



AMERICAN



MAY 1974

SQUARE DANCE



THE



EDITORS' PAGE



Follo your nabor and push open the gate
Doe-cee-doe potner, then fantom circulate

Don't try calling this figure; we've just manufactured it to make a point. We'd like to make a plea for consistency in spelling, as the emphasis is increased on standardization of calls.

It's fine to do your own thing, and as Mark Twain pointed out long ago, the ability to spell words more than one way shows imagination. It also causes confusion, we feel, when square dance terms are spelled innovatively, and slows down reading comprehension of choreographic explanations and material.

Even in this age of freedom, the old rules of grammar, punctuation and spelling are valid and help us to maintain open communications. Take for instance, the recent record entitled "Bed of Roses". At least one release was titled "Bed of Rose's". What a difference in meaning that apostrophe makes!

There are three ways we know of, not including the one above, to spell do-sa-do. And we are guilty of inconsistency here because "Dolores" still has her original title of "Do-Ci-Do". But elsewhere in these pages, you will find "do-sa-do" used consistently. By the same token, we convert "deel" to "wheel & deal", feeling that the

spelling of the original phrase is more valid.

We think there's enough profusion-confusion over today's calls without two or three spellings for each.

We're a little confused over what to do about several more current figures. "Follow your nabor" with the new spelling seems generally accepted, but we have visions of dancing with Gomer Pyle (Jim Nabors) whenever we see it in print. As for "phantom circulate", the word "phantom" explains the whole idea, while fantom to us sounds like a soft drink mix.

We also feel that misspelling of terms does nothing to enhance our image among non-dancers who happen on it. Rather it points back to the barn-busting illiterate days we've left behind.

Think about this. Let us know how you feel. We'll share all pro and con comments in next month's Feedback.

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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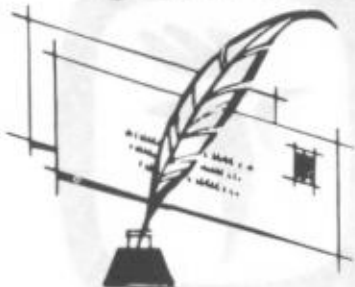
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Grand Zip



I'm sure I don't have to tell you how much fun it was seeing my little story in your magazine. Thanks so much for sending me a copy, and for the check.

As indicated in your foreword in the magazine, the story was based on a true experience. However, it was not my own, but that of a couple in Coshocton, Ohio. They are the parents of our son-in-law and very dear friends of ours. Would it be asking too much for you to send them a copy of the March issue?

Your acceptance of the story proves once again that no manuscript is ever sold if left lying in a desk drawer!

*Marie C. Amerman
San Bernardino, California*

We loved the book of cartoons — found so many applicable to our own experience.

Thanks so much for the Denver bulletin.

We are looking forward to contacting someone there and dancing there in May.

We thoroughly enjoy your magazine and are extending our subscription.

*Maureen & Jud Royle
Owings, Md.*

You sure know how to make a guy feel good!

How thoughtful of you to send me a special copy directing my attention to the article on Teaching Seminars in Washington.

Thanks very much. *Bob Ruff
Whittier, California*

Thanks for the reminder — we certainly couldn't do without American Square Dance in our box every month.

The magazine gets better and better. Would like to see more articles or tips for the distaff members.

Keep up the good work.

*Tom & Dorothy Dawson
Ottawa, Kansas*

A friend gave me the December issue of your interesting publication to read. I note that Page thirty-four carried an article "Ten Years Ago". Mr. Duke Regnier is mentioned in that article, and I am glad to see him featured by your magazine in this way. This man would be worth an entire publication in my estimation. He served as a resource man on camping for the National Association of Extension 4-H Agents at their annual conference in Purdue. I am sure that through the American Camping Association and national organizations such as ours his influence is world-wide.

We in West Virginia have done a great deal in our youth program in recent years reviving our cultural and mountain heritage, and the native and western square dancing has played an important part. Perhaps further contact and promotion through the 4-H club program could be beneficial to callers and promoters such as your magazine and organization.

*James E. Johnson
Lewisburg, West Virginia*

Guess we have really succumbed to the occupational disease of "Editorship". (Leaving everything you can to the last minute, not by preference nor by design, just by practice.)

We really appreciate your reminder to get the Special Events Listed. This listing is an important service you provide, and not to take advantage of it is not to be very smart.

We certainly enjoy AMERICAN SQUARE DANCE. It is a wonderful job you two are doing. You do keep it a MAGAZINE FOR EVERYONE.

Thanks! *Bob & Lela Johnson
Yakima, Washington*

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Meanderings...

WITH STAN

All recollections are dwarfed by the immediate events of the International Callers Convention in St. Louis, which will be fully reported next month, but we'll simply say now that it was historic — productive — exciting! Someone said that a well-placed bomb over the Marriott Hotel in that city could have set square dancing back ten years, which was indicative of the kind of NAMES checked in there (170 of them).

I feel personally honored and as humble as a shrimp in a lobster pot that that notable assembly tapped me on the shoulder to be Executive Secretary of the organization for the next year, succeeding Bob Osgood. I'll serve with three other Board members to form the Executive Committee — Marshall Flippo, Frank Lane and Dave Taylor — along with a special convention liaison representative from Canada, Angus McMorrان.

But we must drop back to first things first. In med-February I flew from Florida (see last month's account) to Nashville where I enjoyed the company of Paul Marcum, a very personable and talented caller; and did my thing in the country music capital. In fact, I used that great Red Boot record "Nashville" in Nashville and discovered some of the dancers hadn't heard it. Seems there's a strong trend to "country" in our square dance music lately, and I suppose that city is partly responsible.

Next day a flight to Bossier City (Shreveport) was in order, and I enjoyed some great Louisiana hospitality

again, this time at the home of Tom and Sue Turnley. The Dixielanders are a great bunch on the move.

A giant step by air the following day took me to Los Angeles, where I switched from an "eagle" to a "sparrow" to come inland to Ontario, and we finished by car to Hemet, California, home of Golden Village, where I was hosted by Ken and Dee Bower.

Those who follow the luminaries (all astrologers and caller-watchers) know that Ken and Dee recently settled at this colorful trailer park complex just a "tail-wag" ago, and Ken is resident caller. A booming program has developed under Ken's leadership, including classes, workshops and club activity most every night in the week. For example, I called a subscription dance there with perhaps twenty sets in attendance, and a class session for Ken, attended by at least forty sets. FAN-tastic! As we've said before, this trailer park-square dance "package," now offered in many areas, is a great mushrooming phenomenon today, and with it has emerged a new way of life for "headliner" callers like Ken, and retiree-dancers alike.

Rolling along, I flew to Sacramento and on to Yuba City, where I was hosted by Jack and Thelma Murtha, and was privileged to call a dance with Jack, whose credentials are mighty impressive. Jack has been up to his shoulder blades in popularizing our hobby in schools and colleges. That's a need that could use the services of a hundred motivated Murthas!



In less than a week after flying home, I hopped another great gray bird to the Sioux City, Iowa, area and was rewarded by a full house of fine dancers at the dance at Sergeant Bluff, which butts on the border of Nebraska. The only "thistle in the clover" was the fact that most of my luggage failed to arrive with me on that flight, and I used a speaker courtesy of Jerry Seward, area caller, and a shirt from Don Romig, my host. Thanks, guys!

For the second time in two visits within two years I was "jinxed" in Bellefontaine, Ohio. I was streaking (pardon the expression) towards that city on a wintry night on icy roads in a blizzard, traveling only 45 MPH (I swear it, officer), when the car did a

fishtail, followed by a whale tail, followed by a flip back, and I ended in a ditch five miles from the city and five minutes before eight o'clock. No harm, no damage, no panic; but there was an hour delay getting towed out and a bushel and a peck of apologies to the Hi-Point Seesaws club again.

Now it can be told! Our great northwestern trek that happened in March to Alaska and other points, and kept Cathie and me entertained and pleasantly exhausted for a solid week. It had been quite a stretch between our 1970 visit (see May, 1970 issue) and this, so we could hardly wait to return. We were ready to chalk up another glorious Northland adventure.

First hop — Vancouver, B.C. A

dance with those great Canadian Club friends again (SQUARE DANCE club, not the bottled type, please), and being hosted again by Dick and Jeanne Cameron in their lovely country home on the hill — a bubbly, smooth, and refreshing experience, to borrow an adjective from an AD-Blurb!

Then we soared on to Anchorage for a day, to be treated Royally (reference to our quarters — the best place in town) by Jimmy Carney, that "one-man square dance ambassador of good will." The emphasis was a switch away from dancing — we did a clinic this time for all the leaders in the area (truly outstanding people) and will treasure that experience from the welcome, to the potluck, to the two-way yak, to the coffee klatch, "to the mountains, white with snow . . ."

FAIRBANKS, our main reason for going north again! It was as memorable as it was four years earlier. The weather hovered over 40 degrees ABOVE, which was warmer than Ohio at that time. Jeanette and Hector Therriault were our hosts again. The occasion was the annual Spring Festival in the "farthest north" location of North Pole, near Fairbanks. In addition to a full weekend of dancing and workshops, we had a little time for sight-seeing on this trip and took in the zoo (with live moose, caribou, wolves, etc.) two museums, the city, and the University of Alaska (yes, they even have "streakers" in sneakers in that cold country). At last, the long-delayed pipeline project is moving ahead, and the economy there is about to get a big boost as a result.

Recollections too numerous to mention come flooding back — dinner in downtown Fox (that's a town north of Fairbanks on a lonesome road to nowhere, with all of two buildings to prove it) was a pleasant interlude. The warm, "wooly" dancing ("yes, sir, yes, sir, three and thirteen sets full"), the fabulous folks. . . I could go on and on . . . (and you sure DO! — Co-ed.)

Alaska is pure alchemy (I mean figuratively, they've developed a dance

activity that's turned more "golden" than what the early mines could produce).

Doggone — out of space again — I'll have to wait a month to describe my homeward route — through such exciting places as Bismarck, N.D., Watertown, S.D., and Wichita, Ks.



Keep on truckin'...you'll FUEL better.

Let's go Dancing

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

NORTH OLMSTED, OHIO; May 16, 1974
Contact Larry & Marge Shepard

LAKE PLACID, N.Y., Friday, May 31
Contact Bernie Baker

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

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

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

BEREA, OHIO, September 23
Contact: Ron Schneider

SALT LAKE CITY, UTAH area, Fri., Oct. 4, 1974; Contact Israel Wilson

TOLEDO, OHIO, Sunday, Oct. 13, 1974
Contact Jim & Mary Batema

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

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

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

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

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

PETERBOROUGH, ONTARIO, CANADA
Sat., Mar. 1, 1975; Bob & Jane Jaffray
CHARLESTON, WV., Fri. March 14, 1975
Contact Erwin Lawson

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

WE CAN MOVE MOUNTAINS TOGETHER



by Lib Eddy

Do you belong to a "supportive" club? Would you like to?

A "supportive" club or community is one in which the members care about each other. They are friendly, concerned and helpful. Put-downs and sniping have no place.

The word "supportive" with its new connotation comes to us via sociology and group work, and denotes an emphasis made in the development of communities today. In our mobile society, too many towns have lost their sense of "togetherness," and so have the groups within them.

In the early days of our land, folks didn't have to be told they needed a supportive community. They knew. Barns, homes, churches, schools were built together; crops were planted and harvested on a cooperative basis; only

by working together could a pioneer community survive. They called this "neighborliness," and never considered any other way of living.

Think about the square dance clubs you know. Is there one where the members really enjoy meeting each other? Do the opening conversations include questions and concerns about family members or do they center on the weather? If a member has a personal crisis, do others know and lend a hand? Does the club enjoy doing things together — dances, bus trips, dinners, parties? Does the club reach out to do community projects — Bloodmobile, benefit dances, hospital demonstrations, etc.?

No, these are not *necessary* activities for a square dance club. But have you noticed the difference in atmosphere and feeling in the clubs that *do* and

those that *don't*?

Being members of a group that cares can mean a great deal to any couple whose family is scattered. People need these supportive relationships in order to grow and realize their potential. Have you seen a hesitant new president blossom into an assertive club leader because he knew his fellow club members were behind him? Have you seen the maker of a timid suggestion swell with gratification when it was adopted—and worked? Sure, we all have.

One way to begin the development of a "supportive" club is to consider the folks in your club as persons you want to meet, enjoy, and "neighbor" with, rather than as dollar signs in the treasurer's eye. A "resource index" of hobbies, professions and businesses of each member should be compiled by the secretary of your club, and checked

periodically by the officers. This helps in knowing members and their capabilities in an intimate way.

Who creates a supportive club? Not the officers, nor the caller, although they certainly contribute to its development. It's the members who do it — any or every individual member who wants to see a happy, successful, growing club.

Remember, the next time you read about "supportive" clubs and groups and communities that the word means a whole lot more than well-girdled, elastic-hosed club members — it means that the members actively *support* each other.

One of the most fitting bi-centennial commemorations would be a return to old-time neighborliness, and a genuine caring about the people with whom we enjoy our favorite recreation — square dancing.

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- MS159— BETWEEN WINSTON-SALEM
By Nelson Watkins
- MS158— JAMBALAYA by Nelson Watkins
- MS156— TEARING UP THE COUNTRY
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LIGHTNING S Releases:

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A GRAND SQUARE dancer OR TWO...



Jeff & Cindy Taverner have participated in twenty-six beginner classes, staying with each group through graduation and the ensuing workshops.

Since Jeff & Cindy dance in the Oregon area for several summer months, it is not practicable for them to hold office in a club, so they decided to help at beginner classes instead.

To identify the Taverners, we might mention that Cindy is the person who in 1947 talked the late Ed. Gilmore, a nationally known caller, into leaving his paint business in Yucaipa, California, and taking up square dance calling. She is a charter member of Ed's home club, the Yucaipa Squares, which celebrated the twenty-sixth anniversary in February. In 1947 Jeff was in the Los Angeles area participating in experimental squares used by such nationally known callers as Bob Osgood, Fenton "Jones" Jones, now in his thirty-sixth year of calling, Pop Dunkel who started calling in 1913 in Seattle, the stylist Ralph Maxheimer, and others, who were developing the new figures and basics which superseded the old-time visiting couple dances of the hoedown era. Later Jeff was charter member and first President of the Lazy A's of Atascadero, California. Both are char-

ter, honorary or past members of a dozen clubs and recently received a badge for ten-years' membership in the B Sharps, a caller-controlled incorporated club having chapters in California, Oregon, Washington and Arizona. In short they have danced at all levels continuously, averaging four dances a week for twenty-seven years.

Here are some of the things they have learned; in Jeff's words "First, and most important, keep absolutely silent while instruction is going on. Even though your corner asks you a pertinent question (which they frequently do) give her a smile and shake your head. You will probably get a queer look, but the moment the tip is over promptly get her (or his) attention and answer the question, adding that you make it a rule not to talk when the caller is giving instruction.

"Second, try to do exactly and precisely what the caller directs, and nothing more. While we must give credit to all experienced dancers who turn out to help beginners, I must say that a great many of them just simply can't help doing some of their own little tricks — patty-cake, hip-switch, extra swing, and that sort of thing. This distracts the beginner, who may perhaps get the impression that this is the way

it should be done, and it certainly annoys the caller who is trying to teach the simple basics. Also many of them, since they know what is coming next, have a habit of getting ahead of the caller. This is of no help to the beginner and is extremely annoying to the caller as it tends to destroy his timing and causes him to waste time correcting them.

"Another thing we learned is never to turn a straying beginner more than one quarter turn. More than that will cause him to lose his orientation — in other words to lose his place in the square. However, that quarter turn or slight push in the right direction is a great help in many cases. The beginner may understand what the caller means, but he is slow in reacting. For example, he may hesitate whether to go to the right or left. He will react to the slightest push or lead. This may sound far-fetched, but it isn't. It works, time after time, with the average beginner. Keep your own place exactly and keep a pleasant look on your face. We can all recall our feelings when we were beginners and some better qualified dancer gave us a supercilious and pitying look after we "goofed".

"Another thing you can do is try to take the heat off some overly worried beginner. As an illustration: Your corner's face is a mask of concentration, lips pursed, eyes narrowed. At a pause in the instruction, compliment her on her appearance, or on her footwork, or if she apologizes for some mistake just nudge her playfully with a shoulder and say: "What do you care, you are pretty anyway". A few simple remarks like that can change the attitude of a beginner at a critical point in their dancing career.

"I think these few hints will be of some use to "Angels" and also to callers doing the teaching — especially the first statement. In almost every one of the twenty-six beginner classes we have attended the caller has had to waste valuable time in just getting the crowd quiet enough to make himself heard. I might add that it is not only the "an-

gels" who are noisy, it is the beginners themselves who want to talk it over, but if the "angels" keep absolutely quiet (an impossible objective, I fear) it has a marked effect on the beginners.

"In the twenty-six (count 'em!) beginner classes we have attended we have had many interesting experiences. We have danced with between three and four thousand beginners, having attended, part time, many more classes. We have listened to twenty-five different instructors. Their methods of instruction vary widely. It has been extremely interesting to see at first hand the increase in the number and character of basics, the progress of square dancing and to note the difference in the make-up of the various groups. For example one of them was sponsored by the Single Swingers. There were twenty-three extra women at the first session. The caller, Bob Morris, one of the most patient men I have ever known, got absolutely nowhere for the first three or four lessons. The lads were too busy sorting out the gals, at first according to their personality and appearance and later for their dancing ability. I might add, sotto voce, that while Cindy sat out most of this class, I achieved a new high in popularity!

"Here is a word, too, for those experienced dancers who avoid beginners entirely; in some instances setting up squares to exclude dancers of less ability.

"They are missing the boat.

"Speaking broadly, every beginner class is a year younger than the one preceding. Ten years younger than the one of ten years ago. Since methods of instruction continually improve they will become better dancers than many of the people who excluded them. Some of these beginners have long memories. The lesson is obvious.

"Finally, we have benefitted ourselves. We probably know more dancers than anyone in the area. Since we dance at least four times a week at all levels we find that the continuous

Continued on Page 61

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74-76 Calendar Available—vinyl cover

by Stan Bördick

"Balance and swing with the one below. Actives down the center go. Turn those contra corners. Lines go forward, then come back."

There we were, in the little Town Hall building (white wood-frame, of course) in Keene, New Hampshire, back in the early 1950's, experiencing the once-in-a-lifetime thrill of dancing to the contra master, himself, Ralph Page, calling in his own rural home setting.

How can one describe an authentic touch of Americana like that? It was a sensation out of the past — a fleeting glimpse of our dance heritage — like eating home made ice cream fresh out of an old crank-type freezer.

As you'd expect, the live band accompanying Ralph on the stage were veterans of their art, lending that vibrant musical left so vital to the enjoyment of traditional contras.

There were wall-to-wall dancers, dressed in typical conservative New England attire, mostly plain dresses, white shirts, dark pants. There was precious little prefabrication — no frills — the smiles on their faces sprang from genuine enjoyment of the dance. The shuffling of feet in perfect cadence with music and prompting gave the event an elegant characteristic that is almost impossible to describe. It made me want to climb to the top of one of those lovely white church steeples and shout across the hills to whoever would listen, "Come quick, everybody, and see this — here's a real flashback of our great grandparents at play, and this live action scene will soon be gone forever!"

Ralph, himself, standing so firmly on the stage you might think he was affixed to it, prompted the commands with such a beautiful regard for phrasing you'd swear that technique had to be an inborn thing, not learned. I remember how he cupped the oval microphone close to his lips, the way a seafaring adventurer in a mood of relaxation would hold a favorite briar. His voice was clear and relaxed — no

vocal gymnastics.

His deep-hued plaid shirt told a special story, too. It said, as only a shirt can say, "Look here, folks, you don't have to dress up fancy for this party, but here's a touch of color for a special activity because we want to look nice, but we don't have to look as gay as a flock of peacocks!"

It was a mixed program of waltzes, couple dances of the day, squares, quadrilles, mixers and contras. I remember having some trouble dancing some of the contras. They were all well-known to the crowd, and after a while Ralph used only minimum commands.

Charlie Baldwin had arranged for a group of us to go over to Ralph's dance from Sargent, where we were participating in Charlie's New England Square and Folk Dance Camp, a memorable event in itself. Charlie saw to it that contras would come alive in every dance session at the week-long camp, but the Ralph Page experience was a special treat, long to be cherished.

Over a number of years at Charlie's camp, relocated in Becket, Mass., contras became standard fare, and I had both the fun of dancing and calling them. But the guy who came on the scene to really popularize contras, both at Becket and throughout New England, was Herbie Gaudreau, father of the "modern" contra.

Herbie's genius produced a blend of the old and the new. He retained the formation, the timing, the phrasing, and the prompted quality of the traditional contras and added the ingredients of updated movements (swing thru, spin the top, etc.) along with "everybody active" and double progression to enhance the action and simplify the teaching.

Herbie is responsible for the classic "Eight Count Special", and the

Continued on Page 16

THE THREE FACES OF CONTRA DANCING

by Ed Moody, Hollis, N.H.

Throughout this nation people are beginning to get themselves ready for celebrations of various sorts to take place in 1976, the two hundredth birthday of the U.S.A.

I was with Ralph Page at the North of Boston Caller's Meeting where he was speaker of the day and his subject was the presentation of some contras of our Revolutionary Period. He was in rare form and handed us four very excellent ones which I am sure will be taught to various groups throughout New England during the coming months and probably presented in costume at exhibitions in 1975 or 1976.

I carefully took them down as he prompted them and have typed up

some copies of the procedures and enclosed one copy. Some magazines are already talking of square dancers getting ready to exhibit dances of the late 1700's and the four Ralph presented are truly real exhibition pieces.

Ralph stated that two problems face those who will present the exhibitions: first, music of those days has not been recorded. Although some of it is available in written form but today's musicians will find it difficult to play. Second, the dances of those days had to be done in a stately fashion at a very slow tempo because of the prevailing dress of those days. The musicians of those days normally played quite leisurely. Ralph did one of his offerings at about 106-107 per minute and the others at not over 120.

Material presented by Ralph Page to be used as exhibition dances during the 200th celebration of the birth of the U.S.A. These are dances of the late 1700s.

FLOWERS OF GLASGOW

1,4,7 active; do not cross. Count

Active couples semi-hay (semi-figure eight) across set around no. 2 inactives who stand still 16

Actives down center, turn alone, come back to cast off 16

Actives circle four with new ones below, and circle back 16

Actives right and left thru with new ones above 16

THE YOUNG WIDOW

1,4,7 active; do not cross.

Actives and No. 2 couples star right, then left 16

Actives down center, turn as couples, come back to cast off 16

Actives circle half around to original lines 8

No. 2's and 3's balance each other 8

No. 2 and 3 do a right and left thru, up and down line, and back to drop into proper places 16

MISS PARKER'S FANCY

1,4,7 active; do not cross. Count

Actives down outside and back 16

Actives down center and back (turning alone) and cast off 16

Now simultaneously: active man circles with two opposite ladies after balancing with them, and active lady does same with two men opposite 16

Now top two couples right and left over and back 16

KISS YOUR GRANDMA

1,4,7 active; do not cross. Count

All men balance sidewise in lines of three while ladies promenade around them 16

Ladies balance and circle while men promenade around them 16

Actives down center and turn alone and come back to cast off 16

All circle right all the way around 16

"Becket Reel", which later became widely circulated as "Slaunch to Donegal". His infectious smile and humble attitude as well as his flawless delivery endeared him to thousands of square dancers. Like the slogan of a well-known brand of homemade pies, "Nobody doesn't love Herbie Gaudreau". His first bit of national recognition came at the time of the Miami National Convention.

There were many pioneers in the contra field, and many practitioners of the art of calling "contra", but the other important "face", widely recognized for his contribution is that of Don Armstrong, a teaching specialist so adept he'd have a whole Watusi tribe dancing contra in five minutes! Don leans a bit more toward the traditional style, but like Herbie, he has composed many new contras that are becoming classics. He is Contra editor of Square Dancing magazine, and recently wrote a new book, destined to

be a classic in the field, "The Caller/Teacher Manual for Contras", published by the SIO American Square Dance Society.

A golden opportunity awaits all participants in the National Square Dance Conventions, particularly at San Antonio this year, because Contras are taught and danced on a daily basis. In addition, several panels are set up to create interest in calling and promoting contra dancing, in the hope that square dancers will "discover" this fascinating form of "dancing to the music" in longways formation. As time passes, it is hoped by many of us that contra dancing will take its place alongside square and round dancing as a hallmark of our heritage, and the "frosting on the cake" for square dancers everywhere.

And when we think of contras, we must pay tribute to three great "Faces of the Contra Art", Ralph Page, Herbie Gaudreau and Don Armstrong.



Larry Jack

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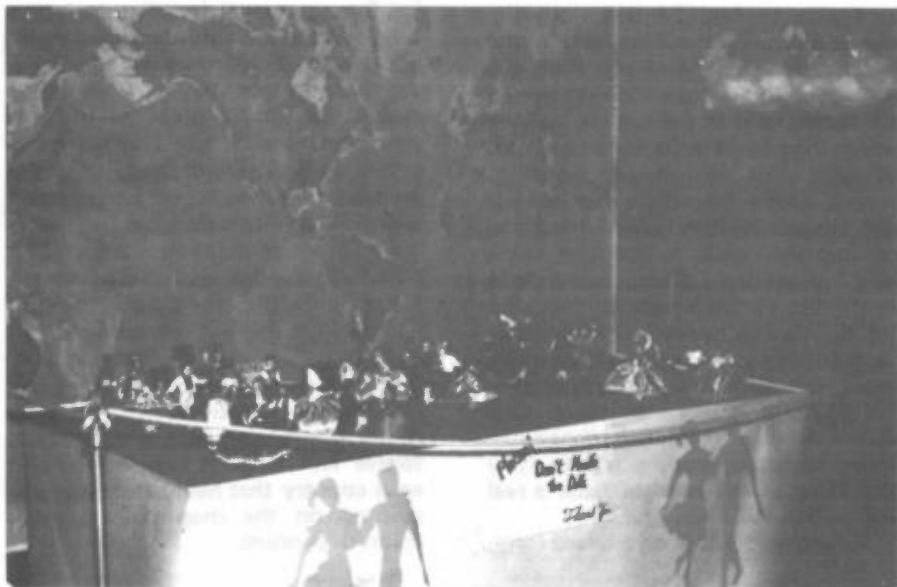
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WONDERFUL WORLD OF SQUARE DANCING

Trying to pick a theme for the fall festival was the beginning of a whole project for Gus and Olive DeBock. Being avid Walt Disney fans, the DeBocks adapted his theme and decided on the "Wonderful World of Square Dancing".

The DeBocks composed a form letter and sent out nearly 200 copies, one to every foreign country listed, also one to each state in the United States. Countries having several clubs received several letters according to size. Replies received, (about a 30% response) were most encouraging. It was like the Christmas Season to read the mail. Being impossible to display everything that was sent, they picked out as many as possible of the posters and pictures and mounted them on a bulletin board, representing each countries as Spain,

New Zealand, Thailand, Italy, Germany, Japan, England, Canada, New South Wales, Holland, Scotland, Belgium, France, Alaska, Hawaii, etc. Many invitations were extended to dance with these people; one club even mentioned that if there was no dance scheduled when they got there, they could get one going.

The accumulation of foreign dolls came about a few steps at a time. As many service stations do now to encourage business, one company offered for \$1.00 with the purchase of 8 gals. of gas, a foreign doll bought one at a time until they had the complete set of 12. A granddaughter also had a set which they borrowed. The idea came to mind to use them in the decorations, but there were no partners for these all girl dolls.

Trying to find 24 boy dolls the right size was like looking for a needle in a haystack, until Unabelle Rich, the wife of caller Harold Rich, informed the DeBocks that she had an address where they could write for a catalogue of dolls. This they did, and ordered several dozen boy dolls (undressed) and cheaper by the dozen. They also ordered the stands to put them on — very inexpensively. Research was done at the library for authentic costumes for the various countries. Having one or two made at a time didn't seem like much, but now they have a total of over \$175.00 invested in them. One square dancing friend, ticket chairman Helen Harkness, made a trip to Italy this summer and brought back a real Italian doll for a souvenir.

Mounting the dolls on a board form-

ing five squares all in different formations was great fun. Square dancing has been such an enjoyable hobby for the DeBocks that they feel they are on cloud nine, and decided to put one square on cloud nine, but someone suggested a cloud nine couldn't have with only eight dancers, so we made a cloud eight instead. This they did by mounting a square of dolls on a 2 ft. x 2 ft. board surrounded with fluffy dacron, tilting it slightly, then shining a spotlight on it to make it more effective.

The huge map of the world was in nine different sections. When put together it measured nine feet wide and twelve feet long. It was framed and each country that heard from was pinpointed on the map with a small colored pennant.



IMPORTANT ANNOUNCEMENT!

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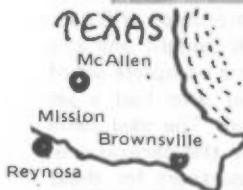
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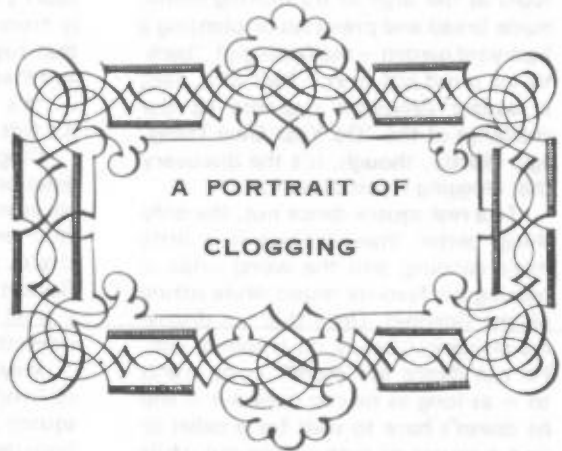
Jerry will continue to tour on weekends, and from mid-April to the latter part of October.



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by Sheila Popwell
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Blend the exciting sound of "Dueling Banjos" with the rhythm of corn-popping in a hot skillet and back it up with the beat of a doghouse bass. Toss in a roomful of enthusiastic dancers whose toes tap irresistibly in time, and what you've got is the fastest growing new member of the square dance family — clogging.

Clogging itself is nothing new; it's been having a foot-stomping good time in the mountains of Georgia, Kentucky, Tennessee, and the Carolinas for as long as the settlers have known how to scrape out a tune on a fiddle. The Clog and the Buck Dance were as much at home among our pioneering ancestors as the Quilting Bee, the Box Social, and Saturday Night. What is new is that clogging has come down out of the hills and been recognized with a great shout by its citified cousins.

Mingled among the shouts of joy,

of course, are occasional catcalls and boos. As all lovers of western-style square dancing know, it suffers from a chronic image problem: the words "square dancing" still conjure up ghosts of jug-swinging, back-country brawls whose participants were, to say the least, somewhat unrefined. Admitting to being a square dancer still occasionally rewards you with a politely raised eyebrow and a private opinion that you're not quite respectable.

Cloggers, too, have become victims of this image of the brogan-wearing, rough-and-tumble backwoods rowdy, even among other square dancers who might be expected, if not to know better, at least to be more tolerant of recreational eccentricities. Part of the problem, of course, is the long battle to bring an accurate picture of modern western-style square dancing to television. What the veterans of those wars haven't discovered yet is that the type

of dancing they object to is no more representative of traditional clogging than it is of their own brand of square dancing.

But for every disgruntled dancer who feels the world would be a finer place if this mountain upstart would head right back into the hills it came from, there are eager throngs out limbering up their ankles to learn it. Part of this upsurge of enthusiasm for clogging probably springs from the same roots as the urge to try making homemade bread and preserves or planting a backyard garden — the feeling of “back to the good old days.” Part of it, too, is square dancing’s response to the challenge of the “Do Your Own Thing” age. Mostly, though, it’s the discovery that clogging is just plain fun.

To a real square dance nut, the only thing better than dancing is a little more dancing, and the worst crisis is hearing his favorite music while sitting on the sidelines. Once this nut discovers clogging, there’s no stopping him. He can dance as “more” as he wants to — as long as he can hold out — and he doesn’t have to wait for a caller or find a square or even sit one out while his partner rests. And if he finds a great new record just begging to be danced to, he doesn’t have to hope a caller will discover it. He just starts dancing to it. What bliss!

Clogging fills a gap in square dance recreation because it is uniquely an individual relationship between the dancer and the music. Round dancing, as formal as a court dance, is a precise in-

terpretation of a piece of music, done exactly the same way each time. (Well, almost, anyway.) Square dancing is more casual, but the interpretation is the caller’s and the dancer reacts to the caller instead of directly to the music. Additionally, he is dependent upon the reactions of seven other people to make his fun complete.

Even if a clogger is home alone, though, he can put on a record any time he feels like it and clog to his heart’s content. Music can flow directly from his ears to his feet in any way that happens to suit him at the time — and there isn’t any “wrong way” to do it. It’s relaxing, it’s therapeutic, and it’s lots more fun than jogging.

Clogging can be as varied as the imagination of the individuals doing it — an evening of freestyling at the home club or an exhibition routine as precise as the footwork of the Radio City Rockettes — and every clogger can find a level of participation that suits his interests best.

Maybe he doesn’t have the talent to work out a pattern for a whole square dance in his head the way his favorite caller can, but he can be genuinely creative. He can make up a new step while sitting behind his desk at work, then have the fun of going out to the club and teaching the other cloggers “his” step. And if his artistic creation is no monumental masterpiece, he still has the same sense of satisfaction Michelangelo felt when he finished the Sistine ceiling — with no paint brushes to clean up!



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STRAIGHT TALK

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

JOINING OR BELONGING?

To sometimes use the phrase, (quite unfortunately, I believe), "Joining the club", and sometimes we speak of "Belonging to the club". There is a most significant difference between joining and belonging. When you join, you are merely attached. When you belong, you are a working member.

Every club has a large number of people who "join" but never "belong". They let the club put their names on its rolls; they attend occasionally. They contribute little or nothing to the life and work of the club but always expect the club to be ready to respond to them in time of need or convenience.

They are somewhat like hitchhikers who like to go along for the ride but would have nothing to do about any personal responsibility.

To "belong to the club" means a lot more. It means that you are a working part of the club. It is something like your arm which belongs to you. It is a vital part of your body. It responds to your call for service. It helps in all that you do. It is the means of bringing happiness not only to yourself but to others. Isn't this what it means to "belong", to be a vital member?

What have you done? Have you just "joined the club" or do you "belong"?

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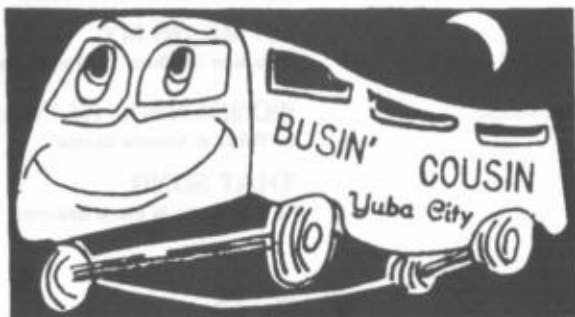
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Jack and Thelma Murtha of Yuba City, California (see also Meanderings) are firm advocates of a full and balanced program for square dancers, and Jack calls for three distinct "plateaus" of one club, the "Square Dance for Fun Club." This meets the needs of interests of three separate groups of dancers, each meeting at least once a month in Jack's area. He also conducts beginner classes annually.

In urging other callers and other organizational representatives to promote full programs at various levels, Jack has spelled out how each "satellite group" identifies itself under the "Dance for Fun" banner. Jack and Thelma are Executive Secretaries-Treasurers of the Board of Directors, which includes five other couples for the total organization.

Here is a description of the three separate groups:

FUN AND FRIENDS is designed for the casual dancer who wants to dance once a month or so but hasn't time or desire to keep up with a lot of new calls.

BUSIN' COUSINS is designed for the club level dancer who is committed to dancing at least six times a month. These workshops feature the 90-100 club level calls that are regularly used at open dances in the area, and promising new calls are introduced.

FRIDAY EXPERIMENTAL LAB is designed for the hobbyist square dancer who is committed to dancing ten times a month or more and has danced for at least two years. Each must be expert with the 90-100 club level calls plus 10-15 other calls used in advanced workshops. At least two interesting new experimental basics are danced at each workshop plus some intriguing and rather complex figures using regular basics.

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FEEDBACK

I was given a complimentary copy of American Squaredance about this time last year as we approached graduation from our class. It is now dog-eared from frequent use as reference and reading material — guess it's time I sent for a subscription!

In dancing in the past year in Tennessee, California and Alabama to local and national callers, I have become concerned about dances that start with long and fast patter calls. Where we have danced there has been quite a few "senior citizens" enjoying the activity. I also read that increasing numbers of young men are dying of heart attacks. Would it not be wise to start a dance at a "warm up" pace and build up to longer and faster calls and music? I believe that even athletes warm up before competing — I really have a horror of seeing some man (women have heart attacks, too) falling over dead at a dance.

We seem to have many men square dancing who are desk-bound all week and who do not exercise except at the dance. I'm in favor of a "save our men" campaign — we have a shortage of this precious commodity already!

Since your magazine has articles of such a broad scope, I thought I'd submit my idea to you for possible consideration of one of your writers. I feel sure our callers would prefer to warm our hearts than to make them cold — but have they really considered the possible danger?

I am still loving your January 1973

issue and look forward to new editions.

Happy square dance calling and dancing!

*Clarice H. Sharp
Huntsville, Alabama*

A magazine comes on the cover a rooster which crows louder now than ever he used-ter.

Its pages are filled with mighty good sense written by folks with experience.

Folks who have danced through some different ages, so we learn quite a lot by scanning its pages.

That rooster is smart he just keeps on crowing with extra good lessons that keep our feet going.

Progress he sifts and throws out the chaff; pictures he draws that make us all laugh;

and each page contains Real sensible news to interest folks with things we can use.

Improvement each month does land on the pages to interest folk in Square Dancing stages.

So please, Mr. Rooster, keep scratching the soil for page after page you seem to hit oil.

*Ed Moody
Hollis, N. H.*

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ladies' choice



Here's a "feedback" letter concerning the March column:

After reading in your Ladies Choice column in the March issue, I just wanted to add my two cents worth about the use of the nylon fishing line. In your column it says to use only 30 lb. test.

When this idea came out several years ago, they stressed a heavy test line, and I have always used 60 lb. test monofilament, and have at least three petticoats with it and it works beautifully. I had put 20 lb. test in one and it just flopped, so I took it out. Also, this can be put in with your zig-zag stitch easily. It takes time, but is worth it, as petticoats last a long time with this method of rejuvenating them. Hope this helps some.

*Dorothy Reber
Detroit, Michigan*

Jean Parrish (Mrs. Vaughn) suggests this pattern for pettipants:

Materials needed: A pajama pattern that does not have a side seam, one size larger than normal, or if you already have a pattern in your correct size, use this and allow an inch on all the up and down seams; 1½ yards of soft washable material; 8 to 20 yards of lace, narrow elastic for the waist and a spool of elastic thread.

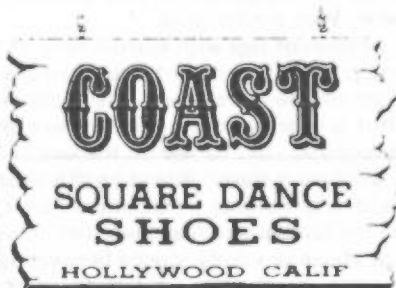
1. Cut out pattern and make necessary alterations for the length you would like. DON'T adjust the width! This is where the allowance is made for the stretch. If they are made to fit, they will be too small when they are finished.
2. Hem bottom of legs with narrow hem. (I turn this hem to the outside and put the first row of lace on in one operation to save time.)
3. Sew lace on the narrow hem, then approximately 4" above the crotch. (If it will be easier for you, measure and mark with a pencil line before you start to sew on the lace.)
4. Now wind your elastic thread on the bobbin (I suggest you do this by hand as sometimes a machine winds it too tightly.) Set your machine on the longest stitch and sew two rows of stitching close together just above or evenly spaced between lace. If you prefer solid lace, you can sew the lace on with the elastic thread in one operation. Tie a knot in the elastic thread everywhere you have to cut it so it will wear well and not slip out. (When I get to the end of a row, I just pull the elastic a little from the bobbin and turn around and go back without cutting the thread. Your inside seams may not look as well but it saves a lot of time.)
5. When you have reached the top of your lace with the rows of stitching, continue on with the evenly spaced stitching until you are 1½ from the top.
6. Sew the backs together, then fronts, then crotch.
7. Turn over top and make a casing. Run narrow elastic through.

These are fun to make and don't take a lot of time.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – MAY 1949

WOMEN'S PLACE was a subject of controversy in this issue's editorial by Lou Harrington. He took exception to a statement made by Ralph Piper in a previous issue when he said, "In general, in square dancing as in social dancing, the man is the leader and his partner should follow his leads. Men on the other hand, can make the dancing more interesting by varying the style of swinging, by turning the lady to the left, right, or not at all as he meets her in a Grand Right and Left to promenade home or many other differences in style". Lou did not agree that the man is the leader in a figure executed jointly with his lady. "His lady is in no way subservient to him nor are her actions subsidiary to his. True, the calls are directed to the men and the lady does counter point or complimentary action, but she interprets the call in terms of the lady's part and should never wait until the man indicates his sweet pleasure." To attempt to force his partner to turn opposite to custom would be rude and inconsiderate, Lou says.

In a series of articles discussing who is a likely candidate for S/D callers classes, the following paragraph, quoted verbatim, appeared: "WHAT ABOUT B O? Our potential caller needs B O and plenty of it. All actors have it, many ministers, some athletes, all good salesmen, and most women above all. I'm referring to Box Office appeal. The thing that pulls the crowds to the box office window. The thing that makes you vivacious, entertaining, sought after, consulted, referred

to – in other words, personality".

10 YEARS AGO – MAY 1964

Charlie Baldwin, editor of the New England Caller since 1951, is the featured S/D personality in this issue. His philosophy is wrapped up in two words, "Have fun". He is against awkward dance movements and mental gymnastics. He believes in the addition of new movements but only after the most severe tests as to their real necessity and value. Charlie Baldwin and the New England Caller believe that good communications are essential to the growth and longevity of the S/D activity. The club newsletter, the state or regional magazines, and the national magazines are the "tie that binds". If we had one without the other we would suffer. "So enjoy square dancing more. Read a square dance magazine regularly."

What are the most important ingredients in the first steps a beginner takes in learning to square dance? Stan Burdick says, "1) How well can the caller relate to, translate for, and cooperate with the dancer, and 2), How successful will the dancer be in putting one foot ahead of the other in time to the music". As to the second item, "My theory is that tempo and rhythm are the key to whether dancing will become a chore or a source of continuing pleasure to the dancer". He stresses timing and "counting it out," using all the tools of the trade you can employ to alert the new dancer to the importance of close alignment of feet to beat.

With this issue, Stan joins the staff of American Squares as associate editor.



Dancing Tips

by Harold & Lill Bausch

On a windy day I watched a hawk float up over a ridge, letting the wind lift him to the height he wanted. There he hung motionless, hardly moving a wing to hold his position as he watched for his next meal to appear.

His ease of movement indicated to me that he was an expert. Thinking about this it occurred to me that we see dancers that move effortlessly, because they are experts and they have confidence in their ability.

We see callers expertly and effortlessly move dancers through smooth and complex calls. An expert in all walks of life does "his thing" with much more ease than a person less skilled.

Confidence — the knowledge that you can "do it", is what makes us expert. How do we acquire confidence? By doing — by practice. Callers should urge all new dancers to get out and dance as often as possible. Not only to his dances but to the dances called by other callers too.

All this seems quite obvious and most people know this is true, but immediately we will hear complaints that the new dancers get "clobbered" at some of the open dances. This also is true and here is where dancer associations, caller associations and all interested parties can help. Provide places for the newer dancers to dance at a level comfortable to them. Callers should be helping them move up gradually by calling dances that will not leave them frustrated. If there are no clubs in the area that are willing to dance a relaxed level, then callers and organizations are blindly sitting around wondering what they can do.

If the organizations are not willing to provide the stepping stone needed by sponsoring special dances, then some enterprising caller should step in and schedule such dances on his own, or with other callers. As I told one of the Callers Clinics I was conducting recently, in metropolitan areas where all clubs are striving to be high level clubs, there is a vacant spot waiting for you — a place where you can step in and start one of the largest clubs in the area. Easy level clubs are needed — and they are few and far between.

Why is it that dancers and callers alike seem to dread the idea that their club might be labeled "Easy Level"? It seems to me that one of the indications of success is the number of people who

Continued on Page 52

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calling tips

Carl Brandt, president of Indiana Callers, prepared a report recently for his association and asked some veteran callers to answer these three questions:

1. Do many national traveling callers use cue cards? Should one? 2. Do you allow taping? 3. What new basics do you use? When?

The results were interesting, we thought, and bear repeating here with credits to Carl and the I.S.D.C.A.

Question 1, Caller ONE: Certainly the Hilton cue card series and others have influenced many callers to go that route, but it is not true that "nearly every . . ." etc. It depends on how you define "cue card" but 90% of traveling callers use PROGRAM NOTE CARDS, which are brief notations on workshop stuff, gimmick stuff, and THEME TIP notes, and are not basic after basic after basic cue cards as the 5 or 10 percenters or new callers may use. I advise new callers to go the CUE CARD route if they must, for material the first couple of years, but "graduate" to program notes, watching the floor 90% of the time, as soon as they can. An interesting fact to me is that the traveling callers are going more and more to the complete sight calling method, watching two to six sets in front.

Question 1, Caller TWO: I certainly recommend it for two reasons. (1) A caller should have a list of current calls he wants to include in his dance; he should not trust his memory to remember these because invariably he will forget a call he wanted to use. (2) He should have some patter material written out to use in case he feels himself going stale or repetitious with his regular material. A caller should never

read an entire dance or even a majority of it, but neither should he rely on no notes whatsoever.

Question 1, Caller THREE: Most of them use nothing. One or two use some kind of cue cards but then only a very few tips, maybe only one to two tips. The others might have a few words written down as memory fresheners and are only to remind them of ideas. I have no objections to what he uses as long as the people get what they paid for — a good dance.

Question 1, Caller FOUR: If, by cue cards, you mean a detailed breakdown of each routine in the program that the caller reads while he is calling, then, NO! Most callers worth their salt do NOT use that kind of a crutch. It's bad on timing and — more importantly! — it makes it impossible for the caller to judge how his efforts are going over with the dancers. If the focus of his attention is on a cue card — rather than on the floor — the caller loses that all-important finger-on-the-pulse that lets him know if he is making points or laying an egg!

Question 1, Caller FIVE: I find that national callers who use cue cards are in an extremely small minority. I am told by some that many challenge callers use them, but again there are only a small number of these men. If a caller wanted to workshop a figure on a particular night at his home club and he just received a description of the figure that afternoon, he might use cue cards that one night for that one tip. I think the use of cue cards by any caller is wrong and their use by new callers should never be recommended or advised.

Due to lack of space, we'll have to conclude this report in next month's issue.



KEEP 'EM DANCING

by Ed Fraidenburg



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



Sometimes it's hard to tell one's own ideas from those of a fellow caller, and so I would like to thank all those friends whose brains I have picked.

Heads curlique, men run
Reverse flutter wheel, swing thru
Men run, bend the line
Right and left thru, flutter wheel
Sweep a quarter, left allemande.....

Heads roll away, lead right, circle four
Ladies break to a line, pass thru
Partner trade and a quarter more
Eight chain four, double swing thru
Men run, square thru $\frac{3}{4}$
Courtesy turn and a quarter more
Couples circulate, bend the line
Centers square thru $\frac{3}{4}$, ends pass thru
All wheel and deal, double pass thru
Cloverleaf, centers swing thru
Box the gnat, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, separate
Go round one to a line
Centers square thru three-quarters
Ends pass thru, all wheel and deal
Double pass thru, peel off
Pass thru, wheel and deal
Left allemande.....

Promenade, heads wheel around
Flutter wheel, right and left thru
Square thru four, centers swing thru
Turn thru, centers in and cast off $\frac{3}{4}$
Pass thru, wheel and deal
Dixie chain on the double track
Girls U-turn back
Left allemande.....

COUNTDOWN:

Four ladies chain three-quarters
Heads half square thru
Swing thru, box the gnat
Eight chain six
Swing thru, box the gnat
Eight chain four

Swing thru, box the gnat
Eight chain two
Swing thru, box the gnat
Square thru three-quarters
Left allemande.....

TROUBLE ON THE TURNPIKE:

Promenade, men roll back
Promenade corner, heads stop
Sides squeeze in and all cast off $\frac{3}{4}$
Pass thru, centers pass thru
Centers in and cast off $\frac{3}{4}$
Pass thru, wheel and deal
Centers turn thru
Left allemande.....

I'D RATHER FIGHT THAN SWITCH:

First and third right hand star
Come back left, skip corner
Pick up the next (same sex)
Men wheel around, star thru
Double pass thru, first couple left
Next right, swing thru, box the gnat
Right and left thru, slide thru
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Slide thru, curlique
Split circulate, scoot back
Split circulate, men run
Right and left thru, pass thru
Wheel and deal, double pass thru
First couple left, next right
Right and left thru, slide thru
Curlique, scoot back, men run
Left allemande.....

Heads spin the top, turn thru
Circle half, swing thru, men run
Tag the line, girls go left
Men right, left allemande.....

Four ladies chain and rollaway
Heads square thru four
Square thru four with the outside two
Cast off three-quarters, square thru four
Centers square thru four, all separate
Left allemande.....

LEFT HAND TROUBLE:

Heads right and left thru, slide thru
Pass thru, star thru, two ladies chain
Chain back Dixie style to a wave
Spin chain the gears
Left allemande.....

Heads star thru, pass thru
Circle four to a line
Pass thru, wheel and deal, all turn back
Peel off, star thru, double pass thru
Peel off, pass thru, wheel and deal
Men turn thru, left allemande.....

Heads flutter wheel, square thru four
Right and left thru, flutter wheel
Slide thru, pass thru, tag the line
Cloverleaf, face partner, box the gnat
Right and left thru, flutter wheel
Sweep a quarter, veer left
To a two-faced line, wheel and deal
Pass thru, left allemande.....

All half sashay, heads flutter wheel
Square thru four, flutter wheel
Square thru four, all U-turn back
Left allemande.....

Heads half sashay, swing thru
Tag the line, split the sides
Turn right go round one
Down the center do a Dixie chain
Girls left and men right
Swing thru, tag the line out
Centers fold, star thru
Couples circulate, wheel across
Wheel and deal, swing thru
Tag the line in, pass thru
Bend the line, tag the line out
Wheel and deal, centers swing thru
Tag the line right, wheel and deal
Square thru three-quarters
Outsides half sashay
Left allemande.....

Head ladies chain right
Face the same couple and swing thru
Turn and left thru, flutter wheel
Pass thru, wheel and deal
Centers pass thru, box the gnat
Right and left grand.....

Heads half sashay, flutter wheel
Star thru, circle four to a line
Right and left thru, flutter wheel
Slide thru, swing thru, men run
Bend the line, left allemande.....

Heads flutter wheel, square thru four
Swing thru, men run, couples circulate
Bend the line, flutter wheel
Sweep a quarter, pass thru
Left allemande.....

Heads do-sa-do, fan the top
Pass thru, circle half to a two-faced line
Couples circulate, wheel and deal
Swing thru, box the gnat
Change hands, allemande left
Promenade, heads wheel around
Star thru, dive thru, square thru $\frac{3}{4}$
Others divide, all left allemande.....

Heads lead right and circle to a line
Pass thru, tag the line out
Wheel and deal, double pass thru
First couple left and next right
Right and left thru, pass thru
Tag the line in, swing thru
Spin the top, turn thru
Left allemande.....

SOME EASY STUFF:

Head ladies chain, heads star thru
Pass thru, star thru, pass thru
Move to the next, star thru
Two ladies chain, right and left thru
Pass thru, left allemande.....

MORE EASY STUFF:

Head ladies chain to the right
Heads right and left thru
Sides cross trail thru and separate
Go round two to an eight hand ring
Four men go forward and back
Lead to the left, left allemande.....

STIR THE BUCKET:

Heads star thru, pass thru
California twirl, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, bend the line, pass thru
Bend the line, ends star thru
All four ladies chain, bow to partner
Corners all, stay right there
For a singing call



easy level

MAMA BEAR

Variation by John Fogg,
Pasadena, California
RECORD: Mustang 147



OPENER, BREAK, CLOSER:

Join your hands and circle to the left now
Allemande left, come back and do-sa-do
Men star by the right now it's once around that square
Allemande left and weave around that ring
Who's been sitting at my table
Do-sa-do and promenade that ring
Who's been sitting in my easy rocking chair
Who's been swinging round with Mama Bear?

FIGURE:

One and three (two and four) right and left thru and you turn em
Two and four (one and three) do-sa-do one time
You star thru, pass thru, and swing now
Allemande left and weave around that ring
Who's been sitting at my table
Do-sa-do and promenade that square
Who's been sitting in my easy rocking chair
Who's been swinging round with Mama Bear?

SEQUENCE: Opener, figure twice heads, break, figure twice sides, closer
TAG: Who's been swinging round with Mama Bear?

SIR WILLIAM WHEEL

Sent by Dr. William Litchman of Albuquerque, New Mexico.

MUSIC: Any good reel, i.e. Mason's Apron, Folkraft 1512

FOOTWORK: Skip-change-of-step or walking step

FORMATION: Four couples in longways, proper

COUNTS:

- 1-8 Couple 1 turn partner right hand full turn ending by lady turning to promenade position facing women's side of set. Actives are now side by side.
- 9-16 Couple 1 promenade out and down outside of women's side of set to foot.
- 17-24 Couple 1 promenade up center and cast off below couple 2.
- 25-48 Hey for four with first corners. This figure begins with couple 1 standing in line between couples 2 and 3 (approximately) — maybe a little forward or back. Couple 1 passes left shoulders, turns to first corner and begins hey for four by passing right shoulders. The figure should end after couple 1 passes left shoulders in center and turns to face second corners — second man and third lady are now back home.
- 49-64 Hey for four with second corners. This hey takes less time because actives are right in front of second corners to begin rather than being at home — hey should be timed so that actives step to the center to turn partner right and begin dance a second time.

The dance is repeated twice for the actives (once dancing with second and third couples and the second time dancing with third and fourth couples) who move to the bottom of the set after the second time through. New actives start the dance as old actives step to the foot. If the dancers time it right, the actives can be at the foot by the time the phrase for the second hey for four ends. They move to the bottom — man on the inside, lady on the outside (or, alternatively, both down inside.)

page

This variation was "computerized" by a group of beginning callers at Central Michigan University. Given the assignment to compose a "well-timed, smooth flowing" simple dance, they came up with this one.

WHO'S IN THE STRAWBERRY PATCH WITH SALLY?

RECORD: Windsor 5021

INTRO, BREAK, CLOSER:

Honor your corner and honor your partner
Then swing that pretty partner round and round
Men star left one time out in the center
Then do-sa-do your partner round and then
Allemande left your corner and weave that ring
In and out around you're gonna go
Do-sa-do and promenade back home with Sally
Back behind the Strawberry Patch.

FIGURE:

Heads promenade half, while the sides right and left thru
Then the heads go forward up and back
Heads square thru four hands in the middle
Then do-sa-do corner back to back
Right and left thru and now you turn your little Sally
Then right and left thru the other way back you go
Swing that corner once around and promenade her
Back to the Strawberry Patch.



Here is an old one sent by Kirby Todd of Folk Valley, Illinois, who says it was originally released in May, 1948. I saw it done by a group of young folks while conducting a Callers College at Central Michigan University.

TWELFTH STREET RAG

RECORD: Capitol 6001

FORMATION: Double circle, couples facing line of direction, inside hands joined, identical footwork throughout.

INTRO: Two measures — Wait or acknowledge.

COUNTS

- 1-4 Walk forward starting on the left foot: L,R,L,R.
5-8 Point left toe forward, point left toe side and then swing left foot behind right, step on the left foot, step to the right on the right foot and close left foot to the right.
9-12 Walk forward starting on the right foot: R,L,R,L.
13-16 Point right toe forward, then right toe to the right side, then step behind the left, place left foot left and close right foot to the left one.
17-20 Take seven quick steps toward the center with your partner. Leading with left foot, step left and place right toe behind left. Put your weight on that right toe and continue the seven steps toward the center in this manner. On the eighth count touch the right toe next to the left foot.
21-24 Now reverse the seven steps starting with the right foot and move toward the wall. End touching left toe next to right foot.
25-28 Step forward on left foot, then point right toe forward. Step back on right foot, point left toe back.
29-32 Repeat measures 25-28.

Repeat entire routine with same partner, then after second time through, at the "bridge" in the music, all men move up one and dance with new partner.

STYLING NOTE: As you move in and out the seven little quick steps, drop partner's hand and holding your arms close to your sides, hands bent at the wrist and protruding to each side, move shoulders up and down alternately. Measures 25 through 32 can be "spiced up" by dancing them as Charleston steps.

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SMILE ACROSS A
CROWDED ROOM



... HAVING FUN
TOGETHER!



.. SITTING
ONE
OUT



... SV



... REMEMBERING
MY PETTIPANTS



... TAKING A
SHOWER
BEFORE DANCING



ONE MORE TIP



... TR
OVERL
OF HIS



... THE CALLER
HAVING AN
UNDERSTANDING TAW



... LUNCH ON
THE CUB



... LOOKING FOR
A LOST PIN



... A

APPEARS THAT THE CELEBRATED LITTLE KIM CHARACTERS HAVE FINALLY
 UGHT UP IN THE WHIRL OF SQUARE DANCING, AND WITH APOLOGIES TO THE
 L CREATOR, THESE "TAKEOFFS" APPEARED FIRST AS POSTER-SIZE DANCE
 TIONS, AND WERE LATER REDUCED TO WALLET-SIZE DANCE PROMOTION CARDS.
 EY HAVE APPEARED IN AREA MAGAZINES, SUCH AS THE WEST COAST DANCER.
 BRUCE & BONNIE BUSCH (Appleton, Wisc.) and other creative people such as JACK & MARY GUHL,
 YA HUEHL, VAN & DORIS FIETZER, and DICK & VIVIAN STADTMUELLER of Wisconsin for these.



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... LISTENING!



... USING A GOOD
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... BEING
 SOCIABLE



... TRYING TO
 LOOK SOME
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... HAVING
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CHALLENGE CHALLENGER

by Jim Kassel

BOSTON

One of the leading challenge areas in the country is Boston, Massachusetts. Caller Norm Poisson, who has only been calling for one and a half years, is already recognized as one of the nation's outstanding challenge callers. He provides a complete program of advanced dancing ranging from beginning high-level to advanced challenge.

High-level dancing began in Boston in 1969 through the efforts of Let and Jean Keddy and caller Bob Coull, who helped organize the first high-level dances in the area. For the next four years, Norm Poisson ran a series of tape workshops covering all levels of challenge dancing and introduced many people to the activity. Danny and Mary Lou Ryan also contributed to the growth of challenge by organizing tape groups on the south shore of Boston.

Several times a year all the tape groups combined to bring various challenge callers into the area, and everyone regularly supported challenge weekends in the east.

Recognizing that high-level dancing is much more successful when a live caller is involved, Norm Poisson decided to begin calling to try and attract more people to the activity. He started in January, 1973, and was immediately successful at challenge calling even though he never attempted any type of calling before.

The presence of a live challenge caller has sharply accelerated the growth of high-level dancing in the area. Norm

currently has four groups, one for each of the four levels in challenge dancing. The Keddys and Ryans continue to run tape groups to provide additional training for dancers. Challenge callers from other parts of the country continue to be brought in, and the first Massachusetts Challenge Weekend will be held in September.

High-level dancing in most areas usually has only one or two people willing to devote the added time necessary for leadership in the activity. Boston has always been unusual in that a great many people, far too many to name here, have at one time or another exercised leadership in promoting, organizing, and running high-level groups. This widespread dedication by so many obviously has helped make Boston the strong challenge area it is today.

MORE ON 100 BASIC CHALLENGE CALLS

Recently "Challenge Dancing's Basic 100 Calls" were printed in this magazine and distributed throughout the country. This list attempted to standardize higher level material so that callers would have some idea what to teach people interested in this level of dancing. Although all callers said they appreciate having the list and that it will help them in planning their programs, some callers have said that their groups are not interested in learning all the calls on the list; rather they are interested in an easier advanced program using fewer calls.

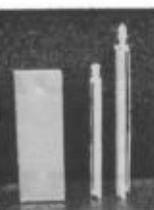
To accommodate these groups, the Challenge Basics list has been cut in half and the resulting list is called "Advanced Dancing's Basic Calls." We hope to print this list of fifty calls in the next or subsequent issue of this magazine.

8th ANNUAL NATIONAL CHALLENGE CONVENTION - 1974

In the January issue, we wrote concerning this convention, which is the biggest event in Challenge. June will soon be here so the dates are June 10-22 at the Ramada Inn, Pittsburgh, Pa. The Inn is just three minutes away from the Pittsburgh International Air-

port. We will have more to say concerning this even in the June issue of the magazine, but I do want to include at this point an excerpt from an article by Bernie Fiegel in the March "Zip-Coder."

"The Washington/Baltimore area challenge dancers are renting a bus for a challenge weekend in upstate New York. I think this is just great! Mike and Carol Lienhard are the coordinators for this endeavor and a tip of the "square dance beanie" to Mike and Carol for bringing dancers closer together and helping to conserve energy. If all goes well, this group is planning to do the same thing for the National Challenge Convention in Pittsburgh in June. Wouldn't it be something if all the major challenge areas who are planning to



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attend the National would rent a bus and converge on Pittsburgh the morning of June 20? Shades of the pioneer days - buses surrounding Fort Pitt instead of covered wagons, and pen and pad in hand instead of bow and arrow!

LEARN TO TEACH AND CALL IN A UNIVERSITY ATMOSPHERE

The Lloyd Shaw Foundation is presenting three graduate-credit sessions in three different universities in the summer of 1974.

Two workshops are conducted simultaneously:

Secondary Workshop for teachers, callers, instructors in secondary schools, colleges, general groups.

Elementary Workshop for teachers working with grades K-6. The subject matter taught is the American Folk Dance in its various forms - squares, contras, rounds, circles, quadrilles, game dances.

All workshops are arranged so that the two groups may work together in the evening, thus bringing the entire teaching staff to all participants.



1. THE UNIVERSITY OF ALBUQUERQUE - July 15-19, 1974

Contact: Miss Marcia Garihee
Department of Physical Education, Univ. of Albuquerque
Albuquerque, New Mexico 87100

2. COLORADO STATE UNIVERSITY - July 28-August 2, 1974

Contact: Mrs. Irmel Fagan
Department of Physical Education, Colorado State Univ.
Fort Collins, Colorado 80521

3. CENTRAL MICHIGAN UNIVERSITY - August 4-9, 1974

Contact: Mrs. Carole Howard
Department of Physical Education, Central Michigan Univ.
Mount Pleasant, Michigan 48858

Also, contact: **THE LLOYD SHAW FOUNDATION**

P.O. Box 203, Colorado Springs, Colorado 80901

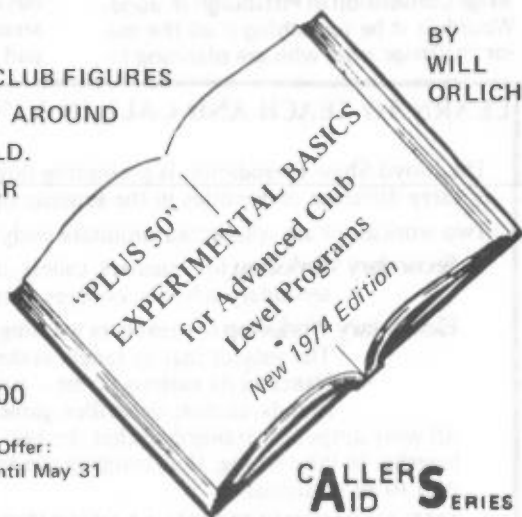
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WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

One note of correction — in the March issue of American Squaredance on page 45, the ZIG-ZAG traffic pattern should be "ZIG = leads $\frac{1}{4}$ right, ZAG = trailers $\frac{1}{4}$ left." Of course, it could be a ZAG-ZIG command, in which case the leads "ZAG" or quarter left while trailers "ZIG" or quarter right. Some examples could be:

Head couples swing star thru
 Circle four to a line, pass thru
 Tag the line, ZIG-ZAG
 Centers run, bend the line
 Curlique, boys run, centers swing thru
 Turn thru, left allemande.....

Head couples curlique, boys run
 Swing thru, centers run
 Tag the line, ZAG-ZIG
 Left swing thru, four girls scoot back
 Centers run, wheel and deal
 Left allemande.....

PEEL THE TOP! This is a popular "club level" basic in some places but

was never quite acceptable to your editor as more than a passing "gimmick" command. We note several sources pushing this as a possible standardized basic to which we say that it shows inexperienced choreography analysis. Recent questions regarding this movement prove the point. If the head couples were to swing thru and the ends (girls) fold, we would be set-up for a PEEL THE TOP, i.e. lead people (boys in this case) peel off (toward right in this case), trailers step straight forward and with left forearms joined cast three-quarters while ends move up into a right-hand ocean wave.

Head couples swing thru, ends fold
 Peel the top, right and left thru
 Square thru three-quarters to
 Left allemande.....

If the head couples were to curlique and after this, do a PEEL THE TOP, a whole new concept is felt. The lead people (girls in this case) peel off (toward left in this case), trailers step straight forward and with right forearms joined cast three-quarters while ends move up into a left-hand ocean wave.

Head couples curlique
PEEL THE TOP, left swing thru
Girls run, bend the line
Square thru three-quarters
Left allemande.....

Question: Do we call this second example a left PEEL THE TOP? And if we do, is this fair to the center people who are casting three-quarters with their right hands?

Our answer is this month's PEEL TO A WAVE idea. If the lead people peel off (either way) and the trailing people step straight forward to join inside hands and outside hands with the "peelers," the ocean wave (either left or right) is automatically formed. From here a FAN THE TOP can be used to finish the "peel the top" idea. The "fan" idea is to have the center two people cast three-quarters with the available hand determined by the set-up, i.e. with either a right or left. The "peel off" rule is to cast away from the adjacent dancer by either a right or left face 180° turn back to form the ends in this case. Please notice how many more things can be done other than always a "top" motion from this wave set-up.

New "names" of combinations have also been thwarted, i.e. Peel and Swing (thru), Peel and Cast, Peel the Chain Thru, Peel the Gears, Peel the Something, etc. Also, we do have a PEEL THE WAVE (Burlson Encyclopedia No. 581) which means to peel off into parallel lines from parallel waves. In order to accomplish this movement, dancers are expected to step thru and centers pass thru (grand pass thru) to be finished pass thru) to be in a finished double pass thru formation and then peel off into lines facing back toward each other. The idea never was successful with the average dancer because he forgets to step forward to avoid confusion. From a box circulate, the reaction to peel off is better, i.e. Heads lead right circle to a line, plus curlique. From the "Z" formation, i.e. ocean wave and ends fold, the peel off is the

least confusing and should thus be used in class work teaching new dancers to peel off into two-faced lines.

We hope this breakdown of PEEL THE TOP will help to explain why your editor sometimes stays away from some "new" ideas. They usually are old thoughts warmed over and given new names for the amazement of the newer callers and dancers. Sometimes, however, a movement comes out ahead of its time so we always look at everything in retrospect plus current analysis for its value to the square dance picture as a whole today.



CALLERS' QUESTIONS

HAL WASHINGTON, Lexington, VA.
From a right-hand ocean wave when center four only scoot back, is a left turn thru considered automatic?

ED. NOTE: Yes, the turn thru HAND is determined as the inside hand of the scoot back actives when they walk straight ahead into the middle for the turn thru. Also, from parallel left-hand ocean waves, a scoot back command will cause the four facing-in people to step forward and left turn thru while those four people facing out will fold left into the vacated spots to re-form left-hand ocean waves.

BREEZ GRAHAM, Belleville, Illinois:
I understand that a centers-in and outers-in means the center people and the outer people respectively step in between the two people in front of them, correct? What happens if you have a little bit of both movements happening at once? From standard lines of four plus a curlique or any similar set-up to this, do I call a cen-

ters in, outers in or what, in order to do something like a cast off, etc. next? *ED. NOTE:* Call a Walk and Dodge. That will do what you are trying for – but a “cast off” after that? Which way and why? You have couples back to back with varied body flow directions and in a trade-by position – now this interesting “cast off” suggestion – do you have something in mind? For the readers, this is how “new basics” are created. But before you go further, be sure you already know that which has been tried to date (about 1800 ideas) so that you don’t duplicate in name and movement. From this, there is no one prouder of the “new idea” than is the author – and no one more frustrated than the average dancer exposed to it (plus the 1799 others).

From a static square, may I call a Red-hot? If so, does the gentleman go to his right hand lady or the lady on his right which is his partner?

ED. NOTE: The rule is “right hand lady with a right, partner left all the way around to the corner lady right hand round, back to partner (with a left) and courtesy turn or roll promenade,” etc.

Is it acceptable to call a left allemande in place of a “shoot the star” to get out of an allemande thar star?

ED. NOTE: Yes, just help the dancers to react by saying “swing by the left, left allemande,” etc.



by J. E. Red Porter, Pasadena, Texas

From a box circulate position, the lead person in each pair of dancers does a peel off, the trailing person just steps forward to make an ocean wave.

EXAMPLES by author:

Heads square thru four hands
Swing thru, girls fold
PEEL INTO A WAVE, fan the top
Right and left thru, star thru, dive thru
Square thru three-quarters to a
Left allemande.....

Side ladies chain right
Heads go right and circle to a line
Curlique, girls PEEL INTO A WAVE
Girls circulate, boys trade
Left allemande.....

Heads lead right circle to a line
Right and left thru, swing thru
Girls fold, boys PEEL INTO A WAVE
Spin the top, swing thru, boys fold
Girls PEEL INTO A WAVE,
Spin the top, crosstrail thru to
Left allemande.....

Head two ladies chain, heads square thru
Swing thru, girls fold
Boys PEEL INTO A WAVE
Spin chain the gears, boys run
Bend the line, crosstrail thru
Left allemande.....

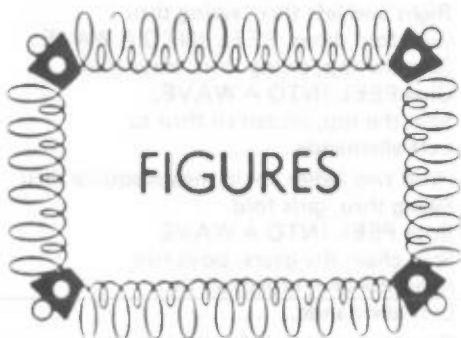
Couples 1 and 2 right and left thru
New side ladies chain
New no. 1 couple back to back
With corner box the gnat
New head couples crosstrail thru
Separate around two, hook on the end
Make a line, curlique across from you
PEEL INTO A WAVE, left swing thru
Girls run, bend the line
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Pair off, peel off, bend the line
Curlique, PEEL INTO A WAVE
Fan the top, triple trade, pass thru
Bend the line, star thru
First couple left, next couple right
Pass thru, wheel and deal
Zoom and pass thru
Left allemande.....

EXAMPLES by Will Orlich:

Heads lead right, circle to a line
Pass thru, boys run
All-eight circulate
Ends fold, PEEL INTO A WAVE
Cast off $\frac{3}{4}$, all-eight circulate
Ends fold, PEEL INTO A WAVE

Cast off $\frac{3}{4}$, girls run, box the gnat
 Crosstrail thru to left allemande.....
 Heads square thru four hands, curlique
 Swing thru, ends fold
PEEL INTO A WAVE
 Centers cross run, ends boys zoom
 Centers trade, left swing thru
 Ends fold, **PEEL INTO A WAVE**
 Centers cross run, ends boys zoom
 Centers trade, swing thru, ends fold
PEEL INTO A WAVE
 Centers trade, boys run, slide thru
 Left allemande.....



FIGURES

by **Bob Morrison, Erie, Pa.**
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers pass thru, everybody pass thru
 Centers swing thru, boys run
 Wheel and deal to face
 Centers pass thru, first couple left
 Second couple right, slide thru
 Square thru three hands
 Left allemande.....
 Promenade, don't slow down
 All backtrack, keep going
 Four boys roll back right face whirl
 Promenade wrong way (boys in center)
 Back out and make a ring,
 Ladies center, men sashay
 Give a right to the corner, pull by
 Left allemande.....

MOTIVATE FIGURES

by **Al Brundage, Stamford, Conn.**
 Sides square thru to ocean wave
 Motivate, boys run
 Right and left thru, flutter wheel
 Crosstrail thru to left allemande.....
 Heads square thru to ocean wave
 Motivate, boys run, square thru

Trade by, circle to a line
 Left allemande.....
 Sides square thru to ocean wave
 Motivate, boys run, star thru
 To an ocean wave, motivate
 Scoot back, walk and dodge
 Partner trade, pass thru
 Wheel and deal, zoom, pass thru
 Left allemande.....
 Heads square thru to ocean wave
 Motivate, split circulate
 Swing thru, split circulate
 Swing thru, slide thru
 Left allemande.....
 by **Lloyd Purdy, So. Cal. Callers Assn.**
 Four ladies chain, heads square thru
 All eight face your partners
 End four box the gnat
 All eight pass thru, wheel and deal
 Four ladies right and left thru
 Substitute
 Four men a right and left thru
 Who turns who?, Men turn back
 Left allemande.....
 Sides rollaway and square thru
 Heads rollaway
 All eight face your partner
 End four pass thru and U-turn back
 All eight pass thru, wheel and deal
 Four men a right and left thru
 Substitute
 Four girls a right and left thru
 Girls U-turn back, box the gnat
 Change hands, left allemande.....
 Four ladies chain,
 Heads right and left thru
 Sides square thru three-quarters
 Separate around one, into the middle
 Pass thru, right and left thru
 Dive thru, pass thru
 Inside four rollaway, pass thru
 Center four slide thru, pass thru
 Separate around one, into the middle
 Square thru three-quarters
 Those facing out turn back
 Left allemande.....
 by **Dan Raymond, So. Cal. Callers Assn.**
 Heads right and left thru
 Four ladies chain three-quarters
 Heads lead right and circle to a line
 Rollaway, star thru, trade by
 Left allemande.....

Head ladies chain right
 New head ladies chain across
 Four ladies grand chain
 Two and four a right and left thru
 Sides lead right and circle to a line
 Rollaway, star thru, trade by
 Left allemande.....

Four ladies chain
 Heads flutter wheel
 Side ladies chain
 Join hands and circle left
 Ladies in, men sashay
 Circle left, do paso, partner left
 Like an allemande thar
 Slip the clutch, left allemande.....

Promenade and don't slow down
 Heads wheel around, rollaway
 Star thru, trade by
 Left allemande.....

HINGE FIGURES

by Trent Keith, Memphis, Tennessee

Sides square thru, curlique
 Hinge, lock it, step thru
 U-turn back, slide thru
 Left allemande.....

Heads square thru, curlique
 Hinge, centers trade, hinge
 Boys run, curlique, cast off $\frac{3}{4}$
 Centers trade, pass thru
 Left allemande.....

Heads star thru, California swirl
 Star thru, pass thru
 Partner trade and a quarter more
 Curlique, hinge, scoot back
 Hinge, boys run, slide thru
 Left allemande.....

Four ladies chain three-quarters
 Heads curlique, walk and dodge
 Curlique, walk and dodge
 Left allemande.....

by Jay King, Lexington, Massachusetts

Heads spin the top, turn thru
 Partner trade, pass thru, spin the top
 Turn thru, partner trade
 Crosstrail thru to corner
 Left allemande.....

Sides spin the top
 Turn thru, partner trade
 Pass thru, right and left thru
 Pass thru, trade by, spin the top
 Turn thru and partner trade
 Pass thru, move on to the next

Star thru, pass thru
 Left allemande.....

Heads swing thru, spin the top
 Turn thru and partner trade
 Pass thru, swing thru
 Spin the top, turn thru
 Partner trade, slide thru
 Zoom and square thru $\frac{3}{4}$
 Left allemande.....

Sides pass thru and separate
 Around one to a line of four
 Pass thru, wheel and deal
 Centers pass thru, spin the top
 Turn thru and partner trade
 Pass thru, wheel and deal
 Zoom and pass thru
 Spin the top, turn thru
 Partner trade, pass thru
 Wheel and deal, boys turn back
 Left allemande.....

Heads square thru and curlique
 Swing thru, spin the top
 Turn thru, partner trade, pass thru
 Wheel and deal, centers pass thru
 Spin the top, turn thru
 Partner trade, all slide thru
 Those who can slide thru
 Others U-turn back and slide thru
 Bend the line and slide thru
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Sides half square thru and swing thru
 Cast off three-quarters, spin the top
 Turn thru, partner trade
 Star thru, centers pass thru
 Spin the top, turn thru, partner trade
 Slide thru, swing thru, spin the top
 Turn thru, partner trade, turn thru
 Wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....

by Don Varner, Greendale, Wisconsin

Heads star thru, pass thru
 Do-sa-do, scoot back
 Boys trade, boys run,
 Couples circulate, boys run
 Swing thru, scoot back
 Boys trade, boys run,
 Wheel and deal
 Left allemande.....

Heads square thru, swing thru
 Boys scoot back, boys run

Couples circulate, boys run
 Boys scoot back, swing thru
 All eight scoot back
 Turn and left thru
 Left allemande.....
 Four ladies chain, heads square thru
 Do-sa-do to an ocean wave
 Girls scoot back, girls run
 Couples circulate, girls run
 Girls scoot back, all eight scoot back
 Box the gnat, change hands
 Left allemande.....
 Heads curlique, scoot back
 Cast off $\frac{3}{4}$, slide thru
 Circle to a line, do-sa-do to ocean wave
 Pass the ocean, swing thru
 Boys circulate, boys run, bend the line
 Do-sa-do to ocean wave, pass the ocean
 Scoot back, turn and left thru
 With a full turn, left allemande.....
 Heads square thru
 Do-sa-do to an ocean wave
 Pass the ocean, spin the top
 Boys scoot back, all eight circulate
 All eight scoot back, pass the ocean
 Square thru, trade by
 Left allemande.....
 Heads box the gnat, slide thru
 Box the gnat, slide thru
 Wheel and deal
 Center four rollaway, box the gnat
 Slide thru, box the gnat, slide thru
 Box the gnat, slide thru
 Wheel and deal, substitute,
 Pass thru, left allemande.....
 Heads spin the top, turn thru
 Do-sa-do, spin the top
 Turn thru, wheel across
 Spin the top, turn thru
 Trade by, spin the top
 Turn thru, wheel across
 Left allemande.....

ANYTHING & HINGE FIGURES
 by Willard Orlich, Bradenton, Florida

SCOOT AND HINGE
 Heads lead right circle to a line
 Pass thru, boys run
SCOOT AND HINGE
 Right and left thru, curlique
 All-eight circulate,
SCOOT AND HINGE, boys run
 Bend the line, half square thru

Cloverflo, pass thru
 Left allemande.....
 Head couples half square thru,
 Swing thru, **SCOOT AND HINGE**
 All eight circulate, centers twice
SCOOT AND HINGE
 Centers run, girls turn back
 Star thru, centers swing thru
 Turn thru, left allemande.....
 Heads lead right circle to a line
 Curlique, **TRIPLE SCOOT AND HINGE**
 Right and left thru, curlique
TRIPLE SCOOT AND HINGE
 Boys run, triple trade
 Bend the line, centers trade
 Pass thru, left allemande.....
 Heads lead right circle to a line
 Right and left thru
 Square thru four hands
 Clover and spin the top
SCOOT AND HINGE, girls run
 Back on out and circle up eight
 Head couples wherever you are
 Right and left thru
 Others lead to the right
 Left allemande.....
FLUTTER WHEEL AND HINGE
 Heads lead right circle to a line
 Right and left thru,
FLUTTER WHEEL AND HINGE
 All-eight circulate, centers run
 Bend the line
 Reverse **FLUTTER WHEEL AND**
HINGE, all-8 circulate
 Centers twice and box the gnat
 Change hands,
 Left allemande.....
 Heads square thru four hands
FLUTTER WHEEL AND HINGE
 Boys run, triple trade, bend the line
FLUTTER WHEEL AND HINGE
 Boys run, triple trade, bend the line
 Pass to the center, pass thru
 Left allemande.....
DIAMOND FLIP AND HINGE
 Heads square thru four hands
 Swing thru, centers run
 Ladies cast $\frac{3}{4}$ around
DIAMOND FLIP AND HINGE
 All-8 circulate, spin back
DIAMOND FLIP AND HINGE
 All-8 circulate, centers run

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 Wheel and deal, centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right circle to a line
 Spin the top, boys run
 Girls SCOOT AND HINGE
 DIAMOND FLIP AND HINGE
 Swing thru, centers run
 New centers SCOOT AND HINGE
 DIAMOND FLIP AND HINGE
 Swing thru, boys run
 Left allemande.....

by Wes Wessinger, San Diego, Calif.

Heads pass the ocean, swing thru
 Turn thru, pass the ocean
 Ends ripple the wave
 Spin chain the line, girls run
 Wheel and deal, pass thru
 Trade by, pass thru
 Left allemande.....
 Heads square thru, curlique
 Split circulate, split circulate
 Scoot back, boys run
 Slide thru, left allemande.....
 Heads square thru, curlique
 Scoot back, curlique
 Cast $\frac{1}{4}$, scoot back
 Catch all eight to a left allemande.....
 Heads square thru
 Do-sa-do to an ocean wave
 Motivate, boys run, star thru
 Swing thru, boys run
 Couples hinge $\frac{1}{4}$, boys run
 Ends ripple the wave, boys run
 Bend the line, dive thru, pass thru
 Left allemande.....
 Sides pass the ocean, swing thru
 Turn thru, pass the ocean
 Ends ripple the wave
 Spin chain the line, motivate
 Scoot back, centers run
 Bend the line, boys pass thru
 Quarter in, girls pass thru
 Left allemande.....
 Heads square thru, pass the ocean
 Spin the top, boys run
 Bend the line, sweep a quarter
 Dive thru, zoom
 Square thru three-quarters
 Left allemande.....

by Bill Barton, Ascutney, Vermont

Side ladies chain across
 Head ladies chain three-quarters
 Sides turn em, rollaway
 Lines of three, pass thru, girls trade
 Boys run right, ends star thru
 Pass thru, circle threee
 Boys break, lines of three
 Pass thru, boys trade
 Girls run right, ends star thru
 Circle three, girls break
 Lines of three, slide thru
 Left allemande.....
 Heads square thru, sides whirlaway
 Circle four, boys break to lines
 Pass thru, boys cross fold
 Girls turn back, double pass thru
 Girls partner trade, star thru
 Couples circulate, wheel and deal
 Right and left thru
 Left allemande.....
 Head men with corners up and back
 Star thru, frontier whirl
 Others squeeze in, lines of four
 Pass thru, ends trade
 Cast off $\frac{3}{4}$, centers run
 Wheel and deal, outsides crowd in
 Lines of four, pass thru, ends trade
 Cast off $\frac{3}{4}$, centers run
 Wheel and deal, outsides snuggle in
 Lines of four, pass thru, centers fold
 Right and left grand.....
 Four ladies chain, sides rollaway
 Heads square thru, circle four
 Boys break, lines of four
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{1}{4}$, wheel and deal
 Double pass thru, centers in
 Cast off half way, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off $\frac{3}{4}$, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off full around
 Left allemande..... Cont. on Page 61

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

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Would you like to be a part of Expo 1974? All square dancers can participate as part of the entertainment for Expo. Square dancers will be featured entertainment for nine dates at the Washington State Pavilion. The dates are: Wednesday, July 3; Thursday, July 18; Monday, July 29; Thursday, August 1; Thursday, August 8; Friday, August 16; Friday, August 22; and Friday, September 6. All will be evening dances, probably from 7 until 10 or 11 p.m.

Washington State dancers are urged to attend as many of these dances as possible. What an opportunity for the whole world to see what square dan-

Why not a special costume in Expo colors for square dancing? "Why not, indeed?" said Spokane Area Council, and promptly launched a contest. Many ladies submitted designs making the final selection a difficult task for the judges. The winner was designed by Deloris Lisenbee, owner and operator of Circle 8, a shop for square dancers. The Expo dress is a most versatile design—white basic dress with detachable overskirt and bib in blue and green Expo colors. After the Fair is over, the white dress can be worn with other overskirts and sashes—whatever the wearer's imagination dictates. The costume is not a requirement for dancing at Expo, but many area ladies have them and are wearing them with pride. Modeling the costumes are: Wally and Grace Libby, news chairmen; Don and Marty Murdock, president, Western Dance Association of Spokane; Donna and Jim West, president, Spokane Callers League; and Vivian and Joe Marx, Spokane Council president.





Copyright Expo '74, 1973

cing is really like. Wear your prettiest costumes, your club costumes, or the Expo dresses. Anyone wishing the Expo dress pattern should write to Gay Moffitt, 1807 McCabe Rd., Spokane, Washington 99016.

There will be a good slate of callers and round dancing. Clubs attending as total groups will be spotlighted.

Plan now to dance at the Fair. Wear your prettiest costume, but please — no street wear. The committee wishes to show the world what square dancing is like, and looks like!

Travelers and dancers wishing more information may write to Wallie and Grace Libby, N. 14211 Rivilla, Spokane, Washington 99218.

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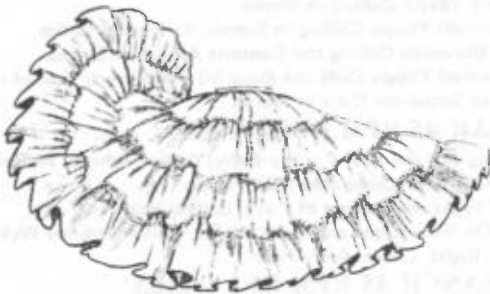
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- 2364— Do What You Do Do Well, Caller: Bill Owsley*

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- 1361— Hee Haw Polka Square, Caller: Dave King*
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Our largest to date is two hundred thirteen dancers! Let's make this even larger! If you have friends who have quit dancing since returning stateside, get them to attend with you. We guarantee they'll be back dancing in no time.

Get your registration in early. Contact John "Will" and Lil Bryant, General Chairman, 1915 West Erie Ave., Lorain, Ohio, 44052.

IN MEMORIAM

Several familiar faces have passed from the square dance scene recently. These leaders will be long remembered by friends and area dancers:

Madeline Allen, California
Millie Boehringer, Ohio
Alfred Dumetz, Illinois
Tex Hencering, Texas
Jamie Newton, Georgia
Bob Rottmann, Illinois
Willie Stotler, California

R/D AT BUCKEYE CONVENTION

Ten new dances will be taught by Ohio's prominent leaders at the 15th Buckeye Square and Round Dance Convention on May 31, June 1 and 2 at

the Sheraton-Cleveland Hotel. There will be two full hours of easy rounds, several hours of intermediate rounds, time for advanced dances, with reviews of the teaches and impromptu dancing. Round dancing will start Friday night at 8:30 and continue, with after-parties both Friday and Saturday nights. Sunday morning a round dance discussion period has been scheduled, followed by more dancing. For the time of your life, don't miss the Buckeye Convention!

CALLER MAKES THE "NEWS"

Rosie Hunter, research technician at Wayne State University Medical Center, has been the subject of a write-up in the "Medical School News," because of the indoor garden she is cultivating in the greenhouse-like atmosphere along a corridor. Rosie has planted seeds from noontime oranges, nectarines, peaches and grapefruit and tends her garden faithfully. The interesting note to square dancers is that after describing Rosie's efforts with African violets and roseapple trees, the article cites Rosie's square dance calling and her ambition to become a touring caller "entertaining" dancers throughout the country. "Cheerful and personable," Rosie presently confines her square dance calling to the Detroit area.

HELPING HAND DANCE

Square dancers frequently dance star thrus, slide thrus, right and left thrus, dive thrus, pass thrus. The latest thing danced by seventy squares was a "Come Thru." When a serious illness fell upon the father of a square dance family, members of the Buckaroo S/D Club of Doylestown, Pennsylvania, club members, at the suggestion of Edie and Buck Fish, decided it was time to lend a helping hand. Thus, the St. Patrick's Day "Helping Hand Dance" was born. A committee of eleven couples started the behind-the-scenes work: find a hall, prepare advertising, organize visiting committees to spread the word, arrange for refreshments, tickets, raffle prizes. Detail after detail was

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considered, studied and accomplished. Came the big day and the dancers "came thru" to the tune of \$3700.00. The caller, Buck Fish, "came thru" by calling for both club level dancers and the many beginners in attendance. The round dance leader, Frank Fertsch, "came thru" by cueing the many favorite rounds of the day. Most of all the dancers did the greatest "come thru" of all by being present, supporting the raffles, by just being good loyal square dancers supporting a good cause.

*Anne Kopp
Cheltenham, Pennsylvania*

METRO MINI-CONVENTION

After the huge success in 1973 of its first attempt at holding a Convention, the Metropolitan Chicago Association of Square Dancers is again in 1974 having its Second Annual Mini Convention on Friday, May 31st, and Saturday, June 1st, at the Willowbrook High School (room for 1,000 squares) where ample parking is a-

available.

Featured will be four levels of dancing: club, intermediate, advanced, and challenge; round dance room; youth room, exhibitors; afternoon workshops, panels and fashion show; program book and badge; local and out-of-state callers; and refreshments. Housing and restaurant information available.

Jim McQueen, MCASD President, can be given credit for this large endeavor along with all the Officers and volunteers who help make this a success. Further information on registering is available from, T. McNulty, 1811 Carson Ct., Schaumburg, Illinois, 60172.

*Jan and Helen Vanderspool
Chicago, Illinois*

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EVENTS

TORONTO— 13th International Convention, Ken Bower, Gary Shoemake, Kip Garvey, Jack May, Norm Wilcox, Chafees & Smiths. Write Mrs. Marg Sherlock, 62 Suburban Dr., Streetsville, Ontario. May 9-11;

NEW YORK— Festival, Rome. May 11. Write Dick Leger, 16 Sandra Drive, Bristol, RI 02809.

UTAH— ASDCU Spring Festival, May 10-11, Ernie Kinney & Morris Sevada, Provo, Ut. Write Earl Beck, 90 E. Center, Pleasant Grove, Utah 84062.

CALIFORNIA— May Time Frolic, May 11, Scottish Rite Mem. Ctr., San Diego; Bob Baxter, Kenn Reid, Wes Wessinger, James Meads, Smithwicks. Write 976 Garnet, San Diego, CA 92109.

LOUISIANA— Callers Seminar & Dance, May 11, Bar-None Ranch, St. Rose; Earl Johnston. Write Tony DiGeorge, 1416 Francis St., Metairie, LA 70003.

INDIANA— Potawatomi Dance Weekend, Angola, May 17-19. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

MICHIGAN— 15th Ann. Tulip Time Festival, W. Ottawa H.S.; C.O. Guest. Write Civic Center, 150 W. 8th St., Holland, MI 49423. May 17-18.

MICHIGAN— 19th Ann. Traverse City Spring Festival, May 17-19; Gary Shoemake, Deuce Williams, Bill & Ruth Winkler. Write John Morley, 904 Minneapolis, Sault Ste. Marie, MI 49783.

NORTH CAROLINA— Spring Festival, Cumberland Cty. Arena, Fayetteville, May 18.

WYOMING— 3rd Official Night Owl Dance, Cheyenne; Jack Fox & Larry Alford, emcees; May 18. Write Jack Teague, 713 Custer St., Cheyenne, WY 82001.

PENNSYLVANIA— 3rd Ann. Spring Carnival, May 19, Rainbow Gardens, Erie; Frank Lane, Kip Garvey, Leverne & Doris Reilly. Write Helen & Vince Bell, 4814 Dorchester Dr., Erie, PA 16509.

WISCONSIN— Memorial R/D Weekend, May 25-27, Rhinelander. Write Rosemarie & Elmer Elias, 5106 S. Menard Dr., New Berlin, WI 53151.

Notes

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NEWS, Continued

Kansas, between two young ladies (of thirty-five years-plus).

Mrs. Zelma Barnes of Red Cloud, Nebraska, and Mrs. Esther Frazier of Athol, Kansas, (husbands, Leonard and Russell, respectively) had arrived at the Esbon hospital to receive treatment and were roommates.

When home again these ladies kept in touch through correspondence. Time came when both mentioned their participation in square dancing and this prompted thinking about getting together to dance. Early in 1970, after the Fraziers had resided in Wichita for fifteen years, the opportunity came.

One of Kansas' most popular square dance callers Jim Hayes, was told the story. During one of his dances in north central Kansas, at

Continued on Page 72

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ARKANSAS— 2nd Ann. Spring River Fest., May 24-26, Glenn Turpin, Cal Golden, Jack & Marie Seago. Write Julius Dull, Cherokee Village, AR 72542.

FLORIDA— 21st Ann. S&R/D Convention, Orlando, May 24-26, Bob Yerington, Jack Lasry. Write Convention Committee, PO Box 1774, Orlando, FL 32802.

CALIFORNIA— S/D Convention, May 24-26 Anaheim Conv. Center. Write Don & Charlotte Ubben, 287 W. Indian Rock Rd., Vista, CA 92083.

NEBRASKA— Mid-State S/D Festival, National Guard Armory, Columbus, May 25; Harold Bausch & Ralph Silvius. Write H. Bausch, 2120 Jaynes St., Fremont, NE 68105

NEW YORK— Peach Blossom Festival, Canajoharie, May 25. Write Dick Leger, 16 Sandra Drive, Bristol, RI 02809.

BRITISH COLUMBIA— Manning Park S/D Weekend, Manning Park, May 31-June 2. Write Vic & Dorene Harris, 10086 Grade Crescent, Langley BC. V3A 4J4.

ARKANSAS— Callers College, May 27-June 1. Write Cal Golden, PO Box 2280, Hot Springs, AR 71901.

INDIANA— June Weekend, Turkey Run Park. Write Max Forsyth, 3201 E. Tulip Drive, Indianapolis, IN 46227.

OHIO— 15th Ann. Buckeye Convention, Cleveland, May 31-June 2; Write Bill & Edna Radke, 4788 Summer Ln., Brooklyn, O.

WEST VIRGINIA— 11th Ann. Honeyland Fest., May 31-June 2; Athens; Jim Horton, Jesse Shackelford, Cecil Sayre, Dowdys & Harry McColgan. Write Zell McGriff, Beckley College, Beckley, WV 25801.

PENNSYLVANIA— 14th Ann. Timberline Party, May 31-June 2, Glenn Cooke, Carl Hanks, Bob McGowan, the Keleighs; Mt. Lake House, Marshalls Creek. Write Sylvia Keleigh, 908 1st Ave., Asbury Pk. NJ 07712

ILLINOIS— Metropolitan Chicago Association Mini-Convention, May 31-June 1, Willowbrook H.S., Villa Park, Ill. Write T. McNulty, 1811 Carson Ct., Schaumburg, Ill.



COVER TALK

We are indebted to Brigham Young University Press of Provo, Utah for the art work on the cover this month. The fancy "bandana" design was created for the cover of a book entitled "Square Dancing" by Clayne R. Jensen and Mary Bee Jensen. Rick Bailey, advertising manager of the Press Advertising Service, sanctioned the use of the nostalgic design for our purpose.

WORKSHOP, Continued

Promenade, heads stop
Sides move up like a centers in
Cast off $\frac{3}{4}$, pass thru, trade by
Star thru, promenade, sides stop
Heads move up like a centers in
Cast off $\frac{3}{4}$, pass thru, trade by
Star thru, promenade.....

Promenade, heads thru the center now
Tag the line left, promenade like this
Heads stop, sides move up
Like a centers in, cast off $\frac{3}{4}$, turn thru
Trade by, swing this girl in front of you
Promenade, sides thru the center now
Tag the line left, promenade like this
Sides stop, heads move up
Like a centers in, cast off $\frac{3}{4}$, turn thru
Trade by, swing this girl in front of you
Promenade.....

Heads lead to the right
Circle half, veer to the left
Girls trade, couples circulate
Bend the line, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$, pass thru
Wheel and deal, girls spin the top
Centers run, tag the line, split the boys
Single file promenade left,
Keep walking (half way)
Boys slide thru, left allemande.....

Heads pass thru, partner trade
Spin the top, turn thru
Do-sa-do to a wave, boys circulate
Girls trade, spin the top
Make a tidal wave (eight in line)
Center four spin the top
All the girls circulate
Right and left grand.....
Heads box the gnat, half square thru
Spin the top, turn thru
Tag the line right, wheel and deal
Left allemande.....

GRAND SQUARE DANCER, Continued
working on basics is an excellent thing. It isn't knowing how to do spin chain the gears, hey down the middle, teacup chain, or motivate that makes a top dancer. Those are repetitive and do not change. It is the ability to get thru the hot hash called in the last tip, which is usually a fast-called set of basics put together in unusual combination."

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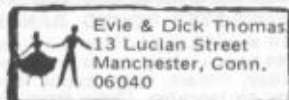
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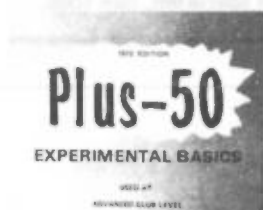
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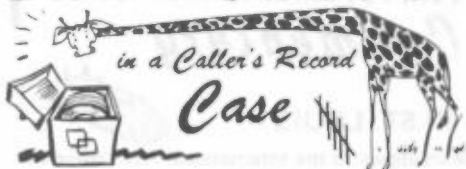
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Steal a Little Peek



Stew is employed by the U.S. Army at Fort Knox, Kentucky as an Educational Specialist and is married with two sons, Mike and Darren. He started calling in 1948 for an exhibition group of teen-agers on roller skates. He has been a member of four callers association; and is a charter member of the Kentucky Callers Association where he served two terms as president. Stew has been a staff member for the Kentucky Dance Institute for twelve years and was workshop chairman for the 1958 National Convention, assistant director of Contras for the 1970 National Convention. He has been calling for twenty-five years, teaching and calling Contras for eight years, and has called at numerous Special events, as well as six area clubs and for Records on the NITE AL'S label.

Stew has a truly "all around" calling capability, but he is especially "at home" with traditional contra dances, which he makes fun for all dancers. Here are a few that are typical of his area, some of which Stew likes to do:

Cheshire Hornpipe, Folk Dancer MH1505
Ways of the World, Folk Dancer MH1512
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Sketchpad Commentary

IT HAPPENED IN ST. LOUIS —



On this page last month we made an appeal to the International Association of Square Dance Callers (Callerlab sponsored) to point the way toward standardization, limitation and clarification of "new basics." In St. Louis in mid-April, some positive steps were taken in this direction, and here are the resolutions

HOW WE DANCE

In order to reaffirm our belief in good dancing practice in the areas of styling and elimination of rough dancing for the greater enjoyment of all participants in our activity:

Be it resolved that:

Callerlab endorses the principles of dancing execution and styling as documented in the ASDS Basic and Extended Basics program. The particular emphasis of this endorsement is for the hands-up position for ocean wave type movements such as swing thru and spin the top.

ACCREDITATION

In order to encourage the maximum possible professionalism in the practice of calling for square dancing:

Be it resolved that:

Callerlab shall create an Advisory Board to implement an international accreditation program in the following stages:

1. Establish standards for caller schools in the areas of curriculum, staff qualifications, and teaching methods.
2. Develop procedures for assuring the compliance of present and future caller schools with such standards as a requirement for accreditation by Callerlab.
3. Investigate ways of extending the principle of accreditation to both local caller-coaches and individual callers.

NEW MOVEMENTS

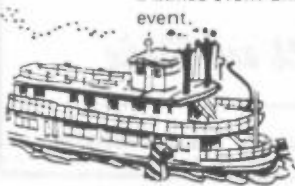
In recognition of the problem which results from an unrestricted flow of suggested new terms for square dance use and in an attempt to provide strong support for callers who wish to exercise good judgment in their introduction of new terminology into their local club programs:

Be it resolved that:

Callerlab encourage in every way possible the development of definitions of dancing labels on plateaus as a basis for clubs to identify their programs.

Callerlab shall establish a committee of experienced club callers who also have workshop groups that meet regularly to select from proposed workshop material no more than two workshop terms for each quarter of the year. These terms shall be those considered most likely to gain general acceptance over time.

Callerlab shall encourage all callers to refrain from calling or workshoping any "non-mainstream" term except those selected as the quarterly workshop terms at a dance event unless that dance be designated a workshop or advanced plateau event.



EXPERIMENTAL BASIC

PULSE POLL



Here we go again with some fresh, crisp, highly-experimental movements in the right hand column, to be used very cautiously and sparingly with the dancers in most clubs and workshop groups. As usual, this is a composite list reported by twenty scattered callers and choreography experts. They are numbered from highest to lowest frequency of use. The left hand list is the current "plus-ten" (over the standard 75) group that is considered "mainstream" for most average clubs today.

PRACTICALLY MAINSTREAM

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

Close contenders: Turn and left thru, hinge, partner trade, fan the top, etc.

TOP TEN EXPERIMENTAL

1. Motivate
2. Cast a shadow
3. Flip back
4. Phantom circulate
5. Spin chain the line
6. Peel the top
7. Remake the thar
8. Push open the gate
9. Rotary tag thru the star
10. Cross the star

Close contenders: counter rotate, triple trade, peel and streak, etc.

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square line



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TRAIL DANCES

- June 21—Ozark Acres, Hardy, AR. Glenn Turpin, Box 92, Lepanto, AR 72354
- June 22—Cherokee Village, AR. Glenn Turpin, Box 92, Lepanto, AR 72354.
- June 23—Carpenter's Hall, Jackson, MS. Billy Manning
- June 24—Carpenter's Hall, Jackson, MS. Jack Cloe
- June 24—Amarillo Civic Center; Fred McKee, 3302 Teckla, Amarillo, TX (355-4823)
- June 24—Ridgewood Motel, Beaumont. Warren Johnson, 3650 Brentwood, Beaumont
- June 24—El Paso. Lou Bauer, 3216 Park N., El Paso, TX 79904.
- June 25—Stephen Austin Hotel, Austin, Frank Monk, 6403 Nasco, Austin, Tx. 78757
- June 25—Baton Rouge. Contact Bill Barner, 9454 El Cajon Dr., Baton Rouge, LA.
- June 25—Big Spring. Contact Marvin Burcham, 2710 Ann., Big Spring, TX 79720.
- June 25—Baker Hotel, Dallas. Marvin Matus, 11025 Mandalay, Dallas, TX 75228.
- June 25—Del Rio Civic Center. Don Stone, 208 W. Duke, Del Rio, TX 78840.
- June 25—St. Michael's, Houston. Leonard Morris, 7229 Beechnut, Houston, TX.

- June 25—Coliseum, Lubbock. Peyton McKinley, 4312-49th St., Lubbock, TX.
- June 25—Oklahoma City. Pete Hughes, Rt. 2, Box 427, Oklahoma City, OK 73114.
- June 25—Waco Conv. Center. Burman Black, 2408 Lake Air, Waco, TX 76710.
- June 25—Shreveport, La. Bud Foster, 1721 Dilg League, Shreveport, LA. 71109.
- June 25—San Marcos, TX. Student Union Center, SW Texas College.

TRAIL END DANCES— San Antonio

- June 26—Sheraton Ballroom, Kalox Records C.O. Guest, 2832 Live Oak, Mesquite TX
- June 26—El Tropicana Continental Ballroom Texas Federation of S&R/D
- June 26—Gunter Hotel, B's & B's (Solos)
- June 26—Conv. Center Arena, San Antonio Callers Assoc.
- June 26—Conv. Center Banquet Hall. John Gordon, 6108 Locker Lane, San Antonio

Some other highlights of the convention are:

- * Callers Seminar, held each day of the convention with Jon Jones, Herb Eggen and Jack Lasry.
- * "How To Conduct a Leadership Seminar", Saturday, June 29.
- * Showcase of Ideas in the Arcade of the Convention Center.
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LITTLE BOB/BIG BOB — Mustang 162
Both sides are good; a pair of usable hoedowns.

MATAMORAS — Red Boot 158

Caller: Ralph Silvius
A fine record with a Mexican flavor. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, star thru, do-sa-do, spin chain thru, girls circulate twice, swing corner, all promenade.

I'M IN LOVE AGAIN— Windsor 5035

Caller: Al Stevens
Good music and a fine dance. Our dancers

loved it. FIGURE: Heads flutter wheel, square thru four hands, circle half way, veer left to a two-faced line, couples circulate, wheel and deal, dive thru, swing thru, turn thru to corner, swing, promenade.

CITY'S GOING COUNTRY— Kalox 1156
Caller: Allen Tipton

Good Kalox music and a nice dance. FIGURE: Sides promenade half way, heads square thru four hands, right and left thru, eight chain five, trade by, swing corner, promenade.

I WAS BORN A RAMBLIN' MAN— Wagon Wheel 704; Caller: Gary Shoemaker

A very good record but please note the similarity in this figure and the figure in Kalox 1156 above. FIGURE: Heads promenade half way, sides right and left thru, square thru four hands, do-sa-do, do an eight chain four, swing corner and promenade.

OKLAHOMA HILLS— MacGregor 2143
Caller: Monte Wilson

This tune was done before on quite a few labels but few of the previous records are now available. The music is fine and the dance is a good one. FIGURE: Heads promenade half way, sides right and left thru, roll a half sashay, then pass thru, separate round one to a line, up and back, star thru, pass

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J-Walker 0001; Caller: Bob Braden

A new label, J-Walker. We do not know if this means Jay Walker or Johnny Walker, which does make a whale of a difference. It is not recommended to be a Jay Walker after too many belts of Johnny Walker. Any way, the music and the dance are very good. The music features great banjo picking. FIGURE: Heads promenade half way, lead right and circle to a line, right and left thru, roll a half sashay, pass thru, tag the line, face in, slide thru, square thru three-quarters, swing corner and promenade.

GET ON BOARD LITTLE CHILDREN

MacGregor 2145; Caller: Bill Stone

The dancers liked this one and the Messina music is real good. FIGURE: Heads square thru, sides face grand square, heads separate round one, come into the middle, pass thru, separate again, into the middle and square thru three-quarters, corner swing, left allemande, do-sa-do, promenade.

SWEETHEART TREE— Top 25295

Caller: Skip Smith

An easy dance that should be a relaxer. Good music. FIGURE: Heads promenade

three-quarters, sides right and left thru, pass thru, do-sa-do the outside two, swing thru, turn thru, left allemande, walk by one, swing the next, promenade.

BROAD MINDED MAN — Wild West 1-11

Caller: John Swindle

This is a very fine record in every way. Both music and dance are very good but the tune has been out about three months on other labels and most callers who want the tune have already bought it. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, boys run right, bend the line, up and back, slide thru, star thru, slide thru, swing, swing corner, promenade.

DARLIN' RED WING— Top 25294

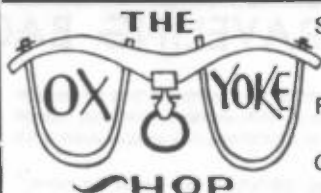
Caller: Wally Cook

A much-used tune but still a good one. Wally Cook from Melbourne, Australia, does his usual fine job of calling. FIGURE: Four ladies promenade inside, back home and swing, head couples will promenade half way, lead right and circle to a line, slide thru, right and left thru, square thru three-quarters, swing corner and promenade.

PAPER ROSES— Wild West 1-12

Caller: Larry Jack

This was the last dance of the evening that



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by Tom Trainor

TB-102 Let Me Be There by Tom Trainor

we workshoped and the dancers just didn't throw their hats in the air, probably because they had grown a bit tired of dancing the Grand Square to nearly every record during the evening. Every choreographer who has a long story to tell throws the Grand Square in so he can have time to tell his story. The dancers feel that they did not come to dance the Grand Square all evening, so the last record gets kicked around a bit. We thought the figure was real cute and that the dancers should have rated it higher. The music is very good. FIGURE: Heads pass thru, clover leaf, sides star thru, pass thru, clover leaf, centers pass thru, swing thru, spin the top, right and left thru, pass thru and bend the line, up and back, star thru, swing corner, promenade.

SUMMER WINDS — HiHat 436

Caller: **Dave Hoffman**

A dance that was probably designed by the label and the caller to be a relaxing dance, but the dancers were not too impressed by the tune as a square dance tune. FIGURE: Heads square thru four hands, do-sa-do, curlique, walk and dodge, frontier whirl, bend the line, flutter wheel, square thru three hands, swing, promenade.

ONE OF THOSE WONDERFUL SONGS —

MacGregor 2144; Caller: Kenny McNabb

This tune was done before on MacGregor 1088 with Wayne West as the caller. The older record was a great one and we cannot see any improvement on this one. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, girls circulate, boys run, couples circulate, bend the line, swing corner and promenade.

JUST BECAUSE — Kalox 1157

Caller: **Bailey Campbell**

It may be possible that this grand old tune deserves a modern dance put to it, but who can dance to it without remembering the greatest of square dance classics on Windsor? Even if our dancers looked at this record lightly, we still believe that a lot of callers will want the record. FIGURE: Heads promenade half way, sides right and left thru, sides curlique, boys run right, do-sa-do once around, eight chain four, swing number five, promenade.

LISTEN TO A COUNTRY SONG— Wagon Wheel 127; Caller: Don Franklin

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, split two, round one, make a line, up and back, star thru, centers square thru three-quarters, outsides partner trade, swing corner, left allemande, promenade.

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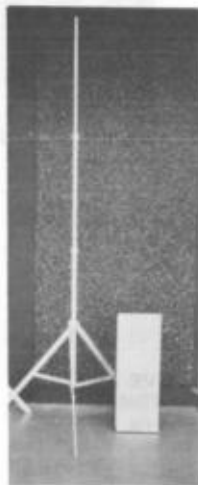


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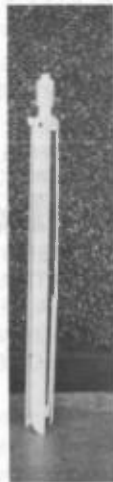
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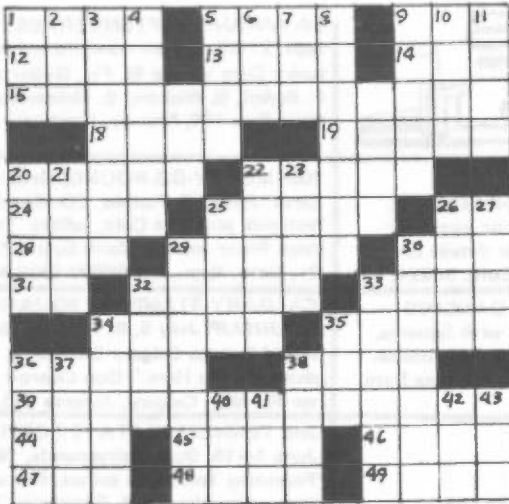
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9. Arabian garment
12. Cupid
13. "Your ---- Hasn't Come Yet, Baby"
14. Dry, as wine
15. Veer to - - - - - (4 words)
18. In the distance
19. Papa
20. Open the dance
22. Not true
24. Not odd
25. Asian country
26. "Ring -- Fire"
28. Poetic word
29. Trapped, as prey
30. Bolo or gambler's
31. Not Jr.
32. Lived
33. "Promenader" or "Ringo"
34. Belief
35. Follow the girl ---- of you
36. Rub out
38. "---- Off Your Lady"
39. Call which can follow square thru (4 words)
44. Insecticide
45. Legal claim
46. Measured (as pace)
47. "--- We Have No Bananas"
48. Dash, verve
49. Grass

DOWN

1. "By The ---"
2. Waste scrap
3. Dignified, elderly woman
4. ASsociation OF INdiana
5. ---- thru
6. Facial twinge
7. Dutch uncle
8. Sold door to door
9. Stage whisper
10. ---- the line
11. ---- deucey
16. -- the top
17. Final
20. Birds and ----
21. "Did You --- See A Dream Walking?"
22. Meadow
23. Help out, in mischief
25. "Tie A Yellow Ribbon Round The Old Oak ----"
26. Organization of International Orange Associations (abbr.)
27. Potluck (slang)
29. "----- de dee"
30. Re-form -- ---- (2 words)
32. Dancing Rounds & Squares International (Abbr.)
33. Preparation for a dance
34. ---- a shadow (pl.)
35. Villain's cry
36. Caller's name
37. Opposite of walked
38. "----y Boy"
40. Scarce commodity - 1974
41. Refreshing drink
42. Letter
43. ---- turn in



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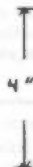
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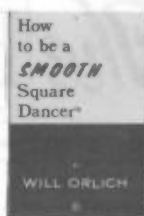
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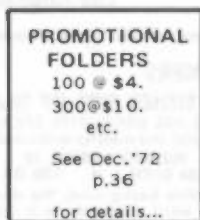
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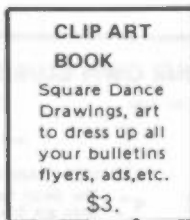
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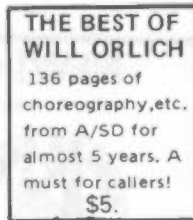
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