

AMERICAN SQUARE DANCE

DECEMBER 1974



THE



EDITORS' PAGE



With either Christmas or Hannukah to celebrate, December is a time for giving. As 1974 draws to a close, the time comes to look back through its days, and ahead to 1975. We talked about the mythical god Janus as we began our first years as editors; now we continue to feel a special relationship to that double-profiled ancient all year round. Editors develop eyes in the back of their heads. They are always still looking back at the last issue off the press as they lay out the dummy for the next.

But back to giving—a thought that has been brought out again here in our town following a teen-age homicide is that young people need help and parents must provide this help. Teens need active, healthful, wholesome recreation. Is there a teen club struggling in your area? Or a group of teens that would like to form a club? Give them a valuable gift this holiday—yourself and your talent as a caller, teacher, organizer, helper or interested parent. Membership in teen clubs turns over

rapidly — there is always a need for extra hands for left allemandes.

Another gift we can give to ourselves and all future Americans. Use our present RESOURCES carefully. Remember all the solutions to the 1974 energy crisis — lower temperatures, car-pooling to dances, turning off extra lights, using equipment wisely. These precautions are as valid for '75 as they were for '74.

With the January, 1975 issue, American Squaredance enters its thirtieth year of publishing. What an anniversary! This magazine, through its staff, has been reflecting square dance activity since the first surge of growth following World War Two. Your present editors were Johnny-come-latelies, and didn't start dancing until 1949. With our nation's bi-centennial coming soon after our thirtieth anniversary, 1975 is an opportune time to look both forward and back. Help us celebrate this year; help keep square dancing and/in a bright future for Americans.

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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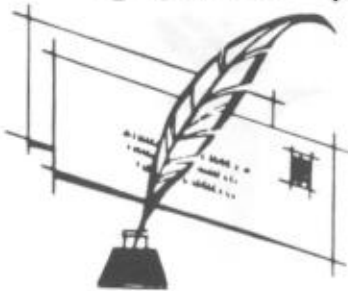
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Grand Zip



I am teaching wheel chair dancers and need to exchange information on both squares and rounds.

*N.A. Paul
4539 South J. St.
Tacoma, Washington 98408*

As usual, I have put something off until now and I wished I hadn't. I have been meaning for over a year, since we have been square dancing, to subscribe to your monthly magazine. Anytime I am in a western shop, I buy one if they have them.

Well, you might guess, I want a copy of the October issue. Our caller, Mack Pipkin, was featured in this issue. My husband and I helped plan this surprise party. I am enclosing our check and would greatly appreciate it if you could start our subscription by sending us a copy of the October issue

*Marilyn Harlow
Raleigh, North Carolina*

Time certainly flies and today I realized our subscription was about to run out. We want to renew it for three more years. What a great year of dancing we have had! Enjoy your nice magazine very much and don't do much other than read the day it arrives.

*Wendel & Sarah Conner
Troy, Ohio*

Enclosed is a check for one year renewal of my subscription to your American Squaredance magazine. Your articles are always informative and interesting and your source of the very

selective New Idea has a high batting average in usage among callers. Sincerely hope you can always make this booklet available.

*Tom Daley
Swansea, Massachusetts*

As a subscriber to your magazine, I'd like to take this opportunity to compliment you on behalf of my husband and myself. We really look forward to each issue. We often pass on interesting articles to the executive board of our square dance club.

*Mary & Walter Narwid
Piscataway, New Jersey*

. . . . Gwen and I, on behalf of all the readers of "Cathedral Chimes" who are virtually all the members of Art and Blanche Shepherd's club, Cathedral Squares, desire to extend Christmas and New Year Greetings to both of you and all your many thousands of readers
*Gwen & Gordon Nuttall
Christchurch, New Zealand*

I liked the color code idea for dance levels. I certainly hope we can establish something in the future.

*Dick Bayer
Fenton, Michigan*

I thought your idea for a color code for clubs was really a superb way to do it. I'm sure it will take five years to get anything accepted, but it must come. (That is about ten years late.)

*Billy Gawthrop
Canon City, Colorado*

Love the cover! Love the cover!
Love the cover! *Rip Riskey*

Haslett, Michigan

American Squaredance is great!
Keep up the good work!

As a caller who dances once a week, I'd like to pass along the reactions of Taw Hazel and myself to many of the figures we have encountered this fall. Most of those have been what we call "nothing" figures or ones which leave us with little, if any, satisfaction of having danced anything. In addition, many are not easy to remember. Last night our favorite caller, Art Harris, was using combinations of *Recycle*,

Continued on Page 67



*We'll keep it under
our hat until Xmas*

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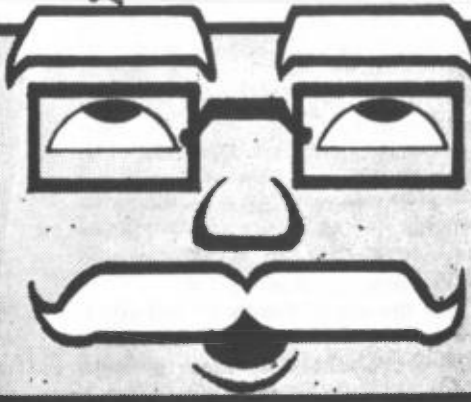
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Meanderings...

WITH STAN



The charm of Fontana goes on and on and on. Cathie and I took a much-needed break from the routine of home, magazine, kids — the works — and “Forded” those fabled winding roads of the Great Smokies in North Carolina again this fall to rest and romp and dance and eat (Eat? — I mean FEAST) in that superb omni-popular environment that is Fontana.

The specific festival we helped to staff was the “baby”, Fall Jubilee, and we worked with these great leaders: Gordon & Edna Blaum of Miami, FL; Earl & Edna Brown of Birmingham, AL; Al “Tex” & Jean Brownlee of Fontana Dam, NC; Carl & Jennie Crider of Corbin, KY; Chuck & Carole Leamon of Pompano Beach, FL; Paul & Elsie Marcum of Nashville, TN; Marty & Byrdie Martin of Plant City, FL (rds.); Jerry & Barbara Pierce of Birmingham, AL (rds.); Bob & Norma Vinyard of Bridgetown, MO; Web & Sarah Witter of Austin, TX.

Say the word “Fontana” and you’ll conjure up 161 kilometers of pleasant memories (that’s 100 miles — get with it, Abner). Cute cottages (count ‘em —

300) nestled into the hillsides, aglow with fall colors. The live band, always ready for one more chorus. The rousing dancing. Workshops. Afterparties. Stories to give a twinkle to the moon, yet. Three crescendos and a drum-roll — it can’t be beat!

But that’s only the half of it. I mean, there’s so much to tell about fall travels, it is hard to know whether to start with the heads or sides or ends or centers. Half tag, trade, and roll — and a-w-a-y we go.....

ASHEVILLE, N.C. — Land of the Sky Festival. Nice to work with Don Williamson, Richard Silver and Bill & Edna Anderson on rounds. Novel experience dancing on that smooth carpet in the new Hilton Inn. Proves that can be done. Strange, quiet feeling, however — no kicking, no stomping — we should do that more often.

KIRKWOOD, MO. — Great experience. My first visit to the renowned resort for square dancers. Just a quick stopover on organization business, (meeting with Flip, Dave & Frank) but it was a taste of Ozark-land hospitality I’d wanted to savor since wooly bears

first started wearing black 'n brown fur coats.

HILTON, N.Y. — Always a treat to shoot the stars near cameraland, U.S.A., where dancing continues to develop faster than you can say "Polaroid Swinger".....

OBERLIN, OHIO — "Back in our own backyard", it is a treat and a quarter more to be greeted by brand spankin' new shining faces, of a new beginners' class numbering eight sets! That's big for these here parts, podner..

MT. LAKE, VA. — Holy Cow..... if my friends could see me now..... dancing on that mountain seven miles high.. staffed by those real south'n gentlemen, Dorsey A., Harry M., Jim H., Ray & Bea D..... They'd "sure come back now" for a bushel more. Check page 31, our November issue. I'll sure be back next year to do my thing.

CHARLESTON, WV. — After the calling/dancing fun in this capitol city, I stayed in a motel in the very shadow of the intersection of three Interstate highways..... a linkage that, when completed, will make that mountain city very, very accessible and downright "dancesable" from all directions. Did you know that the area is so hilly they had to shave off the top of two young mountains and fill in between in order to construct an airport? True. The last time a pilot overshot the runway, he was heard to say "Oh, gulley, here we come....." Not so true.

SAN DIEGO, CA. — Another Heartland Federation dance and a golden opportunity to get back to the harbor city and the Golden State. Beautiful Grossmont College campus location on a hill. Warm night. Warm reception. Fun lovin' people, all over. Wish I wasn't always so hurried — fly in, rent a car, get a motel, drive to the dance, and then reverse the process, without having really seen the city.

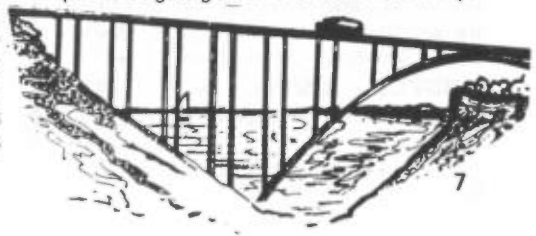
LOS ANGELES, CA. — I'd been promising myself an informal visit to Bob Osgood's bailiwick for a long time, and finally got it accomplished. Good time, as expected. Lunch with Bob as well as Arnie Kronenberger and Bob

VanAntwerp. Hall of Fame portraits and momentos in display cases at 462 N. Robertson, home of Square Dancing magazine. Dance hall is part of the whole setup. Memories a-plenty haunt the halls, I reckon. Bob drove me through Beverly Hills section, past the parade of movie stars homes, and I stayed with them (Thanks, Becky) in their lovely home tucked up on the "canyon" wall. Fellow editors find plenty to talk about. I discovered Bob is a stamp collector, too.....

SANTA BARBARA, CA. — Another one of the "greats" of our business, Bruce (& Shirley) Johnson, entertained me in a house that is straight out of Dickens, overlooking the pounding surf of the Pacific. You know the type of brown shingled — top to bottom — homes you see in the story books. That's it. And inside — WOW! Colorful. Ask them about the real horse in the bathtub. I discovered Santa Barbara is a beautiful little city, too, and the dance there with the Taws and Paws was the most enjoyable of my whole western excursion.

And away I flew, over the top of San Francisco (maybe I'll get to stop there again next time) and on to Oregon.....

COOS BAY, OR. — Two lovely people, Greg & Pearl (last names aren't important, they say) gave me a welcoming dinner at their Black & White Cafe in Coos Bay (nice ring to that) and I felt I'd known them forever. The dance was in the Skyloft, a converted military barracks building close enough to the North Bend — Coos Bay airport that a DC-10 couldn't sit between 'em. Real, friendly folks. Coos Bay is the world's leading lumber shipping port (Betcha didn't know that.) and when the big sawmills stop humming for the day, there's a lot of SEESAW-ing of partners going on in the North country.



SALT LAKE CITY, UT. — Back, I went to the Convention city again. The occasion was the ASDCU Annual Fall Festival in another college location, Utah State. Israel & Cobie Wilson hosted me graciously, but again there wasn't a lot of breathing time. Dave Taylor followed me there the next day as the headliner and I dashed away eastward to South Dakota. Took a meal with the Coles, too (see P. 35). Did you know the airport at a military base there has a runway five miles long? Gosh, it would take longer than the flight just to taxi back to the terminal.



REDFIELD, S.D. — It is always impressive to see how far dancers will travel in the plains country to attend a dance. Our dance crowd was small, but couples came from both 150 miles to the north and 150 miles to the south. I smile to think of places in the east where 20 miles is too far to go to a dance. It's all relative.

I was in pheasant country. In another week the whole area would be filled solid with hunters hunting pheasants on fence posts, pheasants in fields, pheasants in pear trees, and pheasants under glass.

The callers' clinic the second day was my chief enjoyment — discussion of so many vital subjects in a small group setting. Thanks Perry Bergh, Dale Bengston, Don Nugent, and the others. I really enjoyed that little side trip to see that most unique building, the Corn Palace in Mitchell, boasting murals decorated profusely with corn, grass, and grain by a Sioux Indian artist. (Sioux what?)

Space doesn't allow proper accounts of trips to Cambridge, Ontario; Quincy, IL; Baltimore, MD; Williamsport, PA; Moline, IL; and Danville, KY, but they are worth holding in the deep freeze until January. Until then, have a "MISS'LL - KISS'LL - TOE - TAP-PIN' - HAPPY - HOLLY - HOLIDAY," y'all!

Let's go Dancing

American Squaredance Subscription Dances

JOHNSTOWN, NEW YORK, December 8

Contact: Joe Ubelacker

LYNCHBURG, VIRGINIA, December 12

Contact: Paul Childers

MACON, GEORGIA, January 10, 1975

Contact: Jim Tyler

PENN YAN, NEW YORK, January 23

Contact: Don Smith

APPLETON, WISCONSIN; January 26

Contact: Bruce & Bonnie Busch

TIFTON, GEORGIA, Friday, Jan. 31

Contact: Ed Hawkins

ST. LUCE, FLORIDA, Wednesday, Feb. 5

Contact: Jack & Betty Hosken

VIRGINIA BEACH, VA., February 7

Contact: Larry Lawson

COLUMBUS, OHIO, Thursday, Feb. 13

Contact: Morrie & Betty Diamond

PETERBOROUGH, ONTARIO, Mar. 1

Contact: Bob & Jane Jaffray

WESLACO, TEXAS, Sunday, March 9

Contact: Charles Lillagore

SAN ANTONIO, TEXAS area, March 11

Contact: Dave Allen

CHARLESTON, WV; Friday, March 14

Contact: Erwin Lawson

ALTOONA, PA.; Thursday, April 17

Contact: Charles & Doris Blair

LAKE PLACID, NEW YORK, April 18

Contact: Bernie & Dot Baker

ERIE, PENNSYLVANIA, April 24

Contact: Bob & Lorrie Morrison

SPRINGDALE, ARKANSAS, May 22

Contact: Dub Hayes

WATERTOWN, S.D., Wednesday, May 28

Contact: Perry Bergh

CANON CITY, COLO., Friday, July 10

Contact: Roy & Billie Gawthrop

MINERVA, NEW YORK, August 13

Contact: Bill & Mary Jenkins

CHARDON, OHIO, Sept. 12

Contact: Ray Marsch

DOROTHY, N.J., Friday, Oct. 10

Contact: Ralph Trout

TOLEDO, OHIO, Sunday, Oct. 12

Contact: Jim & Mary Batema

DENVER, COLORADO, Friday, Oct. 24

Contact: Harold Davis

A Visit From St. Nick

With Apologies to Clement Moore

by John Ward
Alton, Kansas



I visited a square dance quite unexpected,
And the things I saw there I never suspected.
I arrived at the hall and was happily greeted;
We talked for awhile, then were finally seated.
When outside the door there arose such a clatter
That I sprang to my feet to see what was the matter;
And what to my wondering eyes should appear,
Twas the caller arriving with all of his gear.
With boxes and satchels he was all loaded down,
And some of the things were dragging the ground.
He spoke not a word but to the stage he did race
And hung up big bird boxes all over the place.
And when he had finished he turned to us there
And said, "Howdy do, everybody, It's time for a square."
They rushed to the floor with a leap and a bound
But I remained seated cause my mind was still sound.
But they saw me a settin' and grabbed me right there,
And before I knew it I was caught in that square.
At first we would circle as we went round the land
Playing "Ring Around the Rosie" in time with the band.
Then they would grab me and give me a fling,
And spin me around like a top in the ring.
Like a big rubber ball they bounced me around
Til I didn't know up or I didn't know down.
The caller went crazy before we got through
And the strangest things he asked us to do.
He asked us to box with the gnats and the fleas.
I looked all around but no bugs did I see.
Now this is the part I can't understand:
He said, "Chain your lady to the opposite man."
Now that is something I never would do.
Would you want some lady chained to you?
Then things got much rougher and a bandage I wear
For allowing myself to get caught in that square.
The lady across seemed so friendly and gay
As she extended to me her hand across the way,
But before I knew it with a half-nelson twist
She twisted my arm and that snapped my wrist.
I said, "Why, lady, why do you ever do that?"
She said, "You silly galoot, I was boxing the gnat."
And so, my dear friends, I left them right there.
All people are crazy who go to a square.
And I heard them exclaim as I walked out of sight,
"There'll be dancing again next Saturday night!"

Setting Up a Seminar



A Leadership Seminar is a yearly or more frequent meeting of square dancers interested in the future of square dancing. In essence, it is past, present, and future leaders meeting to help solve problems of square dance administration. In actual doing, someone must be in charge to see that these things are accomplished. In teaching the value of square dance leadership and its necessity in perpetuating the activity, the number of qualified dancers who may competently enter club or association office is measurably increased.

A panel on "How to Conduct A Leadership Seminar" at the twenty-third national square dance convention in San Antonio was conducted by Charles Bills, St. Charles, Missouri; Leonard Morris, Houston, Texas; Ken Parker, Vista, California; Chet Ferguson, Oklahoma City, Oklahoma. Here are their comments as printed in the resumé of the panel. Could this be the project your association could sponsor in 1975? Leadership *does* make a difference.

PLANNING & PROMOTION—Charles Bills

If your area shows an interest in an education program and your organization is financially able to withstand the expense, your first seminar is much easier.

We are in danger of losing our great national heritage of producing leaders. We're becoming a nation of followers.

The reason for a Leadership Seminar is to provide a program of education and to achieve some uniformity among clubs, officers, callers and dancers. Selecting a time between October and April is desirable. Determine early whether to have a one or two-day event. Don't overcrowd the program. Allow enough time to properly cover all that is planned. Select a facility that has a wholesome atmosphere. Select a location that can easily be found or recognized.

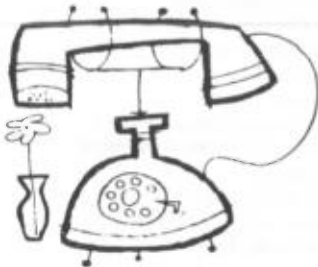
At this point, you will need to appoint working committees. You will need a secretary-treasurer, advance publicity chairman, public relations chairman, advance ticket chairman, and possibly a camper chairman. Choose chairmen who are recognizably successful in their field. Provide each chairman with an outline of his/her duties and give them the authority and means to function. Meet with committee chairmen as a group at least three times. Select leaders for education with high performance background. Provide these leaders with material and data that complement the program. Have these leaders submit an outline to the

moderator in advance for the moderator's study.



Start publicity early. Buy or secure advertising in your local festival program. Send dates and publicity to all national publications. Distribute flyers at neighboring festivals and other large square dance events. Submit news releases to local and area newspapers one month in advance of the event. Start publicity and registration four months in advance. Send representatives to publicize the event to clubs, board meetings, association meetings. In all things, be sincere; people can always spot a phony.

Guidelines for these representatives might be: 1. Be genuinely interested in people; 2. Be a good listener; 3. Make other people feel important; 4. Talk in terms of the other person's interest; 5. Associate others with your special event. When the day of your event arrives, they will all be there.



FACILITIES & PROGRAM— Leonard Morris

All programming is a "gimmick" to get dancers there for education. Appoint a general chairman for Facilities and Program. He will have to determine the expected size of the group and whether it will be all couples or

families. He must determine the need for and provide meeting rooms, dance hall, food, after party, sleeping rooms, as well as rooms for other activities. He must keep in mind that dancers do not come to seminars primarily to eat or sleep or to attend meetings. These things are all plus features with the dance program.

The general chairman should choose the seminar facility, keeping in mind the cost to each dancer, along with the distance each dancer will travel and how they will travel. Every little item must be checked out in advance to insure everyone attending will be pleased with the event. The general chairman should appoint chairmen for housing, finance, dance, who in turn will appoint chairmen or provide for food, sound, callers, round dance, and fun.

Keep an exact cost per dancer of each item provided. Keep cost as low as possible in providing facilities for the most demanding, as well as the most budget minded. Use local attractions as plus items in your publicity. These add attractiveness to the package without adding cost to the package. Be very watchful of the promises of facilities people; they are sharpies.



To insure success of the seminar, plan well in advance. Define your purpose in every contact. Make sure of the environment of the facility. Plan mixers and other get-acquainted programs. Mix fun into your meeting. Eliminate guess work. Provide name tags. Schedule times for every event. Stick to your schedule of times and stay on time. Be well prepared for all scheduled events as well as problems that might develop. Develop participation by everyone. Show enthusiasm!

Continued on Page 71

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AROUND THE WORLD IN DANCE

by Jay Rosenfeld
from "Round Dancer" magazine
Tucson, Arizona

Tsar Alexander created a sensation in London in 1916 when he danced a waltz with Madame Lieven, the wife of the Russian ambassador to the Court of St. James, at Almacks, the most exclusive club in the British capital at the time.

A dance in which the man seized his partner round the waist and clasped her to him, in public, had not been known in polite society since the 16th century, and it naturally aroused quite a stir. In the atmosphere of Almack's in Regency days it could hardly have had the innocent significance which it had, as an already established custom, in staid Victorian times. Even when the Tsar set an example, most members hesitated to dance the waltz.

Until 1814, the dances at Almack's were all English country dances and Scottish reels. Lady Jersey is credited with introducing the quadrille, a square dance in various rhythms designed for four couples, after her visit to Paris following Napoleon's downfall. The waltz was originally a German dance. It appeared in Revolutionary France in 1793 and spread from Napoleon's court to St. Petersburg and Vienna. Madame Lieven brought it to England in 1812 but didn't venture to dance it at Almack's until the Tsar made a visit to the British capital.

An English country dance has sometimes been written as a contre-danse, where couples face each other, ("contre" in this sense meaning facing or opposing) with the gentleman swinging his partner and others of the set with energy and zeal, much as in our own square dances which employed a fiddler and a caller. The close embrace, customary in European round dances, was seldom countenanced and certain dances were restricted to one sex.

The names of dances were pre-empted by composers such as Bach, who wrote Suites in a half dozen differently rhythmed and variously tempoed movements to be played and not danced at all. The stymology of dances is interesting, but is in the purlieu of scholars who delight in tracing the changes in spelling.



The minuet was a majestic step marched, or pranced, rather than danced and scarcely ever worked up a sweat among the participants. The quadrille was common to all Europe in the 16th and 17th centuries and had many of the graces of a minuet, but the minuet was in 3/4 time and the quadrille in 6/8 or 2/4. It would have been difficult to do it otherwise considering the bustle-y costumes which the ladies wore, according to old prints, and the cumbersome dress of gentleman.



The Polka was a nopping dance of Bohemian origin; the jig, (sometimes spelled gigue) a lively, springy dance characterized by intricate motions of the feet. Poland gave us the Polonaise. Spain gave us the Flamenco dances, a style the Andalusian gypsies improved. The mazurka was a favorite of Hungar-

ian composers but was of Polish origin.

From Scotland came the highland fling and the reel. Another dance from Spain was the bolero, derived from the zarabande, and the jota was a dignified and reticent step marked by the rhythmic stamping of the heels. The bourree was a clog dance.

The habit of pushing one's partner backwards around the room was entirely an English one. Modern dancing broke away from the courtly steps of previous centuries and with the rise of ragtime and jazz in the United States in 1912, America gave birth to new forms of dancing.

The first jazz dances were the turkey trot, the bunny hug and the grizzly bear, crude, vulgar and ugly. But the sense of exhilaration experienced by the dancers caused them to sweep the country. Before World War I a couple named Vernon and Irene Castle became famous as the principal exponents of modern dancing. They took crudeness out of the early jazz steps and introduced refinements with ballroom dancing. The Castles imported a Spanish dance called the tango, an extremely graceful dance of Argentinian origin.



The hesitation waltz, the maxixe, the Charleston and the Black Bottom were ugly and shortlived. Soon came the Cuban rhumba and the conga, and the foxtrot, the shag, the lindy hop, jitterbug types and the big apple, (in which the caller came back to life, recalled from barn dances) the Paul Jones, and the Lambeth walk, imported from the Limehouse section of London.

Women who unconsciously allowed their arms to sag in dancing always seemed heavy. The result was that every fraternity had a secret signal which a fellow fraternity-brother recognized, begging him to "Help! Please take this dame off my hands!"

*Have you forgotten? . . . Christmas comes
On the midnight stroke of the clock:
It waits outside the garlanded room —
Then quietly lifts the lock,
And, if you are waiting with ears a-tune,
You will know just when it came
(Like a fox in winter — a rose in June)
And quietly spoke your name.*

*And you sang the carols, one by one
In the blessedest happen-stance . . .
And after the carols
It gave you a chance to dance!*



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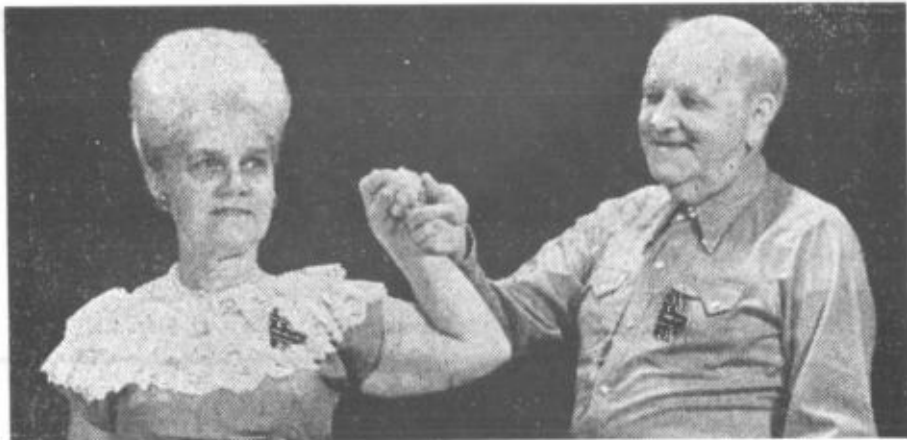
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A GRAND SQUARE dancer OR TWO...

Ernest and Dallas Lutz of Minerva, Ohio, can thank their present way of life to a heart attack Mr. Lutz had in July, 1972. With wife Dallas' help, he literally has danced his way back to health. And the couple loves it.

A retired printer now, he struck up a business friendship with Bill Burlison, well-known as the author of the Square Dance Encyclopedia. Ernie decided that square dancing would be a good way to get his prescribed exercise and his doctor agreed.

In October 1972, the Lutzes joined a class in Minerva, and although Ernie admits to tiring easily at first, he is a real believer in the activity. "Square dancing is the greatest physical activity anyone can do," says the converted Mr. Lutz, and adds that square dancing is an "instant passport to friendships, no matter where you go."

And go they do. They attend workshops for extended basics and experimental movements, are members of Burliques (Burli — after organizer Burlison; ques — the S/D figure), Shirts and Skirts of North Canton, and Green Squares of Greentown.

They serve as secretary-treasurer of Burliques and report activities of that club and others for publication.

The Minerva Burliques have enjoyed a bus trip to Marietta for a buffet supper and an evening of dancing and fellowship with the Buckeye Twirlers. The Minerva club joined with a group from the Greentown Squares to charter two buses for this dance. This event emphasizes the spirit of cooperation between the two clubs with many area dancers belonging to both, as do the Lutzes.

Ten couples, plus the Lutzes, attended a weekend at Atwood Lake Lodge. The Lutzes travel to Buckeye State Conventions and were at the San Antonio National Convention.

Twenty-three couples from the Shirts 'n Skirts to which the Lutzes belong traveled to St. Catharines, Ontario, to dance. It was the sixth year the Ohio club has visited its sister club, and that club will make its third visit to Ohio this fall.

Other special events are the February Fun Frolic, an Appreciation Dinner-Dance, camping weekends and a luau. Reading the activity reports makes one wonder whether the Lutzes enjoy the clubs because of the activity, or whether the clubs are active because of grand square dancers like Ernie and Dallas!

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Over three thousand people are registered for the 24th National Square Dance Convention in Kansas City, Missouri, June 26-28, 1975.

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The picturesque Country Club Plaza district is the area that gives Kansas City its well-deserved reputation as the City of Fountains. There are more fountains here than in any other city, except Rome.

Crown Center is a beautiful two-hundred-million dollar community, developed by Hallmark Cards, set on 85 acres of once-blighted landscape only twelve blocks from the downtown district. There is a new 730-room hotel there with a four-story waterfall in the lobby. The shopping complex of small boutiques is reminiscent of a continental village or Persian bazaar. There's a "Seven-In-One" International Cafe which offers Italian, Mexican, and Oriental Cuisine, plus an American broiler, New York style deli, barbecue chicken and ribs, and a seafood restaurant — all clustered about a central dining arcade.

The hotel's Top of the Crown and American restaurant overlook the center's ten-acre Central Square and the Kansas City skyline.


Worlds of Fun is a twenty-million dollar family entertainment center, which lets Kansas City visitors go

around the world in one day instead of eighty. America, Europe, Africa, Scandinavia and the Orient are all found on 140 landscaped acres, ten miles northeast of downtown.

The River Quay is a charming new "old" town located near the Missouri River within easy walking distance of downtown Kansas City. The Quay, pronounced "key," is the site of the first settlement that later became Kansas City. The area has been restored to appear as it did when Doc Holliday, General Custer and other famous men of the west walked its streets. A free double-decker bus ride brings visitors from downtown to this small community of retail and specialty shops, restaurant, theaters, art galleries, and studios. River Quay offers something for everyone. Restoration here goes all the way — even the original brick streets have been salvaged from beneath the asphalt.

Stand at the base of Kansas City's Liberty Memorial, craning neck upward, and the solemn gray limestone shaft soars higher and higher, its torch of fire nearly disappearing from sight. This graceful giant was erected by Kansas Citians to honor the heroic dead of World War I. A censer atop the huge cylinder burns the Flame of Inspiration which resembles a brilliant torch by night. For 25¢, the visitor may take an elevator ride to the top of the 217-foot shaft where he can see the city's skyline. On a clear day, one can see some 25 miles.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — DECEMBER 1949

If you are planning to teach children folk dancing, heed these words of Ruth Britton. Give directions in simple language and few words. Use the children one by one as your partner to demonstrate as you explain (don't slight anyone!). Before going on to a new step, call out the preceding steps in order to impress the proper sequence of the dance. Once they have learned the steps and their sequence, improve upon form. Most important, get in and dance along with them.

In her article "One of the Shaw Boys", Virginia Anderson writes of Ray Shaw, older brother of Lloyd and a caller, teacher and promoter of square dancing in his own right. After working in several career fields — engineering, acting, accounting — Ray settled in Venice, California, where he was principal of the high school. It was there that he became a colorful, challenging and well-known caller and teacher, doing much to establish square dancing in the Los Angeles area.

Square dancing has taken Southern California by storm. That is Chris Stuart's description of the development of square dancing in the Los Angeles area. She writes, "Back in 1941 we had about five callers and ten square dance groups listed..... in 1946 there were eleven recognized callers and thirty-five regular groups... now, in 1949 there are one hundred and twenty-five clubs." Two "schools for callers" are being operated to supply the demand for callers. Among the more experienced callers who have helped bring square dancing to its pres-

ent popularity in Southern California are Ray Shaw, Carolyn Mitchell, Kash Ferguson, Ralph Maxheimer, J. King Ross, Bob Osgood, and Fenton Jones.

10 YEARS AGO — DECEMBER 1964

Jim Brower of Texas, with his slogan "Keep Smiling" is the featured caller in this issue. In the interest of promoting better understanding among square dancers, he says, "It is necessary that all square dance leaders, callers, and teachers pull in the same direction to promote better dancing for all. Local and professional callers, round dance leaders, publication editors, and association leaders must carefully consider many viewpoints, select the one that is best for the majority, and take a stand on that point of view."

Going to have a square dance party? Here's Stan Burdick's advice for the program committee. Use short, snappy instantly appealing material that doesn't beg the time needed for dancing. Between-tip novelty ideas are the rule, with perhaps one longer stunt at refreshment time. Long rehearsals or elaborate preparations are out. Don't ask square dancers repeatedly to wear costumes. Need ideas? Try an auction night and throughout the evening auction off for a few cents a recipe from... or a battle scarred WW II cigar from... or any other nonsense article. Special signs on the wall containing jumbled words of square dance terms or cartoons to "write your own captions" can be the basis for contests. Or use old records for a "name that tune" contest. And there's the old standby of a set dancing with a handicap, such as shoe

Continued on Page 53

♣ A Best A ♣	♣ K Club K ♣	♣ Q Trick Q ♣
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Atlanta square dancers were TV stars recently when we danced in front of NBC's national TV cameras during the half time festivities at the pre-season Atlanta Falcons/Cincinnati Bengals game.

As NBC's national television cameras roamed the turf, thirty-five colorful squares from the metro-Atlanta area danced under the expert direction and calling of Bill McVey during half time at the pre-season game between the Atlanta Falcons and the Cincinnati Bengals at Grant Field.

It all started out as a friendly suggestion from former Druid Hillbillies' president Dick Wehr to his buddy John Demos of Georgia State University, who is in charge of the Falcon's half time entertainment, to ask a couple of squares from the Hillbillies to dance during the game. Demos took him up on it, and the response was so great that, although time was short, the invitation was expanded to the capacity of the budget — thirty-five squares!

The announcement was made at the August callers' meeting and traveled by word of mouth so quickly that the cutoff point was reached long before all those dancers who wanted to perform could get their names on the list.

It was a great experience. Not only did a stadium full of fans see this performance of western square dancing, but so did people all around the world. You might say Atlanta square dancers have had their world debut!

Harriet & Bob Parker
Smyrna, Georgia

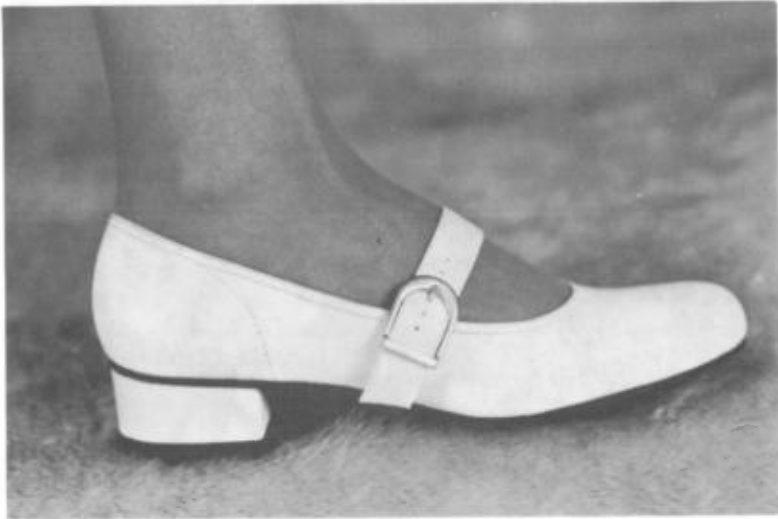
ED. NOTE: A friend from Oregon alerted us to watch a similar half-time entertainment during the Oregon-Bengals game. Unfortunately, the half-time show was blocked out on TV by player-interviews, local and network commercials. Letters to local and network TV stations may help remedy the situation.



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FEEDBACK

The recent article by Myrtis Litman, "Views on Shortcutting" was excellent and pointed out a growing problem. In a subsequent issue the letter in "Feedback" by Ed Foote pointed out some things that callers should consider. I would like to approach the subject a little differently but still to achieve getting caller and dancer together doing a uniform dance pattern.

Callers are always inventing new ways to entertain the dancers and themselves by originating new calls. Dancers have no way to participate in these changes except by changing the overworked calls into something else. When the dancer makes such a change the caller acts like a "parent" and scolds the naughty "child". Not having the parental control, the caller really can't do anything to stop the use of these gimmicks and in fact through the complaining may encourage the dancers to continue.

Callers are entertainers and many times forget they are paid to entertain dancers and are at the dance to give the dancers a good time — not a lecture. How can we therefore keep square dance calls pure and yet keep dancers and callers working together for a fun time?

We should continue to limit the new calls invented by the callers but also give the dancers a successful way to communicate their ideas and suggestions for new calls. The communication can take two forms: First, by making it possible for dancers to directly communicate their ideas to Callerlab. Second, callers must observe and report what is being danced and at times give a name to the dancer invented calls so that some can be legitimized.

As an example, do-sa-do is being done all over the country by a right arm, waist swing. This could be called

"Arm around your" and also called in the contra direction "Left arm around your". This principle could be applied to many — not all — of the ones being illegally used.

Let us also be sure in being purists that we aren't "counting how many angels can dance on the head of a pin" while neglecting the reason for square dancing, which is to have fun. The twirl, initiated by the woman as you meet and promenade, the twirl and swing at the end of the promenade or the twirl and touch of hands at the end of the promenade are "icing on the cake". Different parts of the country and different dancers add their own little private fun that really doesn't hurt square dancing but does give that tiny bit of extra pleasure that means the dancer will come back and dance again next week.

I think we can all make it, if we approach the problem as adults, promoting the need for uniformity so as to assure that we can all dance together anywhere in our mobile, traveling society. We must also give both dancer and caller the chance to write the rules and decide how square dancing is to progress if mutual cooperation and support is expected.

Square dancers and callers can do it, I know, because without mutual cooperation and working together eight people and their caller could never have a successful tip. *Allen Finkenaur
Trumbull, Connecticut*

Square dancers everywhere owe Ed Foote a real debt of gratitude for his perceptive comments on "palms up." If this abomination should be forced upon the nation's dancers, the activity will have suffered a blow from which it may never recover. Up with Ed Foote! Down with "palms up!"

*Finley Belcher
Tallahassee, Florida*

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CALLERLAB CONFAB



CALLERLAB WORKSHOP POLL

December thru February

The committee has selected one experimental figure for this quarter. The selected figure is COORDINATE.

COORDINATE is a smooth action figure starting from single file columns, set up by doing a curlique from facing lines, and ending in a two-faced line.

THE SET UP: Heads lead right, circle to a line, curlique

THE ACTION: On the command COORDINATE all will single file circulate one and a half positions. This sets up three pairs with right hands adjacent in a column formation and two men as lonesome ends facing right. (NOTE: When teaching this position, have the dancers circulate one position, then the half more to establish the set-up of three pairs and two lone ends.)

The three pairs turn half by the right, and the center pair made up of two men will step forward individually to the outside of the girls directly in front to become one end of the forming two-faced line. The lonesome man on the end of the set-up will step ahead to become the other end of the two-faced line. The two-faced line will be in normal couples circulate direction with boys on the ends and girls in the center. (NOTE: A good smooth styling assist can be made by the girls in the column. As they turn by the right one-half, the girls who come alongside of the lonesome end men can "pick them up" as they complete the turn and together they form the end of the two-faced line.)

The figure is flowing and the follow-up actions of wheel and deal, couples circulate, or bend the line will dance smoothly.

BASIC DANCING FIGURES:

Heads lead right and circle to a line

Curlique, COORDINATE, bend the line

Star thru, dive thru, square thru $\frac{3}{4}$

Left allemande.....

Heads lead right and circle to a line

Curlique, COORDINATE

Bend the line, pass thru

Bend the line, slide thru

Left allemande.....

NOTE: Again another quarter has rolled around and the Callerlab committee urges all callers everywhere to use this approved figure in the experimental group rather than worrying about exposure of the dancers to a hundred and one others, if they are "mainstream" dancers. *Recycle* and *Walk and dodge* were the previous choices for the last quarter.

Questions about Callerlab may be sent to Stan Burdick at this magazine.



A WISCONSINITE SPEAKS UP FOR MILWAUKEE

by Bob Koser
Hales Corners, Wisconsin

For many years now, the square dance world has looked on Milwaukee dancers as beer-guzzling square dancers. People have asked if it were true that we dance with beer cans in our hands. Some have made the statement that people in Milwaukee have been raised on beer, that it is part of our upbringing and our culture.

I am not defending Milwaukee; I just want to set things straight. Let me make it clear: I do not approve of drinking to excess, or for that matter drinking and dancing.

We have a unique situation in Milwaukee. The school system does not open their arms to us unless we pay fifty dollars minimum for the use of a gym. The parks have raised their charges to \$25 and \$35 per dance. Our clubs could not survive. We have to resort to tavern halls with their wood floors and good acoustics for as little as five dollars and as high as twenty. We are assured that we can have the hall for every dance.

You can walk into any dance in Milwaukee and never see an inebriated square dancer. You will see beer and mixed drinks on occasion, but if you were to ask the bartender, you would find that he has sold more soda pop and orange juice in an evening than anything else. As for us being raised on beer from the cradle on, this saying is the same as saying people from New York and California are raised on wine and the people down south on whiskey and moonshine. I have found that one big difference is that after the dance, Milwaukee dancers wind up at a restaurant rather than at a bar or cocktail lounge.

You will not see a Milwaukee square dancer go home drunk from a dance, as I have seen in other parts of the country. We might have a beer or two, which is about all you can fit into a full evening of dancing, but we are not falling down drunk, as people believe. I have seen this in other areas after an "after" party. The unfortunate thing is that non-square dancers observe this and get the idea that this is part of square dancing. I am proud to say this is not so in Milwaukee.

Milwaukee is putting in a bid for the National Convention, and I hope we are not turned down for the convention because some of us have to dance in taverns. Please try us; you'll like it here. If you would like to see us dancing in the schools, petitions from across the country to the Milwaukee School Board and the Recreation Task Force and Park System might help on behalf of the square dancers of America.

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.

DANGER! WATCH OUT FOR YELLOW ROCK!

A member of our square dance club, the Greendale Village Squares, recently fell victim to the dreaded Yellow Rock when she suffered a broken rib.

Since women are especially susceptible to this hazard, I checked with a few self-defense experts. A police-woman suggested victims use a sharp jab with the thumbs just below the ribs of the "attacker." If this does not bring relief, a more drastic "cure" was advised by a tenth degree Black Belt judo expert who said, "Attack the pressure points. If you can't use your feet because they are off the floor, slam your fist in his throat while screaming "YAAAHH!" in his ear." Eye gouging should not be used except in extreme cases.

So, men, beware. We shall defend ourselves to the last breath — and the way some of you fellows Yellow Rock, it may well be our last breath. So Rock us gently like you would a baby.

Taws of America, Unite. Let's squeeze out Yellow Rock roughness forever!

*Jan Kowalski
Muskego, Wisconsin*

The trite expression, "Don't just sit there, do something," is a familiar cliché to many of us, but possibly it is more significant to editors and publishers who depend on the general public for information, including editors of square and round dance publications.

Square and round dance editors are extremely grateful to all individuals who feed them news about the hap-

penings in their areas, news which is not only timely, but needs little or no editing. Many times satisfactory glossy prints are supplied to illustrate some of the detailed but not lengthy copy.

Although most editors are an understanding breed of cats, they are not magicians, and cannot always decipher the message the way the writer wishes it. Consequently, some area correspondents are always in the news, while others who supply sketchy articles never make it, and wonder why. To those folks, I would re-word the familiar cliché to, "Don't just sit there, write something — legibly, regularly, and to the point!"

*Vic Willis
Drexel Hill, Pennsylvania*

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Dancing Tips

by Harold & Lill Bausch

WHAT ARE SQUARE DANCERS LIKE?

These lists of "Characteristics that square dancers like to see in other square dancers" were compiled by three separate groups who had no knowledge of the other groups' listings. The results were forwarded to us by Cal Golden.

GROUP 1

1. Friendliness
2. Knowledge of movements
3. Willingness to help and learn and take the initiative
4. Patience
5. Tactfulness, courtesy, respect
6. Neat appearance; proper attire where applicable; cleanliness
7. Good moral values, i.e. language
8. Flexibility in dancing and thinking
9. Avoidance of being clannish and cliquish
10. Good listener
11. Encouragement of visitors to dance and join your square
12. Promptness (on the floor as soon as music starts, as well as on time for the dance).

GROUP 2

1. Ability to enjoy themselves
2. Ability to mix with people
3. Friendliness
4. Sense of humor
5. Patience with self and others
6. Sharing responsibility
7. Dependable
8. Active mixer
9. Considerate of others.

GROUP 3

1. Friendliness
2. Good listeners
3. Willing to accept responsibility
4. Sharing new ideas (between tips)
5. Sharing talents
6. Acceptance of visitors
7. Avoidance of cliques
8. Welcome less-experienced dancers in the squares
9. Good square dance manners
10. Sincerity

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Darrell Hedgecock of San Jose, Cal., in response to our October center page "coding" proposal, sent a penetrating analysis of what "level" of dancing should really include. We quote part of his commentary, as follows: The number of basics and/or experimentals utilized, are not necessarily a realistic indication of the dance level. Experimentals per se, do not constitute nor guarantee a higher level dance. A program limited to the first fifty basics may actually require more skill and experience, thus theoretically constituting a higher level dance, than another program which includes the seventy-five basics plus an additional twenty-five experimentals.

Three variables, Tempo, Timing, and Material, together determines the level of any given dance. This concept, although not original, is the most meritorious.

Tempo: Musical Beats/Steps Per Minute

Timing: Alloted Beats/Steps Per Movement

Material: Dance Routines and Movements Utilized

If slower than normal tempo, loose timing, non-positioning movements such as, Forward And Back, Do Sa Do, etc., or a combination thereof are required to provide additional time for the dancers to react and execute the movements, then technically the floor has broken down. Additional exposure is indicated, for these particular squares would have collapsed at another dance where identical material but normal tempo and timing were used. Assuming a square dance versus a foot race, normal tempo and timing should always be used as opposed to

fast tempo and tight timing. Thus with two out of the three variables constant, the Material alone will determine the complexity of the dance.

Material, as defined here, includes both the dance routines, and the basic movements and/or experimentals woven into the routines. With imagination and ingenuity, an almost unlimited number of experimentals while maintaining a few elementary routines.

Each basic movement presented to a beginners class, provides a new challenge for the class members. If the instructor limits his class material to a few simple routines, both the class and the instructor eventually suffer as a result. The class members find themselves at a disadvantage when they dance to a caller using more imaginative routines, although with identical basics. The caller, when performing for an experienced group, has only one recourse in providing additional challenge. Restricted by limited routines, he must constantly insert new experimentals to provide this challenge. This technique for providing challenge is the easy way out for the caller. It automatically shifts the burden onto the dancers shoulders.

Variety within the dance routines can and should provide the major percentage of the challenge. The dancers will, in the process, learn the intricacies of the basics or experimentals while improving their skill. With this approach, several levels of dancing skill can be accommodated, for any given set of basics, and symbol coded.

A universal method for coding and listing dance levels is necessary to accommodate today's mobile dancers.



KEEP 'EM DANCING

by Ed Fraidenburg



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Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.

Heads pass thru go round one to a line

Square thru four hands

Clover and slide thru

Left allemande.....

Alamo balance, all partner trade

Left swing thru, partner trade

Swing thru, turn left hand half

Left swing thru, partner trade

Left allemande.....

Heads square thru four, swing thru

Girls trade, swing thru, boys trade

Right and left thru, dive thru

Swing thru, boys trade, girls trade

Boys trade, turn thru

Left allemande.....

Heads flutter wheel, curlique

Boys run, circle four

Heads break to a line, pass thru

Tag the line right, bend the line

Pass thru, tag the line right

Bend the line, partner tag

Left allemande.....

Sides swing thru, tag the line right

Wheel and deal, half square thru

Swing thru, tag the line right

Wheel and deal, dive thru

Square thru three-quarters

Left allemande.....

Heads flutter wheel, sweep a quarter

Partner trade, swing thru

Tag the line right, wheel and deal

Pass thru, trade by, swing thru

Tag the line right, wheel and deal

Dive thru, square thru $\frac{3}{4}$

Left allemande.....

Heads spin the top, turn thru

Circle four to a line, pass thru

Tag the line left, ends circulate

Wheel and deal, star thru

Wheel and deal, sweep a quarter

Zoom, pass thru, left allemande.....

Side ladies chain, heads right and left thru

Roll away, pass thru, turn right

Single file (keep going),

Sides square thru $\frac{3}{4}$, left allemande.....

Promenade with corner,

Heads wheel around, half square thru

Trade by, right and left thru

Slide thru, centers pass thru

U-turn back, star thru, all pass thru

Left allemande.....

Heads lead right and circle to a line

Pass thru, heads California twirl

Boys trade, boys run, swing thru

Turn thru, left allemande.....

Heads swing thru, tag the line left

Girls run, swing thru, tag the line left

Boys run, half square thru

Swing thru, boys run, boys circulate

Boys trade, wheel and deal

Circle four to a line, pass thru

Tag the line in, pass thru

Tag the line in, slide thru

Square thru $\frac{3}{4}$, left allemande.....

Heads separate go round two to a line

Pass thru, boys trade, centers trade

Centers run, girls trade, all pass thru

Bend the line, star thru, dive thru

Square thru $\frac{3}{4}$, left allemande.....

Promenade, heads wheel around

Swing thru, boys run, wheel across

Centers wheel across, all wheel across

Wheel and deal, star thru, pass thru

Left allemande.....

Heads lead right and circle to a line

Right and left thru, swing thru

Boys run, wheel across,

Centers wheel across, all wheel and deal

Crosstrail thru, left allemande.....

Promenade, heads wheel around

Swing thru, boys run, wheel across

Centers wheel across, all wheel and deal
 Left allemande.....
 Heads half square thru, circle four
 Heads break to a line, pass thru
 Bend the line, pass thru, wheel and deal
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Circle eight, those who can
 Right and left thru, other four star thru
 Left allemande.....
 Heads square thru four, ocean wave
 Boys run, fan chain thru, boys run
 Eight circulate, pass thru
 Left allemande.....
 Heads half sashay, lead right and
 Circle four, ladies break to a line
 Flutter wheel, star thru,
 Double pass thru, first left, next right
 Slide thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four, curlique
 Eight circulate, boys run
 Right and left thru, square thru four
 Trade by, left allemande.....
 Heads square thru four, curlique
 Eight circulate, scoot back
 Girls fold, double pass thru
 Boys turn back and swing thru
 Eight circulate, scoot back
 Centers cross run, new centers run
 Tag the line in, square thru four
 Trade by, left allemande.....
 Heads pass thru go round one to a line
 Curlique, eight circulate
 Face partner, pass thru, half tag
 Boys run, curlique, eight circulate
 Face partner, pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$, left allemande...
 Heads lead right and circle to a line
 Curlique, eight circulate
 Face partner, curlique
 Eight circulate two places
 Face partner, curlique, boys run
 Left allemande.....

From the Pulse Poll:

Heads lead right and circle to a line
 Do-sa-do to a wave, flip back
 Coordinate, wheel and deal
 Left allemande.....
 Heads lead right and circle to a line
 Ocean wave, flip back, turn and run
 Bend the line, ocean wave, flip back
 Turn and run, bend the line
 Crosstrail thru, left allemande.....
 Heads curlique, turn and run
 Wheel and deal, pass thru, circle four
 Ladies break to a line, pass thru
 Tag the line right, bend the line
 Right and left thru, ocean wave
 Flip back, coordinate, wheel and deal
 Square thru $\frac{3}{4}$, trade by
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal,
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, curlique, turn and run
 Bend the line, star thru,
 Double pass thru, first left
 Next right, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, curlique, eight circulate
 Turn and run, tag the line out
 Wheel and deal, zoom, square thru $\frac{3}{4}$
 Left allemande.....



COVER TALK

Our wish is simple: "May YULE have a happy holiday season, and WREATH all your goals in 1975!" (Maybe our first goal ought to be getting our loose upper plate fixed, so we wouldn't talk like that.)

SQUARE DANCES

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NOTE: FLIP FLOP MIXER in November issue should be done to Grenn 15016. Sorry, the record number was omitted.

by Bob Howell

easy level

What could be more appropriate than this dance at this season of the year? This was sent by Lannie McQuaide of Columbus, O., and comes from Ed Moody's book, "Swing Below."

THE MERRY DANCE

1-3-5 Active and Crossed over.

INTRO:

Actives Peel off — —	With ones below go down in fours
— — — —	Turn alone come one back
Towards the center	Down the center four in line
wheel as a couple	
— — — —	Turn alone, come on back
— — Cast off	— — Ladies chain
— — — —	— — Chain them back
— — — —	— — Right and left thru
— — — —	— — Right and left back

Cross at head and foot second time through and every other time. For the call, "Peel off, down in fours," the actives turn away from each other (gentlemen to the right, lady to the left) until they can step out of the line, join hands with the inactives below them and all go down the hall in lines of four.



Nancy DeMarco of Cleveland has a little gem of a dance for a delightful piece of music. Great to use with kids of all ages.

PETRONELLA CIRCLE DANCE

(Nancy's Mixer)

MUSIC: Petronella — Folkcraft 1139x45A

FORMATION: Large circle with couples in a "pass thru" position, couple facing couple, one couple facing clockwise and one facing counterclockwise.

FORMATION: Large circle with couples in a "Pass thru" position; couple facing couple, one couple facing clockwise and one facing counterclockwise.

Partners inside hand joined.

Dance: Balance right, balance left, pass thru. (Walk forward in four steps to face a new couple. Repeat three more times.

When you meet the fourth couple: Star by the right (8 counts); star left back to place (8 counts); do-sa-do the opposite (the one you face); then do-sa-do partner.

Begin again.

Continued on Page 51

Continental Squares USA

AND

BOB & NITA PAGE

PRESENTS

1975 TRAVEL HIGHLIGHTS

HAWAII

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from Toronto

with Bud & Mike Redmond

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HAWAII

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from St. Louis

with Bob & Shirley Wickers

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West Coast, Chicago & New York

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**AN OPEN LETTER
ABOUT TAPING**


by Hugh Macey, **Grenn Records**

We are totally opposed to the taping of music on our records, and on records of other labels. Reasons are as follows:

1. Taping of copyrighted music is a violation of Federal law.
2. Taping produces the equivalent of a record, and thus reduces sales of our records. We cannot afford this. Present sales of dance records do not justify the cost of recording the music.

All record manufacturers are presently seriously concerned about the taping situation. To illustrate, we have just received a bulletin from RCA-Victor records: "Duplication or correlation of RCA records and tapes with other media (film-strips, teaching notes, etc.) is strictly forbidden without prior written permission of RCA records."

Present action: The R.I.A.A. (Recording Industry Assoc.) is presently pursuing legal action against illegal tape duplicators in following areas:

1. They have shut-down "Make-A-Tape" commercial franchise.
2. They are conducting court actions against illegal tape duplicators in most states of U.S.

Most taping at round dance and square dance affairs seems to be done in ignorance of above situation. We hereby call your attention to above situation. We hope you will henceforth eliminate taping at all dance affairs. We are reluctant to take legal action, but we may have to do so if present widespread taping in certain areas does not cease.



GRENN

GR 14205

IN LOVE AGAIN
Waltz by Max & Nancy Nosker

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Two-step by Jim & Ethel Sudborough

FTC

FTC 32004

MUTUAL ADMIRATION
Flip Square by Dick Bayer

TOP

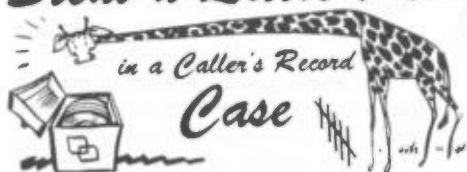
TOP 25307

COTTON FIELDS
Flip Square by Emanuel Duming

TOP 25308

COUNTRY/MARLDON
Instrumental Hoedown

Steal a Little Peek



Walt Cole, of Ogden, Utah, just a "shake" away from Salt Lake City, has been calling since 1962 and is fast gaining a wide reputation as a researcher, writer, caller, organizer, choreographer, and founder of the Contra Bees, an exhibition group that initially performed at the Salt Lake City National Convention in 1973. Walt has been helpful in creating a growing interest in contras in square dance programs. He is employed by the U.S. Forest Service as a Research Entomologist, and serves in many local square dance groups and projects with his wife, Louise.

HOEDOWNS

- Dueling Banjos – Wagon Wheel
- Texas Crap Shooter – SIO '74 Premium
- Washington and Lee – Hi Hat
- Ping Pong Hoedown – Kalox
- Revere's Ride – Top
- Let 'er Ride – Windsor

CONTRAS

- Green Mt. Volunteer – Folkkraft
- Banjo Contra – Blue Star
- Fireman's Dance – Folkkraft
- Quiet Dance – Lightning S
- Flowers of Edinborough – Folkkraft

SINGING CALLS

- It's A Sin To Tell A Lie – Blue Star
- Honeymoon Feeling – Wagon Wheel
- If I Could Write A Song – Elite
- Wake Me Up – Blue Star
- I Don't Know Why – MacGregor
- Whispering – MacGregor
- Summer Winds – Hi Hat
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& ADVANCED PROGRAM
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CHALLENGE CHALLENGER

by Jim Kassel

We start our challenge column this month with a very refreshing letter from Bob and Barb Vreeland of Rochester, New York. We thank them for this fine contribution.

Rochester, New York

"We like your open mindedness and willingness to print news and information about the higher level dance movement, which we truly believe is gaining greatly in popularity. Not dancing challenge level, but rather advanced level, we would like to let other such couples know about this very special week-end. Along with thirteen other Advanced and Challenge couples from Rochester, we attended "East Meets West" at Niagara Falls Treadway. The "East" was Lee Kopman and the "West" was Bob Fist. They pooled their talents and provided an Advanced-Challenge Level Program that was truly enjoyed by both groups of dancers.

There were no pat squares; consequently the squares were constantly mixed with both types of dancers — everyone having a ball! From Friday night until Sunday morning the level was controlled by not introducing any more material than what the floor could comfortably handle, and once a call was taught or reviewed, it was used and not forgotten. After the regular sessions, we enjoyed watching the challenge dancing, especially a certain square that had very special dancers in it — two callers plus two wives. This was made possible by the presence of a third caller, Ross Howell, from Syracuse, who delighted everyone with his calling, both advanced and challenge

tips. He'll be calling with Lee here in Rochester for our first Challenge Week-end July 11-13, 1975. Contact Ambrose Baker if interested.

The main point we wish to make is that the regular dancing was advanced level. The challenge dancing was done after each regular session and was fun to watch. We need more such week-ends for couples working so hard in the basement tape groups and now beginning to look for week-ends such as "East Meets West".

We wish we had had a movie camera to catch the "dancing"(!) in that very special square. Next time, watch out, guys. We'll have one. It would make a good movie on how to help your neighbor when he gets lost!

We eagerly look forward to more such week-ends. They are greatly needed but it must be made clear as to which are Advanced-Challenge or just Challenge so couples will not be afraid to go. Thank you, Don and Connie Albers, for providing this very special week-end. We'll look for more advanced dancers at the next such week-end."

Newark, Ohio

Considerable interest in hi-level exists in Newark, located 40 miles east of Columbus. About four years ago caller Joe Taylor became club-caller for Mound City Star Twirlers and raised the club to an advanced level. In addition he organized a tape group to work more difficult material.

Joe moved to Michigan last year, and overall leadership was assumed by Jack and Rita Cochenour. Both the club and tape group have continued steady growth, so much so that the tape group has had to divide into several small groups which all combine when callers come in.

Mound City Star Twirlers meets twice a month, with club caller Don Kinnear calling one dance and guest callers the other. Club members raise money by taking a booth at the local county fair each summer and selling tacos and burritos. Last summer they

sold over 500 pounds.

The club is open advanced level, so that guests can attend any time to see if they would enjoy this type of dancing. This open policy combined with regular live calling has helped considerably in the growth of the club. Once someone has joined the club, they have the option of doing tape dancing if they wish. Many members have begun traveling to other advanced clubs and week-ends.

The club and tape groups are characterized by a willingness of everyone to pitch in and help and a constant atmosphere of fun. This is a winning formula in any activity.

National Challenge Convention

The 9th annual National Challenge Convention will be held June 19-21, 1975 in Pittsburgh, Pennsylvania. Call-

ers for the event, chosen by vote of an advisory committee of challenge leaders around the country, will be Lee Kopman, Keith Gulley, Jim Davis, Ed Foote, Dave Hodson, Dewey Berry, Norm Poisson, and Ross Howell. In addition, other challenge callers who attend will be programmed. There will also be a trail-end dance on June 18 with several of the callers.

A continuing objective of the convention is to set a dance level that suits the majority of the floor. This means that any challenge dancer who is doing a reasonable amount of tape dancing should find the convention both pleasant and rewarding. The convention will have something for everyone: workshops, floor level challenge, and special advanced challenge sessions for those who wish to try very difficult material.



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by Randy Dougherty

1314 Kenrock Dr., San Antonio, Tx 78227

GETTING IT ALL

ONCE A MONTH YOUR STAFF OF "MERRY ELVES" WORKS EXTRA HARD TO PREPARE YOUR ISSUE OF THIS MAGAZINE



It happens, strangely enough, about the time you're all ready to "play Santa" and check it, label it, and ship it (with the help of the U.S. mails) off to the readers internationally. We trust, however, your readers' chimney. Here are some candid shots of



Mona Bird and Mef Merrell work around a full-size ping pong table to sort groups of magazines into proper zip code order.



Mary Fabik sits at the address desk, running through many thousands of names and raises quite a clatter.



Cathie checks the files in this candid pose, or squeezes copy to fit the right layout space.



Fred Lill, in true Santa fashion, is devoted to the magazines. He's rather devoted to the

SEASONS G

ALL TOGETHER

TRA DILIGENTLY WITH THE "TOOLS OF THE PUBLISHING TRADE"

t the 24th of each month, just as we're
label it, bag it, and send it to the door-
ls) of all you "good little boys and girls,"
your mailman doesn't bring it down your
ts) of your staff at work.



dressograph machine a full day
ousand address plates, which



Jo Homyak pops off letters and magazine items in quick
succession on the IBM Selectric.



tion, bundles and bags the maga-
to the CLAUS.



Stan is caught in the middle of a letter, perhaps soliciting a
feature story from someone.

GREETINGS

WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

In our everyday hustle and bustle we tend to overlook the good things from the past. This is true in square dancing as well. From the choreographic standpoint, we always tend to overlook "star" formations for long periods of time and then suddenly realize it and go back to them for a change of pace. The last "star" innovation we introduced with any degree of general use was the *Remake the Thar* series. While this idea was not a difficult one, everyone at the intermediate level didn't use it — and we don't know why they didn't. The same caller who claimed that *Remake the Thar* was too difficult for his group used *Relay the top* (which used a quarter turn four-hand star) and today uses *Motivate* which turns two two-hand stars and one four-hand star exactly half around. These latter movements are more precise in execution than any *Remake the Thar* ever had to be. Makes one wonder?



Also true to this date, *All-8 spin the tops* are not used in general across the country. Many moons ago, one of the most "popular" square dance figures was the triple allemande. The call was, "Allemande left, the ladies star, men promenade, allemande left, men star, ladies promenade, same girl allemande left, partner right, right and left grand." For the real hot-shots, the call became, "Allemande left, head couples star, sides promenade," etc. And the super-challenge groups used, "Arky allemande, head gents, side ladies star, others promenade," etc. The point being that we can dance these same star patterns using today's terminology of *All-8 spin the top*, and with more variations. Today we have Fractional tops of $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$ of *All-8 spin the top*. A fun example could be:

Grand right and left, meet partner
 $\frac{1}{4}$ top, corner $\frac{1}{2}$ top, move up 2 people
New one $\frac{3}{4}$ top, move up 3 people
New one $\frac{1}{2}$ top, that's mother
Turn thru, left allemande.....

CALLERS' QUESTIONS

RALPH TRICKETT, Richmond, VA.:
Re, flood of new ideas: Even locally, callers vary in what they teach and workshop. To avoid (personal) exhaustion and dancer frustration, we need some kind of a report that tells you what is going to "stick." We need to know when the call first originates if this is one to work on and present everywhere. Maybe there is no answer, but please comment.

ED. NOTE: Your editor can't answer in general terms acceptable to all but only from our own personal viewpoint. This is reflected in these pages and perhaps more so through the monthly analysis reported to all caller leadership in the pages of National Callers Report. After being involved in this sort of choreo analysis for almost twenty years, one begins to develop a "feel" for those ideas which will last — at least, longer than the average brainstorm. In many cases, this judgment will seem to be contrary to the author's and dancers' opinions at the time but in the long haul, experience from the past helps dictate final acceptance and use of the movement in question. As near as we can summarize, this experience reaction has been true at about a 19 out of 20 ratio. This is not as great as it seems when thinking in terms of almost 2,000 square dance terms now listed. At the ratio of "missing" five out of a hundred, our "score" over the years then reads that we missed on the analysis of over a hundred movements as being acceptable or not.

And how many did "stick" in this

period? Less than 30 of the "75 Basics" plus the ten or so now being entertained for standardization acceptance seemed to develop during the last two decades. So — when the call first originates, can we predict if it will stick so you can present it without fear of failure? No way, if the above explanation is to be taken as a guideline! We do have this sense of a good possibility occasionally, i.e., star thru (slide thru), swing thru, tag the line, peel off, flutter wheel, to mention a few. But we also missed a few (and are still doing so) which we don't dare mention. In general, authors and dancers think certain ideas are the greatest — time and use alone dictate their existence tomorrow. There is no crystal ball.

BILL WRIGHT, San Antonio, Texas:
I need a good evaluation on the use and interchangeability of *Split* and *Box circulate*. The way I see it, a "box" can be used in any set-up that a "split" can but not vice versa. *Split circulate* can only be used with ocean waves. If this is true, why have and use both when one term (*Box*) would do the job?

ED. NOTE: The "split" *circulate* came into being first, i.e. we split the wave into two halves which later on turned out to be two "boxes" side by side. A single file column is actually two "Boxes" set end to end. The facing direction of the dancers determines which is the side or end of a four-people box *circulate* set-up. *Curlique* was not accepted generally for many years so *box circulates* were not popular whereas *split circulate* was better known and used. I agree. *Box circulate* is the term to keep and use always. "Split" anything always leaves doubts of execution in the minds of the average dancers.

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.



TRANSFER THE COLUMN

by Lee Kopman, Wantagh, New York

From a single file circulate position, the first two lead people promenade right single file half way to the other side and face in while the trailing two move like a half tag and cast off $\frac{3}{4}$, then step thru and form right-hand waves with the waiting leaders. Movement ends in two parallel ocean waves.

Heads lead right circle to a line
 Curlique, TRANSFER THE COLUMN
 Centers trade, Boys run (1P2P)

Heads lead right circle to a line
 Box the gnat and curlique
 TRANSFER THE COLUMN
 Swing slide thru, couples circulate
 Bend the line (1P2P)

Head couples square thru four hands
 Swing thru, centers run
 Couples hinge, partners hinge
 TRANSFER THE COLUMN
 All-8 circulate, centers run
 Couples hinge, partners hinge
 All-8 circulate
 TRANSFER THE COLUMN
 Girls run, curlique, boys run
 Star thru, lines pass thru
 Partner tag, left allemande.....

Heads lead right circle to a line
 Pass thru, quarter left
 Left TRANSFER THE COLUMN
 Split circulate, left swing thru
 Boys run and bend the line
 Box the gnat, center four square thru
 Ends only left allemande
 Everybody right and left grand.....

Head couples star thru
 Double pass thru, boys run
 TRANSFER THE COLUMN
 Boys run, pass thru, quarter left
 Left TRANSFER THE COLUMN
 Split circulate, centers run
 Wheel and deal, left allemande.....

Head couples curlique, walk and dodge
 Spin the top, boys run, triple trade
 Partners hinge,
 TRANSFER THE COLUMN,
 Swing thru, boys run, swing thru
 Centers run, partners hinge, triple scoot
 TRANSFER THE COLUMN
 Swing thru, boys run, cast right $\frac{3}{4}$
 Couples hinge, bend the line
 Left allemande.....

Head couples star thru, all peel off
 Bend the line, turn thru and roll
 TRANSFER THE COLUMN
 Spin the top, trade the wave
 Cast off $\frac{3}{4}$ around
 Left TRANSFER THE COLUMN
 Girls run and cast left half way
 Pass thru, wheel and deal
 Square thru three-quarters
 To a left allemande.....

SPLIT TRANSFER

Head ladies promenade right half way to other side and face IN while the men step forward right shoulder to right shoulder to cast $\frac{3}{4}$ and step straight forward to join right hands with waiting lady. Move ends in a box circulate position (in single file circulate columns when starting from waves).

EXAMPLE:

Head couples curlique,
 SPLIT TRANSFER, walk and dodge
 Both turn right single file
 Around two and line up four
 Spin the top, SPLIT TRANSFER
 (Each half of wave)

All-8 circulate two spots
 TRANSFER THE COLUMN
 Girls run and box the gnat
 Left allemande.....

EXAMPLES by Jay King, Lexington, Ma.

Heads lead right and circle to a line
 Curlique, TRANSFER THE COLUMN
 Swing thru, curlique, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Do-sa-do to a tidal wave, cast off $\frac{3}{4}$
 TRANSFER THE COLUMN
 Spin the top, cast off $\frac{3}{4}$
 TRANSFER THE COLUMN
 Boys run, wheel and deal
 Square thru $\frac{3}{4}$, left allemande.....

Heads curlique, SPLIT TRANSFER
 Scoot back, walk and dodge
 Separate around one into the middle
 Pass thru, curlique
 SPLIT TRANSFER
 TRANSFER THE COLUMN
 Centers trade, curlique, boys run
 Wheel and deal, pass thru, trade by
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, SPLIT TRANSFER
 Peel off, centers run (right)
 SPLIT TRANSFER, peel off
 Centers run, curlique, swing thru
 Boys run, bend the line
 Crosstrail thru to corner
 Left allemande.....

Sides square thru, slide thru, curlique
 TRANSFER THE COLUMN
 Swing thru and cast off $\frac{3}{4}$
 Boys run, bend the line, slide thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, girls run (left)
 Left TRANSFER THE COLUMN
 (ends in left-hand waves)
 Girls run (left)
 Pass thru, wheel and deal
 Zoom, left square thru $\frac{3}{4}$
 Square thru $\frac{3}{4}$, left allemande.....

Sides square thru, curlique
 SPLIT TRANSFER
 Single file circulate twice, peel off
 Couples circulate, bend the line
 Curlique, TRANSFER THE COLUMN
 Scoot and slither, tag the line in
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$, left allemande...

Sides slide thru, square thru $\frac{3}{4}$
 Left swing thru,
 Left SPLIT TRANSFER
 Triple walk and dodge
 Girls (centers) walk and dodge
 Cloverleaf, boys square thru $\frac{3}{4}$
 Girls half sashay, left allemande.....

**HALF TAG, TRADE and ANYTHING
 from Ron Schneider, Berea, Ohio**

A variation of half tag, trade and roll.
 Instead of ending the combination call
 with roll, one can use "and . . .scoot-
 back, circulate, walk and dodge, etc.

EXAMPLES:

Head couples square thru four hands
 Swing thru, centers run,
**HALF TAG, TRADE AND
 WALK AND DODGE**

U—turn back, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

Heads lead right circle to a line, pass thru
**HALF TAG, TRADE AND SPLIT
 CIRCULATE**

Girls trade, swing thru, turn thru
 Left allemande.....

Head couples right and left thru, $\frac{1}{4}$ more
HALF TAG, TRADE AND ROLL
 Pass thru and curlique, centers run
**HALF TAG, TRADE AND SCOOT
 BACK**

All-8 circulate, centers twice, boys run
 Pass thru, wheel and deal, zoom
 And trade, left allemande.....

Heads lead right, circle half and veer left
**HALF TAG, TRADE AND SCOOT
 CHAIN THRU**

Cast off $\frac{3}{4}$, girls run,
HALF TAG, TRADE AND CIRCULATE
 Boys run, star thru, pass thru
 Partner trade, left allemande.....

Heads lead right, circle to a line
 Spin the top, **VERTICAL HALF TAG
 TRADE AND ROLL**, swing thru
 Boys run, star thru, swap around
 Left allemande.....

Heads square thru four hands,
 Swing thru, boys run
HALF TAG, TRADE AND BOYS RUN
 Slide thru, left allemande.....

Heads square thru four hands,
 Swing thru, boys run
**HALF TAG, TRADE AND SCOOT
 BACK**, girls run

Box the gnat, right and left thru
 Slide thru, left allemande.....

Heads square thru four hands,
 Do-sa-do to a wave, girls trade, girls run
HALF TAG, TRADE AND



WALK AND DODGE, California twirl
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads square thru four hands
Do-sa-do to a wave, eight circulate
Girls run, **HALF TAG, TRADE AND SPLIT CIRCULATE**, boys run,
Slide thru, square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads lead right, circle to a line
Swing thru, boys run, **HALF TAG, TRADE AND EIGHT CIRCULATE**
Boys run, trade by, left allemande.....

Heads square thru four hands
Slide thru, swing thru, boys run
Half tag, trade and boys run
Left allemande.....

by Jay King, Lexington, Massachusetts
Heads square thru, swing thru, boys run
HALF TAG, TRADE AND SWING THRU, centers run
HALF TAG, TRADE AND SWING THRU, boys run, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Pass thru, **HALF TAG, TRADE AND WALK AND DODGE, HALF TAG, TRADE AND WALK AND DODGE**
Tag the line in, curlique, girls run
Turn thru, left allemande.....

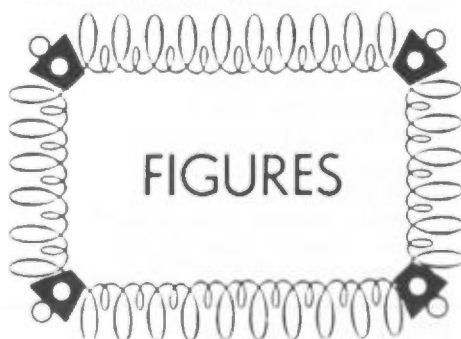
Heads half square thru, curlique
Swing thru, centers run
HALF TAG, TRADE AND FAN CHAIN THRU, girls circulate twice
Curlique, swing thru, centers run
HALF TAG, TRADE AND FAN CHAIN THRU, boys circulate twice
Swing thru, girls trade, boys trade
Boys run, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Pass thru, **HALF TAG, TRADE AND ROLL**, swing thru, centers run
Bend the line, pass thru
HALF TAG, TRADE AND ROLL
Swing thru, girls run, bend the line
Pass thru, **HALF TAG, TRADE AND ROLL**, swing thru, centers run
Bend the line, pass thru
HALF TAG, TRADE AND ROLL
Swing thru, turn thru
Left allemande.....

Sides lead right and circle to a line
Pass thru, **HALF TAG, TRADE AND CENTERS FOLD**,
Single file circulate twice, peel off
HALF TAG, TRADE AND BOYS FOLD, single file circulate twice
Peel off and couples circulate
Wheel and deal, square thru $\frac{3}{4}$
Trade by, square thru $\frac{3}{4}$
Left allemande.....

Sides square thru, curlique
HALF TAG, TRADE AND CENTERS CROSSFOLD, curlique
HALF TAG, TRADE AND CENTERS CROSSFOLD, turn thru
Trade by, swing thru, cast off $\frac{3}{4}$
Right and left thru, left allemande.....

Sides lead right and circle to a line
Spin the top, boys run
HALF TAG, TRADE AND TAG THE LINE, peel off, box the gnat
Spin the top, girls run
HALF TAG, TRADE AND TAG THE LINE, peel off, slide thru
Left allemande.....



FIGURES

by Dan Raymond, So. Calif. Callers
Heads slide thru, square thru $\frac{3}{4}$
Centers in, trade by, cast off $\frac{3}{4}$
Trade by, ends run, star thru, trade by
Right and left thru, pass thru, trade by
Left allemande.....
Heads square thru, centers out, trade by
Centers U-turn back, bend the line
Right and left thru, star thru, dive thru
Pass thru, left allemande.....
Heads pass thru, trade by,
Sides cloverleaf, heads pass thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads right and left thru, pass thru
 Trade by, sides cloverleaf, substitute
 Square thru $\frac{3}{4}$, left allemande.....
 Head ladies chain, heads partner trade
 Trade by, heads curlique, boys run right
 Centers in, cast off $\frac{3}{4}$, star thru
 Spin the top, slide thru
 Left allemande.....
 Heads rollaway, star thru, pass thru
 Trade by, pass thru, trade by
 Square thru five hands, trade by
 Slide thru, right and left thru
 Half square thru, trade by,
 Center four U-turn back, box the gnat
 Square thru $\frac{3}{4}$, left allemande.....
by Larry Prior, Roseville, Michigan
 No. 1 and 3 half square thru, star thru
 Turn thru, half tag, trade and roll
 Flutter wheel, swing thru, girls trade
 Eight circulate, boys trade, girls trade
 Centers trade, boys run, wheel and deal
 Centers in, centers crossfold,
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....
by Jack Lasry, Miami, Florida
 Heads lead right, circle to a line
 Do-sa-do to a wave, recycle, curlique
 Coordinate, wheel and deal
 Left allemande.....
 Heads lead right, circle to a line
 Boys walk, girls dodge, split circulate
 Girls run, curlique, triple scoot
 Coordinate, bend the line
 Right and left thru, slide thru
 Left allemande.....
 Heads lead right circle to a line
 Star thru, step to a wave
 Motivate, boys fold, girls swing thru
 Turn thru, star thru, cast a shadow
 Girls circulate, boys trade, spin the top
 To a curlique, boys run, left allemande..
 Head ladies chain to the right
 New side ladies chain across
 Heads crosstrail around one to a line
 Star thru, do-sa-do to a wave
 Eight circulate, scoot back
 Grand right and left.....
 Heads square thru four hands
 Swing thru, boys run, tag the line
 Girls cloverleaf, boys U-turn back
 Circle eight, girls square thru four
 Curlique, boys trade, boys run

Bend the line, star thru, left allemande..
 Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in, cast off $\frac{3}{4}$
 As a couple, do-sa-do the couple you face
 As couples make a wave
 As couples swing thru
 Boys as couples run around the girls
 Bend the big line, star thru
 Centers swing thru, box the gnat
 Square thru $\frac{3}{4}$, left allemande.....

Scoot & Dodge Figures

by Jay King, Lexington, Massachusetts
 Heads square thru, do-sa-do to a wave
 Scoot and dodge, cast right one quarter
 Couples circulate, bend the line
 Pass the ocean, scoot and dodge
 Cast right one quarter, couples circulate
 Bend the line, star thru, trade by
 Pass thru, trade by, left allemande.....
 Promenade, heads wheel around
 Pass the ocean, scoot and dodge
 Tag the line right, couples circulate
 Bend the line, left allemande.....
 Heads lead right and circle to a line
 Boys scoot, girls dodge
 Scoot and dodge, tag the line in
 Girls scoot, boys dodge
 Scoot and dodge, tag the line in
 Left allemande.....
 Sides square thru, swing thru
 Scoot and dodge, tag the line left
 Wheel and deal, left allemande.....
 Promenade, sides wheel around
 Slide thru, curlique, scoot and dodge
 Tag the line out, bend the line
 Slide thru, curlique, scoot and dodge
 Tag the line out, bend the line
 Left allemande.....
 Sides lead right and circle to a line
 Boys scoot, girls dodge
 Swing thru, scoot and dodge
 Cast right $\frac{1}{4}$, couples circulate
 Bend the line, star thru, zoom
 Partner trade, pass thru
 Left allemande.....
by Nick Moran, So. Cal. Callers Assn.
 Heads square thru four hands
 Square thru three hands, cloverflo
 Square thru three hands, cloverflo,
 Swing thru, spin the top, spin it again
 Spin chain thru, boys circulate,

Girls trade, right and left thru
 Square thru $\frac{3}{4}$, cloverflo
 Left allemande.....

Sides square thru, spin chain thru
 Swing thru, boys run, couples circulate
 Wheel and deal, pass thru, cloverflo
 Spin chain thru, swing thru, boys run
 Couples circulate, wheel and deal
 Pass thru, cloverflo, pass thru
 Cloverflo, left allemande.....

Heads star thru, pass thru
 Swing thru, turn and left thru
 Right and left thru, pass thru, cloverflo
 Star thru, flutter wheel, pass thru
 Boys fold, curlique, cast off $\frac{3}{4}$
 Boys run, left allemande.....

Sides lead right and circle to a line
 Half square thru, cloverflo
 Circle four, head men break to a line
 Half square thru, clover flo
 Square thru $\frac{3}{4}$, cloverflo,
 Do-sa-do to an ocean wave, swing thru
 Boys run, girls cast $\frac{3}{4}$, make a diamond
 Diamond circulate, boys cast $\frac{3}{4}$
 Girls circulate, girls trade
 Boys trade, girls fold
 Left allemande.....

by Will Orlich, Bradenton, Florida
 Head couples star thru
 Everybody partner trade and roll
 Curlique, boys run, centers in
 Cast off $\frac{3}{4}$ around, pass thru
 Wheel and deal, girls turn thru, star thru
 Bend the line, sweep a quarter, pass thru
 Partner trade and roll, curlique, boys run
 Sweep a quarter, star thru, pass to center
 Pass thru, left allemande.....

Heads lead right and circle to a line
 Spin the top, then turn thru and roll
 Scoot back, all-8 circulate, turn thru
 Roll, scoot back, boys circulate,
 Boys run, California twirl
 Couples circulate two positions
 Bend the line and sweep a quarter
 Left allemande.....

Heads flutter wheel, sweep a quarter
 Pass thru, square thru, sides go three
 Heads go four, sides separate
 Around one into the middle, star thru
 All partner hinge, wrong way thar
 Boys back up, shoot the star to a
 Left allemande.....

Heads right and circle half
 Veer left to a two-faced line
 Couples scoot back, cast a shadow
 Girls run, couples scoot back
 Cast a shadow, turn thru, trade by
 Star thru, pass thru
 Partner tag, left allemande.....

Head couples curlique, walk and dodge
 Circle to a line, turn thru, girls run
 Scootback but courtesy turn her
 Send her back Dixie style to ocean wave
 Cast a shadow, couples circulate
 Girls run, right and left thru
 Left allemande.....

Head couples star thru, double pass thru
 Cloverleaf zig-zag, swing thru, boys run
 Curlique, coordinate, cast a shadow
 Girls run, bend the line, curlique
 Coordinate, all-8 circulate, centers twice
 Wheel and deal, pass thru and trade
 Left allemande.....

OLE FANTOM BUSTER
 Head couples pair off, curlique, boys run
 Half tag the line zig & zag, all-8 circulate
 Four girls walk and dodge
 Those who can star thru, others peel off
 All fantom circulate, boys run
 Fantom circulate, boys run,
 Partners hinge, fantom circulate
 Boys run, side couples bend the line
 Pass thru, wheel and deal,
 Square thru $\frac{3}{4}$ to left allemande.....

by Jack Lasry, Miami, Florida
 Heads lead right circle to a line
 Pass thru, wheel and deal, zoom
 Double pass thru, zoom
 First couple left, next right
 Left allemande.....

Heads square thru four hands
 Circle to a line, pass thru
 Wheel and deal, zoom, square thru $\frac{3}{4}$
 Left allemande.....

Heads star thru, double pass thru
 Zoom, centers in, cast off $\frac{3}{4}$
 Centers square thru four
 Ends star thru, left allemande.....

Heads pass thru around one to a line
 Pass thru, wheel and deal, zoom
 Double pass thru, zoom centers in
 Cast off $\frac{3}{4}$, pass thru, tag the line right
 Bend the line, slide thru
 Left allemande.....

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BLUE STAR SINGLES

- 1997— Walkin' And Talkin, Caller: Marshall Flippo*
- 1996— Red Roses From the Blue Side of Town, Caller: Al Brownlee*
- 1995— Sing, Sing A Song, Caller: Johnny Wykoff*
- 1994— Banjo Contra, Caller: Jerry Helt*
- 1993— My Honey, R/D — Flip cued by Al Gordon
- 1992— It's A Sin To Tell A Lie, Caller: Marshall Flippo*

DANCE RANCH RELEASES

- 927— On A Highway Headed South, Caller: Ron Schneider *
- 926— I Think I'm Going To Make It All the Way, Frank Lane *
- 625— Blue Ridge Mts. Turning Green, Caller: Ron Schneider *

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- 1261— Night Coach, Caller: Andy Petrere*
- 1260— If You Love Me Let Me Know, Caller: Wayne Baldwin*
- 1259— Never Again, Caller: Lem Gravelle*

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- 1147— That Song Is Driving Me Crazy, Caller: Stan Ruebell*
- 1146— Mama Don't Allow, Caller: Johnny Creel*

SWINGING SQUARE RELEASES

- 2368— Bicycle Morning, Caller: Gary Mahnken*
- 2367— Amarillo By Morning, Caller: Ken Oppenlander*

ROCKING A RELEASES

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

SPECIAL NOTE: Blue Star Album 1021 is also on 8-track tape, just released.

TITLE: Marshall Flippo Calls the Basic 50.

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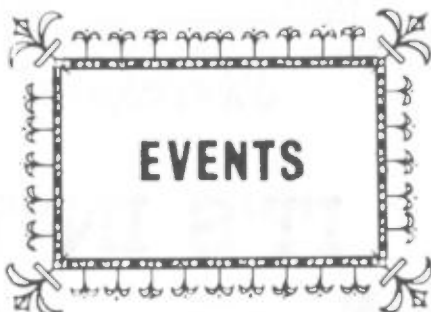
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MASSACHUSETTS — Grand Jubilee, Dunfey Hyannis Inn; Dec. 6-8; Ken Anderson, Red Bates, Al Brundage, John Hendron, Earl Johnston, Dick Jones; rounds by Bob & Judy Smith. Write: Grand Jubilee, 83 Michael Road, Stamford, CT 06903.

NORTH CAROLINA — 14th annual Winter Wonderland S/R Dance Festival, City Park, Shelby; Dec. 6-8; Jack Lasry, Sam Mitchell; rounds by Charlie & Marge Carter; write Winter Wonderland, P.O. Box 313, Shelby, NC 28150.

GEORGIA — Dixie Federation Callers Yuletide Dance, Tifton Recreation Center; Dec. 7. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

CALIFORNIA — Toys for Tots Dance, Bachelors & Belles S/D Club, Long Beach; Dec. 8; Cerritos College, 11110 E. Alondra, Norwalk, CA.

TEXAS — Lubbock Area S/R Dance Federation, Fair Park Coliseum; Dec. 7; caller: Don Franklin, rounds: Larry & Donna Kirkpatrick. Write Bill Hunt, Rt. 1, Wilson, Texas 79381.

TEXAS — Lubbock Area S/R Dance Federation, Fair Park Coliseum; Dec. 31; caller: Barry Medford, rounds: Mel & Fran Korchenko. Write Bill Hunt, Rt. 1, Wilson, Texas 79381.

VIRGINIA — Ed Fraidenburg at George Marshall School, Falls Church; Jan. 5; Rounds by Ostlunds. Write Howie Shirley, 10311 Dunfries Rd. Vienna, VA. 22180.

EASY LEVEL PAGE, Continued

JINGLE BELLS

Sent in by Carole Howard of Mt. Pleasant, Mi

RECORD: Blue Star BS-1637 "Jingle Bells"

First couple join the sides

Forward six you go

Six fall back and don't be slow

First couple do-sa-do

Fall back to your place

Forward six again

Lone couple swing

In the middle of the ring

And six hands all around.

CHORUS:

Six hands round a six-hand ring

Round and round you go

And when you are home again

This is what you do —

You allemande with your left hand

A do-sa-do your own

Next couple must be ready

When you hear the call

Second couple to the side . . .

This dance from John Roach of Glencoe, Mn., fits right in with "swiggle sticks" and New Year's Eve.

SWIGGLE

RECORD: Marie Laveau, RCAAPBO-0261

FOOTWORK: Opposite throughout.

SEQUENCE: Alternate A,B.

FORMATION: Line of M facing line of W, M's line to right of cuer. Partners opposite.

INTRO: Wait four measures.

PART A:

1-2 SIDE, TOUCH, SIDE, TOUCH;
SIDE, BEHIND, SIDE, TOUCH;
Lines facing: step swd L, touch R,
step swd R, touch L; step swd L, be-
hind with R, swd L, touch R;

3-4 SIDE, TOUCH, SIDE, TOUCH;
SIDE, BEHIND, SIDE, TOUCH;
Repeat 1-2, on opposite feet.

PART B:

5-6 FWD, —, FWD, —; TURN, BACK,
ROCK BACK, RECOVER;
Step fwd L, —, fwd R, —; (pass right
shoulders with partner on second step)
Make a sharp LFC turn to face
partner & wall, step back R (to
COH), rock back on L, recover
R; (Lines have changed places)

7-8 FWD, —, FWD, —; TURN, BACK,
ROCK BACK, RECOVER;
Repeat directions for 5-6, which will
return lines to starting place.

If a Hawaiian flavor is desired, try Columbia
Record 4-44298 and slow to 41 rpm.

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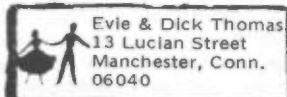
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APOLOGIES

Those little "printing gremlins" are at work again, we're sad to report, and some omissions in the November issue need to be pointed out. On Page 7, under "Success Story," a credit to Pen-Del-Fed-Facts is necessary. On Page 28, "Straight Talk" should have been credited to Dave Johnstone, Toronto Topics. Stan's brother's name is Bob, omitted under "Cover Talk" on page 65. In the "Finish Line," add the word "wear" between "have to" and "work shoes."

IN MEMORIAM

Marty Winter, Venice, Florida

ENCORE, Continued

boxes on feet or everyone blindfolded. Happy partying this coming year!

The New Idea for this month is Spin the Top, introduced by Holman Hudspeth of Michigan.



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EXPERIMENTAL BASIC

PULSE POLL



Note that Coordinate, the new Callerlab experimental basic for this quarter, has already hit the Number One spot in the experimental category, based on the usual poll of twenty note service and workshop leaders coast to coast. Number in parentheses show the figure's standing in the November Pulse Poll.

MAINSTREAM

(Plus-10 over the standard 75 group)

1. Flutterwheel (1)
2. Curlique (2)
3. Walk and Dodge (4)
4. Scoot Back (5)
5. Zoom (6)
6. Partner Tag (N)
7. Sweep a quarter (3)
8. Spin chain the gears (7)
9. Partner trade (8)
10. Cloverflo (9)

ALSO RAN: Peel the top, fan the top, Split/Box/Single file circulate.

TOP TEN EXPERIMENTAL

(Highly experimental, use with caution)

1. Coordinate (1)
2. Lock it (5)
3. Transfer the column (N)
4. Motivate (6)
5. Recycle (4)
6. Half tag, trade, roll (7)
7. Ferris wheel (9)
8. Reciprocate (8)
9. File to a line (10)
10. Cast a shadow (3)

ALSO RAN: Flip back, grand parade.

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EUROPEAN COLLEGE

The 7th European R & S/D College will again be held during the Easter school vacation at the Armed Forces Recreation Center, March 30 to April 5, 1975. The Chiemsee College is open to all graduate square dancers and will take place in the beautiful Lake Hotel located at the foot of the majestic Bavarian Alps and alongside one of Germany's largest lakes. There will be scheduled afternoon workshops, tours, square and round dancing, fun after-parties, skits and games. Callers for the week will be Tom Crisp and Bob McVey along with Doerrs and Gregorys conducting rounds. Bob Rausch will program youth activities. In conjunction with the event, the European Callers and Teachers Association will offer an introductory callers course. For more information, please contact Gina Crisp, 2nd MOB, Box 6138, APO NY 09633.

*Tom Crisp
APO NY*

S/D ACTIVITY IN ARKANSAS

Square Dance Land U.S.A., home of Square Dance Inc. of Arkansas, a non-profit corporation formed through the vigorous efforts of Glenn Turpin of Lepanto, continues its promotion of square dancing. Through this organization many ideas have been carried out, including the annual scholarship given to a callers' college, the presentation of an annual award to an individual or couples showing the greatest leadership qualities over a period of time, construction of Promenade Hall in Harrisburg, and the First Southland S/D Festival, to be held after two and one-half years of planning and prepara-

tion.

Staffing this Festival for 1975, and annually, are the Arkansas Traveler, Glenn Turpin and Cal Golden of Hot Springs. Glenn and Cal are dedicated to this fine recreational activity and have put forth great efforts for the enjoyment and relaxation of others. Both have been recipients of the Arkansas Good Will Ambassador Award. The 1975 Festival guest staff will include Bob Cone of Ft. Smith; Elmer Sheffield of Tallahassee; and rounds by Jack and Marie Seago and Bill and Elysie Johnson of Memphis. James Snowden is chairman. The Chamber of Commerce will publicize the event through the newspapers, with television coverage through Memphis. The event will be held at Southland Race Track in West Memphis, gateway to Arkansas S/D Land, on January 10-11. Main square dancing will be in the theater room with accommodations for 120 squares. Space for more dancing will be available for future use, and will accommodate up to 5000.

Tentatively, Governor Dale Bumpers and Congressman Bill Alexander plan to be present on Saturday.

Total proceeds will be turned over to Square Dance Inc., for their continued efforts and promotional ideas.

*Mrs. Fran Sherman
Williford, Arkansas*

CHATTANOOGA CHOO-CHOO

The Chattanooga Area S/D Association sponsored the 19th Chattanooga Choo-Choo Festival in October, and the well-attended event was a tremendous success.

Following a welcoming speech by Mayor Walker on Friday night, the festival, sponsored by the ten western square dance clubs and three round dance clubs that make up the Chattanooga S/D Association, started with callerama night. Twenty callers from five states and three round dance teachers provided the dancing.

Saturday featured an all-day workshop to learn new steps from visiting round dance teachers, Charlie and

Marge Carter of Columbus, Ohio and new figures from caller Ted Frye of Knoxville.

The highlight of the two-day extravaganza was the evening of square dancing on Saturday. Door prizes were awarded, and exhibitions by the Carters and the Kennesaw Mountain Kloggers were conducted. Spectators were welcomed and a large number of non-club members did attend. Officials for the association's gala event were Mr. and Mrs. Earl Eakins, president; Mr. and Mrs. Jim Greeson, chairmen of cal-

lers, and Mr. and Mrs. Jack White, publicity chairmen.
*Rollin Moseley
Scottsboro, Alabama*

OLDE CITY SUNDAY

The Philadelphia, Pennsylvania, Bicentennial committee celebrated the 200th anniversary of the First Continental Congress with Olde City Sunday in September.

In the fashionable Society Hill section at the Society Hill Towers, on the banks of the busy Delaware River, Olde City Sunday was celebrated with a

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square dance among the other attractions.

A million people gathered to see "The Biggest Block Party in History." Olde City Sunday's sponsors, Philadelphia '76, took great pains to give folks a varied selection of fun, and forty-seven events were scheduled. The area was closed to traffic.

The Bicentennial celebration will be held in 1976 and the year following Philadelphia area dancers will host the 26th National. *Bobbie Kauffman
Glassboro, New Jersey*

TOP TEN - BUCKEYE POLL

1. Somebody's Thinking of You
2. Walk Right Back
3. One Lonely Night
4. Take One Step
5. Kontiki
6. Stardust
7. Beautiful River
8. Satin Sheets
9. Sweet Sixteen
10. Sugarman



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ROUND DANCES

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COUNTRY LOVE—Hickory 324
Choreo by Ken Croft & Elene de Zordo
Good country music and a good easy intermediate two step.

ONE LOVE—Dance A Long 6070
Choreo by Eddie & Audrey Palmquist
Very pretty music and a comfortable solid intermediate international waltz.

SHALL WE DANCE—Dance A Long P6066
Choreography by Leo & Peg Landoll
Good "big band" music with a high intermediate routine.

OUT OF NOWHERE—Windsor 4533
Choreography by Ray & Phyllis Stier
Good music and a flowing intermediate foxtrot.

RAMBLIN MAN—RCA 10020
Choreo by Charles & Dorothy Demaine
Good music and an interesting fun-type easy-intermediate two step.

RUB IT IN—ABC 12013
Choreography by Ted & Janice Reeder
Current pop tune with a vocal by Billy Crash Craddock; easy two step using basic figures.

FOR YOU—Telemark 1918
Choreography by Art & Garrie Jackson
Very pretty music; a flowing strong intermediate waltz routine with international figures.

TIL THERE WAS YOU—Telemark 15487
Choreography by George & Sonja
Good rhumba music with a strong intermediate routine.

HOW WONDERFUL TO RHUMBA—Telemark 15487
Interesting strong intermediate rhumba with good "How Wonderful To Know" music.

GAZPACHO—Dance A Long 6108
Choreography by Ray & Lillie Doyal
Good music; comfortable intermediate three-part cha cha.

LET ME KNOW—MCA 40209
Choreo by Tommy Bradbury/Susan Hembree
Good music with an Olivia Newton-John vocal; flowing intermediate two step.

JUST IN TIME—Grenn 14200
Choreo by Clark & Ginger McDowell
Good music and a flowing intermediate two step.

LOUISE—Grenn 14200
Choreography by Hal & Louise Neitzel
Good music and a good interestingly different intermediate two step.

MISSISSIPPI MUD—Grenn 14199
Choreography by Ken Croft/Elena de Zordo
Good Dixieland music; a fast-moving fun-type intermediate two step.

GRAPEVINE RAMBLE—Grenn 14199
Choreo by Bob & Joanne Schindler
Good music; easy intermediate two step using basic steps.

SEND A LITTLE LOVE MY WAY—RCA 0323B; by Dave & Nita Smith
Good Henry Mancini music; a pleasant intermediate two step with transition and quick two steps.

MIDNIGHT IN PERU—Telemark 4004
Choreography by Paul & Kay Nay
Good quiet tango music; three-part solid intermediate tango.

BONAPARTE'S RETREAT—Capitol 3926
Choreography by Everett & Peggy Myers
Good Glen Campbell music; a solo dance with a six-measure easy routine.



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CROSS ROADS

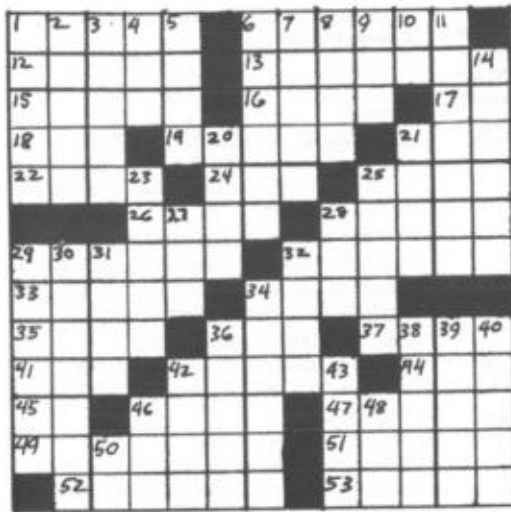


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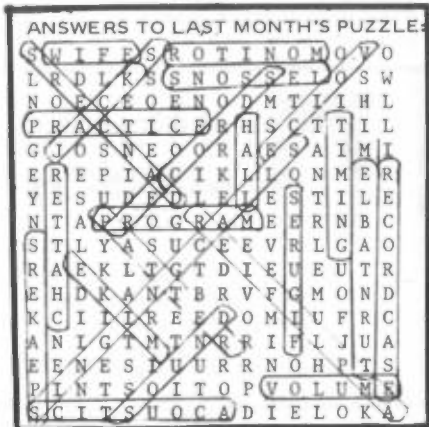
ACROSS

1. Christmas mood
6. "----- Fideles"
12. Witches' spells
13. Callerlab figure for last quarter.
15. Similar
16. Sounds of remonstrance
17. Caller from Silkeston, Mo. (Abbr.)
18. Not well
19. Japanese girl's name
21. "Heel And --- Polka"
22. Christmas carol
24. Transportation to Bethlehem
25. "O Little ---- of Bethlehem"
26. Once
28. Worn on S/D belt (sometimes)
29. Street direction (2 words)
32. Ingredient in holiday punch
33. "Poor Little ----"
34. Gives dance admission
35. Wading bird
36. Merle Orlich (---, Will)
37. Allemande ----
41. Age
42. Holiday dinner
44. Guido's note
45. Western state (Abbr.)
46. "-----do" (var. sp.)
47. Place
49. Successful businessman
51. American Early & Late Marchers Association (Abbr.)
52. Nickname for red-blondes (var. sp.)
53. Shaver (var. sp.)

DOWN

1. Ladies ----
2. Greeting word
3. Person who's deported
4. Cry upon seeing a mouse.
5. Ship's officer: pu----
6. One who draws/paints "---- the Halls" (pl.)
8. "Little Sir ----"
9. Windmill ---tem of calling
10. Tender Care (Abbr.)
11. Shoved
14. Fairly
20. "Stepping ----"
21. "Down ----"
23. R/D leader, Peggy ----
25. "Here's to"
27. Boys --- (past tense)
28. "---- it, you'll like it!"
29. The East
30. "----- Calls You Darlin' Anymore" (possessive)
31. Easy Beginners In Newton (Abbr.)
32. Deep male voice
34. Loud
36. Intermediate
38. Part of foot not danced on ---- style
40. Speed detection device
42. Refreshments
43. Russian ruler
46. --- Franklin, caller
48. Alternate to coffee
50. Pacific state (Abbr.)

ADVENTURE



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This month we received three new hoedown records, all on Thunderbird label. All three have great banjo and guitar pickin'. T-Bird Rag is a little on the wild side. All have quite a lot of melody so if you like melody with your hoedowns, these could be fine.

LIZA JANE (Key A)/ CINDY LOU (Key F)
TH508;

BUZZIN' AROUND (Key D)/JAILHOUSE
JITTERS (Key E), TH 509;

T-BIRD RAG (Key D)/SOMEBODY'S
SOUND (Key F), TH 510.

WALKIN AND TALKIN— Blue Star 1997

Caller: Marshall Flippo

Flippo comes up with the big one this month. Dancers will go for it. FIGURE: Heads square thru four hands, corner lady do-sa-do, recording from Tommy. FIGURE: Heads square thru four hands, square thru with the outside two, you're facing out, partner trade, right and left thru, spin the top, ends trade, swing and promenade.

BRING BACK THE WALTZ— Lightning S
5027; Caller: Dewayne Bridges

Really fine music with a nice moving figure. FIGURE: Heads promenade half way, lead right and do-sa-do, curlique, then walk and dodge, partner trade, then right and left thru, slide thru, square thru three-quarters, swing corner and promenade.

FLOATIN' DOWN TO COTTON TOWN—
Pulse 1010; Caller: Bruce Johnson

Good figure and music with that great Dixie beat. Banjo is terrific. FIGURE: Heads right and left thru, then whirlaway, slide thru and face the sides, swing thru, boys run right, wheel and deal, make a right hand star and make a wave and balance, recycle, star thru, right and left thru, flutter wheel, slide thru, and swing that lady, promenade.

GOOD OLD SQUARE DANCE DAYS— Hi-
Hat 441; Caller: Tommy Cavanagh

England's contribution to square dancing is back with us again. This is another very fine

turn it once around, girls turn back, swing the corner, left allemande, come back and promenade.

THE OLD MAN FROM THE MOUNTAIN—
Swinging Square 2369; Caller: Wayne Mahan
Good beat and an interesting figure, but we had better give it a walk thru. FIGURE: Heads curlique, boys run right, do-sa-do with the corner girl, ocean wave, trade sashay, wheel and deal, corner allemande, weave the ring, do-sa-do, go back and swing the corner girl and promenade her.

IS IT TRUE WHAT THEY SAY ABOUT
DIXIE— Scope 582; Caller: MacMcCullar

Very good music with a good intermediate figure. FIGURE: Heads square thru four hands, curlique, scoot back, curlique, swing thru, boys run, wheel and deal, swing corner, left allemande, come back and promenade.

BILL JONES GENERAL STORE— Kalox
1165; Caller: Vaughn Parrish

Great music, very nice figure, but hundreds of words to learn before you can call it. FIGURE: Head ladies chain while the sides promenade three-quarters. Crowd in between the heads and make a line, up and back, slide thru, square thru three-quarters, do an allemande left with the corner, walk by your own, swing the right hand gal and promenade.

OLD MAN FROM THE MOUNTAIN— R&R
RECORDS 106; Caller: Ernie Nation

Two records with the same tune in this month's supply. This one has intermediate figure and nice music. FIGURE: Heads square thru four hands, corner do-sa-do, curlique, scoot back, boys run, square thru three hands, corner allemande, do-sa-do your own, swing corner, promenade.

WINTER WONDERLAND— Windsor 5050
Callers: Shelby & Laura Lee Dawson

This is the first of the new Christmas records to arrive. The tune has been done before on three labels. The music on this record is very good with an excellent figure. An alternate figure is given on the call sheet. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, slide thru, square thru three hands, swing corner, left allemande and promenade. ALTERNATE FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, recycle and sweep a quarter more, pass thru, swing the corner, left allemande and promenade.

SUNSHINE FEELING — Top 25305

Caller: Reath Blickenderfer

Good fast beat with an easy figure. FIGURE: Heads square thru four hands, when you

get to the corner, circle up four, head men break to a line, up and back, pass thru, wheel and deal, then zoom, square thru three-quarters, corner swing, left allemande, promenade.

CAR WASH BLUES— D&R Records 108

Caller: Ron Russell

Good music, nice pattern. FIGURE: Heads promenade half way, sides right and left thru, pass thru, cloverleaf, heads star thru, pass thru, cloverleaf, centers pass thru and swing the corner, allemande left, promenade.

ANOTHER FLING— FTC 32001

Caller: Bob Dawson

Done to the tune "Second Fling" and that tune has not been around for a long, long time. Bob Dawson is the caller who made that great record "Summer Sounds," that was probably the best-selling record in the past ten years. FIGURE: Heads promenade half way, pass thru, partner trade, flutter wheel and sweep a quarter left, pass thru, do-sa-do, swing thru, men trade, swing a brand new girl, promenade.

HIGHWAY HEADED SOUTH— Mustang 165; Caller: Davie Smith

Real good beat, easy figure. FIGURE: Heads promenade half way, down the middle and

square thru four hands, right and left thru, star thru, square thru again four hands, trade by, swing, promenade.

I'VE LOVED YOU ALL OVER THE WORLD— FTC 32002; Harry Tucciarone

Good music with a good intermediate dance. FIGURE: Head couples star thru, California twirl, do-sa-do the outside two, ocean wave, scoot back, boys trade, boys run, tag the line, face right, wheel and deal, pass thru, U-turn back, swing corner, keep her, promenade.

SUNDOWN— Wild West 1-20

Caller: Marv Lindner

Two grand squares in the break is a bit too much for most dancers. FIGURE: Heads promenade half way, right and left thru, slide thru, square thru three-quarters, left allemande and weave the ring, do-sa-do and promenade.

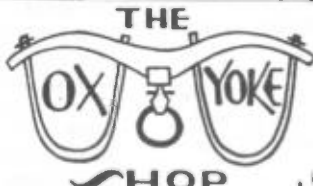
I WISH THAT I HAD LOVED YOU BETTER— Windsor 5051; Caller: Ross Quast

Fine music, average figure. FIGURE: Head couples promenade halfway, lead right and circle to a line, star thru, pass thru, trade by, left allemande, weave the ring, do-sa-do and promenade.

WALKIN' SHOES— Grenn 12146

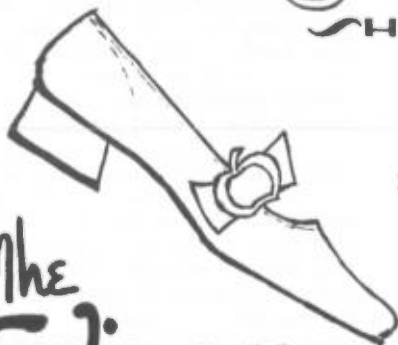
Caller: Johnny Davis

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MIDNIGHT, ME AND THE BLUES— MacGregor 2158; Caller: Monte Wilson

A good slow relaxing dance. Dance goes through four times, no opener or break. **FIGURE:** Four ladies chain across, chain them back, join hands and circle, left allemande, do-sa-do, left allemande, promenade, heads square thru four hands, do-sa-do, star thru, square thru three hands, corner swing, left allemande, come back, do-sa-do and promenade.

YOU DO SOMETHING TO ME— MacGregor 2157; Caller: Ralph Hill

Fair music, a busy dance. Lots of basics to do without much time to do them, this would be a good record for workshoping. **FIGURE:** Heads right and left thru, flutter wheel, curlique, walk and dodge, curlique again, walk and dodge, partner trade, right and left thru, curlique, walk and dodge, trade by, swing corner, promenade.

SING IT — Lucky 102

Caller: Bill Martin

An easy figure with pretty fair music. **FIGURE:** Heads promenade half way, lead out right and circle to a line, up and back, right and left thru, star thru, right and left thru, pass thru, allemande left, do-sa-do your own, corner swing and promenade.

LAY SOME HAPPINESS ON ME— HiHat 422; Caller: Ernie Kinney

A good figure but tempo seems to be a little slow for good dancing. **FIGURE:** Heads square thru four hands, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner, promenade.

TURN OUT THE LIGHTS— Wild West 1-23 Caller: Larry Jack

Very slow relaxer, a good one for tired dancers. This was done before on Longhorn. **FIGURE:** Heads square thru four hands, split the outside round one, all eight to the middle and back, curlique, boys run right, do-sa-do, swing thru, boys trade, corner swing, promenade.

RAINBOW IN MY HAND— Thunderbird TB 109; Caller: Jim Deeter

Good music with an average figure. **FIGURE:**

Continued on Page 67

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SOMEDAY WE'LL MEET AGAIN

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RB 160 — by Richard Silver

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GRAND ZIP, Continued

Pass the ocean, and Follow Your Neighbor and Spread, and our reaction and that of others was "Blah." Other new figures left us feeling the same.

I guess that what we are saying is that our choreographers are hard put to come up with something, and are really scraping the "bottom of the barrel." It's tough to follow a period that gave us *Tag the line* and *Flutterwheel*.

I, as a caller, would like to see the choreographers spend more time giving us more new and different ways of using the "old and really good" material. How about it, fellas? *Larry Spaven*
Rochester, New York

S/D RECORD REVIEWS, Continued

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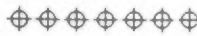
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Janie Creel of Metairie, Louisiana, models a Christmas outfit which she fashioned while driving to dances with husband, Johnny. Many hours of driving and sewing sequins are reflected in the lovely holiday ensemble.

The blouse is made of red velvet with silver metallic braid trim around the neckline. It has a high round neck and bell sleeves. The circular skirt is created of white felt, with one row of red rick-rack and two rows of silver metallic rick-rack around the bottom. There are six ribbon and sequin bells on the skirt. The bells were cut from felt material, on which red satin was applied for the bow section, and white for the bell section. Red sequins and beads were sewed on the ribbons, and silver sequins and beads on the bells. Purple sequins and beads decorate the gongs. The bells are attached to the skirt by snap fasteners so they are removable when the skirt needs cleaning.

Janie also sewed a vest for Johnny of the white felt with one row of red rick-rack and one row of white rick-rack around the edges. One bell, matching those on Janie's skirt, is attached to the back of the vest with snaps.



Needle Notes

by Judy Ross Smith

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square line



Question from a reader: *Can anything be done about square dance figures that make it too easy for guys to get a little fresh with the girls?"*

Answer: Jack Lasry, in his October "Notes to Callers," suggests that in teaching RECYCLE, it isn't such a good idea for the couples in a wave position to switch hands so that the man reaches over to take the girl's left hand in his right. His reasoning is that in so doing "his hand can and often does brush across her chest."

We're glad that Jack has the "guts" to speak out on a styling point that could be considered offensive. For this same reason, many callers never call rollaway with a half sashay from a moving star promenade. On paper it looks fine, and in theory, it flows well, but practically, since the man has an arm around the girl, who is on the outside moving across in front of him as he moves forward, it often becomes as

much a body contact maneuver as rolling your thumb on paper for an ID imprint.

Some especially "opportunistic" men can become offensive under the guise of doing an innocent kind of basic. These same men often overstep the bounds of propriety on the "yellow rock" of the Hungarian Swing that has so often replaced the do-sa-do.

Too often we make this a "hush-hush" matter, but since we know we've actually *lost dancers* because of these guys with fresh attitudes, let's face the matter squarely. For gosh sakes, fellows, *look*, but don't touch, please! And *be gentle* with those arm turns and swings. Is the incidence of dancers overstepping the boundaries of gentlemanly or ladylike conduct on the increase? We hope not.

An old patter line of years ago, when patter lines were more in vogue, goes like this:

"Come back home, don't get left
Swing your girl, feel her heft!"

The inevitable next question from the joker in the crowd would be "What in the world is her *heft*?" and we're glad that both the phrase and the word is pretty well out of common usage.

We'd be remiss if we didn't acknowledge that square dancing does afford the timeless, pleasant sensation of taking a girl (partner or otherwise) in your arms for a swing and holding hands on a promenade, but chivalry didn't die with Chevalier. Don't be handy, Andy!

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SETTING UP A SEMINAR, Continued

EDUCATION & INFORMATION—Ken Parker

We must develop leaders to carry on. No one lives forever. It takes time to develop leaders. New organizations must have years of successes and mistakes to develop capable leaders. Education of square dance leaders is a continuing, endless effort. It is required at all levels — club, association, state and national. It is the first responsibility of present leaders to educate others in order to perpetuate square dancing.

We must create the atmosphere suitable for square dance education through stable organizations, regular programs and able leadership. Able leadership, well motivated with pride and enthusiasm, is the big step toward a good program. Interesting programs must be provided for both caller and dancer groups.

The key to success is in preparation. Make assignments in detail at least three months in advance. Use the best qualified and most recognized people along with some developing leaders. New England and Washington State now have good continuing education programs. Associations that cover great distances, such as the west and southwest, should move meetings to various locations. Good educational programs can be provided for weekend affairs, an afternoon or a one or two-hour session. Plan a broad program slanted toward one educational objective. With continuing programs, it is well to have plans a year in advance.

Good programs can be planned around usual problem areas, such as organization unity, community relations, legal aspects, such as insurance and incorporation, and leadership.

Consider people from outside square dancing to add interest and freshness to your program, such as ministers, industry leaders, university personnel, retired people or civic leaders. Leadership should be the program highlight. Prime time for seminars is Saturday evening and Sunday.

The qualities of leaders are great

guidelines for selecting leaders, as well as good subjects for discussion. Qualities such as willingness to serve, ability to organize, pride in the organization and activity, ability to get along with people, ability to delegate responsibility, broadmindedness, ability to plan ahead, courage or fortitude should be kept in mind.

California's recent experience with a public relations and publications seminar presented at various locations around the state is a good example of excellent planning. A full time PR man who was also a square dancer, headed the event. It was broad on a single subject and directed toward specific leaders. It was well planned with good speakers and well-motivated dancers attending.

Discussion following the panel brought out other pertinent facts:

Securing a name caller to follow the seminar is good insurance for attendance.

Most seminars are underwritten by square dance organizations, but usually pay their own way. The St. Louis area usually charges three dollars per person to pay the expense of the caller following the seminar. California state organization pays cost of their seminar. Baby sitting, the problems of singles, picking subjects, who to invite, where to find leaders, what to do with too many leaders, all came in for discussion.

It was agreed that a seminar provided a framework and outline for the area or organization that wanted to stimulate leadership for the growth of square dancing and the organization. It provides ideas and experiences to help the area or organization that has lost the "spark" and wants to rekindle its spirit and competence.



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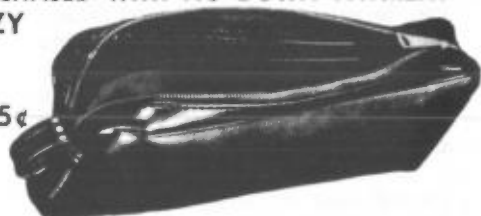
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Those clubs or groups who are looking for ideas and suggestions for after-party entertainment will find this thirty page booklet full of ideas and themes already developed and prepared — ready for use. Most important, however, is the fact that this collection will serve as a good "starter" and many other ideas will be originated. Traveling dancers will not be so apt to say, "Oh yes, we saw this at such-and-such a club."

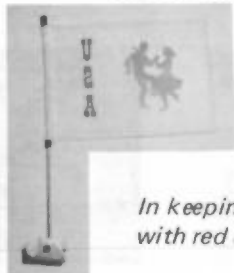
Because in many areas of our country, dancers are from all age groups

and from many races, creeds, professions and occupations, we should strive to choose after-party fun and entertainment for "family consumption." Let us never be guilty of offending anyone. There are so many really funny things that happen everyday, there should be no shortage of good material worth dramatizing. Be original, be different, be constructive, not destructive!

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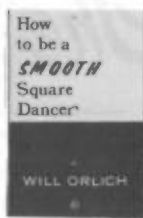
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p. 36

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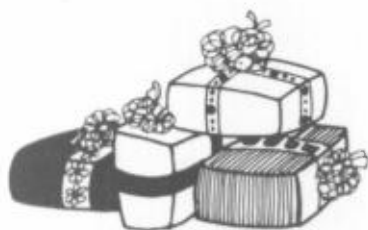
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GETTING IT ALL TOGETHER

ONCE A MONTH YOUR STAFF OF "MERRY ELVES" WORKS EXTRA DILIGENTLY WITH THE "TOOLS OF THE PUBLISHING TRADE" TO PREPARE YOUR ISSUE OF THIS MAGAZINE



It happens, strangely enough, about the 24th of each month, just as we're ready to "play Santa" and check it, label it, bag it, and send it to the doorsteps (with the help of the U.S. mails) of all you "good little boys and girls," internationally. We trust, however, your mailman doesn't bring it down your chimney. Here are some candid shots of your staff at work.



Mona Bird and Mef Merrell work around a full-size ping pong table to sort groups of magazines into proper zip code order.



Mary Fabik sits at the addressograph machine a full day running through many thousand address plates, which raises quite a clatter.



Jo Homyak pops off letters and magazine items in quick succession on the IBM Selectric.



Cathie checks the files in this candid pose, or squeezes copy to fit the right layout space.



Fred Lill, in true Santa fashion, bundles and bags the magazines. He's rather devoted to the CLAUS.



Stan is caught in the middle of a letter, perhaps soliciting a feature story from someone.

SEASONS GREETINGS