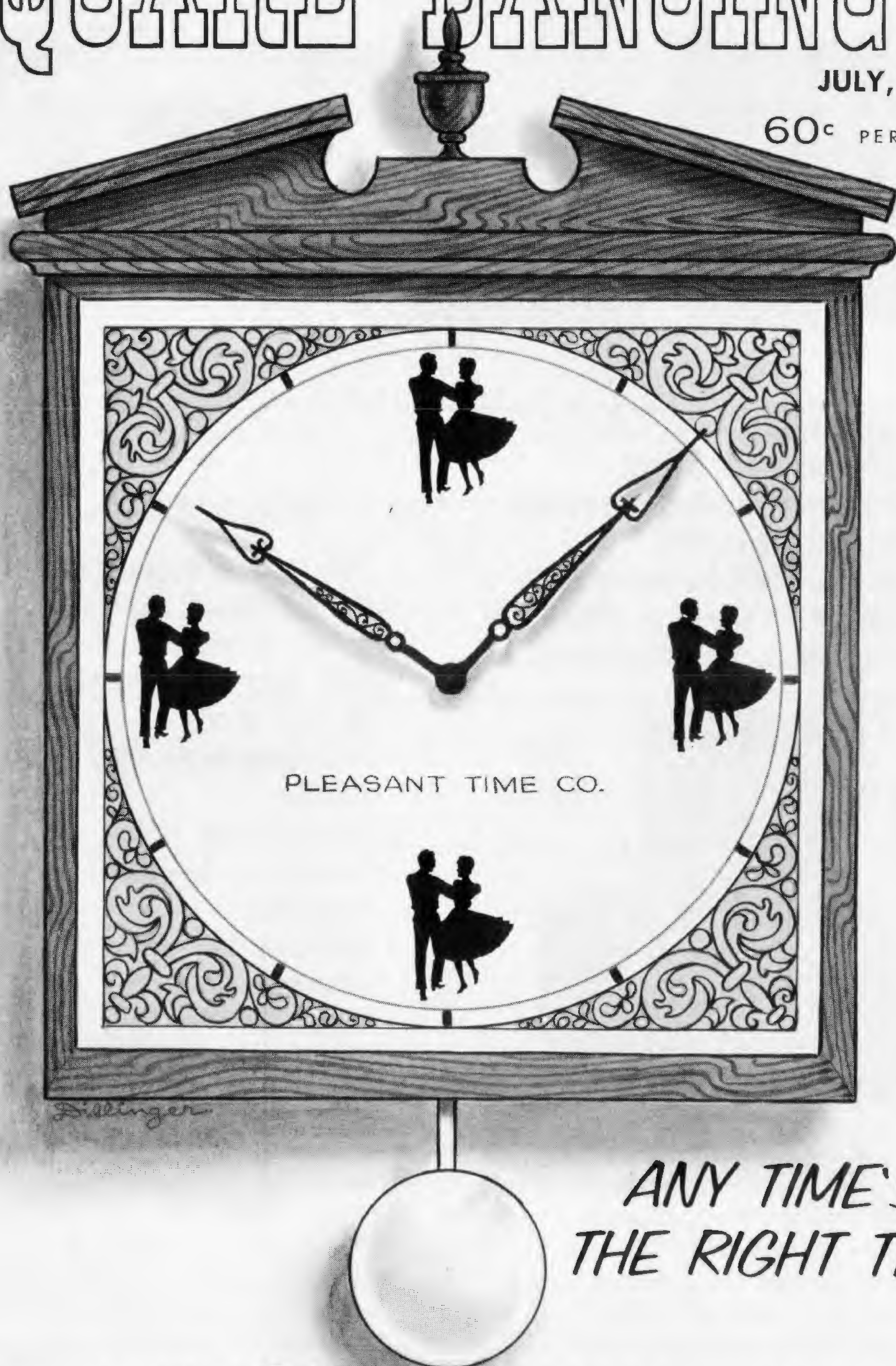


SQUARE DANCING

JULY, 1974

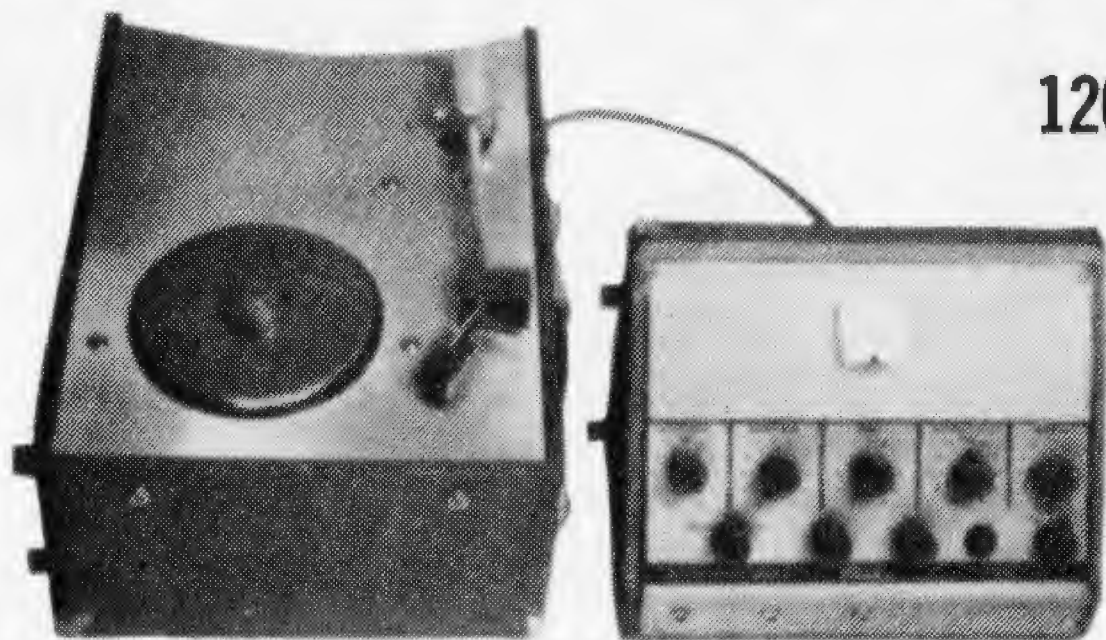
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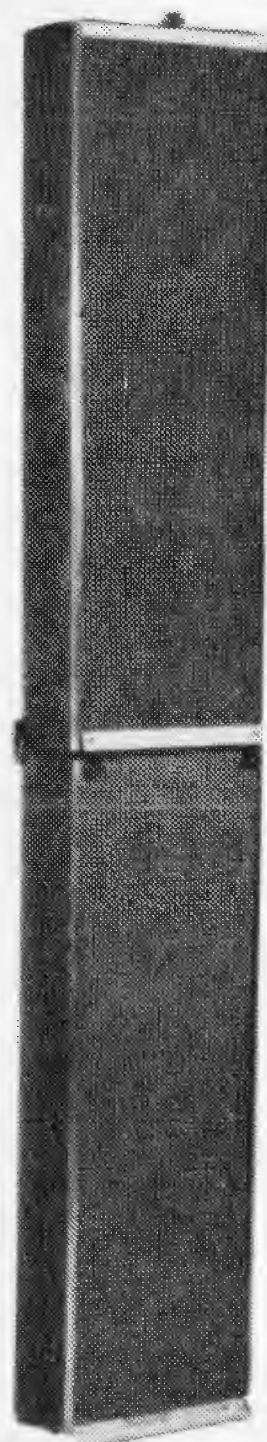
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FROM the FLOOR



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

Dear Editor:

Since I have been a single dancer for nine years now, I really appreciate and enjoy your articles on singles' clubs. Please keep them coming.

R. Eback
Des Plaines, Illinois

Dear Editor:

I would like to make a comment concerning the letter from Fred Goldstone in March SQUARE DANCING. I agree with him wholeheartedly about dancing at a convention or festival where the style of dancing can be so far out. Dancers should be instilled with the knowledge that simple dancing should be done when dancing in a crowd of strangers. Of course, I believe that simple dancing with style is far more enjoyable than any of the offbeat, faddish moves that so many square

dancers insist on using. However, I think he was being pretty inclusive to label them "California dancers." They are everywhere and there seems to be no cure for them. And, in California, you can find some of the smoothest, most courteous dancers in the country.

(Please turn to page 43)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVI - NO. 7

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RED HOT

Line

LATE 1974--A BANNER SEASON FOR NEW DANCERS: According to recent releases in entertainment trade journals, admission prices for shows will be hitting all-time highs during the coming months. The costs for theater tickets will range from \$2.00 to \$4.50 for movies and from \$7.00 to \$14.00 for legitimate stage shows. These represent increases of from 25% to 45% over the cost of tickets a year ago. The result could see more people staying home or searching for new recreational outlets. A cinch to benefit will be square dance classes which, though up slightly in some areas, still hold to an average of from \$1.00 to \$1.50 per person per night. Rising costs may tend to increase this slightly but an influx of new dancers could bring in sufficient revenue to offset the need for an increase. Conclusion: Square Dancing could be the entertainment bargain for the coming year.

RE: THE BICENTENNIAL -- A SUGGESTION: With areas starting their planning for 1976 celebrations, why not devise a program of square dance history that can be used by groups all over the U.S.A.? A workshop somewhere in mid-America in 1975 with authorities on the square dancing of early New England, the Appalachians, Dearborn Village, Texas, and the Far West, could indoctrinate leaders from all over the country who could, in turn, take this information back to their home areas in time to set up authentic regional pageants. More on this later.

BARRY MEDFORD NEEDS A HAND: Lost, strayed, or stolen, Barry is missing all correspondence, contracts, and memos on dances he is to call during the coming years. If your group (club, association, etc.) is planning on Barry for a coming date, please write to: P. O. Box 404, Stafford, Texas 77477, as soon as possible to re-confirm. Also, if you know of future dates involving Barry, he will appreciate hearing from you.

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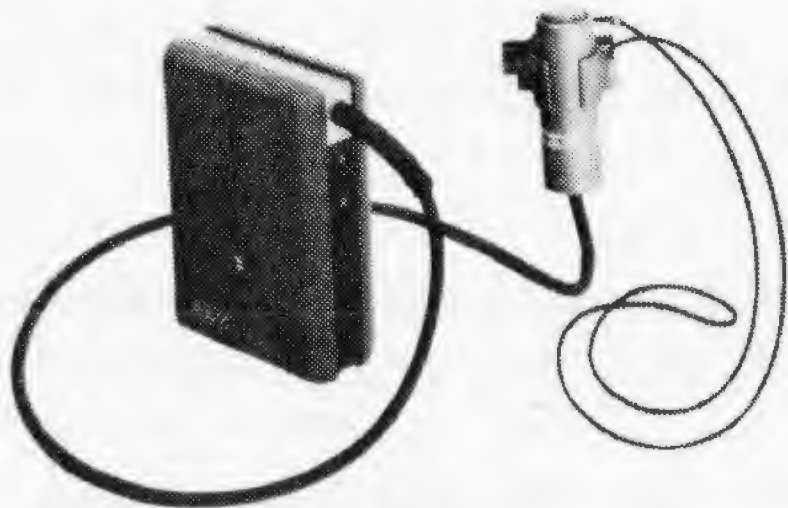
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AS I SEE IT

bob osgood

July, 1974

THE ALL-TIME RECORD for patience, perseverance, and dedication must go to a determined group of callers who form what we feel is the world's most unique callers' association. There are four callers presently affiliated with the group—five until just a couple of months ago—and they must hold some sort of record for the number of meetings held regularly—three to four each week.

What's unique, however, is the fact that with this number of experienced callers *there are no dancers*. Their weekly meetings, held whenever two or more of them can get together, are spent in practice calling (to ghost dancers we suppose) and nostalgic discussions about "the good old days" when there were plenty of dancers to go around.

The four, Earle Merchant, Pete Cortese, Edd Schmidt, and Ken Price, are members of the U.S. military force stationed at Ubon RTAFB in Thailand. Their nearest square dance population center is in Bangkok, some 200 air miles to the south. When we talked with Earle and Pete recently in Bangkok it was evident that they were itching to get back into the mainstream of calling and teaching. In the meantime, they were taking no chance of losing contact with the activity. When last seen they were busily trying to work out their schedules so that they could attend the regular Friday night dances of the Bangkok Klong Hoppers and perhaps have the opportunity now and again to call to real "live" dancers.



Ten years have had a noticeable effect on both the Orient in general and square dancing in this part of the world in particular. When we last visited these same countries in 1964 there was still much of the flavor of the old Orient. Today high rise buildings have changed the skylines of all major cities and one has to

travel into the back country to find the traditional costumes and the more leisurely way of life. However, Thailand, Singapore, Hong Kong, and Japan are just as exciting as ever and many of the changes, particularly in terms of more comfortable hotels, better roads, air conditioned buses, and more imaginative side trips, all added to the success of our recent travel adventure.

Square dancing in the Orient has continued to grow and prosper. Bangkok, where there was little activity ten years ago, today has a most successful Klong Hoppers Club made up largely of American civilian personnel. Typical of similar overseas square dance groups that undergo continuing changes, the Klong Hoppers increase gradually in size to six or seven squares and then suddenly, with a number of transfers, drop perhaps to only two or three squares. Another class and the number increases to five squares. Then more transfers and the group drops overnight to just a handful of dancers. But it has always been this way and the overseas dancers learn to roll with the punches and carry on as best they can.

Finding qualified callers to teach the classes and to call for the club is always the big problem. Thanks to records, many groups such as the Klong Hoppers have been able to survive one crisis after the other over the years.

In Japan the changes have been even more noticeable. The square dance activity here benefited greatly from the presence of American service personnel in the first fifteen years after World War II. A sizeable percentage of many square dance clubs was made up of Americans stationed in Japan and most of the callers were Americans.

In the late 1950s we began to notice the names of more and more Japanese callers coming into the picture. Clubs made up almost completely of Japanese dancers became the rule rather than the exception. Today there is a Tokyo area callers' association and other reg-

ional associations, as well as a national association in this island country.

And what about the calling and the dancing? How does it compare to that of Seattle, Washington; Dallas, Texas; Calgary, Alberta, or Chicago, Illinois? The best way to describe it is with superlatives. The dancers we joined that Saturday night a short time ago in Tokyo were young—a great majority were unmarried. They were extremely polite and were excellent square and round dancers. Most of them don't speak English but the calling was exactly the same (with some slight pronunciation variations) as it would be for any club in North America.

And everybody got up for every round dance!

On our night to dance, the eighty American Square Dance Workshop dancers from twelve states joined more than 500 of their counterparts from all over Japan. Prince Mikasa, youngest brother of the Emperor, and his Princess joined in the dancing as they have when other Americans and Canadians have visited Japan. What an evening it was! Sign language, smiles, and the dancing itself served as the international means of communicating.

The callers (Bob Van Antwerp for the U.S.A. and Masaru Wada representing Japan) did equally outstanding jobs and it was with more than a little pride that Prince Mikasa, when speaking to all of the dancers, said in effect that the Japanese caller had risen in ability to the point where he could take his place of excellence beside the fine callers in the world today. We all agreed.



In Japan square dancing continues to grow in popularity. The presence of almost ten squares of Japanese dancers at the National Convention in San Antonio last month is one indication that these enthusiasts from the Orient are not about to hide their lantern under a bushel basket.

Plan for Promotion '74

WITH THE DATES of Square Dance Week, 1974, set for September 16-22, the time for campaign planning is at hand. Over the past several years this coordinated program has, in effect, taken on all the appearances of one large advertising campaign designed to achieve any or all of these three goals:

(1) Make the non-dancing world conscious of the best that square dancing has to offer. In the past this has successfully involved live demonstrations in shopping centers, public buildings and in front of many types of gatherings. It has included television appearances, radio interviews, newspaper coverage and special proclamations by government, state, provincial and local officials.

(2) Aim for potential new class members. One-night-stands on an every-dancer-bring-one-non-dancer basis, have always been a most successful means of recruiting the new dancer.

(3) Start the Fall season of club dancing with a proper kickoff. Quite often square dancers manage to get involved in "other activities" during the summer months and all too frequently we lose a certain percentage when clubs start their Fall programs. Refresher sessions sometimes fit in well here. However, occasionally those for whom these workshops are intended somehow fail to "get the message" and miss the sessions completely. For that reason a gradual buildup may work the best. The caller, working closely with the club officers, encourages the club members who have "played hooky" from dancing for three months by starting out slowly and simply, leaving the newer and more complicated material for later club evenings, and concentrating on building confidence and once again working up to the period of automatic reaction.

Whichever of the three programs your club and your area takes on this Fall—and perhaps they'll be involved in all three—NOW is the time to start planning. Mid-September will be here before you know it!

Aftermath of CALLERLAB

THE FIRST TIME for anything is *always* an adventure! The initial Convention of The International Association of Square Dance Callers—the new and more formal name of CALLERLAB—was no sooner over than square dancers, callers and association members everywhere began asking "What is it all about?"

Perhaps it will be several months before the complete story of CALLERLAB can be told and a year or more before the full significance of its first Convention can be felt. But put in the briefest of terms, it might be said that CALLERLAB represents the voice of many

square dance callers who desire to work more closely together to accomplish certain definite goals for the square dance activity as a whole and for the elevation of professional callers' standards in particular.

Those of us who were privileged to attend the Convention could not help but be impressed with the sincerity and determination of the callers who attended from all parts of the world.

The implementation of the three resolutions passed by the group (see SQUARE DANCING, May, 1974, HOT LINE page 5) has already begun and more enlightenment on just how these propositions will serve the activity will be covered more in detail in the coming months. First, for some time we have needed a form of "control" on the excessive flood of often non-descriptive new movements. Second, the activity has suffered when the emphasis has been removed from the subject of *quality* in our dancing and the need for standardization grows in importance. And finally, third, callers for years have needed some form of an accreditation program. Just how these three major needs are to be remedied by the actions taken at St. Louis in April will be the subject of a series of articles in the near future.

Among the projects now under study by the various CALLERLAB committees are these: Some form of helpful coordination with the more than 150 callers' associations around the world; a program of benefits for callers (insurance, retirement plans, etc.); establishment of some means of helpful coordination with the Annual National Square Dance Convention; the need for a universal, professional, Code of Ethics for callers and the possible development of some form of tune clearing house for those who produce square dance recordings.

During the course of the Convention a Platform for CALLERLAB was presented. It included many of the points just mentioned and made these recommendations:

CALLERLAB should: Develop an effective program of Public Relations; find some method of effectively tapping the talent resources of the hundreds of callers in the activity today; create a center for reflective and advance thinking for the square dance activity; concentrate on the two basic programs of American Square Dancing as a point of reference

for the activity and finally, CALLERLAB should become a *body of knowledge* for the square dance caller/teacher.

With the LEGACY (see SQUARE DANCING, September, 1973) and CALLERLAB projects now realities, the entire square dance movement is in an ideal position to benefit from the coordinated efforts of all square dancers, callers and teachers everywhere. The results should show up in the coming years as a more healthy and enduring square dance activity emerges.

Next Month — Something New

HERE AT SETS IN ORDER (whoops, The Sets in Order American Square Dance Society) we've been involved in square dance directories of one type or another for more than twenty-five years. As a matter of fact, Volume One, Number One featured a local directory of square dancing in the Southern California area. Subsequent issues over the years have kept readers up to date on listings of association presidents, square dance contacts in different areas, etc.

Next month in the August issue, we're going to devote virtually the entire publication to the most comprehensive square dance Directory/Guide ever attempted.

As a matter of fact, we're going to combine all previous directories into one large reference collection. Listed by states, provinces and countries overseas, we will show, in addition to the current contact listings, the current officers of all associations, the editors of all area publications and much more.

Why the August issue? For several reasons. Most important perhaps is the fact that in many areas the month of May ends the square dance fiscal year. At that time many associations elect their officers for the coming year. It will be our goal to list each new president, if his name and address has been sent in to us by deadline time. Because September starts the 1974-1975 square dance year, the new SIOASDS Directory should prove to be current for at least the ensuing twelve months.

As we say, it's an experiment, and we do hope that it will provide a helpful service to the activity. Our thanks to all who sent in information for the various listings. We've tried to cover as many areas as possible.

Big things are happening in New Zealand

THE AIR WAS CHARGED with emotion as the curtain fell on the Southern Hemisphere Square and Round Dance Convention held earlier this year in Christchurch, New Zealand. There were tears in the eyes and lumps in the throats of many as the final "Bow to your partner" was called and the more than 1,000 dancers began their farewells to old and new friends.

Just over 20 years ago the square dance fever hit New Zealand but it subsided almost as quickly, due mainly to the fact that there was a lack of callers. The movement was revived about eight years ago and now there are between 30 and 40 clubs operating in the country. Much of the credit for this revival and outstanding growth is attributed to the return from Canada of one of the nation's sons, Art Shepherd and his Canadian wife, Blanche. Art



Shown at the right is the attractive program given to each attendee. Cathedral Squares also published a special Convention issue of their newsletter, Cathedral Chimes (left).

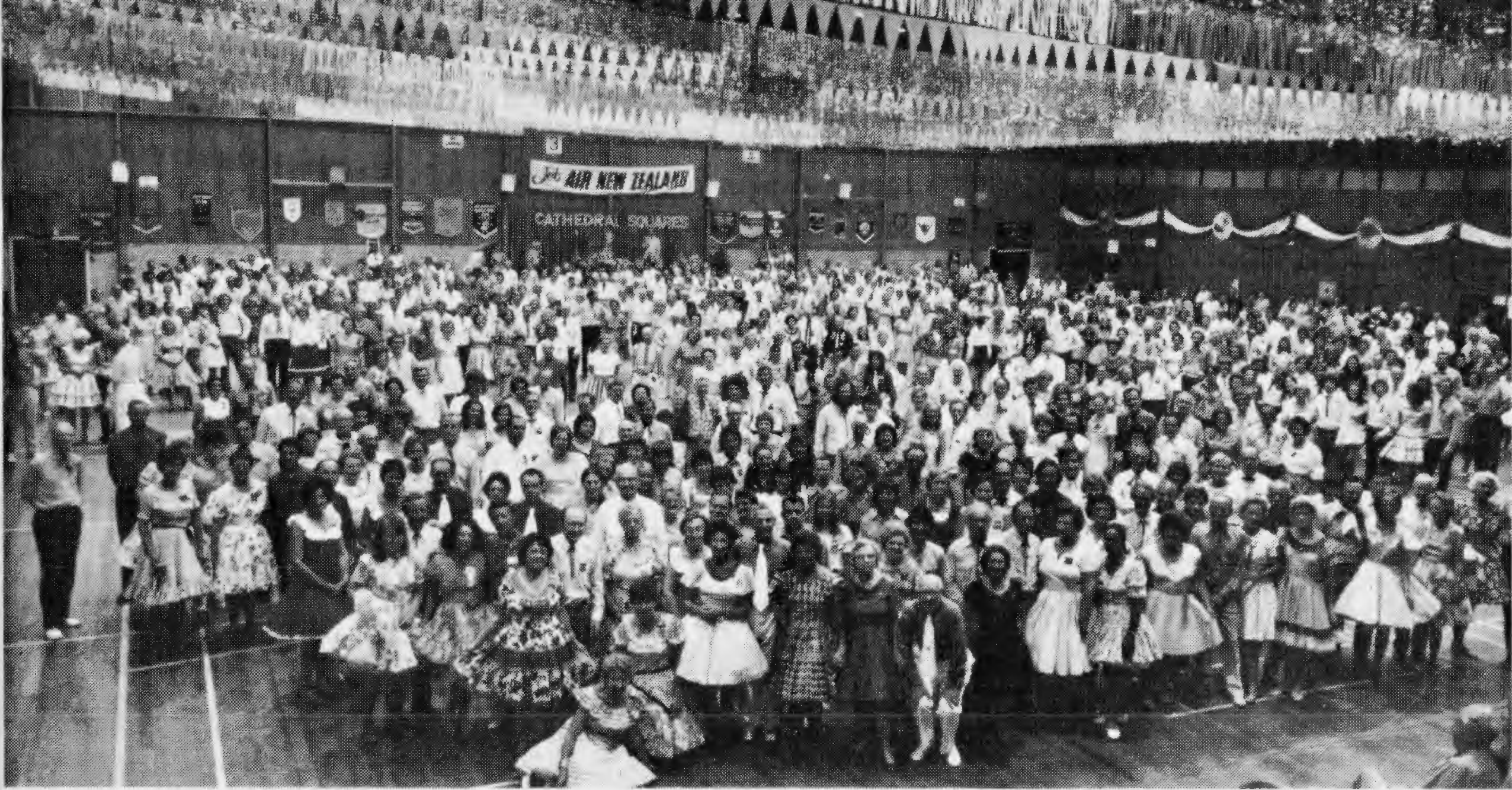
had spent 17 years in Canada, calling much of the time, and returned to New Zealand hoping to further square dancing in his homeland.

When the city of Christchurch was named as host for the 10th Commonwealth Games, square dancers realized that there would be guests from other parts of the world attending the Games and that many would be square dancers. And so was formulated the plans for a square and round dance convention to immediately follow the Commonwealth Games, providing an extra added attraction for visitors to the country.

Organized by Cathedral Squares, with Art Shepherd as Convener, hundreds of invitations were sent to clubs and associations throughout the world. The main response came from Australia, Canada and the United States. Almost 200 Australians made the flight to Christchurch; two groups of dancers from Canada, led respectively by Earle and Jean Park and Art and Garrie Jackson, numbered some 300; and dancers from 21 of the United States attended.

Cowles Stadium and Skellerup Hall, the two facilities for the Convention, presented a riot of color to the dancers. Red, white and blue bunting displays along the walls were covered with dancers, maple leaves, the bald eagle, the kiwi and the kangaroo, representing all of the countries taking part in the affair. Huge murals de-

Art (second from right, upper row) and Blanche (second from right, bottom row) take time out for this picture. One of the 46' x 15' specially commissioned murals forms a backdrop for the Shepherds and their hard working committee members.



The fun and enjoyment experienced by the more than 1,000 dancers from New Zealand, Australia, Canada and the United States is reflected on the faces in this crowd shot.

...picting dancers covered one wall in each of the buildings, flanked by flags of the nations represented. It took one and a half days to put up the decorations; the committee and helpers worked for many months in their preparation.

Many of the touring dancers were billeted in the homes of New Zealanders, providing the start of what will probably become life-long friendships.

The staff for this auspicious affair included such notables as Earle and Jean Park, Art and Garrie Jackson and Ophie Easson from Canada; Peter and Eve Johnson and Ron and Ella Whyte from Australia; and Art and Blanche Shepherd. The Convention gave New Zealand dancers the opportunity to participate in a

truly international happening.

Many inquiries concerning square dancing have been received since the conclusion of the affair and it is felt that there will be a much greater interest in the activity as a result.

Art and Blanche and their hard working committee members Gordon and Gwen Nuttall, Dyrek and Nerolia Allred, Gordon and Dulcie Forrest, Bob and Dorothy Walker and Geoff and Betty Hinton, are to be congratulated for planning this most successful event.

The New Zealand press cooperated to the fullest to publicize the Convention, as shown by this montage of newspaper clippings. In addition to the press items, radio and TV time slots were also made available for spreading the word.

Hundreds coming for square dancing

This weekend nearly one thousand dancers will gather for the first New Zealand Southern Hemisphere square and round dance convention at Cowles Stadium.

The Commonwealth Games, being almost 100 each are M. A. Connelly, will declare the inspiration for the coming under the leadership, the function open. organisers when they planned of some of that country's top Saturday. day gathering two years ago. callers. Having made a previous their Zealand, Earle As

Few women as dance-callers

Mrs Ophie Easson, of Canada, who is regarded as one of the most experienced female square-dance callers in the world, arrived in Christchurch on Monday. Accompanied by about 200 other Canadians, Mrs Easson will...

Dancing, square and round

(By CHRIS RENNIE)

From a distance, a square dance caller sounds like a Reon Murtha race comment-

ing steps, without mixing the skill in guiding them through reads "5. (Mod. B... of LOD) Fwd R. Fwd... a particularly tough set of... (WXIE) Fwd

Square dance convention

For fun and fellowship

Approximately 1000 visitors were in Christchurch to attend the Southern Hemisphere Square and Round Dance Convention.

The initial organisation of the convention began in June 1971.

The Canterbury Square Dance Society approached the Australian Square Dance Society to see whether it would be interested in New Zealand making a bid for the Australian national convention.

The Australians were not keen so Mr A. K. Shepherd, of Wairangi, chairman of the convention organising committee went to Canada and the United States to sell the idea of holding a convention in Christchurch either before or after the Commonwealth Games.

A large number of dancers

attended the

came from North America

Canada's or caller Mr E

tutored Mr E years ago square da brought with ers. Also atten ventio were

Colourful spectacle at square dancing

The opening of the Air New Zealand Southern Hemisphere square and round dance convention brought colour to Cowles Stadium last night to rival that of the Commonwealth Games opening ceremony.

The convention, which has attracted about 900 dancers to Christchurch including guests from Canada, Australia and the United States, will end tomorrow. About half of the participants come from various parts of New Zealand.

International dance convention

One thousand visitors are expected in Christchurch this week for an international dance convention.

The chairman of the organising committee (Mr A. K. Shepherd), said the event was the Air New Zealand Southern Hemisphere Square and Round Dance Convention. The conference will begin at 9:30 a.m. on Sunday, and there will be dancing sessions at 2 p.m. and 8 p.m. Mr Shepherd said that the leaders would conduct seminars and teach-

LADIES on the SQUARE

MAKING A BIAS TRIM



LOVEDAY NEWBY OF BRAMPTON, Ontario, Canada, wrote a helpful article in a past issue of CANADIAN DANCERS NEWS, telling how to make a bias trim for square dance dresses. Here are her suggestions.

Prints are becoming more and more popular for square dance dresses and many of them are being left untrimmed. For those of you who wish to pick up one of the colors in a trim, you will find sometimes that a solid color makes a better accent than lace or braid.

Polyester and cotton broadcloth comes in so many lovely colors that it is useful for this job. (A trim made from the same fabric as the dress also can be used for an interesting accent.) It can be torn or cut across the width in strips to trim the skirt. For the neckline, collar, yoke, etc., bias will give a better finish so you will need to cut some bias strips. The



Figure 3

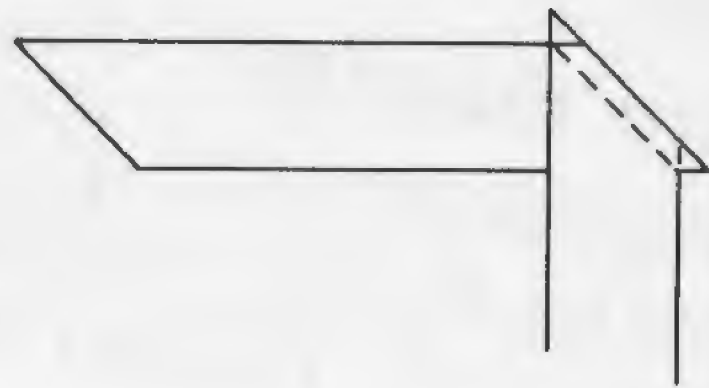


Figure 4

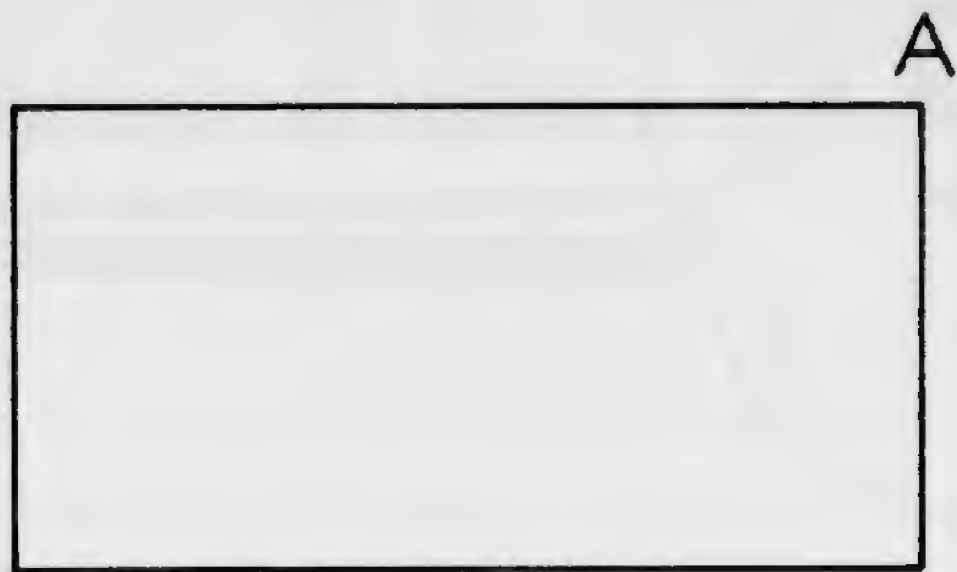


Figure 1

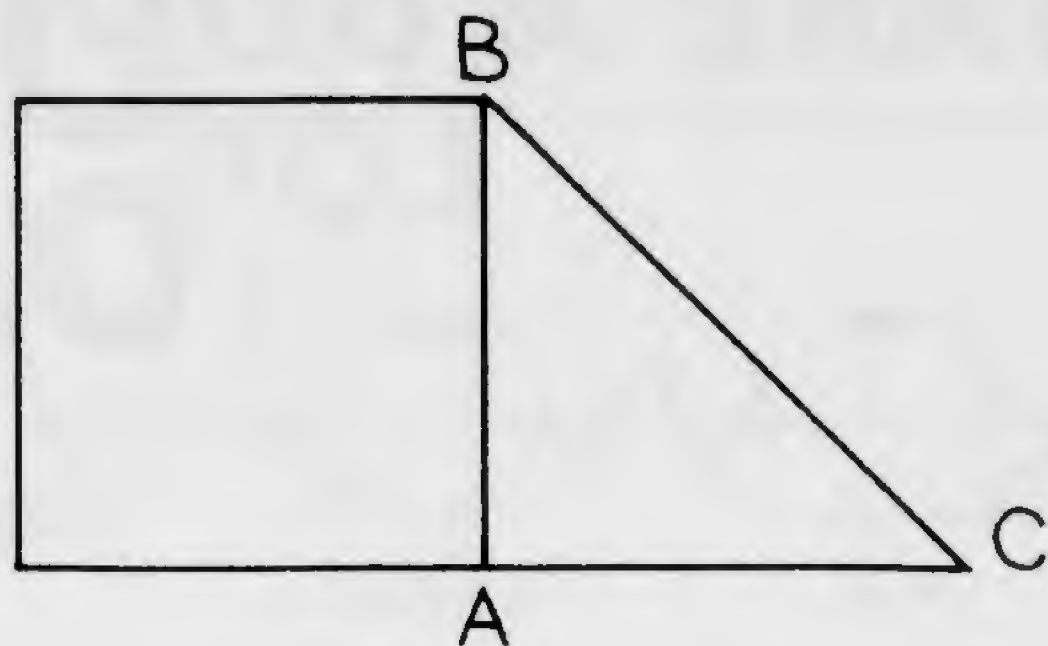


Figure 2

true bias is easily found.

Take one corner (A — Figure 1) of a piece of fabric which has been cut on grain and fold it towards the center so that the two sides AB and AC (Figure 2) are the same length. Be accurate in this. Pin into position carefully and cut from B to C. This becomes your true bias.

Decide the required finished width of your strip and add $\frac{1}{4}$ " or $\frac{3}{8}$ " for each raw edge to be turned under. Cut as many strips this width as you will need.

To join two strips, lay them both flat, right sides up. The edges to be joined must be parallel and on grain (Figure 3). If they are not, cut one piece to match the other. To join, turn one piece right side down so that it overlaps the end of the other at right angles (Figure 4). The two points will extend slightly and

must be placed so that the stitching can be done on a $\frac{1}{4}$ " seam beginning and ending *exactly* where the two pieces cross. Carelessness here will result in a crooked strip.

Years ago I was given a tip on pressing the fold in a bias strip. Take a square of heavy material (I use a good piece from an old ironing board cover) and draw two parallel lines on it slightly wider than the desired folded strip, i.e. $\frac{3}{8}$ " apart. On these lines do a cross stitch (or herringbone) for the distance of about 4" or 5" (Figure 5). Feed $1\frac{1}{4}$ " strip through this, wrong side up, so that the raw edges roll up to form a fold. (Figure 6) Lay a small cloth on either side of this to rest your steam iron on. Gently feed bias through, being careful not to stretch it, and it will come out folded and ready to work with (about $\frac{1}{2}$ " wide in this case).

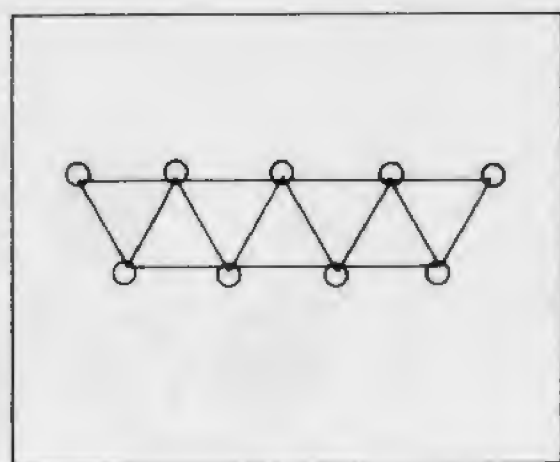


Figure 5

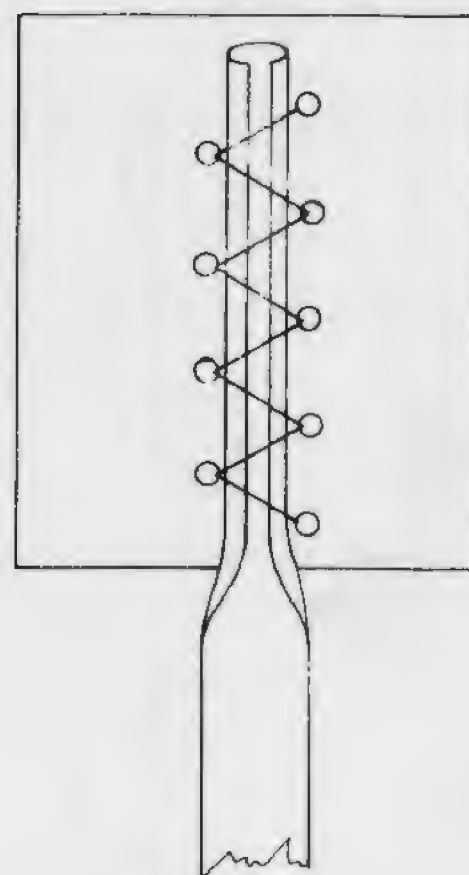


Figure 6

TAKE A GOOD LOOK

a feature for dancers



Another point to make and Joe and Barbara use Motivate to illustrate it.

JOE: We hope that none of you will scream and yell when you see that we're using Motivate as our experimental movement in this summer issue. Actually we're doing it for more than just the obvious purposes.

BARBARA: We've waited a good long time for this and Motivate just happens to be handy to prove a very important point, i.e., dancers need to know a movement from more than just one setup.

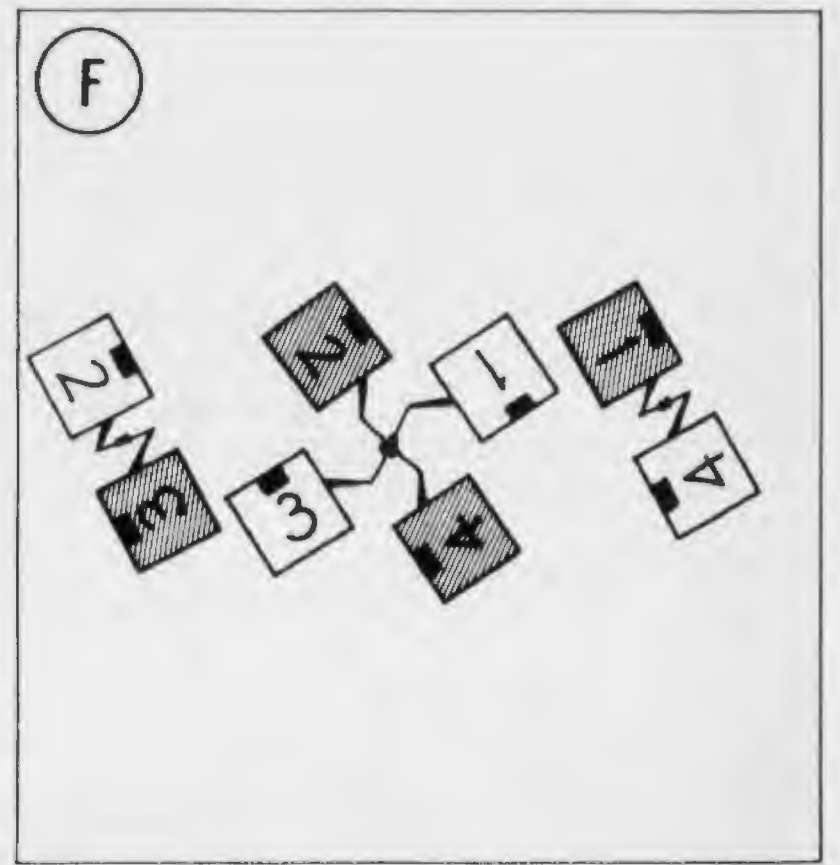
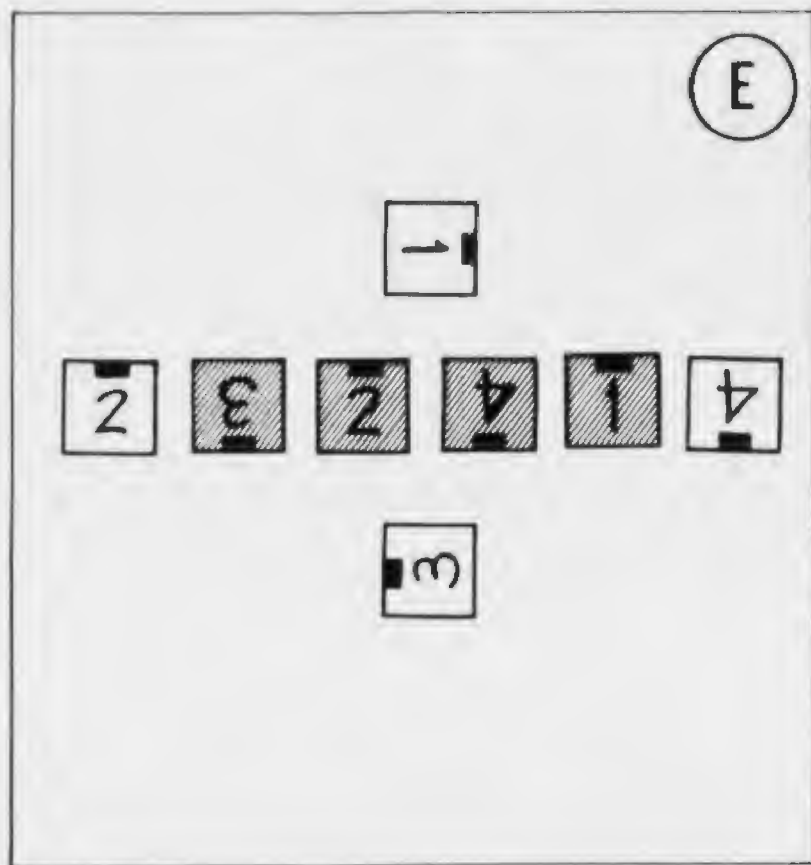
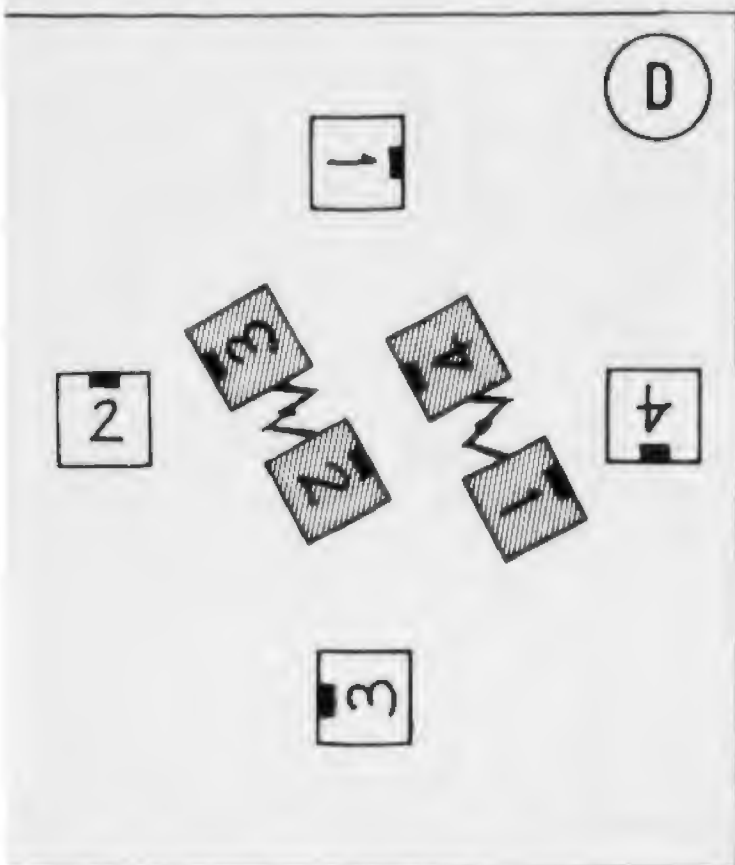
JOE: Now this can be interpreted in several ways. For example, a two couple movement if only taught to us from two facing couples set-up as a start, leaves us unprepared when we are given the call from an ocean way or from any different setup. More trouble also results when a portion of the dancers are using one traffic pattern while the rest use an entirely different one. In this latter instance, the problem arises when dancers can do only one part of the entire movement and would be lost if their roles were changed.

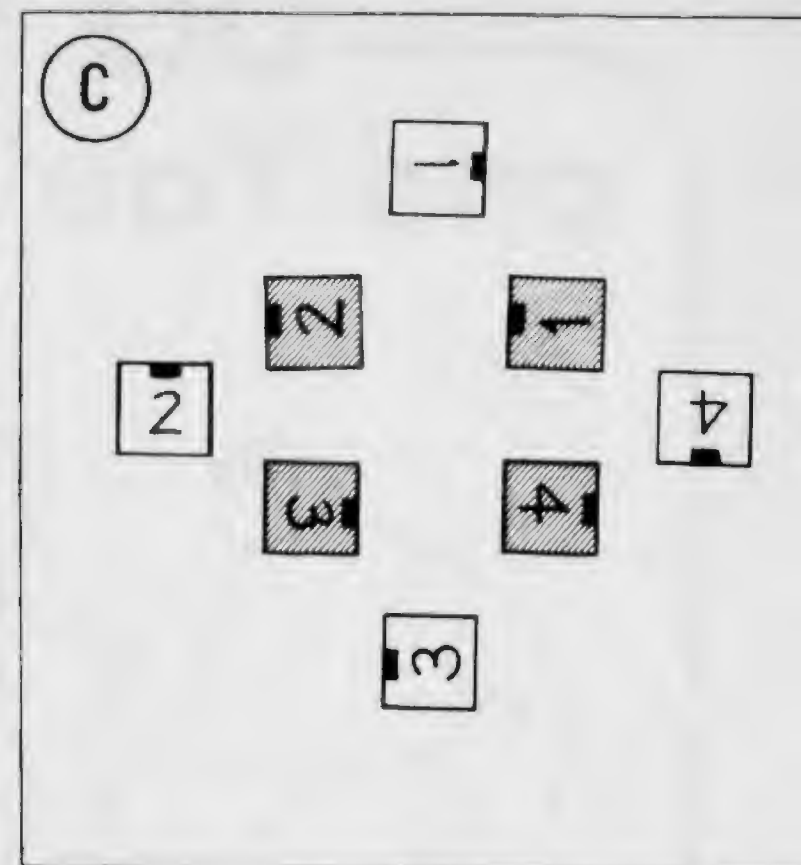
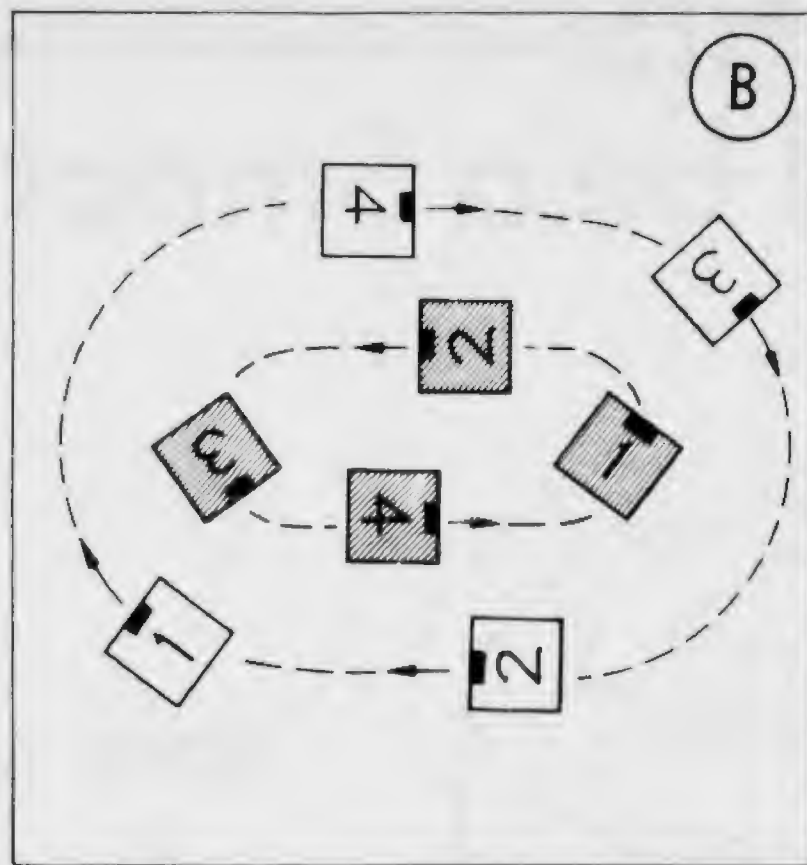
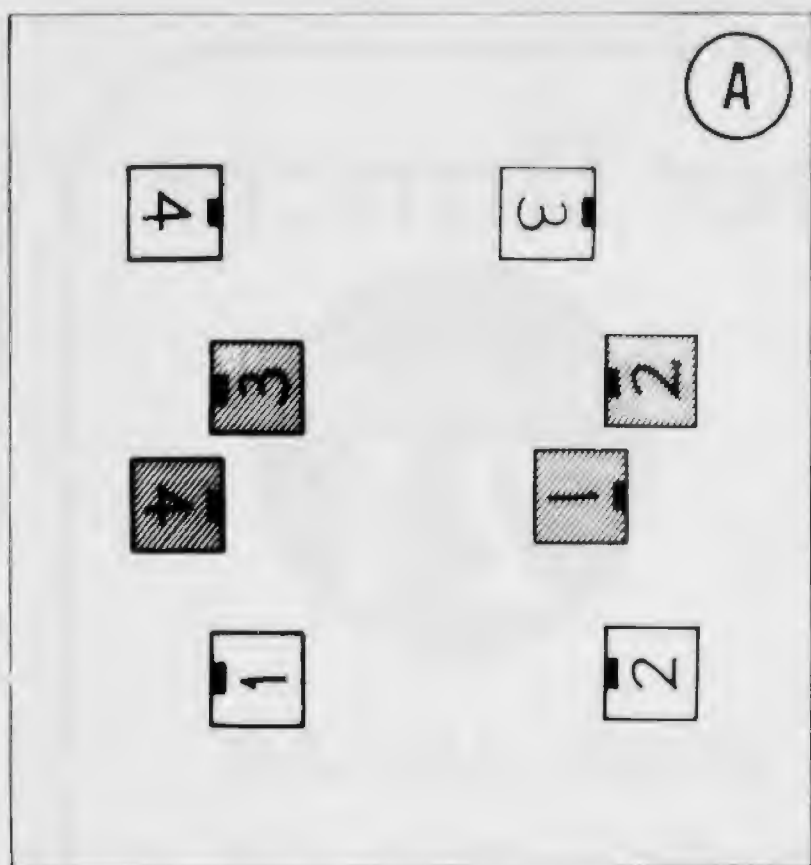
BARBARA: This is where Motivate comes in. Joe and I have another point which we hope callers will consider and which we'll explain later on, but first let's look at the diagrams.

JOE: Note first that we're not using the usual squares for the men and the circles for the ladies. Instead, to make our point the hollow squares will start as "outsiders" and the gray (shaded) squares will start as "insiders." Give yourself a designation of "outsiders" first and follow yourself through the pattern.

BARBARA: Starting from two parallel ocean waves (A), the description of Motivate goes like this: Those on the ends circulate (B) once and a half. Simultaneously, centers circulate one position (C) and at this point turn by the left three-quarters (D) to end in a line of six alternately facing dancers, with two of the "outsiders" waiting patiently at the heads (E).

JOE: At this point two of our "outsiders" join the two in the center of the line of six and make a four-hand, right hand star. The remain-





ing two pairs make two-hand right hand stars. All three stars turn one-half (F).

BARBARA: Now, as the stars have completed their turns we have that ocean wave of six across the center once again and our two lone "outsiders" are at the heads (G). We have just one more small step to go. Those who can will turn by the left three-quarters (H), while the other four move up to form the ends of new parallel ocean waves (I).

JOE: Now go back over the diagrams, and following the text, take each of the numbers in turn and "dance" each of the eight positions.

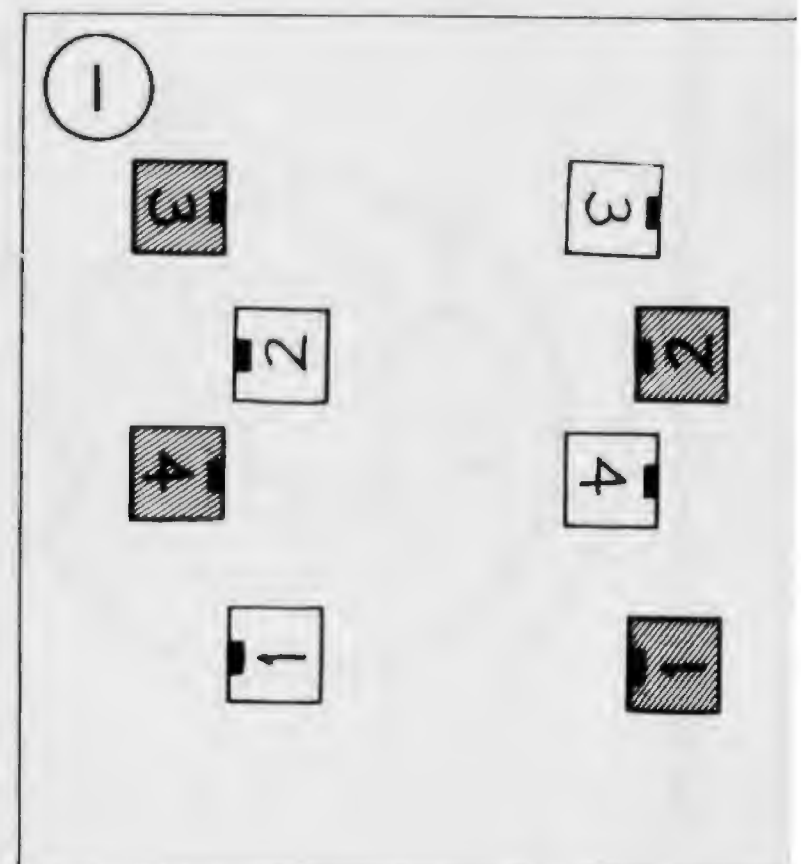
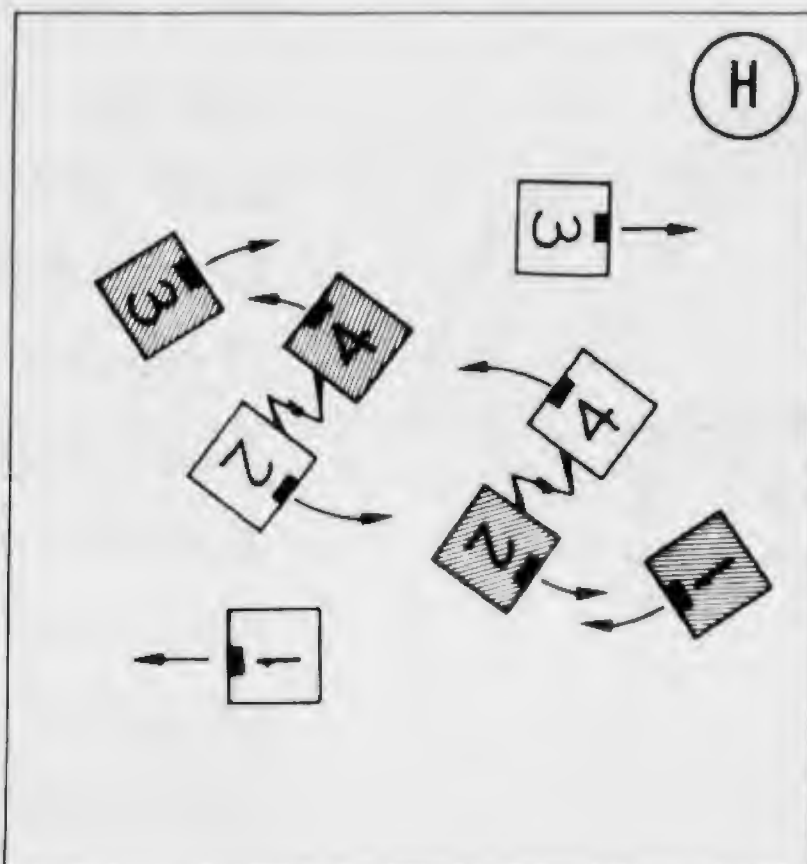
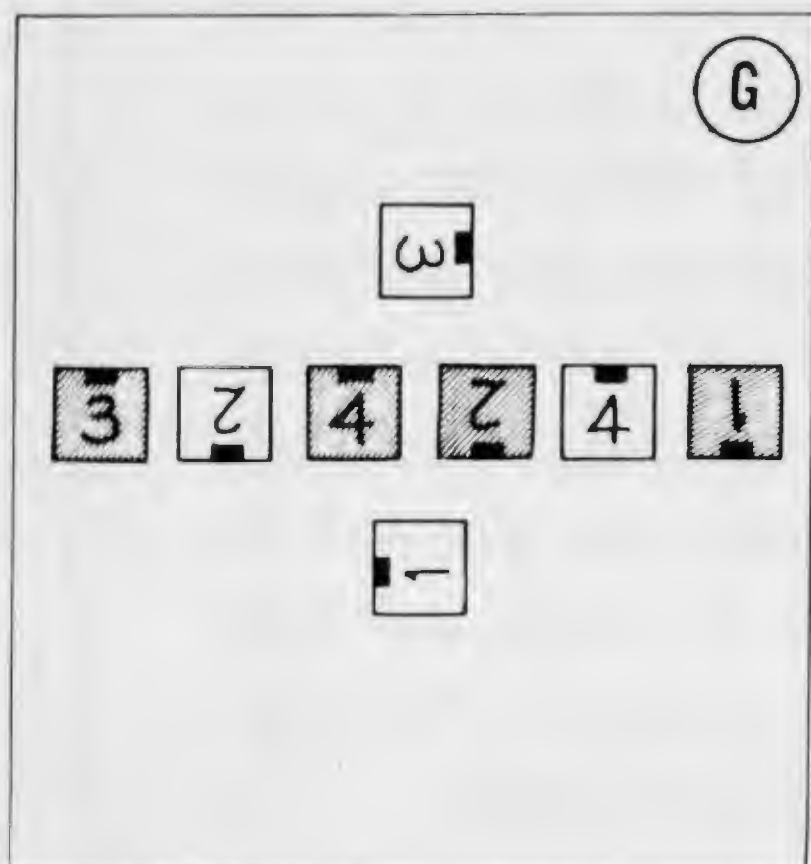
BARBARA: Note as you go along that if you are on the end of the wave to start you will circulate once and a half, whereas if you are in the center to start, you will circulate one position and then turn three-quarters. Check the spots where you are in a two-hand star

while the others are in a four-hand star. Note also that Motivate starts and ends in parallel ocean waves.

JOE: Once we understood the whole movement and danced it through several times from various positions, it all began to fit together and flow nicely. However, I'm glad that we encountered it at a workshop and not at our regular club dance.

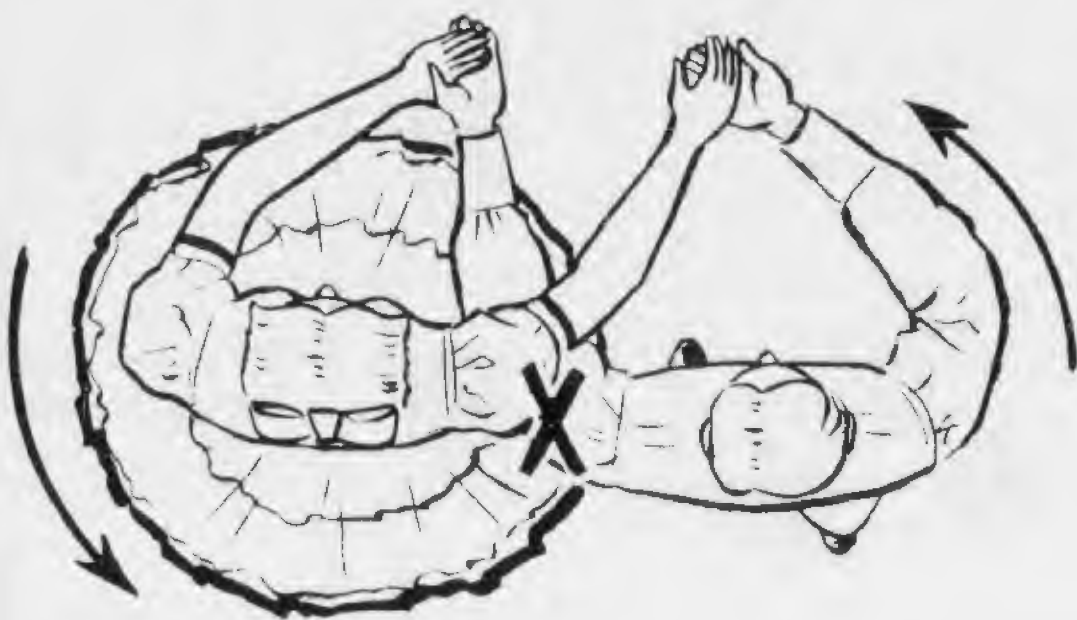
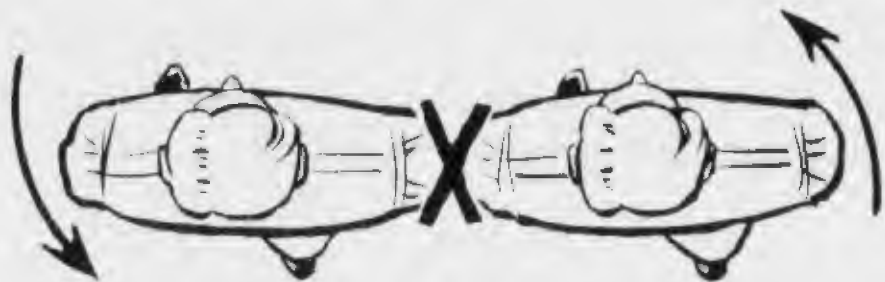
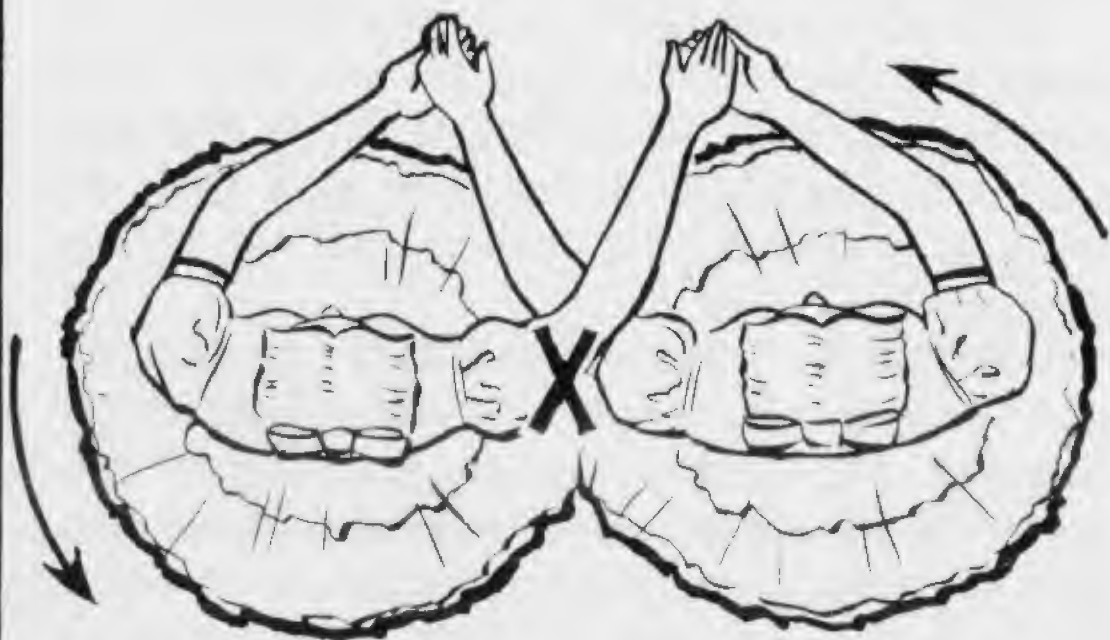
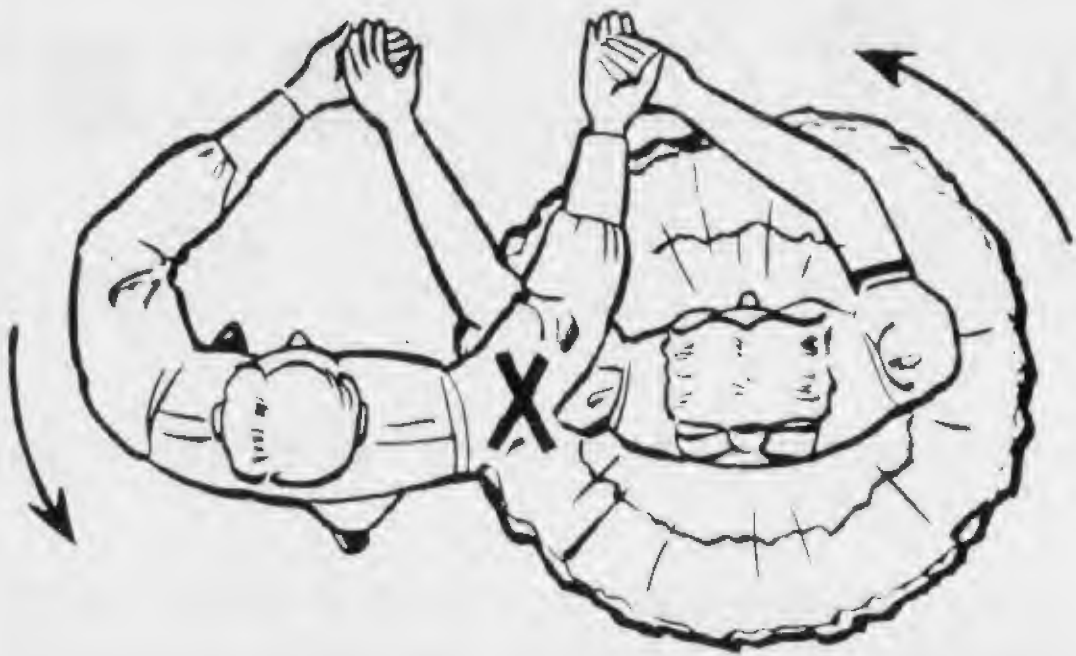
BARBARA: I agree that this is one of those complicated movements that should be workshopped. Most often, when something of this nature is sprung on unsuspecting dancers at a club or open dance, chaos results. It can also frustrate dancers and certainly calls for more than one quickie walkthru.

JOE: At any rate we both hope this has helped to make one of the contemporary movements a bit easier to understand.



DO THIS and You'll be a Smoother Dancer

NUMBER
21



MORE ON WHEEL AROUND

In a "standard" setup the man backs up as the lady moves forward. The center of the turn is at the point (X) between the two dancers.

In "unusual" setups the same rule holds. "The person in the man's position (on the left) will back up, while the person in the lady's position (on the right) will move forward." This is indicated in the example where two ladies are working together as a couple. It also holds true with two men, but in this instance the two men will merely touch adjoining arms and will not take the hand-holds for promenade position. A couple in half sashayed position still follows this rule and the person on the left (in this instance the lady) will back up while the person in the lady's spot will move forward.

AN OPEN LETTER TO ALL CALLER AND DANCER ASSOCIATIONS

From Don Pfister, San Diego, California

OVER THE YEARS my wife, Dottie, and I have travelled to many locally sponsored festivals, weekends and so on, where all callers are requested to register months in advance for programming purposes and where, upon arrival, a caller discovers that he has one early afternoon tip and that is all.

All of us enjoy dancing, to be sure, and I am not commenting on the quality of dancing or the relaxation or fulfillment; just the fact that a great majority of associations tend to program local people at the spots where the most dancers are expected. The reason for this is obvious. It is done because over the years out-of-town callers didn't show up either due to a sudden paid commitment, an unavoidable emergency, or they just plain forgot.

This system is self-perpetuating. As more callers realized they were not going to get any of the better spots, the "emergencies" became more and more frequent and the sponsoring association, seeing more "no shows," scheduled more local people the following year.

Realizing that this trend had to be reversed, here is what one festival attempted to do. At the Fiesta De La Cuadrilla (the 23rd one held in San Diego), all callers on both the Friday and Saturday night programs were from out of town. It was felt these advantages were gained:

(1) Dancers got to hear people they might otherwise not hear or know;

(2) Participation by out-of-town callers was encouraged when they knew they would be well treated and equitably programmed.

All emcees and floor managers for each segment in each hall were taken from local call-

ers. This served the following purposes:

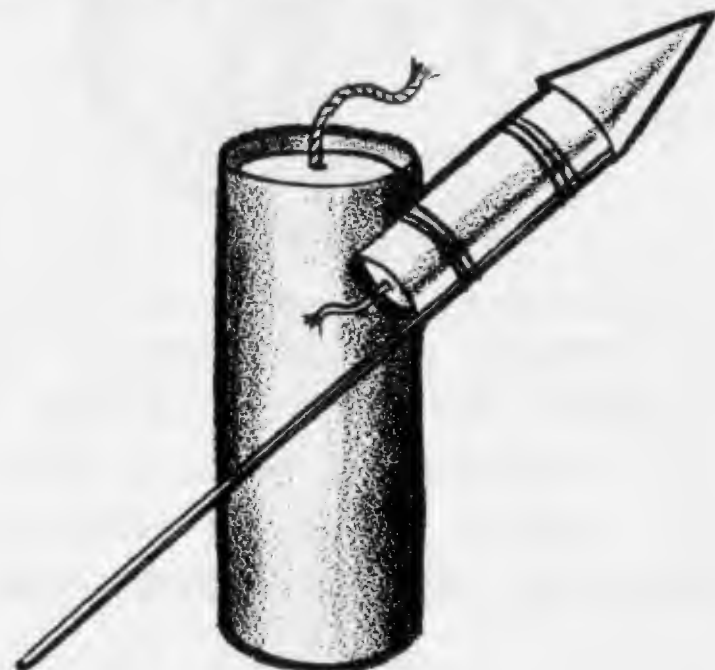
(1) Provided a point for dancers to ask questions about the local area (restaurants, stores, facilities, etc.) being assured the person would know the answers;

(2) At least one out of each three callers assigned owned equipment similar to what was used so they could provide a certain expertise;

(3) Served as a replacement pool in the event of any no shows.

Whether this plan will pay off in return commitments from out of towners cannot be established until next year's Fiesta, but at least one popular out-of-town caller was enticed to return this year because he knew of this plan through informal liaison. This gentleman summed it up nicely when he said, "A caller should not be expected to commit two nights to a free dance, three months in advance, when paid bookings might come up, unless he knows he can reasonably expect exposure during prime time."

All associations are invited to consider this system or one similar to it for programming their big dances. By working together a mutually satisfactory condition can be reached.



A Potpourri of Ideas

Advertising in a BIG Way

RONALD BLACK OF LOS ANGELES, California, dreamed up a new way to advertise a beginners' class. You might almost call it a portable billboard; it's certainly that size in conception. However it's not that difficult to construct and its cost is relatively inexpensive.

On a white, flat, double-sized bedsheet, Ronald sketched in the writing he wanted. Then with masking tape he blocked out the words in large, bold letters. Next he attached the sheet to the back of his garage and with dark blue, enamel-based spray paint proceeded to paint the entire sheet.

Two days later he removed the masking tape and after another two days to make certain the entire sheet was dry, he took that down.

The advertising can be seen a block away. All you need is a place to hang it.

Thank You

The Farmers & Farmerettes of Northern California present each visitor to their club dances with a small, business-sized card. On the front of it is a reproduction of the club badge and the words, "Thanks for Dancing



with The Farmers & Farmerettes." The reverse side shows the schedule of club dances for the year, including dates and callers and a telephone number to call for information. A nice combination of graciousness and good publicity.



Autograph Dress

This idea belongs to a lady named Pat DeMuth who lives in Sun City, Arizona. Pat bought enough white, perma-press cotton for a peasant blouse and tiered skirt. She cut out her pattern pieces and carried the material along to square dances where she had the callers sign their names on it. She then embroidered the signatures and finally sewed the pieces together.



Pat DeMuth

Seen at dances now, she's generally surrounded by people who are overheard to remark, "Sure, we danced to him last summer," or something similar. Everyone seems to enjoy reading Pat's dress and sharing her pleasant memories and she continues to add autographs each time she has a chance to dance to someone new.

DASSENFEL?

WE'VE HEARD OF CLUB PICNICS, potlucks, week-end outings and costume parties, but a Dassenfel? This "first" was dreamed up by the Hillsborough Square Dance Club of Auckland, New Zealand.

What is a Dassenfel? Invented by club caller, Dennis Spackman, the name Dassenfel breaks down as follows: DA = dance, S = social activities; S=supper; EN=entertainment and FEL = fellowship and friendship. It's a great combination of letters with a wonderful sound to the final result.

Remembering some other organizations' celebrations, where old-time dancing and dinner were combined with the fun of dressing up in one's best attire, Dennis put the idea to the club's Social Committee and they were smitten. From then on the idea began to snowball. It was decided to have a truly elegant party but without the sameness frequently encountered and without the inordinate drinking often found at such an event.

While it was agreed that live music would lend atmosphere to the evening, it was finally decided that top-quality recorded music would provide more variety (and be less expensive). Fortunately the club has a member knowledgeable in sound equipment. This man spent more than 200 hours in his audio workshop screening recordings, testing recorders, amplifiers, etc. before arriving at the final stereophonic program for the evening's listening and dancing pleasure.


A catering firm was selected and the buffet tables were so laden that they literally had to be propped up with additional supports. A special lighting committee provided unusual colored lights for the hall. An entertainment committee selected a vocalist, an accordionist, a comedy act, as well as demonstrations of gymnastics and even a square of club members exhibiting square and round dancing for the non-square dancing guests.

Tables were arranged cabaret style around the perimeter of the hall leaving ample dance space in the center. The stage was decorated with plants and orchids. The evening began promptly at 8:00 and ended at 12:30 with the singing of Auld Lang Syne.

Wise that they were, the members decided on a "test" run one week prior to the big night. At this trial the overabundance of electrical items used not only blew the fuse but also blew out the switchboard and it took an electrician some time to get everything back in shape. Needless to say the electrical needs were modified.

440 guests, both club members and friends, participated in this black-tie affair and all agree that they are already looking forward to next year's Dassenfel. They suggest other square dance groups might enjoy a similar idea where the fellowship enjoyed during club evenings can be extended further and where guests might be potential members for next year's beginners' class.

BADGE OF THE MONTH



**GARRY BUCKANAN
PINAWA MAN.**

Ten years ago Pinawa, Manitoba, Canada, was a fledgling town built around a nuclear research center. Like its location, the Up 'N Atoms (nice play on words), too, were new. The members had never danced; the caller had never called. Ups and downs were ahead. Sometimes the odds seemed unbelievable but both town and club have flourished. The members are a closely-knit group eager to include newcomers and to maintain their spontaneous enjoyment of the activity.

The circular badge is in black and white with a red atomic symbol surrounding a third-dimensional gold square dancing couple. More power to you all!

SQUARE DANCE DIARY by a square dancer



Ah, it's the good old summertime once again. That means it's a good time to start thinking about bringing in the friends and neighbors for a square dance

PATIO PARTY

"THESE ARE OUR NEXT DOOR NEIGHBORS WHO VOLUNTEERED TO FILL OUT THE SQUARE FOR US..."

"...IT SURE BEATS SELLING LEMONADE..."

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



What do you think?



Here are returns from the

Round Dance Questionnaire

Continuing with responses received to the 12 questions posed to round dancers and teachers in the January, 1974, issue of SQUARE DANCING, this month we're giving the dancers their opportunity to be heard. Whether or not we agree with the positions taken is of little importance. What is important is that we've given people an opportunity to express their thoughts, and express them they have. We're extremely gratified to hear from so many and welcome the opportunity of passing along the comments we've received.

HERE'S WHAT A ROUND DANCE couple from New York had to say on some of the questions we asked:

"We favor the 'move up' method of teaching rounds only in round dance classes—not at square dances. Also believe dancers should remain together only briefly. We do like to see a dance demonstrated, believing it helps us. And, we are in favor of all music, except religious.

"For us, learning round dancing would be easier if the instructors would devote more time to teaching, not ending the lessons after the more experienced dancers have it. We need constant repetition, being slow learners, but don't get it locally. As a result, we are forced to drop certain more difficult rounds.

"It is our feeling that correct square dance attire should be worn at *all* dances and classes—especially abhor pants suits. We also would like to have all dances cued all the way through, with the possible exception of classics like "Dancing Shadows," which most everyone knows.

"No international ballroom figures should be introduced, dancers seem to be having enough problems with present figures and terms. Our

one wish is that no new dance be presented to a round dance class until *everyone* in the class has mastered the last one taught. Also, no new dance should be introduced unless the instructors *guarantee* it will be used for a year. We have wasted so much time learning new dances, only to have them dropped after a month. We resent a new dance each and every week; two a month are plenty. Another problem is traveling to another area and finding few rounds used that we know. Would like to see new rounds used nationally."

A dancer from Ohio had these suggestions on a couple of the questions:

"As both a square dancer and round dancer I definitely feel that the rounds should be cued. In my capacity as president of the local federation, I find that the 'easy' round dance clubs are showing tremendous growth and I'm certain that the fact that teachers of these clubs cue at the regular square dances is responsible for this growth. I also find that most of the dancers prefer to dance with their partners. Most explain that they are more at ease and prefer to stay together through the teach. Most people divide their time between squares and rounds. They need an occasional challenge, but not all of the time. We dance for enjoyment and when we cease to enjoy we will drop the hobby."

One Non-Dancer's View

We also heard from a non-round dancer in California, expressing thoughts we've heard from some square dancers. Perhaps someone would like to answer the criticism he offers.

"We, in this area, are getting far too many rounds. And I know there are others who feel as I do. Hopefully they, too, will write and express their views. Round dancers have their

clubs and party nights. So why must those of us who like and prefer square dancing, yet are not round dancers, have to sit back while two or even three rounds are done between tips? I've been to square dances where the rounds outnumbered the square dance tips, almost two to one. I feel if the present trend continues it will push square dancing into second place, or even out the door. I am not a new dancer and have been through a round dance class. Received a diploma and badge but was not qualified to receive them, partly because I am a slow learner and partly because the class was pushed through some three weeks ahead of normal. Thanks, but I would like to see rounds left out of square dancing."

And a Rebuttal

From an opposite point of view, consider these comments from dancers in Tennessee:

"I think contemporary square dancers would look at rounds and like them—if they were exposed to some easy mixers along with their square dance lessons. With 99% it's 'try it—you'll like it.' I have witnessed square dancers

who are prejudiced against rounds stand around on a floor talking loudly when the round dance music starts, instead of clearing the floor and being quiet so the round dancers can hear the music and dance. To me, this is unforgivably *rude*. These people need to be reminded that the great percentage of people who stay in the square dance movement for 10 years or more do so because they have started round dancing. Rounds offer a more continued challenge than squares. This is probably because of the great number and variety of rounds that come out each month.

You need only a partner to learn and dance as many rounds as *you* choose. Because we enjoy both we support our square dance clubs and classes year after year. As an example, in our square dance club only one other couple has been in the club since we joined in 1961 who are members, and they are round dancers. This is true of most clubs in our area that are 10 years old or more. However, I can name literally dozens of couples who never round
(Please turn to page 57)



John and Norma Gordon—San Antonio, Texas

JOHN AND NORMA GORDON began square dancing in 1964 while living in Pennsylvania, and soon developed an interest in learning to round dance as well. Since a local instructor was not available, they traveled 150 miles each Wednesday for six months, through all kinds of weather, to learn the round dance basics. Soon after completing the course they were transferred to San Antonio, where their love for dancing has continued to grow.

Since moving to San Antonio they have participated in many dance activities, serving as President and Secretary of the local council, acting as Pre-Festival Chairman of Round

Dancing for the Texas State Convention in 1971, and serving as General Chairman of the San Antonio Round Dance Festival for two years.

John and Norma have handled the rounds at square dance festivals in Rockport and Waco, the Wurstfest in New Braunfels, many local association festivals and various other special club dances in Texas. They've been cueing rounds for a local square dance club since 1968.

In May of 1972 the Gordons graduated their first round dance class. This group became the Sil-O-Ettes Round Dance Club, which meets each Monday evening.

John and Norma served as Directors of the Round Dance Trail-End Dance and Vice-Chairman of Round Dance Panels and Clinics for the 23rd National in San Antonio last month. They were also in charge of the sound facilities for the round dance rooms at the National Convention.

Participation in many dance institutes, including those of Manning and Nita Smith, the Highburgers, Procters and Chaffees, were highlights of the Gordons' dancing experiences. At least one week of each year they enjoy dancing at Kirkwood Lodge in Missouri.

• Chapter thirty-two

Being Ready for the Unpredictable

IN CALLING AND TEACHING, there are no hard and fast answers to solve every problem, no cure-alls that will serve to correct any emergency that may arise. The very fact that emergencies do exist for the caller/teacher makes it necessary to emphasize the importance of being able to rise to the occasion and meet the unforeseen problem when it comes up.

“Be Prepared” has served the Boy Scouts as a motto for years. It is just as fitting a slogan for the caller who sets out to call for club dances and conduct beginners’ classes. It has been said many times and in many ways that NO two classes are the same; NO two clubs are identical. Even the same club reacts differently on different nights. For this reason another good slogan for a caller to adopt is “Play It By Ear.”

We can’t anticipate all of the problems that will face you as a caller, but the combined experience of a number of old timers, who have each been calling for more than 20 years, would tend to indicate that there are some emergencies, some “unusual situations” that come up over and over again, for which the caller can be mentally prepared.

Let’s touch on the subject of flexibility first, and assume that you have spent considerable time in planning the program for a club dance. You have taken into consideration the need for variety, based on your past knowledge of the club. Your singing call selections combine some of the new along with some of the old and familiar. From your previous experience with this group you have planned your patter calls to be middle-of-the-road, not too easy, not too difficult. From all standpoints you have developed what you feel is a good evening’s program.

Comes the night of the dance and everything falls apart. For some reason many of the club’s “regulars” have chosen this night to stay away. And in their place, along with a handful of the club members, are ten squares of new dancers, just in their tenth week of beginners’ class. No one thought to call you beforehand.

ABOUT THE AUTHORS: This particular chapter was started quite some time ago and has been growing gradually as the Textbook has grown. One might call this section a sampling of “expert advice.” The information, suggestions, and anecdotes have been delicately appropriated from other chapters and held for this special section. As the chapter indicates, there is no set way to solve every “challenge” that will come to you as a caller. However, in reading this you’ll discover how some of the “masters” have faced the emergency when it has arisen. Our special thanks to John Kaltenthaler and Don Armstrong for their assistance. — Editor

So there you are — emergency number one. What do you do? Struggle along on the pre-established program you had spent so much time in developing? Probably not. If the new dancers are from one of your classes you won't have much trouble in re-doing a program to fit what they know. If not, you'll want to start easy *to determine what they know*, then increase the level just slightly, to make this club experience something different than class night for the newer dancers and, at the same time, provide an interesting evening for the club members present.

Perhaps from the past you've learned to "be prepared" and have brought along with you a good selection of singing call records using the simpler basics. If not you may find yourself re-writing some of the more difficult dances on the spot, substituting non-complicated equivalent movements or replacing the entire pattern with a routine from an easy singing call. Your patter calling will be no problem to adjust. Your pre-planned round dance program will also need some changes — possibly this will be a good place to work in an uncomplicated mixer or two that may be "new" for the old as well as for the new dancers.

As you can see, there is no pat solution and only You — the Caller on the Spot — can come up with an adequate solution. One great idea is to always carry "spare" records with you — just in case. Also, it never hurts to have a list of "program ideas" to carry with you at all times.

HIGHS AND LOWS — The Period of Frustration

This thought of flexibility comes even closer to home when you find yourself in a class situation you haven't anticipated. If you've been teaching new dancers you may already have discovered that the same group reacts differently to your instructions on different class nights. Perhaps you've been progressing steadily for the past three weeks and suddenly, on lesson four nothing goes right.

Some of what appears here touches on things that were said in earlier chapters. Because they bear repeating, we have added this special section which will be extended in future issues. You may wish to refer back to the chapter on teaching (SQUARE DANCING, February 1971) by Dave Taylor, the chapter by Johnny LeClair (May '73) or the recent chapter by Chip Hendrickson (May '74). All are filled with good ideas and suggestions for today's caller/teacher.

Let's say that you've been working on the Grand Square. Some in the class are getting it. Some are not. You've already worked longer on the movement than you had planned and now some of those who caught the idea early are getting bored. The others are obviously becoming frustrated. What do you do?

"I can see that some of you just aren't going to get this so let's just skip it." (How would you feel, as a dancer, if you were really trying?) Or — "You know, I think we're all a little tired tonight — let's leave it for now and come back to it later." Perhaps this is the better way. Maybe you can shelve the Grand Square for the time being and concentrate on lifting the group back up to a relaxing point by calling some of the dances they do well.

Or you might work a bit on soothing their damaged egos and try a little sincere flattery. "You know, you folks are doing better than you think. This is *not* an easy movement. Here, let me take four couples and give you a little demonstration of what I had in mind." The old adage, "a picture is worth a thousand words" works quite effectively when other methods fail. Allowing the balance of the

class to sit down and rest while watching the figure being done by the demonstration square may be all it takes to "make the lights go on." Then you may decide whether to teach it again for everyone. One good teaching device is to progress gradually in a case like this. After you have succeeded with your "pilot square" move your head men and side ladies to another area and then, bringing in eight new dancers — four to each square — you can start again with two squares, each consisting of four experienced and four inexperienced dancers. Doubling gradually in this way, you eventually have everyone dancing.

Whose Fault Is It?

There may be a night when no one is getting your instruction. They seem to be falling apart even on movements they previously did well. It could be that everyone is just tired or perhaps they're filled up to here with instructions for the evening. What do you do? Repeating the suggestion made earlier, you might drop it for now and come back either later the same evening or perhaps wait until the next session and just "coast" awhile.

However, this may be an indication to you that something could be wrong with what you're doing, with what you're saying. We all have a tendency at times to say one thing and mean another. We may say left when we mean right and, as we place stress on the hoped for effect we may become unaware that what we are saying is wrong.

This is the time for us to "listen" to what we're saying. Perhaps a short break is timely. Use the opportunity to ask your wife, "Am I saying it right?" Or, change your technique. Set up a demonstration square or a two-couple situation and "show" what it is that you're trying to get across. Perhaps you may want to get into the action and be one of the demonstration dancers yourself.

Don't lose your cool! Treat it lightly, but seriously. Kid yourself. "Whoops. Did I say *that*? Well, whatta you know. No wonder we were having a problem. No one could do it the way I was explaining it."

And don't worry about making a mistake. Almost everyone does at one time or another. "That's the *first* mistake I've *ever* made" is a far better exaggeration than to try to cover over the error. Don't dwell on it. Don't worry about losing face, it's simply an indication that you, too, are human and such an experience, if correctly handled, can endear you to your dancers. All teachers go through this and you can become a "hero" rather than a "goat" by the way you treat the situation. And if you're the type that embarrasses easily, learn to get over it as quickly and as gracefully as you can.

Many potential emergencies or possible crises can be licked before they ever occur if in your class you teach the dancers the rules of good dancemanship. A disgruntled dancer committing the unpardonable sin of leaving a square in the middle of a dance could have been spared this embarrassment if he had been properly coached in square dance etiquette in the beginning. There is so much more involved in the creation of a successful square dance program — than just dancing.

A caller, to be truly successful, must possess a sensitivity to certain situations as they arise. There is no preparation for such a talent except to benefit from each experience as it comes along. A positive mental attitude, a spirit of friendly helpfulness, and a desire to pass along the joys of square dancing are all invaluable allies of the caller.

One Couple Drills



THERE ARE SO MANY LOOK-ALIKES in square dancing that once in a while it's wise to put some of them under the magnifying glass to make sure that we're not getting them confused with each other.

Among our many one couple "confusers" are the movements that start with two dancers standing side by side. These include the frontier whirl, California whirl, partner trade, etc. Of those involving two dancers facing each other, there is a long list that includes box the gnat, swat the flea, star thru, turn thru, etc. This month we look at a trio of movements that always start with two dancers facing each other.

From the standpoint of choreography, the caller always depends upon the do sa do as starting with two dancers facing and ending with the same two facing each other nose to





nose once again. Here is one example where simplicity is the key in executing the movement. Start with your nose to nose facing position (1) then, to do a do sa do each dancer moves slightly to his left and forward three steps, passing the person he is facing on the right (2). Side-stepping to his own right (3) behind the other dancer, the two independently back up until they are once again facing nose to nose (4). The name of the game is to be correctly lined up in this manner so that the caller may depend on the positioning for the next call he is to deliver. Independent spins and other gyrations by one or two dancers can leave them out of position and disrupt the timing of others in the square.

Slide thru, which is a no-sex basic, like the do sa do can be done by a man and a lady, two men or two ladies. The main point here to

remember is that two facing dancers (5) after passing right shoulders (6) will always have the lady making a single left face one-quarter turn as the man makes an independent right face one-quarter turn. In the instance of a man and a woman starting nose to nose, they will end side by side as partners upon the movement's completion (7).

Curlique also starts with two facing dancers, only with this movement it must be one man and one lady. Taking right hands, palm to palm (8) the man moves around the lady 90°, while the lady turns left three-quarters under the joined hands (9), so that at the end of the movement the two are standing side by side facing in opposite directions (10).

A top-notch dancer not only knows all the new movements, he knows the basic movements, and knows them well.



Faraway Places

with

Strange Sounding Names

By Marv Leibowitz, Universal City, Texas



A BEAUTIFUL CASTLE on the Rhine, its quiet halls filled with relics of the past, the silence of days gone by, is suddenly broken by the rhythmic clapping of the chant of "square 'em up" and "need three."

The sound of square dancing echoes and rebounds around the world like a cue ball on a billiard table. Be it the Oktoberfest in Munich, the Acropolis in Athens, the Coliseum in Rome, a World's Fair in Brussels, the Eiffel Tower in Paris, a tulip festival in Holland, the rice paddies of Viet Nam, the deserts of Saudi Arabia, or a bull ring in Madrid—of this you can be sure—square dancing has been there!

Yes, American Square Dancing in all of these faraway places and many more. How? Why? The answer is short and simple. *The American Servicemen*. With an evangelistic fervor unequalled since the religious crusades of the Middle Ages, the American serviceman has spread his pastime throughout the world.

How It Began

In the early 1950s, the ravages of the second World War subsided enough to permit the families of American servicemen to join them at their duty stations around the world. It wasn't too long before the square dancers among them began to get "that old feeling." They searched out other dancers, found a caller or two and the movement was on its way. If they couldn't find a caller they danced to records or a brave dancer took the plunge. If they couldn't find other dancers, they taught their friends. Slowly but surely square dancing spread. They found dancers in other military communities, visited among them, started clubs, put on exhibitions, and held classes, classes and more classes.

By the 1960s, thousands of dancers were promenading through the nations of the world.

People of other countries knew a good thing when they saw it and soon square dancing was making more friends for the United States than the Marshall Plan. The same is true today. Square dancing has helped build a bridge of friendship and fellowship between Americans and people from other nations as no other program possibly could.

New dancers arriving from the States found "instant" friendships. No sooner had they settled in their new homes when they found themselves welcomed with open arms by the local square dance club. Warm and lasting friendships were formed. They discovered that a major portion of their lives while overseas revolved around square dancing and their new-found friends. They knew that eventually their overseas tours would end, and this knowledge helped to develop a special bond of friendship between them.

Ties That Bind

This bond proved to be too strong to be broken by a simple thing like "distance," so in the early 1960s the idea of an Overseas Dancer's Reunion was born. The first Reunion was held in Amarillo, Texas, in August of 1963. The Reunions were an unqualified success; friendships were renewed, good times remembered and memories relived. Each August the Reunion is held in a different part of the country. This year it will be held on the Oberlin College Campus in Oberlin, Ohio.

The roll call of overseas clubs, past and present, sounds like a travel agent's delight. The names have a flavor all of their own. Japan: Tokyo Twirlers, Honshu Hoedowners, Yokosuka Go-Getas, Yokohama Honeybucket-eers; Spain: Madrid Squares, Rota Whirlaways; Greece: Athens Twirlers; Germany:

(Please turn to page 58)

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.

Colorado

Southeast Colorado Square Dance Council is holding its 17th Annual Jamboree on Saturday, August 24, at the Ute Pass Community Center in Green Mountain Falls. Workshops for rounds and squares, request rounds, a square dance afterparty and catered dinner make up the program. For further information contact Elvyn and Lois Hollingsworth, 1324 N. El Paso, Colorado Springs 80903.

Florida

The Florida West Coast Association boasts of 600 members, all of whom participate in the numerous association sponsored affairs during the year. Seven free dances for paid up members are planned for 1974; in addition the association hosts two fund raising dances for the local area publication. State associations alternate in sponsoring an area dance during the Caller's Clinic, with an out of state caller. This year the West Coast will feature Dick Barker of Georgia. Charles and Madeline Lovelace will conduct round dancing. Another association affair, the November Winter Jamboree will spotlight Don Whitaker of Oklahoma calling the tips, with Marty and Byrdie Martin on the rounds.

—Susie Petruski

Kentucky

Beautiful Kentucky Lake, Gilbertsville, is where the action will be September 21 to 28 when the 6th Annual Septemberfest gets under way. Two air conditioned halls at Kennedy Dam Village State Park will be in use for the afternoon workshops and evening dances, all

sponsored by Kentucky's Western Waterland Association. In charge of square and round dancing will be Bob Wickers, Frank Bedell, Bob Rhinerson and Betty and Clancy Mueller.

Oregon

"Fun Galore in '74" is the theme for the Oregon State Square and Round Dance Summer Festival which will get under way July 18 and continue through July 20. The park-like setting at the State Fairgrounds in Salem will ring with the calling of Melton Luttrell. Wayne and Norma Wylie will be on hand to conduct the round dance workshops and dancing. There is ample camper space and adequate motels in the area, so take your pick of accommodations and come!

Wyoming

On Saturday, July 27, the 10th Annual Frontier Shindig will take place. The event is held in conjunction with the Cheyenne Frontier Days "Daddy of 'Em All" Rodeo and dance time is 8:00 pm at the Community Center, Warren Air Base in Cheyenne. Bob Wickers will be the caller for this special event, sponsored by the Prairie Promenaders of Cheyenne.

—Sherry Haag



Dr. Ivor Burge of Australia displays the plaque and banner presented of him by the Ding How club in Taipei and Fuji Merry Mixers of Tokyo.

Japan

A new square dance group has been formed at Yokota Air Base in Japan. The members call themselves the Tomodachi Twirlers and were inspired by Jack and Reva Summers. They have adopted as their theme the four corners of a square—symbols of friendship, duty, democracy and fun. These symbols represent the common bond of friends who support the square dance with a duty to themselves and their friends to fulfill the needs of friendship and fun. From the friendships that have developed came the name, Tomodachi (Friend) Twirlers. Sponsored by the Catholic Chaplains of Yokota, the group is open to all faiths; the only requirement is to want to have fun and make friends. Regular dances are held every Saturday night at the West Area Elementary School. The group is sponsoring a beginners class with Jack Summers and Bud Castor doing the teaching and calling, and it's all free!

New Mexico

The 16th Annual August Weekend Square and Round Dance is once again scheduled for the second weekend in August, the 10th and 11th. All sessions will be held in the Chaparral Convention Center, Ruidoso Downs. Melton Luttrell, Beryl Main and John and Wanda Winter will conduct the square and round dancing and workshops.

Hawaii

There are eight very active clubs on the island of Oahu who welcome all square dancers and tours and would like to extend a warm "Aloha." Regretfully, due to the current fuel shortage it has become difficult to provide transportation for visitors for tours and to and from local clubs. However, the members of the clubs would be very happy to provide assistance in helping visitors find transportation, set up a special dance, or give information requested. Visitors may contact the Hawaii Federation of Square Dance Clubs, P.O. Box 1, Pearl City 96782 for information or assistance.

The Koral Kickers dance hall burned to the ground in April; everything was lost, including the history of the club which was contained in picture albums. Clubs members are requesting that anyone who has ever visited the Koral

Kickers Hall and may have pictures, to please send negatives or reprints if at all possible. It would be appreciated if names and dates pertaining to the pictures were included. This the only means the members have of restoring the club's history. Negatives or reprints may be sent to the Publicity Chairman, Koral Kickers Square Dance Club, 91-623 Pohakupuna Road, Ewa Beach, Hawaii 96706.

Montana

The 19th Annual Knothead Jamboree, sponsored by the states of Montana, Utah, Idaho and Wyoming, will be held August 31 through September 2 at West Yellowstone, Montana. Johnny LeClair and Bob Fisk will handle the squares and rounds. Live music by Schroeder's Playboys will be featured. For information write Ray Zabroski, Rt. 1, Box 283 K, Miles City, Montana 59301.

Ontario

There will be dancing at The Barn in Port Elgin every Saturday night through August 31 and every Friday night and Saturday afternoon through August 9. Stu Robertson and guests will call for the dancing. There is a campground adjacent and motels nearby. For information write Stu Robertson, 589 Sharalin Court, Burlington, Ontario.

The Kingston Towners held their 5th Annual Springtime Fiesta at the 401 Inn in Kingston. More than 70 squares enjoyed the fine calling of Kip Garvey, Deuce Williams, Bob Cathcart and Ralph O'Hara. Rounds were by Bill and Irene Morrison.

New Jersey

Dancers will "trip the light fantastic" July 20th at The Hayloft in Asbury Park from 9:30 pm to 5:00 am at the 11th Annual Night Owl Dance. They will also have the opportunity to earn a Night Owl Badge or repeater bar while dancing to the calling of Paul Andrews and Bill Kresge. Refreshments will be served at midnight, with buns and coffee served at dawn.

—Sylvia Keleigh

Maryland

The Mason Dixon Dancers Federation sponsors the annual Star Spangled Banner Festival and the upcoming 11th will be held at Hunt Valley Inn, Cockeysville, on August 16 and 17. The Festival Staff consists of Keith Gulley, Lee Kopman, Kip Garvey, Red Bates, Lou and Pat Barbee and Irv and Betty Easterday. The Trail-In dance features Chuck Stinchcomb,

Baty Hall, and Bill and Rosella Bosley. The ballrooms at Hunt Valley Inn can accommodate 1,000 dancers and an early sell out is anticipated for the continuous square dancing at all levels, round dancing, workshops, and appropriate time off for those who feel the urge to eat.

—Jim and Sharon Gordon

Ohio

A benefit square dance, sponsored by Bill and Kathy Burnside and the Adena Ridge Square Dance Club was held May 5 in Xenia to aid victims of the devastating tornado which leveled much of the city earlier this year. The dance was held at the American Legion Fairfield Post #11 in Lancaster. Bill Burnside and all callers in attendance provided the dance program. Although there were no deaths reported among square dancers, many families lost all of their belongings, including trucks and tools which were the means of livelihood for some.

The Jud-I-Ques are sponsoring the first annual Riverboat Cruise on Saturday, August 10. Chartered buses will leave Eastside School in Washington Court House at 6:30 pm for a four-hour cruise on the Ohio River, which will start from Cincinnati. A buffet meal on board, door prizes and square dancing to Johnny Davis's calling are all a part of the package deal.

Nebraska

Omaha is to be the host for the 4th Nebraska State Square and Round Dance Convention on September 20 and 21. Jerry Haag and area callers will man the mike for dancing in the air conditioned Civic Auditorium. Leroy and Anita Stark will conduct round dancing, assisted by area round dance leaders. A style show, panels, exhibitions, merchandise booths and snack bars will be included. Each night an afterparty will be held in the Hilton Ballroom, just across the street. For information write Walt and Cathy Daniels, 9612 Sprague Street, Omaha 68134.

Louisiana

Squares, rounds, and an exhibition by the Teens and Queens Club of Slidell will be featured at the 2nd Annual Autumn Frolic sponsored by the Southeast Louisiana Square Dance Council. Dates are September 27 and 28; the place is the Knights of Columbus Hall in Hammond. Dancing will begin at 8:00 pm on both nights with workshops Saturday afternoon.

Virginia

The Turkey Trotters Square Dance Club of Harrisonburg and the Grand Promenaders of Bridgewater co-sponsored a benefit dance for Multiple Sclerosis in March at the John Wayland Intermediate School in Bridgewater. The dance was a huge success with a filled hall; as a result a total of \$465.00 was raised and it is hoped that this might become an annual affair.

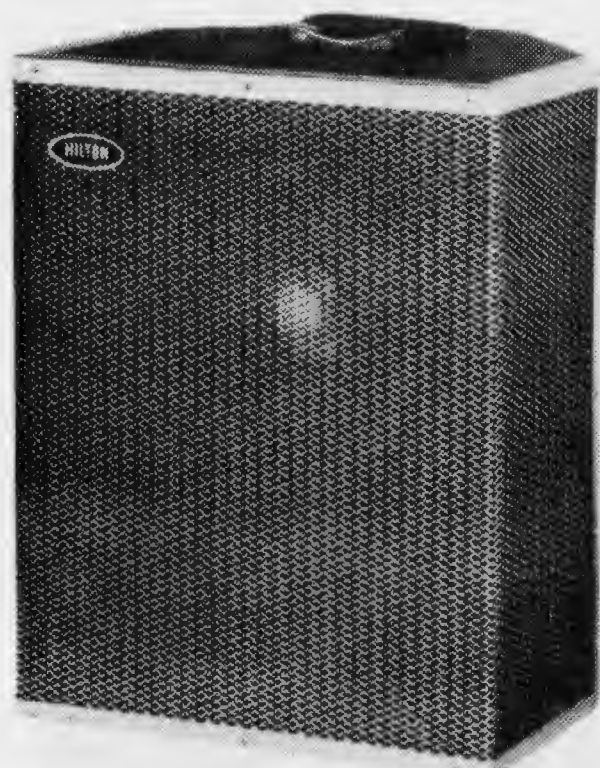
Square dancers always seem to find some means of holding an unusual or different square dance. One such was sponsored by the Tidewater Square and Round Dance Council and was held aboard the Carrier USS America (CVA 66) at the Norfolk Naval Base last December. Initially scheduled for October for the



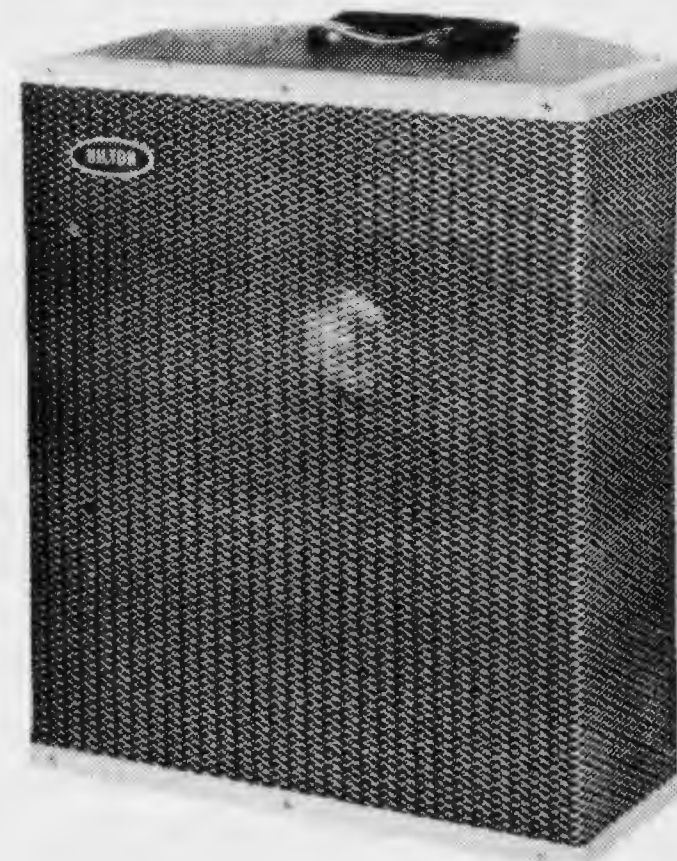
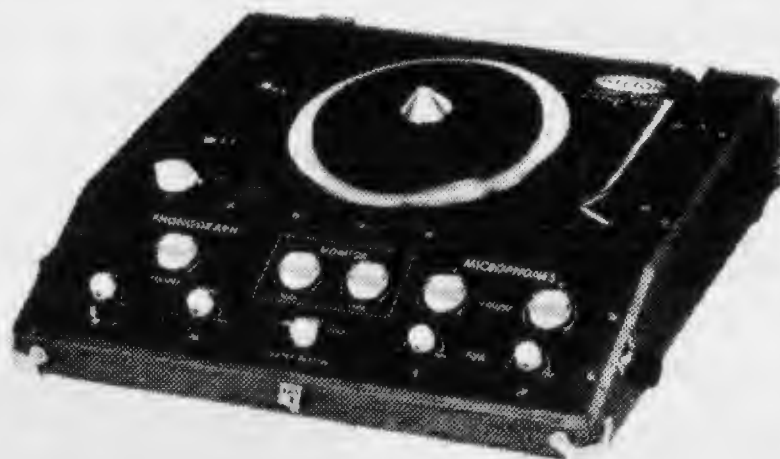
Caller Gene Murphy doing his thing aboard the Carrier USS America. The photographer must have liked the flaring skirts.

benefit of the Navy Relief Fund, the dance was switched to benefit the area JOY Fund (Toys for Tots). The day turned out to be one of the most miserable, wettest, stormiest days of the year, yet 30 squares of brave dancers turned out. The ship has its own caller, Max Arnold, who MC'd the affair, assisted by Gene Chunn, Ed Busbee and Gene Murphy. The hangar deck was nicely decorated with signal flags and the stage was backdropped by the ship's banner. Refreshments were provided by the ship's crew and dancers were provided with a blue and gold ribbon to indicate donation to the fund and as a souvenir of the dance. The Council has been contacted to have a repeat performance this year. Tentative date is October 13th, and it is hoped that this might become the Annual Council Dance in the area. The uniqueness of having a dance on board a
(Please turn to page 60)

SOUND BY HILTON



AC-200



THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

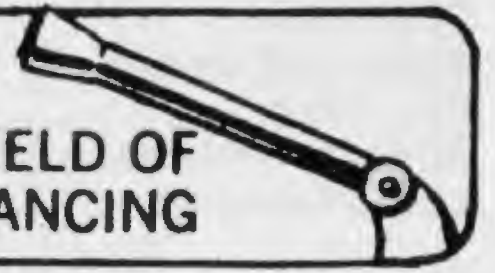
THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518 or Phone (415) 682-8390.

*July, 1974*

CALIFORNIA, THE GOLDEN STATE, beckons us this month as we continue our mythical tour of the square dance world. A visit to Long Beach is on the itinerary and we plan to drop in on Bob and Ruth Johnston, browse through their Western Store and square up at one of Bob's dances while in the area. Bob has given us a sample of some of his material, not necessarily original, but a few of the calls his dancers enjoy.

(67)

Four ladies chain
Two and four right and left thru
Head ladies chain three quarters
Forward six and back
Do sa do to an ocean wave
Swing thru
Slide thru
Left allemande

(59)

Allemande left to an alamo style
Heads trade
Boys trade
Girls trade
Sides trade
Heads trade
Boys trade
Girls trade
Sides trade
Left allemande

(75)

Heads square thru four hands you do
With the sides swing thru
Boys trade
Boys run
Tag the line right
Boys trade
Boys cross run
Wheel and deal
Swing thru
Boys trade
Boys run
Tag the line right
Boys trade
Boys cross run
Wheel and deal
Keep on running
Left allemande

(67)

Four ladies chain three quarters round
Two and four right and left thru
Circle up eight
Head gents (or sides) take both girls
Into the middle and back
Slide thru
Allemande left

(59)

Heads do a right and left thru
Sides pass thru
Heads cross trail
Hook on the ends
Same ends trade
Centers run
Bend the line
End two star thru
Centers cross trail thru
Hook on the ends
Same ends trade
Centers run
Bend the line
Left allemande

(60)

Sides right and left thru
Head ladies chain
Heads spin the top
Turn thru
Left allemande

Heads square thru four hands
Star thru
Flutter wheel
Right and left thru
Girls dixie style to ocean wave
Girls circulate twice
Boys trade
Circulate once
Girls circulate twice
Boys trade
Circulate once
Left allemande

(62)

Side two right and left thru
Head ladies chain right
Heads rollaway
Heads lead right circle four
Ladies break to a line of four
Forward eight
Back you reel
Pass thru
Wheel and deal
Left allemande

(42)
Heads half sashay
Pass thru
Sides half sashay
Pass thru
All eight separate
Left allemande

Heads square thru
Swing thru
Spin chain the gears
Boys run
Wheel and deal
Pass thru
Trade by
Left allemande



**BOB
JOHNSTON**

Originally from Phoenix, Arizona, Bob and Ruth Johnston started square dancing in 1951 and have been active in square and round dancing, recording and exhibition work since that time. During their residence in Phoenix, Bob formed his own record label, Dash, on which he recorded a number of singing calls and choreographed rounds. He also worked with children's groups in the area and received national recognition for his work with the "Bobettes," a teenage exhibition group that appeared at the National Square Dance Convention in San Diego in 1956. He has traveled extensively in the United States and has staffed many dance weekends and festivals. In 1963 the Johnstons moved to Long Beach, where they own and operate Bob's Western Wear, featuring primarily square dance clothing. Ruth has always made all of her own square dance dresses and helps other gals design dresses for themselves. Bob continues to be active in the Southern California area as square and round dance instructor for several clubs from Santa Barbara to San Diego and takes frequent out of town trips to call for dances and festivals.

(63)
Head ladies chain right
Heads rollaway
Heads lead right circle four
Ladies break to a line of four
Forward eight
Back you reel
Pass thru
Wheel and deal
Double pass thru
Make a U turn back
Left allemande

(65)
(From promenade)
Men roll back to corner girl
Promenade
Heads stop
Sides do a centers in
Cast off three quarters
Left allemande

Here are Bob's favorite ways to "Get Out" of the standard position of heads or sides paired off and facing their corner.

(71)
Star thru
Ladies dixie style to an ocean wave
Girls trade
Boys trade twice
Left allemande

Star thru
Flutter wheel
Sweep one quarter
Left allemande

(70)
Star thru
California twirl
Substitute
Slide thru
Left allemande

(67)
Slide thru
Partner trade
U turn back
Turn thru
Left allemande

Join both hands
Single circle to a wave
Scoot back
Left allemande

Circle half to a two-faced line
Wheel and deal
Left allemande

SPECIAL WORKSHOP EDITORS	
Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(71)

Star thru
Two ladies chain
Send them back dixie style
Left allemande

Swing thru
Boys trade twice
Spin the top
Slide thru
Swing thru
Boys trade twice
Girls turn back
Wheel and deal
Flutter wheel
Reverse the flutter wheel
Left allemande

After the heads have done a square thru and a right and left thru, Bob uses the following "get outs," beginning with *.

(45)

*Dive thru
Square thru three quarters
Left allemande

Curlique
Box circulate two positions
Left allemande

(75)

Centers swing thru
Boys run
You four do a half tag the line left
Left allemande

Right and left thru
Flutter wheel
Slide thru
Curlique
Walk and dodge
Left allemande

Right and left thru
Flutter wheel
Swing thru
Turn thru
Left allemande

A favorite patter for singing calls using new experimental movements. Use any regular sixty four beats of music, just add sixteen beat tag to the end of the pattern written here.

One and three square thru four hands
Around the corner lady do sa do
Swing thru
Then flip back
Boys run around that girl
Slide thru
Swing the corner lady
Left allemande
Come back and promenade
(Add sixteen beats)

SINGLE FILE (35A)

By Ray Viera, Ogden, Utah

Head ladies chain, heads pair off
Swing thru
Girls fold behind the boys
Single file circulate twice
Peel off, bend the line
Cross trail, allemande left

Try these three by SMS Gene McCullough, Oxon Hill, Maryland.

Sides flutter wheel
Square thru, curlique
Split circulate, boys run right
Left allemande

Sides fan the top, step thru
Curlique, split circulate
Curlique, swing thru
Girls run, cast off three quarters
Slide thru, trade by
Do sa do to ocean wave
Scoot back, girls trade
Turn thru, left allemande

Heads flutter wheel
Curlique and the boys run
Flutter wheel, pass thru
Left allemande

SINGING CALL*

TURN ON YOUR LIGHT AND LET IT SHINE

By Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #1980, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

The four ladies
Promenade once around the inside
Get on home swing the man around
Join hands and circle to the left
Around the ring now
Left allemande
Gonna weave the ring on home
Why don't you turn on your light
And let it shine shine shine
And when you meet you
Do sa do promenade so fine
Be a beacon someone's darkest night
Turn on your light and let it shine
FIGURE:

All four ladies
Chain three quarters round the inside
Heads promenade three quarters go
The sides flutter wheel
Straight across the inside
Pass thru do a do sa do
Why don't you star thru pass thru
Cross trail and swing
Swing the corner lady and
Promenade that ring and
Be a beacon someone's darkest night
Turn on your light and let it shine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

YOU'RE THE REASON — Hi-Hat 923

Choreographers: Bill and Pat Bliss

Comment: The dance routine is for the experienced dancer. The music has a big band sound.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Front; Pivot, —, 2 end in CLOSED M facing LOD, —;

5-8 Fwd, Close, Fwd, —; Manuv end M facing RLOD, —, Side, Close; Pivot, —, 2 end M facing LOD, —; (Twirl end in OPEN facing LOD) Fwd, —, 2, —;

PART B

1-4 Turn (Bk to Bk), Side, Behind end facing LOD, —; Fwd, —, 2, —; Turn (to Face), Side, Behind end facing LOD, —; Fwd, —, 2 end in BUTTERFLY M facing WALL, —;

5-8 Side, Behind, Flare, —; Behind, Side, Thru, —; Side, Behind, Flare, —; Behind, Side, Thru end in SEMI-CLOSED, —;

PART C

1-4 BUTTERFLY SIDECAR M facing DIAGONAL LOD and WALL Step, Close, Step, Flare end in BUTTERFLY BANJO M facing DIAGONAL LOD and COH; Fwd, Close, Fwd, —; Fwd, Close, Back, —; (Fwd, Turn to SEMI-CLOSED facing LOD, Fwd blending to CLOSED, —;) Back, Close, Fwd to face WALL in CLOSED, —;

5-8 Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2 to CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end M facing LOD;

SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

1 (Twirl) Fwd, 2, 3, Point.

PLEASE RELEASE ME — Hi-Hat 923

Choreographers: Nello and Bunny Bondi

Comment: An easy dance with eight measures repeating. The tune is an old favorite.

INTRODUCTION

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

PART A

1-4 Walk Fwd, —, 2, —; Side, Close, Cross end in SIDECAR, —; Walk Out, —, 2, —; Side, Close, Cross end in CLOSED M facing WALL, —;

5-8 Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end M facing LOD;

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

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

PART B

1-4 Side, Close Turn to face LOD in OPEN, —; Circle Away Two-Step to end in LEFT-OPEN facing RLOD; Back, Close, Fwd, —; Side, Close, Thru end in CLOSED M facing WALL, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY M facing WALL;

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

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

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-3 (Twirl) Walk Fwd, —, 2, —; Side, Close, Apart, —; Point, —, —, —.

MY DARLING — Wagon Wheel 504

Choreographers: John and Wanda Winter

Comment: This is not a difficult routine, though it has both L and R face turning two-steps. Good dance music and a fine job of cueing is done on one side of the record.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step; L Face Turn Two-Step; L Face Turn Two-Step end M facing RLOD;

5-8 Fwd Two-Step; Fwd Two-Step; L Face Turn Two-Step; L Face Turn Two-Step end M facing LOD;

9-12 Rock Fwd, —, Recov, —; Rock Back, —, Recov, —; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross end in BANJO, —;

13-16 Blend to CLOSED Turn Two-Step; Turn Two-Step; end facing LOD Lead hands joined; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 end in BUTTERFLY M facing WALL, —;

PART B

17-20 Side, Close, Side, —; Rock, —, Recov, —; Side, Close, Side, —; Rock, —, Recov, —;

21-24 Side, Close, Fwd, —; Side, Close, Thru end in SEMI-CLOSED facing LOD, —; Blend to CLOSED Turn Two-Step; Turn Two-Step end in BUTTERFLY M facing WALL;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in CLOSED M facing LOD;

SEQUENCE: Dance goes thru two and one half times then Walk Fwd, Step Apart, Ack, —.

THREE LITTLE WORDS — MacGregor 5032

Choreographers: Art and Daisy Daniels

Comment: A fun dance to nice music.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side Behind, Side, Behind end SEMI-CLOSED facing

- LOD; Walk, —, 1/4 R Turn face WALL in CLOSED, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Cross, —; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; Walk, —, 2, —;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end in OPEN:
- PART B
- 17-20 Run Fwd, 2, 3, Swing; Back, 2, 3, Touch end in BUTTERFLY M facing WALL; Rock Side, —, Recov, —; Side, Close, Cross end in LEFT-OPEN facing RLOD, —;
- 21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED:
- PART C
- 25-28 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step;
- 29-32 Rock Back, —, Recov, —; Fwd Two-Step end in CLOSED; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;
- SEQUENCE: Dance goes thru twice plus Tag.
- Tag:
- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Behind; Run Fwd, 2, 3, Point.

TYRO TANGO — MacGregor 5032

Choreographers: Hi and Cooke Gibson

Comment: This dance is good for a practice tango and the music is nice and light.

INTRODUCTION

- 1-4 CLOSED M facing WALL Wait; Wait; Dip Back, —, Recov, —; Fwd, Side, Draw, end in SEMI-CLOSED, —;

PART A

- 1-4 Fwd, —, 2, —; Blend to CLOSED M facing WALL Rock Swd, Recov, Thru, —; Rock Swd, Recov, Thru, —; Fwd, Side, Draw, —;

- 5-8 Blend to SEMI-CLOSED Walk, —, 2, —; Rock Fwd, Recov, Rock Fwd, —; Rock Fwd, Recov, Rock Fwd, —; Blend to CLOSED M facing WALL Fwd, Side, Draw, —;

PART B

- 1-4 Side, Behind, Side, Front; Side Behind, Side, Front; Fwd, Side, Draw, —; Back, Side, Draw, —;

- 5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED:

PART C

- 1-4 Fwd, —, 2, —; Blend to CLOSED M facing WALL Side, Behind, Recov, —; Side, Behind, Recov, —; Fwd, Side, Draw end in SEMI-CLOSED, —;

- 5-8 Fwd, —, 2, —; Turn to CLOSED Fwd, Side, Draw, —; Dip Back, —, Twist to REV SEMI-CLOSED, —; Recov, —, Side Corte to REV SEMI-CLOSED, —;

SEQUENCE: A — A — B — A — C

MORNING GLOW WALTZ — Grenn 14189

Choreographer: Fred Christopher

Comment: Nice waltz music. Routine is not difficult though it uses a Tamara position in it.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Waltz Balance, L, 2, 3; Waltz Balance Balance R, 2, 3;

PART A

- 1-4 Waltz Away, 2, 3; 1/4 R Turn M face WALL, 1/4 R Turn M face RLOD in LEFT-OPEN, Close/Check; R Face Roll end facing WALL in LOOSE-CLOSED, Rock Swd, Recov; XIF, Side, Close;

- 5-8 Fwd, Side, Hook; Thru, Side, Close; Side, Draw, Close; Side, Draw, Close;

- 9-12 Fwd, Side, Close; Back, Side, Close; Blend to SIDECAR Cross, Side, Close to BANJO; Cross, Side, Manuv end M facing RLOD in CLOSED;

- 13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end facing LOD in SEMI-CLOSED; (Twirl) Fwd Waltz, 2, 3 end in BUTTERFLY M facing WALL;

PART B

- 17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close;

- 21-24 Repeat action meas 17-20:

- 25-28 Apart, Point, —; Together to TAMARA, Touch, —; Change Sides, 2, 3 end M facing COH; Together to TAMARA, Touch, —;

- 29-32 Change Sides, 2, 3 end M facing WALL; Together to CLOSED, Touch, —; Fwd, Side, Hook; Thru, Side, Close end BUTTERFLY;

SEQUENCE: A — B — A — B plus Ending.

Ending:

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

MISS PRETTY — Grenn 14189

Choreographer: Al Rowland

Comment: The tune is the old tune "Pretty Baby" and it is light and airy, makes one want to dance. The routine, though busy, is not too difficult for the average dancer.

INTRODUCTION

- 1-2 Pickup notes OPEN-FACING Wait; Apart, Touch, Together to BUTTERFLY, Touch;

PART A

- 1-4 Side, Close, Turn Bk to Bk, —; Side, Close, Turn Face to Face, —; Circle Away, 2, 3, —; Circle Together, 2, 3 end in CLOSED M facing WALL, —;

- 5-8 Turn Two-Step; Turn Two-Step end M facing WALL; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end in BUTTERFLY;

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED:

PART B

- 17-20 Side, Swing, Swivel, Swivel; Side, Swing, Swivel, Swivel; Side, Close Fwd, —; Side, Close, Back, —;

- 21-24 Side, Close, Cross end in SIDECAR, —; (Back, Close, Fwd, —) Side, Close, Cross end in SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step end in

LOOSE-CLOSED M facing WALL;
 25-28 Repeat action meas 17-20;
 29-32 Repeat action meas 21-24 except to
 end in BUTTERFLY:
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-2 (Twirl) Walk, —, 2, —; Apart, —, Point,
 —.

LAND AHEAD (67)

By Ed Fraidenburg, Midland, Michigan
 Heads slide thru, pass thru
 Slide thru, men turn thru
 Turn partner left three quarters
 Ocean wave, girls circulate
 Men trade, girls run
 Couples circulate, wheel and deal
 Square thru three quarters
 Left allemande

ADAM (47)

By Bruce Welsh, New Orleans, Louisiana
 Heads star thru, pass thru
 Star thru, California twirl
 Bend the line, pass thru
 California twirl, bend the line
 Star thru, California twirl
 If you can star thru
 Everybody California twirl
 If you can star thru
 Everybody California twirl
 Left allemande

SPIN THE TRADE (72)

By Chuck Stanton, Bonners Ferry, Idaho
 Heads rollaway half sashay
 Head two square thru four hands
 Do sa do the outside two ocean wave
 Spin chain thru
 Balance, spin chain thru
 Swing thru, spin chain thru
 Ends trade and
 *Boys run right
 or
 *Boys run right
 Bend the line
 Left allemande

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Record: Folkraft #1243

Intro — — — —, Join hands and circle eight
 1-8 — — — —, — — Full around
 9-16 — — — —, — — Right and left across
 17-24 — — — —, — — — Back
 25-32 — — — —, — — Ladies chain
 33-40 — — — —, — — — Back
 41-48 — — — —, All forward and back —
 49-56 — — — —, — — Pass thru
 57-64 — — — —, — — Circle eight
 (Start of next sequence)

AN EASY ONE (63)

By Trent Keith, Memphis, Tennessee
 Heads star thru
 California twirl
 Circle four to a line
 Pass thru, wheel and deal
 Double pass thru
 Everyone California twirl
 Centers partner trade
 Left allemande

Here's a couple of Hexagon Squares by Tom
 Hightower, Sacramento, California.

Heads square thru four hands
 Do sa do to ocean wave, scoot back
 Just the boys scoot back
 Everyone scoot back
 Just the girls scoot back
 Everyone scoot back
 Swing thru, boys run
 Tag the line right
 Wheel and deal
 Right and left thru, flutter wheel
 Sweep one quarter, slide thru
 Left allemande

Heads square thru four hands
 Do sa do to ocean wave
 Spin chain the gears, swing thru
 Boys trade, boys run
 Bend the line
 Square thru three hands
 To the corner left allemande

SINGING CALL *

I WAS BORN A RAMBLIN' MAN (54)

By Gary Shoemake, Tulsa, Oklahoma
 Record: Wagon Wheel #704, Flip Instrumental
 with Gary Shoemake
 OPENER, MIDDLE BREAK, ENDING
 Four ladies chain across the ring go
 Rollaway and circle left go round
 Four ladies rollaway
 You circle left and then
 Left allemande weave the ring
 Lord I was born a ramblin' man
 Do sa do and promenade that land
 When it's time for leaving
 I hope you'll understand . . .
 That I was born a ramblin' man
 FIGURE:
 Head couples promenade go halfway
 Side two do a right and left thru
 Square thru about four hands
 Go walking round the floor
 Do sa do and eight chain four
 Lord I was born a ramblin' man
 Swing the corner girl
 Promenade the land
 When it's time for leaving
 I hope you'll understand
 That I was born a ramblin' man
 SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

HANNOVER AND KASSEL (66)

By Heiner Fischle, Hannover, West Germany

*One and three square thru
Centers in, cast off three quarters
Centers run, bend the line*
Forward and back
Pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Centers turn thru
Left allemande
or
*Heads pass thru
Separate go round two
Hook on the ends
Four in line etc

Here is a good series of club level drills on Single File Circulate as called by Ray Vierra, Ogden, Utah.

(67)

Head ladies chain right
Heads slide thru, pass thru
Circle four, heads break line of four
Do sa do to ocean wave
Turn right three quarters
Single file circulate twice
Men run, slide thru
Do sa do to ocean wave
Turn right three quarters
Single file circulate twice
Men run, allemande left

(58)

Side ladies chain
Sides lead right, circle four
Sides break line of four
Right and left thru
Two ladies chain
Do sa do to ocean wave
Turn right three quarters
Single file circulate twice
Men run, right and left thru
Dive thru
Square thru three quarters
Allemande left

Sides curlique, men run
Swing thru
Girls fold behind the boys
Single file circulate twice
Peel off, boys trade
Couples circulate, wheel and deal
Swing thru
Girls fold behind the boys
Single file, circulate twice
Peel off, boys trade
Couples circulate, wheel and deal
Allemande left

(58)

Heads promenade half way round
Lead to right, circle four
Heads break to a line of four
Right and left thru
Double swing thru
Turn right three quarters
Single file circulate, twice
Men run, star thru
Right and left thru
Pass thru, bend the line
Right and left thru
Pass thru, bend the line
Right and left thru
Double swing thru
Turn right three quarters
Single file circulate twice
Boys run, star thru
Cross trail thru
Left allemande

HUSETTS (67)

By Bob McCarron, Stoughton, Massachusetts

Promenade don't slow down
Sides wheel around, swing thru
Box the gnat
Right and left thru
Rollaway half sashay
Star thru, centers swing thru
Turn thru, centers in
Cast off three quarters
Pass thru, bend the line
Slide thru, centers left square thru
Others divide and slide thru
Allemande left

SINGING CALL

GREAT MAIL ROBBERY

By Ron Russell, Cypress, California

Record: D & R #103, Flip Instrumental with Ron Russell

OPENER, MIDDLE BREAK, ENDING
Circle left he met me at the corner
His hands above his hips
Prepared to shoot me down
With his toy gun
Allemande your corner do sa do
Four ladies promenade and go
Home you go
Do sa do the corner allemande
Come back and promenade her home
I'm really not a bad guy
I don't wanna shoot you down
But tonight I'm bringing
Daddy's letter home

FIGURE:

Heads square thru four hands
Round that corner do sa do
Curlique and then
Walk and dodge (face out)
Partner trade do a right and left thru
Flutter wheel once around slide thru
Swing your corner promenade her home

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RATHER

By Ron Mineau, Arroyo Grande, California
Heads square thru
Right and left thru
Swing thru, boys run
Tag the line right
Boys cross run
Wheel and deal, curlique
Walk and dodge
Allemande left

Here are calls taken from the Sets in Order American Square Dance Society's 1974 Red Premium Album using basics 1-50.

John Hendron, Framingham Centre, Mass.

(40)
Walk around the corner girl
See saw pretty little law
Left allemande like an allemande thar
Right and left make a backup thar
Shoot the star go forward two
Make an allemande thar
Shoot the star and box the gnat
Pull by left allemande

(45)
Heads square thru four hands
Right and left thru, dive thru
Square thru three hands
Left allemande

(47)
Promenade don't slow down
Heads go single file
Sides wheel into the middle
Do sa do, right and left thru
Star thru, pass thru
Left allemande

(47)
Two and four lead right
Circle four, break out
Line of four go up and back
Pass thru, bend the line
Star thru, dive thru
Pass thru, do sa do
Right and left thru, dive thru
Pass thru, star thru
Pass thru, bend the line
Ladies chain straight across
Star thru, dive thru
Pass thru, right and left thru
Star thru, two ladies chain
Pass thru, bend the line
Cross trail, left allemande

(47)
Side ladies chain, star thru
Pass thru, star thru
Pass thru, bend the line
Go up and back
Right and left thru
Two ladies chain, star thru
Dive thru, pass thru
Star thru, pass thru
Bend the line, star thru
Pass thru, left allemande

(53)
Four ladies chain
Send 'em back do paso
Her by the left, corner right
Turn partner left like allemande thar
Slip the clutch
Left allemande

Try these two by SMS Gene McCullough, Oxon Hill, Maryland.

Heads flutter wheel
Curlique, walk and dodge
Curlique, turn right three quarters
Boys run, couples circulate
Boys trade, wheel and deal
Pass to the center and
Square thru three quarters to a
Left allemande

Sides spin the top to a curlique
Circulate one position
Turn right three quarters
Swing thru, girls trade
Turn thru, left allemande

SINGING CALL

EIGHT MORE MILES

By Bill Claywell, Louisville, Kentucky
Record: Lou Mac #116, Flip Instrumental with
Bill Claywell

OPENER, MIDDLE, BREAK, ENDING
Four little ladies promenade
Go once around the ring
Get on home and box the gnat
Give that man a swing
Join hands circle left
Walking round and then
Allemande left that corner girl
Gonna weave the ring my friend
Eight more miles to Louisville
Home town of my heart
Do sa do with the lady now and
Promenade so smart well
She's the kind that you can't find
Ramblin' thru the land I'm on my way
This very day to win her heart and hand
FIGURE:

Four ladies chain now
Three quarters round you go
One and three you promenade go
Half around you know
Come down the middle with a curlique
And a walk and dodge and then
Swing thru the outside two and
Curlique again
Boys run right around that girl
Pass thru and swing
Swing little corner boy and
Promenade that ring
She's the kind that you can't find
A ramblin' thru the land
I'm on my way this very day
To win her heart and hand.

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

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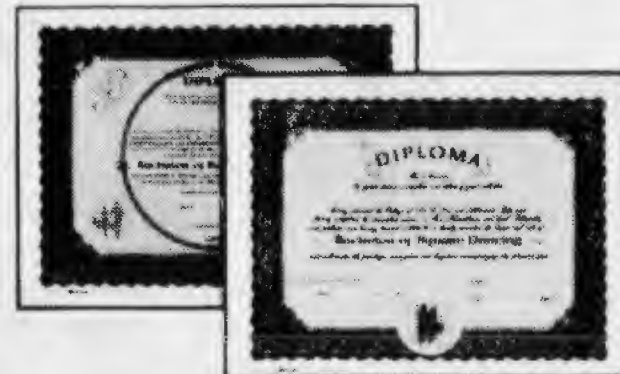
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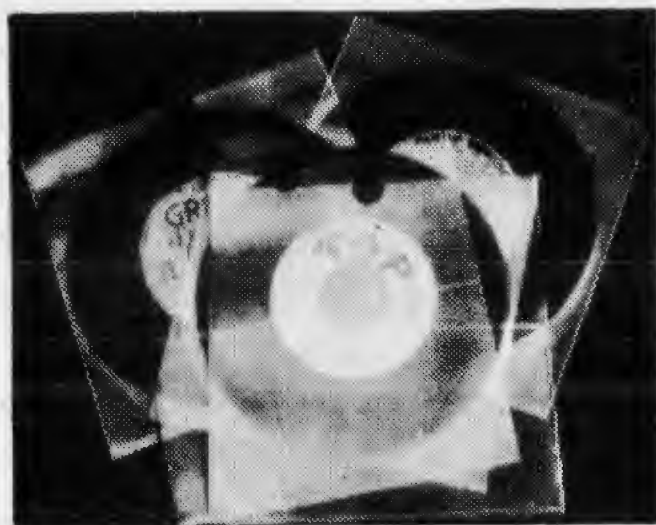
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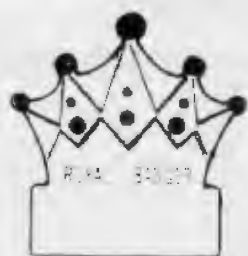
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CALLER of the MONTH

Marvin Labahn—
 Chicago Ridge, Illinois

OUR FEATURED CALLER of the month, Marvin Labahn of Chicago Ridge, Illinois, began square dancing at the Promontory and Tuley Park fieldhouses in 1952 and three years later launched his calling career by doing guest tips at the Promontory Park, Prairie Swingers and Stony Island square dance clubs in Chicago. When "Bill" Rich, regular caller for the Promontory club, was transferred from the area, Marv and Walt Niezabitowski (his future son-in-law) teamed up to call for the group.

In 1956 Marvin became a member of the Chicago Area Callers Association and served as its President from 1964 through 1966. Previous assignments were Publicity Chairman and a stint of 7½ years as Editor of "Square Facts," a directory of square, round and folk dances in the area.

Radio and television appearances have given him the opportunity to promote square dancing and he has been able to cultivate a warm, friendly relationship with the neighborhood press in an effort to bring the square dance story to the general public. His ability to write has resulted in a "history of square dancing" for the Worth-Palos Reporter and articles for



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SQUARE DANCING Magazine and American Square Dance, as well as such local publications as Around the Corner and Squares 'Round the Midwest.

In attending 15 National Square Dance Conventions and traveling to Hawaii, England, Germany, Austria and Italy, he has had the opportunity and pleasure of calling for square dancers throughout the United States and other parts of the world.

Besides conducting numerous one-night-stands, calling a monthly square dance at the Chicago USO, training new dancers each year and working on square dance publicity, he calls regularly for three clubs in the Chicago area. For the past three years Marvin has been featured caller at the Pennellwood Resort Square Dance Weekend in Berrien Springs, Michigan.

Marvin retired from a supervisory position with the Electro-Motive Division of General Motors Corporation in 1972 with over 35 years of service. He is now devoting his retirement years to the promotion of square dancing as a *recreational activity*. A local area caller, he is truly an "ambassador of square dancing."

(LETTERS, continued from page 3)

We shall be ever grateful for the opportunity, more than 20 years ago, to have attended the Sets in Order Institute at Asilomar. There we were introduced to smooth square dancing and though we haven't been able to return, we've never forgotten the lessons learned there. To us, California dancers meant *good* dancers and we have tried ever since to copy their style. And we know that you at SQUARE DANCING do everything you can to promote better square dancing. It must be dis-

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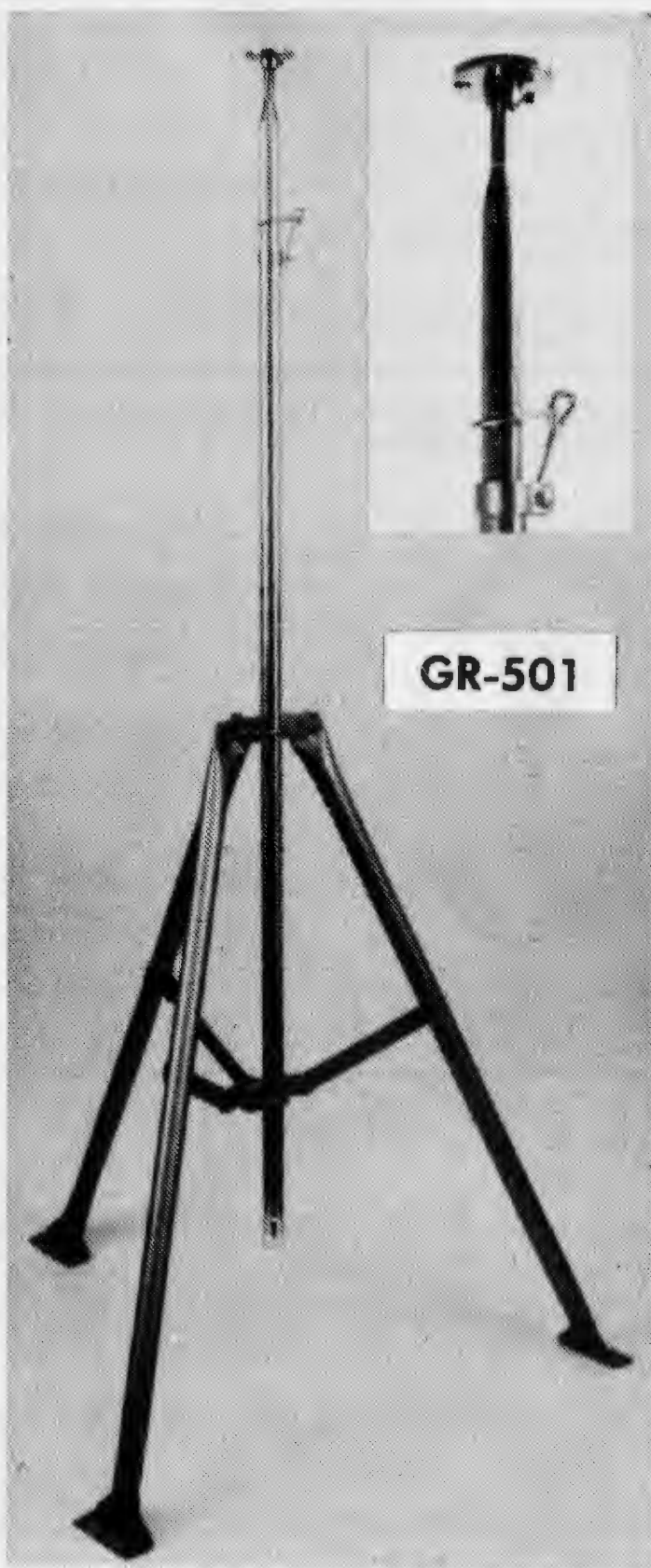
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couraging at times, but don't ever give up—we out here in the hinterlands need your moral support.

Darlyne and Paul Goodman
Norfolk, Nebraska

Dear Editor:

I feel compelled to write after your editorial in the March, 1974, issue about notes being used by callers. At one time I would have agreed with you as I looked down my nose at anyone who read any portion of a dance. After all, I used to think, if a person is a worthwhile caller he will take the time to memorize his calls. However, time has a way of dealing with us and after having retired from calling for several years I moved to Arizona and decided to resume. It was a lot of work to get back to the place I had been when I quit and then to catch up on what had happened in the ensuing years. I decided to use notes and read from them as necessary. And to my surprise I found that it gave me a wider variety of calls and I firmly believe that you must vary your program if you are a club caller. . . . Now, I'm not saying that a caller should bury his nose in his notes and ignore the floor. If a caller does not have the time or the God given ability to memorize everything and if he does have a good sense of timing (which is a must) it does not hurt, but rather helps to call a better dance for the dancers. And they, after all, are the important ingredient in square dancing.

Clyde Wilkes
Scottsdale, Arizona

This is evidently one of those questions that has no set answer. What may work well for one caller may not be the answer for another. It doesn't matter whether we agree or disagree,

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it is only important that we can talk to each other about it. — Editor

Dear Editor:

In your feature, Take a Good Look, in the November, 1973 issue, Joe and Barbara discuss Swap Around—a figure that some rascally callers will use now and again with glee when they like to see chaos on a floor that seems to do everything they have been calling. They describe the movement in the same terms that we were taught over ten years ago. It was awkward then and still can be if learned in this manner. As they put it, the lady is to move directly across the square to end in the position occupied by her opposite man only facing out. The man, in the meantime, does a roll U turn back and will join hands with his opposite lady as soon as she arrives. We were taught that the man would do a left face roll in such a manner that he would be back to back with his partner if she were still there. Joe and Barbara recommend a right face looping sort of roll behind his partner as she leaves to cross the square. Some of our club members think they have found a better way that takes out the solo work and brings more togetherness to the figure. When you hear the word “swap” it brings to mind exchanging something for something else. In the case of “Swap Around” you will swap your partner for your opposite. What would be more natural, then, as you are in a squared up position with partners’ hands joined, than to simply extend the joined hands toward the opposite couple, release the hand of your partner to receive the hand of your opposite. The man can then escort the lady across the square instead of letting her make the trip by herself while he turns his back on her and waits until she

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EVERYTHING IS ROSY — Bob Dawson	SDS-1004
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- LS-5021 Raining Rain Here This Morning
By: Randy Dougherty

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arrives—that's just not friendly. We have been dancing this figure in the above manner and all agree it is much more comfortable and will eliminate many goofs. So let's hear more Swap Arounds—it's a nice figure when danced properly and can be a lot of fun with such cooperation.

Russ Hoekstra
Longmeadow, Massachusetts

Dear Editor:

In recent months we have seen and experienced far too much rough dancing. These

guilty ones are not new dancers by any means. To whom should we report this? To become angry with these offenders will do no good, but how much of this rough dancing must we endure? How much pulling, yanking, pushing and shoving must go on before something is done by someone? Recently a lady showed me marks on her arms caused by a rough dancer who, according to his friends, is much more gentle than he was a few years ago! We have always believed that it is the caller's responsibility to not only teach but to make sure

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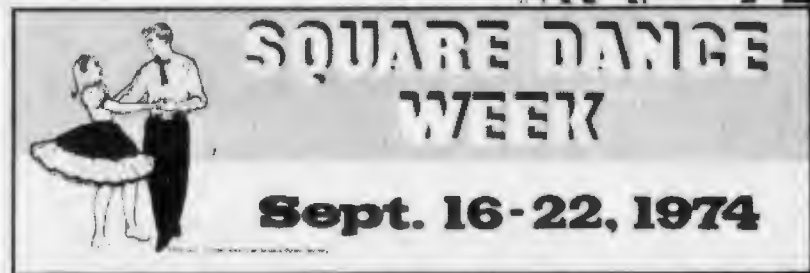
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that "gentle" dancing is enjoyed at all times. The caller is "in command" of the dancers and it is his responsibility to see that rules of safety and courtesy are obeyed. If new dancers have an unpleasant experience, can we blame them for quitting and finding a more pleasant activity? Let's try to be more gentle—more considerate of the other seven in our square. Some dancers don't realize how strong and powerful they really are! Do you realize that seven other people in that square have also had lessons, have learned to dance and may have danced more miles than you have?

They (I mean both ladies and gents) probably know where they are supposed to go and, if allowed to do it, can get there. Best wishes for happy, gentle and smooth dancing—always.

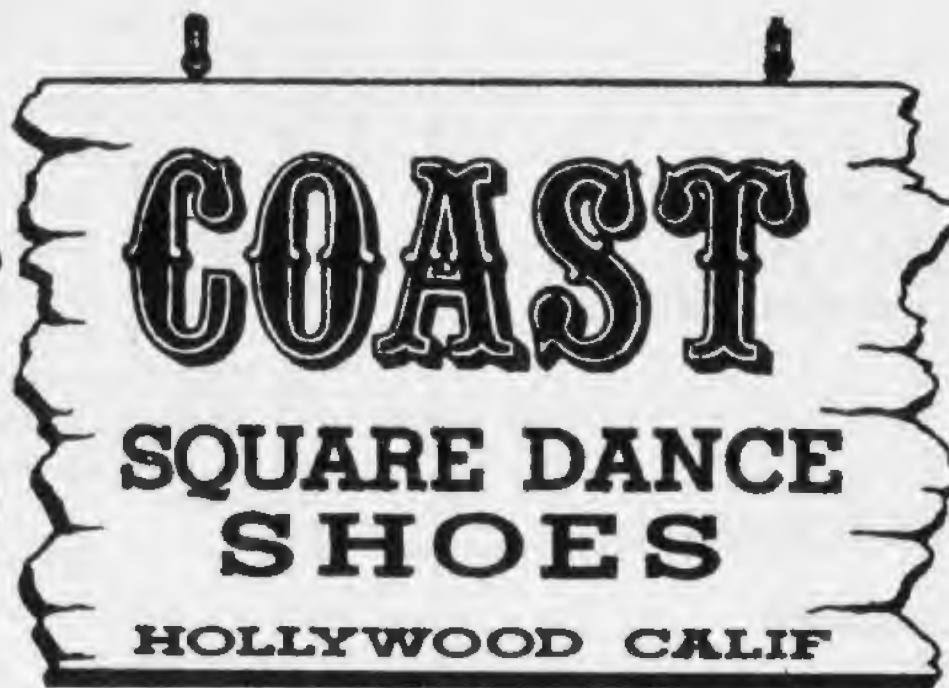
Mary Jenkins
Mockingbird Hill in
Minerva, N. Y.

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SINGING CALLS

TURN ON YOUR LIGHT AND LET IT SHINE — Blue Star 1980

Key: C Tempo: 132 Range: HC
Caller: Johnnie Wykoff LC

Synopsis: Complete call printed in Workshop.
Comment: A real lively dance with a catchy melody and an easy contemporary pattern that could make it a good one. Blue Star music with a strong supporting Bass beat.

Rating: ☆☆☆+

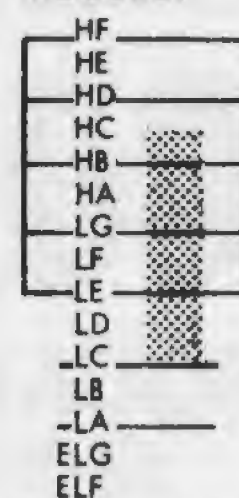
GET ON BOARD LITTLE CHILDREN — MacGregor 2145

Key: A Flat Tempo: 128 Range: HC
Caller: Bill Stone LE Flat

Synopsis: (Break) Walk around corner — home a do paso — partner left four ladies chain three quarters — join hands circle left once around — gents center — girls sashay — left allemande — do sa do — promenade (Figure) Heads square thru — sides face grand square

HOW TO USE THE RECORD REPORT

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



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

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

— heads separate go round one — into middle
 — pass thru — separate again — into middle
 square thru three quarters — corner swing —
 left allemande — do sa do — promenade.

Comment: A well known Spiritual tune with a lot of rhythm. Good instrumental balance from Drums, Accordion, Bass, Guitar and Piano. Nice easy action pattern has heads doing a square thru while sides are doing a grand square. It may be pitched a little too low for some callers. Not much range but it is low.

Rating: ☆☆☆+

**JUST BECAUSE YOU ASKED ME TO —
 Thunderbird 104**

Key C **Tempo: 134** **Range: HC**
Caller: Mick Howard **LG**

Synopsis: (Break) Circle left — left allemande corner — curlique — boys run right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — spin the top — right and left thru — square thru three quarters — swing corner — promenade.

Comment: A country song with strong accompaniment from a downbeat Bass and Drums, also Guitar and Banjo. The action pattern moves your dancers at a good clip.

Rating: ☆☆☆+

**LISTEN TO A COUNTRY SONG —
 Wagon Wheel 127**

Key: B Flat **Tempo: 134** **Range: HB Flat**
Caller: Don Frankiln **LB Flat**

Synopsis: (Break) Four ladies chain — star back to a do paso — corner right — partner left — make an allemande thar — slip the clutch —

CURRENT BEST SELLERS

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

SINGING CALLS

Charlie's Polka	Kalox 1151
Riding My Thumb	
To Mexico	Red Boot 156
Ramblin' Man	Wagon Wheel 704
Summer Winds	Hi-Hat 436
Turn On Your Light And	
Let It Shine	Blue Star 1980

ROUND DANCES

Tulips	Hi-Hat 919
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- TH 504—Little Rebel/Chaparral

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Singing Calls:

- TB 101—You've Never Been This Far Before
—Called By: Tom Trainor
- TB 102—Let Me Be There—Called By: Tom Trainor
- TB 103—Mona Lisa—Called By: Glenn Walters
- TB 104—Just Because You Ask Me To—Called By: Mick Howard

Coming Releases:

HOEDOWNS:

- TH 505—Streakin' Dolly/Streakin' Dolly
- TH 506—Mick's Cabbage/Journey Home
- TH 507—Blue Ridge Breakdown/Mountain Dew

SINGING CALLS:

- TB 105—Honeymoon Feeling—Called By: Glenn Walters
- TB 106—There Won't Be Any More—Called By: Mick Howard



Mick
Howard



Glenn
Walters

left allemande — promenade (Figure) Heads flutter wheel — sweep a quarter — pass thru — split two — around one — make a line — go forward and back — star thru — centers square thru three quarters — outsides partner trade — swing corner — left allemande — promenade.

Comment: A modern country western song with a solid beat. Good music from Piano, Fiddle, Bass, Trumpet and Guitar. The action pattern flows well. Rating: ☆☆☆

I WAS BORN A RAMBLIN' MAN — Wagon Wheel 704

Key: C Tempo: 130 Range: HB Flat
Caller: Gary Shoemake LC

Synopsis: Complete call printed in Workshop.

Comment: A pop country song with a good square dance beat. Has a nice melody and pleasant chord changes. Lots of music from Bass, Trumpet, Guitar, Piano, Banjo and Drums. Rating: ☆☆☆

I BELIEVE IN SUNSHINE — Wagon Wheel 703

Key C Tempo: 132 Range: HB
Caller: Gary Shoemake LF

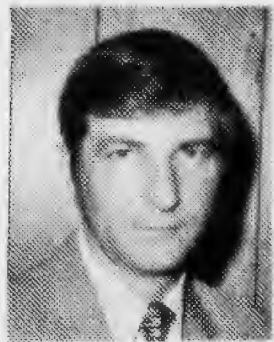
Synopsis: (Break) Join hands and circle — walk around corner — see saw own — men star right once around — left allemande corner — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do outside two — swing thru two by two — boys trade — curlique — boys run right — left allemande — weave ring — do sa do — promenade.

Comment: A modern country song with an interesting melody and chord sequence. Good action pattern will keep the dancers moving right along. Rating: ☆☆☆

MONA LISA — Thunderbird 103

Key: B Flat Tempo: 130 Range: HB Flat
Caller: Glenn Walters LF

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Head two square thru four hands — with sides swing thru — boys run — bend the line — up and back — slide thru — right and left thru — ladies lead flut-



Elmer Sheffield Jr.

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CROSSNORE, N.C.

AUGUST 1-2-3, 1974



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ROUNDS
ELIZABETH and BILL SLOOP
CROSSNORE, N.C.

ter wheel go full around — corner swing — left allemande — promenade.

Comment: A classic put to square dance tempo with a strong Bass but not much balance from Guitar, Piano, Drums and Banjo. Easy flutter wheel pattern. Rating: ☆☆

GET IT RIGHT — Blue Star 1979

Key: G Tempo: 132 Range: HD
LD

Caller: Jerry Helt

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right once around — corner left allemande — weave ring — do sa do own — promenade (Figure) Head two couples promenade half-

way — side two couples right and left thru — flutter wheel in middle — sweep a quarter — pass thru — do sa do — eight chain four — swing number five — promenade.

Comment: A country song with good accompaniment from The Bayou Ramblers. Not much melody. Standard flutter wheel type pattern that is well timed but moves right along. Rating: ☆☆☆+

MATAMORAS — Red Boot 158

Key: B Flat Tempo: 132 Range: HC
LB Flat

Caller: Ralph Silvius

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade



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THE SWEETER THE MUSIC — Z and S 2247

Key: A Tempo: 130 Range: HB
 Caller: Bill Zambella LA

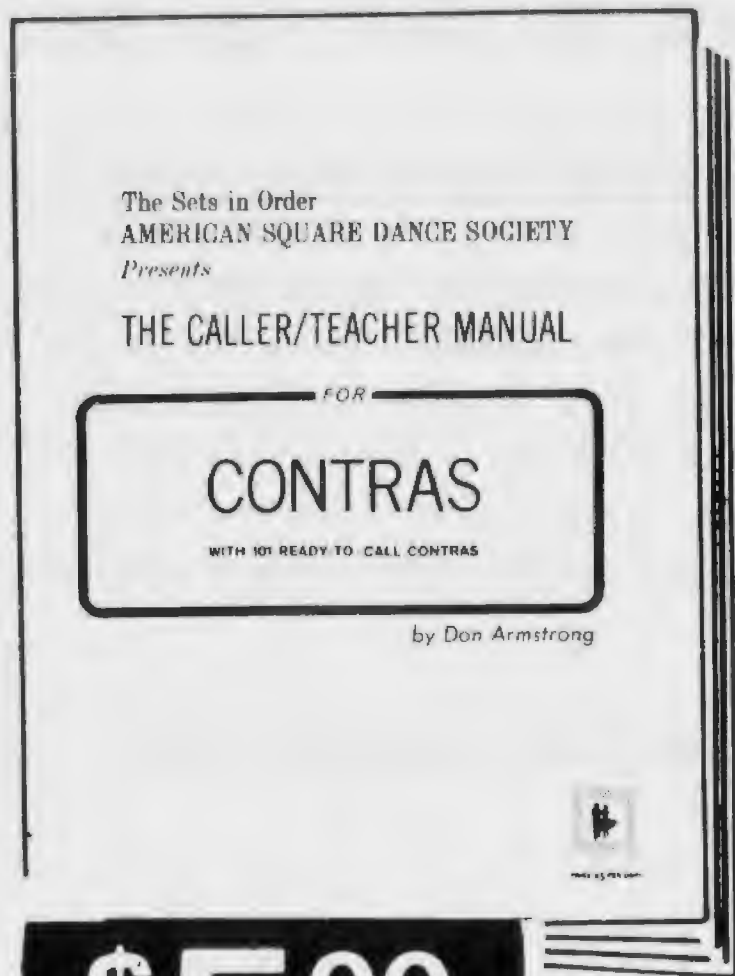
Synopsis: (Break) Circle left — allemande left — do sa do own — gents star left once around — turn thru — left allemande — weave ring — do sa do — left allemande — promenade (Figure) Heads promenade halfway — right and left thru — flutter wheel — square thru four hands — right and left thru outside two — do sa do — swing thru — boys run right — tag

the line — girls go left — boys go right — swing corner — left allemande — promenade. Comment: A country song with an easy flowing melody and sweet touch to the lyrics. Good downbeat rhythm from Guitar, Banjo, Mandolin and Bass. Rating: ☆☆☆+

JUST BECAUSE — Kalox 1157

Key: B Tempo: 140 + Range: HD Sharp
 Caller: Bailey Campbell LF Sharp

Synopsis: (Break) Four ladies promenade — swing at home — allemande corner — turn partner by right — four men promenade — home do sa do — left allemande — promenade (Figure) Head couples promenade half-



CALLER/TEACHER MANUAL
 for **CONTRAS**

by **Don Armstrong**

A full page is devoted to each of fifty contras that are carefully graded and thoroughly explained. Exact prompts are given with each beat of the music, emphasizing the proper syllable of the command. On the same page is a shorter prompted version for use as the dancers learn the figure and want to dance more to the music.

Here, at last, is a step by step approach to the art of prompting and cueing contras. Background information, a special foreword by Dorothy Shaw plus a complete HOW TO format with photos and diagrams make this manual a must for your dance library! Callers and dancers alike will find this manual informative and interesting.

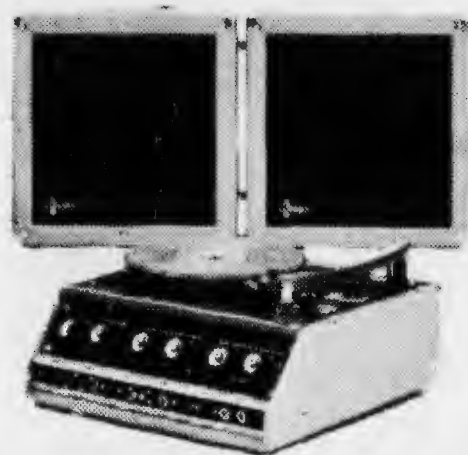
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way — two and four right and left thru — sides curlique — boys run right — do sa do once around — eight chain four — swing number five — promenade her.

Comment: An old square dance standard with a new figure and a beat that runs right along. Call it for a group that wants a real lively one. Jam session music from Saxophone, Bass, Banjo, Piano, Guitar and Xylophone.

Rating: ☆☆☆+

GREAT MAIL ROBBERY — D & R 103

Key: B Flat and C Tempo: 130 Range: HC

Caller: Ron Russell

LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A cute tune with lyrics to match. Lots of music from Banjo, Guitar, Bass and Piano. Well timed easy action pattern.

Rating: ☆☆☆

DON'T FIGHT THE FEELING OF LOVE — Blue Star 1981

Key: G Tempo: 132

Range: HC

Caller: Bob Fisk

LB

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — ladies roll-away — circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — sides right and left thru — slide thru — curlique —

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- SC 314 Wake Up Jacob/Heck Among The Herd
- SC 313 Katy/Bubbles
- SC 312 San Luis Ramble/Handy

walk and dodge — star thru — right and left thru — slide thru — box the gnat — grand right and left — meet own promenade.

Comment: A nice lively tune with a good singing melody. A good action pattern that bounces right along with the Blue Star music.

Rating: ☆☆☆

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Key: F **Tempo:** 138
Music: The Thunderbirds—Bass, Banjo, Guitar and Drums

CHAPARRAL — Flip side to Little Rebel

Key: A **Tempo:** 134
Music: The Thunderbirds — Bass, Banjo, Guitar and Drums

Comment: Standard hoedown music with a very strong bass beat. Rating ☆☆

BIG BOB — Mustang 162

Key: A **Tempo:** 132
Music: The Mustangs — Bass, Drums, Guitar, Trumpet and Piano

LITTLE BOB — Flip side to Big Bob

Key: G **Tempo:** 132
Music: The Mustangs — Bass, Drums, Guitar, Trumpet and Piano

Comment: A nice easy flowing rhythm number

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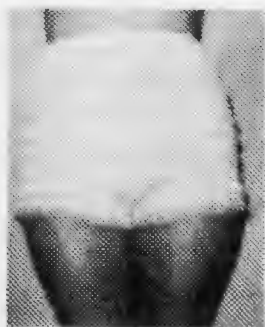
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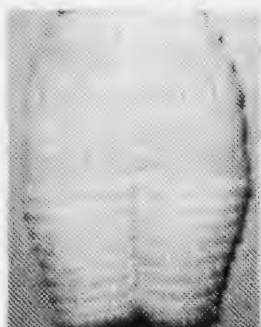
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without any melody but good chord changes
and instrumental balance. Rating ☆☆☆

TICKLIN' BANJO — Thunderbird 503
Key: F Tempo: 136
Music: The Thunderbirds — Banjo, Bass, Guitar,
Drums and Piano

PALMETTO Hoedown — Flip side to Ticklin'
Banjo
Key: A Tempo: 140
Music: The Thunderbirds — Banjo, Bass, Guitar,
Drums and Piano
Comment: Standard hoedowns with lots of beat
from Bass and Piano. Not much melody.
Rating ☆☆☆+

DEEP ELEM — Kalox 1155
Key: F Tempo: 134
Music: Rhythm Outlaws — Guitar, Drums, Piano,
Fiddle and Bass

CAMPTOWN RACES — Flip side to Deep Elem
Key: G Tempo: 136
Music: The V.I.P.'s — Guitar, Drums, Piano, Fiddle
and Bass.
Comment: A swing Bass rhythm number with a
good steady beat and not much melody.
Rating ☆☆☆+

SALLY GOODIN — Kalox 1154
Key: A Tempo: 134
Music: Rhythm Outlaws — Banjo, Fiddle, Drums,
Bass and Guitar.



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MGR 2149 Flip "C. O. D."

Written and Called by: Tommy Stoye, Escondido, Ca.



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BUFFALO GALS — Flip side to Sally Goodin
Key: C **Tempo: 136**
Music: The V.I.P.'s — Banjo, Harmonica, Drums,
Bass and Guitar.
Comment: Old standard hoedown numbers with
a steady downbeat. Rating ☆☆

(**ROUNDS**, continued from page 22)
danced and who have dropped out of the
movement. So, round dancing strengthens clubs.

"Cueing is a very controversial subject.
There are times when it is necessary. It goes
without saying that dancing without cues is by
far the most enjoyable way. Our club meets on

alternate weeks and unless one can practice at
home one can forget much of a new dance.
Most people need to do a dance six to eight
times to really learn it. Cueing the first sequence
can enable many to do a dance they would
otherwise hesitate to try. Cueing the entire
dance should only be necessary when one is
learning it.

"A few international ballroom figures are ac-
ceptable in round dancing, but let us keep our
round dance basics and use our round dance
terminology most of the time. If these figures



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WW #128
"YOU'RE WEARING ME DOWN"

By: Don Franklin

WW #504
"MY DARLING"

WITH CUES

By: John Winter

Music By The Wagon Masters



Don Franklin



John Winter

are explained in round dance terminology, the international name can simplify cueing later.

"I think most experienced round dancers would be bothered by the "out of phrase" dance and I'd advise against presenting it. If there is just one small part that needs to be changed, do so, but tell your dancers about it, making sure that it would not interfere on the floor where both ways are being danced.

"My 'fairy godmother wish' would be—Please make all square dancers considerate and patient of round dancing, because we love it!"

(PLACES, continued from page 28)

Berlin Swinging Bears, Frankfurt Beaux and Belles, Stuttgart Strutters, Heidelberg Hoedowners; France: Paris Squares, Dreux Joyeux Melangers, Fontainebleau C'est Magnifiques, Chateauroux Grape Stompers; Iran: Teheran Persian Knights; Morocco: Sherifian Squares. The list is almost endless. From Panama to Iceland, from Thailand to England, from Guantanamo Bay in Cuba to the shores of Tripoli, American Square Dancing—Around the World—spreading friendship, laughter and

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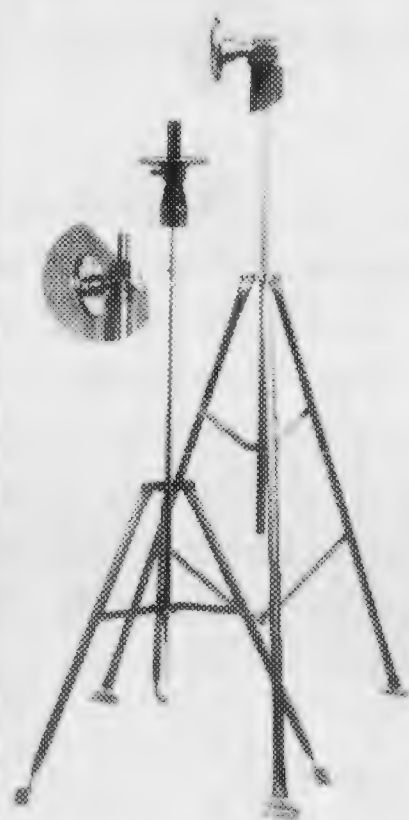
by John and Shari Helms

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TOP 25301 "TEXAS RODEO" flip square by Wally Cook

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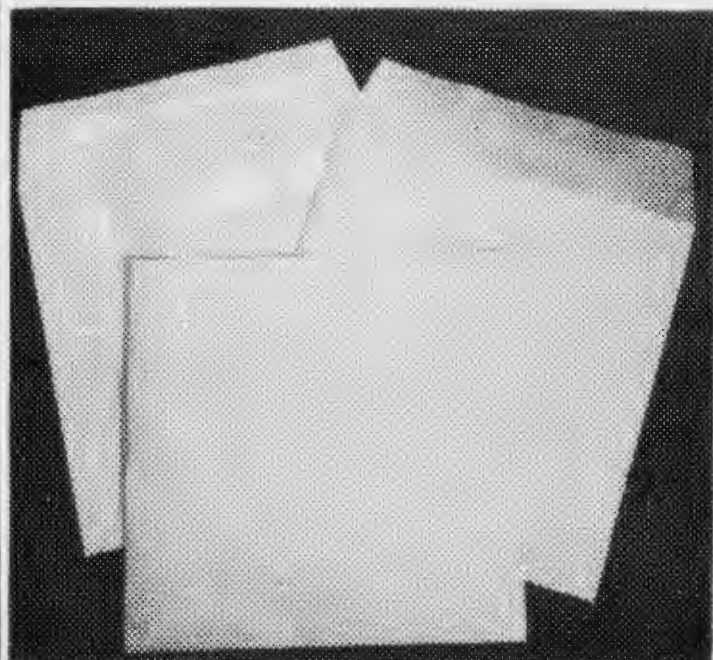
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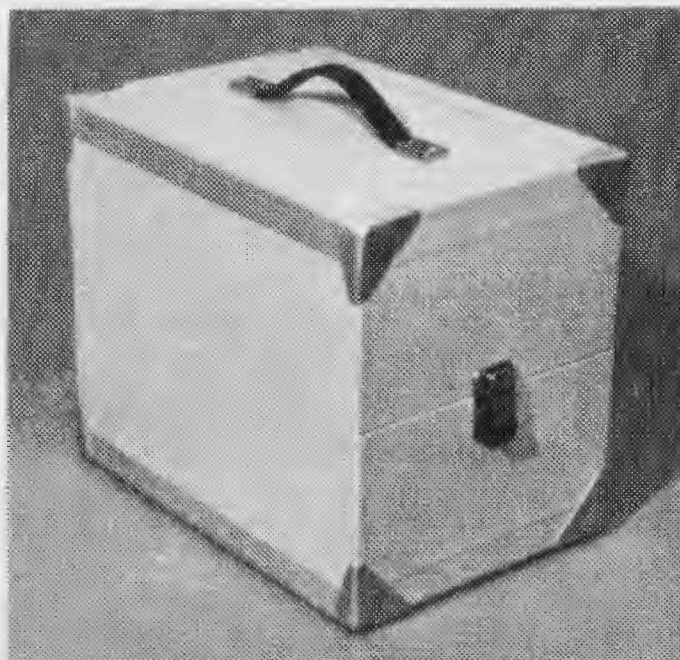
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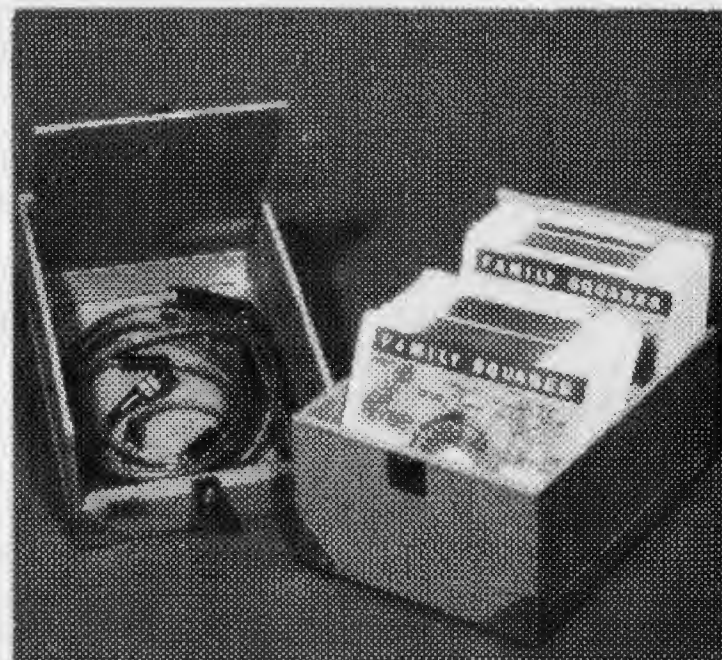
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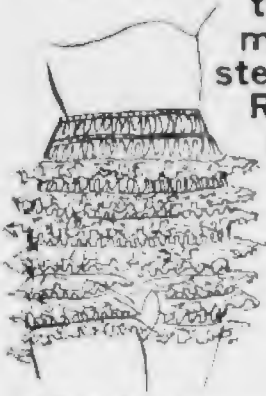


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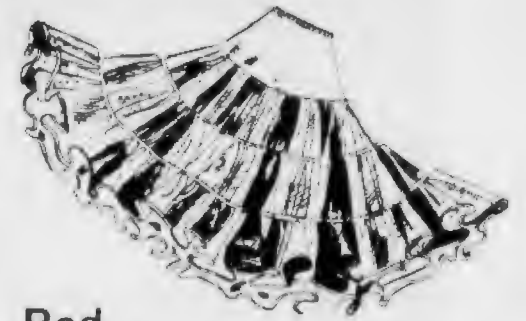
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joy in its wake, thanks to a group of dedicated square dancers—*The American Military Square Dancing Family*.

(**WORLD**, continued from page 31)

large carrier is a tremendous drawing card and in this Naval oriented area a Navy Day celebration is a sure-fire thing.

Mississippi

The Mississippi Gulf Coast 12th Annual Square Dance Festival will be held August 2nd and 3rd at Pete Fountain's Buena Vista Hotel in Biloxi. Marshall Flippo, Beryl Main

and Don Franklin will share the calling stints with John and Wanda Winter in charge of rounds.

Minnesota

The Duluth Square Dance Association will present "Shindig '74" September 20-22 at the Duluth Arena Auditorium. Staffing the affair will be Beryl Main and Gary Shoemake on squares plus programmed state callers and Shirley and Joe Johannson and Bernice and Eero Latvala on rounds. Campgrounds, hotels and motels are available in close proximity to

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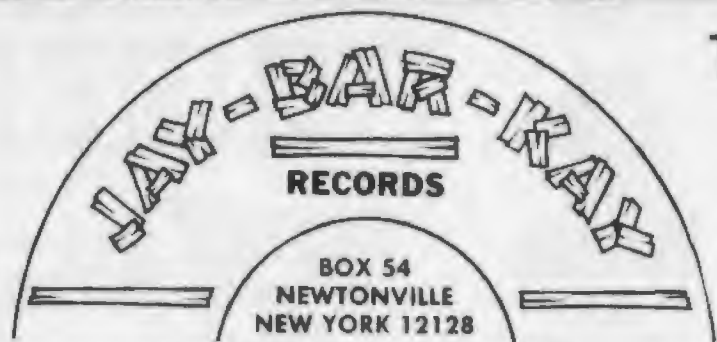
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JK-154

"LITTLE GIRL OF MINE"

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JK-155

"HOW DO YOU DO"

Caller: Kip Garvey

the Arena-Auditorium.

New Zealand

Hillsborough Square Dance Club is issuing a personal invitation to all square dancers to attend the 8th New Zealand Convention scheduled for October 25, 26, and 27 in Auckland. The invitation is in the form of a publicity leaflet, which supplies information about the convention and which includes a registration form in the center. Club members will arrange for accommodations for those who wish to take advantage of the offer. A complete convention

is planned and at a cost of \$7.50 per person the price is right.

IN MEMORIAM

Bud Blakey*

Past V.P. of Associated Square Dancers Formerly of South Gate, California, March 8 *(Not Lloyd (Bud) Blakey of Chula Vista, Ca.)

Harry (Buck) Markley

Owner of Buck and Sandy's Western Wear Clarksburg, West Virginia, March 16

Ed Ettory

Yucaipa, California, April 19

THE OTHER SIDE OF THE MIKE

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

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"HANG THE KEY ON THE BUNKHOUSE DOOR"

Called by: Mike Trombly

Hoedown SQT-155
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"Foggy Mt. Breakdown"
SQT-153

"FOR ONCE IN MY LIFE"
Called by: Danny Robertson

NEW RELEASES
SQT-156

"Let Me Be Your Teddy Bear"

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Square Verse—Beryl Frank

Nightmare Alley
Seven in my dreams
Were dancing gracefully
Seven frowned at one lost dope
The dope was me!

Fan the What?
In the summer
Every prancer
Needs a call
Like fan the dancer

What Did He Say?
The caller was terrific
The square was really hip
Until he called both horse
shoe what?
And scoot where in one tip

Stew a la Square
A mixed up affair
And one that's quite juicy
That stew we get in when
We spin tag the deucey!

Handle With Care, PLEASE
My arm is hanging very limp
From shoulder down to hand
Your strength was like a Samson
When you did left allemande

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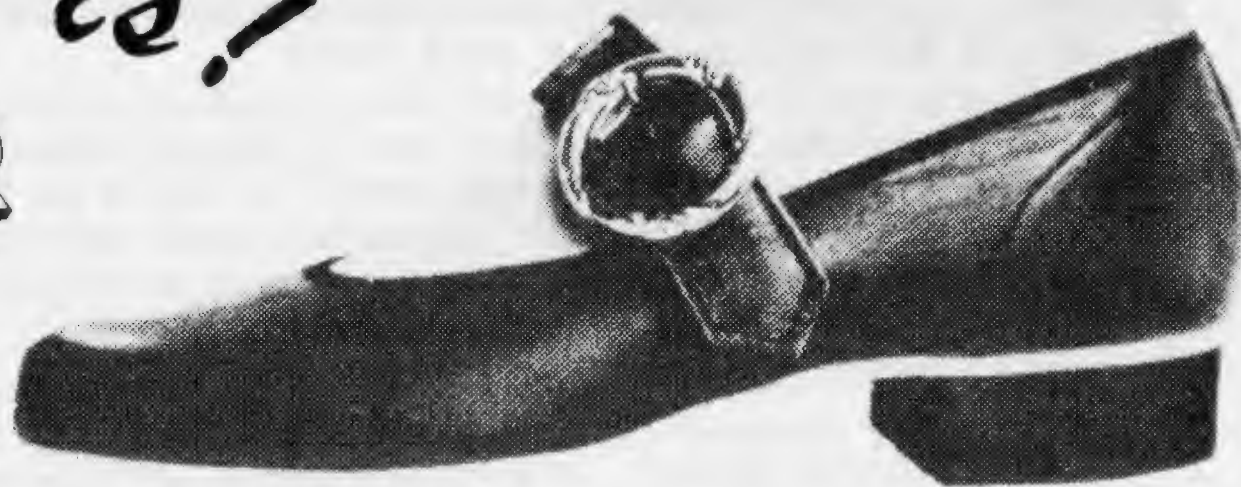


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SPINNER— Unlined with an elasticized throat, an adjustable strap and buckle. Cushioned innersole and 1" heel.

PRICE
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Tapered

Rounded



#33

#22

KEEP IT SIMPLE AND FUN

Written by Nancy Arondus and reprinted from *The Valley Circle*, British Columbia.

Why are we having difficulty getting and keeping new square dancers? My answer is the same old adage, "Look to thyself." What are we doing wrong? I feel we have put aside Pappy Shaw's precepts for modern square dancing as I understand them. They were, "Keep it simple, keep it folk, keep it fun." Let me elucidate.

Keep it simple. According to most people there are 75 basics. However, new movements are always being added. Are these necessary? Are the new movements helping or hindering square dancing? In golf one learns the basics, then just perfects the style and accuracy. Why don't we do this in square dancing? Some will say that they want the challenge of the new, but many others have far too much of the "rat race" in their working world and want to forget for a few hours the pressures of everyday living.

Furthermore, the competition in dress may get out of hand and become a huge dollar sign that belies the simple. Let us welcome all,

no matter what their appearance or dress, as long as they genuinely want to square dance.

Keep it folk. The origin of square dancing was in the barn, the community center of the old timers and rural communities. Do we need or want the trappings of the ballroom? Is *where* we dance becoming more important than *how* we dance?

Keep it fun. Let's hoot and holler, laugh and sing at appropriate times. Watch the teen square dancers having a ball as they dance! Put the spirit back into square dancing. Laugh and the world laughs with you, cry and you cry alone!

In summary, let us put Pappy Shaw's precepts to work now!

TOPS IN OHIO

The following round dances were reported as being the ten most popular in Ohio in the latest Buckeye Poll: Take One Step, Stardust, Deep Purple, Sugarfoot, Autumn Leaves, Beautiful River, Whistling, Sugar, Moon Over Naples and Arms of Love. It's interesting to note that only one waltz appears on the list, while the two dances at the bottom of the top ten are classics.



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Calif. add 6% Sales Tax

The 1974 YEARBOOK

Here are all 1200 squares, patter calls and singing calls, rounds, contras, etc., taken from the 1972 and 1973 issues of SQUARE DANCING (Sets in Order) magazine. You'll find a wealth of material in this collection including many drills and dances especially designed for your workshops and classes. Here is a handy one-volume collection arranged alphabetically in sections with a complete index for quick reference. No need to tear up those back copies of SQUARE DANCING. It's all right here in one jumbo 8½" x 11" edition.

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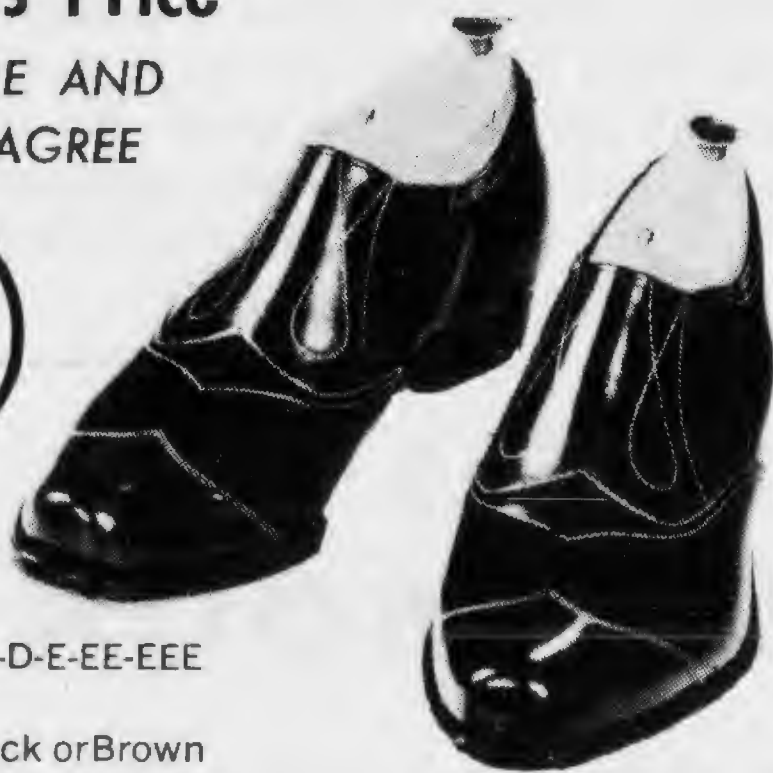
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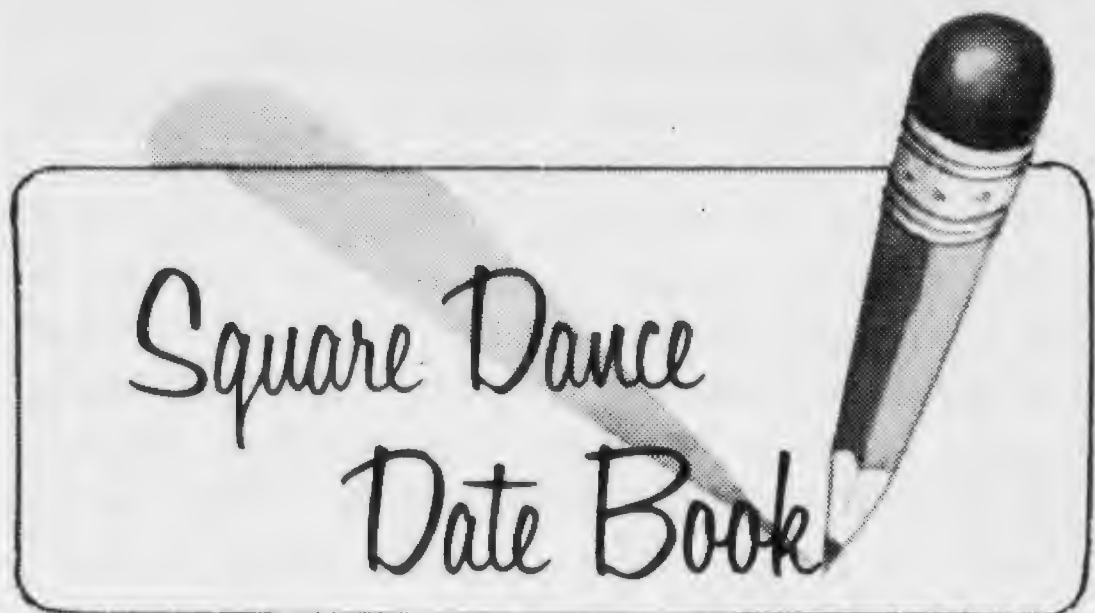
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- July 5-7—Summer Jamboree, Augsburg, Germany
- July 5-7—Alaska State S/D Convention, Anchorage, Alaska
- July 5-13—8th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
- July 6-7—July Jamboree, McGinnis Gym, Buena Vista, Colorado
- July 10-13—4th Annual Jekyll Fun Fest, Jekyll Island, Georgia
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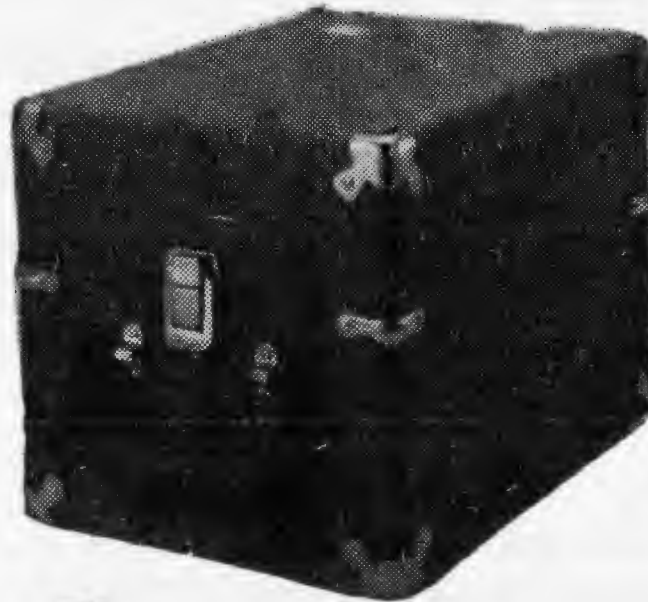
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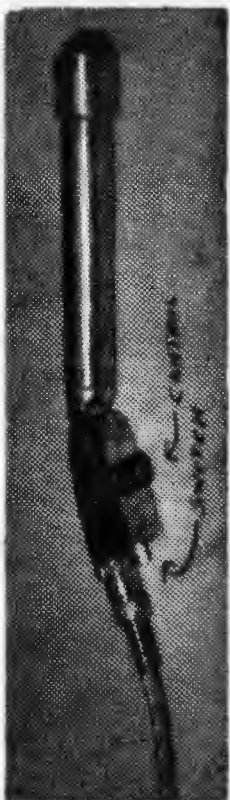
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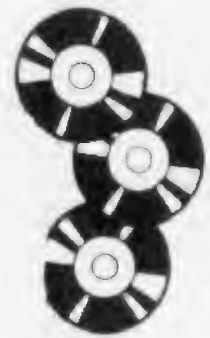
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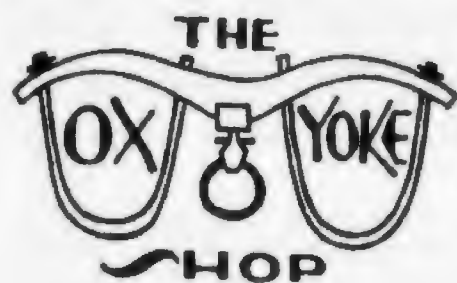
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 Aug. 10-17—Dance Week, Pinewoods Camp,

Buzzard's Bay, Massachusetts
 Aug. 16-17—11th Star Spangled Banner Fest., Hunt Valley Inn, Cockeysville, Maryland
 Aug. 16-17—17 Annual Festival, New Orleans, Louisiana
 Aug. 16-18—16th Wisconsin State S/D Convention, East Hi School, Appleton, Wisconsin
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fashion feature



Jane Donovan of Lakewood, California, models her cool, comfortable dress of Hoya cloth, a Dan River cotton. The fabric, with a hint of the firmness of denim but a slightly more open weave, has an airy coolness to it. A wide choice of colors makes it fun for the designer. Jane's dress is turquoise with striped turquoise and white used for the bodice and a panel insert on the skirt. The two-tiered skirt features a short upper tier of 4" with the lower tier 20".



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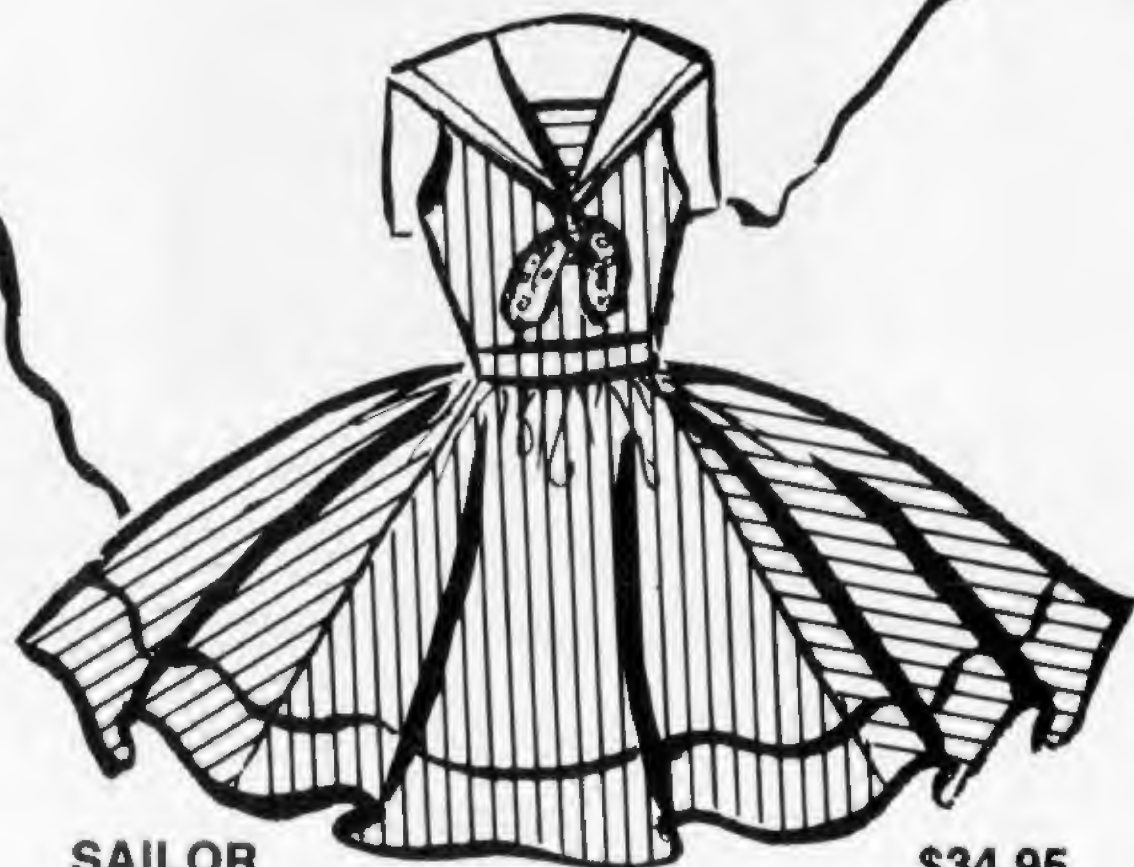
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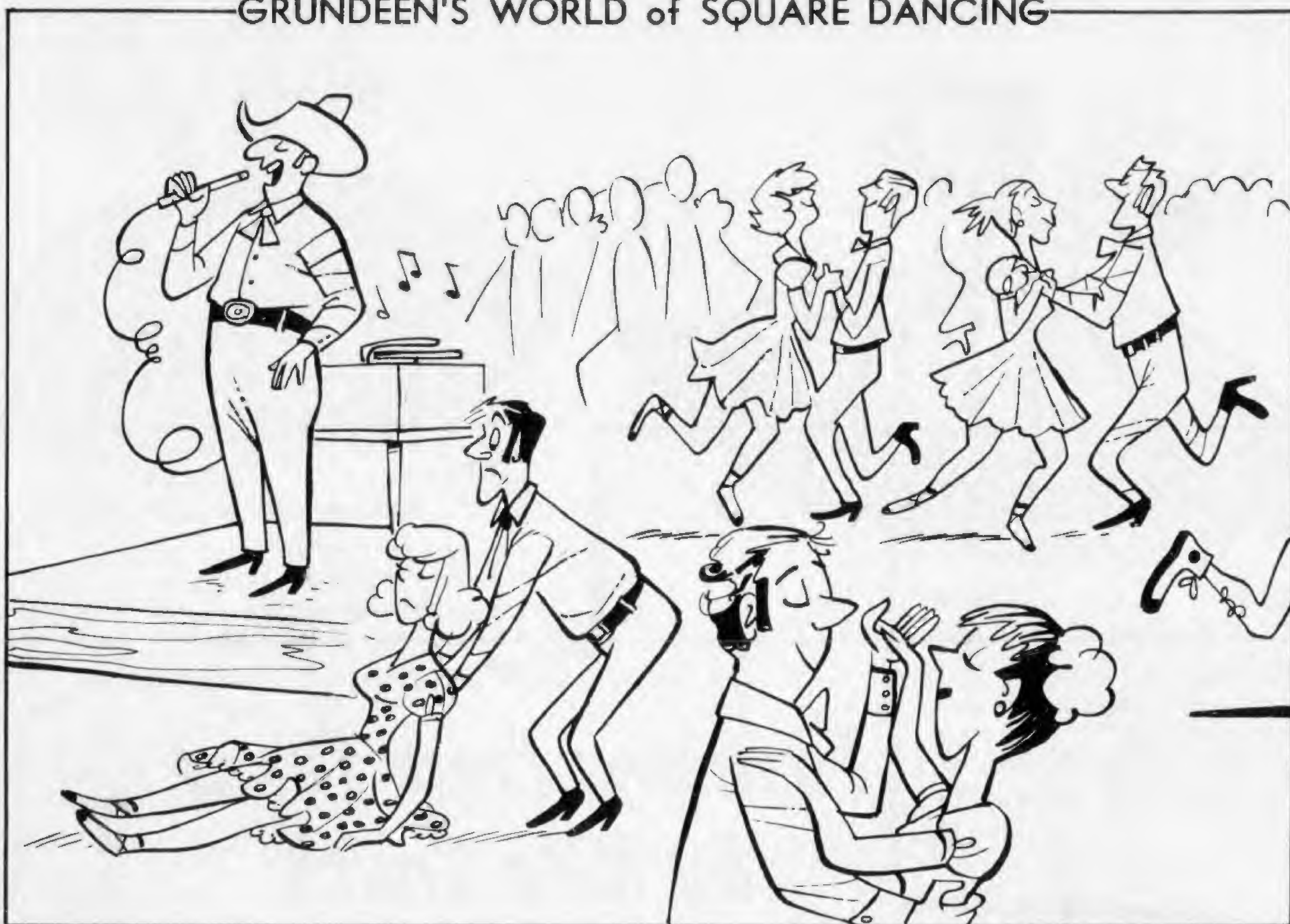
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