

A M E R I C A N

JANUARY 1975



S Q U A R E D A N C E



STARTING OUR THIRTIETH YEAR
OF PUBLISHING
YOUR MAGAZINE

CO-EDITORIAL



Thirty years old! American Square-dance is alive and well and flourishing as we celebrate its third decade in the square dance world. By February, its circulation will be quadruple the 1968 figure when we became its editors. Although the magazine has had ups and downs during its thirty years on the scene, it is currently growing so quickly that we are adding files and office equipment, and increasing available space to accommodate it.

We, as *your* editors (for it is *your* magazine), feel a great responsibility as American Square-dance Magazine moves into the next decade. Keeping our fingers on the pulse of the activity through travel and talk is a herculean task. Selecting manuscripts for publication means weighty decisions. We are grateful for *your* contributions — original articles, thoughtful suggestions and stimulating feedback. We endeavor to reflect many aspects of questions and we promise to publish pros and cons in Straight Talk and Feed-

back. Sometimes we are only sent “con” opinions — these we print without “planting” the opposite side. The only time we hold off on printing opposing or minority opinions is for reasons of space, logic or good taste. If you disagree with a statement and want your views made public, write them down and send them in. Public opinion on any question is just that — public. And those who make their views known are apt to sway readers’ opinions.

“January is” looking ahead. “Celebrating an anniversary is” reminiscing about the past. Our thirty-year past, which reflects the surge of interest in modern square dancing, is a small one compared to the 200-year history we are soon to celebrate in the U.S. We will be doing some looking backward this year, especially to help those who are planning bi-centennial events, but we’ll be looking ahead, too, through 1975, 1976, and on to 2000. We’ll be fifty years old in 1994. With *your* help, we’ll still be going strong!

AMERICAN
**SQUARE
DANCE**

"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"

Publishers and Editors
Stan & Cathie Burdick

Workshop Editors
Willard Orlich

Bob Howell
Ed Fraidenburg

Record Reviewers
Doug Edwards
Frank & Phyl Lehnert

Feature Writers
Harold & Lill Bausch
Jim Kassel
Mary Jenkins

Editorial Assistants
Mona Bird
Mary Fabik
Jo Homyak
Mef Merrell

National Advisory Board
Edna & Gene Arnfield
Bob Augustin
Al "Tex" Brownlee

Louis Calhoun
Orphie Easson
Phyl & Frank Lehnert
Singin' Sam Mitchell

Ken Oppenlander
Vaughn Parrish
Dave Taylor
Bob Wickers

Box 788

SANDUSKY, OHIO 44870

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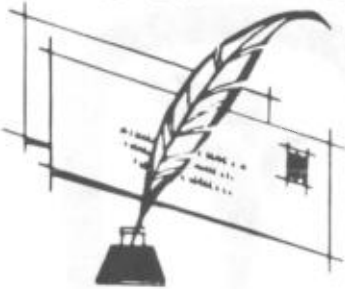
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Grand Zip



Just a line or two, to let you know I find your magazine most helpful and enjoy it also, as I am learning to call.

I enjoy dancing and calling tips along with your latest Callerlab Confab. Please continue my subscription for two more years.

*Dean Fisher
Collingwood, Ontario*

... May I once again express our thanks to you and your staff on the way in which you produce such a fine magazine. We sure look forward to receiving each month's copy with anticipation, and as a caller, it is of special interest to me and my wife.

Square dancing is most popular here in New Zealand, this being due to some very dedicated callers who are presenting square dancing throughout the country. Square dancing has been in vogue here for twenty years or more and callers in places like Dunedin in the South Island are to be commended for their efforts prior to the Shepherds' return from Canada with a boost to the activity that we are all enjoying.

We at Garden City Squares are enjoying the activity very much, with a basic class about to graduate and a 75+ club in its fourth year of operation. We feel proud to be associated with the fine people who make the club what it is, and the way they enter into the whole picture of fun and friendship. Round dancing is most popular in the club, and our first all-round dance

evening has recently been held.

*Bill Buttolph
Christchurch, New Zealand*

I wish to thank all of you at AMERICAN SQUAREDANCE for printing a batch of my calls in your November issue. It makes me happy when I imagine that others are finding my calls usable. I am proud to be a part of square dancing.

*John Ward
Alton, Kansas*



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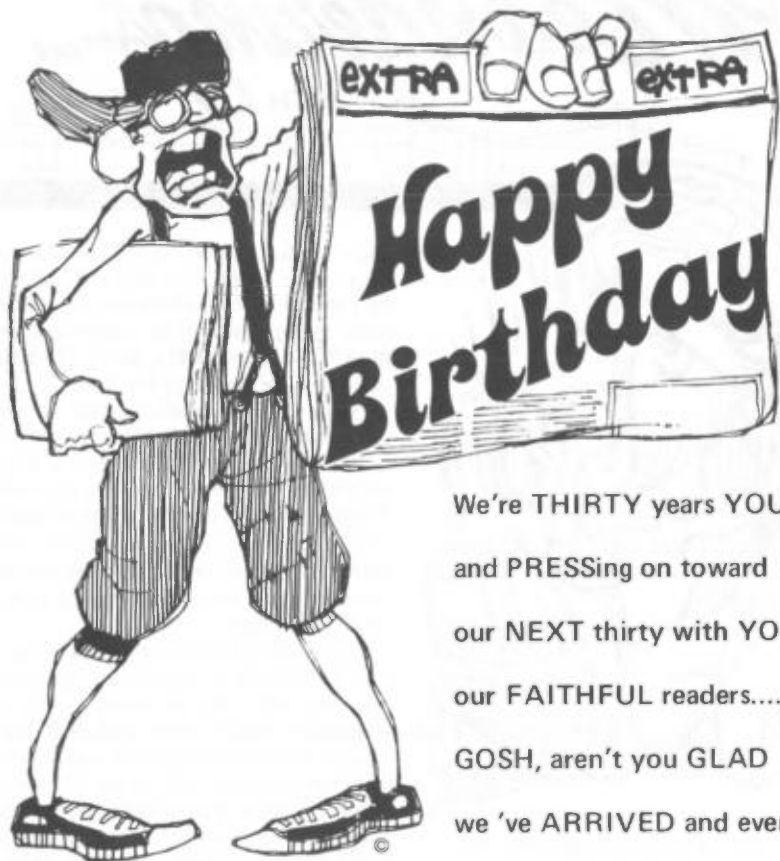
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MOMENTOUS OCCASION---



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and PRESSing on toward
our NEXT thirty with YOU
our FAITHFUL readers.....
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we 've ARRIVED and even
have our PAPERS of
INK-OPERATION.....

.....

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Meanderings...

WITH STAN



Pardon us for being a little personal in our opening paragraphs this month (with just a pinch of sentimentality thrown in also). We couldn't resist depicting the analogy of "Old Father Time" shown in the form of our tired-out old Ford "bomber" you have often read about in this feature, alongside "Baby 1975" in the form of our newly-acquired Pinto, destined to take us "meandering" throughout the continent for the next few years. When one drives 60,000-plus miles in a single year, one develops a very personal attachment to an old "collection of steel and glass". Love that BOMBER!

As the new year of 1975 rolls around old things sometimes get substituted by new ones (in spite of a Dollar Squeeze and a Penny Pinch like NEVER have we had to "yellow

rock" a dollar, and NEVER has a penny been pinched like this before), and so the old Ford Galaxy wagon is gradually being replaced by a spankin' new blue Pinto with a little more ZIP and a little smaller appetite for fuel.

Here's where we're going to wax sentimental (skip this paragraph if you aren't the type to ever wipe a bit of mist from the corner of your eye when the hero falls in battle and the heroine will never see him again) and we'll probably pin a pound of princely personality to a practically passe pile of paltry particles.

So we'll say this in hushed tones — lest the vehicle in question might overhear us from the driveway — the old character (with over 230,000 hard-driven miles to his credit) will soon be laid tenderly to rest in an old car repository on a grassy hillside far from the choking exhaust of the superhighways and the insidious ailments of non-firing plugs and erratic carburetor. Good night, "Old Blue". Welcome, "Little Pony".

That's enough for the Emotional Personification Department — let's go on down the pike awhile.....

DANVILLE, KY. — Love those out-of-the-way country roads and rolling hills, with stately thoroughbreds romping in every other white wood-fenced lot. I'm not sure I'm quite as enthused about the regional variation of the dosado down there — the cross-step-kick that resembles the old New England eight count balance on ocean waves. Shall we shrug and say "to each his own" regarding these minor regional differences, or say "complete standard-

ization is the ultimate answer"? Maybe some "local color" is good if it doesn't prove to be widely detrimental to the activity. Good discussion point. Only your Callerlab representative knows for sure, or your Avon lady!

At any rate, it was good to get back down there and work a date with Florida's Jim Deeter for Myron "Down by the Riverside" Householder, a couple of boulder rolls out of Lexington.

ERIE, PA. — Nothing can beat a bountifully spread buffet dinner, lots of social chit-chat, and a dance to top it all off. The Paws and Squaws do this sort of thing several times a year. They've got another wrinkle that should interest budget-minded club officers. If the caller (traveling variety) charges more than \$150., the door charge is up to \$4.00 or so per couple; if he gets \$100. or so, the admission is \$3.50; if his fee (area caller) is under \$100., admission is \$3.00. They alternate between the "premium boys" and the "locals", and attendance is good. Try it. Say you saw it in ASD, si?

CLEVELAND, OH. — The waitress was impressed. She was serving three collaborating editors on a two-day scratch-pad foray at the Sheraton, from as far west as Los Angeles (Bob Osgood) and as far east as Boston (Charlie Baldwin). We had gathered to renew the planning for a bigger and better LEGACY-'75, to repeat in May in this midwest city. Legacy, you will remember, is an assembly of delegates from all phases of the square dance activity (callers, dancers, record producers, shop owners, etc., etc.) and from all over the continent. If you want to know more about it, ask any one of the institutional-type instigators indicated above, and we'll give you an instant replay.

GREENEVILLE, TN. — Santa ain't the only one wearin' RED BOOTS. So does Don Williamson and a host of staff callers on the label of the same name. A new Christmas present fell into Don's lap — Jay Bar Kay — and that should be an unbeatable combination.

I'm tickled sunset-scarlet that the RED BOOT organization has seen fit to test the "market" with an album (mini-album, that is) of contra dances. I'm blushing a roseate hue, too, 'cause I'm the little old prompter (Don't say "caller", Ezra) who's caught between the grooves of that particular disc. If your dealer can't get it for you (Contra Party, RB 171) just slip me a couple bucks of hush-hush money at this address and I'll slither a slow-play two-dance extravaganza to ya', pal.

MINERVA, NY. — Speaking of contras, I've been prompting and promoting 'em in scattered doses for many years now, but the other day, in this upstate village, I got my first chance to do a w-h-o-l-e dance with contras-only on the program. Thanks Mary & Bill Jenkins. To top that off, some of us are opening a brand new CONTRA CLUB to meet monthly in Cleveland this month. Two other Ohio cities have similar clubs — Cincinnati (Jerry Helt) and Columbus (Lannie McQuaide). I hope it spreads "down the line".....

HURON, OH. — At the sign of the



Red Rooster (that's the official "roost" for ye-olde-thirty-year-favorite square dance magazine, me hearties) many luminaries of the activity seem to be crossing the threshold all in the space of a few weeks. In quick succession — Bill Peters, Frank Lane, Cal Golden, Charlie Baldwin, and Johnnie Creel. It's enough to take your breath away! (Stan, someone ought to take your *breadth* away — co-ed).

KANE, PA. and RAVENNA, OH. — Wow! What a marathon of a Sunday! Two three-hour dances three hours apart and both three hours away from home. That's NINE hours of driving and SIX hours of calling. But it turned out BEAUTIFULLY in every way! That should be a reminder to me (and other busy callers) not to build up pre-

mature anxieties. Murphy's law doesn't ALWAYS prevail. The best place to do your sweating is in a SAUNA.

BALTIMORE, MD. — Another clinic and dance with the area callers there. The little plane that flew me in was SOMETHING ELSE. It was so small, (one of those wood-burners, I think) we had to carry our "carry-ons" on our laps. Did you ever carry a Clinton p.a. system, (plus mikes, records, and a change of clothes) and a fellow passenger (a big fellow) on your lap? It's cozy. The discussion with the callers was well worth the effort. We "solved" most of the problems of square dancing (Smile, Matilda).

SCATTERED VISITS — Gosh, so many of these I can't begin to do 'em justice. Up in Canada twice— wonderful crowds, wonderful times — loved every minute — Orphie, your dancers are superb — same for those in Illinois, Pa., and W. Va. where I visited.

Now, I must stop, or I'll get a printer's rule slapped against the back of my hand. But as I fade away for the month, I'll end with a prayer. Last month, after I talked about Fontana so much, someone reminded me I should have mentioned the "Square Prayer Meetings". OK..... another time!

CALLER'S PRAYER —

Lord I pray
 For delivery superb,
 And ability to weigh
 The good from absurd.....
 Help me, stick
 To quality stuff,
 And learn to quit
 When I've called enough!



Let's go Dancing

American Squaredance Subscription Dances

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

BURLINGTON, IOWA; Mon., April 14

Contact: Charlotte & Bill Kunze

ALTOONA, PA.; Thursday, April 17

Contact: Charles & Doris Blair

LAKE PLACID, NEW YORK, April 15

Contact: Phil & Mary McKinney

ERIE, PENNSYLVANIA, April 24

Contact: Bob & Lorrie Morrison

SPRINGDALE, ARKANSAS, May 22

Contact: Dub Hayes

WATERTOWN, S.D., Wednesday, May 28

Contact: Perry Bergh

WEAVER, ALABAMA; Fri., June 20

Contact: Ralph Curry

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

by Lib Eddy



WHAT IS SQUARE DANCING ?

Hoedowns skirling,
Petticoats swirling,
Round dancers twirling.

Friends greeting,
Officers meeting,
Dance time fleeting.

Beginners learning,
Allemandes turning,
Spectators yearning.

Tots prancing,
Teens romancing,
All ages dancing.

Treasurer clerking,
Coffee pots perking,
Club members working.

Dancers snacking,
Equipment packing,
Loudspeakers stacking.

Callers jesting,
Dancers resting,
Excitement cresting.

Cars waiting,
Energy abating,
Thanks stating.

Fun increasing,
Frustrations releasing,
Anticipation unceasing.

Happy Dancing in 1975!

ADVISORY BOARD REPORT:

DAVE TAYLOR, Naperville, Illinois
FRANK & PHYL LEHNERT, Toledo, Ohio
ORPHIE EASSON, St. Catharines, Ontario
KEN OPPENLANDER, Manhattan, Kansas
EDNA & GENE ARNFELD, Skokie, Illinois
SAM MITCHELL, Holiday, Florida



Prior to the January deadline each year, members of the ASD Advisory Board are asked to comment on several questions of interest to the square dance world. With the 500-member Callerlab meeting coming in March, the Advisory Board was asked to report on the impact of Callerlab on square dance activity, the question of dancing "palms up," the selection of figures to be workshopped each quarter, and caller accreditation, all "heavy" questions in the square dance world of 1975. Here are the observations received from six of the eleven members:

THE IMPACT OF CALLERLAB:

Oppenlander: The organization is in a stage of infancy and we have not had the opportunity to witness its effect on square dancing. It will take several years to make an honest evaluation of the activities of this group.

Mitchell: I would like to reserve my judgment of Callerlab in general . . . My biggest concern for the future of Callerlab is that we have a majority-run group, rather than a board-run organization.

Easson: Callerlab seems to have callers throughout the area talking pro and con. Everyone seems to agree we need an organization that will improve standardization with professional guidelines. They are frightened of rules and regulations that say "You must!"

PALMS UP!

Easson: Our area uses this hand hold for waves and Alamo. I find the most controversy over this because advanced dancers and challenge groups think it necessary to dance with hands down. Too bad this gets the most attention when the other two questions are much more important.

Taylor: I prefer palms up — less cumbersome, it takes less room, with more control and less chance of hurting the ladies.

Lehnert: Regardless of what's been said or written, we find callers and leaders are no where near an agreement on which form should be adopted, and this puts the dancer right in the middle of the confusion. . . . we have danced extensively using both hand holds and really feel there are advantages to both. Who knows — a combi-

nation of both may be the real answer. We always do like the Romans when in Rome — eat pizza.

Mitchell: I feel "palms up" position is a must. It is much more graceful. It is easier to use the hands when they are up where you can see them. I don't like hands at waist level. A little pressure behind the palms-up grip makes it easier to turn. With hands down, a turn becomes a pull or jerk. With palms up where you can see them, there is less chance of someone being injured.

Arnfields: We personally like "palms up" but see very little of it being used. My own preference stems from vanity and a dislike for pain. I've worn more fingerprints on my arms since graduation from classes many years ago than I ever did in class. Not only the men are guilty. Women's lib is having its impact on square dancing these days.

There are figures that start with a palms-up movement where the abrupt change to a forearm grip is totally unnecessary. . . . On presenting all new figures if "palms up" were discreetly stressed, it might just gradually become a habit with a majority of dancers.

Oppenlander: After close study and comparison, I am convinced that the "Palms up" method is much smoother and more comfortable to the dancer than is the forearm hold. I like the idea of having your hand in contact with your opposite dancer instead of having to slip back to a hand hold for a right and left thru, box the gnat, or some other hand-to-hand movement.

SELECTION OF QUARTERLY FIGURES:

Taylor: This plan is having no impact in my area, but I notice that it is evident in some areas where I travelled.

Easson: This got terrific response for the first quarter in areas I called in this fall. This is a good move to standardize basic material.

Arnfields: The Callerlab figures were danced smoothly and without any workshop at all these weekends (we attended). This would indicate a national trend toward unity and keeping the entire floor moving without a monotonous program.

Oppenlander: This is a fantastic idea, one of the greatest things Callerlab has done. I would like to see movements standardized and published with the same directions. (Recycle was published in one as a hands-off movement and in another as a hand-held movement.) Callerlab should standardize a movement before release. I think you should be able to go into any one of the fifty states and do a movement as you were taught and not have to adjust to the whims of local callers and/or dancers.

Mitchell: The two things selected were outdated as far as I am concerned What do callers do who are already using the two selected? I would prefer to have eight or ten basics, some old and some not so old, as I feel the country needs to advance faster than two basics a quarter.

ACCREDITATION OF CALLERS:

Oppenlander: I lean toward the philosophy that a good caller will be hired by clubs and organizations and will develop his own success, and those callers with little talent and poor personalities will lack calling engagements and fade out of the picture. It seems next to impossible to develop an accreditation program to be successful on an international scale.

Easson: I was working in community recreation in Ontario when recreation directors were accredited. There was leadership training for those participating, inservice training, study and tests by mail, and finally recreation schools in community colleges and recreation director degrees. It takes time, first to upgrade the callers now active, then to train new callers and leaders. Everyone should begin now to set guides and standards, and "how" will need much discussion by the top leaders. It will be a most important committee that deals with "how" this is to be done.

Mitchell: Why do we have to accredit anything? . . . We need some standards to go by, but mainly it's the education of the dancer. He can hear one caller, and proclaim "He is the best," . . . but

Continued on Page 27

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FLASHBACK

NOTES FROM THE CALLERS SEMINAR, 1974
SAN ANTONIO NATIONAL CONVENTION

The Callers' Seminar at San Antonio was conducted by Jack Lasry, Herb Egender and Jon Jones. Much material was covered, too much to print, but many points need to be brought to light, shared, and thought over by those who were not fortunate enough to attend the San Antonio sessions.

Herb Egender listed the prerequisites of a caller: He is a technician, engineer, psychologist, janitor, psychiatrist, father confessor, soother of ruffled feelings, an optimist, an entertainer, a master of ceremonies, a humorist

and a showman. If he is to be a successful caller, he is a true first-class, dedicated human being who loves square dancing and loves life.

He must be a proficient dancer and know the figures. He must be able to tap his feet to the time of the music, have a sense of rhythm, and the ability to carry a tune. He must have the desire and willingness to work and make sacrifices, to spread square dancing and to help others. He must be able to ask himself about his motives: is he interested in square dancing or in him-

self; is he aware of the cost in time, effort, family relationships, material of becoming a caller. He must be willing to accept the responsibility which calling brings, for teaching, for helping others, for being patient, for leadership and all it entails.

Jack Lasry suggests that a caller get three other couples to dance a whole evening to his calling. He might then recognize some things that dancers do not see. Some of these are: beginning every tip with the same opener, using a variety of ways to reach desired positions, calling the same kind of patten over and over, waiting for calls or running to catch up, figures flowing from one to another or "start, stop" dancing, using the same ways of finding corner, novelty set-ups for variety and change of pace, calling each tip in the same tempo, calling dances full of gimmicks. He might ask himself if it is fun dancing to his own choreography.

Jon Jones suggests more questions for callers: "If you make a mistake while calling, are you man enough to admit it? Do you blame it on the dancers? Do you keep calling until you hit a movement they can't do and then start over?" If you can't accept constructive criticism from others, don't dish it out. If you want your dancers to learn to dance, learn and teach contras. Spend time and money to attend callers institutes and build your library.

Herb Egender asks, "What am I doing in the best interests of square dancing?" We need to answer this question.

If you want to sell yourself as a caller, show the dancers that when you call, they can dance. Build your following around your own strengths and try not, says Jack Lasry, to be all things to all dancers, especially at first.

In preparation for one-night-stands, Herb suggests some points that hold true for many programs the caller conducts: Be prepared thoroughly. Expect the unexpected and adapt to it. Keep

it simple and flowing. Start in a circle and move into a four couple circle. Be prepared to do more material than you will actually use. Be careful of tempo and timing. Use descriptive words. Don't tell dancers that square dancing is fun — show them. Be professional as far as attitude, preparation and dress are concerned.

Added points to remember when teaching classes were brought out by Jack:

The principals of adult education and recreation should be part of a caller's background.

Use good clear teaching techniques with short explanations. Don't confuse dancers with too much talking. Repeat while dancing, and use demonstrations so dancers may see the picture.

Not everyone learns at the same rate; have a regard for others' feelings.

Anticipate mistakes of beginners before they happen and stop them.

Add as much humor as possible.

Don't ever call anyone by name to correct him. Use the "We" aspect to go over a movement. Don't let your voice tell the group if you are upset. Rephrase the explanation and take the blame. Treat dancers as you want to be treated.

Prepare each night's lesson well. Be prepared to introduce new material at each session. Reteach figures several times if necessary.

Our problem is not just to teach figures but to teach them to dance. Give opportunity in class for just "plain old dancing" what has already been learned.

Give lots of encouragement to your group. Create a happy atmosphere and don't be in a hurry.

The most important thing we can do in square dancing is to prepare beginners. A good teacher has a knowledge of what he is teaching, and the ability to communicate it to others.

Continue to look for a better way to teach; teach figures the right way the first time. Start styling from the first lesson.

Put yourself in the learner's shoes.

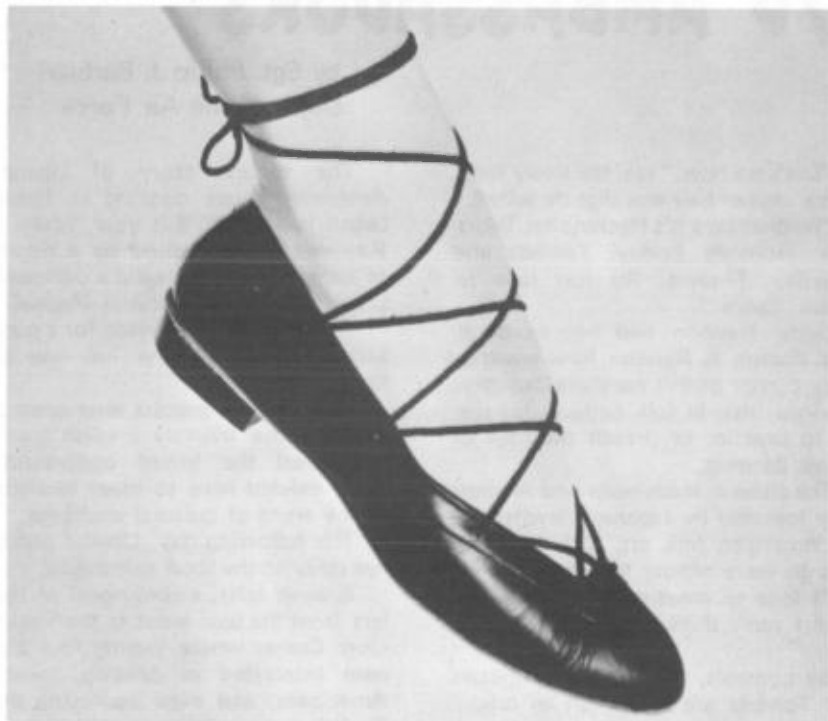
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Swinging your partner is especially interesting when she's a pretty Japanese girl, one American Twirler discovers.



The American ladies help the new Towada Twirlers order their square dance outfits.

S/D AMBASSADORS

by Sgt. Philip J. Barbieri
Dept. of the Air Force

"Let's see now," said the lively lady, whose pepper hair was slightly salted.

"Wednesdays it's Hachinohe; Thursdays, Aomori; Friday, Towada and Saturday, Misawa. We just love to square dance."

Betty Rawson and her husband, Tsgt. Joseph A. Rawson, have searched every corner of this northern Japanese province, rich in folk culture, for places to practice or preach the joys of square dancing.

The clubs in Hachinohe and Aomori were founded by Japanese devotees of the American folk art, and the Rawsons go there simply to dance.

"I love to meet people," says Joe, "and I can't think of a better way to do it."

By contrast, the groups in Misawa and Towada are American in origin. The interaction of Japanese and Americans at the fifteen-year-old Misawa chapter of the Torii Twirlers has yet to reach that of the newly-founded Towada club, fifteen miles away.

The success story of Japanese-American square dancing in Towada began in May of this year, when the Rawsons, accompanied by a number of other Twirlers, staged a demonstration at the Komaki Inn in Misawa.

On a visit from Towada for a punch picture lesson at the inn was one Umeko Sugawara.

The seeds of success were sown the moment the friendly English teacher envisioned the broad opportunities there existed here to meet foreigners in the arena of cultural exchange.

The following day, Umeko peddled her story to the local newspaper.

A week later, a contingent of Twirlers from the base went to the Towada Civic Center where twenty-four Japanese interested in dancing, meeting Americans, and even improving their English were waiting to initiate a new chapter of the Torii Twirlers.

"The classes range anywhere from thirteen to twenty-six weeks, depending on the students and their rate of

progress," Mrs. Rawson said.

The first class in Towada graduated in October.

A long tradition of folk dancing in Tohoku, still largely unindustrialized, accounts partially for the enthusiastic response of the Towadans.

Several of the Japanese have been interested in native folk dancing, and see the Twirlers as a chance to broaden their knowledge of folk dances around the world. Among the folk dancing enthusiasts are Shunjo Tomabechi, a Buddhist priest; Satoru Masudate, a farmer; and Setsuko Saito, a kindergarten teacher.

A member of a native folk dancing movement, Mr. Masudate indicated the club suits him for purely social as well as cultural reasons. Miss Saito looks upon her membership in the Twirlers as an opportunity to dance and learn more English. Priest Tomabechi supplements his square dancing with Japanese folk dancing in Towada on another weeknight.

For many the square dancing venture is a long-awaited opportunity to improve their conversational English. For decades the Japanese have made English their second language, and teachers always stress the importance of conversation with foreigners.

Fujiko Takahashi learned about the Japanese-American square dancing club from her English teacher, Miss Sugawara. Fumio Kagasawa, a 25-year-old city plans worker, whose hobbies are English conversation and dancing, chanced upon the club through the article submitted by Miss Sugawara. Other Japanese members include a railroad man, a dental technician and an office worker.

In the Towada newspaper article announcing the club, the reporter noted the City Public Office's desire to promote American-Japanese relations through the club. "Due to the lack of opportunity for our citizens to meet foreigners, the City Office welcomed the efforts of Sergeant and Mrs. Rawson and will provide a dance floor for the dancers," it said. "The Rawsons



Petite Umeko Sugawara, right, publicized the square dancing club in the newspaper.

will teach in English for two hours every Friday night, so students can learn English conversation naturally," it continued.

The use of English has apparently not dampened the enthusiasm or determination of the Japanese who graduated after the near minimum thirteen weeks. "Obviously it was difficult for them to understand, but it hasn't slowed them up too much," Mrs. Rawson said. "Often we had to repeat the calls several times, but then all of a sudden it would click."

The popularity of square dancing in Japan is curious to Betty, who attempted to establish a club in Italy when she and her husband were stationed there seven years ago. "We tried everything to get a square dance club going," Betty recalls. "Nothing worked. I remember, we dragged our landlord's unmarried daughter off to one meeting, but she quickly lost interest. There are clubs like this in Europe, but they are nowhere near as popular as they are here."

"We were stationed in Japan in 1968 which is when we first learned to square dance. Apparently, square dancing has been popular here for a num-

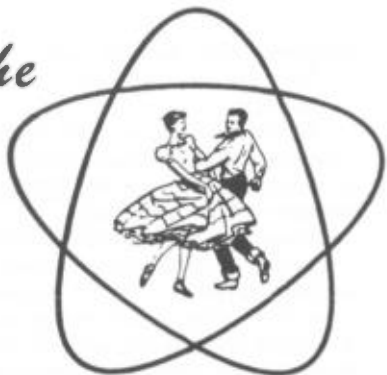
Continued on Page 72

Mr. Ishii teaches the steps. Helping is Betty Rawson in square dance skirt.



Country Dancing in the Connecticut Valley

by Richard E. Wylie
Chicopee, Massachusetts



Western or modern square dancing is an activity done by thousands of New Englanders weekly. They dance in school gyms, town halls, church halls, or wherever there's a dance floor for dancers and caller to get together for one of America's oldest and best-enjoyed traditions.

The square dance of today is an outgrowth of over two hundred years of folk dancing in America, with much of its rich heritage from the Connecticut Valley area of Massachusetts and northern Connecticut. The term "square dance" refers to those dances done in square formation, and the word came from the French. They called this type of dancing "quadrille," hatched in the French court ballet of King Louis XIV.

The Frenchmen who sailed to the colonies with their troops during the revolution brought with them many dancing masters. Seeing the possibility of following their profession in an uncultured land, they wandered up and down the Connecticut Valley giving lessons at every stop.

One of these dancing masters was John Griffith, who in 1794 published a dance book in Northampton, Massachusetts, entitled "A Collection of Country Dances and Cotillions."

The various figures of all quadrilles are a combination of elementary movements, each with a name of its own. When quadrille music is played, the first eight bars are merely preparatory, during which all salute.

The quadrille continued to be danced by the city folks for over a hundred years. The dance was polite

and sedate, and was considered to be an approved type of dance at church and social affairs. The quadrilles were truly for the "high society."

While the quadrilles were being danced by the "high society" in the cities, the country folks were dancing to a tempo that fit their life-style. A new barn or house raising, a birth or anniversary celebration was influenced enough by spirits so that the dance was as fast as the mood of the occasion.

If you're a died-in-the-wool old Yankee, you would call all square dancing "country" or "barn dancing." Actually, the dances being done in the country were line dances, called "contras." This was the formation that was handed down by the fore-fathers in Britain.

As the quadrille influence spread into the outlying communities, the country folks adopted the square formation for dancing, but kept the tempo of the contra, and the "country" dance was born.

One of the first country dances was entitled "Duck for the oyster, dive for the clam," danced to the music of the Portland Fancy. This dance best explains the country dance, or as it is known today, "Eastern," or traditional square dancing.

In this dance, the instructor or caller takes one couple and has them visit each of the other couples in the square, and do the same movements with each of them. This is the "visiting couple" format, and is prominent in most eastern style square dances.

As the country dance influence spread back into the cities in the early eighteen-hundreds, an unfortunate turn of events crippled the square dance movement.

Society and the churches began rejecting the square dance, calling it a "free-for-all-for-farmers," "a bunch of hayseeds dressed in jeans and straw hats," and other such undeserved names.

The professional dancing masters, seeing what was happening to their once polite, sedate and precise quadrille dance, began devoting their time to the tango, waltz, and other styles of ballroom dancing. Without qualified instructors, the organized classes in square dancing came to an end. The only dancing being done was by the country folk in a few isolated villages.

The twentieth century revival of square dancing was begun by a gentleman who not only brought back our folk dance, but changed the industrial picture in this country. His name was Henry Ford, and in 1926, he hired a full-time dancing master and sponsored classes at his Wayside Inn, Sudbury, Massachusetts. Mr. and Mrs. Ford also published a book, entitled, "Good Morning." The inscription on the cover told the story, "After a sleep of twenty-five years, old-fashioned dancing is being revived by Mr. and Mrs. Henry Ford.

Indeed, square dancing was alive and well again, and in the span of the next twenty-five years, from 1926 until the 1950s, this eastern style or traditional square dancing was again found in almost every community in New England. Hardly a community centennial celebration or holiday festivity went by, without square dancing being included in the event. Some of New England's top callers of eastern square dancing are still in business today. Callers such as Jack Mansfield, who each year features an exhibition of the traditional dance with his Storrowtown Village Dancers at the Eastern States Exposition in West Spring-

field, Massachusetts.

By 1936, square dancing was again being done throughout the United States. In the Cheyenne Mountains of Colorado, Dr. Lloyd "Pappy" Shaw, teacher and educator, was teaching a new approach to square dancing. Instead of instructing one couple at a time to do figures with each couple in the square, Pappy was teaching basic movements to couples. After these were taught, he would then call them out in ad-lib fashion, and all four couples in the square were set-in-motion at the same time. The calling of ad-lib movements got the name of "hash" and brought about a revolution in the square dance movement.

The set pattern was also modernized; Pappy would take a current song and write a sequence of basic movements to the beat of its music, and the singing call was introduced.

This dancing was certainly a change from the old traditional dancing, and as succeeding generations of young people overcame their awe of tradition, the modern square dance emerged.

As the communications era in America was bringing the nation closer together, it brought square dance callers together. A brother team of callers, Al and Bob Brundage of Connecticut, learned of the new style and in 1950, introduced this style to a group of dancers in Hartford. Al termed the dance "western style" and the Hartford club was organized. Shortly after that Bob helped organize a club in Massachusetts.

Western style square dancing caught on fast. It was new, it was challenging and it had a musical appeal as current as the latest popular songs being recorded. Husband and wife could go out for an inexpensive evening of good, clean fun. The new style eliminated the bad points of the old, and encompassed all the good ones.

By 1956, there were enough clubs in the Springfield-Hartford area to warrant the formation of an organization to coordinate the activity. There were more clubs than callers, and the Con-

Continued on Page 53



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by Mef Merrell
Highlights from Past Issues of this Magazine

25 YEARS AGO — January 1950

Joe and Anne Rechter kept an interesting square dance diary on a month-long trip which took them across the U.S. from the Smoky Mountains, through Texas and Arizona, to California, and back through Utah before heading home to New Jersey. Their dancing trek included circle dances, round dance workshops, square dance classes, festivals, Y dances, dancing at private parties, folk dances — the entire spectrum of square dancing across the country. Their comments made a fascinating picture of this fast-growing movement, the similarities and differences in various areas, and its promising future.

10 YEARS AGO — January 1965

"Square dance leadership is the single most important element in the success or failure of any square dance event." With this statement, editor Arvid Olson opens an issue dedicated to developing leadership in the square dance field. He calls for leaders to become real professionals rather than mere technicians. "The callers who are 'pros' are concerned with people. They know why people square dance, and they know how to deal with people. . . It is the responsibility of every caller to develop his leadership abilities to the utmost." He urges callers to learn all they can about their hobby by reading books for historical perspective, by attending conferences, seminars and leadership training clinics and by talking with leaders in the field and studying

why they are successful. "Know how and why," he advises. "Be a 'pro' rather than a technician. Your approach, your knowledge and your attitude make all the difference."

Louis Calhoun reinforced this conviction in his article on Leadership. He discussed the necessary maturing that must take place as a caller develops into a leader, for as he puts it, "A square dance caller or round dance teacher is first of all a leader of people, whether or not he thinks of himself as one." A caller will find himself faced with many obligations and responsibilities which he never dreamed existed when he first began calling. It is at the point in his career when he is able to grasp these responsibilities and handle them that he will become a true leader.

Values of square dancing for children were discussed in an outstanding article by Allen Sher, condensed from the thesis written for his Doctor of Education degree from Columbia University. Some highlights: "In square dancing, the emphasis is on the group rather than the individual. This requires a social consciousness of the participants. It demands recognition of teamwork as a necessity for success. They must cooperate or there can be no dance." "Physical conditioning and maintenance of that condition are important benefits of square dancing." "When youngsters are taught absorbing, interesting activities for their immediate leisure, adult recreation is assured."

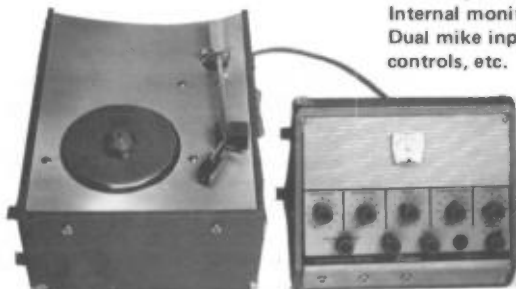
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The Y Circle 8 Square Dance Club of St. Louis, Missouri, was created for fun, fellowship and a full-time hobby. Beneath the frivolity runs a most serious undercurrent.

Y Circle 8's are twenty-seven years young, going on 28, and finalizing plans for their 24th annual Cancer Benefit Dance. Everyone works to earn two hand-made quilts; a health-caused inactive couple make up a monstrous basket of groceries; all are raffled. Members and their families donate attendance

prizes; one couple donates all the printing; the callers donate their time and equipment. What really makes the whole thing go is the marvelous cooperation of the dancers and friends of dancing in the area. Clubs close especially on this night, and often those that must stay open, make a monetary gift to the "dance with a purpose."

All proceeds go to the American Cancer Society and Y Circle 8's are proud of the almost \$11,000 contributed through square dancing in twenty-three years to the vital research and services afforded by this organization.

The banner of pure white emblazoned with a brilliant blue shield, slashed with silver and the insertion of an abbreviated Y Circle 8, has the Red Sword of the American Cancer Society in the upper right hand corner with four square dance figures, hands entwined, decorating the lower left hand corner. The banner was created especially for the Festival at Camelot in Sedalia, Missouri, but the Y Circle 8's unanimously decided to display it forevermore.

Jim and Mickey Morris
St. Louis, Missouri



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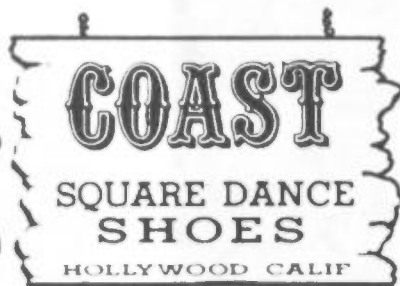
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Square dancing is fun dancing, and we have spent many pleasant evenings dancing to a hillbilly caller.

If name-withheld's area supports three square dance clubs, and a large number of local dancers do not attend, perhaps there is room for another — a (modern) western club with dress codes, no hillbilly music, where people who wear cowboy hats and boots would not be accepted.

Since when is the "Beer Barrel Polka" hillbilly music?

*Mike & Wanda Malek
Chicago, Illinois*

First, when a husband or wife tries to tell you they want no part of square dancing, after you have explained it to them, you should cease to bother them with something they obviously do not want. Learn to accept the fact that square dancing is not for everyone any more than any given activity. If one thing were for everyone, then perhaps we would all square dance or play football or bridge. I personally love square dancing, don't care much for football, and detest bridge, but I won't try to force those who do like other things to participate in square dancing. If time and effort spent trying to convince people who have already said "No" to square dancing were spent bringing the word to those still waiting to be initiated we would probably gain twice the number of dancers. One drawback to square dancing is that both husband and wife must want to do it. If we were to suddenly have classes formed with the ones where only the wife or husband wanted to learn, we couldn't find the facilities to hold them all.

Regarding "hillbilly" or "hokey country songs," I believe we should try to maintain a cross-section of music Americana for square dancing is Americana. There are dancers who prefer "hokey country songs" and they refer to "modern music" in other terms. Most all respect the opinions and tastes of others and readily accept the other types of music as being part of the program contributing to the dance. If someone does succeed in standardizing the use of music, I may have to stop calling because their standards may rest with music I cannot use to call. As an example, there are two records to "Who's In the Strawberry Patch With Sally?" and I wouldn't be able to do one of them at all. The other one I like very much and am able to do well.

Regarding the cowboy hat and western high-heeled boots, if a caller wears a cowboy hat as do Cal Golden and others I could name, a beard like Francis Zeller's, long hair as many do, or is a woman like Jeanne Moody, I couldn't care less. Just so the dance called is a good one, and a good time is had by all the dancers in attendance, or at least by a majority.

Regarding the statement that a large majority of dancers aren't attending three local clubs because of caller's attire and choice of music. Evidently, the needs of some dancers are being met because three clubs exist. I strongly suspect that if dancers are staying away from these clubs, it is more because of club manners or the choreography and presentation by the caller than it is caller's attire or music.

One last point — please don't ask me to give up the most comfortable footwear I've ever found — western boots.

*Gene Trimmer
Manila, Arkansas*

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

IT'S WORKING!

Another good example (in addition to the Experimental Basic selections) of excellent committee work being done under the Callerlab banner, is the Record Tune Clearing House project, under the leadership of C.O. Guest of Kalox Records.

Way back in May of 1973 a few of the leading record producers met informally at the Legacy assembly in Cleveland, and discussed the idea of coordinating efforts to avoid some duplication of singing call records. A start was made.

Then, at the first International Callerlab Convention held in St. Louis last spring, more of the record label chiefs got together and continued to discuss the project.

It has only been very recently that a plan, agreeable to all of them, was initiated, and we're pleased to say it is working. A few of the producers are not participating, but it is hoped that they will come "aboard" soon, C.O. reports.

The plan is voluntary. On the day the studio of any of the participants actually records a singing call, postcards are sent to each of the others to inform them of the titles recorded.

This doesn't ALWAYS insure that there will not be two similar singing call titles on two labels, but the system has at least proved "90% effective," and that's a GOOD START.

Chalk up one more PLUS feature of Callerlab cooperation!

Information on any projects may be had from the Callerlab by writing Stan Burdick, Executive Secretary, at this magazine's address.

ADVISORY BOARD REPORT, Continued

what does he know about callers other than he liked that one? . . . First thing you know, none of us can do a caller's college or write note services or teach callers unless we are accredited. It takes away the freedom we have always enjoyed in our business . . .

Arnfields: An educational training program under Callerlab supervision and standards might be the order of the day. There might be divisions in the field for callers who do one night stands or excel in teaching classes. We need a diversified program to bring out the best talents of each individual caller. This same lack of training applies

to round dance instructors — those in the field and just entering it.

Taylor: Accreditation is necessary to stop unqualified callers from teaching beginners.

Final word from Arnfields: We think Callerlab is a step in the right direction providing a common meeting ground for those who have been successful in the square dance movement. The sensible approach they have taken on a slow and careful road indicates they have the wisdom to know what might be the best answer. It is not the big issues that cause breakdowns in any organization but the accumulation of the many small gripes.

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STRAIGHT TALK

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

... Our club has really dwindled the past few years. There are only about fourteen couples who are members now, and out of that group there are only about seven couples that really keep this club ticking. I do not know how long this can continue, and with inflation, it is more difficult. We will try to plug along as long as possible.

Our plight is that we depend on guests to help us cover expenses for a dance and I'm afraid we are on shaky ground because of this. You cannot depend on these people. They are off to other dances that suit their fancy. They will travel 40 to 50 miles to a big name caller rather than dance locally, because they have no club ties and are independent.

I personally feel everyone who is a western square dancer, in order to enjoy the privilege of dancing at other clubs should be a member of one club, at least. I don't care if it is a club where you pay just \$2.00 or \$2.50 a year to join, but they should be club members somewhere. Where would they dance if everyone felt this way? There would be no club at which to dance. They should have to belong to a club, have a chance to serve on a committee, take a turn at refreshments, and help occasionally with the new class.

My request to you, Mr. Burdick, is if the occasion should ever arise at a meeting you might be attending nationally, and this subject is discussed, if your opinion is the same as mine, a large group of club members would be ever so grateful to have someone speak up in their behalf. Maybe a reform might get moving in that direc-

tion. I'm sure that throughout the United States, other loyal club members would be ever so grateful for your support in this movement. (It could be required to show a club membership at the door of a club before being permitted to be a guest at the dance.)

Our case is unique, in that most of our guests are former club members, and when they dropped out, never bothered to join another club, but continue to square dance on their merry way.

*Garnet Powers
Youngstown, Ohio*

... Here is another idea to mull around — keeping the cost of square dancing to a minimum.

Callers are being paid by the clubs regardless of how many visitors come and go. Why not let the dances be free to all visitors? This should increase the number of visitors, but, more important, it would keep the cost down for those thousands of dancers that still need baby sitters, or have other expenses in order to have a night out.

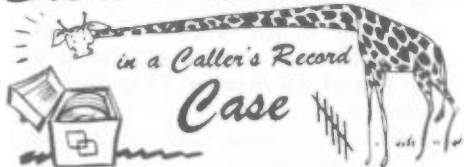
When clubs have special dances or visiting callers, then there could be

Continued on Page 72



SPARKLING TIES
by Arlyn
4055 W. 163rd STREET
CLEVELAND, OHIO 44135

Steal a Little Peek



Bob Vinyard from Bridgeton, Missouri, has been calling about six years and travels throughout the country, but holds down a full-time job at IBM Corporation in St. Louis. He and his wife Norma are also in business selling home and office security systems. Bob is a member of the St. Louis Callers Guild and the Greater St. Louis Folk and Square Dance Federation, as well as Callerlab. Bob's recent recordings on the Red Boot label are "Big Boss Man" and "Behind Closed Doors."

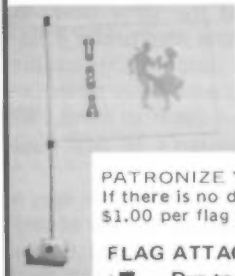
HOEDOWNS

- Rebert - Red Boot
- Thunderbird Romp - Thunderbird
- Rain - Blue Star
- Handy - Scope
- Trail Ridge - Grenn
- Big Bob - Mustang

SINGING CALLS

- Big Boss Man - Red Boot
- You Call Everybody Darling - LouMac
- Walking And Talking - Blue Star
- Joy To the World - Windsor
- Behind Closed Doors - Red Boot
- First Thing Every Morning - Blue Star
- Mary Ann - Kalox
- Highway Headed South - Mustang
- Country Roads - Red Boot

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In keeping with this, the FLAGS are white background with red and blue on each flag. The design is one color and USA the other.



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- 5051 I WISH I'D LOVED YOU BETTER by Ross Quast
- 5053 HEY, IT'S GOOD TO BE BACK HOME AGAIN
by Shelby Dawson
- 5054 HASTA LA VISTA by Dick Parrish



Dick Parrish Shelby Dawson

Distributed by Corsair Continental, Pomona, California
Produced by Shelby Dawson, 334 Annapolis Dr. Claremont,
CA 91711



by Harold & Lill Bausch

Square dancing goes on and on — ever popular and ever rewarding. This is not automatic, and it is no accident. It is because people care and people give of themselves. There are those people who give of themselves by being officers of a club or an association and they put in many hours to further the fun and fellowship of square dancing. Many of these people work hours and hours that are not noticed by others. In fact, many do not want the hours and hours noticed; they feel more good is done when the hours are not noticed, and they may be right. This is really unselfishness, and is of unestimable value.

Then there are others who are not officers who still work at making square dancing fun for all. These unsung heroes are of the greatest value. They prepare the hall before the dance, put away chairs and tables when needed, put them back after the dance, bring lunch to the dance, make coffee, arrange for a hall, book callers, help the caller bring in his equipment, help

him take it down again and carry it out. They greet guests and make them welcome, ask them to dance, give a little shout of joy when enjoying the dance, either on an allemande left or at the end of the number. They dance at other clubs and publicize their own club's dances, speak only good when tempted to complain

We all know of people in our clubs who would be sorely missed if they were gone. These "spark plugs," these joyful people show the true spirit of square dancing. This group always welcomes members and you are welcome to become one of them. Offer your help, be joyful, enthusiastic, be good hosts — you are then a member of the group automatically.

We guess we should mention that callers can fit into that group, too.

The old saying that you get out of something what you put into it surely holds true. Some of those who get the most enjoyment are the people who fill in and help out at square dance lessons. These people not only are helping the new dancers, but they are really having a ball at the same time. In fact, there are people who prefer classes to regular club dancing. One couple we know joined classes three times because they enjoyed them so much. We told them they weren't to pay dues but they insisted.

In a large city several years ago, a man was introduced to us as a square dance teacher. He had taught thousands to square dance, more than any-

Continued on Page 71

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A call came in the other day to the magazine office from a caller who "cried on our shoulder" for awhile about some of the latest trends in our activity and the effects of these.

It is abundantly apparent that the economic pinch is with us to stay for a few months or years, and many adjustments have had to be made. Fewer callers are "on the road". Those veteran touring callers still as active as ever are charging 15 or 25 percent (or more) over what they did charge, and this puts a strain on the economics of a good number of clubs who consistently hire traveling callers.

Other callers who "like to travel occasionally" are trying to adjust schedules, rework routes, and refigure personal budgets to break even or "make a nickel". It is causing a lot of "pencil sharpening" on both sides. But on the "plus" side, the activity is being strengthened considerably on the local level. Classes are slightly larger than usual this season. Many talented callers are "staying on the home front" to give classes and clubs a boost. And there is a very definite "WAVE OF RENEWED SKILL TRAINING", noticeable in the last couple or three years. Callers are GETTING BETTER. It's a fact. Area callers can often withdraw the "big boys" in attendance at area functions, and they can certainly do an equally good job, in more and more instances.

Callers "Colleges" are a new force for better training and more are being set up (see p. 26) constantly. We credit Callerlab with part of the "push" for training of all types.

Some smaller clubs have gone out of existence, but others have combined

with good results, and total numbers are still "up". Record breaking crowds still turn out at the well-known resorts and at the popular festivals. Campgrounds and trailer parks are as popular as ever. Early retirement and an interest in square dancing in the "harvest years" have caused a boon for the activity in Florida, Arizona, California and the other traditional locations for retirement activity.

Best of all, partly as a result of the Callerlab emphasis on this, SMOOTHER DANCING, better training, standardization, and more SELECTIVE EXPERIMENTAL MATERIAL is making the scene.

On the horizon is a whole new square dance — RECOGNITION PLAN to be tied in with the upcoming BICENTENNIAL. That holds a lot of excitement.

Adding up the "Plusses" and "Minuses", we'd say "Square dancing is not *hard hit* at all, but if we *hit it hard*, we may be riding the crest of a new wave of "popularity".

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h	e	x	e	s	r	e	c	y	c	l	e
a	l	i	k	e	t	c	h	s	b	v	
l	l	r	e	l	k	o	t	o	e		
n	o	e	l	a	s	s	t	o	w	n	
o	n	e	r	s	t	t	o	w	e	l	
o	n	e	w	a	y	b	r	a	n	d	y
r	o	b	l	i	n	p	a	y	s		
l	b	l	s	m	r	s	t	h	a	r	
e	o	n	f	e	a	s	t	e	l	a	
n	d	d	o	s	i	s	t	e	a	d	
t	y	c	o	n	s	a	e	l	m	a	
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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

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



Four ladies chain,
Heads right and left thru
Swing thru, spin the top
Right and left thru, pass thru
Right and left thru, swing thru
Spin the top, right and left thru
Pass thru, bend the line
Right and left thru, swing thru
Spin the top, right and left thru
Dive thru, right and left thru
Swing thru, spin the top
Right and left thru, crosstrail thru
Left allemande.....
Side ladies chain, sides pass thru
Round one into the middle
Pass thru, spin the top, pass thru
Wheel and deal, centers pass thru
Spin the top, right and left thru
Slide thru, pass thru
Left allemande.....
Head ladies chain,
Heads half square thru
Spin the top, pass thru, U-turn back
Crosstrail thru, left allemande.....
Side ladies chain, heads lead right
Circle to a line, spin the top
All eight circulate, swing thru
Right and left thru, star thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$, spin the top
Slide thru, wheel and deal, swing thru
Spin the top, pass thru
Left allemande.....
Allemande left and allemande thar
Forward two and star, shoot it,
A full turn, corner right a wrong
way thar
Shoot it once and a half
Another wrong way thar (girls in)
Double spin the top, boys circulate
Left allemande.....

Heads right and left, swing thru
Spin the top, step thru
Square thru $\frac{3}{4}$, trade by
Left allemande.....
Heads swing thru, spin the top
Step thru, right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....
Heads slide thru, spin the top
Girls turn back, wheel and deal
Crosstrail thru, left allemande.....
Heads square thru four, swing thru
Spin the top, step thru
Bend the line, star thru, pass thru
Trade by, right and left thru
Dive thru, spin the top, step thru
Separate go round one to a line
Right and left thru, spin the top
All eight circulate, right and left grand..
Sides flutter wheel, heads lead right
Circle to a line, spin the top, swing thru
Right and left thru, star thru, pass thru
Wheel and deal, centers pass thru
Swing thru, spin the top, pass thru
Left allemande.....
Promenade, heads wheel around
Right and left thru, slide thru
Right and left thru, spin the top
Spin it again, right and left thru
Square thru $\frac{3}{4}$, left allemande.....
Four ladies chain,
Sides right and left thru
Four ladies chain $\frac{3}{4}$
Heads square thru four, swing thru
Spin the top, pass thru
Wheel and deal, double pass thru
First couple left, next right
Left allemande.....
Four ladies chain $\frac{3}{4}$
Heads half sashay, slide thru
Right and left thru, swing thru

Spin the top, pass thru, bend the line
 Slide thru, swing thru, spin the top
 Right and left thru, star thru, pass thru
 Left allemande.....

Heads lead right and circle half
 To a two-faced line, wheel and deal
 Sweep a quarter, pass thru, partner trade
 Left allemande.....

Heads lead right and circle half
 To a two-faced line, wheel and deal
 Eight chain three, face partner
 Pass thru, bend the line, star thru
 Circle half to a two-faced line
 Wheel and deal, eight chain three
 Face partner, pass thru, bend the line
 Star thru, dive thru, swing thru
 Turn thru, left allemande.....

Heads lead right, circle to a line
 Right and left thru
 Circle $\frac{3}{4}$ to a two-faced line
 Centers trade, cast off $\frac{3}{4}$
 Circle $\frac{3}{4}$ to a two-faced line
 Centers trade, bend the line
 Circle $\frac{3}{4}$ to a two-faced line
 Centers trade, cast off $\frac{3}{4}$
 Circle $\frac{3}{4}$ to a two-faced line
 Centers trade, bend the line
 Crosstrail thru, left allemande.....

Four ladies chain,
 Heads right and left thru
 Sides lead right, circle to a line
 Square thru four, centers slide thru
 All California swirl, sides swing thru
 Boys trade, turn thru, left allemande....

Heads square thru four
 Circle half to a two-faced line
 Couples trade, wheel and deal
 Right and left thru, with a full turn
 Sides promenade a quarter
 Heads lead right, left allemande.....

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, face partner
 Pass thru, partner trade and quarter more
 Swing thru, boys run, partner trade
 Pass thru, wheel and deal
 Double pass thru, face partner, pass thru
 Partner trade and a quarter more
 Swing thru, boys run, partner trade
 Left allemande.....

Heads swing thru, girls trade
 Boys run, wheel and deal,
 Sweep a quarter, square thru $\frac{3}{4}$
 Left allemande.....

Heads flutter wheel,
 Sides half square thru, circle four
 Break to a line, pass thru
 Wheel and deal, double pass thru
 Face partner, pass thru
 Partner trade and quarter more
 Swing thru, boys run, partner trade
 Half square thru, trade by
 Square thru $\frac{3}{4}$, left allemande.....

Heads flutter wheel, curlique
 Walk and dodge, slide thru
 Partner trade, boys run, swing thru
 Centers run, wheel and deal
 Slide thru, partner trade, boys run
 Swing thru, centers run
 Wheel and deal, slide thru, partner trade
 Girls run, left allemande.....

Four ladies chain, heads pass thru
 Round one to a line, cast off $\frac{3}{4}$
 Pass thru, wheel and deal
 Double pass thru, girls trade
 To a right hand star full around
 Boys trade, left allemande.....

Heads flutter wheel, sweep a quarter
 Swing thru, turn thru
 Circle four to a line, flutter wheel
 Flutter wheel, sweep a quarter
 Circle four, sides break to a line
 Right and left thru, pass thru
 Partner trade, left allemande.....

Four ladies chain, heads square thru
 Spin chain thru, boys run
 Wheel and deal, sweep a quarter
 Pass thru, boys run, girls turn back
 Left allemande.....

From the PULSE POLL:
 Heads square thru four, curlique
 Split circulate once and a half
 Diamond circulate, boys only flip back
 Girls circulate, boys cross run
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run, ocean wave
 Lock-it, step thru, tag the line right
 Bend it, pass thru, boys run
 Ocean wave and lock-it, step thru
 Tag the line right, bend it,
 Left allemande.....

Heads do-sa-do to an ocean wave
 Flip back, sides divide, curlique
 All cast off $\frac{3}{4}$, boys run

Continued on Page 71

by Bob Howell



easy level

PATTY CAKE POLKA MIXER

This is one of several recently released on an LP by Shelby Dawson who produced the record, Fun Dances." (FD LP 101)

As couples, everyone forms a circle with the men on the inside facing partners, hands joined. The dance starts with the gent's left foot and the ladies right. Go heel, toe, heel, toe, then slide in that direction three steps. Using the other foot, go heel, toe, heel, toe, and slide that direction three times. Next pat your right hands three times, your left hands three times, both hands three times, pat your own knees three times and join right elbows and turn once around. The men lead on toward the left to the next woman; they should join both hands and the dance starts over again.

Here is a goody from a fellow who has been high-level dancing for twenty years and is now starting to call. From Larry Sloan of Lyndhurst, Ohio, comes this well-timed basic pattern, a sheer gem.

WHO'S IN THE STRAWBERRY PATCH WITH SALLY

RECORD: Windsor 5032

SEQUENCE: Opener, figure twice, break, figure twice, closer.

OPENER, BREAK and CLOSER:

(Circle left) Who's in the strawberry patch with Sally
Who's makin' out with her tonight (whoop, whoop, whoop)
Left arm turn your corner, right arm turn your pet
Four men promenade inside the set
Meet your partner, do-sa-do, go back to back there
Then you swing her once and promenade
Who's in the strawberry patch with Sally,
While the moon is shining bright.

FIGURE:

Heads you cross over and turn alone there
Sides you walk through and do the same
Circle left just half way around
Swing new partner once or twice and settle down
Heads cross again and turn alone there
Sides it's your turn, do the same
Circle left half way around the ring with Sally
Swing her while the moon is shining bright. (Circle left).....



Our editor, teaming up with Red Boot Records, has put out a "mini-album" called "Contra Party." Stan calls "Diagonal Contra," which was featured in this column in September, 1974, and also prompts "Needham Special":

RECORD: Contra Party RD 171

THE NEEDHAM SPECIAL

Even number of couples.

1st, 3rd, 5th etc. cross over at start of dance.

Suggested Record - Rubber Dolly SIO 2073

"In your lines go forward and back". This call given during introduction.



Forward, then you
back away

Walk right over
and turn alone

With the left hand lady
swing and sway

Then down the floor
four in line

California twirl
when you get below

Now bend the line
and the ladies chain

Chain them back
on the same track

Then everyone
pass through

Those who can
right and left thru

And in your lines
get ready, go.

BANJO CONTRA

Finally, here is another contra, written by Jerry Helt of Cincinnati, Ohio, and produced on an LP album entitled "Contra Dances." This dance was first introduced to me by Mona Cannell of Kettering, Ohio.

RECORD: LP Album "Contra Dances" Blue Star; 45rpm record, Blue Star 1994B

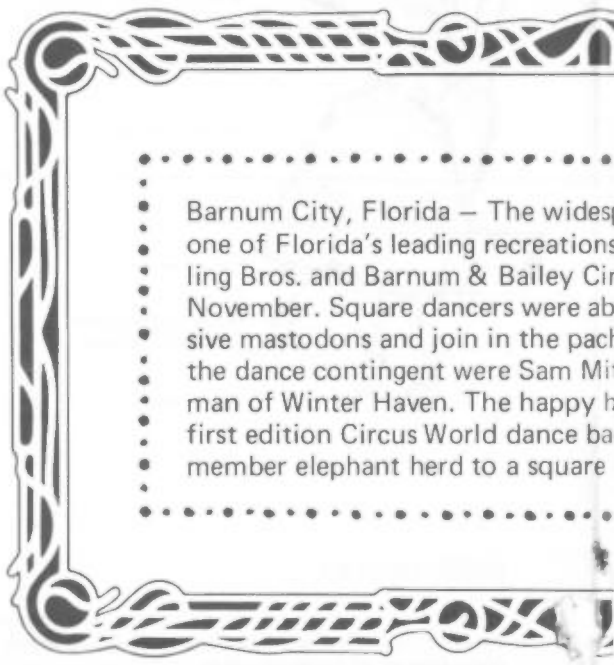
FORMATION: 1,3,5, etc. active and crossed over.

INTRO: Actives take the one below in banjo position, get ready to walk down the set.

COUNTS:

- 1-8 Banjo with the one below, men forward go
- 9-16 Sidecar back to place you know, face the girl
- 17-24 Heel and toe, here we go, heel and toe, back you go
- 33-40 Do-sa-do same girl you know
- 41-48 Same girl you swing
- 49-56 With the couple across, circle four to the left
- 57-64 Left hand star with the same four.

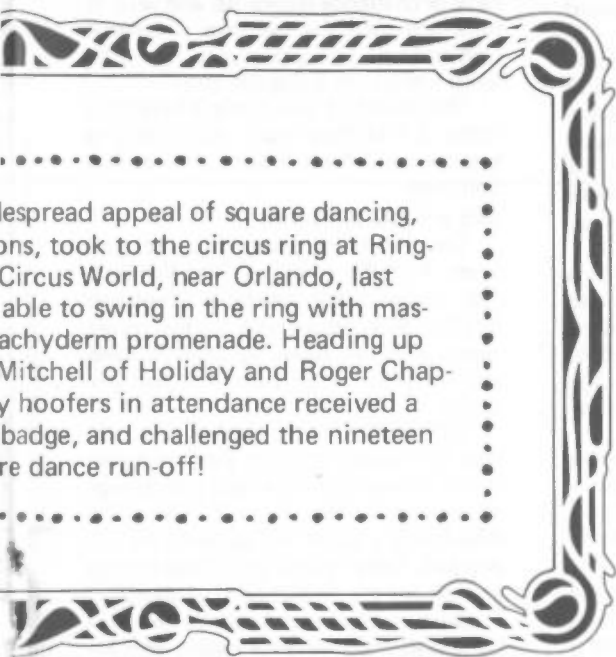
A REALLY-BIG WING-I



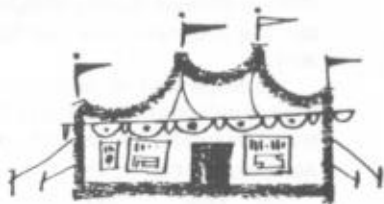
.....
• Barnum City, Florida – The widest
• one of Florida's leading recreations
• Ring Bros. and Barnum & Bailey Cir
• November. Square dancers were ab
• sive mastodons and join in the pack
• the dance contingent were Sam Mi
• man of Winter Haven. The happy h
• first edition Circus World dance ba
• member elephant herd to a square
•



DANCING WITH RINGLING



...espread appeal of square dancing,
...ons, took to the circus ring at Ring-
...Circus World, near Orlando, last
...able to swing in the ring with mas-
...achyderm promenade. Heading up
...Mitchell of Holiday and Roger Chap-
...y hoofers in attendance received a
...badge, and challenged the nineteen
...re dance run-off!



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

CHALLENGE CHALLENGER

by Jim Kassel

For the international flavor in advanced and challenge we will begin this month's news by focusing our attention on Japan.

JAPAN

Would you believe an advanced group in Japan? That's right!

Square dancing is extremely popular in Japan, with literally thousands of dancers participating. A club interested in advanced dancing, Wagon Wheels, has been in existence for six years with caller Kohtaro Nakamori providing instruction. All calls are given in English.

The group provides its members with a booklet giving a diagram and definition (in English) of the standard and currently popular advanced calls in the United States. Presently the group has a working knowledge of about 200 calls.

Tapes from various hi-level dances in the U.S. are worked on a regular basis as a supplement to Nakamori's calling. Each March Japan even has its own Challenge Convention.

Without a doubt this is true dedication to advanced dancing. Dancers in this country who may be discouraged at living a few hundred miles away from high-level events should remember the Japanese, who are 8000 miles away.

We hope that some of our Japanese friends will consider a trip to this country to participate in dancing with us.

ASHLAND, KENTUCKY

Ten years — that's how long the Ashland tape group has been working challenge material, which makes it one

of the longest running tape groups in the country.

For years the group was run by Randy and Mary Evans, and it is now under the leadership of Ned and Inez Johnson. As a caller, Ned is able to help dancers by walking them through unusual positions they encounter on tapes.

Ashland is located at the northern edge of Kentucky on the Ohio River which puts the group within driving distance of Ohio's numerous challenge dances. The members regularly attend Traveling Callers, Broncos and Hurricanes in Columbus, and Chargers in Dayton. In addition, they attend a variety of challenge weekends and several have attended the National Challenge Convention. The group also has challenge callers on a regular basis.

The secret of this group's long existence is that they truly enjoy dancing together and have a great deal of fun doing so.

SAN ANTONIO, TEXAS

The following letter was received from Ralieg and Era Mae Wieand: "We enjoyed the article in Challenge Chatter but would like to see credit where it's due. Sure, we worked hard but so did a lot of people in San Antonio!

The challenge program was a success for several reasons. First, the National Committee included a challenge after-party in the program. This, plus scheduling a room for us, was very important. Other years the callers rented a room for the challenge after-party.

Second, Web and Sarah Witter contacted all the challenge callers and invited them to the National. Then, with the help of callers, these were screened.

Third, the callers came. No matter how hard anyone would have worked, without the callers, we wouldn't have had the excellent program we did.

So, hats off to everyone! Let's hope a precedent has been set and the ball keeps rolling.

Dancing is on the upswing in San Antonio. There are several callers who

deserve mention — Emanuel Duming, Chuck Bryant and Bill Wright all have workshop groups. Bill Wright has two groups, Stylemasters and Style Lab 75. Both groups have been very successful, dancing sixteen squares.

NATIONAL CONVENTION—KANSAS CITY

The 1975 National will feature a complete program of high-level and challenge dancing. Activities will begin with a trail-end challenge dance Wednesday evening, June 25. Each day at the convention, Lee Kopman will present an Introduction to Challenge for club-level dancers at one p.m. From two to three, there will be challenge workshop, and from three to four and eight to ten, there will be regular high-level and challenge dancing. A challenge after-party will be held each day beginning at midnight.

Jim Earp, leader of challenge dancing in Kansas City, has been placed in charge of the Challenge Room at the Convention, and he is also in charge of

the challenge after-parties. Jim is considered one of the outstanding challenge leaders in the country, and thus the challenge program for the 24th National is in good hands.

Jim emphasizes that since the vast majority of high-level dancing in the country is either advanced dancing or easy challenge, this will be the level of the Challenge Room and after-parties. Anyone who has a good understanding of Advanced Dancing's Basic 50 Calls or who has had some exposure to Challenge Dancing's Basic 100 Calls should have an enjoyable time in the room. Anyone is welcome to try the dancing, and there will be ample room for spectators.

For the second year in a row, it appears there will be a true challenge program at the National. We commend the leaders of the 24th National for continuing the policy which began in San Antonio.



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OLD MAN FROM THE MOUNTAIN
MS 166 by Johnny LeClair
HIGHWAY HEADED SOUTH
MS 165 by Dave Smith
IF LOVING YOU IS WRONG
MS 163 by Chuck Bryant

LIGHTNING S Releases:

- WISH I'D LOVED YOU BETTER**
LS 5028 by Art Springer
BRING BACK THE OLD WALTZES
LS 5027 by Dewayne Bridges
WHO'S IN THE STRAWBERRY PATCH
WITH SALLY? LS 5026 by Jim Lee
1314 Kenrock Dr., San Antonio, TX 78227

WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

(An Excerpt from National Callers Report)

The general use of *Walk and Dodge* and of *Recycle* seems to indicate real cooperation among our leaders in trying the few Callerlab suggestions for experimentation. The next quarter (Dec.-Jan.-Feb.) selection by the Experimental Movement Committee is *Coordinate*. As a voting member of the committee, your editor is surprised to see what the committee suggests as the general experimental movement chosen for the next quarter. *Coordinate* was felt to be down on the list, at least until single file column choreography was used a bit further in square dancing on the open floor, i.e. full *circulate* patterns, then *file to a line*, and possibly the *transfer the column* ideas. Then at this time, the *coordinate* idea could be pursued since it does have a fractional circulate (1½) to contend with, causing critical positioning. Guess we were wrong in our

analysis. (See ASD Magazine, November issue.)

COORDINATE— from a single file column set-up such as: 1P2P, curlique, **COORDINATE**, the movement ends in parallel two faced lines.

Traffic Pattern: On the command, **COORDINATE**, all will single file circulate one position, then a half more to establish three pairs and two lone ends. The three pairs turn half with the right and the center pair (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.

EXAMPLES:

Heads lead right circle to a line

Circulate, **COORDINATE**

Bend the line, pass thru, bend the line

Slide thru, left allemande.....

Heads lead right, circle to a line

Curlique, **COORDINATE**

Wheel and deal, star thru

Fan the top and change hands

Left allemande.....

Heads lead right, circle to a line

Curlique, triple scoot
 COORDINATE, boys trade
 Wheel and deal, pass thru
 Right and left grand.....
 Heads square thru four hands
 Swing thru, centers run
 Couples hinge, partner hinge
 COORDINATE, bend the line
 Crosstrail thru to left allemande.....
 Head couples star thru
 Double pass thru, girls run
 COORDINATE, couples circulate
 Ends twice, bend the line, star thru
 Center four square thru $\frac{3}{4}$
 Left allemande.....



CALLERS'
 QUESTIONS

From a Canadian S/D publication:
 We do lose some of our dancers because they are rushed into many things. Better to gradually introduce them to new facets of dancing — over several years — and they will enjoy dancing more and not end up confused and quit. The guidance of dancers to enjoyable participation is largely *dependent* upon the caller

(Also) if we would have more drop-outs of the half-hearted, half-prepared fun and games callers, we would have fewer drop-outs of dancers. Half of the dancers stop dancing because our club callers are not giving them an interesting program.

ED. NOTE: Outside of natural causes for square dancer drop-outs, the above two reasons seem to cover the general drop-out picture, i.e. 1. Rushing the beginner and 2. Preparation inadequate for the experienced dancer.

LLOYD PRIEST, Scarborough, Ont.:
 The idea of *Star thru, make a wave*

makes more sense to me than *Pass the ocean*, which says nothing. I don't call much Arky or same sex dancing together. That is the only time *Pass the ocean* is of any use.

ED. NOTE: One does not have to call Arky figures to find a use for *Pass the ocean*. Half-sashayed couples would have a hard time doing "Star thru and make a wave" with each other, where it is possible to *Pass the ocean*, i.e. Pass thru, face partner, and step up right shoulder to shoulder to form a wave with girls on the ends. *Pass the sea* is a pass thru, face partner and step up left shoulder to shoulder to form a left-hand wave. We think this does tell us something, i.e. to form a right-hand or left-hand wave at right angles to starting direction. Another example not using Arky movement could be:

Head couples box the gnat
 Square thru four hands, circle four
 Ladies break to a line, pass the ocean
 Swing thru, centers run
 Bend the line, center four box the gnat
 Right and left thru, all pass thru
 Bend the line, pass the ocean
 All-8 circulate, centers twice
 Boys run, bend the line, pass thru
 Partner tag, left allemande.....
 Happy Dancing in the New Year!!



VERTICAL TAG

by Lee Kopman, Wantagh, New York
 From two-faced lines, waves, box circulates, etc., those facing out single wheel and deal while those facing in single file Dixie style. This sets up single files of two facing the other two who then "tag" in a vertical plane instead of the regular horizontal plane. A full vertical tag ends in finished double-pass-thru position. Maintain

the right shoulder pass by.

Type 1 — From couples back to back, a Vertical Tag command will have dancers single (partner) wheel and deal, pass single file right shoulders to take the next command (clover, in, out, right, left, etc.)

Type 2— From couples facing, a Vertical Tag command will have the dancers single file Dixie style (right person in front of left), pass right shoulders to take the next command.

Type 3 — From curlique (O/W) position, a Vertical Tag command will have facing out fold in behind the one facing in (who steps fwd), pass single file right shoulders to take the next command, etc. The Curlique position (or split circulate part of parallel ocean waves) plus a Vertical Tag command ends in a finished double pass thru set-up facing in the ocean wave facing direction. A normal tag the line command from these same parallel ocean waves ends in a finished double pass thru formation facing in the parallel wave end to end direction.

Type 4 — Vertical Tag variations — ½, ¾, full and in/out, right/left, zig zag.

EXAMPLES: (Type 1)

Head couples pass thru
VERTICAL TAG, both turn left
Around two and line up four
Pass thru, VERTICAL TAG
Cloverleaf, Dixie chain double track
Ladies go left, gents go right to a
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line, partner tag
VERTICAL TAG in, turn thru
Tag the line, partner tag
VERTICAL TAG out, wheel and deal
Centers swing thru and turn thru
Left allemande.....

Type 2:

Head couples right and left thru
VERTICAL TAG, both turn left
Around two and line up four
Right and left thru, VERTICAL TAG
First couple left, next ones right
Box the gnat, VERTICAL TAG
First couple right, next ones left
Turn thru, crosstrail to left allemande..

Heads lead right circle to a line
Box the gnat, VERTICAL TAG
Partner tag, bend the line
VERTICAL TAG out, bend the line
Left allemande.....

Type 3:

Heads square thru four hands
Swing thru, centers run, tag the line
First couple left, next one right
Spin the top, VERTICAL TAG
(Girls step, boys fold)
Girls turn back, swing thru
VERTICAL TAG, first couple left
Next ones right, slide thru
Left allemande.....

Heads square thru four hands, curlique
Swing thru, VERTICAL TAG, peel off
Spin the top, scoot back
VERTICAL TAG right, all-8 circulate
Centers twice, bend the line
Pass thru and partner tag
Left allemande.....

Type 4:

Heads lead right circle to a line
Turn thru, tag the line right
VERTICAL ¾ TAG right,
Centers curlique and swing thru
Diamond circulate two spots
Flip the diamond, VERTICAL TAG left
Couples circulate, wheel and deal
Left allemande.....

MORE EXAMPLES

Heads square thru four hands
Slide thru, pass thru
VERTICAL TAG (all single wheel and
deal)

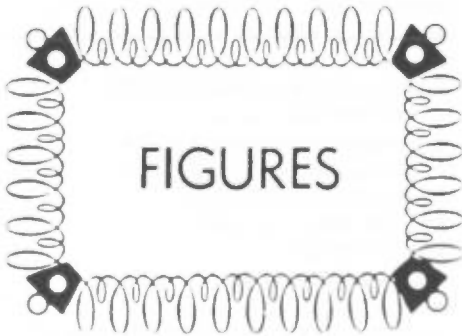
Partner tag, wheel and spread
Lines pass thru, wheel and deal
Zoom and square thru three-quarters
To left allemande.....

Heads half square thru, swing thru
Girls turn back, couples circulate
VERTICAL half tag, walk and dodge
Wheel and deal, square thru ¾
Left allemande.....

Heads square thru four hands

Curlique, split circulate
VERTICAL TAG IN (those facing in
step forward, facing out fold, tag all
the way thru then all face in)
Pass thru, wheel and deal, zoom
Centers turn back, right and left thru

Left allemande.....
 Heads lead right circle to a line
 Pass thru, VERTICAL $\frac{3}{4}$ TAG
 Girls cloverleaf, boys turn thru
 And clover while girls square thru $\frac{3}{4}$
 Star thru, couples circulate
 VERTICAL $\frac{1}{2}$ TAG, split circulate
 Boys run, left allemande.....
 Heads lead right circle to a line
 Pass thru, tag the line right
 Centers trade, VERTICAL TAG right
 Bend the line, ends only star thru
 And VERTICAL $\frac{1}{2}$ TAG, boys run
 Partner tag, left allemande.....
 Head couples curlique,
 VERTICAL $\frac{1}{2}$ TAG, boys run
 Double pass thru, peel off
 Spin the top, VERTICAL $\frac{1}{2}$ TAG right
 Star thru, spin the top
 VERTICAL $\frac{1}{2}$ TAG, swing thru
 Cast off $\frac{3}{4}$, girls circulate, boys run
 Wheel and deal, left allemande.....



by Bill Harrison, Woodbridge, Virginia

Heads lead right, swing thru, boys run
 Bend the line, curlique
 Single file circulate two spots
 Girls turn around, spin the top
 Again spin the top, right and left thru
 Square thru three hands
 Left allemande.....
 Heads lead right circle to a line
 Boys walk, girls dodge left
 Swing thru, all eight circulate
 Centers trade, boys run, pass thru
 Bend the line, boys walk, girls dodge left
 Boys run, crosstrail, left allemande.....
 Heads square thru four hands
 Swing thru, boys run
 Half tag the line, scoot back

Boys run, pass thru, tag the line
 Cloverleaf, centers curlique
 Cast $\frac{1}{4}$, double pass thru
 First couple left, next couple left
 All promenade, heads wheel around
 Pass thru, wheel and deal
 Square thru $\frac{3}{4}$ to left allemande.....
 Heads lead right, circle four
 Slide thru, swing thru, boys run
 Couples hinge, as couples swing thru
 As couples spin the top, triple trade
 Wheel and deal, pass thru
 Wheel and deal, curlique
 Left allemande.....
 Heads square thru, star thru, pass thru
 Boys run, spin the top, pass thru
 Half tag line, spin chain thru
 Girls turn around, bend the line
 Flutter wheel, left allemande.....

by Jay King, Lexington, Massachusetts

Cast A Shadow Figures

Heads lead right and circle to a line
 Curlique, cast a shadow
 Boys run left, tag the line left
 Wheel and deal, pass to the center
 Square thru $\frac{3}{4}$, left allemande.....
 Heads square thru, swing thru
 Girls fold, cast a shadow, boys fold
 Cast a shadow, boys run, wheel across
 Wheel and deal, left allemande.....
 Heads star thru, pass thru, slide thru
 Curlique, cast a shadow, left swing thru
 Girls fold, cast a shadow, swing thru
 Boys run, bend the line, star thru
 Swing thru, boys run, wheel across
 Couples circulate, wheel and deal
 Left allemande.....
 Sides lead right and circle to a line
 Curlique, cast a shadow, boys run left
 Bend the line, curlique, cast a shadow
 Girls run left, bend the line,
 Crosstrail thru to corner, left allemande
 Sides lead right and circle to a line
 Spin the top, girls fold, cast a shadow
 Girls run right, bend the line,
 Spin the top, boys fold, cast a shadow
 Boys run right, bend the line
 Half square thru, trade by,
 Square thru $\frac{3}{4}$, left allemande.....
 Sides pass thru and separate
 Around one to a line, curlique
 Cast a shadow, centers run left

Couples circulate, bend the line
 Curlique, cast a shadow
 Centers run left, couples circulate
 Bend the line, star thru Zoom and
 (Centers) square thru $\frac{3}{4}$
 Left allemande.....
 Recycle Figures
 Heads do-sa-do, recycle, square thru
 Double swing thru, all eight circulate
 Do-sa-do, recycle, square thru $\frac{3}{4}$
 Left allemande.....
 Sides do-sa-do, recycle, half swing thru
 Double swing thru, all eight circulate
 Do-sa-do, recycle, pass thru
 Left allemande.....
 Heads square thru, do-sa-do, recycle
 Pass thru, trade by, do-sa-do
 Recycle, left allemande.....
 Heads lead right and circle to a line
 Spin the top, recycle, slide thru
 Bend the line, spin the top, recycle
 Slide thru, bend the line
 Left allemande.....
 Heads square thru, curlique
 Recycle, pass to the center, turn thru
 Do-sa-do and curlique, recycle
 Pass to the center, turn and left thru
 Zoom and pass thru, left allemande.....
 Sides half square thru, swing thru
 Recycle, turn thru, trade by
 Swing thru, recycle, turn thru
 Trade by, right and left thru
 Star thru, pass thru, on to the next
 Star thru, pass thru, trade by
 Left allemande.....
 Sides lead right and circle to a line
 Slide thru, curlique, recycle
 Swing thru, cast off $\frac{3}{4}$, recycle
 Sweep a quarter, pass thru
 U-turn back, crosstrail thru to corner
 Left allemande.....
 Sides half square thru, do-sa-do
 Recycle, pass thru, trade by
 Double swing thru, recycle, star thru
 Pass thru, on to the next, star thru
 Pass thru and trade by, left allemande..
by Gil Crosby, Gainesville, Florida
 Heads square thru three-quarters
 U-turn back, all join hands, circle left
 Four men forward and back
 Square thru four hands, then curlique
 Right and left thru, square thru $\frac{3}{4}$

Left allemande.....
 Heads square thru, curlique
 Centers trade, centers run
 Wheel and deal, curlique,
 Right and left thru, dive thru
 Square thru $\frac{3}{4}$, left allemande.....
 Heads square thru, curlique
 Swing thru, centers run
 Tag the line right, wheel and deal
 Curlique, right and left thru
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....
by Al Colclough, So. Cal. Callers Assn.
 Heads star thru, veer left,
 Wheel and deal, pass thru
 Spin chain the gears, swing thru
 Boys run, couples scoot back
 Wheel and deal, spin chain the gears
 Swing thru, boys run
 Couples scoot back, wheel and deal
 Left allemande.....
 Heads right and left thru
 Half square thru, swing thru
 Boys run, as couples scoot back
 Couples circulate, couples scoot back
 Couples circulate, wheel and deal
 Left allemande.....
 Heads lead right circle to a line
 Star thru, swing thru, boys run
 Girls trade, couples trade
 Bend the line, cross trail
 Left allemande.....
by Dan Raymond, So. Cal. Callers
 Heads cross trail around one
 To a line of four, right and left thru
 Boys run, centers trade, swing thru
 Boys run, box the gnat, curlique
 Boys run, star thru, swing thru
 Boys trade, slide thru, trade by
 Left allemande.....
 Sides do-sa-do ocean wave, boys trade
 Girls trade, curlique, walk and dodge
 Center four partner tag, cloverleaf
 Stand behind the heads
 Heads spin the top, slide thru
 Left allemande.....
 Heads swing thru, pass thru
 U-turn back, right and left thru
 And a quarter more, wheel and deal
 Spin the top, boys trade, slide thru
 Left allemande.....
 Sides swing thru and box the gnat

Square your sets just like that
Head gent and corner square thru
Split the outsides around one to a line
Spin the top, girls trade, slide thru
Wheel and deal, centers spin the top
Girls trade, slide thru
Left allemande.....

by Art Daniels, So. Cal. Callers Assn.

Heads square thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, left allemande.....

Sides half square thru, do-sa-do
Ocean wave, walk and dodge,
Ends cross fold, swing thru
Walk and dodge, ends cross fold
Star thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

by Jack Lasry, Miami, Florida

Heads square thru four hands
Curlique, cast off $\frac{3}{4}$, lock it
Curlique, coordinate, wheel and deal
Star thru, pass thru, bend the line
Slide thru, swing thru, turn thru
Left allemande.....

Heads square thru four hands
Do-sa-do to a wave, scoot back
Lock it, turn and left thru
Pass thru, tag the line
Leads U-turn back, swing thru
Girls fold, peel the top, slide thru
Left allemande.....

Heads square thru four hands
Swing thru, girls fold, peel the top
Curlique, coordinate, bend the line
Crosstrail, left allemande.....

Heads square thru four hands
Swing thru, girls fold, peel the top
Curlique, coordinate, boys run
Lock it, turn and left thru
Crosstrail, left allemande.....

Heads square thru four hands
Do-sa-do to a wave, scoot back
Lock it, turn and left . . . allemande.....

Heads square thru four hands
Do-sa-do to a wave, scoot back
Split circulate, cast off $\frac{3}{4}$
Centers trade, boys run, pass thru
Bend the line, star thru,

Left allemande.....

Heads square thru four hands
Curlique, scoot back, split circulate
Walk and dodge, California twirl
Slide thru, left allemande.....

**by Bill Isaac, Regina, Saskatchewan
(from Toronto & District Assn. Notes)**

Heads square thru, swing thru
Spin the top, slide thru
Spin the top, swing thru
Right and left thru, star thru, dive thru
Substitute, pass thru, spin the top
Swing thru, swing thru, spin the top
Right and left thru, dive thru, pass thru
Left allemande.....

Heads spin the top, turn thru
Circle four to a line
Right and left thru, slide thru
Swing thru once, spin the top once
Swing thru twice, spin the top twice
Swing thru three times,
Spin the top three times
Right and left thru once
Eight chain one, left allemande.....

Heads lead right, circle to a line
Pass thru, bend the line, pass thru
Wheel and deal, double pass thru
U-turn back, dixie chain on double track
Peel off, bend the line, pass thru
Wheel and deal, double pass thru
U-turn back, Dixie chain on double track
Peel off, bend the line, pass thru
Wheel and deal, double pass thru
U-turn back, Dixie chain on double track
Peel off, bend the line, cross trail
Left allemande.....

Heads square thru four hands
Star thru, right and left thru, pass thru
Wheel and deal, U-turn back, centers in
Cast off $\frac{3}{4}$ around, pass thru
Wheel and deal, double pass thru
U-turn back, double pass thru
Centers in, cast off $\frac{3}{4}$ round
Pass thru, wheel and deal
Double pass thru, U-turn back,
Double pass thru, centers in
Cast off $\frac{3}{4}$ around, slide thru
Left allemande.....

Heads lead right circle to a line
Right and left thru, pass thru
U-turn back, pass thru
Wheel and deal, double pass thru

Peel off and a quarter more
 Double pass thru, centers in
 Cast off $\frac{3}{4}$ around, pass thru
 Wheel and deal, double pass thru
 Peel off and a quarter more
 Double pass thru, centers in
 Cast off $\frac{3}{4}$ round, pass thru
 Wheel and deal, left allemande.....
 Heads lead right circle to a line
 Pass thru, wheel and deal and $\frac{1}{4}$ more
 California twirl, pass thru
 Wheel and deal and $\frac{1}{4}$ more
 California twirl, pass thru
 Move on to the next, right and left thru
 Couples trade, wheel and deal
 And $\frac{1}{4}$ more, cast off $\frac{3}{4}$ around
 Star thru, pass thru, left allemande.....

by Ed Fraidenburg, Midland, Michigan
 Run $1\frac{1}{2}$ Figures

Heads square thru four, curlique
 Boys run $1\frac{1}{2}$ and circulate
 Girls quarter left (ocean wave)
 Swing thru, boys run, girls trade
 Bend the line, pass thru, wheel and deal
 Centers flutter wheel, substitute
 Pass thru, left allemande.....
 Four ladies chain,
 Sides right and left thru
 Heads square thru four, curlique
 Boys run $1\frac{1}{2}$ and circulate
 Girls quarter right, bend the line
 Crosstrail thru, left allemande.....
 Four ladies chain
 Sides right and left thru
 Heads square thru four hands, curlique
 Boys run $1\frac{1}{2}$ and circulate
 Girls quarter left (ocean wave)
 Swing thru, boys run, girls trade
 Bend the line, left allemande.....
 Heads lead right circle to a line
 Pass thru, centers run $1\frac{1}{2}$
 New centers cloverleaf,
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, left allemande.....
 Heads lead right, circle to a line
 Centers run $1\frac{1}{2}$, all star thru
 From here four ladies chain
 Heads lead right, circle to a line
 Centers run $1\frac{1}{2}$, all star thru
 Left allemande.....
 Heads lead right, circle to a line
 Ends run $1\frac{1}{2}$, centers star thru

All cast off $\frac{3}{4}$, ends run $1\frac{1}{2}$
 Centers star thru, ends run
 Left allemande.....
 Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, pass thru, boys cross run $1\frac{1}{2}$
 Girls cloverleaf, double pass thru
 Centers in and cast off $\frac{3}{4}$, pass thru
 Girls cross run $1\frac{1}{2}$, boys cloverleaf
 Double pass thru, centers in,
 Cast off $\frac{3}{4}$, boys fold
 Left allemande.....
 Heads square thru four
 Circle half to a two-faced line
 Tag the line right, boys cross run $1\frac{1}{2}$
 Girls trade and roll, all pass thru
 Wheel and deal, centers pass thru
 Left allemande.....
 Four ladies chain $\frac{3}{4}$,
 Heads right and left thru
 Sides lead right and circle to a line
 Roll away, pass thru, ends run $1\frac{1}{2}$
 Centers cloverleaf, left allemande.....
 Heads square thru four
 Circle half to a two-faced line
 Tag the line right, boys cross run $1\frac{1}{2}$
 Girls trade and roll
 All right and left thru, flutter wheel
 Star thru, left allemande.....
 Heads square thru four
 Circle half to a two-faced line
 Tag the line right, boys cross run $1\frac{1}{2}$
 Girls trade and roll, flutter wheel
 Star thru, dive thru, square thru $\frac{3}{4}$
 Left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
 Right and left thru
 Dixie style to a wave, recycle
 Square thru $\frac{3}{4}$, left allemande.....

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MERRBACH

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BLUE STAR ALBUMS & TAPES

BLUE STAR ALBUMS AND TAPES, 1016, 1019, 1021, 1022, 1023, 1024, 1025, 1026. Albums are \$6.98, plus 28¢ postage; Tapes are \$7.95, plus 18¢ postage. Albums 1027 and 1028, Challenge by Lee Kopman, are \$7.95, plus 28¢; tapes are \$8.95, plus 18¢ each or 26¢ for two.

NEW ALBUM: 1029— Jerry Helt Calling Contra Dancing (One side called, flip side instrumental) Album: \$6.95 plus 28¢ postage; tape is \$7.95 plus 18¢ postage.

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*

BOGAN RELEASES

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

LORE RELEASES

- 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.

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Sketchpad Commentary



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ARKANSAS— Southland S/D Festival, Jan. 10-11, Southland Race Track., W. Memphis; Cal Golden, Elmer Sheffield, Glenn Turpin, Bob Cone, Jack & Marie Seago, Bill & Elsy Johnson. Write S/D Inc. of Ark., PO Box 92, Lepanto, AR 72354.

TEXAS— Winterama S&R/D Festival, El Tropicano Hotel, San Antonio; Jan. 10-11; Jerry Haag, Chuck Bryant, George & Ima Burkes. Write Norma Bryant, 1314 Kenrock, San Antonio, TX 78227.

GEORGIA— State S/D Association Winter Dance, Valdosta; City Auditorium; Jan 11; Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

TEXAS— 4th Ann. Mid-winter S&R/D Jamboree, Jan. 11-12; Contessa Inn, Longview; Lee Swain, Gary Shoemake, John & Wanda Winter. Write Ramona Swain, 4776 Welchshire Ave., Memphis, TN 38117.

INDIANA— Winter Wonderland Weekends, French Lick; Jan. 24-26, Cal Golden, Sam Mitchell, Glenn Turpin, Charlie & Marge Carter; Jan. 31-Feb. 2, Cal, Chuck Bryant, Bob Cone, Paul & Edna Tinsley. Write Sharon Golden, PO Box 2280, Hot Springs, AR 71901.

OHIO— S&R/D Winter Festival, Atwood Lake Lodge, Dellroy; Jan. 24-26; Dale Eddy, John & Marge Clever. Write: Maxine Eddy, 110 Sunset Lane, Marietta, Ohio 45740.

MINNESOTA— St. Paul Winter Carnival, Jan. 25-Feb. 3; Square Dancing. Write Carnival Association, 7th & Roberts Sts., St. Paul, MN 55101.

MISSISSIPPI— 5-Star Command Performance, Tupelo; Jan. 31-Feb. 2; Beryl Main, Don Franklin, Jerry Haag, John & Wanda Winter, Gary Shoemake, Ken Bower. Write: 8814 Pine Drive, La Vista, NB 68128.

MISSOURI— Annual Cancer Benefit Dance, Student Center, Florissant Valley Community College; January 31; Local callers. Write Jim & Mickey Morris, 4917 Hooke Ave., St. Louis, MO 63115.

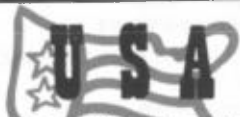
COUNTRY DANCING, Continued

necticut Valley Calendar Association was formed to prevent conflict of dates by the limited number of callers available. The association also published a monthly calendar of dances in the area.

An active square dancer in that time had his choice of attending a different club dance every night of the week. The growth continued rapidly until the mid-sixties; then something happened. It seemed clubs had run out of new dancers. Attendance started to fall and some clubs closed. The area was over-saturated with clubs and callers.

In 1969, a group of dancers and callers within the Connecticut Valley leadership felt that one way to get the activity back to its peak was to have the annual New England Square Dance Convention come to Springfield. Successful in this attempt, the committee which presented the 12th Annual Convention in 1971 (and again in 1972) began a two-year revitalization program for the activity. The success of this program can be measured partially by the success of the 1971 convention. A record attendance of nearly eight thousand dancers has made this the second largest square dance convention in the country.

As the square dance activity continues its re-growth in the area, the progress made in the seventies will add yet another chapter to the history of square dancing in the Connecticut Valley.



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It is interesting to note how the popularity of the experimental figures jumps up or down each month, based on our 20 leading caller/Notes editor/choreographer reports. Of course, that's understandable. Twenty opinions, independently solicited, will never be the same. Callerlab choices register number ONE in each column, except that for some reason RECYCLE dropped to eighth place among the "experimentals." Ferris wheel is a fast-mover, having jumped from seventh to second place this month.

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GEORGIA GALA

To the delight of over two thousand square and round dancers and callers, the Third Annual Georgia State Square and Round Dance Convention in Macon, September 19 to 21 was a rousing success. Programmed were fifty-four callers, eleven round dance leaders and six clogging instructors. Dancers and callers were in attendance from Florida, Alabama, North and South Carolina and Tennessee. Beside square and round dancing, the convention featured clogging (with great enthusiasm), sewing clinic, fashion show, and workshop in squares and rounds. The motto was fulfilled in "filling the floor in '74" and Georgia dancers believe that "dancing will be alive in '75."

The Georgia State S/D Association held a bi-annual election of officers, as follows: Dick and Lessie Gerfen, president; Marvin and Kathleen Radford, vice president; Jack and Frances Line, recording secretary; Jabo and Berta Tanner, treasurer; Austin and Charlotte Chase, corresponding secretary.

RECORD COMPANIES SOLD

Ken Anderson, owner of Jay-Bar-Kay Records, has announced the sale of the record label to Don Williamson, owner and originator of Red Boot Records. It is also reported that ownership of Square Tunes Records has been transferred from Bob Dubree to Ted Frye of Knoxville, Tennessee.

IDAHO FEDERATION PLANS

Ross Crispino, Nampa, president for 1974-75 of the Idaho Federation of Square and Round Dance Clubs, took office at the September meeting of the

Federation Board of Directors. Other officers are: 1st Vice President, Larry Staach, Boise; 2nd Vice President, Ken Brood, Moscow; Corresponding Secretary, Marian Applegate, Boise; Recording Secretary, Jeanne Cox, King Hill; Treasurer, Renee Bulcher, Jerome; Membership Chairman, Ed Stace, Nampa.

The state festival for 1975 will be held July 11-13 in McCall, Idaho. The mountains and lake assure family entertainment before, during and after the square dancing events. Contact Mel Cook, General Chairman, Route 6, Nampa, ID 83651, for information.

ALAMO AREA

The Alamo Area S&R/D Association has elected new officers: Calvin and Nora Payne, president; Leonard and Connie Lines, first vice president; Fred and Ann Reissig, second vice president; Gene and Pat Dark, third vice president; Charles and Rose McClure, treasurer; Dorothy and Grover Barber, secretary.

*Dorothy Barber
San Antonio, Texas*

SQUARE DANCE IN A PALACE

Alexandra Palace, London, England, will be the site of this year's European S/D Summer Jamboree, July 18-20. An annual square dance event, the

Caught in a relaxed moment at the 7th Annual Nelson, New Zealand, Square and Round Dance Festival on Friday, November 15, are the staff: Marie Armstrong, Art and Blanche Shepherd, Don Armstrong, Eileen Harvey and Graeme Thawley. Don had just completed a special session on contras and fun dances, attended by twenty-eight squares.



Jamboree was held last year in Berlin. Sixty-nine square dance clubs dance all year long in England. For information about dancing in England, write to the British Association of American S/D Clubs, c/o the P.R.O. John Page, "Station House," Tivetshall St. Margaret, Norwich, England.

FLORIDA FESTIVITIES

Cresthaven Squares, a group of 86 dancers kicked their heels with Christmas spirit last month and paid to do it when the group hosted its Toys for Tots benefit dance. About 200 dancers

were expected to attend, according to Tom O'Brien, caller for the group. Interested spectators often visit the Emory clubhouse at Cresthaven and contribute toys.

The second Cresthaven-based dance group, the Promenaders, also have announced a charity dance, to be held in February for the Heart Fund, which is already sold out. A highlight of this event is the planned appearance of The Cloggers, two squares from the Orlando area, who will demonstrate the enthusiasm of dancing to a clog beat.

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Both dance groups include participants from Broward and Palm Beach counties as well as Cresthaven residents, and the developer, Cresthaven Enterprises, is host for the groups, providing clubhouse facilities. "We are especially happy to make the facilities available when these groups turn their attention to such worthwhile efforts . . ." said David Yorra, president. Earlier this year, Yorra was tendered a testimonial day by Cresthaven dance groups and representatives of square dance organizations from South Florida.

MUSIALS VISIT ENGLAND

During a recent visit to England, Steve and Dorothy Musial, chairman of the 26th National to be held in Atlantic City, were introduced to the President and Executive Board of the British S/D Association, the Editor of their publication, "Let's Square Dance" and several square and round dance leaders.

The annual national conventions were the prime topics of conversation. The Musials distributed registration forms for the 24th National Convention

Continued on Page 72

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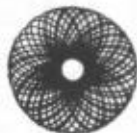
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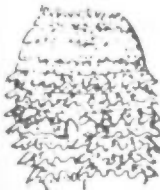


Bill Harrison, of Woodbridge Virginia, has gotten into the spirit of the times with twice a month anti-inflation dances promising high interest returns in new figures, friends and fun. He charges 50¢ per person, and two couples who come in the same car pay \$1.00 for four. Don't ask us how he does it! You'll have to check with Bill.



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SOFTSHOE FOR TWO – Grenn 14201

Choreography by Sue & Con Gniewek
Lilting soft shoe music and a little different type intermediate three-part two step.

WHO'S SORRY NOW – Grenn 14203

Choreography by Ralph & Jeannette Kinnane
Good music with an interestingly different intermediate two step.

WHERE IS YOUR HEART – Grenn 14203

Choreography by Chet & Barbara Smith
A fast-moving intermediate waltz routine.

LISBON ANTIGUA – Grenn 14204

Choreo by Charles & Dorothy DeMaine
Good music; a moving intermediate two step with a couple of new wrinkles.

I WONDER – Grenn 14204

Choreography by Hal & Lou Neitzel
Good "I Wonder What Became of Sally" music and a good solid intermediate waltz routine.

SEND A LITTLE LOVE MY WAY – RCA-APBO0323; by Dave & Nita Smith

Good Henry Mancini music and a pleasant like-footing intermediate two step.

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LATE NEWS FLASH!

John McCannon called us at press time to say that a special 16mm sound motion picture, professionally made at the 23rd National Square Dance Convention in San Antonio, is now available for purchase by individuals or groups.

Many of us were thrilled with the Salt Lake City film (also available for purchase) and we trust this film will be of the same fine quality. It was made by KRLM (Educational Channel TV) in connection with the University of Texas in Austin.

Groups or persons wishing to purchase a copy of this film may send a check for \$150., payable to the 23rd National S/D Convention, to John and Vivian McCannon, 2811 Chisholm Tr., San Antonio, Texas 78217, before the deadline of January 15. Copies will be shipped about the first of February.



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It has been very difficult to pick good records from the pack this last couple of months. What with re-run material and poor recordings most of the new records are hardly worth reporting.

One hoedown record was received this month, a good one on Kalox with a very good beat and very little melody, plenty of good banjo and guitar pickin'.

ROLLIN' IN MY SWEET BABY'S ARMS Key G/**BILLY IN THE LOW GROUND** Key G.

For the contra-minded Red Boot has released a mini-album called **CONTRA PARTY**, with two contras on the record. Two dances on one side are prompted by Stan Burdick, and the other side has the instrumentals.

DIAGONAL CONTRA/NEEDHAM SPECIAL, Red Boot 171, Prompted by Stan Burdick.

SING, SING A SONG— Blue Star 1995

Caller: Johnny Wykoff

Excellent Blue Star music and a very good dance. In the intro, break and ending, Johnny reaches out into the dim past (his dim past, not ours) and revives the Grand Sashay. **FIGURE**: Heads promenade half way, walk in and square thru four hands, split two, around one to a line, pass thru, tag the line, face in, star thru, pass thru, trade by, corner swing, left allemande, come back and promenade.

BAD SITUATION— Wagon Wheel 313

Caller: Beryl Main

A fine dance and this music is one of Wagon Wheel's best instrumentals. **FIGURE**: Heads square thru four hands, corner do-sa-do, curlique, cast off three-quarters, girls trade and do a right and left thru, flutter wheel, swing corner, left allemande, come back and promenade.

I COULDN'T BELIEVE IT WAS TRUE—

Red Boot 174, Caller: Bill Volner

A good easy figure with a nice lift. **FIGURE**: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, pass thru, tag the line, turn in, box the gnat, crosstrail thru, swing corner, promenade.

SHE CALLED ME BABY— Thunderbird 112, Caller: Singin' Sam Mitchell

Good music and a nice figure. Callers come and callers go but the great voice of Sam Mitchell seems to go on forever. **FIGURE**: Heads square thru four hands, corner do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, swing corner, left allemande, promenade.

THAT SONG IS DRIVING ME CRAZY—

Lore 1147, Caller: Stan Ruebell

Good beat and a pretty fair dance. **FIGURE**: Heads square thru four hands, split two, around one, make a line, forward eight and back, ends box the gnat, pull by, corner swing, allemande new corner, do-sa-do your own, promenade the lady, walk her on home.

NIGHT TRAIN TO MEMPHIS— Red

Boot 173, Caller: John Hendron

Good beat, nice figure. Take a second look at this music as a hoedown. **FIGURE**: Heads promenade half way, down the middle and curlique, boys run, right and left thru, dive thru, pass thru, right and left thru, star thru, flutter wheel, reverse the flutter, take that gal, promenade.

GOODBYE MY LADY LOVE— Top

25306, Caller: Rocky Luminais

A music re-run with a new figure by a new caller. It's good, in fact so good, that it is Jane's pick of the month. **FIGURE**: Heads square thru four hands, do-sa-do, swing thru, boys run right, couples circulate one time, wheel and deal, pass thru, trade by, corner swing, left allemande.

JOHN LAW— Thunderbird 107

Caller: Harold Thomas

Nice beat, easy figure, also an alternate figure included in call sheet. **FIGURE**: Heads square thru four hands, corner curlique, walk and dodge, partner trade, flutter wheel, square thru three quarters, corner swing, left allemande, promenade.

THAT SONG IS DRIVING ME CRAZY—

Wild West 1-21, Caller: John Swindle

This is the second recording of this tune

in this month's analysis. A good dance but instrumental should be slowed down for better dancing. FIGURE: Heads promenade half way, sides right and left thru, star thru, California twirl, swing the corner, left allemande, weave the ring, do-sa-do, promenade.

HELLO BLUES AND DOWN THE ROAD I GO, Red Boot 172, John Hendron

Very good timing, easy figure. John Hendron makes an appearance on two labels this month. FIGURE: Heads lead right and circle to a line, up and back, curlique, all-8 circulate, boys run, swing thru, boys trade, turn thru, left allemande the corner, come back and do-sa-do, allemande the corner, promenade.

OLD MAN FROM THE MOUNTAIN—Mustang 166, Caller: Johnny LeClair

FIGURE: Heads right and left thru, star thru, pass thru, circle up four three-quarters around, make two lines, up and back, right and left thru, star thru, do-sa-do, ocean wave, recycle, swing corner, promenade.

TURNIN' — Lucky 201

Caller: Wally Clouse

FIGURE: Heads square thru four hands,

with the sides make a right hand star, heads star left in the center, turn it one time, corner do-sa-do, swing thru, boys trade, box the gnat, same girl swing, promenade.

LOVE IS ALL WE NEED— FTC 32003

Caller: Ed Fraidenburg

FIGURE: Heads square thru four hands, corner do-sa-do, make a wave and cast off three-quarters, boys run right, right and left thru, star thru, pass thru, U-turn back, swing, left allemande, promenade. ALTERNATE FIGURE: Four ladies chain three-quarters, promenade, heads wheel around, square thru the two you found four hands, trade by, curlique, scoot back, swing the gal, promenade.

NIGHT COACH— Bogan 1261

Caller: Andy Petrere

FIGURE: Heads square thru four hands, corner do-sa-do, single circle to a wave, boys run right, bend the line, square thru three hands, swing corner, promenade.

IF WE MAKE IT THROUGH DECEMBER, Jay Bar Kay 156, Ken Anderson

FIGURE: Heads square thru four hands, do-sa-do, spin chain thru, girls circulate two times, turn thru, allemande left and pass your partner, swing the next

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and promenade.

BROOKLYN— Jay Bar Kay 157

Caller: Randy Anderson

FIGURE: Heads lead right and circle to a line, star thru, do-sa-do, swing thru, boys trade, boys run, bend the line, crosstrail thru, swing corner, left allemande and promenade.

THE ENTERTAINER— MacGregor 2160

Caller: Ray Flick

FIGURE: Heads square thru four hands, swing thru, boys run right, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade. ALTERNATE FIGURE: Heads curlique, boys run right, do-sa-do, swing thru, boys run right again, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

LOUISIANA MAN— D&R 107

Caller: Ron Hunter

FIGURE: Heads square thru four hands, corner do-sa-do, spin chian thru, girls circulate twice, turn thru, left allemande, come back and do-sa-do, swing corner, promenade.

TAKE MY LIFE AND SHAPE IT WITH YOUR LOVE— Kalox 1166, Jon Jones

FIGURE: Heads promenade half way, in the middle, square thru four hands, right

and left thru, slide thru, square thru again, trade by, swing corner, promenade.

DADDY DUMPLIN— Scope 581

Caller: Jeanne Moody

FIGURE: Heads square thru four hands, corner do-sa-do, girls trade, swing thru, boys run, tag the line, girls turn back, star thru, bend the line, square thru three hands, swing corner, promenade.

SHINE— MacGregor 2159

Caller: Monte Wilson

FIGURE: Four ladies chain, heads promenade half around the outside, down the middle right and left thru, star thru, pass thru, circle four half way around, swing corner, left allemande, come back and promenade.

YOU'LL HAVE SUNSHINE WHERE YOU GO— Thunderbird 113; Jim Deeter

FIGURE: Heads promenade half way, sides do-sa-do, star thru, pass thru, swing left allemande, weave the ring, do-sa-do and promenade.

JESSIE POLKA— Blue Star 1998

Caller: Vaughn Parrish

FIGURE: (Four times through) Sides make an arch, heads go right, duck un-

Continued on Page 71

KALOX

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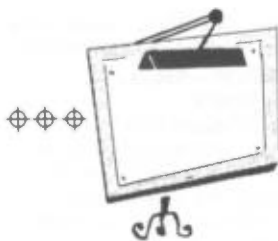
GOT LEAVING ON HER MIND

RB 168 — by Ralph Silvius

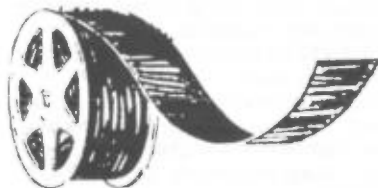
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RB 160 — by Richard Silver



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A college professor interested in making an educational film on square dancing, two elementary teachers dedicated to giving their classes experience in modern square dancing, a record producer willing to share the voice/music track of a long-play album, and a caller/teacher dedicated to making square dancing fun for young people, all contributed their talents to making a 16mm color/sound educational film, "The Fundamentals of Square Dancing, Parts 1 and 2" narrated and called by Bob Ruff of Whittier, California.

Dr. Lola Sadlo, Professor of Recreation at California State University, Northridge, began action on this project by contacting Bob Osgood, president of the SIO American Square Dance Society, to discuss the possibility of using the voice/music track of "The Fundamentals of Square Dancing, Level 1," created by Bob Ruff and Jack Murtha. Dr. Sadlo and her husband represented Associated Films Co., makers of educational films on dance. Bob Osgood generously allowed the use of the sound track and suggested that Bob Ruff be contacted to assist on the project. Subsequent meetings between Dr. Sadlo and Bob brought forth important questions: what age group would be most representative, what would be the best ethnic balance, and finally, who would be the cast?

The basic philosophy of the "Fundamentals of Square Dancing" series of records is that it is possible for any

teacher using this program to give boys and girls enjoyment as well as educational experiences. For this film, then, education would be best served by using youngsters who had been taught by their regular teachers. The school selected was Holder School in Anaheim, California. Teachers Diane Baer and Nick Willaims had been teaching the Level 1 program and their classes had occasion to demonstrate their skills for Bob Ruff during a district-wide in-service training session. The enthusiastic attitude of the students paved the way for them to be asked to participate in the film.

Part One of the film conveys clearly the instruction needed, and how to dance, with good styling, the first twenty-two movements of "The Fundamentals of Square Dancing, Level 1." Part Two conveys clearly the instruction and how to dance the last thirteen movements of the Level 1 album.

The film was previewed at the AAHPER National Convention and again at the 23rd National Square Dance Convention in San Antonio, Texas. Since that time it has been widely seen in California, Texas and Washington. Teacher reaction has been most favorable.

Aims Instructional Media, Inc. is the distributor. For information on how to rent or purchase this film, or to obtain the Level 1 album, write to Bob Ruff, 8459 Edmaru Avenue, Whittier, California 90605.

ladies' choice



HOW TO MAKE A DRESS FORM

Materials needed:

- Man's large T-shirt
- Sponge and bowl
- Roll of package tape
- Friend or husband

Put on a man's T-shirt that comes to the fullest part of the hips, wearing only your favorite undergarment. Place the sponge in a bowl of water, using this to wet the tape. Tear or cut the tape in 6" strips. Wet tape as you go, applying tightly over the T-shirt, starting at the hips and tummy, moving up to armholes and neckline. The taping should be repeated until the form is firm but not hard.

To remove, cut up the back, being careful not to cut undergarment. Slip off the dress-form and you're ready to mount it on the stand.

Place the form on the "tree", stuffing it with newspaper. Tape the back of the dress-form together, adjusting as needed to make it $\frac{1}{4}$ " smaller than your own measurements. Tape up the neck and armholes and bottom. Repeat a layer of taping to make form neater and firmer. Varnish if you wish.



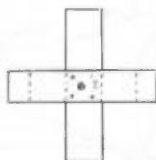
HOW TO MAKE A DRESS FORM STAND

Materials needed:

- | | |
|--------------------|-----------------------------|
| 2x2 5 ft. long | Lag screw $\frac{1}{4}$ x6" |
| 1x2 13" long | Two 2" wood screws |
| Two 1x4's 16" long | Finishing nails |
| Two 1x4's 3" long | White glue |

Assemble as illustrated, using finishing nails to hold in place while glue is drying. Apply glue wherever boards cross.

Glue 1x4 blocks under ends of the top 1x4's to add support.



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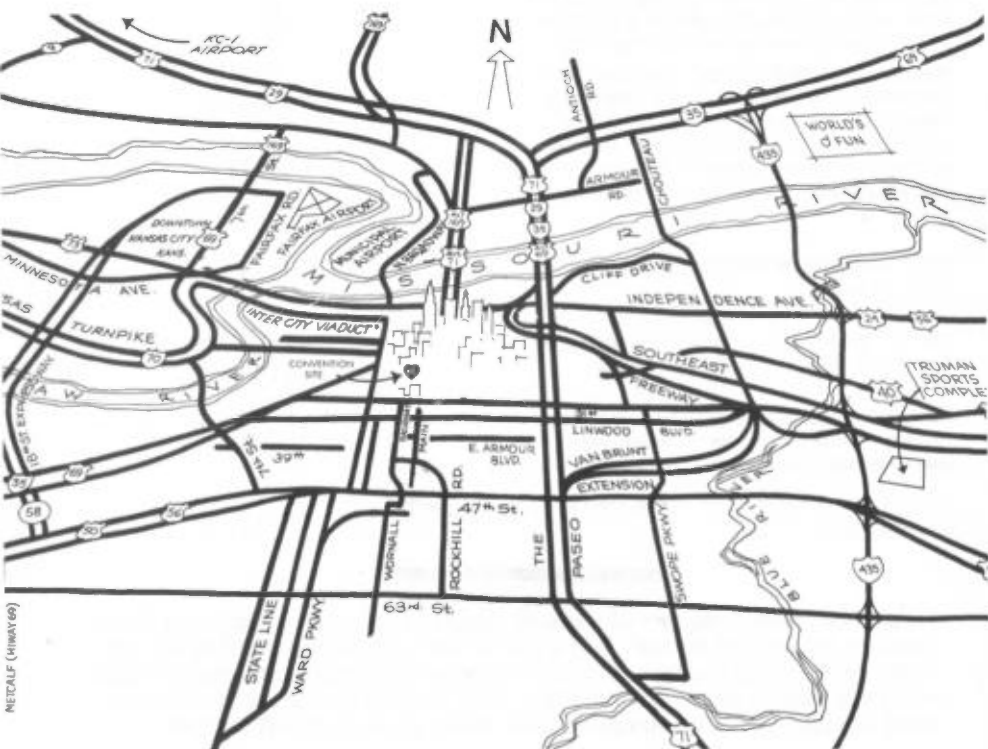
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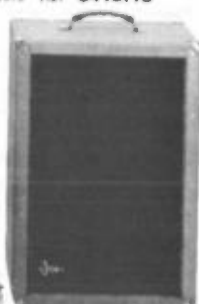
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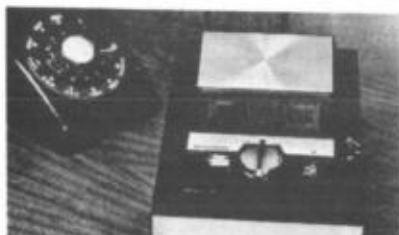
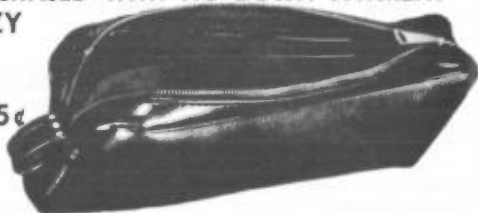


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DANCING TIPS, Continued

one else in the area. When we suggested that he call a tip, he said, "Oh no, I'm a teacher, not a caller." Although he had to be an accomplished caller to do what he had done, he would not accept club bookings, nor would he guest call at any time. But he loved to teach, and teach he did.

We can't all be good at the same things, but we are all needed and all welcome in square dancing with whatever talents we have, even if our greatest talent is just to be friends. Don't be shy and don't hold back. Offer your help and you will be accepted.

Remember, friendship is square dancing's greatest reward.

S/D RECORD REVIEWS, Continued

der, dip and dive around the square, go home, corner allemande, put an arm around the partner, star promenade, heel and toe, girls roll back one, watch for corner, when she comes around, swing her, promenade.

KEEP 'EM DANCING, Continued

All promenade, heads wheel around
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....
 Heads square thru four, swing thru
 Boys run, couples circulate
 Girls trade, boys run, lock-it
 Swing thru, pass thru, wheel and deal
 Centers square thru 3/4, left allemande...
 Heads square thru, swing thru, boys run
 Half tag, walk and dodge, partner trade
 Slide thru, swing thru, boys run
 Half tag, walk and dodge, partner trade
 Slide thru, left allemande.....
 Four ladies chain three-quarters
 Heads square thru four
 Sides roll away, swing thru, centers run
 Ferris wheel, left allemande.....
 Heads flutter wheel, star thru, pass thru
 Circle half to a two-faced line
 Ferris wheel, center two sweep 1/4
 (Squared-up set)
 Heads lead right, circle to a line
 Pass thru, tag the line in
 Ladies in, men sashay
 Left allemande.....

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S/D AMBASSADORS, Continued
 ber of years, since there were existing Japanese clubs even then.

"At the club in Aomori, Mr. Ishii, one of the callers, was already an accomplished square dancer when we met him. He had learned during his college days in Sendai, a city in central Japan, far from the American influences of Misawa and Tokyo," she said.

The Twirlers are overjoyed with their response to the first class in Towada. Several Japanese members have already inquired about a follow-up class for friends anxious to learn square dancing.

There is no doubt as to the warm Japanese-American relations the Twirlers are generating in Towada. After the dancing, club members convene to a coffee shop to chat. Sometimes, a Japanese or an American will sponsor a party, which provides everyone a chance to know each other better.

"Some of our best times have been

the after-dancing parties at the big annual square dancing conventions in Aomori, Sapporo or Sendai," said Betty. "There have been times when we've danced together until eleven, partied until three, and then started dancing again."

NEWS, Continued

tion in Kansas City. They danced at the Alconbury Allemande sponsored by the Triple A S/D Club, thanks to Stan and Violet Nye and David and Elizabeth Clark.

The Musials are hoping that in 1977 the Federation of Delaware Valley will have the pleasure of welcoming many British friends to Atlantic City.

STRAIGHT TALK, Continued

the usual donations expected. Just wanted to pass this along, because you're in a better position than I to evaluate.


*V.P. Cummins
 Odenton, Maryland*

"SEW WITH DISTINCTION"


PROMENADE'S

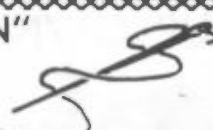
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BY MARY JENKINS

SQUARE DANCES FROM A YANKEE CALLER'S CLIPBOARD

by ROD LINNELL & LOUISE WINSTON

Published by the New England Square Dance Caller (1974)

Recently our good friend "Duke" Miller, one of the better known contra and traditional dance callers in New York State, presented us with a most interesting book containing many of the dances with which we have been familiar for a good many years. It is quite evident that the dances of New England were being enjoyed by New Yorkers and the Adirondack Mountaineers many years before modern western style dancing was introduced into the area.

Louise Winston, whom we hope to meet and with whom we have corresponded, has done an excellent job of finishing a task that Rod Linnell was working on when he died suddenly on June 15, 1966 at the height of his creativity as a caller. You will find Louise's Introduction rich in information and background, including a brief biographical sketch, "Who was Rod Linnell?"

Callers and dancers alike will find the 102 pages of this book helpful, interesting and useful. The dances are so well explained that they can be done with a minimum of teaching or dancing experience. The book has a complete glossary of well-defined terms used in the book. (Callers who are introducing contras into their programs will find this book to be really helpful!)

The chapter entitled "Music" has a complete list of records for particular dances, a general record list, and Rod's called records with name and address

of the record company where they may be purchased. A long list of "Music for Orchestra" contains such titles as "One Thousand Fiddle Tunes," the largest collection of fiddle music, and "Square Dance Tunes," violin and piano music popular in Canada and New England.

An excellent biography of books could be most helpful to those callers and dancers who may be called upon to plan dance programs for celebrations for 1976.

"Dances Classified as to Difficulty" lists Easy Dances, Intermediate Dances, and Advanced Dances. For quick reference and your "waste-no-time" convenience, check the "Alphabetical Index of Dances."

Last but not least is "Who's Who" which gives a short note about each caller mentioned in the book.

In this time of high prices, or anytime, this book at less than \$5.00 is a real bargain. You may order it from the publisher, or if you prefer an autographed copy, order directly from co-author Louise Winston, 2 St. John St., Jamaica Plain, Massachusetts 02130.

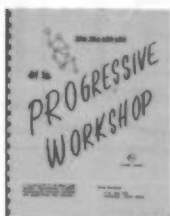
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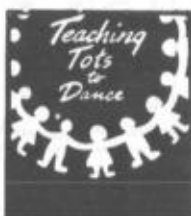
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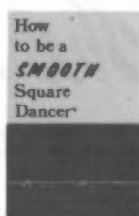
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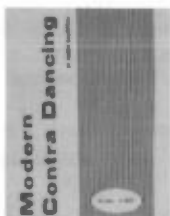
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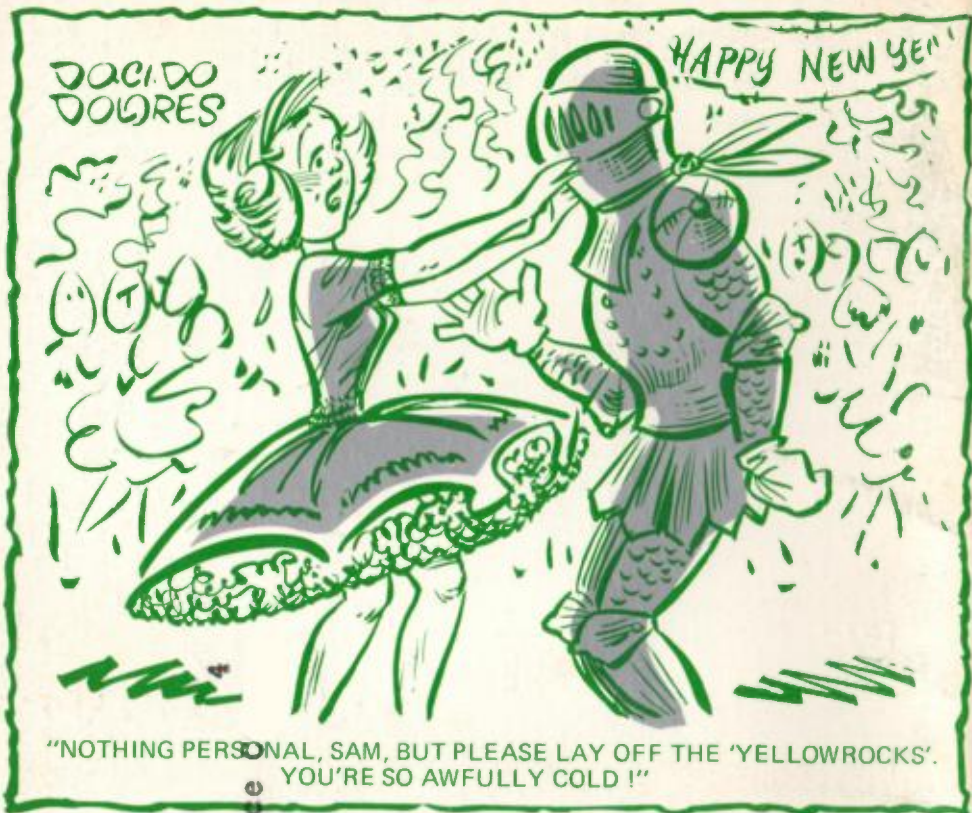
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A REALLY-BIG WING-DING WITH RINGLING



Barnum City, Florida – The widespread appeal of square dancing, one of Florida's leading recreations, took to the circus ring at Ringling Bros. and Barnum & Bailey Circus World, near Orlando, last November. Square dancers were able to swing in the ring with massive mastodons and join in the pachyderm promenade. Heading up the dance contingent were Sam Mitchell of Holiday and Roger Chapman of Winter Haven. The happy hoofers in attendance received a first edition Circus World dance badge, and challenged the nineteen member elephant herd to a square dance run-off!

