

AMERICAN

SEPTEMBER 1974

SQUARE DANCE



HANDS UP
See page 64

THE



EDITORS' PAGE



The square dance world is so diverse, and areas are at such varied stages of development, that seldom is any one discussion echoed throughout the country, except for the cry for standardization that is perennial and almost universal.

This month, though, in scanning the local bulletins and publications, we found one problem recurring over and over. One publication featured a poem on the subject. (See pp. 38-39.) Guess what this "major" problem is that is plaguing dancers from coast to coast? Dancers talking when the caller is explaining movements and teaching basics at both clubs and classes!

During September's Square Dance Week, classes will be recruited or begin, so this is an opportune moment for us all to ponder our square dance manners. Are we guilty of the talking? If so, let's make a new effort to be courteous at dances and be perfect "angels" as we help at classes.

Callers, if the talking is bugging you, have you been forceful enough in establishing yourself as *the* teacher? (Every class needs only one.) If you take the teaching lead right from the beginning, then a humorous reminder to talkers, "Listen to me, even if it hurts," or "Smile at everyone, let's try it again," should be sufficient. Or have you tried speaking so softly the dancers *have* to listen? Give some of those extra "watts" a rest?

Square dancing is too intrinsically joyous and too widespread to suffer because of such a petty problem. That's why it surprised us to see it discussed repeatedly.

A concerted effort by leaders to preserve a distinctive square dance costume has resulted in fewer mini-skirts and slack suits at conventions and dances. A concerted effort by all of us to maintain the traditional courtesy of the square dance will result in happier callers and dancers.

AMERICAN
**SQUARE
DANCE**

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WITH THE SWINGING LINES"*

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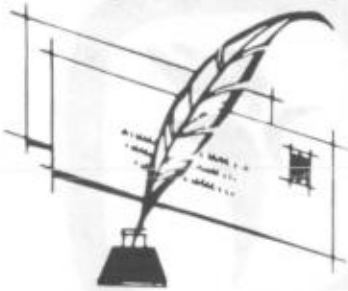
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Grand Zip



We sure do love your magazine and are happy to renew for three years at your special price (\$13.00). We are so pleased to have you publish the lists for above club level dancing. We have been after Ed Foote to do this such a long time and the list looks like his 100 Basics of Challenge Dancing with some calls deleted. Thank you for being broad minded and you are surely doing a good service for those of us interested in service for those of us interested in higher level dancing!

*The Vreelands
Rochester, NY*

The Frontier Twirlers of Purcell, Okla. are having a special dance. Our caller, Willard Palmer, said you might be able to run a small announcement about it in your magazine. Here is the information. 1st Annual Pumpkin Dance, Saturday, Oct. 26th, 8:00 p.m. 'til dawn, Chandler Park, Purcell, Okla.

*Sandy Young,
Pumpkin Dance Chairman
Noble, OK*

This coupon came from a magazine picked up in San Antonio, where we had a really good time. It was our first convention, but won't be our last, I'm sure.

Out of curiosity about contra dancing, we happened to attend the panel on Thursday and we were two of the "guinea pigs". We enjoyed it very much and hope to eventually interest our caller in it.

*Marg Johnston
Hamilton, Ontario*

At the close of the National in San Antonio the banner belonging to the "Wheel Blazers" exhibition group disappeared. This is the wheel chair group. It was hanging in the arena all during the convention.

If possible would you publish an appeal for help in locating this banner. Mail C.O.D. to me.

Enjoyed talking to you and Cathie at the National.

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Meanderings...

WITH STAN



Once in a while it's fun to dust off the ol' crystal ball and look down the long corridor of the year ahead. Anticipation is a tempting tonic, often seasoned with hope and guesses. Let's have a long swallow, and moisten a tonsil together . . .

For instance, I can hardly wait to make a first time visit in Saskatchewan, Canada, in August. The highlight of September will be the Land of the Sky festival in Asheville, N.C. or the Mt. Lake festival near Roanoke, Va.

The tail end of September is the beginning of my California-Oregon-Utah-South Dakota trip and following that the Fall Jubilee at Fontana, North Carolina, beckons us to the southland again.

When early February rolls around, the week-long Florida flight will be fun and fanciful. Then comes March with a three-stop swing around Texas again. (I fell in love with San Antonio.)

May is the month when I'll chalk up one of my last few states - Wyoming, and visit Denver, Portland, Vancouver and a couple of other places on that same trip. I'd go tomorrow!

June is just as exciting, because I'll hit one more unexplored state - Oklahoma, and then the National will roll around again, taking us to Kansas City. K.C. is equi-distant from EVERYWHERE!

Finally, good old July will signal the finish of a year from the date of this writing, and for the first time I'll have a full month of BIG weekends in breath-taking succession: the July Jubilee in Warren, Pennsylvania; the Washington State Seminar; the Star Spangled Banner Festival in Baltimore, and the Arkansas State Convention.

Peeking a bit deeper into that little glass sphere, our first trip abroad (England, mostly) pops into the picture along about the end of October of '75. And just a bit beyond that, Hawaii becomes visible in early February of '76. Golly, Molly. Mighty intriguing itinerary, I'd say.

Followers of this candid collection of colloquialisms know that, since we'll soon chalk up Oklahoma, Delaware and Wyoming, only one lone state is left to visit - Nevada. I'll just have to do a bit of wheelin'



and dealin' and hopin' it's in the cards for me, perhaps in '76.



Now it's reflection time — time to take a backward glance or two at the locations visited within the last couple of months.

To help us get the thought waves in motion, perhaps this fellow (thanks to Chemco and Rodin, et al) will be an inspiration. He's the original "streaker," caught in a pensive mood, back in the dorm, wondering what the heck he did THAT for.

Anyway, looking backward . . .

Our Indiana Callers College near Fort Wayne (with Harold Bausch) was warm and dusty but Steed's campground haven was just what the professor ordered for eleven grads and spouses. It got hot one night — a caller's car started burning mysteriously. Never a dull moment.

Small world. I was calling a dance in Skowhegan, Maine, and a couple appeared from San Diego, California, about as far away overland as one can go. They were Robert and Gertrude Byerly, past presidents of the Heartland S/D Federation of San Diego area, and I'll see them again right away this fall in their home state.

"Speedy" Spivacke (see Page 13) down there at McGuire AFB in New

Jersey is the most personable newer caller you could meet, and he brings the activity a much needed ingredient — MOTIVATION (the inner spirit kind), plus fresh ideas and a sharp way of working with people. That guy'll go far. Geographically, he already has. Super subscription dance in a superb setting.

I had the privilege of calling in Williamsport, Pennsylvania, in June. Now think about it, you Rodinesque Pensive Perchers, what is Williamsport noted for? 1 — 2 — 3 — you're out. Why, the Little League World Series, of course. I stayed in a motel overlooking the famous stadium, where diminutive stars are born, I reckon. It's a game town, and square dance game town, too.

Are there any Rotarians out there who are also square dancers? (. . . to the tune of a few thousand "ayes" . . .) O.K. Let me make my "make-ups" with you out there when I'm close. The travel game works Holy Havoc with Rotary makeups, by George. I thought joining Rotary makes one a "big wheel," but tain't so — all one does in Rotary is "go around in circles," according to my teen-age son, a master of the pertinent put-down. Well, I'd extol the virtues of Rotary here and now, except I'd be stampeded by Lions and Moose and Elk!



Twenty squares were a bit disappointed in June when our annual Kelley's Island boat cruise and dance had to regroup in a mainland location due to high winds and ten-foot waves on Lake Erie. Sorry, kids, join us (with Gene Webster) next June and we'll "load the barge" with sandbags.

Little gems of thought keep floating back from the San Antonio Na-

tional. Gosh, it was a great one! Wasn't it encouraging to see 90% of the floor moving smoothly at 90% of the "festival-level" dance locations? It is obvious that dancers are getting better "overall" instruction these days, (No, Zeke, that's not a reference to your outfit!) and callers are using better judgment in the material they use in the big events. Anyone agree?

In my travels, I've found that long turnpike drives can be shortened a bit, and one can stay wider awake, if one keeps his jaws moving by chewing gum. So, travelers, move your jaws and stay wide awake. Some people don't need gum. Do you know anyone who is a habitual jaw-mover who is also always wide awake, and keeps you wide awake listening to him or her. So what may we conclude from that? Nothing, except that it's probably a comparison of RELATIVE merit.

Would you believe it? Contra clubs are springing up here and there. Probably the impetus was created at the national convention. A couple of new records are being released soon with ALL contra dances. Want more info? Write us. Remember

CONFUSION SAY:

"He who is **CONTRA**-ry to **CONTRAS**, may soon become a **CAST-OFF**."

Time is closing in on me again, friends. Between the time of this writing and the time your read this, I will have made five flying trips to ten states and provinces and driven in and out of eight others. But, as two other mobile Ohioans would have said, a few years back: "The SKY'S THE LIMIT, when you're taking the route of the FLUTTER WHEEL," I'd say that's WRIGHT, wouldn't you?



Let's go Dancing

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- SALT LAKE CITY, UT., area. October 4
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- 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
- SAN ANTONIO, TEXAS area March 11, '75
Contact: Dave Allen
- CHARLESTON, W.V., Friday, March 14
Contact: Erwin Lawson
- ALTOONA, PA. Thurs. April 17, '75
Contact: Charles & Doris Blair
- LAKE PLACID, NY Fri. April 18, '75
Contact: Bernie & Dot Baker
- 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

ARE ETHICS IMPORTANT?



by Grace Libby
Spokane, Washington
from the 1973 Washington Seminar

Ethics, or moral philosophy, is the study of human actions in respect to their being right or wrong. In square dancing as in any social group, it applies to the right or wrong actions toward others in your group — not the right or wrong way of doing an allemande left. It has been defined as a moral obligation. Now don't let that word obligation scare you. You may throw up your hands in dismay and say, "But I joined a square dance club to have fun — not to be burdened with obligations". At this point I might point out that without obligations square dancing would not be fun. In fact it would not and could not exist. Let's take a closer look at the ethics — or obligations — of square dancing. They really aren't so bad. In fact it just boils down to being kind, courteous and friendly, or to state it simply, the golden rule. If this approach oversimplifies, let's explore more thoroughly the obligations of a square dancer as he or she relates to other people and to groups.

First, a square dancer's obligation to his or her partner dictates that he shall be clean, deodorized and in proper square dance attire when attending a square dance. A man will see that his wife or dancing partner is not left to sit out too many dances. If she is left sitting out while he dances with someone else, it is not considered unladylike for her to ask an unattached male, if she knows him well, to dance with her. A wife will be at her husband's side when greeting guests, or

when offering to trade dances with another couple. A husband should consult his partner before trading dances to make sure she doesn't already have that dance with someone else. If someone has asked her for a dance, she should discreetly suggest to her husband that he pick up her partner's partner.

Second, a square dancer has an obligation to the other seven people in his square. This doesn't mean that he won't make a goof in the square — we all do that at times — but it does mean that if someone else goofs, he won't give them a withering look that makes them feel as if they have committed the cardinal sin. He will try to keep the square flowing smoothly, keeping in beat with the music, not adding extra gimmicks such as hand clapping, foot stomping, hip swiveling, high kicks, etc. All of these extra maneuvers take time, thus throwing the timing of the dance into complete chaos. Now I'm not saying they should never be done — there may be a place for them, but that place is in your own club, with seven other people who enjoy doing them too, and with the approval of your caller. Don't make the mistake of thinking these gimmicks are high styling, or that others are old fuddy-duddies if they don't enjoy doing them too. The others may enjoy doing what the caller tells them to do, which is what square dancing is all about. I would like to add a word of caution here. A splint on a finger or an arm in a cast are obvious, and you are naturally careful

with that person. But some afflictions don't show on the surface. Learn to develop a sense of sensitivity. A gal with an arthritic shoulder can suffer excruciating pain from a rough twirl. A twirl should never be rough under any circumstances. A man's hand should be firm and give support, but not furnish the power to grind her arm out of its socket. If she indicates in any way that she prefers not to twirl, then don't force it.

Third, a square dancer has an obligation to all other dancers on the floor. He never walks past a square that has an opening to join one further down the hall. This can look like snobbery. Also, if he runs around looking for just the right square to appreciate his talents, he may find himself left out. He never walks out of a square, unless of course there is an emergency, and then he will try to find a replacement.

Fourth, a square dancer has an obligation to the new dancer. Let's not be like a tribe in *gaa* in the New Hebrides. Because the well-being of the entire tribe was believed to depend upon the perfection of its dance ritual, the elders of the tribe came to the dance armed with bows and arrows and shot to kill any dancer who weakened the magic potency of the dance by so much as single mistake. I wonder if some of us haven't replaced the bow and arrow with a barbed tongue and a withering look. They too can be deadly. A little understanding and remembering how it was when you were a new dancer should give you the proper attitude when dancing with beginners. They will appreciate a helping hand and a friendly smile. A shove and a glare will quickly let them know they aren't wanted. For the preservation of square dancing, never do anything to discourage beginners. We need them, and should let them know it.

Fifth, a square dancer has an obligation to his club. I believe that everyone who joins a club should take his turn serving on its board. True, we aren't all cut out to be presidents, or even secretaries or treasurers, but we

can serve on a telephone committee, a hospitality committee or in some way be useful to our club. We can be prompt in paying dues, participate in extra club activities whenever we can, see that cliques do not form in our club, make guests and new members feel welcome. Every member of a club is to some degree responsible for its success or failure.

Sixth, a square dancer has an obligation to his council. If you are a member of a club, you are a member of a council and therefore you owe it your support, through attendance at council dances, participation at its meetings, and assent when asked to serve on its board. Here again we may not all feel qualified to be leaders, but God gave us all different talents, so we should ask ourselves honestly before we say no if we aren't using our reticence as an excuse to get out of something. Don't underestimate your abilities. You will enjoy council work because it enlarges your circle of friends and increases your knowledge of the organizational side of square dancing. Which brings us to your —

Seventh, obligation — the state federation. You can and should support your state federation by attending its festivals, its seminars and the state meetings whenever possible. You can help the hosting council by getting your registrations in early. If your council hosts a festival or state meeting it is the obligation of every dancer in that council to make the officers, delegates and dancers from other councils feel welcome. Whenever you attend a festival or a state meeting, a word of thanks to the chairman and/or any of the various committeemen will surely be appreciated. If you have served in any capacity in your own council, chances are very good that you will be asked at some time to allow your name to be entered as a candidate for a state office. Again, think carefully. You can derive a great deal of satisfaction and enjoyment from state work. In fact I might say if you have never taken part in state work you are cheating your-

self of one of the greatest aspects for enjoyment, that of working with people from all over the state. The lasting friendships you make can be a joy to you and to them for many years to come.

Eighth, I have left the most important obligation you have to the last. Without this person there would be no square dancing. Of course I'm talking about your caller. He puts in a good many hours of practice for every hour he spends at the mike. He must go through reams of material sorting out the good from the bad. He isn't in it for the money. His expenses are high, his remuneration low. He does it because he loves calling and the hobby of square dancing. His greatest reward is in knowing that he is appreciated. So don't hold back. There are many ways you can show your appreciation to your caller. A helping hand in setting up his equipment or in carrying it out to his car after the dance is one way. If you like a particular call and his rendition of it, tell him so. Don't be a distraction during a walk-thru or when he and his partner are teaching a round dance. This is not only discourteous, it is rude. A warm thank you at the end of the dance, whether it is your regular caller, a visiting caller or a traveling caller, is always appreciated.

Don't forget your caller's partner. She is an important part of his success as a caller. She must be his critic but also his greatest encouragement. Her work is often behind the scenes. Don't let her be the forgotten woman. If she wants to dance, dance with her. And you gals shouldn't mind sitting out a dance occasionally so that your husband can dance with the caller's wife. After all, she shares her husband with everyone the whole evening. She too will appreciate a friendly smile and thank you when you leave the hall.

Here are some points to remember about square dancing in general. Most calls begin with the phrase "Honor your partner, corner all". This little acknowledgement is a definite part of the square dance and has always been a part of it. In times past, a full eight

counts of music was allowed for each bow and curtsy. In our twentieth century rush, we rarely have time for more than a nod. But if there is time, a friendly "Hi" can assure others in your square that you are a friend and that you are looking forward to dancing with them. After the tip, a thank you all around, with a smile, can assure the others that you hold no grudges. The gals need not stand lamely by while the handshakes are going on. She too should express her thanks to the others in the square.

Encourage the teenage clubs. Open dances are for everyone. The wholesome exuberance of the teen dancer should be welcomed.

One selling point the square dancer has always had for his hobby is that alcoholic beverages have no place at a square dance. In fact we have repeatedly discouraged and fought against advertising campaigns that attempt to link the two. Let's keep it that way.

Square dancing is not a competitive sport. Whenever you have one best or one winner you have many losers. We don't want any losers in square dancing. If you think of yourself as a good square dancer because you rarely make a mistake in a square and you can execute a round dance with perfect precision, ask yourself if you can also be classified a good dancer on the basis of your attitude toward friendship, cooperation and the spirit of fun with which we view the entire activity. This last is truly the "badge" of a "good dancer".

Every square dancer is a public relations agent for square dancing. His conduct in public places, his appearance in demonstration groups, his proper square dance attire at a square dance function — or lack of it — in other words, his square dance ethics, can either turn the public on or off to square dancing. I hope I have answered the question — are ethics important?

In conclusion, ethics have not changed over the years. Kindness, thoughtfulness and friendliness still contribute the greatest enjoyment of square dancing to both you and to others.

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by Major Shirley Bach
Public Information Division
United States Air Force

Bulletin boards around McGuire Air Force Base, New Jersey, are different than you'll find at most bases. They carry the usual rosters of names, and duties to be performed. There are also notices telling what's playing at the base movie and what's being served in the various dining halls. But at McGuire, you're also likely to see signs like the one above. The man behind it all is an Air Force sergeant who has brought an old American entertainment to the local folks.

The South Jersey airfield is the huge terminal for military people arriving and departing for Europe and points east. Outside you can hear the roar of the giant transport jets day and night as they carry people and cargo to our overseas bases. But inside the recreational buildings you hear a different sound these days. It's country music and airmen and their dependents whirl around the floor enjoying one of America's oldest pastimes — square dancing.

*Speedy
and his
Set Steppers*



It's "swing your partner, do-sa-do, here we are and we're ready to go." Leading the pack is Air Force Technical Sergeant Robert "Speedy" Spivacke, and he's putting his square-dancing troop through their paces.

Speedy is attached to the Air Force Recruiting Service, and in his spare time he is a topflight square dance caller and teacher.

Although he hasn't been doing it for long, having been introduced to the stomp and sashay sport in the early seventies, both he and his wife, Ann, took to it right away. They're now experts.

"I felt kind of strange at first," admits Speedy. "Ann and I were having so much fun, however, that we stuck with it."

Calling came easy to Sgt. Spivacke. He has a background as a broadcast specialist in the service, so it was only natural that he would soon be drawn to the microphone.

"I attended three months of what

is referred to as Caller's College and graduated in July of 1972 as an apprentice caller," he relates. "After that it followed that I started using my recruiting experience to enlist students in a square dance club — McGuire had none at the time."

His square dance club grew rapidly. Soon he had some forty regular members and a new class of 48 ready to begin. They have to study sixteen weeks to become members of the Set Steppers.

The Steppers dress in western clothes and appear in exhibitions around New Jersey and Pennsylvania. In fact, sometimes they can't fill all the requests which come in.

More and more people are joining the fun, however. Speedy recruits them into his group and soon they're promenading with the rest.

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The title "Round Dancer's Diary" is written in a large, stylized, cursive font within a thick, hand-drawn oval border. To the left of the oval, a rectangular callout box with a double-line border contains the text "by Dave Fleck Toledo, Ohio from Promenade". To the right of the oval, another rectangular callout box with a double-line border contains the word "Diary". The background around the oval has a stippled, textured effect.

Round Dancer's Diary

by Dave Fleck
Toledo, Ohio
from Promenade

Diary

Last April, Shirley and I took a group of dancers to Fontana Village in North Carolina. The eight couples decided to meet and drive down in a caravan together. Those making the journey were all from our three clubs: Howard and Pauline Barrett, vice-president of Shawnee Rounds; Wayne Jackson and Lois Ferguson, also from Shawnee Rounds; Norb and Rose Trautman, president of Trilby Rounds, who do not square dance; J.B. and Francie Sneider, Lowell and Jan Wolf, Ray and Margaret Ashcraft, Merle and Opal Davis. Five of the eight couples also belong to Cadillac Rounds.

We met on Saturday morning at 7 a.m. at Frisch's on Secor Road in Toledo for breakfast. We ordered everything from cups of coffee to full breakfasts. Shirley called Frisch's so they had a table all set for us. Flags for the cars and cottages were passed out at the restaurant. Pauline had made triangular flags for the cars and rectangular ones for the cottages. Each carried the initials OH and MI (Ohio and Michigan).

It was agreed that we would drive about 60 miles per hour and stay in line as best we could. I took the lead and Ray took the tail. We had five walkie-talkies in the cars and Ray had a C.B. radio. We were able to talk back and forth while moving. We stopped for gas near Cincinnati and stopped for lunch at the Catalina Motel in Lex-

ington, Kentucky. We stopped for gas once more and when all eight cars pulled up to the pumps, we ran the station out of gas. Norb and Rose didn't get any gas at all, and two others just got part of a tank. Norb said his Ford didn't burn much gas and he could make it the rest of the way. It sure was fun to talk back and forth and with the trucks.

Our stopping point for the night was Day's Inn in Knoxville. Reservations were made in advance so we could all be together, nine rooms in a row. After eating in the restaurant there, we got together in our room and had a general bull session. We decided to leave about 10 a.m. Sunday morning and drive the rest of the way to Fontana.

When we got to the village, the general topic was all the turns, as usual — something like 212 turns in the last twelve miles, plus going up and down. Our cottages were on a street called Circle Way with all nine cottages in a cluster. Sunday dinner and supper were eaten at the Fontana cafeteria, where all our meals would be eaten for the next four days. The food was good as always. Sunday night we square danced and did six rounds. After dancing we retired to one of the cottages for a Fontana "prayer meeting" of fun and games.

On Monday morning the dancing started in full blast. The schedule was

the same every day, with dancers deciding how much to do. In the morning three rounds are taught starting at 10 a.m., an easy one first, and two intermediates. In the afternoon at 2, an advanced round was taught in the back room. At three all the dances taught were reviewed. At two in the main hall workshop square dancing starts and runs until four. At eight, dress-up rounds and squares are danced until eleven, followed by a short after-party. Then all go to private prayer meetings. You can fit in such extras at no cost as Par-3 golf, putt-putt golf, shuffleboard, tennis, a full movie or rest. At a slight cost you may fish for trout, rent any kind of boat, rent a bike or go horseback riding, whatever is your choice.

At the evening dances two rounds are done between tips so you can get as much as you want of anything. The featured teachers this year were Lib and Tom Hubbard from Atlanta, Ruth Jewell from Raleigh, and Tom Holleman and Jessie Taylor from Durham.

The dances taught on Monday were as follows: "Be My Honeycomb" (Grenn), "Godfather" (Telemark), "Somebody's Thinking Of You" (Telemark), "For Once In My Life" (Grenn).

On Tuesday morning we had the honor of having our latest dance taught although it was due for release in June. Lib was going to teach our April release and wanted to check that she was teaching it correctly. We told her about the new one and she asked to see the cue sheet. She liked the dance and taught it Tuesday. "Bambina" was very well received by the dancers. Other dances taught on Tuesday were "Sweet Sixteen" (MCA), "Near You" (Decca), "Try to Remember" (Telemark).

On Wednesday, "Please Release Me" (Hi Hat), "Mexican Shuffle" (Hi-Hat), "Young Dreams" (Telemark), and "The Moon Is Yellow" (Hi-Hat) were taught.

On Thursday, "Miss Pretty" (Grenn) "Let's Pretend" (Grenn), "The Only

Girl" (Hi-Hat) and "Let's Fall In Love" (Grenn) were featured.

At Wednesday night's "prayer meeting" something special happened. It seems that Shirley knows all the answers to all the games and the kids kept telling her that this was their night to get her!

When we arrived at the "prayer meeting" and games were started, they told Shirley and me that they had a new game. They blindfolded me and took me into another room. Then they blindfolded Shirley and were quiet for a minute or two. Then they brought me back into the room and told us we could remove our blindfolds. There on the table in the center of the room was a cake with candles, surrounded by special presents. I was very surprised and honored that these kids remembered my birthday and went about making the arrangements so quietly. Nobody said a word; not even Shirley knew. The gifts were all things that they had made at Fontana. The cake was baked by Pauline and the gifts were things available at the village.

I've been talking about buying a remote mike and I got one! A coat hanger bent to fit my neck with a salt shaker for the microphone. A Pampers diaper with the words "Bambina 1974" on it for our new Hi-Hat release. There was a game called Kangaroo played during the week and also back in Toledo which I couldn't get. So, I got a nice thinking cap, or was it a dunce cap? I also got a bottle of smart pills, some cute cards, Instant Insanity blocks, and union pads for my tired feet.

It surely was an enjoyable four days for all of us. On Thursday some headed for home or Florida, but five couples headed for Nashville and the Grand Old Opry. Most of us arrived home on Sunday — what a wonderful week!



IT REALLY HAPPENED

WHEN THE "ROLLAWAY" IS CALLED UP YONDER....

Recently the Cecil Dunmans had their grandchildren for supper, and the conversation got around to square dancing and future plans.

Vivian kept asking the oldest if he didn't want to be a caller. "No," the youngster replied, "I want to go to the moon."

When it was time for Grandma Dunman to tell her future hopes, she said she'd sure like to go to heaven someday, and "when you get there, Jimmy, we can square dance."

"No," replied Jimmy firmly, "we won't be able to."

"Why not?" asked Grandma? .

"Because," said the six-year-old, "there won't be any callers there!"

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SCHOOL DAYS - DANCING DAYS



One deterrent to interesting young boys and girls in square dancing was, for many years, the brief exposure to "old-time" dancing in school gym classes. In many instances, this was presented through the use of out-dated recordings, no P.A. system, by gym teachers who were primarily sports-minded. Often boys were made to dance as girls, and vice versa, to make the numbers balance.

This situation is changing gradually throughout the continent. Callers all over the U.S. and Canada have been invited into the schools to share their knowledge. From coast to coast, callers are introducing gym teachers and other educators to modern western square dancing.

Bob Ellis, from the Finger Lakes area in New York state, taught in his local schools this past year. He has worked up a presentation for interesting other educators in the same kind of program.

Bob's initial paragraphs tell something of the history and current status of square dancing. His next section presents the benefits of teaching

square dancing to youngsters:

"Square dancing teaches: Co-ordination: moving to music, rhythm and phrases; Co-operation: eight people working together to complete figures; Respect for the opposite sex: boys and girls work together as partners, using definite co-ordinated couple movements; History: square dancing comes to us from England and France. It has been danced in the U.S. since its early days. The dancing today is based on the traditional dances, but it is brought up to date to hold the interest of present day young people; Concentration and attentiveness: the dancer must pay close attention to the commands of the caller. The student is challenged to reach to accomplish something he didn't know he could do; Discipline: movements must be executed correctly to have figures conclude successfully. Students work as teams and are responsible to each other."

Bob continues to say, "Young people are inclined to reject square dancing on impulse as being 'square.' This is usually because they know lit-

tle or nothing about the modern form and because of the traditional image of square dancing. After exposure to the activity, most young people accept it at first and become more enthusiastic as they develop the necessary skills. Square dancing learned in school is a skill that can be carried over into adult life because of the many square dance clubs in the area and throughout the world."

Under Bob's program, square dancing was taught in the gym classes daily for one week. This allowed for continuity with each group. Each session was built upon the concepts learned in the previous class. At the end of the week, all the dancers danced together in one combined class. Marvin Rich, athletic director for the South Seneca School in Interlaken, says this about the program: "Bob worked at least seven of our eight periods per day, was very cooperative in every way, started each day promptly at eight

o'clock, and was very willing to do whatever was asked of him.

"The reaction of our student body was amazing: students came from study halls to the gym to make sets, and most progressed from raw beginners to where they enjoyed the many phases and different routines that Mr. Ellis called."

If your association or federation is searching for a way to promote better square dancing in your local school system, this project is excellent. Information is available from several sources on materials and methods used and recordings that are also available for teachers to use for follow-up dancing. A note to this magazine will bring you names and addresses of several valuable contacts to be used in setting up such a program.

Today's youngsters are the dancers of tomorrow. Let's strive to make their first contact with America's traditional dance a happy one!



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CALLERLAB CONFAB



This is CALLERLAB in ACTION

Jack Lasry, along with a newly-formed Experimental Basic Selection Committee of twenty members from all over North America, has announced the following choices for the coming quarter of the year. Readers are reminded of Resolution 3 (New Movements) passed by Callerlab members in St. Louis (see page 64, May issue).

Here are the choices and Jack's comments:

The CALLERLAB experimental figures for the quarter are intended to serve as a guide for callers and dance leaders whose clubs dance "mainstream" club level, and who desire some direction regarding what experimental ideas should be used. With the flood of new ideas each month we hope that our "approved" figures will bring back some order in what experimental figures are worthy of mainstream exposure.

We can only suggest. If your club is over-exposed to experimental figures and you are concerned about it, then tell your callers to workshop only the "CALLERLAB approved" experimental figures.

NOTE: Any figure not currently in the Basic 75 list is considered experimental until such time as the next possible revision meeting next March.

WALK AND DODGE— From any four hand or two hand ocean wave, the dancers facing in will walk forward taking the place of the dancer directly across the set. The dancer facing out will slide or step into the vacated spot of the adjacent dancer.

EXAMPLES:

- Heads curlique
- Heads walk and dodge
- Swing thru, turn thru
- Left allemande.....

- Heads square thru four
- Swing thru, cast off $\frac{3}{4}$, balance
- Walk and dodge, California twirl
- Star thru, dive thru, square thru $\frac{3}{4}$
- Left allemande.....

RECYCLE— The figure starts in an ocean wave and the end result is that the dancers have done a right and left thru and two ladies chain, so you can see the wave is back to a facing box and the two boys have exchanged places. The action of the figure is as follows: From the basic wave, the centers (girls) fold behind the end boys adjacent to them and as the ends (boys) cross fold the girls follow and end back in their original starting spot.

EXAMPLES:

- Heads square thru four
- Do-sa-do to a wave
- Recycle, right and left thru
- Two ladies chain, left allemande.....
- Heads square thru four
- Do-sa-do to a wave
- Girls trade, recycle
- Dive thru, square thru $\frac{3}{4}$
- Left allemande.....

This magazine extends congratulations to Jack and his committee for a fine first step in a long-overdue project that we believe will have a profound effect on the whole activity as time goes on.

MORE CALLERLAB JOTTINGS

There seems to be some degree of confusion on how Callerlab is structured, and also there is confusion on the name.

Previous to the meeting in St. Louis, Callerlab was simply named Callerlab. But now the name "Callerlab, the International Association of Square Dance Callers" is official. Both names are synonymous, all inclusive, equally important, and interchangeable. There is no intentional attempt to play down the longer title, but occasionally we save words by simply saying "Callerlab".

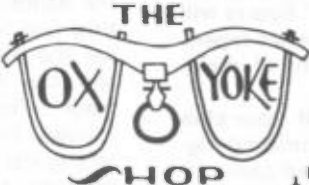
Secondly, the organization is still INVITATIONAL, and may always be that way to a certain extent, but it is growing FAST (About 200 in St. Louis, about 700 expected in Chicago, etc.) and it may be decided to open up the membership much wider when it comes up for discussion in Chicago. Invitations went out August 1st.

No callers association is "represented" as invitations for membership are extended. Members have always been invited as individuals, regardless of their association affiliation. There are no applications for membership, but letters expressing interest from anyone to the Executive Secretary or to any of the twenty-three Board members are put in the file for consideration.

Board members are as follows: Don Armstrong, Al Brundage, Marshall Flippo, Cal Golden, C. O. Guest, Jerry Haag, Lee Helsel, Jerry Helt, Bruce Johnson, Earl Johnston, Arnie Kronenberger, Frank Lane, Jack Lasry, Johnny LeClair, Joe Lewis, Melton Luttrell, Jim Mayo, Bob Osgood, Bob Page, Bill Peters, Dave Taylor, Bob Van Antwerp and the Executive Secretary, Stan Burdick.

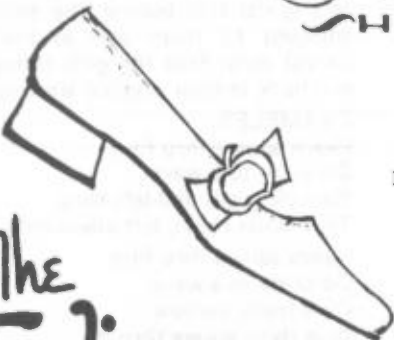
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How To Grow A Longer

— Guest List —

Looking for ways to increase the dancers at club events this fall? DANCER DIGGINS from San Francisco featured a list of suggestions, and here is an adaptation of their list with an idea or two added:

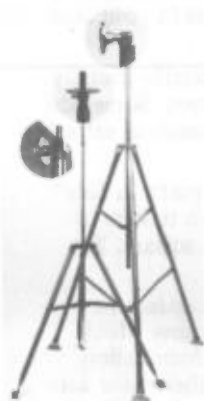
- Are you a “going” club (attending other club dances) or do you just wait until it’s time for you dance and expect the other clubs to support you?
- Do you make an effort to talk to all visitors and make them welcome?
- Some clubs have really faithful dancers, but most clubs need extra support on their special dances. Maybe your club picks one special a month to attend. It’s fine to support the other clubs in your area; this is where you’ll get most of your guests from.
- Make your dances really special. Some clubs are especially friendly – they greet you as though you were entering their homes. Some add an extra touch of decoration, a special theme, or an unusual refreshment treat.
- Let’s give as well as receive. How about a Christmas party in July? Or give one grand door prize – a turkey or maybe two tickets to the next festival? It may cost you \$10 and that’s one square. If it draws four or five extra squares, that’s nice!
- Pick guest callers carefully. The person or committee doing the choosing should have enough dancing experience to know which callers will draw a crowd. Ever thought about hiring three callers and having a singing festival? Remember that some callers have dancers who follow him, but don’t expect a caller to bring his club to your dance unless you are prepared to return the visit.
- Do you check your local publication or square dance calendar before scheduling special dances or a guest caller? If you can schedule a night with little competition, your crowd will be larger than if there are two traveling callers in town on the same weekend.
- Why not set up a no-host dinner prior to the dance? Contact your guest caller and see if his club members would like to participate (Be sure you have a nice showing from your club). You pick up the tab for the caller and his wife, but you’re sure to have a few more dancers.
- There is no substitute for the good feeling of a club that enjoys dancing together. Your visitors sense this even when nothing is said, and being included in this feeling will bring them back time after time. If yours is a real “club” and not simply a “group,” you’ll be sure to draw full houses to your open club dances.

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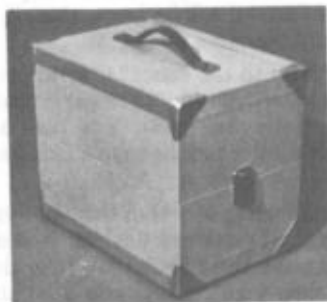
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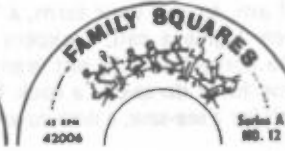
Flip Square by Bob Dawson

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FEEDBACK

I agree with Deloris Breske who wrote "A New Motto For Square Dancing" to some degree. I myself am a teenager and as a teenager I like to have fun. Square dancing cannot be fun if you get a bunch of sober-faced dancers who look like robots in a club. Square dancing, like anything else, can be modernized, but still, be as graceful as ever. I have noticed many adults who enjoy the high kick and some of the fancy twirls. I admit that for some people it may be hard to do these things gracefully — but I'll bet that if you gave them the chance, they could learn very quickly how to do these things as gracefully as the smoothest dancer when he's swinging his partner. Square dancing is supposed to be fun. So, all I ask is give us a chance to change the "every Saturday night, the same thing" bit. I think that the members of a club, any club, would get a long a lot better if there weren't any hassles from the old-timers about all these new fangled extras. Remember, square dancing is fun and friends. Please don't ruin it with hassles from the non-conformists.

*Terri Edwards
Spokane, Washington*



I want to commend Myrtis Litman for her fine article "Views of Short-cutting" . . . You have written an in-depth analysis of the situation, and have impartially presented all views on the matter.

I am, to use your term, a "purist." When I give a call, I expect it to be done correctly. I do not want a waist swing for a do-sa-do, a rock back and forth for a see-saw, a non-courtesy turn

on a ladies chain, a touch hands for a left allemande, and a side-ways slide for a Grand Square.

On the other hand, I can sympathize with the dancers. A great many callers use such boring choreography that the dancers get disgusted and invent variations to relieve the boredom. Examples:

A great number of callers use so many do-sa-does that the dancers have gotten sick of the call and have invented variations. Most dancers do not need a do-sa-do in order to make an ocean wave.

The slide-hop into the center for a Grand Square has probably resulted from callers using so many singing calls with the Grand Square in them that the dancers have become bored and invented the change for variety.

An overuse of ladies chain, too, has caused the dancers to be bored and shortcut it.

Callers, as leaders of the square dance activity, have a two-fold responsibility here. First, they must insist on calls being done correctly. With different areas doing different things for these calls, square dancing is regressing to the old days when people could not travel to other parts of the country to dance, because they did not know how the calls would be done in that area. Callers must insist that calls be done correctly so that the standardization which has caused square dancing to flourish will be maintained.

Next, callers should recognize that too much of any call will be boring, and should vary their choreography so that the dancers do not become bored.

Your article should cause both dancers and callers to think — and this is what is needed.

*Ed Foote
Wexford, Pennsylvania*

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Best Club Trick



Ruth and Verne McKnight, of Albany, Oregon, drove a van home from Detroit, by way of the magazine office in the Sandusky, Ohio area. What was special about this van? It was brand new, and on its arrival in Albany, it will be fitted with a folding door, a wheel chair lift, and side windows by the firm, Handicapped For Handicapped. The van will then be used to transport handicapped residents of the Fairview Home and Training Center to various recreational activities.

Another special feature of the van, a 1974 Dodge, is that it was purchased with the proceeds from an annual dance sponsored by the Oregon Federation of Square Dance Clubs, held at the home, plus contributions by other donors and groups. Verne and Ruth McKnight were asked by representatives of the Fairview Home to transport the van to Oregon from Warren, Michigan, to save money for the future revamping. They visited friends and relatives along the way, and picked up the van directly at the Michigan plant. Verne and Ruth are past presidents of the Oregon Federation and have held office in the state federation for the past eight years.

The Federation was also instrumental in the building of a Fairview Chapel at the home where multiple religious services are held for the handicapped and retarded residents, both children and adults.

Verne and Ruth relate the feeling they had when a resident in a wheel-chair stopped them after the last dance, called by Mary Ann Nichols, Wayne West, Slick Fox and Squirrily Worman, and thanked them for the dance and for raising the money for the van and lift. Looking at his stubbed legs and listening to him say he'd see them next year stiffened their resolve to procure

Continued on Page 70

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — September 1949

In answer to a letter from a subscriber who asked "Why do these callers who can't sing, think they can do singing calls?" Charlie Thomas writes "Several issues ago I spent a good deal of valuable space saying that we are calling for the dancers. If the fun that a dancer gets out of doing a singing call overbalances the suffering inflicted upon him when the caller misses the pitch, the caller is on the right track in doing singing calls". It's a matter of degree, he says.

Cups, medals and cash (\$1000 for first place!) were awarded in square dance contests over the country. One contest in Houston was a marathon of eleven nights of elimination, three nights of semi-finals and the finals on the fifteenth night.

YEARS AGO — September 1964

Singin' Sam Mitchell, one of the busiest and most widely travelled callers in the SD picture today, is featured on the cover and in an article "So you Want to Book a Travelling Caller?" His most important advice: Start early. Most callers are booked at least one year in advance and often even further.

Editor Arvid Olson writes "American Squares, as the national square dance magazine, is in a good position to observe the national ebb and flow of square dancing today". This issue explored deeply the trends of the day and came up with recommendations for making the future of square dancing move in directions that would be progress, not just change. Problem trends were expressed in terms such as

monotony and conformity, contests (a more subtle form of competition than the contests of 1949), unsmooth and unproven dance material, need for standardization of terms, exclusiveness, and rush-rush. The formula proposed to effect a change for the better is condensed into sixteen steps:

1. Take away the contest element.
2. Start to dance again, not run.
3. Be discriminating is use of material.
4. Have callers get back to the grass roots level and dance now and then.
5. Establish standards for teaching.
6. Give square dancing to the masses.
7. Keep your club and yourself personable and human.
8. Give back as much as you've gotten.
9. Realize you don't have to be a fast club to be a good club.
10. Progress. Don't just change.
11. Get rid of "sameness" and "dancetitutionalism".
12. Give the dancers a "full course" of old and new.
13. Speak up for improvement.
14. Preserve a measure of helpfulness and humility.
15. Establish a national advisory group.
16. Use good common sense.





Dancing Tips

by Harold & Lill Bausch

How would you like to spend four days with your caller at a callers college? You would see what callers must study and see the practice of various types of calling; singing calls, hash calls, and sight calling — microphone techniques, voice modulations, voice projection, diction, phrasing and timing of the calls. Listen as the instructors critique each caller, watch and listen as the instructor works with each one trying to improve his or her calling.

Like other dancers you would go home with a new understanding and a new appreciation of what your caller must go through to hold down his calling job.

Of course dancers are not allowed at the callers private sessions — but a caller might bring a couple along — and they may get in on a lot. Enough so that they are surprised at the work involved.

We just finished two such colleges — and I am happy to say we have some good callers, waiting in the wings and ready to perform. It is very satisfying to see these callers improving each day,

and by the time every one packs up to go home much has been accomplished.

The time has passed when each caller closely guards his call book and keeps secret as much of his knowledge as he can. No longer do most callers refuse to help other callers. Instead we have a sharing of knowledge and cooperation is at a new high.

Oh, yes, there are still some who do not want other callers to compete with them — but really most understand that there are more dances to be called than they can call — more classes to be taught than they can teach. We know the more classes taught the more dancers we have — so we need more callers. However, each caller should be properly trained. Just as we must give more lessons to dancers today than we did some years ago — so do callers have more to learn and must be better qualified to handle this more complicated profession.

Not surprising is the fact that many of the callers attending the college are good experienced callers. For the ones trying to improve now are the same fellows who have been aware of the need of practice and training all along.

Now why do you find an article about callers in a column titled "Dancing Tips"? Well, what affects your dancing more than the quality of the calling? Encourage callers to attend callers colleges — and respect those who do.

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SAMPLE COPY ON REQUEST



This month we'll simply "warm up" some leftovers and include a smorgasbord of ideas for your consideration.

BE MORE THAN PREPARED

Along the lines of programming for a dance, we like this little suggestion from "Dancer Diggins," California:

The caller is prepared with three programs: 1. The dance he'd like to call; 2. The dance he tries to call; 3. The dance he *has* to call!

APPLAUD BEFORE THE DANCE

At a Callers College session recently, someone suggested this good advice. As you walk into an unfamiliar hall, stand in the middle of it and clap your hands firmly before the dancers arrive. If you hear an echo, you'll know right away you've got a potential sound problem that can be helped in one or more of the following ways: A. Single source of sound; B. Sound traveling greatest distance (perhaps diagonally in hall) before hitting far wall; C. Column speakers are best, normally, in smaller hall; D. Slant speaker(s) slightly downward over dancers' heads so dancers themselves help to absorb sound before it reaches walls or ceiling; E. In large halls, criss-cross sound pattern toward far corners if working from wide stage on long side. F. In very large halls, explore possibilities of minimum volume and auxiliary speakers aimed from back of hall forward.

HERE TODAY, GONE TOMORROW

Callers and dancers should approach new "basics" appearing month after month with the same "shrug-of-the-shoulder" attitude that one accepts for the durability of a new car. It is true that "cars ain't built like they

used to be" and it's true that today's new movements "aren't put together to last a long time, like they used to be." Cars produced by the manufacturer today have a built-in obsolescence factor of two years. "Basics" have a built-in obsolescence factor of six months, on an average. Out of hundreds "invented" during a year's time, only ten or a dozen stay around longer than a year. So, what the heck—enjoy them while they're popular, and as they fade off, forget 'em. Don't approach the problem of a multitude of new "basics" as if you must become a human computer. Watch our monthly "Pulse Poll" to keep in touch with what's most current, if you want this kind of a guide — it's pretty reliable.

TRICKS OF THE TRADE

As a method to improve your pronunciation in calling patter, or as a once-in-a-while technique to add variety to your delivery and style, try these rat-a-tat-tat jackhammer verbal gymnastics:

Instead of saying "Promenade, two by two, walk 'em home, like I told you to . . ." (which has fourteen syllables to say within eight beats) try saying:

"Prom-en-om-en-ade with the pretty little doe, take a little walk like you did a bit a-go . . ."

Believe it or not, that's a mouthful of twenty-four syllables to squeeze into the same eight beats, but it can be done, and this kind of tongue-twisting can be valuable to you. Notice the beats of music are indicated where they'll fall in the passage above, and often syllables have to be pronounced on the upbeat.

Be a little better caller! Try saying that sentence in two beats. Now you've got the idea.

TRY IT — YOU'LL LIKE IT

Vaughn Parrish has a saying (perhaps not original with him) that is valuable in workshoping anything new:

TALK IT — WALK IT

DANCE IT — ENHANCE IT

There's some mighty good advice!

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, wheel and deal

Sides square thru four

Heads square thru four

Centers in, cast off $\frac{3}{4}$

Girls square thru four

Boys square thru four

Centers in, cast off $\frac{3}{4}$

Pass thru, wheel and deal

Left allemande.....

Heads square thru four, ocean wave

Swing thru, boys run, tag the line

Cloverleaf, girls square thru four

Boys square thru four

Centers in, cast off $\frac{3}{4}$, pass thru

Girls cross fold, star thru

Girls trade, boys trade, boys fold

Left allemande.....

Heads slide thru, turn thru

Slide thru, centers turn thru

All cast off $\frac{3}{4}$, pass thru

Ends cross fold, right and left thru

Left allemande.....

Heads slide thru, turn thru

Slide thru, centers turn thru

All cast off $\frac{3}{4}$, pass thru

Centers cross fold, left allemande.....

Four ladies chain, sides half sashay

Heads square thru four, turn thru

Clover and slide thru (Box 1-4)

Left allemande.....

Heads lead right and circle to a line

Curlique, eight circulate, men run

Veer left, half tag, ocean wave

Trade the wave, centers fold

Eight circulate, girls run

Double pass thru, peel off, pass thru

Half tag and turn thru

Left allemande.....

Heads square thru four, circle half

To a two-faced line, half tag

Trade and swing thru

Centers run, half tag, trade

Swing thru, men run

Wheel and deal, left allemande.....

Head ladies chain three-quarters

Sides turn 'em, same ladies turn thru

Centers in, swing thru,

Centers turn back

Same two star right $\frac{3}{4}$

Everybody left allemande.....

Heads square thru four

Single circle half to a wave

Men trade, men run, wheel and deal

Slide thru, right and left thru

Roll away, pass thru, girls fold

Single circle to a wave, swing thru

Centers run, wheel and deal

Left allemande.....

Heads square thru four, swing thru

Girls cross fold, single circle

Right and left thru, slide thru

Right and left thru, roll away

Pass thru, girls fold, single circle

Ocean wave, eight circulate

Men run, right and left thru

Square thru four, trade by

Left allemande.....

Heads square thru four, slide 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 to a wave, boys run

Slide thru, left allemande.....

Heads square thru four, slide thru

Right and left thru, roll away

Pass thru, girls fold

Single circle, swing thru, centers trade

Cast off $\frac{3}{4}$, men run, bend the line

Right and left thru, slide thru

Left allemande.....

Circle eight, boys fold, single circle

Left allemande.....

Heads pass thru, go round one
To a line, curlique, circulate
Same sex trade, circulate, men run
Double pass thru, first left
Next right, pass thru, wheel and deal
Centers sweep a quarter
Right and left thru, sides lead right
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, half tag, ocean wave
Swing thru, men run, half tag
Ocean wave, scoot back, men run
Pass thru, half tag, ocean wave
Centers circulate, all scoot back
Men run, left allemande.....

Heads curlique, boys run
All sweep a quarter left, pass thru
Tag the line, leaders turn back
Right and left thru, swing thru
Girls turn back, wheel and deal
Sweep a quarter, pass thru
Left allemande.....

Heads lead right and circle to a line
Curlique, eight circulate, boys run
Sweep a quarter, pass thru, bend the line
Curlique, eight circulate, boys run
Sweep a quarter, crosstrail thru
Left allemande.....

Heads square thru four, curlique
Scoot back, boys run, sweep a quarter
Veer left, couples circulate
Wheel and deal, curlique, scoot back
Boys run, sweep a quarter, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Pass thru, men run, double swing thru
Men run, sweep a quarter
Couples circulate, bend the line
Right and left thru, pass thru
Partner trade, left allemande.....

Heads square thru four, ocean wave
Eight circulate double
Spin chain thru, girls double circulate
Right and left grand.....

No. 2 couple stand back to back
With corner box the gnat
New sides crosstrail thru
Go round two and line up four
Pass thru, wheel and deal,
Double pass thru, first left, next right
Star thru, lead couple California twirl
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, peel off
Star thru, cloverleaf, double pass thru
First left, next right, swing thru
Spin the top, right and left thru
Slide thru, crosstrail thru
Left allemande.....

Heads half square thru,
Right and left thru, dive thru, pass thru
Slide thru, right and left thru, pass thru
On to the next, star thru
Right and left thru, dive thru, pass thru
Slide thru, pass thru, on to the next
Star thru, right and left thru, dive thru
Pass thru, slide thru, right and left thru
Pass thru to the next two, star thru
Right and left thru, dive thru, pass thru
Slide thru, pass thru to the next two
Star thru, right and left thru, dive thru
Pass thru, left allemande.....

Side ladies chain
Heads right and left thru
Square thru four, circle four to a line
Half square thru, trade by
Make a right hand star
Heads center, left hand star
To the same two, swing thru
Box the gnat, right and left thru
Slide thru, half square thru, trade-by
Make a right hand star
Heads center left hand star
With the same two spin the top
Box the gnat, right and left thru
Crosstrail thru, left allemande.....

From the "PULSE POLL":
Heads lead right circle to a line
Pass thru, half tag, trade and roll
Swing thru, boys run, left allemande....

Sides right and left thru,
Same ladies chain, heads rollaway
Lead right and circle four
Ladies break to a line, pass thru
Half tag, trade and roll, star thru
California twirl, reverse flutter wheel
Pass thru, wheel and deal, substitute
Square thru three-quarters
Left allemande.....

Side ladies chain and roll away
Heads lead right and circle four
Men break to a line, pass thru
Half tag, trade and roll,

Continued on Page 70

DIAGONAL REEL

(1-3-5 Active & Crossed)

On the Intro:

- - - -
- - - -
- - - -
- - - -
- - - -
- - - -
- - - -

With corner Do Sa Do
Same girl swing and whirl
Across the floor the ladies chain
Turn 'em around and chain 'em back
Slant to the Left, do a R&L thru
Same 4, R&L back
With the opposite 2, square thru
Swing the girl that's facing you

Just the ends box the gnat Brand new corner Do Sa Do
(every time)



easy level

by Bob Howell

Mrs. Gordon Fineout of Lansing, Michigan requested the instructions for the solo dance of "Alley Cat". Uncannily, I had learned it in Mt. Pleasant Michigan from Ruth Ann Knapp and Clarice Holm who are both elementary school music teachers from Saginaw, Michigan.

"ALLEY CAT" (SOLO DANCE)

RECORD: Alley Cat - ATCO 45-6226

POSITION: All dancers facing the same direction, no partners needed.

Count:

- 1&2 Point right toe out to the side on count one and touch right toe to left instep on count two
- 3&4 Again point right toe out to the right side on count three and step on right foot on count four.
- 5-8 Repeat all of the above using the left foot.
- 9&10 Point right toe straight back on count nine and touch it beside left foot on count ten.
- 11&12 Again point right toe back on count eleven and then step on right foot on count twelve.
- 13-16 Repeat all of 9 thru 12 using left foot.
- 17&18 Kick right foot up forward on count seventeen and touch beside left foot on count eighteen.
- 19-20 Kick right up again on count nineteen and step on right foot on count twenty.
- 21-24 Repeat 17 thru 20 for the left foot.
- 25&26 Again kick right foot up on count twenty-five and bring it back down and put weight on it on count twenty-six.
- 27&28 Kick left foot up on count twenty-seven and bring it back beside right foot on count twenty-eight.
- 29&30 On count 29 separate your hands and on count 30 clap hands. (Syncopated clap.)
- 31&32 Bend knees slightly on count 31 and jump turn 90° to the right on count 32 to start the dance all over again facing a new direction.

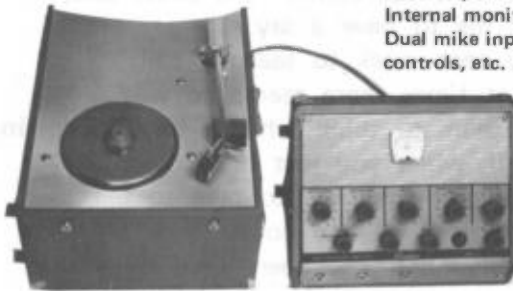
NOTE: There is no locomotion to this dance. It is done in place.



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AN OCEAN OF

— from *Dancer Diggins*
San Francisco, Cal.

"The time has come," the caller said,
"For me to have a say.
I try each week to teach a call,
But at times there seems no way.
You seem to think when I try to explain
A call, when you just blew it,
That's just the time to take to tell
The proper way to do it.
Remember, I've been hired by you
To teach your workshop night,
But friends, there just ain't no way,
When I've competition to fight."



F COMMOTION

The words above may ne'er be said;
But, dancers, lend an ear —
Your caller wants you to have fun
Whether far or near.
Put yourself into his shoes;
Be courteous and listen,
Because it's very hard to speak
Above a crowd that's hiss'n'.
There is no way that he can teach,
When thoughtlessly you chatter.
You do not mean to act as though
What he says doesn't matter.
So make the evening fun for you,
And for your caller too;
Talk during breaks between the tips,
You'll learn more when you do!



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

CHAT CHALLENGE CHALLENGER

by Jim Kassel

We must be in that lazy, summer vacation period because I suddenly realized it was time to write this column again. And really, since I haven't had many contacts of any kind since the National Challenge Convention in June I'm going to gather some loose pieces of advanced and challenge information together and see what we can come up with. In the near future we have been promised some exciting news concerning the 100 basic challenge movements that should give some new areas a start in advanced and challenge dancing. Come fall all of us should work to get advanced classes, workshops and tape groups moving in this direction and really push these 100 basic challenge calls. We surely need a common, solid foundation on which to build.

LONG BEACH, CALIFORNIA

I believe this is the first time we've been able to write anything in our column from California. So with much pleasure we give you the following from Valleri Bellenio of Long Beach. "We have a small group of five couples who do tapes and are all hoping that at some time or other we can get to do some challenge dancing back east. We are also a part of a group of four and a half squares of beginning challenge dancers started by Bob Fisk. Bob has given up most of his regular Friday night dances to call for us and the interest here is on the upswing."

NORFOLK, VIRGINIA

The Alpha Pace Setters of Norfolk recently held their first graduation and

twelve couples moved into the new and exciting world of advanced level square dancing. The class was taught by their club caller Ron Nelson. They also use the Gulley Challenge Instruction Tapes. Instruction and dance was combined during the last few months of the class and it worked out quite well. The club numbers twenty-nine members and they dance every Monday evening from 7:45 to 10:15 p.m.

CHICAGOLAND

Lee and Mickey Schwartz who are now writing an advanced and challenge column in Chicago's "Around the Corner" square dance publication provide the following from their area. "Our group in Chicago, The Importers, are now giving our own week-ends. We have had Ed Foote, Keith Gulley and are booked with Lee Kopman this September and Jim Davis in December. At our dances there are no set-up squares, no pencils and papers, and except for the starred tips (two a session) the dances are completely open with fingers held up all over the floor. Looks great and feels right."

We conclude this month's column with a fictitious narration by Dolores Fiegel of the Washington Area.

THE LAST CHALLENGE DANCER

I stand in the lonely hall — alone. My challenge club met here up until a few weeks ago. I am the last of the challenge dancers in my area. How did it all happen? What went wrong? After much soul searching I have arrived at the following conclusions:

1. In my eagerness to excel I became a fanatic. I dropped out of almost every club to allow me the time to dance tapes and convinced others this was the only way.
2. I complained and became disgruntled on the dance floor when the experienced challenge dancers did not include me in very difficult tips that I was not capable of dancing.
3. When I became a capable challenge dancer I avoided dancing with fellow

challenge dancers whom I felt were inferior to my dancing capabilities.

4. I never "sold" advance level or challenge dancing to anyone new as I had no time to keep in contact with non-challenge dancers.

5. I was very selective in forming my tape group and never would consider allowing someone with less experience the opportunity to workshop with me.

6. I always refused my fellow challenge dancers with cry for help when they needed me for a workshop. I knew they would be dancing below my level.

7. I drove my tape group hard until they cried "uncle". When they were challenge "weary" I should have encouraged them to attend other facets of square dancing but did not.

8. I forgot the fellowship I first found in square dancing and only thought of excelling; many a friend was not good enough to dance with me while I was trying to prove my worth as a challenge dancer.

9. I quarreled at dances and tape groups and glared at those who made mistakes. I never considered the atmosphere I was perpetuating into challenge.

10. I thought I was supporting my chal-

lenge caller by attending his club but due to my attitude and actions I mortally damaged his club and he was forced to leave the challenge calling field.

NOTE: Almost all the ten offenses can be applied to other levels of dancing; however, the offenders in challenge receive more notoriety and can do more damage than in other areas of square dancing. The world of the challenge dancer is a small one and offenses are magnified. Let us acknowledge this and do our utmost to protect our love of challenge dancing.



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CHOREOGRAPHY

The San Antonio National Square Dance Convention — 18,334 strong! Those of us in attendance enjoyed the Texan hospitality, the Alamo, the Riverwalk with its boat riding and sidewalk restaurants and entertainments far below the city traffic, the 750-foot tower revolving restaurant, the cool, cool Convention hall itself. Square dance styling sessions were offered in the arena for one hour every day, the Callers' Seminar covered many subjects in four hours daily, panel sessions and exhibitions were attended by many. Through the efforts of Web and Sarah Witter, Workshop and Challenge Directors, the programs were listed above each hall, i.e., 75 Basics, 75 + 50 Basics, Singing Calls, and a Challenge hall of 125 + 200 for three hours a day. The most popular dancing at the convention was at the advanced club level, 75 + 50 programs. The 50/75 basic programmed squares were



usually found to be half-empty halls, while the popular level bulged in two halls. Just for the record, the challenge room saw about seven to fifteen sets dancing with hundreds of spectators who were judging for themselves what challenge dancing had to offer them. The dancers themselves were knowledgeable.

Other popular convention attractions were also in abundance, i.e. contra, round dancing (three rooms), youth programs, square dance booths for attire and periodicals, showcase of ideas. The dancing in general was smoother than noted at the past few conventions. This should reflect the Texas influence since there were more of them than there were of us. The newer "mainstream" basics were used constantly, i.e. flutter wheel, curlique, scoot back, sweep a quarter, zoom, hinges, walk and dodge and many circulate variations including the diamonds. Somewhere in the mass of dancers, your editor was slipped a piece of paper containing someone's figure creation. Would you like to try it?

Head couples flutter wheel
Half square thru, crackerjack

In trade four, gung ho
 Spin the top to a tootsie roll
 Recycle, swing thru
 All eight circulate, boys run
 California twirl, crosstrail thru to
 Left allemande.....



LOCK IT
 (An oldie)

From an ocean wave or two-faced line, centers cast a quarter and ends move up. The wave starting in head position is now in the side position and vice versa. This in turn leads to a current movement called Lock the Top. Dancers in an ocean wave will first "lock it" and then do a spin the top.

EXAMPLE:

Heads curlique, boys run
 Swing thru, **LOCK THE TOP**
 Right and left thru
 Left allemande.....

Since a Lock the Top equals a Swing thru, the combination movement can be substituted for any swing thru, any time. Here is another example:

Heads square thru,
 Do-sa-do to ocean wave
LOCK THE TOP, centers run
LOCK IT (two-faced lines shoulder to
 shoulder)
 Triple trade and **LOCK IT**
 (same as couples hinge)
 Bend the line, star thru
 Centers trade, swing thru, turn thru
 Left allemande.....

**CALLERS'
 QUESTIONS**

MIKE LITZENBERGER, Slidell, La.:
 (Re: 75 Basic list) Pass to the center should certainly replace dive thru. However, it's quite a mouthful to say. It might be better named as "pass in."

EDITOR'S NOTE: The term "pass in" means to "pass thru and quarter in." "Pass out," of course, means to "Pass thru and quarter out," —on the dance floor, that is, and not at the local pub.

MERL OLDS, Los Angeles, California:
 Visited a "high level" square dance group the other night and after watching the confusion on the floor, I think it's about time to re-introduce an old basic, "Mill around in the center and do a double cut across, find your partner and promenade home." Some of the callers who constantly call over the heads of the dancers will find a lot of use for the above "basic."

ED. NOTE: Nice to hear from an old friend again. Hope your health will allow you to call again some day because we miss you.

GUS GREENE, Baldwinsville, N.Y.:
 What gives!! The national square dance leaders have been preaching standardization and all that "jazz" — (1) Burleson's Encyclopedia No. 1621 — Push Open the Gates says that "those facing out take one step forward, then face and star thru," etc. (2) Orlich's NCR July 73 says "Ends bend and star thru" etc. (3) King's June 1973 says "dancers facing out at the ends walk forward, turn in and star thru. To add versatility to this figure, some have used slide thru instead of star thru," etc. (4) Now, Orlich's NCR July 1974 says,

"Ends bend and pass in." I suggest that you "leaders" get together on this one call at least, and within the next two months decide how it will be done. This should not be dropped! Boy, oh boy, oh boy!

ED. NOTE: Your editor couldn't help but smile upon this letter's complaint having just received heck because of another caller's strong opinion about using a "centers in and cast off" command from the eight-chain-thru set-up to begin with! He maintained the outside had to face in the same direction as the centers in order to "cast off," etc.

The point is that our "leaders" are still struggling to convince the average caller of the validity of our first 100 basics with their traffic patterns, let alone the other 1900 in the square dance encyclopedia. We haven't yet convinced the average caller to star the ladies to a left allemande, rather than chain them. Thus it is that the average dancer doesn't know the proper ending handholds of a ladies chain or star since his leader isn't particular how he does it, just so it phrases out.

I believe at this point in time it would be a safe guess that our "leaders" would take less than the two months allotted them to decide about Push Open the Gates. General consensus would be "forget it," and 1800 others also! In personal defense of my Ole Buster analysis of "Ends bend and pass in," it is the best explanation to use under all conditions without regard to sex positioning. If you want "curliques" outsides, think up another name to call the movement. Both will be buried by something else in the future anyway, right?

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



FILE TO A LINE

by Lee Kopman, Wantagh, New York

From single file circulate columns, the outside two of the column spread apart. Others walk straight ahead single file with lead person rolling to furthest center spot to face back in (as peel-off), while trailers walk straight ahead into center spot without turning back. Movement ends in a two-faced line in most cases.

Head couples star thru,
Double pass thru, boys run
Partner trade, FILE TO A LINE
Couples circulate, tag the line in
Bend it, flutter wheel
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, girls run
Partner trade, FILE TO A LINE
All-eight-circulate, centers twice
Boys turn back and star thru
Swing thru and turn thru
Left allemande.....

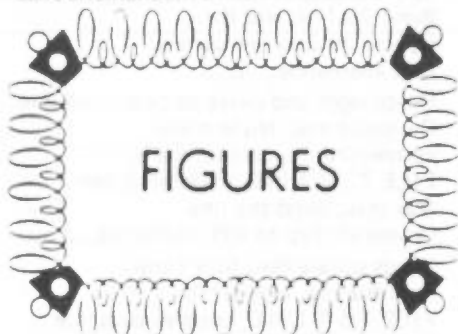
Heads lead right circle to a line
Pass thru, quarter right
Triple scoot, FILE TO A LINE
Bend the line, star thru
Square thru three-quarters
Left allemande.....

Heads right and circle to two-faced line
Couples hinge, triple trade
Partners hinge, partner trade
FILE TO A LINE, wheel and deal
Star thru, bend the line
Crosstrail thru to left allemande.....

Heads square thru four hands
Spin the top, cast off ¾
FILE TO A LINE, couples circulate
Ends run, spin the top, cast off ¾
FILE TO A LINE, bend the line
Star thru, pass thru and trade
Left allemande.....

Heads turn thru, partner trade
 Lead to the right, circle four
 Ladies break and line up four
 Slide thru, partner trade
FILE TO A LINE (wave)
 Left allemande.....
 Heads flutter wheel, box the gnat
 Slide thru, circle up four
 Head gents break and line up four
 Curlique, **FILE TO A LINE**
 Tag the line in, curlique
 All-eight-circulate
FILE TO A LINE, wheel and deal
 Pass to the center and square thru $\frac{3}{4}$
 Left allemande.....
 Heads box the gnat, flutter wheel
 Partner tag, circle up four
 Head gents break to a line
 Turn thru and roll, all-eight circulate
FILE TO A LINE, tag the line in
 Turn thru and roll, all-eight circulate
FILE TO A LINE, four boys scoot back
 Couples circulate, bend the line
 Box the gnat, change hands
 Left allmenade.....
 Head ladies chain right
 New heads spin the top
 While the sides divide
 And everybody right and left thru
 Swing thru, cast off $\frac{3}{4}$ around
FILE TO A LINE, couples hinge
 Triple trade, couples hinge,
 Bend the line, swing thru
 Cast $\frac{3}{4}$ around, **FILE TO A LINE**
 Centers trade and bend the line
 Star thru, centers trade
 Left allemande.....

Centers box the gnat
 Centers square thru four, ends slide thru
 All curlique, walk and dodge
 Boys run right, cast off $\frac{3}{4}$
 Girls trade, scoot back
 Grand right and left.....
 Heads lead right circle to a line
 Pass thru, wheel and deal
 Centers curlique, then walk and dodge
 Cloverleaf, new centers square thru $\frac{3}{4}$
 Do-sa-do to a wave, eight circulate
 Girls run, bend the line
 Left allemande.....
 Heads square thru four hands
 Swing thru, girls circulate, boys trade
 Spin the top, curlique, boys run
 Trade by, center girls U-turn back
 Center girls pull by
 Left allemande.....
 Heads pass thru, around one to a line
 Centers square thru four, ends star thru
 Dos-a-do to a wave, eight circulate
 Curlique, eight circulate
 Boys run, star thru, pass thru
 Trade by, left allemande.....
 Heads square thru four hands
 Split two around one to a line
 Forward and back, ladies in, men sashay
 Star thru, dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run
 Couples circulate, boys run, cast off $\frac{3}{4}$
 Scoot back, boys run, pass thru
 Wheel and deal, substitute
 Square thru $\frac{3}{4}$
 Left allemande.....



FIGURES

MAINSTREAM BASICS

by Jack Lasry, Miami, Florida

Heads lead right circle to a line

from S/D Callers Assn. So. Calif. Notes

Heads star thru, swing thru, step thru
 Circle four ladies break to a line
 Bend the line, pass thru
 Wheel and deal, inside four turn back
 Right and left thru, circle four to a line
 Slide thru, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right circle to a line
 Rollaway, curlique, boys run
 Right and left thru, slide thru
 Rollaway, curlique, boys run
 Right and left thru, slide thru
 Left allemande.....

Sides lead right and circle to a line
Ends only star thru, same two slide thru
Swing thru, pass thru, curlique
Boys run, right and left thru
Pass thru, wheel and deal
Centers pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru
Outsides partner trade, slide thru
Spin the top, right and left grand.....

Sides lead right and circle to a line
Pass thru, wheel and deal
Double pass thru,
Outsides partner trade
Everybody pass thru
Outsides partner trade
Double pass thru
Outsides partner trade
Swing thru, grand right and left.....

by Jim Garlow, So. Calif. Notes

Heads right and circle to a line
Right and left thru, Dixie chain
Girls turn back, star thru
Bend the line, left allemande.....
Promenade don't slow down,
Heads wheel around right and left thru
Dixie chain, girls turn back
Star thru, wheel and deal
Swing thru, turn thru
Left allemande.....

**by Bill Davis, Menlo Park, California
from Santa Clara Valley SDCA Notes**

Sides do-sa-do and lock it
Pass thru, pass the ocean
Pass thru, tag the line right
Wheel and deal, swing thru
Cast off $\frac{3}{4}$, lock it, right and left thru
Star thru, dive thru, zoom
Centers pass thru, left allemande.....
Heads curlique, boys run
Pass the ocean, lock it
Fan the top, pass the ocean
Spin chain thru, girls circulate twice
Boys run, wheel and deal, star thru
Pass thru, wheel and deal, zoom
Swing thru, turn thru
Left allemande.....

by Arian Wight, SCVSDCA Notes

Heads curlique, go single file
Split the sides, both turn left

Go single file round one
Ladies lead Dixie style to an ocean wave
Step thru, swing thru, men run
Bend the line, right and left thru
Ladies lead Dixie style to an ocean wave
Men trade, men run left
Tag the line left, couples circulate
Wheel and deal sweep a quarter
Curlique, men run
Left allemande.....

by Harold Fleeman, SCVSDCA Notes

Heads curlique, cast off $\frac{3}{4}$
Fan the top, pass thru, all pass thru
Cloverflo, do-sa-do, curlique
Swing thru, spin the top, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$
Turn and left thru, star thru
Dive thru, centers pass thru
Star thru, right and left thru
Crosstrail, left allemande.....

Heads flutter wheel, sweep a quarter
Pass thru, curlique, swing thru
Scoot back, walk and dodge
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Zoom, centers curlique, men run
Pass thru, partners tag
Left allemande.....

Heads square thru, curlique
Split circulate, walk and dodge
Tag the line, centers in
Cast off $\frac{3}{4}$, star thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Sides star thru, slide thru
Curlique, walk and dodge
Pass thru, trade by, curlique
Scoot back, walk and dodge
Bend the line, pass thru
Tag the line right, ends circulate
Centers trade, wheel and deal
Pass thru, centers square thru $\frac{3}{4}$
Outside four U-turn back
Left allemande.....

Head ladies chain, heads lead left
Right and left thru, pass thru
Trade by, pass thru, partners tag
Tag the line right, couples circulate
Ends fold and curlique, swing thru
Girls circulate, boys trade
Boys run, bend the line
Slide thru, pass thru
Left allemande.....

Side ladies chain
 Heads box the gnat and curlique
 Men run right, centers pass thru
 Do-sa-do to an ocean wave
 Boys fold, peel and trade
 Cast off $\frac{3}{4}$, girls run, pass thru
 Wheel and deal, centers pass thru
 Star thru, bend the line
 Flutter wheel, crosstrail thru
 Left allemande.....
 Four ladies chain, heads curlique
 Partner tag and cloverleaf
 Sides pass thru, all pass thru
 Cloverflo, all pass thru
 Centers star thru, all partner tag
 Left allemande.....
 Heads right and left thru
 Half square thru, do-sa-do
 Ocean wave, swing thru
 Girls fold, peel the top
 Fan the top, spin the top
 Girls fold, peel the top
 Boys run, wheel and deal
 Dive thru, slide thru, pass thru
 Partners tag, allemande left.....
 Heads curlique, men run
 Do-sa-do to a curlique
 Ends fold, peel the top
 Fan the top, ends circulate
 Centers trade, men run
 Lines pass thru, cast off $\frac{3}{4}$
 Star thru, dive thru, swing thru
 Turn thru, allemande left.....
 Heads forward and back
 Head couples lead left
 Right and left thru
 Curlique to a wave
 Girls run, turn and left thru
 Slide thru, spin the top
 Fan the top, scoot back
 Boys run, boys trade,
 Cast off $\frac{3}{4}$, left allemande.....
 Heads lead right, do-sa-do
 Curlique, ends circulate
 Centers trade, circulate
 Everybody scoot back
 Spin chain thru
 Ends double circulate, centers circulate
 Centers run, bend the line
 Center four square thru
 Other four star thru, all pass thru
 Left allemande.....

Heads curlique, cast off $\frac{3}{4}$
 Fan the top, pass thru
 Curlique with outside two
 Swing thru, ends circulate
 Centers trade, everybody turn thru
 Cloverflo, swing thru
 All eight circulate, left allemande.....

by Ted Wegener, So. Cal. Assn. Notes

Sides flutter wheel, head ladies chain $\frac{3}{4}$
 Side men turn em' with an arm around
 Forward six and back you reel
 Pass thru, wheel and deal (girls in center)
 Substitute, four men, right hand star
 About four steps, left allemande.....

Side ladies chain
 Head men star left $\frac{3}{4}$
 Split the corner pair
 Same boys run around the girl
 Forward six and back, rollaway
 Pass thru, wheel and deal
 (Men in the center)

Men a left hand star, pick up mother
 With an arm around, star promenade...

Side ladies chain, head men star left $\frac{3}{4}$
 Split the corner pair, same boys run
 Around the girl, rollaway, pass thru
 Wheel and deal, substitute
 Four girls star right four steps
 Partner left, do paso

Sides a right and left thru
 Heads promenade $\frac{3}{4}$
 Head ladies squeeze in between sides
 Men keep goin' right back home
 Forward six and back with you
 pass thru, wheel and deal
 Girls star right, men promenade
 Partners all a do paso

Heads right and left thru
 Sides promenade three-quarters
 Side ladies squeeze in between those two
 Men promenade home you do
 Forward six and back, pass thru
 Wheel and deal, girls do-sa-do
 Men promenade, girls square thru
 Swing your partner

by Darrell M. Hedgecock, So. Cal.

Head ladies rollaway
 Heads left square thru, left swing thru
 Tag the line left, wheel and deal
 Dive thru, box the gnat
 Square thru $\frac{3}{4}$, left allemande.....

Heads pass thru, cloverleaf
 Sides pass thru, swing thru
 Centers trade, turn thru
 Trade by, left allemande.....
 Head ladies rollaway
 Sides promenade half
 Heads left square thru
 Left swing thru, tag the line left
 Wheel and deal, dive thru,
 Turn thru, left allemande.....
 Heads flutter wheel, side ladies chain
 Heads swing thru, pass thru
 Cloverleaf, sides spin the top
 Pass thru, cloverleaf
 Centers spin the top, pass thru
 Cloverleaf, new centers swing thru
 Pass thru, left allemande.....
by Will Orlich, Bradenton, Florida
 Heads lead right circle to a line
 Pass thru, boys run, turn thru
 Trade by, star thru
 Boys trade and bend the line
 Pass thru, boys run, turn thru
 Trade by, star thru
 Boys trade and bend the line
 Right and left grand.....
 Heads square thru four hands
 Swing thru, turn thru
 Boys run, girls start peel off
 Couples circulate, boys run
 Swing thru, turn thru
 Boys run, girls start peel off
 Couples circulate, boys trade
 Wheel and deal, centers trade
 Pass thru, left allemande.....
 Heads square thru four hands
 Swing thru, tag the line
 Partner trade, partner tag
 Wheel and deal, centers pass thru
 Swing thru, tag the line
 Partner trade, partner tag,
 Wheel and deal, centers pass thru
 Box the gnat, pass to the center
 Square thru $\frac{3}{4}$ to left allemande.....
 Heads square thru four hands
 Spin chain thru, ends turn back
 Couples hinge, triple trade
 Couples hinge, bend the line
 Star thru, centers trade and pass thru
 Left allemande.....
 Heads lead right circle to a line
 Star thru, swing thru, spin chain thru

Ends turn back, couples hinge
 Triple trade, wheel and deal
 U-turn back, wheel and deal
 Centers box the gnat, substitute
 Left allemande.....
 Heads go right and circle half
 Veer left, couples hinge, triple trade
 Fan the top, couples circulate double
 Tag the line left, wheel and deal
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Head couples star thru,
 Double pass thru, centers out
 Cast in $\frac{3}{4}$, partner hinge
 Swing thru, centers run, tag the line
 Centers out, cast in $\frac{3}{4}$, partner hinge
 Swing thru, centers run
 Wheel and deal, star thru
 Wheel and deal, centers square thru $\frac{3}{4}$
 Left allemande.....
 Allemande left Alamo style
 Partner right and balance
 Boys run right, partners hinge
 Spin the top to the same one
 Boys run right, partners hinge
 Swing thru, boys run right
 Partners hinge, spin the top
 To the same one, boys run right
 Partners hinge, swing thru
 Turn thru to the corner.
 Left allemande.....

BUSTER'S CAST-BACK

Head couples square thru
 Full around to the outside two
 Eight chain three, outsides cast back
 Wheel and deal, boomerang
 Eight chain three, outsides cast back
 Wheel and deal, boomerang
 Eight chain three, outsides cast back
 Wheel and deal, boomerang
 Eight chain three, outsides cast back
 Wheel and deal, boomerang
 Left allemande.....

by Dan Raymond, So. Cal. Assn. Notes

Head ladies lead flutter wheel
 Head gents and the corner girl
 Up to the middle and back
 Box the gnat
 Four girls, lead to the right
 Left allemande.....

Continued on Page 70

Square Dance

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Sketchpad Commentary

CALLERS ARE LIKE **CIRCUS** PERFORMERS— WHO MUST....

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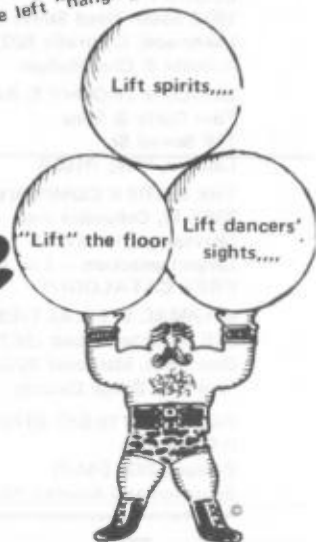
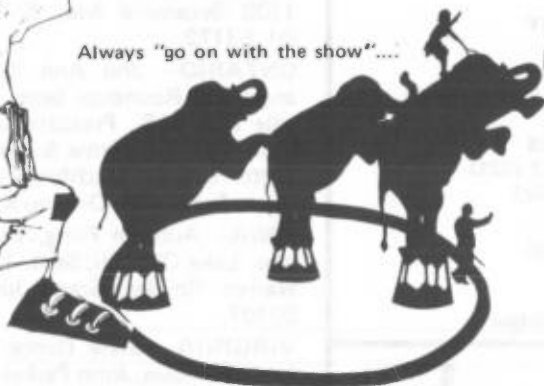
Simultaneously juggle elements of timing, phrasing, melody, delivery and material,...



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EVENTS

NEW HAMPSHIRE— S&R/D Weekend,
Lake Shore Farm; Sept. 6-8; Tom &
Mary Rinker, Russ and Anita White.
Write Russ White, 45 Turnbull Rd.,
Manchester, CT 06040.

NORTH CAROLINA— Land of the
Sky Festival, Sept. 6-7; Great Smokies
Hilton, Asheville; Stan Burdick, Rich-
ard Silver, Don Williamson, Edna and
Bill Anderson. Write Joe Corbin, 286
Overlook Rd., Asheville, NC 28803.

WISCONSIN— Hodag Holiday, Sept. 6-
8; Rhinelander. Contact John Toth,
1108 Sycamore Ave., S. Milwaukee,
WI 53172.

ONTARIO— 2nd Ann. Golden Tri-
angle S/D Roundup, Sept. 7; S. Gren-
ville Dist. H.S., Prescott; Dick Bayer,
Glen Maynard, Ernie & Marg Whittle.
Write D.E.F. Blachford, 30 Sunset
Blvd., Brockville, Ontario K6V 3G2.

IOWA— Autumn Fling, Vacation Vil-
lage, Lake Okoboji; Sept. 13-15. Write
Warren Rowles, Grand Junction, IA
50107.

VIRGINIA— State Dance, Sept. 14;
Louis Calhoun, John Parker, Sam Hou-
ser; Chamberlain Hotel, Hampton, Va.
Write Fred & Minnie Martin, P.O. Box
386, Stuart, VA 24171.

CALIFORNIA— Fun Festival at Frog
Town, Calaveras Cty. Fairgrounds, An-
gels Camp; Sept. 20-22; Nelson Wat-
kins, Ernie Kinney, Bob & Betty Dean.
Mail to Fun Festival, 350 N. Jack Tone
Rd., Lodi, CA 95240.

MINNESOTA— Shindig 74, Duluth
Arena, Duluth; Sept. 20-22; Beryl
Main, Gary Shoemake, Bernice &
Eero Latvala, Shirley & Joe Johannsen.
Write Duluth S/D Association, P.O.

Box 6472, Duluth, MN 55806.

GEORGIA— CSSDA 3rd State S/D Convention, Coliseum, Macon; Sept. 20-21.

NEBRASKA— 4th Ann. State S/D Convention, Civic Auditorium, Omaha; Sept. 20-21; Jerry Haag, Leroy & Anita Stark. Write Walt & Cathy Daniels, 9612 Sprague St., Omana, NE 68134.

VANCOUVER— Fall Festival, Sept. 21-23; Nanaimo Curling Club. Write Jack Weber, 1162 Greenwood Ave., Victoria, B.C. V9A 5M1.

KENTUCKY— Fall Festival, Hopkinsville; Sept. 21-22; Sam Mitchell, Bob Fisk. Write Doug Walker, Rt. 1, Gracey, KY 42232.

CALIFORNIA— Ann. S/D Festival, Civic Auditorium, Stockton; Sept. 21-22; Dave Stevens, Shelby Dawson, Roger Morris, Dick Houlton, Forrest & Kay Richards, Koit & Helen Tullus. Write P.O. Box 4515, Stockton, CA 95204.

KENTUCKY— 6th Septemberfest, Kentucky Dam Village St. Park, Gilbertsville; Sept. 21-28; Bob Wickers, Bob Rhinerson, Frank Bedell, Betty & Clancy Mueller. Write Sid Jobs, Rt. 6, Box 238A, Murray, KY 42071.

KANSAS— 8th Ann. "Happy Tracks" Subscription Dance, Sept. 22; Moose Lodge, Wichita. Write Ted & Babe Mueller, 2659 N. Dellrose, Wichita, KS 67220.

COLORADO— Free Dance, Jefferson Cty. Fairgrounds, Denver; Sept. 22; Sponsored by Denver Area S/D Council to introduce non-square dancing friends to the world of square dancing.

PENNSYLVANIA— 13th Delaware Valley S/D Convention, Bellevue-Stratford Hotel, Philadelphia; Sept. 26-19; Dick Bayer, Kip Garvey, Sam Mitchell, Lee Kopman, Allen Tipton, Jack Lasry, Red Bates, Keith Gulley, Ben & Vivian Highberger, Wayne & Norma Wylie, Nita & Manning Smith. Write Walt Bobb, 124 Signal Rd., Drexel Hill, PA 19026.

MICHIGAN— 8th Ann. Tri-State Festi-

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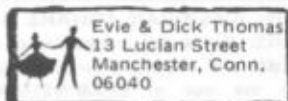
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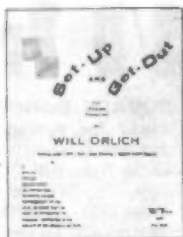
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val, Lansing; Sept. 27-28; Johnny Davidson, Bob & Theda Lovell. Write Tri-State, P.O. Box 1833, E. Lansing, MI 48823.

NEW YORK— Big D Weekend, Sept. 27-29; Scott's Oquaga Lake House, Deposit; Chip Hendrickson, John Kallenthaler, Doc & Peg Tirrell. Write the Tirrells, 3 Churchill Rd., Cresskill, NJ 07626.

FLORIDA— Family Fun Night, Walt Disney World; Sept. 18; Pete Sansom, Susan Elaine Adams, Johnny Walter Bill & Bettye Beattie. Write Pete & June Sansom, 450 Forest Estate Dr., W. Palm Beach, FL 33406.

ARKANSAS— Marshall Flippo calls for the Rustic Ramblers, Marble Falls Convention Center, near Harrison; Sept. 28. Write J. Fancher, 407 Skyline Terrace, Harrison, AR 72601.

WEST VIRGINIA— 7th Ann. Buckwheat Festival, Camp Dawson, east of Kingwood. Write Frank Slagle, Kingwood, WV 26537.

ANOTHER LETTER....

We wish to take this opportunity to thank you for the extra copy of "American Squaredance Magazine" in which you printed the picture and write-up of our collection of foreign square dance dolls, under the heading of "Wonderful World of Square Dancing". It was a surprise to us as we did not know that it had been sent in.

*Gus & Olive DeBock
Tacoma, WA*

LAST MONTH'S PUZZLE ANSWERS

S	E	T	S	L	I	P	S	P	I	N		
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SUPPLEMENTAL NOTES

Trent Keith
3510 Denver St.
Memphis, TN 38127

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Jay King
P.O. Box 462
Lexington, MA 02173

NOTES FOR CALLERS

Jack Lasry
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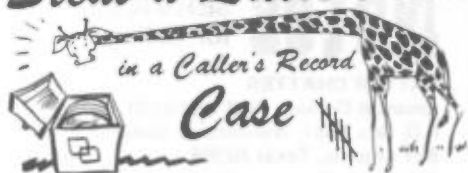
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- Let Me Sing — Red Boot
- Come to the Cabaret — Top
- Ain't Love a Good Thing — Red Boot
- Bad Bad Leroy Brown — Wagon Wheel
- Proud Mary — Kalox
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EXPERIMENTAL BASIC

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1. Walk & dodge (5)
2. Flutterwheel (1)
3. Sweep a quarter (3)
4. Curlique (4)
5. Scoot back (7)
6. Split/box/single file circulate (3)
7. Zoom (6)
8. Spin chain the gears (9)
9. Hinge & trade (10)
10. Partner trade (N)

ALSO RAN— Cloverflo, Fan the top,
Peel the top, Partner tag, Turn & left thru

TOP TEN EXPERIMENTAL (Highly experimental, use with caution)

1. Coordinate (3)
2. Motivate (1)
3. Recycle (6)
4. Cast a shadow (2)
5. Flip back (4)
6. Peel the top (5)
7. Lock it (8)
8. Rotary tag thru the star (9)
9. Reciprocate (7)
10. Half tag, trade & roll (N)

ALSO RAN— Remakes, Lock the top,
File to a line, Turn & run, Phantom circ.

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Ron Russell



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Larry Jack

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(Let Me Off)
by Marv Lindner

- WW 1-16
BLUE RIDGE MOUNTAINS
(Turning Green)
by Bob Christian

- WW 1-14
GARDEN PARTY
by John Swindle



Marv Lindner

- NEW HOEDOWN
WW 2-4 JESSIE'S HOP/JERRY'S HEADACHE

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

- WW 1-17
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TOP TEN — Buckeye Poll

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2. Walk Right Back
3. Somebody's Thinking of You
4. Stardust
5. Beautiful River
6. Sugarfoot
7. Sweet Sixteen
8. Sugar
9. Autumn Leaves
10. Near You



EUROPEAN SUMMER JAMBOREE '75

The European Association of American Square Dance Clubs will be holding their summer jamboree in England next year. It will be at the Alexandra Palace, Muswell Hill, London N.10 on the week-end of Friday 18th thru Sunday 20th July 1975.

I wonder if, thru your magazine, you can help us? Do you know of any callers who will be touring England at the time and who would like to call sometime during the Jamboree?

If so, would you please ask them to contact me at this address, John Smith, P.R.O. Jamboree Square Dance Club, 20 Maple Grove, SOUTHALL, Middx., UB1 2PA, England.

Applications for registration made through secretary.

Bookings for accommodation should be made direct to Ian Allan (Travel) Ltd., Terminal House, Station Approach, SHEPPERTON, Middx., England.

Hope we will see you and your square dancing friends in 1975.

The State of Georgia was well represented at the 23rd National Square Dance Convention with close to two hundred of our square and round dancers and callers in attendance at San Antonio, Texas.

They looked very fashionable in their peach color attire with hand-painted dogwood around the trim.

The dancers are already making plans for sending a larger delegation to Kansas City to Allemande in Heartland.

Being so close to our neighbor states of the Carolina's, it was just a matter of time till clogging fever came to Georgia. It HAS and with full force.

Wherever we visit it seems that another club has added clogging to its dancing schedule for both teens and adults.

Clogging was a great success at our state convention last year with many dancers taking part, so this year we were forced to give them a larger dance hall.

In memory of the late Rue Camp who died of cancer in 1969, his fellow callers hold the Annual Rue Camp dance, with the proceeds going to Our Lady of Perpetual Help Free Cancer Clinic of Atlanta.

The first year of the dance, \$200 was turned over, and of course every year it got bigger. This year square and round dancers and callers contributed \$7,500 worth of business, with around one thousand three hundred folks in attendance. A big thank you to everyone and all of the callers who gave their time, talents, and ideas. God bless you.

Everyone is hard at work now, for final preparation for our 3rd Annual State Square and Round Dance Convention to be held in Macon, Georgia at the Macon Coliseum on September 20th and 21st, with the Trail End dance also at the same location, Sept. 19th beginning at 8:00 p.m.

Our State Convention is held every year during National Square Dance Week.

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the Round Dance Council doing the rounds.

If you are in the Macon, Georgia area, why not stop in and join us in the fun and help us fill the floor in '74?

*Dick & Tessie Gerfen
G.S.S.D.A.*

NEWS FROM KANSAS CITY

If you haven't registered for the 24th National Square Dance Convention in June, 1975 in Kansas City, Missouri, do it today, because you won't want to miss your square dance vacation in the heartland. The slogan is Allemande in Heartland in '75.

Where else can you find two states that offer so much to visitors? Kansas, the home state of president Dwight D. Eisenhower and Missouri, the home state of president Harry S. Truman.

The two Kansas Cities, Missouri and Kansas, have something for everyone. There is the Harry S. Truman Sports Complex, Swope Park, The Nelson Art Gallery, Liberty Memorial, Crown

Center, and Benjamin Stables. Just to name a few. Your square dance vacation in the heart of the nation is set for June 26-28, 1975.

COVER TALK

September suggests many things to those of us who represent the square dance "community". Square Dance Week. Back to school. The big fall PUSH for new dancers. And this September a special campaign is starting. It's HANDS UP for better dancing. Every caller is being urged to teach the HANDS UP version in classes this fall for ocean waves, swing thrus, spin the tops, and the like. It's a standardization attempt from Callerlab, and it makes good sense.

Let's all encourage it for new and experienced dancers alike.

HANDS UP for fall fun, for better dancing, and a unanimous vote for consistent dance styles.



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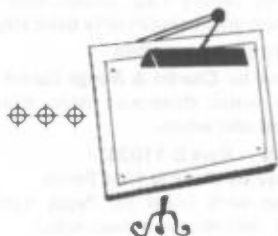


WW 608
HONEYMOON FEELING
by Ken Bower

WW 128
YOU'RE WEARING ME DOWN
by Don Franklin



P.O. Box 364
Arvada, Colorado



◆◆◆◆◆ *Product Line*

Ken Oburn of Square Dance News of 1106 Audrey Ave., Campbell, California 95008, is in the publishing business, not only for a fine area square dance magazine, but also for the production of many printed items for square dancers. One such item is a small square dance date book (vest pocket size), appropriate for any year, because the owner can write in specific numbers for each date space provided. Saturdays are generously spaced. Ask for details on this and other items from Ken.

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PATCH WITH SALLY?** by Jim Lee

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TO** by Randy Dougherty

LS5023- SHE TAUGHT ME TO YODEL
by Jack Cloe

1314 Kenrock Dr., San Antonio, Tx 78227

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ROUND DANCES

by Frank & Phyl Lehnert

A special thank you to the square dance recording companies and Eddie & Bobbie's Record Shop of Dallas, Texas, for providing records for this review.

GLAD RAG DOLL - Hi Hat 926

Choreography by Vernon & Jean

Good peppy music; a good flowing easy intermediate two step.

SUMMERTIME IN VENICE - Hi Hat 926

Choreography by Joe & Glad Tridico

Real Italian style music; interestingly different solid intermediate two step.

BIG BAD BILL - Blue Star 1986

Choreography by Betty & Clancy Mueller

Good music; smooth two step easy as possible with a fishtail and double pivot. Flip side cued by Betty.

SWEET JALYNN - Blue Star 1985

Choreography by Russ & Wilma Collier

Good "Sweet Sixteen" music and a flowing easy two step. Flip side cued by Russ.

SEND HER ROSES - Telemark 5002

Choreography by Eddie & Audrey Palmquist

Good music with a Les Dawson vocal; challenging international routine.

SING AND DANCE - Mercury 73488

Choreography by Charles & Dorothy Demaine

Catchy song, "That Song Is Driving Me Crazy," with a vocal by Tom Hall; intermediate two step with three dance parts and one singing part - how about that?

SNAP YOUR FINGERS - Hickory 312

Choreography by George & Johnnie Eddins

Catchy "twangy" music with vocal by Don Gibson; easy hully-gully type two step.

SEE YA - Hoxtor 643

Choreography by Frank & Mary Seidemann

Good "I'll Be Seeing You" music; easy intermediate two step using mostly basic steps.

KISS OF FIRE - Hoxtor 689

Choreography by Charlie & Marge Carter

Good tango music; three-part tango routine with a fishtail and whisk.

SUGARMAN - Epic 5-11028

Choreography by Dave & Nita Smith

Lively music with vocal by Peggy Little; catchy easy intermediate two step.

MY DARLING - WW 504

Choreography by John & Wanda Winter

Pleasant easy two step; John cues the flip side.

MADELINE - Roper 417

Choreography by Hap & A.J. Wolcott

Very pretty music; a good intermediate-plus waltz routine.

THE BICYCLE SONG - Telemark 1102

Choreography by Walter & Elva Blythe

"Rolling" music with Bernie Knee vocal; three-part intermediate-plus waltz with Viennese flavor.

ALICE BLUE GOWN - Telemark 886

Choreography by Jim & Nancy Utley

Very pretty music to familiar tune; a flowing intermediate-plus waltz routine with international figures.

WITH LOVE - RCA 447-0784

Choreography by Bill & Jean Filbert

Pretty music: "My Cup Runneth Over," by Ed Ames; a flowing intermediate-plus waltz routine with international figures.

ONE LONELY NIGHT - Decca 732471

Choreography by Bill & Mary Ann Copeland

Good Bert Kaemfert music; a good three-part solid intermediate two step.

OUT OF NOWHERE - Telemark 891

Choreography by Don & Elinor Williams

Flip of "Deep Purple;" good music and a flowing intermediate two step with timing changes.

TALKING CHA CHA - Hoxtor 632

Choreography by Lee & Rita Kenney

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A lot of new releases this month which should indicate that the oil and record shortage is over, so the labels can produce records like there is no tomorrow. Some of these records are very good and some are bad; We have four new hoedowns this month, all good. Some with melody and some without. All have a good beat. We would like to comment on one of them. Thunderbird 505, the title Streaken Dolly on both sides. Most callers who buy the record will have a favorite side, and as long as both sides carry the same title, it throws the record up for grabs. Instead of naming both sides STREAKEN DOLLY, couldn't they have named one side RUNNIN' BARE?

DRUMMER BOY/MUSTANG 164 —

No melody, fine beat. Drum lead that gets a bit monotonous.

LINDA/MUSTANG 164 —

No melody, drum lead, good beat.

STREAKEN DOLLY/THUNDERBIRD 505

Keys A and F. Great banjo with a little guitar. Melody on both sides. A fine record.

MOUNTAIN DEW/THUNDERBIRD 507 —

Key F. Some melody, great banjo.

BLUE RIDGE BREAKDOWN

THUNDERBIRD 507 —

Key C. Practically no melody. Fine banjo.

MICK'S CABBAGE/THUNDERBIRD 506 —

Key E. Fine banjo, no melody. A good record.

JOURNEY HOME/THUNDERBIRD 506 —

Key F. A little melody, good banjo and a good record.

FIRST DAY OF THE REST OF MY LIFE — Blue Star 1989; Caller: Roger Chapman

For such a fine recording, we give Roger the Caller's Award for the month. Record great all the way around. FIGURE: Heads square

thru, with the sides DoSaDo, make a wave and balance. Scoot back, boys trade, spin the top, slide thru, swing corner, left allemande and promenade.

FOUR WALLS — Blue Star 1988; Caller: Bob Fisk

Here is Bob Fisk again with a real dandy. Dancers really enjoyed this and want to see more good ones coming out like this. FIGURE: Heads promenade half way, down the middle and DoSaDo, fan the top and balance, right and left thru, pass thru, curlique, walk & dodge, partner tag, corner lady swing and promenade.

BIG BOSS MAN — Red Boot 162; Caller: Bob Vinyard

One of the easier figures but a goodie. Bob Vinyard certainly knows how to put a good dance together. FIGURE: Heads star thru, California twirl, double swing thru, boys trade, girls trade, corner swing, left allemande and weave the ring, DoSaDo and promenade.

THE SAME OLD WAY — Longhorn 1007;

Caller: Lee Swain

A real nice dance with great Longhorn music. FIGURE: All four couples promenade half way, heads square thru four hands, corner curlique, walk & dodge, partner trade, right and left thru, flutter wheel, pass thru, swing corner twice around, promenade.

GYPSY WOMAN — Kalox 1161; Caller: John Saunders

Fine Kalox music featuring a muted trumpet that is super. Dance is good. FIGURE: Heads square thru, corner DoSaDo, curlique then turn by the right three quarters, girls trade, right & left thru, flutter wheel, corner swing. Promenade.

HONEYMOON FEELIN — Thunderbird TB 105; Caller: Glenn Walters

A good easy dance with a good music blend that features organ and guitar. FIGURE: Heads square thru four hands, corner dosado, star thru, flutter wheel and sweep a quarter, right and left thru, dive thru, square thru three quarters. Swing the corner and promenade.

FRECKLES AND POLLIWOG DAYS — Red Boot 166; Caller: Don Williamson

Excellent for easy level dancing. This will bring you back to the "Good Old Days". FIGURE: Four ladies chain, heads promenade half way, same two square thru four

hands, with the outside two right and left thru, corner allemande, come back and dosado, swing corner and promenade.

PAPER ROSES — Blue Star 1987; Caller: Nate Bliss

August must be Paper Roses month. We have two so far. This one was considered best by our workshopers. Music and dance are both good. FIGURE: Four ladies promenade inside, back home and swing. Heads curlique and the girls run. Turn thru and split the outside two (make a line) up and back. Curlique, boys run, swing the corner and promenade.

YOU CALL EVERYBODY DARLING — Lou Mac 117; Callers: Mac Letson & Bill Claywell

This Lou Mac Music really has pep and this record has a heap of fine pickin on both guitar and banjo. The calling is done in duet. Watch your dancers get into the spirit of the song and sing along with you. FIGURE: Heads square thru four hands, corner dosado, swing thru, spin the top, right and left thru, square thru three hands, corner swing, promenade.

WIZARD ON THE HILL — Elite 105; Caller: Dick Han

A new voice in the recording field. Music is good and dance is easy. FIGURE: Four ladies chain three quarters, roll promenade, heads wheel around, right and left thru, swing thru, spin the top, slide thru and swing. Promenade. ALTERNATE FIGURE.

SQUARE DANCE BLUES — MacGregor 2150; Caller: Fred Drouant

Music is Frank Messina GREAT. Two figures come with the record and both are easy. FIGURE: Four ladies chain across, heads promenade half way, lead right and circle to a line. Up and back, star thru, eight chain three, swing corner and promenade.

WHEN YOU WORE A TULIP — Scope 579; Caller: Ted Wegener

A good figure and a good alternate break that we think the callers will like. FIGURE: Heads square thru four hands, corner curlique, walk and dodge, partner trade, two ladies chain. Up and back, slide thru, corner allemande, partner dosado, swing corner and promenade.

PAPER ROSES — MacGregor 2151; Caller: Tommy Stoye

Music is by the California Promenaders and



Glenn Walters



Jim Deeter

NEW RELEASES:

Hoedowns:

- TH 505 STREAKIN' DOLLY/STREAKIN' DOLLY
- TH 506 MICK'S CABBAGE/JOURNEY HOME
- TH 507 BLUE RIDGE BREAKDOWN/MOUNTAIN DEW

Singing Calls:

- TB 105 HONEYMOON FEELING called by Glenn Walters
- TB 106 THERE WON'T BE ANYMORE by Mick Howard

COMING RELEASES:

Singing Calls:

- TB 107 THE SAME OLD WAY called by Jim Deeter
- TB 108 A RAINBOW IN MY HAND called by Jim Deeter

Hoedowns:

- TH 508 CINDY LOU/LIZA JANE
- TH 509 JAIL HOUSE JITTERS/BUZZIN AROUND



M.D. Howard
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29609

is really good. Easy dance and excellent for classwork. FIGURE: Heads promenade half way, right and left thru, square thru four hands. Corner dosado, left allemande, part-new dosado, corner swing and promenade.

GIVE ME FIVE MINUTES MORE — Scope 578; Caller: Jeanne Moody

We consider Jeanne the world's greatest woman caller but we are afraid that this time she picked the wrong tune. The tune just did not do a thing for our dancers, in fact, Jeanne handled it a lot like a patter — probably because of the lack of melody. FIGURE: Heads promenade three quarters, side right and left thru, star thru, pass thru, clover leaf behind those two, centers swing thru, turn thru, corner allemande, walk by your own, swing the right hand lady and promenade.

THERE WON'T BE ANYMORE
Thunderbird 106; Caller: Mick Howard

FIGURE: Heads square thru four hands, corner dosado, curlique, walk and dodge, partner trade, flutterwheel, square thru three quarters, corner swing and promenade.

GARDEN PARTY — Wild West 1-14; Caller: John Swindle

Another record that could be used for class work. FIGURE: Head couples promenade half way, lead right and circle to a line, up and back, right and left thru, square thru four hands, corner swing, left allemande and promenade.

DON'T WORRY 'BOUT ME — Red Boot 167; Caller: Don Williamson

Some more good music by RB and grand calling. Record for beginners. FIGURE: Four ladies chain, heads promenade half way, lead right and circle to a line, up and back, star thru, eight chain three, swing corner and promenade.

MARIE LAVEAU — Red Boot 165; Caller: Don Williamson

More or less a novelty record. Unusual back-ground effect which did not impress our dancers. Otherwise good lyrics and figure. Easy.

ARISE — Longhorn 1004
Caller: Bob Augustin

A record that some workshoppers liked very much and some not at all. Maybe the amount of Cajun wording in the dance would make it a big hit in New Orleans.

KALOX

K-1162 HELLO TROUBLE
Flip/Inst. Caller: Harry Lackey

K-1163 THE STREAK
Flip/Inst. Caller: C.O. Guest

K-1164 MY HEART SKIPS A BEAT
Flip/Inst. Caller: Harper Smith

K-1161 GYPSY WOMAN, John Saunders

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

K-1159 A LOT OF TENDERNESS,
Vaughn Parrish

Longhorn

LH-1008 TOO MANY RIVERS, W. McNeel

LH-1007 THAT SAME OLD WAY, L. Swain

LH-1006 THE OLDER THE VIOLIN,
G. Poland

LH-1005 DUM DUM, Walt McNeel

Belco

B-258A A FUNNY LITTLE TUNE
R/D Mixer by Earl & Rosie Rich

B-258B MAGICAL WHEEL
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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

Swing thru, boys run
 Half tag, trade and roll
 Left allemande.....
 Sides right and left thru, rollaway
 Heads star thru, pass thru
 Circle four, men break to a line
 Pass thru, half tag, trade and roll
 Left allemande.....
 Heads square thru four, curlique
 Centers trade, all split circulate
 Half tag trade and roll
 Left allemande.....
 Heads square thru four, ocean wave
 Flip back, walk and dodge, boys run
 Curlique, flip back, boys run
 Sweep a quarter, dive thru
 Square thru three-quarters
 Left allemande.....
 Heads lead right circle to a line
 Star thru, ocean wave, flip back
 Split circulate, boys run
 Crosstrail thru, left allemande.....

Girls square thru, pass thru
 Trade by, left allemande.....
 Four ladies chain three-quarters
 Side gents and corner up and back
 Box the gnat, back out
 Make a ring, four boys up and back
 Square thru, pass thru, trade by
 Star thru, all promenade
 Four ladies chain
 Rollaway a half sashay
 Side gent and the girl on the left
 Up to the middle and back
 Box the gnat, back out circle left
 Boys up and back, square thru
 Pass thru, trade by,
 Just the heads box the gnat
 Everybody go right and left grand
 Head gent and corner up and back
 Square thru, split the outsides
 Around one to a line of four
 Pass thru, wheel and deal
 Insides U-turn back
 Centers in cast off ¾
 Ends trade, star thru, swing thru
 Turn thru, left allemande.....

WORKSHOP, Continued

Four ladies chain
 Head gents and corner girl
 Up to the middle and back
 Box the gnat
 Back out and make a ring
 Girls up to the middle and back



BEST CLUB TRICK, Continued

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ANNOUNCEMENT

by Laurie Morrison
Erie, Pennsylvania

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i t a s e e s a w h b h u b a l a n c e c s
c a m d k a e r t s c t r e k a e p s g l c
n d o k c a b n r u t r c o l l e g e d i o
a g o s e g r e n n f a g f i g u r e a n o
d n z h e u a l l s i t o w e l l t l b t t
e i g h t p e o p l e s j t h g i r c b o b
r l v e n d a o s i d e h i n g e a r u n a
a l y e b y t t g n n k u r h t e d i l s c
u a k l t h a r u n m i z r r m d e c c n k
q c r h u h t o t s i r a a q h r l p n o n
s t a n b u r d i c k r u h b e l t o a u f
t s w a l k r u e e e n x c a s t o f f r
h w a v e e s e n i l w m n a d s t o o b e
g n i w s i n g i n g c a l l y a z l g d g
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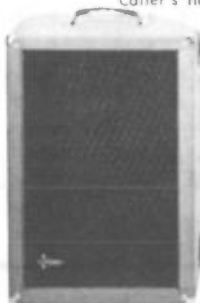
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The BOOK SHELF

BY MARY JENKINS

SQUARE DANCE GUIDE FOR TEACHING

Published by the Northwest Callers Association

Dick and Karla Click and the Guide Committee (all past presidents) have done a tremendous job of preparing and publishing this 172 page 8½x11" loose leaf notebook with its flexible "easy-to-keep-clean" cover.

This book contains not only lesson plans for twenty-two lessons with teaching methods well-explained and separate pages of additional calls but many additional features which will be useful and very helpful to the caller-teacher.

"Square Dancing is Fun — A Short History" condensed from "The Story of Square Dancing — A Family Tree" by Dorothy Shaw and an excellent introduction precede the list of 97 basics in sequence of teaching order for the suggested thirty weeks of classes.

A bit of advice to those who use this book (and others): "You as a caller-teacher must determine the learning rate of each class you teach. Never let the club try to speed up classes to fit their desires. Once you have committed yourself to teaching and it is decided to go ahead with the class, then the teaching should be in the hands of the teacher. Remember — teach to the best of your ability and be sure you have the ability to teach."

Lesson 12 has some excellent thoughts and suggestions for evaluation of class progress. A jamboree with class dancing to strange callers with other new people is a good time for a caller to evaluate himself (or herself) as a teacher.

There's a section of Rounds and Mixers, a list of Singing Call Records

and Patter Call Records. An alphabetical index of square dance terms with sequence numbers and page numbers given makes this book an instant reference.

Callers Ethics: "Golden Rule to Dancers, Other Callers and Yourself" gives important information and suggestions which, if followed, will make better and more understanding callers, teachers and leaders.

Often discussed is "Who has what responsibilities?" "The Helper's Responsibility" has excellent advice and a few helpful and proven suggestions. One bit of advice of this chapter which might save a few headaches or heartaches is, "Let your caller handle the problems of personal hygiene and manners. If you spot some problem of which he might not be aware, tell him, so that he can work it out rather than trying to solve it yourself."

The Ten Commandments for square dancers, and several "Sewing Hints for Women's Square Dance Clothes" are included in this book.

This excellent publication could not only be used as the principal teaching guide, but also as a supplement to any manual already in use. It would be a useful addition to the library of callers associations or callers co-ops. The use of well-written manuals, texts and teaching material, such as this, will help improve square dancing.

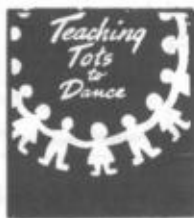
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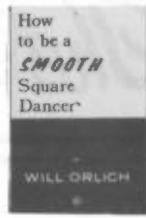
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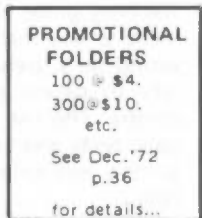
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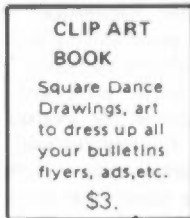
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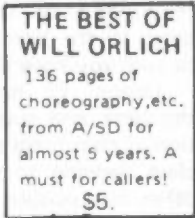
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