

# AMERICAN

AUGUST 1974



# SQUARE DANCE



CHARLIE  
BALDWIN  
See page 9

# THE



# EDITORS' PAGE



No person can ever gauge the effect his words and actions might have on those around him, and the far-reaching aftermaths of those words and actions. Leaders who work with youth groups and adult groups alike learn that at times, one seems to wield no influence and that only years later are the results reported. Sometimes, the results are never seen, and the leader works simply with the hope that his influence is for the good.

Probably Charlie Baldwin had no idea, twenty-odd years ago, that two of the "kids" at his square dance camp in Massachusetts would credit him with their progress toward the editorship of a national magazine. Much of Charlie's "Have fun" philosophy, his wish for the best in square dancing, and his liking for people influenced us in our square dancing endeavors. Much of this, reflected now not only in Charlie's *New England Caller*, but in

*American Squaredance*, reaches people around the world.

Charlie's callers' classes were of great help to Stan, and he probably averted a major catastrophe when he advised Cathie *not* to attempt singing calls. This is Charlie's way — he does not mince words when he's sure he's right — and for an editor, this takes guts.

We think of Charlie and his gifts to square dancing with love and affection. Dancing to his calling was a great treat until distance separated us, but our friendship with Charlie and Bertha continues. Although we see them rarely now, we have the magazines in common, and we treasure the "partnership" this brings.

The moral of this story is: The effect you have on someone today may turn up in print twenty years from now. Are you ready?

AMERICAN  
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DANCE**

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WITH THE SWINGING LINES"*

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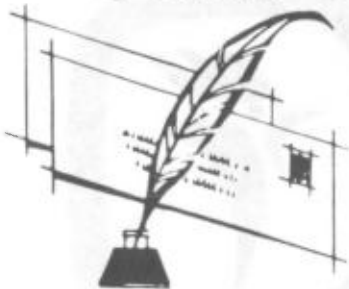
AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$6.00 per year. Single copies: 60 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1974 by Burdick Enterprises. All rights reserved.

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# Grand Zip



Just returned from England and called a square dance in Wales. There is one caller in all of North Wales who limits himself to two and a half nights a week. He had 150 at the Friday night dance. He sponsored me at the Saturday night. It was at a seashore resort and I saw an ad for a name band competing dance and hoped it wouldn't cut into ours. He advised that our tickets were limited to 210 and all had been sold for weeks. Wonderful night, wonderful people, fine caller: Bob Gay, with an open personality. The dances, all one-night stands, started at seven, knocked off at ten for supper, and picked up again at ten forty-five to run until midnight.

*Charley Thomas  
Camden, New Jersey*

*ED. NOTE: Charley Thomas was the originator and first editor of this magazine.*

I would like to tell you how much I enjoy your magazine. Really look forward to getting it each month — keep up the good work . . .

*John Swindle  
Smyrna, Georgia*

Just a few lines to thank you for the very nice write-up in the June issue of your magazine about my note service. I might add that receiving your magazine is a highlight for me. I read it from cover to cover in the first afternoon and then enjoy going back and rereading different articles that are

most informative for my use. Thanks for such a very good publication.

*Jeanne Moody  
Salinas, California*

My only real complaint about your magazine is that it only comes out once a month! I read it cover to cover and then have to wait a whole month for the next great issue. Keep up the good work! If you send me some subscription forms, I'll plug your book to my dancers.

*Joe Landi  
Mays Landing, New Jersey*

We received your very nice magazine for the first time this month and are very well pleased with it. So pleased with it, in fact, that enclosed is a check. Will you please send a year's subscription to our club caller, Walt Minnick? . . . Walt's club will be celebrating its twenty-second anniversary in November. He has called for the club all but about two years.

*Danny & Muriel Faria  
North Dartmouth, Massachusetts*

Thank you for including the Buckeye Poll in your magazine. As round dance teachers as well as callers, it helps us to make a selection of rounds to suit our dancers . . . .

*Cy & Sue Blakey  
Vancouver, British Columbia*

You really have a quality publication which we enjoy very much. Hope to meet you two personally some day.

*Bill & Maribeth Vestal  
Snyder, Texas*

*ED. NOTE: One of the fringe benefits of a National Convention is meeting readers who have written letters like this one. We met and talked to Bill Vestal in San Antonio.*

I was in the Dart Western Shop in Akron last week and picked up a copy of your June American Squaredance magazine. It brought back a lot of memories to me because I think I subscribed to it as far back as 1946 or 1947. The editor at that time was a fellow named Charley Thomas and it

Continued on Page 68



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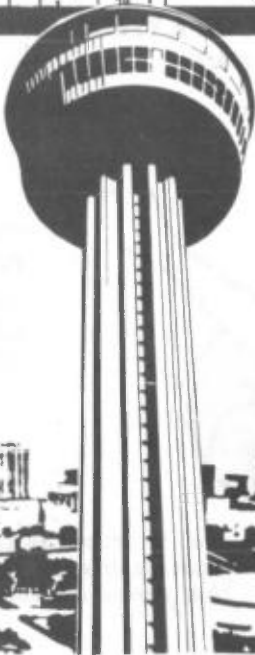
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# Meanderings...

WITH STAN



Ole! We were so close to the Mexican border while in San Antonio for the 23rd National Square Dance Convention we could taste the spices, see the bold, primitive, angular designs everywhere, and hear a crossfire of Spanish banter from shop to shop.

As a matter of fact, Cathie, Sue (our daughter) and I flew down from Ohio a couple of days early, rented a car at the airport, and after settling at La Quinta Motel, drove 150 miles to Laredo in order to visit across the border. Parking is a problem and a half. We left the car in Laredo and walked across the bridge over the Rio Grande to Nuevo Laredo, bunched in with hundreds of other tourists, probably looking like the evacuation of Dunkirk.

It was a curious mixture of flea market sales, narrow streets, Spanish headlines, tiny shops, treasures and trash in onyx, felt, copper and brass; people hawking, people buying, and people crossing the streets between crawling cars and tour buses. We had the sensation of holding our wallets tightly and not being too eager to eat in the less than elegant restaurants at that point.

A Mexican boy ran up to us and shouted, "You buy bool (bull)?" and thrust a brown plaster-cast creature into my arms. It would look ridiculous to carry that bulky monstrosity home on the plane, I thought. But I talked him down to \$3.00, and off I went with a lot of bull for my money. Later on, another kid wanted me to take home its twin for a dollar.

Well, it makes a good doorstop in the magazine office —

We did a lot of sightseeing in San Antonio, the "city of history and romance," for the two-day period before the 18,000 dancers invaded the city and started to chain the gears that never stopped.

We descended into the Paseo del Rio, the Venice-like "River Walk," nestled in and around the bustling city, for a quiet boat ride, passing by galleries and shops, quaint restaurants and sidewalk entertainers. It was a world apart.

We ascended to the top of the Tower of the Americas (tallest of its type in the western hemisphere) for a leisurely dinner as the "world" made one revolution around us, sitting there, drinking it all in. The little jaunt to the Philippine restaurant was delightful,

too.

We strolled by the one-and-only Alamo, the "cradle of Texas liberty." We glimpsed the historic Mission buildings, reminiscent of the padres' path to this settlement that was to grow into the nation's thirteenth largest city.

Twice we passed through the park around San Antonio's famous zoo, but each time we failed to stop for a visit. Time is never elastic enough. In our city-wide roving, it was always reassuring to look around for that beautiful tower to get our direction as true as a compass.

The Convention Center Complex itself was a sight to behold, and it was a half-hour walk to get from point to point. There were many "firsts" for the National Convention tallied here in 1974, but the facilities, I believe, were NUMBER ONE in beauty and comfort. I can't remember another NATIONAL (of the ten or so I've seen) where a guy felt like wearing a jacket both in the dance halls and in the passage halls, to feel comfortable. The air conditioning was that good!

Naturally, a lot of our time was spent in our booth with the other exhibitors, where we sold magazine subscriptions and books, beginning a day ahead of the convention kickoff. But we found time to take in some of the huge smorgasbord of activity around us, including the dancing (we danced one tip), the calling (I called eight or ten times on the program), the panels (we both had "up-front" roles to play on a couple of them), and the sights and sounds, the whirl and swirl. We are personally indebted to Bill Crawford of Memphis, Tennessee, for covering our booth many times while we went running in ten other directions.

To record it all in these few paragraphs would require a miracle. Another feature in this month's issue will fill you in on many of the facts, so we'll only hit a few highlights, from here to our "big 30," and take them in the order in which they come to mind.

One of the most exciting events I participated in was the Alamo Street

Dance in the heart of the city next to the ancient building where 188 heroes gave their lives for Texas freedom in 1836. Perhaps their ghosts were listening that midnight, when many thousands of dancers filled the streets with color and sound. Cannons roared again in the form of booming public address speakers with rippling waves of music slapping the downtown buildings. The sharp commands of the "drill sergeant" callers gently coerced the "troops" into actions of cadence and precision, but strictly non-combatant and friendly. If ghosts could really return and see the massive transformation of shuffling feet to such peaceful purposes I think 188 of them would have smiled that night.

Thanks, Chuck and Norma Bryant, for helping to stage the "show" just described. I was thrilled to be able to call a tip that night, and when I said, "Alamo style, you balance . . ." it couldn't have seemed more appropriate. Time magazine took photos (rumored to be seen in Woman's Day Magazine soon). If the photo does appear, I'm in it. (I hope). For anyone that wants to bother to look (all three of you), please locate a concession stand to the right of the photo. Then find a utility pole to the left of that stand. I'm standing directly in front of it (that "blob" with the light jacket).

Other folks need to be thanked in connection with this convention. Herman and June Insall did a STUPENDOUS job with publicity, and we were privileged to work with them, along with many other editors. We don't want to neglect BIG BOUQUETS to John and Vivian McCannon for steering the GREAT BIG TEXAS 23rd to such a beautiful conclusion.

The sound in the various halls was great this year. Bill Wright, you're all right! I left a mike in a hall one day and picked it up two days later, safe and untouched.

The performances, especially in the huge arena, were beautiful. I won't soon forget that little four-year-old boy, a member of the Maycroft Square

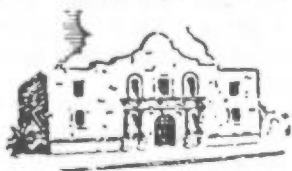
Tappers of Muskegon, Michigan, tapping the floor so dutifully and vehemently it looked as if his legs would literally fly up over his head.

Thanks to Web and Sarah Witter the Advanced and Challenge Dancing was handled very well, with signs announcing "basics" to be used.

Oklahoma, the state that captured the bid for the National in 1978, threw a banquet that was an extravaganza. It was held at the Menger Hotel, where Teddy Roosevelt formed the Rough Riders, overlooking the hotel pool, in a breezy outdoor setting. The dignitaries who attended were right out of "Who's Who" in Oklahoma and in square dancing. Incidentally, the Okies (I'm an honorary one now) brought a quarter of a million dollars worth of Western art to display at the convention.

I could go on and on. Contras again got a major play every day of the event in a special Contra Room. Ray Smith kept us laughing at the after party Saturday night with many stunts. There was the well-attended seminar for callers each day, and the styling clinic each day. There was the Showcase of Ideas (literature, photos, displays) and the fabulous Fashion Show. And we thoroughly enjoyed the Press Breakfast where San Antonio's Steve and Fran Stephens were honored by Bob Os-good, representing the SIO American Square Dance Society, with the Silver Spur award. Steve and Fran originated the network of square dance information known as C.R.O.W.D.

There was much more, but let it simply be said that this event was the GREATEST for square dancers. We'll remember that matchless Texas hospitality for a long time. And, believe me, we'll "Remember the Alamo!"



# Let's go Dancing

American Squaredance Subscription Dances  
Write for details about organizing one.

- MINERVA, N.Y., Wednesday, August 14**  
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- ST. PAUL, MN., Tuesday, August 27**  
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- O'FALLON, ILL., Friday, August 30**  
Contact: Al Severn
- BEREA, OHIO, September 23**  
Contact: Ron Schneider
- SALT LAKE CITY, UT., area. October 4**  
Contact: Israel Wilson
- TOLEDO, OHIO, Sunday, October 13**  
Contact: Jim & Mary Batema
- QUINCY, ILL., Tuesday, October 22**  
Contact: Bob & Pat Surface
- KANE, PENNSYLVANIA, November 17**  
Contact: Barbara Myers
- JOHNSTOWN, NEW YORK, December 8**  
Contact: Joe Ubelacker
- LYNCHBURG, VIRGINIA, December 12**  
Contact: Paul Childers
- MACON, GEORGIA, January 10, 1975**  
Contact: Jim Tyler
- PENN YAN, N.Y., January 23, 1975**  
Contact: Don Smith
- TIFTON, GEORGIA, Friday, Jan. 31, 1975**  
Contact: Ed Hawkins
- VIRGINIA BEACH, VA., February 7, 1975**  
Contact: Larry Lawson
- COLUMBUS, OHIO, Thursday, Feb. 13, 1975**  
Contact: Morrie & Betty Diamond
- PETERBOROUGH, ONTARIO, Mar. 1, 1975**  
Contact: Bob & Jane Jaffray
- WESLACO, TEXAS, Sunday, March 9, 1975**  
Contact: Charles Lillagore
- CHARLESTON, W.V., Friday, March 14**  
Contact: Erwin Lawson
- ERIE, PENNSYLVANIA, April 24, 1975**  
Contact: Bob & Lorrie Morrison
- SPRINGDALE, ARK., Thurs. May 22, 1975**  
Contact: Dub Hayes
- CHARDON, OHIO, Sept. 12, 1975**  
Contact: Ray Marsch

# The Apple of Our Eye —

## A Baldwin



Once or twice in the age span of an ol' ring-tailed raccoon, an exceptional leader emerges to the surface of the swirling maelstrom of our multi-peopled pastime to become a candidate for "living legend" status. A leader of leaders. A dean of callers. A prince of principle.

Such a leader is Charlie Baldwin, our especially-honored personality of 1974, since this magazine has started to honor a leader annually in its August pages.

"Charlie" has always been known as just "Charlie" to casual and confirmed friends alike over the years. He lives in the town of Norwell, Massachusetts, on the fringes of the sprawling metropolis of Boston. There he lives and works and meditates in an almost rural setting, on a narrow street where shade trees still abound.

But despite his rural abode, Charlie has got a heart that's bigger than the whole of New England herself, from the rocky-topped, periwinkled coastal shores of Maine right down to the Connecticut-New York twinkle-toed protuberance (just look at a map and

you'll see how Connecticut plays "footsie" with New York city).

We remember Charlie back in the days when callers were hand-hewn of solid oak from the bottom up, rather than coated from the top down with a layer of verbal veneer. Charlie knew how to hew, and he hewed 'em *shrewdly!*

How well we remember those early caller sessions and endless drills: "Swing the corner, keep in time — one-two-three-four — swing the next girl down the line . . ." The chanting and the dancing would ring out over the wooded hills of the Berkshires, fish-boned with those lovely white birches, as hundreds of dancers thrilled to the Becket magic Charlie created.

An unquenchable thirst for the development of the finest showcase for square dancing in New England compelled him to plunge into a wide range of projects. He was first of all the "country dance serenader," an on-the-beat caller who made thousands want to dance as soon as he began to call, and he still has this "gift," possessed by only a few.



His magazine, the New England Caller, grew from a mere "pamphlet" to its present voluminous 140-page size under his able editorship in a quarter century. He pioneered the camp-and-dance idea. He printed directories, guides, resources — everything to help the movement grow. He helped to build the finest group of organizations we can find anywhere in the square dance world today.

Specifically, here's a rundown on his accomplishments, an overflowing bucketful by anyone's standards:

Charlie was instrumental in forming the first callers association in New England, the Old Colony Callers and Teachers Association, and was its first president. He has helped to start and organize the Eastern District Square and Round Dance Association and the New England Council of Callers Associations.

He directed and called the first TV square dance program in Boston in 1950 and has appeared many times since. He had his own square dance orchestra for fourteen years, the Country Dance Serenaders.

In line with his goals for improving square dancing, Charlie was one of the first (if not the first) to hold callers classes in New England. For twelve years, he directed the New England Square and Round Dance Camp, mentioned above, at Becket, Mass. He has also conducted callers workshops from Maine to Florida. Charlie taught short courses at several universities, and has worked for municipal and state education and recreation departments, teaching leaders methods of presenting American square and folk dancing.

At the eight National Conventions he attended, Charlie has been a staff member on panels, contra and square dance workshops.

During the Second World War, Charlie worked for the Red Cross without pay, rehabilitating returning wounded soldiers through square dancing at Camp Edwards. He introduced square dancing as therapy at a Boston hospi-

tal for mental patients. He was for several years the American folk dance instructor for a week-long 4-H conference, and is a past director of the New England Folk Festival Association. In 1969, at the invitation of the U.S. Navy, Charlie spent sixteen days at Guantanamo Bay, Cuba, calling and teaching Navy and Marine personnel and their families how to dance.

Planning began in 1972 for a meeting of square dance leaders in all phases of the activity to be held in 1973. Charlie, with fellow-editors Bob Osgood and Stan Burdick, coordinated plans for this first-of-its-kind event, and played a leading role in the three-day Legacy meeting.

Charlie's latest project is to organize a working arm for the whole square dance activity in New England. Within this year, the Square Dance Foundation of New England may be a reality and not a dream.

This monumental list of accomplishments, evidence of Charlie's devotion to all phases of square dancing, is also a testament to the quiet support and devotion of Bertha, mother of the Baldwins' four sons, grandmother of twelve, whom Charlie affectionally calls "Mother." "You'll have to see Mother about that," a declaration often heard from Charlie, sent the questioner to Bertha for the required dates and information.

Bob James, current president of the Eastern District Square and Round Dance Association, states:

"To the average square dancer in New England, Charlie is probably best known as the editor of the New England Caller and a semi-retired caller. To our New England leaders he rates one spot removed from God. Anything good that has happened to square dancing in New England over the years, has been accomplished through the active and behind the scenes activities of Charlie Baldwin. It is hard for us in New England to imagine there is anyone anywhere who has over the years contributed more to square dancing."



# VIEWS ON SHORTCUTTING

by Myrtis Litman

*from the Souvenir Book, Buckeye Convention, 1974*

When in the course of square dancing events it becomes necessary for the leaders to become deeply concerned about trends and tendencies of the dancers continually and persistently to shortcut basics and to substitute gimmicks in place of the very maneuvers that are held dear to the hearts of square dance purists the country over, then the time has come for an impartial investigation into the matter.

Take the do-sa-do, for example. The purists would not be caught dead doing anything but a back-to-back — all the way — to face your partner. The very words "Dos a dos" are French for back to back. One widely-read square dance leader in the field has recently recommended that the basic do-sa-do be eliminated from western square dancing once and for all. He claims that it is an awkward maneuver that requires the dancers to back up and has no place in modern dancing. This outraged many of the callers who like to use do-sa-do to establish lines and consider it most valuable in getting the dancers together again. Why, then, is it a common sight to see the dancers do a czardas-type swing when the caller calls "Do-sa-do?" When asked exactly why they did it, the answers varied. Some said that the new way is more fun. Some said it is smoother. One dancer said he did it because women liked to be twirled around.

Wonder if he noticed how the twirling on the promenade has disappeared through the years.

In fact, has anybody noticed that the promenade has almost disappeared? If backing up in the do-sa-do is awkward, why do some dancers choose to back up to home position when a promenade is called rather than walk forward around the ring? They had some pretty reasonable answers for this one, saying that they had often experienced not having enough time to promenade. They preferred to square their sets quickly and be ready for the "more important" call that was to follow. They pointed out that either the caller did not allow enough time, or that some of the dancers required more reaction time than the figure ordinarily allows, or the music in the singing call did not provide enough time, or simply a panicky feeling existed that made them feel they had better square up quickly.

Well then, consider "Seesaw your partner" after an "all around your corner." Here is a basic that when done properly is very smooth and flowing and is always forward. It is the most commonly abused basic of the longest duration. It is hard to believe your eyes when a hall full of adults either touch hands and rock from side to side, or get down on one knee and pretend to saw a log. Dancers who were asked why they did this gimmick

instead of the walk around answered, "It's more fun," or "I want to save myself for the more important calls." (There they go, labeling another call "unimportant.") Another answer was "It doesn't matter — you end up the same way." Sorry, but he was mistaken there; the end position of Seesaw after "All around the corner," is not face to face with partner. It is interesting to note that this is one shortcut that has been traced to its origin and the guilty party was a lady gym teacher in Texas who was preparing some school children for an exhibition dance. She admitted to not knowing what the Seesaw call on the record meant, and she instructed her children to stand face to face with their hands touching so as to await the next call, until she had a chance to find out what the call meant. Other dancers, observing them doing this "nothing," thought it must be a sharp new way to Seesaw, and the gimmick caught on like wild fire. This brings to mind the story, "The Emperor's New Clothes," doesn't it?

More recently, the basics that are making the shortcutting scene are: Ladies Chain, being ended with a star thru instead of a courtesy turn; Square thru is shortened to a pair off; and in some areas, the Allemande left has become a reach-out-and-touch-corner.

The purist asks, "What is square dancing coming to? Will it some day be a series of just standing in a square formation and touching someone?"

The typical dancers, who far outnumber the purists, don't ask questions. They just dance and have fun. They are not concerned with the authenticity and background of a call. The minute they stop having fun is the minute they will stop dancing.

There are several things that these six basics being shortcut do have in common. They are all single call maneuvers requiring more than four beats, and they are holdovers from traditional dancing.

Are the dancers trying to say something about these basics? Are they

bored with them? Many callers are concerned about the situation. They can't explain the reasons why and they hesitate to offer a solution. Other changes occurred rapidly in the dance, but they were mutually agreed upon by both dancer and caller. No one objected when the left allemande was shortened from the hand hold to the forearm grip. There are many other examples of basics being changed and no one being concerned about them. But this situation has reached a stalemate, and the leaders would honestly like to see it pass. Any good caller is really sharp enough to break a floor down completely if a basic is not danced properly, but no caller really wants to trick people. They would lose followers that way. Some callers say that they take shortcutting as the dancers' way of saying they don't like that particular call. Other callers say that perhaps these calls are being overused and suggest that each caller take a long, hard look at his material and try to vary it more. One top ranking caller thinks that more discretion should be used with the experienced, highly-trained dancers — at least as far as the do-sa-do is concerned. These dancers certainly don't need a night filled with do-sa-dos to get them lined up.

But what about the caller who is calling to a group of mixed abilities? Doesn't the dancer know that refusing to do a basic has far-reaching effects on the caller and the other dancers? The caller is probably using that basic to set the dancers up or get them in the proper motion for the following figure. Good callers go to great extremes to make calls smooth and flowing. Many callers use the eight-beat basics for thinking time. Do the dancers prefer a non-thinking caller? Are the dancers demanding that the callers all use short-beat maneuvers or combination calls that use several short-beat maneuvers in a sequence?

Perhaps square dancing has progressed to the point where certain ba-

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# R/D BASICS FOR S/D

by Bill & Barbara Cooper  
Mississauga, Ontario

*Presented at the Toronto & District Workshop, 1974*

## PART II

The second part of "Waltz of Summer" has a canter basic sequence. This we would demonstrate and explain the steps as follows: "The first step is towards center, man's left, woman's right. The second step is to draw the man's right, woman's left, up beside the other foot and on the third beat take weight on it. So the canter rhythm is step, draw, close; for this measure. The next measure again starts with man's left, woman's right, stepping into center, then drawing the man's right, woman's left, up beside the other foot, but just touch it there without putting weight on it. We are now ready to do a similar sequence going out toward the wall starting with man's right, woman's left foot. We cue these two measures as "Canter, close; canter, touch." The "Waltz of Summer" record can be used for a mixer to give practice for this sequence or preferably another record of the same tempo is used. The canter sequence, in and out, would be used for measures 1,2,3 and 4 of our original mixer, mixing as before on measures 5,6,7 and 8.

To complete the last two basics needed for this dance we would drill the twinkle step and the maneuver that comes after the canter sequence and add this to complete the second half. The twinkle is started from closed position, man facing wall. Each person turns slightly right to have left hips adjacent, man facing diagonally to reverse and out, woman facing diagonally in and LOD. Man steps forward on

left, takes a short step on right, and closes left beside right to face partner. Woman steps back on right, takes short step on left (toward RLOD), and closes right beside left to face partner. Some practice is given on the basic, mixing if necessary. Then the next three steps of the maneuver are given. Woman takes three steps almost in place to face LOD, starting with left foot and ending on left foot. Man takes first step thru with right foot, between him and partner towards LOD and does a short right face pivot, to face toward RLOD, then takes a second step on left foot to face reverse and partner, closes right foot beside left. We cue these two measures as "Twinkle out; maneuver." After sufficient practice we add the canter sequence before this and two turning waltz measures after, and this constitutes the second half of the dance. All that remains is to put the two halves together and the dance is complete.

The above illustrates how mixers are used to teach the basic waltz steps required for a particular dance. The same methods can be used to work other basics into a mixer to give practice and proficiency before doing them in a given dance. We believe mixers are the best way to teach basics because they tend to keep the level of the group equalized to some extent: the strong dancers help the weaker ones and thus provide desirable sociability. They give concentrated practice on a particular basic. We return partners for a final run through the dance.

These are only a few of the basics

found in waltzing. There are many more that time just does not permit us to cover. Many of them can be inserted in the basic mixer first given. Some may involve making up a new mixer having a longer sequence to do them comfortably. A little thought and ingenuity is required to work these out but it is easier to learn basics through mixers than trying to do the

dance without a knowledge of basics. Again we would emphasize that this is the way we do it, and we do not claim it is the best way. However, if others are helped by this presentation we are happy.

Work out your own methods and always try to improve your technique from any ideas you dream up yourself or can steal from others.

Here is a "Goodnight" waltz mixer:


RECORD: Windsor 4508 "Til We Meet Again"

After acknowledgement to closed position (man facing wall):

MEAS.

- 1-2 Dip back to center, hold; maneuver;
- 3-4 Right-turn waltz; right turn waltz (Man face wall)
- 5-6 (Butterfly) Waltz away; waltz together (say "Goodnight")
- 7-9 Roll to new partner, 2,3; 4,5,6;



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# *Do's for Demos*

by Mary and Bill Jenkins  
Olmstedville, New York



Many groups will be planning demonstrations and exhibitions for Square Dance Week this fall, and to interest the public in square dance classes. Participants in dancing for the public eye should at all times be conscious of their "image." Here are some hints and guidelines for exhibitions and demonstrations as used by Mary and Bill Jenkins of Minerva, New York.

For any demonstration or exhibition, we use records including the Basic 50 only. Copies of "The Basic Movements of Square Dancing" may be purchased from us, or borrowed and returned, and we provide a place for the group to practice providing a complete set is available.

A few reminders, suggestions and hints will help to promote square dancing and present a favorable image. Stand tall – Smile – Relax – Be gentle. (If you are nervous and tense, don't let it show on your partners' arms or hands.)

Take small steps – it not only looks better but gives you more time to think where you are going, where you're supposed to be. Keep the square small; close it in. Let's all promenade with hands in front. Keep feet on the floor – no kicking, no patting of hands, no fooling around. Dance well and make it look beautiful!

Ladies, let's use our skirts; arms and hands should never dangle or flop around. Keep elbows to our sides, arms bent at elbow. (This goes for the men too.) Your skirt is there to hold if your hand is free. To practice smoother dancing, ladies and gents, moving to the beat of the music with a book on your head will help. Try it – it's not as easy as it sounds but it surely cuts down the "bounce" and the "vibration."

Please wear full square dance costume, including a club or name badge. At the end of the dance, do not clap. Do a California twirl, bow to the audience, California twirl and face back in. To exit, four ladies will chain, chain back, and hold this courtesy turn position, promenade once. Couple one will lead off followed by couples four, three and two, taking small steps and moving to the music. Entering can be done in the same sequence, couples one, four, three, two, and the couples stop in place after one promenade.

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# Advanced Dancing's Basic Calls

*This list has been compiled for callers and dancers who wish to pursue material above open club-level dancing, but do not want to devote a lot of time to higher level dancing. These calls will give a basic knowledge of higher level material. However, there are additional calls used in advanced dancing and many more calls used in challenge dancing. Some calls not included on this list are no more difficult to learn than these, and can easily be included in a relaxed advanced level program at the caller's discretion.*

- |   |   |
|---|---|
| <p>All 4 couple movements<br/>(theory &amp; examples using current calls)</p> <p>All 8 spin the top variations:<br/>Fractional tops (<math>\frac{1}{2}</math> top, <math>\frac{1}{4}</math> top)<br/>Shorty tops (fractional tops with U-turn backs)</p> <p>All 8 swing thru<br/>Acey deucey<br/>Arky allemande<br/>Arky star thru</p> <p>Circulates:<br/>Split circulate<br/>Trade circulate (waves &amp; two-faced lines)<br/>In roll circulate/Out roll circulate<br/>Clover and (anything)<br/>Curll-cross</p> <p>Chains:<br/>Everybody chain<br/>Island chain</p> <p>Diamonds:<br/>Cut the diamond<br/>Flip the diamond</p> <p>Ends bend<br/>Explode the line<br/>Explode (anything)<br/>Explode the wave</p> <p>Follow your neighbor<br/>Follow your neighbor and spread</p> <p>Hinge (couples hinge/partner hinge)<br/>Hinge and trade (couples or single)</p> <p>Half breed thru<br/>Horseshoe turn<br/>Load the boat</p> | <p>Mix (Anything and mix, such as swing and mix, circulate and mix, etc.)</p> <p>Pass In/Pass out<br/>Pass the ocean/Pass the sea<br/>Quarter In/Quarter out<br/>Relay the deucey<br/>Remake the thar, alamo, wave, column, set-up<br/>Roll (added after any call)<br/>Scoot back variations:<br/>Scoot and dodge<br/>Scoot chain thru<br/>Triple scoot</p> <p>Single wheel<br/>Slip, slide, swing<br/>Spin chain the gears<br/>Spin chain &amp; circulate the gears</p> <p>Spin the windmill<br/>Split square thru<br/>Square chain thru<br/>Square turn thru<br/>Step and slide<br/>Swap around<br/>Switch the wave/line<br/>Tag the line variations<br/><math>\frac{1}{4}</math>, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math> tag<br/>Extend the tag</p> <p>Trade the wave<br/>Trail off<br/>Walk and dodge<br/>Wheel and spread<br/>Wheel thru/Left wheel thru<br/>Zig-zag/Zag-zig</p> |
|---|---|

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# san antonio

Paseo Del Rio, San Antonio, Texas

by Herman & June Insall  
Publicity Chairmen, 23rd National  
San Antonio, Texas

## summary

### AND THIS IS THE WAY IT WAS:

A very big problem developed at the 23rd National Square Dance Convention in San Antonio: How do you put on a convention and go to it, too?

Just a few observations:

Total registration as of 9 p.m. Saturday evening was 18,100 with Texas leading the way, California, Oklahoma and Louisiana next in line. Dancers from all fifty states and nine foreign countries attended, including 76 from Japan (six callers and one round dance leader), representatives from Canada, Germany, Saudi Arabia, Canal Zone, Puerto Rico, Switzerland, Mexico, the Philippines, and maybe some we don't know about.

Square dancing in six halls offered levels labeled as programmed, and an experienced choreographer concluded that the majority of dancers were dancing the 75 plus-50 extended basics. At least, these were the most crowded rooms. Advanced patter and workshop has been very popular with the dancers, and more advanced dancers attended that were anticipated. Dancers ranged in age from four to eighty-five. One little six-year-old DO-SA-DOed by the ALAMO and had never had a lesson — learned (and very well) just from watching Mom and Dad. (They were from Tennessee and Dad's a caller.)

It is estimated that there were 450 callers with many on the waiting list. While Stan Burdick emceed in one hall, he had a Japanese round dance cuer and a Canadian caller at the same time, so concluded that this was a most international convention. The communications system ran smoothly, and only about twelve callers showed up for the "gripe" session. They had no complaints, or none that they expressed. Some constructive suggestions were offered.

There were twenty-two afterparties with the youth overflowing their room. They had to be moved to a larger room. On Friday a rock and roll band alternated every fifteen minutes with the tips. The Challenge afterparty was very popular, and the campers had a really swinging party from Sunday on. Over 3,200 dancers do-sa-doed by the Alamo on Thursday night and it was more crowded on Friday.

A total of twenty-four exhibition groups performed at the convention. General comments from the audience were that these have been the greatest ever, in-

cluding square dancing, round dancing, clog steppers, tap dancing and excellent contra dancing. By popular demand, a contra afterparty was held Saturday.

The "Story of Square Dancing" was told in the variety show, which drew a standing-room-only crowd and brought down the house. Following the show, the beautiful square dance wedding of Terry Ann Everson and Robert Martin was performed in the theater with dancers as guests and the family squaring up on the stage following the ceremony. They were presented an autographed copy of the 23rd National Cookbook as a memento of the 23rd. (By the way, the San Antonio Library requested twelve copies of the cookbook for the library.)

The Style Show was something else — a production that defies description — beautiful, beautiful, beautiful, with a capacity audience at performance and rehearsal.

The Showcase of Ideas boasted sixty organizations in the U.S. and Canada exhibiting, with the Hall of Fame Art Collection, and over 339 publications on display. Fourteen traveling "Do-sa-do by the Alamo" banners came home after being all over the world. The Japanese returned one, as did Chris and Ruthie Year from Germany; one came home from Cuba, another from Hawaii. The International Room under the direction of Steve and Fran Stephens was decorated with seventy-six banners or replicas of banners of clubs from outside the U.S.

The Press Breakfast, attended by 194, was the scene when Bob Osgood of SIO presented on behalf of the American Square Dance Society, the Silver Spur Award to Steve and Fran Stephens for their outstanding contribution to square dancing through C.R.O.W.D. (Central Registry of World Dancers). This is only the ninth presentation of this award in sixteen years.

The KLRN educational TV station filmed many thousands of feet of film for a documentary. There is a possibility, if requested, that this 30-minute film to be released to 135 stations over the country, will be available for about \$100 a copy. The convention was given tremendous coverage by local newspapers and radio-TV, and Women's Day magazine, a national publication. Watch for it!

The Sew-and-Save panel featured over 3,000 participants and people came out saying, "Isn't that something?"

Solos registered over 800, and their afterparties featured an innovation: every third tip was "ladies' choice." The solos had a great Trail End Dance, too.

Campers numbered about 1500 in 515 camping units at the Coliseum. The Youth Room was jammed with over 1000, excited about square and round dancing.

Round dancers enjoyed parquet wood floors while 54 dances were taught with 80 round dance leaders from all states and Japan helping with cueing, monitoring, etc. As many as 243 couples attended different workshops in different halls at one time. Comments said this was the greatest round dance program ever.

Twenty-nine panels, clinics and seminars ended at 5 p.m. Saturday, with record attendance at all. The Arena was filled at the "Smooth Dancing and Styling" clinic on Saturday, with great participation on Thursday and Friday. Bob Ruff conducted an outstanding seminar with several hundred non-dancers and dancers actually participating.

The Japanese contingent presented an engraved plaque "Letter of Appreciation" to John and Vivian McCannon and to Steve and Fran Stephens as a token of their pleasure at being invited to attend.

The Security Police report stated, "We've been looking for trouble but just can't find any. The happiest convention we've ever had."

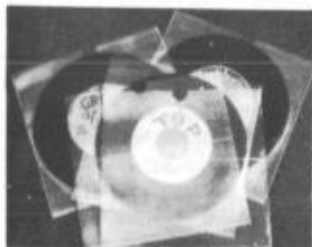
It was just great. The things reported above really aren't just "Texas Brags." People told us these things and we appreciated their thoughtfulness in letting us know about it.

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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.

Square dancing— a poor relation? Now why would I say that? I am sure that there are many who will pay ten or even twenty dollars each for a "night on the town," but mention that price in connection with a square dance and they are quite horrified. Square dancing is an inexpensive pastime — and I am sure will continue to be so, but surely for our "big" dances we can do better than school halls and the like. Don't get me wrong — the community hall and the school hall are fine for our weekly dances but when we get all dressed up in our best square dance outfits, how nice it would be to go to a ballroom, where we don't have to do anything but "just dance."

What if we have to pay more for kitchen help so that the ladies don't have to clean up, give that hard-working executive officer a break and hire a hall where everything is catered. Let's improve our image and not always look for the cheapest way to do things.

Thinking of another aspect of dancing, why, why, why do the ladies always have to sit and wait for a gen-

tleman to decide which one he is going to ask? I am sure if the ladies had equal choice the squares would fill much more quickly. *Kathleen Jones*

*from "Square Talk,"  
Saskatoon, Saskatchewan*

As in any classroom situation, the teacher knows his or her students' abilities lie somewhere within the normal curve of distribution. The teacher determines this through testing and observation and then, in today's non-graded and multi-age group schooling, places the student in a skill group. This allows the pupil to work at a level commensurate with his expertise.

In square dancing, we must substitute the caller for the teacher, the dancer for the student, and the "level" for the skill group. It is the reason why some dancers are in one skill group rather than another that seems to be baffling or upsetting some dancers and callers.

One of these reasons has to be the amount of time the dancer has available. Just as the student who concen-

Continued on Page 62

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This is what can happen when several area clubs cooperate to stage one big gala affair and get a whole city, like Pensacola, Florida, to tap its corporate foot to the rhythm of some hoedown sounds:

### PENSACOLA SQUARE DANCERS CELEBRATE FIESTA '74

by Rollin Moseley  
Atmore, Alabama

When Pensacola, Florida, celebrated its 25th annual Fiesta of Five Flags recently, with such fun-filled events as an all-day water ski tournament, a British cooking school, the Miss Pensacola Beach Beauty Pageant, De Luna Yacht Parade, Teen-age Battle of the Bands, Seville Square Settlers Art Festival, and many, many others, the very active square dance council of the Gulf Coast city joined whole-heartedly in the colorful activities.

There was a big, four-hour Fiesta Square Dance at the Municipal Auditorium on Tuesday night, which was very well attended; this was the main event staged by the council. Along with this main attraction that attracted many tourists, the usual weekly dances were held: Monday, Swingin' Saints; Tuesday, Swingsters; Wednesday, Pensacola Shufflers; Thursday, Circle Squares, Freedom Swingers; Friday, Bellview Junction Squares; Saturday, Quadrillers, Seaside Squares. And to ensure that square dancing always enjoys the highest ranking in the hearts and feet of West Floridians, the weekly square dance class sponsored by the Pensacola Shufflers went on as scheduled.

If square dancing continues to grow at its present rate in the West Florida city of Pensacola, a new day of the week will have to be invented to handle all of the dancers.



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# FEEDBACK

I wish to comment on that article, "Dressing Makes It," in your July '74 issue.

I agree with some of the points expressed in the article but I thoroughly disagree with the part about the length of the dresses. I was against short street dresses when they first came out but I prefer them now, and I am happy that the girls are fighting the push to get them back into long dresses. Their short dresses have made all of us (men and women) younger.

I have looked at thousands of girls dancing and short square dance dresses look much better than the long ones. Here, however, is the fact that some women shouldn't wear shorts and some should not wear slacks. So, girls, if you have the legs, wear your square dance dress several inches above the knee and don't be afraid, it will not be a "leg show" except in the opinion of those women who a... who a... Oh well! Believe me girls, you'll look terrific.

If you want long dresses, let's go back to "Turkey in the Straw" and "Duck for the Oyster," etc.

*Gus Greene  
Baldwinsville, New York*

You might suggest to Harold Bausch that he look up "Keno" in his Funk and Wagnalls. It is a game almost identical with Bingo, and a call of "Keno!" has the same significance as "Bingo!" In other words, this game is finished.

*H. Orlo Hoadley  
Rochester, New York*

They said it couldn't be done, but it was. I refer to the March Pittsburgh dance with Keith Gulley and Jim Davis of this year. Last month the results of an "experiment" were divulged — the doing away of the set-up square for an entire challenge weekend (with the exception of the "special" dance held

the last morning).

Twos about a half year ago that we (the baby challenge dancers) wrote a column here decrying and bemoaning the folly of the set-up. At that time we hoped to reach the ears of those who were in a position to change the situation.

At a subsequent St. Louis dance we were able to express to Keith Gulley personally the anxieties of dancers who were planning to attend Pittsburgh March dance from our area, as to being able to "get in" a set. He said he would speak to his group and kept his word.

Three cheers for all the dancers who experimented and in particular, Keith Gulley and Jim Davis of the Quartermores, who were so instrumental in bringing our hopes to such a successful conclusion.

It truly is possible for a lone voice to be heard if the feelings are strong enough and logic stands behind it.

*Lee & Mickey Schwartz  
Chicago, Illinois*

## DO-IT-YOURSELF BINDERS

In answer to readers' inquiries about binders for American Squaredance issues, Dandy Idea in July 1973 sugges-

Continued on Page 69

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# Encore

by Mef Merrell  
*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — August 1949

Many people think there is only one type of western square dancing in the west. Jimmy Clossin of West Texas says, "Not so." There is a very noticeable difference in dancers from different sections of the west. The dance varies from a little hop and stamp to 2/4 time used close to the Mexican border, to the smooth two-step rhythm of the West Texas dancer and the fast walking step of the Coloradan. East Texans swing with a waist swing one turn around, Coloradans with two turns. West Texas dancers still retain the one and two hand swing one turn around, so while their music and step are a little slower, the pattern and figures change fast. Dances in West Texas and Southern New Mexico and Arizona show a definite Spanish influence in many intricate figures and patterns.

Elsewhere in the magazine this description of the North Atlantic states' buzz step swing is given: "Put the outside of your right foot alongside of the outside of your partner's right foot. Take her in regular dance position. In time with the music, push with the left foot as though you were on a scooter, never letting the left foot get in front of the right. This gives a much faster and more interesting swing than the walk-around swing of the west and south."

Ever dance on a spring floor? Henry Zander writes of a square dance held in a century old building in Racine County, Wisconsin, with props removed from under the floor, so it would do its "darndest." "I did not expect to see such a movement of the

floor, but the entire building swayed 'like a boat in a choppy sea.' One lady in the exhibition set became seasick. Even the benches swayed and the heads of those seated bobbed up and down with the movement. Air rushed in the windows when the floor dropped, and out again when it rose. When a person is out of step on a spring floor he may find himself on the floor but up again in a few seconds to continue the dance."

## 10 YEARS AGO — August 1964

Our own Willard Orlich, "top choreographer in the field today," appears on the cover and his article, "Square But Smooth" is featured. Square dancers everywhere salute him for his promotion of smooth square dancing. Two essentials for a smooth dance are the individual dancer's styling and the caller's flowing choreography. Willard says, "The dancers who have never actually experienced a smooth tip are missing the best that square dancing has to offer."

Brand new this year is the National Square Dance Campers Association that was given its first boost by the Wolf River Area Callers and Dancers of Northeast Wisconsin. Square dancers are taking to the great out-of-doors.





# MERRBACH

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\* Flip instrumentals

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2367— Amarillo By Morning, Caller: Ken Oppentander\*

2366— She's Got Everything I Need, Caller: Bill Owsley\*

## ROCKIN A RELEASES:

1361— Hee Haw Polka Square, Caller: Dave King\*

1360— City of New Orleans, Caller: Bob Arnold\*

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*We carry all square dance labels. Dealers' inquiries are invited.*

**MERRBACH RECORD SERVICE**  
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# ladies' choice



## LEMON BREAD

Do two two-steps to the refrigerator and get *6 tbs. butter, 2 eggs, ½ cup milk, 1 lemon*. Now vine four and walk two to the cupboard for *1 cup sugar, 1½ cup flour, ¼ tsp. salt and 1 tsp. baking powder*. Do a full box while creaming together sugar and butter. As you beat two eggs and add to sugar and butter, practice the double scissors. Sift together and add flour, salt, and baking powder as you breeze through the double hitch. Vine left and right as you grate the lemon peel and add alternately with milk. Pour mixture into greased loaf pan while balancing left and right. Do two turning two-steps to the stove and bake at *350° for 45 minutes*. Meanwhile do two cutbacks, dip and recover back to the counter and mix *½ cup sugar with juice of the lemon* to form a glaze for bread. Let bread stand for fifteen minutes before removing from pan, then spread top and sides with glaze. Leave uncovered 'til cool then wrap tightly with foil. Maneuver to the refrigerator and store bread. Keeps well for days if you can resist eating it that long.

P.S. This recipe really works!

*Carol Stewart  
from the Maine "Square Reader"*

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"Eatin' Along Texas Trails" was the cookbook published for the 23rd National Convention, and here are two recipes from it. The first was submitted by three dancers, Willie Hempel, Viola Moorman, Wanda Slaton, so it must be good.

## MEXICAN CORN BREAD

1 cup yellow corn meal	1½ jalapeno pepper, chopped	1 cup buttermilk
2 eggs		½ cup cooking oil
¾ tsp. soda	½ lb. grated American cheese	½ tsp. salt
1 med. onion, chopped		Pepper to taste
		1 sm can Mexicorn

Mix all ingredients except cheese. Pour one-half of the batter into a large iron skillet, which has been greased and heated. Sprinkle cheese over this and add the rest of the batter. Bake at *400°* or until brown.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dorothy Hobbs, assistant general chairman at San Antonio, submitted this recipe for a delicious hot appetizer.

## NACHOS

1 lg. pkg. Doritos or toasted tortillas	1 lb longhorn cheese
Thin strips of jalapeno peppers	

Cut cheese into cubes. Place corn chips on cookie sheets, On each, place a piece of cheese topped with a jalapeno strip. Place in oven until cheese melts, 2-3 minutes. Serve hot.



# Dancing Tips

by Harold & Lill Bausch

The National in San Antonio was great: good facilities, friendly people, good sound, and a real great crowd of happy enthusiastic dancers. Oh, yes, callers, round dance teachers and contra instructors aplenty, too.

To me there is one thing that stands out at a convention, even over and above the educational benefits, and that is the enthusiasm seen all around. New dancers who are attending their first convention just can't seem to crowd in enough dancing; experienced dancers are enjoying the feeling of being able to dance to callers from all over the country; callers are enjoying getting together to compare notes and renew acquaintances. Everyone is just "letting it all out."

A pleasant surprise to me was the number of dancers and callers who told me they enjoyed our articles. Gosh! Now I know people actually read "Dancing Tips."

I sensed a new spirit of cooperation among callers, a feeling that, "By golly, we're all in this together, and things are good and getting better. I was asked to be one of the "older" callers to sit down and counsel newer callers in a sort of "What's your problem?" and "How can we help you?" affair. This was new and it's good. Sure, we have clinics all over the country, but here these fellows were getting "In-stand Clinic" — free!

New equipment was much in evidence and some old ideas are being rediscovered. I for one enjoyed showing a workshop group how some of the old calls are back — and how some could be used to accomplish the same

effect as some of the "new calls" — only more directionally.

We find some callers are cutting their travels a bit, and the local clubs now achieve more value and prestige to these callers. The backbone of the whole square dance movement always has been, and always will be, the local club and the local caller. The fellow who teaches the new dancers, carries through to call the club dances, and tries to keep the dancers up to date on the good calls — this man or lady carries the biggest load. Most dancers realize this and have a loyalty and concern for their caller that many a political leader would envy. Without that friendship, that "special friendship," most callers would soon feel the job wasn't worth all the effort.

We take great pride in the young people who have taken a real fancy to square dancing. They are indeed a joy to behold, and of course they are our future leaders and callers, the ones who will carry on. But have you thought of the value of square and round dancing to the older generation? This is a hobby that keeps them out among people, keeps them from withdrawing from the active world. Actually, dancing keeps them younger mentally and physically.

With all the good that we find in square dancing, it behooves us not to dwell on any isolated incident that may have been unpleasant. Let's not look for faults, except to correct them. Enjoy the company of your fellow dancer and accept the friendship and happiness he may wish to share with you. Oh my, if the whole world square danced, wouldn't this be a better place to be?





In a difficult period of economic stress and adjustment, an increased number of events around the subject of caller contract fracture are being brought to our attention, often with the plaintive cry of "What can be done about it?"

Fault seems to lie (as usual) fairly equally with both the callers themselves and with club representatives who are doing the booking. The problem is complicated by outside circumstances — halls being no longer available, higher rental fees, and dwindling crowds in some areas.

Nevertheless, certain timeless rules of ethics, fairness, and good conduct ought to prevail, we think. The general theme of letters of cancellation (from clubs to caller or from caller to clubs) ought to be "We must make adjustments, but let's work it out together and *leave the door open.*"

If contracts have been signed (A simple letter is a contract, too.) it is never right to say "You have been cancelled and here's why . . ." or "I'm cancelling that club date, and here's why . . ." Letters of this kind should always start with a question, "Will it be okay if . . .?" or "Can we make an adjustment on such-and-such date . . .?" A little reciprocal feeling of understanding can do so much to prevent ruffled feathers.

Recently a veteran caller received this letter two months before he was scheduled to call for the group as part of a calling tour (and a year after the date was booked and confirmed by contract):

"We have checked . . . and were told your style of calling does not fit what our dancers look for . . . (and) in

cancelling your dance, we had to cancel our hall for the evening . . . we are left without a dance . . . etc."

Our opinion is that if a caller has been booked for a year, and has built his touring plans around a date in question, it is extremely unfair for a club to cancel the dance two months ahead, especially for reasons of a caller's style, level, programming, or similar items. We think that even if the caller is discovered to be "Possum Pete from Ragweek Creek" who only calls "Duck for the Oyster," the confirmed booking should be honored, or a satisfactory adjustment should be made.

Or the other hand, callers are just as duty-bound to honor written agreements with clubs, and never cancel bookings to accept something better elsewhere. Legitimate and serious sickness is the only excuse, and if possible, the caller should assist the club to get a suitable replacement.

The key to the problem, again, is that when unusual situations develop on either side, the immediate answer should be: "Let's work it out together."

We invite your reactions and comments on the subject. What are the bases on which legitimate booking cancellations can be made? Would it be appropriate to ask the ethics committee of Callerlab to study the matter and make recommendations?

Do we have existing guidelines?



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# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks  
Interesting choreography arrangements  
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Heads lead right and circle to a line  
Pass thru, boys run, curlique  
Eight circulate, swing thru double  
Boys run, bend the line, pass thru  
Boys run, curlique, eight circulate  
Swing thru double, boys run  
Bend the line, left allemande.....

Heads star thru, double pass thru  
Boys run, curlique, step thru  
Wheel and deal, men zoom  
Girls pass thru, curlique,  
Boys circulate, boys run  
Bend the line, square thru four  
Trade by, star thru, pass thru  
Girls trade and curlique, boys run  
All promenade, sides wheel around  
Cross trail thru, left allemande.....

Heads pass thru go round one to a line  
Do-sa-do to a wave, spin the top  
Curlique, boys circulate, girls trade  
Curlique, scoot back, boys run  
Square thru four, trade by  
Pass thru, left allemande.....

Heads lead right and circle to a line  
Star thru, spin the top, curlique  
Boys run, circle four, †  
Heads break to a line, crosstrail thru  
Left allemande.....

Heads square thru four, ocean wave  
Swing thru, curlique, boys run  
Reverse flutter wheel, pass thru  
Left allemande.....

Head ladies chain across  
Now chain to the right  
Heads star thru, pass thru, star thru  
Pass thru, bend the line, star thru  
Pass thru, centers star thru, pass thru  
Everybody California twirl  
Lady on the right half sashay  
Lady on the left, left allemande.....

Heads flutter wheel, sweep a quarter  
Pass thru, right and left thru  
Star thru, pass thru, bend the line  
Right and left thru, star thru  
Square thru four, bend the line  
Pass thru, partner trade, pass thru  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, bend the line, bend it again  
Pass thru, ends fold, square thru  
Gents four, girls three  
Gents divide and face the middle  
Left allemande.....

Sides lead right and circle to a line  
Star thru, half square thru  
Bend the line, star thru  
Half square thru, bend the line  
Right and left thru, star thru  
Right and left thru,  
Roll away half sashay  
U-turn back, left allemande.....

Four ladies chain, chain back  $\frac{3}{4}$   
Sides half square thru  
Half square thru the outside two  
Bend the line, half square thru  
Those in the middle slide thru  
Pass thru, left allemande.....

Sides half square thru, slide thru  
Right and left thru, star thru  
Pass thru, centers half square thru  
Everybody California twirl  
New sides half square thru, slide thru  
Right and left thru, star thru, pass thru  
Centers half square thru  
Everybody California twirl  
Left allemande.....

Head ladies chain right  
New head ladies chain across  
Sides lead right and circle to a line  
Pass thru, wheel and deal

Double pass thru, centers in  
Cast off  $\frac{3}{4}$ , pass thru, wheel across  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off  $\frac{3}{4}$ , pass thru, wheel across  
Pass thru, ends fold, square thru  
Girls four, men three  
Men left square thru, girls divide  
Face the middle, left allemande.....

Four ladies chain  
Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, face partner  
Pass thru, wheel and deal  
Girls square thru, boys square thru  
Centers in, cast off  $\frac{3}{4}$ , pass thru  
Wheel and deal, double pass thru  
Centers in, cast off  $\frac{3}{4}$   
Cross trail thru, left allemande.....

Heads swing thru, men trade  
Star thru, right and left thru  
Star thru, pass thru, on to the next  
Right and left thru, star thru  
Left allemande.....

**Some easy ones:**

Sides half sashay, heads crosstrail  
Go round one to a line  
Bend the line, star thru  
Substitute, pass thru  
Left allemande.....  
Four ladies chain, sides right and left thru  
Heads star thru, double pass thru  
First couple left and next right  
Pass thru, on to the next star thru  
Circle four, heads break to a line  
Pass thru, bend the line, star thru  
Left allemande.....

Heads flutter wheel, sweep a quarter  
Pass thru, circle four  
Heads break to a line, star thru  
Right and left thru, dive thru  
Double pass thru, first couple left  
Next one right, two ladies chain  
Ends only star thru, right and left thru  
Same ladies chain, pass thru  
U-turn back, left allemande.....

Sides roll away, heads crosstrail  
Go round one, into the middle  
Pass thru, split two and line up four  
Star thru, right and left thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads cross trail thru  
Go behind the sides and star thru  
Sides pass thru, star thru  
Right and left thru, pass thru  
To the next two, star thru  
Left allemande.....  
Heads flutter wheel, sweep a quarter  
Pass thru, flutter wheel, sweep a quarter  
Pass thru, U-turn back, flutter wheel  
Sweep a quarter, pass thru  
Centers flutter wheel, sweep a quarter  
Pass thru, everybody U-turn back  
Left allemande.....

Four ladies chain, heads half square thru  
Pass thru, sides pass thru, all promenade  
Back out to an eight hand ring  
Sides right and left thru  
Square thru four, pass thru  
Heads pass thru and promenade home..  
Heads pass thru, go round one  
Into the middle, do-sa-do  
Box the gnat, pull by, split two  
Line up four, pass thru  
Wheel and deal, double pass thru  
Girls turn back, left allemande.....

**Not so easy:**

Heads square thru four, swing thru  
Tag the line right, wheel and deal  
Dive thru, flutter wheel  
Pass thru, circle four to a line  
Pass thru, tag the line right  
Bend the line, pass thru  
Tag the line right, bend the line  
Half square thru, trade by  
Box the gnat, eight chain three  
Left allemande.....

Heads square thru four  
Single circle  $\frac{3}{4}$  to a wave  
Eight circulate, do-sa-do  
Single circle  $\frac{3}{4}$ , right and left thru  
Dive thru, pass thru  
Star thru, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal  
Girls pass thru, single circle  $\frac{3}{4}$   
Swing thru, boys run, wheel and deal  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

**From the "Pulse Poll":**

Heads square thru four, ocean wave  
Motivate, split circulate

Continued on Page 68

# easy level

*In answer to a letter requesting information of the "BOSTON TWO STEP", a dance that goes a long way back but is still danceable today, here is the Southern California version.*

## BOSTON TWO STEP

RECORD: MacGregor 3095

FORMATION: Couples in open dance position, inside hands held, facing LOD.

DANCE:

A. Balance together, balance away. Lady does left-face twirl over in front of gent, while he twirls also. Balance toward partner, away from partner, four steps backward.

B. Facing partner, two step-swings: step left, swing right, step right, swing left. Repeat step-swings. In closed dance position, exchange places with three walking steps, putting lady on outside of circle, dip on last beat: gent dips back on right, lady forward on left. Partners take two two-steps, turning CW while advancing LOD in circle. Twirl lady on fourth measure.

Balance on first measure of repeat of dance.

## HAPPY LIFE (VARIATION)

RECORD: Kalox K1032

OPENER, BREAK, ENDING:

Join your hands and circle left

Oh what a happy world I'm in

Circle left until you get back home

Swing your jaw just once and then you'll roam

Allemande left your corner then do-sa-do your own

Left allemande just once again, promenade your partner home

You promenade this girl, you're bound to win

Oh, what a happy life it's been!

FIGURE:

One and three lead to the right and circle that track

Head gents break and make a line, go forward and back

Ladies chain across the square you go

Turn and chain them back again you know

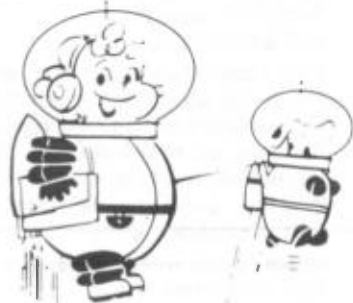
Back right out and circle left that ring

Swing the corner lady promenade and hear me sing

You promenade her home and swing again

Oh what a happy life it's been!

SEQUENCE: Opener, figure twice for heads, break, figure twice for sides, ending.



# page



Lannie McQuaide called this one at the Buckeye Jamboree in Cleveland in May. She says it comes from "Old Tyme Square Dancing" by Ralph Sweet.

## JOHNSON'S REEL

DUPLÉ MINOR – NOT crossed over.

RECORD: Lannie used Ed Gilmore's "Drummer's Balance" (Balance X-114)

- |         |   |
|---------|---|
| Intro:  | Activates down the outside                      |
| 1 – 8   | Turn and come on back                           |
| 9 – 16  | With the one below down the center four in line |
| 17 – 24 | Turn alone and come on back                     |
| 25 – 32 | Cast off and right and left thru                |
| 33 – 40 | Right and left back                             |
| 41 – 48 | Right hand star                                 |
| 49 – 56 | Left hand back                                  |
| 57 – 64 | Activates down the outside.                     |

NOTE: Forewarn those on the ends of the set to become either active or inactive every other time, but do not have them cross over.

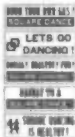
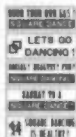
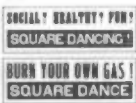
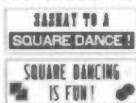
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SET 1

SET 2

SET 3

SET 4

SET 5

# A Triumph of



(MAKING BETTER COMMUNICATION AND  
SQUARE

This is a new milestone. It is an updated list, since W levels, or plateaus of dance experience, popularly acc class within the first ten nights. The second group w mended for workshops in the second year of dance e projects (such as the Callerlab quarterly list, the Bill and leveling off system is in effect to help square dan

50

## BASICS – THE FOUNDATION Thanks to SIO

Circle Left and Right – Walk – Forward and Back – Square Identification – Split the Ring – One Couple the Line – Two Ladies Chain – Courtesy Turn – Do Left – Star Promenade – Hub Backs Out – Rim In – ade Flourishes – Twirls – Pass Thru – Separate, Aro One to a Line – Ends Turn In – Weave The Ring – C Thar Star – Shoot the Star – (Rollaway) Half Sashay ¼ Chain – Turn Back from Right and Left Grand –

25

## BASICS – THE EXTENDED PROGRAM T

Turn Thru – Wrong Way Thar – Slip the Clutch – Top – Trade By – Wheel and deal – Double Pass T stitute – Dixie Style – Spin Chain Thru – Peel C

PLUS-  
50  
+ Glossary

## EXPERIMENTAL BASICS Thanks to W. Orlich &

Alamo Circulate – Box/Split Circulate – Cross Circ the Diamond – Couples Lead to the Right – Facing Thru – Cloverflo – Curlique – Couples Hinge and T Partner Hinge – Dixie Star Thru – Double/Triple S Flutter Wheel – Hinge Family – Outsides In./Out – And Figures – Peel and Trail – Remake the Thar – Chain Thru – Split Square Thru – Tag and Spin – T Tops – Cross the Top – Veer Left/Right – Veer to Rotary Tag Thru the Star – Spin Chain the Line – All-4-Couples – Arky Allemande – T-Cup Chain (pl



# of Term Standardization

AND ACCEPTABLE PLATEAUS OF DANCE KNOWLEDGE A REALITY FOR  
RE DANCERS EVERYWHERE)

Will Orlich's new 1974 "Plus-50" book is in print, of the three distinct dance  
accepted. The first group might be considered what a caller would teach in a  
would carry him through the thirtieth class night. And the final group is recom-  
e experience and beyond. Through this and other long-term standardization  
ll Davis Top Ten project, and this magazine's Pulse Poll) a much-needed sifting  
ancers everywhere "speak the same language."

0/ASDS (California)

- Honors - Do-sa-do - Waist Swing - Couple Promenade - Single File Promenade -  
le - Grand Right and Left - Arm Turns - Couple Separate - Allemande Left - Bend  
Do Paso - Right and Left Thur - Ladies Grand Chain - Right Hand Star - Back by the  
- Circle to a Line - All Around the Left Hand Lady - See Saw Pretty Taw - Promen-  
round 1,2,etc. - Grand Square - Dive Thru - Frontier Whirl (California twirl) -Around  
- Cross Trail - Wheel Around - Box the Gnat - Single File Turn Back - (Allemande)  
ay - Balance - Square Thru - Half Promenade - Star Thru - Couple Back Track -

Thanks to SIO/ASDS (California)

- Eight chain thru - Ocean Wave - Swing Thru - Circulate - Run - Trade - Spin the  
Thru - Centers In - Cast Off - Cloverleaf - Slide Thru - Fold - Dixie Chain - Sub-  
- Pass to the Center - Tag the Line -

& American Square Dance Magazine (From the 1974 Edition, "Plus-50 Experimental Movements)

rculate - Single File Circulates - Rotary Circulate - Diamond Circulate - Flip  
ng Directions - Fan Back - Barge Thru - Boomerang - Cast Back - Chain Star  
Trade - Partner Wheel and Deal - Partner Hinge and Trade - Partner Tag -  
Star Thru - Fan Family - Flare the Star - Flip Back - Follow Your Nabor -  
- Pass the Ocean - Explode Something - Pair Off - Right and Left Roll - Peel  
- Roll to a Wave - Scootback - Swap Around - Sweep A Quarter - Square  
- Triple Trade - Trail Thru vs. Crosstrail - Trade the Wave - Turn and Que -  
o a Two-Faced Line - Walk and Dodge - Zoom Family - Relay the Deucey -  
- Spin Chain the Gears - Spin Tag the Deucey - Motivate - Cast a Shadow -  
plus a glossary of 22 additional, less used terms and 4 traditional movements)

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

# CHALLENGE CHALLENGER

by Jim Kassel

## NATIONAL CHALLENGE CONVENTION

The eighth National Challenge S/D Convention is now history. Ed Foote has been chairman of this event since its beginning. The work and planning for this event was expertly handled by Ed and his wife, Marilyn. Dancers attending were warm in their praise and appreciation of their leadership.

The following is a summary of the event:

"The eighth National Challenge Square Dance Convention was held in Pittsburgh, Pennsylvania, in June. Twenty-six sets from fourteen states

and Canada attended.

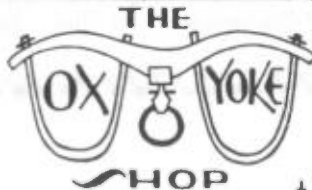
"There were over twenty-five hours of challenge dancing provided during the three-day event, and over half the dancers attended a trail-end dance the day before the convention began. Different levels of challenge provided something for everyone.

"The callers, who were chosen by a vote of dance leaders from various challenge areas were: Dewey Berry, Jim Davis, Ed Foote, Keith Gulley, Dave Hodson and Lee Kopman. In addition, five other challenge callers who attended the event were given the opportunity to call.

"All the callers showed they could dance as well as call challenge material, as they were constantly dancing throughout the convention."

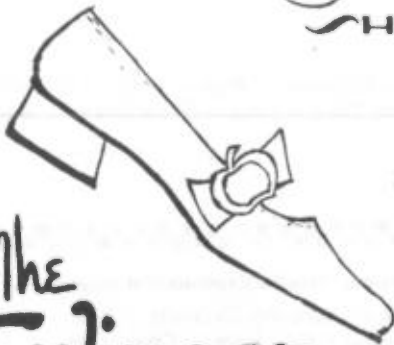
The following statement from Ed Foote, chairman, appeared in the convention program: "Challenge dancing continues to grow in popularity around the country. More interest has been expressed in high-level and chal-

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lence dancing by both dancers and callers during the past year than ever before. Dancers and callers participating in challenge dancing are at an all-time high, and the steady increase of new dancers to the activity during the last two years shows no signs of slackening. All of this speaks well for the continued growth and success of challenge dancing."

It was announced that the 1975 Challenge Convention will be held in Pittsburgh on June 19 to 21.

#### HIGHLIGHTS OF THE CONVENTION

The appearance of new and younger callers on the challenge scene certainly brightens the total picture. Norm Poisson of Massachusetts, Ross Howell of New York and Dick Boesch of Missouri called at the challenge convention for the first time and did a tremendous job. Leon Shattell of New York and Art Fricker of Canada, both of whom had called in previous years, did their usual good job, so you see, we had a total of eleven callers — these five plus the aforementioned regular staff.

For the first time, starting on Wednesday with the Trail-end Dance and continuing for four successive nights, the hall was kept open after midnight for those dancers and callers who wanted to try out some very difficult maneuvers.

A few tips each day were specially designated as being all out and naturally, the very brave, and those who worked especially hard all winter got together to try to do the ultimate. This was the second year for these special tips and to this writer's observation, were the only tips that the dancers set up in advance. This was great because it meant that for 90% of the dancing there were hands up all over the floor indicating spots where dancers were needed to fill out sets. Actually, there were fewer pre-arranged sets than might be found at an ordinary club dance. From these observations, you might guess that there was a satisfying good feeling and friendliness among all dancers and callers, with the

best atmosphere of cooperation and helpfulness we have witnessed at any kind of a dance for a long time.

It was especially gratifying to me to meet and talk with (some for the first time) many who read or contribute to this column. I heard nothing but praise for the column and for this magazine. We danced a number of times with Bernie and Dolores Fiegel of Silver Springs, Maryland; Lee and Mickey Schwartz of Chicago; and Ina and Wilburn Boesch of St. Louis. I mention these couples because they have been good contributors to this column and two of them we met for the first time. The highlight of the convention for me was on Saturday night when a Kopman tip was about to begin, and Bernie Fiegel spotted us and said, "Jim and Mary, will you dance with us this time?" This could not have happened if tips had been made up by the better dancers and/or way ahead of time.

Since names make news it would be quite remiss of me to fail to mention others who helped make this a great convention. I refer now to the members of the advisory committee: Ambrose Baker, Rochester, N.Y.; Marty Block, Long Island, N.Y.; Stanley Day, Evansville, In.; Art Fricker, Toronto; Weldon Hamma, Ft. Wayne, In.; Chuck Hedger, Bridgeport, Ohio; Ellie Krus, Peoria, Il.; Jerry Postle, Columbus, Ohio; George Russell, Detroit, Mi.; Danny Ryan, Boston, Ma.; Herb Seitz, Buffalo, N.Y.; F.T. Stacy, Dayton, Oh.; and Dan Woolston, Washington, D.C.



# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**

## CHOREOGRAPHY

In answer to some of our newer readers and callers — Yes, we do dance-proof all material presented in American Squaredance magazine each month. Here in Florida we have a special small workshop group who meet with your editor and dance all the material on hand. Called by George Jabbusch in the same format we have used since September, 1963, the workshop is a dance where we make sure that enough "easy" material is ready for square dance magazine readers' use. We then explore all new ideas your editor manages to gather together from numerous sources. From these we pick those which seem to have the most potential to the square dance choreography as a whole. These "special attention" new ideas receive a full exploration in depth with figures written by your editor, and are then released through National Callers Report note service every month (since 1961) for further consid-



eration in the workshops around the country. From these results finally come the NEW IDEAS you see printed each month in this magazine, along with special GIMMICK dances, review figures and general information in choreography gleaned through the past months of exploration and experimentation. So you see, these things don't just "happen." They are the end result of many previous efforts. Yet they represent only the *beginning* of something for the whole world to eventually enjoy in our square dance picture-maybe!

Many callers have their own special "gimmicks" or favorite types of figures which they use at their own club dances. They don't expect the rest of the square dance world to know or respond to these gimmicks outside of their own domain. You would probably never be exposed to them unless you happened to attend one of their club dances. This is what would happen to you if perchance you attended one of the weekly workshops conducted by George Jabbusch. In working the dancers out of a figure, he might note that they are out of sequence. His fa-

vorite "gimmick" or fun command used to correct the situation is to call "load the boat." (1/67). Now ninety out of a hundred dancers don't know a "load the boat" from a bright green apple, but George's workshop dancers do because they're exposed to it every week. These same people were caught flat-footed when a visiting caller used his gimmick zero figure from lines, i.e. Cross the Star (NCR 1228). Even though these dancers had been exposed to this gimmick figure (and did it the second time through), they could not respond because of the meager exposure and lack of use. So it goes —

Another favorite is "Push open the gates," which can be used from a Box 3-2 set-up (as though heads did a half square thru), when a left allemande is desired. When dancers are in an eight-chain-thru set-up but facing the *wrong* corner, a right and left thru plus push open the gates solves the error. And would you believe a gimmick series like "Push open the gates, slam the door and lock it"? It can be done but probably only in Sarasota, Florida! What's your caller's favorite gimmick?



*FINLEY BELCHER, Tallahassee, Fl.:*  
Do you remember an ancient square dance movement called "Figure 8?" How do you do the Figure 8?

*ED. NOTE:* There is a traditional type visiting couple pattern which was called Figure Eight or Grapevine Twist. The command went something like this:

Gent No. 1 take your partner by the wrist

Lead to the right and split those two  
Around that lady don't be late  
Back to the center make a figure eight  
(Man No. 1 take partner by the hand, lead her through couple No. 2, around lady No. 2 into the center and make a small clockwise loop to face couple No. 2 again.)

Through that couple around that man  
Back to the center as pretty as you can  
Circle up four and don't be slow  
Take then along and on you go  
(Go to No. 3 couple, etc.)

Another Figure Eight figure we remember dancing was a Les Gotcher 78 rpm record named "Little Wonder." A figure eight single file pattern was made as a prelude to "forming two stars, one like Venus and one like Mars." This figure was written by Hubert Fewell which he named Fewell's Figure 8 or Little Wonder (1950's). The pattern was called as:

Couple one down center, split that ring  
Couple two, then four, do the same  
Couple three California twirl, separate  
Ladies turn right, gents turn left  
Cut a figure 8, gents, behind your date  
Cut another figure 8 and form two stars

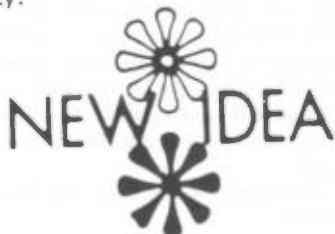
One like Venus (girls), one like Mars (men)

Gents weave in, ladies weave out  
Trade those two stars round about  
Gents weave out, ladies weave in  
Trade those two stars round again  
Pick up your own go down the middle  
Couple one go left, next couple right  
Last couple pivot with all your might  
(All couples end up in home position for the allemande left.)

The above information came from the book "Instant Hash" written in 1961 by Lloyd Litman. Anyone interested in square dance research can obtain a copy of this much-quoted book from Myrtis Litman, 7309 Greenleaf Ave., Cleveland, Ohio 44130. We understand Lloyd's widow has had a reprint made of the original edition and they are again available.

*BUD MILLER, Maplewood, N.J.:*  
 I have used the "How To Be A Smooth Dancer" booklet, your 50/75 Basic Notes (Guideline) and the Callerlab-approved plan (Basic and Extended lesson programs) to teach my first square dance class. They turned out to be very good dancers, happy and ready to go out and dance. They visited a club dance and had a ball! This started them dancing to another call (voice) perhaps a bit too early but the sponsoring club gave them one club tip and one class tip — and successfully. They now dance two to four times a week. I just wanted you to know . . . .

*ED. NOTE:* Thank you — and we want you to know that all the "tools" in the world are only as good as the one using them. You have evidently been a good "craftsman." You taught, they learned and you both have a feeling of satisfaction. Keep up the good start because we need good grass-root training in order to perpetuate the growing activity.



**RECIPROCATE**

**by Hank Drumm, Errol, New Hampshire**

From a wheel and deal position, the center four swing thru and cast  $\frac{3}{4}$  around. At the same time the trailing (outside) dancers divide, join right forearms and cast  $\frac{3}{4}$ . The movement ends in a single file circulate position.

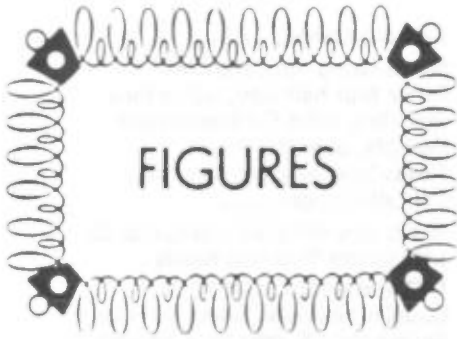
**AUTHOR'S EXAMPLES:**

- Heads lead right circle to a line
- Pass thru, wheel and deal
- RECIPROCATE**
- Single circulate two spots, boys run
- Pass to the center, square thru  $\frac{3}{4}$
- Left allemande.....
- Heads lead right circle to a line
- Pass thru, wheel and deal
- RECIPROCATE**, triple scoot

- Box walk and dodge, cloverflo
- Slide thru, pass thru
- Wheel and deal, zoom
- Square thru  $\frac{3}{4}$  to left allemande.....
- Heads slide thru, **RECIPROCATE**
- Boys run (ladies flutter wheel, eight-chain three, left allemande)
- Dive thru, **RECIPROCATE**, boys run (Square thru  $\frac{3}{4}$ , trade by, left allemande)
- Dive thru, **RECIPROCATE**, boys run
- Swing thru and turn thru
- Left allemande.....
- Heads lead right circle to a line
- Pass thru, wheel and deal
- RECIPROCATE**, cloverleaf (four single file meet four single file)
- Weave thru the lines to a star thru (All star thru when the lead person meets the trailer)
- Triple trade, bend the line, 8-chain 3
- To a left allemande.....
- EXAMPLES** by Willard Orlich:
- Heads lead right circle to a line
- Turn thru, wheel and deal
- RECIPROCATE**, boys run
- Clover and left square thru
- Left allemande.....
- Head couples star thru,
- All peel off to a line, wheel and deal
- RECIPROCATE**, all-8 circulate
- Boys run, centers square thru  $\frac{3}{4}$
- To left allemande.....
- Head couples crosstrail thru, separate
- Behind sides, star thru, **RECIPROCATE**
- Grand walk and dodge, cloverleaf
- RECIPROCATE**, all-8 circulate
- Boys run, centers trade
- RECIPROCATE**, boys run,
- Centers partner tag and crosstrail
- Left allemande.....



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



## FIGURES

### GEMS FROM THE PAST

**Authors Unknown. Taken from So. Cal. Callers Association Notes:**

Four ladies chain three-quarters round  
 Chain 'em back across the floor  
 Sides right and left thru,  
 New side ladies chain across  
 Eight rollaway a half sashay  
 Head men walk straight across and  
 Everybody left allemande.....  
 Side ladies chain across  
 Two and four a right and left thru  
 Same two a half square thru  
 Star thru, two ladies chain, pass thru  
 Wheel and deal, double pass thru  
 First go left, next go right, star thru  
 Right and left thru, rollaway half sashay  
 Half square thru, partner right  
 A right and left grand.....  
 Four ladies chain, four ladies chain  $\frac{3}{4}$   
 Heads a right and left thru  
 Same ladies chain  
 Same two lead right and circle four  
 To a line, pass thru  
 Wheel and deal  
 Center four left allemande  
 Rest rollaway, go right and left grand  
 Head gents face your corner  
 Box the gnat, four men to the middle  
 And back, square thru  
 With the girls star thru  
 Bend both lines, right and left thru  
 Star thru, dive thru, pass thru  
 Star thru, square thru four hands  
 Right to corner pull her by  
 Left allemande.....  
 Promenade and don't slow down  
 Two and four wheel around  
 One and two do a right and left thru  
 Three and four square thru  $\frac{3}{4}$

One and two pass thru  
 Everybody bend the line  
 Two and three star thru  
 One and four a right and left thru  
 Two and three square thru  $\frac{3}{4}$   
 One and four crosstrail, find the corner  
 Left allemande.....

Four ladies chain  $\frac{3}{4}$   
 Four ladies chain across  
 Head two a half square thru  
 A half square thru the outside two  
 Move on to the next, half square thru  
 Half square thru in the center too  
 Separate round one, face those two  
 Half square thru, on to the next  
 Crosstrail, find the corner  
 Left allemande.....

Heads spin the top, turn thru  
 Circle to a line, do-sa-do  
 To a big, long wave, ends trade  
 Grand swing thru,  
 Center four spin the top  
 Everybody turn thru  
 Left allemande.....

Heads lead right and circle to a line  
 Ladies lead Dixie style to an ocean wave  
 Girls circulate, boys trade, boys run  
 Bend the line, box the gnat  
 Right and left thru, star thru  
 Dive thru, pass thru  
 Left allemande.....

Eight to the middle and back with you  
 One and two do a right and left thru  
 New number two and number three  
 Do a right and left thru  
 New number three and number four  
 Crosstrail, find the corner  
 Left allemande.....

### More by Authors Unknown:

Heads square thru, swing thru  
 Boys run, bend the line, pass thru  
 Wheel and deal, everybody U-turn back  
 Centers in, cast off  $\frac{3}{4}$ , pass thru  
 Wheel and deal, boys zoom  
 Girls turn thru, left allemande.....  
 Heads square thru, right and left thru  
 Dive thru, square thru  $\frac{3}{4}$   
 Left swing thru, girls trade, girls run  
 Couples circulate, boys trade  
 Wheel and deal, right and left thru  
 Dive thru, zoom, square thru  $\frac{3}{4}$   
 Left allemande.....



Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers crowd in, line up four  
Curlique, single file circulate twice  
Boys run, centers pass thru  
Curlique, walk and dodge,  
Partner trade, allemande left.....

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers pass thru, veer to the left  
Girls trade, bend the line  
Slide thru, swing thru, boys run  
Tag the line, lady go left, boys right  
Left allemande.....

Heads right and left thru  
Four ladies chain, heads trade  
Separate go round one, squeeze in  
Line up four, pass thru  
Wheel and deal, girls swing thru  
Same girls turn thru  
Boys courtesy turn your girl  
Rollaway, half sahsay, pass thru  
Tag the line, put the centers in  
Cast off  $\frac{3}{4}$ , pass thru  
Wheel and deal, outsides squeeze in  
Line up four, pass thru  
Wheel and deal, girls swing thru  
Same girls turn thru  
Left turn thru with the boys  
Girls turn thru, boys trade  
Left allemande.....

Heads flutter wheel,  
New couple no. 1 face your corner  
Box the gnat (square your sets)  
New heads cross trail, go round two  
Line up four, pass thru, bend the line  
Pass thru, wheel and deal  
Centers pass thru, swing thru  
Cast off  $\frac{3}{4}$ , boys circulate, girls trade  
Swing thru, centers trade, centers run  
Bend the line, pass thru,  
Wheel and deal, centers pass thru  
Left allemande.....

**by Darrell M. Hedgecock, San Jose, Ca.**  
Four ladies chain, sides promenade half  
Heads square thru, swing thru  
Centers cross run, left swing thru  
Ends cross fold, left allemande.....

Heads square thru  
Do-sa-do to an ocean wave,  
Centers trade, swing thru  
Centers trade, centers cross run  
Left swing thru, ends cross fold

Left allemande.....

Heads swing thru, star thru  
Circle four half way, swing thru  
Star thru, sides California twirl  
Peel off, bend the line  
Heads box the gnat, pass thru  
Left allemande.....  
Heads box the gnat, change hands  
Left square thru two hands  
Left swing thru, slide thru  
Couples circulate, wheel and deal  
Square thru  $\frac{3}{4}$ , pass thru, centers in  
Cast off  $\frac{3}{4}$ , pass thru, ends cross fold  
Pass thru, trade by, cross trail  
Go right and left grand.....

**by John Fogg, Altadena, CA.**

Four ladies chain, heads square thru  $\frac{3}{4}$   
Cloverleaf, sides square thru  $\frac{3}{4}$   
Allemande your corner,  
Partner box the gnat, pull by  
Left allemande.....

Heads half square thru,  
Face your partner, right and left thru  
Head ladies chain  
Sides right and left thru  
Heads square thru, swing thru  
All eight circulate double, turn thru  
Left allemande.....

**by Trent Keith, Memphis, Tennessee**

Heads square thru, swing thru  
Men trade, men run, bend the line  
Pass thru, bend the line  
Star thru, pass thru  
Outsides zoom (to the center)  
Left allemande.....

Sides square thru, right and left thru  
Square thru three-quarters  
Centers zoom (to the outside)  
Left allemande.....

**by Paul Nadeau, Saco, Maine**

Heads slide thru, right and left thru  
Rollaway, slide thru  
Separate around one into middle  
Right and left thru a full turn  
Slide thru, right and left thru  
Rollaway, slide thru, trade by  
Swing thru, boys trade, boys run  
Bend line, right and left thru  
Rollaway, slide thru  
Center square thru three-quarters  
Others trade quick  
Left allemande.....

Heads square thru, slide thru  
 Right and left thru, rollaway  
 Slide thru, partner trade  
 Slide thru, right and left thru  
 Square thru  $\frac{3}{4}$  around  
 U-turn back, slide thru  
 Partner trade, allemande left.....  
 Promenade, heads only rollaway  
 Sides wheel around  
 Four girls square thru four hands  
 Boys slide thru  
 If you're facing a girl, slide thru  
 Others put centers in and cast off  $\frac{3}{4}$   
 Pass thru, wheel and deal, zoom  
 Centers pass thru, right and left thru  
 Pass thru, left allemande.....  
 Heads square thru four hands  
 Swing thru, boys run  
 Couples circulate, tag the line  
 Face in, four boys square thru  
 Girls slide thru  
 If you're facing a girl, slide thru  
 Others put centers in and cast off  $\frac{3}{4}$   
 Everybody right and left thru  
 Slide thru, left allemande.....  
 Heads right and left thru, rollaway  
 Slide thru, curlique, scoot back  
 Boys run, right and left thru  
 Rollaway, slide thru, trade by  
 Slide thru, right and left thru  
 Square thru  $\frac{3}{4}$  around  
 U-turn back, slide thru  
 Centers pass thru, centers in  
 Cast off  $\frac{3}{4}$ , slide thru  
 Centers square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads slide thru, right and left thru  
 Rollaway, slide thru  
 Partner trade and roll, curlique  
 Walk and dodge, partner trade  
 Slide thru, circle to two-faced line  
 Bend the line, cross trail thru  
 Left allemande.....  
 Heads square thru, sides rollaway  
 All slide thru, those facing out  
 Cloverleaf, meet a girl and slide thru  
 (with partner)  
 Those facing in slide thru  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Heads star left, pick up corner  
 Star promenade, back out and circle  
 Four boys slide thru  
 Four boys walk and dodge

Circle to two-faced line, bend the line  
 Slide thru, cloverleaf  
 Centers pass thru, right and left thru  
 Pass thru, left allemande.....

**by Bill Volner, Sikeston, Missouri**

Heads lead right and circle to a line  
 Pass thru, half tag, zig zag  
 Zoom, peel and trail, girls run left  
 Half tag, zig zag, boys run (right)  
 Cloverleaf, centers swing thru  
 Turn thru, partner trade  
 Zoom and pass thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, half tag zig zag  
 Boys run (right), double pass thru  
 Peel off, pass thru, half tag zig zag  
 Zoom, peel and trail, left swing thru  
 Cast off  $\frac{3}{4}$ , girls run (left)  
 Couples circulate, wheel and deal  
 Pass thru, left allemande.....

Sides lead right and circle to a line  
 Pass thru, half tag zig zag  
 Zoom, peel and trail, half tag zig zag  
 Zoom, peel and trail, girls run (left)  
 Slide thru, pass thru  
 Left allemande.....

Sides pass thru and separate  
 Around one to a line of four  
 Cast off  $\frac{3}{4}$ , pass thru, half tag zig zag  
 Zoom, peel and trail, half tag zig zag  
 Zoom, peel and trail  
 Centers run (left), bend the line  
 Pass thru, wheel and deal  
 Boys square thru  $\frac{3}{4}$   
 Left allemande.....

**by Dan Raymond, So. Cal. Callers**

#### PEEL THE TOP FIGURES

(See May issue, ASD Magazine)

Heads rollaway, pass thru  
 Separate, around one to a line  
 Swing thru, boys fold, peel the top  
 Step ahead, trade by  
 Left allemande.....

Heads flutter wheel  
 Heads lead right circle to a line  
 Girls fold, peel the top  
 Step ahead, rollaway, trade by  
 Left allemande.....

Head ladies chain, heads curlique  
 Walk and dodge, slide thru  
 Swing thru, boys fold, peel the top

Step ahead, trade by  
 Left allemande.....  
 Heads flutter wheel  
 Four ladies chain  $\frac{3}{4}$   
 Heads lead right and circle to a line  
 Slide thru, swing thru, girls fold  
 Peel the top, triple trade  
 Step ahead, wheel and deal  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Sides flutter wheel, heads rollaway  
 Pass thru, both turn right around two  
 Make a line, do-sa-do, boys fold  
 Peel the top, boys sashay (face to face)  
 Everyone rollaway, wheel and deal  
 Left allemande.....

**by Don Varner, Santa Barbara, CA.**

Heads square thru, curlique  
 Split circulate, scootback  
 Walk and dodge, left allemande.....  
 Heads curlique, boys run  
 Spin chain thru, scoot back  
 Split circulate, centers trade  
 Curlique, boys run  
 Wheel and deal, eight chain three  
 Left allemande.....

All promenade, heads wheel around  
 Spin the top, boys trade  
 Split circulate, swing thru  
 Centers trade, split circulate  
 Scoot back, right and left grand.....

Heads crosstrail, separate around one  
 To a line, pass thru, bend the line  
 Partner tag, trade by, curlique  
 Split circulate, scoot back  
 Walk and dodge, bend the line  
 Left allemande.....

Heads star thru, pass thru  
 Circle half, veer left to a two-face line  
 Centers sashay right, split circulate  
 Centers sashay left, wheel and deal  
 Square thru, tag the line in  
 Star thru, centers square thru  $\frac{3}{4}$   
 Left allemande.....

**by Ted Wegener, So. Calif. Callers Assn.**

Heads square thru, swing thru  
 Boys run, girls swing right  $\frac{3}{4}$   
 Diamond circulate, boys swing right  $\frac{3}{4}$   
 Wheel and deal, box the gnat,  
 Spin chain the gears, right and left thru  
 Spin chain the gears, sashay right  
 Left allemande.....

Heads square thru, spin chain the gears  
 Spin chain thru, girls double circulate  
 Boys run, girls swing right  $\frac{3}{4}$   
 Diamond circulate, boys swing right  $\frac{3}{4}$   
 Couples circulate, boys circulate  
 Girls fold, spin chain the gears  
 Sashay right, left allemande.....

Heads square thru, pass thru  
 Trade by, swing thru, boys scoot back  
 Boys run, couples circulate, boys run  
 Boys scootback, swing thru  
 Eight scoot back, turn thru  
 Courtesy turn (the girls beside you)  
 Pass thru, cloverflo  
 Left allemande.....

Heads lead right and circle to a line  
 Star thru, right and left thru  
 Do-sa-do to an ocean wave  
 Girls circulate, spin chain the gears  
 Sashay right, sashay right  
 Wheel and deal, dive thru  
 Square thru  $\frac{3}{4}$ , left allemande.....

Heads half square thru, swing thru  
 Boys run, girls trade, couples trade  
 Bend the line, half square thru  
 Trade by, veer left, wheel and deal  
 Right and left thru, veer right  
 Wheel and deal, California twirl  
 Trade by, eight chain three  
 Left allemande, walk by one  
 Promenade.....

**by Jack Lasry, Miami, Florida**

Heads square thru four hands  
 Swing thru, scoot back, fan the top  
 Slide thru, left allemande.....

Heads square thru four hands  
 Swing thru, scoot back  
 Fan the top, curlique, girls run  
 Box the gnat, right and left thru  
 Left allemande.....

Heads square thru four hands  
 Ocean wave, scoot back  
 Fan the top, boys run  
 Wheel and deal, slide thru  
 Left allemande.....

Heads square thru four hands  
 Circle to a two-faced line  
 Couples hinge, triple trade  
 Couples hinge, wheel and deal  
 Pass thru, left allemande.....



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# square line



*How do you feel about a national square dance organization? —June In-sall, San Antonio, Texas.*

This question pops up at regular intervals, and we suppose one reason no such organization exists is because of the weighty pros and cons that tend to cancel each other.

On the pro side is the great need for direction for the square dance activity, and the working together of many major facets of the hobby. Legacy, at its 1973 meeting, began this, just by having many leaders meet, think and discuss. Hopefully the 1975 Legacy meeting will move farther along the path of recognized goals and coordinated activity.

On the con side, as we see it, stand the diversified factions which have operated independently for so long that it would be difficult to accept regulation by an overall organization, and this is what each group fears. Callers do not want to be told what or how to call unless they make the decisions; federations do not want a standard set-up if another one already works in the area; the National Convention Executive Committee has years of experience in operating the event, and will not want changes to be decided by some other group.

It becomes obvious that fear of "being taken over" is probably the basic cause of foot-dragging in establishing a national organization. Square dancing is American to its core, and Americans (including Canadians) trea-

sure their independent pioneer spirit.

Can't you picture the revolt in square dancing if "someone" organized such a nationwide group and said "This is it!" Attempts by individuals to do this have fallen on their collective faces, and this is good!

It seems to us that groups such as Legacy, which lack formal organization but include leaders of all facets, which will study, discuss and move progressively forward, contain the hope for the future of square dancing. If a decision is made to form such an organization, it will be made by a widely-assorted group of people, geographically, economically and philosophically.

We should mention two other national groups now meeting: the National Convention Executive Committee, which has the responsibility for selecting and working with the local convention hosts each year, wields much influence because of its years of experience, demonstrated in the programs and events at the conventions; and Callerlab, a new "International Association of Square Dance Callers," meeting for professional and educational purposes only. Callerlab has no intention of "taking over" the square dance world.

Plans are under discussion to draw together the leaders of these groups, to share their similar goals and concerns. We'll keep you posted on their progress because we believe that our patience now while these two infant groups and the one "granddaddy" group work toward their similar objectives will mean a brighter future for square dancing. Progress must be slow, but "haste makes waste," remember?





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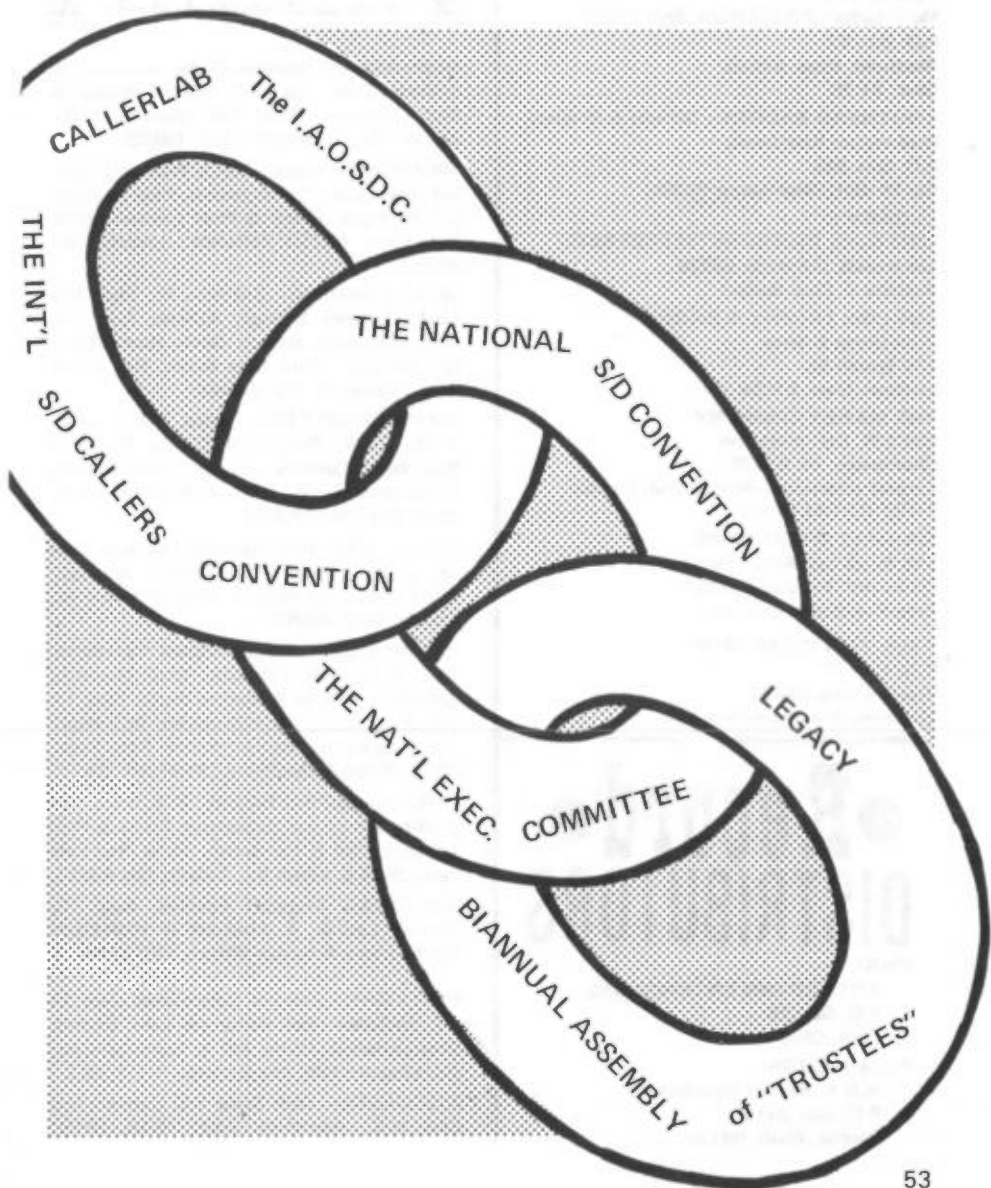
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MICHIGAN— Trailer Dance Weekend, Aug. 2-4, Haas Lake Campground, New Hudson, Bill Peterson, Frank & Phyl Lehnert. Write Petersons, 30230 Oakview. Livonia, MI 48154.

WEST VIRGINIA— 3rd Ann. Mt. State Festival, Concord College, Athens; Aug. 2-4; Ron Schneider, Johnny Davis, Ron & Carolyn Hankey. Write Lula Baker, Rt. 3 Box 448, Princeton, WV 24740.

MASSACHUSETTS— Dance Weeks, Aug. 3-10, 10-17, Pinewoods Camp, Buzzards Bay. Write Country Song & Dance Society, Pinewoods Camp, RFD 4, Box 451, Buzzards Bay, MA 02532.

OHIO— 12th Ann. Reunion Overseas Dancer Assoc., Aug. 7-10, Oberlin College. Write Will & Lil Bryant, 1915 W. Erie Ave., Lorain, Ohio 44052.

CALIFORNIA— Squaw Valley Vacations, Aug. 9-11. Don Franklin, Dick Houlton, Bob Page, Wayne & Norma Wylie; Aug. 11-16, Jerry Haag, Don Franklin, Bob Page, John Cadiante, Wylies. Write Bob Page, 39162 Paseo Padre Pkwy., Fremont, CA.

OHIO— Happy Pair Holiday, Aug. 9-11, Hospitality Motor Inn, Cleveland; Frank & Phyl Lehnert, Carl & Pat Smith. Write Phyl Lehnert, 2844 S. 199th St., Toledo, OH 43611.

ARIZONA— Flagstaff Festival, Aug. 10, Johnny LeClair, E. Flagstaff Jr. High Gym. Phone Larry & Nancy Wilson, 526-3778.

NEW YORK— Jenkins' Dance Week, Aug. 11-17, includes boat dance on Lake George (Adirondacks). Write Bill & Mary Jenkins, Mockingbird Hill, Olmstedville, NY 12857.

WISCONSIN— 16th State S/D Convention, East H.S., Appleton; Aug. 16-18. Write

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GEORGIA— 10th Ann. Jekyll Island Jamboree, Aug. 16-18; Bob Bennett, Rod Blaylock, Audie & Clara Lowe. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

MARYLAND— 11th Star-Spangled Banner Festival, Aug. 15-17, Baltimore; Kip Garvey, Red Bates, Keith Gullely, Lee Kopman, Lou & Pat Barbee, Irv & Betty Easterday. Write Bill & Paula Ray, 2820 Duvall Rd., Woodbine, Md. 21797.

MISSOURI— Dance Weeks, Aug. 18-Oct. 12, Kirkwood Lodge, Osage Beach, Mo.

IOWA— 9th Ann. Kamper Dancer Festival, Aug. 23-24, Ottumwa Coliseum.

WASHINGTON— 18th Ann. Salmon Barbecue, Western Dance Center, Spokane; Beryl Main; Aug. 23-25. Write Don Neal, 2918 N. Willow, Spokane, WA 99206.

COLORADO— 6th Peach Festival, Aug. 23-24; Grand Junction; Bob Parrish, Gene & Alice Crites. Write Al & Mildred Wing, 205 Teller Ave., Grand Junction, CO 81501.

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ONTARIO— Bangor Lodge S&R/D Vacation, Lake Muskoka, Aug. 25-30. Write Marg Hough, 33 Kells Ave., Scarborough, Ont. M1K-4W6.

TEXAS— Labor Day S/D Weekend, Aug. 30-Sept. 1, Bastrop. Write Hideaway in the Pines, Bastrop, TX 78602.

OHIO— S&R/D Campers Weekend, Aug. 30-Sept. 2, Hidden Valley, Archbold; Dave & Shirley Fleck, Bill & Roba Shipman. Write Flecks at 3444 Orchard Trail Dr., Toledo, Ohio 43606.

OREGON— 3rd Ann. Sand Dune Sashays Weekend, Aug. 30-Sept. 1, Ivan Midlam, Denny Lantz, Al Pedigo; Skyloft at North Bend. Write Black & White Cafe, Coos Bay, Oregon 97420.

ALBERTA— 6th Ann. S&R/D Convention, Aug. 31-Sept. 1, N. Alberta Inst. Of Technology. Write P.O. Box 3876, Post. Sta. D, Edmonton, Alberta T5L 4K1.

MISSOURI— 16th S/D Festival of Western Mo. Callers Assoc., Aug. 30-Sept. 1, Central Mo. Univ., Warrensburg. Write Ken Wagner, 18505 E. 9th St. N, Independence, MO 64056.

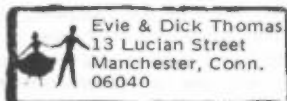
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**KENTUCKY**— 9th Ann. Western S/D Festival, Aug. 20-Sept. 1, Hoedown Island, Slade. Write Richard Jett, Campton, KY 41301.

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**ARKANSAS**— Labor Day Weekend, Ozark Mts., Aug. 30-Sept. 1, Glenn Turpin, Cal Golden. Write P.O. Box 2280, Hot Springs, AR 71901.

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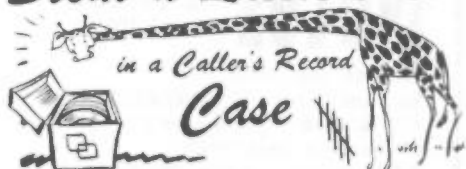
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7. Scoot Back (4)
8. Cloverflo (7)
9. Spin Chain the Gears (10)
10. Hinge and Trade (9)

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7. Reciprocate (N)
8. Lock It (N)
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(Turning Green)  
by Bobby Christian

**WW 1-19 ME AND YOU AND A DOG NAMED BOO**  
by Larry Jack

**WW 1-17 GOOD FRIENDS AND FIREPLACES**  
by John Swindle



Bobby Christian

**RECENT RELEASES**

**WW 1-14 GARDEN PARTY**  
by John Swindle

**WW 1-15 COUNTRY BUMPKIN**  
by Larry Jack

**NEW HOEDOWN**

**WW 2-4 JESSIE'S HOP/JERRY'S HEADACHE**

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#### TOP TEN — BUCKEYE POLL

1. Stardust
2. Take One Step
3. Somebody's Thinking Of You
4. Walk Right Back
5. Autumn Leaves
6. Beautiful River
7. Butterfly
8. Deep Purple
9. Sugarfoot
10. Whistling

#### LOOKING AHEAD TO '75

The Publicity Chairmen for the 1975 National Convention in Kansas City are Al and Ruby Wagoner. News releases will be sent to square dance publications shortly. If editors have changed recently, or if news is not received, those associated with local publications are asked to contact the Wagoners at Rt. 3, Box 325A, Independence, Missouri 64056.

#### SQUARE DANCING IN THE PORT CITY

In Mobile, Alabama, square dancing is enjoying a tremendous surge in popularity. Old clubs are more active than ever, and new clubs are springing up throughout the area. Many of the old and new clubs are sponsoring lessons which turn away interested people for lack of space. Here are some of the successful clubs in the Mobile area and a bit of news about them:

**Belles and Beaux:** The club dances from 8 to 10 p.m. on Fridays at the Knights of Columbus Hall in Daphne. Visitors are welcome.

**Forest Hill Squares:** This club has fifteen couples in their classes.

**Guys and Dolls:** Dances are held every Wednesday night in the Cottage Hill Recreation Center.

**Mobile Soles:** Models elected by the club for the 1975 festival held annually in the city were Joanie Patchem and Jennie Tilley.

**Mobile Squares:** This club has also selected models for the festival, Betty Cassity and Gloria Burge. A new lesson class is scheduled to begin in a few weeks. Guests are always invited to attend on Friday nights from 8 to 10 o'clock at the All Saints Episcopal Church recreation center at Government and Ann Streets.

**Shirts and Skirts:** This club dances from 7:30 to 9:30 on Monday nights at the Forest Hill United Methodist Church. Visitors are welcome.

**Springhill Stompers:** The club selected Becky Harris to model in the Style Show of the National Square Dance Convention in San Antonio.

*Rollin Moseley  
Atmore, Alabama*



#### GOOD NEWS FOR EASTERN DANCERS

Sears now has a western catalog with prices in effect until July, 1975, which is available in the eastern states. Inquire at your nearest Sears store. The catalog contains shirts, boots, western trousers, and best of all, five square dance dresses.

#### SINGLE SQUARES DANCE-A-RAMA

This year's Dance-A-Rama will be a fun festival! New Orleans will play host to the Single Square Dancers U.S. A. festival from August 30 through September 1, 1974.

Welcoming arrivals will be Don Wilcox. Nationally-known caller, Johnny Creel, joins Don Friday afternoon. That evening, B.P. Merritt and Fred Drouant call for the dancers. Edwin Schmidt will emcee Friday's after-dance. Rocky Luminais kicks off Saturday morning, followed by Bob Augustin and Fred Bouvier in the afternoon, with Jerry Duplantier in the late afternoon. Saturday night, Stanley Viola and Tony DeGeorge will join Bob and Fred at the mike. Sunday will feature several of these callers, plus Neil Howard. Round dancing will be under



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**BY MAC LETSON**

**LM 116 EIGHT MORE MILES**  
**BY BILL CLAYWELL**

If not available at record dealer, order directly

the direction of Barbara and Ted May.

The fashion show theme is "Folk Dance Costumes Around the World," with cash prizes to be awarded to the winners.

Information may be obtained from the registration chairman, Mary Rein, 4421 Kent Avenue, Metairie, Louisiana 70002.

**STRAIGHT TALK, Continued**

trates his efforts on sports has limited time available for the academics, the dancer who must pursue his chosen life's work will have fewer leisure hours to spend dancing. For this reason, the dancer will discover his "level" to be somewhat less than the mean. He will and should, however, have just as much enjoyment as the seven-night-a-week participant.

Another explanation would have to be attributed to the caller. A less than adequate instructor will leave his class on a lower plane than a top-notch teacher. This "level" may satisfy the dan-

cer if he never chances upon something different.


The popular expression — "Anyone who can walk can square dance"— is a bit of an exaggeration. Just as with the student mentioned above, the normal curve of learning is followed in almost every class you teach.

Also, physical handicaps will tend to influence your level. Sight and hearing along with others will impede a dancer's progress.

The reverse of the preceding will suffice to explain the higher level situations. Somewhere inbetween are the majority of our dancers.

These ideas are presented in the hope that dancers and callers of all levels will be more tolerant of others, in whichever skill group they eventually settle upon. The most important aspect of square dancing is the friendliness and fellowship which is derived from participation.

*Bruce Busch  
Appleton, Wisconsin*



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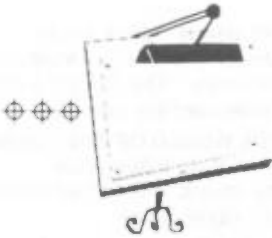
**WW 704**  
**RAMBLIN MAN**  
by Gary Shoemake



**WW 703**  
**I BELIEVE IN SUNSHINE**  
by Gary Shoemake

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### HIGH SIGN FOR FUN

We don't know where these little items are manufactured, but probably any of the plastic sign and badge folks can successfully reproduce them for you. It adds to the "party flavor" of a special dance to award this "GOOFER" badge to a person, after explaining how that person "goofed" the square or carried on in an unorthodox manner. The badge hangs around the neck. This is a crowd pleaser. It must be done in a spirit of fun, given to a "good sport" and never, never taken seriously!



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### MUSTANG

Releases:

- MS163— IF LOVING YOU IS WRONG  
by Chuck Bryant
  - MS160— TEN GUITARS by Dave Smith
  - MS159— BETWEEN WINSTON-SALEM  
& NASHVILLE, TN. by Nelson Watkins
  - MS164— DRUMMER BOY /LINDA  
(Hoedowns)
  - MS162— BIG BOB/LITTLE BOB (Hoedown)
- LIGHTNING S Releases:
- LS5026— WHO'S IN THE STRAWBERRY  
PATCH WITH SALLY? by Jim Lee
  - LS5025— IF YOU'VE GOT THE MONEY  
by Ed Fraidenburg
  - LS5024— JUST BECAUSE YOU ASK ME  
TO by Randy Dougherty
  - LS5023— SHE TAUGHT ME TO YODEL  
by Jack Cloe
- 1314 Kenrock Dr., San Antonio, Tx 78227

# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### MISS YOU — Telemark 4010

Choreography by Don & Dot Hansen  
Pretty music, a high-intermediate to challenging, time-changing two step.

### TILL THERE WAS YOU— Telemark 15487

Choreography by George & Sonja  
An intermediate rhumba with interesting variations.

### I'M JUST ANOTHER SWEETHEART—

Telemark 5002; Jess & Mary Sassee  
Very pleasant music with a vocal by Les Dawson; a good flowing three-part easy intermediate two-step.

### COMPADRE— Telemark 899

Choreography by Charlie & Nina Ward  
Peppy "Compadre Pedro Juan" music; challenging Latin with swivels, bend/taps, quick locks and sashes.

### THE ENTERTAINER — MCA 40174

Choreography by Rick & Joyce McGlynn  
Great music from "The Sting;" a good fun-to-do intermediate two step.

### WONDERFUL WORLD OF THE YOUNG—

Telemark 4001; Beth & Bob Foust  
Very pretty music and a good flowing solid intermediate waltz.

### TANGO DU REVE — Dance A Long 6069

Choreography by Art & Ruth Youwer  
An interesting intermediate "peppy" tango with good music.

### GOODNIGHT SWEET LOVE— Grenn 14194

Choreography by Alvin & Mildred Boutillier  
Good music; an interesting easy intermediate two step with several repeats.

### CARESS — Grenn 14194

Choreography by Phil & Norma Roberts  
Good Latin music; a good challenging rhumba.



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### RECENT RELEASES HOEDOWNS

TH-503 Ticklin Banjo/ Palmetto Hoedown

TH-504 The Rebel/ Chaparral

### SINGING CALLS

TB-103 MONA LISA by Glenn Walters

TB-104 JUST BECAUSE YOU ASK ME TO  
by Mick Howard

### COMING RELEASES:

TH-505 Streak'en Dolly, Key A/Streak'en Dolly, F

TH-506 Mick's Cabbage/ Journey Home

TH-507 Blue Ridge Breakdown/ Mt. Dew

TB-105 HONEYMOON FEELING

Called by Glenn Walters

TB-106 THERE WON'T BE ANY MORE

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Park Ridge, Illinois 60068

**Long play album by Ron Schneider: Dance Ranch 2001.** A fine album with half singing calls and half patter. Basics used are SIO 50, plus extended basics. Callers will find a lot of usable material in this album.

We received four new hoedown records this month, the best of which is:  
**BOOMERANG/BOOMING BANJO; Scope 315;** Good usable hoedowns.

**PUNKIN AND THE MOUSE/POOH BEAR; Windsor 5043.** "Punkin" is usable and good, but the other side is just another hoedown.

**FREDDY'S THEME; NIK N-1-A.** Callers seem to like this one because they are ordering it and quite a few of the traveling callers are using it. Only one side is usable and must be speeded up. The other side, "Shall We Walk Or Take A Dog" is not for square dancing.

**UNCLE JOE HENERY'S - Kalox 1160**  
Caller: C.O. Guest

For the best record of the month, we will award C.O. Guest the autographed cigar butt. However, it seems to us that C.O. invented the cigar butt. Kidding aside, this is a great record with fine music. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, spin the top, one quarter more, then right and left thru, dive thru, square thru three-quarters, turn corner left, full turn, roll promenade.

**BEAUTIFUL BABY - Top 24299**  
Caller: Bill Peterson

A revival of a great record with great music and a good flowing easy figure. FIGURE: Heads right and left thru, rollaway, up and back, star thru, do-sa-do, swing thru, girls circulate, boys trade, turn thru, allemande left, come home, do-sa-do, swing corner, allemande new corner, come back and promenade.

**JUST BECAUSE YOU ASKED ME TO - Lightning S 5024; Caller: Randy Dougherty**  
A fine record with that good Lightning S beat and an intermediate figure. FIGURE: Heads promenade halfway, down the middle, square thru four hands, right and left thru, dive thru, pass thru, curlique, scoot back, boys fold, ladies turn thru, star thru, promenade.

**BLUE RIDGE MOUNTAINS TURNING GREEN- Dance Ranch 625; Ron Schneider**  
Very good music with an easy figure in that inimitable Schnedier style. FIGURE: Heads promenade three-quarters, side couples flutter wheel, sweep a quarter, same four square thru four hands, swing thru with the outside two, girls circulate, swing that lady, left allemande, come back and promenade.

**COLORADO IN THE MORNING - HiHat 438; Caller: Ernie Kinney**  
Good music and a real nice danceable figure. FIGURE: Heads promenade half way, then square thru, swing thru, boys run, wheel and deal, square thru three-quarters, trade by, swing and promenade her.

**BIG DADDY - Grenn 12142**  
Caller: Johnny Davis

This is a revival of Grenn's greatest record. The music is great; the dance is easy. FIGURE: Heads to the right and circle to a line, up and back, pass thru, wheel and deal, double pass thru, first couple go left, next one go right, square thru four hands, corner swing, promenade.

**TOO MANY RIVERS - Longhorn 1008**  
Caller: Walt McNeel

Music has that great Longhorn beat. A fine easy figure. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, bend the line, flutter wheel, square thru three-quarters, corner swing and promenade.

**YA'LL COME - Red Boot 161**  
Caller: Bill Volner

A much-used tune that has appeared on many labels. This is fine bouncy music with a

fine easy dance. FIGURE: Four ladies chain, head couples right and left thru, slide thru, pass thru, do-sa-do the outside two, swing thru, swing thru again, boys trade, girls trade, boys run around that girl, promenade.

**COUNTRY BUMPKIN- Wild West 1-15**  
Caller: Larry Jack

Good music and a good figure. Larry Jack also includes in the call sheet an alternate dance for beginners. If you lack singing calls for your classes, this is a record that you should latch on to. FIGURE: Heads curli-

que, walk and dodge, circle four and make a line, pass thru, wheel and deal, centers do-sa-do and swing thru, curlique, boys run, swing the corner and promenade.

**THIS OLD RIVERBOAT— Grenn 12143**

**Caller: Johnny Davis**

Another of Grenn's great classics that has been pressed under a different number. FIGURE: Four ladies chain, chain 'em back ladies back to back, men promenade, back home do paso, corner box the gnat, do-sa-do her, left allemande, come home, promenade.

**IF LOVING YOU IS WRONG— Mustang 163; Caller: Chuck Bryant**

Great Mustang music with a fine figure. FIGURE: Heads promenade half way, down the middle right and left thru, flutter wheel, then curlique, walk and dodge and go left allemande, partner do-sa-do, corner lady swing, then promenade.

**AMARILLO BY MORNING — Swinging Square 2367; Caller: Ken Oppenlander**

Music has a great beat, a fine intermediate figure. FIGURE: Heads star thru, do-sa-do pass thru to the outside two, do-sa-do, swing thru, spin the top, right and left thru, square thru two hands, trade by and swing, swing corner and promenade.

**WHEN MY BLUE MOON TURNS TO GOLD**

**Bogan 1258; Caller: Mike Sikorsky**

Real good Blue Star music; an easy figure. FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, swing thru, boys run right, bend the line, right and left thru, slide thru, pass thru, corner swing, left allemande new corner, promenade the ring.

**DEAR HEARTS AND GENTLE PEOPLE— Windsor 5044; Caller: Ross Quast**

Pretty fair music, with a good figure. The tune has been done before on a couple of labels. FIGURE: Heads square thru four hands, do-sa-do the corner, ocean wave, swing thru, boys run right, tag the line, face left, wheel and deal, corner swing, left allemande, come back and promenade.

**AIN'T LOVE A GOOD THING— Red Boot 163; Elmer Sheffield, Jr.**

Good music, easy figure. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, star thru, do-sa-do, spin chain thru, girls circulate two times, swing and promenade.

**LET ME BE YOUR TEDDY BEAR— Square Tunes 156; Caller: Bob Poyner**



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Good music and an easy figure; **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

**I WON'T LAST A DAY WITHOUT YOU— Windsor 5045; Caller: Shelby Dawson**  
Music just so-so, but the dance is good. **FIGURE:** Heads promenade half way, sides square thru four hands, swing thru, boys run right, couples circulate, wheel and deal, dive thru, square thru three-quarters, swing corner, left allemande, promenade.

**I LOVE YOU MORE AND MORE— Windsor 5042; Shelby & Laura Lee Dawson**  
A pretty fair record with an easy figure. **FIGURE:** Heads promenade half way, down the middle and square thru four hands, swing thru the outside two, boys run right, wheel and deal, square thru three-quarters, trade by, swing the corner, promenade.

**TURN ON YOUR LIGHT AND LET IT SHINE— Red Boot 164; Don Burkholder**  
This was done before on another label. Fair music, intermediate dance. **FIGURE:** Heads pass thru and partner trade, pass thru around one, make a line up and back, star thru, substitute, pass thru, square thru three-quar-

ters, trade by and swing corner, left allemande and promenade.

**SHE TAUGHT ME TO YODEL — Lightning S 5023; Caller: Jack Cloe**

This record was recorded for callers who do not yodel. Yodels have been dubbed in on the music side and will sound as if you were doing the yodelling. Maybe. **FIGURE:** Heads promenade half way, down the middle, curlique, boys run right, right and left thru the outside two, do-sa-do, all eight circulate, swing the corner, left allemande, come back and promenade.

**KIDS SAY THE DARNDDEST THINGS— Jay Bar Kay 150; Caller: Red Bates**

**FIGURE:** Heads star thru, pass thru, circle four to a line, up and back, slide thru, pass to the center, swing thru, turn thru, left allemande, weave the ring, do-sa-do and promenade.

**IF TEARDROPS WERE PENNIES— Top 25300; Caller: Ed Fraidenburg**

Two records were made this month with this tune. This is the best. **FIGURE:** Heads square thru four hands, corner curlique, cast off three-quarters, girls trade, right and left thru, flutter wheel, swing the corner, left allemande, come back and promenade.

Continued on Next Page

## KALOX

NEW ON KALOX:

K-1161 GYPSY WOMAN

Flip/Inst. Caller: John Saunders

K-1160 UNCLE JOE HENERY'S, C.O. Guest

K-1159 A LOT OF TENDERNESS

by Vaughn Parrish

K-1158 MM MM GOOD by C.O. Guest

## Longhorn

LH-1008 TOO MANY RIVERS

Flip/Inst. Caller: Walt McNeel

LH-1007 THAT SAME OLD WAY

by Lee Swain

LH-1006 THE OLDER THE VIOLIN

by Guy Poland

LH-1005 DUM DUM by Walt McNeel

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B-258B MAGICAL WHEEL

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RB 161 — by Bill Volner

BIG BOSS MAN

RB 162 — by Bob Vinyard

AIN'T LOVE A GOOD THING

RB 163 — by Elmer Sheffield

TURN ON YOUR LIGHT

RB 164 — by Don Burkholder

MARIE LAVEAU

RB 165 — by Don Williamson

FRECKLES AND POLLIWOGS

RB 166 — by Don Williamson

DON'T WORRY BOUT ME

RB 167 — by Don Williamson

**KEEP 'EM DANCING, Continued**

Boys run, partner trade, pass thru  
Partner trade, left allemande.....

Heads lead right and circle to a line  
Swing thru, spin the top, motivate  
Centers circulate, swing thru  
Boys run, swing thru, spin the top  
Motivate, centers circulate  
Swing thru, boys run, left allemande....

Side ladies chain right  
Heads square thru four, ocean wave  
Motivate, boys run, crosstrail thru  
Left allemande.....

Four ladies chain  $\frac{3}{4}$   
Head ladies chain across  
Sides right and left thru  
Heads square thru four, ocean wave  
Motivate, men run  
Left allemande.....

Side ladies chain, heads lead right  
Right and left thru, flutter wheel  
Ocean wave, motivate, boys run  
Left allemande.....

**WHO SCOTTS?**

Heads square thru four,  
Circle half to a two-faced line  
Tag the line right, girls circulate  
Boys scoot back, boys cross run  
Girls scoot back, wheel and deal  
Swing thru, boys run, tag the line right  
Girls circulate, boys scoot back  
Boys cross run, girls scoot back  
Couples circulate, wheel and deal  
Left allemande.....

**S/D RECORD REVIEWS, Continued**

**IF TEARDROPS WERE PENNIES— Pioneer 118; Caller: Tommy Russell**

FIGURE: Heads square thru four hands, corner do-sa-do, spin chain thru, girls circulate two times, boys run right, bend the line, slide thru, square thru three-quarters, swing the corner, promenade.

**LITTLE GIRL OF MINE— Jay Bar Kay 154 Caller: Carl Hanks**

Good music; figure is pretty fast. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, boys run around the girl, bend the line, pass thru, partner trade and a quarter more, curlique, boys run right, slide thru, swing, promenade.

**ARMS FULL OF EMPTY— Top 25298**

Caller: George Peterson  
FIGURE: Heads curlique, boys run right,

do-sa-do, make a wave, swing thru, boys run right again, couples circulate, then wheel and deal, pass thru, trade by, corner lady swing, left allemande, promenade.

Many callers have written in and asked for a list of the newer "Hully Gully" type of line dances. Here it is:

**THE LION SLEEPS— Atlantic 13119**  
**AIN'T NOTHING SHAKIN — Cartwheel 210** (Amos Moses can be done to this music.)  
**TIPPY TOEING — Columbia 433128**  
**LITTLE BLACK BOOK— Columbia 33051**  
**SALTY DOG RAG— Decca 27981** (Japanese Sandman can be done to this record. The recording of Japanese Sandman is not available.)  
**POP CORN — Musicor 1458**  
**AMOS MOSES — RCA 0896**  
**PAPA PAPA — Reprise 9732**  
**DEAD SKUNK— Columbia 4-45726**

**GRAND ZIP, Continued**

was printed in his home. I visited him in 1948 and I believe he lived in Woodbury, New Jersey. I attended a folk dance class at Michael Herman's in New York and Charley invited me to visit him on my way home.

I believe it was called American Squares at that time. I took the magazine at various times over the years, but this is the first since you took it over. From what I can see of the June issue, you are doing a great job . . .

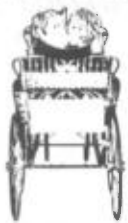
I have been calling thirty years and introduced western style dancing to this part of Ohio in '46 and '47 from material out of Shaw's Cowboy Dances and Herb Greggerson's Blue Bonnet Squares. In 1948 I started attending Shaw's School at Cheyenne Mt. School and have seen this style of dancing progress over the years.

I still teach classes and call for clubs within a radius of a hundred miles. I call dozens of one-night-stands every year and enjoy them a lot. We also donate time to retarded children and senior citizen groups and still do a little folk dancing.

I sincerely feel that western dancing has become too complicated and that folks don't really have as much time to enjoy each other's company while

**Continued on Next Page**

## 4th ANNUAL DANCE-A-RAMA



Labor Day Weekend  
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### GRAND ZIP, Continued

dancing as they did twenty years ago. Since it takes thirty lessons at least to teach the basics today, how many will be required ten or twenty years from now?

*Earl Guley  
Canton, Ohio*

dancers would only realize that the caller has his reasons for what he does, and vice versa, everyone might be happier. After all, isn't consideration for others the Golden Rule for abundant living?

### VIEWS ON SHORTCUTTING, Continued

sics are necessary in the beginners class, but should be dropped at the experienced levels. Perhaps, too, the present day dancer has become so knowledgeable on choreography that the fun for him is in the sport of being in the correct position and facing the proper direction. Maybe we have reached another level in square dancing, the sport level, where choreography is the game and where co-educational, short-order drilling to music is the name. Who knows? It might be fun and it could help keep some dancers interested.

Meanwhile, back at the dance, the callers and dancers could try walking in each others' shoes for a while. If the

### FEEDBACK, Continued

ted covering boxes with "Contac" paper and fashioning colorful containers for a year's copies.

At the 1974 Convention in San Antonio, two subscribers reported on their efforts to "do-it-yourself." Renee Wilcox of Gretna, Louisiana, commented that a Pillsbury Bundt cake box is just the right size. Chuck Wacasar of Crystal Lake, Illinois, says he used a plastic milk jug, trimmed it down and covered it. This holds two years together, with enough magazine showing so that the title may be read.



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# ACROSS



## ACROSS

1. Eight square dancers
4. --- the clutch
8. --- the top
12. Used to propel a rowboat
13. Newer call: --- it
14. A four-sided enclosure (Abbr.)
15. Fashionable
17. Courtesy ---- (pl.)
18. Summer drink
19. Railroads of America Society (Abbr.)
20. Cost
23. Safari guides.
26. Mrs. Jack Livingston: G---
27. Mrs. Dwight Eisenhower
28. Part of Bible (Abbr.)
29. Separate around ---
30. The lesson of a story
31. Organization entertaining GIs (Abbr.)
32. "Teton -- Stomp" (Abbr.)
33. Purchased (var. sp.)
34. Swat the ----

## DOWN

35. White fur
37. ---- off, as a rocket
38. Old Timers Square Twirl (Abbr.)
39. Sheep's cry
40. Boys run ----
42. Swing your ----
46. "I Love You ----"
47. Did a singing call
48. No. --- couple swing . . .
49. Plant
50. "Swing her ---- for me"
51. Caller Frye of Tennessee

## DOWN

1. Signal for help
2. Have refreshments
3. "--- A Little Tenderness"
4. ---- thru
5. Step/c---/step
6. I (German)
7. Reddish color (Abbr.)
8. Kind of dance
9. Carryall for a dance
10. Scottish John
11. North Dakota Squares (Abbr.)
16. Trim for square dance dresses
17. Cross ---- thru
19. Frame a picture again
20. ----enade home
21. Rave
22. Chill
23. ---- thru
24. "Bed Of ----"
25. European ermine
27. Steed
30. Damp
31. United Labor Association (Abbr.)
33. Prepared to go to a dance
34. B sharp or B ----
36. Scoundrel
37. Square the ----
39. Financial institution (French)
40. ---- and lefts (Abbr.)
41. Anger
42. Tin --- Alley
43. "Forget Me --- Waltz"
44. Female sheep
45. "--- River Valley"
47. Thus

1	2	3		4	5	6	7		9	10	11
12				13					14		
15			16					17			
			18				19				
20	21	22				23				24	25
26					27						28
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32			33							34	
	35	36						37			
			38				39				
40	41					42			43	44	45
46					47					48	
49					50						

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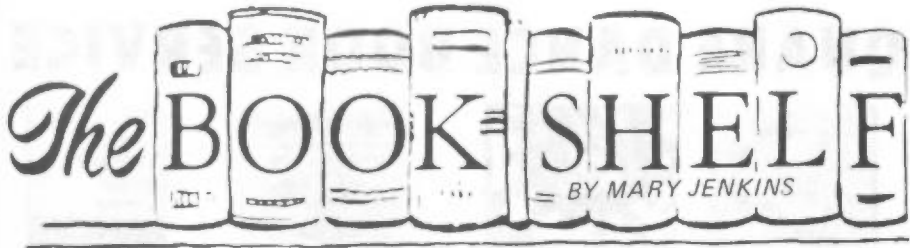
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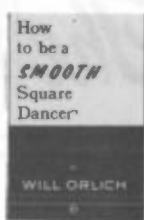
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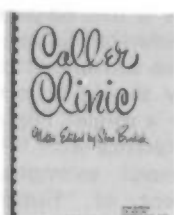
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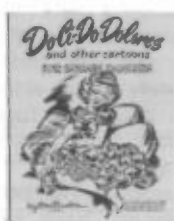
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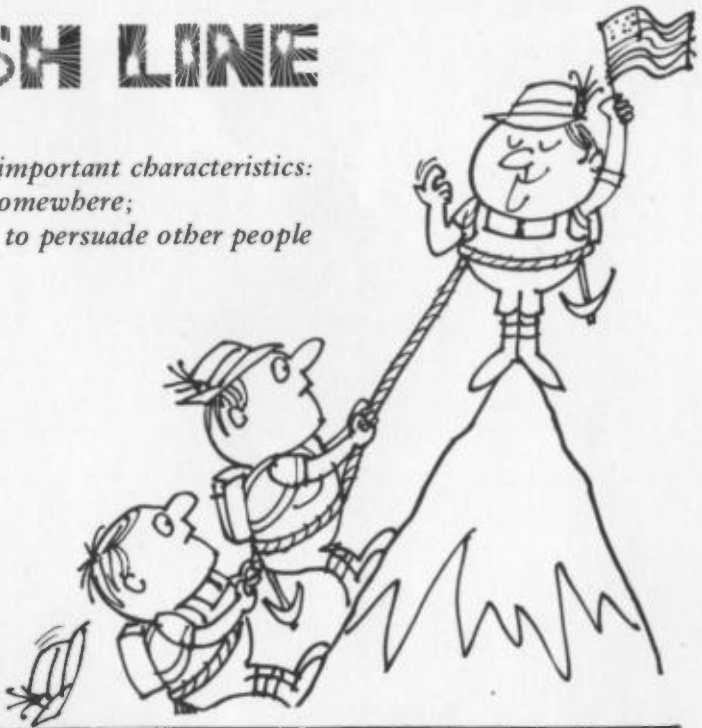
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This is a new milestone. It is an updated list, since Will Orlich's new 1974 "Plus-50" book is in print, of the three distinct dance levels, or plateaus of dance experience, popularly accepted. The first group might be considered what a caller would teach in a class within the first ten nights. The second group would carry him through the thirtieth class night. And the final group is recommended for workshops in the second year of dance experience and beyond. Through this and other long-term standardization projects (such as the Callerlab quarterly list, the Bill Davis Top Ten project, and this magazine's Pulse Poll) a much-needed sifting and leveling off system is in effect to help square dancers everywhere "speak the same language."



## BASICS – THE FOUNDATION Thanks to SIO/ASDS (California)



Circle Left and Right – Walk – Forward and Back – Honors – Do-sa-do – Waist Swing – Couple Promenade – Single File Promenade – Square Identification – Split the Ring – One Couple – Grand Right and Left – Arm Turns – Couple Separate – Allemande Left – Bend the Line – Two Ladies Chain – Courtesy Turn – Do Paso – Right and Left Thru – Ladies Grand Chain – Right Hand Star – Back by the Left – Star Promenade – Hub Backs Out – Rim In – Circle to a Line – All Around the Left Hand Lady – See Saw Pretty Taw – Promenade Flourishes – Twirls – Pass Thru – Separate, Around 1,2,etc. – Grand Square – Dive Thru – Frontier Whirl (California twirl) – Around One to a Line – Ends Turn In – Weave The Ring – Cross Trail – Wheel Around – Box the Gnat – Single File Turn Back – (Allemande) Thar Star – Shoot the Star – (Rollaway) Half Sashay – Balance – Square Thru – Half Promenade – Star Thru – Couple Back Track – 1/4 Chain – Turn Back from Right and Left Grand –



## BASICS – THE EXTENDED PROGRAM Thanks to SIO/ASDS (California)



Turn Thru – Wrong Way Thar – Slip the Clutch – Eight chain thru – Ocean Wave – Swing Thru – Circulate – Run – Trade – Spin the Top – Trade By – Wheel and deal – Double Pass Thru – Centers In – Cast Off – Cloverleaf – Slide Thru – Fold – Dixie Chain – Substitute – Dixie Style – Spin Chain Thru – Peel Off – Pass to the Center – Tag the Line –



## EXPERIMENTAL BASICS Thanks to W. Orlich & American Square Dance Magazine (From the 1974 Edition, "Plus-50 Experimental Movements")



Alamo Circulate – Box/Split Circulate – Cross Circulate – Single File Circulates – Rotary Circulate – Diamond Circulate – Flip the Diamond – Couples Lead to the Right – Facing Directions – Fan Back – Barge Thru – Boomerang – Cast Back – Chain Star Thru – Cloverflo – Curlique – Couples Hinge and Trade – Partner Wheel and Deal – Partner Hinge and Trade – Partner Tag – Partner Hinge – Dixie Star Thru – Double/Triple Star Thru – Fan Family – Flare the Star – Flip Back – Follow Your Nabor – Flutter Wheel – Hinge Family – Outsides In./Out – Pass the Ocean – Explode Something – Pair Off – Right and Left Roll – Peel And Figures – Peel and Trail – Remake the Thar – Roll to a Wave – Scootback – Swap Around – Sweep A Quarter – Square Chain Thru – Split Square Thru – Tag and Spin – Triple Trade – Trail Thru vs. Crosstrail – Trade the Wave – Turn and Que – Tops – Cross the Top – Veer Left/Right – Veer to a Two-Faced Line – Walk and Dodge – Zoom Family – Relay the Deucey – Rotary Tag Thru the Star – Spin Chain the Line – Spin Chain the Gears – Spin Tag the Deucey – Motivate – Cast a Shadow – All-4-Couples – Arky Allemande – T-Cup Chain (plus a glossary of 22 additional, less used terms and 4 traditional movements)