

A AMERICAN

JUNE 1974



SQUARE DANCE

23rd NATIONAL
SQUARE DANCE CONVENTION
SAN ANTONIO, TEXAS
JUNE 27, 28, 29, 1974



THE



EDITORS' PAGE



How do you read our magazine? From letters we receive we know some readers flip quickly through and some digest it slowly from cover to cover. Some read for entertainment, some for information, some for new material, some to find a particular page. Ninety percent, at least, check Dolores' latest escapade on the back cover first, and the center spread next. Puzzle buffs rush to locate their page.

Like a smorgasbord, American Squaredance has something for everyone. We hope you are finding your "thing" and gobbling it with "relish."

A national magazine is much more than a dance calendar. At a recent gathering, one passerby commented, "I couldn't use this. I don't travel that far," i.e. Ohio. We gave our reasons why American Squaredance would interest him, but it wasn't until later that the thought occurred, "The magazine is a way to travel all through the square dance world." It's a comfort to

read about other clubs with the same problems as yours, and a joy to find a great new program idea or a solution.

Every dancer will benefit by reading both local bulletins, which locate area dances and pinpoint area problems, and a national magazine which presents an objective nationwide view of many facets of square dancing.

Another benefit of a national/international magazine, such as American Squaredance, is that through the advertising, many products and services can be readily located, and a "world" of contacts for dance locations and other purposes is immediately open to the reader.



COMING NEXT MONTH:
The annual Distaff Issue of American Squaredance Magazine.
Watch for it!

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DANCE**

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WITH THE SWINGING LINES"*

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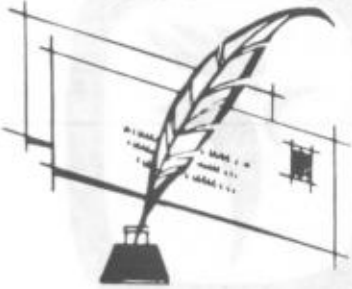
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Grand Zip



... Thank you for the bit about holding hands on the February Editors' Page. It's absolutely basic in any kind of dancing that the dancers must touch and sustain each other. Many churches are now accepting some of the worship dancing that is developing so beautifully and quietly, mostly instigated, I believe, by young women. They are learning to sustain each other by the mutual movement of their hands, and, in the next moment, to reach eloquently toward the source of their mutual being.

*Dorothy Stott Shaw
Colorado Springs, Colorado*

Glad to see you write something about spelling. There are certainly some glaring mistakes in spelling of words in singing call cue sheets. Some border on illiteracy.

*Ron Schneider
Berea, Ohio*

I noted with interest your write-up about Tex Brownlee in the current issue of American Squaredance. I met Tex when he came to Gainesville a few months ago. He is a great caller and I enjoyed dancing to his calling.

I am a beginning caller and I see I have something in common with him besides our interest in square dancing. I also am an honorary Ex-convict. My "diploma" is from the Federal Penitentiary in Atlanta. *Don Mandeville
Gainesville, Florida*

Just to say: Why, oh why! Such cruddy songs as "Put Up the Shade" and

others! Square dancing should be, and I thought it was, good dancing until some callers started using the trash that's floating around. Of course, some callers have sense enough not to use such stuff, but others, maybe because they have good musical scores for voices, use that kind anyway. I've heard other dancers and callers shake their heads in amazement.

*Greg & Pearl
Coos Bay, Oregon*

Re Bobbie Beebenberg (March, p. 29), I've never heard of Tottapoe, Idaho; are you sure she didn't say Taytopoe?

And I think she's wrong about change. It looks to me like changes in square dancing are part of the plot of teachers to turn the whole population into students and teachers. Ah, for the good old days, when witches and sorcerers merely turned people into frogs!

*Clem Spudnoch
Erewhon, Idaho*

This chain letter is meant to bring happiness to you. Unlike other chain letters it does not cost money. Just send a copy of this letter to six square dance clubs who are tired of their callers. Then bundle up your caller and send him to the club at the bottom of the list. In one week, you will receive 16, 436 callers, and one of them should be a dandy!

Have faith in this letter. One man broke the chain and got his old caller back!

Anonymous, Adapted

Ed and I want to thank you for publishing the article in your Valentine issue of American Square Dance.

Many of our friends called us about the article and are glad about the "instant fame."

Besides telling you how we appreciate all of this, we did write a new dance — another breakthrough in the Latin - Merengue '74. This is a brand new rhythm in roundancing. It was introduced at Round-A-Cade in York, Pa. this weekend. We hope that it will follow in the tracks of Tico Tico. From

Continued on Page 70

Let Your Fingers Do the Dancing . . .

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Meanderings...

WITH STAN



At a dance in a remote corner of Haywood County, some 750 miles from home, a bubbling beauty bounced stage-ward to chatter between platters. She exclaimed, "You only see the best of us dancers as you hop from one place to the other, don't you?"

I didn't answer that one by reflex action as I often do — it took a long moment and a quarter more to ponder the point and reflect on the ramifications of her remark.

She gave me a clue. "I mean you don't see all the everyday struggles and personality clashes we go through on a local level," she said, "because you aren't a local caller."

"Bless your heart, honey," I thought, "if you only knew how 'local' (and a bit loco) I've been for the past twenty-five years in this activity. . . if you could witness the disappointments we callers go through when local 'politics' prevail . . . when our engagements are suddenly cancelled . . . when we're 'bounced' from our positions as club callers . . . when less than a set comes to dance . . . when factions fight for power . . . when committees don't come through . . . when the Regulars want it 'hot' and the Tender Newcomers need it 'cool'. . . when dancers rave about so-and-so (competing local caller who has some questionable ethics) so much that your

wife dissolves in tears . . . oh, baby, I've been through it all . . . but we seldom talk about these negative aspects that prevail wherever and whenever people gather and mix and interact with other people."

So I swallowed hard, smiled, squeezed her hand gently, and said something about being around a long time and seeing lots of things, and she bounced off with the assumption, I'm sure, that I'm the kind of guy who sits down at a banquet without really knowing what goes on in the kitchen preceding it. Far be it from me to disillusion the young thing with the hard facts of the matter.

Following that incident, I began to wonder if readers of this flashback-filibuster-in-ink really know that I wear two hats (For your two heads? —Co-ed) practically all the time — both as a *local* and as a *traveling caller*. Here's a little "streakdown" for you:

Three clubs in northern Ohio claim me, although somewhat tenuously, as their club caller. I call for one monthly workshop. There are about five clubs that book me several times a year — locally. Ten "fairly local" clubs book me once a year. I average *one afternoon a week* calling a dance party (limited to 20 basics) at a Senior Center. I do many one-night-stands. But, more than that, I teach one beginners class a year (surprise?) and I just finished teaching TWO (count



'em — TWO!) beginners classes in two cities simultaneously this spring (surprise, surprise), and they actually graduated with pride and polish. (Thanks to Cathie and Gene Webster for the fill-in stints when I was road-bound.)

Well, I know a thing or two about the local scene. But now let's get back into the bigger perimeter

BISMARCK, N.D. — My first time in the state of North Dakota superb treatment dinner served lavishly at the Elks (I never saw Elks eat so lavishly) nice crowd at the dance John and Gin Craven hosted me. He's a caller with great teaching ability and his big classes prove it. Imagine — driving a hundred miles to teach one of his classes each week. His secret promotional tool to develop such big groups is the old ticket stunt (See "Dandy Idea," May 1972 issue) and he starts as early as *summer* to go "prospecting."

WATERTOWN, S.D. — Like a big stepping stone series of bounces, my plane flopped down here from the previous hop, before going on to Wichita a day later. Perry and Margaret Bergh had cooked up a super-subscription dance, and let me tell you, he calls a hand-clappin' kind of dance. I really like those wide-open, rural kinds of places, where square dancing is well rooted. See ya' again, come fall, folks!

WICHITA, KS. — 'Twas a pleasure to live it up with Jim and Shirley Hayes in mid-America. Cessquares (Cessna Aircraft tie-in there) have a fine dance location. Jim makes those speaker stands, statuettes (see Product Line, this issue) and other items, besides traveling a big bunch to keep the dancers swinging to his calls.



HOOT 'N HOWL DEPT

You know about the exorcist who did a little part-time calling? Nobody in his right mind would go to his dances. He'd call nothing but "Up Jumped the Devil," "Devil's Dream," "Witch Doctor," and "That Old Black Magic."



ST. LOUIS — Flying to St. Louis for the *momentous* Callerlab meeting hung on my mind like a collar 'n keg on a St. Bernard (we could pun a little about the *Spirit* of St. Louis) but enough has been said elsewhere (center pages, this issue; pages 6 and 64 last month) and we'd better not overdo it. Bouquets to Bob Osgood and a hard-working team.

WINSTON-SALEM, N.C. — Festival time again Great to work with Allen Tipton down there in tobacco country on a little "Biggie" (we should say "king-size") staged by the Piedmont Callers, a dedicated bunch. Allen is a talented caller, indeed. Spring really sprung this weekend. Thanks to another fine caller, Harry Lackey, for hosting me in his home and to you, too, Clara, for putting up with me for two days.

LYNCHBURG, VA. — Another festival a week later this time working alongside Harry McColgan, a West Virginia "warbler" with a voice that I think the Good Lord created especially for the calling art. Wow! Y'gotta hear him. Someday I hope he starts traveling more widely, or starts to record. His Mt. Lake events are always sold out. Nice to see Ray and Bea Dowdy (on rounds again), and of course, I was housed at the incomparable Dellwos, with Paul, my son, along for the ride.

Incidentally, Cathie (and Mary Fabik of our staff) took in the New England Convention in Providence, R.I. while I was on that trip (See "News," this issue).

ERIE, PA. — A subscription dance working with the dynamic duo of Bob and Lorrie Morrison (they're a unique duet-calling team) was better than downing a hot-fudge and marshmallow sundae on a Monday in July.

CONFUSION SAY: Most frustrating event in square dancing is when caller have "Heads rollaway and everybody Yellowrock corner."



LANCASTER, Ohio — I dropped in to do my part with a dozen other callers for the Zenia, Ohio, Tornado Benefit dance, which raised \$350. See page 51 for a similar benefit fund. It was truly a miracle that the tornado which leveled Monticello, Indiana spared the home and family of caller, Dick Han.

Bruce Johnson of California favored us with a visit the other day, and called his usual mighty fine dance. It actually happened, after the *second tip*, that a dancer yelled to me from the crowded floor, and said, "Hey, when are you gonna get this guy back?" There's the mark of a PRO!

Gotta be off and running, on another series of jaunts, but as I think back to my opening paragraph, and that remark about my seeing only the *best* of the dancers, I'd like to add this positive note:

I see only the *best* of the dancers (both locally and nationally) because dancers are *at their best* when they square dance; and *absolutely the best* kind of people square dance (give or

take a few misfits); and square dancing makes people *better* for the exposure to it. In twenty-five years of calling, I find this candid observation is quite generally true! (Believe it or not, by Raleigh — or is it Ripley? I have a fantastic memory. It probably dates back to 1936 when I took that memory course from — what's his name? — Sam Carnegie!)

And, already I've forgotten the little negative aspects of square dancing we spoke about earlier!

Let's go Dancing

AMERICAN SQUARE DANCE subscription dances. Write for details about organizing one.

McGUIRE AFB, N.J., Fri. July 5, 1974
Contact: Bob Spivacke

BLUFFTON, IND., Mon., July 8, 1974
Contact: "Woody" Wood

CHEROKEE VILLAGE, ARK.; July 25, 1974
Contact Clarence Scarbrough

MINERVA, N.Y., Wed., Aug. 14, 1974
Contact Bill & Mary Jenkins

O'FALLON, ILLINOIS; Friday, Aug. 30
Contact: Al Severn

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

KANE, PENNSYLVANIA; Nov. 17, 1974
Contact: Barbara Myers

LYNCHBURG, VIRGINIA; Dec. 12, 1974
Contact Paul Childers

MACON, GEORGIA, Jan. 10, 1975
Contact: Jim Tyler

PENN YAN, N.Y., Jan. 23, 1975
Contact: Don Smith

VIRGINIA BEACH, VA.; Feb. 7, 1975
Contact: Larry Lawson

PETERBOROUGH, ONTARIO, CANADA
Sat., Mar. 1, 1975; Bob & Jane Jaffray

CHARLESTON, WV., Fri. March 14, 1975
Contact Erwin Lawson

CHARDON, OHIO; Sept. 12, 1975
Contact Ray Marsch



T

OLERANCE

by Earle Park
from Cross Trail News
Victoria, British Columbia

From reading various newsletters, you would believe that all is going well with square dancing, and everything is just as wonderful as it can be. However, after visiting and staying with different people, we soon find out that the situation is the same the world over. Problems have grown into pitfalls, callers are against callers, dancers have their grievances, their likes and dislikes and the same nasty situations exist that we have in our own back yard. Oh yes, it is true, they are here, only we do not want to bring them out or admit that it is so.

Tolerance would be a good lesson for all of us. It has surprised me to learn of the number of dancers who have ceased dancing because someone could not exert a little tolerance. Questions have been asked of many different people, who are actively engaged in the square dance movement, to see what their answers would be. It has been revealing to know that they have the same reply. Should the same question be asked of you, no doubt you, too, would in all honesty reveal the same answer. So let me ask you the same question: Are there those in a square whom you avoid dancing with whenever possible? The answer has always been yes.

Now let us all spell out the meaning of the word tolerance. Tolerance – “Power of enduring”. Tolerance – “Willingness to bear with the differences of others”.

Callers, do not hide behind the dancers, we are the same. Does it not do your heart and ego good when you find out that your dance drew fifteen sets against a dance that, say Earle Park, called that only had six sets? We are all human, and entitled to our own personal pride and respect.

Dancers, you have faults, too. Remember that snippy remark you made “in fun” about so-and-so, in hope that the message got through that you’d be darned if you are going to dance with them again. Or what about that shove you took, and, “that’s the last time I’ll dance in a set with that guy or girl in it”. Sure, you are human and this is why I say we can think about tolerance.

Let us take the first meaning of the word – “Power of enduring”. How long can an area actively operate with your absence? How long can we be silent about the absence of those who derived benefit in years gone by and are still actively engaged in the area?

Now we will look at the other meaning of the word tolerance – “Willingness to bear with the differences of

others".

We could all examine ourselves within and see what we can do to make things just a little brighter.

1. Have we been the kind of fellow who will volunteer for a job once in a while?
2. Have we been kind and understanding to our square, no matter who they may be?
3. Have we been helpful and willing to assist when someone is struggling with a new basic?
4. Have we made it a point to speak to everyone in the hall?
5. Have we tried to show the way to our fellow caller or dancer when it has been for the betterment of square dancing?
6. Have we tried to explain our grievances to others in such a way as to have them understand our feeling toward some particular styling point in the dancing, be it squares or rounds?

7. Have we honestly worked to bring in new members, or have we danced too long now, and taken on the attitude that, "if they want more dancers, let 'em get them"?

Now, I realize that most of you do not fall into the category of those things that have been mentioned. You have been good supporters of the clubs that you belong to. You have been excellent workers in your own areas. But all of us — at one time or another — have been guilty of turning someone away from the square dance movement. Never was it our intention to do this, but as human beings, we have our faults. It is a big person who can practice tolerance, and if you do, you cannot help but be a better square dancer who will be asked to join any set. Your actions will grow on others, who in turn will influence people, and with this chain of events, we should have a far healthier square dance picture in the coming days ahead.

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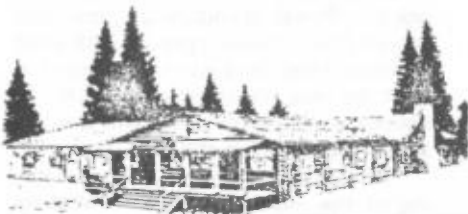
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What is it that makes a first rate recording? What are those magic ingredients? What is the proper combination? The caller who has the answers will produce the hit recording. Judging by previous all-time greats in square dancing, it would seem that 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. Let's look at each separately.

The song. In selecting the music the caller should keep in mind that square dancing is a happy activity and hence the song should be gay and liting. Sad songs rarely make for a top hit. Songs with many minor chords should be avoided. The pop song "Ghostriders in the Sky" is a prime example of a sad song that should not be used. A song that lifts up has an infinitely better

chance of getting to the top. If it was a pop hit at one time, so much the better. Yet it need not have been successful in the general market. Note these two examples: "Love Me, Honey" on Kalox and a very recent release on Grenn "Coney Island Washboard Gal." As far as royalties for the use of the song are concerned, the recording company will take care of sending the payments to ASCAP or similar organization. The recording caller might bear in mind, however, that his use of a song which is old enough to be in the public domain will decrease the production cost to the company and hence make the company more interested in making the recording.

The instrumental. Usually the caller has no control over the recording of the instrumental. This, however, does not say that he shouldn't strive for some say in the matter. A good record-

REGARDING RECORDING

by Paul Hartman
Wheaton, Maryland



ing company will accept the caller's suggestion of instrumentation. If the caller feels more comfortable with a strong and frequent piano lead, then he should suggest this feature to the recording organization. Or, if the caller feels that a particular song deserves a roaring twenties treatment with overtones from muted trumpets, he should say so. And at this point it would be wise to explain that the instrumental is first recorded on tape and that during a separate taping session the caller does his recording to the previously taped music. During the caller's taping session, the music and the caller's voice are thus recorded on a new tape and that tape becomes the called side of the record. The music which was taped first and which the caller used becomes the instrumental side.



The figure. Whether the figure is simple or complicated, a smooth flow without superfluous waits is essential. At the same time, there must be perfection in blend of square dance terminology phrasing with musical phrasing. In other words, the square dance patter must fit perfectly with the musical meter. Another thing which seems to spell success is that in a singing call dancers do not like to be rushed. This point is particularly pertinent at the end of each change when dancers expect the allowance for a swing. It seems that an overdose of basics, particularly newer basics, will not produce success as readily as fewer, primarily well-tested basics. A prime example of the excellent use of a few basics is Kalox's "Mollie Brown" (Heads go right and left through, sides slide through and do-sa-do, once around then pass

through and swing, allemande left and promenade the ring.) Yet this record does incorporate the relatively new movement, slide through. The caller who writes the figure should remember this important point: most dancers like to be able to relax when dancing a singing call which usually follows a challenging patter call. As a rule, dancers don't like to have to think during the singing call; rather they like to float along on the crest of the wave of a smooth figure accompanied by a likeable tune.

The patter. The most important thing about patter is that it should be in keeping with square dancing morality, ethics and manners. To retain the original words of the song "Good Ole Mountain Dew" is unpardonable, particularly when this record is used at dances which are attended by non-dancers. Square dancing has a bad enough image among the general populace and we don't have to add to it. Promenade patter such as "You can find the girl you seek, for a dollar down and a dollar a week" is also not in keeping with the true spirit and nature of our favorite pastime. The recording caller should try to fit existing lyrics of the song into proper square dance patter; but if the existing lyrics are not pertinent to square dancing or not in proper square dance decorum, the caller should change them to fit the mood. If at all possible, patter should be humorous and cute, "She washed a hole right through the knees of a brand new pair of BVD's, My Coney Island Washboard Gal". Joe Lewis is a master in changing an existing song and adapting it more to his liking as a square dance entity. This is evidenced in his taking the song "Sleep, Kentucky Babe" and making the square dance "Hazel Eyes" out of it. Similarly, his rhyming lyrics "You got to take her dancing to a square dance hall, or she won't let you take her dancing at all" are a classic as used in his early recording of "Raggin' A Call" on the Intro label (more recently done again by Bob Van Antwerp on the MacGregor label

under the same title). No recording caller should hesitate to change the title of an existing song or to make the lyrics fit the square dance mold. In fact, the patter lyrics represent one area where the recording artist can really show his ingenuity and his originality and come up with humorous verses which will lend frosting to a well-tasting singing call.



The calling. Whatever has been said about the necessary ingredients for good calling technique applies to calling for a record in double strength. Diction must be even better than at a normal dance because many phonographs do not reproduce the recorded sound too well. Projection must be exceptional for the same reason. But most important is the balance on the called side between the loudness on the caller's voice and the volume level of the music. Good records are often passed by because the calling is poor and the balance favors the music. Records these days are judged by workshops where groups of people dance to the called side and often a record will get an undeservedly low rating simply because the caller could not be heard clearly above the loud band. In this respect, callers are at the mercy of the studio technician who does the "mixing" when he puts onto a clean tape the caller's voice and the music. Inasmuch as most technicians are not square dancers, they do not under-

stand the importance of having to hear each word very distinctly. And so they give equal volume to music and voice. The difference between regular and square dance recordings should be pointed out to the "mixer" by the recording caller before he begins to tape his calling. It should be impressed upon the "mixer" that the balance is very delicate — the music, particularly the beat, must be sufficiently loud to permit audibility for dancing and also equally subdued to permit unhampered hearing of the caller. No caller should leave a recording session without first having satisfied himself that the final "take" has proper balance. Some studios are now getting recording equipment which permits readjustment of recording levels of the merged music and voice after the recording has been made. This feature is possible because of the use of two tracks on the same tape and should improve the problem of proper balance. Callers should inquire whether the studio has this type of equipment and take advantage of the control they can exercise in achieving proper mixing.

In conclusion it must be emphasized that the recording caller has a great responsibility to the square dance movement. Records have been the foundation of modern western square dancing. They have standardized square dance terminology and unified the square dance world as no other single feature has done. Yet, for all of the work that goes into making a recording, the average recording caller barely gets enough financial return to pay for his mileage to and from the recording studio. The exception is, of course, the caller who makes that one hit each month out of the twenty to thirty records produced. And if you want that one money making hit, you should follow the golden middle path of the recording road — good, familiar tune; few and not-too complicated basics; flowing, well-metered figure; cute and humorous patter; clear diction; and perfect voice-music balance. It's that simple.

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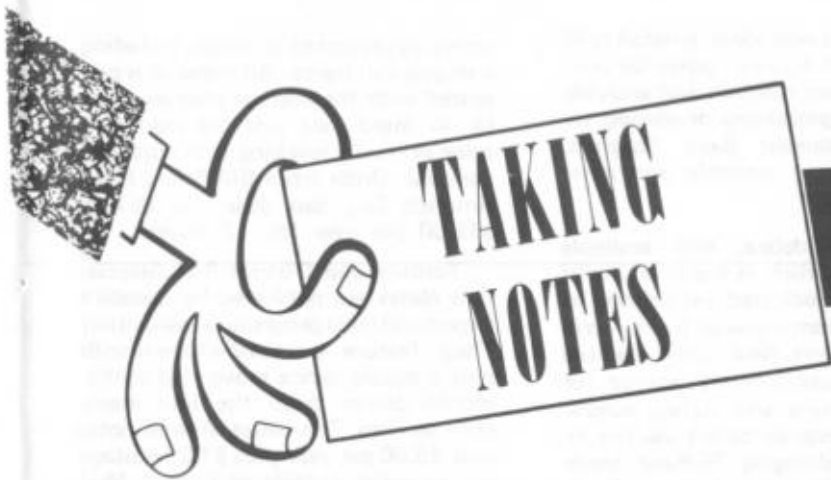
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Within the last score of years a phenomenon has appeared on the square dance publishing scene, aimed at every caller who calls "western" style, and it is called the CALLER NOTE SERVICE.

It is damned by some (who claim Note Services are mainly to blame for the wide proliferation of too many experimental movements) and praised by some (who say that through the Note Services ill-contrived "basics" are condemned and smooth-flowing ones are encouraged, thus perpetuating good dancing).

Early notes were mailed out monthly by Les Gotcher, Walt Wentworth, Fred Christopher and others. Usually mimeographed and usually consisting of eight to twelve pages, they were and are designed to bring to the caller an up-to-date synopsis of what's being used, how to use it, and the author's opinions on styling, trends, etc. Often a callers' association is the collective "author." Sometimes an area magazine becomes the "vehicle" by which Notes are distributed. In a sense the national/international magazines, such as American Squaredance and Square Dancing (printed in California) are Notes publishers.

There are half a dozen major Note Services today, and it is a safe bet to say that over 50% of all callers subscribe to one or more of these services.

Several of the Note Service authors were able to meet informally in St. Louis in April, for the first time, to discuss common interests, and it is hoped that similar meetings will occur each year at the Callerlab (I.A.O.S.D.C.) Convention.

Rather than editorialize on what the services offer and how well they accomplish their goals, we'll present a capsule of each, and let the reader be guided as to the relative merits of each (we'll start with the oldest):

Published for almost twenty-five years, the **Square Dance Callers Association of Southern California Notes** strive to maintain a well-balanced format, combining both the latest figures and standard dance material. Also, each issue has something for the new caller as well as for the veteran. A \$1,000,000 liability policy is issued with each membership in the Association, which includes the Note Service. Membership is \$17.50 per year. Inquiries should be made to Ted Wegener, Executive Secretary, S/D Callers Assoc., 16404 Ardath Av., Gardena, CA 90247.

National Callers Report (NCR) is published by Will Orlich, Box 8577, Bayshore Gardens, Bradenton, FL 33505, for experienced callers. NCR reports all new ideas only, reviews advanced choreography variations, ex-

plores the best new ideas in detail with dance-proofed figures, potential possibilities, dancer reaction and analysis. Past NCR explorations developed today's 75-Extended Basic Program. NCR is released monthly and costs \$15.00 per year.

Choreo Guideline, also available from Willard Orlich, is the only special note service dedicated exclusively to 75 Basic Program material freshly written for all callers. New callers may use this as a supplementary source for writing, teaching and styling suggestions, while veteran callers use the interesting, challenging 75-Basic variations. **Choreo Guideline** features "spotlite" figures with choreography changeabouts from simple to complex examples. The guideline is published five times a year at \$5.00.

Notes for Callers, by Jack Lasry, 19010 NW 11th Ave., Miami, FL 33169 costs \$12. for 12 issues. Some of the regular features included are Viewpoint (editorial analysis), Review Figures, Dancing the Basics, Experimental Workshop, Choreo Ideas, Basic Choreography, etc. Especially valuable are the frequent sequences of set-ups, zeros, equivalents, and get-outs, using the highlighted basics of the month.

Hashing It Over, by Jay King, PO Box 462, Lexington, MA 02173 features diagrams of all workshop figures, plus Challenge Corner, Top Tip, Hash House, zeros, equivalents, gimmicks, Caller Clinic, etc. The price is \$12.95 for twelve issues.

Choreo Breakdown provides equal emphasis to three categories of patter material: Mainstream Basics, Experimental Basics, and Caller Training (patter techniques, sight calling, etc.). It uses an easy-to-follow system of choreographic analysis to define and present all patter routines. Callers may easily determine zeros, equivalents, transitions, conversions. All new movements are reported and defined; those judged to have a more than passing in-

terest are presented in depth, including a singing call figure. All material is presented with the average club-level caller in mind (not just the workshop caller primarily working with advanced dancers). Order from Bill Peters, 5046 Amondo Dr., San Jose, CA 95129, \$15.00 per year for 12 issues.

Toronto and District S/D Association Notes are published by Canada's largest and most progressive association. They feature a round-of-the-month plus a square dance movement-of-the-month picked from the four major note services. Ten issues of these notes cost \$5.00 per year plus \$1.50 postage for countries outside of Canada. Mail money order to the association at: Dept. SDM 1, 25 Elmwood Ave., Willowdale, Ontario, Canada.

Tempo is a note service issued four times a year, loaded with good pre-worked material using 75 plus 10 basic movements, designed for club use by callers who want to stick with good basic material. No new experimental material is printed in this service. It is designed to be a counterpart of other notes callers receive from associations. Write to Jeanne Moody, 632 University Ave., Salinas, CA 93901. \$10.50 per year is the charge.

Supplemental Notes is designed for all callers looking for more variety and material pertaining to the 75 basics. Notes are published six times a year by Trent Keith, 3510 Denver St., Memphis, TN 38127, and cost \$3.95 yearly.

Other sources of information concerning past, present, or upcoming Note Service publications may be obtained from the following:

Santa Clara Valley S/D Callers Association, PO Box 964, Cupertino, CA.

Bill Davis, 180 Castanya, Menlo Park, CA 94025.

George Gargano, 1418 Merryview Lane, Hibbing, MN 55746.

Emanuel Duming, PO Box 4851 Wonderland Sta., San Antonio, TX 78285.

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4-H



ON

4

Bob Gaunt of Mickleton, New Jersey, is the caller for the Clover Squares, a 4-H square dance club. This group is active in 4-H and participates in that organization's state square dance festival at the Flemington Fair.

Competition is a basic part of the 4-H program, and prizes are awarded for the dancing. In 1969, all dancers mastered "Darling Nellie Gray," "Texas Star," and "San Antonio Rose" for the fair. The 1973 dances were "Proud



CORNERS

Mary," "Your Time Hasn't Come Yet" and "Winchester Cathedral." Some of Bob's teen dancers have stated that some form of reward is necessary, but others feel that dancing would be better without the competition. Elsewhere, some 4-H groups have adapted the competitive aspect and based it on enlarging the clubs and finding new dancing members. Since square dance leaders have tried to steer away from competitions and 4-H programs incorporate it, however, individual callers must work to bring both aspects together in their particular areas.

Bob's Clover Squares dance from September to May for fun, and spend June, July and August practicing timing and styling especially for the Labor Day fair.

What makes a 4-H square dance club different from a teen square dance club? 4-H clubs in New Jersey must adopt a constitution, plan a year's program in advance and submit it to the county office, take part in at least one community service, and have their members keep record books. Members may be nine to nineteen years of age, and must be residents of the county; however, guests are always welcome at the dances. Planning special dances teaches the members the mechanics of hiring halls, lining up callers, designing and mailing out flyers.

There are two divisions of dancing at the state festival: one is Recreation, for which the dancers learned the three singing calls already mentioned; and the Project Division, for which no records are learned. These dancers must dance whatever the caller calls: the Basic section concentrates on the first fifty basics, and the Advanced section on the first seventy-five.

The "Basic Movements" and "Extended Basic Movements" booklets, published by SIOASDS are considered to be 4-H project books for square dancing. While we do not mean to advocate competition as a means of building the square dance movement, the judges' criteria for evaluating the

squares would be well worth working on in any club. Here are the six points: Coordination and timing with the (1) caller, (2) members, (3) music, (4) gracefulness, (5) originality of figure, (6) dress originality and uniformity. Except for the latter, which might be adapted to "proper dress for dancing," these are purposeful goals for any square dance group.

Members of the Clover Squares are expected, among other things, to participate in at least one demonstration, one committee, the state festival, and to keep the ten commandments of square dancing:

1. Remember that square dancing should be fun.
2. Do not consider yourself too good to dance with any other persons lest you be the one to make a mistake.
3. Be enthusiastic but not rowdy.
4. Square dance whenever you get the chance. Try difficult callers.
5. Make newcomers feel welcome by inviting them to dance.
6. Always be sure you are clean and well-groomed when you go square dancing.
7. Dance the dance the way it is called, not the way YOU learned it.
8. Never do anything that will bring dishonor upon your club.
9. Treat others as you would want to be treated.
10. Remember that you were once a beginner.

Each member pledges, "My head to clearer thinking, my heart to greater loyalty, my hands to larger service, my health to better living, for my club, my community and my country." How many adults pledge to carry out a program like this one?

Congratulations to Bob Gaunt for his work with teens in the Clover Squares!



A GRAND SQUARE dancer

OR TWO...

by Dennis R. Miller
Columbia Cross Roads,
Pennsylvania



It is needless to say that square dancers are probably one of the most dedicated groups in the country. If they weren't, square dancing wouldn't be as old and popular as it is.

Earl and Ruth Simcoe are living proof of the dedication to square dancing. This East Troy, Pa., couple spend every Saturday night square dancing. Earl is seventy-nine years old, and has spent sixty-seven of those years square dancing. His wife, Ruth is seventy-eight.

"The first time I ever danced was when I was about eleven years old," Earl explains. "I remember when there wasn't nothing in a band that was electric — just a fiddle, a banjo and maybe some drums. And the square dance caller didn't have any microphone either!"

For a few years after the couple married, they didn't square dance with any regularity, being busy on Earl's farm which he ran for thirty-five years. Then, about sixteen years ago, they began going to a dance hall called Miller's, one of the largest square dance halls in Northwestern Pennsylvania.

"That's where I learnt to polka," Earl says. "I was sixty-three when I started really kickin' up my heels!" Earl estimates that in the past seven

years, he and Ruth have only missed about six Saturday nights of square dancing. "And that was mainly because of bad roads in the wintertime — and a flood one year," Earl said.

Earl, who says he has a "pretty good ear for music," is also pretty popular with the female crowd at the dances. "I dance with my wife till she gets tired out, then I have to go round up somebody else," he says with a big grin.

To which Ruth answers, "He won't teach me to polka because if he did, he wouldn't have the chance to dance with all the young girls." She admits though, that "I get tired around eleven," and whatever she complains about is all in the fun of their Saturday nights together. "I have a good time just sittin' back with my coke and listening to the music," she explains.

"What makes me mad though," she continues, "is when they kiss him. There's a square dance where the couple is supposed to kiss, and is Earl's dancing with one of the younger ones, they'll kiss him, sure as shootin'!" She tries to look angry as Earl, a twinkle in his eyes, chuckles softly.

The Simcoes have been married for fifty-eight years, and have celebrated all of their birthdays, and anniversaries

Continued on Page 58

Callers - Have you got SPEAKER STAND PROBLEMS

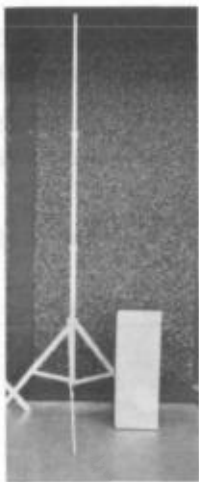


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STRAIGHT TALK

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

A NEW MOTTO FOR SQUARE DANCING

Whoa! Just a doggoned minute! Do you enjoy square dancing? Yes, so do I. What I have to say may be just my opinion, but I ask to come forth and express it. Let's start with:

Square dancing should be a dance!

Have you observed a square dance floor from the sidelines lately? Mostly what you see now is not dancing, or square dancing as it could and should be. Not a beautiful blending of bouffant skirts, color and harmony and good lively music with gentle folk. What you see is more like a sprightly wrestling match.

Do you see a fellow gallantly and gently promenading his lady as though it were a pleasure and an honor?

What you see usually is Mr. Muscles giving the gals in a grand right and left a lusty jerk each time. Really, all he needs to do is touch hands, not grab and yank. When he reaches his gal does he hold up his hand and let her turn under? No, he clamps her hand in his and uses her arm like a crank — CRUNCH! Then he gallops off at full speed to home base.

What happens there? Nine times out of ten, he is out of position. Then it's "crank her around again, boys!" and pull or drag her to an off-balance swing because he does not properly position his hand on her back. Some will then stand there beating their hands together outdoing the sound of the music and the caller's voice. "Ain't we got fun!"

Gals, let's not forget you. You are not without blemish and unladylike antics too. So let's not think it is all the men's actions that detract from the beauty of a square dance floor. Are you dressed in the traditional square dance costume? Do you move smoothly to the music, or jump in there and kick and tug and puff around the square, too? I've seen some gals give that fellow a hearty swing occasionally.

Today's theme is "Have fun, have fun, have fun!" I agree. Fine! But fun is not one person "doing his thing" at the discomfort of another. I advocate that for square dancing we start a new motto — "Let's dance, let's dance, let's dance, gently, gracefully, beautifully." There, I've said it and I'm glad!

*Deloris Breske
Editor, S&R/D News, San Antonio
from The Caller, Memphis, Tennessee*

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June is the traditional month for weddings, and this month's featured "trick" is appropriate for those planning a wedding to each other, and can be adapted for wedding anniversary celebrations.

The couple is unknowingly maneuvered into the lead of a Grand March, then deliberately halted in front of a screen or door, whichever is most convenient. From behind the door, steps a man in clerical garb, holding a copy of American Squaredance magazine, with a ribbon trailing from its pages, as a testament might have. In the presence of the club, who are also kept

in the dark as much as possible, the mock ceremony is performed, as "Here Comes the Bride" music fades out:

"Dearly Beloved, we are gathered here in the sight of square dancing people, and these promenading witnesses, to join this round one, and this square one, in the holy bonds of matrimony, modern western style.

"I charge you both, in the presence of your club caller, to remember that to love and to square dance are the prerequisites of a happy lasting tip. As you sashay through your set in life, and cross trails with other promenaders, always pair off and dive through together, no matter how red hot the ocean waves may become. Keep the sunny side out, and always wheel and deal as a couple. Beware the pitfalls of partner trades, do not veer to the left, always lead to the right. Though there may be temptation to backtrack, put aside the urge to cast-off, and circulate, for you have squared up to keep moving. Don't slow down! Be ever ready to do a U-turn back if your partner considers the single file - Indian style. Show a willingness to bend the line, and share life's cloverleaves. It will ease your swing through life if you round off each day without slipping the clutch. Only then shall you be able to barge through without the perils of substitutes, and the trade-bys of life.

"So, keep looking to the arch in the middle, and, as couples, pass through with joined hands. May this bring you the everlasting joys of yellow rock, to your final tip together.

"Now, Jane, do you take this square one to be your lawful partnered paw?

"Now, Bill, do you take this round one to be your lawful paired taw?"

Ring bearers appear with aluminum foil rings, one round, one square, and a few loud sobs are heard from the audience.

"By the authority vested in me by this club, American Squaredance Magazine, and the authority of the Callers Association, Sets in Order, the Border Booster Square Dance Association, and the Northway Squares, I now pronounce you Paw and Taw."

Mary McKinney
High Peaks Squares
Lake Placid, New York

FEEDBACK

Please use this letter or parts of it to show our view of callers using notes to call a dance we enjoy.

Many callers who call by sight or memory get in a "rut" and call only the simplest sequences and with boring repetition. A caller who doesn't want to use notes can benefit from a list of calls to glance at once in a while as the dancers are returning to home position.

The caller portrayed in the article had to be a rank amateur and half blind at that. Most callers I know and dance to are very much aware of the floor.

Lee Kopman, Keith Gulley, Jim Davis, Jack Lasry, Ed Foote or Jim Kassel could never be fooled for more than a sequence or two. These callers spend hours preparing a dance using a variety of calls in interesting and precise positions, as opposed to calling right and left thrus, dive thrus, or wheel and deal and double pass thru all evening. These callers are constantly aware of where the dancers should be; they don't wait for an "allemande left" to check the sets.

They are used to watching three or four key sets. They can instantly insert calls in their prepared choreography to correct mistakes of the dancers or mistakes in their own computations and bring everyone to original corner more easily than many other callers not using notes.

Jim Kassel, current editor of "Challenge Chatter," assures me that it is imperative for him to watch the dancers to check both his and the dancers' timing and his own choreography.

Jim Davis, a Pittsburgh caller, uses a remote "mike" and dances with his wife, Nancy, when there are an odd three couples at his dance club. He places his equipment on the edge of the stage and carries his "notes" in his

hand. He dances, calls his pre-arranged choreography, resets the music and occasionally helps other dancers in his set. Tapes of these dances have been sent out with few people even realizing that he was dancing all evening. And so we must take exception to the article that disparages the use of notes.

Ready? One, two, three — Yes, we are laughing at the article.

*Gene Schumaker
Vandergrift, Pennsylvania*

Square dancing is, in my opinion, one of the most rewarding activities in which we as Senior Citizens can indulge. Besides combining physical activity with pleasure, it has many beneficial side-effects.

It gives us a feeling of belonging. When we are squared up in a set, we are part of a group of eight. When we goof, we know there are seven other pairs of hands to help us through.

The old-fashioned hand-shake was fast becoming obsolete, except perhaps in some churches. It was acceptable for men to shake hands, but for a woman to offer her hand was a social no-no.

Square dancing has revived the handshake, and I think it's about time. The right and left grand and other calls have erased our shyness at touching one another.

A touch of the hand can say much. It can say to your partner, "I'll try and do my part, but I know you are there to help steady and guide me." It can say to your corner, "I'll try not to let you down, but I hope you will be understanding and patient with me." It can say to the other seven in your square, "I will try to do my best, but I hope we can all keep our sense of humor through the mistakes which will be made."

Continued on Page 49



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — June 1949

A nostalgic article by Will E. Ayer — "Ol' Fiddler Bill" — carries us into square dance history as he reminisces about his sixty years as a fiddler from 1889-1949. Prompters, rather than singing callers, led the dancers through a typical dance program including a grand march and circle, six quadrilles, six contras, two waltzes, a polka, a schottische and a two step. Those good old days saw Gramp and Gram, Pa and Ma, Bub and Sis enjoying an evening of dancing together. "Time marches on," he says, "I like some of the changes of modern square dances over the old. However, I still like to see dancers keep in time with the music as accurately as though they were marching in step with it."

Ralph Page writes from a Caller's Scrapbook: "Folk music is not dying out in this country. People have been saying for a hundred years that if folk music were not at once collected, it would disappear, whereas actually folk music is still going strong. Folk music

will stay just as long as the countryside does. It will change in the same degree that life in the rural places is urbanized. Industry and proletariat consciousness are the enemies of folk culture."

10 YEARS AGO — June 1964

American Squares salutes Herbie Gaudreau for his work with modern contras. In his feature article, "How To Call A Contra," Herbie recommends "Eight Count Special," since all dancers are active and the figures used are basic and understood by square dancers. A contra is "prompted" or cued with a minimum of instruction, much like cueing a round dance. Why not combine traditional contras with modern square dance calls to broaden your dance experience?

The "Lucky 13th" National Square Dance Convention was previewed, including a midnight after-party to be held at Disneyland, open exclusively for national convention dancers.

"The odds in favor of an average American knowing the true nature or

Continued on Page 49

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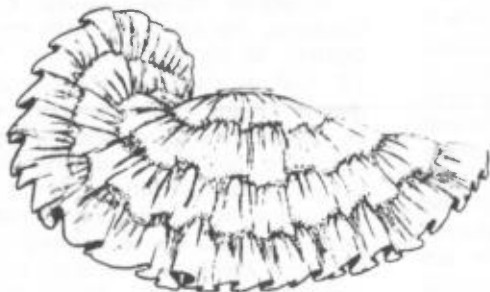
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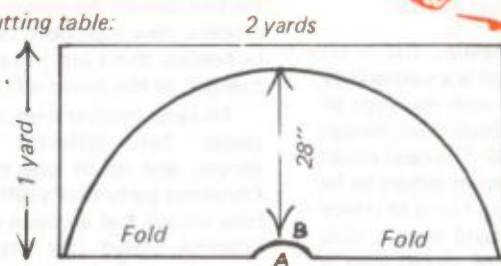
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5. Attach string to thumbtack at "A", extend to "B" and tie chalk to string at "B".
6. Holding chalk at "B", make semicircle from "B" to left and then to right fold.
7. Decide on length of skirt (no hem allowance is necessary for felt), measure string from "B" to hemline at "C".
8. Starting at "A", tie chalk to end of string at "C" and draw another half circle.
9. Cut the small semicircle - cut the outer circle.
10. Make a 5" cut from waist at "D" on fold to "E" for zipper placket. Sew in zipper in regular manner. No underfacing necessary for placket.
11. Using remnants obtained after cutting the large circle, cut a strip 2" wide. then cut this strip 2" longer than your waist measurement (1" will be underlap of your band for button and the other 1" will have the buttonhole or hook and eye for fastening waist band).

WAIST MEAS.	RADIUS MEAS.	WAIST MEAS.	RADIUS MEAS.
17"	2 3/4"	24"	3 5/8"
18"	2 7/8"	25"	3 3/4"
19"	3"	26"	3 7/8"
20"	3 1/8"	27"	4"
21"	3 1/4"	28"	4 1/8"
22"	3 3/8"	29"	4 1/4"
23"	3 1/2"	30"	4 3/8"

Dancing Tips

by Harold & Lill Bausch

Clubs have personalities, too — oh yes, they do. One club is a young lady gay and all atwitter with the joys of life. Another is a business man, always precise and methodical. The next could be a socialite who permits others to be at her party, but doesn't care to dance with them. Or we could have a club with the personality of an old man — loves to visit, but really hasn't the energy to get up and dance.

Perhaps you can fill in other personalities for clubs you know; at any rate, I insist clubs do have personalities. This is why it is so important to get good active club officers — people with outgoing personalities and some get up and go.

We received a letter recently from a lady caller in the midwest — (who shall remain nameless in this article) who was very concerned about a lack of friendliness among clubs in her area. The lady has been around and has done much good with her one night stands; she has done much to promote square dancing and goodwill. It is her feeling that too much emphasis is being placed on doing the latest call, and not enough time spent in teaching basics properly. I am afraid I will have to agree with that. She goes on to illustrate some unfriendly attitudes among dancers and callers. This is sad to hear.

It is time all callers stop to realize that as much as they would like to, it is physically impossible for them to call all the good dances. It is impossible for anyone to teach all the classes. We need other callers, we need other clubs. Just stop and realize how great it is that you do get a share in the fun — and the

glory. We do not want competition between clubs — nor between callers. This is why folks put a stop to square dance contests years ago. Competition provides losers and hard feelings, two things we do not need in square dancing.

Keeping a club "up" takes some doing. The first four or five years go along easily, but then we must see to it that the fire doesn't die down. Perhaps new officers, new members, new ideas will be needed; don't just jog along with no changes, or the world will pass you by.

To keep interest high, dance at new places; have different themes for dances; add lunch one night; have a Christmas party that's different. If you have always had an open dance, try an informal closed (for members only) party dance. Or if you have had closed dances, have an open dance and invite others to attend. Think — what can we do that is different?

I've seen nights when a certain type clothing was part of the theme, like a gay nineties, or a roaring twenties night. The dancers dressed accordingly, and had fun.

Speaking of dress, have you kept up your appearances? Look around the floor at the next dance; do you see any of the following: That girl needs a can can; she looks like Old Mother Hubbard. That couple looks like they slept in their clothes! Now that couple over there, they show class! Wow! Who is that? Did you ever see anyone overdress like that! Okay now, who is to be the judge? Our clothes are costumes alright, and there are different opinions on what is really good. However, a good look in the mirror before you leave home for self-appraisal is time well spent.





TAPING QUERIES

Again this month we turn to the questions posed by Carl Brandt, president of the Indiana Callers, and include the answers he received from several leading callers.

QUESTION: What is your policy when someone asks to tape?

ANSWER: Caller One: Go to it, as long as they will never be used for a dance with an admission charge.

Caller Two: I always let people tape. Dancers enjoy listening to tapes at home or practicing with friends, and this helps improve their dancing. Callers who do not permit taping are probably calling exactly the same dance everywhere they go and do not want people to know it. Of course, they never admit this, and offer the following excuses: (1) the turntable cannot handle the power load of the tape recorders (not true if recorders are hooked up properly); (2) dancers are abusing tapes by holding private tape parties and charging admission for personal profit (an almost non-existent practice, but it makes a good-sounding excuse); or (3) it is illegal to permit taping (there is absolutely nothing illegal about a dancer taping for listening or workshopping at home; it would only be illegal if someone used the music from a record to make another record and then sell it). Most dancers think a little less of a caller who will not permit taping.

Caller Three: They are welcome. I find almost no taping anymore where I call. At least they do not want tapes of me. I will admit I overlook the taper and let the taping be his problem. I admit to one fault. I am bothered if he plays the recording for more than a

second or two. I do not want any instant replays; it is an anti-climax I don't want to hear. In my four clubs, there is, on the average, one taper per meeting. The other three clubs have none.

Caller Four: I tell them to give me verbal assurance that the tapes will not be used at dances where admission is charged, and then let them tape. The only other consideration is that their recorders not cause feedback problems or cause a drain on the amplifier's output.

SCHOOL BELLS ARE RINGING

Once more may we remind you callers, new ones especially, to get your deposit of \$10. sent to this magazine for one of the eight scattered callers colleges mentioned in these pages in recent issues (p. 37, this issue) to insure your reservation and top-flight learning experience this summer and early fall. You can discover a bundle of short-cuts to the complicated calling game by working with experienced pros. Don't wait until the last minute—one or two events may be postponed if we don't get reservations *immediately*.

While we're on the subject of callers colleges, many callers with heavy work-schedules in the summertime have asked for an off-summer college for them. OK, fellows, here it is — in mid-November of 1975 (not 1974) we'll be doing one! Write to us at this magazine for details.

CALLERS

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EXPERIENCED CALLERS
ALL CALLERS



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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.



All figures use head men and corner to set-up dancers:

Head men and corner forward and back
Pass thru and U—turn back, star thru
Pass thru, circle four
Men break and line up four
Pass thru, wheel and deal, substitute
Centers right and left thru
All left allemande.....

Head men and corner forward and back
Pass thru and U—turn back, star thru
Pass thru, circle four
Ladies break and line up four
Pass thru, wheel and deal
Centers right and left thru
All left allemande.....

Head men and corner forward and back
Star thru, circle four,
Ladies break and line up four
Pass thru, tag the line right
Bend the line, pass thru
Tag the line left, bend the line
Pass thru, wheel and deal
Left allemande.....

Head men and corner forward and back
Star thru, circle four
Ladies break and line up four
Pass thru, tag the line left,
Bend the line, pass thru
Tag the line right, bend the line
Pass thru, wheel and deal
Left allemande.....

Head men and corner forward and back
Star thru, circle four
Men break and line up four
Pass thru, tag the line left
Bend the line, pass thru
Tag the line right, bend the line
Pass thru, wheel and deal
Substitute, left allemande.....

Head men and corner forward and back
Star thru, circle four, men break to a line
Pass thru, tag the line right
Bend the line, pass thru
Tag the line left, bend the line
Pass thru, wheel and deal, substitute
Left allemande.....

Head men and corner forward and back
Star thru, circle four
Ladies break to a line, pass thru
Tag the line left, bend the line
Star thru, trade by, circle four
Heads break to a line, crosstrail thru
Left allemande.....

Head men and corner forward and back
Star thru, circle four
Men break to a line, pass thru
Tag the line right, bend the line
Star thru, trade by, circle four
Sides break to a line, left allemande.....

Head men and corner forward and back
Star thru, circle four
Ladies break to a line, pass thru
Tag the line right, bend the line
Right and left thru, flutter wheel
Crosstrail thru, left allemande.....

Heads square thru four, box the gnat
Swing thru, men run, cast off $\frac{3}{4}$
Pass thru, wheel and deal, substitute
Centers pass thru, left allemande.....

Heads lead right and circle to a line
Spin the top, curlique, men run
Reverse flutter wheel
Crosstrail thru, left allemande.....

Heads square thru four, swing thru
Men run, tag the line right
Wheel and deal, turn and left thru
Dive thru, pass thru, swing thru
Men run, tag the line right
Wheel and deal, turn and left thru

Dive thru, pass thru, spin chain thru
 Girls circulate two places
 Spin chain thru, men circulate two places
 Swing thru, men run, tag the line right
 Wheel and deal, box the gnat
 Right and left thru, dive thru, star thru
 Pass thru, cloverleaf, other four pass thru
 Right and left thru, left allemande.....
 Heads square thru four, swing thru
 Men run, tag the line right
 Wheel and deal, turn thru, trade by
 Pass thru, trade by
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, tag the line, leaders zoom
 New leaders turn back, star thru
 Wheel and deal, double pass thru
 Zoom, first couple left, next right
 Left allemande.....
 Heads lead right and circle to a line
 Rollaway, pass thru, tag the line
 Leaders zoom, new leaders turn back
 Right and left thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four, swing thru
 Men run, tag the line right
 Bend the line, pass thru
 Tag the line right, bend the line
 Pass thru, tag the line right
 Bend the line, right and left thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....
 Heads lead right and circle to a line
 Pass thru, tag the line right
 Bend the line, pass thru
 Tag the line left, bend the line
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, tag the line right
 Bend the line, pass thru
 Tag the line right and bend the line
 Pass thru, tag the line left
 Bend the line, pass thru
 Tag the line left, bend the line
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, pass thru
 Tag the line, leaders zoom
 New leaders turn back, swing thru
 Men run, left allemande.....

Heads lead right and circle to a line
 Ends box the gnat, all pass thru
 Tag the line right, bend the line
 Star thru, double pass thru
 Centers in and cast off $\frac{3}{4}$
 Pass thru, tag the line right
 Bend the line, star thru, leaders zoom
 New leaders trade, pass thru
 Left allemande.....
 Head men and corner forward and back
 Star thru, circle four
 Men break to a line, pass thru
 Tag the line, first couple left
 Next right, circle up eight
 Four men forward and back
 Square thru four, star thru
 Wheel and deal, dive thru, pass thru
 Left allemande.....
 Heads half sashay, half square thru
 Swing thru, do-si-do, star thru
 Couples circulate, wheel and deal
 Dive thru, centers flutter wheel
 Partner trade and circle four to a line
 Spin the top, pass thru, trade by
 Swing thru, right and left thru
 Pass thru, left allemande.....
 Heads square thru four,
 Right and left thru, flutter wheel
 Sweep a quarter, veer left,
 Wheel and deal, slide thru
 Swing corner and promenade
 Back out and circle eight
 Four ladies chain
 Heads left square thru four
 Sides divide, left allemande.....
 Allemande left Alamo style and balance
 Swing thru and with the next cast off $\frac{3}{4}$
 Girls back up a left hand star
 Shoot the star go left and right
 To a curlique, Alamo balance
 Swing thru and with the next curlique
 Make an allemande thar
 Girls back up a left hand star
 All swing thru, men run, bend the line
 Left allemande.....
 Heads spin the top, men run
 Wheel and deal, pass thru, slide thru
 Right and left thru, square thru four
 Trade by, right and left thru
 Slide thru, square thru four
 Trade by, split two, line up four
 Slide thru, trade by

Continued on Page 69

by Bob Howell

easy level

This is a great waltz mixer, a square dancer's mixer, since it involves no turning waltz steps.

CABIN WALTZ MIXER

As taught by Kirby Todd of Folk Valley, Illinois

RECORD: Champagne Waltz, Lloyd Shaw 240-45

POSITION: Open, facing line of direction. Lady on man's right. Opposite footwork throughout. Man starts on left foot and lady on right. Inside hands joined.

Intro: Wait two measures, then acknowledge partner and face LOD on 3rd and 4th.

Measure:

- 1 Waltz away (back to back)
 - 2 Waltz together
 - 3 Waltz away
 - 4 Lady fold to face man (left face turn to end with back to LOD)
 - 5 Twinkle out (side car)
 - 6 Twinkle in (banjo)
 - 7 Twinkle out
 - 8 Twinkle in (open out on last count.)
 - 9-16 Repeat measures 1 through 8. (Keep butterfly position on last count of music.)
 - 17 Balance together (banjo position -- right hip to right hip)
 - 18 Balance away (balance back)
 - 19 Balance together (side car -- left hip to left hip)
 - 20 Balance away
 - 21-24 Grand right and left for four persons (Start with current partner as No. 1, meet fourth person in butterfly position.).
 - 25 Balance together (banjo)
 - 26 Balance away
 - 27 Balance together (side car)
 - 28 Balance away
 - 29-32 Grand right and left again, turn fourth lady under with a star thru.
- Repeat entire dance three times and end with a bow.

Dr. Bill Litchman of Albuquerque sends these two variations for figures that will fit any standard 64-count singing call:

Heads promenade half way
Down the middle right and left thru
Four ladies chain, chain back
Allemande corner, do-sa-do at home
Swing corner and promenade.

Heads promenade half way
Down the middle right and left thru
Four ladies chain, star back to do-paso
(Corner right, partner left)
Corner swing and promenade.

Use with such records as "Cotton Fields (Dash)", "Texas Plains" (Windsor), "Ride, Ride, Ride" (Grenn), and "Just Because" and "Trail of the Lonesome Pine" (Windsor).

page

What more appropriate contra could we have for the month of June than the "Newlywed's Reel," a dance written by Ted Sannella of Massachusetts?



NEWLYWED'S REEL

FORMATION: 1,3,5,etc., active but not crossed over.

Right hand to partner, left to opposite

Balance that way four in line

— — — — Turn the left hand all around

The ladies walk up, the men walk down

— — — — Same way back to place

— — — — Allemande left when you meet your own

And swing the opposite lady.

— — — — Now the lady round the lady

Gent around the gent

Then do-sa-do your own.

Write to this
magazine for
more details.

NEW & PROSPECTIVE CALLERS
PLAN NOW TO LEARN AND VACATION
AT THE SAME TIME THIS SUMMER, FALL—

Callers Colleges

- 1 June 23-25, Austin, Texas (With Web Witter and others)
Just previous to the San Antonio National; fine motel accom.
- 2 July 9-12, Markle, Indiana (near Fort Wayne) with Harold Bausch
at beautiful Melody Acres campground. Motels nearby.
Small camping fee, pool, children OK with parental supervision.
- 3 July 22-25, Jackson Mississippi, with Emanuel Duming
Beautiful motel location near Jackson, campgrounds also available
- 4 July 31-August 4, Fremont, Nebraska, with Harold Bausch
Pathfinder Hotel accommodations; camping nearby.
- 5 August 5-8, Lake George, N.Y. area, with Orphie Easson
at Silver Bay YMCA resort — "country hotel" type accommodations,
served meals, etc. plus swimming, spectacular Adirondack scenery.
- 6 August 18-23, Hot Springs, Arkansas (sponsored by Cal Golden)
Write for info to Cal: PO Box 2280, Hot Springs, AR 71901.
- 7 August 23-25, Innisfail, Alberta, with Jim Hopkins
The setting is beautiful Holiday Ranch, campers urged for this spot.
- 8 Sept. 1-5, Greeneville, Tennessee, with Don Williamson
Camping, dorm, motel accommodations at Tusculum College.
Free bonus— attend the big Asheville, N.C. festival on weekend. (6,7)



WORKING
CALLERLAB 19

WITH AN ARC

CALLERS COME FROM HALFWAY

TO "HASH AND REHASH" THE ISSUES

The first annual convention of the International Association of Square Dance callers of the calling profession, "hashed it over" (totally without dancers' shuffling accompaniment).

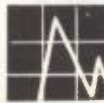
"Provocative," "productive," "impressive" and "rewarding" were descriptive words of magnitude, a very personal and interpersonal mood characterized the event. Dorothy. Two couples, Art and Blance Shepherd and Wally and Jeanne Cook, from New York and Dallas, Texas. Bruce Johnson taped no less than 32 hours of meetings, and his efforts were appreciated.

A spirit of friendliness and good fellowship prevailed throughout the serious and Lee Kopman of Long Island, New York, chatted amicably and even announced the results of the election.

Authors of the major Note Services (See Page 15) got together for the first time to discuss Communications, Cultural Exchange, Caller Benefits, Contracts, Basics, Halls, Etc. (See Page 16), including "How We Dance," "Acceptable Way to Control the Unrestricted Note Services."

Bouquets for such a significant and orderly event go to Bob Osgood, Arne Kruger, Jack Lasry, Bill Peters, Frank Lane, and Jim Mayo. All in all, it was a "good show" and a "good time."

Plans for 1975 include tripling the size of the representation (although it will be a national organization that eventually will link all callers everywhere (See Page 21, April issue). Other members of the Board. Stan is the new Executive Secretary of Callerlab, and



TOGETHER

1974 - ST. LOUIS



CH IN THE MIDDLE...

CONVENTION IN ST. LOUIS MAY AROUND THE GLOBE

DISCUSS AND DRAFT A BLUEPRINT FOR THE FUTURE

...ce Callers (Callerlab) is now history. About 170 men and women, including most of the top leadership (accompaniment) for three days and two nights in the gateway city of St. Louis.

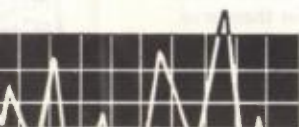
...ve words the well-planned affair evoked from the lips of many in attendance. Despite its scope and ...rothy Shaw spoke of the "revival years" and of the contribution made by Lloyd Shaw to our activi- ...New Zealand and Australia respectively, were honored at the banquet. So was "Big Ray" Smith of ...earplug gearly "took root" in his ear!

...s discussions. Those who are seemingly poles apart in viewpoint, such as Dick Leger of Rhode Island, ...anced they plan to do a weekend together!

...time. Hallway discussions of major record producers were held. Fourteen committees, concerned with ...Ethics, and others, reported on progress. Resolutions were passed on key issues (See Page 64, May is- ...d Flow of New Movements," and a "Program of Caller Accreditation."

...Kronenberger, Don Armstrong, Bob Van Antwerp. Important roles were also played by Cal Golden, ...ow," staged by real professionals, who drafted a significant blueprint for the future.

...ill still be "invitational"), meeting in Chicago the latter part of March, and building a more formal or- ...sue). At the helm are Dave Taylor, Frank Lane, Marshall Flippo, and Stan Burdick, backed by nineteen ...and the new headquarters are at the address of the offices of this magazine.



OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

The New England Caller, one of the country's largest regional square dance publications, has begun printing a monthly column on challenge dancing. The column is entitled "Challenge Ramblings" and deals with challenge dancing activities in the New England states and eastern edge of New York. Challenge dancers in the Boston area are helping write the column. We commend Editor Charlie Baldwin for starting this column.

PITTSBURGH CHATTER

The following letter was received from Gene Schumaker of Vandergrift, Pa., relative to the recent dance in Pittsburgh.

The Pittsburgh "Challenge Week-end" was held recently and certainly deserves a mention in your column.

It was indeed a thrill to see eight sets of skilled and dedicated dancers from many parts of the country, despite the hardships of the "Energy Crunch", dancing smoothly and with exact positioning to the flowing but intricate and stimulating choreography of Jim Davis and Keith Gulley during the regular challenge portion of the dance and then the quiet excitement and intense concentration of those who tried the "advanced" or "all out" challenge.

Largely through the efforts of Jim Davis, a dancer with the "Quartermores" of Washington D.C., and with the cooperation of all dancers, we had no "pat" or made up sets during the entire program of regular challenge dancing, something unheard of in the last few years of challenge dancing.

It was agreed that in the "Advanced Challenge", which for the most part an extra charge was made, for those who wished to dance, sets should be set up ahead of time.

This system, of not prearranging sets for the regular challenge and the separation of the cost of advanced challenge with the arranging of sets, made for a very enjoyable week-end.

We hope this will be carried on to the National Challenge Convention and other challenge week-ends.

"JACKS ARE BETTER TO OPEN"

This is the title of a fine article sent to me and authored by "Chuck" Stinchcomb, a Washington area caller, who works at all levels of dancing. This month we will print part one of this article and then will continue on in the July issue. The first part of the article follows:

As we talk about the reasons for the dropout rate in square dancing, we tend to forget about the dancers who dance for years and suddenly disappear. Most discussions revolve around dropouts by beginners and not by experienced dancers. Many seasoned dancers drop out of dancing from boredom as they tire of their club level dropping every spring or fall and struggling with beginners. Soon they throw up their hands in disgust and give up the ghost.

Callers should provide a club gradient scale from beginners, providing they teach them, to a level that would please experienced dancers. This is not to say all callers have the desire to teach or call the more advanced levels, but at least they can provide more than the basic 75 club dancing for the experienced dancers who need this stimulation for their ego trip.

In general, most leaders believe the accepted club level scale should include a basic 50, basic 75 and an experimental club. This structure will work in most areas, if all callers would provide their dancers with a choice.

In areas where the basic structure is provided because of the many clubs and callers available within their area, we must define our gradient scale fur-

ther to provide a stepping stone for dancers to move up the "ladder" of dancing levels.

A method we use in our club structure, so dancers who have crossed over into advanced dancing can follow their route of advancement, is what we call the "card trick". The method of direction is suggested through the club names. Our advanced clubs start with "Jack" and progress through "Ace". At present we are using the tricks of Clubs and Diamonds to provide a line of direction.

An example of this system could be as follows:

- a. Fun Level (basic 50)
- b. Intermediate (basic 75)
- c. Experimental (basic 75 plus 25 new and old movements)
- d. Basic Advanced ("Jack")
- e. Advanced ("Queen")
- f. Challenge ("King")
- g. Advanced Challenge ("Ace")

You can see with this type of club structure in areas, callers can provide

an enjoyable level of dancing for all square dancers. I realize that areas with only one or two callers and limited numbers of dancers cannot provide this program to its maximum. But they can provide clubs up to a basic advanced level, if they would cooperate and decide how or who would best provide the dancers their needs at each level. Too often callers are not teachers and all callers cannot call in the advanced levels. Callers must have a "day of reckoning" with themselves and make an honest decision on where they are best suited in the field of square dancing. If those who find teaching and calling to beginners most fun, then they should teach and workshop dancers until they are intermediates. If this is your bag, then you should limit yourself to this area of calling and strive to do the best you can in these areas. If callers are more comfortable calling at the intermediate to basic advanced level, then they should workshop dancers through this phase

Continued on Page 58



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WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH

CHOREOGRAPHY

This issue introduces two "fun" type square dance choreography gimmicks. PEEL AND STREAK of course reflects the current college fad, but from a purely dance aspect in name only, so we hope no one is offended. The reason we mention this possibility is that some other things used in the square dance world have been noted in the past. Certain singing calls used have received objections either because they were originally religious spirituals or because the lyrics taken from the pop versions were in bad taste when used in patter. In defense of this attitude, your editor would like to point out that our recreation is still highly austere, and acceptable in church halls, as well as being the most fun couples have ever had the opportunity to experience together with friends and strangers alike. May this ever be so . . .

Following through on this "fun" idea, another figure this issue is SNAP,



CRACKLE AND POP. From the author comes this bit of information. One evening at a friend's home, some one saw a box of Rice Krispies and suggested the name. Within two minutes, a new movement was born for whatever it is worth – the CRACKLE part might even have some merit!

The idea was not sent to any note service but was lifted from tape recordings that seem to travel this country as much as the callers do. For all of this we thank Chuck Stinchcomb and hundreds of other friends and subscribers who from time to time feed your editor with similar information and ideas to be passed on to the readers of the many publications we find ourselves involved with over the years.

Callers, are you teaching LEAD TO THE RIGHT as a "basic" movement separate from "circle to a line?" If you are not, perhaps that explains why your dancers break down if told to do something other than circle to a line.

From static square:

Heads lead right

(Now in 8-chain-thru position)

Circle half and veer left . . .

(into a two-faced line)

Here is a good teaching truth:
Heads lead to the right, California twirl
Again lead to the right, partner trade
Pass thru and partner tag
Left allemande.....

Or a good "thinkers" introduction:
All four couples lead to the right
Crosstrail to the corner, left allemande.

If you haven't been teaching this as a separate basic in your first-fifty program, start now! It will save numerous heartaches in the lives of your dancers when they get out in the square dance world. Need teaching ammunition? Order your copy of the 1974 edition of "Plus 50 Experimental Basic" booklet. It's in there as a pre-requisite to anything past the fifty-basic program.



CALLERS' QUESTIONS

MIKE LITZENBERGER, Slidell, La.:
I agree that T-Cup Chain should be included in the first-75 Basic teaching list where it is in regular use. However, in the middle south it will have to be walked every time.

ED. NOTE: Not if you use the movement, even using it as the middle break of a singing call instead of constantly using the Grand Square (which had to be taught also). Did you know a great many of today's dancers cannot do a Suzie Q? This used to be done more often than a do-paso and certainly more than a square thru, because the latter wasn't even invented then.

BILL HAYNES, Las Cruces, N. M.:
When in 1P2P lines, and half sashay, pass thru and partner trade is called, how do you explain who one's partner is? Does the rule of commands given

to boys still apply?

ED. NOTE: The half sashay was done with a partner (partnership established) so the trade is with the SAME one. This is a couple movement, not a line movement. Commands are to be listened to by *everyone* in today's dancing, in case the command is a movement in which position is the criteria and not sex. "Partner trade" is a sexless movement, i.e., two boys together, two girls, girl/boy, boy/girl, etc. There are some basics which should never lose their sex identity, i.e. star thru, slide thru, box gnat, swat flea, California twirl, grand right and left, swing, etc.

MIKE LITZENBERGER, Slidell, La.:
For what it is worth, I am aware of the many comments you have published concerning the difference between Crosstrail vs. Crosstrail thru. I get a funny feeling, though, that most dancers and/or callers don't know the difference and couldn't care less. Generally, it seems, a call of Crosstrail is accomplishing what most callers want done and what most dancers do. I know that differentiating between the two can increase versatility but I'm not sure anyone wants to

ED. NOTE: Mike, I get the same feeling and am not sure either about the "who cares" attitude. Perhaps those who preach versatility of what we already know in place of new movements speak with "forked tongue" — i.e., preach one way and do another. It was brought out at the Callerlab Convention that a traveling caller saw no harm in using something different (with a name) as he passed through an area. But, if this happened each week, the local caller is stuck with teaching his people forty-eight things a year he would rather have his dancers ignore in favor of good solid basics with a new twist.

BILL HAYNES, Las Cruces, N. M.:
Are a CURLI-WHEEL and CURLI-CROSS THE TOP the same movements? Please explain the difference.

ED. NOTE: The difference between

the two ideas is that Curli-wheel ends as facing couples (see Bureson's S/D Encyclopedia) and Curli-Cross the Top ends in a wave. The fact is that both are just fancy Spin the tops either stepping back to form couples or remaining in the ocean wave. Both ideas have two dancers working on a diagonal which leaves the necessary "adjusting" to the dancers' interpretation and therein lies trouble. If precise positioning is needed, never leave the results to chance — use something else less haphazard.



SNAP BACK

From parallel lines or waves, ends tag with center, new centers turn thru as outsides turn back to form parallel right hand waves.

EXAMPLES by Will Orlich:

Heads lead right, circle to a line

Pass thru, SNAP BACK

Swing thru double

Turn thru to left allemande.....

Heads go right and circle to a two-faced line

Couples circulate, SNAP BACK

All-8 circulate, SNAP BACK

Centers run, couples circulate

SNAP BACK, all-8 circulate

Boys run, left allemande.....

Heads square thru four hands

Swing thru, centers run

SNAP BACK

*Cast off $\frac{3}{4}$ around, ends run

SNAP BACK* (equals zero)

All-8 circulate, trade the wave

Centers run, SNAP BACK

Centers run, wheel and deal

Pass to the center, pass thru

Left allemande.....

SNAP, CRACKLE AND POP by Chuck Stinchcomb, Maryland

(Gimmick Combination)

From parallel lines or waves: SNAP is ends tag with adjacent dancer; CRACKLE will have center wave do a "lock-it" while the outside dancers partner hinge into a tidal (eight) wave; POP will have each half (four) of the tidal wave do an explode the wave to end movement in trade-by formation.

EXAMPLES by Will Orlich:

Heads lead right circle to a line

Pass thru, SNAP, CRACKLE & POP

Trade by, centers trade

Left allemande.....

Heads lead right circle to a line

Pass thru, SNAP, CRACKLE & POP

Partner tag, bend the line, pass thru

SNAP, CRACKLE & POP, trade by

Pass thru, left allemande.....

Heads square thru four hands

Circle half and veer left

Couples circulate, bend the line

SNAP, CRACKLE & POP

Centers turn thru, all peel off

SNAP, CRACKLE & POP

Trade by, star thru, wheel and deal

Centers pass thru, left allemande.....

Head couples star thru, pass thru

Star thru, SNAP AND CRACKLE only

Spin chain the line, centers run

Bend the line, star thru, zoom

Centers swing thru and turn thru

Left allemande.....

New Gimmick

**

PEEL AND STREAK

by Paul Nadeau, Saco, Maine

From single file circulate (Z-formations), on call to PEEL AND STREAK, the lead people peel off and then as ends will circulate two positions. The trailing people step forward to fan chain thru. Movement ends in parallel ocean waves.

AUTHOR'S EXAMPLES:

Head couples square thru four hands
Swing thru, girls fold

PEEL AND STREAK (boys peel and circulate two spots, girls fan chain thru)

Swing thru, boys run, bend the line
Right and left thru, half square thru
Trade by, pass thru
Left allemande.....

Head couples square thru four hands
Swing thru, scoot back, girls trade
Boys fold, **PEEL AND STREAK**
(Girls peel and circulate two, boys fan chain thru)

Swing thru, boys trade, all-8 circulate
Boys run, promenade.....

Side ladies chain, heads pass thru
Separate around one into the middle
Swing thru and turn thru
Do-sa-do the outside two, swing thru
Girls fold, **PEEL AND STREAK**
Swing thru, boys run, bend the line
Right and left thru, half square thru
Roll right to a right and left grand.....

Heads lead right circle to a line
Curlique, all-8 circulate
PEEL AND STREAK, left swing thru

Girls run, partner trade
Couples circulate, bend the line
Star thru, pass thru
Centers swing thru, turn thru
Outsides trade quick, left allemande.....

EXAMPLES by Will Orlich:

Heads lead right circle to a line
Curlique, (girls lead)

PEEL AND STREAK
Left swing thru double, girls fold
(Boys lead) **PEEL AND STREAK**
Girls trade, girls circulate, girls run
Wheel and deal, pass to the center
Pass thru, left allemande.....

ANYTHING AND STREAK

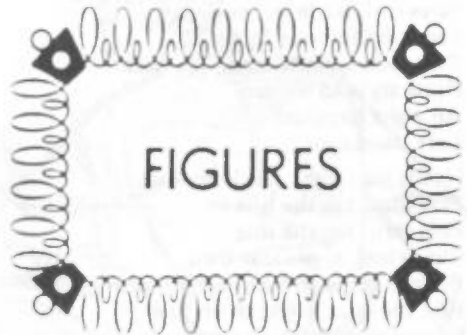
The **STREAK** part means ends circulate two spots while the centers fan chain thru.

Heads go right and circle half
Veer left a two-faced line
Couples hinge, triple trade
COUPLES HINGE AND STREAK

(Centers fan chain thru, ends circulate two)

Bend the line, half sashay, curlique
Boys run, pass thru
Left allemande.....

Heads lead right circle to a line
Spin the top, **SCOOT AND STREAK**
BOYS RUN AND STREAK
Couples circulate, bend the line
Right and left thru, sweep a quarter
Pass thru, left allemande.....



FIGURES

by Trent Keith, Memphis, Tennessee
SIMILAR BUT CONTRASING

Sides curlique, men run
Curlique, men run
Left allemande.....
Heads box the gnat
Slide thru, box the gnat
Slide thru, allemande left.....

by Bill Barton, Ascutney, Vermont
Heads cross trail thru, separate

Around one, lines of four
Slide thru, curlique to a wave
Spin chin thru, ends turn back
Circulate once, tag the line, peel off
Left allemande.....

Heads pair off, centers in
Cast off 3/4, centers run
Wheel and deal and a quarter more
Partner trade and a quarter more
Left allemande.....

Heads pass thru, separate
Around one, lines of four
Curlique, single file circulate
Remake the set-up, boys run
Cloverleaf, centers left square thru
Others divide and slide thru
Left allemande.....

Heads cross trail thru, separate
Around two, lines of four

Square thru, cloverflo
Square thru, bend the line
Star thru, cloverleaf
Zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads square thru, spin the top
Curlique, single file circulate
Boys run, trade by, spin the top
Curlique, circulate single file
Boys run, trade by, curlique
Scoot back, boys fold
Two ladies chain, send 'em back
Dixie style to a wave
All eight circulate
Left allemande.....

Heads lead right, circle to lines
Pass thru, tag the line w
Pass thru, tag the line
Cloverleaf, triple star thru
Partner trade and a quarter more
Box the gnat, eight chain two
Square thru three quarters
Left allemande.....

Heads lead right, circle to lines
Pass thru, boys run, swing thru
Centers run, couples hinge and trade
Girls pass thru, star thru
Couples circulate, bend the line
Cross trail thru, to the corner
Left allemande.....

Heads lead right circle to lines
Pass thru, boys run
Swing thru, centers run
Couples circulate
Couples hinge and trade, boys pass thru
Star thru, couples circulate,
Bend the line, right and left thru
Dixie style to a wave
Girls double circulate, boys trade
Boys circulate once
Left allemande.....

Heads whirlaway, square thru
Spin the top to a tidal wave
Four boys swing thru, step thru
Girls face the middle, dixie chain
Both turn right, single file
First girl around two
Next girl around one
Make an ocean wave, boys run
Slide thru, left allemande.....
Heads curlique, walk and dodge
Curlique to a wave

Spin chain the gears, boys run
Curlique, single file circulate
Boys run, star thru, pass thru
Wheel and deal, zoom and curlique
Circulate two positions, left allemande..

Heads half square thru, swing thru
Girls circulate once and a half
Boys cast off $\frac{3}{4}$, a wave of six
Swing thru, some sex cast off $\frac{3}{4}$
Four girls wheel and deal, pass thru
If you can, slide thru
Others go centers in, cast off $\frac{3}{4}$
Everybody cross trail thru
Get to the corner, left allemande.....

by Jay King, Lexington, Massachusetts
REMAKE FIGURES

Heads slide thru, square thru $\frac{3}{4}$
Left swing thru, boys run left
Boys remake, girls circulate
Wheel and deal, left swing thru
Girls run left, girls remake
Boys circulate once, wheel and deal
Right and left thru, dive thru, pass thru
Left allemande.....

Heads lead right and circle to a line
Do-sa-do to a tidal wave, cast off $\frac{3}{4}$
Remake, single file 8 circulate two spots
Quarter in and star thru
Left allemande.....

Sides slide thru, square thru $\frac{3}{4}$
Left swing thru, boys run left
Boys remake, girls circulate
Wheel and deal, left swing thru
Girls run left, girls remake
Boys circulate, wheel and deal
Right and left thru, dive thru
Swing thru, boys trade, turn thru
Left allemande.....

Walk around the corner
Turn partner left and thar
Left remake (new thar)
Shoot it, turn corner by the right
Wrong way thar
Remake (new wrong way thar)
Slip the clutch
U-turn back, box the flea
Same hand, left allemande.....

PARTNER WHEEL AND DEAL

Heads pass thru
Partner wheel and deal
Girls pass thru, star thru, wheel and deal
Pass thru, swing thru, boys run

Couples circulate, wheel and deal
Slide thru, pass thru,
Partner wheel and deal, girls pass thru
Star thru, wheel and deal
Left allemande.....
Heads whirlaway and pass thru
Partner wheel and deal
(Boys in the lead)
Dixie style to a wave, left turn thru
Swing thru, girls trade, boys trade
Turn thru, left allemande.....

Sides pass thru, partner wheel and deal
Girls turn thru and star thru
Wheel and deal, pass thru
Slide thru, pass thru
Partner wheel and deal, girls turn thru
Star thru, wheel and deal
Pass thru, left allemande.....
Sides lead right and circle to a line
Pass thru, partner wheel and deal
Double pass thru, peel off
Pass thru, partner wheel and deal
Double pass thru, peel off
Left allemande.....

PARTNER HINGE

Heads pass thru and partner hinge
Centers trade, swing thru
Boys run, wheel and deal
Pass thru, right and left thru
Star thru, pass thru, partner hinge
Swing thru, turn thru
Left allemande.....

Heads square thru, swing thru
Boys run, partner hinge
Centers trade, swing thru
Cast off $\frac{3}{4}$, all eight circulate
Girls run, partner hinge
Centers trade, swing thru
Cast off $\frac{3}{4}$, all eight circulate
Boys run, wheel and deal
Left allemande.....

Sides lead right and circle to a line
Pass thru, partner hinge
Boys circulate, girls trade
Swing thru, boys run, bend the line
Turn thru, bend the line
Forward and back, pass thru
Partner hinge, girls circulate
Boys trade, swing thru
Girls run and bend the line
Turn thru, bend the line
Left allemande.....

Sides pass thru and separate
Around one to a line of four
Pass thru, partner hinge
Spin chain thru, ends circulate twice
Centers run (right), bend the line
Pass thru, partner hinge
Spin chain thru, ends circulate twice
Centers run (right), bend the line
All star thru, substitute
Pass thru, allemande left.....

by Darrell M. Hedgecock, Warren, Mi.

Sides pass thru,
Same two California twirl
Heads swing thru, pass thru
Separate around two, down the middle
Swing thru, square thru
Turn thru, do-paso, roll promenade.....

Sides pass thru, California twirl
Heads swing star thru
California twirl, double pass thru
Cloverleaf, centers swing star thru
Cloverleaf, new centers square thru $\frac{3}{4}$
Left allemande.....

Sides pass thru, heads flutter wheel
Same two pass thru, cloverleaf
Slide thru, spin the top
Right and left grand.....

Heads pass thru, same two partner trade
Half square thru, swing thru
Centers run, partner trade
Wheel and deal, dive thru
Half square thru, partner trade
Left allemande.....

Heads star thru, pass thru
Circle to a line, pass thru
Wheel and deal, double pass thru
Lead couples partner trade
Square thru $\frac{3}{4}$, centers pass thru
Centers in, cast off $\frac{3}{4}$, slide thru
Centers square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, cloverleaf
Sides square thru, cloverleaf
Centers square thru $\frac{3}{4}$
Left allemande.....

Heads swing thru, slide thru
Swing thru, star thru, wheel and deal
Centers spin the top, slide thru
Left allemande.....

Heads spin the top, turn thru
Swat the flea, left spin the top
Left turn thru, wheel and deal

Heads half sashay, center four
Left spin the top, slide thru
Same four partner trade
Left allemande.....

by Don Varner, Santa Barbara, Calif.

Heads square thru, swing thru
Scoot back, boys circulate
Girls trade, square thru $\frac{3}{4}$
Left allemande.....
Heads flutter wheel, sweep a quarter
Right and left thru, a full turn
Spin chain thru, scoot back
Boys circulate, girls trade, girls run
Wheel and deal, box the gnat, pull by
Trade by, left allemande.....

Heads lead right and circle to a line
Spin the top, scoot back
Boys circulate, girls trade
Swing thru, scoot back
Boys circulate, girls trade, box the gnat
Go right and left grand.....

Head ladies chain right
New side ladies chain
Heads curlique, boys run
Curlique, scoot back
Cast right $\frac{3}{4}$, scoot back
Boys circulate, girls trade, girls run
Wheel and deal, box the gnat
Change hands, left allemande.....

Heads pass thru, separate around one
Line of four, centers rollaway
All eight flutter wheel, sweep a quarter
Left allemande.....

Heads star thru, double pass thru
Centers in, cast off $\frac{3}{4}$
Lines of four up and back
Centers rollaway
All eight right and left thru
Square thru four hands
Right to mother pull her by
Left allemande.....

Heads lead right and circle to a line
Rollaway, star thru, centers pass thru
Peel off, lines pass thru, U-turn back
Centers rollaway
All eight half square thru, trade by
Box the gnat, go right and left grand....
Sides rollaway, heads pass thru
Separate around one to a line
Centers rollaway, eight box the gnat
Slide thru, double pass thru
Centers in, cast off $\frac{3}{4}$

Centers rollaway, eight box the gnat
Change girls, left allemande.....

by Jack Lasry, Miami, Florida

FLUTTER FIGURES

Heads rollaway half sashay
Circle eight, four boys up and back
Flutter wheel, circle eight
Four girls up and back, flutter wheel
Circle eight, four boys square thru four
Meet the girls, square thru four
Bend the line, flutter wheel
Sweep a quarter, do-sa-do to a wave
Scoot back, boys run right
Barge thru, pass thru
Left allemande.....

Heads rollaway half sashay, circle eight
Four boys reverse the flutter, circle eight
Four girls reverse the flutter, circle eight
Four boys square thru four,
Meet the girls, square thru four
Bend the line, flutter wheel
Sweep a quarter, reverse the flutter
Swing thru, all eight circulate
Boys run, cross trail
Left allemande.....

SPLIT CIRCULATES

Heads lead right circle to a line
Pass thru, boys run right
Swing thru, split circulate
Boys trade, boys run, bend the line
Cross trail, left allemande.....
Heads lead right circle to a line
Boys run right, split circulate
Boys run right, star thru, swing thru
Turn thru, left allemande.....

Heads lead right circle to a line
Pass thru, boys run right
Scoot back, split circulate, swing thru
Split circulate, boys run
Bend the line, left allemande.....
Heads lead right, circle to a line
Pass thru, boys run right
Swing thru, scoot back, split circulate
Boys trade, turn thru
Left allemande.....

by Bill Armstrong, So. Calif. Callers

Sides square thru, split two
Make a line of four, fold the girl
Star thru, wheel and deal
Square thru $\frac{3}{4}$, trade by, star thru
Fold the girl, star thru,
Wheel and deal, square thru $\frac{3}{4}$

Face the middle and back away
 Fold the girl, star thru
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, square thru $\frac{3}{4}$, trade by
 Do-sa-do, spin chain thru, girls trade
 Girls circulate, girls run, girls fold
 Swat the flea, left allemande.....
 All four couples half sashay,
 Square your sets just that way
 Heads face and back away
 Forward eight and back away
 Just the ends box the gnat
 Other four left square thru three hands
 Everybody right and left grand.....
 Four ladies chain
 Heads swing star thru
 Circle to a line, swing star thru
 Center four swing star thru
 Others cloverleaf, left allemande.....
 Sides star thru, substitute
 Star thru, same two swing star thru
 Circle four and make a line
 Swing star thru, center four swing star thru
 Others cloverleaf, left allemande.....
 Heads swing thru, spin the top
 Right and left thru, substitute
 Swing thru, spin the top
 Right and left thru,
 Same two swing star thru
 Circle four to a line
 Swing star thru
 Center four swing star thru
 Others cloverleaf
 Right and left thru, dive thru
 Square thru $\frac{3}{4}$, left allemande.....
 Heads square thru, square thru
 Cast off $\frac{3}{4}$, pass thru
 Wheel and deal, double pass thru
 First go left, next go right
 Right and left thru, swing thru
 Spin the top, right and left thru
 Left allemande.....
 Sides square thru, pass thru
 All turn back, star thru
 On to the next, square thru $\frac{3}{4}$
 On to the next, pass thru
 Wheel and deal, double pass thru
 First go left, next go right
 Swing thru, spin the top
 Change hands, left allemande.....
 Heads lead right circle to a line
 Right and left thru

One and four only do-sa-do just you two
 Same two swing thru, spin the top
 Right and left thru, others star thru
 Everybody pass thru, left allemande.....

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 mitted to the editor. New ideas are presented
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FEEDBACK, Continued

As we square up our sets, let's look
 for an outreaching hand — not the fa-
 miliar "security blanket" of our
 friends, but one that is reaching out
 for our help. I think we will be better
 square dancers for it, and I know we
 will be happier persons. *Helen Cooper*
Hemet, California

ENCORE, Continued

potentials of our national folk dance
 are less than one in three . . . so— shall
 we continue to deprive the public of
 square dancing?" That question was
 posed by Ken Smith of Maryland in an
 effort to find ways to present our hob-
 by to non-dancers successfully. To the
 caller he says, "The square dance caller
 who each year does not convince sever-
 al new people that square dancing
 would be an excellent vehicle for rec-
 reation, fellowshp and relaxation fails
 to meet one of his important responsi-
 bilities." Of the dancer, he says, "We
 have not yet advanced very far in the
 art of making all square dancers good
 emissaries for square dancing The
 power of enthusiasm among the con-
 verts to this activity is almost beyond
 comprehension. But it is a power to re-
 tard or even destroy if it is not chan-
 nelled wisely." Opportunities must be
 found to attain better public under-
 standing and acceptance of square dan-
 cing.



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How can we promote visiting and fellowship among the area square dance clubs?

Just recently, the "Iowa Square and Round Dance News" published an account of a meeting of the Cedar Valley Callers Association where this was discussed. A new slant on the solution was proposed, and it is worth sharing.

"One of the things that was discussed was inter-club dancing. We feel that this is a weak spot in our activity. We feel that all clubs should periodically visit all the other clubs in the immediate area.

"Normally to get this done, the caller gets on the phone and organizes the visit. We would like to see this procedure reversed, so let us 'whip this one on you.'

"Why not take a caller to a dance? He is not busy every night. You won't

be imposing on him. He would probably be tickled to death. Give him a call and tell him you'll pick him up and go dancing with 'Whoever's Club.' You might just be surprised to find you and your caller will have a real ball with 'Whoever.'

"Don't go just to get a banner. Go because you like to dance with everybody.

"Then don't be surprised if your club has some visitors shortly after. We would like to see this become contagious. Try it - the worst thing that can happen to you is that you will have a good time!"

FUNDS REQUESTED

Bill Zambella of Muldraugh, Kentucky, reports that a Square Dance Disaster Fund has been established in his area to aid the thirteen dancer families who were hit with loss of property and damages in the April 3 tornadoes. No lives were lost in the catastrophe. Any type of donations are welcome, and may be sent to Harvey Fisher, Brandenburg, KY 40108.

Ed Ferrario reports from Alameda, California, that the Alameda Stardettes, a teenage square dance exhibition group, have been invited through "Ambassadors of Friendship," to tour Poland this summer, for the 30th Anniversary of the rebirth of the Republic of Poland. The Polish government will pay a portion of their expenses while they are in the country, but the Stardettes must raise about \$34,000 to make the trip, which begins July 5. Donations may be sent to Stardettes, Alameda First National Bank, PO Box 439, Alameda, CA 94501.

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As we move into the season of summer "specials," a good way to provide your dancers with a means to keep cool between tips, and to promote a forthcoming event at the same time, is the use of ingenious hand-made paper fans, like this one created by a group in Spokane, Washington.

Notice that the fan is simply half a paper plate and the handle is a wooden tongue-depressor available in quantity at drug stores. These items were stapled together and the message printed on the fan with a felt marker.

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IN MEMORIAM

Helen Dewey (Mrs. Ted), Canandaigua, NY
Charter members of the Magic Squares

Harry "Buck" Markley, Meadowdale, WV
Co-proprietor of Buck & Sandy's and a well known caller.

John Mullen, Oahu, Hawaii
Outstanding in R&S/D in Hawaii, John leaves many friends on the mainland.

Ruth H. Odom, Columbia, SC
Active and enthusiastic, Ruth is remembered by many dancers at Fontana as well as at home.

COVER TALK

By bus, by car, by train, by plane and by the thousands, by George, they'll come pouring into the city of San Antonio, Texas, this month (June 27, 28, and 29) for the 23rd National Square Dance Convention. True to Texas tradition, this may be the biggest convention in twenty-three years, with over 20,000 dancers, leaders, and callers filling the Hemisfair Convention Center to overflowing, spilling over into the streets by the Alamo and halfway to Austin. Big things are expected from our tall Texas hosts. There will be dancing to the world's finest callers, panels, exhibitions, clinics, shows, and a marketplace of square wares. Nobody — but NOBODY — should miss a show like this!



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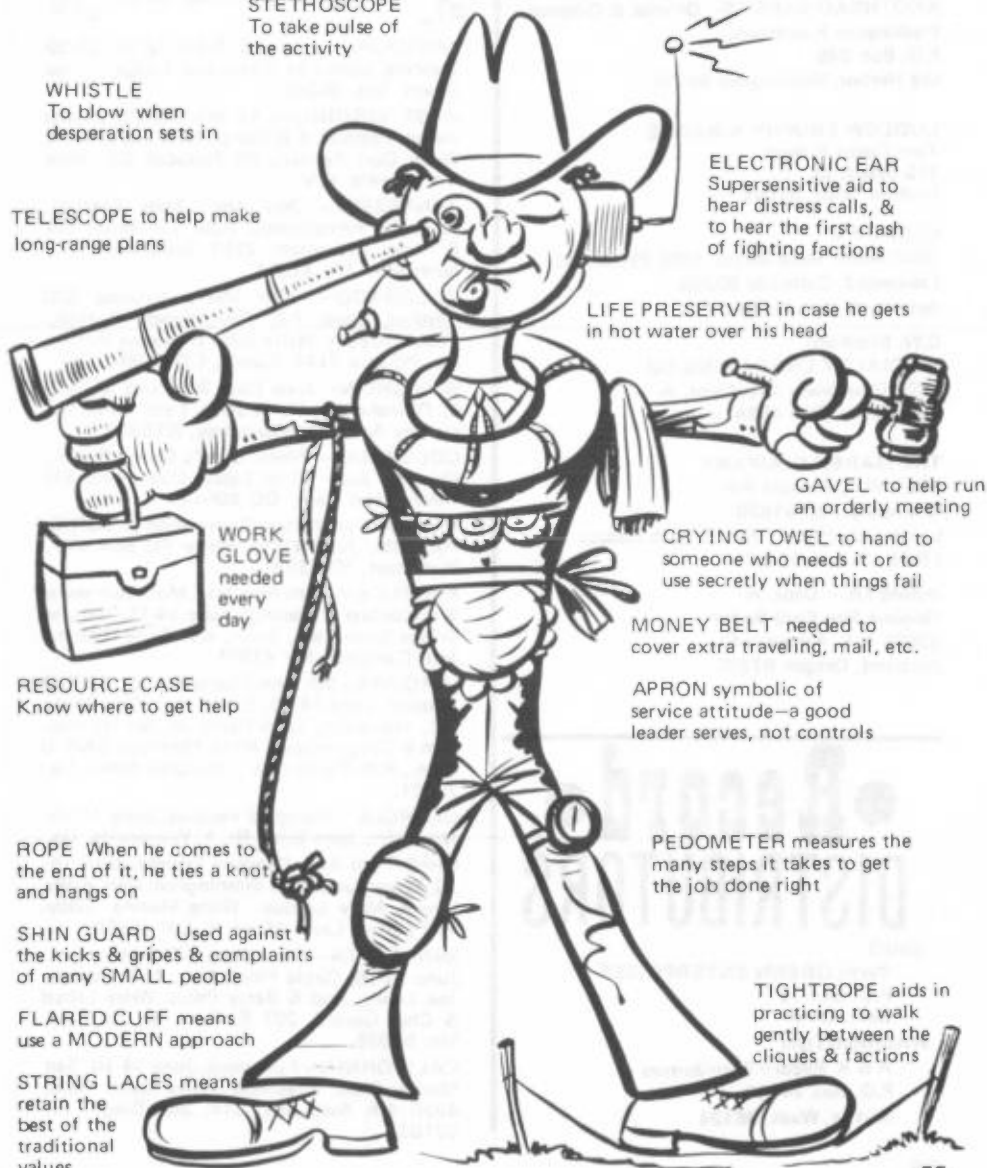
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ley, PO Box 2144, Pueblo, CO 81004.

WISCONSIN— June Daze Weekend, June 7-
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camore Ave., So. Milwaukee, WI 53172.

COLORADO— Frank Lane's Dance Ranch,
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IDAHO— Far Western Convention of S&R/D,
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IOWA— June Jubilee & Trail-in, JUNE 21-22, Fairfield. Write Richard Swanson, Rt. 1, Ollie, Iowa.

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SOUTH DAKOTA— Weekend, June 21-23, Casino Ballroom, Lake Kampeska, Watertown, Randy Dougherty. Write Leroy Lenz, RR 1, Watertown, SD 57201.

LOUISIANA— Trail Dance, Shreveport American Legion Club, June 25; Allen Tip-ton, Bob Wickers, Jack Cloe, Jay & Sybil Fuller.

NEW YORK— Callers Clinic, Ken Anderson, Ron Schneider, June 27-29, Ponderosa Hall, Scotia. Write K. Anderson, PO Box 54, New-tonville, NY 12128.

ALASKA— Tour, June 28-July 8, with Beryl & Kerrie Main. Write Bob Page Travel, 39-162 Paseo Padre Pkwy, Fremont, CA94538.

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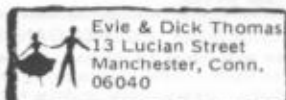
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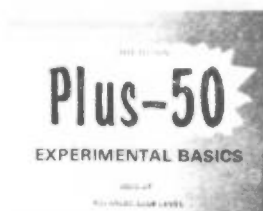
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CHALLENGE CHATTER, Continued

of dancing and, if you are at home in
the challenge level, you should call in
those particular areas.

Some callers with the time and de-
sire to do so, can follow the complete
structure from teaching beginners and
progress through advanced challenge
dancing. I think all callers, for their
own benefit, should at least try some
calling up to basic advanced level. They
should not only try calling, but under-
stand what it is, how to best use it, and
that position, not necessarily 100 new
basics, is the key to dancing.

EVENTS, Continued

HAWAII— Tour, June 29-July 1. Write Max
Forsyth, 3201 E. Tulip Dr., Indianapolis, IN
46227.

ONTARIO— Sat nights, June 29-Aug. 31 at
the Barn, Write Stu Robertson, 589 Sharalin
Ct., Burlington, Ontario.

MEXICO— Tour, June 30-July 11, with Ray
Smith. Write Howard Thornton, Midwest
Travel Service, 2936 Bella Vista, Midwest
City, OK 73110.

PENNSYLVANIA— 3rd Pen-del Summer
Frolic, June 30, Ron Schneider, Ken Ander-
son, Ed & Ann Bodine; Widener College,
Chester. Write Tom & Louise Pisano, 7003
Hilltop Rd., Upper Darby, Pa. 19082.

GRAND SQUARE, Continued

in the past sixteen years, at Miller's.
What is probably most unbelievable a-
bout Earl's vitality, is that after four
hours of solid dancing, he gets up at 4
a.m. the next morning to help with
chores on a relative's farm.

Earl credits his good health to food:
"Good plain, solid food," he says.
"None of them snacks and knick-
nacks." He also gives credit to the dan-
cing. Even Ruth who was recently in
the hospital, seriously ill, was back at
the dance hall as soon as she was able,
for the exercise of dancing.

But the main reason they dance is
simply, "It's good entertainment," Earl
says. "I even get out and shake a little
on the rock and roll songs."

"That makes me mad too," Ruth
says. "Why, that stuff is for younger
folks, not a man his age."

Continued on Page 60

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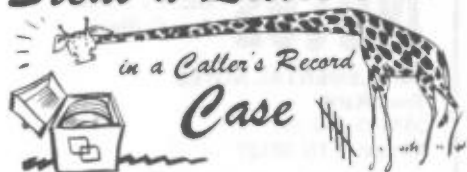
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GARNET MAY

Garnet May and his wife Gwen started dancing in 1962 and Garnet tried his hand at calling about three years later. He now calls for four clubs in the Belleville, Ontario, area and teaches a class for one of them. Garnet also presents dance programs for three schools for the mentally retarded.

HOEDOWNS

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- Gold Diggin — Windsor
- Marldon — Top
- Thunderbird Special — Thunderbird
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- Let Me Sing — Red Boot
- Monday Morning Secretary — Red Boot
- Who's Your Lady Friend — Hi Hat

- It's Been A Long Long Time — Jay Bar Kay
- Sing A Long — Grenn
- Bad Bad Leroy Brown — Wagon Wheel
- Darling Raise the Shade — Wagon Wheel
- Green River — Grenn
- Chinatown — Top
- May the Circle Be Unbroken — Lucky
- Tie A Yellow Ribbon — Red Boot
- Thanks For The Memories — Red Boot
- Me and My Shadow — Hi Hat
- Summer Sounds — MacGregor

GRAND SQUARE, Continued

"But you know, there's so many women who come up and ask Earl to dance, and he doesn't know who they are any more'n the man in the moon! Total strangers!"

"They just want to learn how to dance right," Earl insists. "A lot of people don't even listen to the music these days. I saw a couple the other night who weren't any more in step than I would be chasing a cat!"

Both the Simcoes agree that they won't stop square dancing until for some reason they have to. "Besides," Earl pipes in, "I'm afraid to. It's kept us healthy for so many years, we might keel right over if we quit!"

But it didn't look that way Saturday night, April 13 when over two hundred fifty persons clapped and wished the Simcoes the happy fifty ninth anniversary that the couple had chosen to celebrate among their square dancing friends.

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Survey results point to this order this month:

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1. Curlique
2. Flutterwheel
3. Scoot back
4. Sweep a quarter
5. Walk and dodge
6. Split/box/diamond/single file circulate
7. Partner hinge/partner trade
8. Hinge and trade
9. Cloverflo
10. Zoom

Close contenders: Turn & left thru, trade the wave, spin chain the gears, pair off, swap around.

TOP TEN EXPERIMENTAL

(highly experimental; use with caution and sparingly)

1. Motivate
2. Cast a shadow
3. Peel the top
4. Flip back
5. Rotary tag thru the star
6. Coordinate
7. Spin chain the line
8. Phantom circulate
9. Peel and streak (& var.)
10. Pick up and wheel

Close contenders: Remake (var.), half tag, trade and roll, recycle, cast a net, reciprocal, lock it, spin along.

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ACRES SHAKERS

Acres Shakers Square Dance Club of Ozark Acres, here in Square Dance Land U.S.A. in Northeast Ark., were very fortunate in being able to host a dance with Cal Golden as our evening caller and entertainer. He also passed along helpful hints and tips for smoother flowing movements. Glenn Turpin, who is our regular weekly, Friday evening caller, drove one hundred miles and back to join our squares and was Cal's guest caller. Accompanying him were several members of his Lakeside Promenaders from Harrisburg.

*Fran Sherman
Williford, Arkansas*

S/D GROWS IN GEORGIA

Square dancing is on the upswing in Georgia, particularly at this time of year, when new classes are graduating with good dancers after a long winter of hard work.

Information pamphlets have been placed at Interstate rest stations for square dancers passing through the State of Georgia giving names of people to contact and places to dance.

The Georgia State Square Dancers Association is now preparing for its dance in north Georgia (Calhoun) with Dick Han of Indiana calling on Friday night, May 31st.

*Dick & Tessie Gerfen
Leesburg, Georgia*

AZALEA TRAIL FESTIVAL

With the Azalea Maids leading the way, the Rhythm Outlaw Band performing, two great callers, Associa-

tion president Gene and Shary Haynes in attendance, the best round dance teachers, a smooth wooden floor, and the pretty in beautiful dresses providing the color, the 21st annual Azalea Trail Square Dance Festival, sponsored by the Mobile Alabama Square Dance Association was a Dance-mendous success! More than two thousand five hundred dancers were present from more than twenty states and thousands of spectators saw the spectacle.

A square dance workshop was conducted during the week-end festival, and workshop participants were entertained with a tropical-themed fashion show. Directed by Chris and Margie Criswell, the fashion show was co-chaired by Bill and Snookie Kling with music coordinated by Rick and Judi Burnette. A model from each of the local square dance clubs, most of whom designed and made their own dresses, presented a colorful look at the best in square dance fashions.

As they have done for the past twenty years, Manning and Nita Smith of College Station, Texas, served as master and mistress of ceremonies, conducted round dance sessions, and performed exhibitions during the two-day event.

Festival chairman Larry and Hazel Scott, dancing in local organizations since 1957, have held various offices including treasurer and president three times.

Square dancing in Mobile was begun in 1950 when Ray Faute, an employee of the U.S. Army Corps of Engineers, gathered ten co-workers and their wives for an instructional meeting.

Association member clubs now total thirteen and eight callers serve the area.

*Rollin Moseley
Atmore, Alabama*

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They came in cars, they came in buses — commercial and chartered — they came by every conceivable means but they came, all six thousand two hundred thirty-one of them, to enjoy their favorite recreation. The occasion was the 15th New England Square and Round Dance Convention held in Providence on April 26 & 27.

Anyone who tried to reserve a motel room within a fifteen mile radius of Providence that weekend knew that they filled practically every room. They also filled most restaurants and attended church suppers set up especially for the occasion. They shopped in local stores and purchased souvenirs and gifts and, when they returned to their homes, Providence was one-half million dollars richer.

The streets of Providence were filled with color as the dancers moved from hall to hall in the downtown area. There was dancing at the Holiday Inn, the YWCA and the Civic Center (one

hall each) as well as the YMCA, central and Classical High Schools (two halls each).

At one time on Saturday night, around eight thirty, three hundred fifty sets were whirling to live music at the Civic Center; a truly spectacular sight as skirts billowed out over fluffy petticoats in every imaginable color.

Dancers attended from all over New England and as far away as Virginia, New York, Delaware, Oregon, Florida, California, Washington and even one from Germany.

On Saturday afternoon, there was a Fashion Show with clothing supplied by some of the square dance shops in the area. Clothing made by the dancers themselves were featured as well as club outfits.

Eight hundred fifty-three teens attended the convention using two halls and handling their own affair. No convention would have been possible with-

Continued on Page 70



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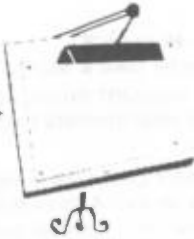
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LIGHTNING S Releases:

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by Jack Cloe
- LS5022— YOU AIN'T MAN ENOUGH
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RECORDS

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by Frank & Phyl Lehnert

SUMMER MOOD — Hi Hat 924

Choreography by Louis & Lela Leon

Pretty "Summer Wind" music and an interesting high-intermediate two step.

BE MY HONEYCOMB — Hi Hat 924

Choreography by Emmett & Monette Courtney

Good music and a flowing easy two step.

OLE SMOOCHIE — Decca 725752

Choreography by Ann & Andy Handy

Good "Hot Lips" music; flip of "Charlie My Boy;" high-intermediate three-part two step.

DIANE — Hctor 1621B

Choreography by Ken Croft & Elena deZordo

Very pretty music and a pleasant, flowing easy-intermediate waltz routine.

BAMBINA — Hi Hat 925

Choreography by Dave & Shirley Fleck

Pretty and pleasant music and a good easy-to-easy-intermediate two step that flows nicely.

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The labels have presented us with four new hoedowns this month. Two of the records are great.

CHAPARRAL/LITTLE REBEL— Thunderbird 504. Both sides are very good but our callers preferred the Chaparral side. Both sides feature the "boom-chuck" but have real fine background music which takes the monotony out of straight "boom-chuck."

TICKLIN' BANJO/PALMETTO HOEDOWN Thunderbird 503. Our preference was Ticklin' Banjo, but both sides are good and also "boom-chuck" with good background music. Thunderbird Records have certainly come up with the answer to good hoedowns.

KING OF KINGS/DO YOU— Greenwood 9007. A pair of hoedowns.

KAUAI/HILO— HiHat 626. Both sides have Hawaiian music background.

THE SWEETER THE MUSIC— Z&S 2247

Caller: Bill Zambella

The tune is "the older the violin, the sweeter the music." The music on this record is sweet and so is the dance. Z&S is a new label out of Kentucky, and if future recordings are as good as this one, they will fly high. FIGURE: Heads promenade half way, right and left thru, flutter wheel, square thru four hands, right and left thru with the outside two, do-sa-do, swing thru, boys run right, tag the line, girls go left, boys go right, corner swing, left allemande, come back and promenade.

COUNTRY MIND, COUNTRY HEART— Greenwood 9006; Caller: Daryl Clendenin

Greenwood records are produced by Les Roberts of Portland, Oregon, and although Les has not put out many records on his label, what he has produced were very good ones. This is no exception. It's a fine record, good music, good figure. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, sweep a quarter, star thru, flutter wheel, corner swing and promenade.

TURN ON THE LIGHT AND LET IT SHINE— Blue Star 1980; Johnny Wykoff

Here is a great "sing-along" record that will entice your dancers to sing along with you. Johnny does a fine job of calling, but we are not going to say he does a great job until he lets loose and starts to call on records as he calls to his dancers on the floor. This fellow is one of the world's best, and at his dances, he puts goose bumps on all who hear him. FIGURE: Four ladies chain three quarters, heads promenade three quarters, sides flutter wheel, pass thru, do-sa-do, star thru, pass thru, cross trail and swing, swing corner and promenade.

SHE'S GOT EVERYTHING I NEED— Windsor 5036; Caller: Shelby Dawson

Fine music, nice figure. Windsor has changed ownership recently and the new owner is coming up with some very good records. You'll like this one, as our dancers did. FIGURE: Heads square thru four hands, do-sa-do, swing thru, girls circulate, boys trade, turn thru, corner allemande, do-sa-do, swing corner and promenade.

GET IT RIGHT— Blue Star 1979

Caller: Jerry Helt

After many years of calling and recording, Jerry Helt is still as good as ever. It has been said that in the early years of square dancing, Jerry had a partner. He did the calling while Confucius sold the fortune cookies. FIGURE: Heads promenade half way, sides right and left thru, flutter wheel in the middle, sweep a quarter, pass thru, do-sa-do, eight chain four, swing number five, promenade.

DON'T FIGHT THE FEELINGS OF LOVE— Blue Star 1981; Caller: Bob Fisk

A real good figure. The music was not as good as other Blue Star offerings this month. This tune has been done recently on a couple of labels. FIGURE: Heads promenade three-quarters, sides right and left thru, slide thru, curlique, walk and dodge, star thru, right and left thru, slide thru, box the gnat, grand right and left, meet your lady and promenade.

GREAT MAIL ROBBERY— D&R 103

Caller: Ron Russell

A new label, good music and a busy dance. FIGURE: Heads square thru four hands, corner do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner and promenade.

JUST BECAUSE YOU ASKED ME TO— Thunderbird 104; Caller: Mick Howard

A fairly easy figure and the music has a fine

bounce. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, spin the top, right and left thru, square thru three quarters, corner swing, promenade.

JOHN HENRY— Scope 576

Caller: Mac McCullar

An easy figure, good for class work. The music is good. FIGURE: Heads lead right and circle to a line, up and back, star thru, do-sa-do, swing thru, boys trade, boys run, bend the line, up and back, slide thru, pass thru, swing corner, left allemande, weave the ring, meet partner and promenade.

YOUR BABY'S GONE BYE BYE— Top 25297; Caller: Bill Peterson

Smooth figure, music fair. FIGURE: Heads lead right and circle to a line, up and back, rollaway, pass thru, tag the line, face in, right and left thru, cross trail, corner allemande, pass one, swing the next, promenade.

THERE'S BETTER THINGS IN LIFE— Windsor 5040; Caller: Dick Parrish

An action figure with fair music. FIGURE: Heads square thru four hands, corner curlique, walk and dodge, partner trade, flutter wheel, star thru, dive thru, square thru three hands, swing the corner and promenade.

GOODNIGHT— Top 25296

Caller: Dick Bayer

A fair figure, music fair to good. FIGURE: Heads promenade half way, into the middle right and left thru, rollaway, up and back, star thru, right and left thru, pass thru, trade by, swing corner, allemande left, promenade.

HELLO LOVE— D&R 102

Caller: Ron Russell

Pretty fair music, but the dance could have been better timed. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, eight chain thru, swing corner, left allemande, come back and promenade.

MONA LISA— Thunderbird 103

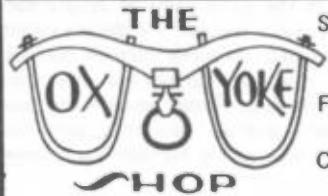
Caller: Glenn Walthers

The music is fairly good but the workshopers just could not see the dance. FIGURE: Heads square thru four hands, with the sides swing thru, boys run, bend the line, up and back, slide thru, right and left thru, flutter wheel, corner swing, left allemande, come back and promenade.

PREACHER AND BEAR— Windsor 5039

Caller: Warren Rowles

We have dances to "Running Bear" and "Jogging Bear." We should have called this one



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RECENT RELEASES
TH-101 Thunderbird Romp/Thunderbird Romp
TH-102 Carolina Caper/Thunderbird Special
SINGING CALLS
TB-101 You've Never Been This Far Before
by Tom Trainor
TB-102 Let Me Be There by Tom Trainor

"Streaking Bear" and the title would have been interesting. FIGURE: Heads square thru four hands, swing thru, boys run right, tag the line, all face right, wheel and deal, box the gnat, same girl do-sa-do, swing this gal and promenade.

KEEP EM DANCING, Continued

Split two and line up four
 Slide thru, trade by
 Split two and line up four
 Forward and back, centers arch
 Ends duck out, all trade by
 Slide thru, square thru four
 Trade by, left allemande.....

From the PULSE POLL:

Heads pass thru round one to a line
 Spin the top, walk and dodge
 Girls run, swing thru, walk and dodge
 Girls cross fold, left allemande.....
 Heads square thru four
 Circle half to a two-faced line
 Girls only walk and dodge
 All cast off $\frac{3}{4}$, men circulate
 Tag the line right, wheel and deal
 Pass thru, U-turn back
 Left allemande.....

Heads square thru four, circle half
 To a two-faced line, tag the line right
 Men only walk and dodge
 All cast off $\frac{3}{4}$, girls circulate
 Tag the line right, wheel and deal
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, girls cross fold
 Single circle half, right and left thru
 Dive thru, pass thru, star thru
 Spin the top, girls cross fold
 Single circle half, right and left thru
 Pass to the center and star thru
 Other four right and left thru
 Lead to the right, left allemande.....

Heads square thru four, curlique
 Split circulate, men run
 Single circle half to an ocean wave
 Swing thru, step thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, girls trade ocean wave
 Double swing thru, girls trade
 Pass thru, girls trade, men run
 Pass thru, boys trade, girls run
 Crosstrail thru, left allemande.....

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 by John Hendron
- RB 155
 BEHIND CLOSED DOORS
 by Bob Vinyard



the reactions displayed at the Cade, it looks good. Also, Tico Tico is gaining momentum — and that's good.

*Betty Navage
Waterbury, Connecticut*

It was with pleasure that I read Believable Briefs From Burluson (April 1974), especially the comments regarding some of the latest crazes in dancer performance of standard calls. It is awkward to be uncertain if partner is going to do a waist swing for a do sa do or try to side hop out or in on a grand square movement — or use an arm hold in place of the hand to hand contact in an ocean wave. Not only is it awkward but it presents a downright sloppy performance to have some pairs doing one thing and others doing something else.

It seems mandatory that a solution must come from top-level organizations for practical reasons. For example the hand to hand contact in an ocean wave is prescribed in the Basic and Extended Movement Handbooks of the American Square Dance Society. Don't you feel that there should be active coordination at the "top" with concise feedback to the caller level — thus establishing club policy? Just how is this to be done?

Now is the time for each one of us to exercise the prerogative of club membership. Since there must be general uniformity to preserve the integrity of any successful operation, perhaps we can find a lesson in this paraphrased old saying: "Let there be uniformity in square dancing and let it begin with me."

*Roy Hansen
L'Anse, Michigan*

NEWS, Continued

out the one hundred fifty-five callers who gave their time and services for the enjoyment of the dancers.

From the figures available to us, this is now the second largest square dance convention in the United States. Last year eight thousand and three attended but the energy crisis took its toll this year. *Bill & Miriam Burke
Providence, Rhode Island*

MS BENEFIT DANCE

The Turkey Trotters Square Dance Club of Harrisonburg, Virginia and the Grand Promenades of Bridgewater, Virginia, co-sponsored a benefit square dance for Multiple Sclerosis.

The three callers for the event were local callers who donated their services: Harry Hise, Waynesboro; George Jordan, Staunton; and Sheldon Layman, Dayton, Va.

The dance was a huge success with a filled hall; and, as a result, a total of \$465 was raised to contribute to the MS Drive. Mel Williams, as official of the local MS Organization and a dancer with the Grand Promenades, who was responsible for the coordinating of the dance, said it was so successful that he hoped it could become an annual affair.

*Sheldon & Marilee Layman
Dayton, Virginia*

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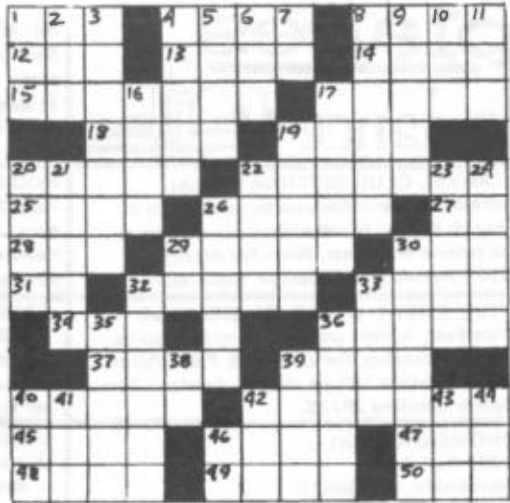
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4. --- thru
8. --- the clutch
12. Residue
13. Atop
14. Bend the ---
15. Swing your -----
17. Girl's name/song title
18. King-toppers
19. Not a head (s/d)
20. High grade (2 words)
22. Arky (2 words)
25. Assist
26. Call for ---- & rates.
27. Land measure
28. Letter
29. "---- Old Sweet Song"
30. Mrs. in Spain (abbr.)
31. Doubter's state (abbr.)
32. Lined up (with)
33. "Is It True What ---
Say About Dixie?"
34. High-speed plane (Abbr.)
36. ---- square thru four
37. "the old oak ----"
39. Weave the ring ---
in and out
40. "John Henry was a ---
driving man"
42. House openings
45. Length x width
46. "Listen to a Country ----"
47. Sorrow
48. --- around your corner
49. H---- and trade
50. Heavy drinker

DOWN

1. Short snooze before a dance
2. Caller Matthes of California
3. Slaves
4. Musical sounds
5. United New England Squares
(Abbr.)
6. Right Turn Round (Abbr.)
7. "Your Lips Tell Me --"
8. ---- thru (Pl.)
9. ---- divide
10. Midwestern state (Abbr.)
11. Shade of green
16. Difficult chain figure
17. Tropical fruit
19. Satisfied
20. Attention getting sound
21. Spanish money
22. Preserve
23. Having hearing organs
24. Medical photos
26. Walk and ----
29. Chinese mile
30. "Dancing ----"
32. Peel and ----
33. Care for
35. Metal alloy
36. Partners ---- and trade
38. City transportation
39. With a pigeon ----
40. See --- your tax
41. --- la la
42. Ended first
43. Court
44. Four couples
46. Yes (Spanish)

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The BOOK-SHELF

BY MARY JENKINS

THE TOP TEN

INCLUDING A DICTIONARY OF 1973 S/D BASICS

by Bill Davis

Has the gas shortage influenced your dance schedule? Have you had to miss those workshops which kept you "up" on the latest in square dancing? If you are among those unfortunate dancers perhaps this forty-four page book can give you just that bit of information you need to keep you dancing with your group in spite of an energy crisis. This publication will be useful to and appreciated by both dancers and callers — and will be well worth the three dollars spent for its purchase.

The first section is a short introduction defining various formations used throughout the book to indicate where the various basics start and end. Graphic illustrations are used to define these formations.

The second section contains the one hundred fourteen square dance commands used most often in 1973. They are listed according to frequency of use and have short descriptions of the commands.

Section three is the Dictionary of the New-in-'73 Basics. The alphabet-

ically listed two hundred thirty commands are well explained and described.

The fourth and final section presents the Top Ten from the two hundred thirty new "basic" ideas proposed in 1973. These are presented with in-depth choreographic analysis including zeros, equivalents and sample figures.

What are the Top Ten? Spin Chain the Line, Flip Back, Spin Tag the Deucy, Motivate, Curli-Wheel, Turn Trade and Roll, Flip the Diamond, Scoot 'n tag, Switch to a Diamond, Peel the top — and the Plus Five are: Cast a Shadow, Flip the Deucy, Counter Rotate, Roll and Wheel, and Close the Diamond.

Callers and teachers will find the last half of this book very valuable and certainly far more inclusive than the '72 Dictionary.

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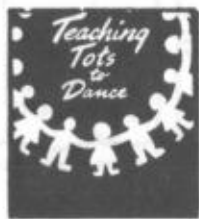
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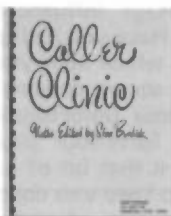
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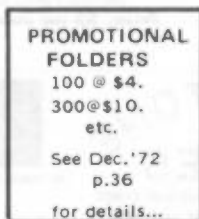
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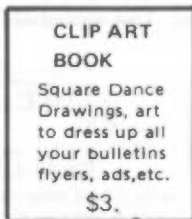
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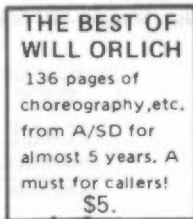
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CALLERLAB 1974 - ST. LOUIS

WITH AN ARCH IN THE MIDDLE...

CALLERS CONVENE IN ST. LOUIS FROM HALFWAY AROUND THE GLOBE

TO "HASH AND REHASH" THE ISSUES AND DRAFT A BLUEPRINT FOR THE FUTURE

The first annual convention of the International Association of Square Dance Callers (Callerlab) is now history. About 170 men and women, including most of the top leadership of the calling profession, "hashed it over" (totally without dancers' shuffling accompaniment) for three days and two nights in the gateway city of St. Louis.

"Provocative," "productive," "impressive" and "rewarding" were descriptive words the well-planned affair evoked from the lips of many in attendance. Despite its scope and magnitude, a very personal and interpersonal mood characterized the event. Dorothy Shaw spoke of the "revival years" and of the contribution made by Lloyd Shaw to our activity. Two couples, Art and Blance Shepherd and Wally and Jeanne Cook, from New Zealand and Australia respectively, were honored at the banquet. So was "Big Ray" Smith of Dallas, Texas. Bruce Johnson taped no less than 32 hours of meetings, and his earplug nearly "took root" in his ear!

A spirit of friendliness and good fellowship prevailed throughout the serious discussions. Those who are seemingly poles apart in viewpoint, such as Dick Leger of Rhode Island, and Lee Kopman of Long Island, New York, chatted amicably and even announced they plan to do a weekend together!

Authors of the major Note Services (See Page 15) got together for the first time. Hallway discussions of major record producers were held. Fourteen committees, concerned with Communications, Cultural Exchange, Caller Benefits, Contracts, Basics, Halls, Ethics, and others, reported on progress. Resolutions were passed on key issues (See Page 64, May issue), including "How We Dance," "Acceptable Way to Control the Unrestricted Flow of New Movements," and a "Program of Caller Accreditation."

Bouquets for such a significant and orderly event go to Bob Osgood, Arne Kronenberger, Don Armstrong, Bob Van Antwerp. Important roles were also played by Cal Golden, Jack Lasry, Bill Peters, Frank Lane, and Jim Mayo. All in all, it was a "good show," staged by real professionals, who drafted a significant blueprint for the future.

Plans for 1975 include tripling the size of the representation (although it will still be "invitational"), meeting in Chicago the latter part of March, and building a more formal organization that eventually will link all callers everywhere (See Page 21, April issue). At the helm are Dave Taylor, Frank Lane, Marshall Flippo, and Stan Burdick, backed by nineteen other members of the Board. Stan is the new Executive Secretary of Callerlab, and the new headquarters are at the address of the offices of this magazine.

