

SQUARE DANCING

JANUARY, 1972

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THE
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MAGAZINE
OF

The
Sets in Order

AMERICAN
SQUARE
DANCE
SOCIETY

1972

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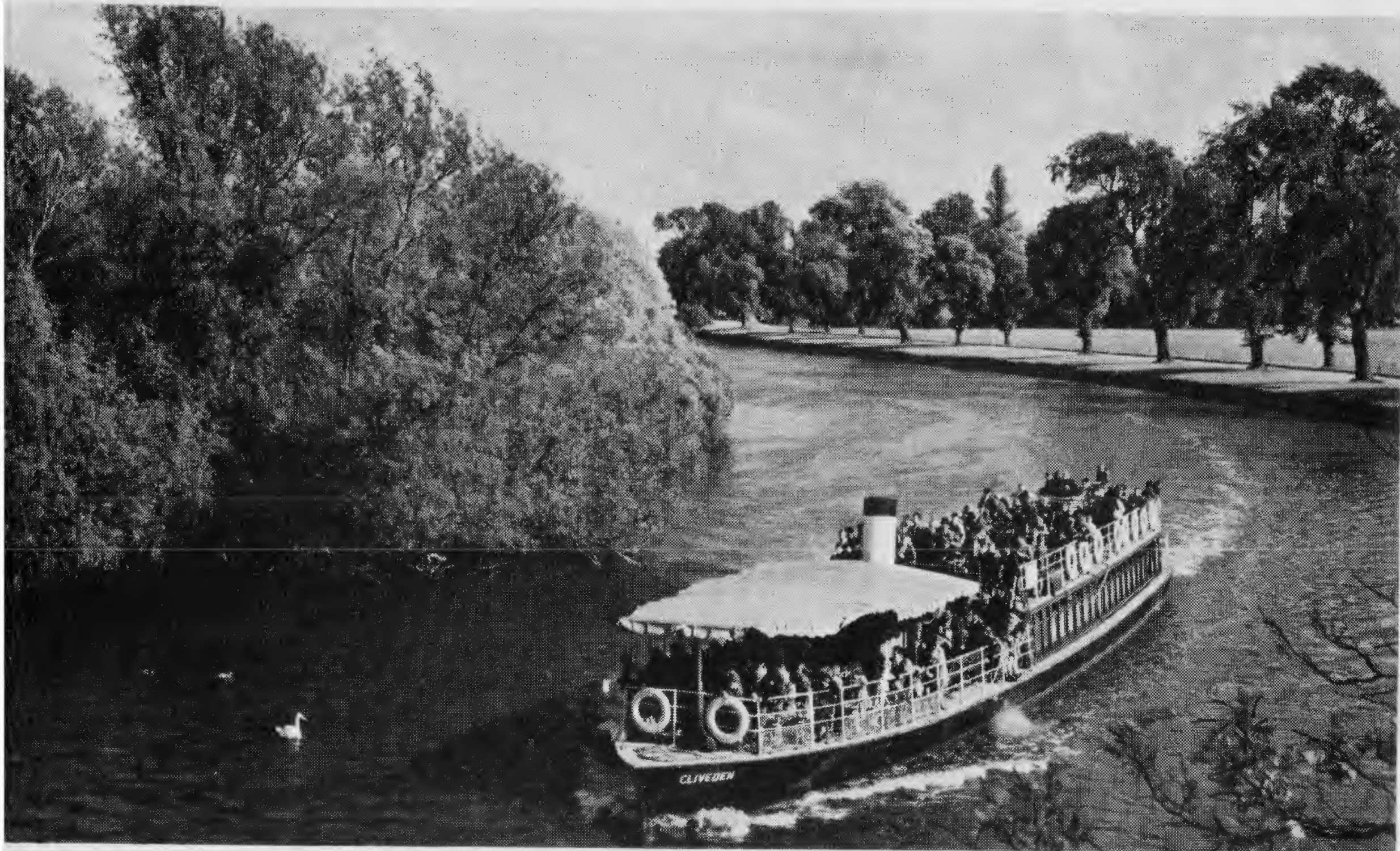


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and Becky Osgood. During the three weeks there will be opportunities to square dance, to see the major sights each area has to offer and to enjoy leisure moments when you can go off and adventure on your own.

The complete, illustrated brochure was included in the October issue of SQUARE DANCING. If you have any questions or if you would like extra copies for friends please write to us.



The AMERICAN SQUARE DANCE WORKSHOP

462 North Robertson Blvd. Los Angeles, Calif. 90048

Alitalia

BOAC

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.

Dear Editor:

It's not easy to find the words to say all that is in my heart. I just want the square dancers all over who wrote to us and who sent their love in one way or another to know that it meant so much to Ed and to me. Ed was always extremely proud of being a part of this activity and during his final months this fond feeling toward those wonderful people who share this activity increased. For my part, your letters of sympathy, encouragement and love helped greatly during difficult times. Thank you all.

Drucilla Gilmore
Yucaipa, California

Dear Editor:

On April 10th of this year I was seriously injured in a motorcycle accident, fracturing my leg. Since I was unable to call my regular



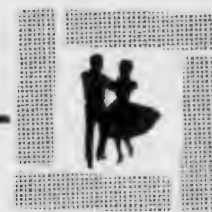
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dances, two local callers, Bill Owsley and Pat Gale were contacted and on very short notice filled in for me. Within a very short time, unbeknown to me, several benefit dances were held . . . Johnny Schultz, Bill Owsley, Vic Ingolia, Chuck Meyer and Jack Sollee donated their services. Since I had no hospitalization
(Please turn to page 47)

SQUARE DANCING

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SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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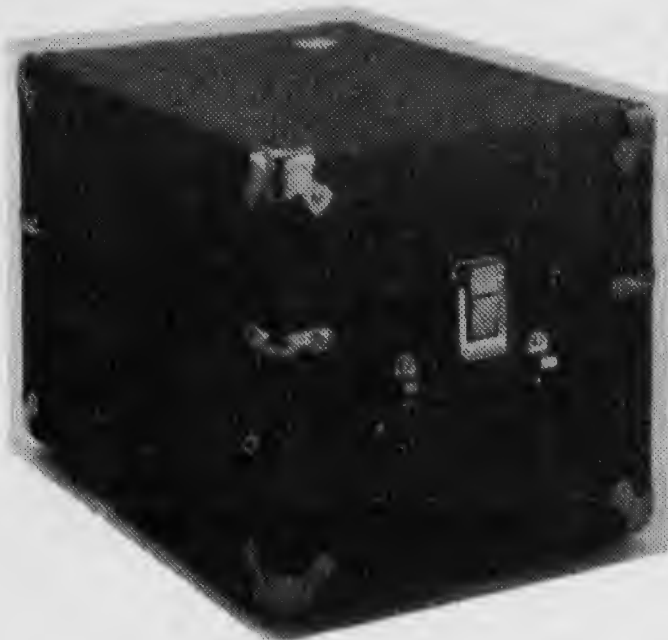
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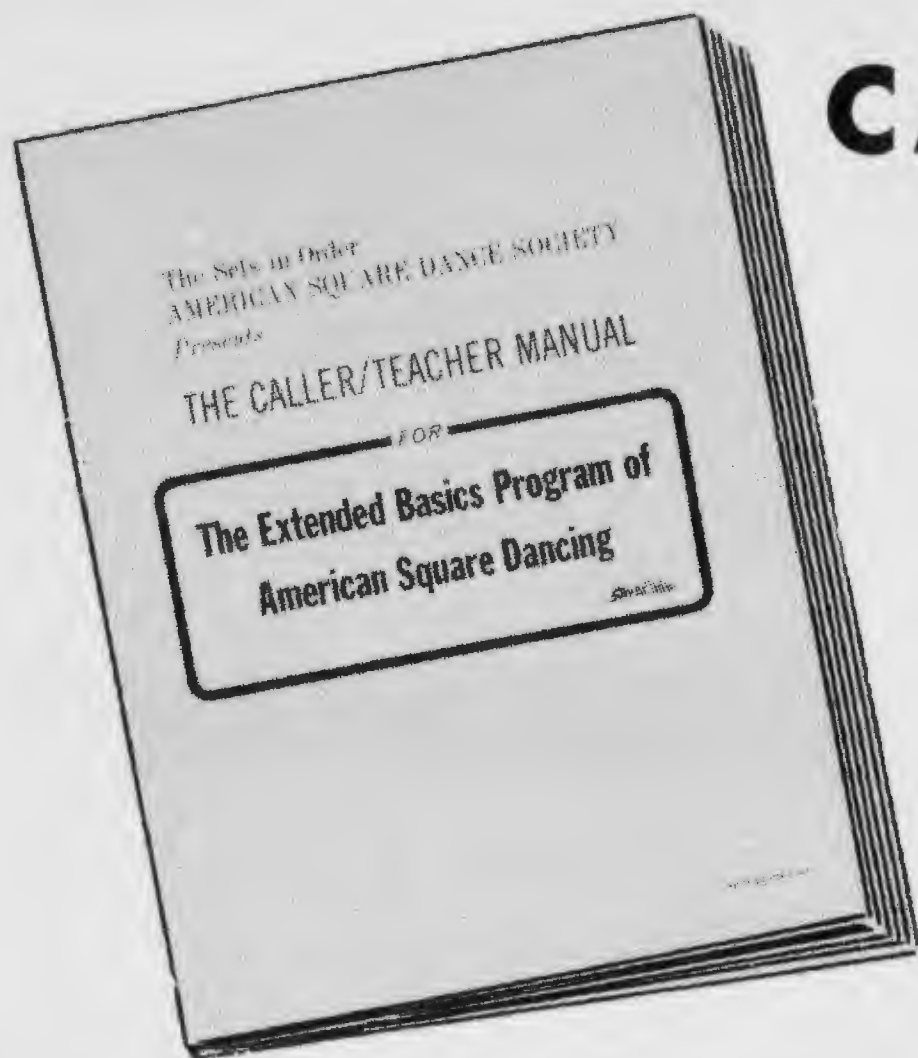
CALLERS IN THE NEWS: Catch Arnie Kronenberger on the syndicated TV show "To Tell the Truth." Arnie gets little opportunity to talk but does some calling with a group of east coast dancers who open the show. You'll notice Al and Bea Brundage as members of the square. Program (No. 1073) will air in New York sometime during the month of January; the week of February 2 on WTTG in the Washington, D.C. area; on KTTV Channel 11 in Los Angeles on Wednesday, February 23rd. Other cities - check your local channel listings for program schedule. Garry Moore is emcee.....Bob Page sidelined with stroke. Confined to the hospital in late November Bob was released as greatly improved a few days later, scheduled for surgery December 27th in Hayward, California.

THE NEW YORK TAX SITUATION: Action by the State of New York to retroactively collect amusement tax from square dance clubs has apparently been limited to two clubs in the Binghamton area. Court postponements have temporarily slowed things down with no indication of future action. Square dance interest throughout the State and across the country has been high.

ASSOCIATIONS VOTE ON SQUARE DANCE WEEK 1972: Working to determine dates most satisfactory with the majority of areas, returns from questionnaires are being compiled by Ted Anthony in New Jersey and Keith Kitching, Canada. 52 questionnaires received to date represent the following areas: Alabama, California, Colorado, Delaware, Washington, D.C., New Jersey, Pennsylvania, European Association, Florida, Iowa, Idaho, Illinois, Kansas, Louisiana, Massachusetts, Michigan, Montana, Nevada, New York, Ohio, Oklahoma, Rhode Island, South Dakota, Texas, Utah, Virginia and 4 areas in Canada. In order to allow all areas the opportunity of expressing their own preference for Square Dance Week 1972 the actual dates will be announced in the February issue of the HOT LINE. Every area association in the world is invited to take part in the poll. Those representing the associations, in addition to expressing their preference should indicate whether their area will be willing to go along with a majority vote if it turns out to be a date other than their prime choice. Canadian representatives should send their votes to Keith Kitching, 4906 Lochside Dr., Victoria, B.C.; U.S. and overseas reps to Ted Anthony, 109 Massachusetts Avenue, Cherry Hill, N.J. 08034, deadline January 7, 1971.

CALLERS/TEACHERS

Here's the Book You've been waiting for



This is the teaching manual based on more than twenty years of training new dancers. Not just a collection of calls but a step-by-step, in-depth approach to the whole art of teaching and calling. This (blue) Extended Manual covers Basics 51-75 and takes over where the (yellow) Basics Manual leaves off. Complete with more than 600 dances and drills created by Willard Orlich and Bruce Johnson.

Each Basic is a chapter in itself and contains a clear definition of the basic, a proven teaching procedure, trouble spots and tips on styling.

Dance drills are stair-stepped according to complexity, with the simplest drills first. The chapters are augmented by clear, descriptive diagrams.

(60) SPIN THE TOP

DESCRIPTION: From an Ocean Wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn with adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another Ocean Wave formation of four, at right angles to the original formation.

BACKGROUND:

How much can you do from an Ocean Wave formation? Apparently there is no limit. So far we have done the Swing Thru (58) and Circulate (57) along with the Run (58) and the Trade (59), and now comes a variation that not only shuffles the dancers within the line but changes the relative direction of the line by 90°.

NUMBER OF BEATS (steps):

In itself the movement can be done comfortably in eight steps.

TEACHING PROCEDURE:

Working from a standard Ocean Wave formation (i.e. two facing couples Do Sa Do to an Ocean Wave etc.) the introduction of this material can be done either within the confines of a square with one or two Ocean Wave formations working simultaneously, or in the big circle with everyone involved at the same time. We prefer this latter method as it will be quite graphic to all those participating whether or not the lines are facing in the correct direction. As in the case of Swing Thru (58), a Spin the Top can be done from two facing couples without a Do Sa Do to an Ocean Wave. Simply step up and you're ready to go. Rule: Ends turn half (either right or left hands depending on your setup). Then, using alternate hands, the centers turn three quarters as the ends move up one quarter position. Once in the Ocean Wave formation the movement can be introduced in the following manner:

- (1) This movement, Spin the Top is similar to a Swing Thru. As a matter of fact, let's do the first four steps that you would do in a Swing Thru.
- (2) Everybody turn by the right hand halfway around and stop.
- (3) Now we have the ladies on the end of each line and the two men in the center holding left hands palm to palm, elbows down.
- (4) We're going to divide this into two parts. First of all if the ladies will stay right where they are we'll take the men's part. So men, let go of the lady's hand with your right hand.
- (5) Men, retaining that left handhold with the other hand you're going to move forward three quarters of the way around until you're standing at right angles to the position where you now stand. Ready, turn, two, three, stop. (If you haven't moved three quarters of the way adjust so that you will have gone just that distance.)

- (6) Now, you men stay where you are, keep your right hands up and ready and we'll take the ladies. Ladies, in a minute (not yet) you're simply going to move forward one quarter. Ready, move two, three, stop. Now it didn't seem to take you as long to move your one quarter as it did for the men to move their three quarters, but remember you will be working on the outside while the men who are working on the inside have actually less ground to cover.
- (7) At this point we're in an Ocean Wave again with the ladies on the outside to start. Let's take those first four steps. Men, let go in the center, everybody turn by the right hand halfway around and stop.
- (8) Ladies, take left hands with the other lady in the center. Release right handholds with the men.
- (9) Men, you stay in place while the ladies do the work. Ladies, in a minute (but not yet) you're going to turn forward three quarters of the way around until you're at right angles with the position you're now in. Ready, go, two, three, stop. Check where you are and be sure you've gone just three quarters.
- (10) Now, men, in a minute you will move forward four steps, offer your right hand and get into an Ocean Wave. Ready, go, two, three, stop.

Using descriptive language, try the same drill slowly, twice as before, so that the dancers will end in their original starting position. Next, try calling the movement Spin the Top. Start it from an Ocean Wave Balance and end it with another balance before moving on to repeat it a second time. You will find that it is a fairly simple matter after teaching it in this way to call a double Spin the Top and realize that the dancers will move smoothly through the movement once and then without stopping, repeat it a second time.

Heads lead right circle to a line
Spin the top, boys trade, girls trade
Spin the top, boys trade, girls trade
Cross trail thru to a left allemande

Side ladies chain across
All four ladies chain
Promenade, head couples backtrack
Do sa do the same sex to ocean wave
Spin the top, step thru
Centers square thru three quarters
Outsides turn back to
Left allemande

Head couples spin the top then turn thru
Do sa do the outside two to
Ocean wave and balance
Spin the top again and turn thru
Partner trade, spin the top double
Cross trail thru to the corner
Left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Spin the top two times
Cross trail thru
Left allemande

Head couples spin the top and don't stop
Swing thru, pass thru
Swing thru the outside two
Spin the top and don't stop
Pass thru on to the next
Spin the top and double it too
Pass thru on to the next
Star thru, dive thru
Square thru five hands
Left allemande

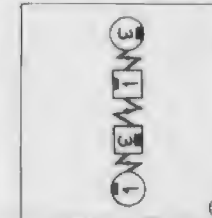
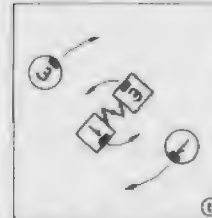
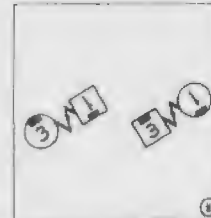
Head couples box the gnat
Do sa do to ocean wave and balance
Spin the top and when you do
Right and left thru
Same two spin the top double
Same two swing thru and then
Turn thru left allemande

All four ladies chain across
Head couples right and left thru
Same two swing thru, spin the top
Right and left thru, pass thru
Right and left thru the outside two
Swing thru, spin the top
Right and left thru
Pass thru, bend the line
Right and left thru, swing thru
Spin the top, right and left thru
Inside arch dive thru
Right and left thru, swing thru
Spin the top right and left thru
Cross trail to left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Right and left thru
Spin the top four times
Cross trail thru, left allemande

Head ladies chain right
New head ladies chain across
Head couples star thru
Swing thru, triple spin the top
Square thru three hands, separate around one
Into the middle star thru
Spin the top, triple swing thru
Pass thru square thru three hands
Left allemande

INSTANT REPLAY



Starting from an everyday garden variety of an Ocean Wave (A), the two couples will turn by the right (B) halfway around (180°). Releasing handholds with the ladies, the men in the center take left hand holds and turn three quarters in a counterclockwise direction as the ladies move forward one quarter on the outside (C). Because of the greater distance to be traveled by those on the outside, the dancers meet simultaneously in another Ocean Wave formation at right angles to their starting wave (D). As an additional teaching aid it is suggested that when the dancers have practiced the balance forward and back be used as the dancers reach the Ocean Wave.

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or by writing the publishers

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fashion feature



What better way to start off the New Year than in an elegant party dress! Jeanne Thornburg of Ridgecrest, California, models her own design of a delicate beige dacron-cotton fabric. The skirt is topped with five rows of lace in a deeper beige shade set off with a dark brown velvet ribbon. The same lace is used in a double ruffle around the neckline and falls over the shoulders in lieu of a collar.

ANNOUNCING
Asilomar
summer, 1972
July 23-28

For the vacation you'll never forget, you're invited to join us the fourth week in July for a square dance experience of a lifetime. Asilomar is a most unusual conference grounds on the beautiful California coastline and Square Dancing Asilomar is a production of The Sets in Order American Square Dance Society. You'll enjoy square dance, round dance and contra dance workshops in the daytime and parties every night. There are afterparties, delicious meals, picnics and modern, comfortable living accommodations. The one reasonable fee you pay includes everything.

As always an outstanding team of callers and teachers serve as your friendly staff. Here's the roster for Summer '72:

Don Armstrong
Bruce Johnson
Arnie Kronenberger
Bob Van Antwerp
Rounds by Manning and Nita Smith
Your hosts Bob and Becky Osgood

Those attending recent Asilomar sessions will automatically be receiving your Summer '72 Asilomar brochure. Others may have a free illustrated brochure and application by writing:

ASILOMAR

THE *Sets in Order*

AMERICAN SQUARE DANCE SOCIETY

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Let's not overlook

STANDARDIZATION

*and its importance to
the FUTURE of the activity*

part one in a series

DID YOU EVER STOP TO THINK what it might be like if every square dance club decided to use its own independent method of dancing? Let's say that in your club everyone Promenaded with the near arms hooked together and for a Swing you hooked elbows, man's right to the lady's right.

In addition, let us suppose that instead of the sliding walk you now use, everyone in the club skipped and that in a Right and Left Grand each dancer used a hands-up pigeon wing grip — instead of the hands-down variety you're probably accustomed to. If this were the way you had been taught to dance chances are that, knowing no other way of doing each movement, this method would be just right for you. You'd work on this styling until it was comfortable and could be done smoothly to the beat of the music.

Each on His Own

Now imagine that *every* club in your area had *its own* style of doing the basics. There might be eight different ways to do a Swing and any number of positions for a Promenade, etc., and let's say that they were all in use. It would be fine as long as no dancer left the comparative safety of his own square dance club and ventured out to visit any of the other club in his area.

As far-fetched as all of this may sound, to a degree this was the situation in square dancing just following WWII. It was not quite as confusing as the picture we've just painted but

each area had its own peculiar styles and it was difficult to learn to dance in one area and then comfortably dance in another. When the first festivals and roundups were introduced in the late 1940s there were all kinds of problems. "Which hand is on top for a Promenade?" (The Texans at one time joined the lefts on top.) "How do you Swing?" (There were so many ways.) And so our supposition is



more than mere fantasy. The problem of different styles in dancing has been and can be a reality.

For a minute, let's go back to that mythical community where each club does its own thing, and imagine that in some of the clubs they substituted calls. For example: In the Wagon Wheeler Club they took the standard call Allemande Left, but instead of doing an Allemande Left movement every one of the men went across the set and did a Box the Gnat. Here again, as long as this group of dancers danced *only* with each other and as long as they knew what an Allemande Left meant to them there might be no problem. But let the doors of their hall be opened to guests who customarily dance in other clubs where an Allemande Left means what we ex-

pect it to mean, and pure bedlam results.

Much of the confusion in the earlier days of contemporary dancing came from poor memories or the lack of adequate documentation. There is an example of the figure All Around Your Left Hand Lady being taught in Dallas, Texas as a left shoulder Do Sa Do (instead of passing right shoulders). The entire Dallas area learned this method and all went well until some dancers from Oklahoma, who had learned the movement in its correct form, came down to Dallas for a festival. You never saw such traffic jams as the dancers tried to figure out which way to go.

Future in Jeopardy

The problems were not small ones and for a time it appeared that the future of contemporary square dancing hung in the balance. Here was a new "baby" and unless something were done and done quickly it would never reach maturity. The answer was a natural and wonderful one. The callers, most of whom had worked as lone wolves up to this time, teaching what and how they wanted, got together. In one area alone more than 100 of the local callers met and appointed a group of their members to study the basic movements and to bring back to the larger group their recommendations for a standard way to dance each basic smoothly and comfortably.

To accomplish this there was a great deal of unselfish give and take among the callers. Demonstrations of various methods of doing each of the movements were presented and studied. Consideration was given to the different ages of those participating in square dancing and the basis for each decision was a style that could easily be taught, that would provide the greatest enjoyment to the dancer and one which was the most suitable in the eyes of the greatest majority of those participating in the study.

The voice of the majority did hold and many of the customary frills and furbelows that had long been associated with the area vanished. In its place there developed a smooth and enduring style of dancing which has lasted over the years. In other areas the story was much the same. Caller/leaders met, tested, discussed and finally agreed upon the form of dance styling to which they would adhere. When it was all completed it appeared that virtually the entire square dancing world

had agreed on the same way of doing things.

Because there is universal standardization dancers today can visit freely, not only in their own area but in areas throughout their state and province. They can attend festivals and conventions and in some instances join with as many as 20,000 other dancers in a single square dancing event. If they travel to England, Germany, Japan, Australia, New Zealand, Saudi Arabia or many other countries overseas, they can still understand the calls, join in the squares, make new friends.

The pleasure of dancing together, following the flowing traffic pattern the caller is weaving for you is the name of the game. Thanks to standardization, dancers no longer have to stop and wonder what to do when the caller says Swing or Promenade.

There's much more of importance concerning standardization than just this. Standardization makes it possible for fine traveling callers to visit different areas and build a smoothly professional dance for you to enjoy. If he can depend upon your reactions to each call he gives—who you do the movement with, where you are at the end of the movement—he can be at his best. If you have a peculiar way of doing the basics he may be hampered in what he is trying to do.

Standardization Makes It Possible

There is a universally understood language in square dancing and because of standardization a continuous flow of new and enjoyable singing call records comes from the more than 35 specialized recording companies. Callers are able to create new patter calls and square dance publications, because of standardization, can publish them so that they can provide pleasure for all.

What about the fads — the games square dancers play — that spread across the country? A few years ago there was the gag See Saw. Later there were kicks in a Left Allemande and still later the claps at various points during the execution of a pattern. Do these hamper the caller, hurt timing, discourage others in the square? It just depends. Next month we're going to carry this discussion a bit further and take a close look at some of the basic movements that appear to be in danger of losing their identity. So, in February, STANDARDIZATION, Part II.

The IMPORTANCE of square dance leaders promoting Proper Costuming

by Nita Smith, College Station, Texas

IT IS A WIDELY ACCEPTED FACT among square and round dancers today that "dressing for the dance" is THE THING to do. However, dressing for the dance may not mean the same thing to all dancers unless they have been properly informed by their caller and teacher, from the very beginning, what the basic and generally accepted square dance costume consists of.

Spectators attending any large festival or club activity never fail to be impressed by the beautifully dressed dancers who form an exciting and colorful picture. And because this traditional costume is seen so much now, even a non-dancer recognizes a square dancer when he is dressed appropriately. It has become a TRADEMARK.

Yet on the dance floor today, spectators will also see a few costumes which mar the beauty of the picture and which leave an inaccurate and very poor impression of the activity. Pants suits, suitable for informal wear; mini-skirts and boots, the teenagers' special which look chic on them in the right place; granny dresses, which granny wore because they were the only choice she had of fabrics and styles in her day; and even occasional hot pants are creeping in. All of these styles can be fun to have and to wear at the appropriate time. They are the fashion market's answer to new ideas and sales' appeal. However our square dance costume has never had to be dictated by Paris designers of fame. It has been a standard style for years and years and years. There have been a few changes made since the boom of the 40's but only in the lengths of dress, for danceability, and in the types of fabric which mean less care and greater choice. Otherwise it has been traditional.



Thanks to
our model
Bernice Schmelzer



Perhaps these fads are appearing because the leadership is not conscious enough of the importance of promoting proper costuming. In order for a caller to cover all the dance material he wants to give his class members in a given number of class periods, he may be neglecting the extra little things which do take time but which are so very important to any new dancer in order for him to become a dedicated, considerate, understanding square dancer who stays in the movement for years. Costuming is one of these little things which must be covered.

A few suggestions to help the teacher and caller are listed below.

1. The first night of a beginners class, the caller, his wife and any club members who
(Please turn to page 66)



What are They Dancing?

AS HAS BEEN THE CUSTOM for lo! these many years, SQUARE DANCING opens the curtain on the new year by presenting dance programs from various areas across the country. This year those who were featured as Caller of the Month during 1971 were asked to send us the program they used at one of their club dances. Where rounds were used we've indented each one. How do these programs compare to yours?

Knoxville, Tenn. — KSDA — 20 years old — 8-20 squares — Caller Bob Dubree

Warm Up Patter	I Lose My Mind	Scoot and Fan the Relay
Bed of Roses	Miss Frenchy Brown	Standing Room Only
Columbus Blues	Triple Trades/Circulates	Flutter Wheel
Spin Chain Thrus	Heart Break Mtn.	I Come Running
Help Me Make It	Tea Cup Chain	Barge Thru Variations
Through the Night	Proud Mary	Who Can I Count On
Folsom Prison	Relay the Top	
Scoot Back/Scoot Chain Thrus	Daddy Sang Bass	

Sidney, Nebraska — Prairie Schooners — 5 years old — 5 squares — Caller Mal Minshall

Get Acquainted Patter (50 basics)	Review Movement taught previously	Ej Maire
My Heart Skips a Beat (Variations)	Proud Mary	I Don't Know Why
Miss Frenchy Brown	Folsom Prison Blues	Shenandoah Waltz
Extended 25 Basics Patter	Smorgasboard Hash	Mal's Hot (Warm
Things (Variations)	(Tags/Spins/ Chains/Barges/etc.)	Soup) Hash Tip
Cheatin' Heart	So This Is Love	(With one Allemande at the end)
New Movement Introduction	Green Alligators	New Singing Call
Daddy is a Square Dance	Review New Material Hash	Norma Loves Me
Calling Man	Some Old Singing Call	Easy Material (Hash and
Lovers Song	Hully Gully (Little Black Book)	Fun)
		Request Singing Call

Tacoma, Washington — Shuffles and Ruffles — 19 years old — 10 squares — Caller Bill Ruehle

Warm Up Patter	Ranger Waltz	Don't Let the Good Life
Gypsy	Grand Spin	Pass You By
Ipanema	Best Things in Life are	Folsom Prison Blues
Shenandoah Waltz	Free (using Grand Spin	Heartbeats
Trade/Circulate/Barge	for break and closer)	Workshop Figure for
Bye Bye Blues	Swing Thru/Circulate/	the Month
Foolish Fancy	Trade/Barge Thru	Proud Mary
Without You	Early Morning Rain	Hot Lips
Spin the Top and	Take Time Out	Dreamland
Quarter More/Tag	Neapolitan Waltz	Hinge and Trade/
the Line	Star the Square/Scoot	Sweep a Quarter
Mississippi	Back/Run and Couple	If You Knew Suzie
Lovers Song	Circulate	Sweet 'n' Sassy
Sunset Waltz	Magpie	Dancing Shadows
Barge Thru/	Wheels	More Tag Figures with
Spin Chain Thru	You're the Cream	Trade By/Centers
When You're Hot, You're Hot	Mixed Patter with Flutter	In and Cast Off
Birth of the Blues	Wheel	Goodnight Sweetheart

- New Orleans, Louisiana* — Zig and Zag — 18 years old — Caller Johnny Creel
- | | | |
|---------------------------------------|-------------------------------------|------------------------------------|
| Warmup Patter | Hinge and Trade/
Spin Chain Thru | Countryfied |
| Bed of Roses | Don't Let the Good Life | At Last |
| Third Man Theme | Pass You By | Flutter Wheel/Single Circle |
| Chain the Square/Hash | Roses for Elizabeth | Proud Mary |
| Early Morning Rain | Tag the Line/with
variations | Kiss Waltz |
| Everybody Loves | Right or Wrong | Wheel and Deal Figures |
| Turn and Left Thru/with
variations | Happiness | Take Time Out |
| Mary Ann | Trades and Circulates | Barge Thru Hash |
| My Baby Just Cares for Me | | Don't It Make You Wanta
Go Home |
- Boise, Idaho* — Capital Squares — 12 years old — 7 squares — Caller Ray Jones
- | | | |
|-------------------------|--------------------------------|------------------------------|
| Basic Patter | When I Take My Sugar
to Tea | Circulate/Eight Chain Thru |
| Back Pocket Money | Trade By | Daddy is a Square Dance |
| Lillies Back | Knock Three Times | Calling Man |
| Swing Thru/Spin the Top | In the Mood | Waltz Rhapsody |
| This Old River Boat | Tag the Line | Men Run/Turn Thru/
Trades |
| Lovers Song | Singing Your Song | To Morrow |
| Square Thrus | Sweet Mable Murphy | Love Waltz |
| Wake Me Up Early | Barge Thrus/Square the Barge | Wheel and Deal Figures |
| Shenandoah Waltz | The Man in the Moon | Long Lonesome Highway |
| Spin Chain Thrus | Be My Love | |
| Me and Bobby McGee | | |
- San Luis Obispo, Ca.* — Knotheads — 15 years old — 10 squares — Caller Mac McCullar
- | | | |
|--|--|---|
| Warm Up/Spin the Top/
Swing Thru/Turn Thru | Peel Off | Knock Three Times |
| I Get the Blues When
It Rains/ | Traveling Minstrel Man | Relaxed Star Thru/
Rollaway/U Turn/
Bend the Line/Dive Thru |
| Driftwood | Shenandoah Waltz | Square Thru |
| Folsom Prison Blues | Circle to a Two-Faced Line/
Wheel and Deal/Cast Off | Equivalents/California
Twirl/Gimmick |
| Spin Chain Thru/Circulate/
Tag (variations) | Blue Ridge Mountains of
Virginia | Roamin' in the Gloamin'
Cheating Heart |
| Lovingworth | Dancing Shadows | Hazel Eyes |
| Short and Sweet | Slide Thru/Backtrack/
Barge Thru | Bells on My Heart |
| Workshop Curlique/ | Lies | |
- Westbank, B.C.* — Westsyde Squares — 16 years old — 9 squares — Caller Ray Frederickson
- | | | |
|--|---|---|
| Warm Up Patter | Manhattan Merry Go Round | Hinge and Trade/Sashay
Thru/Spin Chain Thru |
| Wonderful Time | Silk and Satin | Daddy Was a Square
Dance Calling Man |
| Cheatin' Heart | Grand Spin Break/Tag
the Line/ | Happy Polka |
| Swing Thru/Trades/
Circulates | Grand Spin Closer | Circulates/Trade By/
Daisy Chains |
| When You're Smiling | Take Time Out
(plus mixer) | Mary's Vineyard |
| Darling Waltz | Swing Thrus/Spin the
Top/Centers In/ | Shenandoah Waltz |
| Square Thrus/Runs/
Substitutes/Thars | Cast Off ¾/Square Thrus/
Dixie Grand | Eight Chain 3, 5/from
Wheel Around/Dixie
Style/Left Swing Thrus |
| Traveling Minstrel Man | Don't Dilly Dally | Singing Your Song |
| High Society | Ranger's Waltz | |
| Workshop New Basics and
Odd Movements | | |



The Sets in Order

AMERICAN SQUARE DANCE SOCIETY

SETS IN ORDER/SQUARE DANCING NOW AVAILABLE ON MICROFILM

The problem of supplying back copies and special articles from past issues of *SQUARE DANCING* (Sets in Order) magazines may now be solved. University Microfilm (a division of the Xerox Company), 300 North Zeeb Road, Ann Arbor, Michigan 48106, has taken on the job of reproducing recent issues and making articles or entire issues available in photographic form. Microfilm editions of back volumes will also soon be completed for schools or individuals with access to a microfilm reader. Write directly to the folks at University Microfilms if you're interested. They can fill you in on costs, etc.

HALLS FOR SQUARE DANCING: REPORT NUMBER ONE

The special article on square dance halls in the November issues brought an immediate response from groups in fourteen states. A builder and the manufacturer of pre-fabricated buildings are at present preparing rough floor plans and specs on one or more styles of facilities which might be erected anywhere at minimal cost. Several questions coming to us from the engineers will need to be answered by those actually involved. First is the subject of size. In a number of responses the indications pointed out the need for a building that would hold from 24 to 30 squares. A question arose over the practicability of such a large size, particularly when several of those replying indicated that their average club dances (which would be paying most of the costs for such a building) were from six to twelve squares. The costs for heating and air conditioning a large size edifice is indeed a factor to be reckoned with. A second consideration would deal with the actual need for heating and air conditioning. The more information that we can furnish the already interested perspective builders, the more rapidly we will be able to pass on ideas and costs to you. Any group interested in receiving the information that will come out of the study is invited to write the Society.

RAISING FUNDS — MADE SIMPLE?

Several groups writing in for information regarding square dance halls also asked about ideas for raising the money such building projects would require. Knowing that a number of clubs and groups of square dancers have gone this route before, we would like to put out a call for reports on successful money raising ideas. We'll edit them into an article in a coming issue for all to share.

S'CALLERSHIPS and SQUARE DANCE WEEK —1972

The 1972 Caller Scholarship award applications are scheduled to go into the mail on or about January 15. For square dancing to prosper over the years we must encourage the training of men and women who aspire to be callers and teachers. The Sets in Order American Square Dance Society will once again award several full and partial scholarships to deserving men and women to attend the various callers' schools scheduled for 1972. Those interested may apply for applications by writing the Society. Those who have already written for the 1972 applications need not write again. . . . Questionnaires for Square Dance Week 1971 were mailed to association heads in November and when completed were to be sent to Ted Anthony, 109 Massachusetts Ave., Cherry Hill, New Jersey 08034 (covering the U.S. and Overseas Dancers) and Keith Kitching, 4906 Lochside Drive, Victoria, B.C., Canada (covering Canada). Associations not yet voicing their preference for Square Dance Week 1972 may have this opportunity by writing to one of these two contacts immediately.

Guide to Better Dancing



ONE OF THE EARMARKS of an accomplished dancer is a person who knows automatically with whom he is to do a movement—where he is at the start and where he will be at the completion of the movement. Test yourself:

Box the Gnat: Starts with two facing dancers (one man, one lady). Ends with the same two dancers facing, each having changed his facing direction. (SQUARE DANCING, March 1970)

Star Thru: Starts with two facing dancers (one man, one lady). Ends at right angles to starting position with the two dancers now in side-by-side partner position, (February, 1971).

Slide Thru: Starts with two facing dancers (any combination). Ends with dancers standing beside each other at right angles to their starting position (April, 1971).

Turn Thru: Starts with two facing dancers (any combination). Ends with the same dancers back to back as though each had independently executed a U Turn Back.

Do sa do: Starts with two facing dancers (any combination). Ends with the same two dancers facing (toe to toe) to follow the next directional call. (June, 1970).

There are a number of other combinations that a dancer could check himself on relative to starting and finishing positions. A partner trade might be one. This is a movement where two dancers standing side by side as partners, in four steps change their facing direction but end in the same position relative to each other. In a normal couple setup the man moves to his right, clockwise, passing right shoulders with the lady who turns counterclockwise to her left. The two pass right shoulders and end in each other's starting position.

For a number of years before this particular movement entered the square dance scene dancers accomplished virtually the same end result with a movement called a Frontier Whirl (California Twirl). In this instance the two dancers are standing side by side facing in the same direction. The man's right hand holds his partner's adjacent left hand. As the man moves forward in his clockwise direction the joined hands are raised and the girl, turning counterclockwise, ducks under the joined hands until, after four steps, the dancers have reversed their places and facing direction and

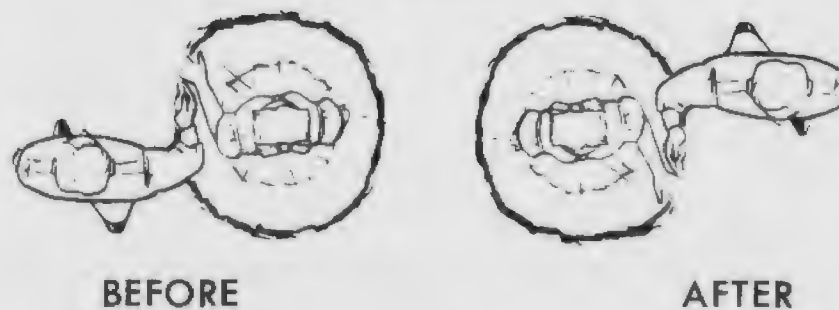
the joined hands, which were held loosely during the action, have been lowered.

It's interesting for newer dancers to realize that the counterpart of this movement—a dancer working with his corner—is called a California Whirl (sometimes referred to as Turn Your Corner Under). The man, with his corner (the lady on his left side) takes her right hand in his left. As he moves forward and around to take her place in a counterclockwise direction she ducks under the joined hands moving clockwise to take his spot. The evolution of the titles grew out of an early singing call written by the late Ed Gilmore to the tune of Solomon Levi, in which the man turns his corner under in a movement Ed called a California Whirl. In order to avoid the confusion of two similar sounding terms, (California Twirl and California Whirl), the late Jim York created the term Frontier Whirl to replace California Twirl—as the movement where the man works with the lady on his right.

Despite all this the more recent trade figures have eliminated the sometimes awkward and rough hair-mussers, substituting a no-hands movement in their place.

CONSIDERATE SQUARES

FRONTIER WHIRL

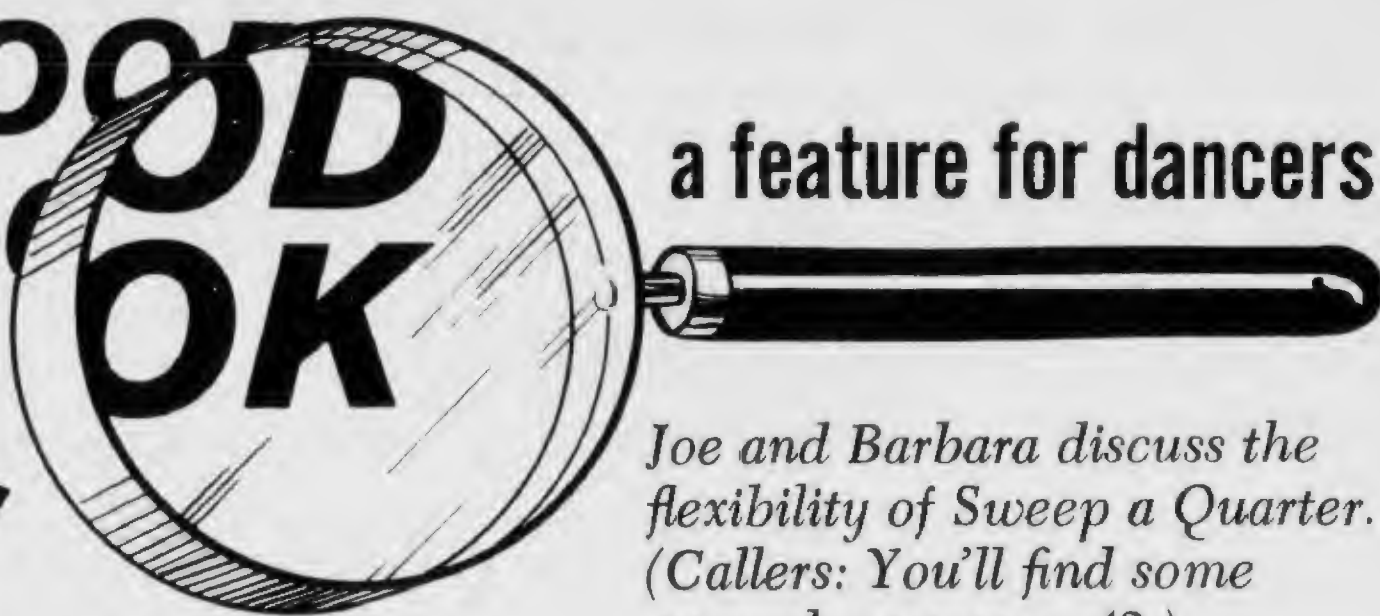


The man, working with the lady on his right, moves forward, clockwise, as the lady ducks under the joined hands.

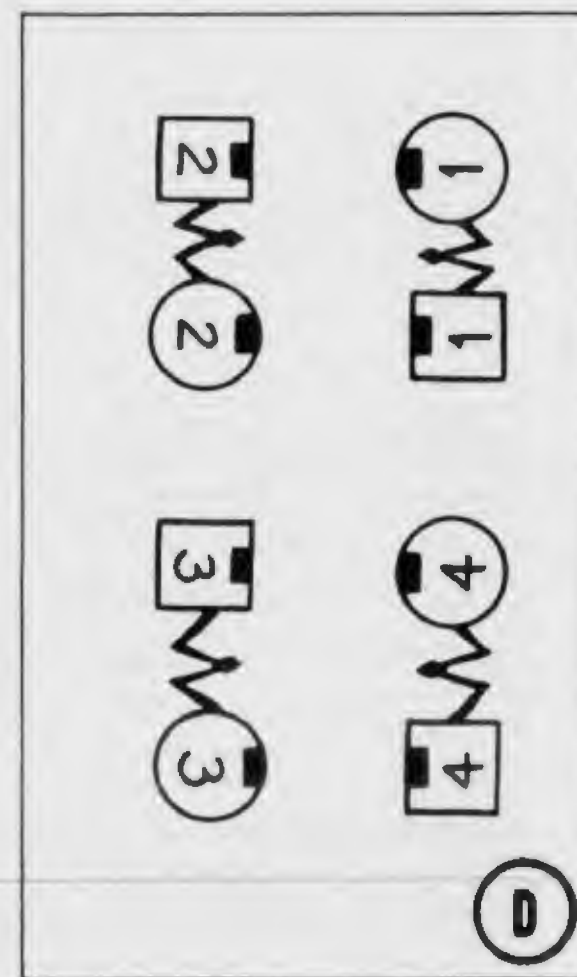
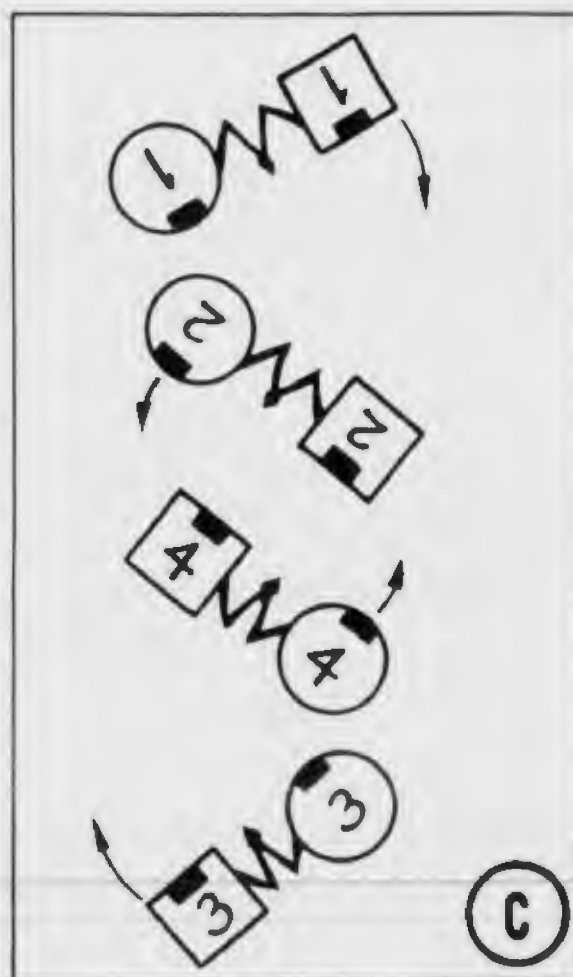
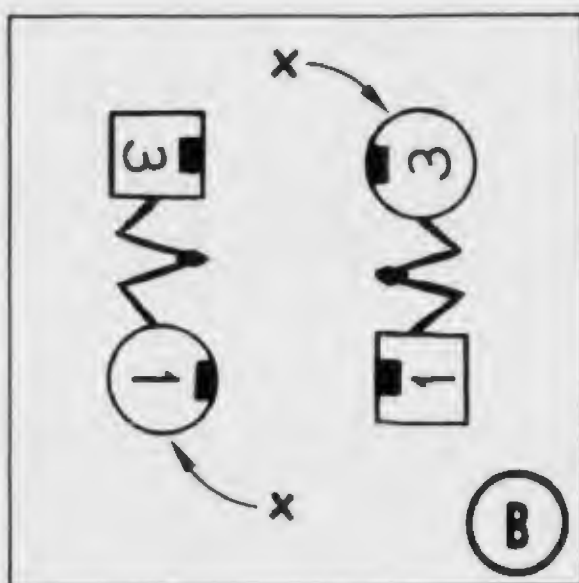
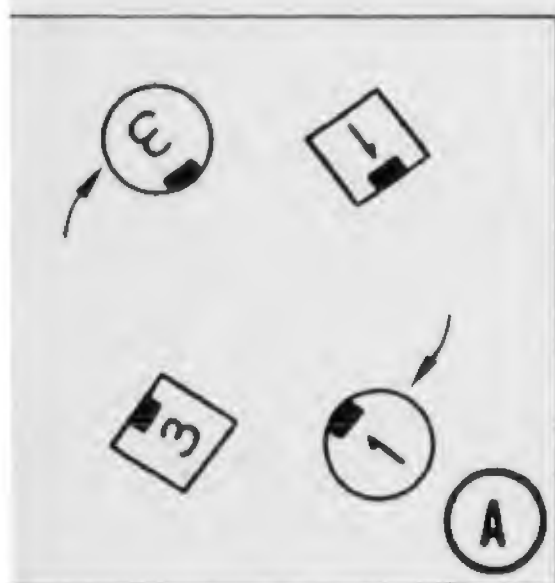
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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

TAKE A GOOD LOOK LOOK

a feature for dancers



Joe and Barbara discuss the flexibility of Sweep a Quarter. (Callers: You'll find some examples on page 43.)



JOE: You've probably gathered by now that we enjoy certain things in our square dancing. For one we like calls that are descriptive and tell us what to do. For another we enjoy dances that flow in an intelligent manner and lead smoothly from one movement to the next.

BARBARA: We'll say this for a number of the new movements that have been created in the past couple of years—some, like parts of an erector set, have really been constructed to blend well with others.

JOE: Of course the judgment is all on the side of the caller and we've come to appreciate the one who selects the material that seems to be logical while bypassing many of the awkward stop-and-go movements that are bound to show up.

BARBARA: In the past few months we have enjoyed a movement that is almost so simple and so descriptive that it could be called a "directional term". It's called Sweep a Quarter and basically that's what you do. You simply circle to the left or the right 90° in the direction set by the previous movement.

JOE: For instance, if you were just completing a simple Flutter Wheel (A) and were told to Sweep a Quarter you would continue

your clockwise direction and the man, working with the girl following or beside him, would, in approximately four steps, move one quarter of the square (B) to end facing the other couple.

BARBARA: If, on the other hand, you were in two route lines facing out (having passed thru), and were instructed to do a Wheel and Deal and Sweep a Quarter, the couples on the right of the lines continue their counter-clockwise movement another 90°. Those on the left of the lines would continue in a clockwise direction the same distance (C), to end in two facing route lines. (D).

JOE: Sometimes folks with whom we dance tend to shrug their shoulders at something as simple as this and that can be taught as rapidly, but in our opinion this is a good "companion movement" that blends well from one basic to another. For that reason we feel it's going to stick around for a while.

A DANCER LOOKS AT THE FINANCIAL SIDE OF SQUARE DANCE CLUBS

By Chuck Fitzgerald, Binghamton, New York

ALTHOUGH THE SUBJECT of most financial discussions among square and round dance clubs involves finding the dollars necessary to keep going, there are other subjects which may be equally important. They include safeguarding assets, record keeping, incorporation of the club, budgets and responsibilities. Let's take a quick look at each.

Budgets — Most clubs consider themselves non-profit organizations. Their financial goal is to make ends meet with no surplus beyond a small emergency fund. For those who do not have an accountant as a club member, these hints are workable.

Let's assume the formation of a brand new club with inexperienced officers. The group must determine what it wants before starting to do its financial planning. Minimum data might include the number of dances, workshops and/or classes, hall rental and caller/round dance leader/instructor fees. To these major items add the little things: postage, office supplies, printing, long distance phone calls, refreshments, decorations, kitchen supplies, club banner, coffee maker, etc. In each case estimate what an item should cost based upon the number of club members, guests, number of nights, etc.

When all disbursements have been listed and an emergency fund added, a total goal can be established. Now list the resources. For dance donations estimate how many member couples there will be. How many visitors attend your dances and workshops? How much do you receive from these sources? No past experience? Be very conservative and pick a low number. How do you pay for refresh-

ments? Do you plan any money raising activities? Now subtract the total income expected from the projected expenses. Any difference remaining probably will have to come from members' dues.

Records — Why keep records? To assist in budgeting in future years and for tax purposes, to name two. You never know when a local or state government will decide your organization is a possible source of revenue. Club officers should make a point of impressing the need for keeping financial records for at least seven years in order to be able to respond to any tax unit's request. Such records should show income and its source and disbursements and fees and how they were established.

Incorporation — There are pros and cons to this question even among attorneys. Stacked against the cost of processing the paper and legal work of incorporation as a non-profit adult education organization are the liabilities you face when the club has no legal existence. Liability for personal injury — a suit would logically be placed against the officers personally since the club has no legal standing and probably no insurance. Liability for taxes and penalties—should your state or local government decide to increase its revenues by claiming taxes on membership fees and visitor donations (as is presently being attempted in New York State) the officers as individuals may be billed and held liable when the club has no legal existence. Consult an attorney in your area or your local Bar Association for guidance.

Safeguarding Assets — Clubs usually take more precautions for safeguarding the coffee pot and club banner than they do the large

The WALKTHRU

amounts of cash and checks received at the start of a season. Several hundred dollars is a sizeable sum for cigar box safekeeping. A checking account in a local bank protects your money, provides legal records and secures guidance from bank officials when a question arises. A savings account produces interest

which is of interest to all income tax departments. If you decide to establish an interest-bearing account, secure guidance on reporting the income.

Bylaws — Do your club bylaws provide detailed instructions to the officers regarding protection of funds and records? Perhaps they should be updated. A few minutes on this subject can avoid much pain later on.

DECORATIONS

for Parties and Festivals

The following article, written by James Rasella, was published in LET's DANCE, official magazine of The Folk Dance Federation of California, Inc. Mr. Rasella has been in charge of decorating for one particular folk club for many years, and while his decorations primarily center around various ethnic themes, his suggestions will prove worthwhile to all involved with party decorating. Pertinent excerpts from his article follow.

DECORATIONS CAN BE A CHORE that everyone shuns and hates to become involved in. I have found over the years that successful decorating requires the support of every individual in the club or council.

The dancer needs to see the need for the decorations and feel that he is essential to a successful decorating job, whether he works directly on the project or not. A rapport for decorating must be instilled into a club so that each member is constantly on the alert for materials that may be used; each member saves paper, cardboard, wire, timber, etc. No one throws away a partly used can of paint or goes to the beach without bringing back wood, or sees an unused packing crate someplace without getting someone to bring it to the central depository — my house. The club occasionally even invests small amounts of money in permanent materials such as a children's plastic wading pool, so that by disguis-

ing it three times or so a year we have a Mexican or Italian or French fountain.

In all the years I have decorated, the budget has not gone beyond three dollars. Lavish decorations are possible without the expenditure of lavish sums of money. The first essential of a decorator is a keen and vivid imaginative ability to fashion decorations instantaneously out of material existing at hand rather than having to run a lengthy procurement program before he can begin. Also decorators should keep their hands out of club treasuries except for small amounts to cover staples, glue and such items.

Time a Factor

Most dancers are busy people and spending hours puttering around a hall to get it decorated, along with spending many work nights ahead of time preparing materials, soon cools them to decorating. In (our club) no decorating project (festival or otherwise) takes more than one work night lasting no longer than two hours. Time for putting up the decorations is one hour. If it isn't up in one hour, it doesn't go up. This includes decorating gymnasiums. Workers come prepared to work, prepared for a completely organized one hour, with a supervisor who has everything planned and figured and is boss, totally and completely; no group discussions; no last-minute changes. Those who wish can then socialize and enjoy their work and those with appoint-

ments can get going. Successful decorating must consume small amounts of time.

Another item in successful decorating is the club attitude toward it. Decorations are not a physical necessity at any dance. Decorations are a psychological necessity, we believe. Too many of our halls are dark, old, poor floor conditions; a bare hall is quite capable of reminding a dancer of all his aches and pains, especially men dancers. Decorations must be of a type, size, color, ingenuity, fancifulness to set, at a glance, a mood of gayety and maintain that mood throughout the evening. Because no dancer spends any amount of time specifically looking at decorations, a well done decorating job is one that lifts dancers from their tedium at one glance. Decorations then create the mood. They must be well planned, highly creative and done in a manner unique and unexpected by the dancer. Mere use of stock decorative devices that may be used by a multiplicity of clubs during a month will not usually, in themselves, create a jubilant attitude toward the evening.

Men, the Target

The vital test for the success of hall decorations is the reaction of male dancers. Woman dancers notice decorations; they will look and marvel at detail and the amount of work. Men seldom know what is around them. I have found my greatest success over the years comes from decorating a hall for men as well as women.

Decorations should be very large; each item must cover space. Colors should be bright. Keep detailed work to a minimum; very few notice it. Decorations should have one central point from which all parts radiate. The entire project is a stage set designed to have one brief striking theatrical effect to the dancers as they enter the hall.

The destruction crew at the end of the party needs to realize the necessity of salvaging all that can be used again. I have moved from a decorating crew of different people each month to a permanent crew of the same people. When the group is continuous more can be done in less time with a minimum consumption of anyone's time.

In addition to a permanent crew, the host and hostesses are assigned a year in advance.

Natural vegetation and flowers make the best decorations and the safest. They are

The WALKTHRU

easy to obtain because almost every dancer who has a garden needs to prune it. In using live material in a hall it must be proportionate. A four foot tree in a five gallon can does nothing for a hall. If the ceiling is fifteen feet, then cut a ten to twelve foot branch and put it in a can, being sure to cover the can with greenery. Bouquets should be large and in large vases. Avoid fussy vases, fussy arrangements. Avoid use of water; it is a problem. Plants will last the hours of a program without water, even lilacs and wistaria.

To summarize: Decorations are a necessity for a successful dance if uniquely done and used to create a spontaneous theatrical effect to arouse at a glance a feeling of fun that will last all evening. Club members will willingly decorate if everything is absolutely organized; their treasury and their time is not infringed upon; they know their assignments way ahead of time and everyone in the club thinks of himself as a part of the team. Remember the basic element of the evening is the dance program. Decorations are there to enhance the program by beautifying the environment both intellectually and aesthetically.

BADGE OF THE MONTH



Dancing in Grafton, West Virginia, where the main industry is railroading, our club this month appropriately designed its badge around this theme.

The Choo Choo Squares were formed in 1967 and selected the engine of a train as the shape of its badge. A number 9 on the smokestack is a reminder of the club theme song, Engine, Engine, Number Nine, and square wheels, instead of the usual round ones, truly make it a square dance badge.

The Choo Choo Squares invite all visitors to join them any Thursday evening.

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

ROUND DANCE TIME

"...THEY SAY THEY WOULD LIKE TO JUST LEARN WALTZES, PARTICULARLY ONES WITH A 64 MEASURE SEQUENCE, IF THE MUSIC IS RECORDED IN THE KEY OF A..."

XIF, —, Point, —; XIF, —, Point,
XIF, —, Point, —; XIF, —, Point, —;

XLIF, —, XRIF, —; XLIF, —, Bwd Lift,
—; XRIF, —, XLIF, —; XRIF, —, Bwd
Lift, —;

"...THEY ALWAYS TALK LIKE THAT WHEN THEY'RE TOGETHER..."

THANKS TO

Helen Gannon
Miami Beach, Florida

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



THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

The Clodhopper Dance Part 2

THE FARMERS — and the early ranchers, who were really farmers who also ran cattle — were the single most “rooted” segments of frontier society. The miners were for the most part transients, even those who had settled down quite often suddenly departed for new bonanzas; and town dwellers, particularly in mine related centers such as Denver, reflected a good deal of the miner’s attitudes and held a view of the dance much different than that of the farmer.

Soil rootedness has, until modern times, most often resulted in a truer, more meaningful and humane culture than has nomadism or an exploitative culture such as the miner’s. This certainly was true in the early west, from the Mexican-American southwest, to Mormon Utah, and across the sodbuster reaches of the Great and High Plains. That these rooted cultures survive today amply proves the thesis. Soil rootedness results in a sense of belonging, of permanence, of calm identity, and it was from this that an evolutionary, developing dance could spring, free of instant fads from the east and of the rigid demarcations of social status and conformist fashion so common to the larger towns and budding cities. In these latter places “society” dances *were* rigidly conformist; the dancer did not violate certain social rules of conduct by altering a fashionable routine or by whooping or jiggling in a Lancers or a formal round. Bored refinement and boring gentility meant much more to the urban dancer than did the spontaneity and unpolished innovativeness of the farmer.

The farmer’s dance was fairly fast, vigorous, individualistic, and constantly changing. It

was informal, joyous, neither polished nor particularly symmetrical, and allowed no time for bored conversation or posturing during the dance. The dance purged the farmer’s accumulated loneliness and frustration, and the active and often violent dance was a welcome release from the generally plodding, uneventful routine of farm life. Like the dancing peasants in a Breughel engraving, the frontier farmers celebrated their few leisure hours with a vigorous release of pentup energy.

A Peasant Dance

This was nothing new. The agricultural peasantry of the mid-west, southern, Appalachian and New England states — and of all of Greece and Zorba’s forefathers — had danced in the same manner. The genuine American Folk Dance has always been (although the word was removed early from our vocabulary) a *peasant* dance, a dance of the “little” people. Tendencies to ignore this or to graft onto the body of the true folk dance period pieces of the “court” or “society” sort can only further obscure detailed studies of the basic American Folk Dance. However quaint, charming, lovely or even influential such dances may have been, the fact that they have had to be revived or rediscovered while basic contra and square dancing have remained alive (however feebly) indicates clearly which are the true folk dances.

The farmers had never heard of the Lancers, the cotillion, or the earliest formal quadrilles except perhaps in someone’s faint recollections. The hoedown patterns which they had brought with them were a diversity of steps and patterns contributed by immigrants

from Europe, many of them freshly transplanted from their homelands to the Great Plains.

Scattered through the early dances of western Kansas, Nebraska, eastern Colorado and the Dakotas there may be discerned a variety of elements which appear to have been transplanted almost directly from European folk dances without being noted or taking root in the dancing of the Eastern United States. So widespread did these elements become that, by the revivals of the 1930's, they were so fully a part of our western square dance as to be considered native. It takes time, careful comparison, and a lot of dancing of all sorts to find these elements, and one can never be entirely certain about them even then. I am constantly asking myself, "Is this *really* a 19th century imported German pattern? Or, since there are only so many basic patterns possible in a square, might it have appeared independently in both countries?" We probably will never know for certain whether a pattern came from Germany in 1775 with a Hessian trooper, in 1885 with an immigrant farmer, or some Great Plains dancer invented it for himself one day. No one but an esoteric historian probably will ever care.

Classifying European origins in the dance is much more complex than in the cases of ballads and legends. Most of the original European dance tunes became displaced by a repertory of American tunes drawn from Missouri and eastern song bags, tunes which had been passed down from fiddler to fiddler ("aural tradition"). Most of the early fiddlers seem to have known only a dozen or so tunes each, but this didn't really matter. The beat was the thing, and no busy frontier dancer had time to notice any other particular attribute of the music. Too, these early fiddlers usually did their own calling at the same time, making the music not only irrelevant but also necessarily plain. Singing calls were few in the early years, not only because of the demands they made upon the fiddler-caller but also because not all fiddlers knew the proper tunes. (A waltz quadrille can be done to *any* waltz tune, but never as smoothly or satisfyingly.) Like western patter, the singing calls did not become widespread until the availability of more musicians left a caller free to concentrate entirely on the dance, the call, and the formations.

Though not too fast, the dancing was as

freewheeling as the dancers, made up of about 90% of what has come to be called "hash". There was an unending competition between the caller and the dancers. He mixed patterns, called new combinations, threw in surprise variations, all in an attempt to hoe down the dancers. These gleefully responded by trying to prove that they could dance anything he called, never being taken by surprise or caught off balance. And *everybody* danced! As is still true here and there around the country where dancing has not been formalized into segregated adult and youth groups, the young and old danced together. A child barely old enough to promenade might be seen as partner of a grandparent barely young enough to totter.

Crowds usually were small; dance halls of various sorts and sizes. Often they were held in the kitchen or parlor with barely enough room for two sets; as often on the packed earth dooryard, sprinklings of water or layers of straw being needed to fight the dust. Dances were held in the lofts of some affluent farmer's barn or, as towns grew up, in a schoolhouse, church, or even a general store. In the latter decades of the century there appeared grange halls. There is even a record of a dance being held in a henhouse, which must not only have been very dusty but must also have ruined the egg crop for several days.

Part of the Scene

It is not possible in this brief space to give the full flavor of the farm dancing — food, dress, manners, varying customs, special or party games, etc. Dances often coincided with other activities; weddings, christenings, political meetings, breaking horses, raising a barn, cooperative harvesting, or — as I said earlier — even the saving of souls and the pulling of teeth (both equally difficult). A young man could woo a fair maid while two elders haggled in the background over the price of a cow; beldames could gossip over their patchwork sewing while children romped in the yard or joined their parents in dancing clouds of dust into the air; every last possible ounce of warmth and companionship was savored before the families began the long, long, lonely trip back to their scattered farms.

**Next month Part 3 of
the Clodhopper Dance.**

•Chapter Thirteen

The Critical Art of Timing

By Bill Peters, San Jose, California

TIMING IS ONE OF THE MOST CRITICAL SKILLS that a modern square dance caller exercises in the night-by-night, dance-to-dance performance of his job. His programs may consistently feature the most inspired choreography, the cleverest figure combinations, and the most sure-fire program gimmicks—but they will neither please nor impress the dancers if, in their ultimate presentation, they are called in an incorrect or in a poorly timed manner. A caller's ability to deliver accurate and timely commands to a floorful of moving dancers is not merely a necessary ingredient for a successful calling effort, it is a very basic—and wholly inescapable—responsibility that every caller owes to each of his dancers every time he raises his microphone. Nor is there any doubt but that a caller who is not yet able, while he is calling, to automatically adjust the time spaces between his dance directions so that they match or correspond exactly to the ever-changing timing requirements of his dancers, is a caller who still needs to learn an awful lot about the essential nature of his job. In this chapter we will seek to define exactly what the term Good Timing means, and we will try to describe how a caller may develop the various skills and techniques that are necessary to accomplish it.

Ideal timing exists when nothing is allowed to impede or interfere with the progressively forward momentum of the dancer's body movements; it exists when all of the dancers in a moving square are able to blend easily and comfortably from one dance action to the next; and it exists when the physical transition from one basic to another occurs in a smooth flowing and in a totally unhurried manner. Under no circumstances must the dancers be made to wait (stop-and-go) for their caller's directions, nor should they ever have to rush (rat-race) in order to catch up—or keep up—with his commands. And this brings us to the Golden Rule of Good Timing: *A Caller Must Always Look At His Dancers!* No caller can hope to achieve consistently effective timing in his presentations if he does not maintain continuous visual contact with his dancers throughout his entire performance. While it is probably true that an experienced caller may sometimes be able to accurately predict (without actually having to see his dancers) the amount of time that they will need in order to comfortably execute a given square dance basic—and that it may even be possible for some callers to occasionally call a reasonably well-timed patter presentation while blindfolded (or with their eyes glued to their cue cards!)—it is equally true that a modern caller's on-the-spot timing judgments are influenced by so many unpredictable timing factors today that a caller who does not consistently monitor the physical responses of his dancers is not only behaving unprofessionally, he is literally courting disaster. There are so many exceptions to every timing rule that a caller who fails to maintain a more or less uninterrupted visual check of his audience is recklessly gambling with his capacity to call a successful and a well-timed dance.

In the final analysis, good timing depends upon a caller's ability to both recognize and react to two very fundamental timing variables: (a), the number of beats that it takes for a stated dance direction to be heard and *understood* by the dancers (Reaction Time); and (b), the number of musical beats or walking steps that the dancers actually need in order to perform—rhythmically and comfortably—the specific body movements that are indicated by the command (Execution Time). The way in which a caller coordinates and integrates these essential timing considerations into his on-mike presentations is what, in most cases, determines whether or not the dancers will be able to move smoothly or roughly through the combined actions of a particular dance sequence or figure. Let us now examine each one in turn.

The Dancers' Reaction Time

In most cases, the reaction or reflex time of an experienced dancer is practically instantaneous. It rarely takes more than a beat or two of music for him to both hear and comprehend the instructions of the caller and for him to initiate the body actions that are needed in order to execute them. There are some things, however, that can be counted upon to slightly delay the dancers' reaction time or which may create a situation in which their reflexes will be something less than immediate. The average dancer's response to a new or unfamiliar movement, for example, is generally a beat or two slower than his response to a command with which he has had a good deal of prior experience. For all intents and purposes, a dancer's reaction to a known basic may be compared to any other similarly conditioned reflex action. He has very likely done the movement many, many times before; he knows exactly what is expected of him and his responses have become more or less automatic. His response to an unfamiliar or to a newly-learned basic, on the other hand, is predictably tentative and uncertain. Here he is operating in strange and unfamiliar territory and his actions generally tend to be a good deal more cautious and deliberate. And this, of course, means that the dancer needs—and his caller must provide—an extra beat or two of music so that he may successfully translate that command into an appropriate physical response.

This is especially true of new or inexperienced dancers. To a new dancer, *every* square dance term is strange and unfamiliar. A beginning dancer has not yet had the opportunity to fully absorb the unique nomenclature of square dance language; he is easily rattled and quickly confused; his reflexes, in other words, have not yet acquired the split-second conditioning that usually characterizes the responses of dancers who are more experienced. This is why a caller must very carefully adjust his timing patterns whenever he finds himself working with beginners. He knows that their reaction time will be somewhat slower and he must adjust his timing practices to accommodate it.

In addition, most dancers—beginners and veterans alike—will generally need one or two extra beats of music when responding to an unexpected or "surprise" command. Such frequently used favorites as "First couple left and the next go . . . left!" (instead of *right*); or "Centers in and Bend the Line" (instead of *Cast Off Three Quarters*); or "There's your corner—do a Right and Left Thru!" (instead of the anticipated *Left Allemande*)—such commands are deliberately intended to catch the dancers off their guard and whenever a caller uses a shock-value command of this type he must provide his dancers with an appropriate

amount of recovery time.

Sometimes the temperature in the hall or the lateness of the hour may affect the reaction time of a particular group of dancers. A hot, humid and muggy evening will, more than likely, generate a floorful of sluggish, heel-dragging dancers; and those enthusiastic die-hards who are still on the floor at two or three in the morning for the last tip of a festival afterparty are seldom as sharp and alert as they were earlier in the evening.

The Dancers' Execution Time

The published definition of a square dance basic usually will also contain a comment or two about the number of beats that the dancers might normally need in order to perform it. Many charts are available which list all of the standard basics in terms of the number of beats or walking steps they will usually consume in their on-the-floor execution. Within certain limits, these indicated time values have been found to be quite accurate and, in most cases, a caller may use them with confidence. There are, however, some obvious exceptions and a caller must be able to recognize them and he must be able to cope with them.

Distance is often a critical factor. The amount of time that it takes to do a Right and Left Thru from a static square, for example, usually will be a beat or two longer than it takes to do a Right and Left Thru from a Promenade and Wheel Around setup. Similarly, the inertia of the dancers (are they stationary or are they already in motion?) may also affect their execution time. The Swing Thru in the command, "Head couples Swing Thru," when it is called from a stationary square, usually will take a beat or two longer to execute than the Swing Thru in the command, "Heads Square Thru . . . and then Swing Thru with the outside two."

The number of dancers in the hall likewise can affect the dancers' timing patterns. The squares are necessarily tighter in a crowded hall and the distances separating the dancers are significantly shorter. It is therefore possible to perform many movements in less time than the dancers might ordinarily need. A packed or a crowded hall, however, may also mean that the dancers lack sufficient operating or elbow room for comfortable dancing and they may sometimes need an extra beat or two while they dodge and avoid each other and generally try to keep out of each other's way. Watch what happens, for example, to the outside dancers when, in a tightly-packed hall, the caller says, "Heads Pass Thru, Separate and go around two," or "Sides Promenade halfway round the outside ring!" A slick, highly polished floor, or a floor that is tacky and sticky, frequently may also mean that the dancers could use a bit more time in order to complete their body movements.

Selecting a Cue Square

The art of good timing lies in a caller's ability to make effective on-the-spot timing decisions and upon his ability to make immediate timing allowances or accommodations whenever they may be necessary at any given point in the dance. As we have seen, a caller can only do this if he is actually looking at his dancers. He may, however, sometimes be hard pressed to decide exactly at *which* dancers he ought to be looking!

If all he had in front of him were a single square of dancers, a caller would never have to worry about where to look in order to accurately gauge the proper

timing of his dance directions. Adding a second square, however, means that he must then divide his attention equally between both squares—and while this may still be a relatively easy thing for him to do, he will nevertheless find that calling for two squares—from a timing standpoint, at least—is just a bit more difficult than calling for one. Adding a third square makes it a bit more difficult; adding a fourth makes it a bit more so; and so on. And it isn't long before a caller finds that he is no longer able to keep tabs on all of the squares in the hall simultaneously.

The trick, of course, is for him to watch only one square at a time—to select a cue square upon which to focus his attention, and then to regularly shift his attention from one cue square to another in a more or less random or haphazard fashion. In so doing, he can concentrate, for a brief period, on the timing patterns of one square, and then another, and another—and in this way decide upon the best way to adjust and average out his own timing judgments.

How to Develop Good Timing Technique

So far in this chapter we have discussed timing in terms of what a caller looks at and what he looks for. Let us now discuss the mechanics of the actual on-mike timing process. Notice the difference in the placement of the ladies' Chain command in the following four-beat lines:

- | | |
|--|--|
| <p>(a) One and three go right and left thru
 Turn that girl, two ladies chain
 Courtesy turn that pretty Jane</p> | <p>(b) One and three go right and left thru
 Turn that girl and when you do
 Two ladies chain, go across the ring</p> |
|--|--|

In example (a), the command word "*Chain*" occurs on the fourth beat of the second line (beat 8). In example (b), however, the command for the ladies to "*Chain*" appears on the second beat of the third line (beat 10). In other words, the dancers in example (b) have been provided with two extra beats in order to execute the prior command to do a Right and Left Thru. And this is precisely what the timing process is all about. It is both the caller's option and his responsibility to decide whether he will place the command to "*Chain*" on the 8th beat or the 10th beat of the call—and he is able to implement that decision by simply including or excluding the essentially non-directional words, "and when you do." These four words take two beats to pronounce. By adding them—or any other non-directional two beat phrase—to the call, a caller can effectively "loosen" its timing structure by two full beats. And by eliminating them he can, just as effectively, "tighten" it by the same amount.

And so we see that square dance *words* play a very important part in the timing process. They have become a very vital tool of the caller's trade and the precise position or location of the words that a caller uses in any given call actually determines whether that call will reach the dancers in a well-timed or in a badly-timed manner. Some of the words that a caller uses are highly directional: Right and Left Thru, Square Thru, Go once and a half, Split those two, etc. These are the all-important words that convey the caller's instructions and their purpose is to tell the dancers exactly what it is that he wants them to do. These words are absolutely essential to the performance of the dance and they obviously cannot be eliminated.

Other square dance words, however, are essentially non-directional in nature. They are primarily "filler" words: Go hand-in-hand, that pretty Jane, with the same old two, etc. The function of such words is more ornamental than informa-

tional and while they may often add color, charm and personality to a caller's over-all presentations, they are, for the most part, quite expendable and can easily be eliminated from the call. A caller, in other words, can either add or subtract one or more beats to his basic timing arrangement by simply adding or subtracting an appropriate number of non-essential filler words—or by adding or subtracting an equal amount of just plain silence!

A student caller should, first of all, study and be completely familiar with the usual number of beats that the average dancer will need in order to execute every basic movement or maneuver that he calls. When he is engaged in practice calling, he should begin by using only the actual command words that are needed to convey his directions or instructions to the dancers. He should use no non-directional filler words at all—at least not at the beginning. He should practice the timing art by learning how to deliver a command and by then remaining silent as he watches the dancers actually perform the physical actions that are built into the movement. And he should then try to deliver the next command *while the dancers are actually finishing the actions of the previous one*. After a certain amount of such trial-and-error experimentation—and there is no easier way to do it!—he will hopefully become quite good at it and he will have developed the knack of staying approximately one or two beats “in front” of his dancers on a fairly consistent basis. He can then begin to add an occasional filler word or two in the empty spaces whenever he feels that they will add something to the call without messing up its basic timing pattern. This is how a caller develops his timing technique; this is how his timing skills are sharpened and improved; and this is how he makes sure that good timing will become an automatic part of his personal calling style.

Next time you are at a dance make it a point to sit out a tip so that you may observe the actions of the dancers on the floor. Do they all generally manage to form lines at the same time? And do they all go forward and back simultaneously in an Ocean Wave balance? When the caller says “Star Thru,” do all the hands seem to go up at the same time? Do the dancers all seem to be in step as they Promenade home? And do they all seem to be *dancing*—rather than roughly maneuvering—from one body action to the next? If they do, you may be sure that that caller has taken the trouble to cultivate a high degree of timing skill and that he has learned how to use that skill to maximum advantage.

But if, on the other hand, the dancers' lines are often ragged and uneven and their Ocean Wave balances seem somehow to be strangely uncoordinated; if the dancers appear to be jerking and pulling each other around as they travel from one action to the next; and if it sometimes looks as though every square on the floor is parading to its own individual drummer—you may then be equally sure that *that* caller lacks a finely developed timing sense; that his timing patterns leave a lot to be desired and that his dancers will probably leave the floor wondering why they had to work so hard to go through the actions of a dance that was supposed to be a pleasure to perform!

Author of this month's chapter, Bill Peters, is an accomplished caller whose chief interest these days lies in the training of callers. His dedication to the furtherance of caller/leadership training is evidenced by his participation in many caller training clinics and an extremely fine text, “The Other Side of the Mike,” a must for those learning to call.

Teaching Round Dance Basics

By Lew and Laura Wiffen, Scarborough, Ontario

Reprinted from the Toronto and District Square Dance Association notes.

WHAT DO WE MEAN by round dance basics? Let's clarify this right at the start. Round dance basics are the individual figures which are combined to form a round dance (i.e. box, scissors, fwd waltz). Normally one basic takes one or two *measures* of music — no more (i.e. 4 or 8 beats in two-step rhythm; 3 or 6 beats in waltz rhythm).

Why Teach Basics?

A square dance caller would never expect his dancers to get through a singing call if it was loaded with basics he had not yet taught. Too often, though, we expect dancers to be able to pick up a round dance in a "quick teach" even though they may never have previously done the individual basics. A few hours spent teaching round dance basics to newer dancers before they are exposed to their first round dance will reap great rewards for the dancers and the leaders.

Teaching Techniques

Some of the following ideas can be used to conduct a short session with a square dance club prior to the square dance class or as a break during the evening. Bear in mind, though, that to become proficient dancers are expected to spend over 20 hours in a basic class. The easy two-step basics should be taught first, followed by the waltz basics at a later date.

The format used for the first introduction to round dance basics should be the circle drills. All join hands as couples, facing the center of the hall with the instructors in the center of the circle. Start with a simple "sashay" step (side, close) and progress to a sideward two-step, box, scissors, etc. To get the feel of each basic it should be done very slowly, without music, following repeated demonstration by

the instructors. Once the dancers appear to understand the basic footwork it should be set to music; first, doing a single basic (i.e. box); next progress to two-step combinations (i.e. sideward two-step and box), repeating to give transition from one to the other; finally multi-basic combinations such as the following:

Meas. 1-2 (Sashay)	Side, close, side, close; Side, close, side, close;
Meas. 3-4 (Box)	Side, close, fwd; —; Side, close, back, —;
Meas. 5-6 (Swd Two-step)	Side, close, side, tch; Side, close, side, tch;
Meas. 7-8 (Scissors)	Side, close, cross, —; Side, close, cross, —;

Because dancers are working in one large circle everyone starts on the same foot. The "chain reaction" as all dancers "pull together" is extremely beneficial. It isn't long before the dancers progress beyond the need for circle drills, but it is a good idea to revert to this teaching technique for each new basic or when any particular basic appears to need review.

Alamo Circle Drills

This technique can be used occasionally when the dancers are having difficulty with a basic that requires opposite footwork for the men and women. For example, a scissors with the man crossing in front and the woman crossing in back: with the men facing out toward the wall and the women facing in (Alamo Style), the men, starting on the left foot can do a side, close, cross — in front as the women, starting on the right foot, do a side, close, cross — in back.

Mixers

Progression from the circle drills is first to basic mixers. These introduce the opposite footwork and the basic dance positions but still provide the benefit of repeated drills with the better dancers assisting the slow learners. Basic mixers should be eight measures in length as in the following example:

Meas. 1-2 (Fwd Two-step)	Step, close, step, —; Step, close, step, —;
Meas. 3-4 (Hitch)	Fwd, close, back, —; Back, close, fwd, —;
Meas. 5-6 (Swd Two-step)	Side, close, side, tch; Side, close, side, tch;
Meas. 7-8 (Turnaway Circle away, —, 2, —; to new partner)	3, —, 4, —;

This example is appropriate for teaching the hitch. Note that several other basics could replace the hitch in measures 3 and 4 — box, scissors, 3 count vine apart and together, 4 count vine, 4 count hitch and walk 2, etc.

The basic mixers also present a perfect op-



Beryl and Peggy Lewis — Redway, California

PEGGY LEWIS FIRST ENJOYED square and round dancing back in 1939 at the Grange Hall in Muscoy. To quote Peggy. "It was very different in those days, a far cry from modern day dancing." The squares were the old visiting couple dances and usually the more experienced couple would be number one in the square. The others watched the first time around and when it came their turn they could execute the figure.

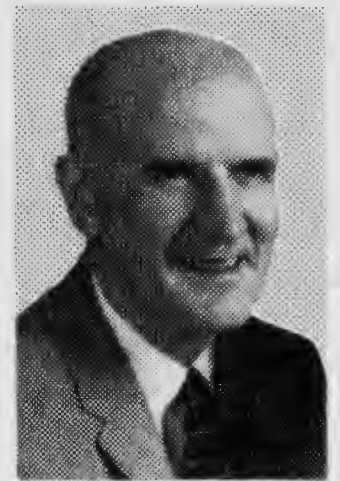
As for the rounds — there were only a certain number, never any new ones. Such dances as Varsouvianna, Trilby, Black Hawk Waltz and Rye Waltz were danced, and danced, and danced. The Hemet Fair always featured a "Fiddler's Contest" and the Grangers would square dance.

portunity to demonstrate how the same basic can be done in various dance positions. The above mixer could be done starting in open, semi-closed, half open or even in closed position.

The Wiffens continue next month as they discuss other aspects of teaching round dance basics.

DATE FOSTER

Just as this magazine was being readied for the printer word was received of the passing of Dayton Foster, of Decatur, Illinois. Date, as he was affectionately known, and lovely Dot were a part of the round dance scene for many years before ill health curtailed his activities. His passing will leave a void in the activity.



"Date"

In later years Peggy graduated from Ed Gilmore's first callers course which was held in Yucaipa, and from this class the first callers association in the area was formed. Soon the dancers organized; Cow Counties Hoedown Association came into being and plans for the First National Convention were formulated. The group had no idea how many dancers, callers and teacher would attend, but the affair grew like Topsy. All the clubs prepared goodies — refreshments were donated in those days.

Beryl has a musical background, having started his own band in college and had weekly engagements in San Bernardino. He entered the square and round dance picture in 1950 through folk dancing.

Beryl and Peggy met at Asilomar in 1959 and the honeymoon still continues with annual trips to their "Shangri La." At the present much of their time is spent working with the youth in their home area. Since this is a resort area the summer months are much too busy for classes and Beryl and Peggy teach rounds only during the winter months.

Peggy has written for a number of publications, having been a member of Western Writers of America. Currently you'll find her "jottings" in Round Dancer Magazine under the byline "On the Fly."



Style Lab

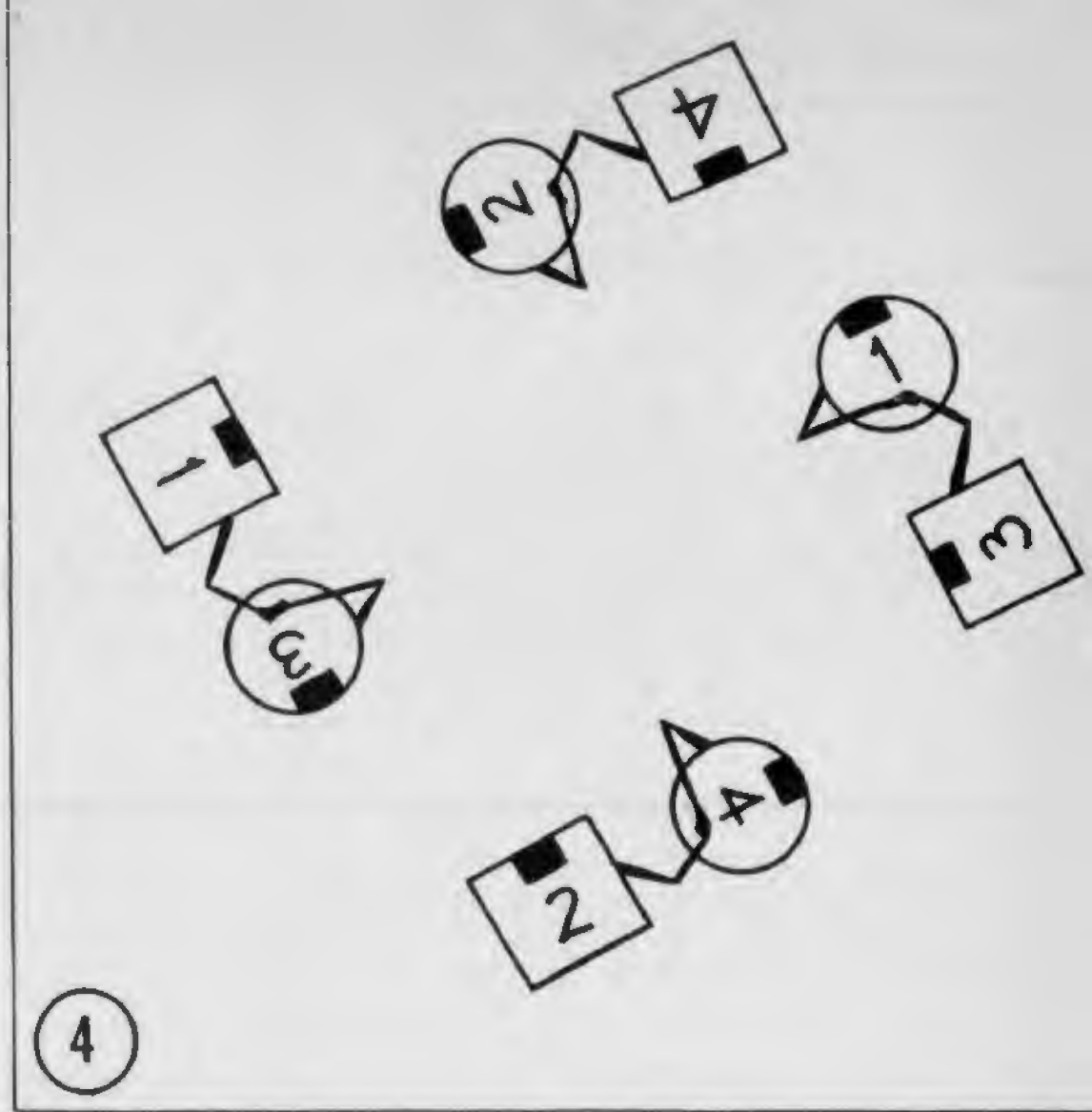
4 COUPLES STAR THRU

WHEN IT COMES TO THE UNUSUAL you can be fairly certain that this pair of movements, both variations on all four couples Star Thru, will not be given to you without some

previous warning or walk thru. Both achieve the same results. Both follow the rule of a Star Thru (two facing persons working together, man's right hand and the lady's left hand joined, lady ducks under the man's raised right and the two dancers finish as a couple at right angles to their original starting position).

Like all four couple working movements, the traffic pattern starts from a square (1). As in the case of all four couples right and left thru, the dancers face their corner and with the men moving on the outside of the square, corners pass right shoulders (2). The dancers move one quarter and as they each meet their opposite they take hands (lady's left, man's





right) and the lady ducks under (3) as the man walks around (4) to end in a square (5), each dancer having moved one quarter of the distance from home.

There's nothing difficult about that and to differentiate that from the movement that follows you might call it "all four couples star thru—on the outside". A real pretzel of a movement that fits squarely in the *gimmick* phase is "all four couples Star Thru—on the inside."

Starting from the same square formation (1) the dancers reach across. The man reaches over his corner's left hand then under his corner's partner's right hand (6) to take his

opposite's left hand (how's that again?).

Slowly the joined hands are raised and as the men move clockwise and the ladies move counterclockwise (7) first the corner ducks under the arch, then the man's opposite ducks under his raised right hand (as in 4) to once again end in a square (8)—and then take sufficient time out for the ladies to comb their hair.

Like all gimmicks, these fun movements should be used with care. An initiation into a new club, a demonstration at an afterparty or simply a relaxer at the end of a fairly complicated evening of workshopping is often just the right time for one of these.





21ST NATIONAL

SQUARE DANCE CONVENTION[®]

FOR YOU
IN '72

JUNE 22, 23, 24, 1972

AN ATTRACTIVE POSTER is being distributed across the nation to apprise square dancers of the 21st National Convention which will take place in Des Moines, Iowa on June 22, 23, and 24, 1972. The background is pink with lettering and artwork in a deeper shade of pink and turquoise. A look at the poster is a graphic reminder to everyone that Iowa is the "Rose State."

Something New

The National Executive Committee, working with the Education Committee of the Des Moines Convention have planned something new and revolutionary for all square dance callers. A Callers' Seminar will be conducted by three nationally known callers — Bob Ruff of California, Dick Jones of New Jersey and Dave Taylor of Michigan. The trio will give out with information, instruction and product knowledge that is bound to help enhance square dancing everywhere.

Attention Round Dancers

A most interesting and informative program has been planned for the pleasure of those who wish to participate in the round dancing. Workshops, Panels, Clinics and Programmed Rounds will be held in the beautiful air-conditioned Val Air Ballroom which is an 8 minute drive from the Veteran's Auditorium. The Val Air has an 8400 square foot hardwood

Poster designed to publicize the 21st National Convention



floor plus another ballroom on the lower level with a tile floor. The Round Dance Committee extends a most cordial invitation to attend the Convention and urges all dancers not to miss the opportunity to dance with old friends and to meet new ones from all over the country.

Make Your Plans

Now is the time to plan to square your sets at the Vet's (Auditorium, that is) come June. Make a date for June 22, 23, and 24 to be where the action is . . . Des Moines, Iowa . . . the heart of congeniality and good friendship for all square dancers in 1972.

Register now! Use the convenient pre-registration form inserted in the January issue of SQUARE DANCING. For additional registration information write:

Advance Registration Director
P. O. Box 2624
S.W. 9th Street Branch
Des Moines, Iowa 50315

There's a pre-registration application form for you in the center of the December, 1971 issue of SQUARE DANCING. Be sure to get your registration in early and if you would rather not spoil your copy of the magazine, or if you need additional application forms, please contact the Advance Registration Director, P. O. Box 2624, S.W. 9th Street Branch, Des Moines, Iowa 50315.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Washington

Months of hard work and dedication on the part of many dancers has culminated in the recent completion of the Kitsap Square Dance Association's new square dance facility at Gorst. Among the clubs now calling this dancers-owned facility home and holding at least a portion of their dances there are the Belles and Beaux's, Curley Q's, Paws and Taws, Round Squares, Sashay Club, Square Steppers and Russell's Rustlers, a teen club from Bremerton. Work is progressing on yet another dancer owned facility in the Lake Tapps area. Known as the Rainier Area Square Dance Corp., the clubs behind this project are mainly the Shufflers 4 and Sociable Squares.

—Don Hulin

Alaska

Kodiak Allemanders, a small (right now) but very enthusiastic group of square dancers have recently acquired Dewey Barfield as their club caller. Some of the group live in Chiniak and must travel 44 miles one way to attend the dances. This doesn't seem too far until one considers that it's dark, there's plenty of ice and snow and just to make it more interesting it's a dirt road through the mountains. All of this is evidence of a real love for the activity and certainly must inspire the caller to do his best to make the trip worthwhile.

Valdez Sour-Docees are hosting the sixth Alaska Square Dance Festival June 2-4, 1972. Ken Bower of Des Moines, Iowa, will be calling all three nights for "June Three by the

Sea." Advance registration deadline is April 1. Interested parties may write to Box 426, Valdez, Alaska 99686 for particulars.

Nebraska

Boothill Swingers Square Dance Club of Ogallala will host the Nite-Owl dance at the Crescent Ballroom, Grant, Nebraska, on January 29, 1972.

Massachusetts

At the Two Hearts as One "Hearts" dance in Gardner, Marie Braley was presented with a special badge commemorating the dates of April 27 and August 27, 1971. Due to a heart condition, Marie was forced to give up square dancing for several months although she still attended the Two Hearts as One and Four-most Squares dances for sociability. On April 27, 1971, open heart surgery was performed and Marie carried into surgery with her the love and well wishes of all her square dancing friends. On August 27 at a camp and dance weekend Marie danced again. This was the occasion for the presentation of the special badge by Miles Eastman, club caller for Two Hearts as One square dance club.

Virginia

The 1971-72 officers for the Peninsula Square and Round Dance Association are L. J. Pursifull, Chairman; Ed Phelps, Vice Chairman; Jack Rock, Secretary; and Charlie Gabler, Treasurer. PSARDA is made up of fourteen square and round dance clubs in the Newport News, Hampton, Yorktown and Williamsburg areas.

—Sam Reams

Georgia

The Seventh Annual Jekyll Island Jamboree was a wonderful success. Those in charge of the affair extend a big "thank you" to dancers and callers from Maine to Florida, Georgia to California for their participation. Make a note of the dates August 18-20, 1972 on your calendar and plan to attend the Eighth Annual Jamboree.

A new club has been organized in Valdosta, named the Belles and Beaux. The group dances on 1st and 3rd Fridays in Garden Center.

—Bob Bennett

Colorado

The Aggie Haylofters Square Dance Club of Colorado State University, in making plans for their 25th Anniversary Festival on March 31 and April 1, 1972, are looking for Haylofter alumni and past sponsors. The club wishes

ROUND THE WORLD of SQUARE THE WORLD DANCING

to honor them as special guests. Any alum or former sponsor is asked to drop a postcard to Aggie Haylofters, Box 403, Student Center, Fort Collins, Colo. 80521. —*Norman Gertson*

New Jersey

Guest callers at the Hayloft, Asbury Park, will be Dick Jones on January 13, Red Correll on January 15 and Kerry Stutzman on January 29.
—*Sylvia Keleigh*

Texas

The 11th Annual State Conclave will be held in McAllen on March 4, 1972. The program will include tours of Mexico, orchards and canning companies. Following the business meeting on Saturday there will be a banquet and a big afterparty in Reynosa, Mexico.

Festival Chairman Norman and Helen Teague are busy planning the 10th Annual State Festival scheduled to be held in Fort Worth on June 3, 1972. In 10 short years the Texas State Federation has grown to be one of the largest in the U.S. Roy and Lee Long of Dallas were elected to serve as chairman for the organizational group and through their efforts dancers were alerted to the drive for an organization. In November of 1962 the Longs were elected to serve as the first President of the newly formed Federation.

Oklahoma

The First Annual National Singles Convention was hosted by Single Squares of Oklahoma City on October 8, 9, and 10, 1971. Dancers from several "far away" states, includ-

ing Alaska, Wisconsin and Florida attended, and ten states and fourteen singles clubs were represented. This was a three-day event with only a few hundred in attendance. However, a seminar was held and an Executive Secretary was appointed for the 1972 convention. Plans for this event are being formulated and it is expected that this one will be much larger, with dancers from twenty or more states participating. It will be held in July or August, 1972. All single dancers interested are invited to contact Executive Secretary Joe Ellis, 3926 S. E. 11th Street, Oklahoma City, Oklahoma 73115.

Manitoba

Lieutenant Governor and Mrs. W. John McKeag entertained members of the Square Dance Federation of Manitoba recently at Government House in Winnipeg. Mr. and Mrs. McKeag joined in the fun at the evening of square dancing.

California

Sunday, October 17 was the date of the grand opening of the Redwood House of Music in Redwood City. One of the attractions was the first showing of the newest sound equipment on the market, including custom made speakers and amplifiers. Hosts Gene and Mary Lou Brakeman have set up a Caller's Room where callers can browse, listen to records or sit down and relax over a cup of coffee. Much success to the Brakemans.

Guam

Newly elected officers of the Tradewind Squares, Andersen AFB on Guam include Don and Reina Woolert, Pres.; Dick and Rita Hul-

Beginners enjoying the instruction and calling of Jim Cholmondeley in Viet Nam.



bert, V. Pres.; Ed and Jo Curley, Secretary; Dick and Becky Jensen, Treasurer; Blane and Lynn Jones, Social Chairman and Refreshment Committee.

Alabama

Ken Bower of Des Moines, Iowa, Don Franklin of Arvada, Colorado, and the Manning Smiths of College Station, Texas, will be featured at the 19th Annual Azalea Trail Festival on February 18 and 19. The event will be held at the Municipal Auditorium in Mobile. Information and reservations may be obtained by writing Mobile Square Dance Association, P.O. Box 6082, Mobile, Alabama 36606.

Pennsylvania

Something new and unusual is scheduled for January 29 at Lockwood Barn in Skippack, Pennsylvania. Bill and Janis Johnston will be conducting a Contra and Quadrille Workshop comprised of three sessions including beginners and callers workshops, review of basics and intermediate and advanced contras. Although the afternoon and evening sessions will be devoted essentially to contras and quadrilles, a few singing call square dances may be included. Anyone interested may write to the Johnstons at Box 523, Skippack, Pa. 19474 or telephone (215) 584-4025.

WEDDING BELLS PLUS FIFTY

Square dancers of some 24 years' standing, Al and Dudy Treppke of Houston, Texas, shared their Golden Wedding Anniversary celebration with friends at Kirkwood Lodge last September. The Treppkes have been "repeaters" at Kirkwood the same week each year since 1958 and it seemed fitting to hold their celebration with their many friends at Kirkwood on the Lake of the Ozarks in Missouri. At 2:30 P.M. on Tuesday, September 7, all square and round activities stopped while 150 dancers greeted the Treppkes with good wishes. Since the Treppkes have no children, Kirkwood operators Bill and Betty Hagadorn helped with the receiving line and longtime friends Roy and Lee Long of Dallas arranged the entire reception and refreshments. The feted couple was presented orchid leis made of crisp, new one dollar bills and vanda orchids which had been fashioned by Ed and Lorine Flamm of Louisville, Kentucky.

WEDDING BELLS

Newlyweds Bill and Norma Dains of Keokuk, Iowa, at the mock wedding ceremony held in their honor during Square Dance Week by Star Promenaders Club.



Ontario

On Saturday, November 13, Lakeshore Squares presented Ed Foote calling club level at St. Joseph's School in Burlington.

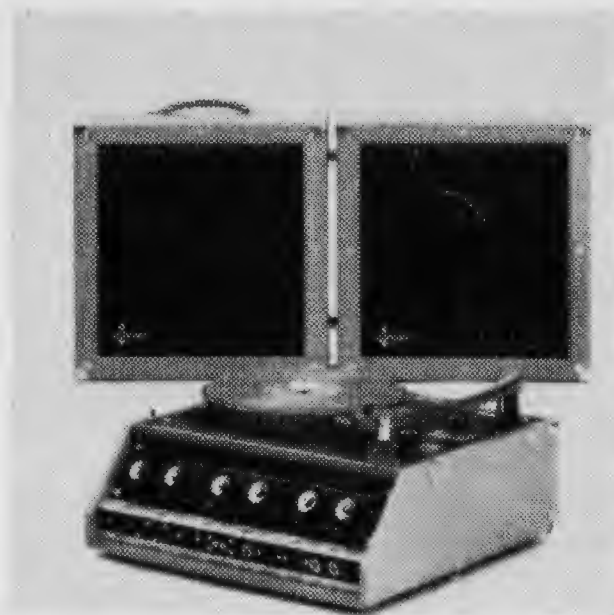
At their fifteenth birthday party the Scenic City Square Dance Club of Owen Sound honored Miss Izetta Fraser with a life membership certificate and bouquet. Izetta has traveled extensively with square dance groups to the British Isles, New Zealand, Europe, California, Hawaii, Australia, Hong Kong and Japan. Callers for the club are Bill and Doris Cranny.

Congratulations to a fine pair who have attended the last 18 consecutive National square dance conventions, every state convention in Texas, in Louisiana, and many state functions in Oklahoma, Alabama and Mississippi. They have served as publicity chairman for the State Federation and the Houston Council for many years and are truly dedicated square dancers in every phase of the activity and in every sense of the word. Friends are looking forward to a Diamond Jubilee in another 25 years, Al and Dudy!

Golden Wedding celebrants Al and Dudy Treppke cutting the cake at Kirkwood Lodge.



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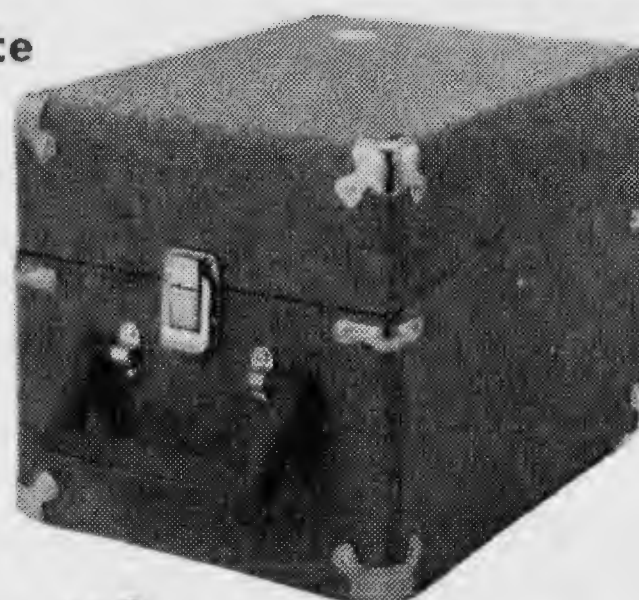
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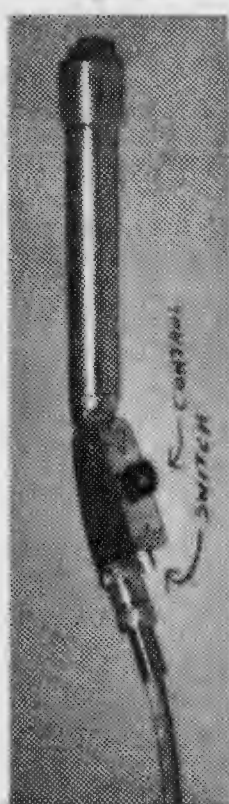
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Caller: Dave Taylor, Flip Inst.
- 1914 — (Round Dance) Bill Bailey
by Shirley & Bud Parrott
Love Makes The World
by Vivian & Jimmy Holeman

BOGAN

- 1242 — Take Me Home Country Road
Caller: Lem Gravelle, Flip Inst.
- 1241 — Come What May
Caller: Dick Bayer, Flip Inst.
- 1240 — This Old House
Caller: John Johnston
- 1239 — Wheeler Dealers
Caller: George Leverett, Flip Inst.
- 1238 — If It's All Right
Caller: Dick Bayer, Flip Inst.
- 1237 — Livin In Greener Pastures
Caller: Jerry Thole, Flip Inst.

ROCKIN' "A"

- 1356 — Broken Hearted Me
Caller: Mal Minshall, Flip Inst.
- 1355 — Countrified
Caller: Earl Wright
- 1354 — Slippin Around
Caller: Virgil Troxell, Flip Inst.
- 1353 — You Don't Have to be A Baby To Cry
Caller: Earl Wright, Flip Inst.
- 1352 — I Get the Blues When it Rains
Caller: Bill Wilson, Flip Inst.
- 1351 — I'll Never Love Another
Caller: Paul Childers, Flip Inst.

DANCE RANCH

- 602 — Help Yourself to Some Tomorrow
Caller: Frank Lane, Flip Inst.
- 601 — Don't Let The Good Life Pass You By
Caller: Frank Lane

LORE

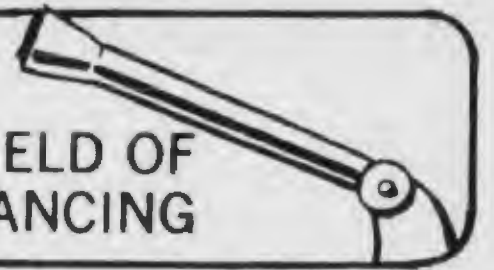
- 1131 — I'm Gonna Write A Song
Caller: Johnny Creel, Flip Inst.
- 1130 — Knock Three Times
Caller: Don Whitaker
- 1129 — Greyhound Blues
Caller: Don Whitaker, Flip Inst.

SWINGING SQUARE

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Flip Inst.
- 2353 — Pocket Full of Dreams
Caller: Gene Pearson, Flip Inst.

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*January, 1972*

EACH MONTH SQUARE DANCING travels to a different section of the country and features a dozen or so calls that are favorites of an outstanding caller. This month it's off to Kansas City, Missouri for a visit to Dick Enderle and one of his local clubs. Let's join in as Dick "gives out" with a few calls not necessarily original, but those he and his dancers particularly enjoy.

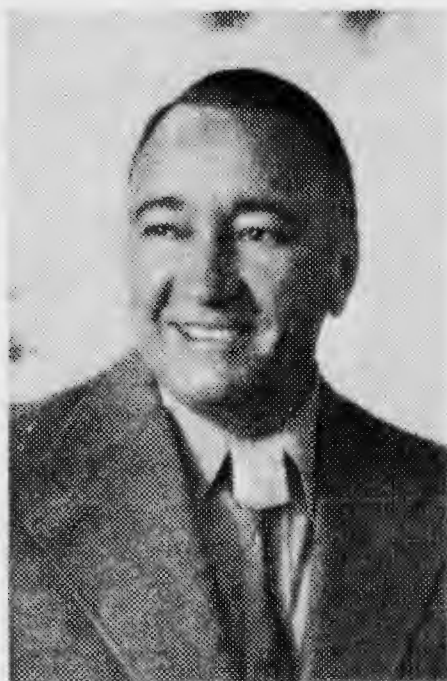
Head ladies chain
Sides flutter wheel
Heads square thru
Swing thru
Boys run
Bend the line
Right and left thru
Flutter wheel
Star thru
Dive thru
Pass thru
Star thru
Barge thru
Left allemande
Heads square thru
Slide thru
Right and left thru
Flutter wheel
Boys run right
Cast off three quarters
Boys trade
Spin the top
Right and left thru
Flutter wheel
Slide thru
Left allemande
Heads square thru four hands
Sides frontier twirl
Peel off
Bend the line
Star thru
Substitute
Centers square thru five hands
Sides frontier twirl
Peel off
Bend the line
Star thru
Substitute
Box the gnat
Turn thru
Left allemande

Heads swing thru
Spin the top
Step thru to a do sa do
Swing thru
Girls circulate twice
Boys trade and
Circulate once
Swing thru
Boys circulate twice
Girls trade and
Circulate once
Left allemande
Heads square thru four hands
Swing thru
Boys run
Couples circulate
Wheel and deal
Swing thru
Boys run
Couples circulate
Wheel and deal
Left allemande
Promenade
Heads wheel around
Two ladies chain
Pass thru
Bend the line
Square thru three quarters
Courtesy turn the girl
Two ladies chain
Slide thru
Dixie grand
Right left right
Left allemande
Head ladies chain right
Four ladies chain across
Heads right and left thru
Spin the top
Pass thru
Double swing thru
Spin the top
Just the girls spin the top
Everybody pass thru
Left allemande
Side ladies chain
Sides right and left thru
Head ladies chain three quarters
Side men turn them around
Forward six and back
Do sa do to a wave
Swing thru
Slide thru
Left allemande

Head ladies chain right
 New head ladies chain left
 All four girls lead left
 Left allemande

Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Outsides squeeze into a line
 Square thru four hands
 Outsides cloverleaf
 Centers star thru
 Slide thru
 Spin the top
 Turn thru
 Left allemande

**DICK
 ENDERLE**



As a "gag" at an afterparty guests were asked to take a turn at the mike. Following Dick's turn a local caller became interested and encouraged him further. And so, quite by accident Dick entered the calling profession. This took place in 1955 and he is still at it, calling weekly for three clubs in Kansas City and two in surrounding areas. Dick also conducts three annual square dance institutes, two of which have been running over ten years, and averages at least one festival each year. Employed as Director of Service and Parts at one of the largest Chevrolet dealerships in Kansas City for 26 years, Dick's second hobby is golf. Although calling keeps him from playing as often as he'd like, still he endeavors to stick to it and in the past years has managed to capture several trophies. Dick and Ninfa, his bride of 27 years, are the parents of Tina and Rick, both of whom attend the University of Missouri. In addition to her duties as housewife and mother, Ninfa is also a part-time teacher of art and interior decorating. Dick has recorded on the Square L label and has tentative plans for more recordings later this year.

Heads lead right
 Circle to a line
 Pass thru
 Tag the line
 Girls right
 Boys left
 Centers run
 Right and left thru
 Rollaway half sashay
 Star thru
 U turn back
 Right and left grand
 Head ladies chain right
 New side ladies chain
 One and two right and left thru
 Three and four square thru
 One and two star thru
 Pass thru
 Everyone California twirl
 Right and left thru
 Pass to the center
 Pass thru
 Left allemande
 Heads lead right
 Circle to a line
 Square thru four hands
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Star thru
 Double pass thru
 Lead couple California twirl
 Right and left thru
 Star thru
 Cross trail
 Left allemande

Cliff Hendricks, Clearwater, Florida uses both the figures Flutter Wheel and Spin the Top in the two following dances.

Heads square thru four hands
 Flutter wheel and spin the top
 Boys run, wheel and deal
 Flutter wheel and spin the top
 Boys run, wheel and deal
 Pass thru, partners trade then
 Left allemande

Heads right circle to a line
 Flutter wheel and spin the top
 Swing thru, girls run
 Bend the line, box the gnat
 Right and left thru
 Flutter wheel and spin the top
 All eight fold, star thru
 Ends box the gnat
 Centers half sashay
 Same ladies chain
 Everyone allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
 Ken Collins Final Checkoff

LOST

By Bill Armstrong, Los Angeles, California
 One and three half square thru
 Circle up four
 Head gents break line of four
 Forward eight don't get lost
 Just the girls step across
 Allemande left

PLENTY BUSY

By Frank Pearce, Lymington, England
 Couples one and two
 Right and left thru
 Same two ladies chain
 Couples three and four
 Right and left thru
 Same two ladies chain
 Couple number one back to back
 With your corners box the gnat
 Heads cross trail separate
 Go round two line up four
 Walk straight ahead
 Allemande

These four dances by Ed Fraidenburg, Midland, Michigan, will keep you busy.

Head ladies chain
 Heads right circle to a line
 Pass thru, couples hinge and trade
 Square thru three quarters
 Split two line up four, pass thru
 Couples hinge and trade
 Square thru three quarters
 Split two line up four pass thru
 Couples hinge and trade
 Substitute star thru
 Pass thru around one to a line
 Pass thru, wheel and deal
 Girls turn thru, allemande

Heads right circle to a line
 Centers square thru four hands
 Ends slide thru, swing thru
 Centers run, pass thru
 Left allemande

Head ladies chain
 Heads right circle to a line
 Centers square thru three quarters
 Ends pass thru, wheel and deal
 Centers pass thru
 Left allemande

Heads right circle to a line
 Centers square thru three quarters
 Ends turn thru, wheel and deal
 Double pass thru, peel off
 Centers square thru three quarters
 Ends turn thru, wheel and deal
 Double pass thru, peel off
 Centers square thru three quarters
 Ends turn thru, wheel and deal
 Ends turn thru, wheel and deal
 Double pass thru, peel off
 Left allemande

BACKAWAY

By Allen Lloyd, Temple City, California
 Head ladies chain right
 Side ladies chain
 Sides flutter wheel
 Sides right and left thru
 Same ladies chain, heads square thru
 Do sa do to an ocean wave
 Men run, couples circulate
 Wheel and deal, dive thru
 Star thru, backaway
 Head ladies chain
 Left allemande

The following two dances were sent to us by Wendell "Smokey" Snook of Phoenix, Arizona

ARKIE GIRLS

Heads square thru
 Split two to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 Substitute, girls pass thru
 Allemande

ARKIE BOYS

Heads half square thru
 Split two to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 Men square thru three quarters
 Allemande

SINGING CALL*

PRETTY WORLD TODAY

By Don Williamson, Greeneville, Tennessee
 Record: Red Boot #122, Flip Instrumental with Don Williamson
 OPENER, MIDDLE BREAK, ENDING
 Circle left it's such a pretty world today
 Look at the sunshine
 Left allemande the corner
 Do sa do your own
 Allemande left and weave the ring
 And though the rain must fall
 The skies will all be blue
 Do sa do and promenade
 If you look close enough
 The sun will come shining through
 FIGURE:
 Heads square thru four hands you go
 Do sa do and spin chain thru
 Girls circulate twice around the ring
 And then turn thru
 You allemande left the corner
 Weave by three swing the next and
 Then promenade you do
 If you look close enough
 The sun will come shining through
 SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

WALTZ CAREFREE — Hi-Hat 892

Choreographers: Paul and Bunny Davis

Comment: Good waltz music in the Wayne King style and a routine that is not difficult but will require some waltz experience.

INTRODUCTION

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

DANCE

1-4 (Twirl) Side, Behind, Side; Thru, Face to BUTTERFLY, Close; Step face LOD in OPEN, Swing, —; 1/2 R Turn to face RLOD in BUTTERFLY, Touch, —;

5-8 Back, Draw, Close; (R Wrap) In Place, 2, 3; Back, Side, Thru to face LOD in OPEN; Side/Turn to face WALL in BUTTERFLY, —, Close;

9-12 Side/XIB, —, —; Side/XIF, —, — to BANJO; Wheel, 2, 3; 4, 5, 6 to face LOD in CLOSED;

13-16 Waltz Balance, 2, 3 to end facing WALL in LEFT-OPEN; Fwd, Lift/Swing, —; Rock Fwd, Recov, Close; (Arnd to BUTTERFLY face COH) Side, Cross, Side to end facing WALL;

17-20 Repeat action meas 1-4;

21-24 Repeat action meas 5-8 except to end in SIDECAR M facing DIAGONAL LOD and WALL;

25-28 Twinkle, 2, 3 to BANJO; Cross, Fwd/Lock, Fwd; L turn to face COH in CLOSED, —, Close; L Turn, 2, 3 to end facing LOD in SEMI-CLOSED;

29-32 Fwd Waltz; Manuv, 2, 3 end M facing RLOD in CLOSED; Pivot, 2, 3 to face LOD in SEMI-CLOSED; Thru, Turn to face WALL in BUTTERFLY, Close;

INTERLUDE

1-2 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

SEQUENCE: Dance, Interlude, Dance, Meas 1 thru 16 plus Ending.

Ending:

1-3 (Twirl) Side, Behind, Side; Thru, Face Close; Apart, Point, —.

THE FLIP SIDE — Hi-Hat 892

Choreographers: Ron and Maryellen Hays

Comment: A good easy level routine with a dancer pleasing hand slapping gimmick. Tune is "King Of The Road" with a big band recording.

INTRODUCTION

1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru, —; Solo Spot Turn, 2, 3, — to end facing M WALL;

5-8 (W Slaps) Step, —, 2, —; (M Slaps) Step, —, 2, —; (Elbows) Step, —, 2, —; (Elbows) Step, —, 2, —;

9-12 Fwd, —, Bump, —; Circle Away, —, 2, —; Together, —, 2, to SEMI-CLOSED

facing LOD, —; (Twirl end in SEMI-CLOSED) Fwd, —, 2, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bwd, —, Recov to LOOSE-CLOSED M face WALL, —;

5-8 Side, —, Behind, —; Side, —, Front to CLOSED, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end FACING M WALL;

PART B

1-4 Apart, 2, 3, Touch; Together, 2, 3, Touch to BUTTERFLY; Side, Touch, Side, Touch to OPEN facing LOD; Away, Touch, Face, Touch;

5-8 (Twirl) Side, Behind, Side, Touch; (Wrap face WALL) Back, 2, 3, Touch; (Unwrap face COH) In Place, 2, 3, Touch; Change Sides, 2, 3 to end M facing COH, Touch;

9-12 With M on the Outside repeat action meas 1-4 Part B;

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

SEQUENCE: Dance goes thru twice second time thru end in CLOSED M face WALL ready for Ending.

Ending:

1-4 Repeat action meas 1-4 Intro;

5-8 Repeat action meas 5-8 Intro;

9-12 Repeat action meas 9-12 and Step Apart and Ack.

IF I COULD BE WITH YOU—MacGregor 5024

Choreographers: Louis and Lela Leon

Comment: An active two-step, divided into three parts. The music is adequate.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

1-4 Fwd, 2, 3, —; Fwd, 2, 1/4 R Turn to face WALL, —; Side, Close, Cross to SIDECAR M face RLOD, —; Back, Side, Thru to BANJO M face DIAGONALLY LOD and WALL, —;

5-8 Twisty Vine, 2, 3, 4; 5, 6, 7, 8 to CLOSED; Double Pivot, 2, 3, 4 to SEMI-CLOSED Facing LOD; (Twirl, 2) Walk Fwd, 2, 3, 4 to OPEN;

PART B

9-12 Side/Step, Step, Face/Step, Step; Rock Apart, Recov, (Under, 2 face WALL) Fwd, 1/4 L Turn to face LOD; (Fwd, 2, 3, 1/2 R Turn to face COH in LOOSE-CLOSED) 3/4 L Turn, 2, 3, 4 to SEMI-WALL; Side/Step, Step, Side/Step, Step to SEMI-CLOSED facing LOD;

13-16 Rock Back, Recov, Walk, 2; Cut, Swivel, Cut, Swivel; Rock Back, Recov, Fwd, Knee Up; Point Back, Drag Thru, Step/Close, Step;

PART C

- 17-20 Fwd, 2, 3, —; Fwd, 2, Pickup to CLOSED, 2; 1/2 L Couple Turn, 2, 3, 4 M facing RLOD; L Couple Turn, 2, 3, 4 to BANJO M face DIAGONAL LOD and WALL;
- 21-24 Cross, Side, Fwd, Lock; Fwd, —, Fwd, —; Cross, Side, Fwd, Lock; Fwd, Manuv to CLOSED, Pivot, 2 M face LOD;
- 25-28 Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Cross to SIDECAR M face DIAGONAL LOD and WALL; Side, Close, Thru to SEMI-CLOSED, —;
- 29-32 CLOSED Pivot, 2, Throw Out, 2; Pivot, 2, Throw Out, 2 to SEMI-CLOSED facing LOD; Fwd/Lock, Fwd, Fwd/Lock, Fwd; (Twirl, 2) Walk Fwd, 2, 3, 4 to OPEN;
- SEQUENCE: A — B — C — B — C plus Tag.
Tag:
1-2 Pivot, 2, 3, 4; (Twirl, 2) Fwd, 2, Apart/Point, —.

YOU MADE ME LOVE YOU — MacGregor 5024
Choreographers: Oscar and Fran Schwartz
Comment: Nice music and a Two-Step routine that goes thru twice. Just six measures are repeated.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Side, Close, Side, —; Side, Close, Side, —;
- 5-8 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Fwd Two-Step; 1/4 R Turn Two-Step M face WALL;
- 9-12 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Fwd, Close, Back, Close; Rock Fwd, —, Recov, —; Rock Back, —, Recov to OPEN, —;
- 13-16 Apart, Behind, Side, Touch; Together, Behind, Face M WALL, Touch to CLOSED; Turn Two-Step; Turn Two-Step M face LOD;

PART B

- 17-20 Side, Close, Cross, —; Apart, Close, Together, —; Side, Close, Cross, —; Apart, Close, Together to BANJO M face LOD, —;
- 21-24 1/2 R Turn, 2, 3 to SIDECAR M face RLOD, —; Bwd Two-Step; (Twirl end facing LOD) 1/2 L Turn, 2, 3 to OPEN facing LOD, —; Rock Fwd, Recov, Step Back, —;
- 25-28 Away, Point, Face, Point; Away, Point, Face, Point; Change Sides, 2, 3, —; On Arnd, 2, 3 to face RLOD, —;
- 29-32 Away, Point, Face, Point; Away, Point, Face, Point; Turn Under, 2, 3, —; (Rev. Twirl end in CLOSED facing RLOD) In Place, 2, 3 to CLOSED M face LOD, —;
- SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Fwd Two-Step; Fwd, —, Point, —.

WHY NOT TWO-STEP — Windsor 4748

Choreographers: Gerry and Peggy Mace

Comment: The music is lively and the dance has sixteen measures repeated so there are only sixteen measures to learn.

INTRODUCTION

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

DANCE

- 1-4 Walk Fwd, —, 2, —; 1/2 R Pivot to CLOSED M face RLOD, —, Step Bwd, —; 1/2 R Pivot to SIDECAR M face LOD, —, Fwd, —; Fwd, —, 2, —;
- 5-8 Fwd, Close, Back, —; Back, Close, Fwd/Turn to face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in BANJO M face LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL;
- 17-20 Face to Face Two-Step; Back to Back Two-Step; Change Sides, —, 2, —; 3, —, 4 to BUTTERFLY M face COH, —;
- 21-24 Repeat action meas 17-20 except to move in RLOD end in LOOSE-CLOSED M face WALL;
- 25-28 Side, —, Behind, —; Side, —, Front Dip, —; Recov, —, Side, —; Pivot, —, 2 end in BANJO M face LOD, —;
- SEQUENCE: Dance goes thru three times last time thru end M facing WALL with M's R and W's L hands joined then Step Apart and Ack.

AZURE WALTZ — Windsor 4748

Choreographers: Charles and Edith Capon

Comment: A slow waltz and the routine is not too difficult. There are fourteen measures repeated.

INTRODUCTION

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

DANCE

- 1-4 Fwd Waltz; Fwd, Fan Arnd to SIDECAR M face RLOD, —; Fwd Waltz; Step, Swing, Lift;
- 5-8 Bwd Waltz; Twisty Vine, 2, 3 to BANJO M face WALL; (Twirl to end SEMI-CLOSED facing LOD) Side, XIB, Side to face LOD; (Fwd, Side, Back to end in BANJO facing RLOD) Fwd Waltz;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;
- 17-20 Fwd Waltz; (Wrap, 2, 3) Fwd Waltz; Fwd Waltz; Release M's L and W's R hands Fwd, 1/4 R Turn to face WALL, Close to BUTTERFLY;
- 21-24 Waltz Balance L, 2, 3; Waltz Balance R,

- 2, 3; Change Sides, 2, 3 to end facing COH in BUTTERFLY; Side, Draw, Touch;
- 25-28 Repeat action meas 17-20 except to move in RLOD:
- 29-32 Repeat action meas 21-24 except to end in BANJO M face LOD:
- SEQUENCE: Dance goes thru twice last time thru end in BUTTERFLY for Ending.
- Ending:
- 1-2 (Twirl) Fwd, 2, 3; Change hands Ack.

PINK CHAMPAGNE — Grenn 14151

Choreographers: Jack and Na Stapleton

Comment: Nice smooth Intermediate waltz, with big band music sound.

INTRODUCTION

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

DANCE

- 1-4 To OPEN Waltz Away; (L Twirl to face LOD) Manuv to face RLOD in BUTTERFLY; Bwd Twinkle, 2, 3 to BUTTERFLY SIDECAR; Bwd Twinkle, 2, 3 to face RLOD in LEFT-OPEN;
- 5-8 Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:
- 17-20 Fwd Waltz; Fwd, Flare, —; (Bk, 1/2 L Turn to face RLOD in BANJO, Close) Bwd Waltz; Bwd Waltz end in SIDECAR;
- 21-24 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Fwd, Back, Side to BANJO; 1/2 R Wheel, 2, 3 to face LOD in SEMI-CLOSED;
- 25-28 Fwd Waltz; Manuv to face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn to end M face WALL;
- 29-32 Balance Back, —, —; Pivot, 2, 3 to face LOD in SEMI-CLOSED; (Twirl) Fwd Waltz; Thru, Face, Close to BUTTERFLY;
- SEQUENCE: Dance goes thru twice. Then Step Apart and Ack.

ALTERNATE FOR WHEEL AND DEAL

By Warren Curtis, Cadillac, Michigan

(From lines of four facing out)

Go on to the next
Circle left three quarters
Dive thru

CIRCLE UP FOUR

By D. M. Hedgecock, Anaheim, California

Head ladies chain
Heads join hands circle up four
Number one man break to a line
Bend the line, pass thru
Circle up four with outside two
Head gents break to a line
Bend the line, pass thru
Wheel and deal, pass thru
Allemande left

HOW COME

By Les Roberts, Canby, Oregon

Heads right and left thru
Swing thru, boys trade
Spin the top, step thru
Swing thru, girls trade
Boys trade boys run
Couples trade, wheel and deal
Right and left thru
Swing thru, turn thru
Left allemande

SCOOTBACK #1

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads rollaway a half sashay
Same four slide thru
Do sa do to an ocean wave
Scootback and
All eight circulate
Boys trade and boys run
Wheel and deal to face
Everyone star by the right just half way
Girls U turn back and
Allemande left

BETCHA

By Bruce Welsh, New Orleans, Louisiana

Join hands circle left
Rollaway a half sashay
Circle left and
Head men and new corner
Go forward and back
Pass thru and cloverleaf
New centers star thru
And cloverleaf everybody
Go right and left grand

SINGING CALL*

DON'T CHICKEN OUT

By Dick Houlton, Stockton, California

Record: Hi-Hat #408, Flip Instrumental with

Dick Houlton

OPENER, MIDDLE BREAK

Circle left
She was nice to my Mother
Kind to my cat left allemande
Turn partner right men star left
Turn thru and then left allemande
Do sa do around for me promenade
But when I popped the question
Why she chickened out on me
FIGURE:

The heads promenade go halfway
Square thru four hands will do
Swing thru the boys run right
Couples circulate there too
Wheel and deal dive thru
Square thru three hands
Corner swing promenade you see
When it came to marriage
Well she chickened out on me

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

TAKE A GOOD LOOK

After you've read the discussion and checked the diagrams on page 16, try these examples of the movement Sweep a Quarter.

Head couples do sa do to ocean wave
Girls turn back, wheel and deal
Sweep a quarter, pass thru
Do sa do to ocean wave
Girls turn back, wheel and deal
Sweep a quarter, pass thru to
Left allemande

Head couples swing thru
Girls trade, boys run right
Wheel and deal
Sweep a quarter
Square thru three quarters
To the corner left allemande

All four ladies chain across
Head couples square thru
Spin chain thru, boys run right
Wheel and deal, sweep a quarter
Cross trail thru to
Left allemande

Head couples flutter wheel then
Sweep a quarter, swing thru, turn thru
Circle four to a line
Flutter wheel across the floor
Then flutter wheel and
Sweep a quarter, circle four
Side gents break to a line
Left allemande

Heads to the middle and
Circle half to a two-faced line
Wheel and deal, sweep a quarter
Pass thru
Circle half to a two-faced line
Wheel and deal, sweep a quarter
Cross trail thru to
Left allemande

KAPER

By Bob Brundage, Danbury, Connecticut
Four ladies chain
Sides half sashay
Heads half square thru
Swing thru, step thru
Girls square thru three quarters
Tap him on the shoulder
Allemande left

A PROMENADE BREAK

By Bill Barton, APO San Francisco
Promenade with partner
Heads backtrack slide thru
If you can turn thru
Everybody roll right to a wave
Boys foid girls take the lead
Dixie chain a double track
Girls go left boys go right
Left allemande

PASS TO THE CENTER

By Ivan Hasbrouck, Carmichael, California
Four ladies chain
Heads star thru
Pass thru, circle four
Heads break line of four
Pass thru, wheel and deal
Double pass thru, peel off
Star thru, centers in
Cast off three quarters
Pass thru, tag the line right
Wheel and deal, pass to center
Square thru three quarters
Allemande left

SINGING CALL*

GYPSY FEET

Record: Lightning S #5004, Flip Instrumental
with Dewayne Bridges

OPENER

Gypsy feet will wander
Gypsy feet will stray
Neither love or thunder will
Ever make them stay
Allemande left that corner girl
Come back and do sa do
Allemande left that corner girl
And weave the ring
Gypsy feet keep dancing to
The tune of the violin
Do sa do your partner and
Promenade her back home
If I can tame your restless heart
It would make my life complete
Then I can put an anchor on
Your gypsy feet

MIDDLE BREAK, ENDING

Four little ladies chain
Three quarters around that ring
Join hands and circle to the left
Around that town
Well the ladies rollaway
You circle to the left again
Allemande left that corner girl
Weave around that ring
Then I can put an anchor on
Your gypsy feet
FIGURE:
One and three go right and left thru
Turn that girl and then
Rollaway with a half sashay
Pass thru and then around one and
Line up four go forward and back
Go right and left thru and
Turn that girl and then slide thru
Pass thru left allemande
And do sa do your own go back and
Swing that corner girl and
Promenade her home
If I can tame your restless heart
It would make my life complete
Then I can put an anchor
On your gypsy feet

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

LADIES DO

By Jeanne Moody, Salinas, California
Head ladies chain to the right
New side ladies chain across
Heads turn thru, cloverleaf
Centers star thru
Right and left thru
Same ladies lead dixie chain
Girls U turn back
Everybody left allemande

SINGING CALL*

STANDING ROOM ONLY

By Jerry Helt, Cincinnati, Ohio
Record: Blue Star #1909, Flip Instrumental
with Jerry Helt
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring now
You'll chain those ladies back again
Join hands circle left around the ring
Allemande left the corner weave the ring
There's standing room for you
Do sa do your own and promenade her too
Promenade the ring go walking two by two
There's standing room only for you
FIGURE:
Heads to the middle
Circle four three quarters round
Pass thru right and left thru with
The couple you found
Do sa do it's back to back
Make an ocean wave like that
Swing thru then thru find the corner
Allemande left your corner lady
Then do sa do your own
Go back and swing your corner girl
Promenade the ring go walking two by two
There's dancing room only for you
SEQUENCE: Opener, Figure for Heads, Figure
for sides, Middle break, Figure for Sides,
Figure for heads, Ending.

GO GO

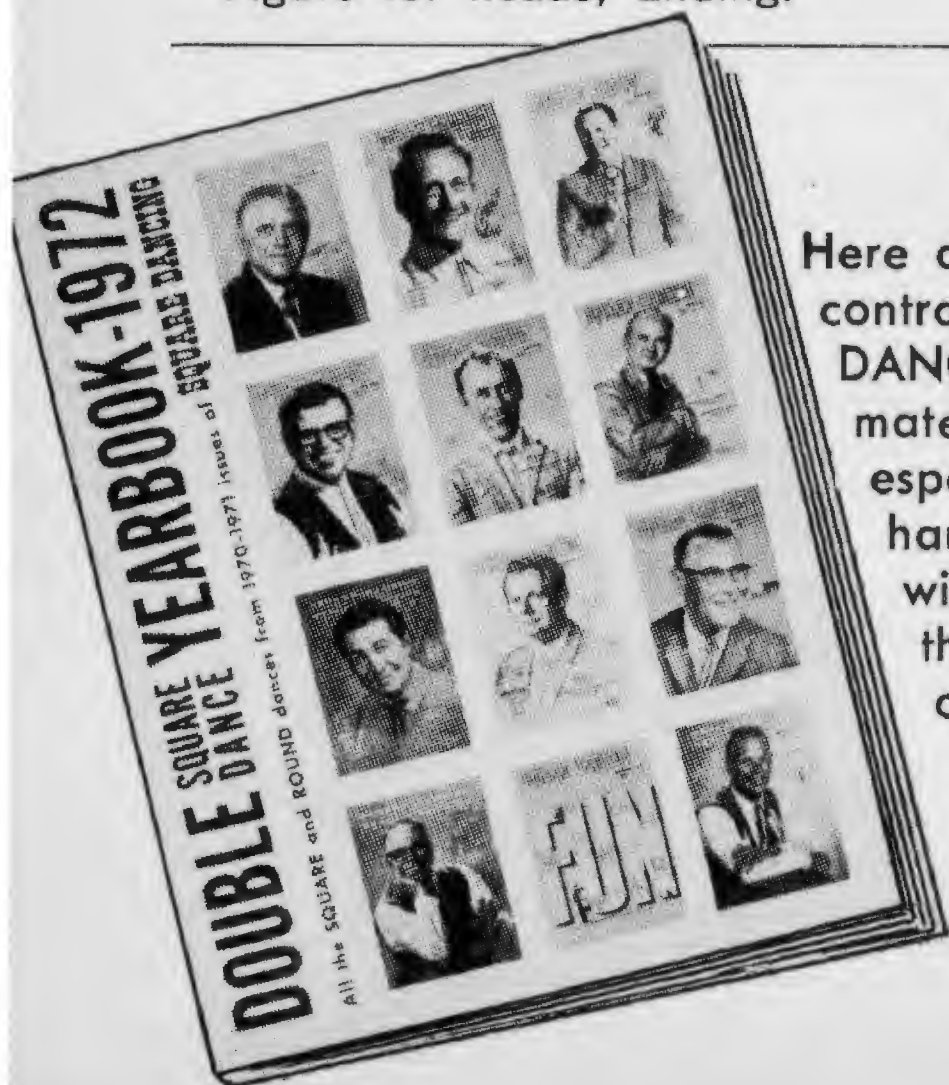
By Chuck Jordan, Burnaby, B.C., Canada
Heads swing thru, spin the top
Go right and left thru
Square thru three quarters round
Pass thru, U turn back
Sashay thru (with girls in the middle)
Girls run right to ocean wave
Swing thru, spin chain thru
Girls turn back
Men (in the middle) circulate
Cast off three quarters round
Star thru, dive thru
Square thru three quarters
Left allemande

WHERE'S YOUR PARTNER

By Bill Barton, Cornish Flats, New Hampshire
Heads pass thru face your partner
California twirl face your partner
Whirlaway a half sashay, star thru
Right and left thru
Pass thru face your partner
California twirl face your partner
Whirlaway a half sashay
Box the gnat face your partner
Ends box the gnat
Centers pass thru face your partner
Everybody pass thru
Left allemande

FACE HER

By John Ward, Alton, Kansas
The heads pass thru across the floor
Do a partner trade and
One quarter more to face her
Box the gnat
Right and left thru other way back
Pass thru then
With the sides pass thru
Everybody do a partner trade and
One quarter more to face her
Box the gnat
Right and left thru other way back
All pass thru
Left allemande



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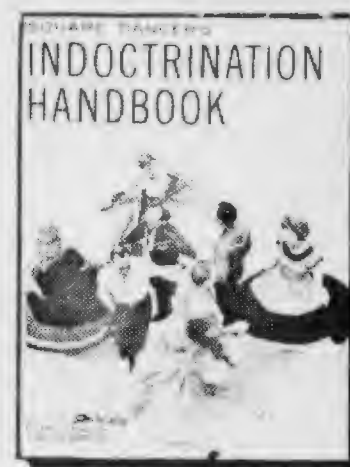
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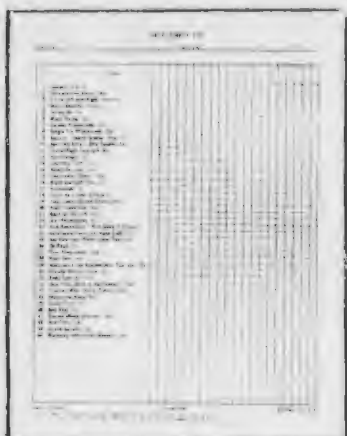
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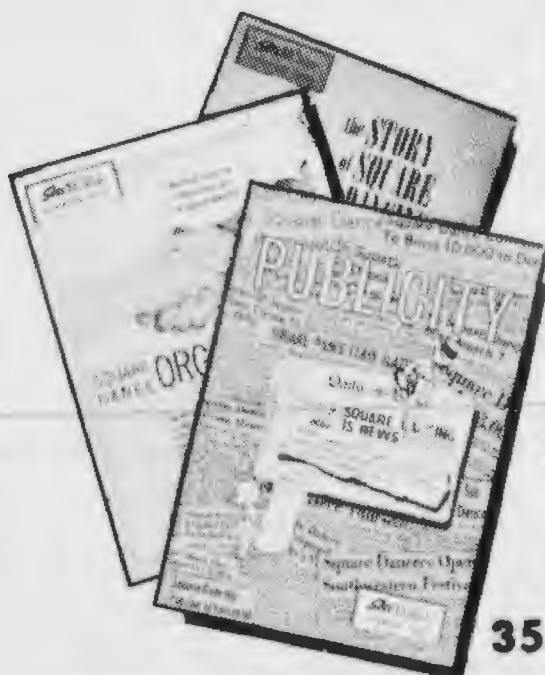
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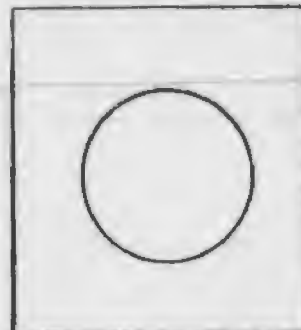
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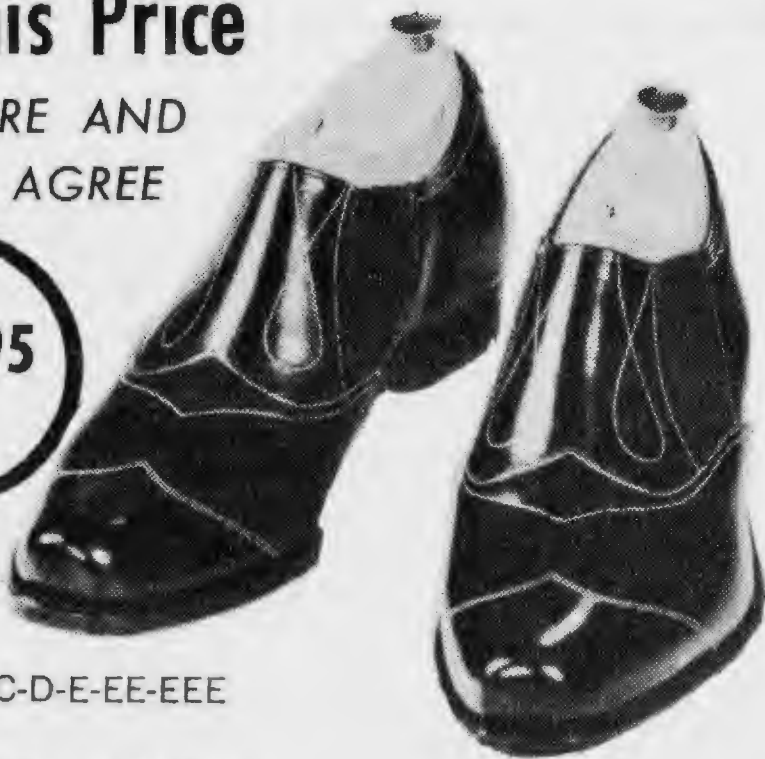
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Bill Peterson — Livonia, Michigan

BILL PETERSON BECAME "EXPOSED" to square dancing in a Physical Education class at Wayne University in Detroit, Michigan in 1958. He soon began teaching night school classes in square dancing while attending club dances in the area. Before too long, the dancers knew as much as the teacher and Bill was forced to take additional dancing and calling lessons in self defense. Members of the first two classes conducted by Bill joined together to form a club and he was on his way in the club caller field.

At the present time he calls for three clubs in the Detroit area and teaches a beginners class each year. He also travels to out-of-town dates in approximately ten states and Canada and has been featured caller at festivals and institutes. He has served as staff director for the Potawatomi Pow-Wow and Greenbush Inn Dance Vacations and has conducted dance tours to Colorado and Hawaii.

Bill has written articles on dancing for children for magazines and has recorded on the Top and Hi-Hat square dance labels. He and his wife, Cathi, have teamed up on choreography for several round dances as well.

Bill and Cathi are firm believers that "square



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dancing is fun" and as a result his dances are noted for the laughter and enjoyment of everyone, especially the caller.

Bill has taught school for the past 15 years in the Redford School District where square dancing is a part of the program. He and Cathi have four children and "home" is Livonia, a western suburb of Detroit, Michigan.

(LETTERS, continued from page 3)

insurance the money donated was greatly appreciated, but more important was learning how many truly great friends I have accumulated through the greatest activity in the world, Square Dancing. Space doesn't permit me to list all of the people who gave of their time, money and prayers but they know who they are, so from my wife Ginger and myself may we say the only word that fits—THANKS from the bottom of our hearts.

Wendell "Smokey" Snook
Phoenix, Arizona

What a wonderful letter. Indeed it is just one more testimonial of how great square dancers are.—Editor.

Dear Editor:

Because of a military assignment to SEA, I have been forced to end a five year stay here in San Antonio. During these years I have met and called for a very wonderful group of people. Square dancers being what they are, they have made this period in time unforgettable for my wife Lois and myself. I give heartfelt thanks to the Brooks Astro Twirlers, Hondo Country Squares, Village Squares and Dudes and Dolls clubs. I would also like to say that as a subscriber to the Official Magazine of Square Dancing for these past seven years, the work of you and the Society has truly been an

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JOHN SHALLOW

DICK HOFFMAN

inspiration to me. Your articles through the Gold Ribbon Report have been invaluable to the square dance movement. I feel that the theory and ideas put forth relative to teaching new dancers and the plateau concept of this great hobby are sound. Probably the biggest complaint I hear is that concerning the loss of dancers. The most obvious solution to this dilemma is to teach thoroughly and then offer a complete challenging program to all dancers at all plateaus. Now this is a big order as any serious caller knows. In order for our activity

to grow and remain healthy we must provide a place, style and appropriate degree of intricacy for everyone. The Society serves well in leading the leaders toward this aim . . . We were fortunate to meet Bob Ruff at the National. I used his earlier teaching records as a very young caller in Plattsburgh, N.Y. I was, therefore, pleased to get to meet him personally.

Bill Wright, San Antonio, Texas

Dear Editor:
Have many back issues of S.I.O. (SQUARE

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John D. Harris,
86 Wemyss St.
Sault Ste. Marie, Ontario, Canada

Dear Editor:

Have one little point to make regarding the Swap Around figure of the September, 1971 issue. I've always found it easier if the man turns left face — he then can see the lady coming to him, can help if she's not sure and is also moving in the same direction as the lady.

Alan Sherriffs
Nottingham, England

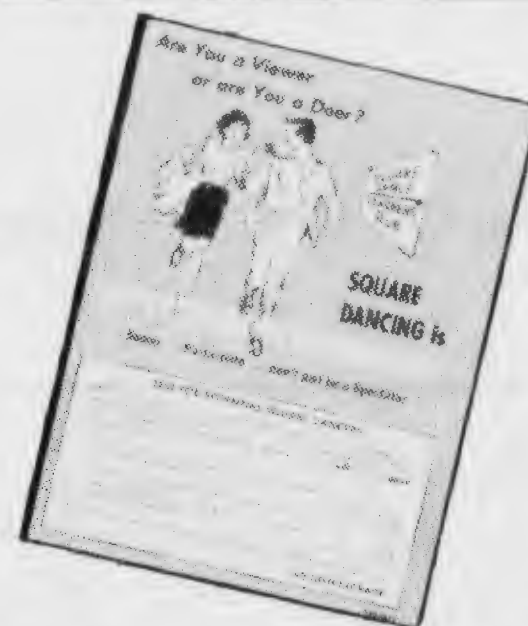
Thanks for the suggestions on Swap Around. We'll try it both ways the first chance we get and check your comments.—Editor.

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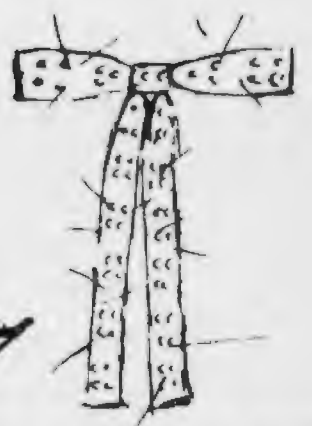
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Comment: Good instrumental balance with Accordion, Bass, Drums and Guitar. Easy action pattern well timed, can be used for most groups. (It is this caller's experience that a grand square can be substituted for any grand spin for beginners group.)

Rating: ☆☆☆+

THIS OLD HOUSE — Bogan 1240

Key: B **Tempo:** 132 **Range:** HB
Caller: John Johnston **LB**

Synopsis: (Break) Four ladies chain across — join hands circle left — rollaway half sashay — circle left — rollaway half sashay — allemande left right and left grand — promenade (Figure) One and three lead right — circle four — head men break make line — up and back — swing thru two by two — spin the top — do sa do — pass thru — swing corner — left allemande — back one and promenade.

Comment: A familiar popular tune of a few years ago using Fiddle, Accordion, Piano and Drums. Basic action pattern. Rating: ☆☆☆

AS TIME GOES BY — Hi-Hat 407

Key: B Flat **Tempo:** 132 **Range:** HC
Caller: Ernie Kinney **LB Flat**

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle again — left allemande — do sa do own — left allemande — promenade (Figure) Four ladies back to back — men go round the track full around — do paso — roll promenade — Heads (sides) wheel around — right and left thru — cross trail back —

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SINGING CALLS

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The Hand	Jay-Bar-Kay 129
Don't Let The Good Life	
Pass You By	Dance Ranch 601
So This Is Love	Blue Star 1900
Don't It Make You	
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With two tying for fifth place.	
When You're Hot	
You're Hot	Wagon Wheel 604
Proud Mary	Kalox 1116

ROUND DANCES

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.



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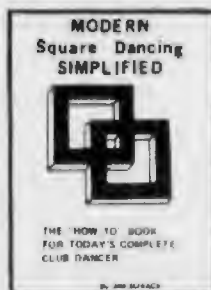
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corner swing — promenade.

Comment: An old smoothie type song and instrumental to match. An easy action pattern that can be a relaxer. Rating: ☆☆☆

PRETTY WORLD TODAY — Red Boot 122*

Key: C Tempo: 130 Range: HC
Caller: Don Williamson LC

Synopsis: Complete call printed in Workshop.

Comment: A contemporary song with a contemporary square dance pattern. Dance figure has a change of pace which might prove interesting. Music is Piano, two Trumpets, Clarinet and Guitar. Rating: ☆☆☆

KNOCK THREE TIMES — Lore 1130

Key: G Tempo: 110 Range: HB
Caller: Don Whitaker LB

Synopsis: (Opener & Ending) Walk around corner — join hands circle halfway — heads face grand square — four ladies chain — chain back — promenade (Figure) Heads (sides) into middle and back — do sa do — swing thru — star thru — circle up four — make lines of four — ladies lead with flutter wheel across and thru — spin the top — turn thru — swing corner — promenade.

Comment: A familiar song for dancers with a different tempo than is common for a square dance. Could be interesting. Rating: ☆☆☆

DON'T CHICKEN OUT — Hi-Hat 408*

Key: E Flat Tempo: 124 Range: HC
Caller: LD

Synopsis: Complete call printed in Workshop.

Comment: A novelty number both words and music. Good action pattern and timing, one with which you could possibly enjoy relaxing with your dancers. Rating: ☆☆☆

TOMORROW NIGHT IN BALTIMORE — Square Tunes 139

Key: A Tempo: 130 Range: HB
Caller: Danny Robinson LA

Synopsis: (Break) Circle left — turn corner by left all the way — men star right — same girl left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across

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— one and three (two and four) right and left thru — two and four (one and three) star thru — pass thru — swing — left allemande — weave ring — do sa do — promenade.

Comment: A square dance with a Western Folk song type approach. Guitars, Xylophone and Banjos only instruments. Very little variation in range for the voice. Rating: ☆☆

ROLLIN' IN MY SWEET BABY'S ARMS — Mustang 305

Key: F **Tempo:** 134 **Range:** HC
Caller: Bill Wright **LC**

Synopsis: (Break) Join hands circle left — reverse back single file — lady in lead — girls turn in — right hand star — pass your partner — meet again — turn left do paso — corner right — partner left — allemande thar — slip the clutch — left allemande — promenade (Figure) One and three (two and four) square thru four hands — corner girl do sa do — swing thru — boys run to right — tag the line — turn right — wheel and deal — turn thru — left allemande — do sa do — promenade. (Alternate Figure) One and three (two and four) right and left thru — star thru — pass thru — star thru — pass thru — wheel and deal — double pass thru — first couple left next go right — right and left thru — cross trail thru — left allemande new corner — come back do sa do — promenade.

Comment: Good action to a peppy instrumental of a lively western tune. Keeps moving right along for a group that likes lots of action at a good clip. Rating: ☆☆☆+

COUNTRYFIED — Kalox 1124

Key: C **Tempo:** 130 **Range:** HC
Caller: Harry Lackey **LC**

Synopsis: (Break) Circle left — allemande — do sa do — men star left — turn partner by right — corner allemande — do sa do — promenade (Figure) Head (side) couples square thru four hands — right and left thru — same ladies chain — flutter wheel — slide thru — square thru three hands — swing corner — promenade.

Comment: Popular western tune with good instrumental using Fiddle, Banjo, Bass and

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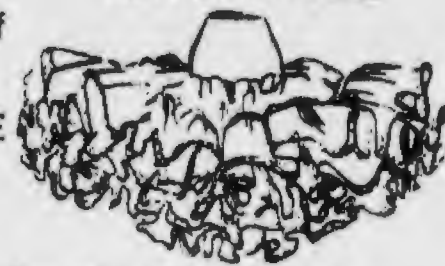
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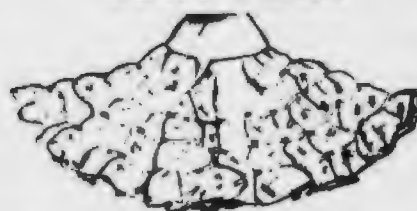
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THINK OF ME — Blue Ribbon 205
Key: A Tempo: 122 Range: HB
Caller: Glenn Zeno LB

Synopsis: (Break) Join hands circle left — turn back — go single file — ladies backtrack find partner — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down the middle with a flutter wheel — same two star thru — pass thru — do sa do — swing thru — turn thru — left allemande — do sa do partner — swing corner — prom-

enade.

Comment: Good steady beat to an old standard song. Contemporary pattern well timed.

Rating: ☆☆☆+

TAKE ME HOME COUNTRY ROADS — Windsor 4981

Key: F Tempo: 128 Range: HD
Caller: Larry Jack LC

Synopsis: (Break) Four ladies chain three quarters — four girls in — men sashay — circle left — left allemande — allemande thar — shoot star — do sa do — promenade (Figure) One and three (two and four) right and left thru — cross trail thru — around one — make

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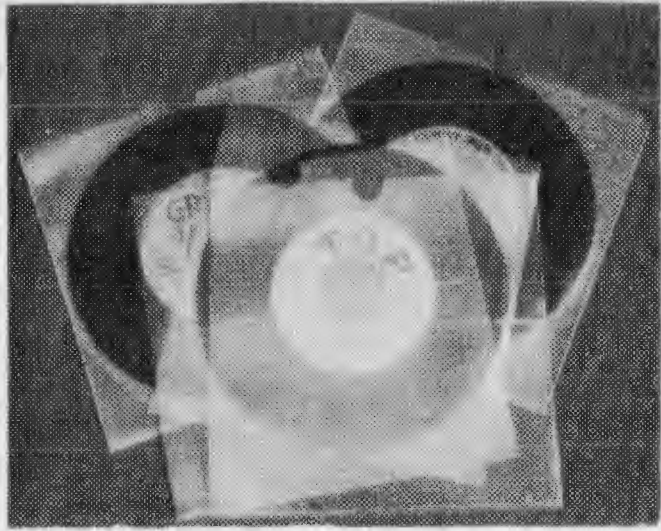
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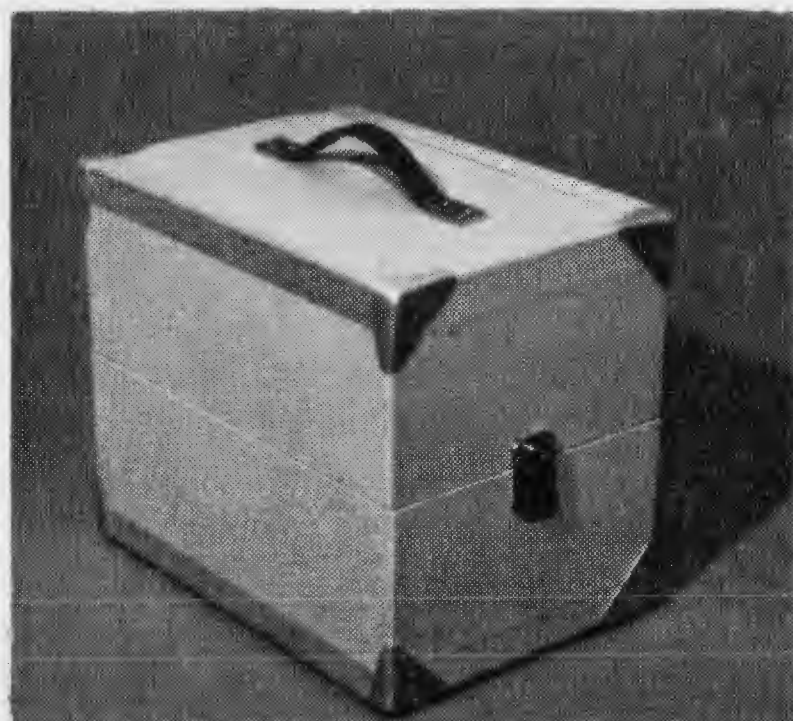
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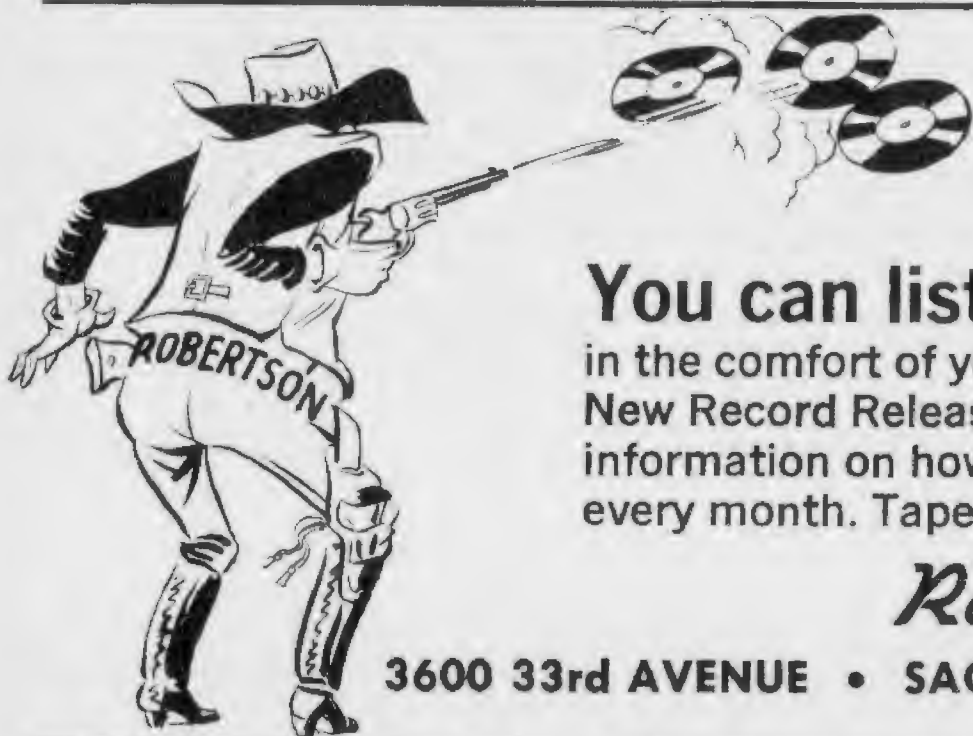
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Comment: A pleasant tune and good instrumental with easy action pattern.

Rating: ☆☆☆

STANDING ROOM — Blue Star 1909*

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Jerry Helt LF

Synopsis: Complete call printed in Workshop.

Comment: A good strong bass beat and counter beat Banjo number with help from Clarinet, Piano and Bells. A good basic action pattern timed for smooth execution of dance.

Rating: ☆☆☆

WHO CAN I COUNT ON — Pioneer 102

Key: C Tempo: 128 Range: HC
Caller: C. Boots Rollins LC

Synopsis: (Break) Four ladies promenade once around — home box the gnat — swing — join eight hands — circle left — allemande left — weave ring — swing partner — promenade — swing (Figure) One and three square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — square thru three hands — swing corner — promenade — swing at home.

Comment: Boom chuck Instrumental with Guitar, Piano and Trumpet carrying melodies. Basic action pattern.

Rating: ☆☆☆

BACK IN CIRCULATION — Top 25242

Key: E Flat Tempo: 130 Range: HC
Caller: Dave Friedlein LB Flat

Synopsis: (Break) Four ladies chain across — send 'em back dixie style to an allemande thar — boys back in with right hand — slip clutch — left allemande — weave ring — partner do sa do — promenade (Figure) One and three right and left thru — star thru — pass thru — star thru again — pass thru — tag the line — peel off — make a line of four — up and back — square thru three quarters — swing corner — allemande left new corner — promenade.

Comment: Lively action pattern using Tag and

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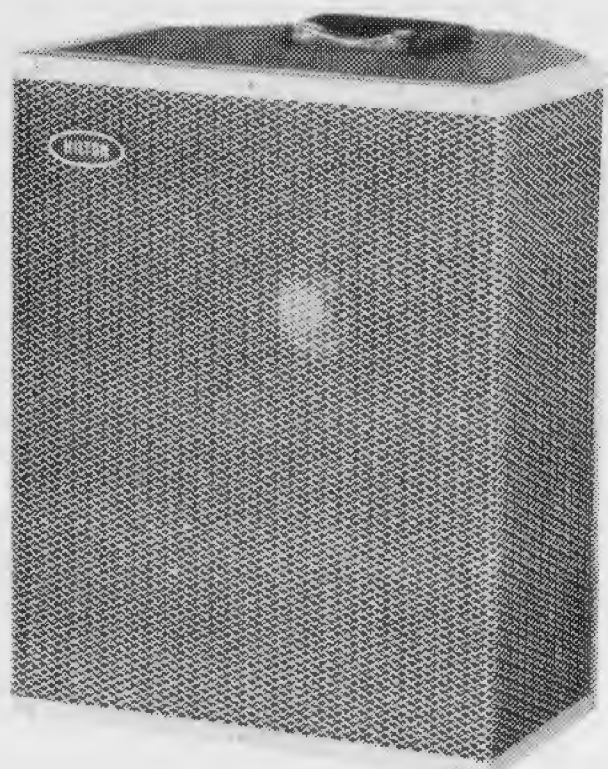
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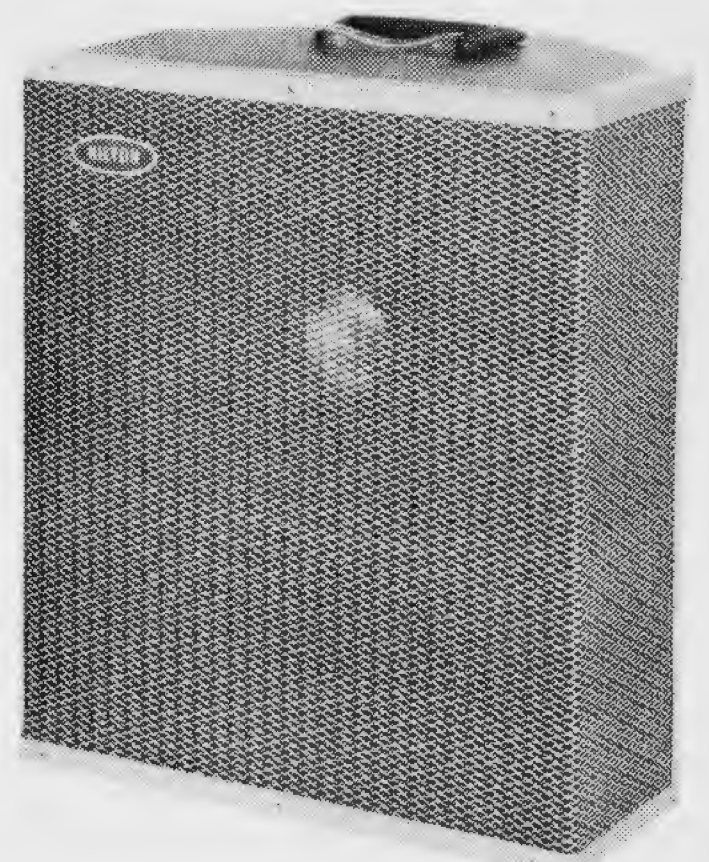
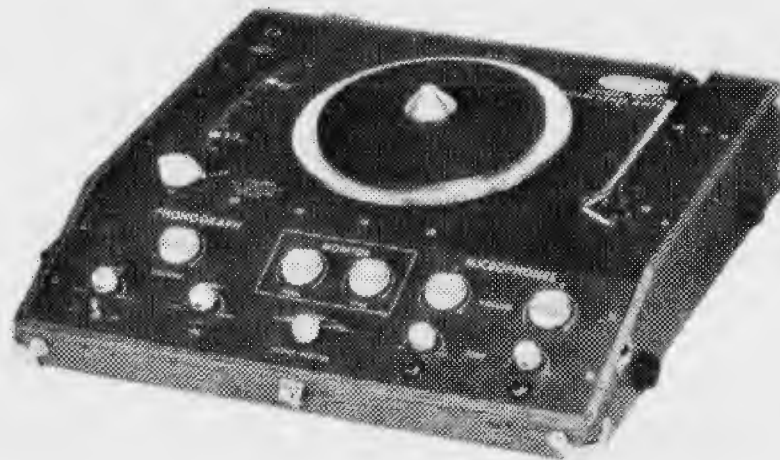
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LITTLE ROCK — Windsor 4978

Key: C and E Flat Tempo: 128 Range: HB Flat
Caller: Larry Jack LG

Synopsis: (Break) Four ladies promenade once around — swing partner — circle left — left allemande corner — weave ring — do sa do partner — promenade. (Figure) One and three (two and four) square thru four hands — split outside two — around one — make a line — circle eight — rollaway — left allemande new corner — weave ring — do sa do

own — promenade.

Comment: A good Instrumental to a song that all natives from the state of Arkansas will enjoy. An easy pattern that all dancers can do once they have learned a square thru.

Rating: ☆☆☆+

INDIAN LAKE — Lightning S 7003

Key: F Tempo: 128 Range: HC
Caller: Lem Smith LC

Synopsis: (Break) Left allemande — turn your partner by right — men star by left — star promenade — back out full turn — circle left — left allemande — do sa do — left allemande — promenade — (Figure) One and

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Comment: A nice bouncy tune with Guitar, Piano, Clarinet, Bass and Drums. Good lively action pattern to match music. Rating: ☆☆☆+

TOMORROW IS ANOTHER DAY —
Blue Ribbon 207

Key: E Flat **Tempo:** 128 **Range:** HA Flat
Caller: Ed Stephan **LD**
Synopsis: (Break) Four ladies promenade inside — swing at home — join hands — circle left

— allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade three quarters — sides right and left thru — turn and pass thru — circle four once around — dive thru — swing thru — turn thru — left allemande promenade.

Comment: Nice action pattern to a pleasant tune and good instrumental with Guitar, Piano and Bass. Rating: ☆☆☆+

LAURA — Windsor 4980
Key: C **Tempo:** 128 **Range:** HA
Caller: Nate Bliss **LA**
Synopsis: (Break) Circle left — allemande cor-

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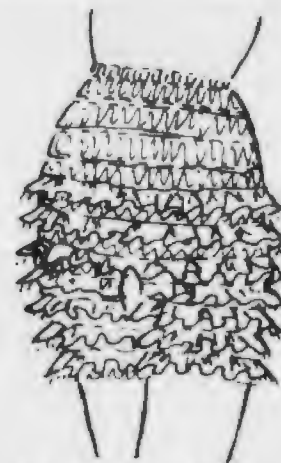
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ners allemande — swing partner — prom-
enade (Figure) Heads (sides) promenade
three quarters — two and four (one and
three) right and left thru — substitute —
swing thru — box the gnat — right and left
thru — pass thru — swing thru — girls circu-
late — boys run — wheel and deal — pass
thru — swing corner — promenade her.

Comment: Good action pattern to a pleasant in-
strumental with some minor chords and key
changes. Rating: ☆☆☆+

COUNTRYFIED — Rockin A 1355

Key: C Tempo: 132 Range: HC
LC
Caller: Earl Wright

Synopsis: (Break) Circle left — left allemande
— do sa do — promenade single file — four
ladies backtrack once around — turn partner
right — corner allemande — promenade that
lady home (Figure) Heads (sides) right and
left thru — square thru three hands — sep-
arate around to line of four — eight to mid-
dle and back — pass thru — wheel and deal
— substitute — four men right hand star —
run to corner lady swing — left allemande —
promenade.

Comment: Peppy country music number with
basic lively patter. (It moves right along.)
Good Instrumental balance on record with
Bass, Clarinet, Drums, Piano and Guitar.

Rating: ☆☆☆+

HURRY ON DOWN — MacGregor 2093

Key: G and A Flat Tempo: 130 Range: HC
LD
Caller: Al Eblen

Synopsis: (Break) Four ladies promenade inside
— swing partner — left allemande — do sa
do own — allemande corner — weave ring —
do sa do own — promenade home — swing
(Figure) Head (side) two couples square thru
four hands — do sa do corner — swing thru
— boys run right — bend the line — flutter
wheel go full around — back out make a
ring — circle left — allemande left — come
home promenade.

Comment: Lively action pattern to an old stan-
dard type tune. Good instrumental recording,

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well balanced from Piano, Guitar, Accordion and Bass. Could be a good pickup number. Rating: ☆☆☆+

NEVER ENDING SONG OF LOVE — Blue Bolt 102
Key: G Tempo: 132 Range: HB
Caller: Mike Luna LB

Synopsis: (Break) Join hands circle — walk around corner — see saw partner — join hands circle again — left allemande — weave ring — do sa do — promenade (Figure for New Dancers) Four ladies chain join hands circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure for Intermediate) Heads prom-

enade three quarters — sides swing thru — box the gnat — right and left thru — pass thru — swing — left allemande — weave ring — do sa do — promenade.

Comment: Heavy Bass and Drum beat with strong Piano accompaniment. Basic action pattern with easy and intermediate patterns to choose from or alternate. Rating: ☆☆

KNOCK THREE TIMES — White Lightning 501
Key: G Tempo: 130 Range: HD
Caller: Bill Castner LD

Synopsis: (Figure) Head two couples promenade halfway — down middle square thru four hands — to corner do sa do — swing thru —

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Comment: Familiar contemporary tune for square and round dancers. Basic action pattern. Rating: ☆☆

SQUARE DANCE HILLBILLY FEVER— Blue Bolt 101

Key: F Tempo: 132 Range: HD
Caller: Lee Buckingham LC

Synopsis: (Break) Allemande left alamo style — rock up and back — swing thru go two by two — rock it again — swing thru — turn thru — left allemande — weave ring do sa do partner — promenade (Figure) One and three up and back — roll half sashay — star thru — right and left thru — do sa do — make wave — rock up and back — spin chain thru — meet partner turn thru — corner swing — promenade.

Comment: Lively dance to a familiar song. Easy pattern with some close timing. Instrumental is Piano, Bass, Drums and Guitar. Rating: ☆☆

GEORGIA SUNSHINE — Blue Star 1908

Key: G Tempo: 128 Range: HB
Caller: Al Brownlee LD

Synopsis: (Middle Break) Four ladies chain — rollaway — circle — rollaway — circle — left allemande — weave ring — do sa do — four men left hand star — turn partner right two times — swing — promenade (Figure) Heads promenade halfway — down center right and left thru — square thru four hands — right hand star with outside pair — heads star left in middle — do sa do — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Good solid musical number with a basic square dance pattern. Pattern is well-timed and music helps it along. Can be a smooth relaxer. Rating: ☆☆☆

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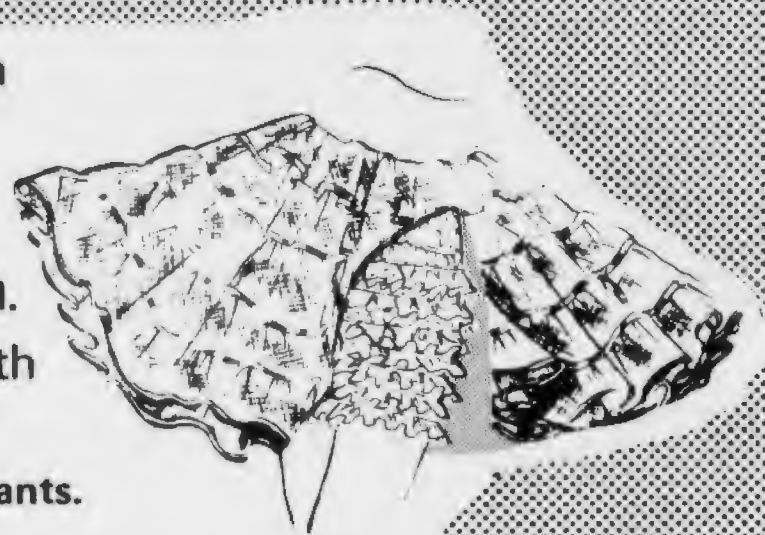
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Choreographer: Bob Howell

Comment: The music is peppy. The routine is an easy sixteen measure mixer with an alamo balance, a good ice-breaker for be-

ginners. The routine goes thru four times.

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Choreographers: Pete and Carmel Murbach

Comment: A seventy two measure cha cha routine. Eighteen of the measures have identical footwork. The tune is the ever popular "Deep In The Heart of Texas."

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Tempo: 134

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Key: G **Tempo: 134**
Music: Russal's Men — Bass, Trumpet, Guitar, Piano, Drums
Comment: A swing beat hoedown with a strong beat for the Bass Fiddle and Drums.
Rating: ☆☆☆

GOSH — Blue Ribbon 206
Key: F **Tempo: 128**
Music: The Foot Stompers — Bass, Piano, Guitar, Drums

MY BEST GAL — Flip side to Gosh
Key: C **Tempo: 128**

Music: The Foot Stompers — Bass, Piano, Guitar, Drums
Comment: Traditional hoedown with a modern touch and strong beat from Bass, Piano and Drums.

(COSTUMING, continued from page 11)
are assisting should dress in SIMPLE square dance costuming. This establishes the idea that there is a costume for square dancing.
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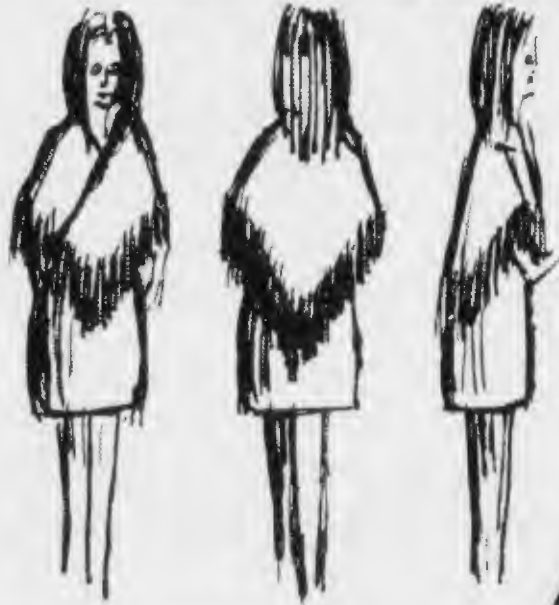
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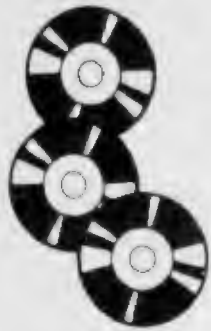
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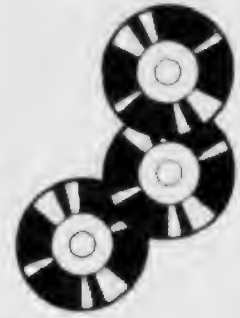
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and bring it to the class regularly. Change the information on it frequently so class members will get in the habit of reading it.

3. Make a display of clothing for men and women so that the class can examine and discuss this with you. Be prepared to answer questions as to why street wear is not suitable for square dancing.

4. Put out take-home copies of square dance magazines, special dance announcements, etc. on a table so that members will be educated to the overall picture of the activity.

5. Prepare a sewing display of square dance patterns, mimeographed sheets discussing gored or tiered skirts, sleeve designs, etc. Have your wife or a club member knowledgeable in sewing available to answer questions and generate enthusiasm.

6. Early in the class sessions, mention that you'll be having a "full dress" party night before the class is over. By mentioning it early, class members can think toward square dance shirts, ties, dresses, etc. as possible birthday or anniversary gifts.

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7. Consider a Costume Sale one evening, similar to a Garage Sale. Have club members bring any square dance item they wish to sell, pricing everything very low, say no higher than \$3.00 or \$5.00. Of course everything should be in good, clean condition. The money may be kept by the donor or placed in a fund for the class' special party.

8. An auction can be fun and generate fellowship. Clean square dance clothing is brought in, displayed and tagged with sheets of paper. After studying everything, if a class

member wants to buy something, he puts a bid on the paper. A second person might put a larger bid below the first one, etc. At a given time, announced previously, bids are closed and the articles are claimed by the last bidder. This should be supervised so bidding does not go too high.

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source center of materials for new callers. His many friends will miss his jolly humor and enthusiasm for square dancing. We extend our heartfelt sympathy to Hazel and all of their friends in the activity.

HAWAII AND THE BIG YES!

Palm trees were swaying, dancers were laughing, and even new people were encouraged to try a promenade or two at the First Aloha State Square and Round Dance Festival. Kapiolani Park in downtown Waikiki was the location and the bandstand (holding about

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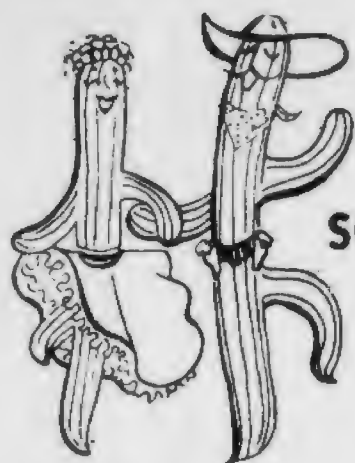
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ten squares) was within sight of the exciting blue waters of the Pacific.

Day DePalma (Hazel), chairman for the Festival and Valeta Rice (Paul), cut a massive red ribbon while the MC read the Square Dance Week proclamation which had been received a few days before from the Mayor of the City and County of Honolulu, Mr. Frank Fasi. Circling the Park were tables with each club displaying pictures, history, badges, information on where to dance and flyers from each club publicizing beginners classes, for

after all, this was the prime purpose of the Festival — to promote square and round dancing to the general public.

A man came around the corner of the bandstand and asked Paul Rice, the MC, if the dancers would be performing for another fifteen minutes. Upon receiving an affirmative answer the gentleman unveiled a TV sound camera and took a beautiful segment in *LIVING COLOR* which was later shown on the local news broadcasts. This was the second TV appearance, the first being a combined

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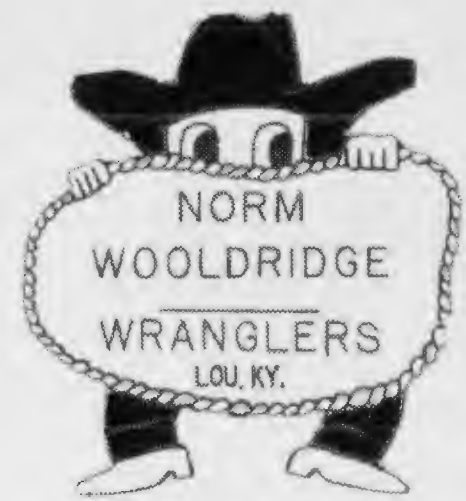


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club activity when they all banded together to help open the new Honolulu Zoo Barn.

All of these activities started when a brainstorming session, modeled after the "YES" period proposed by Chuck Jones some years ago, was held in the Rice's home. The group discovered that no matter how wild an idea was proposed or who it was necessary to contact doors were opened, contacts established and communication was initiated with members of the news media. In Hawaii square dancers have re-discovered the BIG YES!

EUROPEAN TOUR FOR SILVER SPURS

The young and talented members of the Silver Spurs of Spokane, Washington are hard at work planning and raising money for their projected 1972 European Tour. The group, under the direction of E. S. "Red" Henderson, expects to make this strictly an American show, tracing this country's history through the dance. They hope to make the square dancing groups—and everyone else—proud that they are representatives of the United States.

In their endeavor to raise the necessary

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SEPTEMBER 3 TO 9:

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in next months
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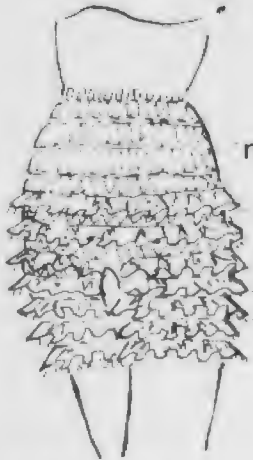
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funds (an estimated \$25,000) for the tour, members have sponsored three carnivals, held a number of candy sales and worked on ticket sales for their own revue which was held this past Fall. In addition to all of this, they are giving shows for conventions and organizations in the Pacific Northwest to help with the funds.

Although these young people are not asking for donations and are indeed working hard to earn the necessary funds, nevertheless any outside help would be greatly appreciated. Any-

one desiring to aid may contact "Red" Henderson at the Administration Building of the Spokane Public Schools, W825 Trent Avenue, Spokane, Washington 99201.

SQUARE DANCE INVOCATION

The Municipal Auditorium in New Orleans was the setting for the 14th Greater New Orleans Square Dance Association Festival in August. Present at the festival was The Reverend Elmo L. Romagosa who gave the following invocation, which the members of the organization found inspiring and would like to

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share with others.

ALMIGHTY FATHER, we ask your blessing upon this 14th festival of the Greater New Orleans Square Dance Association.

IN YOUR HOLY BOOK, it is written that “there is a time to weep and a time to laugh, a time to mourn and a time to dance,” and that the holy King David “danced with all his might before the Lord.”

TEACH US, O DIVINE MASTER, of the program of life ever to promenade only on the path which is straight and narrow and never

to miss our call either by allemanding with evil or do-si-do-ing with temptation.

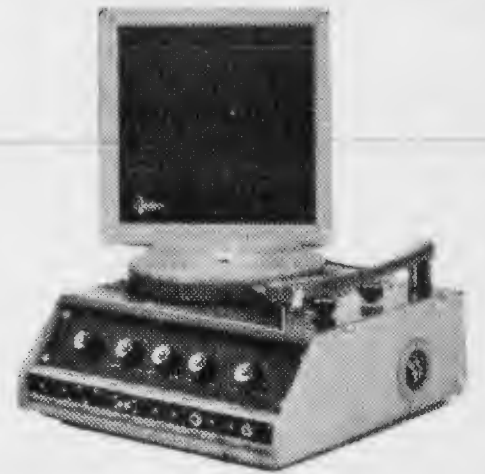
AS WE DAILY WEAVE the ring of life’s years may we always tag the line of your commandments in readiness for life’s final grand march so that with a bow to our partner and corners all, we may hear these words of welcome from Heaven’s Almighty Caller: Well done good and faithful servant.

A REMINDER — Our deadline for copy for Square Dance Vacations listings, which will appear in the April magazine, is February 1st.



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Square Dance Date Book



- Jan. 8—Cloverleaf Friendship Anniversary, Clearwater Audit., Clearwater, Florida
- Jan. 14-16—24th Annual So. Arizona Sq. & Rd. Dance Festival, Community Center Exhibition Hall & Arena, Tucson, Ariz.
- Jan. 22—Cross Country Sounds, New Westminster Rec. Centre, New Westminster, B.C., Canada.
- Jan. 26—Golden Rocket Dance, Ben Hill Gym, Atlanta, Ga.
- Jan. 28-29—21st Annual Festival of Callers' Ass'n of Greater Kansas City, Nat'l Guard Armory, Kansas City, Kansas.
- Jan. 29—Ogallala Boothill Swingers Nite Owl Dance, Crescent Ballroom, Grant, Nebr.
- Jan. 29—Contra & Quadrille Workshop, Lochwood Barn, Skippack, Pa.
- Feb. 2—14th Annual Funstitute, Crestview School, Salt Lake City, Utah
- Feb. 4-6—8th Annual Aloha State S/D Convention, Honolulu, Hawaii
- Feb. 11-12—11th Ann. Okefenokee Square Up, City Audit., Waycross, Ga.
- Feb. 18-19—19th Annual Azalea Trail Sq. & Rd. Dance Festival, Municipal Audit., Mobile, Ala.
- Feb. 19-20—Kross Roads Squar-Rama, Fresno Convention Center, Fresno, Calif.

(more dates on page 78)



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Feb. 26—Leap Year Stomp, New Westminster
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ada

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On a recent American Square Dance Work-
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Dance Association, the event was held at the



Prince Makassa (left) with Marie and Don Armstrong,
Maxine and Wally Schultz at the Tokyo square dance.

Meguro Park Lanes bowling alley. Over six
hundred dancers from all parts of Japan were
on hand to welcome the Americans. Tour es-
corts Wally and Maxine Schultz and Don and
Marie Armstrong joined with Masaru Wada,
Tac Ozaki and Motoza Asanuma to call the
squares and contras for the evening program.
The group was also honored by the presence
of Prince Makassa who participated in the
dancing with the Japanese and Americans.



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