

SQUARE DANCING

OCTOBER, 1970

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THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

LEE HELSEL
(see page 11)

WASCA PRESENTS

The

12th Annual Spring Festival



MARCH 11, 12, 13, 1971

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WASHINGTON, D.C.

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and

ROUNDS

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The Twelfth Festival Is Sold Out

Advanced registration forms for the 13th Spring

Festival will be circulated later this year.

FROM THE FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

TEXAS TORNADO

Dear Editor:

Thank you for your inquiry regarding the Tornado Fund among square dancers, established after our storm here. I have selected a Committee for this fund to distribute to the ones in need. The funds may be sent to my address: 2422 48th St., Lubbock, Texas 79412. The Committee will see that they are applied to square dancers in need.

Ed and Mary Barbee

Lubbock Area Square and Round Dance Fed.
Lubbock, Texas

Dear Editor:

Thank you for your interest in Lubbock's welfare after the storm . . . Fortunately none of our square dancers were inconvenienced very much altho' one couple did lose their house.

We ourselves were lucky enough to be on the opposite side of town from where the

SQUARE DANCING In This Issue

- 5 LATE NEWS — Hot Line
- 8 Square Dance Week Coverage
- 11 Square Dance Floats Cover Caller: Lee Helsel
- 13 Guide to Better Dancing
- 14 Take A Good Look
- 15 The Dancers Walkthru
- 18 Square Dance Diary
- 19 The View from Here by Jim Schnabel
- 21 Roundance Module
- 22 Paging the Round Dancers: Bud & Shirley Parrott
- 23 The Caller's Wife
- 28 First Person Account
- 30 Style Lab: Catch All Eight
- 32 National Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers WORKSHOP
- 46 Spotlight the Dancer — Jimmy Carney
- 47 Caller of the Month: C. O. Guest
- 48 Square Dance Date Book
- 56 SIOASDS Membership Bulletin 10
- 58 On the Record: Reviews
- 59 Current Best Sellers
- 78 Feature Fashion

storm hit. The "hook" formed very close to us but it did not dip down for some 15 blocks later.

After 19 years of square dancing we have slowed down but we still think that square

(Please turn to page 69)

SQUARE DANCING

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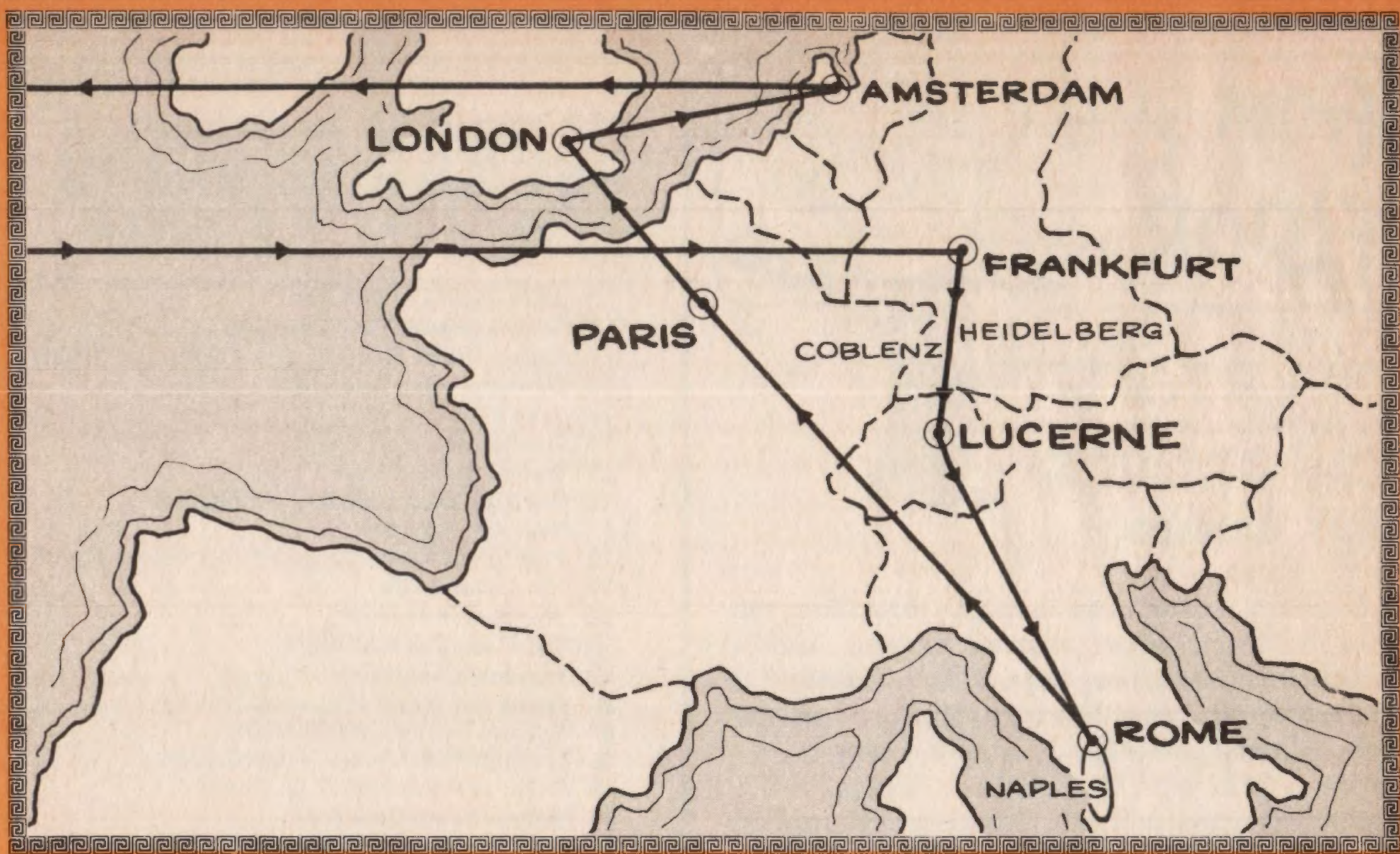
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AVERAGE SQUARE DANCE CLUB DETERMINED BY QUESTIONNAIRE: A recent national square dance survey conducted by Hilton Audio Products of Concord, California, came up with some interesting conclusions. The survey involved the mailing of thousands of questionnaires and tabulating replies from every state in the nation. Compare these results with your own club and see if the picture looks familiar.

The average square dance club is located in a medium-sized city. Club meetings are held twice a month, and the chances are almost one out of three that it meets on Friday night. Chances are better than even that it remains in operation the year around.

On the average night it needs one more couple to make seven squares, but the club is growing. More than three fourths of its new members come from the one beginner class which it sponsors each year, with the balance being guests who came to visit and returned to join. One third of its members have been square dancers for more than five years.

It costs each couple about \$3.50 per month to belong to the club, which keeps the treasury at or near the break-even point, since hall rent costs \$16.75 per night and the club caller is paid \$30.00 each night.

The chances are about four out of five that the club has no outside sponsorship, and it is operated by its members, with the club caller having a voice in the policies and decisions made by its officers.

The club caller has been calling for more than nine years; he is also the caller for another club and teaches a beginner class each year for each of his clubs. The chances are about 50-50 that he also teaches the rounds in the club.

The chances are better than two out of three that dancing is neither at the challenge level or the very easy level in this club; the program includes the basics which are popular in the area, whether they are "new" or "traditional." And the caller is lucky if he gets more than half of the members on the floor for the round dances.

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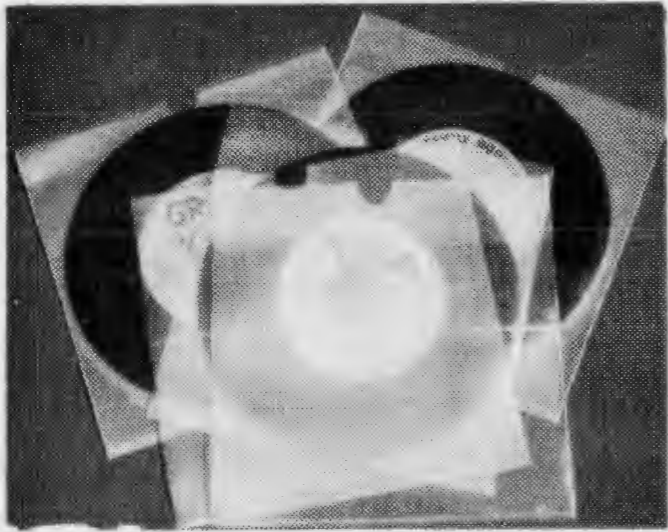
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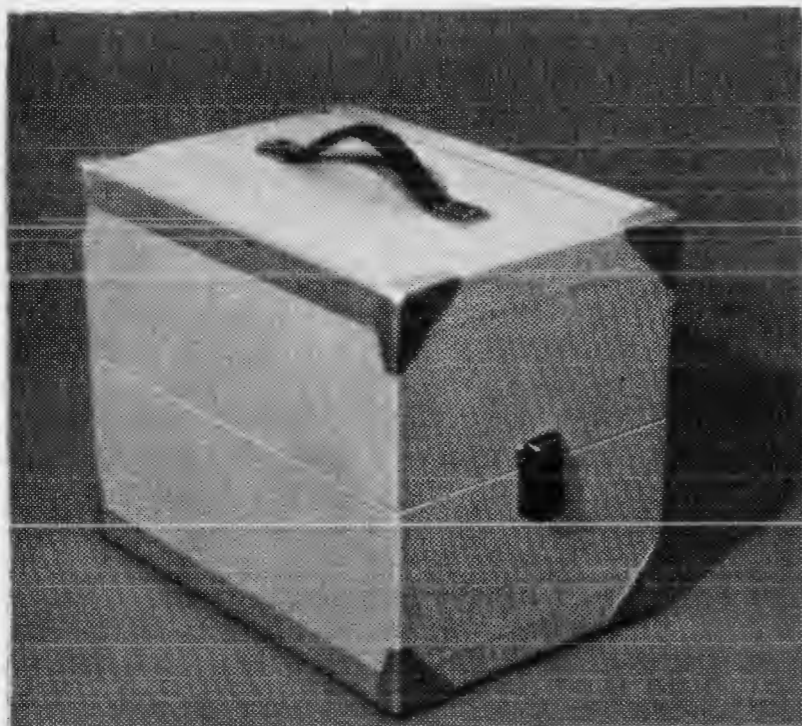
TOP 25218 "GOOD DEAL LUCILLE" by Deuce Williams

TOP 25219 "OLD COWHAND" by Chip Hendrickson

RECENT SQUARES

25217 "BANJO'S BACK IN TOWN"—Pearcey
25216 "WOLVERTON MOUNTAIN"—Leger
25214 "JOHNNY OH POLKA SQUARE"—Leger
25213 "CANADIAN PACIFIC"—Fraidenburg

25212 "PUT YOUR ARMS AROUND ME"—Cargill
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The Purpose was

IMPACT!

Here is the First Wrap-up Report on the Initial Attempt at a Coordinated Official Square Dance Week

WITH MANY AREAS STILL TO BE HEARD FROM, early returns from the first *universally observed* Square Dance Week would indicate moderate to good acceptance. On the basis of this being a "first" as an attempt at "working together", this initial venture would have to be rated as highly successful.

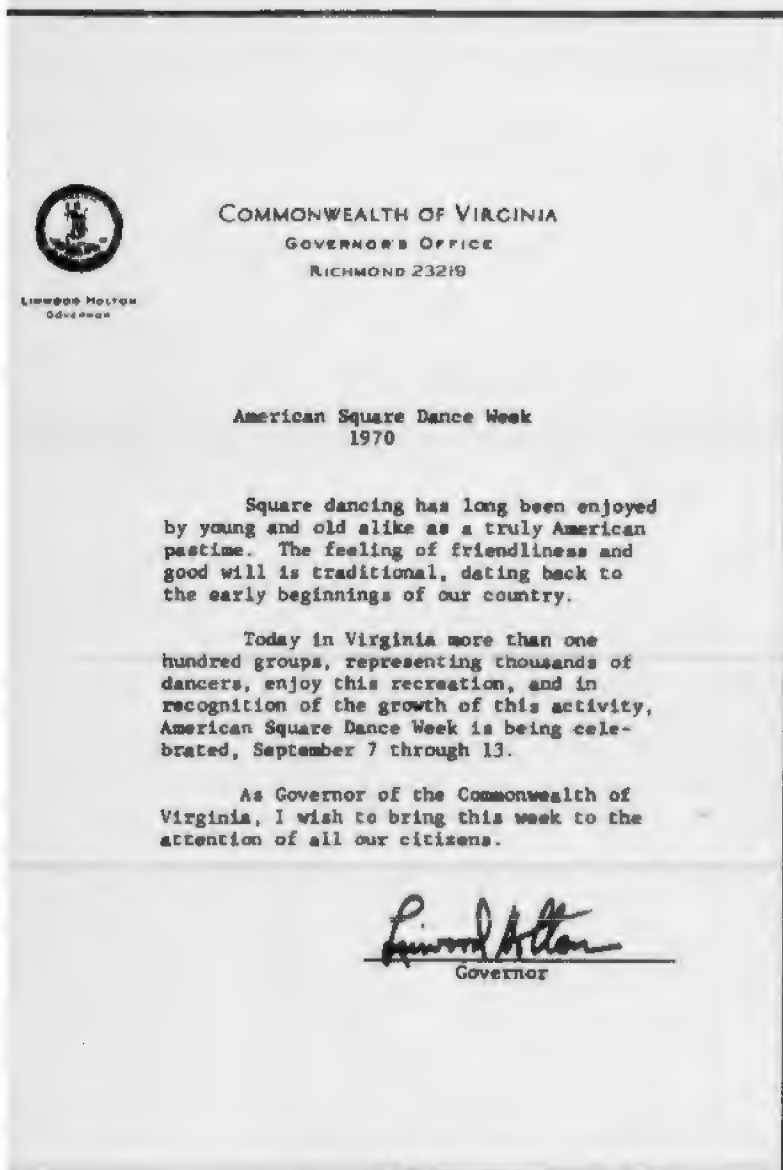
"We learned a lot this year and we know how to be more effective next time," was a serious response from one area. A number of states indicated no problem in obtaining official recognition of the week and sample proclamations from governors, mayors, provincial

heads of state and military commanders would indicate that the full scope of this experiment will not be known for several weeks.

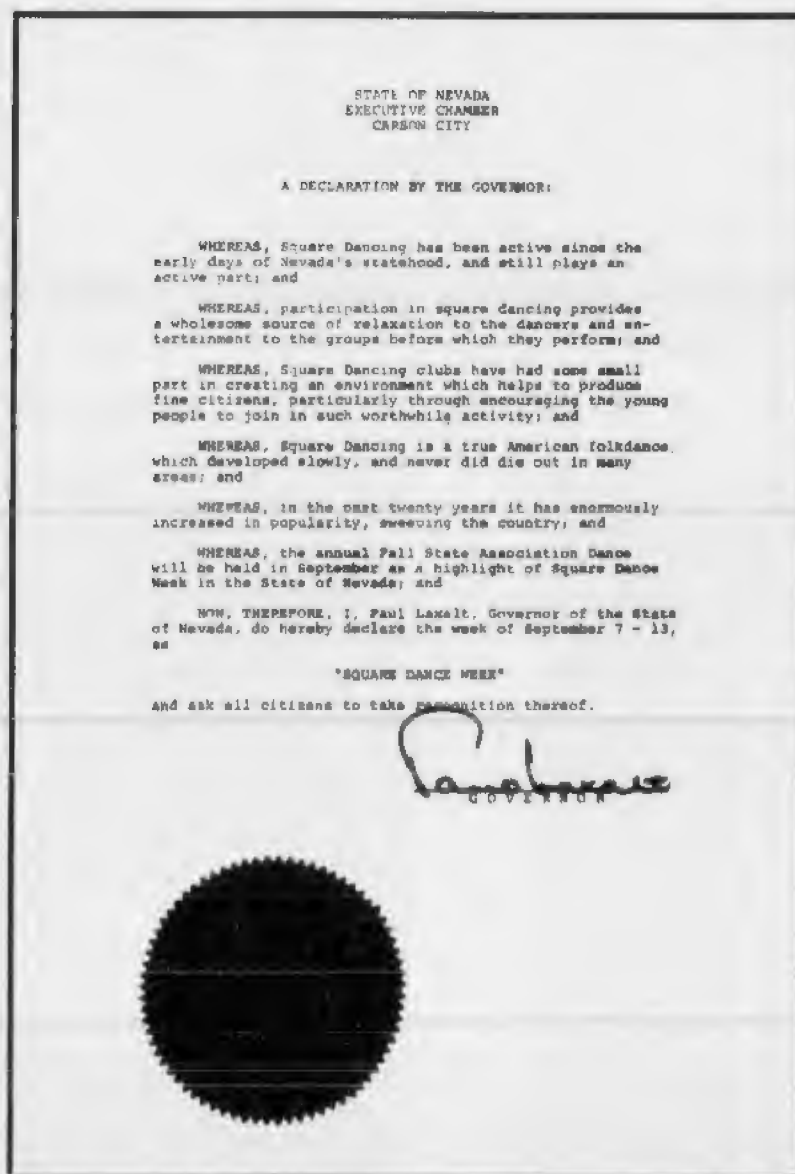
Individually Planned Impact

The name of the game was coordinated impact. "Here," wrote one enthusiast, "we came close to accomplishing the same sort of impact that you get when a single television show is beamed into all the homes in the country at one time." In this instance, however, the effort had the distinguishing feature of being individually planned for each individual area.

From all over came these official proclamations of an official observance of Square Dance Week.



VIRGINIA



NEVADA



H. J. RES. 1300

IN THE HOUSE OF REPRESENTATIVES

JULY 8, 1970

Mr. MINSHALL introduced the following joint resolution; which was referred to the Committee on the Judiciary

JOINT RESOLUTION

To provide that the period of September 7 to September 13, 1970, be designated as American Square Dance Week.

Whereas American square dancing has long been a part of our recreational heritage in this country, and,

Whereas countless Americans enjoy and are active participants in this traditional pastime: Now, therefore, be it


- 1 *Resolved by the Senate and House of Representatives*
- 2 *of the United States of America in Congress assembled,*
- 3 That the period of September 7 to September 13, 1970,
- 4 will be designated as American Square Dance Week.

Making it Official.
This bill submitted in Washington would make Square Dance Week a country-wide observance.

This first attempt at a simultaneous mass saturation of square dancing promotion proved many points. First of all, it proved that it *can be done*. When all the reports are in we will know better whether a date a week or two later in September may prove more effective. The indication is that the true value of a publicity campaign of this type would be to have it occur just prior to the opening of new square dance beginner classes. An over-

whelming number of communities hold off on this until summer weather has definitely disappeared and this would indicate perhaps the third or fourth week in September, or even in some instances the early part of October.

More information, sample letters, proclamations, etc. were needed by community committees and state-wide groups going after state government backing. Timing, too, was important here and perhaps an earlier start, even



EXECUTIVE DEPARTMENT

PROCLAMATION

WHEREAS, the truly American tradition of square dancing and round dancing has become a great source of enjoyment for many persons; and

WHEREAS, it is a form of entertainment in which persons of all ages can participate and one which can also bring together all members of a family for a period of wholesome activity; and

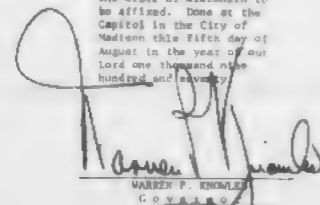

WHEREAS, the Square Dance Association of Wisconsin is engaged in a campaign to educate the public to this pleasurable activity;

NOW, THEREFORE, I, WARREN P. ESKWILES, Governor of the State of Wisconsin, do hereby proclaim the month of September, 1970, as

LEADS TO SQUARE AND ROUND DANCE WEEK

IN TESTIMONY WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of Wisconsin to be affixed. Done at the Capitol in the City of Madison this fifth day of August in the year of our Lord one thousand nine hundred and seventy.

Warren P. Eskwiles
Governor

State of Connecticut

By His Excellency JOHN DEMPSEY, Governor: an

Official Statement

SQUARE DANCE WEEK
September 7-13, 1970

Square dancing, truly a part of American folklore, is a healthful and wholesome pastime which brings together dancers from all walks of life.


Today in Connecticut, it is estimated, there are more than 5,000 active square dancers. They are affiliated with some 70 square dance clubs which regularly sponsor dances in schools, gymnasiums, ballrooms, YMCAs and church and Grange halls.

Modern square dancing, similar to but much more advanced than the popular barn dancing of an earlier era, includes among its enthusiastic devotees many residents of urban as well as rural areas. It is a social activity that can be enjoyed by people of all ages.

In aid of calling public attention to the enjoyment to be derived from square dancing, I am pleased to designate the period of September 7 through 13, 1970, as SQUARE DANCE WEEK in the State of Connecticut as part of a nationwide observance.

I extend cordial greetings on this occasion to square dancers in Connecticut. May the celebration of SQUARE DANCE WEEK in 1970 serve to encourage even greater participation in this recreational activity which has proved to be, over a long period of time, a source of pleasure to many of our citizens.

John Dempsey
Governor



EXECUTIVE DEPARTMENT

Proclamation

American Square Dancing, which has a special appeal for young and old alike, is becoming a more popular activity throughout the nation.

Square dancing is happy dancing performed to cheerful, spirited music—simple, wholesome music that stimulates, revitalizes, and unifies. It is the kind of activity that inspires smiles and joy and friendliness.

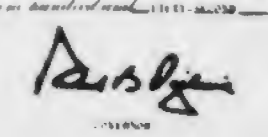
Events sponsored by square dance clubs frequently result in their members' camaraderie and helping each other in times of trouble.

The clubs, which start their local activities in September, have requested that the second week in that month be proclaimed as National Square Dance Week.

WHEREFORE, I, Richard W. Ogilvie, Governor of the State of Illinois, hereby proclaim September 7-13, 1970, as SQUARE DANCE WEEK in Illinois and suggest that more of our citizens become acquainted with the good times and friends to be found in square dancing.

In Witness Whereof, I have hereunto set my hand and caused the Great Seal of the State of Illinois to be affixed.

Richard W. Ogilvie
Governor



STATE OF OHIO
Executive Department

OFFICE OF THE GOVERNOR

Columbus

PROCLAMATION

SQUARE DANCE WEEK

SEPTEMBER 7 THRU 13, 1970

WHEREAS, since the beginning of civilization in temperate zone areas the summer months have been marked by gaiety, song and dancing for the sheer joy at the passing of grim winter and the merging of spring's bright promise with the reality of summer's inspiring magic; and

WHEREAS, the Square Dance - which in its origin reaches back into the mists of time - survives to this day as one of the most popular forms of the dancing art; and

WHEREAS, the Greater Cleveland Federation of Square and Round Dance Clubs, Inc., representing 65 organized groups, are sponsoring Square Dance Week in Ohio:

NOW, THEREFORE, I, James A. Rhodes, Governor of the State of Ohio, do hereby designate the week of September 7 thru 13, 1970, as

S Q U A R E D A N C E W E E K

and invite the nimble citizens of Ohio, in the age bracket 9 - 90 to choose their partners, form their squares and get with the fiddle's rhythm.



IN WITNESS WHEREOF,
I have hereunto subscribed
my name and caused the Great
Seal of the State of Ohio to
be affixed at Columbus, this
12th day of June, in the year
of Our Lord, One Thousand
Nine Hundred and Seventy.

James A. Rhodes
GOVERNOR

The proclamation by
Governor James A. Rhodes
of the State of Ohio
was particularly meaningful.

as early as the spring of the year, might prove to be a better time for this venture.

Several areas were unprepared for the immediate response they were to receive from newspaper and television interests, and perhaps in the future more standard news release forms and formats for possible TV shows could prove useful.

In tabulating the results of this coordinated effort, The Sets in Order American Square Dance Society would like to receive good clear photo copies of any proclamations issued

for this event. Newspaper stories, news of radio and television coverage and any stories hinging on the outcome of the project will help greatly in the final report which will appear in these pages soon.

Of course the end result must be judged by whether or not the program "sold" additional non-dancers on the idea of becoming a part of the square dance activity. News of any increase in the size of classes, attendance at one-night-stands, etc. will be appreciated by those compiling the facts.



Club Floats are PRIZE Winners

Here is the prize-winning square dance float of the Banjo Pickers Square Dance Club in Westminster, California. This one does honor to their town's forthcoming Centennial celebration.

ONE WAY TO ACQUAINT the non-dancing public with the fact that square dancing exists is by entering a float in a civic parade. The Westminster Banjo Pickers in Westminster, California, have made almost a career of this.

Since 1962 the club has been building and entering floats in county parades and walking off with trophy after trophy for their efforts to date, 23 of them in all. Their most recent "wins" were (1) at the Costa Mesa Fish Fry Parade when they won the sweepstakes

award and (2) in the Huntington Beach Fourth of July Parade when they won second honors.

Banjo Pickers, when they are not out designing and building parade floats, dance on second and fourth Saturday nights in Westminster. Co-sponsored by the City Recreation Department they have donated a water fountain annually to the city park. They have also donated flood lights for Warner Intermediate School, where they dance. A civic-minded group, indeed, and promoters too.

Cover Profile Lee Helsel

Imagine if you can be caller for a club whose members included such people as Danny Kaye, Alan Reed (the voice of Flintstone), Ronald Coleman, Preston Foster, Ralph Edwards, Milburn Stone and Dinah Shore. This, among many vivid recollections was part of Lee Helsel's early experiences during 25 years of calling. Another highlight was a calling and teaching swing through Europe in 1960 for the U.S. Military. A life-long career in recreation and administration has put Lee in an ideal position to present leadership training to callers and dancers throughout the world. Today, he somehow manages to combine home club and class schedules and frequent personal calling assignments across the country with his full time responsibility as Program Administrator for the California Division of Mental Retardation. Because of his countless unselfish contributions to this activity we welcome him to the Square Dance Hall of Fame and add the Gene Anthony portrait to the Gallery.



The Swing 'n' Turns

CELEBRATE 25 BIG ONES

By Henri J. Molaison — New Orleans, La.

THE SWING 'N' TURN SQUARE DANCE CLUB of New Orleans evolved from a group of young ladies who, during World War II, accompanied caller Leo Terry to Camp Plauché and other centers of USO activity to provide square dancing as entertainment for the military personnel.

As this aspect of USO began to decline the square dancers, desiring to keep such a good thing as square dancing going, organized Swing 'n' Turn, admitting other individuals and couples. This was on February 26, 1945, 25 years ago, and the club is still in operation.

The club was established as a YMCA-affiliated activity and danced at the Lee Circle YMCA in winter and at the City Park Peristyle in the summertime, with nobody giving any thought to air-conditioning. In those early days not too much importance was put on officers and business matters; the club just had fun square dancing, a possible reason why it has survived so valiantly.

Leo Terry called for the club for eight years with a modified "Eastern" style of dancing. And everybody round danced. Rounds were taught with the squares in classes but, both being simpler than nowadays, they could be learned in a six-week course. We promenaded in Varsouvianna position then; we walked in one-step as we do today.

THE NIGHT WE WERE "RAIDED" BY THE POLICE

Somehow the responsibilities of the Caller's wife include the job of worrying that one day "everything will go wrong" at a dance. And, for our cover caller's wife, Mary Helsel, that day came during one of the dances with their movie group. At those meetings somehow *everyone* got involved. On this particular evening as Lee was calling, Preston Foster was accompanying on the guitar while Joe Venuti was going strong on the violin. Just about that time the door bell rang and in walked the local police. "Too much noise," they said to Lee. Then they noticed the "musicians". Mary recalls that just about that time everyone became very polite and, after a gentle request that the sound be turned down, the police left and the dancing went on. "Its been fun over the years," says Mary, as she reflects back on other nights and other dances. "The job of the caller's wife is never dull and Lee and I have enjoyed every minute of it."

A club meeting in December, 1949, imposed the "back-breaking" dues of 25¢ per month per member. This was in addition to the YMCA social membership of \$5.00 a year, which was required to belong to the club.

Swing 'n' Turn eventually outgrew the YMCA room in which it danced and decided to separate from YMCA affiliation so that outside halls could be used. The club enhanced itself, in addition to membership, in bank balance and quality of dancing, as well, so that by 1957 it was a solvent, successful club.

In At The Beginning

When the Greater New Orleans Square Dance Assn. was formed in 1958, Swing 'n' Turn became a charter member. The club has been particularly fortunate in having excellent leadership over the years and colorful, dedicated members. Among the latter are Henry and Ethel Passanante, Life Members of the club. They joined the club in 1950 and Henry soon became one of the area's busiest square dance teachers, teaching in his home and also large groups for the New Orleans Recreation Dept.

Square dancing and Swing 'n' Turn have come a long way from those enthusiastic 13 young ladies in 1945 to a sturdy activity in 1970. (Congratulations to you all!)



Guide to Better Dancing



THERE IS NOTHING about the sound of the two commands "Back Track" and "Wheel Around" that should lead to confusion. But confusion often results when one or the other is called. This may be because both occur from a couple Promenade position and each requires a reverse facing and moving direction as a result.

Lets look at Wheel Around first. Taking a couple in standard Promenade position with the lady on the gentleman's right side, hands joined in front (right to right on top and left to left underneath) the call simply means that the man ceases his forward motion then backs up as he turns (left face) to face in the

opposite direction. His partner turns left face in a wider arc until both she and her partner are ready to promenade in the opposite direction. When called a second time as the dancers are Promenading in a clockwise direction with the man on the outside and the lady on the inside, the man again backs up as the lady turns forward until they are both facing in the counter clockwise Promenade direction.

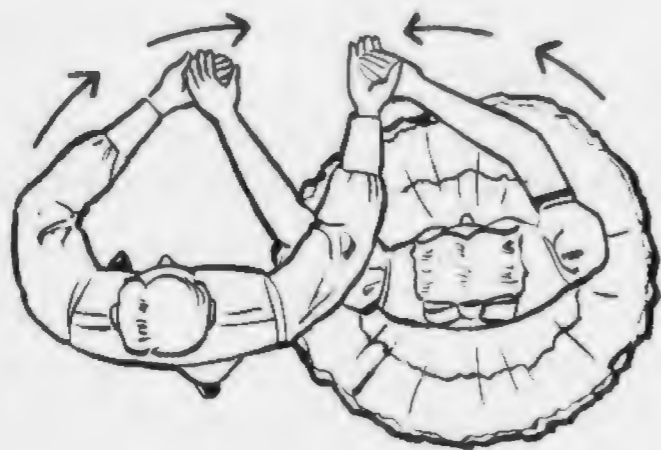
Now for the Back Track. Take these same two promenading dancers with the hands held as before. In this movement each dancer will turn individually in place to face the opposite direction. The man will pull slightly with his right hand as he pushes with his left, and at the end of the movement the dancers will be facing in a clockwise direction, the man near the center of the square, the lady on the outside. A second Back Track following the first reverses the facing direction again. The man pushes with his right and pulls with his left; the lady is on the outside, the man nearest the center and both are facing in a counter clockwise direction.

DRILL MATERIAL: Try doing a Wheel Around with your partner. Face one wall to start, and your back will be to that same wall when you have completed. Try doing a Back Track a couple of times. The movement should be smooth without jerking or roughness. Now for the real test. Mix the two together. First, do a Wheel Around. Now do a Back Track. (You'll be facing in counter clockwise direction, but the man and woman will have changed positions and the man will now be on the outside of the square.) Now, do another Wheel Around. This shouldn't be too confusing if you remember that with any "couple" dancing together out of normal position (which would be man on the left and the lady on the right) the person on the left will automatically become the "man" and the person on the right will automatically become the "lady." So do your Wheel Around with the person on the left (actually a female type) backing up and the person on the right moving forward. Then, a second Back Track and you'll be back in proper position.

CONSIDERATE SQUARES

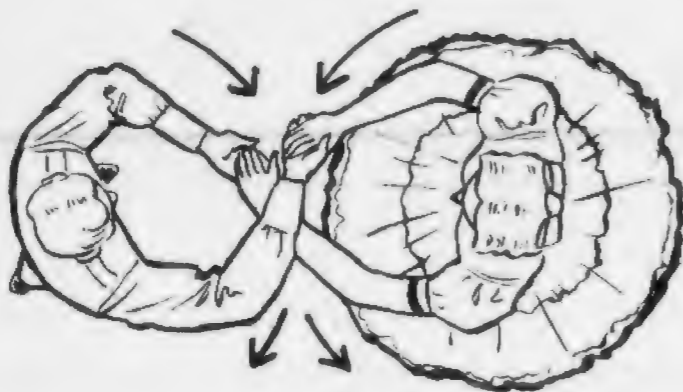
THE WHEEL AROUND

Retaining Promenade position, the man backs up and the lady moves forward to change facing direction.



THE BACK TRACK

Retaining Promenade position hand holds, each dancer turns automatically, the man pulling gently with his right hand and pushing lightly with his left.



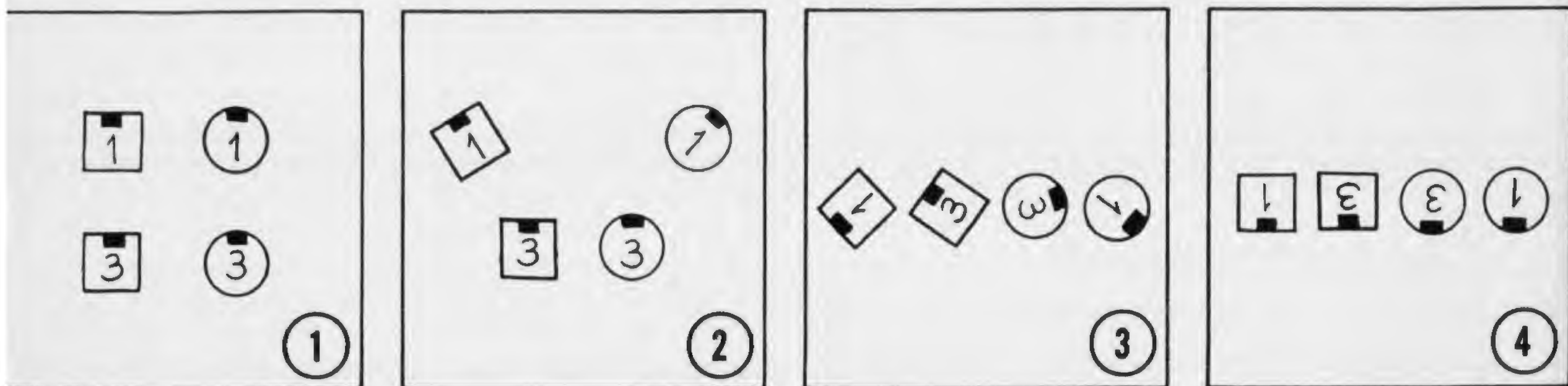
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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

a feature for dancers

TAKE A GOOD LOOK



As they talk over the call "Peel Off"



BARBARA: We were figuring the other night after a dance how long it takes us to really learn a new basic. We've heard our caller boast that he could "teach" even a fairly difficult movement to us in a half an hour. However, thinking back we can remember many times where we had been shown a new movement early in the evening and then, when it was "sneaked in" a call toward the end of a dance we would fall apart. I guess this just proves that *teaching* is not *learning*.

JOE: That's right, and it sometimes takes me a lot longer to *learn* a dance than it does Barbara and some of the others. First of all I need a good clear mental picture of just what the movement is supposed to accomplish and this is where I particularly appreciate our caller's descriptive language. Nothing can make me feel smarter than to suddenly realize that I am doing a new and complicated movement — one I've never done before. It just takes a little practice to associate those same movements which came fairly easy when called directionally and convert them to a new term.

BARBARA: An interesting thing happens when we have a movement down pat and then it's

not called for a while. This is where we need a new walk through and a chance to learn it all over again. There was the instance the other evening when we had Peel Off suddenly thrown at us. We used to do that all the time, but here it was, a complete stranger once again. Actually, here's all that was expected of us. We were in a formation with one couple standing behind the other (1). The lead couple moved forward slightly, separated and made a 180° turn to face in the opposite direction (2). Following them, the trailing couple stepped forward, and made a 180° turn away from each other (3) to reverse their facing direction. At the completion of about four steps the lead couple now formed the ends of the line while the trailing couple in that same newly-formed line was the center (4).

JOE: I think the key in this one as in Cloverleaf and some of the others is that the lead couple needs to *move ahead* before separating so that the trailing couple has room to move forward and turn around.

CALLERS: See page 43 of the Workshop section for some samples of Peel Off in action.

The Dancers

Walkthru

SOME PROVEN WAYS to help your club

Here are a few ideas edited from *The Prairie Dusters Newsletter*, voice for the club of the same name of Pueblo, Colorado. These suggestions are ones we all should think about occasionally and perhaps you will have a few thoughts of your own to add to this list.

1. **REGULAR PARTICIPATION:** Come every dance. The club needs your support. You and all members are needed for the club to remain active and strong.

2. **TELL OTHERS:** The best possible promotion of a club is for each member to personally advertise it to his friends. If they dance, bring them out as guests; if they don't dance, sign them up for the next beginners' class. A club needs new blood and there is a big thrill in being responsible for getting your friends into square dancing.

3. **REMAIN LOYAL TO YOUR ORIGINAL CLUB:** There is a natural tendency to want to visit other clubs. This is well and good but remember your home club needs your support just as much and you owe it to that club to devote your best efforts to its growth and improvement. Call those who have missed the dances and offer them rides and help. Your own members may need your help. A little friendship goes a long, long way.

4. **EXAMINE YOUR ATTITUDE TOWARD OTHER DANCERS:** The Golden Rule should always apply. There is no place for a person who can't tolerate an accidental goof. Be patient. Laugh off the set mix-ups and appreciate the fact you had to learn too. In fact, you may be the next to goof.

5. **WHERE DOES CHALLENGE DANCING FIT IN?** In varying degrees every dancer wants variety and challenge in his square dance menu. Some want more than is practical to keep the whole group at a comfortable

rather than a rat-race pace. In this matter trust your caller's skill and perception to keep a good balance in your club. A couple of new or little used traditional "revived" dance figures each dance, along with mixers, contras, some unusual gimmicks or combinations of familiar figures plus a brand new dance is a good balance. If you need more challenge than this, try perfecting your style and technique.

6. **THE SKY'S THE LIMIT:** Double your efforts to expand and improve. The sky's the limit but you are the pilot!

BADGE OF THE MONTH



Flip a coin and it may end up in Smethport, Pennsylvania, home of the Silver Dollars. Some five years ago a group of square dancers got together and started a new class and upon its graduation the members decided to form a club. Keeping it all in the family, two of the men who helped organize the class became the club callers.

Two overlapping plastic coins, finished in silver, cleverly depict the name chosen by the Silver Dollars who invite all traveling square dancers to visit them any second or fourth Saturday evening.

The WALKTHRU

A HARVEST MOON PARTY

IT'S THAT TIME OF YEAR — autumn — when a harvest moon fills the sky and the time is ripe for a party of the same theme. The Star Promenaders of Sandy Lake, Pennsylvania, took this traditional theme and up-dated it to fit the current scene, as indicated by the flyer advertising the event.

At an appropriate intermission at the dance, the committee brought out a giant weather balloon which they had purchased and announced the club was going to have a "moon rising ceremony". With the aid of a vacuum cleaner to inflate the balloon and with appropriate background music, the dancers watched fascinated as the balloon increased in size. As it neared the completion of its 8-foot diameter a small American flag was taped to the side of it and a record of "God Bless America" was played. Then a small square dance flag was taped to the balloon to the accompaniment of "This Land Is Your Land" and at this point the caller resumed the dance using that particular number.

The dancers in attendance said the ceremony was most impressive and they appreciate the tie-in with our country's moon landing.

PROMOTIONAL IDEAS

Idea #1

Here's a clever and colorful idea which could be adapted to almost any occasion. Information about a special dance is printed on lightweight paper, approximately 8" x 2¾" in size. This in turn is placed around a white styrofoam cup and glued into place. It actually becomes a sleeve around the cup.

The cup shown here advertised a 5th Friday Hallowe'en Hoedown and true to the season bright orange paper was used with black printing, black cats and an eerie black witch riding across a yellow moon.

Such promotion could be used several weeks prior to a dance to whet people's interest. If cost were a factor, the professionally printed "sleeves" could be eliminated and hand-writ-



ten, typed or mimeographed notices could be substituted.

Idea #2

Members of the Simi (California) Boots and Slippers enjoy an annual club Luau. In advertising the event the dancers visit other clubs in the area to invite them to attend. Each club member wears a lei around his neck to which a small tag is attached which lists the where, when and who information about the Luau. When any dancer asks about the lei or what's on the tag, the member slips the lei off his neck, tells the inquirer about it, places the lei around his neck and asks him to pass it on to whomever might ask him about it. In the course of one evening, the individual leis are worn and enjoyed by many people and the information about the Luau is thus passed along.

This human chain of promotion has a very personal touch to it and not only does it entice visitors to the Boots and Slippers' party but it also gets the Boots and Slippers' members out to visit other clubs. A two-way road of friendship.



Printed Materials

Your club newsletter, stationery, posters, flyers, tickets, programs and so on do a great deal of talking about your club of which you may not be aware. Have you ever stopped to think what kind of an impression you are making on (1) square dancers, both your own club members and guests to your dances and (2) the non-dancing public in general?

Advertising

Let's take point number two first. If you are sponsoring a rather big event, chances are you'll advertise it in several ways. You may take out ads in local square dance magazines or perhaps even in local newspapers. You may be printing flyers and handbills to post at recreation halls, other clubs, council meetings, etc. What type of art work are you using? Is it professional appearing or does it represent us as an activity which is still in the barn? You may be fortunate to have a good artist in your club to do the layout for you. On the other hand you may find it will pay dividends in the long run to contact a commercial artist. His artwork may be such that you can use it over and over again in many different ways and so the cost actually will be quite minimal. The bigger the event the larger the area you are bound to cover and the more important it is to square dancing everywhere that you present the activity in the best possible light.

Aimed At Dancers

When considering point number one you are dealing with those items which will probably only reach square dancers, but here again you'll want to put your best foot forward. When planning tickets, posters, programs or club newsletters, let your artistic club members come forward with ideas. Whether you produce these yourselves or let a professional handle them will probably depend on your club talent and your budget. Even on a non-existent budget though, you can always expect neatness, accuracy, readability and then indulge your own club's individuality for uniqueness. A well-produced item will take one giant step toward enticing your dancing friends to visit your club or attend your special party and it does become the silent voice of all who belong to that club. So let it speak well.

The WALKTHRU

AFTER PARTY fun

This gimmick is good only once. So if you're the first to read this column, hide your friends' magazines until you can try this stunt on them. Select two or three vocal individuals, men or women, but be sure your contestants are not bashful and will speak out.

Ask them to come forward and tell them that you want to hear how well they read. Explain that you have chosen some words for them to emote and you want to see how dramatically they can "throw themselves" into this demonstration.

Have them stand in a row and ask each person, one at a time, to read from the sheet of paper you will hold up. (Previously you will have printed these words in large letters on a piece of paper so it can be read from a distance. Be sure the words are printed exactly as follows, line for line.)

TREES, TREES, TREES
SAYING
ME
HAD
DOPE
THIS
HAS
LONG
HOW
TREES, TREES, TREES

After all have had an opportunity to read it out loud to the audience once, explain to them that this is actually an old Chinese proverb and so it should be read from the bottom up to the top. Ask them to read it out loud in unison.

That's all!

SQUARE DANCE DIARY *by a square dancer*



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

THE NEW DANCER

"I KNOW YOU'RE ENJOYING SQUARE DANCING, GEORGE, BUT LET'S AT LEAST FINISH OUR 10th LESSON BEFORE YOU START PLANNING TO BE A CALLER"

"LET'S SEE NOW, WE COULD JOIN JIM BROWN'S CLASS ON MONDAYS... THEN GO TO THE LEFT-FOOTERS CLASS ON FRIDAYS AND CATCH THE FOURTH NIGHT OF SAM GULICH'S CLASS NEXT WEDNESDAY... THAT LEAVES....."

THANKS TO

**Gladys Henning
Cleveland, Ohio**

We invite you to send in your suggestion for a scene in the Square Dance Diary.



The View from Here

Jim Schnabel, Alexandria, Virginia



LEADERSHIP IS LIKE GASOLINE. You don't give it much thought until you run out of it. Then you've got a problem. The term "leadership" is fairly abstract, but the consequences of a leadership vacuum are concrete and painfully obvious. This is especially true as applied to square dance clubs and organizations. More clubs have folded from want of an adequate leader than from any other cause.

October is the season when little butterflies flutter against the rib cages of thousands of fledgling club presidents about to be put to the test of square dance leadership for the first time. They have had all summer to get over the adulation and plaudits of the throngs, following club elections last spring. They have basked long enough in the glory of political victory. Now the piper must be paid. And the question each must ask himself is, "Will I look back at my year in office with pride and satisfaction—or will I look back with chagrin and regret?" The answer to that question will depend on how well these untried leaders apply the principles of square dance leadership.

The old adage that leaders are born, not made, is like so many other truisms, not completely true. Heritage notwithstanding, any normally intelligent individual can lead successfully if he puts his mind to it, and if he observes the principles, of which more later.

"Leadership," they told me in the Army, "is the art of successfully imposing your will upon others." I went along with this right up to the time I became president of a square dance group. I imposed my will for exactly thirty seconds. Then, picking myself up, I decided to try another approach. For square dance leadership is "something else," not to be equated with other types of leadership, military, business, political, or what have you.

If we could distill the knowledge and experience of the thousands of successful square dance leaders over the years, I am sure the essence of their advice would be, "Stay out in front. Communicate. Seek help."

Staying Out in Front

"Hark, there they go. I must hasten after them. For I am their leader." This little known quotation from a justifiably obscure and unsung failure epitomizes the plight of that hapless leader who lets his charges overtake him. You can't lead from behind.

Fortunately a president of a square dance club doesn't have to push himself out front. He's already there. The trick is to stay there, to keep control. He can only do this by foreseeing problems before they arise; by making sure he stays aware of every development that affects his club; by being ready, through thoughtful and perceptive planning, to answer every question and to take positive actions *in time*.

He should prepare a clear cut program consisting of identifiable goals he wishes to achieve. Examples of such goals are an increase in club membership; sponsoring of a class; or sponsorship of an outstanding seasonal event. There are, of course, many others.

Just having a program is not enough. In order to stay out in front, the leader has to present that program, preferably early in the game and preferably orally. In this way his club can identify quickly "who's in charge here." Frequent progress reports on each goal will serve to strengthen that identification.

Not long ago I witnessed a classic example of square dance leadership by a man who realized the importance of staying out in front. He took a tough problem, one with plenty of potential trouble, and through following the

principles, solved it smoothly and easily to everyone's advantage. His club was a large one. But expenses were also large and increasing. It was apparent to him, and to his executive committee, that a rise in dues was required if the standards of the club were to be kept up. He was aware, however, of a great deal of sentiment against an increase and had enough "feel" for the situation not to walk into a meeting one night and announce, "Well friends, I've decided to raise your dues."

Instead, he began his campaign by announcing at a meeting that it was possible some adjustment in dues might become necessary and that the matter would be considered in two weeks. The static generated by this simple statement was proof enough that he would have to move carefully—and he did. He had his treasurer prepare a comprehensive, understandable report of club expenditures for the past two years. More important, he drew up a logical projection of expenses and income for the coming two years. He solicited the backing of members whose views were respected by others. He prepared a case that was watertight and so reasonable that even his opponents in the matter could not deny the logic of his position. By the time the issue came before the membership for a vote the opposition had faded away. The power had been in his hands all along, but he did not abuse it, he used it wisely. He stayed out in front all the way.

Communicate

"I know you believe you understand what you think I said, but I am not sure you realize that what you heard is not what I meant." And therein lies a sad truth about communication. Far too many leaders fail simply because they do not get through to the members or because they are misunderstood. If something is important enough to be said, either orally or in writing, it's important enough to be said clearly and unambiguously. Even such a simple thing as an announcement at a meeting should be worked on in advance to make sure that it can not possibly be misunderstood. If it can be it will be. The president should not be reticent, either, about repetition. It's amazing how many members, particularly at business meetings, are not listening the first time. Better to be a little boring at times than to have the message fade away into thin air.

A friend of mine who is a specialist in

Education attributes most of today's social woes to the fact that nobody really listens to anybody else. He claims that we all run around with our transmitters turned up full blast but with our receivers off. And he may be right. A club president should listen, really listen, when a member expresses an opinion, comes up with an idea, or asks a question. He might learn something that could do the club some good. He might avert a developing problem. Far better to take a little time and make a real effort to comprehend than to smile wisely, nod and walk away without really grasping the point.

Seeking Help

"Seek Help" does not mean that a leader should wring his hands and cry for assistance from every quarter. He should, instead, quietly solicit advice and ideas from those persons especially qualified to provide them. Among those most eligible in this regard are ex-club officers who have already proven their leadership ability. In the same vein he should consult experienced callers and leaders. He should read the publications, whose business it is to present better ways of doing things and who have available the resources for synthesizing a wide range of square dancing experience, past and current. And let's not forget his immediate resource, the Executive Committee.

It has been said that a committee is a group of people who singly can do nothing, but together can decide that nothing can be done. Don't you believe it. Behind every successful club president is an executive committee—with whom he is communicating,—and from whom he is seeking help. We are assuming here that the normal functions of the committee members—finance, refreshments, membership, etc. are being effectively carried out by the responsible individuals. Beyond that the president should solicit ideas, suggestions, points of view from these individuals, going beyond the normal discharge of their functions. He should, by his attitude, foster a relationship of mutual trust so that when occasions arise calling for the support of his committee, that support will be there.

And if you are one of those fortunate persons who this year will head up a square dance club, let us not forget Napoleon's advice to his Marshals on the eve of Waterloo:

"Be Lucky"

How to Become a Better Roundancer



By Dot and Date Foster, Decatur, Illinois

FIRST, DON'T JUST TAKE your round dancing or square dancing for granted. Just thank the Man Upstairs that you CAN get out there when the music starts. We take so many things for granted every day. I know I did. Just look down at your left hand — open and close it. Easy, isn't it? Now, imagine how you would feel if it didn't open and close when you wanted it to. Try to wiggle the toes on your left foot, or bend the ankle — then imagine how your balance would be if you couldn't do that. Put on your favorite round dance record and tap your right foot to the beat — then your left — just imagine how it would feel if the left one wouldn't tap. That is what has happened to "Old What's His Name".

No I'm not griping or complaining — I thank God that I have the use of my right arm and hand and with a brace now on my left leg I can walk with a cane (trying occasionally without the cane, but always with Dot by my side). I thank God every day for Dot, and I am here, which is more than many others can say who have had a bout with cancer.

Well, we hear so many times about all the things wrong with Round Dancing. Now — just check up and count all the things that are wonderful and right. Maybe what appeals to Joe Blow doesn't appeal to you — So What? Try them all, then dance the ones that YOU like and let him dance the ones that HE likes. That's why there are so many types of dances.

Enjoy your dancing, and thank the Good Lord that you can be out there dancing. The JOY of dancing will reflect in every movement and this will do more to help you Become a Better Round Dancer than all the lessons in body mechanics.

So next time your caller or round dance teacher puts the needle on the record and says "Let's make a big circle", grab your partner and be the first one on the floor, and as you join hands in that circle, let this little song we used to wind up every dance with go thru your mind — "the more we dance together, together, together, the happier we'll be"! Just make it the MORE we dance the HAPPIER we'll be. As Jim Brower always says, "Keep Smiling". And we are, and one of these days, the Good Lord willing, we'll join you again in that big circle.

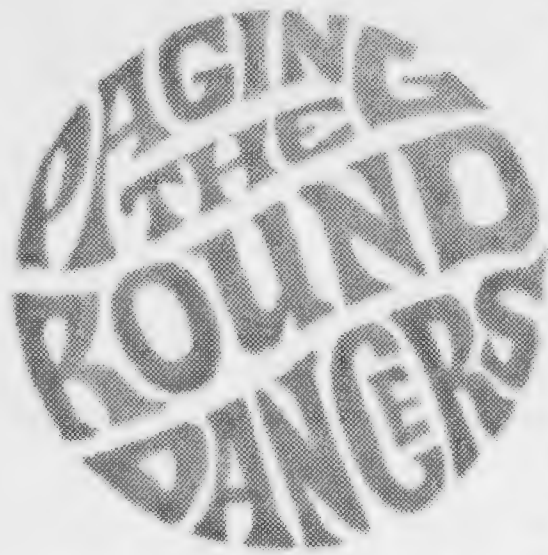
ROUND DANCE STYLING



SIDECAR POSITION

Similar to Closed Position except that partners shift to stand with their left hips adjacent as they face in opposite directions. This position is the opposite of Banjo.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



Bud and Shirley Parrott — Albany, Oregon

BUD AND SHIRLEY PARROTT came into square dancing in Cloverdale, on the Oregon Coast, in the spring of 1961 and became interested in round dancing upon graduation from their square dance basics class. They took their round dance basics from the Leo Staubers in Neotsu, Ore., about 35 miles from their home.

They joined a small round dance group in Tillamook and after dancing with them a few months, showed them one evening a new dance they had just learned. The "showing" turned into "teaching" very soon, and they were on their way.

The Parrotts danced and taught rounds in Tillamook until 1965 when they moved to Albany and joined a local square dance club. They were asked to be instructors for The Dancers Round Dance Club of Salem in 1966 and for the Whirlwinds Round Dance Club of Albany in 1967 and are still teaching both clubs.

To expand their horizons Bud and Shirley have attended the Winter Session at Asilomar for the past three years; Frank and Carolyn Hamilton's Teachers Course at Asilomar; two Institutes at College Station, Texas, with

Manning and Nita Smith and four weekends with the Smiths at Cottage Grove, Oregon.

Their own participation in the teaching end of various weekends, festivals, etc., has taken them to Lewiston, Idaho; Spokane, Wash.; Grandview, Wash.; the 18th National in Seattle; the Oregon State Festival in Bend.

Shirley and Bud have written one round dance, Birth of the Blues, which has been well-accepted across country, appearing on many programs and "favorites" lists.

Currently the Parrotts are conducting a basic round dance class sponsored by the City of Albany Parks and Recreation Bureau. They have at least one such class each year.

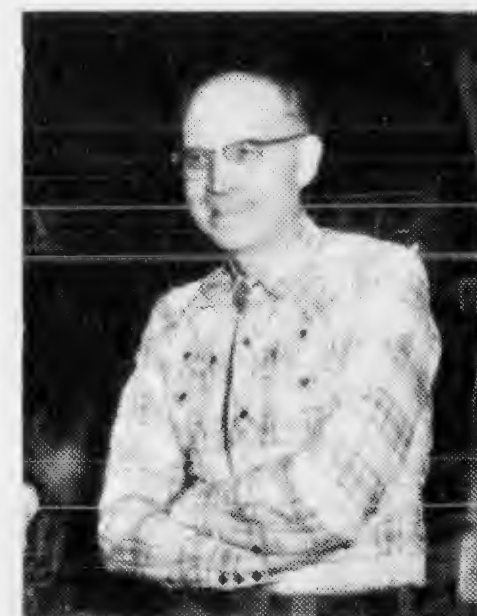
When not dancing, Shirley keeps busy designing and making her own square dance dresses and Bud is a real estate salesman.

FROM THE NATIONAL

Reports from the 19th National at Louisville indicate that the Round Dance Panel meetings were well attended by dancers and instructors. By a majority vote, four terms were approved as standard. In addition, seven terms were proposed for a one year trial period to be considered for approval by the Terminology Panel at the National next year in New Orleans. It was also voted to recommend the use of the Basic Cue Format for a one year trial period. Panel Moderators Frank and Phyl Lehner, 2844 S. 109th Street, Toledo, Ohio 43611 and Pat and Louise Kimbley, 4426 Aragon Drive, San Diego, California 92115 suggest that any comments or suggestions be directed to them. They, in turn, will forward all information to the Director of Round Dance Panels or the Moderators selected for the 1971 National in New Orleans.

LYNN WOODWARD

One of the real "old timers" in American Square Dancing, Lynn Woodward, passed away May 19th. Lynn formed his first clubs in Minneapolis, Minn. in 1937 and since that time he has contributed much to the activity. One of the first callers to make square dance records, he also served as president of the Minnesota State Federation and helped to train many callers over the years. Because of his love for Contras, Lynn was instrumental in introducing this phase of the activity to many enthusiasts. In recent years Lynn has been calling and teaching in Bradenton, Florida where he continued to make friends for square dancing. We join with his many square dance friends in extending to Maudie Woodward our deepest sympathy.



Lynn

• Chapter five



The Caller's Wife

Contemporary square dancing essentially is a couple activity. To be sure, it also is enjoyed by singles, and youth discovers that square dancing is a marvelous medium through which to meet friends and enjoy a hobby together. The fact remains, however, that few recreations have so much to offer the married couple. Here is the ideal activity for the husband and wife to share — together. It is safe to assume that the caller's role as leader also is a husband-and-wife joint responsibility, a team situation in which each has his own role to play.

OVER THE YEARS IN TEXT AND LECTURE, the caller's wife has been portrayed in many ways. She has been credited as being a saint, at other times a villainess. She has been recognized as the person responsible for her husband's success as a caller and then again as the underlying cause of his ruin. She has been complimented and criticized. She has, in fact, become a source of wonderment and conjecture. Just what is her role? How important is she to square dancing in general and to her caller-spouse in particular?

In the beginning, long before the first patter call record was purchased or there was a hint of an interest in calling, the husband and wife together came into the square dance picture — as dancers. They were seeking a recreation they could enjoy in unison, with friends, in a pleasant atmosphere.

When the man starts thinking about calling the fun of *participation* that brought the two into the activity together may soon be at an end, and the wife may be without her dancing partner. Once the caller stands behind the microphone, both husband and wife find themselves in a peculiar situation. As one caller's wife puts it, "Somehow we ceased to think like dancers and we became something quite different." And so it is that the decision to become a caller — a successful caller — must be a mutual agreement shared by both husband and wife. A full knowledge of the responsibility and the sacrifices as well as the rewards needs to be understood by each.

Being a dancer *almost* boils down simply to participating — by attending a dance from 8:00 to 11:00 p.m. with perhaps a half-hour driving time on each side and whatever time is necessary beforehand to get the square dance costumes ready, tend to the few duties that might go along with being on a refreshment committee, etc., but for the *average* dancer that's all. The responsibility for caller and wife on the other hand is endless. For classes there are halls to rent, helpers to arrange for and refreshments to buy. There is publicity to get out and preplanning to be talked over between husband and wife. And, when the evening is over, it's time to evaluate, to think in terms of the next session. The

job of caller and caller's wife takes noticeably more time *away from the dance hall*, and to do the job right the task is continuous and sometimes confining.

On the other hand, the opportunity for the calling team (for indeed calling is a team activity – husband and wife, caller and partner together) is bright and can be a truly joyous experience. Elsewhere in this text we will talk about the natural attributes and abilities a person must possess in order to become a successful caller, but it should be noted that there are requirements for the wife as well. Rather than calling them requirements they are better designated as “plus factors.” The more “plus factors” the wife possesses, the greater is her opportunity to approach the pinnacle of being *the perfect caller's spouse*. Some of these include sensitivity, the ability to share and communicate, encouragement, a cheerful nature, tact, awareness of public relations, being a good example, ability to remember names, master diplomat, a sense of humor, patience, charm, genuineness, sincerity, etc. And if she happens to have an ear for music or can understand electronics these are unexpected plus factors and the caller in point has a real gem on his team.

How do these attributes or descriptive terms fit into the activity? Let's interview three prototypes – the typical caller (speaking about his wife), the typical club or class dancer (speaking about his caller's wife), and finally the typical caller's wife (speaking about herself).

THE CALLER: I couldn't do this thing alone. My wife is more than half our team for she possesses many attributes that I feel I lack. Perhaps it's because I get so involved with the teaching and calling that I sometimes find myself separated from the dancers, and it's my wife who serves as my main line of communication. Sometimes I may not put my “best foot forward” and I can remember many occasions when my wife has smoothed things over, making me “look good”, when I actually felt I had done a poor job. In conducting classes there are many areas where she helps. Only a part of them involve the teaching and calling. I may get the credit by doing the entertaining and the teaching, but behind-the-scenes my wife has served as my barometer telling me when the class is tired, when the sound is poor, when the tempo is too fast. Sometimes I growl at her, taking out my frustrations and weariness on her, but she seems to understand and knows that I'm really not angry at her. Her sensitivity to me and my problems and her awareness of my personality and my desire to do a good job are just a few reasons why I'm grateful to have her on my team.

THE DANCER: The first night of the beginner class we saw *him* up there on the stage, his bank of electronic gear beside him, his voice booming out over the microphone telling us where to stand and when to move. We did as he commanded. It was our caller's wife who came up to us smiling and said, “It's so nice to have you here.” It was love at first sight! Through our days of learning we came to look upon our caller's wife as a most important person. Many times a question asked of her resulted in an answer a few minutes later from the caller. Never a hint that it was “our problem” but simply something the caller's wife sensed as a point important enough to be shared with all. The ladies in our group found it easy to relate to her. At first her dresses were simple and in good taste and costuming was a follow-the-leader proposition.

As the class went on and party nights rolled around, hints on what-to-wear from our caller's wife were greatly appreciated. Even more than that were the little tips on comfortable dancing. We tended to copy the caller and his wife when they demonstrated correctly each new movement or each couple dance. The men among us, having problems with a simple swing, will never forget the time our caller's wife came up inconspicuously between tips and said, "Here, swing with me" and she pointed out that we were taking steps that were too long or were bouncing and right then we had the problem licked and we appreciated her all the more.

When it came time for club dancing and we had questions about our responsibilities we found, once again, that from her vast reservoir of experience and knowledge our caller's wife had the answers we sought. Oh, don't get us wrong, we're the greatest boosters in the world for our caller, but then our caller's wife — she's something else!

THE CALLER'S WIFE LOOKS AT HERSELF: If I do a good job it's simply because I love my work, I love my husband and I love square dancing. And, perhaps equally important, I love people. If I couldn't say this in all four instances perhaps I wouldn't be a caller's wife today. I feel that my greatest responsibility is supporting and encouraging my husband. There's a tendency on the part of caller's wives to put their husband on a pedestal, to see no problems. Working behind the scenes at a dance I see him at his best and at his worst. My husband is not perfect (who is) but he works hard at his calling and because he respects my suggestions and advice we usually speak quite freely. There are some singing calls he does better than others. Occasionally he'll pick up an accompaniment hoedown record that just isn't right for him. He may have heard it used by another caller and have liked it, but sometimes I can sense something that he may miss. In a case like this there's a *right time* to bring the problem up for discussion. Sometime at the intermission between tips I'll go up and say, "Honey, what was the name of that last hoedown tune?" Perhaps I won't say anything more at that moment, but later on he'll ask me about it, or I'll remember to bring it up — *when the time is right*.

I've discovered that the *wrong time* to bring up problems, whether they have to do with the dance, household responsibilities, financial situations, etc. is just *before* the dance. When my husband gets home from work he's usually uptight from the pressures of the day and unless I can provide a calm atmosphere in our home he could carry this tenseness and anxiety with him to the dancers in the evening. Our routine is simple — no arguments, a warm greeting, a chance for him to rest while I get dinner ready. Dinner with the children is always unpredictable, but the kids too, realize that this is "unwinding time for Dad" and as they grow older they tend to follow my lead and keep the conversation light. Little things like having his shirt pressed and ready and being ready myself when it comes time to leave for the dance, are also important.

My mental check-off list comes in handy just before we leave home. "Honey, do you have your records, PA system, notes, etc.?" The drive from home to the hall is also important. Occasionally I'll note that he's going over a new call in his head as we drive, but most of the time we'll find an occasion to talk a little about the program for the evening. Perhaps I can help him remember

the names of a few of the class members (by describing what they look like, etc.). If a particular movement presented a problem the week before we have by now talked it over, but a last discussion before class time usually reminds us both of the problem we want to alleviate.

As I said, I think that my husband has the prospects of being more than just a passable caller, and so I encourage him. I know that square dance calling means a great deal to him, but if I felt he didn't have the ability or at least some of the talent necessary to be a caller I would find a way to tell him so. Being a caller's wife is a pleasure but it's not the *only* thing to live for. Being a dancer is fun, too.

Some "Sound" Advice

Because she is familiar with the caller's voice and knows how he can sound under ideal circumstances, the wife member of the team is in a good position to help achieve the best possible adjustment of the public address system. By moving from one part of the hall to another, standing close to the dancers so that she can hear the sound over normal floor noises, she'll be able to determine quickly the situation and relate her findings to her husband through hand signals. A circular or spinning motion with her right hand, for instance, can refer to the sound of the musical accompaniment. Forefinger pointing up indicates more music volume. The finger pointed down means less. The yackety-yack signal of the hand with the four bent fingers on the top and the thumb beneath representing the lower jaw, draws attention to the voice. Fingers up means more voice, fingers pointed down means less. Of course the hand cupped to the ear during instruction is the quickest possible means of saying, "We can't hear you." Or if it goes along with an anguished expression, "We don't understand what you are saying." There are other similar signals, ranging from the "cut off" indication of the finger slicing across the throat meaning, "You've talked too long, dear, let's get on with the dance," to the finger raised in the air and spinning in a clocklike direction that can be interpreted, "I know you enjoy this call, but it's been going on now for more than six minutes — how about winding it up?"

WHAT OF OUR LADY CALLERS?

While the great majority of callers are men, there are some very successful lady callers. In these instances of course, the caller's partner is the male member of the family, and it is to him that many of these remarks would be directed. In addition to the customary responsibilities it is to these stalwart individuals that the task of carrying and setting up the equipment belongs. In these instances the caller and the partner are most emphatically a "team".

The caller's wife helps him to maintain his public relations, not only at a dance, but at home where much of the correspondence and communicating is carried on. Quick answers to inquiries regarding calling dates are much appreciated and it is often the caller's wife who handles this phase of the venture. If it's not possible to give a definite answer immediately at least afford the writer the courtesy of some answer — if only to say that a positive reply will be coming in another week, etc.

The combined talents and natural abilities of the husband and wife who

form the calling team result in a composite that the dancers often refer to when they say, "our caller". It is the tact and gentleness of the wife with her perceptive ability to sense an impending problem (plus her ability to do something about it before it happens) that help greatly in making the caller successful. It is the work of the wife behind the scenes encouraging the dancers or the caller when needed, the watching and listening, that makes the class or club function smoothly.

To be sure, there are signals to get straight and problems that have to be ironed out between caller and spouse. Few married couples face the potential embarrassments and problems that the calling team, constantly in front of the public, observes as a daily possibility. The important thing is to work out teaching material and other problems well in advance *before* the dance or class, *not in public*.

That brings up the sharing of teaching responsibilities. The ideal situation is *one caller* and teacher. If the husband member of the team simply cannot handle the rounds and simple mixers, then perhaps the wife will come to the rescue as a teacher. However, the wife member of the team is often in a good position to underline, to augment, and to back up her partner with teaching tips and suggestions. Sometimes the "rehearsal" of a potential problem, working out what the wife will say will help to bridge a difficult step or maneuver.

By *setting a good example* the wife can accomplish much. If her costume shows good judgment, not over-dressing to impress, or being inappropriately or sloppily dressed, the dancers will tend to dress likewise. If, when her husband is teaching, she watches closely, giving her complete attention to his every word and being quick to react, the dancers will tend to do the same. However, if she attempts to carry on a conversation on the sidelines thereby detracting from the instruction, this may easily become a habit with the dancers as well. When teaching a couple dance, by focusing her attention on the instructor's face, she will draw the attention of all others in this direction.

Don't Overdo It

There is such a thing as becoming too involved in any activity. After a number of years it's easy to see why some wives resist going out night after night to sit on the sidelines watching, while her husband calls. Callers should remember back to that initial attraction that brought him and his wife into the activity, the sharing a recreation together, the fun of square dancing, of being one of the gang, of making new friendships. It is the wise caller-couple who puts square dance calling in its proper perspective. Family *must* come first! Perhaps when the youngsters are growing up this may mean only one or two nights for calling, but don't forget that's only part of it. For every three hours behind the microphone, the average caller will spend six hours in practice and study, so it's easy to see how the time can get filled. If possible, a caller and his wife should get out and dance regularly. This participation is important as a means of insuring a correct mental approach to the activity as a whole. Only as dancers can the caller and his wife remember what it's like to have someone else do the teaching and calling. Only in this way can they have a basis for comparison as a means of improving their own work.



SQUARE DANCING GETS AROUND

by Bill Johnson, Lagos, Nigeria

Last April we featured Bill and Alyce Johnson in the Spotlight the Dancer section of SQUARE DANCING. Evidently the mail finally caught up with our two world Ambassadors of American Square Dancing, for here is a report dated July 14, 1970 from Lagos, Nigeria. Bill's assignments with the U.S. State Department have taken him to many out-of-the-way places and in the following account he tells of some of his experiences. — Editor

EVEN THOUGH THE NEWEST CALLS I KNOW are vintage 1959 and earlier, they still seem to provide adequate challenge for the Americans, foreign nationals and local people we call to wherever we are.

Leaving intermediate to high level club calling in 1959 in the Chicago area, we have covered two other continents since then. Over the twelve year span we have called for dancers of at least 20 nationalities and in all mixtures. Reminiscing through this time, a few highlights from each location, each country and each group are treasured memories.

Riding in the heart of winter North from Seoul, Korea to the Demilitarized Zone in a GI bus provided by U.S. Army special services, with a load of Korean girls from Yonsei and Eiwa Universities who danced regularly with us, to put on one of a monthly series of square

dance parties in the remote camps, stands out as one of our most treasured memories. The bus rides were always song fests but when we got to the site of the dance, it was a different matter. The G.I.'s, both American and Korean, were accustomed to having floor shows come to visit them and it was always a shock to them to find that we were not a floor show, but that they themselves became the floor show.

A vivid remembrance of one night when an American soldier stopped me as we were leaving a party on the Imjin River, a few miles from North Korea, and with just a trace of tears in his eyes said, "Please come back again, tonight is the first night in seven months that I forgot where I was."

Out of two troubled years in Danang, Vietnam and in even a less pleasant environment, I remember a six months period when the American staff and the Vietnamese girls from the Marine PX danced with the U.S. Marines from 4:00 to 6:00 P.M. on a Sunday afternoon. It seems like a peculiar time for a square dance but the buses had to get the Vietnamese girls home before dark. Even so, the program had to be stopped after Viet Cong snipers fired on the bus one evening following a dance.

And now here in Nigeria where a small American group dances on an erratic schedule because of my frequent travel commitments, but perhaps even more interesting, we have

Korea: Square Dancing at a U.S. Service Club on the Demilitarized Zone (left) with club staff members as partners and (right) with young Korean ladies.



called in 7 or 8 different locations across the country where my American agricultural staff get their friends together for a party to coincide with my field travel.

One of the most interesting places we visit now is the Blue Elephant Club, a residential compound for employees of the Blue Elephant Cement Company near Abeokuta. Our dances there are with the most international group for which we have ever called. One evening we had Americans, English, Irish, Scottish, Canadians, Dutch, Polish, Egyptians, Indians and Nigerians all at the same time.

Both in Korea and here in Nigeria we have put on American square dancing as a part of

international evenings. Recently in Lagos we participated in a program represented by eleven different countries, i.e. India, Greece, Germany, Nigeria, Lebanon, Romania, England, Japan, Philippines, U.S.S.R. and U.S. Our costumes were red, white and blue with red neckerchiefs for the boys. The Israeli Ambassador confessed later to our Ambassador that because of the men's red neckerchiefs he was certain we were the Russians until we got up to put on our performance.

Just recently we have started a regular group dancing at the USIS auditorium in Lagos. We have a very widely mixed group
(Please turn to page 57)

Victoria Island, Lagos, Nigeria: Bill Johnson calls while friends put on a demonstration as part of an International Evening of dancing and singing.





1



2



3

Style Lab

The Return of CATCH ALL EIGHT

DIRECTIONAL CALLING HAS MADE great inroads into today's square dancing. At one time, not too many years ago, a single non-descriptive phrase would trigger a series of movements memorized by the dancer and necessary to the ultimate successful conclusion of the movement. We consider the call Catch All Eight as being *traditional*. However, it was the forerunner of many calls in which, once the initial command was given, the caller would help with descriptions that would tell

the dancer "how far", "where next," etc.

The action starts with two dancers (1) who, conceivably meeting each other following a Right and Left Grand, might be facing slightly to the left of their partner (2). Taking right forearms (3) the dancers start a right arm turn (4) with the center of the turn being at that point where the two arms are joined. On the fourth step they stop (5), drop hands (6), face slightly to the right or move to the right (7), take left forearm holds and move forward



7



8



9



4



5



6

counter clockwise (8).

In the traditional call itself, the patter went something like this:

**Catch all eight with the right hand half
Now back by the left go all the way around.**

The questions are how far is half way and how far is all the way around? Working on the basis that between figures 1 and 5 above, four steps were taken and the dancers reversed their facing direction, this is customarily considered to be half way — 180°, or half of a full revolution. The term all the way around is a little misleading. One thing is clear. The command does mean that the turn will be

more than half way, but how far actually depends upon the next call. As the dancers turn by the left (9) they have perhaps moved three-quarters of the way around or 270° (10) by the time the next call has reached them.

The call may be "To the right hand lady with the right hand around," or "Men star right across the town," or "To the corner with a Do Sa Do." These key words of direction telling the dancer where to go next fill in the void left by the call "All the way around." The entire movement is continuous and whether the dancers are allowed to complete 360° or to go on well past it to the next command isn't as important as the fact that the motion does flow without awkward stops and go's.



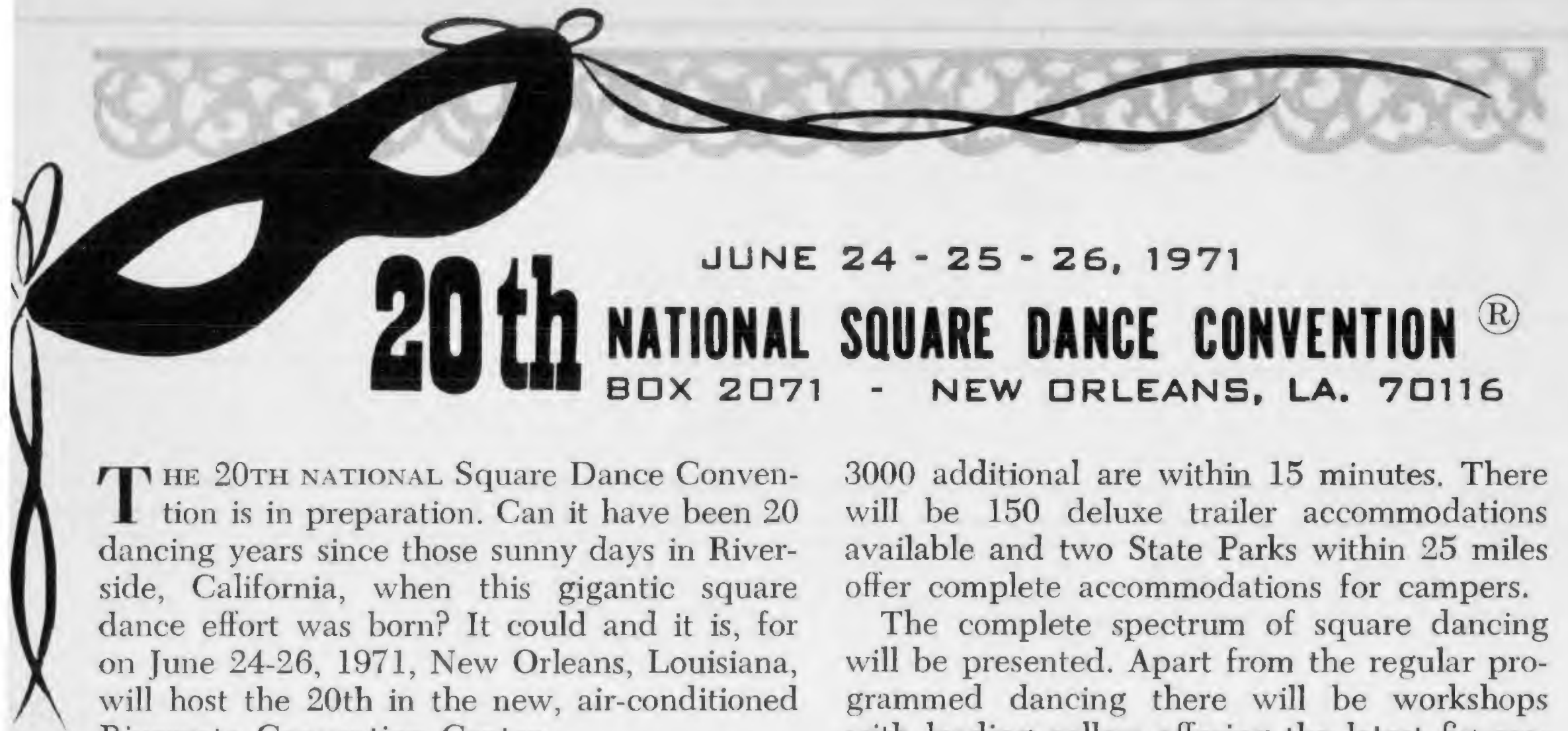
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11



12



JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION[®]

BOX 2071 - NEW ORLEANS, LA. 70116

THE 20TH NATIONAL Square Dance Convention is in preparation. Can it have been 20 dancing years since those sunny days in Riverside, California, when this gigantic square dance effort was born? It could and it is, for on June 24-26, 1971, New Orleans, Louisiana, will host the 20th in the new, air-conditioned Rivergate Convention Center.

General Chairmen of the 1971 convention are Jim and Marye Jane Joly who have lined up a corps of committeemen to aid them in this monster project. A record has already fallen. At the 19th National in Louisville the New Orleans Registration Committee registered the largest number of advance registrants for the coming year's convention ever tallied. By the time the last tip had been called on Saturday night more than 2000 enthusiastic dancers had signed up.

The New Orleans hosts promise to provide a little "lagniappe" (the French word for that little "something extra") for their square dancing guests. Included will be a colorful "Miniature Mardi Gras" Parade and Ball.

The Rivergate Convention Center which will be the focal point of the 20th National boasts 95,000 square feet in its Main Hall plus 34,000 square feet, plus four other square dance halls. There are eight Panel Rooms, four Workshop areas, a caller's practice room, a dressing room for exhibition groups, a teenage dancing area and hospitality facilities.

More than 6000 hotel rooms are within 10 minutes' walking distance of Rivergate and

3000 additional are within 15 minutes. There will be 150 deluxe trailer accommodations available and two State Parks within 25 miles offer complete accommodations for campers.

The complete spectrum of square dancing will be presented. Apart from the regular programmed dancing there will be workshops with leading callers offering the latest figures; opportunity for challenge dancing, contra dancing, round dancing. Teenagers may enjoy their own hospitality room, sock hops, beach parties, a riverboat cruise and dancing on the riverboat. Most thoughtful of all, there will be ample seating for resting tired toes, meeting old and new friends.

New Orleans itself offers many attractions — being one of the three "storied cities" in the United States. Guided tours will be available to include Jackson Square, the French Quarter (which to many people is New Orleans), cruises up and down the "mighty, muddy Mississippi", trips to the bayous where the legendary pirate Jean Lafitte and his buccaneers had their hideout, viewing of the Gulf Coast shrimp boats tied up in front of the fishermen's homes when they are not "shrimping." In addition there are excellent museums, Audubon Park, Lake Ponchartrain, the Garden District homes. No dull moments are to be expected in this colorful convention setting.

Register early if you want to go square dancing in the "City of Fun in '71." Write New Orleans National, P.O. Box 2071, New Orleans, La. 70116.



Introducing The 20th Exec. and Advisors (left to right) Tom and Evelyn Collins, Wade and Marie Hannah, Dusty and Dot Rhodes, Roy and Lee Long, Jim and Marye Jane Joly, Pete Leavell, Earl and Ruth McCallum, Dolly Leavell, Bill and Rosemary James, Henry and Julie Carrigee and Jim and Bebe Owsley.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alaska

Square dancers around Alaska will be pleased to know of a new addition to the scene in Ketchikan. Wanda Rae Jones, formerly of Pueblo, Colo. and secretary of the Colorado Southeast Council, has joined forces with Wayne Jones, caller and teacher in Ketchikan. They were married in Pueblo on June 24 and will reside at Beaver Falls, 13 miles from Ketchikan.

Arizona

Ivan and Mary Leckrone, who teach square dancing at the Travel Trailer Village in Mesa, gave diplomas to 302 happy dancers at their last commencement exercises. They anticipate

an equally large class commencing in November at this large wintering spot which attracts people from all over the country.

The 22nd Annual Copper Cities Square Dance Festival will be held October 17 at the Globe High School Gym, featuring multiple callers and the music of Schroeder's Playboys. Write Vinus Rector, P.O. Box 1459, Globe, Ariz. 85501.

With Cal Jolly currently in Vietnam, his club, the Jolly Dancers, was cancelled for the summer but resumed regular dancing every Tuesday, starting on September 1. Information on this club may be had by calling 296-9509 in Tucson.

Texas

The 10th Annual North Texas Roundup of the North Texas Square and Round Dance Assn. will be held at the Sheraton-Fort Worth Hotel in Fort Worth on Oct. 30-31. The Friday night pre-festival dance will be called by Paul Kinsey and Bill Wright; the Saturday night dance will feature Lem Gravelle. John and Wanda Winter will present rounds both days.

— Charles H. Smith

Some square dancers advertise their hobby prestigiously. One of these is Bud Perkins of Texas City, caller for two clubs in the Galveston area. Bud travels quite a bit in the interest of square dancing and a look at his license plate identifies his hobby immediately. It reads — DO SA DO! He says he gets honked at and waved to quite a lot by passing square dancers.

Bud Perkins of Texas and his license plate which continues to attract the attention of square dancers and non-square dancers alike.



ROUND THE WORLD of SQUARE DANCING

The Lubbock Area Square and Round Dance Federation has a new board of officers effective July 1. They are Othie Upton, Pres.; Harmon Wilson, Vice-Pres.; Margaret Wilson, Secy.; Avilene Kirk, Treas.

Southwest Area Camping Squares, too, has a new set of officers in Walter Roberts, Pres.; Tom Bales, Vice-Pres.; and Beth Warne, Secy.-Treas.

Ohio

Third Saturday Rounds report Big Doin's at the Imperial Harvest Ball on October 4 at Imperial House Motel Ballroom in Canton. At the mike will be Lou and Mary Lucious, George and Eileen Eberhart, Carl and Pat Smith. Write Ed Carr, 193 Sand Run Rd., Akron, O. 44313.

Arkansas

The 21st Annual Arkansas State Square Dance Festival will be held on October 3 at the Robinson Auditorium in Little Rock, with Bailey Campbell as caller. Bill and Elsie Johnson will have charge of the round dancing.

— *Nadine Higgins*

Michigan

President of the Lansing Area Federation of Square and Round Dancers is Don Cade and on the board with him, Waldo Cheesebro, Vice-Pres.; Lloyd Catey, Secy.; Floyd Skinner, Treas.; Floyd McQueen, Newsletter Editor; Russ Farr, Caller Coordinator; Harry Barnes, Publicity Chairman. Upcoming association dances are as follows: Nov. 8 with Carl Geels; Dec. 2 with Jerry Haag and on Jan. 30, 1971, the Callers Festival.

New president of the Northwest Michigan Square Dance Council is Herman Hampel, with W. Kitcher as Vice-Pres.; Jack Dupuis as Secy. and Bob Hubbell as Treas.

Indiana

The 6th Annual Fall Potawatomi Pow-Wow will be held on Nov. 20-22 in Angola with callers Max Forsyth and Bill Peterson and Frank and Phyl Lehnert on rounds.

Arthur Francis is president of the Indiana Dancers Assn.

Illinois

In the Illinois Square Dance Callers Assn. Bob Poyner is a new director for the Northern District; Dale McRoberts for Central; Frank

Keeser for the Southern District.

— *Lloyd Larson*

Dandy Dancers of O'Fallon have been most fortunate in getting excellent publicity for square dancing in their local Metro East newspaper. One issue of the Women's Section featured a full page of pictures. The Tri-County Journal also gave them excellent space with a history of their activities as a fore-runner to announcement of new classes. Nice work.

Ray Neal is the president of the Metropolitan Chicago Assn. of Square Dancers. Serving with him are Russ Benson, Vice-Pres.; Dave Downs, Secy.; and Frank Rosado, Treas.

Minnesota

About a year and a half ago a committee was formed under the direction of Tom Carroll to promote square dancing in the State of Minnesota. Its latest endeavor was revealed at this year's State Convention. It is an eye-catching, colorful poster measuring 18" x 24", with a space provided for information which can be changed and brought up to date. The poster has been distributed statewide and expected results are a uniform method of publicizing and promoting beginner classes and other related activities.

— *Shirley Smith*

A singles group called Spares and Pairs meets every Wednesday except the 5th at the YMCA, 9th and La Salle in Minneapolis, with Virg Hintz calling.

— *Marshall Johnson*

New Jersey

Guest callers at the Hayloft in Asbury Park in the next weeks are Paul Andrews on Oct. 3, Ed Gilmore on Oct. 10, Ken Anderson on Oct. 24, Beryl Main on Nov. 2 and Buzz Chapman on Nov. 14.

— *Sylvia Keleigh*

New York

On September 4 the Northern Lights Square Dance Club of Rouses Point held a special dance in honor of National Square Dance Week. At that time a King and Queen of Square Dance Week were chosen from the couples attending. Among the prizes the "royal" couple received was a year's free dancing in the Northern Lights, North Stars, North Country Squares, Jet Sets and Fun Timers Clubs. Ray Columbe was the caller.

— *Lester Mackey*

Tennessee

Bob Dubree and Don Williamson will call at Music City USA Roundup on October 31 at the Sheraton Motor Inn, Nashville, the

home of the Grand Ole Opry. Dancing will be limited to 16 squares, the comfortable capacity of the hall. Write Sheraton Motor Inn, 10th & Broad St., Nashville, Tenn.

Oct. 9-10 are the dates for the 15th Chattanooga Choo-Choo Festival presented by the Chattanooga Area Square Dancers Assn. at the Memorial Auditorium. C. O. Guest is the featured caller; Irv and Betty Easterday will handle the round dance program. Write CASDA, P.O. Box 1723, Chattanooga, Tenn.

Alabama

The Montgomery Area Square Dance Assn., Inc. had its 11th Annual Dixie Jamboree on Sept. 25-26 with Bill Volner, Don Franklin and the Don Hickmans. — *Dewey Glass*

On Oct. 17 the Goober Gamboleers Square Dance Club will hold its annual Peanut Festival Square Dance at the Recreation Center in Dothan. The caller will be Johnny Everett.

— *Dub Hayes*

Virginia

The Fall Kick-Off Dance of the Peninsula Square and Round Dance Assn. will be held at Warwick High in Newport News on Oct. 15, featuring Earl Johnston, with rounds by the Sam Housers. To round off the week, the Third Annual Spirit of '76 Square Dance Festival will be presented by Square Edges of Yorktown at the Intermediate School. Bob Dubree will call and rounds will be led by the Bob Carvers. — *Sam Reams*

Kentucky

Paducah Whirlaways are planning their 9th Annual West Kentucky Square Dance Festival for Nov. 21-22 in St. Mary High School, Paducah, with Bob Yerington and Johnny Le-Clair calling. — *Mrs. Herman Wurth*

California

Maynard Bish is the new president of the Northern California Square Dancers Assn., with Don Bowlby, Vice-Pres.; Jim Morgan, Treas., and Jerry Kent, Secy. — *Bill Gauthier*

Big Week at Salinas Rodeo time is also a big week for square dancers with the Annual Rodeo Square Dance at the Salinas Armory. This year Jerry Helt made his 16th straight appearance at this function, calling to some 30 squares of dancers and entertaining a balcony full of spectators.

Nova Scotia

Co-Chairmen for the First Maritime Square Dance Convention which will be held in Hali-

fax on Nov. 7 are Johnnie and Gloria Roth. The convention is sponsored by the Maritime Callers Clinic Assn., with Channing Beach as president; Dana MacLeod, Secy.; Al Mills, Treas.

On Sept. 19 Earle Park was guest caller at a special dance in conjunction with Square Dance Week in Nova Scotia.

— *Mrs. F. Benjamin*

British Columbia

At the Nov. 28 hoedown of the Trail and District Square Dance Assn. in Trail, Cy Crossman will be the caller.

Officers of the Vancouver Island Western Square Dance Assn. are Gordie Rutledge, Pres.; Bill Rippon and Ken Middleton, Vice-Preses.; Keith Kitching, Secy. and Dave Morgan, Treas.

In the Victoria and District Caller-Teachers Assn. Fred Willing is president, with Ernie Bawtinheimer, Vice-Pres.; Dave Routley, Secy. and Frank Barker, Treas.

Ontario

President of the South Western Ontario Square Dance Assn. is Perry Stuart with Mrs. Doris Adam as Secy. Their publication, The Bugle, with 9 issues per dancing season, has George Keen as editor.

Philippines

The single and unaccompanied members of Pampanga Promenaders of Clark AFB sponsored a 4th of July dance for the other members of the club. With regular caller Gene McCullough off in Okinawa, the calling duty fell to Mac McDaniels. Robin Burke called for the after party.

New Zealand

The Fifth Christchurch International Square Dance Convention will be held at the Y.M.C.A. Gymnasium, 12 Hereford St., Christchurch, on October 23-25. Write Blanche Shepherd, 181 Shortland St., Christchurch 6, N.Z.

Pennsylvania

On October 10 the Fall Foliage Festival will take place at the High School Gym in Bedford with Buck Fish calling. Flying Boots and Petticoats Club is the sponsor. There will be afternoon and evening dancing bisected by a buffet supper. Write Ed Carr, Rt. 1, Box 96A, Schellsburg, Pa.

November 28 is the date for the Penn-York Square Dance Clubs Association Annual Festi-

(Please turn to page 52)



**KEN
ANDERSON**

NEW RELEASES

Ken Anderson Calling:
"NOTHING COULD BE FINER"
JK 113

John Hendron Calling:
"SOMEBODY LOVES YOU"
JK 115



**JOHN
HENDRON**



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THE SOLID BEAT

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JK 112

Phil Adams Calling:
"AVERAGE PEOPLE"
JK 114

Red Bates Calling:
"LUCKY SON-OF-A-GUN"
JK 111

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JK 501-A
"REAL TRUE LOVING"
Mike and Nancy Hanhurst

JK 501-B
"HARPER VALLEY PTA"
Bert and Betty Wollcott

JK 502-A
"RAINDROPS KEEP FALLING ON MY HEAD"
Laverne and Doris Reilly

JK 502-B
"I'LL NEVER FALL IN LOVE AGAIN"
Howard and Phyllis Swanson



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THE NUMBER"**
Called by: Don Hanhurst

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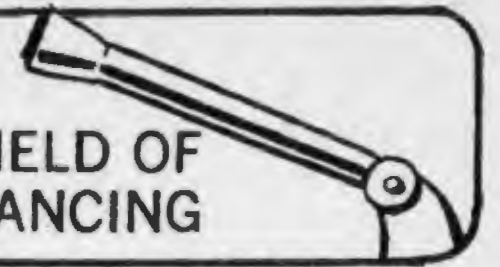
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Sets in Order
WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



October, 1970

THE WEATHER'S GETTING COOLER and more conducive to square dancing in many areas, so let's take off for Waurika, Oklahoma and take advantage of an evening of dancing to the calling of Stub Davis. The following calls from his repertoire are not necessarily original ones, but they are calls he enjoys and ones which obviously his dancers also enjoy.

Sides right and left thru
Same two couple half sashay
Heads square thru
Face the outside
Square thru the outside two
Face out
Bend the line
Square thru and when you do
Centers square thru three quarters
Centers in
Ends trade
Centers trade
Left allemande

Head two couples square thru
Swing thru
Men trade
Spin chain thru
Men run
Bend the line
Star thru
Swing thru
Men trade
Spin chain thru
Men run
Bend the line
Slide thru
Left allemande

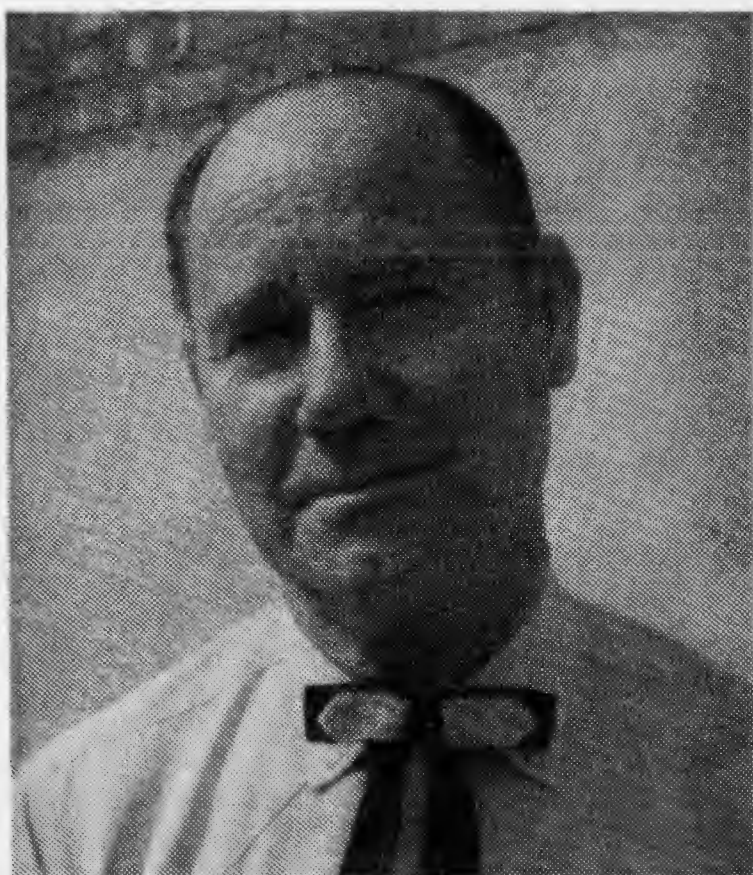
Promenade don't slow down
Head two wheel around
Star thru
Swing thru
Men trade
Swing right three quarters round
New line swing thru
Centers trade
Boys run
Bend the line
Star thru
Right and left thru
Wheel full around
Left allemande
Right and left grand

Four ladies chain
Heads square thru
Square thru the outside two
Bend the line
Square thru
Centers square thru three quarters
Centers in
Cast off three quarters
Star thru
Centers square thru three quarters
And when you do
Centers in
Cast off three quarters
Ends trade
Ends star thru
Left allemande

Promenade don't slow down
Head two wheel around
Pass thru
Wheel and deal
Double pass thru
Peel off
That's a center in
U turn back
Forward up
Back with you
Bend the line
Star thru
Double pass thru
First two left
Next two right
Right and left thru
Pass thru
Bend the line
Forward and back with you
Turn thru
One quarter more
Girls U turn back
Everybody left allemande

Heads square thru
Swing thru
Girls trade
Swing thru
Men trade
Swing thru
Girls trade
Men trade
Swing thru
Men trade
Girls trade
Right and left thru
Stick out your hand
Left allemande

Four ladies chain across the way
 Two and four half sashay
 Heads square thru
 Face the outside
 Square thru with that two
 Bend the line
 Pass thru
 Wheel and deal
 Double pass thru
 First two left
 Next two right
 Star thru
 Centers in
 Cast off three quarters
 Star thru
 Centers square thru three quarters
 Left allemande



**STUB
 DAVIS**

Anyone remember back to the days when it took only six lessons to learn all that there was to know about square dancing? You'd have to be a contemporary of our feature caller and his wife Cleo who took their first lessons in 1949 in order to qualify. Learning to call was the natural next step for Stub and he initiated what would turn out to be a twenty year calling career in January 1950. Over the years Davises sired eight square dance clubs but, although he still calls regularly for one, he devotes most of his time to calling one-nighters, visiting various clubs in the area and getting in a fair share of boating and fishing. Attendance at the last seventeen National Conventions and participation in many state and district festivals and square dance vacation institutes has helped to keep the Davises busy over the years. Square dancing has indeed played an important part in the lives of Stub and Cleo and they treasure their friendships with dancers and callers from all parts of the square dancing world.

Four ladies chain three quarters
 All four ladies chain across
 Heads square thru
 Right and left thru
 Dive thru
 Square thru three quarters round
 Others divide
 Everybody left allemande

Four ladies chain three quarters round
 All four ladies chain across
 Head two couples square thru
 Right and left thru
 Turn 'em around
 Slide thru when you come down
 Go forward eight
 Back with you
 Just the ends you star thru
 Same two couples go up and back
 Cross trail round one to a line
 Forward now
 Back you reel
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters round
 Forward eight
 Back you roll
 Pass thru
 Men fold
 Girls turn back
 Dixie chain a double track
 Lady left
 Men go right
 Left allemande

Heads wheel around
 Right and left thru
 Two ladies chain
 Pass thru
 Bend the line
 Right and left thru
 Two ladies chain
 Star thru
 Swing thru
 Box the gnat
 Square thru face out
 Bend the line
 Swing thru
 Spin the top
 Right and left thru
 Spin the top
 Box the gnat
 Right and left thru
 Cross trail
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramiet Coordinator
 Bob Page Square Dance Editor
 Ken Collins Final Checkoff

One and three square thru
 Do sa do to
 Ocean wave
 Everybody circulate once and a half
 Heads star thru
 Sides box the gnat
 Everybody grand square
 Heads square thru
 Slide thru
 Right and left thru
 Pass thru
 Bend the line
 Swing thru
 Men trade
 Star thru
 Those facing in do sa do
 Those facing out stay that way
 Those facing in swing thru
 Same four spin the top pull by
 Those facing out cloverleaf
 Everybody left allemande
 Heads square thru
 Right and left thru
 Dive thru
 In the middle swing thru
 Spin the top
 Others divide
 Star thru
 In the middle pass thru
 Right and left thru
 Dive thru
 In the middle swing thru
 Spin the top
 Others divide
 Star thru
 In the middle pass thru
 Left allemande
 Four ladies chain across from you
 Two and four right and left thru
 Heads square thru four hands you do
 Square thru the outside two face out
 Bend the line up and back
 Right and left thru
 Pass thru
 On to the next
 Star thru
 Dive thru
 Star thru
 Square thru
 Square thru the outside two
 Bend the line
 Pass thru
 Wheel and deal
 Double pass thru
 First two left
 Next two go right
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Star thru
 Pass thru
 Star thru
 Left allemande

Head gents and corner up and back
 Star thru
 Circle four
 Ladies break
 Line up four
 Pass thru
 Wheel and deal
 Centers star thru
 Pass thru
 Separate round one to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Men in middle
 Square thru three quarters
 Do sa do
 Swing thru
 Centers trade
 Men run face out
 Wheel and deal face in
 Centers swing thru
 Box the gnat
 Square thru three quarters
 Left allemande

LINE OF THREE SWING THRU

By Fred Christopher, St. Petersburg, Florida
 Head men slide thru pass thru
 Do sa do the man
 Make a wave rock it too
 Swing thru boys trade have some fun
 Wheel and deal two by two
 Centers star thru
 Surround that girl
 (Surround; one on either side)
 Make a wave rock it then
 Swing thru ends trade
 Star thru across
 Surround that man then swing thru
 Boys run left and around one girl
 Left allemande

MIXED HASH

By Bill Barton, Cornish Flats, New Hampshire
 Head men and corners forward and back
 Star thru Frontier whirl
 Others squeeze in line up four
 Forward eight and back
 Pass thru ends cross fold
 Others squeeze in
 Cast off three quarters
 Centers run wheel and deal
 Outsides squeeze in line up four
 Forward eight and back
 Pass thru ends cross fold
 Others squeeze in
 Cast off three quarters
 Centers run wheel and deal
 Outsides squeeze in line up four
 Forward eight and back
 Pass thru centers fold
 Grand right and left

ROUND DANCES

AFRAID TO DREAM — Grenn 14136

Choreographers: Alvin and Mildred Boutillier

Comment: The routine is not difficult and eight of the measures are repeated.

INTRODUCTION

1-4 CLOSED M facing LOD Wait; Wait; Side, Touch, Side, Touch; Dip, —, Recov, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; Recov, 1/2 L Pivot, 2 end facing RLOD, —;

5-8 Back, Close, Back, —; Back, Close, Back, —; Side, Close, Cross, —; Recov, 1/2 L Pivot, 2 end facing LOD, —;

PART B

9-12 Walk, —, 2, —; 1/2 L Turn, 2, 3 end in BANJO M facing RLOD, —; Step Back, —, 2, —; (Turn L in Place, 2, 3, —) Change Sides, 2, 3 end in SEMI-CLOSED facing LOD, —;

13-16 Lunge, —, Recov/1/2 R Turn end facing RLOD in LEFT OPEN, —; Fwd, 2, 3, Flare end in BUTTERFLY M facing WALL; Cross, Side, Cross/Turn end facing LOD in OPEN, —; Apart, Touch, Pickup to CLOSED M facing LOD, —;

17-20 Repeat action meas 1-4 Part A:

21-24 Repeat action meas 5-8 Part A except to Pivot 1/4 L face to end in BUTTERFLY M facing WALL:

PART C

25-28 Side, Close, Turn to SIDECAR M facing RLOD, —; Back, Lock, Back/1/4 L Turn to end facing WALL, —; Side, Close, Turn to BANJO M facing LOD, —; Fwd, Lock, Fwd end facing in BUTTERFLY M facing WALL, —;

29-32 Side, Behind, Side, Touch; Side, Behind, Side end in CLOSED, —; Side, Touch, 1/4 L Turn to face LOD, Touch; Dip Back, —, Recov, —;

SEQUENCE: Dance goes thru twice. Second time Recov to face partner Step Apart and Ack.

YOURS ALONE — Grenn 14136

Choreographers: Fred and Della Sweet

Comment: The music has the big band sound. The waltz is slow and not too difficult.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; 1/2 R Turn end facing RLOD in LEFT OPEN, Touch, —;

PART A

1-4 Step, Flare Arnd to LOOSE-CLOSED, —; Thru, Side, Behind; Change Sides XIB, 2, 3; 1/4 L Turn, 2, 3 end in SIDECAR M facing DIAG LOD;

5-8 Fwd, Side, Close end in BANJO; Bwd Waltz; Bwd Waltz; R Turn end M facing WALL in LOOSE-CLOSED, Draw, —;

9-12 Waltz Away; (Wrap) Fwd Waltz; Fwd Waltz; (Unwrap) Fwd Waltz end CLOSED M facing LOD;

13-16 Back, —, Close; Back, —, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 end facing LOD in CLOSED;

PART B

1-4 Fwd Waltz; (R Twirl end in SIDECAR facing RLOD) Fwd Waltz; Twinkle, 2, 3; Twinkle, 2, 3 remaining in SIDECAR;

5-8 Fwd, Side, Close; (L Twirl end in BANJO facing COH) Back, Back, 1/4 R Turn; Banjo Wheel, 2, 3; On Arnd, 2, 3 end facing WALL in LOOSE-CLOSED;

9-12 Fwd, Side, Close; Back, Side, Turn end in SEMI-CLOSED facing LOD; Step, Swing, —; Thru, Side, Behind;

13-16 Step, Swing, —; Thru, Side, R Turn end facing RLOD in LEFT OPEN; Waltz Balance L, 2, 3; Side, Touch, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-2 Step, Flare, —; Thru, Side, Close; Apart/Point.

BOSSA NOVA — Belco 238

Choreographers: Bob and Lil Wurth

Comment: A very easy routine to good music in the "Bossa Nova" rhythm. Dance is sixteen measures long and goes thru six times.

INTRODUCTION

1-6 Partners facing M facing WALL No hands joined Wait; Wait; Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

DANCE

1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Side, Touch;

5-8 Fwd, Close, Fwd, Touch; Back, Close, Back, Touch; Fwd, Close, Fwd, Touch; Back, Close, Back, Touch;

9-12 Fwd, —, Point, —; Back, —, Point, —; Fwd, —, Point, —; Back, —, Point, —;

13-16 XIF, —, Point, —; XIF, —, Point, —; XIF, —, Point, —; XIF, —, Point, —;

SEQUENCE: Dance goes thru six times then step apart and Ack.

BETTER THINGS IN LIFE — Belco 238

Choreographers: Pat and Louise Kimbley

Comment: Lively rag time music and a two-step routine that is not difficult. The forty measure routine has eight measures repeated.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step to FACE M facing WALL in BUTTERFLY; Side, —, Behind, —; Side, Close, Side to OPEN facing LOD, —;

- 5-8 Step Back twd RLOD, —, 2, —; Back, Close, Fwd, —; Strut Fwd, —, 2, —; Strut Fwd, —, 2, —;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

- 17-20 Side, Close, XIF, —; Side, Close, XIF, —; Step Apart, —, Recov, —; Change Sides, —, 2 end M facing COH and in BUTTERFLY, —;
 21-24 Side, Close, XIF, —; Side, Close, XIF, —; Step Apart, —, Recov, —; (L Twirl end in CLOSED) In Place, —, 1/4 R Turn end facing LOD in CLOSED, —;
 25-28 Walk Fwd, —, 2, —; Side, Close, Fwd, —; Walk Fwd, —, 2, —; Side, Close, Back, —;
 29-32 Buzz L, —, 2 end facing RLOD, —; Dip Back, —, Recov/1/4 R Turn end M facing COH still in CLOSED, —; Turn Two-Step end facing LOD; Side, Close, Back ending in SEMI-CLOSED;

INTERLUDE

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED; Side, Behind, Side, Front; R Pivot, —, 2, —;
 5-8 Turn Two-Step; Turn Two-Step end M facing LOD (W turns to OPEN); Walk, —, 2, —; (R Twirl end in SEMI-CLOSED) Walk, —, 2, —;

SEQUENCE: A — A — B — Interlude — A — A — B — Interlude — A — A — Ending

Ending:

- 1-2 Apart, —, Touch, —; Rock Side/Turn, —, Point, —.

TRUE LOVE — Hi-Hat 877

Choreographers: Phil and Barbara Sterker
Comment: An old standard waltz tune, a big band and a smooth flowing dance routine. Sixteen measures are repeated.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together, Touch, —;
 1-4 Waltz Away, 2, 3; Pickup to SIDECAR, 2, 3 M facing LOD; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR;
 5-8 Drift Apart, 2, 3; (1/2 L Face Twirl) Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN facing LOD;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in CLOSED M facing LOD:

PART B

- 17-20 Fwd Waltz; Fwd Waltz end in SEMI-CLOSED; (L Roll XIF end on Inside) In Place, 2, 3; (R Roll XIF end in CLOSED) Manuv, 2, 3 to end in CLOSED facing RLOD;
 21-24 Pivot, 2, 3 end facing LOD in SEMI-CLOSED; Thru, Side, Close; (R Twirl)

Side, Behind, Side; Pickup to CLOSED, 2, 3 M facing LOD;

- 25-28 Repeat action meas 17-20:
 29-32 Pivot, 2, 3 end in SEMI-CLOSED; Thru, Side, Close; (R Twirl) Side, Behind, Side; Thru, Side, Close to OPEN;

SEQUENCE: Dance goes thru twice, except on meas 32 second time Step thru, Face Partner and Ack.

HIGH SOCIETY — Hi-Hat 877

Choreographers: Ben and Vivian Highburger
Comment: A very easy but lively two-step. Half of the routine is made up with repeated sections. Music has a Dixieland flavor.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end facing M facing WALL; Side, —, Behind, —; Side, —, Cross Thru to CLOSED M facing WALL, —;
 5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end In BUTTERFLY M facing WALL:

PART B

- 17-20 Face to Face Two-Step; Back to Back Two-Step; Turn In end facing RLOD in LEFT OPEN, —, Step Back, —; Back, Close, Fwd, —;
 21-24 Turn In end facing LOD in SEMI-CLOSED, —, Step Fwd, —; Fwd Two-Step end in CLOSED; Pivot, —, 2 end M facing LOD, —; (R Twirl) Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —;
 25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (R Twirl) Side, —, Behind, —; Apart, —, Point, —.

ANOTHER YOU — Pulse 500

Choreographers: Manning and Nita Smith
Comment: Good danceable music and a two part dance (each sixteen measures) with four measures repeated in Part A.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Side, Close end in SEMI-CLOSED; Walk, —, 2, —;
 5-8 Repeat action meas 1-4:
 9-12 (Turn L to BANJO) Fwd, Close, Back,

- ; Apart, Close, Fwd end in BUTTERFLY BANJO, —; Wheel Arnd, 2, 3, —; On Arnd, 5, 6 end in BUTTERFLY M facing WALL, —;
- 13-16 Side, Close, Side, Touch; Side, Close, Side, Touch; (R Twirl) Side, —, Behind, —; Side, —, Front, — end SEMI-CLOSED;
- PART B
- 1-4 Swivel, 2, 3, —; Swivel, 2, 3, —; Swivel, 2, 3, —; Swivel, 2, 3, —;
- 5-8 Side, Close, Side, —; (Wrap end facing RLOD) Fwd, Fwd, Turn end facing RLOD on OUTSIDE, —; Wheel, 2, 3, —; Unwind, 2, 3 end facing LOD in OPEN, —;
- 9-12 Fwd Two-Step; Fwd, —, Lock, —; Fwd Two-Step; Fwd, —, Lock end in BUTTERFLY M facing WALL, —;
- 13-16 Side, Close, XIF, —; Side, Close, XIF, — end in OPEN facing LOD; Strut, —, 2, —; 3, —, 4, —;
- SEQUENCE: A — A end in BUTTERFLY M facing WALL — B — A plus Ending
- Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step; Pivot, —, 2, —; 3, —, Apart, Point.

AIN'T WE GOT FUN — Pulse 500

Choreographers: Bob and Betty Dean

Comment: A lively and easy 32 measure routine that goes thru three times. Twelve measures are repeated each time thru.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; (R Twirl) Change Sides XIB, —, L Turn end facing RLOD in SEMI-CLOSED, —; Walk Fwd, —, 2, —;
- 5-8 Repeat action meas 1-4 except to travel in RLOD and end facing LOD in SEMI-CLOSED:
- 9-12 Fwd Two-Step; Fwd Two-Step; Fwd Close, Back, Close; Walk, —, 2, —;
- 13-16 Repeat action meas 9-12 except to end in LOOSE-CLOSED M facing WALL:
- 17-20 Side, —, Draw, Close; Side, —, Draw, Close; Side, Close, Fwd, —; Side, Close, Back, —;
- 21-24 Repeat action meas 17-20 blending to SEMI-CLOSED facing LOD at end of meas 24:
- 25-28 Fwd Two-Step; Fwd Two-Step end M facing WALL in LOOSE-CLOSED; Side, Behind, Side, Front; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD;
- 29-32 Rock Fwd, —, Recov, —; Rock Back, —, Recov, —; (R Twirl) Walk, —2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru three times then step apart and Point.

The following breaks were sent in by Ed Fraidenburg, Midland, Michigan. Ed says, "After the dancers become accustomed to the all eight swing thru, spin the top, etc., the do sa do can be left out."

Four ladies chain

Head ladies chain
Heads spin the top
Sides divide and do sa do
Two ocean waves
All eight swing thru
Spin the top
Right and left thru
Left allemande

Side ladies chain

Heads spin the top
Sides divide and do sa do
Two ocean waves
All eight spin the top
Swing thru right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads lead right circle to a line

Pass thru wheel and deal
Centers swing thru
Others divide and do sa do
Two ocean waves
All eight swing thru
Spin the top
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads lead right circle to a line

Pass thru wheel and deal
Centers swing thru
Others divide and do sa do
Two ocean waves
All eight spin the top
Swing thru boys trade
Girls cross fold
Allemande left

Heads swing thru and spin the top

Sides divide and do sa do
Two ocean waves
Swing thru pass thru
Wheel and deal
Substitute and centers swing thru (double)
Turn thru allemande left

Heads spin the top swing thru

Sides divide and do sa do
Two ocean waves
Swing thru pass thru
Wheel and deal
Centers swing thru
Sides half sashay
Center boys trade and
Girls trade turn thru
Allemande left

The feature "Take a Good Look" started earlier this year is aimed primarily at the dancer who is seeking a better knowledge of dancing. The drill material is designed to help the caller augment the dancer's knowledge.

In 1968 Howard Liffick of Evansville, Indiana came up with the movement PEEL OFF, which is described on page 14 this month. Here are some sample figures supplied by our Square Dance editor, Bob Page.

PEEL OFF

Heads lead right and circle to a line
 Pass thru wheel and deal
 Double pass thru
 Peel off (to a line)
 Pass thru wheel and deal
 Double pass thru
 Peel off (to a line)
 Pass thru wheel and deal
 Peel off (to a line)
 Double pass thru
 Allemande left

Heads lead right circle to a line
 Pass thru wheel and deal
 Double pass thru
 Peel off star thru
 Cloverleaf
 Double pass thru
 First couple left
 Next go right
 Right and left thru
 Cross trail thru
 Allemande left

Heads star thru pass thru
 Circle to a line
 Pass thru wheel and deal
 Center two turn thru
 Left turn thru with outside two
 Back in the center and turn thru
 Peel off (to a line)
 Star thru
 Centers square thru three quarters
 Allemande left

Head couples star thru
 All four boys run right
 Peel off (two faced line)
 Couples circulate
 Bend the line and star thru
 Boys run right peel off
 Couples circulate
 Bend the line and star thru
 Square thru three quarters
 Allemande left

Heads lead right circle to a line
 Star thru boys run
 Peel off couples circulate
 Bend the line and box the gnat
 Cross trail thru
 Allemande left

Heads square thru four hands
 Swing thru girls fold
 Peel off (two faced line)
 Wheel and deal
 Allemande left

Heads square thru four hands
 Swing thru boys trade girls fold
 Peel off (two faced line)
 Wheel and deal
 Swing thru boys trade girls fold
 Peel off (two faced line)
 Wheel and deal
 Allemande left

Heads lead right circle to a line
 Pass thru wheel and deal
 Double pass thru
 Boys run right
 Peel off (two faced line)
 Bend the line star thru
 First couple left
 Next go right
 Cross trail thru
 Allemande left

SINGING CALL*

AT TWO TO TWO TODAY

By Tommy Stoye, Escondido, California
 Record: MacGregor # 2072, Flip Instrumental
 with Tommy Stoye
 OPENER, MIDDLE BREAK, ENDING
 Allemande left your corner
 Your partner do sa do
 Circle to the left go walkin' round
 Allemande left that corner
 Your partner do sa do
 Four men star by the left
 One time around
 Turn partner by the right
 Your corner allemande
 Come back and promenade with me
 Then promenade that lady fair
 Run home and swing her there
 My baby's due at
 Two to two today
 FIGURE:
 Four ladies gonna' chain that ring
 Turn 'em there and lets rollaway
 Circle the square
 Allemande left that corner
 Your partner do sa do
 Then bow to her you're gonna'
 Weave around that ring
 Move in and out around
 Until you meet again
 Swing that girl and promenade
 Promenade that lady home
 Run back and swing her there
 My baby's due at
 Two to two today
 SEQUENCE: Opener, Figure twice,
 Middle break, Figure twice, Ending.

SINGING CALL*

GOIN' TO SAN ANTONIO

By Red Warrick, Kilgore, Texas

Record: Longhorn # 183, Flip Instrumental
with Red Warrick

OPENER

(Circle left)

Rain dripping off the brim of my hat
It sure seems cold today

Do an allemande left and a do sa do

And weave that old ring round that way

* Is anybody goin' to San Antonio

Do sa do and promenade her

All the way round just any old place

So long as I can forget her

FIGURE:

Heads right and left thru

And turn that girl

Same ladies chain don't wait

Sides square thru four hands to a

Wave rock it all eight circulate

Spin the top box that ole' gnat

Go right and left thru and then

Star thru dive thru square thru three hands

Swing with that corner my friend

Girls promenade go once around

You box the gnat then swing

Do an allemande left with the

New corner girl do sa do and

Weave that ole ring

* Repeat from *

PATTER FOR MIDDLE BREAK

(Circle left)

Sleeping under a table in a

Road side park

A man could wake up dead

Do an allemande left

Do sa do and weave it

Seems warmer than my king size bed

* Repeat from *

PATTER FOR ENDING

(Circle left)

Winds whipping down the back of my neck

Like I ain't got nothing on

Do an allemande left

Do sa do and weave it

Beats what I've been fighting at home

* Repeat from *

SEQUENCE: Opener, Figure for heads,

Middle break, Figure for sides, Ending

SINGING CALL*

NEW WORLD IN THE MORNING (45)

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel # 209 Flip Instrumental
with Jerry Haag

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across

Turn there with that lady

Rollaway circle you go

Four ladies rollaway

You circle round that ring

Now left allemande

Gonna weave that ring and

I can feel a new tomorrow coming on

Do sa do your partner and

Promenade her home

Everybody talks about a

New world in the morning

New world in the morning coming on

FIGURE:

One and three right and left thru

Turn there square thru

Sides face and grand square and go

Heads you separate

Around one go down the middle

Cross trail thru and

Swing your corner there

You swing that corner girl and

Go left allemande

Do sa do your partner there and

Promenade that land

Everybody talks about a

New world in the morning

New world in the morning coming on

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending.

SINGING CALL*

FREIGHT TRAIN

By Warren Rowles, Grand Junction, Iowa

Record: Windsor # 4948, Flip Instrumental
with Warren Rowles

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade

Once around and swing

Old freight train now

Comin' down the line

Do an allemande left you do an

Allemande thar go right and left

The men wheel in and star

Shoot that star go full around

That corner box the gnat

Grand old right and left now

Go chuggin' down the track

When you meet your lady

You promenade that line

Oh freight train gotta stay on time

FIGURE:

One and three square thru

Four hands around you know

Do sa do the corner once around

Get set to go swing thru and then

You spin the top for me

The same old two go

Right and left thru why don't you

Square thru three quarters

That corner lady swing

Swing that girl around and

Promenade that ring

You promenade your lady to

The end of the track

Swing her once and

She'll be coming back

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending.

THE *Sets in Order*

CALLERS:

AMERICAN
SQUARE DANCE
SOCIETY

has produced

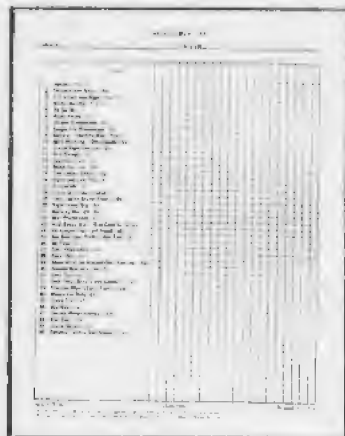
these items with YOU in mind



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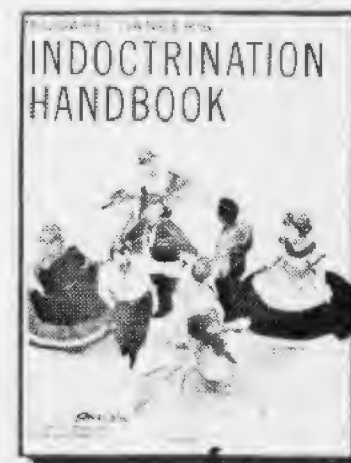
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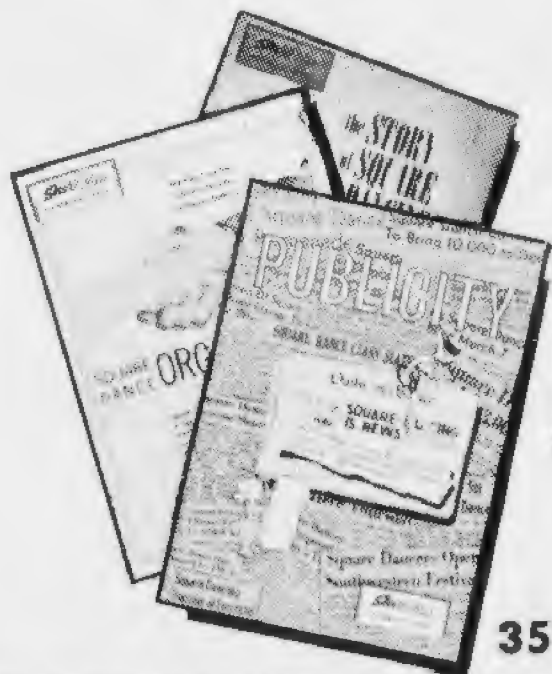
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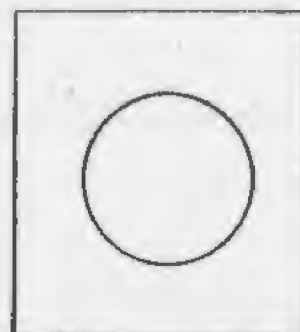
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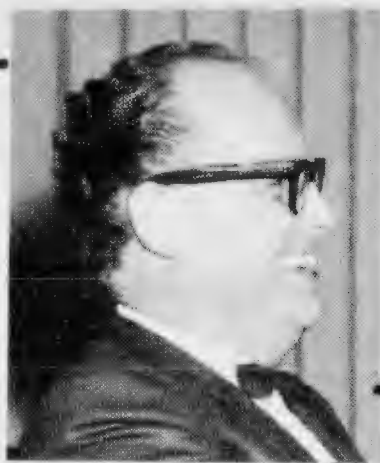
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SPOTLIGHT A DANCER

Jimmy Carney
— Anchorage, Alaska



THE HEADLINE in the Anchorage Daily Times one day last May read, "THOUSANDS IN BIG WALK." And guess who was out in front as a top money winner in this Benefit March? Square dancer and caller Jimmy Carney, a widely known pioneer and worker for square dancing in Alaska.

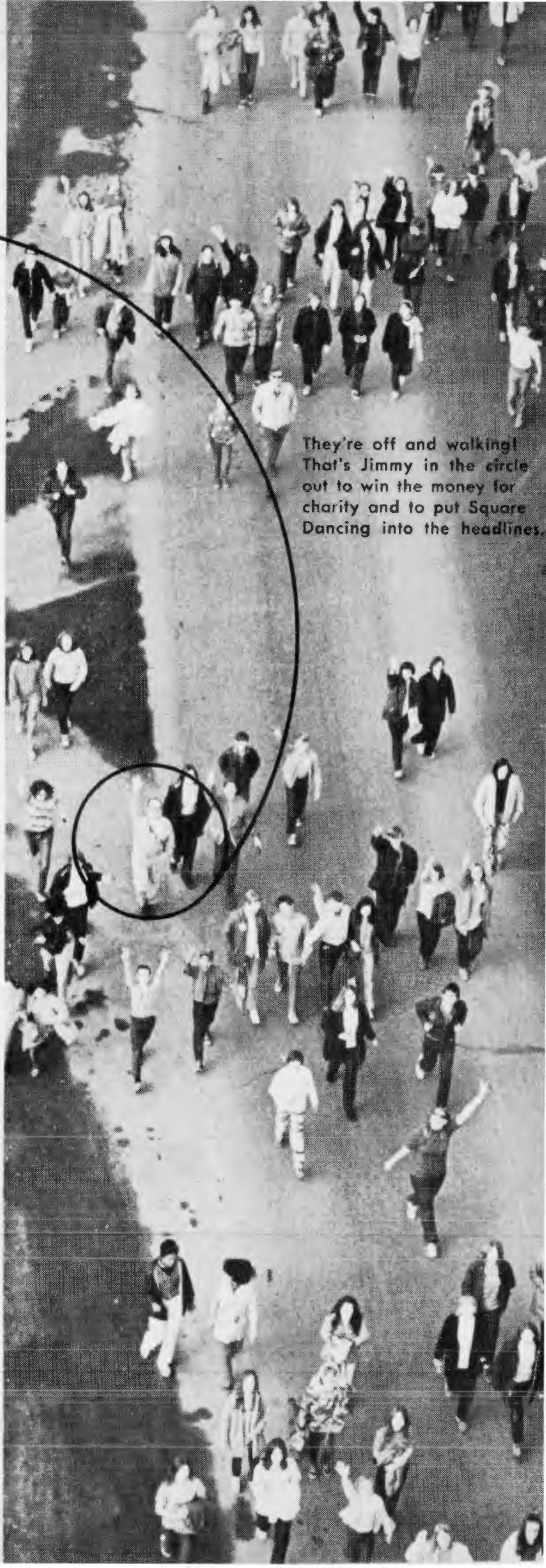
The Walk for Hope was a community effort to raise funds for Anchorage's Hope Cottage, a home for retarded children which was in dire need of financial support. Jimmy was one of the 4000 young and not-so-young Alaskans who attempted to march a course measuring 31 miles. Sponsors of the marchers pledged to pay at least 10 cents for each mile chalked up by their marcher. In the city of 100,000, one in 25 signed up.

Carney's preparation for the walk included training in the evenings and on weekends to get in shape. As if that weren't a full schedule in addition to his work as Management Technician with the Federal Aviation Administration in Anchorage, he was also studying for final exams towards his degree in Business Administration at the University of Alaska.

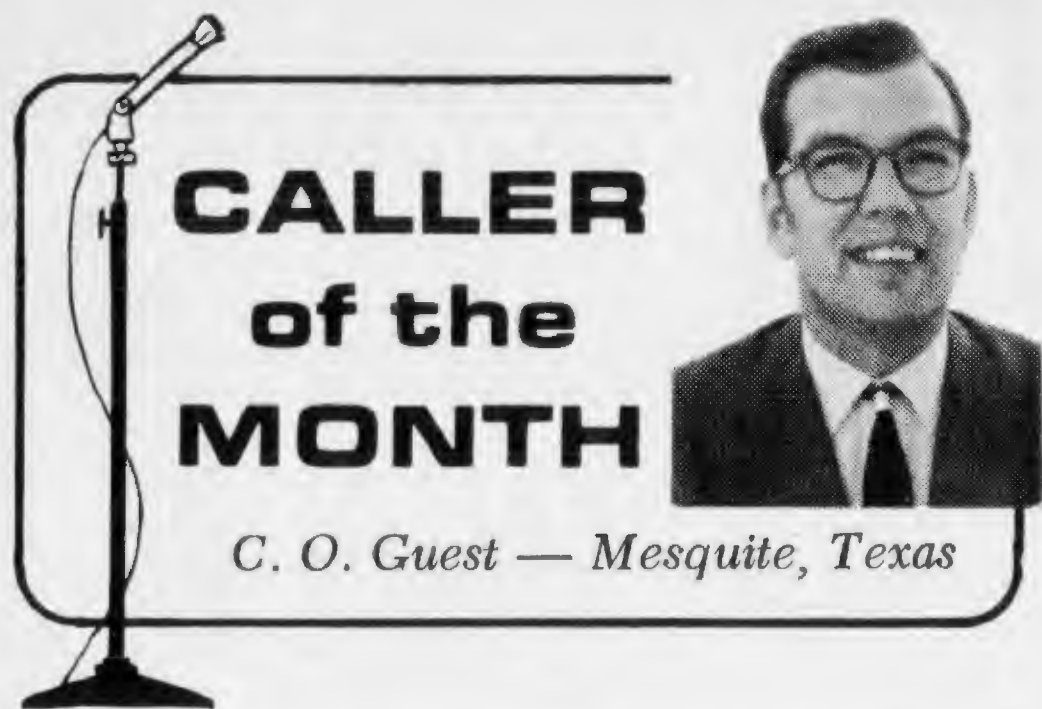
Jimmy signed up 325 square dancers, friends and fellow workers as sponsors for his efforts in walking the course. Some pledged a dollar for each mile he walked. And walk he did — not the full 31 miles — but 21 of them! The \$1250.00 he turned in placed him ahead of all the rest.

Jimmy feels that he was really the one who benefited the most. He thinks maybe all that good, clean air he breathed while he was in training helped his studies after all. He passed his finals, drawing to a close some nine years of night classes needed to earn the credits.

And this is the calibre of which our square dance leaders are made. Jimmy continued during his work, his studies and his training to contribute to the progress of square dancing.



They're off and walking!
That's Jimmy in the circle
out to win the money for
charity and to put Square
Dancing into the headlines.



LIKE SO MANY OTHERS when they come into the activity, C. O. Guest was introduced to square dancing thru friends who insisted he would like it if he would only try. This was in the spring of 1955 and slightly more than a year later he was "bitten" enough to start learning to call.

As square dancing and his interest in it grew he joined the ranks of full-time callers in 1961. At the present time he calls for four clubs in the Dallas area.

As a part of his home program, C. O. also has five to six beginner classes each year. He finds this phase of his activity one of the most satisfying and pleasurable. "Watching those new dancers progress and have more fun all the time is a great feeling", he says.

Four extended tours each year lasting from 10 days to three weeks, plus many weekends on the road, have taken C. O. to most areas in the United States in the interest of square dancing.

C. O. records on the Kalox label and some of his most popular recordings include Somebody's Pushing, Mean Woman with Green Eyes, Jose, You Don't Care, Bumming Around and Cross the Brazos.

He is a charter member of the North Texas Callers Association, serving as secretary during the first year of its existence and as president the second year.

In addition to the beginner classes mentioned above, a second source of great gratification for C. O. in his contribution to square dancing is working with and helping new callers to get started. He feels that this is many times a much-neglected part of the activity and yet one of the most important if square dancing is to live and grow.

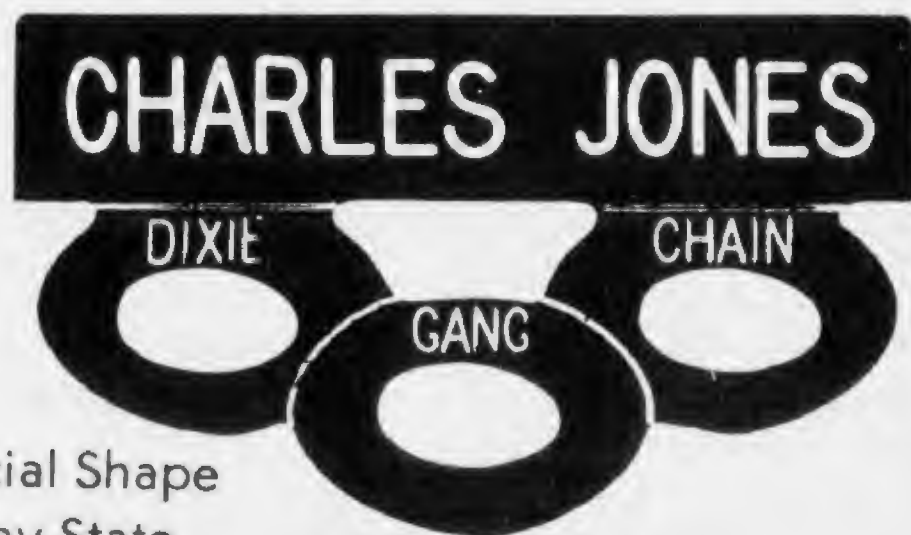
As to his name, C. O. says that the initials

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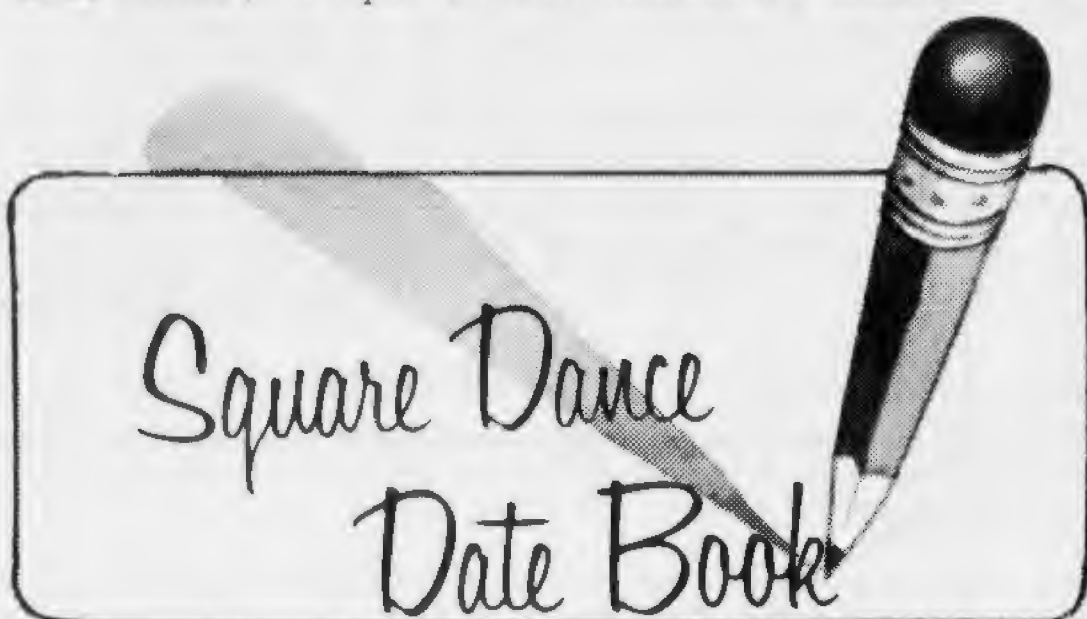
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are not really initials. They don't stand for anything. It is just that C. O. is his complete first name, unique in the annals of callers.



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Coliseum, Fort Wayne, Ind.
- Oct. 3—Western Mardi Gras and Night Owl
Dance, Omaha, Nebr.
- Oct. 3—21st Ann. Arkansas State S/D Festival,
Robinson Audit., Little Rock, Ark.
- Oct. 3—Rainier Council Fall "Witching Hour"
Fest., Spartan Hall, Sumner, Wash.
- Oct. 3-4—21st Ann. Western S/D Festival,
Quadrangle Club House, Laramie, Wyo.
- Oct. 4—Imperial Harvest R/D Ball
Imperial House Motel Ballroom, Canton,
Ohio
- Oct. 9-10—1st Ann. Palemetto Promenade,
Poinsett Hotel, Greenville, S.C.
- Oct. 9-10—15th Chattanooga Choo-Choo
Festival, Memorial Audit., Chattanooga,
Tenn.
- Oct. 9-11—14th Ann. Santa Clara Valley S/D
Assn. Jubilee, Santa Clara Valley Fair-
grounds, San Jose, Calif.
- Oct. 10—Blue Water Swingers Fall Festival,
Lake Havasu City, Ariz.
- Oct. 10—2nd Annual Callers Cotillion,
Sterl Hall, Abilene, Kansas
- Oct. 10—Fall Foliage Festival S/D,
H. S. Gym, Bedford, Pa.
- Oct. 10—Swinging Teens 1st Anniv.,
Irvington High Sch., Fremont, Calif.
- Oct. 11—11th Ann. Fall Fest., Lima Area
Council, UAW Hall, Lima, Ohio
- Oct. 15—Peninsula S/ & R/D Assn. Fall
Kick Off Dance, Warwick High,
Newport News, Va.
- Oct. 16-17—6th Ann. Syracuse Assn. Fall
Fest., Onondago Co. War Mem.,
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Oct. 16-18—Arizona Autum Dancerama,
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Oct. 16-18—Campers S/D Wkend, Percy
Quine State Pk., McComb, Miss.
Oct. 17—20th Ann. Indiana State Festival,
Ind. State Fgds. Mfrs. Bldg.,
Indianapolis, Ind.
Oct. 17—3rd Ann. Spirit of '76 S/D Festival,
Yorktown Int. School, Yorktown, Va.
Oct. 17—Ann. Goober Gamboleers Peanut
Festival S/D, Recr. Center, Dothan, Ala.
Oct. 17—22nd Ann. Copper Cities S/D Fest.,
H. S. Gym, Globe, Ariz.
Oct. 23-24—3rd Ann. Autumn Leaves Fest.,
Montreat, N.C.
Oct. 23-24—10th Ann. Mich. S/ & R/D
Convention, Cobo Hall, Detroit, Mich.
Oct. 23-25—5th Christchurch Internatl. S/D
Conven., YMCA Gym, Christchurch,
New Zealand
Oct. 23-25—Hoosier S/D Festival
Roberts Munic. Stadium, Evansville, Ind.
Oct. 24—Harvest Festival,
Recr. Center, Hopeville, Ga.
Oct. 29-31—1st Washington Fall Cotillion,
New Washington Hilton Hotel,

Washington, D.C.
Oct. 30-31—10th Ann. North Texas Roundup,
Sheraton-Fort Worth Hotel, Ft. Worth, Tex.
Oct. 31—Central Puget Sound Fall Festival,
Seattle Center Ice Arena, Seattle, Wash.
Oct. 31—Music City USA Roundup
Sheraton Motor Inn, Nashville, Tenn.
Oct. 31—S.C. Fed. Dance, Charleston
Air Force Base, Charleston, S.C.
Nov. 6-8—20th Ann. Fiesta de la Cuadrilla,
Balboa Park, San Diego, Calif.
Nov. 7—Massachusetts President's Ball,
Framingham, Mass.
Nov. 7—4th An. Flirts & Skirts Fall Fest.,
Ranchland, Mechanicsburg, Pa.
Nov. 7—Maritime Square Dance Convention,
Halifax, Nova Scotia
Nov. 8—Fall Fantasy Dance
Community Bldg., Kingwood, W. Va.
Nov. 13-14—15th Richmond S/ & R/D
Festival, Richmond, Va.
Nov. 13-14—Fall Square Dance Ball,
Rock Eagle 4-H Center, Eatonton, Ga.
Nov. 13-15—10th Ann. Colorado R/D
Festival, Colo. Grange Bldg.,
Denver, Colo.

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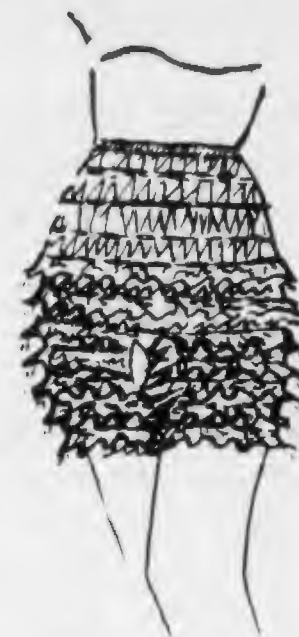
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(**WORLD**, continued from page 35)

val at Dallas Senior High in Dallas, Pa. This is a new association comprised of five area clubs in Northeastern Pennsylvania. Callers at the festival will be Dick Jones, Harry Lackey, Red Correll and Carl Hanks, with Dot and Murray Truax directing the rounds.

— Mrs. M. Ray Lane

New officers of the Susquehanna Valley Square Dancers Assn. are J. Mark McDermott, Pres.; Glenn Rutherford and Norm Wangman, Vice-Preses.; Gladys Heiges, Secy.; and J. Lee

Brenneman, Corres. Secy.

Flirts and Skirts will have their 4th Annual Fall Festival at Ranchland, Mechanicsburg on November 7, with six area callers doing their thing.

Taiwan

The Ding How Square Dance Club dances in Taipei and graduated six new couples last June 4. Pointing up the never-ending job of constantly recruiting new club members in these far-away places, the group *lost* eight couples by July. The club is looking for a

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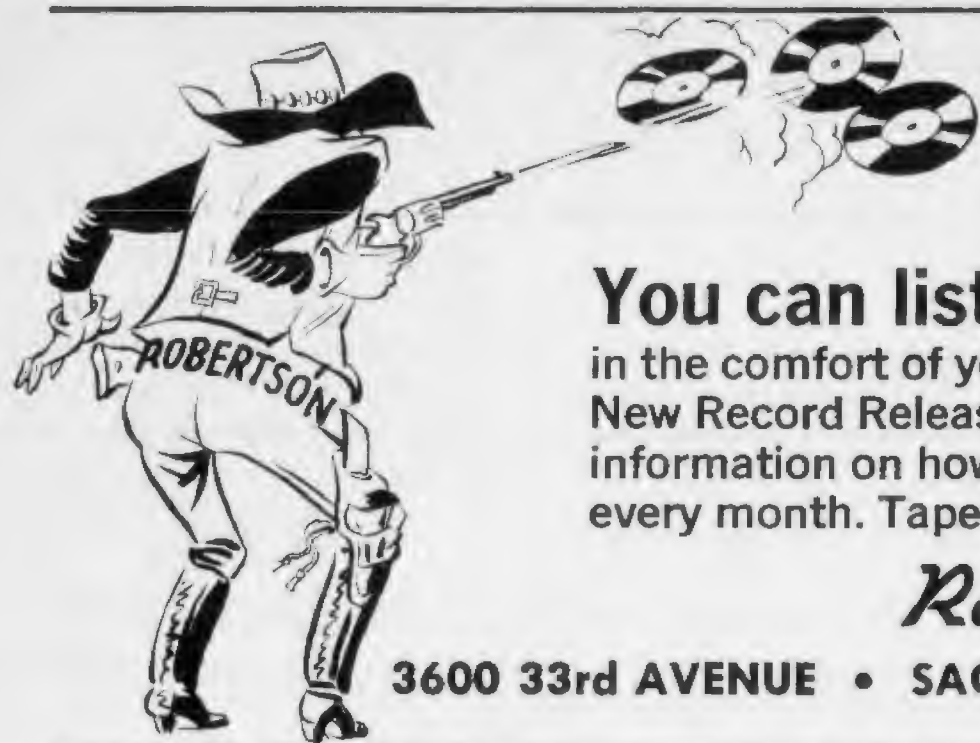
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caller Taipei bound. He is invited to get in touch with Tsg Harry Brooks, home phone 885279.

DANCE CHOICES —

ROUND AND SQUARE

The July Buckeye Poll of round dances in Ohio puts Folsom Prison Blues at the top of the ten, followed by Love Is For the Two of Us, Shenandoah Waltz, Birth of the Blues, Feelin', Rose of Washington Square, It all Depends on You, Dreamland, Two to Tango/Symphony (tied at 9th) and Cuddlin' Schot-

tische, Columbus Blues, And I Love Her, Beautiful Doll, Try Some Tenderness and It Had to be You (tied at 10th.)

Denver's Square Dance Platter Parade liked the singing call Java on Grenn best on their July 15 survey. This was followed by Talk About the Good Times on Hi-Hat and Canadian Pacific and Put Your Arms Around Me, both on Top.

EUROPEAN ASSOCIATION ACTIVITIES

In Europe, the European Assn. of American Square Dance Clubs (EAASDC) set up their

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International Square Dance Week to coincide with their European Roundup on Sept. 4-6, with the Dance Week set from Sept. 5-13.

They have also run a survey of square dancers in Europe. Of approximately 1500 dancers in Germany, Spain, Turkey, Greece, Italy, Holland and England, 42 full member clubs and 19 associate member clubs, 870 persons were polled and the percentage breakdown shows that 57% dance once a week; 36% dance twice or more a week; 7% dance less than once a week. Age Groups: 4% are

12-18; 18% are 18-25, 42% are 25-30; 28% are 30-40; 8% are over 40. Dancing Years: 70% one year or less; 6% 2-3 years; 2% 3-5 years; 1% 5-10 years; 1% 10 or more years.

CANADIAN CALENDAR DIRECTORY

Canadian Dancers News advises that it published its 1970-71 square dance calendar in September. In addition to providing lots of space on each calendar date for forthcoming engagements, the directory lists over 35 square and round dance associations in Canada, 300 Canadian callers and round dance leaders and

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contacts for close to 600 clubs in Canada. It also lists important upcoming dancing events thruout Canada. Orders may be placed with Canadian Dancers News, 974 Brant St., Ottawa, Ont., Can. Price is \$1.00 postage paid.

DIRECTORY AVAILABLE

The Virginia Square Dance Directory published by the Peninsula Square and Round Dance Association will be sent to anyone requesting it for just a handling fee of fifteen cents (15¢). Write to Sam Reams, 105 Spring Road, Yorktown, Virginia 23490.

IN MEMORIAM

Tex Hogard

Berwyn, Illinois, May 15, 1970.

Griff Matschke

Laguna Hills, California, August 4, 1970.

SPOTLIGHT THE DANCER

Nominating suggestions for this feature (see page 46) may be submitted at any time. Those featured in this column are often the men and women who give unselfishly of their own time and energies in order for square dancing to prosper in their area.

Meg Simkins

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A NEW CONCEPT IN INTERESTING YOUNG PEOPLE

Programs of square dancing in the schools seem to have lacked a medium of communicating with square dancers in the "Outside World." The result, in some cases, has been an almost complete lack of interest on the part of young people. Some areas featuring programs for Teen dancers—*outside of school*—have experienced considerable success. One step to help correct the school situation has been the use of in-service training courses for school teachers and coaches. Another is the production of useable recorded and written material that reflects the contemporary style of dancing. To change the old impression in the minds of today's school students—SIOASDS is developing a rather unique program that *could be* just the "open sesame" the schools have needed. More on this in the next two months.

FIRST SIOASDS CALLER SCHOLARSHIPS A GREAT SUCCESS

Marge and Dick Pentecost from The Dalles, Oregon, first winners of the Society's scholarship, attended the session presented by Earl Johnston (Connecticut) held at Asilomar, Monterey, California, in July. Chosen from a group of more than 30 applicants, the Pentecosts were highly enthusiastic of the course and will be putting their recently acquired knowledge to good use with classes and clubs in their area. An announcement will soon be made by the Society of a stepped-up scholarship program for 1971 providing several paid tuitions to a variety of caller's colleges being conducted by various outstanding leaders in different areas.

CONTRA RESEARCH PROVING SUCCESSFUL—MORE COMING

The May, June and July issues of *SQUARE DANCING* carried, as part of the Style Lab section, a three part series on contras or long ways dances. This phase of square dancing, although "old as the hills" is receiving considerable consideration recently and though we have covered the subject a number of times in the past these three illustrated articles describing in detail the double and triple minor types of contras manage to create a great deal of interest. We have been able to answer most letters referring interested dancers to the Lloyd Shaw Foundation which has an excellent selection of with-call and music-only contras. They also have an excellent reprint of a booklet on the subject written a number of years ago by Don Armstrong. In addition, some great contra records appear on Folk Dancer with the calling of Ralph Page and some out-of-this-world French Canadian square dance music. Folkraft records also have some great contributions for the contra buff and we suggest you check your local record listings for a rundown of titles.

Because of this renewed interest, we would like to add to last month's bulletin's list of possible Handbook titles the Handbook of Contra Dancing. It is being written by Don Armstrong and we'll be telling more about it in the near future.

In addition to the handbook, Don will be recording an LP album featuring some really fine contras. In a way, the album itself will be a *textbook* providing interested callers with a documented example of the methods of cueing or prompting. The use of contras by Al Brundage as part of his West Point Square Dance Vacation Institute and by Don Armstrong in a daily contra session at Asilomar sponsored by SIOASDS, have helped to kindle considerable enthusiasm in this direction. In answer to numerous requests

on the West Coast for caller training in teaching and calling contras, we will be setting up schedules for March and April, 1971 dates for sessions to be conducted by Don Armstrong. Interested callers groups in California, Oregon, Nevada and Arizona are invited to write the Society for clinic information.

ADD TO PROPOSED LIST OF HANDBOOK TITLES

Following the discussion in last month's Bulletin, we have received requests for the following. The first, about Contras is mentioned above.

CONTRAS, Their Part in Today's Square Dance Program. The old string or line dances are coming back with renewed vigor. Here is a chance to help both the caller/teacher as well as the dancer with photographs and descriptions. Perhaps this will develop into a Basic Movements of Contra Dancing.

Special Programs for the Retired Person. Leisure time is becoming more and more significant today and square dancing is proving to be increasingly popular in retirement communities. What are some of the special needs? What skills need to be developed by the teacher, caller, group organizer, etc.? This handbook should have the answers.

(**NIGERIA**, continued from page 29)
of nationalities and it looks like we will be able to develop an intermediate club if we work at it.

I expect there is no one today with as much experience in one night stands as I have had. Almost every dance I have called overseas has been a one night stand and each dance has

had its share of beginners as well as a few, usually very few, experienced dancers. Sometimes after 12 years, I get just a little weary of teaching do sa do, swing, allemande left and so forth but so far they have all said they've had a good time, and I am quite convinced that it is the people who count and not the caller's feelings in any event.

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SINGING CALLS

MAN AROUND THE HOUSE — Hi-Hat 395
Key: A Flat Tempo: 125 Range: HC
Caller: Lee Schmidt LD

Synopsis: (Break) Circle — allemande — do sa do — men star left — star promenade — girls backtrack — box the gnat — pull by — allemande — promenade (Figure) Heads promenade half — in the middle star thru — pass thru — sashay thru — same two wheel and deal — right and left thru — slide thru — square thru three quarters — corner swing — promenade.

Comment: A close timed but very smooth dance to good danceable music.

Rating: ☆☆☆+

GOIN' TO SAN ANTONIO — Longhorn 183*
Key: E Flat Tempo: 123 Range: HC
Caller: Red Warrick LB

Synopsis: Complete dance printed in Workshop.
Comment: A very good instrumental that offers

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	■
HA	■
LG	■
LF	■
LE	■
LD	■
LC	■
LB	■
LA	■
ELG	—
ELF	—

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

something different in rhythm style.
 Recorded at a slow tempo but dance is busy.
 Rating: ☆☆☆+

LONG, LONESOME HIGHWAY —
 Wagon Wheel 309

Key: F Tempo: 124 Range: HC
 Caller: Beryl Main LC

Synopsis: (Break) Circle — allemande — do sa do — promenade single file — ladies backtrack — turn thru — allemande — promenade — (Figure) Head (side) men and corner square thru — do sa do — ocean wave — spin chain thru — circulate — swing — promenade — (Middle break and Closer) Ladies promenade — partner swing — allemande — do sa do — promenade single file — ladies backtrack — turn thru — allemande — promenade.

Comment: A swinging instrumental at slow tempo and an excellent dance. Rating: ☆☆☆+

FREIGHT TRAIN — Windsor 4948*

Key: E Flat and E Tempo: 128 Range: HE
 Caller: Warren Rowles LB

Synopsis: Complete dance printed in Workshop.

Comment: An excellent instrumental and a standard dance pattern. Tune has wide range and on key change places this high enough that callers with low voice may not be able to reach. Rating: ☆☆☆+

SQUARE DANCE SEASON — MacGregor 2074

Key: F Tempo: 129 Range: HC
 Caller: Tommy Stoye LC

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-October.

SINGING CALLS

Long Lonesome Highway	Wagon Wheel 309
Rain Drops Keep Fallin'	Jay Bar Kay 107
Mary Ann	Kalox 1107
New World In The Morning	Wagon Wheel 209
That's A No No	Windsor 4937

ROUND DANCES

Cheatin' Heart	Hi-Hat 874
Born To Lose	Hi-Hat 875
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Canadian Quickstep	Grenn 14137
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do sa do — allemande — promenade.

Comment: A well played country song at a
lively tempo. Dance routines are standard.

Rating: ☆☆

NEW WORLD IN THE MORNING —

Wagon Wheel 209*

Key: A Min Tempo: 128 Range: HC
Caller: Jerry Haag LA

Synopsis: Complete dance printed in Workshop.

Comment: Excellent music and a very good
contemporary dance pattern. Rating: ☆☆☆

SUNSHINE MAN — MacGregor 2071

Key: F and E Flat Tempo: 124 Range: HD
Caller: Bob Page LE

Synopsis: (Break) Ladies promenade — partner
swing — circle — allemande — weave —
do sa do — allemande — promenade (Figure)
Ladies chain three quarters — heads (sides)
right and left thru — square thru — slide
thru — cross trail — allemande — do sa
do — swing corner — promenade.

Comment: Well played danceable music and a
standard routine. Rating: ☆☆

AT TWO TO TWO TODAY — MacGregor 2072*

Key: F Tempo: 128 Range: HC
Caller: Tommy Stoye LC

Synopsis: Complete dance printed in Workshop.

Comment: An old time favorite tune and a
standard dance pattern. Rating: ☆☆

WE'RE GONNA GET TOGETHER — Windsor 4947

Key: D and E Flat Tempo: 124 Range: HE
Caller: Dave Abbott LC

Synopsis: (Break) Join hands — circle left —
left allemande — do sa do — four men
star left — turn thru — left allemande —
weave — do sa do — — promenade (Figure)
Four ladies promenade once around —
box the gnat — swing — promenade half
way — face middle — heads (sides) lead
right — circle four — make a line — slide
thru — square thru three quarters —
swing corner — promenade.

Comment: A good instrumental and a standard,
well timed routine. Wide range of tune

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1971

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Sharon Golden

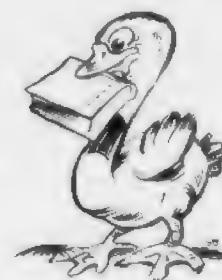
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Write: Stan Burdick (Author, cartoonist, editor, publisher, traveling caller)
THE NEW SQUARE DANCE Magazine, P. O. Box 788, Sandusky, Ohio 44870

places this a bit high with key change and music is slower than average.

Rating: ☆☆☆

HOEDOWNS

JOLE BLOND — Kalox 1108

Key: A Tempo: 130
Music: Rhythm Boys — Banjo, Violin, Bass, Guitar

RHYTHM BOYS SPECIAL, Flip side to Jole Blond

Key: G Tempo: 130
Music: Rhythm Boys — Banjo, Guitar, Mandolin, Bass

Comment: Modern hoedowns with a good beat. Emphasis is on the rhythm. Rating: ☆☆☆

SQUARE DANCING AS NATIONAL DANCE

The National Square Dance Fund which is seeking to establish Square Dancing as the American National Dance is selling badges reading, "Support the American Square Dance". They are a fluorescent red on a white background. For more information about the badges and the goals of the Fund write Square Dancer, Inc., P.O. Box 5775, San Jose, Calif. 95150.



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"Banjo Pickers Ball".....	SC 532
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"Ma"	SC 530
"Promises, Promises"	SC 529
"Indians"	SC 528

HOEDOWNS

"Beaumont Rag"/"Ole Joe".....	SC 307
"One, Two, Three, Four"/"More and More"	SC 306

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SQUARE DANCING MAKES NEWS

THE FOLLOWING EXCERPT was taken from the Congressional Record, Volume 116, Number 126, dated July 24, 1970:

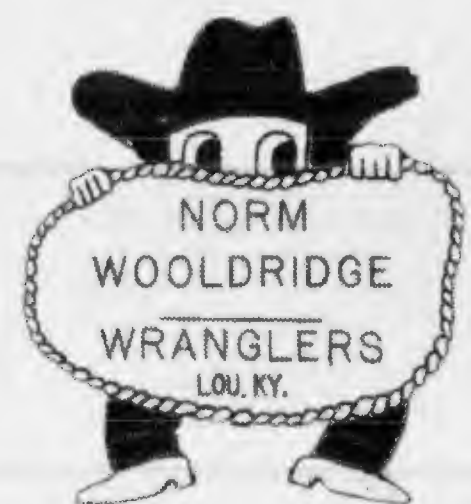
HON. JOSEPH M. GAYDOS
of Pennsylvania

in the House of Representatives

Thursday July 23, 1970

MR. GAYDOS: *Mr. Speaker, for generations now many of this Nation's ethnic groups have dedicated themselves to perpetuating the customs and traditions of their native lands. They have handed down from father to son, mother to daughter, the traditional dress and music of many lands. They schedule festivals or observances to commemorate their lineage and keep alive their heritage.*

The United States, while still a relatively young nation in the history of the world, nonetheless has compiled its own special customs and traditions. In the world of music, for instance, we are credited with giving birth to the blues, New Orleans style. The square



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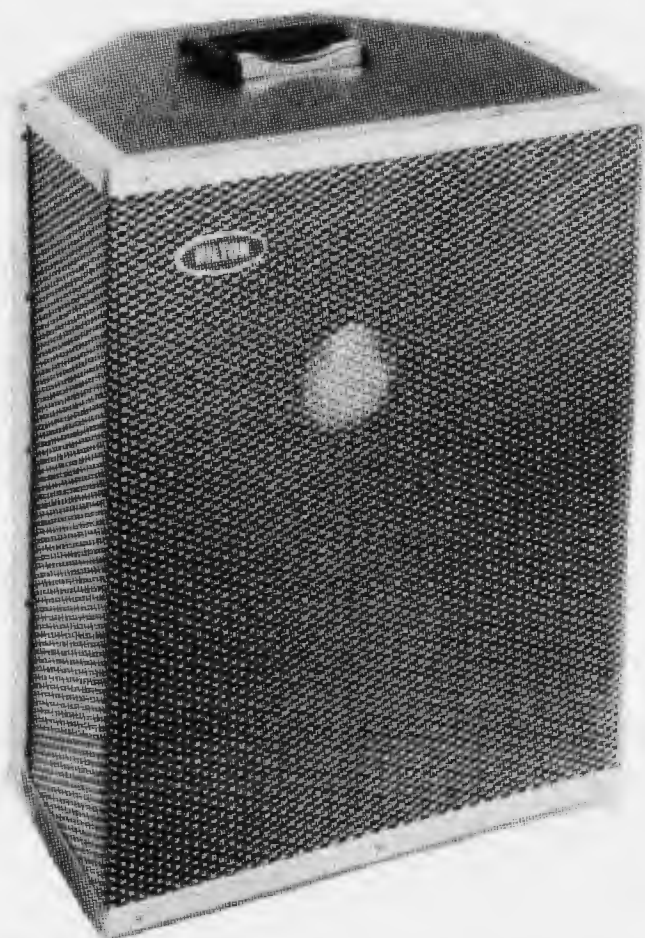
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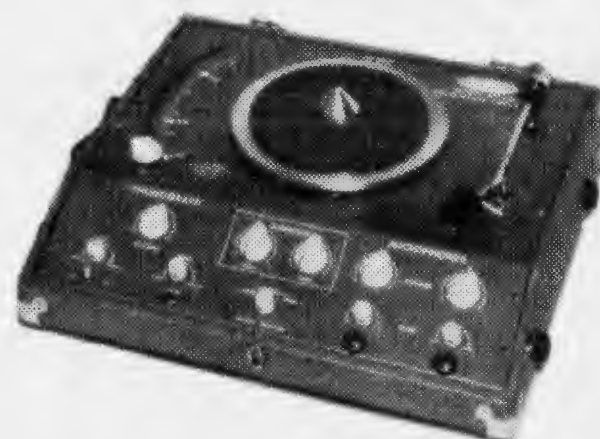
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dance, historically linked with the opening of our western frontiers, is enjoyed by hundreds of thousands of Americans today and its popularity increases each year.

This year, for the first time, the American Square Dance Society, working in cooperation with member associations, is seeking formal recognition on the local, State, and national level. They have asked the week of September 7-13, be set aside and observed as "American Square Dance Week."

A constituent in my 20th Congressional Dis-

trict of Pennsylvania, Ronald Meisl of 1910 Ola Avenue, Glassport, has asked me to support the society's request for a national salute. Mr. Speaker, I do so with the greatest of pleasure and I urge my colleagues to do likewise. The article follows:

A Universal Observance: Official Square Dance Week, September 7-13, 1970

For many years, groups of square dancers in different parts of the United States have acted independently in requesting heads of local, city and state governments to proclaim

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Hi-Hat 878

an Official Square Dance Week. Some have met with success and square dance weeks and months have been declared in different areas and at various times throughout the year, ranging from several in February to quite a few in the late Summer and early Fall.

In an effort to consolidate energies and increase the effectiveness of this idea, The Sets in Order American Square Dance Society would like to suggest a combined effort for 1970. Just imagine the impact that would be felt if a majority of cities and states across

the land all set aside the same time as a period in which to salute the national pastime, American Square Dancing.

Before settling on a plan, considerable study has been made of past efforts. While in some areas an entire month has been recognized, the majority of cases would indicate a week-long observance. The question then: just which week might be most appropriate?

Selecting A Time

Over the past twenty years square dancers have come to realize that generally speaking

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the square dance year begins in the early Fall. Clubs in many areas, dormant over the warm summer months, open their doors with the end of the vacation season, coinciding perhaps with the beginning of school in the various areas. This, too, appears to be the prime time for starting new classes. To be sure, some classes start at other times during the year, however almost without exception when the warm weather begins to subside, callers and clubs start putting out the promotional material necessary to bring in new dancers.

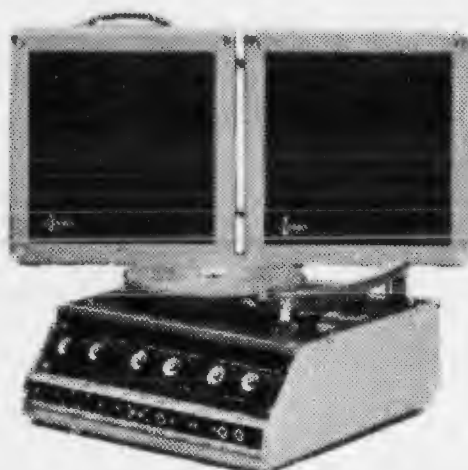
Second Week in September

For this reason we would suggest that an ideal time would be the second week in September. This would mean an observance starting Monday, September 7th and ending Sunday, September 13th, 1970.

During this time the energies of square dancers through their clubs and associations could be directed by focusing the attention of non-dancers, of civic groups in the area, of church recreational and educational bodies, to the purpose, fun and philosophies of the Great American Dance.

It is suggested that each area, working independently, solicit the mayor and city council and obtain proclamations on a local basis. Perhaps your mayor is already a square dancer. If not, make opportunities during the coming months to approach him, to invite him to a club dance and to drop the hint that his official proclamation for that second week in September will be most appreciated.

Quite frequently official declarations by local government heads receive prompt and impressive attention in the local newspapers, on radio and on television. So start your think-



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ing in this direction.

Not stopping here, clubs and individuals working through their area associations would do well to start a similar drive aimed at their state's highest executive — the Governor. We are fortunate that several of our Governors are aware of American Square Dancing and in the past have indicated their interest by proclaiming a state-wide Official Square Dance Week. In other areas you may want to start your promotional build-up now. Invite the head of your State Government as well as members of

your State's legislature to be guests of honor at your Spring festivals and other big dance events. In this way you will be setting a favorable impression that may lead to an official proclamation later on.

— The article continues as printed in the April, 1970 issue of SQUARE DANCING.

LOUISVILLE AFTERMATH

The Louisville Courier-Journal headlined a story on the 19th National, "The Square

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BILL
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Dancers; 19,000 Well-Behaved Visitors." Hotel staffs, police officers and city officials were considerably impressed that so many people could converge upon their city without instances of property damage and misbehavior which often accompany such large gatherings. "I wish the square dancers would come back every year", one hotel clerk was quoted as saying. And from the police, "They're the soberest bunch I've ever seen", said Maj. H. H. Turley, night police chief. No extra duty policemen were needed to keep order in this

throng. Square dancers seem to be pretty good at policing themselves.

Square dancer Bobbi Moorhouse of Enfield, Conn. looked at the Convention from the dancers' viewpoint and here are some of her reactions.

The tours were magnificent, especially the Belle of Louisville . . .

Standing ovation for the Silver Spinners (wheel chair dancers) . . .

The after-parties were terrific — dancing until 2 A.M. Even the street was blocked off



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for after-party fun . . .

Casual clothes were predominant, more so than at any other National Square Dance Convention . . .

Amongst the hubbub, the harshness of noise, literally no separation by walls (only curtains) of so-called square dance halls . . .

Lack of cooling except in the main hall . . .

Panel discussions in a "hot-box", except for the round dance panels which were in an air-conditioned room . . .

Charge of 25¢ (no ins or outs) levied on all cars entering grounds and a \$3.50 camper charge on grounds with no water or electricity

Square dancing on a cement floor whereas round dancing was on a tile floor . . .

(LETTERS, continued from page 3)

dancing is the most wonderful thing that could happen to a body!

Laura and Levy Glazner
Lubbock, Texas

Dear Editor:

Thanks to our inclusion in the Square Dancers Guide in SQUARE DANCING magazine, Bea and I have met some pretty wonderful people over the past few years, both Canadian

and American. For this reason we would like very much to be included again. And, since I have retired from the Service we hope this is the final change of address.

Bill Walsh
26 Stevens Rd.
Dartmouth, N.S., Canada

Dear Editor:

I have started giving away as an attendance prize a year's subscription to SQUARE DANCING magazine at our club dances. The club is called Diamond Squares of St. Louis and we have a professional traveling caller dance each month.

Bob Vinyard
Bridgeton, Mo.

What a delightful idea! We would certainly like to see other clubs follow your lead!—Editor

Dear Editor:

I am not an expert square dancer; have been dancing now on to three years.

However, please take note on page 14 of the July issue of SQUARE DANCING titled, "Take a Good Look." At (5) the men in the center take "right hands" should read "left hands" with those two men on the outside and,

THE OTHER SIDE OF THE MIKE

The "HOW" Book of
Square Dance Calling by Bill Peters

The first really complete guidebook
and home-study training manual
for new or student callers . . .

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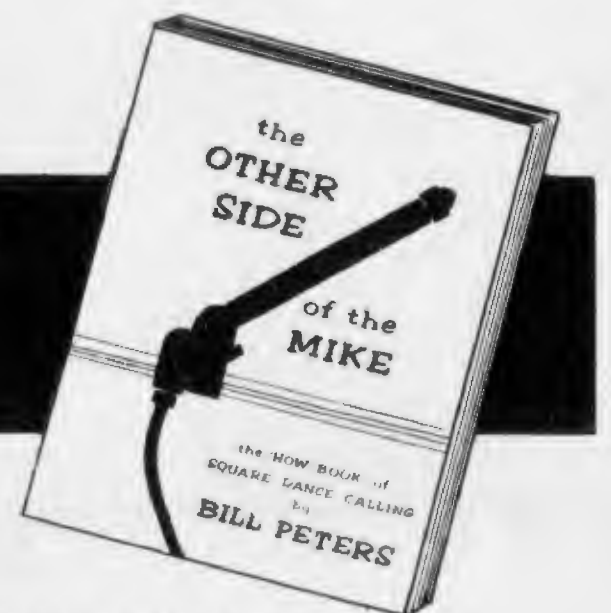
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I have been very impressed with your book . . . I would be happy to use it in my callers' classes BOB VAN ANTWERP . . . I have nothing but praise for the organization and presentation. It represents a monumental amount of labor. DAVE TAYLOR . . . I think your book is great! I wouldn't hesitate to recommend it to a student caller BOB RUFF . . . Your book is the most comprehensive in the field . . . really a masterpiece. STAN BURDICK.

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releasing right hands in the center, they turn with the left hand (6). Please check.

Charles E. Vignere
Sebring, Fla.

You're absolutely right! The gremlins must have been at work. It's amazing that with four or five of us proofreading every portion of each issue some "goofs" still get by. Thanks for being so perceptive — and for writing us.

— Editor

Dear Editor:

May I say that we are wasting time, paper and valuable space in talking about a declaration by President or Congress or anyone, to the effect that square dancing is our national folk dance. Even the ordinary, non-dancing man-in-the-street knows it is, was, and will continue to be just that. If he doesn't know it he will not be impressed anyway if some high official says it is.

Word of mouth properly directed, well-spotted exhibitions and good, attractive posters and flyers are the best tools we now have available to acquire embryo dancers. Hopefully some national advertising in Life or Look can be acquired as funds are raised by National Conventions and large festivals like the Washington Spring Festival, augmented by donations from caller and dancer square dance associations.

Hal R. Tray
Baltimore, Md.

You have a very good point on the various projects in trying to get national official recognition for square dancing. — Editor

Dear Editor:

We would like to let you know how much we enjoy the records we received from you thru our charter membership in the American Square Dance Society. They have helped us



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and our square dance club members to be better square dancers. We are making good use of them by dancing to them at our homes.

Lois and Jerry Burens
Bakersfield, Calif.

Dear Editor:

We received our American Square Dance Society charter member car sticker and are sporting it on our car with pride.

We enjoy our magazine every month. It's a must to keep us informed on fashions and activities. We noticed an "ad" from a young caller in Kansas, Allen Stewart. I want to tell everyone who hasn't heard and danced to this fine caller to do so. We had him here to call an open dance for the Cast Off's workshop recently. We also enjoyed the story last spring on Flippo; he is one of our favorites.

Sarah and Chester Null
Jackson, Miss.

Dear Editor:

It was a thrill and pleasure for our membership to see the club badge featured in the June issue . . . Your readers might be interested in knowing that since the information was sent in to you, the number of clubs on the Island has grown to five instead of three and other clubs are being formed here and there.

Since the clubs at the two large Naval Stations in Puerto Rico introduced square dancing to the island it has grown by leaps and bounds and it plays a big role in people-to-people programs, enhancing relationships between the American military and the Puerto Rican population. Rarely a month goes by that we do not receive several requests to demonstrate square dancing at local fiestas, festivals, etc. . . . Any time any square dancers happen to wind up in Puerto Rico, rest assured they are more than welcome at the "Red Barn" of the Double

B. & S. SQUARE DANCE SHOP

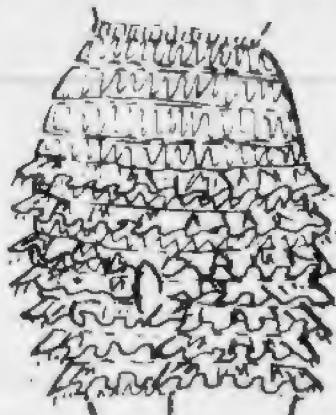
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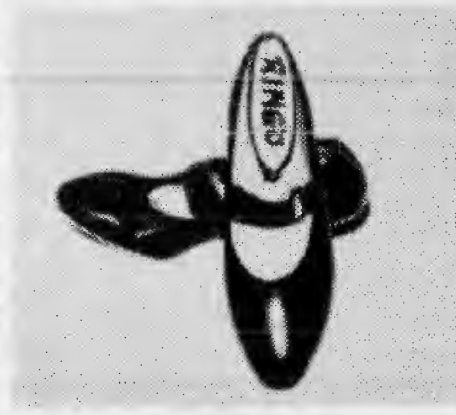
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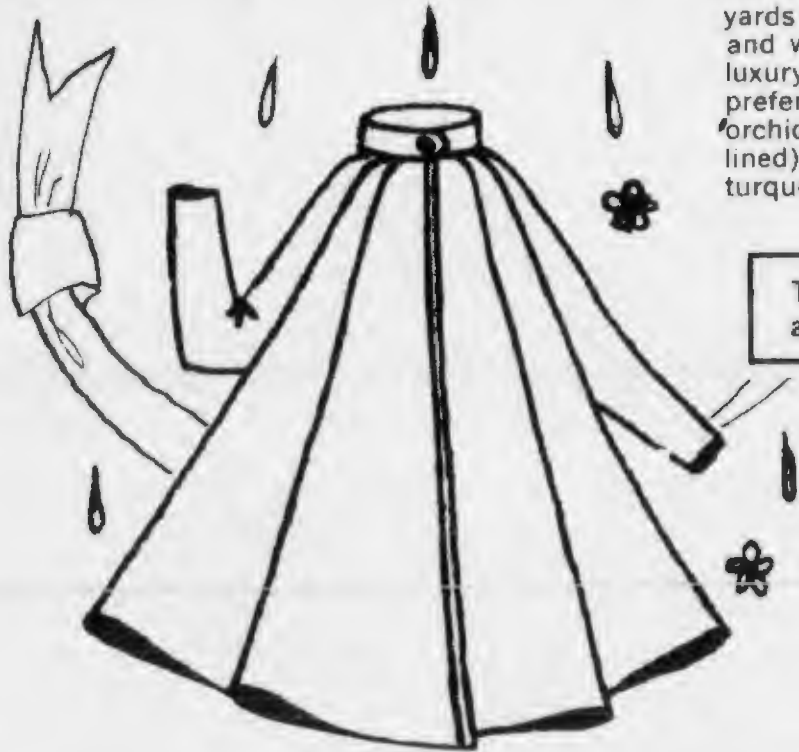


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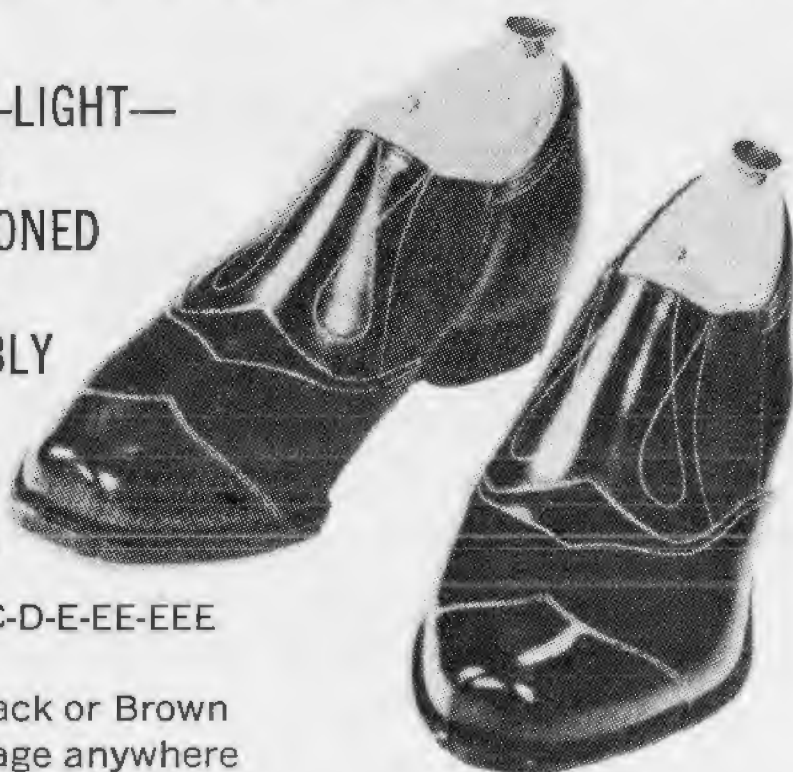
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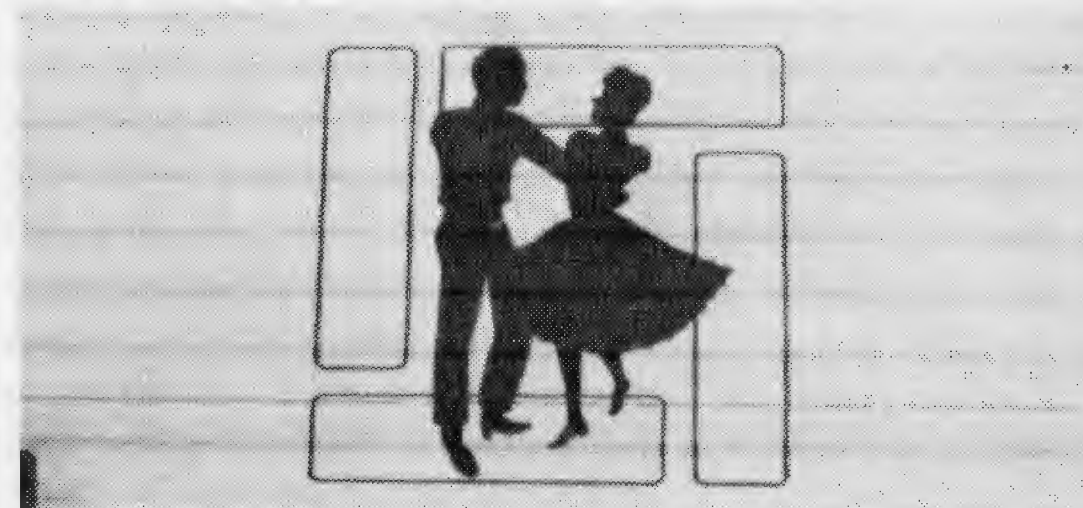
Dear Editor:

. . . I couldn't get a large decal from you so I hired a sign-painter friend to do a 30-inch copy on the back of our travel trailer.

The Grant family (Border City Squares and B-C Juniors of Nashua, N.H.) are heading West on a grand circle tour of the U.S., hoping to dance in as many states as possible. We hope people who see our emblem will invite us to their dances. And, oh yes, we are carrying the February issue of SQUARE DANCING with the listing of square dance contacts.

Don Grant
Hudson, N.H.

Hey, when your trip is thru we would enjoy finding out how many people have honked their horns at you in order to wave and let you know that they, too, are part of the square dance family. — Editor



Dear Editor:

We have discovered here in Porto Alegre that square dancing is an excellent way of bringing Brazilians and Americans together. A group of Americans square danced at a local fair and they were very well received. All we had available was a couple of old records with calls on them. We would be very interested in

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any kind of records we could get with the calls already on them. We would also be interested in the class records to walk students thru the dances.

Mrs. Lincoln Engelbert
American Consulate
Porto Alegre, Brazil

Dear Editor:

We look forward to receiving our copy of SQUARE DANCING each month and read it thoroughly. Altho' we are not callers we find many helpful hints in it. Please keep up the

stress on Contras, Quadrilles and Styling.

Babs Sullivan
Ottawa, Ont., Canada

Dear Editor:

Since my last listing in the Square Dancers Guide I have changed addresses twice. Now I am back in Europe again, serving in Berlin. We have several active clubs in Berlin with some real fine folks dancing in them.

I look forward very much to SQUARE DANCING. I do, however, miss the review of new movements. These were generally the only

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ones we worked with very much. Your magazine is still invaluable to us here.

IS6 Paul Greer
Berlin, Germany

RELAY THE TOP

Dear Editor:

Just reading your "Relay the Top" in the August issue. Believe your (5) wording is incorrect in that the ladies turn 3/4 instead of 1/4. I have been using this figure for about three months and find dancers learn it very quickly taught in the following manner. First I tell

them to think in terms of "Spin the Top" only the four in the middle make a right hand star. Next star turns 1/4 and ends swing 1/2. Girls turn 3/4 and the ends move up. (The half circulate just confuses them.) I also use it mixed so you can't look for girls to turn — you have to work positions.

Herb Lesher
Newport Beach, California

Thank you Herb. The fractions did get a bit tangled up and we hope that everyone finally got it squared away. — Editor

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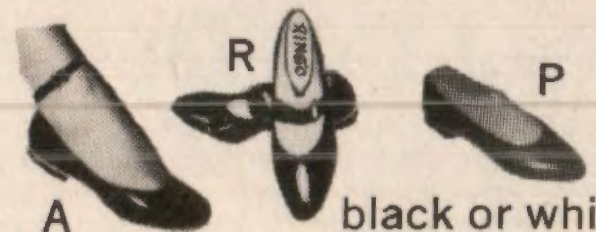
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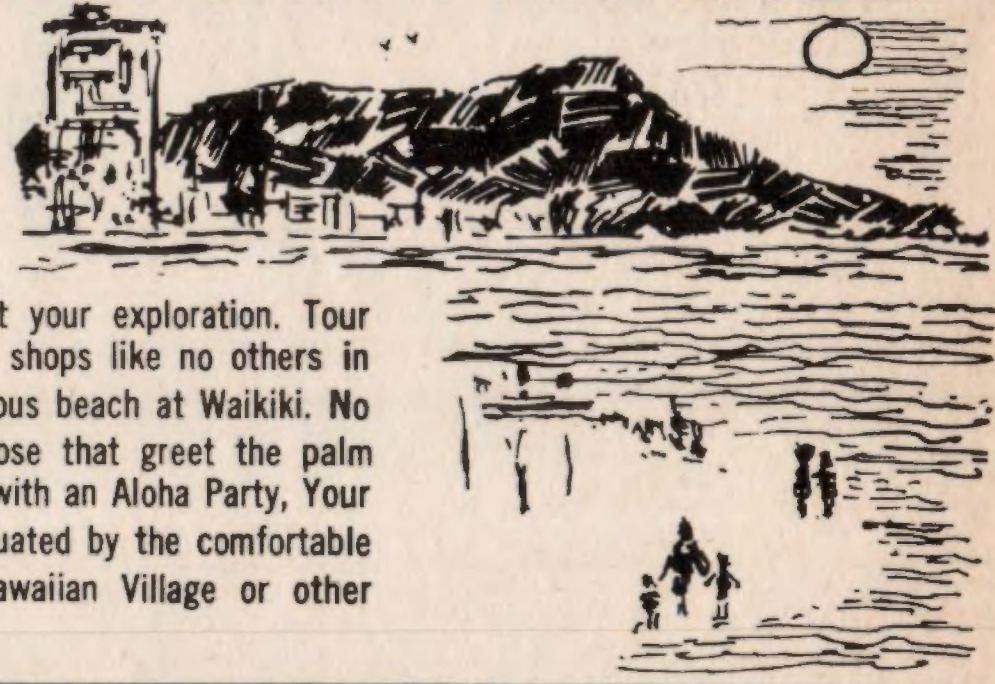
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