

AMERICAN

JANUARY 1976



SQUARE DANCE



*AMERICA IS 200
AMERICAN SQUARE DANCE IS 31*



CO-EDITORIAL



The years go by more quickly now than they once did, rushed along by the monthly deadlines we face. When one magazine goes off to the printers, we start on the next. By the time you read this January editorial, the February magazine is ready for the presses and we are "thinking March". No wonder the last six and a half years have flown and we and American Squaredance are embarking on the 31st year of publication.

We usually mention in January what we hope to see in the coming year, and we wouldn't want to break with tradition in 1976, so here goes.

The US is 200, as pointed out on our cover this month, and ASD is 31. Both have had ups and downs, periods of uneven growth, progress and prosperity. Square dancing in the US, according to the Tournament of Roses Float (p. 87) dating it from 1640, is 236 years old. It too has grown and progressed but unevenly. We hope this is the year that

all three come of age.

We trust that some of the recent US history has been just a last "fling" before settling down to a certain maturity and responsibility in local, national and international dealings.

We hope to see increased progress, cooperation and responsibility in the s/d movement through the dynamic leadership of Callerlab members, legacy trustees, and club officers everywhere. The end goal, of course, is FUN — pleasure and satisfaction — for all the dancers now in classes and clubs, and we must never bog down in organization and forget that goal.

For American Squaredance, we hope to see growth, as we said last month, and will try to publish what square dancers like to read and see. Let's enlarge this partnership — all of you sharing experiences, making suggestions, sending news and we editing and publishing the material will make ASD's 31st a banner year!

AMERICAN
**SQUARE
DANCE**

*THE NATIONAL MAGAZINE
WITH THE SWINGING LINES*

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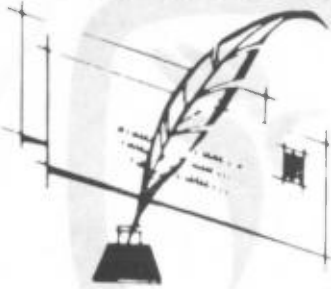
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Grand Zip



I goofed and now I am not getting American Squares so inclosed is my check for two years. I have two fine classes going this year. One of the **couples** found an article in a magazine on exercise. At the top of the list of exercises was square dancing. From this article came the idea of a promotional saying: *Square dancing is the exercise that not only adds years, to your life; it adds life to your years.* And it's fun!

*Ken Nelson
Auriba, Iowa*

I want to thank you for putting our quilts on the front of your magazine. It was an honor, and they sure looked good.

Dayton and Columbus dancers have made quilts after seeing ours. It shows that square dancers are a great bunch of people.

*Corine Richards
Cleveland, Ohio*

It is a pleasure to read a magazine that recognizes that there is a sizable percentage of dancers who have been around a long time and can appreciate something higher than a basic approach.

We teach a basic class and run both basic and advanced workshops. We love square dancing and do everything we can to promote it.

We know that there is a place in square dancing for everyone who is interested and think that American Squaredance magazine adapts well to that situation.

*Bud & Jinny Allison
New Milford, NJ*

We were lucky enough to have Cathie and Stan fly over and carry out a square dance tour of England.

Stan called at dances in March, Alconbury, Nottingham, London and Christchurch and we really had a great time. Stan also conducted a Callers Clinic for the Callers Club of Great Britain and I am sure this will be a talking point for years to come. Stan's frankness and sheer professionalism in dealing with all the questions we threw at him was fantastic. If any caller or dancer groups have been hesitating about inviting Stan to conduct a seminar for them, don't waste any more time, make your arrangements now — you won't be disappointed.

Speaking on behalf of all the callers and dancers who met Cathie and Stan, attended their clinic and dances, a big thank you for the wonderful time you gave us and we hope you both have some pleasant memories to take back and help make your trip worthwhile.

*Dick Taylor
Churchdown, Gloucester, England*

ED. NOTE: The above letter was sent to Grand Zip to be published. It almost makes us blush, but it sure is nice to be appreciated! We do feel that we gained much more than we gave from all our new-found British friends.

In passing, wish you both a Happy Healthy New Year for 1976, and hope you visit us in near future. We want to read in Stan's Meanderings of his trip down under to hear our Tom McGrath and Ron Jones among other callers we have down here. Thanking you both for a great magazine in 1975, and on.

*Bill & Marion Matthews
Narraweena, Australia*

Enclosed is a check for two more years subscription to American Squaredance magazine. We look forward to receiving our issue each month. Since we are challenge dancers, Challenge Chatter is of special interest to us.

We just arrived home from a great weekend of challenge dancing with Lee Kopman and Dave Hodson in Indianapolis. This weekend was started five years ago by Ed and Audrey Ohlinger to be held annually. This is the fourth year for us to attend and I must admit that the dancing gets better each year.

Continued on Page 36

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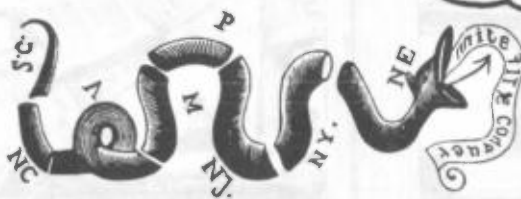
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Meanderings...

WITH STAN

SOME DAYS
I FEEL
DISJOINTED!



This rambling piece will be, despite my super-human efforts to hold it together, Elmer's glue notwithstanding, a sort of non-cohesive conglomeration of scattered recollections of two months' duration, baked in a potpourri (Maybe a little half-baked. Co-ed.)

Overshadowing all recent excursions was the re-a-l-l-y big one we had to England, as recounted last month, but there were other significant visits, too.

Immediately preceding the England trip this fall was a flying surge westward to call dances in Poplar Bluff, Missouri; Goodland, Kansas; and Cozad, Nebraska. The latter site (a craggy camp setting) was perfect for a series of skull-stretching sessions with a dozen callers of the Western Nebraska group, and our deliberations covered the homefront, the world-front, and other varied frontiers of need, caller-wise. Good show.

Goodland produced a good Tri-State Festival with some very imaginative touches of harvest decor, while Poplar Bluff rolled out the welcome mat in a different way.

It reminds me to bring up that old unanswered question once again — Are nice people naturally square dancers, or

does square dancing just make people nice? (Lay a little perception on that one, Uncle Freud.)

No matter how I may try, I can't avoid fleeting glances back at the isles of U.K. Look up. Big Ben peers down roundly at the fiery figure of Queen Boadicea charging to the edge of Westminster bridge in her bronze chariot, and historical moments are so thick you can literally see them, like fog, rolling up and over the banks of the Thames.



Meanwhile, back in the states I told you this epicurean epic would be a bit disjointed, old chap, not unlike its author.

Trips, sights, memories — all blend to create an iridescent afghan

Montpelier, Vermont — Heart of granite country. Solid as Stonehenge. (There I go again.) It will last forever. The place. The people. The dancing.

Westport, Connecticut — Suburbia serving a giant metropolis. The school almost never found out where I was headed. Good bunch. They're properly primed by Dick Jones. I'll be back.

Skowhegan, Maine — Repeat performance. Down East hospitality. Colorful countryside. Rolling, like Cambridge-shire (Ooops.)

Minerva, New York — Back to the "Sleeping Giant" mountains where wide-awake folks like Bill and Mary Jenkins hosted another contra session. They sure keep things "in line" in the Northway region.

Dorothy, New Jersey — You wouldn't believe the transformation of a chicken coop to a square dance hall! Watch for a story on this soon.

Wyoming, Michigan — The Wyoming Squares with *zip*, charged up by Frank Randall, hosted a super-good subscription dance.

Columbia, South Carolina — Back to the Hugh Dimmery Memorial Center for a subscription dance. Heckuva good hall for dancing. Flying schedule created some hazards.

Pearisburg, Virginia — Circle 8's put on a dandy. Dropping into Roanoke between mountains in a big bird is an experience. Rainy night drive in a rental car to Pearisburg. Good thing Virginia mountains are neither as sharply pointed as those in West Virginia, or as curvy as those in North Carolina.

Hannibal, Missouri — Stayed over with friends, the Surfaces, in Quincy, Illinois. A dance plus a contra session proved to be a full fare.

Charleston, West Virginia — Hurray! Those Interstate roadways finally connect and one can actually "fly" over the top of the city in one's car, across the Kanawha, and on to points south without messing with city traffic. Nice folks to call to, as usual.

Spruce Pine, North Carolina — Swinging Pines Club in Christmas tree

country is well-named. That's tobacco country, too, po'dner. Hoyle and Jody Grose keep things trim and trippin'.

Lexington, North Carolina — Again, beautiful country. You'll find it nestled near Concord. Fred Keller is a Fontana staff caller, as I am, and he and Margaret arranged a mighty good affair. I flew into Charlotte and flew out of Greensboro. Some flights are like pills — ONE-A-DAY!



Speaking of Fontana, North Carolina, that fabulous and flourishing resort known to square dancers everywhere — a most successful late fall Callers College was initiated there this year, attended by 26 callers (in all, 57 persons) from a dozen states. That's one more *plus* feature, now to become annual, like Swap Shop, Fun Fest, and the others.

The newly constructed Fontana Lodge (as nice as any "plush" convention headquarters) was the site of our sessions, and Don "Red Boot" Williamson, along with "Tex" Brownlee, Bob Rust and I dished out the advice/critique/dissertations (good nitty-grits for callers).

Interesting to note that Phil and Mary McKinney (she's the singing caller, he's the patter caller — whatta team!) drove all the way down from Lake Placid, New York (over a thousand miles one-way) to be with us, and



whadyaknow — a snowstorm, rare for North Carolina in November, followed them into the area to blanket us with four or five inches of the white stuff.

Cincinnati, Ohio — A Sunday callers clinic in an area that creates good vibrations for me (we lived in Hamilton a few years) afforded a chance to greet old friends.

Pointe Claire, Quebec (Montreal) — It's getting to be a tradition, my calling once a year in November or December for that fine bunch at Circles and Squares. Thanks again to the Manns, the Ayers, and the others for a booming big Canadian welcome as each year rings out. (Sounds like Big Ben again.)

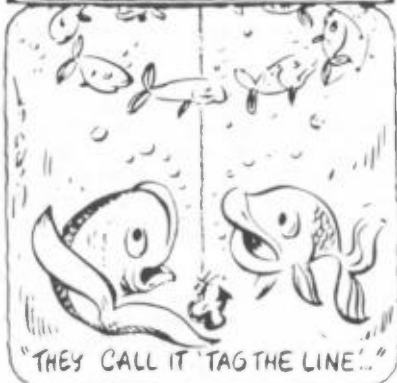
Altoona, Pennsylvania — Thanks, Emil and Ruth Ann Corle of Imler (he's the club caller) for re-establishing my date with the fine Chim-Rock group there in Lakemont. I found that "chimney-rocks" really do exist, Virginia, right there on the hillside, big as Stonehenge. (Oops, there I go again, back to Britain.)



That same end of the month tour gave our family a good excuse to spend Thanksgiving in our new little summer/winter cottage on the quiet shores of Lake George in Silver Bay, New York, where lofty pines allemande with hemlocks; and oaks, maples and elms go grand-right-and-lefting up the steep Adirondack slopes to the topmost stage, where a lone hawk may call out a raucous command to his swaying subjects below.

In deep fear that you'll be aloof and allergic to my allegorical manifestations, I'll terminate my tendentious trivia posthaste.

'SPLIT-YER-SIDES' *by Stan Z*



from New England Caller

Camillus, New York — That's next door to Syracuse, for you map-tackers who may be tracking my TAG THE LINE ZIG ZAG travel pattern. (One couple does it — they're from New Zealand.) And what a superb subscription dance the Barge Thrus put on, all on a Sunday afternoon! Almost 200 dancers. Tom Tomlinson shared the mike with me — good boy! Next year that serious Syracuse bunch may join the "OVER-30" club (over 30 squares at a subscription dance), now numbering half a dozen clubs around the states.



by Tom Germano

from "Promenader", Long Island, N.Y.



THE

BICENTENNIAL DANCER

In the Constitution of the United States occurs the phrase, " ..the pursuit of happiness", which does not guarantee happiness, as some people seem to think, but indicates merely that happiness may be achieved through the pursuit of it, and one of the ways that we, as dancers, reach it, is through our square and round dancing, in congenial surroundings with friendly people. We may not be always smiling as our callers constantly exhort us to do, but we are having fun and that is what square and round dancing is all about this bicentennial year.

We hear the prophets of doom wringing their hands over the present condition, moaning dire predictions for the United States and for the world. It's a tedious replay of a theme that has run through the American experience for the last 200 years. And it's time, again, to confound the Cassandras by reviewing some of these symptoms of the time, and how we as dancers, react to them;

Item: We hear that divorce disrupts one marriage in three, yet how many dancers do we know that would change their partners unless directed to do so by our caller?

Item: We hear of the staggering crime statistics, perhaps some of us have even been victims; but I know of no dancer who has been an aggressor save for an occasional frown when his square breaks down.

Item: We hear of the disruption of classes by unruly students, but who ever heard of a dancer challenging the

authority of a Kopman or Ed Chan?

Item: We hear of people, overburdened by the cares of every day living, who run to their psychiatrists, but how many dancers do you know who have to search into their id for the execution of a counter-flow motivate?

Item: We hear of the drug scene, the alcoholics, but who ever saw a dancer drunk on the mild punch that is sometimes served on holiday occasions?

Some 30 years ago, Adelle and I first took up sailing on Long Island Sound. Many times, on extended trips, we'd wake up to the sound of birds in the rapt stillness of a soft dewy morning. And we took it for granted, until, as the years went by, steam rollers levelled the majestic estates on both sides of the Sound and the birds began to diminish, almost to the vanishing point. Then public-spirited people banded together to save the wetlands and wild life sanctuaries. And now, as last, the birds are coming back.

I like to think of this phenomenon as a symbol of the rejuvenation of America by those who prize their heritage and wish to preserve it. And who prizes his heritage more than we dancers, by paying our taxes, raising our children, holding steadfastly to the ten commandments, by working to restore those old fashioned concepts of patriotism, loyalty, self-discipline?

May we, therefore, for health, fun and fellowship, wish ourselves and the rest of the United States, a happy 200th birthday.

ADVISORY BOARD REPORT:

One topic with which Callerlab will wrestle this spring is the "accreditation" of Callers. We asked the Advisory Board to comment on "What makes a caller?" and "What makes a round dance teacher?"

Four members responded with some meaty answers. Sam Mitchell says:

"One certainly cannot use the old saying 'callers are born, not made'. We all know this not to be true! In fact, we know it to be quite the opposite!

"First off, I feel the number one requirement to being a caller is a deep devotion to the entire square dance movement. He or she must have learned to dance and in most cases learned to do so quite well.

"Secondly, one must have found that what their caller was doing, was worthwhile, interesting, challenging and personally rewarding (rewarding in the sense that the caller was making people have fun).

"Thirdly, one must certainly feel that he or she has a certain amount of talent and ability; at least enough of each to make the effort to learn to call.

"Fourth, one must have the available time to devote to learning to call as it is a time consuming field to enter.

"Fifth, one must be just a little bit on the vain side, as it stands to reason, you couldn't continue with calling if you didn't think you were doing it fairly well.

"All 5 of my suggested requirements must enter into the picture if one wants to be a caller, over and above these 5 suggestions you will find no mention of the following:

1. Should be somewhat outgoing

2. Should be willing to take critical remarks well

3. Should never hesitate to seek advice

4. Should place ethics above personal feelings

5. Should always set the near perfect example."



Bob Augustin shares some thought-provoking observations:

"The very fact one is a square dance caller does not make one a leader. True leadership qualities in an individual are not common. In my opinion, leaders are born and not made. The all around caller, therefore, must be a natural-born leader, in addition to being a talented individual when it comes to having good voice, clarity, rhythm, and timing. It becomes apparent that most callers are not endowed with these attributes because everybody can't be a pro and leader too! Therefore, it becomes apparent that all-around square dance callers are in short number. It is to be hoped that the talented caller-leader will find himself or herself in a place in the activity where their talents can do the square dance movement the most good. Unfortunately, this circumstance does not prevail in a number of instances and the square dance movement suffers because of it. There are too many instances where people of limited ability have a virtual stranglehold on various important activities in the movement and this circumstance lends itself to the attainment of mediocre results.

"There is a belief among many that in order for a caller to be a real caller, he or she must teach too! I take issue with

that philosophy. There are many callers teaching who have no business teaching anything. Great callers are not necessarily good teachers and vice-versa. In fact, if the truth be known, you'd probably find that most good teachers are average-to-below-average square dance callers. A vast majority of your better coaches in football were men who were just average in their playing days. In my opinion, this is where leadership has its greatest role in the square dancing activity — teaching. This is where we either make or break our square dancers; in too many instances we break them because of inadequate teaching and a lack of leadership vested in the person doing the teaching.

"The teacher who tries to become all things to those he is teaching is doing a disservice to everyone concerned in my opinion. This is one end of the square dance movement for which we are going to have to set up guidelines. I don't pretend to know the answer, but I do know we've got to eliminate from the teaching end those who are simply not qualified. There are too many classes that graduate with too many dancers who do not know what they are doing. There is a couple or two in every class who should be discouraged from taking lessons, but this takes leadership and it is lacking in so many cases. The growing complexity of square dancing today makes it mandatory that we graduate people who have a complete grasp of their basic moves and basics.

"It now becomes apparent that a square dance caller can be an excellent teacher, but be a very poor caller by the standards with which we measure the attributes of real professional square dance calling. It is now more obvious that 'what makes a caller' has to be broken down in several categories because there are all kinds and types of callers.

"If it is possible to condense it, a caller who is worth his salt in any facet of the square dance movement must possess the following characteristics and innate talents.

1) He or she must have a basic affinity for people. You have to like people to really work effectively with them.

2) You must understand your own limitations and those of the people you call to and teach.

3) You must have the courage of your

convictions and not be afraid to stand up for what you believe to be right in square dancing.

4) You must have some clarity to your voice and have some basic feel for music.

5) You must be flexible and open-minded when it comes to accepting inevitable changes in square dancing and choreography.

6) You must be dedicated to the point that your job is to make people have a good time through the medium of square dancing.

"In my judgment, the last item is the most important and it is the one that will eventually separate the men from the boys. Lately, the life of the real square dance calling pro has been a tough one. He is not only expected to be a great caller, but an entertainer, comic, actor and great singer, and all for a fee of \$100.00 to \$150.00. In many cases being a good caller is not enough. On top of all of the above, you have to be a Clark Gable. Today, most of what is expected from a real fine caller is all out of proportion. This gets back to No. 6. A square dance floor hasn't any right to expect a caller to be more than a good square dance caller and to be able to entertain them by calling a good dance. That's really the name of the game."



"What makes a round dance teacher?" is answered by Frank & Phyl Lehnert:

"Of course, the obvious things are necessary: a reasonable amount of musical ability, ability to execute proper basic steps, a good clear voice with a workable amount of public speaking ability, and the ability to cue and teach well.

"All of the above are very important, but I have the feeling that at least 50% of the success of a R/D teacher depends on his ability to 'get along with people' — to relate to them on a one to one basis, even if the relationship, in reality, is more likely to be 1 to 50. It is important to sincerely like the people you are working with and to impress them that you are doing the very best you can for them. A good teacher does not bluff his way through a problem and readily admits 'I don't know' when it pertains. He/she must do what is best

Continued on Page 80

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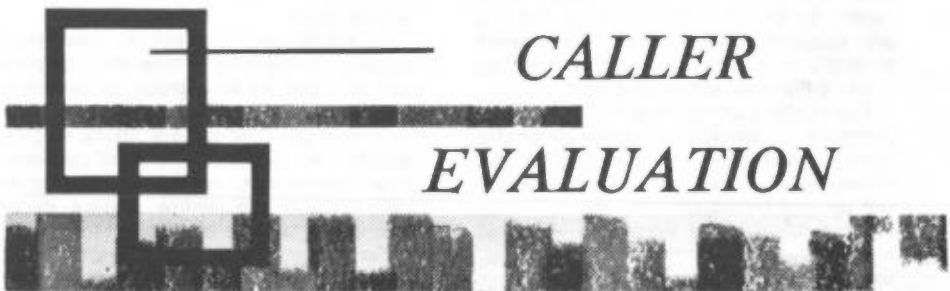
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CALLER EVALUATION

*by Stanton Bryan
Spring Valley, California*

PURPOSE

The purpose of the evaluation program is to create the proper atmosphere in which a group of callers can evaluate each other in a constructive, professional and acceptable manner. We realize that this is not easy to accomplish, but we believe that the results can warrant the effort.

To create the desired atmosphere, we must shun such words as criticize, judge, etc. We must believe that to evaluate each other is a mutual help program. Everything in the program is on a time basis, which makes for an orderly, well-organized session.

Each evaluator is assigned a certain category to evaluate, such as timing or diction. He or she is charged with the responsibility of finding at least one constructive suggestion, which helps create acceptance on the part of the caller. At the end of the session, the general evaluator evaluates both the callers and the evaluators, and this helps keep the remarks constructive.

In addition to regular calling, this program can be used for workshop material, or the teaching of beginner dancer basics. This program can be

expanded to cover many categories of calling. The outline offered here can be considered as only the beginning.

PROCEDURE

- M.C. Opening Remarks
- Introduce time keeper
- Introduce general evaluator
- Introduce individual evaluators, at which time they form a square or squares, as the evaluation is done from the standpoint of a dancer.
- Introduce the caller
- When dance is complete, everyone is seated for the evaluation. Each evaluator stands while giving his presentation.
- This is repeated for each caller and team of evaluators. By using different evaluators for each caller, many people become active in the program.
- After all calls are completed and evaluated, the general evaluator gives his/her report.
- Call for time keeper's report. (The time keeper signals each person when his time is up.)
- M.C. gives closing remarks, but at no time is any of the evaluation thrown open for discussion from the floor.

TIMED CATEGORIES

One caller and three evaluators take ten minutes (four for the patter call, two for each evaluator to give his report on items such as clarity, timing and material) and this can be repeated as many times as time permits or for as many callers as are taking part.

Four callers can be used in a one hour program, allowing eight minutes for the general evaluator, two minutes for the timekeeper's report and five for squaring up and introductions.

An evaluation of workshop material would cover various angles of teaching, with ten minutes for presentation and two for each evaluator.

Another category of evaluation would be public speaking on calling subjects. The caller draws a slip of paper on which is written a subject, and he talks for two minutes without any preplanning. This takes four minutes, two for the speaker, and one for each of two evaluators.

A fun session will help keep everyone loose, relaxed and not taking them-

selves too seriously. An example of a fun session would be two callers passing the mike, and trying to leave each in a set-up that he can't get out of.

SUMMARY

In planning this report, I have tried to give a brief idea of how this program can be used by any group of callers at the local level.

In any group of callers, there exists a world of knowledge, and if we can learn how to share it, we can all be better callers, and the entire square dance movement will be the better for it.

Some things that can be learned from a callers college can be learned from this program. However, it in no way competes with the callers college. If a caller learns from this clinic, he or she should be inspired to want to go further and attend a callers college. However, if this program were used as part of a callers college, perhaps it would be something for a caller to take home with him and use to share some of the things he learned with his fellow callers at home.

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SHOW OFF IN 1976

by L.A. "Duke" Miller
Gloversville, New York

Never has this Bicentennial Demonstration failed to rouse favorable response, usually a standing ovation. It's the contrast with "Modern" that does it.

Very little rehearsal is necessary for dancers who dance on the phrase. One or two sessions are enough unless live music is used. No caller as such is necessary. Instead we use a Dancing Master or Prompter, who uses no patter.

PREPARATION: Two substantial tables are placed ten to twelve feet apart and twenty feet or so inside the entrance. The dancers are in the costumes of the era. Women can easily dig out or make their own, but bonnets and shawls are a must. Men wear knee britches, white stockings, and hats and canes are a must. Wigs help finish the costume. Some men may wear military uniforms including swords. The Dancing Master should carry a gold-headed long staff similar to that used by the drum major of a pipe band.

MUSIC: If a record is used, a good march with no tags or inserts works well. We like "Wheels Q" or the old 78 rpm "Viennese Two-step." If live music is used, they must play "straight" while dance goes on, but may use fanfares during introductions. The Dancing Master signals them by rapping staff on floor.

ACTION: In costume, two butlers take charge of one table and two maids the

other. Some groups prefer to have the Dancing Master make his entrance either after the servants or after the receiving line. This enables him to rather formally place each couple of dancers in desired position. At least three couples of dignitaries enter. We suggest the mayor and his wife, president of the dance group and his wife, and chairman of the sponsoring group and his wife. As they pass between the tables, the servants help them shed their outer clothing: for the men, their hats, canes or swords; for the ladies, their bonnets and shawls. This latter group establishes a receiving line. Then at least two sets of dancers, who also deliver their outer wraps to the servants, enter and go down the receiving line formally. Only then do they take square positions on the floor.

The Dancing Master, in costume and carrying gold-headed cane, raps his staff on the floor for attention, then prompts with one word: *Salutations*. He raps staff once, and the music starts. All men step toward center and face partners, men bow, ladies curtsey; repeat with men moving left to face original right hand lady, then opposite, then corner lady. Turn partners with two-hand turn, then promenade. Four beats before the end of the promenade the Dancing Master prompts: *Figure One* and raps once.

FIGURE ONE: Head ladies chain over and back, then chain right hand ladies

Continued on Page 49

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CAN STYLING BE TAUGHT?

by Shirley Fleck, Toledo, Ohio

"Can Styling Be Taught?" As anyone who has danced knows, this is a touchy subject. Each square dance caller or round dance teacher has his own personal opinion. I believe styling can be taught and should be started in basic classes. However, when referring to styling many people are not talking about the same things.

Styling could be used to describe correct posture, body positioning, balance, step movements, and individual styling by a certain dancer, which I call personal styling. Personal styling is that which each couple or individual must develop on his own.

In square dance class, my caller insisted that when you danced a *square thru four hands*, you made your steps precise, thereby tracing a square. In a sense this was styling, but he was also teaching correct positioning. You can't be facing wrong after a square thru, if you execute what you were told correctly. Good style improves the appearance of every type of dancing, whether it be round or square.

Balance, posture, and small steps contribute to good styling. Stand straight and tall, head up, chest up, tummy tight and derrieres tucked in. When you maintain good posture, you will move more gracefully. Never look at your feet; you will lose your balance, and the time you waste looking for them will put you two movements behind. Never glare in your partner's eyes; it makes him feel uncomfortable. Look over his shoulder, watch a wall, think of a pretty picture, and smile, it adds to your styling. When you waste time looking at your feet, you bend your hips, protrude your derriere, and bend your neck and knees, causing a bounce which will make you lose concentration and dance jerkily.

One might wonder as a new dancer, "How can I think about styling when I'm listening to my teacher?" We use our terms of styling as we teach. If you listen, you are bound to pick up styling traits. Small steps contribute to good style. We drill on taking small steps. When taking a small step, you usually

do not rush. Our constant reminder is, "Small steps make small mistakes." So as you learn the basic figures, you are naturally using styling and developing smoothness.

Styling should not be used to show off. It should be used for grace and comfort. Some couples may be able to use things which do not feel good to you or look good on you. When in doubt, style conservative. Avoid drastic deviation written by some choreographer if it throws you off balance or perhaps bothers your back. Do as much as feels comfortable to you. Style should fit a dancer's size, shape, and agility, and everyone is different.

New ideas of styling may be obtained by watching good dancers and teachers. If you particularly admire something they do, try it. Always remember to try for your own individual styling. Don't try to completely copy someone else. It won't work. What looks good on them may look odd on you.

Develop a styling for each dance. Listen to the music and let it influence your body movements. Styling will increase your pleasure in dancing. Avoid misguided perfectionism. Remember you are on a western dance floor, where dancing is for pleasure and fun, not competition.

If you are dancing with a strange partner who has limited ability, omit extreme styling or fancy figures that you and your normal partner execute. You could embarrass your new partner, which is poor manners.

Skirt movements, hand positions, and special position steps will again be taught when your teacher is showing you the dance. Stay attentive: watch and listen. Before you realize it, someone will be saying how nice you look, and that will give you a great feeling of joy and confidence.

These tips have worked for us, and I believe they are helpful but remember, this is not law, it is our way of teaching and our ideas on styling. If your instructors tell you differently, try what they say. I'm sure they are out there searching, the same as we are, to make dancing happy and pleasurable for you.

IT REALLY HAPPENED



Those who remember the incident of "badge-catching" shown on our November, 1973, cover are reminded of how awkward it can sometimes be to have a badge accidentally catch on someone else's clothing. We were reminded of this occurrence again when Dick Brown of Bellevue, Nebraska, told a strange but true tale. He related that at the end of a tip he found his hand was bleeding and noticed it had been freshly scratched by a sharp object, obviously from something one of the girls in his square was wearing. A small investigation finally produced the guilty party — the pin of a badge was sticking out through the back of one of the girl's dresses. Her husband dislodged the badge and carefully removed it from the inside of the dress. As he held it up there were many looks of astonishment — the badge read "DICK BROWN." To his bafflement, Dick noticed his badge was gone. Now there's one that becomes mighty difficult to explain!

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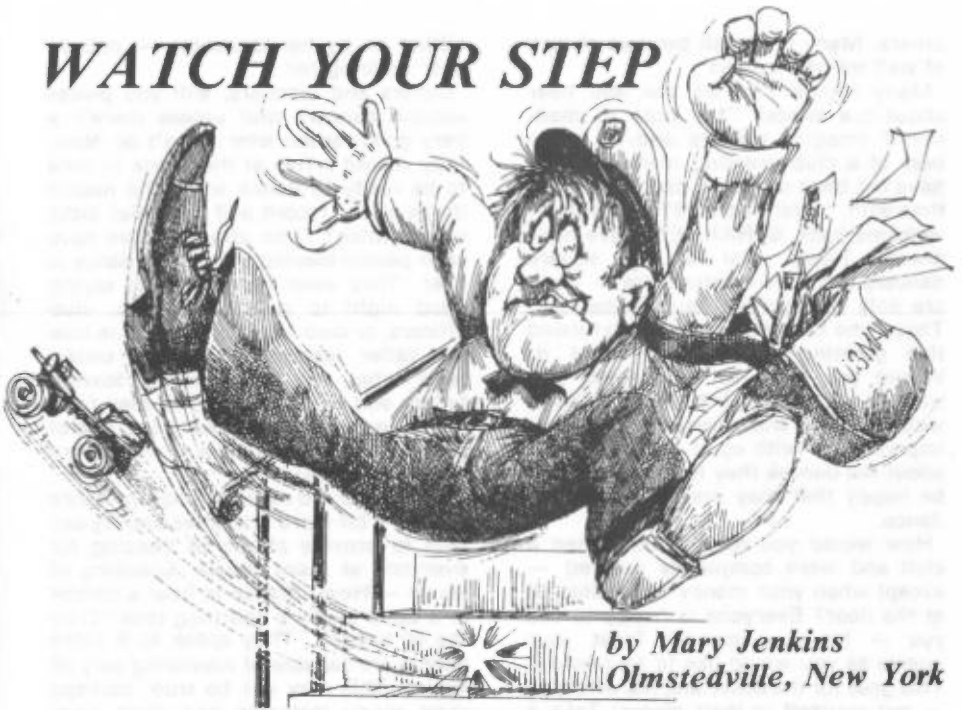
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WATCH YOUR STEP



by Mary Jenkins
Olmstedville, New York

"Square dancing is fun", we are constantly reminded and yet convincing people, getting them into the activity, and keeping them in it are among the major problems today. Let us think back to when we were introduced to Modern Western Square Dancing. Were we told the "whole truth and nothing but the truth" or were we eased into it very gradually, finally realizing that we were more involved than we had ever anticipated. Let's "tell it as it is" and let's provide an interesting worthwhile program for all dancers regardless of what "stage" they are at. Yes, we advocate one night stands*(for people who have never square danced before and those who enjoy introducing square dancing to non-dancers) on a regular basis — once or twice a month at a central location where people can enjoy themselves without lessons or classes. (Those two words can and do turn people off. And to have them held in a school makes it even worse!) For those who really want more and have time and energy for it, let there be a 50 Basic Level — 10 week course and a place for them to dance upon completion of the course. Those who are able and willing should have the opportunity to advance

to the level they enjoy most. Square dancing will be "fun" if all dancers are provided a level of dancing they enjoy. If clubs are too small and caller too busy to provide all levels, possible clubs in an area could share in the program — each being responsible for providing one or more levels in the area. For those wonderful square dancers who enjoy dancing at any and all levels, it would be nice if each level would have a different night!

As we travel around the U.S. and Canada we hear and see many things — some good, some not so good, and a few that might be rated as "bad".

'Tis sad to see a club die (or fold, as we say ever so politely). Maybe if a club that was really "on its last legs" would let others know they could be saved from an unhappy ending. How about square dancers (not necessarily clubs) in an area getting together and having a benefit dance for that dying club. Call it a "Transfusion Dance" or "A Break or A Wake Dance". Sure, God helps those who help themselves, but maybe a helping hand to a club which really needs guidance and encouragement will bring much satisfaction and happiness to many — and could set an example for

others. Many clubs fail because of lack of well trained leaders.

Many things that we see and hear about are almost "too rude to mention"! Imagine officers and/or members of a club greeting members who have not been at a club dance for some time with, "Well, hello, STRANGER — welcome back, STRANGER". We have always heard that among square dancers there are no strangers — there are only dancers we haven't met yet. Those who have thoughtlessly extended this greeting might think about it. Would you want to be greeted and treated as a stranger? Let us instead welcome them with open arms and most important — with open hearts! Forget about the dances they have missed and be happy that they are attending this dance.

How would you feel if you visited a club and were completely ignored — except when your money was collected at the door? Everyone is happy to see you — for your money! Treat your guests as you would like to be treated! This goes for the caller and his wife also — put yourself in their places! Take a good look at those badges your guests are wearing! They may tell you that you have important guests! National, state, regional, association as well as club officers and representatives should be recognized and mentioned. Dancers appreciate being made aware of their presence.

The caller and his wife work hard to give the dancers a good time and should never be taken for granted. Let's show our appreciation! Gentlemen, ask the caller's wife to be your partner once during the evening. Ladies, do visit with her. So many times we have seen her

sitting all by her lonesome — nobody ever noticing her.

Callers and teachers, will you please remind dancers that unless there's a very good reason why it can't be done, they should arrive at the dance in time to be ready to dance when the needle drops on the record and the caller picks up the mike? Time after time we have seen people leaving before the dance is over. They even leave without saying good night to caller and wife, club officers, or club members. Imagine how the caller (especially a guest caller) feels when he sees people leaving before end of dance. Maybe they have never been told! Hope we'll see less of this type of rudeness, and more courtesy shown.

Let us all try to make the square dance activity a bit more attractive and try our best to provide plenty of dancing for everyone at many levels. Speaking of levels — How I dislike to hear a dancer or a caller say in a belittling tone "Only the 50 basics". They speak as if these people are capable of mastering only 50 basics. This may not be true; perhaps their many interests and their work allow them to enjoy 50 basics only. There is no disgrace about dancing with or belonging to a 50 basic club. Let's encourage people to dance for fun and regardless of the number of basics. Many people are pushed into higher levels by other dancers who may want to reach a certain quota in their group. This doesn't seem fair to the dancer or the group.

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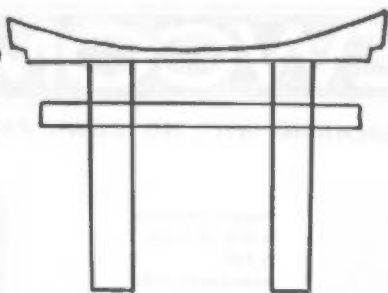
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Go by Motorcoach to NARA and the SACRED DEER PARK. Visit the TODAIJI TEMPLE and a 5-story PAGODA, continuing on to KYOTO and the MIYAKO HOTEL.

DAY 13

Visit the HEIAN SHRINE, the GOLDEN PAVILION and NIJO CASTLE. Afternoon is at leisure.

DAY 14

Ride the BULLET TRAIN and return to TOKYO and the IMPERIAL HOTEL.

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TEACH MORE THAN BASICS

by *Jim Teal*
Columbus, Ohio

For most callers, conducting a beginners class consists of teaching fifty to seventy-five basics and the various choreographic movements necessary to dance to those basics. After graduation, the average student dancer knows very little about the magnitude and organization of the wonderful activity they are entering. When they join one or more square dance clubs after graduation, they are subjected to many conditions they never encountered in class: ladies wearing shorts or slacks, discourteous or rough dancers, improper execution of simpler basics such as do-sa-do, seesaw, and ladies chain. If they have not been properly trained during class, they may also be the dancers who are unknowingly offending others.

There are many facets of square dancing that have nothing to do with basics and choreography. Square dance history, organization and styling are some of these items and should be covered by the instructor before the class is graduated. This can be done without reducing the time spent on teaching the square dance basics. Every class must have a few breaks during an evening to allow the dancers to rest and relax. During these periods, the instructor can discuss one of these subjects.

The "lectures" should start with the first lesson, since the impressions of the square dancing activity created that first night will sometimes determine the future actions of the students. Follow-

ing are some suggestions for the items to cover during the first lesson:

- Remind students that square dancing is an uncomplicated fun activity and the class will progress only as fast as the students are able to advance. So relax and enjoy the dancing.
- who is sponsoring the class (Introduce Angels.)
- Mode of dress during class:
 - Wear casual, comfortable clothing.
 - Gents wear long-sleeved shirts.
 - Ladies wear full skirts to allow freedom of movement.
 - Western-style clothing not necessary for lessons; preferred at club dances after graduation.
- Be on time for class and club dances.
- Square up quickly. Don't wait for caller to beg you to fill a square.
- No intoxicants before or during class or square dance.
- Use deodorants.
- Don't hesitate to ask questions.
- Always smile and be friendly.

The following subjects can be covered at the instructor's discretion during any succeeding classes. Certain items may not apply to all areas and other items not listed may be needed. Some subjects are so time consuming that it will take more than one lesson to cover them. A break period should not be lengthened to any extent to accommodate these sessions.

SQUARE DANCE HISTORY

— Square dancing is called the American Folk Dance because it originated in America.

— Danced in colonial times but not exactly the same as it is danced today.

— Among the early dances were the following:

Contra Dances: A form of line dancing with many couples face to face, line facing line, normally formed lengthwise of the hall., Contras are rigidly timed and danced in strict conjunction with the 8-beat musical phrase. Still danced in certain locations, especially in the eastern states.

Quadrilles: Dancers in square formation instead of lines, but dances and calling are the same as in contras. (Rigidly timed to the 8-beat musical phrase.)

Big Circle Dances known as Tennessee Mountain Dances, Kentucky Running Sets, and Appalachian Circles: Every other couple in the circle is called the *odd* (active) couple, with the others being *even* (inactive) couples. During the dance, the odd couple visits the even couple on the right and performs

the figure as directed by the caller, then moves on to the couple on the right, progressing counterclockwise around the circle.

From quadrilles and big circle dances, visiting couple dances originated. In these dances, one couple at a time visits each of the other couples in the square and performs the called figure. This sometimes is called *eastern style* or *swap and swing* dancing.

— The dancing taught in this class is usually referred to as *western style* dancing because it originated mostly in the western states. That is also one reason that western-style clothing is worn by most square dancers today.

SQUARE DANCE ORGANIZATION

— Number of square dance clubs in the area where the classes are being held.

— Names of the clubs that might normally be expected to invite the students to dance with them.

— Where these clubs hold their dances (schools, churches, halls, etc.)

— Local, state and national square dance organizations and their purpose, function and membership.

Continued on Page 81



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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

American S/D Through The Years

One of the highlights marking the 25th National as an official Bicentennial event will be a pageant. Entitled "American Square Dancing Through the Years", this pageant will be another of the "be-sure-not-to-miss activities" scheduled during the convention. It is programmed to be held in the Arena of the Anaheim Convention Center, thus allowing the greatest exposure of our activity to both dancers and non-dancers.

The story begins, as did our great country, in the year 1776 with a travelling storyteller in the New England States, or the thirteen colonies if you prefer, with a Minuet and Cotillon. The dancers will all be dressed in authentic costumes for their particular period of time.

Following the storyteller, we will then go to the Appalachian Mountains where the Liberty Assembly Dancers will do a Kentucky Running Set. This was being done during the period of 1775 to 1840.

Travelling on westward in our Covered Wagon Days (1840-1860) we see the Mormons and their trail dances.

During the 1850's we'll watch the Countrywide Lancers and from there we go the southern part of the eastern United States for the "Friendly Meeting of the Blue and Gray" with the Heritage Dancers in the era of 1870.

On to Oklahoma for the Play Parties and then on to the midwest for the influence of the Farmers Era; and then north to the Henry Ford Dancers.

About 1930 to 1940 we'll go into the Blue Ridge Mountains and see the Cloggers.

Onward once again to the Great Lloyd "Pappy" Shaw time where we will witness the famous "Cheyenne Mountain Dancers".

Travelling south from here we go into the southwestern part of our nation and see the beautiful styling and grace of the dances as taught by Herb Gregger-son.

Then we travel across to Texas for the Abilene Lift, Texas Hitch Step and the Texas Star. On to our own wonderful state of California and the Pacific Coast for a look at our dancing of the 1950's; from there we will end with the grand finale of all our dancers for all the eras on the floor at one time depicting modern American square dancing as we know it in 1976. Come and see it, and you, too, will agree... "A PAST TO REMEMBER... A FUTURE TO MOLD".

Housing A-Plenty

The immediate Anaheim, California area is able to provide more than 10,000 rooms to accommodate dancers attending the 25th National Square Dance Convention, Anaheim Convention Center, June 24, 25, 26, 1976. All of these rooms are moderately priced and in modern facilities.

In order to obtain one of these rooms dancers must be registered for the convention. Those who have attempted to circumvent the system have been frustrated when told by the hotel or motel that their accommodations are all filled. This is true simply because all of the available rooms have been blocked for registered dancers only.

The only way to obtain a room for the convention is to complete the Advance Registration Application for the 25th National Square Dance Convention listing the first four (4) choices for your hotel or motel accommodations. These requests are being processed quickly

and room confirmations are mailed directly to the individual registrants.

For those who develop tired feet and would rather ride to and from the Convention Center a shuttle bus system will be available between the surrounding hotel and motels.

Remember: register first and select the accommodations of your choice to assure a pleasant stay in Anaheim.

Beware — Contra Fever

For those who are not familiar with Contra dancing this is your chance to learn. There will be workshops each day to introduce you to the patterns and movements that make up this very graceful and courteous style of dancing. However, don't think that just because Contra dancing is smooth and graceful, that it is just for old foggies — it can be just as exuberant and happy as any square dance.

The American Contra dance was considered to be primarily a dance of the New England area. Perhaps the main reason for this is that the New England area has continued to use and enjoy the contra as an integral part of their dancing programs while other areas did not, thus preserving the contra dance form. Now, however, contras are being enjoyed by an ever increasing number of dancers throughout the world.

Contra patterns consist of lines and circles. Some familiar dances representing these are: the line — "Virginia Reel" and "Slaunch to Donegal", and the circle, "Marching To Pretoria" and "Connecticut Turnpike".

There are also dances programmed for those who are already "Contra Addicts". Beginning contra dancers soon get "Contra Fever" and become "Contra Addicts".

Contra dancing will be held every day during the convention. There will also be Contra Panels and Contra Clinics planned for all three days for those who would like to learn more about this very fascinating type of dancing.



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FEEDBACK

Your October issue breezed into my home like a breath of fresh air. Lloyd Priest's stunning article says something that should have been printed somewhere before this. Lots of people disagree with Callerlab, but few if any of the disagreeers have ever said, "Let's give it a try before we discard it". Callerlab would be the first to say most of what they suggest is experimental. To simply reject their proposals without a fair try is childish and silly, as Lloyd says, and just prolongs the problems all of us would like to see solved.

All three comments in your "Feedback" column say things that deserve to be in print because they have been talked about at clubs and dancer gatherings. Some of the comments seem to be the result of misunderstandings or lack of communication, but even that should tell us something. How about an article by a caller to try to clear up some of these misunderstandings?

Finally, Don Hanhurst has done something I have been waiting a long time for. Too many records get released with poorly timed figures or bad choreography, and it is high time someone pointed this out. Rotten records lead to rotten dancing and that hurts all of us. Keep up the good work and maybe you can get some of the record companies to clean up some of the junk they put out. If so, everyone will benefit.

I endorse your October Co-Editorial. Differing opinions are healthy. Willingness to work for improvement, and responsiveness by leaders are vital to the future of our wonderful activity/hobby/business. I would add one more thing which you are aware of but left unsaid. It takes courage for a publisher such as yourself to say something in print that needs to be said but may prove unpopular in certain quarters. That sort of courage is also a vital ingredient. Wrongs can only exist as long as someone lacks the guts to point them out and do something. Journalists and publishers have a unique responsi-

bility in this area. They sometimes have to say something that may be harmful to themselves. I am happy to see that you recognize this responsibility. Keep up the good work.

*Jack McGuane
Lakewood, Ohio*

Just got the November issue. I would like to comment on Lill's column. The sole purpose of the entire square dance movement is FUN. Whenever the activity becomes work, it loses something — dancers. If a person dresses up for a dance he or she will enjoy it more than one who does not. The dress however does not necessarily have to be what we call square dance regalia. I vote for square dance dresses for the ladies and long sleeved, fancy colored or western shirts for the men, but not if it means that one person cannot participate. A presentable square of pantsuits is better than three couples in square dance dress.

I would like to challenge all the record companies putting out rounds to have either second track cues or flip cues. I sure have enjoyed those by Belco recently.

*Jim Jenkins
Waiialua, Hawaii*

Your article, Am. Sq. Dance Mag., Nov. 1975. Concerning dress — New Dancers.

Thanks for expressing my viewpoint so admirably. When the "flack" starts coming in, remember you aren't alone.

*Rip Riskey
Haslett, MI 48840*

If my caller had told me I had to wear a square dance dress everytime I was at one of his dances, I wouldn't belong to his club! This Charlie Proctor isn't a caller — he's a dictator in a square dance shirt!

I guess I agree with the Bausches. I like the "at ease" attitude they seem to have in their classes and clubs. Now don't get me wrong, there's nothing that makes a square dance like the pretty full dresses and the full, frilly

Continued on Page 85

CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

In a poll taken recently of CALLERLAB members (active callers from virtually every state, canadian province and a number of countries overseas) the results showed a strong concern for dancers' needs and interests. High on the list of concerns expressed by the callers themselves is the transition period for dancers from class to club. New dancer recruiting and the need for a study of methods to retain dancers in the activity were also among the existing concerns for callers. Continual improvement, discovering how to find better methods of teaching new dancers and to improve caller teaching techniques showed up on a number of the questionnaires. From these results much of the programming for the 1976 CALLERLAB Convention will be based

on such prime topics as Accreditation of Callers, Reviewing the Mainstream Basics List and Identifying the Various Levels of Square Dancing.

CALLERLAB has 17 active committees; one of these is the New Dancer Committee. Headed by Jerry Helt of Cincinnati, Ohio with committee members from many parts of North America, this group is involved in a major study not only of methods of bringing new dancers into the activity but in methods of indoctrinating them and providing them with a strong foundation of the basics. As in the case of many of the CALLERLAB committees, this particular group is deeply concerned with finding answers to the "dropout" situation.

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heads the Halls for Square Dancing Committee. Realizing that more and more square dancers, teachers, and callers will be looking for their own square dance "home", this particular committee hopes to come up with suggestions for building, specifications, floor plans, etc. Several on the committee, including Luttrell himself, manage their own square dance halls and are in an excellent position to conduct this study.

In recent years CALLERLAB members have appeared as staff members on the annual National Convention Callers' Seminar. In addition CALLERLAB members have supported the National by appearing on panels, conducting workshops and as featured callers during the annual events.

The Quarterly Movements Committee of Callerlab suggests one movement for the mainstream workshop and dances in January, February and March, 1976: Lockit. After sorting through all current movement, the committee decided that this single choice was appropriate at this time. It is the committee's hope

that all caller/teachers will include Lockit in the mainstream dance program during the coming quarter.

LOCKIT by Lee Kopman

The action in Lockit starts either in an ocean wave or a two-faced line formation. (Actually, the ocean wave set-up is the more acceptable.) From an ocean wave, the centers of the wave will do a one-quarter arm turn (hinge) while the dancers on the ends move forward and around as in a *fan the top*. The movement terminates with the dancers once again in an ocean wave at right angles to the original formation. When Lockit starts from a two-faced line, the dancers follow the same action with the entire line rotating 90 degrees as the dancers move forward.

EXAMPLES:

Heads do-sa-do to an ocean wave
Lockit, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Do-sa-do to a wave, lockit
Swing thru, boys trade, boys run
Bend the line, crosstrail,
Left allemande.....



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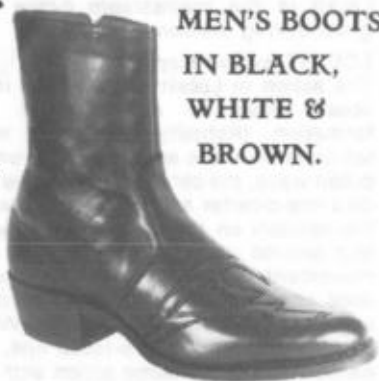
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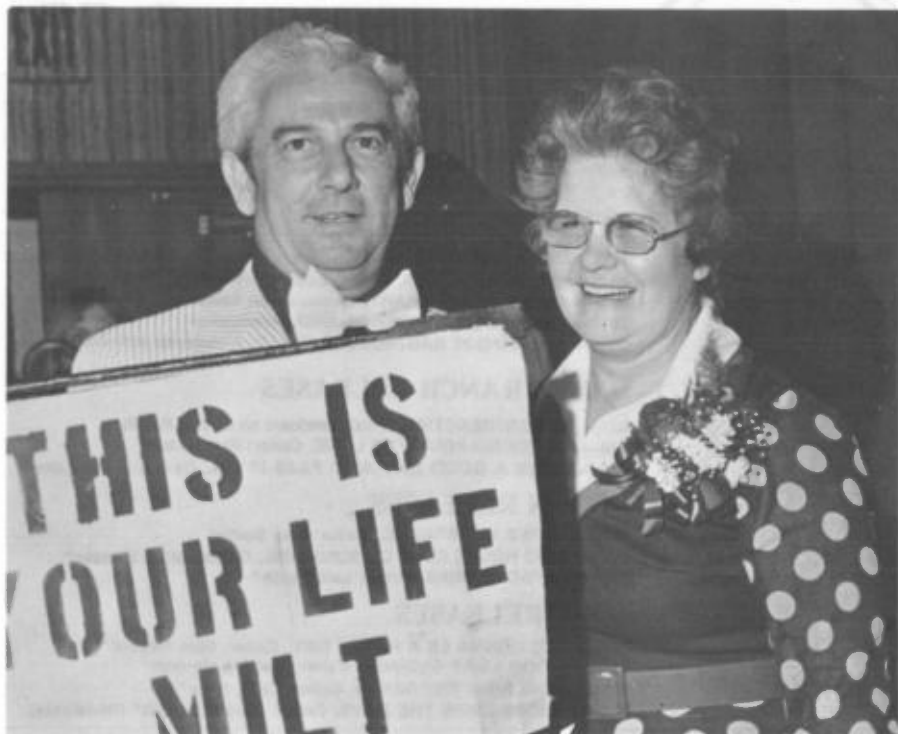
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FIFTEEN YEARS YOUNG

The Cannonaders square dance club of the Gettysburg, Pa. area celebrated its fifteenth anniversary over a year ago, but the pleasant memories and the unique celebration still make an impact.

More than 200 people, present members and past, attended an anniversary banquet at the Gettysburg Sheraton Inn. Among those present were Jack and Jean McAndrews of Smithtown, N.Y., first presidents of the Cannonaders.

The banquet program included a "This Is Your Life" program for caller Milt Neidlinger and his wife Hilda of Reisterstown, Maryland. Milt and Hilda have been with the Cannonaders since

it's beginning.

Each banquet guest received a copy of the lavish thirty-page history booklet written especially for the anniversary year.

A big, open Anniversary Dance was held in the Gettysburg High School. Callers who have shared the past fifteen years with the Cannonaders were enjoyed.

A publication, the "Cannonbawl", a float, exhibition dances, special festivals, full classes, and many other features typify this active club.

The Cannonaders Club philosophy is summed up this way:

"All this to the end that square

Continued on Page 57

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.95 each, plus 18¢ postage per tape.



Lee Kopman

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- 2018— LAY BACK LOVER, Caller: Johnny Wykoff*
- 2017— BELLS ON MY HEART, Caller: Roger Chapman*
- 2016— FISHERS HORNPIPE/IDA RED, Hoedowns
- 2015— SUGARFOOT RAG/RUBBER DOLLY, Hoedowns with banjo lead.

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- 631— ACTION/REACTION, First Hoedown on Dance Ranch
- 630— MERRY-GO-ROUND OF LOVE, Caller: Frank Lane*
- 629— HAVE A GOOD DAY AND PASS IT ON, Caller: Frank Lane*

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- 1279— LITTLE HEARTACHE, Caller: Lem Smith*
- 1278— THIS HOUSE RUNS ON SUNSHINE, Caller: Mike Sikorsky*
- 1277— 76 TROMBONES, Caller: Lem Smith*

LORE RELEASES

- 1152— IT'S GONNA BE A HAPPY DAY, Caller: Stan Ruebell*
- 1151— FOUR LEAF CLOVER, Caller: Harold Bausch*
- 1150— RING RING THE BANJO, Caller: Larry Prior*
- 1106— THOSE WERE THE DAYS, Caller: Harold Bausch* [Re-release]

SWINGING SQUARE RELEASES

- 2371— CHRISTMAS TIME'S A-COMING, Caller: Wayne Mahan*
- 2370— FIRST TIME THING, Caller: Rocky Strickland*

ROCKING A RELEASES

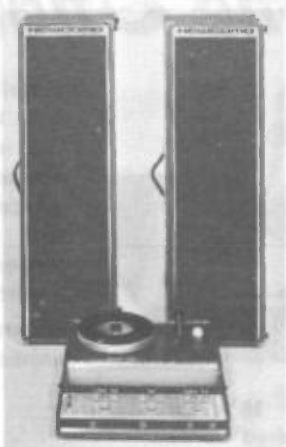
- 1364— C-B HANDLE SONG, Caller: Joe Sorrell*
- 1363— IT'S A LITTLE MORE LIKE HEAVEN, Caller: Jesse Cox*
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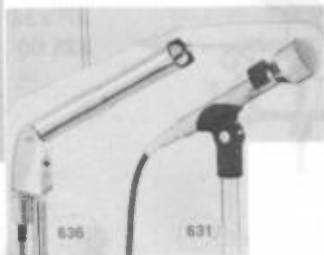
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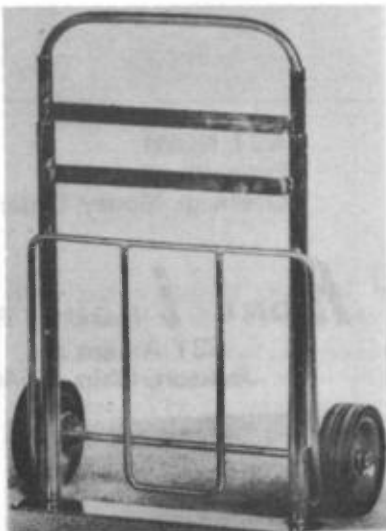
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Challenge Dancing's Basic Calls

CHALLENGE DANCING'S BASIC CALLS have been revised and updated in a current list which is the result of a poll of sixty-six callers and challenge dancer leaders around the country.

There were 29 calls added to the list and 15 dropped. While this is a net gain of 14 calls, the impact of having more calls is lessened when one considers that four of the additions were Callerlab-approved figures, and several others could easily be considered club-level in various parts of the country. These calls are necessary in the list, however, to cover sections of the country where club-level does not include these calls. Several other additions represent merely slight variations of a basic. Overall, the revised list appears to be easier for callers to present and dancers to learn than the former list, even though there are more calls on it.

Challenge Dancing's Basic Calls, first published in January, 1974, has been a tremendous asset in helping to standardize dancing above club-level. Callers and dancers throughout the country are using this list as a guide of what to teach and learn first. The list is not designed to show every call used in challenge or every variation. Rather, it shows the calls which provide the foundation of challenge dancing. This list will be in effect for the next two years.

All four couples movements:

Right and left thru, star thru, pass thru
curlique, cross trail

All eight spin the top variations:

Fractional tops ($\frac{1}{4}$ top, $\frac{1}{2}$ top, $\frac{3}{4}$ top)

All eight swing thru

About (swing about, "anything" about)

Acey ducey

Alter the wave

Arky allemande/arky grand

Arky star thru

Block formations:

Partner trade, partner tag, pass thru
curlique, star thru, walk and dodge
square thru (i.e., square the block)

Cast a shadow

Cast back/cross cast back

Circle by (fractions)/Single circle by

Circulates:

Cross over circulate

Split circulate

Trade circulate (from two-faced lines
or waves)

T-bone circulate

In roll circulate/Out roll circulate

Clover and (anything)

Coordinate

Counter rotate/split counter rotate

Cross and turn

Cross by

Cross chain thru/cross chain and roll

Cross and wheel

Curl thru

Curli-cross

Everybody chain

Diamond formations:

Diamond circulate

Cut the diamond/Flip the diamond

Diamond chain thru

Dixie diamond

Switch to a diamond

6x2 acey ducey/3x2 acey ducey

Ends bend

Explode the line/wave

Ferris wheel

Flip back

Follow your neighbor

Cross your neighbor

Half breed thru

Hinge and trade (couples and single)

Horseshoe turn

Hourglass formations:

Hourglass circulate

Cut the hourglass/Flip the hourglass

Load the boat

Lockit

Mix: Anything and mix, such as *swing*
and *mix*, *circulate and mix*, etc.

Motivate

Pass and roll

Pass in/Pass out

Pass the axle

Pass the ocean/Pass the sea

Peel and trail/Trail and peel

Percolate

Phantom formations:

Circulate, acey ducey, tag the line

trade the wave, turn and deal,

wheel and deal

Quarter in/Quarter out
 Quarter thru/three-quarter thru
 Recycle (wave, facing couples, all 8)
 Relay the ducey
 Relay the top
 Remake the thar/remake the set-up
 (Right or left) roll to ocean wave
 Roll (added after any call)
 Round off
 Rotary spin
 Rotate (couple and single)
 From squared set only)
 Scoot back variations:
 Scoot and dodge
 Scoot chain thru
 Scatter scoot
 Triple scoot
 Scoot and plenty
 Scoot and ramble
 Shuffle the deck
 Single wheel
 Slip-slide-swing-slither
 Spin chain the gears
 Spin chain and circulate the gears
 Spin the windmill (circulators go as directed)
 (Anything) the windmill (right, left, in, out, i.e, mix the windmill in)

Split square thru
 Split square chain (thru
 Spread (added after any call)
 Square the bases
 Square chain thru
 Square chain the top
 Step and slide
 Swap around
 Swing and circle
 Switch the wave/line
 Swing the fractions

GRAND ZIP, Continued

Lee and Dave outdid themselves and the dancers, both newer challenge dancers and those who have been around for some time, had a tremendous time. It is obvious that these two fine callers spent a great deal of time in preparation for this weekend. We can barely wait until next November so that we can attend again.

Thank you for having such a great magazine for all square dancers to enjoy.

Jerry & Carolyn Yantis
 Dayton, Ohio

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEAR AGO — January 1951

American Squares bows to inflation: subscription rates are being raised from \$1.00 per year to \$1.50 for this 20-page magazine.

A new term in the folk and square dancing vocabulary is being used with increasing frequency commensurate with its increasing popularity on the dance floor. The new term is "Round Dancing." Different from square and folk and ballroom dancing, yet incorporating ideas from each, round dancing is beginning to show itself as an acceptable addition to an evening of square dancing. Two references to Round Dancing appear in this issue. Guy Merrill of California doesn't sound too convinced of the merits of the "new" dance. He starts out, "We are going in for what is known as *Round dancing*." He continues with a description of a typical sequence and ends, "Bounce up and down throughout the entire dance and you have it. The above will fit any modern number on the Hit Parade. Just change the sequence around a little and don't forget to put in plenty of twirls." He does concede, "Some of the newer dances will undoubtedly last... some will prove worthy and some will not," but he plaintively wonders, "Why should we be used as a proving ground?"

Gus Empie admits that learning to "rounddance" has been difficult for him, but he has a ready answer for the difficulty. "I am convinced that there should be a 'call' for each step of the dance. The 'call' should be used until all dancers are thoroughly familiar with the dance." He stresses the importance of proper instruction, calling the steps and conditioning the floor (by which he means carefully arranging dancers in concentric circles so all have enough "open country" in which to execute the

steps). It is obvious that he expected all of the square dancers to participate in the rounds.

10 YEARS AGO — January 1966

Beginning with this issue, American Squares will be known as Square Dance Magazine, in order to be more readily identifiable to its prospective audience, especially to people who are not already square or round dancers.

The vocabulary used to describe round dance steps has been under discussion at the last two National Square Dance Conventions, and a summary of those terms which were accepted at the two conventions is included: Adjust or Blend, Change sides, Footwork, Pick up, Reverse, Spin, Twirl, Scissors, Twinkle and Whisk. In order to avoid confusion and controversy, and to prevent the hundreds of existing R/D write-ups from becoming obsolete, the general policy was established that "no change would be made unless and until it is clear that a change *must* be made."

In an interview with Square Dance, Bruce Johnson of California said, "We are making our product more and more difficult to sell because we are making it harder and harder for people to participate." Bruce would like to see square dancing taken down from its professional level so it will be a more accessible hobby. "I am not against programming for high frequency dancers. They are the most enthusiastic and I enjoy calling for them. But we must be able to maintain several dance levels to keep many people as happy as possible." Bruce says, "We need good teachers and leaders who have foresight and courage enough to put at least part of their programs on the recreation level for people who cannot be avid participants." There is a vital need for good

Continued on Page 57



Dancing Tips

by Harold & Lill Bausch

We hear a lot about the various "levels" of square dancing but not much about the various types of clubs. Perhaps many of our dancers are not even aware of the variety that exists.

There are clubs that dance once a week, some that dance every other week, some that dance once a month; some clubs have a different caller for each dance, some have the same caller all the time; some clubs require that you have several years of dancing experience before you can join, and some that have a new class coming in as new members each year.

The atmosphere (or, as I say, the personality) of various clubs is as varied as the personalities of people. Some are relaxed, friendly and gay, while others are tense, determined, and almost grim. Some are strictly for fun and some seem to be a prestige trip.

There are so many things that contribute to these things that no one person or situation can be credited or blamed. The one thing that contributes the most to the personality of a club is the people who are in it, second would be the caller, and somewhere close down the line would be the hall they are dancing in.

It is my personal belief that the best situation for a club is to have a regular caller, one that does most, if not all, the calling for that club. This way the caller has a responsibility to help in all respects: to help keep the atmosphere friendly, to keep everyone relaxed, to keep the club dancers up on the mainstream calls (not all the experimental calls, but such calls as are approved by Callerlab), and to add his

experience to that of the club officers in steering the club. I also think it good for such a club to have a guest caller once in a while, perhaps when the club caller would like to accept an engagement in another area of the country.

I suggest that it is the caller's responsibility to keep the club dancers current on popular calls, I mention this because so often I see clubs with no regular club caller who are in need of help. Too often the caller coming in for a one night engagement finds that the dancers don't know a certain call and so he takes the easy way out and just eliminates this call from his program, instead of taking the time to teach it. You see, he feels no responsibility toward this group of dancers; for he is only a guest caller. It so happens that I do not have that attitude. If I call something and the dancers fall apart on that call, I feel challenged to get them all through it, and will workshop that call if necessary.

Remember, I am not talking about experimental calls; I am speaking of mainstream calls. Of course, there are some clubs too that do not care to keep up with "Mainstream" dancing — clubs that want an easier level. I find these to be a minority. Most clubs like to consider themselves Mainstream, and some like to think a bit higher.

As to the Challenge clubs, they are great for people who dance often and for those who like it. I do most of my calling in mainstream clubs and workshop groups. That's where my fun is. To each his own....

One last comment — it is surprising the amount of influence a hall can have on a club. Some halls just lend themselves to a relaxed attitude, while others for various reasons do not. A hall that is noisy will bring out the gay atmosphere; a hall where the acoustics are deadened will put a damper on shouting, laughing and visiting. Be aware of this when you choose a hall as a regular meeting place. If a hall seems a bit noisy, but you can understand the caller with ease, then you are aided in having a gay time. If you can't hear the caller, you had better switch quickly!



Bill Cooper of Mississauga, Ontario Canada has just published a book entitled "Logical Teaching of Square Dance Basics" which will soon be reviewed in our Book Nook section, but at first glance we think he's got an in-depth modern way to go about teaching as well as analyzing what is taught in the beginners class situation.

We like his breakdown of the basic teaching order including a chronological proposal going into first, second, third and beyond 3rd year of class/workshop work. We would urge that Callerlab committees responsible for setting up permanent teaching orders and levels take a good look at his suggestions.

Regarding levels particularly, we notice on page 31 he has used the COLOR CODE idea first proposed in this magazine, October, 1974, center pages, to designate levels of dancer experience or club level preference. We still feel that a COLOR CODE is the best answer to this problem of identification. Bill's formula follows:

Suggested Levels In Square Dancing

1. WHITE One Night Stand

For groups of new or first time dancers. Basics 1-12 used with a minimum amount of teaching. Descriptive language is used to give as much help as possible to the dancers.

2. YELLOW Occasional

For groups that dance only once a month, or fortnightly, for social enjoyment, and do not wish to progress further. Basics used would include 1-29 and 33, 34, 37, 38, 45, 46. Some of these may require re-teach or walk thru when used.

3. GREEN First year

For groups wishing to actively learn Modern Square Dancing. Based on approximately 30 nights teaching and practice. Basics taught and used are those listed 1-70.

4. ORANGE Second Year

For dancers who have passed the First Year level. Based on a further 30 nights teaching and practice. Basics taught and used are those listed 1-101.

5. RED Experienced

For dancers who wish to continue learning beyond Second Year. Requires at least another 30 nights teaching and practice. Basics would number about 115 and include 1-100, the Families, plus currently popular ones.

6. PURPLE Advanced

For dancers with more than three years experience, able to dance well about 125 Basics from various setups and situations. They can cope readily with new and experimental material.

7. BLUE Challenge

For dancers who are able to devote much time to learning 150 or more Basics.

PUT ON OUR BEST ETHICS

Once more it seems there is a rash of more-than-usual caller/club date cancellations, and once more we would remind both callers and clubs that certain ethics apply in the matter of cancelling a booking, even for a very good reason.

Callers generally book one to two years ahead. A sudden hole in caller's touring schedule (especially for a Saturday night date) can wreak havoc with plans.

Sometimes a club can refill a date a caller has cancelled with six months lead time, but a caller can rarely fill a cancelled date by a club within the same period, especially in a locality further than one state away.

Sudden sickness may be valid reason, but a caller should endeavor to assist the club to replace himself on short notice.

Clubs should be prepared to compensate a caller by one-half his fee if they cancel him within a three-month period, and a token "expense" compensation of \$25.00 if they cancel him within a six-month period, no matter what reason is given.

Jim Alley of Rutland, Vermont, acknowledged recently that "... a committee is needed to make a study of these problems between callers and clubs." Perhaps the Ethics Committee of Callerlab, or a special committee of Legacy, will give the problem some airing soon.

KEEP 'EM DANCING

by Ed Fraidenburg



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



Heads slide thru, turn thru, slide thru
Cast off three-quarters, centers run
All slide thru, centers pass thru
Left allemande.....

Heads slide thru, turn thru, slide thru
Cast off three-quarters, ends pass thru
All wheel and deal, centers pass thru
Slide thru, pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads slide thru, turn thru, slide thru
Cast off three-quarters,
Centers cross run, left allemande.....

Head men and corner girl go forward
And back, slide thru, girls run
All slide thru, boys run, pass thru
Wheel and deal, centers turn thru
Slide thru, centers pass thru
All cast off three-quarters, pass thru
Wheel and deal, centers turn thru
Slide thru, centers pass thru
All cast off three-quarters
Left allemande.....

Sides roll away, heads slide thru
California twirl, slide thru, centers run
All slide thru,
Centers square thru three-quarters
Left allemande.....

No. 1 couple only half sashay
New heads slide thru
Those who can slide thru,
Three girls run, circle eight
Three girls roll away
Sides square thru three-quarters
Heads pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel and spread
Pas thru, wheel and deal,
Girls swing thru, turn thru
Boys courtesy turn 'em
Left allemande.....

Heads half square thru, swing thru
Boys run, ferris wheel and spread

Pass thru, wheel and deal
Girls swing thru, turn thru
Boys courtesy turn 'em, crosstrail thru
Left allemande.....

Heads square thru four, swing thru
Boys run, tag the line right
Ferris wheel and spread, pass thru
Wheel and deal, boys turn thru,
Centers in and cast off three-quarters
Girls crossfold, zoom, girls turn thru
Boys courtesy turn 'em, pass thru
Wheel and deal, zoom,
Centers pass thru, left allemande.....

Heads square thru four
Circle half to a two-faced line
Ferris wheel and spread, curlique
Eight circulate, same sex trade
Eight circulate, boys run
Centers square thru three-quarters
Left allemande.....

Heads square thru four
Circle half to a two-faced line
Couples hinge, triple trade
Couples hinge, swing thru
Boys run, couples circulate,
Couples hinge, triple trade
(Careful) wheel and deal, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass thru, couples hinge, triple trade
Step thru, tag the line in, star thru
Trade by, right and left thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass thru
Couples hinge, triple trade, step thru
Tag the line in, star thru, trade by
Pass thru, trade by, left allemande.....

Heads square thru four, ocean wave
Follow your neighbor and spread
Boys run, right and left thru, slide thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, triple trade
Boys run, swing thru, right and left thru
Star thru, pass thru, trade by
Left allemande.....

Sides square thru four, swing thru
Boys run, tag the line right
Couples hinge, triple trade
Boys cross run, couples hinge
Pass thru, trade by, circle half
To a two-faced line, tag the line right
Couples hinge, triple trade,
Boys cross run, couples hinge,
Pass thru, trade by, left allemande.....

Heads square thru four
Circle half to a two-faced line
Tag the line right, couples hinge
Triple trade, boys cross run
Triple trade, couples hinge
Star thru, pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Sides flutter wheel and pass thru
Heads pass thru, boys run
Those who can walk and dodge
All cloverleaf, left allemande.....

Heads square thru four, ocean wave
Walk and dodge, tag the line in
Star thru, centers pass thru, ocean wave
Walk and dodge, tag the line in
Star thru, pass thru, left allemande.....

Heads square thru four, ocean wave
Ends circulate, centers walk and dodge
All tag the line in, pass thru, ends fold
Curlique, girls trade, recycle
Square thru three-quarters, trade by
Left allemande.....

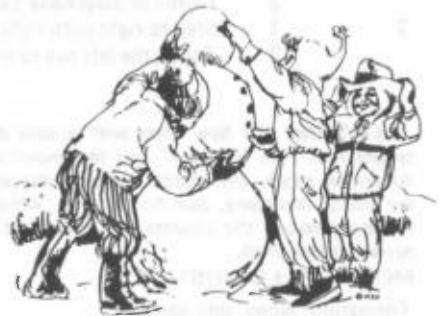
Side ladies chain, heads lead right
Circle to a line, pass thru, boys trade
(Left hand wave) Follow your neighbor
Spread, left allemande.....

Heads square thru four, curlique
Follow your neighbor and spread
Swing thru, boys run, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Curlique, eight circulate, boys run
Swing thru, follow your neighbor
And spread, swing thru
Follow your neighbor and spread
Swing thru, girls trade, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Spin the top, follow your neighbor
And spread, girls trade,
Right and left thru, spin the top
Follow your neighbor and spread
Girls trade, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Spin the top, follow your neighbor
Spread, girls trade, spin the top
Follow your neighbor and spread
Girls trade, left allemande.....



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by Bob Howell

easy level



In the September issue of American Squaredance, the Pravo Horo was featured. Here is a much simpler version of the dance which makes it great for one night stands. This is how Carole Howard presented it at Jane Farwell's Folklore Village, Dodgeville, Wisconsin.

PRAVO HORO (Bulgarian Line Dance)

Record: MH 45-3057

Formation: Long line of mixed dancers, arms linked with second neighbor on each side, left over, right under.

MEASURE COUNT

- | | | |
|---|---|--|
| 1 | 1 | Short step forward toward center with left foot. |
| | 2 | Touch right toe to instep of left foot. (No weight on right) |
| 2 | 1 | Step diagonally back and to the right with right foot. |
| | 2 | Continue diagonally back to right with left foot closing to right. |
| 3 | 1 | Step to right with right foot. |
| | 2 | Touch the left toe to instep fo right foot. (No weight on left) |

Let's start the New Year with a solo dance that the black youngsters at school taught me. This is "Soul" and the music certainly fits the dance. As part of our American scene, the Hustle is being danced from New York to California. There are many variations, but here is the "Monticello Hustle" as we dance it. It comes to you through the courtesy of the Monticello Haystackers, a junior high school square dance club.

MONTICELLO HUSTLE

Formation: None, solo dance.

Music: "The Hustle" AVCO AV4653, or "Hustle" Polydor PO 14781.

Wait for a strong downbeat at the beginning of a musical phrase.

COUNTS

- 1-4 Starting on the left foot, walk forward three steps, L,R,L, and tap the right toe forward on the 4th count.
- 5-8 Walk backward three steps, R,L,R, and touch the left toe backwards on count 8.
- 9-11 Walk forward three steps L,R,L, again.
- 12-13 Tap right toe forward twice.
- 14-15 Tap same right toe backward twice.
- 16 Tap right toe forward again.
- 17 Tap right toe backward again
- 18 Tap right toe out to the right while pivoting $\frac{1}{4}$ right on left foot.
- 19-22 Back up three steps, R,L,R, and touch the left toe backward on count 22.

Entire routine begins again. Use plenty of Body English with arms remaining close to the side of the body.

Here is another "old timer" that still works well on one night stands.

FOLLOW THE LEADER

BREAK: Use any simple intro, i.e. Circle left and right, or, Allemande left and grand right and left.

FIGURE:

First lady lead to the gent on her right
And swing that guy with all your might
Now on to the next and swing him too
While the gent follows up and swing lady No. 2
Now both move on and listen to me
Head lady swing fourth gent while her man swings lady No. 3
The lady goes home and waits right there
Till her honey swings with the 4th lady fair
Now he hurries home and all eight swing
Promenade your partner, go round the ring.
Each subsequent couple then follows suit.



This is a variation of a fine contra presented by Jerry Helt at the National Square Dance Convention in Kansas City. Its simplicity makes it beautiful.

THE THREE-QUARTER CONTRA

Record: Any smooth flowing, rather slow, waltz.

Formation: Contra line, 1,3,5,7, etc., active and crossed over.

Actives join both hands with the one below and cross the joined hands. I prefer to "cadence call" this dance rather than cueing it. Opposite footwork throughout.

MEASURE

- 1 Step-swing out away from the center of set. (Man steps on left, swings right across in front of left; lady opposite)
- 2 Step-swing in toward the center of set. (Man steps on right, swings left across in front; lady opposite)
- 3-4 Man steps left on left foot and draws right foot to it. Repeat. (Roll the joined hands as these steps are taken.) Lady does the opposite.
- 5-8 Reverse the first portion of dance: Step swing in, out and draw two towards center of set ending in original spot.
- 9 Balance together, man stepping forward on left, lady right, while pulling hands up under chin.
- 10 Balance away.
- 11-12 Dropping right hands, turn lady under man's and lady's left arms to end facing each other (A swat the flea movement).
- 13 Joining both hands again, balance together.
- 14 Balance away, this time dropping left hands.
- 15-16 In six steps turn the lady under the right arm (Box the gnat movement).
- 17-20 While still maintaining a right hand hold, star right 12 steps.
- 21-24 Make a left hand star, go the other way back in 12 steps.
- 25-28 Roll promenade (Man maintains left hand hold while turning lady into skirt-skaters position) and passing the opposite gent with left shoulder completes a half promenade.
- 29-32 The two facing couples complete a cross trail thru, taking 12 steps and face a new one below to begin the entire routine again.

STRAIGHT TALK

If some of the callers would dance the complicated non-directional figures we are having today, at the speed they call, they would soon find out why so many dancers are having problems. We know that there are various levels of dancing — Club Level — Midstream — Advanced — Challenge.

Those who have more time could attend additional workshops and advance to the levels where they would have the most fun. But for the average dancers, with limited time and who know the basics, there should be a place on one of these levels, providing the callers would slow down their tempos to 128 beats. This would give all the dancers more time to execute these new figures in a relaxed and enjoyable fashion.

Many who have started square dancing together as friends are now drifting apart, due to the pace that square dancing is going through with so many new figures and fast calling.

Relaxed dancing should be encouraged on all levels, so that all dancers will have the same opportunity to learn and execute these new figures in a smooth and enjoyable fashion.

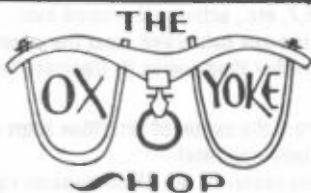
Remember square dancing is for fun. Let's keep it that way!

*Ed. Y. Vache
Philadelphia, PA*

LET'S REDO THE WAY WE REVIEW

On several occasions I've had the urge to make some comments about the record reviews....After reading the review for October, I've decided it's

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time to speak out.

The reviewer, speaking of "Sittin' Back", says, "The music and melody of this dance make it our second pick this month." But in the next sentence he says, "The figure is somewhat jerky and poorly timed." The reviewer is rating a poorly timed record as his number two choice because the music is good! I call that an extremely poor choice in priorities in rating a record.

There are too many records on the market today which are pure garbage. I have listened to more records than I care to count which have 30, 28 and even 24-beat grand squares. One gave over 40 beats. Many, many records call for the dancer to "go up and back" or "swing at home" but don't allow any beat on which to do these figures. Others squeeze 68 beats or more of action into 64 beats of music.

We have all heard choreography in which the ladies are chained to a do paso. We've all danced to records which place us in a Box 1-4, ask us to all eight circulate and miraculously end in an ocean wave. We've been forced to get through combinations of figures that are awkward or unpleasant to dance. We square thru to an allemande left; we square thru to a star thru (ask the gals about that one), etc.

In short we have too many would-be choreographers on ego trips who are cranking out records containing poorly timed and/or incorrectly choreographed figures. And yes, even some of our national callers have been guilty of releasing records with glaring bloopers. Worse yet, it seems that no one is making any real effort to correct these abuses.

If a record review is to be useful, if it is to have any value at all, it must be a leader in correcting these abuses. If a figure is poorly timed and/or incorrectly choreographed, a statement to that effect should be line one of that record review. And no matter how good the music is, callers should be advised not to purchase that record. I say this even if a minor alteration on the part of the purchaser would make it usable. There are enough records with well-choreographed figures which are well-timed and set to excellent music. We don't need to compromise. Records which fit this criteria should be highly recom-

Continued on Page 57

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Chris Kermiet, Director
FOLK LIFE OUTREACH
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Golden, Colorado 80401

CEREBRAL

(Well, here I go, ready to start this tip and really move these dancers around. Better check my positions. Yes. My key man is bald. His partner has a red dress. His corner has a yellow dress. Good. Here we go . . .)

**Heads right and left thru, cross trail thru
Go around one, line up . . .**

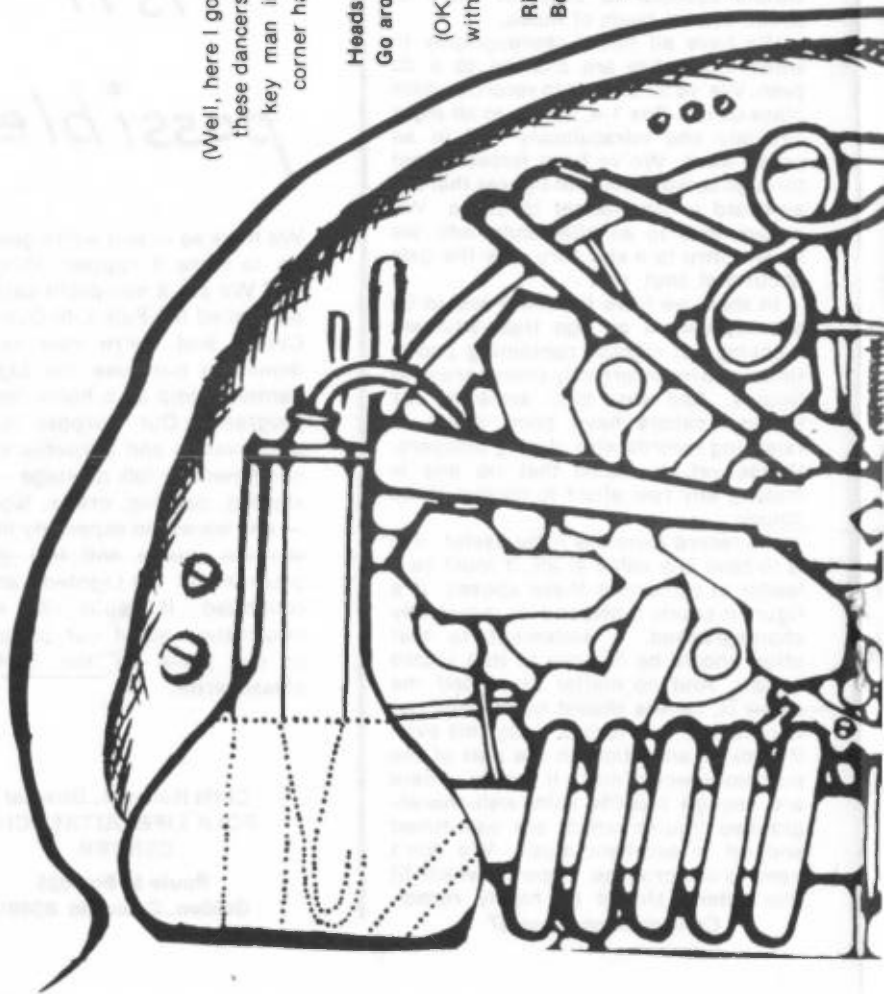
(OK. There's my key man beside his corner with the yellow dress.)

**Right and left thru, pass thru
Bend the line . . .]**

Still there, of course. But now I gotta give 'em more action . . .)

**Pass thru, tag the line, peel off
Turn and left thru . . .**

(Good bunch. They can handle it. Still together. We "zero'd out" again, so let's get more busy . . .)



let's get more busy...)

Curlique, cast off, pass thru
Partner trade and a quarter, curlique
Scoot back, walk and dodge,
Partner trade

Oops, I've got the girls chained over there ...
How do I get out? Maybe a flutter
wheel.....)

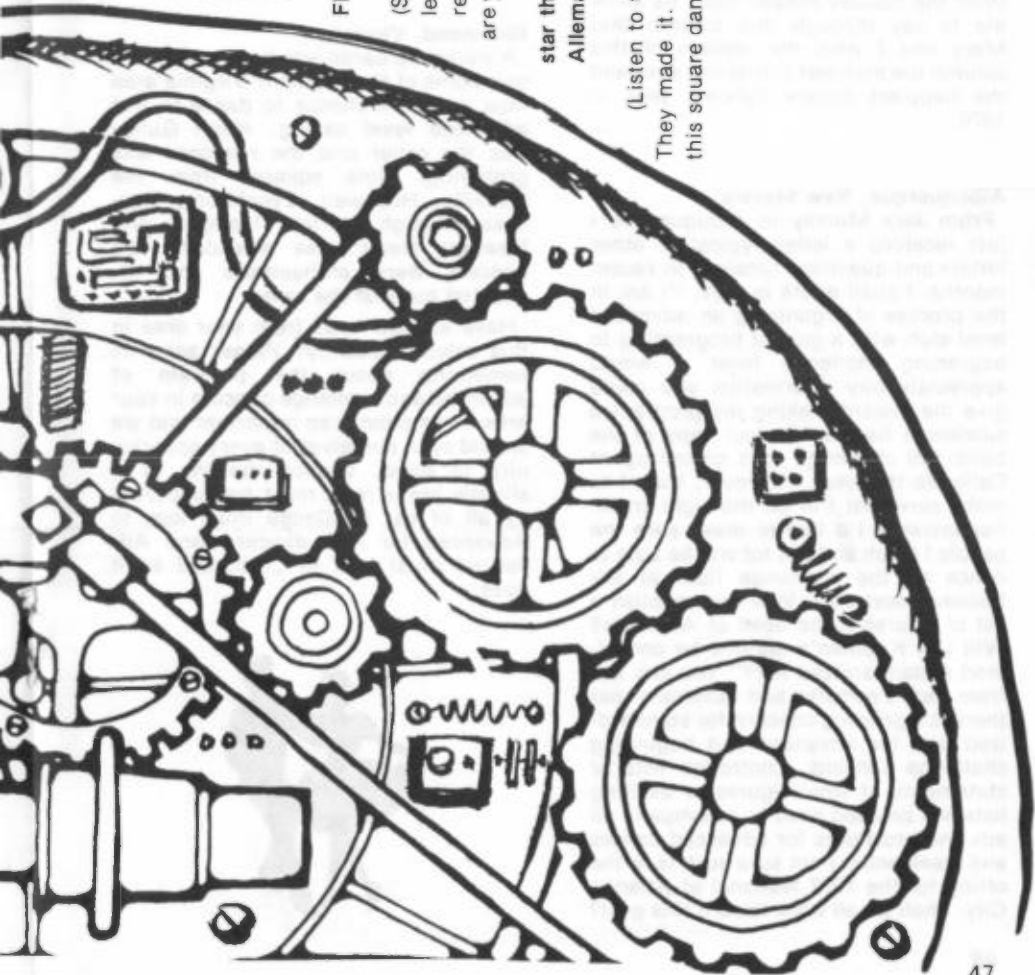
Flutter wheel

(Should be able to star thru now, but
let's see -- "baldy" -- Yellow dress,
red dress, Red dress, Red dress? Where
are you? Yes, you're there! OK.... Here goes . . .)

star thru

Allemande left

(Listen to the heavenly sound! We did it TOGETHER.
They made it. I made it. That's the fun and challenge of
this square dance game)



S A F A R I

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CHALLENGE CHALLENGER

by Jim Kassel

Yesterday was Thanksgiving day and last night I saw a quotation stating that "A full stomach makes a dull mind". So forgive me this time because I'm certainly writing this on a full stomach. With the holiday season upon us allow me to say through this column that Mary and I wish the readers of this column the merriest Christmas ever and the happiest square dancing year in 1976.

Albuquerque, New Mexico

From Jack Murray in Albuquerque I just received a letter typical of other letters and questions received in recent months. I shall quote in part. "I am in the process of organizing an advanced level club with a goal of progressing to beginning challenge level. I would appreciate any information you could give me toward making my program a success. I have a handout copy of the basic 100 challenge calls picked up at Callerlab this year. However, I want to make sure that I'm on the right track. For instance I'd like to make sure the people I teach and call for will be able to dance on the challenge floor at the National next year. Will they publish a list of figures to be used at Anaheim? Will Lee Kopman's albums be considered a standardized list?" You can see from Jack's remarks and questions that there is a growing concern for standardized lists for advanced and beginning challenge dancing. Controlled lists or statements of what figures or existing lists will be used need to accompany all ads and brochures for advanced dances and week-ends. I am sure such is in the offing for the 1977 National at Atlantic City. Shall we all work toward this goal?

Challenge Dancings Basic Calls

In another section of this January issue will be found a listing of "Challenge Dancings's Basic Calls". This is another milestone in our standardization program and represents the thinking of most of the leading challenge and advanced callers and instructors. They will be using this list now more than ever before, so it is imperative to acquaint yourself with the calls on this list if your plans take you in this direction or if you hope to attend any dances of an advanced or easy challenge level. Callers, please use this list first, and thoroughly, adding your variations and original choreography, and you will be sure you are going in the right direction and will have good solid advanced dancers.

Richmond, Virginia

A workshop dance was held recently to give some of the southern Virginia area tape groups a chance to dance to live advanced level calling. Keith Gulley was the caller and the response was gratifying. Nine squares from the Danville, Hopewell, Lynchburg, Roanoke, Raleigh, Norfolk, Hampton and Newport News area attended. The dancers were enthusiastic and requested more of the same.

Have we had news from your area in this column recently? Please send us something about the program of advanced and challenge dancing in your area. Promotion is so important and we should avail ourselves of every opportunity to grow. Groups dancing at a slightly lower level must be supported by all of us. Challenge must look to Advanced for new dancers, and Advanced must look to Club, and so it goes.



SHOW OFF, Continued

over and back, side ladies chain over and back, then chain with right hand ladies over and back. During this 64 beats of action, the Dancing Master remains silent except that on the last four beats he prompts: *Interlude* and raps his staff on beat 64.

INTERLUDE: We use a full Grand Square for 32 beats. On the last four beats, the Dancing Master prompts: *Figure Two*.

FIGURE TWO: Use right and left thru in same order as chains were used in Figure One.

INTERLUDE: Repeat Grand Square.

FIGURE THREE: Use Heads right hand star and back by the left, then go to the right and make two stars, then sides star in center, then to the right for two stars.

INTERLUDE: Repeat Grand Square.

FIGURE FOUR: We often use couple chassés with men passing back to back going over (eight counts) and ladies back to back on the return. However, we prefer the old Balance Four: Couple one sashays between couple three who

promenade singly to head position (all in eight counts). Then couple three sashays home while one promenades to place. Repeat heads with right hand couples, sides straight across, then with their right hand couples. (Note: This figure is same as "Chassés here, promenade there" of the Fireman's Dance.)

INTERLUDE: Repeat Grand Square.

DEPARTURE: After final Grand Square repeat Salutation sequence, ending with promenade off floor to retrieve wraps at table. The Dancing Master should be the last to leave floor, moving slowly and bowing right and left to audience.

NOTES: For the promenade, we suggest that lady merely place her left hand on partner's bent right arm. In leaving floor, the dancers may bow right and left to audience.

This format is not entirely original but has evolved from trial and error. Other figures and breaks have been and can be used, but each should take 32 or 64 beats to save the need for much practice.

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CHOREOGRAPHY

PEEL OFF FAMILY

Idea by Howard Liffick, 1961

An individual half cast-off motion away from adjacent dancer, used to form lines of four from a double pass thru set-up, i.e. after a double pass thru, the lead couple casts away from each other to form the ends of a line facing opposite their starting point. The trailing dancers step forward and cast away from each other to form the centers of the same line, also facing opposite direction from starting point. In this case, ending would find two boy-boy and girl-girl lines facing each other.

HISTORY: A take-off from couples cast off but in this case individuals cast off just half (180°). The "cross" peel off version had already been tried under the name of *cross to a line* that same year. After trying the *peel off* idea, it was concluded that *Cross to a line* was a crosstrail version of *peel off* and so was given the name of *Trail off* to indicate the similarity.



TRAFFIC PATTERN: A *peel off* does not mean centers in and all turn back. It happens to equal this under certain condition but is not the rule. The trailing dancers may or may not be centers. The body flow of a cast away from adjacent dancer is highly important for choreography flow of "a quarter more" or bend the line, wheel and deal, wheel across, etc. One *cannot* peel off from two couples facing each other. It must be used only from a two-people single file, same facing direction set-up, in order to form a line or two-faced line.

TEACHING FROM LINES OF FOUR:

Heads go right and circle four to a line
Pass thru, wheel and deal
Doubles pass thru, peel off to a line
Pass thru, wheel and deal
Double pass thru, peel off to a line
Pas thru, wheel and deal
Double pass thru, peel off to a
Left allemande.....

Head couples star thru,
All double pass thru, peel off
Bend the line, star thru,
Double pass thru, peel off
Bend the line, star thru
Square thru three-quarters to corner
Left allemande.....

Promenade, head couples wheel around
Pass thru, couples wheel across
(couples trade)

Wheel and deal, you're facing out
Peel off, bend the line, pass thru
Wheel across, wheel and deal
You're facing out, peel off
Bend the line, pass thru, wheel across
Wheel and deal, you're facing out
Peel off, bend the line, star thru
Square thru three-quarters
Left allemande.....

Head couples crosstrail thru, separate
Behind the sides star thru, substitute
Peel off, wheel and deal,
Double pass thru, first couple right
Next one left, star thru, substitute
Peel off, wheel and deal
Double pass thru, first couple right
Next one left, star thru, substitute
Pass thru to left allemande.....

Seemingly, the *peel off* up to this point involves all eight dancers, but really only involves four. This is where the "centers in and turn back" theory falls all to pieces.

EXAMPLES using only two couples:
Head couples pass thru, boys run
Peel off, bend the line, star thru.....
(Equals zero)

Head couples swing thru, ends fold
Peel off, bend the line, again swing thru
Ends fold, peel off, bend the line
Crosstrail thru to the corner
Left allemande.....

NOTE: In this type set-up, a two-faced line is formed by the peel-off command. You will not that no centers to go in can be established. The lead people are adjacent to each other so they cast away to become the ends of the line facing in opposite directions. The trailing dancers step forward until adjacent to each other and then cast away to become the centers of the line, also facing in opposite directions. More examples could be:

Head couples swing thru, ends fold
Peel off, wheel and deal, frontier whirl
Crosstrail around one into the middle
Turn thru to the corner, left allemande..

Head ladies Dixie style to ocean wave
Balance, ends fold, peel off
Ladies trade, bend the line, box the gnat
Crosstrail thru to left allemande.....

Head couples half sashay, boys lead
Dixie style to ocean wave, balance

Ends fold, peel off, boys trade
Bend the line, box the gnat, slide thru
Left allemande.....

Head couples square thru to outside two
Swing thru, girls fold, peel off
Wheel and deal to face those two
Left allemande.....

TRAIL OFF (Cross peel off) variations:
When in position to do a *peel off* movement, lead people adjacent to each other do a cross trail into the *peel off* pattern to become the ends of the line while trailing dancers step forward and crosstrail into their *peel off* pattern to become the centers of the line. Actually, the trailing dancers are stepping forward and trading with each other.

EXAMPLES using *trail off* commands:
Heads go right and circle to a line
Pass thru, wheel and deal,
Double pass thru, trail off to a line
Pass thru, wheel and deal,
Double pass thru, trail off to a line
Pass thru, wheel and deal,
Double pass thru, trail off to a
Left allemande.....

Head couples pass thru, boys run
Trail off, bend the line, star thru
Crosstrail to the corner, left allemande..

Head couples swing thru, ends fold
Trail off, bend the line
Same two swing thru, ends fold
Trail off, bend the line
Crosstrail thru to the corner,
Left allemande.....

PEEL OFF AND ROLL means *Peel off and a quarter more*; the quarter more body turning motion in the same direction as the cast away motion started, i.e., after a double pass thru, a *Peel off and roll* puts all in another double pass thru set-up.

EXAMPLE:

Head couples go right and circle to a line
Pass thru, wheel and deal, double pass thru
Peel off and roll, double pass thru
Peel off and roll, double pass thru
First couple left, next couple right
Left square thru four hands to corner
Left allemande.....

PEEL AND TRAIL/TRAIL AND PEEL
(Variation 1966)

Lead dancer takes first command (peel off) while trailing dancer takes second command (trail off).

EXAMPLE:

Heads star thru, all double pass thru
Peel and trail, bend the line, pass thru
Wheel and deal, double pass thru
Trail and peel, wheel and deal
Cloverleaf, peel and trail
Wheel across, star thru, dive thru
Pass thru to left allemande.....

CHOREOGRAPHY QUESTIONS

1. In writing a figure for square dancing, what three main parts are to be considered?
 2. How can a simple figure be varied?
 3. The "shape" of a square can be set up in how many ways?
 4. Why is it necessary sometimes to set up new partnership relations before starting a figure?
 5. When analyzing a new movement, what kind of equivalents do we look for?
 6. Are there equivalents used to set up a figure? Name three major types.
 7. Give one 1P2P line set-up for:
A— the BASIC program
B— the EXTENDED program
C— the ADVANCED club level program
 8. Give one "Heads lead right" set-up for each program listed above.
 9. A Box 1-4 set-up is usually a square thru equivalent. Give one example that is not.
 10. Give two $\frac{3}{4}$ Square thru equivalents.
 11. Give one Right and Left Thru equivalent for use in:
A— the BASIC program
B— the EXTENDED program
C— the ADVANCED club level program.
 12. Give one Two ladies chain and one four ladies chain equivalent.
 13. Give one 3-Zero combination series which always holds true.
 14. Zero movements are usually accomplished from what type set-ups?
 15. Give two 8-chain-thru zero movements.
 16. Name the various get-out partnership possibilities.
- ### CHOREOGRAPHY ANSWERS
1. The set-up, the "gimmick" or body of the figure, and the get-out to a left allemande.
 2. By using an equivalent set-up, equivalents and zeros in the body and a surprise get-out.
 3. Squares, circles, lines, stars, "H" pattern.
 4. To insure a quick or surprise get-out. Also, "gimmick" type figures need elaborate set-ups.
 5. The equivalents to a pass thru, right and left thru, two ladies chain, square thru, lead to the right, etc.
 6. There are three major equivalents to "set up" a figure, i.e. 1P2P, Box 1-4, and "lead to the right."
 7. 1P2P line set-ups could be:
BASIC: Promenade, heads wheel around
EXTENDED: Heads lead to right
Swing thru, boys run
Bend the line
ADVANCED: Head couples half sashay, curlique, split sides
Single file right around one
To a line.
 8. "Heads lead right" set-ups are:
BASIC: Head ladies chain, half square thru
EXTENDED: Head couples swing thru, star thru
ADVANCED: Head couples square chain thru.
 9. Box 1-4 = heads spin the top, boys run, wheel and deal, pass thru
 10. Half sashay, turn thru
(or) Partner trade
 11. Right and left thru equivalents are:
BASIC: Pass thru, California twirl
EXTENDED: Two ladies chain, Spin the top, slide thru
California twirl
ADVANCED: Trade the wave.
 12. Two ladies chain equivalent:
= Swing thru, box the gnat
right and left thru
Four ladies chain equivalent:
= Heads star thru, substitute,
Star thru.
 13. Lines pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$ to a line
(Repeat two more times to zero)
 14. Couples facing, lines facing, 8-chain thru set-ups.
 15. Eight-chain thru zero = right and left thru, dive thru, pass thru
(Repeat) OR Swing thru, centers run, couples circulate, wheel and deal, dive thru, pass thru
 16. Partner, Corners, Opposites or Right-hand ladies (In sequence) and (Out of sequence).

NOTE: All questions and answers can be found in your editor's "Set-Up And Get-Out" Manual.

REVIEW

Callerlab Suggested Movement
January, February, March

LOCKIT

By Lee Kopman, September 1971

From a two-faced line or ocean wave, on call to LOCKIT, centers cast $\frac{1}{4}$ and ends move up as in Fan the top. Movement is meant to be used after another command, i.e. Swing thru and lockit.

NOTE: A swing thru plus LOCKIT equals Spin the top.

EXAMPLES by Will Orlich:

Head couples *swing thru and LOCKIT
Turn thru*.....(= Lead right)

Circle four, head gents break to a line

Pass the ocean and LOCKIT

(= Right and left thru)

*Swing thru and LOCKIT, boys run

Wheel and deal, star thru*.....(= Zero)

Crosstrail thru to left allemande.....

Head couples *swing thru and LOCKIT

Boys run and bend the line*.....(= Ferris wheel)

Spin the top and turn thru

Left allemande.....

Heads lead right circle to a line

*Swing thru, LOCKIT, Boys run,

Wheel and deal, star thru*.....(= Zero)

Slide thru, *swing thru, LOCKIT*....

(= Spin the top)

Spin the top, boys run, couples circulate

Bend the line, left allemande.....

Heads lead right, circle to a line

Pass the ocean and LOCKIT

Box the gnat, pass the ocean, LOCKIT

Slide thru, trade by, star thru

Swing thru, LOCKIT

All-8 circulate, centers twice, LOCKIT

Turn thru, wheel and deal

Square thru three-quarters to

Left allemande.....

Heads square thru four hands

Swing thru, scoot back, LOCKIT

Center four, triple trade, LOCKIT

Girls run, triple trade, LOCKIT
(Two-faced line lockit = couples hinge)

Ferris wheel, U-turn back, cloverleaf

Center four swing thru, turn thru

Left allemande.....

EXAMPLES by Jack Lasry:

Heads lead right circle to a line

Curlique, cast off three-quarters

LOCKIT, scoot back, boys run

Ferris wheel, centers do-sa-do to wave

Chain reaction, boys run, bend the line

Heads lead right circle to a line

Curlique, eight circulate, hinge

LOCKIT, swing thru, boys run

Ferris wheel, centers do-sa-do to wave

Chain reaction, boys run,

Couples circulate, wheel and deal

Dive thru, square thru three-quarters

Left allemande.....

Heads pass the ocean, chain reaction

Boys run, ferris wheel

Centers do-sa-do to a wave, LOCKIT

Curlique, walk and dodge, swing thru

Turn thru, left allemande.....

Heads do-sa-do to a wave, LOCKIT

Chain reaction, boys run, ferris wheel

Centers pass thru, curlique, girls run

Left allemande.....



by Jay King, Lexington, Mass.

Heads flutter wheel, sweep a quarter

Pass thru, star thru, flutter wheel

Sweep a quarter, left allemande.....

Heads square thru, swing thru

Boys run, wheel and deal

Sweep a quarter, half square thru

Trade by, swing thru, boys run

Wheel and deal, sweep a quarter

Slide thru, left allemande.....

Heads lead right and circle to a line

Slide thru, swing thru, girls U-turn back

Couples circulate, wheel and deal
Sweep a quarter, swing thru, star thru
Trade by, pass thru, left allemande.....

Head lead right and circle to a line
Pass thru, wheel and deal
Sweep a quarter (into double pass thru
formation)

Double pass thru, first two left
Next two right, pass thru, wheel and
deal, sweep a quarter
Centers swing thru and turn thru
Left allemande.....

Side ladies chain, flutter wheel
Sweep a quarter, pass thru, star thru
Two ladies chain, flutter wheel
Sweep a quarter, pass thru
Left allemande.....

Sides lead right and circle to a line
Pass thru, wheel and deal,
Insides sweep a quarter (to the right)
Same two slide thru, square thru $\frac{3}{4}$
Left allemande.....

Sides reverse flutter wheel,
Sweep a quarter, pass thru, star thru
Reverse flutter wheel, sweep a quarter
Left allemande.....

Sides lead right and circle to a line
Pass thru, wheel and deal,
Sweep a quarter, zoom
Double pass thru, first two left
Next two right, pass thru
Wheel and deal, sweep a quarter
Double pass thru, first two left
Next two right, crosstrail thru to corner
Left allemande.....

by John Strong, Salinas, California

Heads square thru, swing thru
Scoot back, fan the top, recycle
Pass thru, wheel and deal
Double pass thru, centers in
Cast off $\frac{3}{4}$, star thru, curlique
Walk and dodge, partner trade,
Curlique, walk and dodge, star thru
Curlique, coordinate,
Couples circulate, girls trade
Boys circulate, wheel and deal
Pass thru, trade by, right and left thru
Left allemande.....

Four ladies chain, heads curlique
Walk and dodge, swing thru, boys run
Couples circulate, half tag trade & roll
Star thru, curlique, transfer column
Swing thru, scoot back
Walk and dodge, partner trade
Curlique, coordinate, veer right
Trade by, star thru, pass thru
Wheel and deal, zoom, pass thru
Left allemande.....

Heads flutter wheel, curlique
Walk and dodge, swing thru
Scoot back, recycle, left allemande.....

Heads star thru, pass thru
Square thru three-quarters, cloverflo
Left allemande.....

Heads half square thru, swing thru
Scoot back, fan the top
Right and left thru, star thru
Pass thru, cloverflo
Spin chain thru, swing thru
All eight circulate, swing thru
Spin the top, curlique,
Transfer the column, swing thru
Boys run, flutter wheel, pass thru
Partner tag, left allemande.....

Heads flutter wheel, star thru,
Pass thru, curlique, split circulate
Boys run, curlique, transfer column
Centers run, bend the line, star thru
Double pass thru, first couple left
Second go right, pass thru, tag line
Cloverleaf, box the gnat, pass thru
Star thru, crosstrail,
Left allemande.....

Heads star thru, pass thru, star thru
Curlique, transfer the column
Swing thru, boys run, pass thru,
Bend the line, star thru, pass thru
Cloverflo, left allemande.....

Four ladies chain, four ladies chain $\frac{3}{4}$
Heads square thru, star thru
Flutter wheel, curlique, coordinate
Half tag trade and roll
Right and left thru, left allemande.....

Heads pass the ocean, fan the top
Slide thru, pass thru, swing thru
Scoot back, recycle, pass thru
Trade by, right and left thru,
Flutter wheel, sweep a quarter
Flutter wheel, crosstrail
Left allemande.....

Heads star thru, pass thru, veer left
Couples circulate, half tag, trade, roll
Star thru, curlique, coordinate
Couples circulate, girls trade
Boys circulate, wheel and deal
Pass thru, cloverflo,
Left allemande.....

Heads pass thru, partner trade
Curlique, walk and dodge
Spin chain thru, girls circulate twice
Swing thru, recycle, star thru
Pass thru, wheel and deal, zoom
Square thru $\frac{3}{4}$
Left allemande.....

by Jay King, Lexington, Mass.

DESTROY THE LINE FIGURES

Heads square thru, do-sa-do to a wave
Girls walk and dodge, destroy the line
Pass thru, trade by do-sa-do to wave
Girls walk and dodge, destroy the line
Pass thru, trade by, left allemande.....

Heads right and left thru, curlique
Walk and dodge, swing thru
Boys walk and dodge, destroy the line
Swing thru, right and left thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, center boys only run right
Destroy the line, curlique
Centers walk and dodge,
Destroy the line, left allemande.....

Sides lead right and circle to a line
Pass the ocean, girls walk and dodge
Destroy the line, eight chain four
Do-sa-do to a wave,
Girls walk and dodge, destroy the line
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Sides lead right and circle to a line
Spin the top, boys walk and dodge
Destroy the line, turn and left thru
Left allemande.....

Heads slide thru, square thru $\frac{3}{4}$
Left swing thru, girls walk and dodge
Destroy the line, turn thru
Trade by, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Slide thru, swing thru.
Boys walk and dodge, girls circulate
Destroy the line, swing thru
Girls walk and dodge, boys circulate
Destroy the line, square thru $\frac{3}{4}$
Left allemande.....

Sides lead right and circle to a line
Slide thru, left swing thru double
Boys walk and dodge, destroy line
Swing thru, turn and left thru
Left allemande.....

Sides slide thru, square thru $\frac{3}{4}$
Left swing thru, girls walk and dodge
Boys circulate, destroy the line
Left swing thru, boys walk and dodge
Girls circulate, destroy the line
Left allemande.....

by Fred Bailey, Rush City, Minnesota
FERRIS WHEEL FIGURES & BREAKS

Heads square thru four hands
Swing thru, boys run, tag the line left
Ferris wheel, centers pass thru
Left allemande.....

Promenade heads wheel around,
Pass thru, wheel and deal
Centers sweep a quarter
Square thru four hands, curlique
Scoot back, boys run, spin the top
Girls run, ferris wheel,
Centers pass thru, box the gnat
Change hands, left allemande.....

Sides spin the top, boys run
Wheel and deal, pass thru
Swing thru, boys trade, girls run
Ferris wheel, centers pass thru
Swing thru, boys circulate, girls trade,
boys run, ferris wheel,
Centers pass thru, swing thru
Girls circulate, boys trade, girls run
Ferris wheel, centers veer left
To a two-faced line, those couples trade
Bend the line, left allemande.....

Sides square thru four hands
Do-sa-do to an ocean wave, girls trade
Scoot back, boys run, all partners trade
Ferris wheel, centers pass thru
Left allemande.....

Heads square thru four hands
Right and left thru, veer right
To a two-faced line, ferris wheel
Centers curlique, left allemande.....

Heads promenade halfway round
In the middle spin the top, swing thru
Pass thru, swing thru, girls circulate
Boys trade, girls run, ferris wheel
Centers pass thru, swing thru,
Boys circulate, girls trade
Girls trade, boys run, ferris wheel**
Centers square thru three-quarters
Left allemande.....

**OR: Centers pass thru, swing thru
Girls circulate, boys trade, girls run
Ferris wheel, centers pass thru
Swing thru, pass thru
Left allemande.....

by Gene Pearson, Groves, Texas

Four ladies chain, heads square thru
Swing thru, boys trade, swing thru
Girls trade, scoot back, boys trade
Swing thru, all eight circulate
Swing thru, girls trade, scoot back
Boys trade, swing thru, change hands
Left allemande.....

Heads pass the ocean, girls trade
Swing thru, turn thru, left turn thru
Centers turn thru, centers in, cast off $\frac{3}{4}$
Star thru, trade by, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads swing thru, boys trade
Swing thru, same two square thru
Swing thru, boys trade, swing thru

Scoot back, boys trade, boys run
 Couples circulate, wheel and deal
 Pass thru, trade by, pass thru
 Left allemande.....
 Heads flutter wheel, sweep a quarter
 Pass thru, spin chain thru, boys run
 Bend the line, pass the ocean
 All eight circulate, swing thru
 Girls circulate, boys trade
 Boys run, bend the line, slide thru
 Left allemande.....
 Heads square thru, swing thru
 Boys cross fold, single circle
 To an ocean wave, girls trade, girls run
 Tag the line right, wheel and deal
 Right and left thru, star thru, pass thru
 Partner trade and a quarter more
 Single circle to an ocean wave
 Girls trade, girls run, tag the line right
 Wheel and deal, left allemande.....
 Heads spin the top, swing thru
 Right and left thru, pass thru, slide thru
 Fan the top, split circulate, swing thru
 Boys run, right and left thru, slide thru
 Spin chain thru, swing thru,
 Boys circulate, girls trade
 All eight circulate, curlique, scoot back,
 Split circulate, walk and dodge
 Partner trade, slide thru
 Left allemande.....
 Heads right and left thru, pass thru
 Around one to a line of four
 Curlique, transfer the column
 Boys run, bend the line, curlique
 Coordinate, bend the line,
 Right and left thru, half sashay
 Star thru, California twirl, swing thru
 Boys trade, star thru, California twirl
 Pass thru, bend the line, pass the ocean
 All eight circulate, swing thru
 Girls circulate, boys trade, boys run
 Bend the line, slide thru, left
 Left allemande.....

by Jack Lasry, Miami, Florida
CROSS RUN FIGURES

Heads lead right circle to a line
 Right and left thru, Dixie style to wave
 Boys cross run and circulate
 Girls trade, swing thru, boys run
 Bend the line, star thru
 Left allemande.....

Heads lead right circle to a line
 Right and left thru, Dixie style to wave
 Boys trade, boys cross run
 Swing thru, boys run, bend the line
 Left allemande.....

Heads lead right circle to a line

Right and left thru, Dixie style to wave
 Boys trade, boys cross run, circulate
 Girls trade, girls run, bend the line
 Star thru, trade by, left allemande.....

Heads square thru four hands
 Swing thru, boys run, girls cross run
 Bend the line, curlique, boys run
 Dive thru, square thru three-quarters
 Left allemande.....

Heads square thru four hands
 Circle to a two-faced line
 Girls cross run, boys trade,
 Tag the line right, wheel and deal
 Left allemande.....

Heads square thru four hands
 Swing thru, boys run, tag line right
 Boys cross run, bend the line, star thru
 Left allemande.....

Heads square thru four hands
 Circle to a two-faced line
 Tag the line right, boys cross run
 Girls trade, wheel and deal
 Left allemande.....

Heads square thru four hands
 Curlique, walk and dodge
 To the right cast off three-quarters
 Boys trade, bend the line
 Right and left thru, slide thru
 Left allemande.....

Heads square thru four hands
 Curlique, walk and dodge
 To the right cast off three-quarters
 Girls circulate, boys trade, bend the line
 Star thru, do-sa-do to a wave
 Eight circulate, swing thru,
 Girls circulate, boys trade, boys run
 Bend the line, slide thru
 Left allemande.....

Heads lead right circle to a line
 Star thru, dive thru, pass thru
 Curlique, walk and dodge
 To the right cast off three-quarters
 Girls circulate, boys trade, bend the line
 Slide thru, left allemande.....



AMERICAN SQUAREDANCE magazine
WORKSHOP features original material sub-
 mitted to the editor. New ideas are presented
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 can Squaredance Magazine, P.O. Box 788,
 Sandusky, Ohio 44870.

places to dance



3rd ANNUAL SPRING SQUARE DANCE, March 19-20, 1976; Myrtle Beach Convention Center, Myrtle Beach, South Carolina; Pearlle Goss, John Inabinet, Bobby Lepard, Harold & Judy Hoover. Write Ardie Banker, 5139 Robinwood Dr., Charlotte, NC 28212.

KALYUMET PARK CAMPGROUND, near Clarion, Pennsylvania, off I-80; features weekends for square dancers, NAME callers, May through Oct. Write John Hillard, Kalyumet Park Campground, RD 1, Lucinda PA 16235.

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

FIVE GREAT WEEKS OF DANCING — Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Fall Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

8th Annual SEPTEMBER FEST, Sept. 18-25 1976; Two air-conditioned Halls at Kentucky Village State Park. Bob Wickers, Frank Bedell Stan Burdick, Betty & Clancy Mueller. Write Sid Jobs, Rt. 6 Box 238A, Murray, KY 42071.

BEST CLUB TRICK, Continued

dancing may be a source of clean fun of the highest type, supportive of everything that is good. We must recognize that it is not an end in itself, but merely the vehicle by which people come together in their search for good fellowship."

*Jim & Pauline Lott
Gettysburg, PA 17325*

ENCORE, Continued

callers who will call easy dances and do a good job for the occasional dancers. "Let's make it easier for people to be square dancers."



STRAIGHT TALK, Continued

mended and the callers who produce them highly praised.

A caller, regardless of his station in our activity, who cranks out junk and gets away with it will continue to crank out junk. If on the other hand, the callers who record know that there is a watchdog reviewing records with the guts to tell it like it is, perhaps they will put more effort into doing a quality job every time they record. If it's not worth doing well, it's not worth doing at all.

How about it? Will your record review of the future show leadership in helping to stamp out bad releases? Or, will they reward shoddiness and mediocrity by not taking a firm stand against it?

*James Blackwood
Don Faler
Steve Hollyman
Quincy, Illinois*



SPARKLING TIES

by Arlyn

4055 W. 163rd STREET
CLEVELAND, OHIO 44135

WAYNE AND NORMA WYLIE MISSOURI

BOB FISK
CALIFORNIA



DAVE LIGHTLY
IOWA

JUNE 6-7-8-9-10-11, 1976

AT

INTERLAKEN RESORT VILLAGE
Lake Geneva, Wisconsin

Write....Bill & Jacque Blevins
ROYAL HOLIDAY
1257 Franklin Lane
Buffalo Grove, IL 60090



Budget problems? And you still need a new petticoat for that dress you just made? Try a Petticoat Kit by Anngene. The slips are easily finished according to directions furnished and are bouncy and durable.

A rainbow of colors and all sizes are available (see ad on page 36) from Sewing Specialties. Be your own dressmaker — you can puff with pride when you're asked, "Oh, did you make your own petticoat?"

Mustang and Lightning S



Chuck Bryant



Dave Smith



Nelson Watkins



Jack Cloe



NEW MUSTANG RELEASES:

- MS 169 I'M A RAMBLING MAN
by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR
A SMILE by Jack Bishop
- MS 167 THAT SONG IS DRIVING ME CRAZY
by Nelson Watkins
- MS 166 OLD MAN FROM THE MOUNTAIN
by Johnny LeClair

LIGHTNING S RELEASES:

- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE
by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG
by Jack Cloe
- LS 5028 I WISH I'D LOVED YOU BETTER
by Art Springer
- LS 5027 BRING BACK THE OLD WALTZES
by Dewayne Bridges

1314 Kenrock Dr., San Antonio, TX 78227



Dewayne Bridges



Jim Lee



Johnny LeClair



Art Springer

UNSCRAMBLE

Can you unscramble the basics? Number in () equals the number of words in the phrase.

- | | |
|-------------------------|-------------------------|
| 1. TTSRAHOOHSTE (3) | 21. OODDAS (1) |
| 2. NELIDHTNEEB (3) | 22. FRICRELOU (2) |
| 3. FTEELDMAELNAL (2) | 23. REQECNADSUA (2) |
| 4. CSNIADAEROUFLHI (3) | 24. CKUURTBNA (3) |
| 5. TCECRELILF (2) | 25. OODSAP (1) |
| 6. LLCCTTIHSUPEH (3) | 26. YHSSLFAAAH (2) |
| 7. WESASE (1) | 27. DLNUEERHAWO (2) |
| 8. TTTGUHDLHNIARRFE (4) | 28. TYUECURROTSN (2) |
| 9. QTUURREASH (2) | 29. HHNSIEIALDDCEA (3) |
| 10. AOTEBRNREIAKL (4) | 30. GNEWREEHTVAI (3) |
| 11. LLEEDHWADNA (3) | 31. ROSEAARNGDU (2) |
| 12. TTRRUSHA (2) | 32. ILRTHUESD (2) |
| 13. RBUOOPTTWYERNAR (4) | 33. FAWSTTLEEAH (3) |
| 14. TCHIGRICREL (2) | 34. LTCAAIIIRRFWNOL (2) |
| 15. RAAAHLLTMNE (2) | 35. GOTXTEBHNA (3) |
| 16. UUSSAODBELPHTR (3) | 36. HUVIDTER (2) |
| 17. TFHLRAUFRQSUEA (3) | 37. TLCCREUIA (1) |
| 18. PHSSAUTR (2) | 38. UETTRIHHGHNICA (3) |
| 19. RFEAOLLCVE (1) | 39. DERTSYOAE (2) |
| 20. HUWISTRGN (2) | 40. RTRMGNAHSEIT (3) |

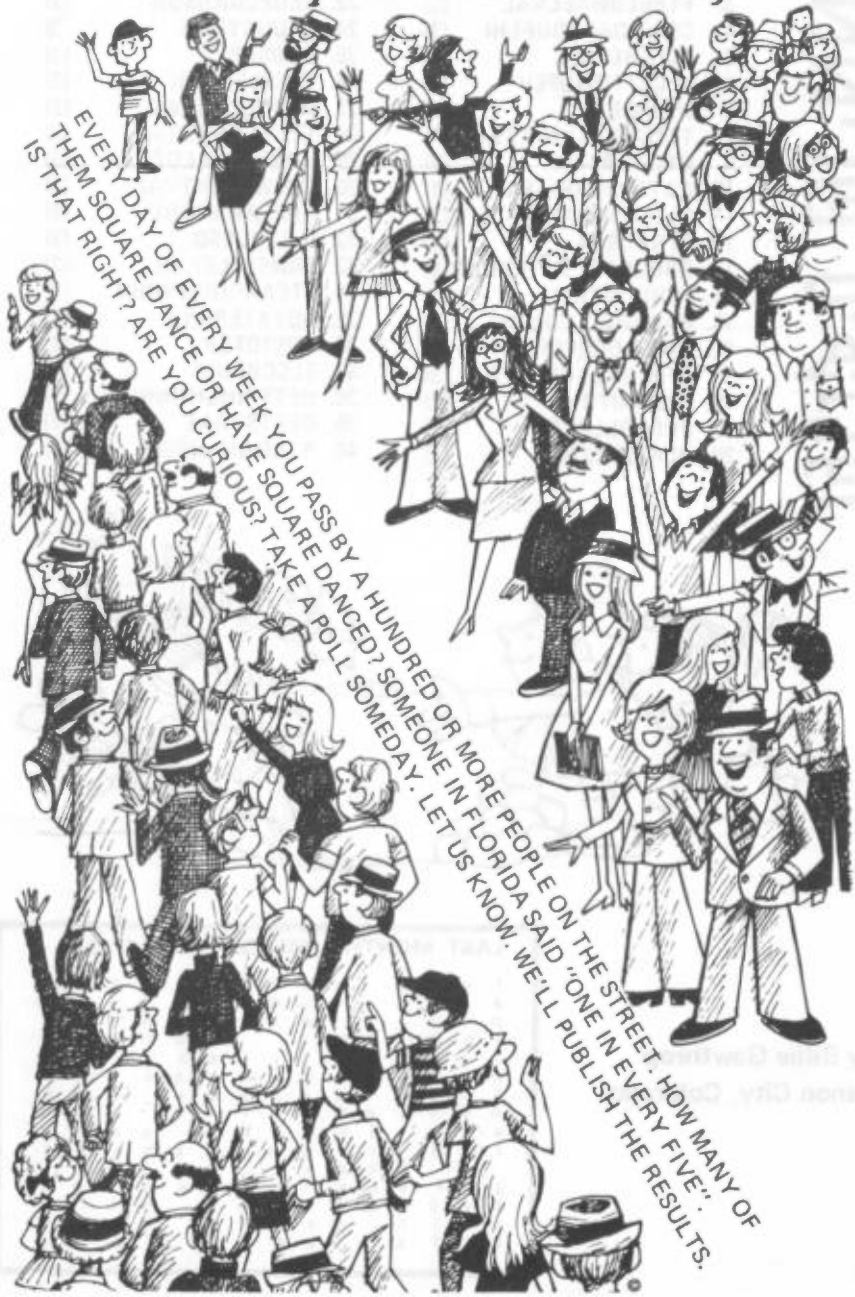


by Billie Gawthrop
Canon City, Colorado

LAST MONTH'S PUZZLE ANSWERS

l	a	p	p	s	a	b	r	a	s	t	l	o
a	b	r	a	a	r	e	l	e	t	a	n	e
p	o	r	t	a	l	l	e	m	a	n	d	e
s	u	m	e	r	i	l	c	z	t	a	n	e
b	o	n	e	n	a	i	s	a	s	t	o	r
a	m	a	r	s	a	l	i	r	t	o	p	e
n	e	d	c	o	l	a	n	d	t	c	b	e
a	g	e	i	s	l	a	n	d	c	b	e	n
l	a	s	e	r	e	v	e	p	h	a	s	e
a	n	i	s	a	c	a	r	e	h	e	a	t
d	o	s	e	e	d	o	n	o	s	t	i	e
e	m	i	l	e	r	a	t	o	s	e	m	i
s	e	t	s	s	e	n	o	r	l	e	n	o

Sketchpad Commentary



EVERY DAY OF EVERY WEEK YOU PASS BY A HUNDRED OR MORE PEOPLE ON THE STREET. HOW MANY OF THEM SQUARE DANCE OR HAVE SQUARE DANCED? SOMEONE IN FLORIDA SAID "ONE IN EVERY FIVE". IS THAT RIGHT? ARE YOU CURIOUS? TAKE A POLL SOMEDAY. LET US KNOW. WE'LL PUBLISH THE RESULTS.



NATIONAL NEWS

NEW ORLEANS REPORT

At the General meeting of the Metropolitan New Orleans Area S&R/D Association the following officers were elected for 1976z; Elbert Singer, president; Johnny Creel and Herb Ackerman, first and second vice presidents, respectively; Richard Matthews, recording secretary; Roxie Cannon, corresponding secretary; and Bob Johnston, treasurer.

The association will hold its annual festival on August 20-21 at Braniff Place Hotel, with callers Jerry Helt and Jack Lasry and Joe and Es Turner, round dance instructors.

*Herb & Shirley Ackerman
New Orleans, Louisiana*

CARNIVAL FOR CALLERS

A Carnival For Callers is scheduled at Lincoln, Nebraska in the Northeast High Gym on Sunday evening January 25, 1976, 8—11 pm with Ed Fraidenburg calling.

The Lincoln Council of Square and Round Dance Clubs are inviting all callers and their wives from the Lincoln Callers Association as our guests. Clubs who have other callers may treat them and their wives to free admission by buying one square of tickets.

Traveling callers are rare in Lincoln, seldom coming closer than Omaha. Lincoln dancers are hoping many dancers will attend, bringing a paid square and their own caller as a guest.

*Ken & Jo Clinesfelter
Lincoln, Nebraska 68505*

SILVER SPURS TOUR OF EUROPE

Spokane's Silver Spurs completed a triumphant performing tour of several European countries during a five-week period last summer.



WALT
MCNEEL



GUY
POLAND



C.O.
GUEST

KALOX - Belco - Longhorn

NEW ON KALOX:

K-1184 C.B. CONTRA, Flip/Inst. by Walt Cole

RECENT RELEASES ON KALOX:

K-1183 SECOND HAND ROSE, Flip/Inst. by Jon Jones

K-1182 SMILE AWAY EACH RAINY DAY by Joe Lewis

NEW ON LONGHORN:

LH-1012 YOU ARE THE ONE, Flip/Inst. by Red Warrick

RECENT RELEASES ON LONGHORN:

LH-1011 KENTUCKY GAMBLER by Lee Swain

RECENT RELEASES ON BELCO:

B264A MELODY TWO-STEP, Ken Croft & Elena deZordo

B264B TANZIE by Bill & Betty Tracy

B263A STRUTTIN' AROUND by C.O. & Chris Guest

B263B EASY DOES IT by Lou & Mary Lucius

B262A SLOW POKE by Richard & Jo Anne Lawson

B262B VALLEY OF THE MOON

by Vaughn & Jean Parrish



DICK
HAN



BILL
PETERS



VAUGHN
PARRISH

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SQUARE DANCELAND

Myrtle Beach, with a lovely smile of warm sunshine and a multi-colored rainbow at dance time, welcomed 147 squares to the 6th Annual Festival in September. Joining North and South Carolina square dancers were dancers from New Mexico, New Jersey, West

Virginia, Kentucky, Florida, New York and Pennsylvania.

Thursday, Friday and Saturday, the Grand Strand was alive with square dancers in a relaxed, festive mood, enjoying "fun 'n sun", delicious food from a wide selection of excellent restaurants and many other attractions of the beach area.

At dance time, the Myrtle Beach Convention Center was transformed into "Square Danceland". In the cool comfort of the air-conditioned Center, the countenances of beautifully costumed dancers merged into one radiantly happy smile with enthusiasm at the outstanding performances of staff callers, John Inabinet, Pearlie Goss and Bobby Lepard, and guest callers, Arnold Jordan and Bill Wentz. Harold and Judy Hoover led the fine round dance program.

Myrtle Beach dancers look forward to March 19, 20, 1976, for the 3rd Annual Spring Square Dance, and to September

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16, 17, 18, 1976, for the 7th Annual Myrtle Beach Square and Round Dance Festival.

"GET AWAY" R/D WEEKEND

Wayne and Norma Wiley of St. Charles, Missouri, and Russell and Wilma Collier of Indianapolis, Indiana, are sponsoring a "Get Away" weekend at the Inn of the Four Winds, 12 miles south of Bloomington, Indiana off State Road 37, near Lake Monroe. Registration will begin at 2 pm, Friday, February 6, 1976; at 8 pm a get acquainted dance will be held on the

parquet dance floor. On Saturday, February 7, there will be styling clinics, workshops, and dancing; Sunday, February 8, a review, terminating at noon, ends the "Get Away" program.

Package will include two nights lodging, four meals, dancing fees, syllabus, taxes and gratuities. Registered guests may also enjoy an indoor pool, sauna room, exercise room, game room, and hiking.

Continued on Page 71

Aerial View of Inn of the Four Winds



DICK PARRISH



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SINGING CALLS

by Don Hanhurst

This month was a rather small month as far as releases go but our dancers found a nice variety in some of the figures and an average month musically.

SMILE AWAY EACH RAINY DAY— Kalox 1182; Caller: Joe Lewis

This is the first release in a long time by the great Joe Lewis. Music is above average Kalox with very good rhythm and very effective use of rhythm pauses. The figure is basic and is so smoothly fitted to this very good music that the dancers just dance and enjoy the rhythm almost forgetting about the figure. Very few callers can imitate Joe's phrasing and rhythm patterns as done on the vocal side but this is the type of melody that lends itself to many interpretations and all seem to come out well. FIGURE: Heads square thru, right hand star with the sides, heads star left in the middle, full around, right and left thru, dive thru, square thru three, swing corner, promenade.

MERRY-GO-ROUND OF LOVE— Dance Ranch 630; Caller: Frank Lane

This release got our vote for the best thought-out and effective use of current basics. The music was smooth and relaxing, and Frank does his usual good job on the vocal side. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three, swing corner, promenade.

LOVE FOR PENNIES— Blue Star 2014 Caller: Jerry Helt

A good release with standard Blue Star music and a figure that danced smoothly and flowed well. FIGURE: Heads promenade half, square thru four, curlique, cast right three-quarters, girls trade, recycle, pass thru, trade by, corner swing, promenade.

SECOND HAND ROSE— Kalox 1183 Caller: Jon Jones

This second release of this title has an 80-beat figure rather than the standard 64. This is a musically faithful rendition

of the pop tune; the figure, however, seems more like a patter than a singing call due to its length and the number of basics used in it. FIGURE: Heads promenade half, slide thru, pass thru, swing thru, boys run, bend the line, pass the ocean, recycle, veer left, ferris wheel, pass thru, slide thru, square thru three, swing corner, promenade.

PUT ANOTHER LOG ON THE FIRE— Thunderbird 132; Caller: Bill Volner

This is a currently popular country western song. The words in the patter are "cute" enough to sell this record a few times to your dancers. Music is good with the use of a synthesizer as a lead. Figure flows well and seems to fit the melody. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, spin chain thru, girls circulate, swing, promenade.

DO YOU REMEMBER ME— Scope 593 Caller: Wes Wessinger

Music is reminiscent of the Scope patter "Handy", with hand clapping and tamborines. The dancers felt that the intro as written, rather than as recorded, was the smoother of the two. On the recorded side, Wes leaves out the line "join hands and circle," and does an allemande left from the courtesy turn of a ladies chain. Dancers seemed to enjoy the figure. FIGURE: Head ladies chain, heads curlique, walk and dodge, single circle to a wave, swing thru, recycle, pass thru, trade by, corner swing, allemande left, promenade.

QUEEN OF THE RODEO— Thunderbird 133; Caller: Bill Volner

Music on this release is very good. The figure had a little unusual flair to it. The intro we found to be poorly timed and should be adjusted by the callers using it. FIGURE: Heads promenade half, do-sa-do, star thru, pass thru do-sa-do, swing thru, cast off three-quarters, walk and dodge, boys fold, star thru, promenade.

DAY DREAMS ABOUT NIGHT THINGS Red Boot 192; Caller: Richard Silver

The music is pleasant with a figure that has a slightly different twist where couples lead to the right and swing thru, rather than circle to a line. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru,

square thru three, swing corner, promenade.

YOU'RE THE ONE— D&R 111

Caller: Ron Hunter

This recording seems to be recorded on the slow side. We had a better feeling dancing it with the tempo increased. On the instrumental side, the melody is subtle enough so that this might make a good patter. **FIGURE:** Heads pass thru, partner trade, reverse flutter, sweep a quarter, right and left thru, zoom, centers pass thru, do-sa-do, swing thru, swing thru again, swing girl, promenade.

MY BARKIN' DOG— MacGregor 2179

Caller: Monty Wilson

Good music but the song makes an unlikely square dance melody. **Figure:** Heads promenade half, two and four right and left thru, star thru, California twirl, swing corner, left allemande, weave the ring, do-sa-do, promenade.

76 TROMBONES— Bogan 1277

Caller: Lem Smith

Music is adequate, figure ordinary. At times in the record, original words and melody have been switched around. **FIGURE:** Heads square thru, do-sa-do, square thru, bend the line, star thru,

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dive thru, square thru three, swing corner, promenade.

I SAW THE LIGHT— D&R 112

Caller: Ron Russell

If a caller likes a strong fiddle lead with a bit of traditional flavor, he will enjoy this record. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, pass thru, partner trade, slide thru, swing corner, promenade.

BELLS ON MY HEART— Thunderbird 134; Caller: Bill Volner

FIGURE: Heads promenade half, right

and left thru, sides pass thru, round one, in the middle curlique, right hand star, back by left, swing corner, promenade.

SAN ANTONIO STROLL— Red Boot 195

Caller: Bob Vinyard

Rarely does Red Boot come out with a recording that misses the mark as far as reproducing the original music faithfully. This third release of this particular title, we and the dancers felt, did not come up to the standards of the original recording, nor to Red Boot standards.

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The figure is danceable but the music seemed slow. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

BIG WHEELS ROLLIN'— Thunderbird 131; Caller: Bill Volner

Second release of the melody of the current TV series "Movin' On", this recording does not quite come up to the standard of the first release. In the figure, those couples facing counter-clockwise at the end of the reverse flutter, had to fudge to promenade and this felt a little uncomfortable at first. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, star thru, flutter wheel, reverse flutter, promenade.

I'LL BE LOVING YOU— MacGregor 2178; Caller: Norm Phaneuf

FIGURE: Four ladies chain three-quarters, heads promenade half, lead right circle to a line, star thru, spin chain thru, girls circulate, swing corner, promenade.

PATTER RECORDS:

RUBBER DOLLY/SUGARFOOT RAG Blue Star 2015

Even though this is the umpteenth time that "Rubber Dolly" has been recorded, if you like a strong banjo lead on your patters, you should like this good rendition. "Sugarfoot Rag" has a strong banjo lead and very danceable rhythm with a strong off-beat.

FISHERS HORNPIPE/IDA RED— Blue Star 2016

"Fishers Hornpipe" has a very relaxing rhythm for contras or quadrilles, with a strong eight-beat phrasing.

"Ida Red" is an adequate patter that some callers may find usable.

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DON'T FORBID ME — GOLDIES 45-P2714

Choreography by Loren & Dot Fields

Good music with Pat Boone vocal; a flowing easy two step.

FOUR & ONE — IDTA #12

Choreography by Koit & Helen Tullus

Good music and a challenging cha cha.

ADORATION — TDR 155

Choreography by Joe & Es Turner

Pretty music; good high-intermediate waltz with a few new wrinkles.

ACAPULCO POLKA — TELEMAR SD 5006A

Choreography by Carl & Clare Bruning Frank Yankovic orchestra; three-part intermediate polka routine.

FALLING AGAIN — TELEMAR 886

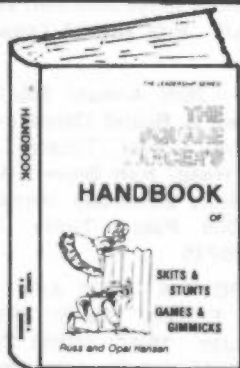
Choreography by Lou & Mary Lucius

Pretty music (flip of Alice Blue Gown); a flowing intermediate waltz routine.

BLUE EYES CRYING — COLUMBIA 3-10176

Choreography by Bill & Marie Brown

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Festival, KS/DA, Angela Nerici H. S.;
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ARKANSAS — 2nd Ann. Southland
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Lem Smith, Bill & Elsy Johnson. Write
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AR 72354.

ARIZONA — 28th Annual Southern
Arizona Square & Round Dance Festi-
val, Community Center, Tucson; Jan.
15-18; Jerry Haag, Ken Bower, Kenn
Reid, Irv & Betty Easterday. Write Ed
Marshall, 6206 Paseo Tierra Alta,
Tucson, AZ 85715.

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Write Irv & Betty Easterday, RFD 2,
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INDIANA — Mini Callers College Weekend, Sheraton Hotel, French Lick, Jan. 23-25; Cal Golden, Chuck Bryant, Bob Cone. Write Sharon Golden, P.O. Box 2280, Hot Springs AR 71901

OHIO — Winter Festival, Jan. 30-Feb. 1, Atwood Lake Lodge, Dellroy; Dale Eddy, John & Marge Clever. Write Maxine Eddy, 110 Sunset Lane, Marietta, OH 45750.

NEWS, Continued

EUROPEAN COLLEGE

The 8th European College of Round & Square Dancing will again be conducted at the Armed Forces Recreation Center during the Easter school vacation from 18 April to 24 April 1976. The Chinsee College is open to all graduate square dancers. The event will take place in the beautiful Lake Hotel located at the foot of the majestic Bavarian Alps and alongside of Germany's largest lakes. There will be scheduled workshops, tours, square and round dancing every night with fun afterparties, skits and games.

Callers for the week will be Tom Crisp and Bob McVey, along with Richard and Susan Perry and Corky and Paulette Pell conducting the rounds. Chet and Carol Bahn will take care of youth activities.

In conjunction with the event, the European Callers and Teachers Association will offer an introductory callers course.

For more information, please write: Gina Crisp, 2nd MOB, Box 6138, APO NY 09633.

IN MEMORIAM

The square dance movement lost a good friend on Nov. 17. Carl Hazlewood's dedication to square dancing began 50 years ago and was his lifetime interest. His contribution to square dancing as a dancer, caller, contra leader and administrator will leave a lasting mark. He will be sadly missed by his wife Gerri and children and many dancing friends.

*Johnny & Janie Creel
Metairie, LA*

A RECORD?

Tone Howard, of Ipswich, England, called for 207 minutes in order to set a record and wants to know if anyone has

Continued on Page 83

S/D Products

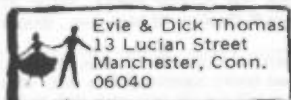
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Records ●

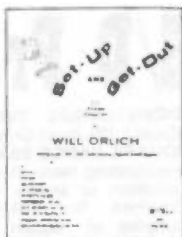
MODERN ALBUMS FOR INSTRUCTION: "The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3. Write for descriptive literature to Bob Ruff, 8459 Edmaru, Whittier, CA 90605.

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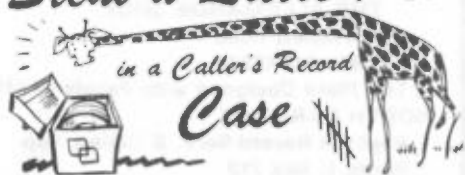
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Steal a Little Peek



Bruce Busch started his calling career in 1965 by helping the phys. ed. teacher at the college he was attending teach her class. He started calling professionally in 1967. Bruce and his wife Bonnie have been very active in local and state square dance functions in Wisconsin ever since. Bruce is very proud to be a member of Callerlab. They have been instructing and calling for six clubs locally at the mainstream and advanced level in addition to travelling in the midwest. They also enjoy round dancing and Bruce cues the rounds between tips at dances. Bruce is a research chemist and will be employed in Baltimore, Maryland, as of Jan. 5th. They are looking forward to meeting and dancing with the people in the Baltimore and Washington area soon.

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ladies' choice

Here's a dress design by Jackie Mason, published by Helen Hulin in Washington State's *Footnotes*.

Most of us have a favorite scarf we use with our street clothes. Why not use this with a contrasting material? With a solid color dress, you can change your scarf as often as you wish.

Use a basic pattern with a round neckline. Cut a paper pattern for your tabs. Cut your tabs out from your left-over dress material. The neckline tab should be shorter than skirt tabs. Cut each tab in a double thickness. Place together and sew all sides except tip. Trim seams, clip corners, turn right side out and press. Baste neck tab to center neck bodice and fit facing over tab. Finish neckline in usual method.

This has a pretty effect if you use the tab idea on the skirt. I do recommend a gored skirt to show off the tab effect. Set a tab over each seam, except the center back zipper seam. Baste tabs to waist line. Hold each tab in place with two buttons. Sew through tab and dress material when sewing buttons on. This is all you'll need to hold your tabs in place. I would recommend sewing only the bottom button to bodice material. This leaves more room open at the neckline for the fullness of your scarf.



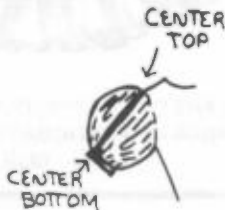
If you choose to make your own scarf, your sleeves can also be made up in the same material. Or for a pretty party variation, set the tab over the shoulder seam and use a soft bell sleeve. You can omit skirt tabs and even set a bottom ruffle on skirt in the scarf material.



A three-color combination can also be made from this design. Possibilities are: red material in your dress, white tabs and navy blue buttons. You could use a red, white and blue scarf to pick up the three color combination. If you use a print material for the dress, use a solid color for the scarf.

With so many beautiful scarves on the market today, you have many possibilities to choose from.

The design is not difficult even for the beginner.



To hold puff sleeves up, the Philippine "sew" girls have a neat trick. They add a strap inside a puff sleeve. The strap is cut on a bias about one inch wide. Sew right sides together on long end and turn right side out, just as you make a belt loop. The strap will be about 1/4 inch wide when finished. Make your strap about 2 1/2 inches shorter than the center sleeve length. Sew strap to center top of sleeve and center bottom on inside after gathering. Finish sleeve in usual method. With this strap inside your sleeve, the sleeve can't fall down your arm. The trick only takes a few extra minutes and the end result is a beautiful puffed sleeve. This is not recommended for very sheer material.

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EXPERIMENTAL BASIC PULSE POLL



Chain Reaction still leads the poll this month. Lock It has moved to the Callerlab Approved Experimental list. We understand that Destroy the Line has been changed to Wheel and Cycle at the request of the author.

MAINSTREAM

See List, p. 30,
June, '75, or buy
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4. Grand Parade
5. Relay the Shadow
6. Kick Off
7. Cloverflo
8. Scoot and Flutter
9. Right On
10. Drift Around
11. Checkmate
12. Cross cycle



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BC-102 SQUARE DANCE MAN by Larry

BC-101 BOBCAT RAMBLE by Bob

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Round Dance



PULSE POLL



Response to this new poll has been tremendous. "Patricia" and "Tips Of My Fingers" are still on top. Again, we welcome your votes. Please jot down the author when more than one version is currently being danced.

ROUND DANCERS ROUND

1. Patricia
2. Stay A Little Longer
3. Arrivederci Roma
4. Lisbon Antigua
5. Charade '75
6. Singing the Blues
7. Tennessee Saturday Night
8. What Lies Over the Hill
9. Marilyn, Marilyn
10. Alice Blue Gown

SQUARE DANCERS ROUNDS

1. Tips Of My Fingers
2. Walk Right Back

3. Tic Toc
4. Gozo
5. Take One Step
6. My Wife's House
7. Merry-Go-Round Of Love
8. All American Girl
9. Shake Me I Rattle
10. Mexicali Rose

CLASSICS

1. Dancing Shadows
2. Birth Of The Blues
3. Feelin'
4. Spaghetti Rag
5. Neopolitan Waltz
6. Arms of Love
7. Moon Over Naples
8. Tango Mannita
9. Dream Awhile
10. Green Door



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- TB 128 SPANISH FANDANGO, BY Singing Sam Mitchell
- TB 129 MISTY MOONLIGHT, Called by Glenn Walters
- TB 130 BACK IN THE COUNTRY, Called by Jim Deeter
- TB 131 BIG WHEEL ROLLIN' Called by Bill Volner
- TB 132 PUT ANOTHER LOG ON THE FIRE, BY Bill Volner
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ADVISORY BOARD. Continued

for the majority, rather than heed the noisy minority, keeping the fun in dancing and keeping it the good recreation that it is."

Edna & Gene Arnfield list what it takes to be a round dance leader:

"First, a love for people combined with a love of dancing.

"Humility and hard work.

"Ability to guide people in a tactful manner — a must in leadership and teaching in any field.

"A good foundation and education in dancing with the desire to learn more. A thorough knowledge of body mechanics, musical phrasing. The ability to conduct a successful beginner class. Teaching routines without being able to teach basics is like building a house without a foundation.

"Patience, humor and a touch of charisma. One must be long on patience combined with a quiet sense of humor. Know when to interject levity to produce relaxed learning. Use personal charisma to make each individual feel

instructions are directly to them as though there was no one else in the room.

"Judgment — be heavy on it in selection of material, programming and how much and how long to spend on teaching portions of a dance.

"Mike presence", pleasant voice projection, accurate presentation of material using showmanship with dignity.

"Proper cueing, both with wireless mike from floor and with stationery mike.

"Using directional cues with proper basic terminology.

"Dress neatly. Keep good team work and rapport between teacher and partner.

"Avoid gossip. Find something good to say about other individuals or keep silent.

"Above all be ethical. In this profession, the monetary gain is not the bull's eye in the target. The friends one makes in the circle of dancing is the real pay-off.

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RECENT RELEASES

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And one final comment from Arnfields to all callers and leaders, "If you know it all, you are over the hill".

TEACH MORE, Continued

- Local square dance festivals and jamborees.
- State and national conventions.
- Square dance vacations, camps and weekends held throughout the year.
- The place of the local recreation department in the square dance movement (if applicable). Class sponsorship, use of halls, etc.
- Square dance magazines and publications.
- Stores and shops where square dance clothing and other materials can be purchased.

— Callers Associations, Callerlab, Legacy, etc.

SQUARE DANCE COURTESY

- Introduce yourself to those dancers in the square that you do not know and greet those you do know.
- Don't walk through a square.
- Don't walk out of a square once you are part of it.
- Don't criticize or ridicule anyone (including the caller).
- Don't hold a place in a square for another couple unless it is clearly indicated. (One couple splits and one of them stands at the position being held.)
- Don't form cliques and dance in the same set all the time. Let everyone enjoy dancing with you.
- Don't be rough or push and shove inexperienced dancers.
- Don't sit out mixers.
- Don't walk off the floor until the tip is completed even though the dancers are having trouble following the caller. Just keep dancing the allemande left, grand right and left, and smile!



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— Don't get fancy if it bothers or embarrasses other dances (doing the Twist when meeting during a right and left grand, excessive twirling, behind-the-back handholds on swings).

— Do smile and indicate that you enjoyed dancing in the set.

— Do thank everyone in the set at end of the tip.

— Do thank and compliment the caller.

SQUARE DANCE STYLING

— Use shuffle step. Don't lift feet off floor.

— Hand holds: Gents palm up, firm but not death grip.

— Bow and honor: Back of gents' hands on hip pockets and ladies do skirt work.

— If set breaks down or caller goofs, immediately go back to gent's home

position with any lady.

— Courtesy turn: gent guides (not pushes) lady around.

— Grand Square: Don't rush. Take three steps and turn on 4th.

— Allemande thar: Insides do not move too fast or those on the outside may have to run to keep up.

— Turnbacks: When meeting another dancer and turning back to go in opposite direction, always use a forearm grip. Use light grip on forearm.

— Alamo Style: Hold hands higher than elbows. Don't kick or lunge forward.

— Box the gnat or flea: Develop finger foll and there will be no twisted arms.

— If you miss a star, don't run and try to catch up. Turn back and walk to meet at the spot you should be in.

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— Keep promenades in tight. Learn to dance in a 12 x 12 foot square, no matter how much space is available.

— When forming stars, touch fingers if you know that star is only turning halfway round the square. If the star is to turn more than that, grasp the wrist of the person ahead, the same as in allemande thar.

— Normally, when a lady and gent pass each other, the lady passes in front of the gent.

— On Dive Thru, if one of the arching couple is short and the other tall, making a California twirl difficult, do a partner trade.

— Swing: Only once or twice around or you may be late for the next figure.

NEWS, Continued

called a longer tip.

Tone and his Shirts 'n Skirts Club were featured in the Eastern Gas Magazine last year, with a sub-title "The Night The East Was Won."

FONTANA CALLERS COLLEGE

In mid-November a new dimension was incorporated into the Fontana

Village Resort program at Fontana Dam, N.C. A very successful four-day Callers "College" with 26 callers from 12 states was added and will be continued on an annual basis. In all, 57 persons participated, including wives and children.

The setting was the new ultra-modern Fontana Lodge, where under one roof the families went from living quarters to dining room to meeting rooms to recreation facilities in complete comfort. The staff consisted of Stan Burdick of Huron, Ohio; Don Williamson of Greeneville, Tenn.; Bob Rust of Daytona Beach, Fla. and Al "Tex" Brownlee of Fontana Village itself. Each staff member is a veteran caller, specialist in training, and staff caller at Fontana. Over 75 years of experience are represented in the staff.

Some of the subjects covered were Voice, Timing, Phrasing, Hash, Singing Calls, Systems of Building Hash, Equipment, One Night Stands, Music, Leadership, Programming and Resources. Each caller was programmed regularly in evening dances, and individual critique sessions were of-



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ferred by the staff.

A new era of caller training has come into reality within the last few years, in which more formal caller training is a "must", and Fontana joins those others now conducting total, comprehensive courses, commonly called "colleges" for callers. New callers can definitely save themselves years of "muddling through" the intricacies of the profession by investing in this program, which is scheduled in 1976 from November 17 to 21.

General information and applications can be secured by writing Fontana Village, Fontana Dam, NC 28733.

TV FEATURE

NBC's TODAY SHOW on October 17th with Barbara Walters and Company featured North Dakota. Climax of the show was square dancing to live music with Don Littlefield calling and Norman Cross doing the commentaries on square dancing, with the Fargo-Moorhead area dancers participating.

THE NEW LIGHTED LANTERN

We think so — and we're going to try to make it happen. We are the Kermiet children: Chris, Karen, Evalyn, Jon, Kathy, and Paula.

The Lighted Lantern, for the past twenty-eight years, has been the "big daddy of 'em all" in square and round dancing. Our parents, along with Fred Enholm, retired this year as directors of the camp. Under the terms of a trust agreement established in 1958, the Lantern property has been conveyed to the American Friends Service Committee. This is in accordance with the original desires and intentions of the five persons who founded and organized the Lighted Lantern.

The six children of Paul Kermiet, one of the founders of Lighted Lantern, have organized a non-profit corporation called the Folk Life Outreach Center. They hope to raise enough money to purchase the Lighted Lantern in order to continue the programs of square and round dancing there which have become so much a part of our American dance heritage.

Their larger design is to serve in the preservation and perpetuation of all that is of value in our American folk life: the music, dance, arts, crafts, and folk traditions. They desire to serve as a repository of information, a clearing house of ideas, and a resource center for individuals concerned with the nourishment and growth of our traditional culture and folkways.

The center will emphasize its "out-reach" program — a program of reaching out into the community and sharing this great wealth with others, sending music and dance programs into schools and bringing craft fairs and demonstrations into the shopping centers. People will be invited in for special programs, conferences, and seminars, leaving there with information, materials, and enthusiasm for our American folk heritage.

Lighted Lantern will have a full schedule of square dancing this summer. If you wish to receive a brochure on our summer square dance camps, or any additional information regarding the purposes and programs of the Folk Life Outreach Center, you may contact: Chris Kermiet, Director, Folk Life Outreach Center, Rt. 5, Box 825, Golden, Colorado 80481.



AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

- HUNTSVILLE, ALA., Thursday, Jan. 8
Contact: Mac Letson
- MACON, GA; Fri, Jan 9, 1976
Contact: Jim Tyler
- SARDINIA, N.Y. Monday, Jan. 12
Contact: Dennis & Nita Fox
- VIRGINIA BEACH, VA., Friday, Jan. 16
Contact: Larry & Mary Lawson
- WESLACO, TEXAS, Sun., Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN, Jan. 18
Contact: Bruce & Bonnie Busch
- EUREKA, CA., Wed., Jan 21
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO, Thurs., Jan 29
Contact: Charles & Martha Dean
- BEAVER FALLS, PA; Saturday, Feb. 14
Contact: Jim Hume
- DILLARD, GEORGIA; Thurs. Feb. 26
Contact: Jerry & Becky Cope
- FENTON, MI; Sunday, February 29
Contact: Dick & Marlene Bayer
- DEERFIELD, NH, Sunday, March 7 (tent.)
Contact: "Yikes" Cameron
- KINGSTON, NY; Friday, March 12
Contact: Ed & Wilma France
- BURLINGTON, IOWA, Mon. March 15
Contact: William & Charlotte Kunze
- SPRINGDALE, AR., Tues., March 16
Contact: Dub Hayes
- NORFOLK, NEBRASKA, Wed., March 17
Contact: Burt Langford (tent.)
- WILDWOOD, ILLINOIS, Wed., Mar. 17
Contact: Bob Wilson & Gary Cox
- JAMAICA PLAINS, MASS., Mar. 21
Contact: Old Colony Callers —
Gloria Brunt or Jack Bright
- MINERVA, Ohio, Thursday, March 25
Contact: Bill Burselon
- PARKERSBURG, WV, Thursday, April 1
Contact: Keith & Karen Rippeto
- CHARLESTON, WV., Thurs., April 8
Contact: Erwin Lawson
- BLUEFIELD, WV; Friday, April 9
Contact: Acie Gundlich
- ALTOONA, PA.: Thursday, April 15
Contact: Emil Corle
- WATERTOWN, SD; Monday, April 19
Contact: Perry & Margaret Bergh
- GOODLAND, KS; Tues. April 20
Contact: George & Marie Edwards
- ERIE, PA.: Thursday, April 22
Contact: Bob Morrison
- EDWARDS, NEW YORK area; April 23
Contact: Dick & Barbara Brown
- STANLEY, N.Y.; Sunday, April 25
Contact: Bob & June Ellis
- MUSKEGON, MI; Thurs., April 29
Contact: Ken & Dot Gilmore
- CORPUS CHRISTI, TEXAS; Sun. May 2
Contact: Lem & Mary Jo Smith
- SAN ANTONIO AREA, May 4
Contact: Dave Allen
- WINNIPEG, MAN., Thurs., May 6
Contact: Thor Sigurdson
- LAKE PLACID, N.Y., Friday, May 28
Contact: Phil & Mary McKinney
- KIRTLAND, OHIO; Tuesday, June 15
Contact: Russ & Ginny Perfors
- ANNISTON, ALA.; Saturday, June 19
Contact: Bob & Mary Eccleston
- OSARK ACRES, AR; Thursday, July 22
Contact: Doris Schaffert (aft.)
- MT. HOME, AR, Thursday, July 22 (eve.)
Contact: Murel Partee
- KILLEEN, TX; Saturday, July 24
Contact: Paul Greer
- MINERVA, NY, Wednesday, Aug. 11
Contact: Mary & Bill Jenkins
- SMYRNA, GA; Thursday, September 16
Contact: John Swindle
- BEREA, OH; Monday, September 27
Contact: Ron Schneider
- CHARDON, Ohio, Wednesday, Sept. 29
Contact: Ed & Claire Martin
- BROCKVILLE, ONT., Thurs., Sept. 30
Contact: Garnet & Muriel Gallinger
- HAMILTON, ONTARIO, Friday, Oct. 1
Contact: Marg & Gerry Johnston
- PETERBOROUGH, ONT. Can. Sat., Oct. 2
Contact: Bob & Jane Jaffray
- MARION, VA; Friday, October 8
Contact: June Little
- BOWLING GREEN, OHIO, Oct. 10
Contact: Jim & Mary Batema
- WYOMING, MICHIGAN, Tues, Oct. 12
Contact: Frank Randall
- CAMILLUS, NEW YORK; Sunday, Oct. 24
Contact: Tom & Faye Tomlinson
- BELLEVILLE, IL (St. Louis area), Oct. 29
Contact: Joe & Marilyn Obal
- BOWLING GREEN, KY; Friday, Nov. 5
Contact: Curtis & Barb Pinson
- QUITMAN, GEORGIA, Sat., Nov. 20
Contact: Kevin Huffmaster
- SPRING GULCH, PA; Sat., August 20, 1977
Contact: Pete & Joyce Kaiser

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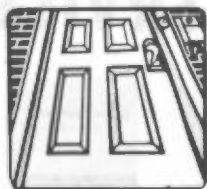
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by Stan Burdick

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The cartoons in this book have appeared at one time or another in *American Squaredance*, *The New England Caller* or *31 Squares*, but are new to some who have not been subscribers to these publications. They are entertaining to all who see them.

The cartoons are not only funny but in many cases "tell it as it is." Maybe you as a dancer and you as a caller can read real meaning in these pictures so cleverly drawn by Stan.

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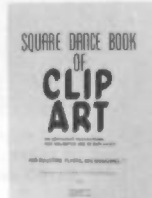
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Be as humble as you can,
Remember our Creator
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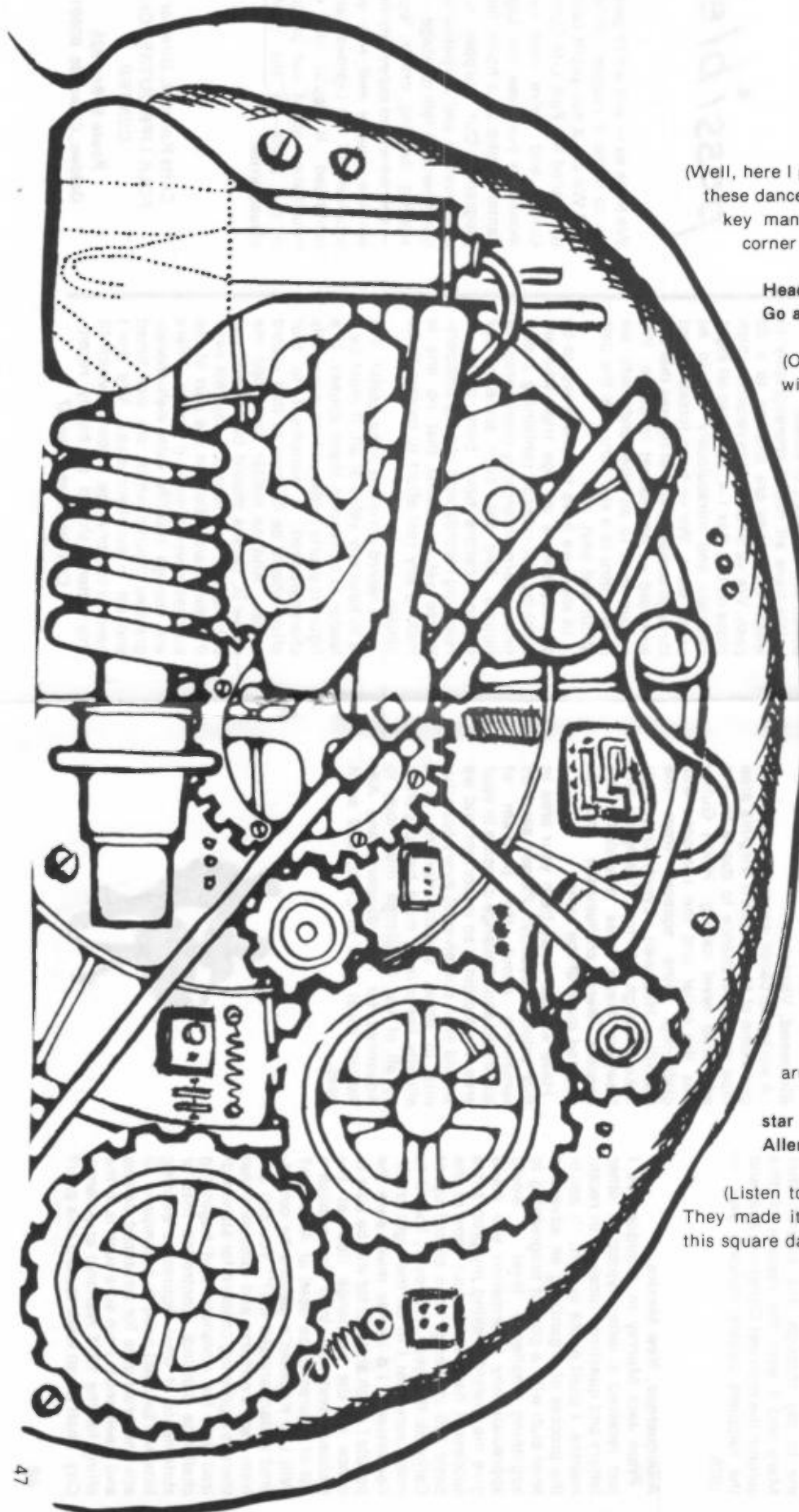
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(Well, here I go, ready to start this tip and really move these these dancers around. Better check my positions. Yes. My key man is bald. His partner has a red dress. His corner has a yellow dress. Good. Here we go)

**Heads right and left thru, cross trail thru
Go around one, line up**

(OK. There's my key man beside his corner with the yellow dress.)

**Right and left thru, pass thru
Bend the line]**

Still there, of course. But now I gotta give 'em more action)

**Pass thru, tag the line, peel off
Turn and left thru**

(Good bunch. They can handle it. Still together. We "zero'd out" again, so let's get more busy)

**Curlique, cast off, pass thru
Partner trade and a quarter, curlique
Scoot back, walk and dodge,
Partner trade**

Oops, I've got the girls chained over there
How do I get out? Maybe a flutter wheel)

Flutter wheel

(Should be able to star thru now, but let's see — "baldy" — Yellow dress, red dress. Red dress. Red dress? Where are you? Yes, you're there! OK.... Here goes)

**star thru
Allemande left**

(Listen to the heavenly sound! We did it TOGETHER. They made it. I made it. That's the fun and challenge of this square dance game)