

# SQUARE DANCING

FEBRUARY, 1971

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THE  
OFFICIAL  
MAGAZINE  
OF

The  
*Sets in Order*  
AMERICAN  
SQUARE  
DANCE  
SOCIETY

DAVE TAYLOR  
(see page 25)

GENE  
ANTHONY '71

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# 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.

## DAVE TAYLOR — PRO AND CON

Dear Editor:

My husband and I have been square dancing for ten years. We subscribe to your magazine and read it from cover to cover. However, never has an article been filled with more truth than Dave Taylor's, "Learning Takes Time" in the November issue. We thank him for his honesty and hope many callers will read the article and heed his advice. Let's try just a little harder to keep all of our dancers happy.

Mrs. William S. Holmer  
Rockford, Ill.

Dear Editor:

My congratulations to Dave Taylor on his very fine article in the November issue of Square Dancing. He has a very keen perception of some of the problems involved in teaching beginners and he did a beautiful job of


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zeroing in on this particular one. I agree with him 100%. We, as callers and teachers, are in too much of a hurry to rush dancers helter-skelter thru a series of lessons, shove a diploma

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# SQUARE DANCING

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**Raymond and Mildred Smith**, from Dallas, Texas, are old-timers in the square dance scene. Ray is an honored member of the Square Dance Hall of Fame and both he and Mildred have contributed much to the activity.

**Bill and Dolly Barr**, of Sacramento, California, work equally in calling and teaching rounds. They've been spotlighted in Sets in Order's Paging the Round Dancers and have appeared on many institute and festival staffs.

**Tom and Marilee Dunagan** call La Crescenta, California, their home. More than a decade of calling and teaching plus official roles in Southern California Callers' groups and two tours to Hawaii in the past make them a valuable part of the square dance community.

Join these couples and the gang of happy square dancers next September. Get your application in today. The application form appeared in the center of your September issue of SQUARE DANCING or, you may obtain a copy by writing Square Dance Europe, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.



**Lufthansa**  
German Airlines

NEWS BRIEFS FROM THE SQUARE DANCE RECORDING FIELD: Ralph Maxhimer has been recalled to work in A and R for C.P. MacGregor. Look for some new recording artists on this label...Bob Van Antwerp, (formerly MacGregor and Windsor) and Bill Snailum (Caller of Month Nov. '70) are teaming up for a new label. First releases coming soon.

1971 CONVENTION FLASHES: Latest pre-registration figures now past the 6,000 mark. Our guestimate for the final New Orleans figure 9,284. (Last year our guess of 14,321 was 5,221 short of the final 19,542 figure)...National Convention Committee presently working on plans for a future pre-convention training course for callers.

OVERSEAS DANCER REUNION: Registration figures on this annual event scheduled August 12 - 14, 1971 for Fort Collins, Colorado already passing past figures.....This unusual gathering boasts some of the outstanding leaders from Europe and the Orient.

SQUARE DANCE WEEK 1971: Artist's roughs for both the poster and the new bumper strips have been completed by Charles Dillinger and Associates.....Production of these eye-catchers will be starting soon.....Samples will be mailed to Assn. presidents. (Be sure name and address of current president is on file with us.)



ON THE NATIONAL SCENE: January 19, '71 saw Marshall Flippo and Gary Shoemake doing the calling for the Inaugural Square Dance Ball of Texas Governor Preston Smith. If not a first at least a great recognition of the activity.....The February 1971 issue of Good Housekeeping magazine in an exclusive interview with the nation's first lady quotes Pat Nixon as saying in an answer to the question of whether her two daughters square dance, "Of course, they square dance, and not because we told them to, but because they enjoy it. I believe in freedom that works both ways. They enjoy modern dancing. But if they also want to dance a quadrille or a Viennese waltz, why not? It's square to be afraid of being square"..... All right, Mr. President, may we respectfully suggest, if you're elected to a second term, how about a Square Dance Inaugural Ball or, even better, perhaps a square dance in the White House?



# July 25-30, 1971 marks Summer Asilomar's 20th Anniversary

It all started in July 1951. Since that initial event there have been 54 Asilomar vacations, sponsored by Sets in Order — and the American Square Dance Society.

Won't you Join Us? This will be a commemorative event (special badges and all) that you won't want to miss. The outstanding Staffulty (staff and faculty) you see pictured is your assurance of great dancing — with daytime workshops and party dances every evening.

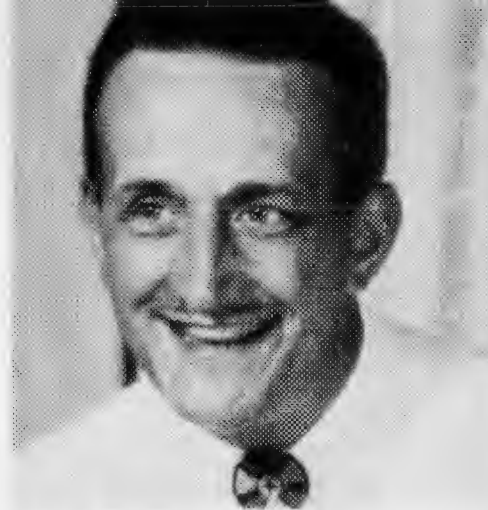
More than this, however, is the combination of events that spells good-times-at-Asilomar, such as scrumptious food, elegant living accommodations, out-of-this-world after parties.

There's a specially supervised recreational program for the youngsters of participating parents.

There's a caller's course, featuring all of the Staffulty (and with a limited enrollment to allow for the maximum of personal attention).

And, there'll be many "surprises" to go along with the 20th Anniversary Theme.

Don't wait too long before signing up. We wouldn't want you to be disappointed.



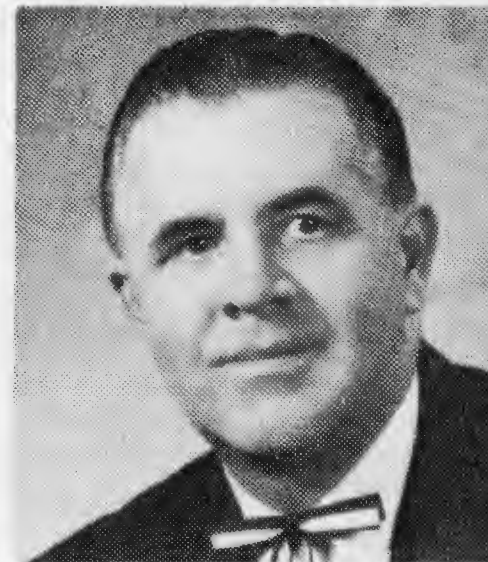
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MANNING

"Rounds"



# square dance

# E col ogy



The View From Here

*Jim Schnabel, Alexandria, Virginia*

**E**COLOGY IS THE BIG WORD OF THE DECADE. We may not always use it properly and we may not know whether we're for it or against it, but we know it has something to do with the pollution of our atmosphere. If there is one thing we are ready to agree upon, it is that it is a bad, bad thing to pour waste into our national waters, discharge harmful pollutants into our air, and in other ways generally to mess up what was once a pretty pleasant life support system. And one of these days we're going to do something about it.

It may not be a bad idea, while we're on the subject of "ecology" to take a look at our square dancing environment. In my view, we are allowing pollutants and irritants to escape into the square dance atmosphere which detract from our dancing pleasure and inhibit the growth of the movement. We need to reduce them, even if they cannot be eliminated entirely. Like the Lord High Executioner of the Mikado, I "have a little list" of those things we could do without in square dancing.

We would, for example, be a lot better off without all of the quarreling and bickering that goes on in our clubs, in our associations, and among our individual dancers. "Feudin', fightin', and fussin'" may have been a wonderful theme for a Grade B mountaineer movie (starring Bob Burns and his Bazooka) but they certainly don't make for happy dancing.

In square dance circles (to coin a phrase), it is not the all-out Donnybrook, or the free-style rhubarb that we have to contend with. It is, instead, the low-intensity, long-term quarreling, with people nipping away at each other almost out of force of habit. This type of quarreling may not seem a serious thing, but it breeds ill-will, suppresses cooperation, and gives rise to obstructive, negative behavior. It leads to back-biting and petty acts. Such quarrels can start over the simplest issues, ranging from when to serve refreshments to how many chairs to set out. In fact they usually begin over matters of such small consequence in the overall scene that it is almost ludicrous to imagine grown persons becoming seriously embroiled. But they do. And what might otherwise be laughable can become very quickly a source of trouble for the club.

Behaviorists are fond of pointing out that Man is an ornery, contentious and quarrelsome  
*(Please turn to page 59)*

# 17 SQUARES

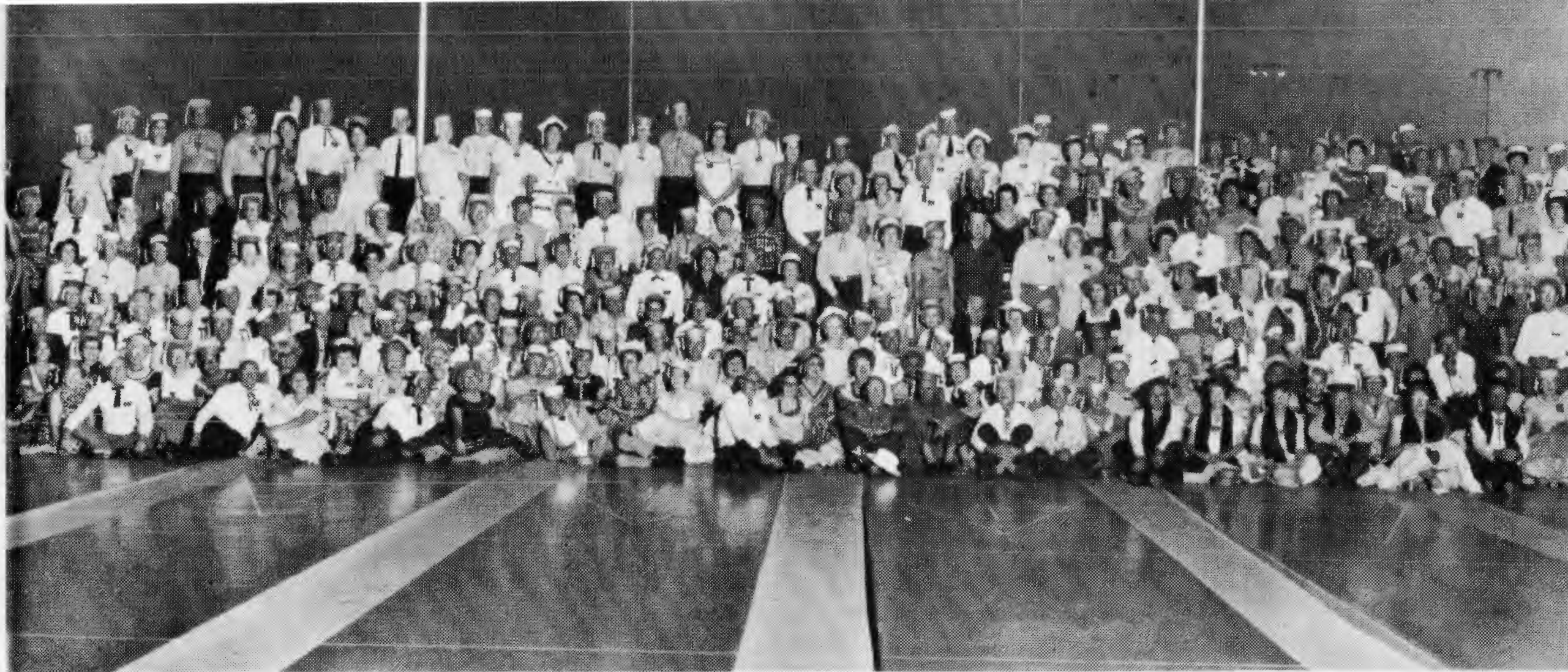
*in the NEW beginning dancer class  
(you must be Kidding!)*

*When the voice at the other end of the phone said that the morning class of new dancers had almost reached the capacity of the hall we wanted to know more about this miracle going on in Arizona.*

This is how 1048 travel trailers look when placed neatly in an oblong. The place is Travel Trailer Village in Mesa, Arizona (Photo by Markow). One square dance graduating class? No, really two — but there are 302 people (up there on the right) who graduated last spring from two classes conducted by Ivan and Mary Leckrone at Travel Trailer Village.







**H**ARK! ALL YE WHO CRY THE BLUES about minimal attendance at square dance classes! And look upon the picture above!

The place is Travel Trailer Village in Mesa, Arizona, with 1048 spaces for travel trailers only—no mobile homes. It is mainly populated with retired ones from the northern half of the United States and from Canada, with Washington leading in the number of residents.

Unto this spot some three years ago came Ivan and Mary Leckrone, having been square dancers and callers since the year 1952—and subsequently retired from general business. They looked with favor on the recreation hall in the park—120'x60' in length and breadth and with a sound system permanently installed. They did then start the teaching of square dance classes, unto the third year beginning in October. Sixteen squares of dancers appeared to begin the rhythmic movement to the chants of the Leckrones—and were happy. Are ye harkening, ye cryers of the blues?

Last March the Leckrones graduated 302—verily—302 square dancers from their Bachelors (beginners) and Masters (second year) groups.

Programming takes place upon an all-day basis. The current schedule looks this way:

Mon. —10-12 N	Beginning Squares
7- 8 PM	Rounds
8-10 PM	“Just for Fun” Squares and rounds on beginners level (average 15-23 sets)

Tues. —No work

Wed. —10-12 N	Experienced Rounds
1- 3 PM	Beginners Rounds
Thurs.—10-12 N	Intermediate Squares
Fri. —10-12 N	Advanced and Experimental Squares.

On Saturday nights another caller comes to the park for “club level” dancers—10 to 18 sets in number. And so the music and the dancing goes on—and people unto the hundreds are made joyful.

Apparently this account is not an unusual one. More and more people are reaching retirement age and finding their way to recreational havens. There, among a wide selection of activities square dancing is becoming very BIG.

What makes square dancing in a retirement community different from the activity you might be enjoying in your twice-a-month Neighborhood Sashayers Club? For one thing these folks can square dance any time of the day or night—and often do. They can have morning classes, afternoon workshops and evening parties. They can dance every day if they wish. For that reason their needs may be different and the activity as seen through the eyes of a trailer village, or a mobile home park, or any retirement community may call upon new horizons for the activity and a different set of evaluations for the caller and leader.

Anyone who has grown up in the age of Madison Avenue will be able to identify the products tied to these familiar slogans: "I wonder where the yellow went (Pepsodent)", "I'd walk a mile for a (Camel)", "I'd rather fight than switch (Tarreyton)", "There's a (Ford) in your future", etc. In the same vein, even if a person never square danced, he would still be able to identify SQUARE DANCING as the product if somebody chanted:

Circle up four and around you go  
Now break that ring with a do si do

... and that just happens to be our subject  
this month in our square dancing

## *Free-for-All* with bob osgood

**A**FTER WE MENTIONED we'd be talking about the Do Si Do this month, we received two long-distance phone calls and a number of cards and letters reminding us, first of all to "spell do si do correctly" and second, to tell folks about the "... correct way to do the movement." Let's talk about the spelling first. Take your choice: there's Docey Doe, Do See Do, Do Cee Dough, Dos a Dos, Dow Se Do, Do Sa Do, Do Si Do, etc.

Now if you call do si do (or something sounding like that) in the East Coast, you're going to get two dancers going 'round each other's situation back to back (which incidentally, and just to keep things straight, was the old-tyme definition of an allemande we talked about last month). Now, folks in the West always considered that the back to back movement was a do sa do or, more correctly a dos a dos and that's the way Random House Dictionary of the English Language has it.

**DOS A DOS** (FR. dó za dó' for 1, dó' sé dó' for 2) adv 1.

Archaic, back to back - n. 2. a figure in square dancing, in which two persons advance, pass around each other back to back, and return to their places. [F. back to back]

Going back a few years, a Texan reminds us that the way you do a do si do is to get in a circle — any size, two couples or more — and circle to the left. When told to do si do, everybody turns his partner left, then corner right, partner left, etc. The caller will tell you when to stop. If he has a particularly interesting bit of verse he wants to recite (say 20 stanzas of *The Walrus and the Carpenter*) then you sure as shootin' better keep on doing partner left, corner right until he's through. Some callers had specialties or bits of verse like Burma Shave jingles. That was fun!

Herb Greggerson tells of one old fellow who called a do si do one night then keeled over dead on the floor. And do you know, those folks just kept on doing the do si do, partner left, corner right, partner left — all night and until eleven seventeen the next morning when

*the floor fell in. That's a fact.*

*There's always been some controversy about why the do si do seemed to vanish from the contemporary scene. One old-timer analyses it this way. "You just can't muddle thru a do si do. You have to know what you're doing. It's a figure with style and maybe because it takes sixteen steps without a caller cueing what's to come next the dancers got lazy — but maybe they'll come back to it."*

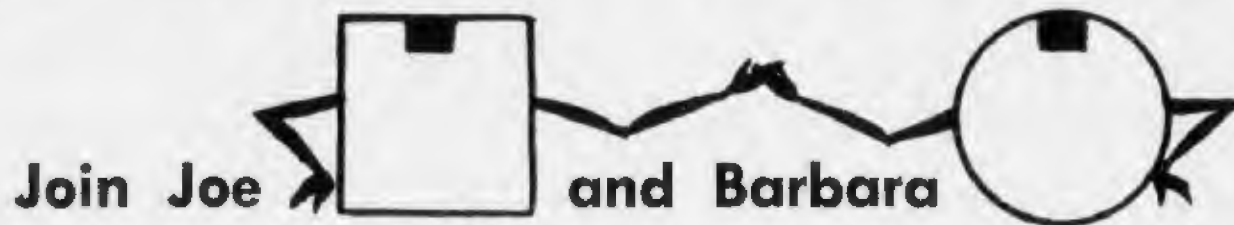
*The beautiful do si do back in the 1940's was known as the Northern Style. Folks in California and all up and down the Pacific Coast and almost everywhere else were doing it. They picked it up from Dr. Lloyd Shaw. It was always done with two couples. Everybody moved — smoothly, effortlessly. First the couples circled, then the two ladies would move across, passing left shoulders and rolling right face in the process. Giving a left hand (not forearm) to their partner they would make a complete turn around him, then a wide right hand turn around the opposite and then they would finish it off with a smooth courtesy turn. Sixteen steps — always sixteen — not fifteen or seventeen and with the music.*

*One time Lloyd "Pappy" Shaw left his home in Colorado Springs and traveled down to El Paso, Texas, where he was to be the special guest of honor at one of the first big square dance festivals in the Lone Star State. As the story goes, Shaw watched with delight the continuous Texas-Style do si do and soon after introduced a modified version (partner left, corner right, partner courtesy turn). Naming it after the place where he first saw it danced, he called it the Do Paso. Strangely enough, the Do Paso is the one remaining form being universally done today.*

*During the past hundred years or so there have been many variations of the old garden-variety do si do. The Kentucky Running sets featured one form, a forerunner of the Northern Style. Down around Amarillo there are bound to be some old-timers who, on occasion when the time and the music are right, will slip into the old two-step lift, move their hands into the varsouvianna-type of promenade and then glide into the nicest, smoothest partner, corner, partner do si do you can imagine.*

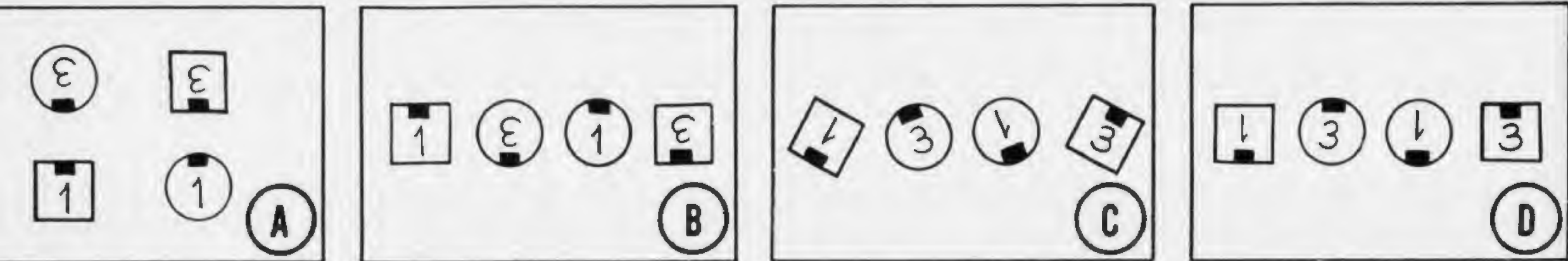
*Maybe you'll run across someone who can remember the "Denver Style" or the "Cowboy Style" with the hands looping over the head, or Do Si Ballonet, or Do Si Do with a scoopsy doopsy (scoopsy doopsy?) or perhaps one of many variations that came and went over the years. And, doubtless there are other do si do stories to be told another day. And maybe, someday, you'll get your caller into a corner and you'll tell him you're about ready to be challenged by a do si do yourself. Just be sure, if he calls Texas Style, that he remembers when to stop.*

# TAKE A GOOD LOOK



Join Joe and Barbara

As they talk over the call "Peel Off"



**JOE:** In these discussions Barbara and I have been having we sometimes manage to get into conversations that tend to border on controversy. As a case in point, last year sometime, I think it was in the October discussion, we covered the "Peel Off."

**BARBARA:** Our caller made it clear just as we explained in October that the movement was always accomplished with one couple directly behind another. The couple in the lead would make a 180° turn away from each other while the couple in the rear would step forward and between them, turning 180° away from each other as they moved, with the result that they ended up in a line of four dancers all having changed their facing direction.

**JOE:** Then an interesting thing happened to us the other night when we had a guest caller. Everything was going along well until he called:

**Heads square thru, peel off**

**Those who can, pass thru, centers in.**

Everything came to a roaring halt. We thought that we had Peel Off down pat. But here, instead of being either in front of another couple or standing behind another couple where we knew what to do, we found that we were facing another couple who were also facing us.

**BARBARA:** My first impulse was to apply the principle of the movement, but then I real-

ized that neither couple was in front so, who would be at the end of the line? Well, we had a workshop right then and there, and the guest caller explained that we would end in an Ocean Wave line. We were to simply take a step slightly to our left, then forward. Then, while the two on the outside made a left face 180° turn away from the center of the wave, those in the middle would make a right face 180° turn away from the center. Result: Ocean wave.

**JOE:** We worried about this for a while and then we came to the conclusion that in a way this could be termed an "unfair" call. The same results could have been achieved in another way. For instance, from that starting position (A) we could move up to a standard Ocean Wave (B) and, even before we might get hands up ready for a balance, we could be given the call to U-turn Back (C) and finally end in the same Ocean Wave formation (D) as before.

**BARBARA:** In checking this out with our own caller and with his checking it out in turn with other callers and with the original rules, we find that we were not incorrect in our thinking. What it comes right down to is that we would much prefer to have good descriptive calling than to have the situation confused by strange interpretations that really don't fit a given definition. At least that's the way we feel about it.

## The Dancers

# Walkthru

## REMEMBRANCE of a SPECIAL OCCASION

**L**AST YEAR, THE ROUNDALIERS of *South Jersey* combined its installation of officers with its 9th Anniversary party. A local country club was the setting for the dinner-dance.

An attractive program was assembled by club members and served the practical purpose of listing the dances for the evening as well as being a keepsake of the event for those who attended. A poem, briefly relating the club's history, also was included in the program.

When we were ONE, was the beginning of fun.

When we were TWO, had a lot of dancin' to do.

When we were THREE, was the time of "Mountain Greenery."

When we were FOUR, the "Coop" could hold no more.

When we were FIVE, Nepia Hall became our new beehive.

When we were SIX, began the new dance gimmicks and tricks.

When we were SEVEN, we danced 'til eleven.

When we were EIGHT, enthusiasm and attendance did escalate.

Now we are NINE; wasn't the year really fine?

So that we may reach TEN, all must work and recruit, from now until then . . .

Of course this month the Roundaliers are TEN. Happy Anniversary. We wonder how the occasion will be celebrated this year.

### WORKING TOGETHER

The C.A.S.D.A. (Chattanooga Area Square Dance Association, Inc.) of Tennessee has an interesting reciprocal agreement between three of its member clubs. Each of these clubs dances once a week; one club on Mondays, one on Tuesdays and one on Saturdays. Dues for each individual club are six dollars a month per couple. When a couple pays their dues, they are issued a receipt which entitles them to dance free at either of the other two clubs at any regular club dance. In other words, if there are no special dances during a month, a dues-paying couple of any of these three clubs is able to dance twelve nights a month for six dollars, if they choose.

The Star Twirlers, Wreck Tangles (clever name!) and Chatta Squares, who participate in this agreement, decided it would serve two purposes: be helpful to the dancers and maintain good relations between the clubs. All agreed that each club should be self-supporting and not rely on guests to pay expenses, so there appears to be no monetary problem.

Here is a unique example of groups working together and of sharing one's "home" square dance club with one's friends.

Red and white construction paper was used for this program cover and was edged in red cotton lace with a heart-shaped, sparkly flower stenciled on the front.



## AN INFORMATION SHEET

Evain Brune of Sterling, Colorado, has devised a club or class information sheet which a caller and/or club secretary would find helpful. Statistical data about members is readily available and a few pages would cover a rather large group. These sheets could be reproduced in quantity either by ditto or mimeograph.

CLUB OR CLASS INFORMATION									
CLUB OR CLASS NAME _____			DATE STARTING ____/____/____		ENDING DATE ____/____/____				
Last Name	His / Her's	Address	City / State	Phone	Birthdate		Anniversary		Notes
					Month	Day	Month	Day	

## Do You Know That . . .

SOMETIME YOU MAY FIND yourself cornered by a non-believer (in square dancing), or by a local newspaper editor who "might" be willing to do a story on square dancing if there really was "that" much interest in it, or by a local service club who would like you to bring a square to an up-coming meeting to demonstrate the activity but who also would like a few facts about the activity thrown in. What do you do? Do you have some data which might convince the non-believer, or which might encourage the editor to do a story, or which might add to the effect of your program for the service club?

Here are a few general statistics taken from the pages of last year's **SQUARE DANCING**. As this information is compiled from data voluntarily submitted by the square dance public, we assume that it includes only a portion, even if a majority, of the facts in each instance. To up-date this information, check the appropriate month's issue (shown in parenthesis) this year.

How many people square dance? 42 states list more than 125 square dancer associations which represent anywhere from three to more than 100 clubs each. In addition there are 15 associations in Canada, three in Australia and additional ones in Europe and Japan. (September)

54 caller/teacher associations are listed from

27 states, plus 9 from Canada and one from Great Britain. In addition there are several separate round dance teacher associations. Each association is made up of members from the calling/teaching profession and includes from half-a-dozen to several hundred members. (August)

Last year more than 125 area publications reported they were putting out regular newsletters of various sizes. (July)

Some 40 vacation institutes, especially aimed to cater to the square dancing public and varying from a weekend to a full week in length, registered. Of these, many listed multiple dates for their vacations, so the number shown above could be increased several times over if you were to count each vacation period as a separate institute. (April)

And of course these statistics are only a part of the picture. They do not number those people who dance but do not belong to any association; nor do they include the teen clubs, the young people who participate in the activity in school, or those who feel its influence thru one-night-stands, or in special situations such as recreation work done in hospitals, etc.

Throw out a few statistics some time. It may help get your story into a paper or obtain a favorable response from the community when you need it, or succeed in getting your neighborhood into a beginner's class.

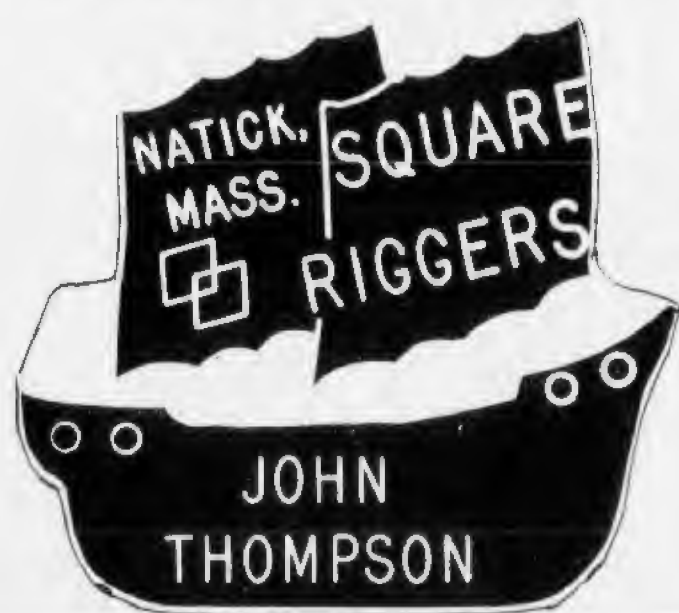
## AN IDEA MAN

**T**HE TAW TWIRLERS OF MARINA, California, has a club member, Bob Wright, who continually comes up with unusual ideas which add to the fun of the club dances. Sometimes these end up as decorations; other times as entertainment; sometimes they answer the need of both departments.

Here are two ideas he conceived last February which would be appropriate for this month and which might inspire others to emulate his suggestions in some form.

For a St. Patrick's dance he made a large sign with green lettering on a white background. Appropriate Shamrock decorations were scattered over it. Each club member's

### BADGE OF THE MONTH



Lake Cochituate, one of Eastern Massachusetts's largest lakes, borders the town of Natick. The many small sailboats found on the lake inspired one member of the Square Riggers to design a club badge in the shape of a sailboat. Carrying the nautical theme one step further, the badges are finished in bright blue and white.

Six years ago two interested individuals decided to form a club in Natick and after pounding the pavement and talking to many organizations, they got the town recreational department to agree to sponsor a class. This was followed by a publicity drive to interest people in taking the class and upon the graduation of the learners' group the club was formed.

And there you have one formula for getting a square dance club going in your town. Sail forth following the pattern of the Square Riggers of Natick, Massachusetts.

## The WALKTHRU

name was lettered on it; however each name was preceded by O'. Thus O' Rush, O'Davis, O'Brazelton, etc. were listed. In addition he added a few originals such as: O'McDonald-hadafarm, O'Saycanyousee, O'Solemio, O'Mi-goodness, O'Shucks, O'Youkidd, etc. The sign remained on the stage all evening and in between tips members went up to find their names and read the other unusual St. Paddy-day sayings.

For the club's Washington's Birthday dance, Bob made a sign (approximately 2' x 3'), printed in red, white and blue, which read Happy Birthday George Washington, and other legends such as Father of His Country, America's Papa, etc. The sign provided festive color for the hall. Near the end of the dance, Bob peeled off the words, George Washington, and underneath revealed the name of one of the club members who also was celebrating a February birthday. As other sections of the sign were peeled off, additional information about the member's background was uncovered. The unveiling took only a few minutes, but it provided a great deal of fun for all the club members and proved to be a very unusual way to announce a club birthday.

Both of these ideas are simple, although both took some pre-planning and work on the part of the originator. The ingenuity and unusual quality of each added a little something special to the Taw Twirler dances.

## A PUBLIC IMAGE

Following are a few questions to be considered. These are not intended as a quiz with a right or a wrong answer, but rather are presented with the idea that they may awaken some inquiries within you which, taken a step further, may direct you to take some positive steps toward finding some answers.

What is the public image of square dancing?

Does square dancing have a public image?

Is a public image important?

What can be gained and/or lost from a public image?

How does advertising or publicity affect the square dance image either favorably or adversely?

If there is a present image of square dancing, from where did it come? How will it

*(Please turn to page 71)*

# 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

**"FEBRUARY PARTY NIGHT"**

*"...SAYS HE'D LIKE TO CALL A GUEST TIP..."*

*"... AND THE WINNER OF OUR DOOR-PRIZE, THIS FULL-GROWN WASHINGTON CHERRY TREE... IS..."*



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



# Guide to Better Dancing



**T**HE "TURN UNDER" FAMILY OF square dancing which includes the Frontier Whirl (California Twirl), Turn Your Corner Under (California Whirl), Box the Gnat, Box the Flea and Star Thru occasionally provides problems, particularly for the newer dancers. The similarity of the movements often results in one being mistaken for another. Star Thru, perhaps the newest of the group, has become a veritable work horse in recent years, but all too frequently it will be done incorrectly. If thoroughly understood it can be done with great comfort and smoothness.

It always starts with one lady and one man facing each other. Because of the fact that the lady will, during the course of the movement, turn under the man's arm, it is well to start with the hands (man's right lady's left) slightly raised. If you will approach, make a palm to palm contact, fingers aimed up, you'll find the turn under an easy matter.

Another point to understand is that though the man moves the greater distance walking around the lady as she ducks under the arm and in front of him, both dancers take four steps to complete the movement. The lady, because of the shorter distance to travel, will not simply spin in a couple of steps but will take four short steps turning a portion of the 90° total on each step as she moves.

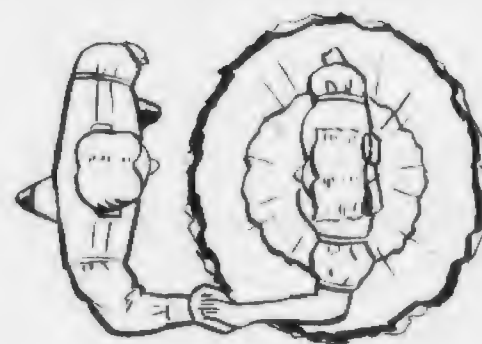
The end result, of course, is that the two dancers will end side by side, as partners, having changed their original facing direction by 90°. On the fourth and final step, as the dancers complete the action, the joined hands are brought down and into position for the follow-up call.

**DRILL MATERIAL:** Take a partner where you have sufficient room to work then turn so that you are both facing each other. Move together close enough so that as you raise your hands (man's right, lady's left), palm to palm, fingers up, your elbows are perhaps ten inches or so away from each other. Next, as you start, count the four steps. If you end on five or six, try the movement several times until you have smoothed it out to an even four. If you end on three or even two, you're mov-

ing too fast and probably spinning a bit on the balls of your feet. Slow down and practice again.

## CONSIDERATE SQUARES

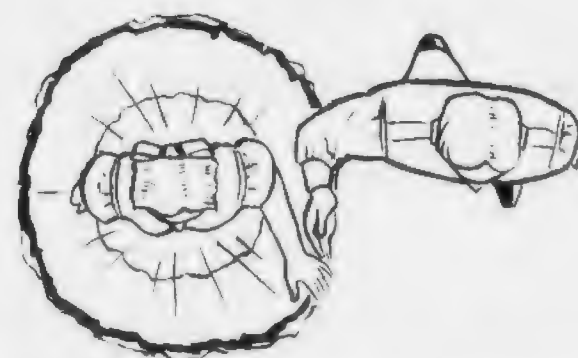
### STAR THRU



Facing each other, take hands.



As the man moves clockwise behind the lady, hands are raised high enough so that she can move comfortably under the joined hands.



As the movement ends facing position has changed, opposites have now become partners and the joined hands are slowly lowered.

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# Some thoughts on Round Dancing

by CHUCK JONES



*How different are things in the round dance picture today than they were a dozen years or so ago? If memory serves us correctly we were very much concerned about the continual flow of new round dance creations; of a division between the round dancing population and the square dancers. We were seriously concerned that we might be losing enthusiasts from the total picture if it came down to being an activity of "specialists." Do any of these things sound familiar today? Here's a slightly revised article on the subject which appeared in the July, 1958 issue of Sets in Order. We thought you might enjoy reading it in view of today's round dance happenings.*

**L**ET'S SEE NOW, what if we start out by talking about round dancing. I use the term rather loosely since the only person I can be absolutely certain reads this column is the linotype operator.

We (the linotype operator and I) were discussing round dancing and sort of bewailing—at least I was—the fact that the round dancing had become such a rat race.

As I remember it the idea emerged from our discussion that it is difficult to keep up the rash of round dances. Most people only have room in their memories for a certain number of round dances—say two hundred. The reason for this is that you must be able to remember a few other things, like what is your wife's name and what day is it and other trivial matters.

Beyond two hundred dances the only way you can memorize a new one is to forget an old one, which is pretty easy to do but *does* present certain practical difficulties. In the first place, *what* dance is the best one to eradicate?

Should it be a very old one, like "Cotton-Eyed Joe," say? Or a relatively new one such as "Patti-bas Polka" or "Noises in a Railroad Tunnel"? These last two are logical since they didn't exactly catch on, having thirty-nine and seventy-four parts respectively, being recorded on a thirty-three inch Long Playing and on a binaural tape. One nice thing about "Noises in a Railroad Tunnel" is that it is completely without music and that it can be done as a mixer with couples changing every five minutes.

Now then—having chosen the round dance we are going to forget in order to learn a new one, how do we go about forgetting? I mean, it's easy to memorize something but not so simple to un-memorize it—known as "forgetting" in my crowd. One of the surest ways is to forget everything you know and start over. This is a little impractical but again has some very real advantages: for instance, you might forget to go to your round dance class. Think how much extra carefree time would be available for square dancing.

Which brings us to another point. Many people in the square-dance round-dance picture are bucking for a divorce, square dancers to go one way, round dancers to go another. Nothing could be more logical since it would accomplish one desired end at least; it would kill them both off quickly, certainly and efficiently.

## Easy Way Out of Square Dancing

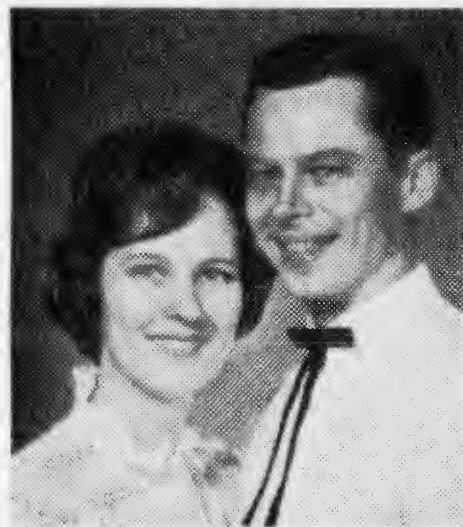
The fact that many people believe there is nothing prettier between squares than to see a group of people sweep into a rollicking polka or a lilting waltz should not deter in any way our determination to split up these two forms of American dancing.

Chuck Jones, today ABC's Vice President and Executive Director of Children's Programming, was up until a few years ago an ardent square dancer and for a time contributed regularly to this publication. His latest full length picture, *The Phantom Tollbooth*, is being shown at theatres across the country and many of his television specials over recent years have become classics in the field. Hope still remains that one day the press of work will once again allow Chuck and Dottie Jones to return to the active square dance field.

While we're at it let's split up a few more undesirables like Corned Beef and Cabbage, Ham and Eggs, Bread and Peanut Butter, circuses and clowns (maybe that's being taken care of for us), Romeo and Juliet, laughter and happiness, boys and girls, for that matter.

### Round Dancing at the Round Dance Level

Another interesting set of terms to come into being is "Round dances for the square dance" (Please turn to page 71)



Jim and Lois Coy — Bowling Green, Ohio

**T**HE COYS STARTED THEIR SQUARE DANCING in 1958 almost by accident. They attended a "swap and swing" dance and during the evening the caller introduced the group to some simple Western style dancing. They liked it and continued for several months of lessons. Their first look at round dancing came when they joined a square dance club where they participated in the easy rounds.

During the next year Jim and Lois became avid square dancers, the rounds being enjoyable but incidental. Eight couples did ask them to help with a few of the rounds and they did so for several months.

In 1960 they combined forces with Frank and Phyl Lehnert and formed a round dance

club in Toledo, Ohio. They alternated the teaching responsibility and many brave and patient souls supported their efforts. For four very different individuals, the personalities seem to complement one another and it has been a wonderful relationship over the years.

The Lehnerts and the Coys now have two round dance clubs in Toledo, each with a membership of about 40 couples. Each summer they jointly conduct basics classes; no round dances are taught, only basics in short exercises. By themselves, the Coys have an additional three round dance clubs and handle the rounds for two square dance clubs.

The Coys participate annually in the Buckeye State Convention and have worked as guest instructors at many festivals in their area. In 1965 they were featured at the Oklahoma State Festival. They also serve on staff at several summer institutes.

By profession Jim is Acting Health Commissioner of Wood County; Lois works part time in the Auto License Bureau of Bowling Green. The two are busy with round dancing about 15 evenings a month and still find time to raise a family of three teen-agers who are also dancers.

### ROUND DANCE STYLING



### BUTTERFLY POSITION

This is one of the variations of Facing position. The arms are held well out to the side at shoulder level or higher; hands are palm to palm. This is similar to Butterfly Banjo or Butterfly Sidecar; partners stand with the specified hip adjacent, off center as compared with normal Butterfly.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



## The Sets in Order

# AMERICAN SQUARE DANCE SOCIETY

### SQUARE DANCE WEEK 1971

The great success of an initial attempt at a coordinated square dance week last year has encouraged many additional areas to join the campaign for 1971. In an attempt to provide the most satisfactory dates possible for every area a suggestion has been made that the week starting with the third Monday in September and ending with the following Sunday be accepted for this purpose. In order to allow any area to express itself on this selection we will hold up on further promotional planning ideas until next month. Poster and bumper strip samples will appear in the Hot Line if ready.

### THE 1971 SQUARE DANCERS GUIDE

If space were available we could undoubtedly double the number of pages devoted to this year's directory of square dance contacts around the world. (You'll find your copy bound into the center section of this edition.) Once again we say "thank you" to all who donate time and energies to providing this valuable listing service.

### 1971 SCHOLARSHIP APPLICATION FORMS AVAILABLE

In the continuing belief that encouraging the training of teacher-callers is of great importance in this activity, we are now ready to receive applications for the 1971 program of issuing scholarships to aspiring caller-teachers. New application forms have been printed and are ready for distribution to those interested in applying for such a course of study. Scholarships will be awarded to leading caller-training institutes and the award will include tuition, room and board. The program is designed to help those who show exceptional promise in the field of calling and teaching, who may be in a position or an area where there is a need for a caller or teacher, and who may not be financially able to afford the expense of a specialized course of study. Interested individuals are invited to write SIOASDS, Elizabeth Jensen, Chairman, pro tem.

### SIOASDS PROGRAM FOR YOUNG PEOPLE — POSTER AWARDS 1971

Too often we are inclined to sell short our young adults. We are of the opinion that, given the opportunity, the majority are ready and willing to take on a project that affords the means to display their talents and abilities. The SIOASDS program of offering awards for posters created by young people which depict square dancing as it is done today could be just such a project.

To be a success many facets of the community must become involved in the program. School officials and art department heads, merchants in the area, Chambers of Commerce and local newspapers could become involved. Last, but not least, the local square dance clubs and associations would need to pitch in and offer their services and advice.

Consider the benefits which could be derived from a program such as this. The young adults would discover what square dancing is all about and what it has to offer, in addition to monetary awards and national recognition as artists. The local publicity received would be invaluable to the area's square dance community. Certainly the schools would derive benefits from the program by drawing attention to the work done in their art departments.

Sample application forms, which can be duplicated, may be obtained by writing The Sets in Order American Square Dance Society.

# • Chapter eight



## Sound

By Roland T. Onffroy, Boise, Idaho

*This chapter in the text pays tribute to the one single contributing factor responsible for the transition from traditional square dancing to the popular contemporary form. Less than three decades ago the number who might square dance together was governed by how many could hear the caller's voice as he shouted over the sounds of the "live musicians" and the dancing. With more than just a handful gathered together the only solution was to have a "caller" in every square, each one dancing as he called. Just imagine the sight (and the sound) of twenty squares in simultaneous action, each with its own caller and doing its own dance.*

*With World War II came a giant electronic revolution that drastically changed many of our ways of living. Along with the rush of inventions came improvements in the practical voice amplifier and the electric phonograph. Crude at first, the public address (P.A.) system eventually became available for many purposes. Among these, and most important to us, was its job of amplifying the voice of a square dance caller so that he might be heard and understood by many, sometimes thousands, instead of by just a few. Early P.A. systems like early models of the radio were bulky and difficult to handle. Eventually the systems were refined and specialized manufacturers began producing equipment especially modeled to fit the needs of square dancing and the square dance caller. The record player and amplifier became a part of the same compact unit. As more sophisticated and economical sound systems became available, more callers purchased sets and trained new dancers, thereby increasing the square dance population and in turn encouraging the manufacturers to produce even more sophisticated equipment. That, in a nutshell, is how it all started.*

*This basic chapter appeared earlier in Sets in Order. It has been updated slightly and special sections have been added to insure its continuous usefulness to the new caller.*

**Y**OUR SOUND SYSTEM IS THE VERY IMPORTANT LINK BETWEEN YOU AND YOUR DANCERS. With this piece of equipment you "get your message across." Your personality is projected through it. Out of its paper cone speakers come the gay music and the called directions which lead to the fun of square dancing. Since this is your only piece of equipment, let's take time to become really familiar with it so that you can use it to the best advantage. Your sound system may be the most expensive and of the finest quality on the market but unless you know how to use each control knob and know what it does, you may not be getting the most out of your investment.

Let's look at the sound system as having three parts, namely (1) the input devices. By the input devices we mean those which are used at the "front" end. There are two — the microphone which puts in the "voice" and the phono cartridge which puts in the music. (2) The amplifier, and (3) the speaker.

Both the microphone and the phono cartridge change sound waves to electrical waves. These electrical waves are amplified (amplify means to make large).

We can control amplification with the volume control. We can also change the way the music sounds with the tone controls. After amplification these electrical waves are applied to a speaker. Now a speaker is simply a paper cone which is made to vibrate by means of these electrical waves. As it vibrates it pushes the air in front of it, creating sound waves which go zipping across the room in 2/4 time and land in some square dancer's ears.

### **About the Microphones**

Two types of microphones are used by square dance callers. They are (1) the crystal and (2) the dynamic. The crystal has excellent quality. Speech comes out clear and crisp. Its chief disadvantage is that excessive heat or vibration will ruin it. All in all, the crystal microphone is an excellent one if you treat it carefully. It should never be left out when not in use — either in hot or cold weather. It is not expensive and in most cases the vital element can be replaced in the same holder. In the opinion of a large number of callers, an even better microphone for calling is the dynamic. This variety is rugged. It has no fragile element which can fail under excessive heat or vibration. A popular microphone, under this heading, is the Electro-Voice Model 636 Slim-Air. In connecting a dynamic microphone to your system, make sure the wires are connected to the Hi-Z position on the mike end.

You should have no trouble in selecting just the microphone that suits you. Many sizes, shapes, weights and finishes are available in the marketplace. You have an abundance to choose from. Here are some tips on microphone selection. The microphone should feel good to the touch. It should be light and easy to handle. A heavy mike can prove a burden in calling a three-hour dance. It should be easy to connect and small enough to store neatly. An on-off switch on the mike is a necessary advantage. This saves wear on the mike volume control on the amplifier. A most vital link in your system is the microphone cord. The critical points of wear are at the ends where the cord is fastened to the connectors. There is nothing quite so disagreeable as the scratchy, raspy noise caused by an intermittent mike connection. What a relief, however, to find that it is only a loose connection. On the other hand, what a chore it is to try and hold a defective cord in a position so that the scratchy noise does not occur and at the same time concentrate on calling a fast patter dance. Better have an extra mike cord made up and take it with you on your calling jobs.

### **The Phono Cartridge**

The music input device is the phono cartridge. This is the "tiny metal box" on the underside of the "pickup" arm. It carries the needle which rides on the record, where it picks up the sound from the grooves.

To digress for just a minute here, these grooves in the record are just like a long rut in a muddy road. They are not straight, but wiggle from side to side. The faster they wiggle, the higher the pitch of the sound that comes out of them. Conversely, the slower they wiggle, the lower the pitch. We can compare the action of the needle to dragging a stick down this wiggly old rut. It wiggles from side to side as it follows the groove and, being fastened to the cartridge, it makes the cartridge vibrate. When the cartridge vibrates, it creates some of those electrical waves we spoke of earlier. These electrical waves are amplified and come out of the speaker as music. You can see that if you drag a stick down a muddy old rut long enough, sooner or later it would begin to show some signs of wear.

Wear can also occur when you drag a needle through a few miles of record grooves. How much the needle wears depends on the hardness of the record material and the quality of the needle.

Most records are made of vinyl material which gives good fidelity to the music and yet is hard enough to withstand many replays. Each replay causes some record wear. Square dance halls are sometimes dusty places. Dust in the records' grooves causes wear just as if we put a bunch of rocks and gravel in our muddy old rut. You might try using one of those little brushes you can attach to your tone arm, or as a second choice, schedule regular record-cleaning sessions. As the needle is dragged through the grooves, it becomes sharp like a chisel point. One side of the needle develops this more than the other because the groove is spiral and the needle is being constantly pushed toward the center of the record as it travels in the groove. To get the best music from your system, you must constantly check on needle wear. Learn how to take apart your tone arm and cartridge so that you can examine the needle frequently. You should look at it through a magnifying glass. However, most record dealers are equipped to help you do this. There is not much use in trying to set up a formula of a given number of replays after which a needle should be changed. Too many factors are involved. For example, dust, record material, tone arm weight and procrastination, to mention a few.

*There is no permanent needle.* The hardest material known is the diamond and so for the greatest amount of play, with the least needle wear you may choose a diamond stylus (needle). The best needle is made from a synthetic (man made) gem called a sapphire. It's not as hard as a diamond and will need more frequent replacement. Diamonds are about three times as expensive and give five or more times the wear.

What happens in the case of callers who never change their needles? The chisel point on a worn needle can ruin an expensive long-play album (or a 45 disc) in one play. This is because it shaves the groove in the record. Once the groove has been distorted, there's nothing you can do for it. Even if you changed needles right then you would not get the original fidelity. So, if you have been playing more lately and enjoying it less, change your needle.

The weight of the tone arm has a great deal to do with record wear and distortion. Remember that some of the weight of the cartridge and tone arm is supported by the needle which is only one thousandth of an inch in diameter. The allowable weight of the needle is very definitely specified by the manufacturer. It is measured in grams and you can purchase a small scale for this purpose. Most tone arms have a spring or weight adjustment so that this value can be set exactly. As an example, for its VTII magnetic cartridge, General Electric specifies 4 grams. Horror of horrors, how many times have we seen a caller go the full evening with a half dollar riding on the tone arm to keep the needle from jumping out of the groove due to floor vibration. And a half dollar itself weighs better than ten grams! All this, in addition to the weight of the tone arm, etc. With a chisel point that guy could really chew up records. It is much better to mount the entire turntable on sponges to isolate it from floor vibrations than to use weights on the tone arm. The more weight on the tone arm the faster the needle wears out, and diamond needles cost money.

If you notice that the music from your sound system sounds mushy, you should examine your cartridge. You may find that dust has gathered on the cartridge

and is restricting its movement. In a magnetic cartridge, the stylus "floats" between the two sides of its holder. It has to have room to vibrate in this tiny area. If this area is choked with dust, it cannot perform its job satisfactorily. Take a real good look at a magnetic cartridge and you will find that the needle is rubber mounted in this floating space. Also it is a very tiny and dainty and fragile thing. Many a caller ruined his system by dragging his fingers across the needle to see "if the sound was working." It was and then it wasn't. He didn't call that evening. No music. Moral: To test a sound system, use a record in a normal manner. Besides, that finger dragging business makes a disagreeable and unnecessary noise. Also for safety's sake make sure that your turntable has a means for securing the very delicate tone arm and cartridge assembly during transportation.

### **Turntables**

In square dance work, a variable speed turntable is a necessity. It will be found extremely useful during teaching sessions. It must be remembered that when the record speed is varied, the tone or pitch of the music is also varied, becoming lower as the speed is decreased or higher as the speed builds up. Nearly all of the PA equipment used by callers today has variable speed turntables. Some are variable over a limited range and others are continuously variable from about 15 to 80 revolutions per minute. The turntables are usually shock-mounted and the platter itself is fairly heavy. This serves as a flywheel and helps to prevent "flutter" and "wow" which are caused by speed variations. The shock-mount guards against rumble and absorbs floor vibrations which could cause the needle to jump out of the groove. An invaluable adjunct to most modern PA systems is the built-in stroboscope which allows the caller at a glance to check a series of moving dots until an absolute speed adjustment has been accomplished. Stroboscopes in card form that can be used on top of the turntable are available at many record dealers.

### **Amplifiers**

Modern amplifiers are for the most part trouble-free. Many are solid state. However, with "tube" sets occasionally a tube needs replacing or a hum develops which is objectionable. Many times a hum can be eliminated by simply turning over the plug in the a.c. wall outlet. However, this is not true in all locations. It is a good idea to have your PA system checked regularly by a qualified technician. After all, it is the only maintenance cost you have and is an operating expense which is deductible. Generally amplifiers fail slowly and distortion creeps in gradually. Very infrequently, a tone or volume control will get noisy and need replacing.

The sound system is not an automatic cure-all. An elaborate set costing \$1,000 or more will not automatically make a person a better caller. The more expensive equipment may simply give a more accurate amplification of "the real you." If you have poor calling habits or if you lack in ability, a fine public address system will only point out these deficiencies more vividly to your dancers. Of course, the reverse is true, and as the caller increases his calling ability and as his techniques improve, with better equipment the more realistic will be the reproduction of these qualities. The best bet is to start out modestly with good new or used equipment and then improve your equipment as you increase your ability and skill.

Next month the subject is speakers as we talk more about the caller and his public address system.



*square dancing goes to College*

## *the Ottawa*

### Leadership Conference

A well-planned endeavor to meet the increasing need for square dance leadership in all aspects, the Third Annual Leadership Conference was given in Ottawa, Ontario, last November 7-8. It provided a medium for examining and developing leadership styles and abilities aimed at building a strong square dance activity.

Some 60 participants were present including 15 callers. Leading the sessions was Jack Defayette of the School of Business Administration at Algonquin College. The Conference was participatory in the fullest sense with all taking an active part. Problem solving was used to examine leadership roles and responsibilities and to demonstrate the important place of communications. Caller Earl Johnston assisted Defayette.

The Fourth Conference is already planned for Nov. 13-14, 1971, with Bob Van Antwerp representing the caller viewpoint. Angus and Catherine McMorran are Chairmen.

#### *Cover Profile*     **Dave Taylor**

Our Cover Caller for this month can attest to the fact that being "drafted" can have advantages. For in 1953, while working part-time for the Detroit Parks and Recreation Department he was put in charge of Saturday night activities, which included teaching children's square dance classes. This was the beginning of square dance calling for Dave and today he enjoys an international reputation. In addition to being a fulltime school teacher Dave makes many personal calling tours, has recorded for Windsor Records and recently for Blue Star. He has appeared on the staffs of many institutes across the country and is the director of his own Boyne Highlands Squarama in Michigan. Most recent among Dave's many accomplishments is the chapter on Teaching which appeared in the December and January issues of Square Dancing magazine.

Dave and Angie's home square dance activities range from beginner groups to advanced level club dances, and altho' Dave is known as an "advanced level" caller, he and Angie still derive a great deal of pleasure in working with beginners. Regardless of the level, Dave's effervescent personality shines thru. And so we take pride in adding to The Sets in Order American Square Dance Hall of Fame the Gene Anthony portrait of Dave Taylor.



Tom Potts, a caller from New England, enjoys a coffee break at the Leadership Conference with Director Angus McMorran, Session Leader Jack Defayette and George Sparks of the Ottawa Square Dance Assn.

Deep concentration on the problems at hand was broken by some moments of lightness at the Ottawa Leadership Conference.





1



2



## Tips on 8 Chain Thru

**F**OR MORE THAN TEN YEARS square dancers have been enjoying the 8 Chain Thru including its offshoots, 8 Chain Four, 8 Chain Six (and even its soundalike 8 Chain Two).

Confusion arises when dancers do not heed or are never instructed in the correct method

of doing the movement. Let's check the trouble spots.

Starting from our square (1) the head couples Square Thru until they end, facing the outside, in an 8 Chain Thru position (2). The first move then is to give a right hand to the person each one is facing, pull by, and then courtesy turn the next (3) as those dancers starting from the outside move into the center and give a left hand ready to pull by. The important point here is that the dancers do turn as a couple when they reach the outside. If this is overlooked (4) and instead of turning on the outside first the dancers simply give a left to that person and pull by extending a right to the next (4) the movement is no longer an 8 Chain Thru, but perhaps a rather



5



6



3



4

flat out variation of a Right and Left Grand.

Perhaps one point that dancers seem to find uncomfortable is, that immediately following the courtesy turn (5) the gentleman must release his right hand which was in the small of the lady's back during the courtesy turn and reach awkwardly through to take the right hand of the next approaching lady (6).

As a normal solution some dancers have worked out an alternative that still meets the requirement of turning as a couple when reaching the outside of the square, but without the hassle of trying to release that right hand. The movement is started in the same way (2). Dancers give a right to the first person, pull by, then those on the outside give a left to their partner as they would for a cour-

tesy turn (7). However, instead of the man putting his right hand in the small of the girl's back he leads her slightly to the left as he moves to the right, the lady turning half left face as the man also turns half left face (7). The end result as they finish this turn is that the man's right hand simply reaches across the joined lefts and both the man and the lady have their hands free and ready to give a right to the next (8).

**NOTE ON STYLING:** Photographs for this series are shot with the idea of the positioning of the dancers being most important. For that reason, feet and hands are not always in the exact position of "readiness" they would normally be if the dancer or figure were caught in action.



7



8

JUNE 24 - 25 - 26, 1971

# 20th NATIONAL SQUARE DANCE CONVENTION <sup>®</sup>

BOX 2071 - NEW ORLEANS, LA. 70116

**C**AMPER-DANCER HOBBYISTS TAKE HEED! The 20th National Square Dance Convention scheduled for New Orleans on June 24-26, 1971 is making extensive plans to accommodate campers and trailers so that their owners may enjoy this big annual bash to the full.

Jim and Sybil Olsen, who head the committee on camping facilities, report the following accommodations for convention-goers.

### "Package" Deals

**City Park**—Park up to 7 days for one price, 10 minutes from the Rivergate in City Park Stadium. Shady, two shower-rooms with hot and cold water, trash pick-up, water on grounds, a possibility of electric hook-ups. These grounds are fenced in with a security guard on duty, are close to public bus lines and have picnic areas. The Park will open Monday, June 21 and trailers must be out by noon on June 28. A flat fee of \$26.00 is payable in advance or a deposit of \$10.00, balance on arrival at the gate. There will be no refunds after June 1st.

**Fairgrounds**—Park in the heart of New Orleans at the Fairgrounds Race Track, 10 minutes from the Rivergate. No hook-ups, water on grounds, plenty of rest rooms but no showers here. Trash disposal, dumping station, area fenced in with security guard, right on a public bus line. Grounds open Monday June 21, out Sunday June 28. Flat fee \$20.00, payable to Fairgrounds on ar-

rival. *Do not* send a deposit or advance payment for this camp ground.

The following facilities are also available:

**Audubon Park**—Self-contained trailers not over 20'. 10 minutes from Rivergate, near Zoo. No shade here.

**Highway 90 Travel Park**—15 minutes to Rivergate on Chef Menteur Highway. Luxury park with swimming pool, laundromat, etc.

**Riviera Trailer Park**—On Chef Menteur Highway, 15 minutes from Rivergate. Small, with limited hook-ups.

**Kreamer**—Overnight trailer park, 20 minutes from Rivergate in Marrero, La. Spaces with and without hook-ups.

**LaPlace Trailer Park**—20 miles from New Orleans on U.S. 61 in LaPlace, La. Limited hook-ups, especially recommended for tenters.

Several other spots are also available and information may be had by writing to 20th National Square Dance Convention, Attn. Jim Olsen, Box 2071, New Orleans, La. 70116. For your added convenience you'll find a handy pre-registration form inserted in the center of your January issue of SQUARE DANCING.

### DON'T WAIT TO REGISTER

**Be sure to sign up Now for the 20th and avoid disappointment. Use the handy Advance-registration form bound into the center of the January issue of SQUARE DANCING magazine.**

## GUY GENTRY

One of the most colorful figures in today's square dancing who helped to bridge the gap from the traditional to the contemporary, Guy Gentry, passed away in Oklahoma City October 31, 1970. A part of the activity for more than two decades, Guy gave unselfishly of himself in the formation of the Oklahoma State Federation of Square Dance Clubs and over the years held virtually every office the federation had to offer. As a caller he brought pleasure to many dancers and constantly encouraged newcomers into the calling field. Guy loved people, and it was this love that Guy injected into his calling and into the many square dance activities he enjoyed. The square dance world will miss Guy and we extend our heartfelt sympathies to Sue Gentry and their children Rick and Louise.



Guy

# 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.

## Virginia

On January 30, the Peninsula Square and Round Dance Assn. sponsored its Silver Spinners National Convention Fund Square Dance. Sam Houser coordinated the callers and led the rounds. All donations went to a special fund originated and managed by the Riptides Club of Norfolk to finance the appearance of the Silver Spinners, a Seattle, Wash. wheel chair club at the 1971 National Convention in New Orleans. The PSARDA Mid-Winter Square Dance Festival will follow on February 1, with Ron Schneider calling at Kecoughtan High, Hampton, Va. —*Sam Reams*

## North Carolina

The First Y Thunderbird Mardi Gras Festival will be held on Feb. 26-27 at the Wagner Hall in Charlotte. Don Williamson will be Friday night's caller; Earl Johnston will call on Saturday night. Wagner Hall is located at the Holiday Inn on N. Tryon St. —*Al Broadway*

## Florida

May 28-31 are the dates for the Sixth Annual Shin-Dig at the Americana Hotel in Miami Beach. At the mike for squares will be Al Brundage, Harry Lackey, Les Linn and George Hinkel; Harry Howe and Lee Rimes, Bill and Betty Beattie will cue the rounds. Write Dot Schmidt, 200 N.E. 169th St., North Miami Beach, Fla. 33162.

The Charlotte Promenaders of Port Charlotte are enjoying a successful season dancing to a program of 75 basics called by Marty Winter.

Members say that any intermediate dancer can attend a Promenader dance and have a swinging dance time. The club dances at the Port Charlotte Yacht Club and guests are more than welcome. —*Anna R. Fry*

## Georgia

The duPont Operations Recreation Assn. of the Savannah River Plant will host its 5th Annual ORA Spring Swing at Bell Auditorium in Augusta on March 13. Jim Brower will be calling. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C. 29801. —*D. Martin*

## Tennessee

Announced schedule for the Chattanooga Area Square Dance Assn. has Beryl Main calling on Feb. 19; Dick Jones on Apr. 16; Bob Fisk on May 27; Harry Lackey on June 19, all in Chattanooga. Vaughn Parrish will call on Nov. 5 in Calhoun, Ga. The 16th Chattanooga Choo Choo Festival is slated for Oct. 8-9. —*John A. Hughes, Jr.*

## West Virginia

The Memorial Field House on U.S. Route 60 in Huntington is d'place for the 1971 Huntington Centennial Square and Round Dance Festival on July 30-August 1. In the calling department—Ken Bower, Allen Tipton, Cecil Sayre, Sonny Bess; on rounds—Frank and Phyl Lehnert. Write S. Bess, 646 Adams Ave., Huntington, W. Va. 25701.

AC Square Wheels of Wheeling had a Dutch Treat dance on January 30 which featured Max Forsyth and the Arnfields. —*Don Smith*

## California

Palomar Square Dance Association's active past presidents have joined together as a group to further square dancing in their area. Participating are Bob Miller, Ken Parker, Mike Olson, Fred Hemstreet and Andy Andrews. Their first meeting was held on Nov. 29 with Don Ubben, current Palomar president, in attendance. The group, as couples, has about 80 years of square dancing experience from which they hope to contribute towards the promotion of square dancing in North San Diego County. They are known as Palomar Past Presidents Groups and will be available to their association clubs in any advisory capacity. Their functions will in no way interfere with association or club activities.

January 20 marked the 20th anniversary of the Northern California Square Dancers Assn.,

celebrated with a dance at the Oakland Auditorium. Each dancer of the 105 association clubs was given an opportunity to vote for his favorite caller in the area and the ten callers receiving the most votes shared the bill on this occasion. —*Bill Gauthier*

Paul Gearhart is president of the Roving Squares, a unit of the National Square Dance Camper Assn. in Santa Clara. —*Nadine Cline*

The Shascader is the official newspaper of the Shasta Cascade Square Dancers and Callers Assn. Officers of this group are Gene Arnold, President; Bob Koning, Vice-Pres.; Norma Katzler, Secy.; Ruth Jones, Treas. and Natalie Schuler, News Editor. The association is made up of square dancers and callers belonging to clubs in Humboldt, Trinity, Shasta, Siskiyou, Tehama and Butte Counties. Their 3rd Annual Jamboree is scheduled for March 26-28.

#### Oklahoma

"Zing into Spring" say the dancers planning the 24th Annual Square Dance Festival of the Northeast Oklahoma Assn. It will be held on April 3 at the Tulsa Assembly Center. Len Smith will be guest caller and local callers will also contribute to the program. —*Bill Walls*

#### Montana

Glasgow is the locale for the 12th International Square Dance Convention on June 3-5. Carl Ruud heads the calling program. Write 12th International, Box 606, Glasgow 59230. —*Carl Hansen*

#### New Jersey

February guest callers at the Hayloft in Asbury Park will be Earl Johnston on the 13th; Glenn Cooke and Roy Keleigh on the 20th.

#### New York

The 11th Annual Twirlerama, Cupid's Capers, will be held on Valentine's Day in the High School, Guilderland Center, with club caller Red Bates and guest caller Jack Lasry. A feature will be a round dance exhibition by Mike and Nancy Hanhurst. Write Jack Enright, 2421 Rosendale Rd., Schenectady 12309. —*Harry Lamoreaux*

#### Arizona

The Yuma Square and Round Dance Assn. will hold its 21st Annual Festival on March 5 in the Pete Woodard Junior High and the Kofa

Hi Gym. Square Dance workshops will be conducted by the Wes Wessingers and round dance workshops by the Bob Smithwicks.

—*Jim Stinett*

#### Texas

March 6 is the date for the 10th Annual Conclave of the Texas State Federation, to take place in Lubbock.

The 23rd Annual Spring Square and Round Dance Festival sponsored by the Southwest Area Square Dancers Assn. will be held in El Paso on March 19-20. Jerry Haag and Billy Lewis will call; the Bill Browns will handle the round dance program. A special highlight will be an exhibition dance performed by the Sun City Twirlers, a teen-age group. Write Jim Lemons, 5133 LaTaste Ave., El Paso 79924.

Texas Camping Squares will have their State Meeting in San Antonio on March 27.

#### Ontario

The 8th Annual Forest City Square Dance Festival is scheduled for April 2-3 at Centennial Hall, London, with Garnet May and Norm Wilcox on squares; the Fred O'Connells on rounds.

—*L. G. Sanders*

Alliston Swinging Eights will have their Annual Barn Dance and Barbecue on July 17. The dance will be held in Elgin Blakeley's huge potato barn near Alliston. Regular club callers Bill and Barbara Cooper will be joined by other area callers. Write Herb Oliver, Alliston, Ont., Can. —*Arthur Grose*

#### British Columbia

Trail and District Square Dance Assn. will have their Annual Campout at Christina Lake, B.C. on July 3. Campgrounds, lake and dance facilities make this a good spot for this family-type weekend. —*Mrs. Pat Caputo*

#### New Zealand

The New Zealand Square and Round Dance Assn. was formed last October with Art Shepherd of Christchurch as President. Vice-President is Murray Brown and Secretary is June Harrison.

#### Canal Zone

Canal Kickers have been in existence since May, 1969. They have graduated one small class and are now in process of giving lessons to ten more couples. New officers of the club are Ira Wiggins, Warren Lyman, Ellen Lyman and Billie Paine. For information visitors are invited to telephone Wiggins at Coco Solo—home telephone 36-305.

### **Spain**

The 12th Annual Jamboree of the Madrid Square Dance Club was held on November 26 in the La Cita Service Club. Guest caller was Tommy Cavanagh from England.

—*Wm. McDermott*

### **Louisiana**

Dixielanders Club will have their 7th Annual Festival on March 6 at the High School Gym in Bossier City, with Johnny Creel calling.

—*Grace Hardwick*

### **Nevada**

The date for the 3rd Annual Death Valley Dance at Furnace Creek, sponsored by Square Dancers of Southern Nevada, Inc. has been changed from February 6 to February 27.

### **Alaska**

Recently the Anchorage Daily News ran a story with pictures about a special square dance event in the area. Written by a non-dancer, as most newspaper stories are, it still reflected the verve associated with the square dance activity. The occasion was the dance called by visiting Minnesotan Cal Brazier for the benefit of the Alaska Crippled Children's Treatment Center. A most successful dance, it netted \$500.00 for the benefit.—*Jimmy Carney*

### **Washington**

Bridgehoppers 8th Annual Toys for Tots dance was an outstanding holiday dance in the Rainier Council area. Price of admission was one toy per dancer, wrapped and marked as to sex and age of a child. Coordination for this event is with the Tacoma Fire Department for distribution of the gifts to needy children.

—*Don Hulin*

Hits 'n' Misses is the club for single persons in Spokane, with Mabel Russell as president.

—*Wayne Roberson*

### **Nebraska**

Melton Luttrell will be the caller for the 21st Annual Omaha Area Square Dance Festival at the National Guard Armory in Omaha on February 27. Frank and Ruth Lanning will instruct the round dances. —*Dick Hauptman*

### **Ohio**

The 3rd Annual February Fun Frolic will be held on February 28 in the afternoon and evening at Amherst Civic Center, Massillon. Reath Blickenderfer and Cecil Sayre will call the squares; the Carl Smiths and Jack Lewises will be in charge of round dancing. Reservations only for this one. Contact Frank Iverson,

3343 Easton Ave., North Canton, Ohio.

—*Willard Fisher*

### **Iowa**

March 12-13 are the dates for the 9th Iowa Square and Round Dance Convention at the Memorial Coliseum in Cedar Rapids. Write Ray Banowetz, 826 25th St., N.E., Cedar Rapids 52402.

Ken Bower will call for the Moonlighters' Sweetheart Dance on February 13 at Municipal Hall in Fredericksburg.

### **Kansas**

Hays Petticoat Poppers sponsored a Snowball Festival on Jan. 15-16 at St. Anthony Hospital Annex, with Francis Zeller calling and the Loren Detwilers cueing the rounds.

### **Wisconsin**

At the State Jamboree last November in Belgium, Wisconsin, the Historian for the Square Dance Assn. of Wisconsin asked for clothing, pictures, news items, etc., which would be of value to make a display of square dancing thru the years. He is Martin Cain, 124 Erie St., De Pere, Wisc. 54115; perhaps Wisconsinites can dig into attics and scrapbooks for pertinent contributions. New officers of the association are Bruce Busch, Chairman; Jim Pulling, Vice-Chairman; Loren Foster, Secretary; Ambrose Moussette, Treasurer and Art Grimm on Publicity.

### **Indiana**

New president of the Indiana Dancers Assn. is Howard Williams. Serving with him are Tom Mills, Vice-Pres.; Bobby Cullivan, Secy. and Ed Hankins, Treas.

The Third Annual "Dance-OFF" featuring Max Forsyth, Johnny Wykoff and Dave Jones, with the Clancy Muellers on rounds, will be held on the afternoon of February 14 at Our Lady of Grace Academy, Beech Grove, Ind.

### **Michigan**

Boots and Sandals Club sponsored a benefit for the March of Dimes on January 24 in Clio. All proceeds went to the Genesee County Chapter of the March of Dimes.

—*Elizabeth Kittle*

### **Colorado**

The Foot & Fiddle Club of Loveland will hold their 8th Annual Sweetheart Ball on Feb. 13 at the Junior High School with Bob Parish calling. Write Ray Coe, Box 514, Loveland.

Dancing is offered each Tuesday night at  
(Please turn to page 72)

# *The Caller's Cue-Card System*

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

<b>ALLEMANDE THAR</b>	<b>PASS THRU</b>
<b>BARGE THRU</b>	<b>RIGHT &amp; LEFT THRU</b>
<b>BEND THE LINE</b>	<b>RUN</b>
<b>BOX THE FLEA</b>	<b>SIDES/OUTSIDES DIVIDE</b>
<b>BOX THE GNAT</b>	<b>SLIDE THRU</b>
<b>CAST OFF 3/4 ROUND</b>	<b>SLIP THE CLUTCH</b>
<b>CENTERS IN</b>	<b>SPIN CHAIN THRU</b>
<b>CIRCULATE</b>	<b>SPIN THE TOP</b>
<b>CLOVERLEAF</b>	<b>SQUARE THRU</b>
<b>CROSSTRAIL</b>	<b>STAR</b>
<b>DIVE THRU</b>	<b>STAR PROMENADE</b>
<b>DIXIE STYLE</b>	<b>STAR THRU</b>
<b>DOUBLE PASS THRU</b>	<b>SWING THRU</b>
<b>EIGHT CHAIN THRU</b>	<b>TRADE</b>
<b>FOLD</b>	<b>TURN THRU</b>
<b>GRAND SQUARE &amp; VARIATIONS</b>	<b>WHEEL &amp; DEAL</b>
<b>LADIES CHAINS</b>	<b>WHEEL AROUND</b>
<b>OCEAN WAVE</b>	

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

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You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

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Phone (415) 682-8390



*February, 1971*

**H**EADING FOR KNOXVILLE? Then by all means plan to spend an evening dancing to the calling of Allen Tipton, one of Tennessee's truly fine callers. As a sampler of the type of calls you may expect during the evening, here's a selection Al enjoys calling. They're not all necessarily original with Al, but they do reflect the challenge and pleasure that goes into one of his dances.

From alamo style  
Corners trade  
New partners trade  
Corners trade  
Partners trade  
Turn thru  
Allemande left

Heads square thru  
Star thru  
Girls turn back  
Ends circulate  
Centers circulate  
All eight circulate  
Cast off three quarters  
Swing thru  
Boys run  
Wheel and deal  
Left allemande

Heads lead right  
Circle to a line  
Star thru  
Girls turn back  
Single file  
Circulate two spots  
Girls turn back  
Square thru three quarters  
Allemande left

Heads half square thru  
Ocean wave  
Cast off three quarters  
Centers trade  
Swing thru  
Cast off three quarters  
Men trade  
Swing thru  
Right and left thru  
Dive thru  
Pass thru  
Left allemande

Head ladies chain  
Heads pass thru  
Round one to a line  
Pass thru  
Wheel and deal  
Girls square thru three quarters  
Star thru  
Promenade don't stop  
Heads wheel around  
Right and left thru  
Slide thru  
Swing thru  
Boys trade  
Turn thru  
Left allemande

Sides lead right  
Circle to a line  
Right and left thru  
Turn a quarter more  
Couples circulate  
Wheel and deal  
Star thru  
Dixie style ocean wave  
Girls circulate  
Allemande left

Heads lead right  
Circle to a line  
Men do sa do ocean wave  
Spin the top  
Pass thru  
Separate around one  
In the middle turn thru  
Left allemande

Promenade  
Heads cast off three quarters  
Sides wheel and deal  
Double pass thru  
First go left  
Next go right  
Slide thru  
Swing thru  
Men trade  
Turn thru  
Left allemande

Heads square thru  
Right and left thru  
Full turn around  
Centers square thru  
Outsides cloverleaf  
Centers in  
Cast off three quarters  
Slide thru  
Left allemande

Heads swing thru  
 Spin the top  
 Pass thru  
 Swing thru  
 Spin the top  
 Pass thru  
 Bend the line  
 Square thru three quarters  
 Left allemande

Heads square thru  
 Right and left thru  
 Dive thru  
 Turn thru  
 Left turn thru with outside two  
 Centers square thru three quarters  
 Centers in  
 Cast off three quarters  
 Box the gnat  
 Pull by  
 Allemande left



**ALLEN  
 TIPTON**

*One of the newer breed of traveling callers, Allen, from Knoxville, Tenn., has been calling and traveling full time for almost three years. After nine years of dancing he now has six local clubs, a square dance workshop, and teaches three classes a year, with area callers helping and filling in for him when he is on tour. Clubs, festivals and institutes from East Coast to West Coast have become familiar with his calling style and during the summer months he is staff caller for square dance vacation weeks at Fun Valley Resort in Colorado as well as Fontana Village in North Carolina. He has been recording on the MacGregor label for the past three years. Allen and his wife Joann have two sons and a daughter. They agree with all of those enthusiastic square dancers who feel that square dancing could never be called just a hobby but is truly "friendship and fellowship set to music."*

Four ladies chain  
 Sides square thru  
 Spin chain thru  
 Men run  
 Couples circulate (double)  
 Bend the line  
 Right and left thru  
 Pass thru  
 Partner trade  
 And a quarter more  
 Turn thru  
 Allemande left

Sides half square thru  
 Circle to a line  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Cloverleaf  
 Substitute  
 Centers pass thru  
 Slide thru  
 Pass thru  
 Partners trade  
 Barge thru  
 Left allemande

**SINGING CALL\***

**CLOSE ALL THE HONKY TONKS**

By Red Bates, Hampden, Massachusetts  
 Record: Jay-Bar-Kay # 116, Flip Instrumental  
 with Red Bates  
 OPENER, MIDDLE BREAK, ENDING  
 Allemande left your corner  
 Turn your partner by the right  
 Men star left go once around tonight  
 Home you go and do sa do corner star thru  
 Join eight hands and  
 Circle to the left around you do  
 Allemande your corner  
 Walk by one you know  
 Swing the next girl round and round  
 Then you promeno  
 Close all the honky tonks  
 Lock all the doors  
 Don't let the one I love come here anymore  
 FIGURE:  
 One and three go up and back  
 Do a full square thru  
 Four hands around  
 Swing thru the outside two  
 Girls circulate swing thru again  
 Boys circulate  
 Right and left thru my friend  
 Dive thru pass thru  
 Swing the corner there  
 Allemande left new corner

**SPECIAL WORKSHOP EDITORS**

Joy Cramlet . . . . . Coordinator  
 Bob Page . . . . . Square Dance Editor  
 Ken Collins . . . . . Final Checkoff

Promenade the square  
Close all the honky tonks  
Throw away the key  
Maybe the one I love  
Will come back to me

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.

### ARKIE WHEEL AND DEAL

By Hayes Herschler, Colmar, Pennsylvania

One and three cross trail thru  
Go around two make a line of four  
Pass thru wheel and deal  
Double pass thru first left  
Second go right  
Make lines of four bend the line  
Pass thru wheel and deal  
Double pass thru first left  
Second go right  
Make lines of four bend the line  
Just the ends slide thru  
Allemande left

Here are six different figures sent in by  
Ed Fraidenburg, Midland, Michigan

Head ladies turn thru and  
With partner slide thru  
Wheel and deal  
Pass thru  
Two ladies turn thru and  
With partner slide thru  
Wheel and deal then cross trail  
Left allemande

Heads cross trail and  
Hook on the ends  
Cast off three quarters  
Centers fold double pass thru  
Centers in  
Cast off three quarters  
Centers star thru and cross trail  
Hook on the ends  
Cast off three quarters  
Centers fold  
New centers square thru three quarters  
Left allemande

Head men turn thru and  
With partner slide thru  
Wheel and deal pass thru  
Circle four to a line  
Men turn thru and  
With partner slide thru  
Men circulate girls turn back  
Left allemande

Head ladies chain  
Head men turn thru and  
With partner slide thru  
Wheel and deal  
Square thru three quarters  
Left allemande

Head ladies chain  
Heads cross trail and  
Hook on the ends  
Cast off three quarters  
Ends fold peel off pass thru  
Wheel and deal  
Centers pass thru  
Centers in  
Cast off three quarters  
Ends fold  
Left allemande

Heads square thru  
Centers in  
Cast off three quarters  
Ends fold double pass thru  
Centers in  
Cast off three quarters  
Pass thru wheel and deal  
Centers square thru three quarters  
Centers in  
Cast off three quarters  
Ends fold double pass thru  
Centers in  
Cast off three quarters  
Pass thru wheel and deal  
Centers square thru three quarters  
Left allemande

### SINGING CALL\*

#### LOOKING OUT MY BACK DOOR

By John Shallow, Diamond Bar, California

Record: Windsor # 4956, Flip Instrumental  
with John Shallow

OPENER, MIDDLE BREAK, ENDING

Allemande left with the corner girl  
Come on back and do a do sa do  
Full around you go  
Gents star left inside the ring  
Once around inside that track  
Box the gnat when you get back  
Four little ladies promenade  
Go once inside that ring  
Go home and swing the lady round and  
You go left allemande  
Come on back a do sa do and  
Then you promenade  
Imagination sets in pretty soon I'm singing  
Do do do looking out my back door

FIGURE:

Head couples star thru  
Pass thru and circle four  
Head gents break make a line go up and back  
Star thru  
Do a do sa do all the way around you go  
Swing thru  
Girls circulate and turn thru  
Allemande left with the corner  
Come back do a do sa do  
Go back swing the corner girl  
And then you promenade  
Imagination sets in pretty soon I'm singing  
Do do do looking out my back door

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.

# ROUND DANCES

## FOR YOU — Hi-Hat 881

**Choreographers:** Alf and Elisabeth Evans

**Comment:** Good music and a routine that should not be difficult for those with some waltz experience. Eight of the thirty two measures are repeated.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

### DANCE

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Waltz Balance, 2, 3; (Wrap) Side, Behind, Side both facing WALL;

5-8  $\frac{3}{4}$  R Wheel, 2, 3 end facing LOD; (Unwrap) Fwd,  $\frac{1}{4}$  R Turn end facing WALL, Close in BUTTERFLY; Side, —, Close; Side, —, Close;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

17-20 Fwd, Side, Hook/Rise; Thru, Side, Close; Thru, Side, Close; Side, Touch, —;

21-24 Dip Bwd, —, —; Manuv end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;

25-28 Twinkle, 2, 3 end in BANJO M DIAG LOD and COH; Fwd, Side, Close; Twinkle Bwd, 2, 3; Back, Side, Close end in CLOSED M facing LOD;

29-32 Dip Back, —, —;  $\frac{1}{4}$  R Turn M facing WALL, Side, Close; Side, Cross, Side; Cross, Side, Close end in BUTTERFLY.

SEQUENCE: Dance goes thru twice Step Apart and ACK.

## JUST A LITTLE LOVIN' — Hi-Hat 881

**Choreographers:** Merl and Delia Olds

**Comment:** Lively big band music with a Dixie-land flavor and a very easy two-step routine with half the measures repeated.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Touch, —; Together to BANJO M facing LOD, —, Touch, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step end in SIDECAR M facing RLOD; Fwd Two-Step; Fwd Two-Step;

5-8 Fwd, Close, Back, —; Back, Side, Thru to face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Thru end in CLOSED, —; Pivot, —, 2 end in BANJO M 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 Side, Close, Apart, Kick; Change Sides, 2, 3, Touch end in BUTTERFLY M facing COH; Side, Close, Apart, Kick; Change Sides, 2, 3, Touch end in BUTTERFLY M facing WALL;

21-24 Side, Close, Side, Touch end in LOOSE-CLOSED; Side, Close, Thru end in CLOSED, —; Turn Two-Step; Turn Two-Step end M facing WALL in BUTTERFLY;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to blend to BANJO M facing LOD.

SEQUENCE: Dance goes thru twice blend to BUTTERFLY M facing WALL for Ending.

Ending:

1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, —.

## OH MIXER — Blue Star 1881

**Choreographers:** Ray and Marge Stouffer

**Comment:** Good music and a sixteen measure two-step mixer with a partner change at measure eleven. Routine goes thru five times.

### INTRODUCTION

SEMI-CLOSED Wait 7 beats;

### DANCE

1-4 SEMI-CLOSED Walk, 2,  $\frac{1}{2}$  Turn, Heel; Walk, 2,  $\frac{1}{4}$  Turn end facing WALL and in CLOSED, Heel; Balance Fwd, —, Balance Back, —; Solo Turn Away, —, Together to SEMI-CLOSED facing LOD, —;

5-8 Repeat action meas 1-4 except to end in R HAND STAR M facing WALL:

9-12 Star Right, 2, 3, Brush; On Arnd, 2, 3, Brush; (Star Left, 2, 3, Brush;) M Fwd Star Left, 2, 3, Brush On Arnd, 2, 3, Brush end in LOOSE-CLOSED M facing WALL;

13-16 Side, Behind, Side, Swing; Side, Behind, Side, Swing; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED;

SEQUENCE: Dance goes thru five times last time end in CLOSED for Ending.

Ending:

1-2 Turn Two-Step/Turn Two-Step; Twirl and Bow.

## LOVER'S SONG — Blue Star 1881

**Choreographers:** Daryl and Yvonne Clendenin

**Comment:** Music is well played and a standard thirty two measure easy two-step. Eight measures repeat.

### 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 in LOOSE-CLOSED M facing WALL; Side, Close, Cross, —; Side, Close, Cross to CLOSED, —;

5-8 Turn Two-Step; Turn Two-Step end M Facing WALL; (Twirl) Side, —, Behind, — end in SEMI-CLOSED; Walk Fwd, —, 2, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end LOOSE-CLOSED M facing WALL:

*(Please turn to page 45)*

# SQUARE DANCERS

# GUIDE

1971

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**(LOVERS SONG, continued from page 36)**

**PART B**

- 17-20 Side, Behind, Side, Behind end in SEMI-CLOSED; Walk Fwd, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd, —;  
21-24 (W XIF) Change Sides Two-Step end in LEFT OPEN facing LOD; Fwd Two-Step; Change Sides Two-Step end in OPEN facing LOD; Fwd Two-Step end in LOOSE-CLOSED M facing WALL;  
25-28 Side, —, Behind, —; Side, Front, Side, Behind end in SEMI-CLOSED; Walk Fwd, —, 2, —; Fwd, Close, Back, —;  
29-32 Back, Close, Fwd end in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2, — end in SEMI-CLOSED;

SEQUENCE: A — B — A — B — Tag.

Tag:

- 1-4 Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M facing WALL; Side, —, Behind, —; Apart, —, Point, —.

**MAKES NO DIFFERENCE — Grenn 14140**

**Choreographers:** Bill and Irene Morrison

**Comment:** Excellent music and a contemporary dance routine for the experienced dancer.

**INTRODUCTION**

- 1-4 LOOSE CLOSED M facing WALL Wait; Wait; Side, Behind, Side/Close, Side; Side, Behind, Side end REV SEMI-CLOSED, —;

**PART A**

- 1-4 Draw, Touch, Thru to CLOSED M facing WALL, —; Side, Close, 1/2 Pivot end M facing COH, —; Side, Close, Back, —; Back, Close, Fwd/Lock, Fwd;  
5-8 Fwd, —, Side, Close; Thru, —, Side, Close; Thru, —, 1/2 Pivot end M facing WALL, —; Lunge Swd, —, Recov, —;  
9-12 Repeat action meas 1-4;  
13-16 Repeat action meas 5-8 except to end with Touch in CLOSED M facing WALL

**PART B**

- 17-20 Side/Step, Step, 1/4 R Turn end facing RLOD/Step, Step; Side, Behind, Side, Touch; Side/Step, Step to SEMI-CLOSED, Rock Back, Recov to CLOSED, Turn Two-Step/Turn Two-Step end M facing WALL;  
21-24 Side, Behind, Side, Front end in BANJO M facing LOD; Fwd, Close, Back, —; (Back, Close, Thru, —) Back, Close, Fwd to CLOSED M facing WALL, —; Lunge, —, Recov to REV SEMI-CLOSED, —;

SEQUENCE: A — A — B — A — A — B —

A — Ending

Ending:

- 1-4 Cross, Rock, Recov end in SEMI-CLOSED facing LOD, —; Thru, —, Side to CLOSED, Close M facing WALL; Pivot, —, 2, — end M facing WALL; Lunge, —, Recov, —;

- 5-8 Cross, Rock, Recov end in SEMI-CLOSED facing LOD, —; Thru, —, Side to CLOSED, Close; Pivot, —, 2, —; Side, Close, Apart, Point.

**HUM A WALTZ — Grenn 14140**

**Choreographers:** Joe and Es Turner

**Comment:** Big band waltz music and a good routine for those with waltz experience. Routine is thirty two measures long with the first seven repeated.

**INTRODUCTION**

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

**DANCE**

- 1-4 Fwd, Touch, —; Fwd/1/4 R Turn end facing WALL, Touch, —; Side, Behind, Side; Step Thru, Flare to SIDECAR M facing RLOD, —;  
5-8 Fwd Waltz twd RLOD; Step, Touch end in CLOSED, —; (R) Waltz Turn end M facing LOD; (Twirl) Fwd Waltz end in CLOSED;  
9-12 Repeat action meas 1-4;  
13-16 Fwd Waltz twd RLOD; Step, Touch end in CLOSED, —; (R) Waltz Turn; (R) Waltz Turn end M facing WALL in BUTTERFLY;  
17-20 Step (Bk to Bk), Touch, —; Fwd/L Turn end in LEFT OPEN facing RLOD, Touch, —; Fwd Waltz; Waltz, 2, 3 end in CLOSED M facing WALL;  
21-24 Balance Back, —, —; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn end facing LOD; (Twirl) Fwd Waltz, 2, 3 end in OPEN;  
25-28 Fwd Waltz; (1/2 L Solo Waltz) Fwd Waltz; (1/2 L Solo Waltz) 1/2 L Solo Waltz end facing RLOD; (Fwd Waltz) Bwd Waltz end in CLOSED;  
29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;  
SEQUENCE: Dance goes thru twice. End with Twirl Bow and Courtsy.

**HANG LOOSE — MacGregor 5015**

**Choreographers:** Lou and Darlene Fair

**Comment:** Lively music and an interesting routine for those with round dance club experience. Dance has two parts with Part A having sixteen measures and used four times and Part B having twenty four and used twice.

**INTRODUCTION**

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to Face M's L and W's R hand joined, —, Touch;

**PART A**

- 1-4 Side, —, Back, —; Side, —, Thru, —; Side, —, Back, —; Side, —, Thru to CLOSED M facing WALL, —;  
5-8 Balance Side Two-Step; Apart Two-Step; TAMARA Together Two-Step; Around Two-Step end M on Outside facing RLOD in OPEN;

- 9-12 Step Fwd, —, Point Fwd, —; Step Back, —, Touch Bwd to SEMI-CLOSED, —; Fwd Two-Step; Fwd Two-Step end CLOSED M facing COH;  
 13-16 Repeat action meas 5-8 M will now be back on Inside:

**PART B**

- 1-4 Slide, Close, Slide, —; Slide, Close, Slide, —; Strut, —, 2, —; 3, —, Kick, —;  
 5-8 Strut Back, —, 2, —; 3, —, Kick, —; Slide, Close, Slide, —; Slide, Close, Slide, —;  
 9-12 Change Side, —, 2, —; 3, —, Face BUTTERFLY, —; Slide, Close, Slide, —; Slide, Close, Slide, —;  
 13-16 Strut, —, 2, —; 3, —, Kick, —; Strut Back, —, 2, —; 3, —, Kick, —;  
 17-20 Slide, Close, Slide, —; Slide, Close, Slide, —; Change Sides, —, 2, —; 3, —, Face CLOSED, —;  
 21-24 Turn Two-Step; Turn Two-Step; (Twirl) Walk, —, 2, —; 3, —, Face, —;

SEQUENCE: A — A end in BUTTERFLY — B — A — A end in BUTTERFLY — B and ending.

Ending:

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

**TRADEWIND — MacGregor 5015**

Choreographers: Roy and Phyllis Stier

Comment: Good danceable music to the tune "Little Brown Gal." A novelty routine for the experienced dancer. Eight of the thirty two measures are repeated.

**INTRODUCTION**

- 1-4 BUTTERFLY M facing WALL Wait; Wait; Apart, —, Touch, —; Together, —, Touch, —;

**PART A**

- 1-4 Rock Side, —, Recov, —; (Limp) XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF to OPEN facing LOD, —;  
 5-8 Fwd, Close, Back, —; (Turn to BANJO) Back, Close, 1/4 R Turn face WALL in BANJO, —; Banjo Wheel, 2, 3, —; On Arnd, 4, 5, 6 end in BUTTERFLY M facing WALL;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

**PART B**

- 17-20 Fwd Two-Step; Walk, —, 2, —; Fwd, Close, Manuv end facing RLOD in CLOSED, —; Pivot, —, 2 end facing LOD, —;  
 21-24 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;  
 25-28 Side, Close, Cross end in SIDECAR, —; Fwd, —, Lock, —; Side, Close, Cross end in BANJO, —; Fwd, —, Lock, —;  
 29-32 Fwd, Close, Back, —; Back, —, 2, —; (Side, Close/1/4 R Turn, Cross, —;) Back, Close, Fwd/Manuv end in CLOSED

facing RLOD, —; Pivot, —, 2 end BUTTERFLY M facing WALL, —;  
 SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

- 1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, —.

**BET THEY DON'T**

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back in time  
 Pass on thru and  
 Bend the line (2 persons)  
 Star thru you're doin' fine  
 Cross trail thru  
 Left allemande  
 Partner right  
 Right and left grand

**1/8 DIAGONAL STIR**

By Bill Armstrong, Los Angeles, California

Head gents and the corner girl  
 Go up to the middle and back  
 Star thru circle up four  
 Head men break line of four  
 Side men and the corner girl  
 Go into the middle and back  
 Star thru circle up four  
 Side men break line of four  
 Just the ends star thru  
 The other two ladies chain  
 Chain right back and turn her there  
 The buckets stirred one eighth around  
 So find a place and settle down

**SINGING CALL\***

**BABY PLEASE COME HOME**

By Bob Wickers, Manchester, Missouri

Record: Hi-Hat # 399, Flip Instrumental with Bob Wickers

OPENER, MIDDLE BREAK  
 Four ladies promenade the ring  
 Get home and swing everybody swing  
 Join hands and  
 Circle to the left around you go  
 Allemande that corner  
 Weave the ring you know  
 In and out around that old set  
 Do sa do around promenade your pet  
 Every hour of the day  
 You're gonna hear me say  
 Baby won't you please come home  
 FIGURE:  
 The heads square thru four hands  
 Do sa do your corner once around my friend  
 Swing thru and then boys trade for me  
 Box the gnat  
 Go right and left thru you see  
 Dive thru square thru three quarters  
 Swing the corner lady promenade the town  
 Every hour in the day  
 You're gonna hear me say  
 Baby won't you please come home  
 SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides.

### DOUBLE CIRCULATE

By Chuck Keist, Pinole, California

Four ladies chain  
Square thru do sa do  
Ocean wave rock forward and back  
Double circulate  
Partner trade  
Circulate once men run  
Left allemande

### HALF AND HALF

By Gene Pearson, Groves, Texas

Heads half square thru  
Star thru  
Right and left thru (right hand lady in sequence)  
Just the ends star thru  
Center two half square thru  
Split two go round one  
Make a line of four\*  
Two ladies half sashay  
Two men half sashay  
Couple in middle half sashay  
Everybody half sashay  
Everybody left allemande  
\*or  
Ends star thru  
Center two square thru  
Right and left thru  
Dive thru pass thru  
Left allemande

### WATCH IT

By Ken Collins, Westlake Village, California

Four ladies chain  
Head ladies chain right  
Heads star thru swing thru  
Spin the top pass thru  
Sides right and left thru  
Same ladies star right across  
Everybody left allemande

Here are two busy dances from  
H. Orlo Hoadley, Rochester, New York

### BUSY CENTERS

Heads lead right  
Circle to a line  
Four go up and back  
Pass thru  
Centers fold  
Centers U turn back  
Centers pass thru  
Centers in centers run  
Centers slide thru  
Left allemande

### WHO'S THE END

Four ladies chain  
Heads lead right  
Circle to a line  
Fours go up and back  
Pass thru bend the line  
Pass thru ends run  
Ends cross run  
Ends star thru  
Left allemande

### WITH A CROSS TRAIL #1

By Bruce Welsh, New Orleans, Louisiana

Heads cross trail  
Go around one  
Line of four cross trail  
Skip one girl  
Allemande left

### IT'S DIFFERENT

By Bill Barton, Cornish Flats, New Hampshire

Join eight hands and circle left  
Reverse and trail single file  
Men move up put the arm around  
Star promenade  
One and three  
Spread the star way out wide  
Frontier whirl arch over the sides  
On to the next and opposite swing  
Face that couple and circle up four  
Side gents break and circle up eight  
Reverse and trail single file  
Men move up put the arm around  
Star promenade  
Two and four spread the star  
That's what I said  
Frontier whirl arch over the heads  
On to the next and opposites swing  
Face that couple and circle up four  
Head gents break and circle up eight  
Left allemande

### SINGING CALL\*

### MISTER SANDMAN

By Chuck Bryant, San Antonio, Texas

Record: Mustang # 126, Flip Instrumental  
with Chuck Bryant

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain  
You turn the lady there  
Rollaway and circle to the left  
Go walking round the ring  
Four ladies rollaway  
Circle to the left while you're that way  
Left allemande with the corner  
Then weave around the ring  
Mister Sandman I'm all alone  
Do the do sa do then  
Promenade the lady home  
Please turn on your magic beam  
Mister Sandman bring me a dream  
FIGURE:  
Heads promenade halfway round the ring  
Go down the middle and pass thru  
And cloverleaf and then  
Sides star thru  
Pass thru and cloverleaf  
Heads square thru three quarters  
Left allemande with the corner  
Then do the do sa do  
Swing the corner lady and  
Promenade them you know  
Please turn on your magic beam  
Mister Sandman bring me a dream  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.

## SPIN CHAIN THRU #2

By Esther Bothwell, Surrey, B.C., Canada

Four ladies chain  
Head ladies chain  
Heads right and left thru  
Star thru pass thru  
Right and left thru  
Swing thru  
Spin chain thru  
Right and left thru  
Dive thru  
Square thru three quarters  
Allemande left

*One of the first features in SQUARE DANCING to be referred to by many caller-readers is the monthly "On the Record". This section reflects the combined efforts of a team who write up and check each new release. The same person does the comments and the Ratings each issue so that, whether you agree with his findings or not, there is a consistency in the analysis upon which you may depend—*  
Editor



### SINGING CALLS

#### AM I THAT EASY TO FORGET — Mustang 127

Key: C                      Tempo: 127                      Range: HC  
Caller: Chuck Bryant                      LC

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half way — sides right and left thru — square thru four hands — do sa do corner — spin chain thru — girls circulate — girls turn back — promenade.

**Comment:** An interesting novelty number that offers a change in pace. Dance patterns are contemporary.                      Rating: ☆☆☆+

#### ONE MORE TIME WITH FEELING — Square Tunes 127

Key: F                      Tempo: 125                      Range: HC  
Caller: Jack Livingston                      LA

**Synopsis:** (Break) Circle — allemande — forward two — turn back one — box the gnat — do sa do — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — spin chain thru — eight circulate — boys trade —

boys run — wheel and deal — pass thru — swing — promenade.

**Comment:** Well played music to a good country tune. Dance patterns are fast moving and close timed.                      Rating: ☆☆☆

#### RALLY ROUND — Top 25220

Key: G                      Tempo: 128                      Range: HC  
Caller: Ed Fraidenburg                      LC

**Synopsis:** (Break) Allemande alamo style — swing thru — swing thru — turn thru — allemande — weave — do sa do — promenade (Figure) Heads (sides) lead right circle to a line — right and left thru — star thru — right and left thru — square thru three quarters — allemande — pass one — swing — promenade.

**Comment:** A lively instrumental and a good tune. Dance patterns are fast moving and close timed. A more advanced figure is also offered.                      Rating: ☆☆☆+

#### SAD AND LONELY — Kalox 1111

Key: C                      Tempo: 122                      Range: HC  
Caller: John Saunders                      LC

**Synopsis:** (Break) Circle — do sa do corner — partner left — men star right — allemande — do sa do — promenade (Figure) Heads (sides) square thru — with sides right hand star — heads (sides) star left in middle — same two swing thru — spin the top — slide thru — swing — promenade.

**Comment:** A smooth instrumental at a rather slow tempo. Dance is fast moving but smooth.                      Rating: ☆☆☆

#### SOMEBODY LOVES YOU — Jay-Bar-Kay 115

Key: C                      Tempo: 128                      Range: HB  
Caller: John Hendron                      LC

**Synopsis:** (Break) Allemande — walk by partner — right hand round right hand lady — left hand round partner — corner by right — wrong way thar — men back up — shoot star — left allemande — walk by own — swing the next girl — promenade her home (Figure) Head two right and left thru — star thru — pass thru — do sa do — square thru — partner trade — star thru — dive thru — square thru three quarters — left allemande — walk by one — promenade.

**Comment:** An old standard tune and a well played instrumental. Dance pattern is very active and the call is wordy but well metered.                      Rating: ☆☆☆

#### SUNSHINE BLUES — Square Tunes 128

Key: E                      Tempo: 126                      Range: HA  
Caller: Danny Robinson                      LB

**Synopsis:** (Break) Circle — allemande — weave — do sa do — men star left — swing — promenade (Figure) Head (side) ladies turn thru — star thru — Frontier whirl — wheel and deal — square thru three quarters — slide thru — star thru — swing thru — turn thru — swing corner — promenade.

*(Please turn to page 56)*



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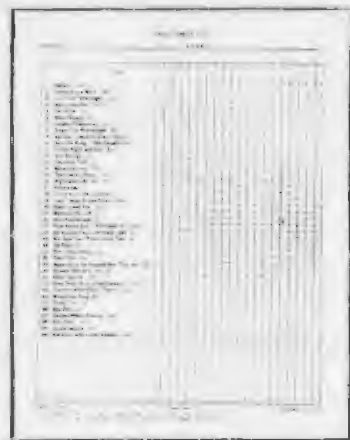
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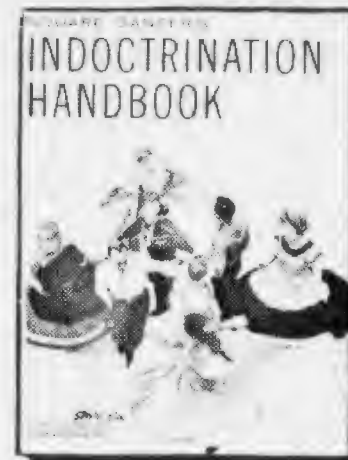
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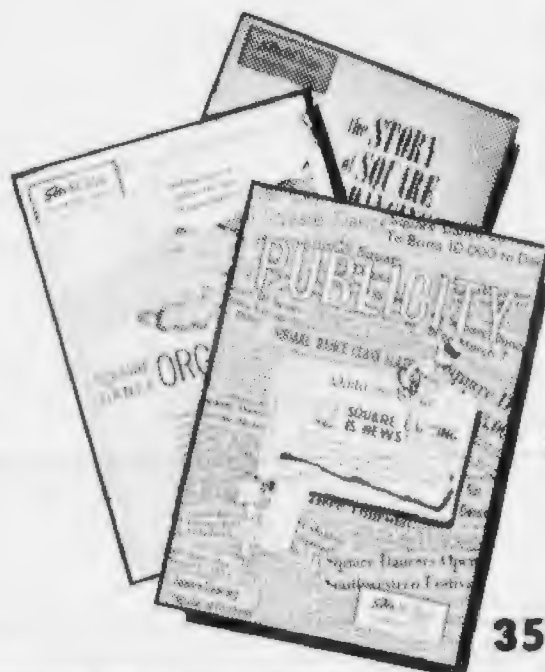
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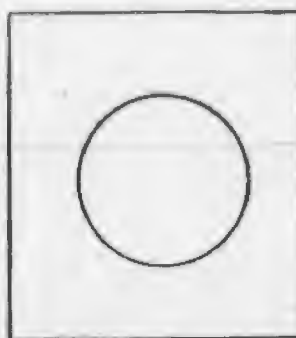
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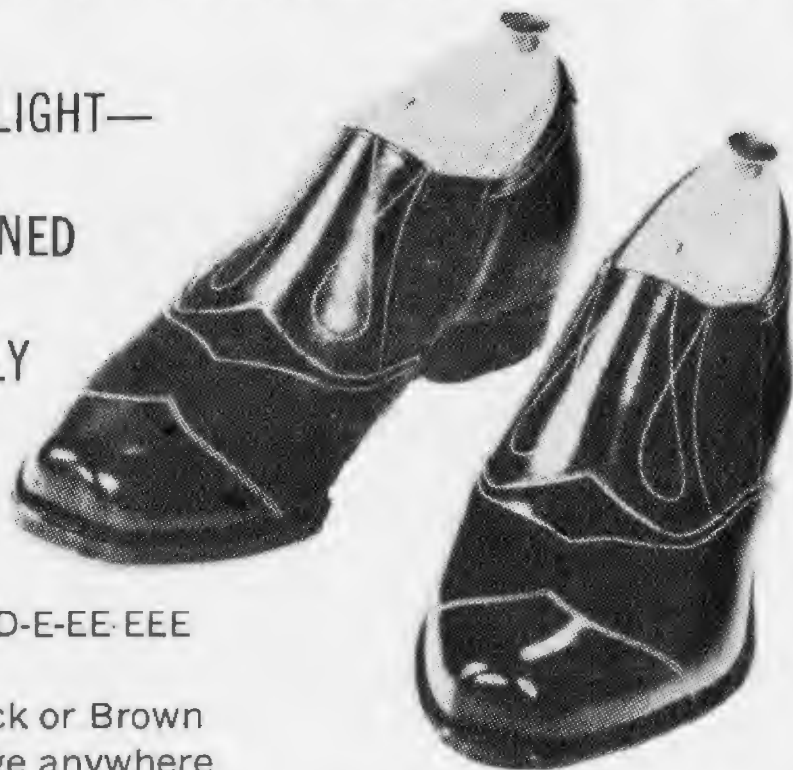
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## CALLER of the MONTH



*Johnny Creel — Metairie, La.*

**F**IFTEEN YEARS AGO THE godparents of Johnny Creel's handicapped son, his mother-in-law and his doctor suggested that Johnny and his wife Janie get out for some much-needed recreation. The children of the godparents were learning to square dance so the godparents bought some records and invited the Creels to their home to square dance to the records.

"How we ever learned without an instructor, I'll never know," says Johnny, "but we did."

They asked around about square dance groups and found Swing N Turn which they promptly joined. Later Johnny helped organize the Dip N Dive Club and, because someone was needed to teach new dancers, Johnny was pressed into service.

One of the club members decided Johnny should be a caller so he booked him at one of the clubs for \$15.00 and then told Johnny about it. He had three weeks to prepare a program and no experience at all, since he used only records with calls to teach by. This all happened in October, 1959. A year later he cut his first record; six months after that he called his first out-of-town dance in Florida.

Johnny has served as President of the New Orleans Callers Assn. and two years in that capacity with a local club. He is a member of the board of the Deep Dixie Square Dance Assn. which is sponsoring the 1971 National Square Dance Convention in New Orleans. He and Janie are Vice Chairmen of Contras for the Convention.

Johnny has been on staff at several institutes, has taught for the YMCA and several clubs, called on T.V. with a half hour weekly local show. He has also done volunteer calling for the blind, a most rewarding experience.

He has made many records on Lore label.

Janie and Johnny have three children, two of whom square dance, and Johnny works full time for the New Orleans Public Belt Railroad.



**SPOTLIGHT  
A  
DANCER**  
*Al and Pat Goelzer  
— Puyallup, Wash.*

**P**OSSESSED OF ACTIVE IMAGINATION as well as solid dedication to square dancing, Al and Pat Goelzer are in the spotlight this month. They are best known outside the State of Washington for their presentation of the pageant, "Odyssey of Square Dancing", for both the 1967 Washington State Festival and the 18th National Square Dance Convention in Seattle in 1969.

The imaginative part was evidenced when they were the couple behind the giveaway of the minute Washington State pine trees at the 17th National Convention in Omaha in 1968, as a means to publicize the Seattle Convention.

Within their home state, the Goelzers are noted for many services during the 14 years they have been square dancing. On the local level they have been Presidents and Vice-Presidents for two clubs; delegates to their State Council for eight years. They were club reporters, too. They acted as Chairmen for the Annual Sweetheart Ball, for an annual New Year's Eve Ball and for a Campout and Fishing excursion.

In the Rainier Council, they were Presidents; on the nominating committee to elect state officials for two years; were State Round Dance Chairmen from their Council. They were Chairmen of the above-mentioned pageant; promotion Chairmen for Square Dance Week in Puyallup; Registration Chairman for the Far Western Convention; did stints as Parliamentarians.

For the Washington State Federation Pat was Secretary; the two worked as Historians

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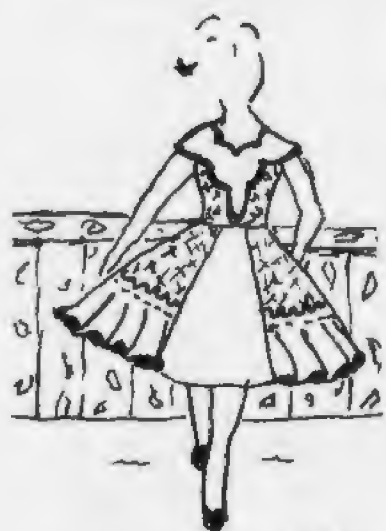
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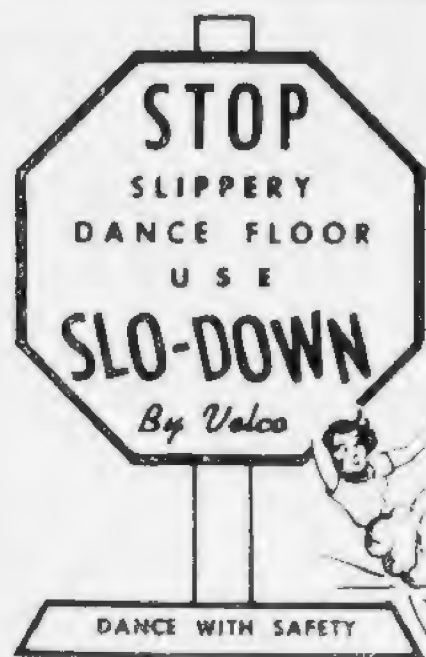
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Feb. 6—7th Ann. Virginia Jamboree, Skating Rink, Purcellville, Va.

Feb. 12-14—14th Ann. Valley Associated Squar-Rama, Fresno, Calif.

Feb. 13—8th Ann. Foot & Fiddle Club Sweet-heart Ball, Junior H.S., Loveland, Colo.

Feb. 13—Moonlighters' Sweetheart Dance, Municipal Hall, Fredericksburg, Ia.

Feb. 14—Lima Callers Assn. Valentine Ball, Lima, Ohio

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3 Hot Springs, Ark.	17 Hot Springs, Ark.	21 Hot Springs, Ark.	26 Hot Springs, Ark.
5 Nashville, Tenn.	20 Boonville, Ind.	24 Little Rock, Ark.	29 Little Rock, Ark.
6 Lepanto, Ark.	24 Hot Springs, Ark.	28 Hot Springs, Ark.	Work Shop 2-4 p.m.
10 Hot Springs, Ark.	27 Des Moines, Iowa	30 Fairfield, Conn.	Dance 8-11 p.m.
13 Biloxi, Miss.	28 Omaha, Neb.		
17 Hot Springs, Ark.		<b>MAY</b>	<b>JUNE</b>
19 St. Cloud, Fla.	2 Kettering, Ohio	7 Espyville, St. PA.	5 Colo. Sprgs, Colo.
20 Bellwood, Ill.	3 New Albany, Ind.	8 Alexandria, Ind.	8 Gillete, Wyoming
24 Hot Springs, Ark.	4 Kent, Ohio	11 Midland, Mich.	15 Vancouver, B.C., Canada
27 Little Rock, Ark.	10 Jamesville, N.Y.	14 Battle Creek, Mich.	16 Seattle, Wash.
<b>MARCH</b>	14 Clinton, N.Y.	15 Muskegon, Mich.	18 Trail, B.C., Canada
3 Hot Springs, Ark.	15 Waterville, Maine	16 Clinic and Work Shop	19 Penticton, B.C., Canada
6 Independence, Mo.	16-17 Bay Path Barn	Caller Asso. —	24-25-26 20th Nat. Sq. Dance
10 Hot Springs, Ark.	Boylston, Mass.	Battle Creek, Mich.	Convention — New Orleans, La.
		19 Hot Springs, Ark.	30 Hot Springs, Ark.

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Cal will be touring the first part of August in Iowa, South & North Dakota, Minn., Manitoba, Canada. Last part of August in Nebraska, Kan., Colo., and New Mexico. October — Nevada, Calif., and Arizona.

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erama, H.S., Guilderland Center, N.Y.  
Feb. 14—3rd Annual "Dance-OFF", Our Lady  
of Grace Acad., Beech Grove, Ind.  
Feb. 21—3rd Ann. Mardi Gras S/Dance, Ho-  
tel Morgan Ballroom, Morgantown, W. Va.  
Feb. 26-27—18th Ann. Azalea Trail S/D Fes-  
tival, Mobile, Alabama  
Feb. 26-27—15th Ann. Carolina Capers, Na-  
tional Guard Armory, Columbia, S.C.  
Feb. 26-27—Y Thunderbird Mardi Gras Fes-  
tival, Wagner Hall, Charlotte, N.C.

Feb. 27—3rd Annual Death Valley Dance,  
Furnace Creek, Death Valley, California  
Feb. 27—21st Ann. Omaha Area S/D Festival,  
National Guard Armory, Omaha, Neb.  
Feb. 28—3rd Ann. February-Fun-Frolic, Am-  
herst Civic Center, Massillon, Ohio  
Mar. 5-6—10th Ann. Conclave of Texas State  
Fed., KoKo Palace and Fair Park Colis.,  
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Mar. 6—4th Ann. "Dance Your Cares Away" R/D Fest., Veterans Hall, Royer Park, Roseville, Calif.

Mar. 12-13—9th Iowa S/ & R/D Convention, Memorial Colis., Cedar Rapids, Iowa

Mar. 12-14—7th Ann. Spring Potawatomi Pow-Wow, The Inn, Pokagen Park near Angola, Ind.

Mar. 13—5th Ann. ORA Spring Swing, Bell Audit., Augusta, Ga.

Mar. 19-20—23rd S.W. Area S/D Assn. Ann. Spring Fest., El Paso, Texas

Mar. 20—Grand Promenaders Spring Festival, John Wayland Interm. School, Bridgewater, Va.

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(RECORDS, continued from page 48)

**Comment:** A novelty number that will take some practice to fit the lyrics to the music. The dance patterns are quite interesting and active. Rating: ☆☆

### LOOKING OUT MY BACK DOOR — Windsor 4956\*

**Key:** E Flat and F **Tempo:** 130 **Range:** HD LB  
**Caller:** John Shallow  
**Synopsis:** Complete call printed in Workshop.  
**Comment:** A lively instrumental and a good country tune. Dance patterns are active and close timed. Rating: ☆☆☆+

### SNOW BIRD — Jay-Bar-Kay 117

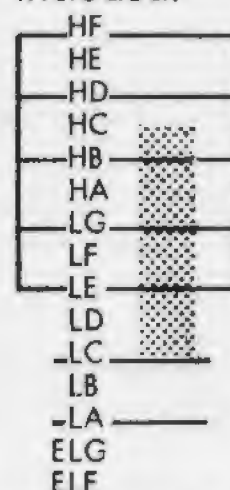
**Key:** C **Tempo:** 125 **Range:** HC LG  
**Caller:** Ken Anderson  
**Synopsis:** (Break) Circle left — allemande left corner — grand right and left — do sa do partner — men star right — allemande left — come back one — do sa do — promenade (Figure) Head (side) two couple square thru four hands — do sa do — swing thru — boys trade — star thru — Frontier whirl — square thru three hands — corner swing — allemande left — come back one — promenade.  
**Comment:** One of several dances to this tune and this instrumental is well played and the dance smooth and standard. Rating: ☆☆☆+

### OH LONESOME ME — Hi-Hat 398

**Key:** E Flat **Tempo:** 126 **Range:** HB LB  
**Caller:** Dick Houlton  
**Synopsis:** (Break) Four ladies chain across — four ladies chain three quarters — sides face

## 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.



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.



— grand square — left allemande — grand right and left — do sa do partner — promenade (Figure) One and three (two and four) lead right — circle — head men break — make a line — forward up and back — pass thru — wheel and deal — substitute — fan thru — partner trade — square thru — go three quarters round — swing corner — left allemande — promenade.

**Comment:** An updated instrumental and routine to an old time popular tune. Rating: ☆☆☆+

**TRAVEL ON — MacGregor 2082**

**Key:** F and G **Tempo:** 127 **Range:** HC  
**Caller:** Kenny McNabb **LC**

**Synopsis:** (Break) Side (head) ladies chain — sides (heads) promenade three quarters — heads (sides) right and left thru — substitute — pass thru — swing — allemande — pass one — swing — promenade (Figure) Heads (sides) promenade half way — lead right right and left thru — circle four — side men break to a line — swing thru — spin the top — pass thru — swing — allemande — promenade.

**Comment:** One of two records to this same old standard. Instrumentals are equal quality so check the dance patterns and make your choice. This one does have a key change. Rating: ☆☆☆+

**SANTA CLAUS IS COMING TO TOWN —**

**Jay-Bar-Kay 119**

**Key:** B Flat **Tempo:** 126 **Range:** HD  
**Caller:** Dick Jones **LB**

**Synopsis:** (Break) Join hands circle left — reverse single file — girls step out backtrack — meet partner — box the gnat — pull by — left allemande — weave — promenade (Figure)

**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-January.

**SINGING CALLS**

Snow Bird	Hi-Hat 397
Snow Bird	Jay-Bar-Kay 117
Travel On	Grenn 12122
Rally Round	Top 25220
Mississippi	Wagon Wheel 603

**ROUND DANCES**

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Lazy Polka	Belco 241

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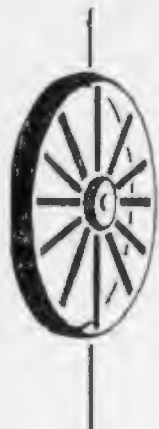
## "CAN'T HELP BELIEVING"

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WW 119

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One and three (two and four) separate half way the outside — meet partner — star thru — right and left thru — two and four (one and three) square thru — meet corner do sa do — find partner see saw her — corner swing — promenade.

**Comment:** A good instrumental and an easy but lively dance intended for holiday use. It can be used year after year. Rating: ☆☆☆+

### TRAVEL ON — Grenn 12122

Key: F Tempo: 125 Range: HB  
LC

Caller: Ron Schneider

**Synopsis:** (Break) Ladies promenade — swing — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — swing thru — boys run — tag the line right — wheel and deal — turn thru — allemande — swing — promenade.

**Comment:** An old standard tune. A well played instrumental and a contemporary dance.

Rating: ☆☆☆+

### MARRY ME — Windsor 4957

Key: C Tempo: 128 Range: HC  
LB

Caller: Marv Linder

**Synopsis:** (Break) Allemande left daisy chain — promenade — (Figure) Heads (sides) promenade — sides square thru four hands — eight chain thru — swing thru — boys trade — promenade.

**Comment:** A novelty number with ample opportunity for the caller to show off his singing ability.

Rating: ☆☆☆+

### CLOSE ALL THE HONKY TONKS —

Jay-Bar-Kay 116\*

Key: F Tempo: 126 Range: HB  
LB

Caller: Red Bates

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good country tune. A well played instrumental and a contemporary dance

Rating: ☆☆☆+

### BABY PLEASE COME HOME — Hi-Hat 399\*

Key: F Tempo: 126 Range: HB  
LD

Caller: Bob Wickers

**Synopsis:** Complete call printed in Workshop.

**Comment:** An old standard tune, a good instrumental and a lively dance.

Rating: ☆☆☆+

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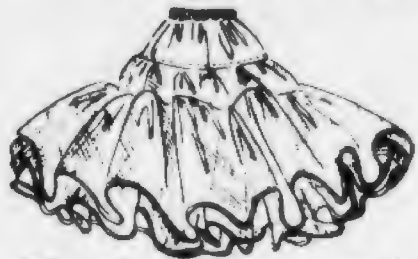
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### MISTER SANDMAN — Mustang 126\*

Key: G Tempo: 125 Range: HC  
Caller: Chuck Bryant LA

Synopsis: Complete call printed in Workshop.

Comment: A good tune, danceable music and a different dance pattern. Rating: ☆☆☆

### S. D. ECOLOGY, cont. from page 7)

creature. That may be so, but I know a lot of people who aren't. And most of those who are can straighten out pretty fast when their own best interests are at stake. The petty feuding and personality clashes that mar square danc-

ing can be prevented to a large extent if the principals can only be made to realize that they are ruining things for themselves as well as others.

This isn't meant to be a stump speech for sweetness and light. I would only like to make the point that we can do a lot more than we are doing to keep the level of incompatibility down in our clubs and organizations. Bickering can get to be a habit; gossip can get to be a habit; beefing and carping can get to be a habit;—all bad habits that lead only to quar-

*Infantinos'*

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rels and unnecessary contention. We can avoid these habits consciously and conscientiously. We can avoid situations that will lead to hasty words and ruffled feathers. If you know some word or act is going to offend, why say it or do it? If you feel like taking up arms over an issue, examine the worth of the issue and your own motivation. Is the issue important enough to risk creating hard feelings? Is your concern genuine or are you just in a mood to be contrary and stubborn? Before you criticize, ask yourself if it is really constructive criticism—if it really needs to be done, and if it will not do more harm than good. Watch becoming too outspoken. There is a difference between being honest and being overly frank. Lip service and platitudes aren't going to curb contentiousness but the deliberate application of common sense will go a long way toward that end.

### What is Competition

Now let's consider competition as it applies to our square dancing atmosphere. Competition can stimulate and improve, and square dancing thrives on the right kinds of competition. What we don't need are those unfair practices masquerading under the name of competition; practices that disrupt and destroy. Square dancing is not a contest. But there are those among us who would make it so. And in doing this they can only harm square dancing. Clubs, callers, organizations or whatever who advertise that they are "best," for example, can only incur the displeasure if not downright enmity of their peers. And in the end nobody wins. But square dancing loses.

The instinctive drive of some persons to come in first, even if there is no race, leads them into doing things in the name of compe-



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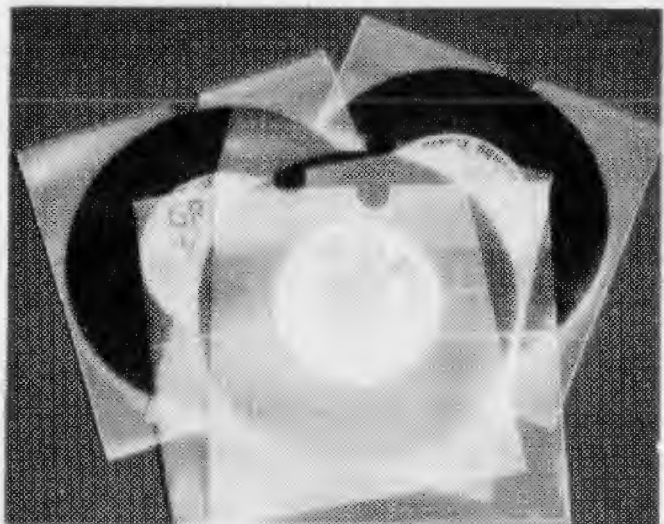
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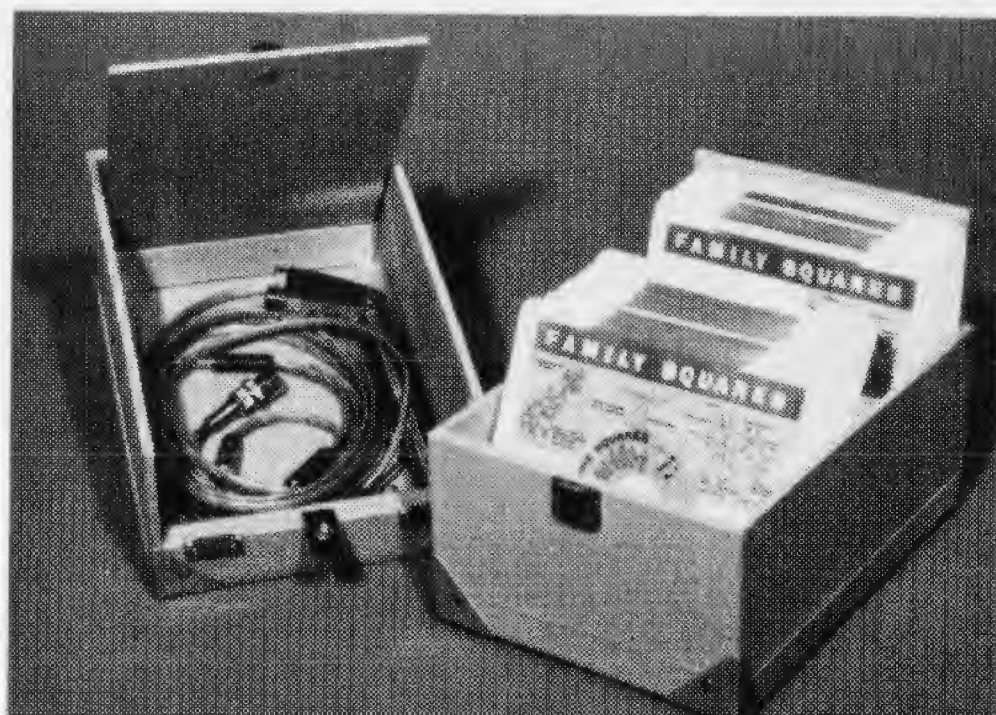
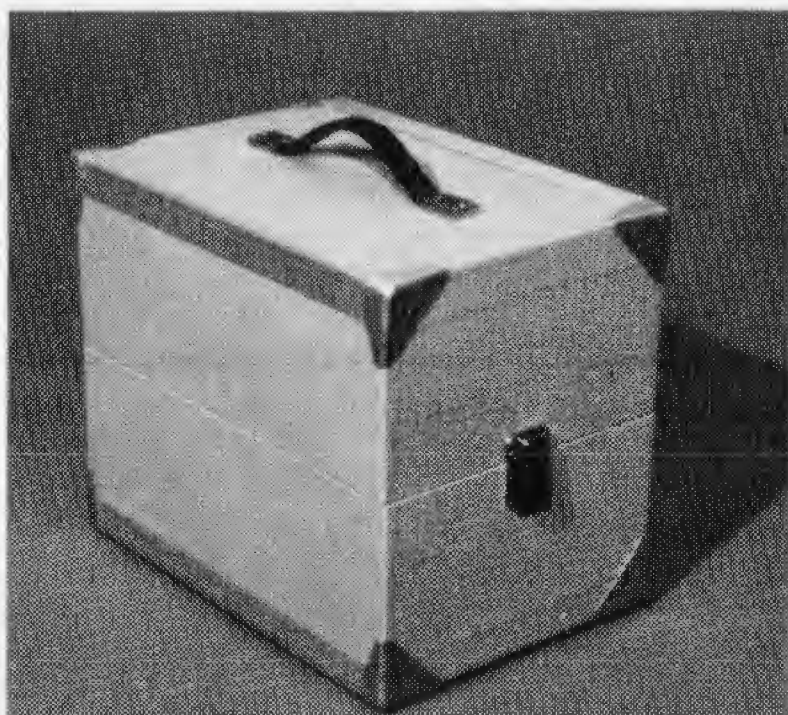
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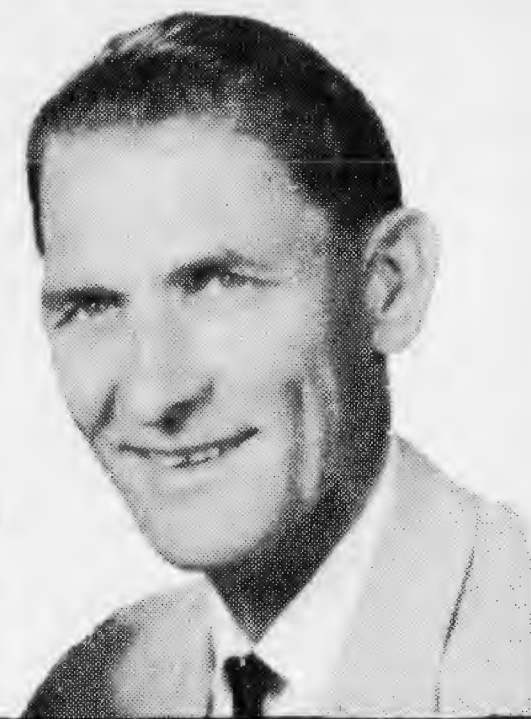
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tition that are underhanded and unworthy. I refer to such acts as concealing or destroying flyers of other clubs; deliberately setting up affairs to counter a special sponsored by another group; planting damaging rumors about other clubs, other callers; planned proselyting of club members or new dancers. These things may happen rarely, but rarely is too often. There is room for all of us and more in square dancing, but if we don't start realizing it and acting accordingly there may not be room for any of us.

To mention another irritant on my little list, I have a thing about over-organization. We have had to organize to survive and grow. But today we are organized far more tightly and in greater depth than is good for us. Not only do we have organized clubs, we have dancers organizations, callers organizations, and leaders organizations. We even have organizations of organizations. When an organization fills a need and continues to fill that need then I'm all for it. But that's as far as it should go. Unfortunately, there is a self-perpetuating quality

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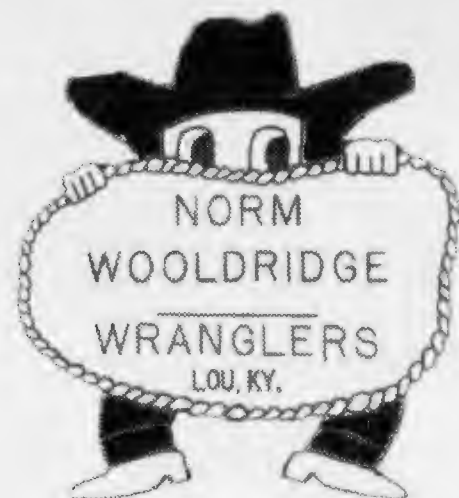


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about organizations that tends to carry them far beyond their original "raison d'etre." When the organization tail begins to wag the square dance dog it's time for a change. Organizations create organization men who set for themselves goals and functions never intended at the outset. They lose sight of the interests of square dancing and become dedicated to the growth and expansion of the organization. If you believe I am way off base, take a look at the organizations in your own square dance community. Are they all necessary? Are they duplicating functions? Are they draining away resources in time, talent, and energy from the real root organization—the square dance club? Are they engaged in projects quite outside of their intended responsibilities? Are Roberts Rules of Order more important to them than the Basic Movements of Square Dancing? I hope not but I'll bet so. In a nutshell, Organization for Square Dancing's sake—not Organization for the sake of Organization.

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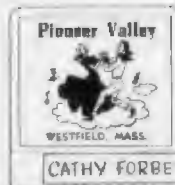
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(LETTERS, continued from page 3)

in their hands, tell them they can dance anywhere, bring them into our clubs and see them drift off into oblivion when they see they can't really dance. I certainly hope that teachers will read and re-read Dave's article and give it some serious thought . . .

Al Broadway  
Charlotte, N.C.

Dear Editor:

In . . . the article by Dave Taylor, inexperienced dancers were criticized for attending

dances. Apparently you agreed with this. My estimation of your magazine took a 90-degree down turn and the last I saw of it it was continuing rapid decline.

The criticism was directed at dancers who should have stayed home because their inexperience was a detriment to the enjoyment of a dance by the "experienced" dancer.

A good caller should be able to handle a mix of novice dancers, inexperienced dancers, experienced dancers and yes, even those sainted high level dancers in a fun dance . . .

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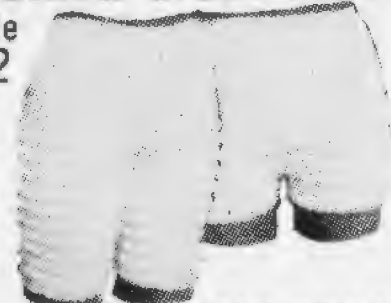


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Encourage the dancers of all levels, chastise the callers who can't call fun dances and my estimation will get off the ground and salute you.

Roy Taylor  
Salem, Ore.

Perhaps what is really needed is a way to help callers recognize and understand the importance of planning programs that will bring pleasure and enjoyment to all dancers, regardless of the degree of experience or ability. — Editor

Dear Editor:

I always remember its being explained to me that one of the friendliest aspects of square dancing participation is the hand-hold because of its likeness to a handshake in greeting. And I fully agreed. Yet I am continually being avoided when my hand is offered for a Ladies Chain. Altho' I don't care for the skirt-grabbing motion there are a few times when you have no place else to put your hands, as in Weave the Ring, and the skirt can be utilized for a flowing movement.

Girls, when the call comes for a Ladies Chain, let's recover the hand-hold or hand-touch and recapture the friendly spirit and top it off with a disarming smile.

Margaret Ziegler  
Vegreville, Alberta, Canada

NATIONAL CONVENTION FEEDBACK

Dear Editor:

I would just like to say it's about time someone (your magazine) that can be heard a long way for a long time is finally getting down to the Nitty Gritty of this evergrowing showcase gathering, the National Square Dance Convention. I also agree whole heartedly with the five suggestions that you proposed in the Novem-

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ber Square Dancing Magazine.

One thing puzzles me, tho'. You mentioned something about a ruling made by the National Convention Board, allowing each committee to withhold any information they wish from the public. I would truly like to know about this ruling and why it was made in the first place.

Gary Diehl  
N. Versailles, Pa.

Dear Editor:

One thousand hurrahs and pats on the back for the wonderful stand you took on the subject of the National Convention. It has been a sore subject with the majority of us square dancers for some time now. Many dancers give of their time and energy and talents and never get to know to what end all their efforts have come. We all feel we owe a lot to square dancing and want to do our part with no thought of financial recompense *but* —what does happen to the profits?

Many of my friends in the calling profession are national callers and it was a crying shame the way they were treated at Louisville . . .

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The comments that I've heard make us all apprehensive about any further National Conventions . . .

Ted Wojeski  
 Newtown Square, Pa.

Dear Editor:

I am in complete agreement with your article on the National Convention. Despite there having been 19 Conventions, each year's event seems to operate in a vacuum, drawing on little or no knowledge gained from previous Conventions.

Your five recommendations for improvement are excellent, especially the one recommending a public statement as to how the profits will be distributed. Many dancers have long asked the question, "Where does the money go?"

The only way you are going to get detailed financial information about the National is to go all out in Square Dancing pushing for this. A small form which people could cut out and return stating they want financial information would be best . . .

Ed Foote, Wexford, Pa.

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Dear Editor:

Monies from the National, and ours far exceeded all expectations, were divided according to a formula arrived at and approved by the State Federation two years prior to the 18th National—this to avoid problems in the event there was a surplus.

Monies were distributed as per the final report and have been used for a variety of purposes. Several Councils paid the registration of one couple per club to the Leadership Seminar. My Council has used their share for radio spot announcements, news ads, etc. The monies are controlled by a promotion committee, 3 from Council and 3 from Teachers and Callers. This committee needs no approval for the expenditure of the promotion funds which are in a separate account. All the Council does is pay the bills . . .

Don Hulin  
Seattle, Wash.

Dear Editor:

I could say a few thousand words on the National Convention but I can probably condense it down by posing a question. How can

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anyone expect an area to conduct a successful convention without some guidelines and assistance from the National Committee? I was convinced, more than ever, after the Louisville convention that someone should be answering. It appeared to me that the "advisors" were more concerned with the number of persons in attendance than anything else. They obviously didn't assist in the selection of the locations for panels, clinics, etc. any more than they assisted in the programming, or they would have seen the inadequacies . . .

Jerry Wallace  
Tacoma, Wash.

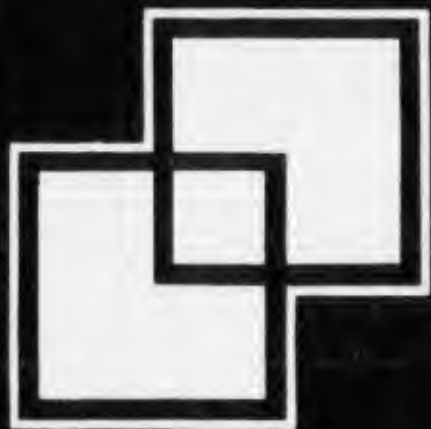
Note: Some of the letters are printed only in part to conserve space—Editor.

Dear Editor:

Was interested in the article on Swing-N-Turn Club in New Orleans as I lived there a few years back. Altho' this club did much to keep the movement going, it really took off when the late Dr. Journell of Houston came over and gave a series of lessons in Western style dancing. The Rip and Snort Club evolved from this class and are still going. I remember

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that we exhibited square dancing for the Duke and Duchess of Windsor at a Mardi Gras Ball . . .

Jimmy Carney  
Anchorage, Alaska

(Continued from page 15)

affect the future of the activity?

How could specific images be created?

We'd be interested in hearing from anyone who might care to share his thinking on this subject. Please send your ideas c/o The Dancers Walkthru.

(CHUCK JONES, continued from page 19)

level" and "Round dances for the round dance level." Now, it seems obvious that the next thing will be "Square dances for the round dance level" and "Square dances for the square dance level" and just as square dancers who round dance on the square dance level will not be expected to round dance on the round dance level so round dancers who round dance on the round dance level will hardly be able to square dance on the square dance level because the square dance level square dances will be writ-

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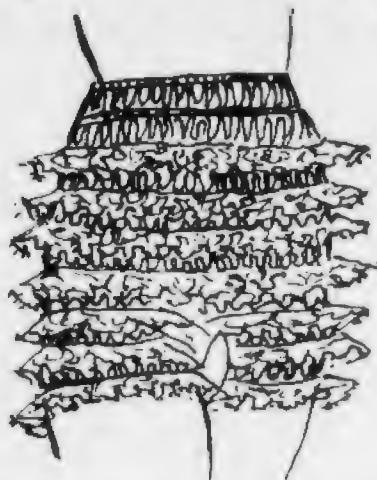
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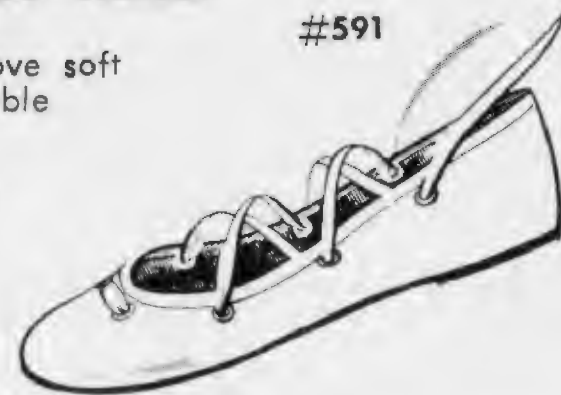
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ten for square dance level square dancers, just as the round dance level dances are written for round dance level round dancers.

Look, maybe we ought to hand in our uniforms—things may be getting a little rarefied around here for us. We can always go back to less complicated pursuits.

Maybe we should curl up with a good story, like maybe "The Goose That Laid the Golden Egg."

(WORLD, continued from page 31)

the Skyline Squares Club, United States Air

Force Academy in Colorado Springs. Location is the Community Center Services Club and Fred Staeben is caller.

#### DANCE CHOICES

The B & R Record Dancers in Phoenix, Ariz. selected as their favored November singing call record releases: Travel On (Grenn), Linger Awhile (Blue Star), Snowbird (Hi Hat), Please Don't Squeeze My Sharmon (Blue Star), Two Timin' Blues (Bogan), Square Dance Wonderland (MacGregor), When the Saints Go Marching In (Lore), My Love

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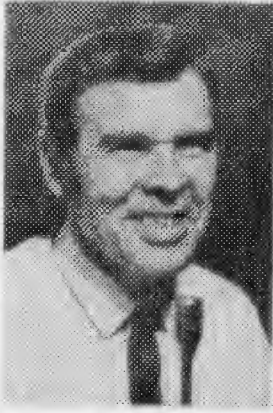
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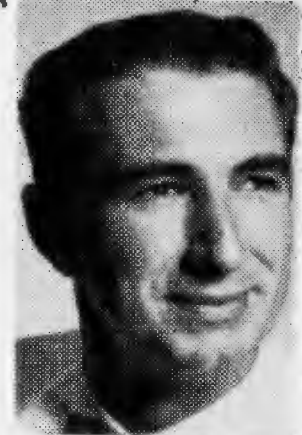
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In Denver the Square Dance Platter Parade, Inc. of Denver chose: Oh Lonesome Me (Hi Hat), On the Run (Windsor), Rally Round (Top), Travel On (Grenn) and Travel On (MacGregor). This was for the period ending November 24.

### FOUNDATION IN NEW ENGLAND

The Square Dance Foundation of New England is co-sponsored by the Eastern District Square and Round Dance Assn. and the

New England Council of Callers Assns. The present pro-tem officers are: Charlie Baldwin, President; Ed Ross Smith, Treasurer; Bill Patton, Secretary. Mr. Patton was erroneously reported as President of this group in the November issue of Square Dancing.

Early in 1971 a Massachusetts corporation will be organized which will serve to launch the Foundation formally into an active role of the New England square dance program.

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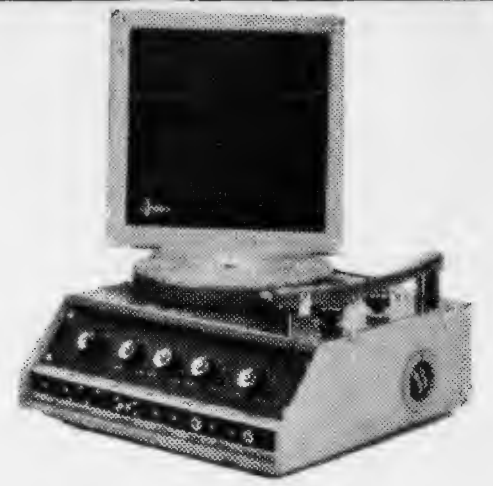
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the Holiday Village in Mesa, Ariz.: Feb. 7, Arnie Kronenberger; Feb. 21, Bob Van Antwerp; Mar. 7, Billy Lewis; Mar. 21, Dick Parrish; Mar. 28, Beryl Main.

### TOP ROUNDS IN OHIO

The December Buckeye Poll in Ohio put Folsom Prison Blues at the top of the round dance heap, followed by High Society, Pillow Talk, Shenandoah Waltz, Tango Bongo, Love for the Two of Us, Birth of the Blues, Dancing Shadows, In My Dreams and, tying in tenth place, Feelin, A Bit of Heaven and It All Depends on You.

Rounds of the Month in Lima were Peppy for November and High Society and Jingle Bell Rock for December. In Toledo it was Heartbeats for December.

### THE DANCE WAS MOVED

Dancers from out of town who attempted to find a dance at the Seattle Ice Arena on October 31, as listed in Square Dancing Magazine, were amazed to find all sorts of things going on there *except* square dancing. Attired in dance finery they sought in vain for information as to whether the dance had been moved

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**EDNA WENTWORTH**

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and found none. It was discovered upon inquiry from our office that the dance had been shifted to a local high school. Point raised here: if there are changes in location for scheduled dances, it would be well to post this information at the original spot for just such out of area visitors. If the change is made early enough, please pass the word along to Square Dancing, so that a correction may be made.

### SQUARE DANCING ON THE BIG ISLAND

Many visitors who have enjoyed dancing in the Honolulu area have not been aware of the interest in square dancing on the Big Island of Hawaii, in the Hilo and Kailua-Kona sectors. Attempts to increase interest there have been truly magnificent, both from local and outside sources, reports dancer Louis Sisino. Response has been encouraging but more emphasis is needed. Groups and individuals have often been accommodated with dancing under trying and emergency circumstances. Visitors are asked to advise Island dancers of their coming so that ample time is allowed to arrange a hall and a real Aloha welcome.

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### DICK JONES — NEW YORK

Conducted and staffed Callers Schools and Clinics throughout the Northeastern States. Featured caller for Festivals from California to Maine, and Texas to Michigan. Has conducted and served on the staff of many Square Dance weekends and vacations. He has recorded on Family Squares, Top, and Hi-Hat Label.

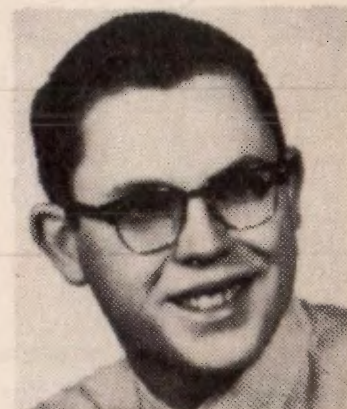
Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

Dick is one of the East Coast's most outstanding National Callers and Square Dance Leaders.

### JOHNNY DAVIS — KENTUCKY

Over 21 years of experience in all phases of square and round dance leadership. Toured extensively throughout U.S. and Canada. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning S, and Holiday Squares. Writes and records for Grenn Records. Has written articles and choreography for leading magazines. Conducted callers clinics, panels, and workshops throughout U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and in radio-television arts. Johnny is one of the Midwest's most outstanding National Callers and Square Dance Leaders.



### FOR COMPLETE INFORMATION

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## MADelyn FERRUCCI CREATIONS

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## GILBERT'S MEXICAN SHOP

15 East Market Street, Akron, Ohio 44308

## HAPPY VALLEY

15113 Stanwood St. S.W., Dalton, Ohio 44618

## IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

## MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

## MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

## NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

## PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

## PEG'S SQUARE DANCE SHOP

Rt. 143, Hinsdale, Mass. 01235

## RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

## ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

## RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

## SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

## THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Freeway), W. Covina, Calif. 91790

## SQUARE DANCE CORNER

2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

## SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

## S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

## THE WESTERN SHOP

Rt. 119 South, New Alexandria, Pa. 15670

## THE WESTERN SHOP

112 N. Orange, Fredericksburg, Texas 78624

## TWIRLING FASHIONS S/D & WESTERN WEAR

1256 Evergreen Ave., Pittsburg (Millvale), Pa. 15209

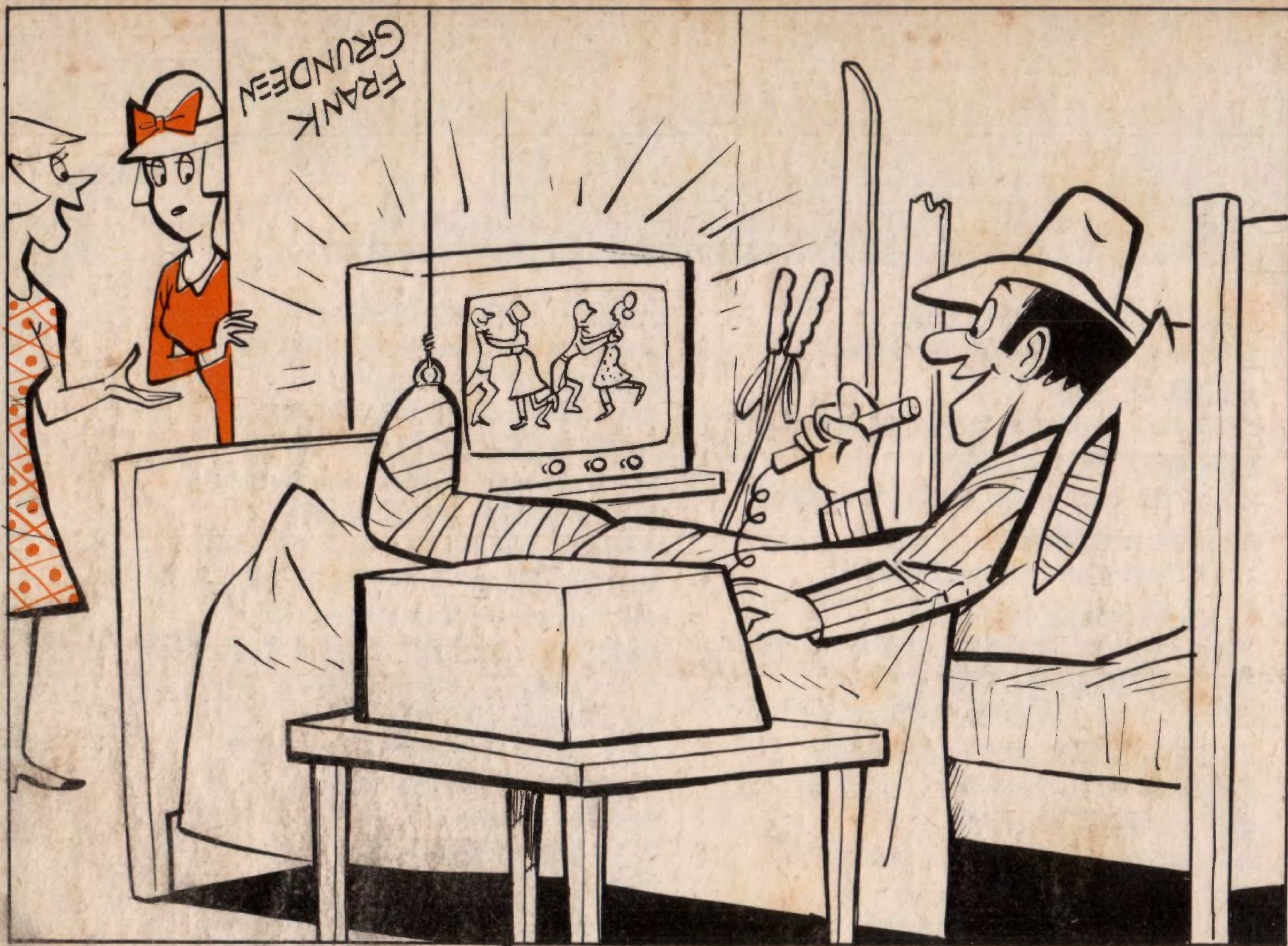
## KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

**SQUARE DANCING**

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