and deal, left allemande.....  
 Heads right and left thru  
 Sides rollaway, heads crosstrail thru  
 Separate around one, lines of four  
 Pass thru, wheel and deal  
 Double pass thru, boys partner trade  
 Make a right hand star, once around  
 Girls to the middle, left hand star  
 Once around to the same boys  
 Do-sa-do to a wave, girls trade  
 Star thru, left allemande.....  
 Promenade, heads backtrack  
 Half square thru, girls half square thru  
 Partner trade, make a right hand star  
 Boys partner trade, girls pick up your  
 man, star promenade  
 Boys step out and turn back  
 Meet your own and do paso.....  
 Promenade, heads backtrack  
 Pass thru, bend the line  
 Square thru, boys half square thru  
 Partner trade, make a right hand star  
 Girls partner trade, boys pick up mother

Star promenade, girls step out, turn back  
 Pass your partner right on by  
 Allemande left the next handsome guy.....  
 Promenade, heads wheel around  
 Right and left thru  
 Dixie style to an ocean wave  
 Girls circulate, boys trade  
 Girls run, girls trade  
 Couples circulate, boys run  
 Boys trade, all eight circulate  
 Girls run, girls trade  
 Couples circulate, boys run  
 Boys trade, all eight circulate  
 Left allemande.....  
 Heads lead right, circle to lines  
 Pass thru, boys run  
 Swing thru, ends circulate  
 Centers trade, swing thru  
 Ends circulate, centers trade  
 Boys run, star thru, pass thru  
 Left allemande.....  
 Promenade, heads wheel around  
 Right and left thru, turn a girl  
 Pass thru, wheel and deal  
 Double pass thru, centers in, cast off  $\frac{3}{4}$   
 Right and left thru, who turns who?  
 Pass thru, wheel and deal  
 Double pass thru, centers in, cast off  $\frac{3}{4}$   
 Right and left thru, turn somebody  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off  $\frac{5}{8}$ , left allemande.....  
 Heads lead right, circle to lines  
 Pass thru, bend the line  
 Pass thru, tag the line  
 Face the stage, come up and back  
 Bow to me, I'll bow to you  
 It's announcement time  
 But we're not thru . . .  
 Look over your lines, wheel and deal  
 Triple centers in, cast off  $\frac{3}{4}$   
 Star thru, cloverleaf, double pass thru  
 First pair left, next pair right  
 Star thru, eight chain three  
 Left allemande.....

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**WORKSHOP** features original material sub-  
 mitted to the editor. New ideas are presented  
 each month. Mail new and creative material  
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# 100 Challenge Basics

This list has been compiled with the help and cooperation of numerous challenge callers and challenge dance leaders throughout the country. It is designed to answer for both new challenge callers and dancers, the two most pertinent questions: "What do I teach first?" and "What do we learn first?"

It should be noted that merely knowing the calls on this list does not make a person a challenge dancer, as there are some additional calls which must be learned. However, knowing this list of calls provides the sound foundation necessary to learn these additional calls.

Dancers who know the calls on this list would be considered solid advanced or hi-level dancers and would need only a small amount of additional training to be challenge dancers.

- All 4 couple movements  
(theory & examples using current calls)
- All 8 spin the top variations:
  - Fractional tops (1/2 top, 1/4 top, 3/4 top)
  - Shorty tops (fractional tops with u-turn backs)
- All 8 swing thru
- Acey deucey
- Alter the wave
- Arky Allemande
- Arky star thru
- Cast back/Cross cast back
- Circle by (with fractions)/Single circle by
- Circulates:
  - Split circulate
  - Trade circulate (from waves and 2-faced lines)
  - T-Bone circulate
  - In roll circulate/Out roll circulate
- Clover and (anything)
- Counter rotate/Split counter rotate
- Cross by
- Cross chain thru
- Cross over circulate
- Cross and turn
- Cross and wheel
  - Cross trade and wheel
  - Grand cross trade and wheel
- Curli-cross

## Chains:

- Everybody chain
- Island chain
- Revolve the T-cup
- Teacup like a daisy

## DIAMONDS:

- Cut the diamond
- Flip the diamond
- 6 by 2 acey deucey

## Ends bend

## Explode the line

- Explode (anything)
- Explode the wave

## Follow your neighbor

- Follow your neighbor and spread
- Cross your neighbor
- Criss cross your neighbor

## Hinge (couples hinge/Partners hinge)

- Hinge and trade (couples or single)

## Half breed thru

## Horseshoe turn

## Load the boat

## Mix

- (Anything) and mix, such as swing and mix, circulate and mix, etc.

## Mixed up square thru

## Pass and roll

## Pass in/Pass out

## Pass the axle

## Pass the ocean/Pass the sea

## Peel and trail /Trail and peel

## Peel the wave

## Percolate

## Quarter in/Quarter out

## Quarter thru / $\frac{1}{2}$ thru

## Regroup

## Relay the deucey

## Relay the top

## Remake the thar, alamo, wave, column, set-up

## (Right or left) roll to an ocean wave

## Roll (added after any call)

## Rotary spin

## Scoot back variations:

- Scoot and dodge

- Scoot chain thru

- Scatter scoot

- Triple scoot

## Scoot and plenty

## Scoot and ramble/scoot and cross ramble

## Shuffle the deck

## Single wheel

## Slip - slide - swing

## Spin chain the gears

- Spin chain and circulate the gears

Continued on Page 63

## EXPERIMENTAL BASIC

# PULSE POLL



Here it is — the latest "update" of what's happening around the square dance world in the way of newer "basics," according to our twenty experts from scattered localities. The first column contains the commonly used "Plus-10" or "ten over the basic 75" known by most average-level dancers in clubs today. The second column is devoted to the latest, very transient group of more experimental "basics" used for workshop purposes only, and which may have a very short exposure — "here today, gone tomorrow." Callers are urged to check out those which stay on top of the list within this second group, month-by-month, and use the others (further down) only with special groups.

### PRACTICALLY MAINSTREAM

1. Curlique
2. Flutter wheel
3. Sweep a quarter
4. Scoot back
5. Walk and dodge
6. Spin chain the gears
7. Split circulate
8. Zoom
9. Diamond circulate
10. Cloverflo (gimmick)

CLOSE CONTENDERS: hinge, partner trade, turn and left thru, spin back, fan back, circulate variations.

### TOP TEN CURRENTLY EXPERIMENTAL

1. Spin chain the line
2. Flip back
3. Motivate
4. Peel the top
5. Remake the thar
6. Cast a shadow
7. Push open the gate
8. Spin tag the gears
9. Counter rotate
10. Phantom Circulate

CLOSE CONTENDERS: cross the star, rotary tag/star, peel and trade, turn out the line, turn and fold, box-turn-box, triple trade, relay the deucey, flip the diamond, scoot and tag.

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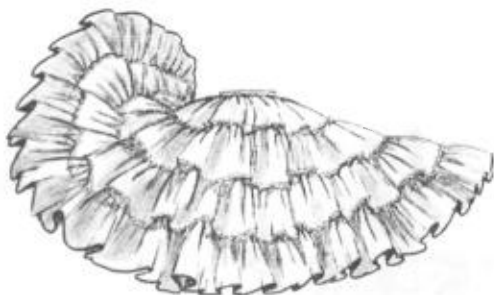
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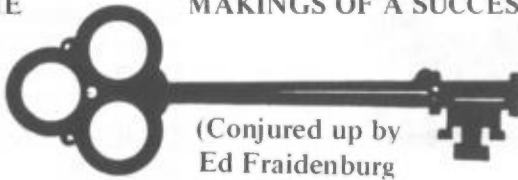
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# *Sketchpad Commentary*

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(Conjured up by  
Ed Fraidenburg)

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*Consideration – of others*

*Openmindedness – toward others*

*Organization*

*Purpose*

*Energy – lots of it*

*Reliability*

*Attitude – goood*

*Tenacity – sticktoitiveness*

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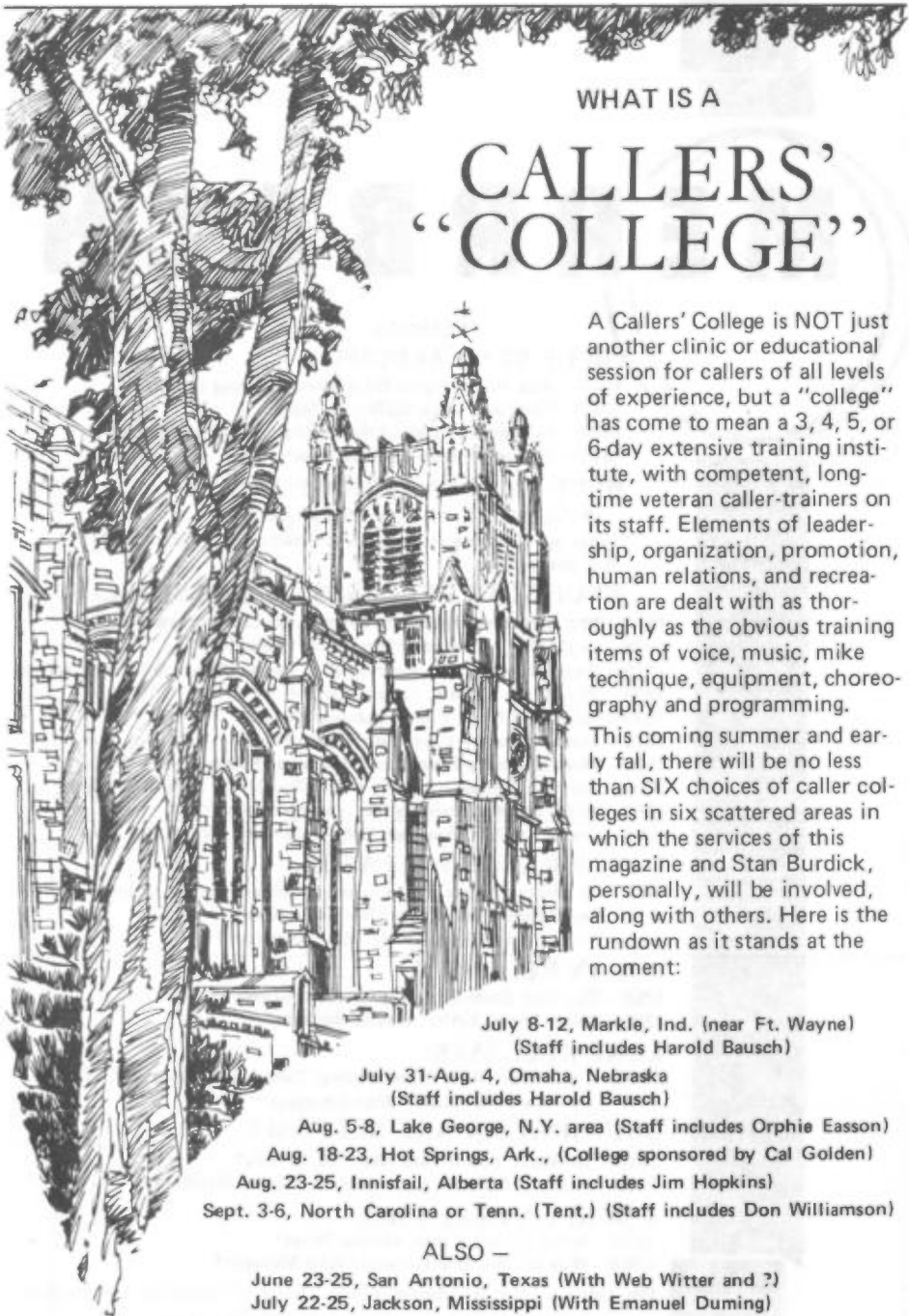
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This coming summer and early fall, there will be no less than SIX choices of caller colleges in six scattered areas in which the services of this magazine and Stan Burdick, personally, will be involved, along with others. Here is the rundown as it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

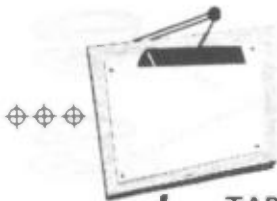
Aug. 23-25, Innisfail, Alberta (Staff includes Jim Hopkins)

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

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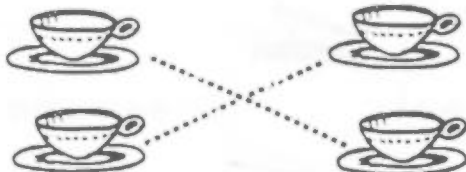
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Boys roll back to a new girl, promenade with her I sing

TAG (16 beats) . . . . .

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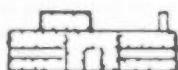
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## CHALLENGE BASIC 100, Continued

Spin the windmill  
(Anything) the windmill (right, left, in, out)

Split square thru  
Split square chain thru

Square the bases  
Square the block  
Square chain thru  
Square chain the top  
Square turn thru  
Step and slide  
Swap around  
Swing about  
Swing and circle  
Switch the wave/line

Tag the line variations:  
1/4, 1/2, 3/4 tag  
Tag back to ocean wave  
Extend the tag  
Trade the wave  
Trail off  
Turn and deal  
Twist the line  
Walk and dodge  
Wheel and (anything)  
Wheel and spread  
Wheel thru/Left wheel thru  
Zig-zag/Zag-zig

### TRY THESE SINGING CALLS —

#### SUGAR BLUES

by Lee Schmidt  
Hi-Hat 434

#### LONG TIME AGO

by Ernie Kinney  
Hi-Hat 435

And Hoedowns By  
THE NEW ISLANDERS

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# RECORDS

## SINGING CALLS

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This month for a change we have quite a few hoedowns. A new label has just come out, "Thunderbird," and their first two offerings are hoedowns. If their future records are as good as their first two, then we'd better watch this label. During the last year, the trend on hoedowns has been all boom-chuck and very little melody. Many callers have told us that they are getting a bit weary of the big boom with no melody, and they would like a little more variety. These two both have the boom-chuck, but carry some good melody.

**THUNDERBIRD ROMP** — Thunderbird 101  
Both sides have the same title, different keys. We believe that this is the better of the two Thunderbird records, with a lot of fine banjo work here.

**THUNDERBIRD SPECIAL / CAROLINA  
CAPER** — Thunderbird 102. A good one.

**JESSE JAMES J / FOGGY MOUNTAIN  
BREAKDOWN** — Square Tunes 155. A pair of good usable hoedowns with a lot of fine banjo.

**WAKE UP JACOB/HECK AMONG THE  
HERD** — Scope 314. Fiddle, guitar, and drums make this a pretty good hoedown record, but not a great one like Scope has been putting out lately.

**WORKING MAN'S BLUES/LOU'S CAB-  
BAGE** — Blue Star 1971. Very much like all Blue Star hoedowns, Good beat, good music, but not much variety from other Blue Star offerings.

**BDM/CANADIAN FIDDLE BACK** —  
Royal Canadian 00908. A 33 1/3 speed record. A heap of nothing.

It's very seldom that we get a record with a hash call on one side and a hoedown on the flip side. This month one appeared on the scene:

**CALGARY STOMP with hoedown on flip  
side and calls by Jay Henderson:** Jay's calls are great and a messy record can not be blamed on him. It must be blamed on the producers of the record. Naturally, any record with music on one side and a call on

the other is aimed at caller sales, but this record does not have a call sheet for callers to work with. If this is not bad enough, the record is too lengthy for a 45 RPM record and should have been produced as a 33 1/3 extended play, because the call fades out before the dance is over, and part of the call is not recorded. This proves the old adage that when the price goes up, the amateurs take over. Any callers who would buy this let us know so we can try to sell you the Brooklyn Bridge or a ten acre plot of kitty litter in Death Valley.

Here is the fine assortment of singing calls this month:

**SUGAR BLUES** — Hi Hat 434

**Caller: Lee Schmidt**

This beautiful record has just got to become a classic. We know that it has been done before on other labels but this one is the greatest. **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, men run right, wheel and deal, right and left thru, dive thru, square thru three hands, corner swing, left allemande, come back one and do-sa-do, promenade. The meat of the dance is in the opener, break, and closer: Allemande the corner, do-sa-do your own, circle left, ladies in, men sashay, circle left, ladies center, men sashay, circle left, allemande left, Alamo style, balance in and out, swing thru to your partner, turn thru, left allemande, come back one, do-sa-do, promenade.

**I'LL ALWAYS THANK YOU FOR THE  
SUNSHINE**— Dance Ranch 623; Frank Lane  
Frank's best effort since he made that great record, "Don't Let The Good Life Pass You BY." This is a dandy all the way. **FIGURE:** Four ladies chain, heads swing thru, then turn and left thru, sides flutter wheel, star thru, pass thru, swing corner, left allemande, come back one and promenade.

**YOU AIN'T MAN ENOUGH** — Lightning S  
5002, **Caller: Les Main**

A nice easy dance with great music. We have noticed that a lot of the easier dances are selling well now. **FIGURE:** Heads promenade half way, lead right and circle to a line, up and back, right and left thru, slide thru, square thru three hands, swing corner, left allemande, do-sa-do your own and promenade.

**PLAYGROUND IN MY MIND**— Kalox 1153  
**Caller: C.O. Guest**

Great music and a dance that is very easy and could be used for class work. There is no opener, break or closer. The dance goes through four times, and is so well-timed that it would be great in class work for teaching the Grand Square. **FIGURE:** Circle left, four ladies chain across, chain them home, heads square thru, corner swing, and promenade, grand square.

**MRS. JOHNSON'S HAPPINESS EMPORIUM, Blue Star 1977; Caller: Nate Bliss**

Lots of words to memorize, but we think the callers and dancers will like it. FIGURE: Heads lead right and circle to a line, up and back, pass thru and wheel and deal, outsides squeeze in, star thru, double pass thru, first two go left, second two right, cross trail thru, swing and promenade.

**GOOD OLE YOU KNOW WHO — Blue Star 1976; Caller: Bob Fisk**

A good record with a nice dance and fine music. FIGURE: Heads curlique, walk and dodge, circle four to a line, up and back, slide thru, right and left thru, swing thru, girls circulate, boys trade, boys run right, partner trade and all promenade.

**EIGHT MORE MILES — Lou Mac 116**

**Caller: Bill Claywell**

"Eight More Miles To Louisville" has been done several times on other labels. This is a good one with a fine figure. FIGURE: Four ladies chain three quarters, heads promenade half way, come down the middle with a curlique, walk and dodge, swing thru, curlique, boys run right, pass thru, swing, promenade.

**DOWN YONDER— MacGregor 2135**

**Caller: Ralph Hill**

A fine dance but we think callers should be told that the music was made before on a MacGregor 78 rpm by Stan James over 15 years ago, so the music is not too modern. FIGURE: Heads star thru, pass thru, trade by, swing thru, turn and left thru, curlique, walk and dodge, partner trade, slide thru, left allemande, with partner curlique, boys run right, star thru with corner, promenade.

**DO WHAT YOU DO DO WELL — Swinging Star 2364; Caller: Bill Owsley**

Bill is a new light on Broadway. We do not believe that he has recorded before. The tune is not new. It was a hit tune on the MacGregor label a number of years back but let's not hold that against this good record. FIGURE: Heads square thru four hands, do-sa-do the outside two, ocean wave, swing thru, boys trade, box the gnat, right and left thru, star thru, slide thru, swing corner, left allemande, promenade.

**HUMPTY DUMPTY HEART— Swinging Square 2363; Caller: Rocky Strickland**

So we are going back to nursery rhymes again! This is a good easy dance that should go over real well for Cub Scouts and their wives. FIGURE: Heads promenade three-quarters, sides right and left thru, double pass thru, first left, second two right, right and left thru, star thru, pass thru and swing, left allemande, come back do-sa-do, promenade.

**BROAD-MINDED MAN — Red Boot 157**

**Caller: John Hendron**

This was a late arrival that came too late to get into our workshops but we believe that it is a fine record and a real good dance.

FIGURE: Heads square thru four hands, do-sa-do, swing thru, boys run right, couples circulate, wheel and deal, swing thru, boys trade, turn thru, trade by, corner swing and promenade.

**CITY OF NEW ORLEANS— Rocking A 1360; Caller: Bob Arnold**

A fine dance. The intro, break and ending feature the Tea Party Promenade, which is explained in the call sheet. Peel the Top can get a little sticky when called to mixed level dancers (not explained in call sheet). FIGURE: Four ladies chain three-quarters, heads pair off, step to a wave, swing thru, girls fold, peel the top, step thru, left allemande, weave the ring, do-sa-do, promenade.

**RIDIN' MY THUMB TO MEXICO — Windsor 5034; Caller: Dick Parrish**

A very good dance that was also done last month on Red Boot. FIGURE: Heads promenade half way, down the middle, square thru four hands, swing thru, boys run right, wheel and deal, right and left thru, pass thru, trade by, corner swing, left allemande and promenade.

**LORD MR. FORD — MacGregor 2140**

**Caller: Ray Flick**

Windsor put out a better version a month or so ago. FIGURE: Heads half square thru, do-sa-do the outside two, eight chain thru, right and left thru, pass thru, trade by, corner swing, promenade.

**NEW ISLAND IN THE SUN— Royal Canadian 00904; Caller: Bob Elling**

After reviewing this record, we think we will stick to the good one on Grenn. Rainbow stroll and Spin tag the deucey are not explained on the call sheet. FIGURE: Heads curlique, boys run right, make a right hand star, turn it, heads center with a left hand star, same two right and left thru, dive thru, curlique, make a right hand star, turn it once around, swing corner and promenade.

**THE GIRL THAT MARRIED DEAR OLD DAD, Royal Canadian 00907; Don Atkins**

A dance that can be used for beginners, if beginners can stand the music. FIGURE: Heads swing partner and promenade half way, down the middle, right and left thru, four ladies chain, join hands circle, swing corner, promenade.

**OPEN YOUR HEART — Royal Canadian 00905; Caller: Jerry Hamilton**

Call sheet has a different dance on each side. We workshopped the original as done on the record and found that two couples did all the dancing, and the other couples in the meantime could have gone to the washroom. FIGURE: Heads right and left thru, same ladies chain, flutter wheel, sweep a quarter, curlique, then walk and dodge, clover leaf, pass thru, swing corner two times, allemande new corner, do-sa-do, promenade.

# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**GODFATHER WALTZ** – Telemark 4011  
Choreography by Norma & Wayne Wylie  
Very pretty music from the movie; excellent and different high intermediate waltz routine.

**PRETTY BABY** – Hi Hat 920  
Choreography by Earl & Heather Silvers  
Good music to a familiar tune; intermediate cha cha-rumba routine.

**SUGAR** – Hi Hat 920  
Choreography by Harv & Marge Tetzlaff  
Good "Sugar Blues" music and a good fun-to-do intermediate two step.

**PIXIE** – Grenn 14185  
Choreography by Vernon & Jean  
Good music and a good basic-type two step.

**NOW IS THE HOUR** – Grenn 14185  
Choreography by Art & Blanche Shepherd  
"The New Zealand national tune;" easy intermediate waltz routine by the outstanding New Zealand couple.

**LET'S FALL IN LOVE** – Grenn 14184  
Choreography by Ann & Andy Handy  
Good "makes-you-want-to-dance" music and a good intermediate-plus two step.

**ONE ROSE** – Grenn 14184  
Choreography by Vernon & Jean  
Pretty music and a flowing easy-intermediate waltz routine.

**YOU HAVEN'T CHANGED** – ABC11374  
Choreography by Irven & Retta Escue  
Good peppy music (vocal by John Carver); three-part intermediate two step.

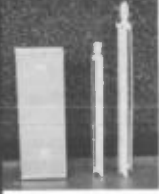
**SLIPPIN' AWAY** – UA XW248-W  
Choreography by Hal & Mabel Clark  
Easy cha cha to country music.

**MY MAN CHA CHA** – Windsor 4535  
Choreo by Bernie Tourigny & Jan Brunell  
Good music; high intermediate cha cha.

**DOODLEY DOO** – Grenn 14183  
Choreography by C. C. Olsen  
Good "doodley" music; three-part intermediate two step.

**LET'S PRETEND** – Grenn 14183  
Choreography by Ed & Phyliss Fraidenburg  
Good music; intermediate two-step with a routine using mostly basic steps.





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#### IT'S NICE TO BE APPRECIATED!

On Monday January 14, 1973 the Mid Valley Squares Dance Club presented a plaque of appreciation to its founders Charlie and Dot Lillagore. The plaque symbolizes the dedication and determination of Charlie and Dot in organizing and promoting the club and for their many hours spent in ad-

vancing square dancing in the valley.

The club dances every Monday November thru March at the Service Center at 6th and Utah in Weslaco, Texas. "Brushups" begin at 7 by Noble Lee Snaples; the dance at 8 with caller "Van" Vandever and rounds by Dick Hindman.

*Zona L. Brown  
Weslaco, Texas*

#### SPECIAL GUEST AT JAMBOREE

On October 6, 1973, Cal Golden of Hot Springs, Arkansas, called the 14th Annual Dixie Jamboree for the Montgomery Area Square Dance Association in Montgomery, Alabama.

The guest of honor for this gala event was the honorable Governor George C. Wallace. Governor Wallace was on the stage and observed the beautiful Grand March. There were fifty squares of dancers and he stayed to shake hands with each one of them.

The picture shows Cal presenting Governor Wallace with a copy of his square dance album.

Governor Wallace has been a long time supporter of square dancing in Alabama. Square dancers of that state recently visited the Governor's Mansion and danced for him and Mrs. Wallace.



Continued on Page 72

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INDIANA — Dance Weekend, Potawatomi Inn, Angola; March 8-10; Jerry Brecklen, Bill Peterson, Jim & Lois Coy. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

KENTUCKY — Bluegrass Hoppers Spring Festival, Yates School, Lexington; March 9; Dick Jones. Write Frank & Ruth Euridge, 528 St. Anthony Dr., Lexington, KY 40505.

INDIANA— Wabash Cannon "Ball" at Honeywells' in Wabash; March 10; Ron Deal, Gabe Owens, Dick Han, Ted Vaile, Schoeffs, Sargents. Write Dick Han, 513 S. Bluff St., Monticello, IN 47960.

GEORGIA — 3rd Ann. South Ga. Jubilee, Valdosta; March 15-16; Bob Bennett, Stan Burdick, Bobby Hollis, Audie & Clara Lowe. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, Ga. 31601.

JAMAICA — Vacation, March 16-23. Write Bob Coad, 9207 Lower Rd., Box 79, Constantia, NY 13044.

VERMONT — 5th Ann. Maple Sugar Festival, Burlington; March 22-23; Singin' Sam Mitchell, Glenn Zeno, Tom & Barbara Potts. Write Larry & Charlotte Desoncie, 22 Cobbleview Rd., Colchester, VT 05446.

NORTH CAROLINA— 15th Tar Heel Square-up, M.C. Benton Convention & Civic Center, Winston-Salem; March 22-23; Gloria Rios Roth, Barry Medford, Doris & Lerverne Reilly. Write Ken Springs, 2600 Starnes Rd., Charlotte, NC 28214.

GEORGIA— 6th Ann. Ruy Camp Dance, Southeastern Fairground Adm. Bldg., Atlanta; March 23. Proceeds go to free cancer home. Write Jamie Newton, 2811 Bluegrass Lane, Decatur, GA 30032.

CANARY ISLAND— Grand Canary Caper, March 23-30; Skip & Pauline Smith. Write Fox Travel Service, 17 Foster St., Worcester, MA 01608.

OHIO— Dance In Paradise, Atwood Lake Lodge; March 19-31; Dale Robertson, Ken



Crowley, Bud & Bette Potts. Write Robertsons, 3521 Morgan Dr., Weirton, WV 26062.  
BRITISH COLUMBIA— Spring Fling, Dr. Knox School, Kelowna; March 29-31; Bob Wright. Write Ron & Joyce Keeley, 949 Creston Avenue, Penticton, B.C.

NEW YORK — Finger Lakes Area Council 3rd FLAC-Fest, Central School, Odessa; March 30; Doc Gray, Linn Brotzman, Dave Taylor, Don Pratt, Leverne & Doris Reilly. Write Ashby Fowler, Box 16, Lakemont, NY 14857.

ILLINOIS— Spring Festival, Southern Ill. U. Carbondale; March 31; Beryl Main. Write John & Katharine Sparks, Rt. 1 Box 362, Carterville, IL 62918.

LOUISIANA— 25th Ann. Festival, So. Louisiana S/D Council, St. Anthony Gym, Baton Rouge; April 5-6.

PENNSYLVANIA— Spring Spin, Voyager Inn, Franklin; April 5-7; Ron Schneider, Dave Taylor, Leverne & Doris Reilly. Write Ron & Donna Schneider, 55 Barrett Rd., Berea, OH 44017.

ONTARIO — Springtime Fiesta, 401 Inn, Kingston; April 5-6; Deuce Williams, Bob Katingart, Kip Garvey, Ralph O'Hara, Bill & Irene Morrison. Write Fred & Kay Parcher, 168 Avenue Rd., Kingston K7M 1C5.

ALABAMA— 21st Alabama Jubilee, Muni. Auditorium, Birmingham, April 5-6; Marshall Flippo, Bob Fisk, Irv & Betty Easterday. Write Jubilee Committee, PO Box 1085, Birmingham, AL 35201.

KANSAS— 24th SW Kansas S/D Festival, Civic Center, Dodge City; April 5-6; Beryl Main, John & Wanda Winter. Write Jim & Marcella Whipple, Box 154, Jetmore, KS.

MISSISSIPPI— Hoedowners 2nd Ann. Spring Fling, April 6, Civic Center, Greenville. Write Ted Pfrimmer, PO Box 141, Leland, MS 38756.

KANSAS— CKSDA Special, 4-H Bldg., Hill City; Harry Tucciarone; April 6. Write George & Reba Sanger, PO Box 127, Morland, KS 67650.

#### LATE ARRIVALS

MISSOURI— The Pro-Callers Dance, Student Union Cafeteria Bldg, Central Missouri State University, Warrensburg; Bob Yerington. Write Chuck Jones, Mobile Manor, Knob Knoster, Mo. 65336. March 22, 1974.

MISSOURI— Annual Spring Festival, March 29, Student Union Ballroom, CMSU, Write: Gene Tate, 412 10th Terrace St., Warrensburg, Mo. 64093.

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**So You Want To Make A Record, Continued**  
no caller needs to worry about an error or two during the tip. The evaluator at the recording company is more interested in voice quality, style, delivery and mannerisms than in the perfection of the dance. He knows that at a dance errors will creep in, whereas at the studio, when actually making a recording, the caller will have the opportunity to make a number of re-takes until he gets a flawless recording.

Another item that the wise caller will have thought about beforehand is the tune to which he wants to set a particular square dance figure. Reams could be written concerning the selection of tunes. Some persons will insist that only tried pop hits ten or more years old will ever make square dance hits. But the protagonists of this idea will quickly give in when faced with the fact that, among others, Grenn's "Big Daddy," one of the all-time greats in square dancing, never made

the top twenty list in the regular pop field. Other experts will insist that the figure in a recorded singing call should include no basics which have been in the movement for less than a year. Then there are those who maintain that if the figure in a singing call is complicated, the break should be simplicity itself, and vice versa. Finally, there are people who feel that no matter how good the figure, the tune, and the caller, the record will not succeed unless the quality of the instrumental is first rate.

What is it then that makes a first rate recording? What are those magic ingredients? What is the proper component? The caller who has the answers will produce the hit recording. Judging by previous all-time greats in square dancing, it would seem that there must be a blending of the good qualities of each of the five basic phases of a record: the song, the instrumental, the figure, the patter and the calling.



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"THE RECORD DESIGNED WITH THE CALLER IN MIND"

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**LISTEN TO A COUNTRY SONG**

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WW 704

**RAMBLIN MAN**

by Gary Shoemake

WW 703

**I BELIEVE IN SUNSHINE**

by Gary Shoemake

**MUSIC BY THE WAGONMASTERS**

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NEWS, Continued

LOUISIANA CONVENTION

The Louisiana S/D Association held its fifth annual convention in Monroe in January. Approximately six hundred square dancers attended the events, which included panel discussions, fashion show, square and round dance workshops and festival dancing. The Cross-trailer S/D Club of Monroe was host.

During the convention of delegates, Chuck and Marge Hubbel of Alexandria were elected president; Ed and Marilyn Borne of Lafayette were elected vice-president; Bill and Doris Barner of Baton Rouge reelected secretary; and Tom and Annamae Silbernagel elected treasurer.

The 1975 convention will be held in Alexandria, January 11.

NEW MID-ATLANTIC FESTIVAL

The inaugural of what is hoped to become one of the best "beach" dances on the east coast is the Mid-Atlantic Festival to be held in the Dennis-Shelburne Hotel in Atlantic City, No-

vember 28, 29, 30 and December 1.

On the boardwalk in Atlantic City only yards from the surf of the Atlantic Ocean, one of the most talented staffs ever assembled will be calling for square dancing, adult and teens, and round dancing in six hotel ballrooms.

Squares will be called by Al Brundage, Bill Dann, Marshall Flippo, John Hendron, Lee Kopman and Ron Schneider. Cueing rounds will be the Easterdays, Highburgers, and McGlynns. For teens, Clint McLean will call in a beachfront ballroom. A special fashion show will be included. The winner of the "hog callers" contest will be presented a scholarship to the Al Brundage Callers School.

The word is "The Jersey Shore in '74", where everyone can dance to the real "ocean wave" in a delightful seashore setting with the most comfortable of accommodations. For information, write Diane Sanger, c/o Penthouse, MacArthur Blvd., Somers Pt., N.J.08244

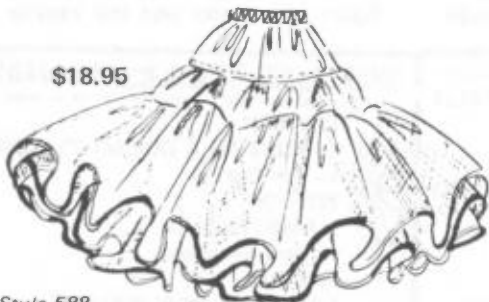
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Style 578

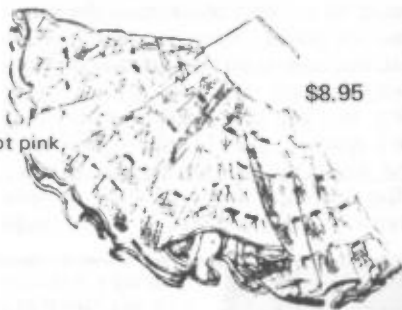
All time favorite tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, red, black, pink, blue, maise, orchid, hot pink, apple green, gold, orange and royal. P-S-M-L and XL

\$18.95



Style 588

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



\$8.95



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

# The BOOK SHELF

BY MARY JENKINS

## PARTNERS ALL – PLACES ALL!

Forty-four Enjoyable Square and Folk Dances for Everyone

by Miriam H. Kirkell & Irma K. Schaffnit

Illustrated by Deirdre Baird

Published by E.P. Dutton & Co. Inc., 201 Park Ave. S, New York, N.Y.

Copyrighted 1949; Ninth Printing Sept. 1962. Price: \$4.50

This "good looking", well written book on square and folk dancing deserves a conspicuous place in every library that all who see it may become interested in this type of activity. Recreational Directors, Physical Education and Elementary grade teachers will find this book fills a definite and immediate need for simple yet detailed dances of every sort. There is a wide variety of groupings and formations – circles, longways, straight lines and squares. There are mixers, play party games, dances where no partners are needed and easy dances for couples, threes and fours – all arranged in order from the simplest to the most complex.

"Partners All – Places All!" is so designed that the music (simple piano arrangements), the "calls" and the coach-

ing instructions for any given dance are before the leader's eyes at the same time. Appropriate records, which can be used in place of the piano are listed by title and number for each dance.

Additional help is provided in the chapters on "What the Terms Mean" and "Six Suggested Programs for Brand New Leaders" and there is an extensive bibliography of phonograph records, books and magazines – all complete with addresses of the publishers.

The authors have both had a wide variety of experience having been Physical Education teachers and Recreational Director in Pittsburg, Pa. Among their acknowledgements are Dr. Lloyd Shaw of Cheyenne Mountain School, Colorado, Springs Colorado and Ralph Page of Keene, New Hampshire.

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Allow 2 weeks for delivery.

THESE ARE DECAL TYPE STICKERS  
wet the decal and transfer to desired surface

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LESS THAN 100—25¢ EACH ■ 100 OR MORE 20¢ EACH

The decal has a light blue background, the dancers are royal blue. The words "round dance," outside lines and double circles are black. The club name, city and state are in regular gold leaf, filling the ribbon area. These are the only colors available at this time.

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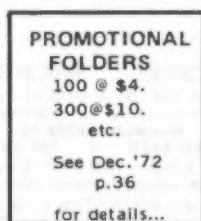
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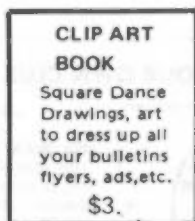
Christmas cards (Buy 'em early) \$1. pkg. of 10 with envelopes



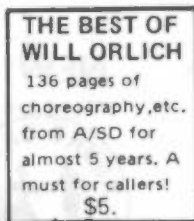
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Submitted by Ed Fraidenburg

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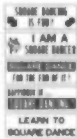
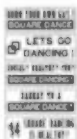
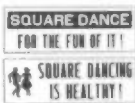
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