

SQUARE DANCING

SEPTEMBER, 1974

60¢ PER COPY

SQUARE DANCE WEEK

Sept. 16-22,
1974



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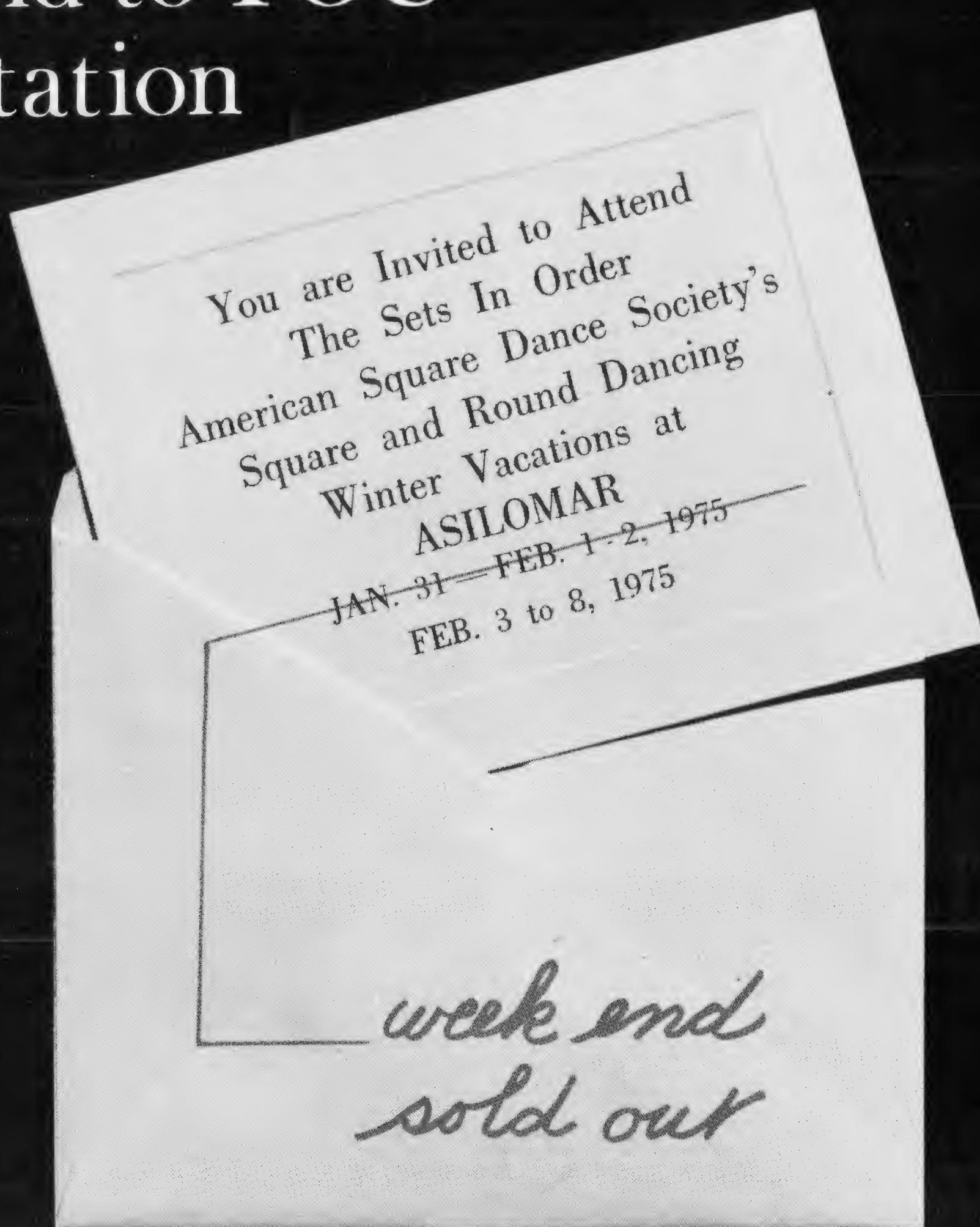
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FROM the FLOOR



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:

It was with a great deal of pleasure that we received the complete set of SQUARE DANCING (Sets in Order) and will share it with many through our Library. . . . It is very interesting to re-read those early issues and to remember early associations with square and round dance leaders who are no longer living or who have retired. Some of them have left us priceless memories. Thanks again for being so generous with us and you can be assured that these magazines will be well used over and over again.

Ruth Moody
Indianapolis, Indiana

Dear Editor:

Square dance callers moving to Guam should write to the Typhoon Twirlers, c/o U.S.O. Guam, FPO San Francisco, California 96630, for information on clubs needing a

caller. Or they may call 339-7127 upon arrival on the island.

Bobby Crocker
FPO San Francisco, California

Dear Editor:

Re the recent CALLERLAB Convention and the resolutions that resulted (see SQUARE (Please turn to page 47))



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
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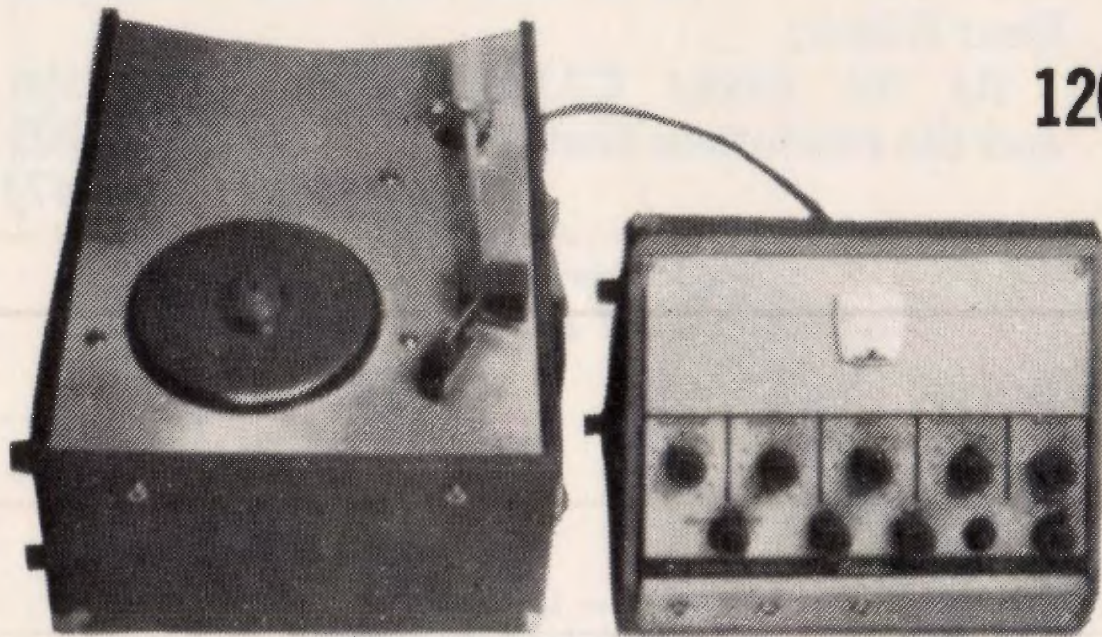
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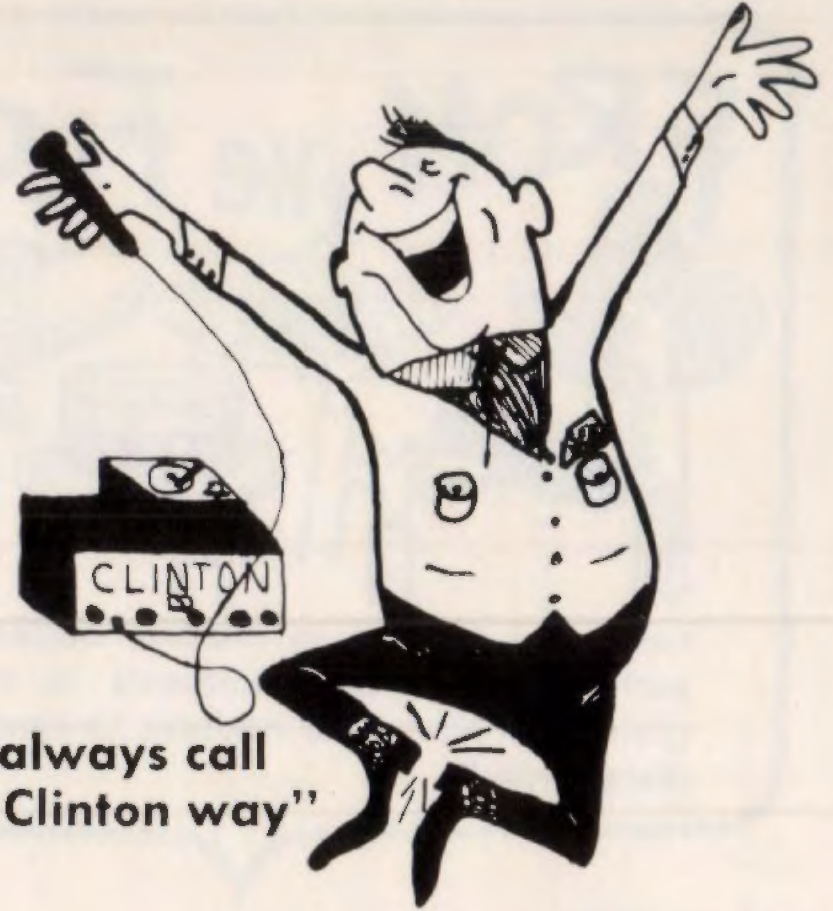
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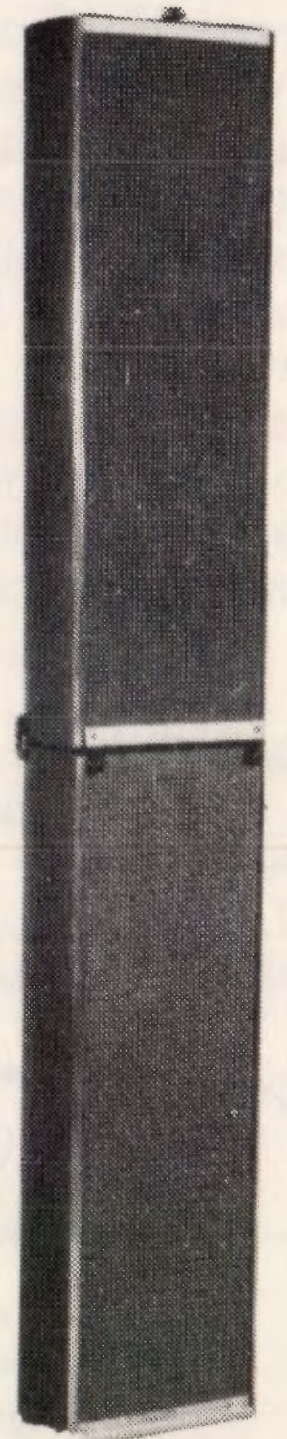
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RED HOT



AMERICAN HERITAGE TO FEATURE SQUARE DANCING: The November issue of Americana, published by the American Heritage people, will present a special article, written by members of their staff on the subject of American Square Dancing. That's one more step toward official recognition of this as the official folk dance of the country.

NEWS BRIEFS FROM ALL OVER: The Executive Committee of the National Square Dance Convention has appointed Cal Golden, Frank Lane and Jim Mayo to conduct the special caller's seminar in conjunction with the National slated for Kansas City next June. Those caller-coaches being considered for future Nationals include Al Brundage, Lee Helsel, Earl Johnston and others Speaking of Lee Helsel, a recent major promotion has put him into a key management position in California's Department of Mental Health.

'75 DOCUMENTARY CALLERS SELECTED: SIOASDS takes pride in announcing the names of the 24 callers to be featured on the three LPs for the coming year. The trio of 12" quality recordings (A) The Basic Fifty; (B) Extended Basics and (C) featuring the experimental movements, will be ready for mailing later this fall. Here is the list of callers being spotlighted: Al Brundage, Chuck Bryant, Johnny Davis, Marshall Flippo, Cal Golden, C. O. Guest, Lee Helsel, Jerry Helt, Chip Hendrickson, Earl Johnston, Lee Kopman, Frank Lane, Melton Luttrell, Beryl Main, Barry Medford, Jeanne Moody, Bob Page, Bob Ruff, Gaylon Shull, Dave Taylor, Norm Wilcox, Don Williamson, Johnnie Wykoff, Francis Zeller. All members will automatically be sent their new premium order certificates as soon as their 1975 dues are payable. Those already paid up through December, 1975, will be getting their certificates next month.

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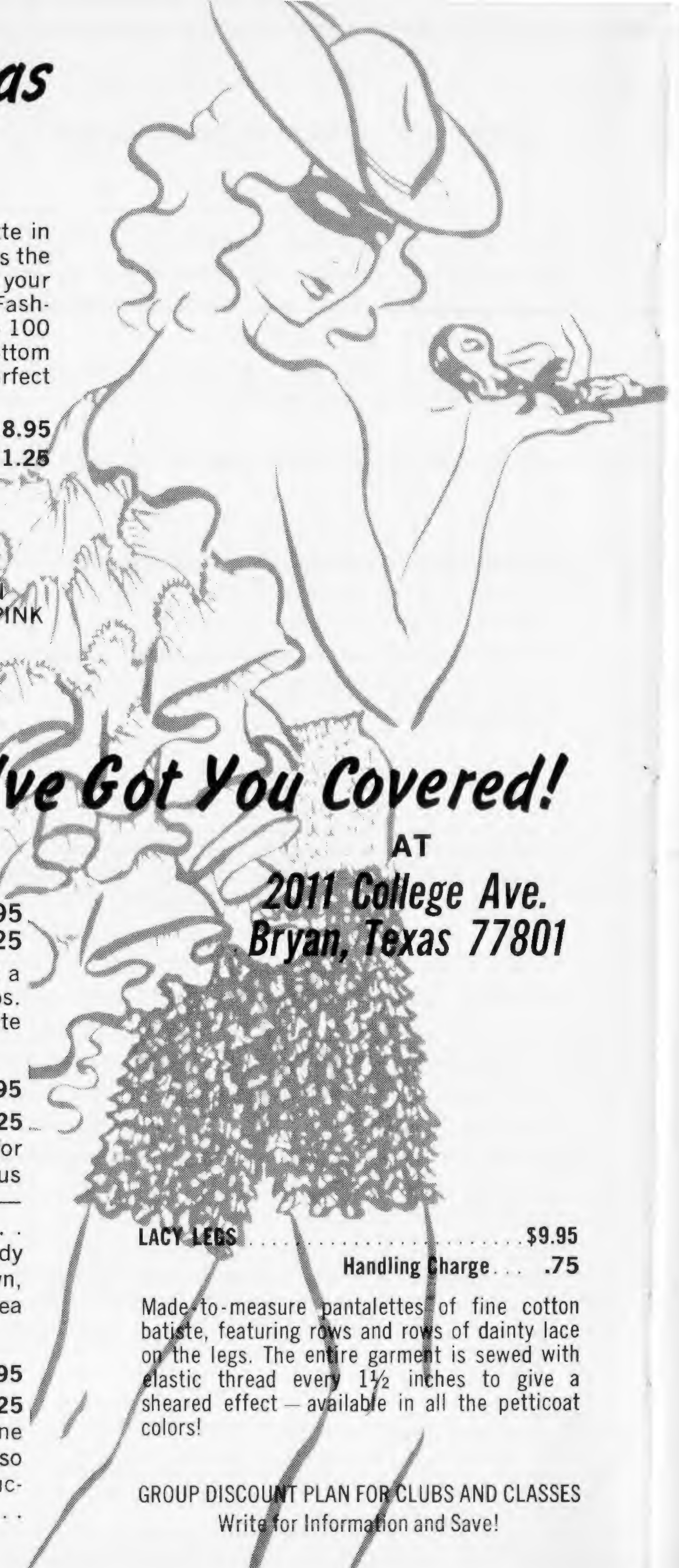
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AS I SEE IT

bob osgood

September, 1974

WHEN THE FORMER Supreme Court Justice, Earl Warren, passed away recently, the newscasts and newspapers were filled with tributes, biographies and photographs, as is the custom when reporting on one who has been so prominent in public life. What you didn't read in the papers were the recollections of square dancers relative to Mr. Warren.

We look back in time to an evening when the city of Santa Monica, California, was celebrating its Diamond Jubilee with the granddaddy of all street dances. Earl Warren was Governor of the State at that time and, as Governors often do, he had said that he would show up briefly during the dance, *if he could*.

The dance was a big one. More than 15,000 were dancing at one time to each of the 30 callers on the program. Dr. Lloyd "Pappy" Shaw came out from Colorado to assist in the M. C. chores and an estimated 35,000 spectators filled the stands.

About an hour into the program a policeman came up to the caller's platform to say that the Governor had arrived and would be coming down through the dancers in his police escorted open limousine as soon as the call that was in progress had been completed.

Well, you never saw anything like it! It took fully 10 minutes for the official car to work its way through the crowd. Then with Mrs. Warren, the Governor came up onto the raised bandstand at the foot of Wilshire Boulevard. A brief introduction and Earl Warren was on the microphone.

What a perfect place for a political speech! What an opportunity to take advantage of a crowd of this size and, despite the fact that everyone was standing, spend the next five or ten minutes delivering a prepared speech. But not the Governor.

In the tone of one who was truly impressed with what he was seeing, he smiled and said to the giant gathering: "I'm not about to spoil a great dance by making a bad speech. Have a wonderful time!" And that was it.

We've thought about this many times over the years — when we've stood on the dance floor for what seemed like an eternity as folks were introduced, announcements were made and speeches delivered — *how one man could be so perceptive and so thoughtful to those who came to dance*.

It Was a Big One

THE 25TH NATIONAL, San Antonio, Texas, as they say, is now a part of history. 18,052 was the final count, third in size only to Louisville (19,542) and Detroit (18,195). But forgetting numbers for a moment, it ranked high in other ways. The sound was excellent. Facilities were all under one roof, modern, clean and really quite elegant. Workshops and panels were well attended and some of the main dance areas even boasted of hardwood floors.

Getting back to figures for just a minute, Texas led the registrations with more than 7,700, California racked up 1,079, Oklahoma came in with 947 and Louisiana scored just over 700. Distance honors went to the group of 76 from Japan (including 6 callers and one round dance leader). Also present were dancers from Canada, Germany, Saudi Arabia, the Canal Zone, Puerto Rico, Switzerland, Mexico and the Philippines.

A unique system was set up for the sound in the various halls. Under the direction of Bill Wright, sound chairman, and with the help of Jim Hilton, a number of area callers owning Hilton equipment were hired by the Convention for a flat fee covering the use of their equipment and their services to set up and monitor the sound for the three days of the

Convention. Following specifications laid out by Hilton, the plan resulted in some of the best sound ever provided any National Convention.

The dancers ranged in age from 4 to 85 and the calling chores were divided among the 450 callers in attendance. 22 after parties (according to official count) were held in San Antonio's hotel ballrooms but the granddaddy of them all was the nightly (11 pm to 1 am) street dance in front of the famed Alamo, with an average of better than 4,000 dancers each evening.

There were so many memorable events at the 23rd, but high on the list would have to be the fabulous fashion show produced by Nita Smith and the variety show, both put on in the Convention Center Theater. And, of special interest was the wedding of Terry Ann Eversen to Robert Martin in the same auditorium, with guests and members of the family squaring up for a dance following the ceremony.

All in all it was a fine Convention and the high point for us, of course, was having the opportunity to meet and talk (if only briefly) with so many of you who came by the SIOASDS booth. Oh yes, Oklahoma was awarded the bid for the 1978 Convention. Previously announced are Kansas City, Missouri (1975), Anaheim, California (1976), and Atlantic City, New Jersey (1977).

Still Hope for the Stamp

THE COMMEMORATIVE STAMP project continues on. Word from Chicago indicates that the issue is far from "dead." A letter from the Director of the Office of Stamps with the U.S. Postal Service in Washington, D.C., to Marvin Labahn says, "The proposal (for a commemorative stamp in honor of American Square Dancing) has been on the agenda of the Citizens' Stamp Advisory Committee since 1969, and the Committee has not yet recommended its issuance. It does, however, remain in the active files and will be considered again when the Committee is developing future stamp programs. Due to the approach of the Bicentennial observance in 1976, stamps with Bicentennial subjects will become increasingly predominant during 1975 and 1976, thus limiting the number of stamps that can be issued

in honor of other subjects."

It would seem to us that Square Dancing is *very much* a part of the coming Bicentennial observance. Perhaps the folks with the Postal Service are just not aware of the fact that the 25th National Square Dance Convention has been officially designated a function of this observance. Another letter to Labahn, this one from Mary Margaret Jamieson, Executive Secretary of the Citizens' Stamp Advisory Committee, says in part: "Since the American Square Dancing Stamp has no specific target date, we will keep the proposal active so long as interest is generated in it."

Perhaps the time is right to start the campaign once again. The perfect target date for a "First Day of Issue" would be June 24, 1976, the opening day of the 25th National Square Dance Convention in Anaheim, California. When looking at some of the commemorative stamps issued recently, it is rather apparent that "knowing the right people" in Washington doesn't hurt at all. So start getting the word out to your Senators and Congressmen.

Letters and petitions from area dancers and callers associations, from square dance clubs and from interested individuals will all help. Address your correspondence to The Citizens' Stamp Advisory Committee, The United States Postal Service Administration Group, Washington, D.C., 20260. You might mention the heritage of this activity and point out its official relationship with the Nation's Bicentennial. (And, as a means of coordination, would you please send us a carbon copy of your letter and perhaps a Xerox of any reply you receive.

Now It's On Tape

FOR YEARS WE'VE BEEN GETTING requests for tapes of square dance albums and it appears that now someone is doing something about it. Blue Star (that's the recording home of Marshall Flippo and other fine callers) is simultaneously releasing some of its new albums on 8 track cartridge tape — the type you use in your car. It would seem that if this works out cassette tapes would be next. Now we're waiting for a player that will allow callers to use tapes instead of records. The problem is quick tape return. Still it's an idea and perhaps before too long some bright young engineer will come up with a solution.

It's **TIME** to
start **THINKING**
NEW
DANCERS

IT'S HIGHLY POSSIBLE that this month and next the greatest number of new dancers ever to enter fall classes will be signing up for lessons. The reasons? There are many.

For one thing, communications appear to be better than ever. It appears that a record number of areas will be participating in the coordinated Square Dance Week, September 16 through 22, and this type of intense promotional activity will lead directly into new classes starting in late September and early October.

Another reason is the increase of interest on the part of callers to hold classes. And this is not just newer callers looking for the new class as a means of getting started in the calling game, but older, veteran callers are indicating that working with the new enthusiast is a very important phase of their teaching and calling experience.

We also notice an increased interest on the part of area dancer associations to assist the clubs in their community with well-planned publicity and advertising campaigns and, at the same time, provide workshops and panels for club dancers on methods of introducing and indoctrinating new dancers to the square dance world.

It's all most encouraging and, as a means of adding a bit to this period of class beginnings, we present some thoughts directed to the callers, the present dancers and the newcomers into square dancing.

Veteran caller Melton Luttrell (Fort Worth, Texas) has these words for the caller/teacher about to start out with a class of beginners: "This is your chance to enrich your life. You have the opportunity to bring a group of people into an activity and way of life that countless numbers claim bring more happiness than



"We would like an application — all he needed was a little persuasion."

any other they have experienced. If you train yourself to do the job well, and form the relationships with the students that are available for the taking, you will experience an exhilaration and satisfaction that is impossible to put into words.

"You will have brought extreme happiness to great numbers of people. Be a good teacher. Do your job sincerely. Be patient with those who are 'slow to learn.' Help your beginners with the total square dance picture, not just the choreography. Dr. Lloyd 'Pappy' Shaw, the acknowledged father of modern western square dancing, once said, 'Every caller is the world's best caller . . . to somebody.' You could be that caller to those people you teach. The key is kindness, understanding and patience."

To the new dancer Melton Luttrell has these words: "Student dancers, you are entering a new world. A new experience awaits you. If you are the average student dancer, you came to class with very little knowledge of what square dancing is like; probably reluctantly and only through the insistence of your square dancing friends or neighbors. Although square dance classes are not intended to be like high school or college, it is a class and you should recognize the student/teacher relationship.

"Be a good student. Be attentive. You were not allowed to talk when your teacher was talking, so use the same thoughtfulness while on the square dance floor. You owe that amount of respect to fellow students and teachers, alike.

"Take the opportunity afforded you by rest periods to get that extra bit of help you need from your teacher. If your personality is basically reserved, use this class to overcome your

shyness. Be cooperative when asked to mix. What better place to be an outgoing person than in a square dance group where graciousness and fellowship abound? The student's key to a successful relationship with his caller is be attentive, cooperative and respectful."

For the New Dancer

Over the years we have run many lists of "commandments" and suggestions for the new dancers and in checking back issues we find that the same advice given to the new dancer of a decade or two ago still holds true today. Recently the Alamo (Texas) Area Square and Round Dance Newsletter recapped a number of these thoughts. You may wish to pass them along to your new dancers.

"As a newcomer to square dancing you undoubtedly have an uneasy feeling about how you should conduct yourself at a square dance class. You possibly wonder if you are going to experience difficulty in learning. Maybe you have a dozen other questions about this new activity. Well first, please be assured that you have no reason for concern. Square dancing is easy and you will not have serious difficulty learning it. All the other people in this class are beginners just as you are — everybody starting on the same basis — you will all learn together. The following may make it a little bit easier to understand a few basic things about the activity and help you get off to a good start.

"1. Square Dancing is Fun! Your instructor will be doing his best to help you realize this from the very first.

"2. Square Dancing is a very casual activity. You need no formal introduction to the folks you have not met. There are no strangers among square dancers. Just step right up to anyone in the class who you do not know and tell them your name and learn theirs. In square dancing you call folks by their first names — 'Hello, Pat and Alice' is a lot friendlier than 'How do you do, Mr. and Mrs. Jones.' During the class everybody will wear name tags to help you learn the names of your new friends.

"3. Later you may want to 'dress western' but for the classes just dress comfortably. Ladies wear cool cotton dresses and flat or low heeled shoes. Gents wear comfortable slacks

and open neck and long sleeved sport shirts (no coats).

"4. Ladies do not wear wrist watches. Most ladies' watches have fragile bands and are quite easily broken or knocked off. Did you ever see a watch that has been stepped on?

"5. Be careful of the kind of jewelry you wear, if any. Rough or sharp edged pins, rings, etc., might scratch others.

"6. Just a few words on a very delicate subject. The extra physical exertion or possibly the slight nervous tension may cause perspiration, so that your use of a deodorant might be advisable to avoid embarrassment of body odors which may be offensive to others.

"7. One other personal subject — the use of alcoholic beverages prior to or during a square dance is not a permissible practice.

"8. Gents, remember from the very first, you have both strength and weight advantage over the ladies and you should always be conscious, even in your enthusiasm, that the ladies do not like to be handled roughly. Let them enjoy the dance too.

"9. IMPORTANT — Listen carefully to instructions and be sincere in your efforts to follow instructions. *A good listener learns easier.*

"10. If, during the class, you do not understand an instruction, do not hesitate to ask for additional explanation from the instructor — not your neighbor.

"11. There is not one reason to feel shy or embarrassed — just remember that everybody in the class is a beginner just like you.

"12. Square Dancing is easy. Do not try to make it difficult. Just listen and follow instructions. Sooner than you think you will be able to interpret the calls and be dancing.

"13. Square Dancing is relaxing. Take it easy; you do not have to work hard at it; you have plenty of time — Enjoy yourself."



FAMILY MAN

NAVY MAN

SQUARE DANCER



Master Chief Leon D. Brown is the senior enlisted advisor on the staff of Commander Sixth Fleet, and Master Chief Petty Officer of the Command.

A "SWING YOUR PARTNER and a do sa do" is the square dance call that overseas homeporting has brought into the social life of Navy Master Chief Petty Officer Leon D. Brown, a native of Gordo, Alabama, and his wife Phyllis, who was recently selected as a top



Leon and Phyllis Brown during one of their weekly square dancing sessions. Photos courtesy U.S. Navy Sixth Fleet.

finalist in the "Military Wife of the Year" competition.

The Browns and their three sons, Harold, Gregory, and Raymond, are part of the 2,000 Navymen and their families that make up the American community in the small town of Gaeta, Italy.

Gaeta is a resort and fishing village on the Tyrrhennian Sea, 90 miles south of Rome and 60 miles north of Naples. It is the homeport for the Sixth Fleet Commander's flagship, the guided missile cruiser USS Little Rock.

The Navy community in Gaeta is a small one, but has a large and fast growing social life. Square dance clubs, boy and girl scout

troops and Cub Scouts are a few of the many activities in the community and the Browns stay busy with a variety of these activities.

The Browns are members of a square dance group called the "Cruising Squares," which meets every week for dancing and socializing. The boys get into the square dancing act also. A class is conducted for the youth of the community to instruct in the basic steps and later the more advanced movements.

Master Chief Brown is a 22-year Navy veteran with previous service in San Diego and Long Beach, California; Atlanta, Georgia; and Memphis, Tennessee. They will be leaving Gaeta soon for a new assignment in Norfolk, Virginia, after four years in Italy and hope to continue square dancing.

No matter where Americans find themselves located in the world they take with them a part of the activities that they enjoyed at "home," and square dancing is one of the most popular of these activities. May it continue to be so!



Leon and son Greg (left), enjoy a Boy Scout cookout in Itri Park, an area in a nearby mountain village set aside for Navy recreation and camping.

More Thoughts on Square Dance

50 easy

challenging 50

IDENTIFICATION

75 + 10

W

CH

63

WS

WE CONTINUE TO GET REQUESTS for a universal method of classifying club, convention and open dancing that will enable a person from Oregon visiting Florida or a couple from Calgary traveling to Houston to know at a glance just what each particular dance listing means. We also receive many suggested solutions.

We've heard all of the usuals — many times. *High level, low level, fun level, challenge level*, etc. But apparently these overworked labels already have area interpretations that vary from one square dance community to another. What might be considered *high level* among a bunch of relatively new dancers in a given area might be considered *intermediate* or even *low level* in another. No matter how you identify a group, even by calling it the "red" plateau, the "green" plateau and the "orange," or if you name the levels after animals or birds to camouflage the strata of dancing, somebody is going to ask, "Which is the dumb group?"

What we've been searching for is a method of classifying without discriminating against those who don't choose to dance as frequently as others. As we all know, some people just don't care to dance as often as others and it is on the basis of the amount of dancing that a person wishes to do that a system needs to be created.

Frequency Limited

An unusually brilliant person who, because of many commitments on his time can only dance two to four times a month, doesn't want to be rated a *poor* dancer, a *low level* dancer, or even a *fun* dancer if it means the same thing. We have fallen into the trap of classifying levels by the amount of material, the number of terms, a person has learned. No stipulation is made on this rating system on how well or how poorly a person can dance. Let's face it, a person who dances only the fifty basics but who knows them inside out, can dance

them from every conceivable setup and dances them properly and to the music, allowing sufficient steps to do each basic comfortably, is an accomplished dancer. One might even go so far as to label him (within the fifty basics plateau), an accomplished or even a high level dancer.

High Frequency Dancer

Take a look at another person. Let's say that he knows 600 different terms. Let's even say that if there were such a thing as a test for proving such knowledge, that he could tell you the definition of the 600 and, more than that, he could do each from a standard setup. How would you classify him? Because of this knowledge would he be rated high level? Wouldn't you need to know more about his ability? How well does he dance? How smooth is he? How *really well* does he know these 600 movements? Isn't it possible that on the basis of dancing ability and despite the overwhelming number of terms he can recite, that he might be an average or a poor dancer, a low level or even a (and here goes that word again) "fun" dancer? And so we keep on looking for a workable, universal system.

But the search is becoming easier. We now have as a "point of reference" 75 basics that fit into the Basic Fifty and Extended Basics (51-75) program. Sales of the Caller/Teacher Manuals have reached more than 9,500 in the past four years and the Basic Handbooks covering the same material have been circulated to more than 345,000 dancers around the world during the same period of time. Perhaps the fact that this common foundation does exist makes it possible to classify dancing events using these same basics.

Here's an idea. Suppose you were to classify all casual dancing with a meaning that in that particular club the number of basics shown on the square could be done from any standard setup. So a club listing its Friday

night dance as

THE DO SI DANDIES 50

would be telling you that if you could do basics 1 to 50 moderately well, you could get along fine with that particular group. Then let's say that your club really worked at being excellent dancers — not in the sense of knowing every basic that ever came out but in just those same 50 basics. Suppose that as an indication of being a club whose members could do the 50 basics from every conceivable setup you used the designation of a ○. So your listing might look like this,

THE WHIRLAWAYS 50

This would tell prospective guests that while only basics 1 to 50 are called, the dancers do have considerable ability, style and experience.

THE LEFTOVERS 75

lets you know that its club dancing, while done within the Extended Basics framework, is simple and uncomplicated. On the other hand,

THE PROMENADERS 75

really work hard on their dancing ability while restricting the number of basic terms to 75. Of course, the trick here is to select the □ or ○ rating correctly and impartially.

An Extra List

We, along with a number of others, are intent on developing a PLUS list of somewhere between 10 and 25 extra terms which as experimental movements have proven to be useful in the mainstream of area dancing. Once developed and put into "hit parade" order with the most popular at the top of the list (number 76, etc.) this plus list can also be used in the identification.

THE COUNTRY COUSINS Plus 10

would be telling you that, in addition to doing basics 1 to 75, they also know the top ten on the Plus Basics list. The circle around the designation lets you know that they know all of these basics inside and out and from every conceivable setup. If the club lists

LOS AMIGOS Plus 10

the square around the number lets folks know that while your group does 85 basics they don't try to do them with the complete in-depth treatment.

Of course, we're talking about regular club dancing. The same system could apply to label-

ing festivals, party nights, roundups and even different halls at a convention. The square and circle could be in effect here too, but for large "open" affairs the □ designation would probably prevail. The circle indication would probably best fit the smaller club sessions. And what about those that go further, experimenting with quantities of the new material? Their designation could well be W, with a symbol

W that would be easily spotted.

The Desire Comes First

Of course, no system is ever going to work universally unless and until we all want it to work. The contemporary square dance scene has been going on now for more than 25 years and though many systems have been suggested, none has worked on any other than a local basis.

Today certain factors have entered the picture that may make such a system as that suggested here workable. We do have the two Basic Plateaus as a universally understood point of reference. And now there is CALLERLAB, still an infant in the picture but with a determined membership of proven leaders, who would like to see some non-complicated system in effect that could identify dances in Boston, for instance, as it might in San Diego, or in Tokyo or in London. In addition to endorsing the two Basic Plateaus, CALLERLAB, through a special committee, is in the process of screening the new experimental movements and then, each three months suggesting no more than two that are to be recommended for mainstream club dancing. In this way it leaves the great bulk of experimenting with the new movements up to the workshop groups.

Nearing the Goal

There's still work to be done. We must come up with a workable list of *Plus* terms (Plus 10, or 15 or 25) and a method for updating just this list every year or so. The new CALLERLAB "mainstream" movement program needs to be given a fair trial as a very possible and much needed method of achieving a sensible approach to cutting down on the flood of new, non-descriptive terminology being offered to other than workshop dancers.

This method of identification needs to be studied and experimented with. We'll never know if it will work until it has been tried. But just think of the advantage to all square dancers when they can learn to dance in Denver and discover that by using a simple system of symbols and numbers they can find a square dance group that fits them, *anywhere*.

The Silver Spur Award presented to

Steve and Fran Stephens

San Antonio, Texas



Steve and Fran Stephens

THE PRESS BREAKFAST which officially opened the 23rd Annual National Square Dance Convention June 27, 1974, in San Antonio Texas, was the setting for the presentation of the ninth Silver Spur Award. It was given to Steve and Fran Stephens of the hosting city for their years of devoted service to square dancers by way of the organization known as C.R.O.W.D. In making the presentation, Bob Osgood, editor and publisher of SQUARE DANCING magazine, speaking for The Sets in Order American Square Dance Society, told of the countless hundreds of square dancers here in North America and overseas who have been provided with directory guidance and assistance by the Stephens and the Registry.

The award was engraved "THE SILVER SPUR — Presented June 27, 1974, to Steve and Fran Stephens for Devotion to the Square Dance Activity."

The scroll that accompanied the plaque read:

For the countless hours, days, weeks, months and years that you have unselfishly served square dancing we salute you. Your tireless efforts through the organization known as C.R.O.W.D., or the Central Registry of World Dancers, have served dancers not only here in North America but in countless countries overseas. You have helped to prove that square dancers, regardless of where they find themselves are truly at "home" once they can find a place to square dance. And you two, through your work and dedication have helped to bring this feeling of "home" to numbers of world travelers and to servicemen stationed in the far corners of this vast world of ours.

In this present day when the news seems so filled with unpleasant things, it's refreshing to know that two people such as you exist to be of service to your fellow man. Truly, the slogan used by the overseas square dancers for many years seems so applicable to the friendly service you provide to dancers. To you indeed, "Friendship IS Square Dancing's Greatest Reward."

And so, to you Fran and to you Steve Stephens, for all that you have done for this activity, we proudly present to you the ninth Silver Spur. For your unselfishness and your devotion, you deserve our appreciation.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY
speaking for
Square Dancers, everywhere



The entrance to this "home" for square dancing is impressive, indeed.

This HALL is for DANCING

Tucson, Arizona

COOPERATION AND HARD WORK were the keys that opened the doors of a new, beautiful and highly functional square and round dance center in Tucson, Arizona, recently. Owned and operated by the Old Pueblo Square Dancers Association (OPSDA), it was built almost entirely with the volunteer help of the members.

At the time the organization was founded, most square dance activities took place in local schools. When problems were encountered in the use of schools, OPSDA found an old Army mess hall and rented it on a yearly basis. Many physical changes were made in the old building. It was the center for most of the square and round dancing in Tucson and became known as the "Barn" and for a time it served

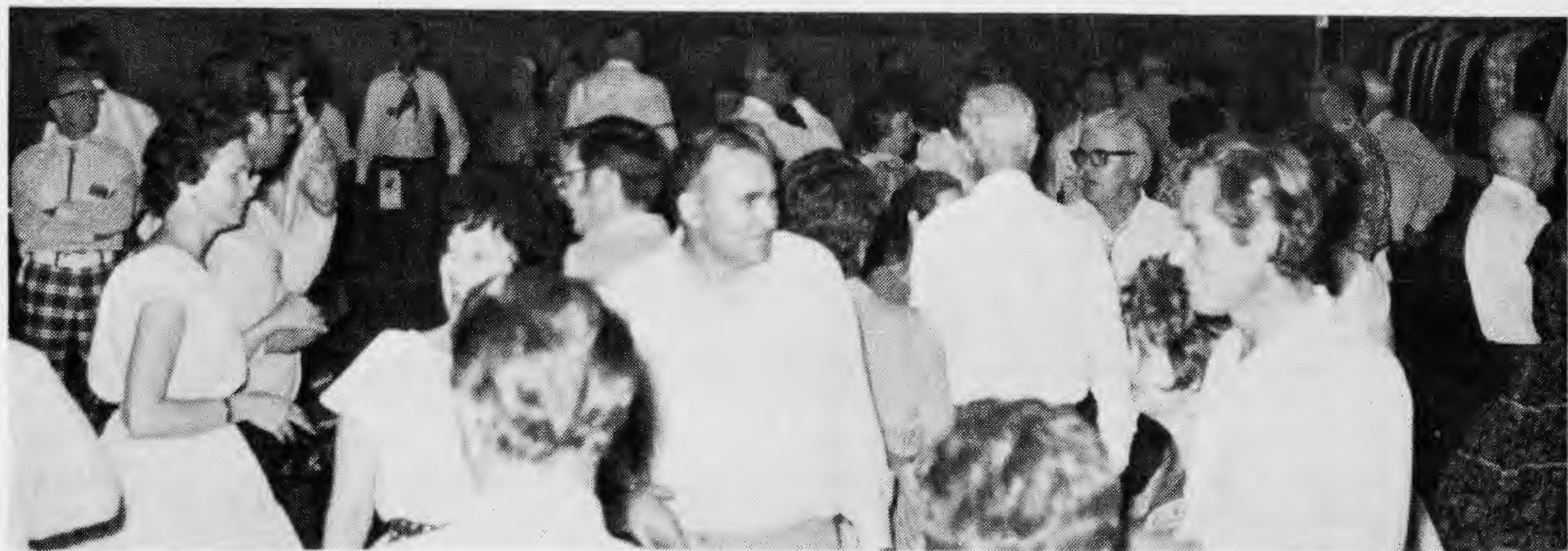
the dancers of the area fairly well.

It was this experience in "re-doing" the building with member labor that led to the decision by association officers to build a new center with their own hands when it was learned that the old Army mess hall was going to have to give way to an apartment development. It was quickly decided that the type of building under consideration could never be called a barn and so it became the Square and Round Dance Center.

Almost immediately the committee located an acceptable site. Money raising projects were launched and enough obtained to buy the land. Clearing was done by the members.

The ladies (bless 'em) played a major role when it came to money raising. Bazaars, bake

Inside, there's ample space for a good sized dance. Acoustics, floor, building safety and architectural attractiveness are all first rate.



In the building stages, active square dancers became active carpenters, plumbers and electricians. Many shared in this city-wide construction project.



sales and rummage sales were held; dresses, shawls and general clothing was made for sale or raffle, while the men made lamps and bric-a-brac. Some dances were earmarked as "Building Fund" benefits; profits from the annual festival were set aside for the costs of the new center. Visiting callers, on learning of the action underway, donated their calling fees to the cause.

Individual members made cash donations; business firms were solicited for the donation of materials, machinery and operators. A member's son did the architectural design. But the biggest donation of all was member labor. From the digging of the foundation, every step of construction involved "work parties" of members, primarily on weekends, supervised by a member professionally qualified in one of the construction fields.

When it came time to install the roof trusses, however, it was another story. Since they weighed nearly 1500 pounds each, the task of raising them with block and tackle would have gone on and on. Instead, a local moving company loaned a huge crane and two operators and the trusses were in place in half a day.

Little by little the project took shape; rest-room and kitchen plumbing was installed and electrical fixtures were added. Later the interior

woodwork was painted and cabinets built in the kitchen — again with volunteer labor. Hardwood flooring was installed in the dance area.

The building is 75 feet by 100 feet overall, with a 60' by 96' dancing area encircled on three sides with built in benches. A moveable platform and stand elevates the caller above floor level. Of course, the building is air conditioned for dancing comfort in summer. A "meeting/eating" room and storage area is also provided for. The entrance foyer boasts a red carpet because OPSDA members feel that all square and round dancers should receive the "red carpet treatment." A surfaced parking lot surrounds the building on three sides.

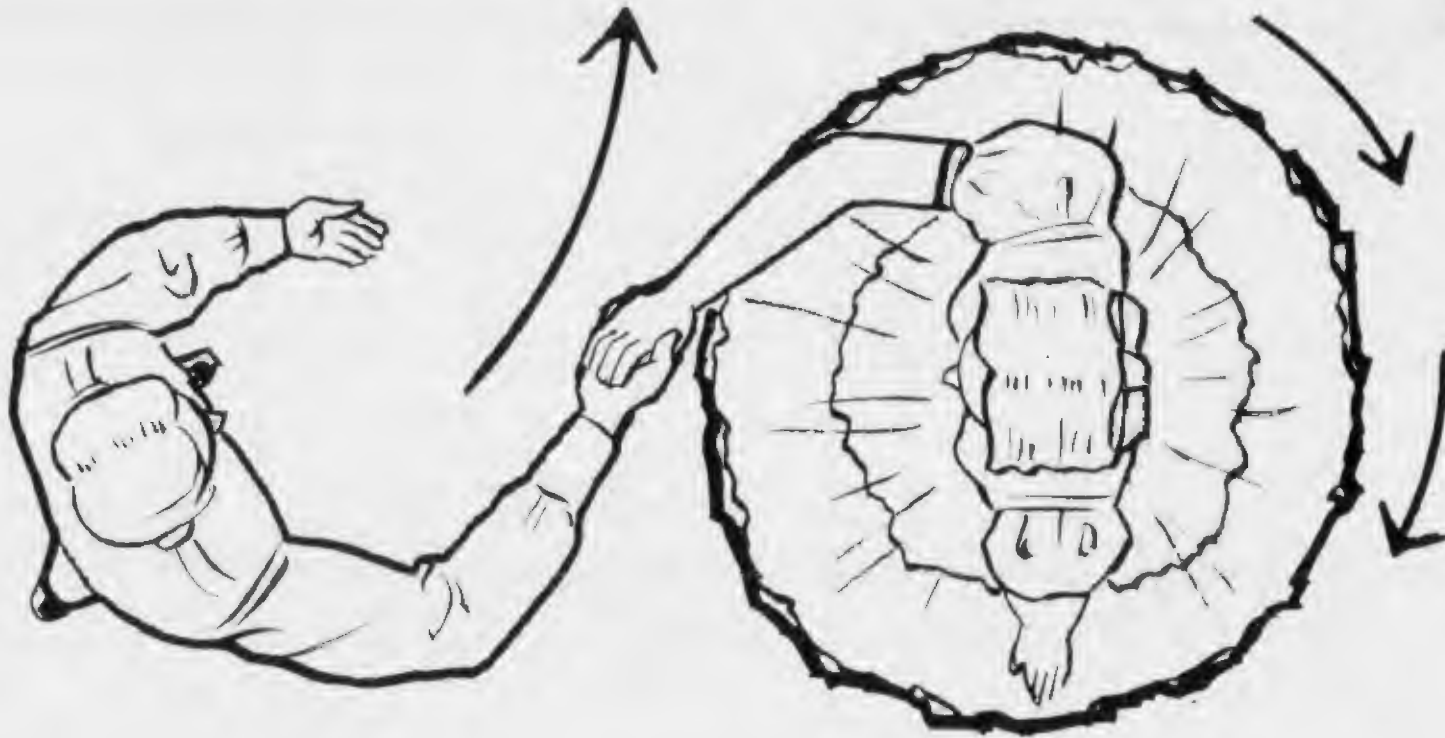
It's a Busy Place

There is dancing or some activity at the Center nearly every night of the week. Almost all activities are open to visiting dancers. OPSDA also maintains several telephone numbers where dance information may be obtained. They are listed in the yellow pages under (what else?) "Dancing."

Dancers in the Tucson area are proud of their Square and Round Dance Center, and justifiably so, knowing that the time, energy and hard work was a "labor of love" and well worth it.

DO THIS and You'll be a Smoother Dancer TO TWIRL

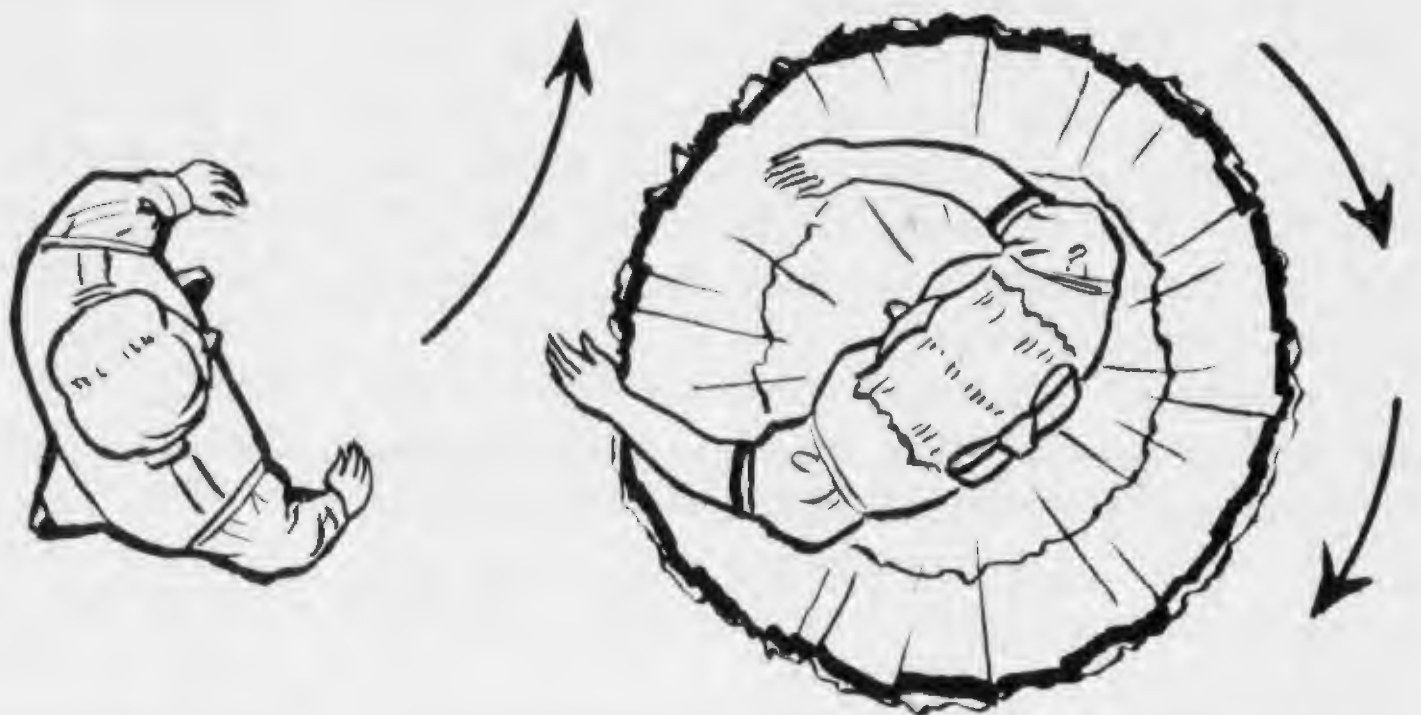
NUMBER
22



Twirling, or not twirling before a Promenade is a matter of area standardization. If your area observes the twirl then these tips will prove helpful: As couples meet, they take right hands and as the man moves forward, the lady turns clockwise under the arms to end in promenade position and direction.

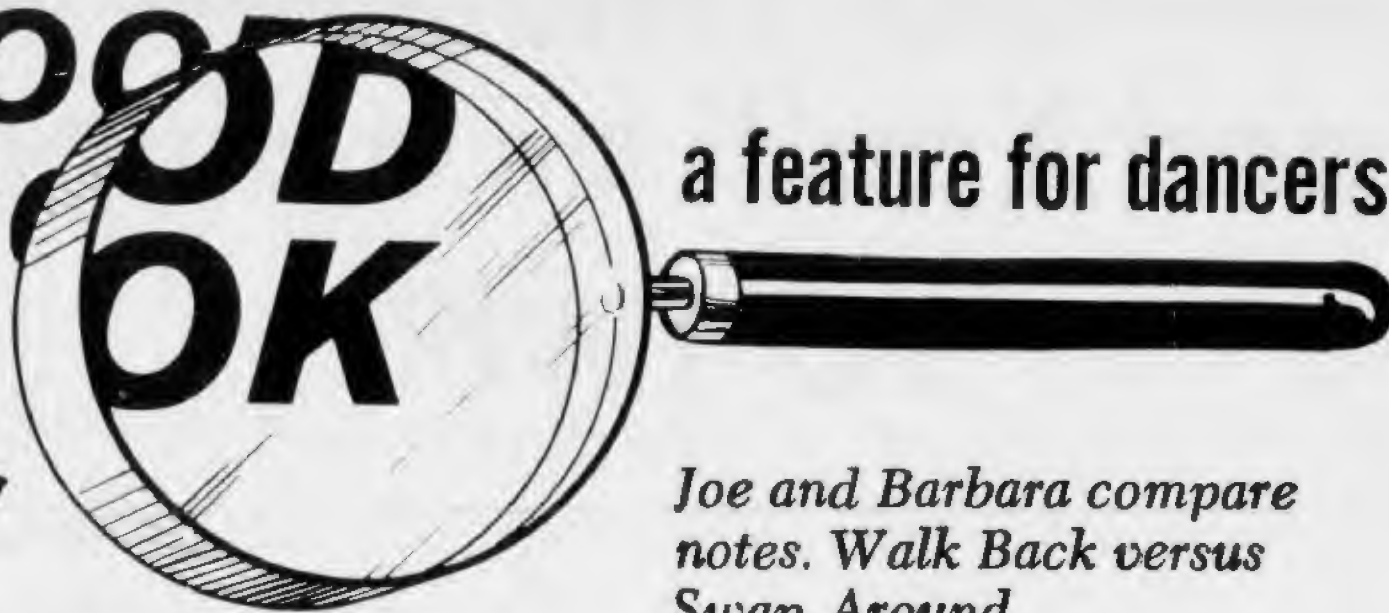
or NOT TO TWIRL

If the callers in your area do not teach the twirl then this information will help: As the man approaches his partner, the lady makes a half right-face solo turn and moves into promenade position and direction.

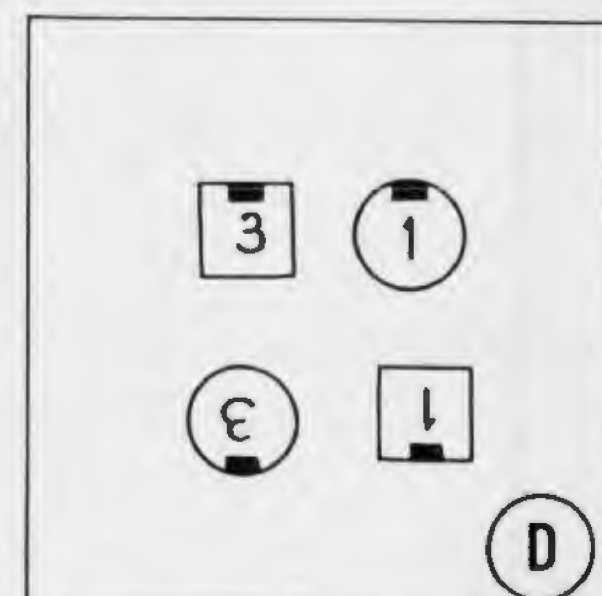
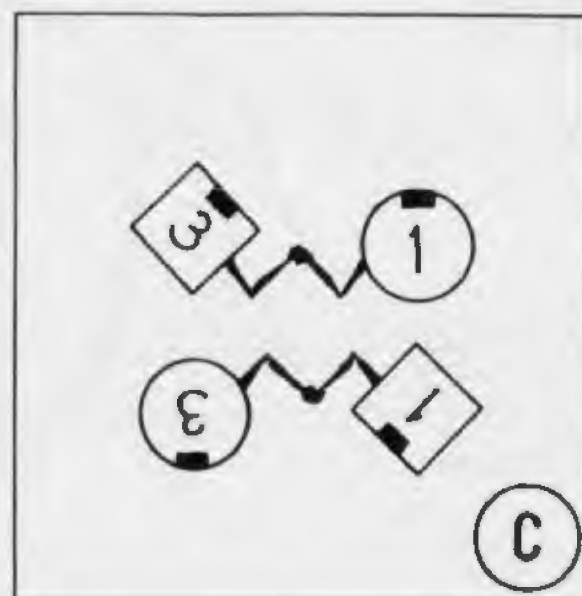
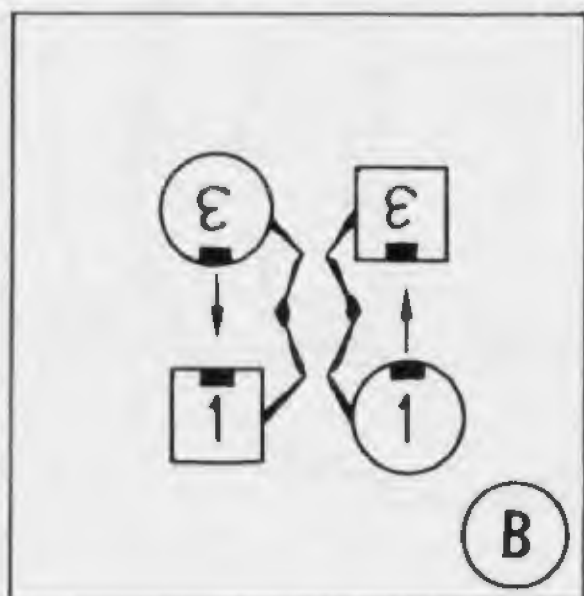
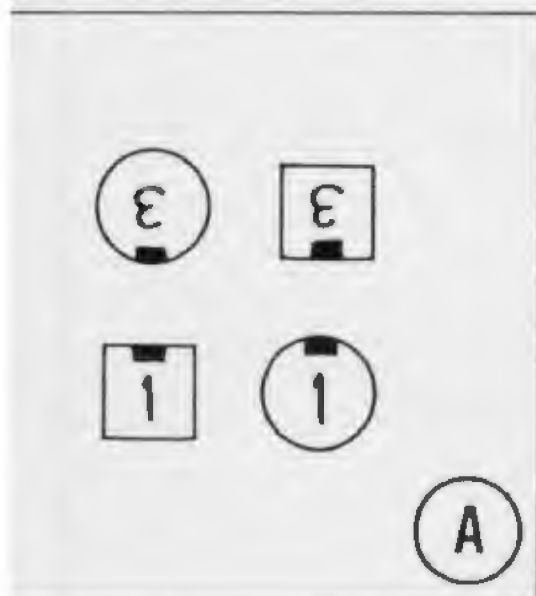


TAKE A GOOD LOOK LOOK OK

a feature for dancers



Joe and Barbara compare notes. Walk Back versus Swap Around.

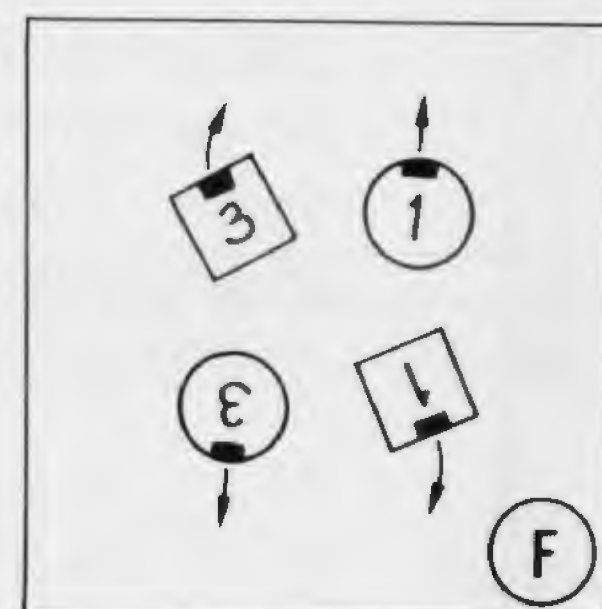
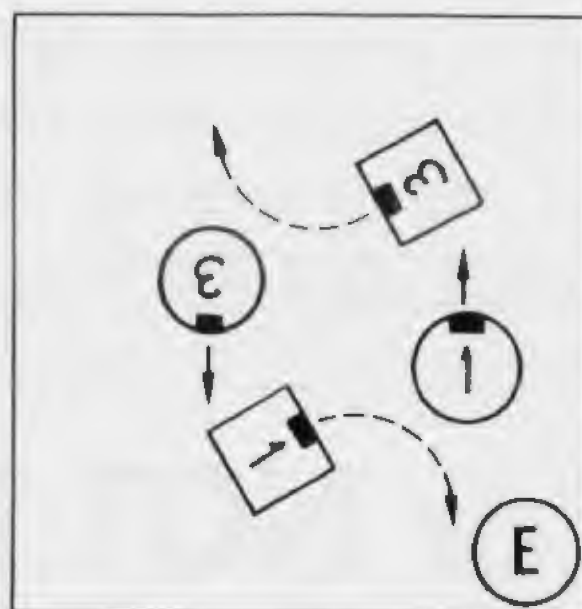


BARBARA: Every once in a while we'll spend time workshoping a movement that is used for just a short time and later on we'll be given a movement that is almost exactly the same but with a different name.

JOE: Barbara is referring to Walk Back, which we've been working on in our workshop sessions lately. Here's how it goes. You start with two facing couples (A). As the lady walks forward to take the place of the man she was facing, the man extends his right hand about waist high to take her left hand (B) and the man backs around in an individual 180° turn while maneuvering to fill the place at his right side formerly occupied by his partner. His right hand serves to guide the lady who will become his new partner (C), and the movement ends with the now mixed couples facing out (D).

BARBARA: The equivalent we were working with a few months ago was called Swap Around (see SQUARE DANCING, November, 1973). That one started out the same and ended with exactly the same results, only the "getting there" was different.

JOE: Starting with two facing couples (A), the ladies move straight across as in Walk Back, but the men simply do an independent "fold" to their right (E) and occupy the place



formerly held by their partner (F), ending as in Walk Back (D).

BARBARA: Our main point is that this sort of duplication of effort is probably all right for workshops where we enjoy looking at all possibilities, knowing that one of these times we may help to uncover a new square thru or swing thru. But when it comes to our club dances, we'd like to stick with proven material.

JOE: In this respect Barbara and I feel that the recent action taken by the members of CALLERLAB in screening new movements down to a maximum of 2 every three months for mainstream club dancing is a great idea. It could just be the action that is needed to separate club dancing from the workshops — and we approve.

An Experienced View of Beginners

REMEMBER WHEN YOU ATTENDED your first night of a beginners' class? What were your feelings? Excited, slightly worried whether you'd be able to keep up, a bit timid at not knowing anyone? All of these and probably much more by the time that first get-together ended. The second class was a bit easier. There was a certain familiarity with the surroundings, the faces and even some of the terms the caller used. And there were those great "experienced" dancers who helped out. Or were they great?

Now that fall is in the air and beginners' classes are springing up around the country, it's time for all "experienced" dancers to take an honest look at themselves in relation to the neophytes in our activity. Are you an inducement to keep them in our ranks? Or are you a possible stumbling block which they're going to have to surmount? Let's evaluate how you may help or hinder the beginner.

A Mirror

You've enthused about square dancing for such a long time that your next door neighbor, your classmate or your friend at work has been enticed to start a new class. Now you both have a common point of conversation. And what do you talk about? Do you mentally rush him through his beginners' lessons by stressing the urgency of getting into a club? Do you speak critically of some particular caller? Of course such discourse could mean well but nonetheless it is a negative approach. Let the beginner revel in the joys of learning; let him discover the fun for himself. Discuss only favorable reactions of the activity. This way you'll add to his eagerness to continue.

Similarly how you dress for square dancing when you're around newcomers is all they are going to know about correct dance fashion. Of course, their teacher will explain the do's and

don'ts of attire and etiquette but the imitative nature inherent in each individual is very strong. It's next to impossible for someone to hear one thing but see a foreign example and not do as he sees. Take it as a personal challenge to dress appropriately if you show up at the class.

Encouragement

Nothing will discourage a beginner faster than the "experienced" square dancer explaining what he did wrong simultaneously while the caller/teacher is instructing from the stage. In fact it's not up to the helpers to teach at a class session. The teacher has his eye on the progress of the group and he knows when and how to correct or stress some movement or bit of styling. Between tips by all means amplify the good that a person may have accomplished in a square and help allay any of his doubts about ever understanding "that particular movement." Remember how you felt the first time you tried to learn it!

Smile All The Way

You're something of a wonder to the newcomer — you and your boots and fancy shirt and those yards and yards of petticoat. You have a choice as to how you react to this awe. You may absorb it and remain aloof on your elevated platform of so many learned basics or you can reflect it back by smiling all the way over to shake hands, introduce yourself and put the person at ease. This friendly attitude can be contagious.

These suggestions are far more than just courteous manners. They are an attitude about our activity, an appreciation for all who went before and a love for our fellowman all wrapped up together. Perhaps the easiest thing is just to remember what you might have wanted to happen when you started to learn to square dance.

IDEAS That are Adaptable to Your Club

From Alaska

IF YOUR CLUB is planning a large event and finds itself in need of coat storage, here's a clever answer. Jean Boone of Eagle, Alaska, reports having seen this at a festival.

Take a 20-foot aluminum extension ladder and suspend it horizontally between two sturdy six-foot vertical step ladders. Do not suspend the aluminum ladder from the top of the step ladders but rather from an inside step. Also be sure the extension ladder extends through both step ladders for balance. Placed next to a wall, this temporary coat rack takes up very little space and holds an unbelievable number of garments. Obviously, coat hangers should be provided.

If your event is to be held in a school or recreation center, you may find that they have ladders readily available. If not, it may take some scouting to locate and transport the ladders to the dance. The aluminum extension ladder could be used in a length of your choice. The six-foot step ladders seem to be a good height for balance and for easy reach when hanging wraps.

From New York

For a recent dance sponsored by the Kings Squares of Brooklyn, the flyer advertising the event included directions via the subway. With some areas still experiencing gas problems and for groups which dance near public transportation, this may be an idea to consider when announcing dances open to the general public. Check to see if busses, streetcars, subways, trains, etc. are within easy walking distance of the hall. You'll also want to know how frequently they operate and how late they run. This could be information some dancers might appreciate.

From Canada

Ethel Francis, writing in *Cross Trail News*, published by the Vancouver Island Western Square Dance Association, was concerned "with the amount of bits and pieces accumulating from making square dance dresses." She did not want to throw them away, feeling that they might be put to good use in making dolls' clothes for underprivileged children. With that in mind she contacted a local Doll Club and found that, indeed, they would be grateful for anything in the line of scrap material, braid, rickrack, etc., as members of the club spend all year in repairing and dressing dolls for several charitable organizations which distribute presents to children at Christmas.

Individuals, clubs or associations might want to scout their own area to see if scrap material from the clever fingers of square dance seamstresses might be put to good use in a similar fashion.

From Arkansas

Fran Sherman of The Acres Shakers reports an idea used at their club's fourth anniversary dance. A wooden anniversary tree was constructed to stand at the head of the refreshment table. 1" x 4" lumber was used for the trunk with narrower board cut into the shape of limbs and foliage and nailed to the top of the trunk. The tree was then wrapped in colored crepe paper with paper flowers pasted to the limbs.

The name of the caller was added to the trunk; the name and date of the club placed on one limb; and the slogan, "Help Us Grow," written on the other limb. The Acres Shakers hope to watch this tree grow at each year's anniversary dance.

Make your DOOR PRIZE

mean something

MORE THAN ONE CLUB has discovered that the occasional giving of door prizes during the course of a dance lends itself well to a square dance evening and can be good for a few laughs.

Not forgetting that dancers go to a square dance to "dance," we also realize that in many of these get-togethers the members know relatively little about each other. To offset this some clubs have adopted the plan of "inviting" one, two or three members to donate a door prize as a sampling of the product manufactured or sold by him or something which might be a part of his hobby.

Often quite nice and useful gifts result. The grocer may bring a dozen eggs, the butcher a pound of bacon (no small item these days), the service station attendant a quart of oil, the florist an order for a corsage, etc.

Actually these folks have it easy. The real challenge and fun comes when some of the more "picturesque" professions are represented. What about the Cadillac salesman? Well, how about a brand new Cadillac — windshield wiper? A teller at a bank might bring a "few samples" — a bright new penny, nickel and dime in a bank coin bag. The plumber may bring his "friend"; the health enthusiast, some homemade granola; the artist, a tube of paint or if he feels more generous, a small sketch.

Half the fun is the proper announcement and display of the articles after they are given away so all can enjoy them. The actual giving itself is easy.

The simplest raffle, of course, is the calling of numbers issued to the dancers either upon entering the hall or just previous to the drawing. A duplicate number is placed in a box for each number given out or for smaller gatherings playing cards can be used in place of the numbers.

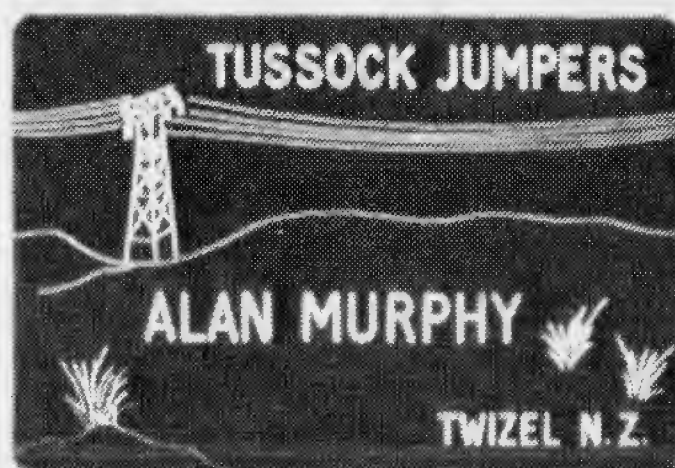
The WALKTHRU



Another method is to write numbers on the bottom of each paper coffee cup prior to the dance and draw duplicate numbers during the refreshment period.

However you plan your raffle, be sure not to overdo it. There's nothing as boring as taking the valuable moments of dancing away for the members even when you're giving something away.

BADGE OF THE MONTH



Twizel in South Canterbury, New Zealand, is an instant town. Today it has almost 6,000 population; in a few years it may dwindle to some 300 persons. It is a planned community needed to develop the hydro-electricity resources of the Upper Waitaki river basin. When the construction is over, the people, houses, etc. will be moved to the next project.

In the meantime, Carol and Alan Murphy have a successful square dance club underway named the Tussock Jumpers. The badge depicts the work of the area-power. Tussock indicates the terrain — a low, patchy grass. Dry and dusty in summer and cold in winter, still there are numerous resort lakes nearby and Mt. Cook is only 45 miles away.

If you find yourself in Twizel before 1980, look up the Tussock Jumpers.

SQUARE DANCE DIARY by a square dancer



September marks the start of a new square dance year, the gathering of veteran dancers after a summer hiatus and time to welcome the 1974-75 crop of

NEW DANCERS

"...NOW THE FIRST THING TO LEARN IS THAT ONE TEASPOON OF COFFEE MAKES ONE CUP..."

"...JOHN'S GOT THIS IDEA THAT BY LISTENING TO THE CALLS WHILE HE SLEEPS HE CAN SKIP THE FIRST 10 LESSONS..."

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



In this community

SEEING

is BELIEVING

*By Wayne and Evelyn Scott
Prince George, B.C.*

The following article, reprinted from Canadian Dancers News, the national publication of Canada, points up a problem encountered by many dancers who live in remote areas who would like to enjoy square and round dancing to the fullest, but who are isolated from experienced teachers. A very practical solution is offered, one which we feel would be a great boon to such areas.

LIVING AND DANCING in Central British Columbia has opened our eyes to the problems that can exist in square dance clubs which do not have access to instruction and information from round dance teachers.

Our biggest problem is DISTANCE, with many clubs finding themselves 100 to 300 miles away from any regular round dance activity. To ask a round dance teacher to make weekly or twice monthly trips out to instruct is out of the question. Not only are we faced with snow and ice in the winter but the time spent traveling makes this idea anything but practical.

Square dance clubs have started in far-out areas because someone has come forward who has danced before. They have either moved or been transferred to a community which did not have this activity, so after a lot of hard work and struggle a club forms and is going well until someone mentions "round dancing!" The next thing one hears is "What is it?" —

"Sounds like fun." — "Will you teach us?" Their caller agrees, while his wife on the other side of the hall is quietly having "heart failure."

So the caller and his taw take home a king-size problem that night. Where do they go for help? Who do they write to? If help is available, will it fill their particular needs? They soon find out that not much help is available, short of attending an institute somewhere in the distant future; also for their small club to finance even 50% of the fee is out of the question. Their family commitments force them to put this idea away for a year or two, so what do they do in the meantime?

We're willing to bet that this problem has and is being repeated many times across our land. Isn't it about time we did something about it?

What about an 8 mm film with corresponding vocal instruction on tape showing the basic two-step, another one of the waltz as a starter? As far as we know there isn't a film on round dance basics or on round dancing period! In this day and age with audio vision playing such an important part in teaching at our schools and colleges, are we overlooking this field which could and would be a great help in promoting round dancing? Is there a couple in your club who would come forward to teach if they could see and work with a film of this type?

Although no camera bugs, we have been

able to glean some information about how one could go about accomplishing this. There are two makes of 8 mm movie cameras available, a Kodak XL 33 and a Sanyko LXL250, both of which come equipped with a zoom lens and require a minimum of lighting. These are obtainable on a rental basis in any camera shop. If we appealed to our square and round dancers, surely volunteers would come forward to do the camera and sound work, also round dance teachers to dance the various steps. As long as the film is done on 8 mm using standard tapes, the cost would not be great.

Once this film is made, it can be duplicated and made available to potential round dance instructors on a rental basis.

The main object is to encourage the caller and his taw or a couple from his club to become round dance instructors. We are referring only to areas where no round dance

teachers are active, and this film could well fill the bill for "Seeing is Believing."

☆ ☆ ☆

A Special Project

The idea suggested in this article has been expressed before. More than 20 years ago Manning and Nita Smith embarked on a similar experiment of filming the basic steps of round dancing as well as incorporating some of the round dance patterns of the day. Since that time different individuals have tried the film method of communicating the rounds.

For a project of this type to be successful some group must take it on. To consider it as a profit-making business, particularly in the pioneering stages, might prove to be disappointing. However, as a labor of love, something of this type could prove to be a real aid to isolated round dancers.



Chalmer and Marceil Steed Markle, Indiana

THE STEEDS ARE TRULY "OLD-TIMERS" in the field of square and round dancing, since they started 'way back in 1945. They met on the dance floor doing traditional squares and rounds and ballroom dancing. Intrigued by their first glimpse of a "fancy dance," they were told it was a form of folk dancing — "sequence couple dancing."

Chalmer and Marceil joined the first round dance club in Fort Wayne, Indiana, in 1950 and helped with square and round dance classes at four clubs. Remember "1898," "Blue Pacific," "Missouri Waltz," and "Cocoanut Grove"?

Active members of Indiana State Callers, Indiana Round Dance Council, Indiana Dancers Association, Fort Wayne Callers Association and past members of several Ohio Associations, the Steeds have participated as

Chairmen and staff members on numerous state and regional festivals and conventions over the years.

At the present time they teach for four round dance clubs and three square dance clubs. Among the rounds they have written are "Paper Roses" and "Tiny Bubbles."

Married 44 years, parents of two children and six grandchildren, Chalmer and Marceil live at Melody Acres on a 175 acre farm in Markle, Indiana. A recreation room for dancing is attached to a colonial bi-level brick home. The house, furnished in Early American decor, is situated in a grove of pines and spruce trees, and visitors are always welcome. Chalmer has been retired from his position of Division Manager for Sears Roebuck since 1964 and enjoys gardening, traveling and, of course, square and round dancing is the Steeds' greatest reward. Promoting clinics for callers and round dance leaders and helping new people to learn to dance are all a part of their activities.

They enjoy working with beginners and seeing them develop into smooth dancers. As Marceil comments, "Beginners are like fresh fruit and should be a joy to everyone. No matter how well you like a prune, you must still raise the plum. A dance club must be a tree that from a seed does grow; and like a tree must bear fruit, so we must make it so."

•Chapter thirty-three

Programming

By Jim Mayo, Magnolia, Massachusetts

PROGRAMMING IS A VERY IMPORTANT ASPECT OF CALLING that is seldom given much conscious thought by callers. It is the selection of what to call when during an evening of dancing. The success of your dance frequently depends as much on *what* you chose to call as it does on *the way* you called it. You might call a particular figure or singing call especially well only to have it fall flat because it was the wrong time for that selection. There are many things to consider in choosing the right dance for a particular situation. Some of the most important of these are: experience and skill of the dancers, their expectations (workshop, advanced dancing, recent graduates material, one-night stand for non-dancers, etc.), familiarity of the dancers with your calling style and voice, weather, floor condition, what has been called earlier on the program, and what you expect to call next. No two situations call for exactly the same solution and there is a tremendous variety in the situations you may face. The perfect choice for the last dance in an evening at a club for which you call frequently is perhaps not the best choice for a festival at which you are allotted a single tip. There is a difference between these two situations, but what is the difference and how do you decide what is best for each? This is the problem of programming.

Perhaps the easiest way to approach the problem is to consider what can be accomplished by choosing carefully what you will call. First, consider an evening's program for a group of reasonably experienced dancers who are familiar with your calling, the standard situation for a club caller. First, we want variety, within this evening's program and between this program and the one you called at the last dance for this group. Before you can set up your program to give variety, you should decide what dancers remember. Dancers remember some things but there are others which you remember and they forget. They may remember a singing call tune, but seldom the figure. They may also be able to tell you that the last patter call had a wheel and deal (or an 8 chain thru, Susie Q, or star) but how many of each or whether all of these, they can't tell you. They will remember its difficulty by whether or not they made mistakes; or even, if they think you didn't see their mistake, will call it easy no matter what it was. Dancers' memories are hard to predict, but if you do four patter calls in a row starting with "head couples lead to the right and circle to a line," most dancers are likely to think you've done the same dance all night long, even though you varied whatever followed the line formation.

Variety

This gives us some guidelines for emphasizing program variety. In each patter call, try to include something different for the dancers to remember. It

should be something distinctive which will focus their attention. You might be able to call the same basic figure all night long without dancer awareness if you change the opening and include a different, distinctive zero figure each time. In fact, we have seen this done but it is doubtful that it could be repeated very often without generating boredom among dancers. There are better ways to generate variety in your program. Use several different types of figures in an evening. Figures based on star actions are quite different in character from those that work from lines of four or from a "goal post" formation. Some figures keep all four couples dancing while others move two couples at a time. Action out of an 8 chain thru setup is markedly different from a diagonal action (head gents and the corner girl). There are line-of-three figures, ocean wave figures, ladies chain actions. It is important to note that many actions that seem similar to the caller may seem quite different to the dancers. For instance, a figure using half square thrus one after the other may seem quite different to a dancer than the same figure done with star thru pass thru. For the caller the problem of keeping track of the dancers is the same either way but to the dancer, these two are not the same at all. In an evening's program, try not to use the same type of figure too many times. (There are times when you may work hard to use almost identical figures all night along, but these are special situations about which we will say more later.)

The problem of variety in singing calls is largely one of music selection. Very few dancers can identify a singing call by its figure and even those few can do it only with the most familiar tunes. It is true that if you used the exact same figure with two or three singing calls in the same evening, some of your dancers might notice. Dancers remember the music of a singing call but hardly ever remember the figure. Don't repeat the music too frequently and you need not worry unduly about singing call variety.

Figure Development

Aside from variety, careful programming can improve the ability of the dancers to master difficult figures. We'll call this program development. To get this effect, the early part of your program should include parts of a more difficult figure you expect to use later. For instance, if you plan to use a figure with a square thru out of lines of four with the girls on the men's left, you might use earlier a square thru for just two couples from the basic square formation with the girls on the men's left. If you wanted to use a triple allemande, you might prepare dancers for it by calling the same action without the promenades. These are simple examples but the technique works even with a complete figure. In one patter call, you might use half of the complicated action you're anticipating. In the next one, use the other half and on the next patter call, you can put the two together. If you vary the setup, most of your dancers will be unaware of the development and those who are may forgive you your method of helping them to dance the figure easily.

This process of development works particularly well with new singing call figures. If you would like to use a particular figure in a singing call but you lack confidence in the dancers' ability to do it smoothly, patter call it early in the evening so that you can give them a little extra time and help where they need it. When you use the singing version later, they'll breeze through without trouble and only you will know that they would never have made it without your help. One word of caution here; resist the temptation to tell them, any of them, what

ABOUT THE AUTHOR: Although Jim Mayo wrote this chapter several years ago, it reflects the type of caller information that will be just as pertinent — just as applicable — five, ten or more years from now. Jim, who wrote a textbook chapter earlier in this series (The Caller as a Leader, SQUARE DANCING, September and October, 1971) is in growing demand as a caller-coach. He will be featured along with Frank Lane and Cal Golden at the special Callers' Clinic portion of the 24th Annual National Square Dance Convention in June, 1975.

you have done. You will not get the appreciation you sought and you will destroy the pride of accomplishment you just worked so hard to give them.

Challenge

Before we start a detailed discussion of an evening's program, consider some leadership philosophy. Ask yourself what the dancers want and expect from this activity. We think it's safe to say that every dancer would like to dance every figure without a mistake. Some people have learned to live with their mistakes quite well, others have not, but we think all would be happier if they never made mistakes. This can be assured for those willing to dance only easy material that they know well. However, many dancers get bored if they think they know what's coming next. They want to be challenged, in fact they want to struggle — AND WIN. You'll never hear dancers say they want to be defeated; they want to be challenged, to be tested and to prove they can pass the test. A few people are more of a problem; they are out to prove that they are the BEST dancers. They want the caller to prove this for them by calling in such a way that only they continue to churn through the figures successfully. This minority can win only when others lose and the caller who caters to them exclusively will find his group growing smaller as fewer dancers keep up the pace.

Assuming then, that most dancers would like to have their dancing skill tested and found adequate, how do you as a caller do this for them? It would be easy if everyone at a dance had the same skill, but whether on the first night of a class or at a private club of the best dancers in an area, this is never true. The caller must always contend with a mixture of skills. If you push the best dancers to the outer limit of their ability, you will lose a large part of the floor, but if you call material that everyone can get through without effort, you run the risk of boring a large part of the crowd. The saving factor in any group is that only a small part of the crowd is at either extreme of ability and between 60% and 80% of the group share a similar degree of skill. The ability of this majority will vary somewhat from one dance to the next and it is this average ability of the group that determines the "level" of the dance.

Next month we'll conclude this chapter by Jim Mayo on the all important subject of Programming. The topic of Challenge, as it is affected by programming, will continue and then Jim will cover, among other things, the programming of one-night-stands, the importance of planning ahead and how to set up a program for non-dancers.

..... we'll see you then.

LADIES on the SQUARE

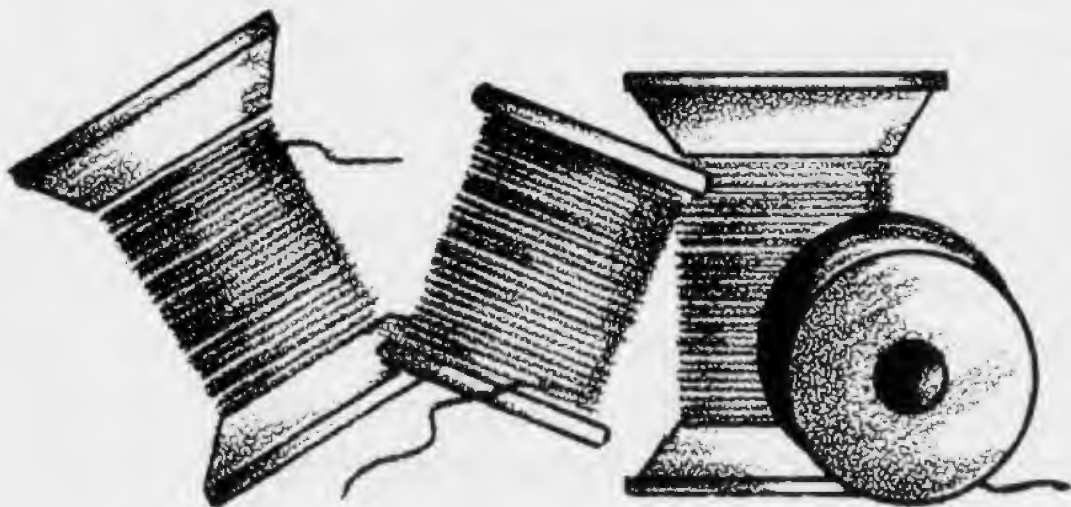
A GRAB BAG OF IDEAS
by Lorraine Melrose



FROM ALL THAT I KEEP HEARING, it has become accepted practice to shrink all items you'll be using in the construction of your garments, i.e. fabrics (this includes linings), zippers, and any other notions or trimmings. There's nothing quite so sad as to have the zipper tape shrink and pucker on a nicely-finished opening when you wash the garment the first time.

Many fabrics will be labeled pre-shrunk, but still you will be wise to put the yardage through a shrinking process. This is especially needed when fiber contents of an outer fabric and a lining are different. This applies to knits, too.

Put your washing machine to good use for shrinking material. Set it on the "soak cycle," with the water set at the temperature you will customarily use when laundering the garment. Soak zippers and notions in a hand basin and let them drip dry.

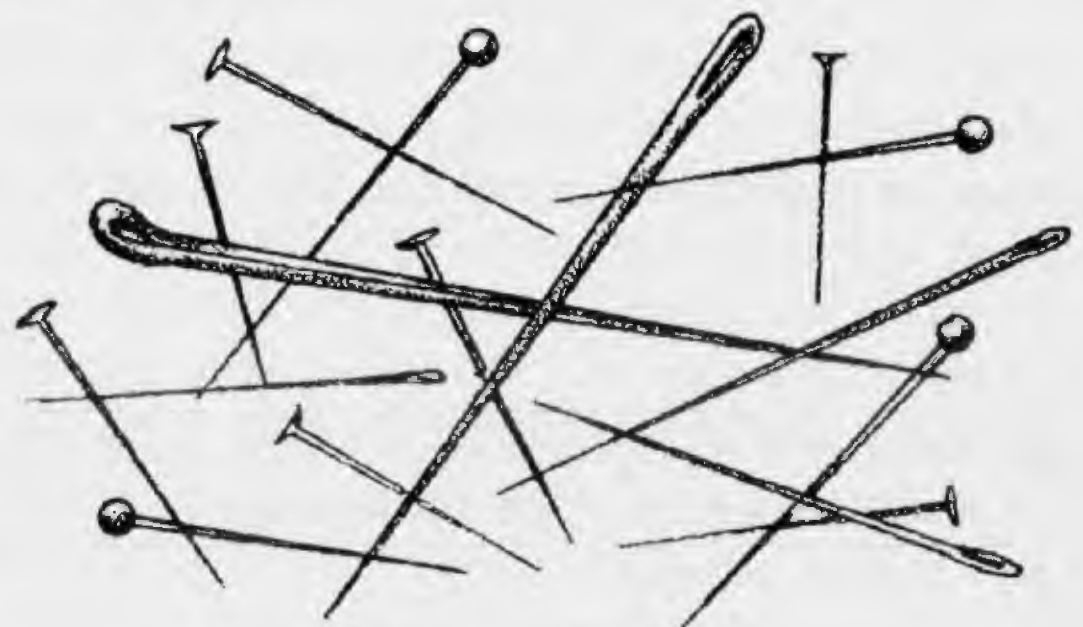


Threads

Many choices of thread are offered the seamstress these days. Besides the old-time favorite of mercerized cotton, there is man-made polyester thread, a combination of cotton-polyester thread, as well as nylon and clear thread. My personal preference is the mercerized cotton, particularly when doing any top-stitching or machine embroidery. It's glossier and does not seem to cut into the

fabric as much as do the others. I even use it on knits with success.

When threading the machine, the thread should come from the back of the spool, and when filling the bobbin, the thread should come from the front of the spool. I don't know the technical thinking behind this but it has something to do with the twist of the thread and the way it will feed into the machine and onto the fabric.



Needles and Pins

The new ball-point needles and pins should be used when sewing with knits and are helpful on the polyester-cotton blends as well. For sewing on leathers and vinyls, a triangular needle is now available. These needles come in different sizes to accommodate sewing on sheers as well as on heavier fabrics.

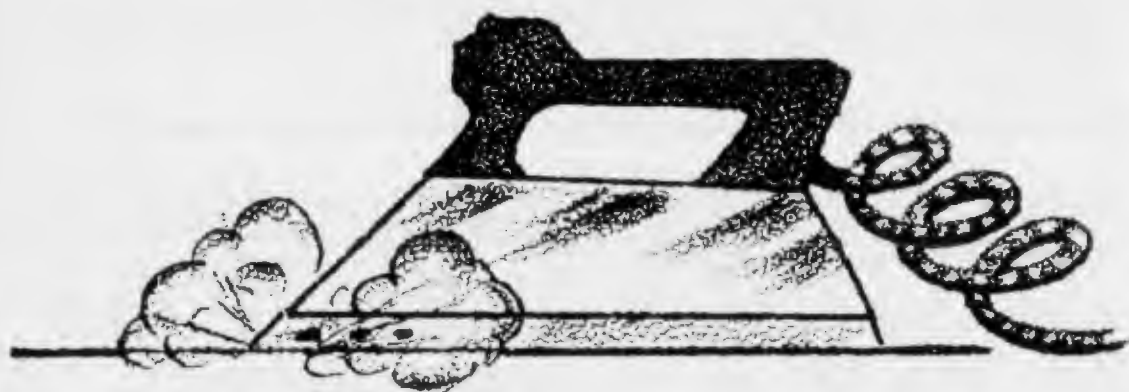
Our Canadian seamstresses have an advantage in choice of pins. A friend brought back pins from Canada which are 1 7/16" in length. After using these, I find myself quite spoiled. They seem to work equally well on all fabrics. If you're interested in the brand name, drop me a line at 25 Alegra Court, Walnut Creek, California 94598.

In choosing a ball-point pin, try to find those which have glass heads on them. Some are not made of glass and will melt under the iron.

Iron and Ironing Board

In order to produce a lovely garment, one that says "Hand Made" and not "Home Made," it is imperative that your iron and ironing board be available whenever you sew. The more pressing you do during the construction, the better your garment will look when finished. It is definitely not enough to just press when finished.

Your pressing equipment should include your iron (steam, if possible), ironing board, distilled water, pressing cloth, pressing mit, sleeve roll or ham, etc. Always test press a scrap piece of fabric before pressing on the



garment itself, checking for the effect of moisture, hot iron, etc.

If your fabric has wrinkles, press before starting to cut or to sew. Then press seams as sewed and then each section thoroughly as it is sewed. And, of course, give a final press when the garment is finished.

When you sew, you "press", you do not "iron." Pressing is an up-and-down motion; ironing consists of sliding the iron over the fabric's surface.

Press each seam before it is crossed by another. Press it as soon as it has been stitched. Pressing seems to relax the threads, to even the tensions and to straighten any twisted fabric yarns. It also seems to make easier the next step of pressing open the seam. Seams that are fitting seams should not be given a final "open seam" pressing until after the fitting has been finished. A crease ironed in may be difficult to remove.

Pressing with a solution of half vinegar and half water helps to remove creases and fold marks. Always try this on a scrap of fabric first.

As with seams, darts should be pressed as they are stitched, giving a sharp crease on the fold line, from point to seam edge, and then pressed against the fabric. Darts are there to convert a flat area into a curved one, so you'll defeat the purpose of that dart if you press it flat. Press all curved sections over a pressing mit, sleeve, roll or ham.

Side bust darts are pressed toward the waist seam. Bodice waist darts are pressed toward the center front and center back, unless the pattern directs otherwise.

Pins and basting threads should be removed before pressing so they won't leave marks.

Take advantage of your steam iron but also have a pressing cloth handy for delicate fabrics. If you decide to use a piece of fabric such as unbleached muslin or sheeting for a pressing cloth, launder it well to remove all the sizing, etc. before using it.

Members Have Been Asking

. . . about ideas and requests concerning articles on Ladies on the Square and in The Walkthru. Well, we're always looking for ideas, particularly ones that have worked in some areas and might just be adaptable to others. If you have a workable idea why not describe it to us in a letter. If it looks like it might work out in the magazine we'll ask for more details. Be sure to let us know if good clear, glossy photographs are available and perhaps even send them along with your first letter. Drawings, patterns, sketches, cartoons, etc., that will help to "dress up" an article are also welcome. So, let us hear. If you are looking for ideas or have a particularly unique or perplexing club or costume or party problem, let us know. Perhaps we can help.

. . . about Fashion Feature (see page 78). All of the fashion pictures are taken by our own photographer and under our direct supervision. Recently we've been taking the pictures at Sets in Order's (The American Square Dance Society's) Vacation Institutes at Asilomar. In this way our "models" often come from many parts of North America, the lighting can be uniform and, because members of our staff are on hand, we can get the full description of each dress as it's "shot."

. . . about the Society MEMBERSHIP CARDS and DECALS. None were promised and none were sent out this year. With the number of requests, however, we may start sending out the decals again, just to members, of course.



the style lab

FRONTIER WHIRL OR CALIFORNIA TWIRL HOW IT ALL STARTED

MANY OF TODAY'S SQUARE DANCE TERMS (i.e. allemande, promenade, right and left, honors, etc.) have been with us for centuries. Many more have been "invented" in the past decade and perhaps the greatest number have flowed, uncontrolled, into the contemporary square dance scene in just the past couple of years.

It's interesting when looking at the origin of calls and movements to notice that some of our *basics* have preceded the formal names we have attached to them, sometimes by as many as 50 or 60 years. Take the movement we

today call the Frontier Whirl (or California Twirl, if you prefer). It's been around as a part of our traditional square dance for a good long time, but not as a named movement.

We probably remember it best as a utility movement, used to get a couple turned around in the proper direction in the call some of you may still remember — Dip 'n Dive. Let's look at the old timer and see how this maneuver works. Starting from a square (1), couple one goes out to the couple on the right (2) and circles (3) halfway around with them. This half circle puts couple two in the center. The object now is for the center couple to arch and move forward as the couple on the outside ducks under (4) and moves forward into the center of the square.

At this point, our "active" couple number one is now in the center and ready to arch, so that couple four can duck under and move into





3



4

the center (5). But the point to watch here is what couple two does when it has reached its home position and is left facing out of the square. Automatically, without being called, the couple does a turn around which has since been named Frontier Whirl. That couple with inside hands joined (man's right and lady's left) executes the movement by each raising the joined hands, the lady walking 180° counterclockwise under the arch as the man moves clockwise 180° around the lady. That's all there is to it.

The pattern continues with couple four arching and couple two diving under. Then couple two arches (6) while couple one dives under; couple one arches and couple four ducks (7); couple four arches to its original home position and couple two ducks into the center, arches and moves to its home position (8). Our active couple one has returned to

the center of the square and is ready to follow the next call. In all, the three couples have done a Frontier Whirl seven times. And so, in this form the movement has existed for a long, long time.

And what about the name? According to our history books, back about 22 years ago there was a singing call with a movement that called for the man to turn his corner under their joined hands (his left, her right). In the dance this was named a California Whirl. Some time later callers named the turn-under movement used in Dip 'n Dive the California Twirl. As in the case of many "sound alike" calls, Twirl and Whirl caused confusion among the dancers. It was Jim York, we believe, who straightened things out by re-naming the Twirl movement the Frontier Whirl. And so it is listed as Basic 32 in the Basic Handbook and the Basic Caller/Teacher Manual.



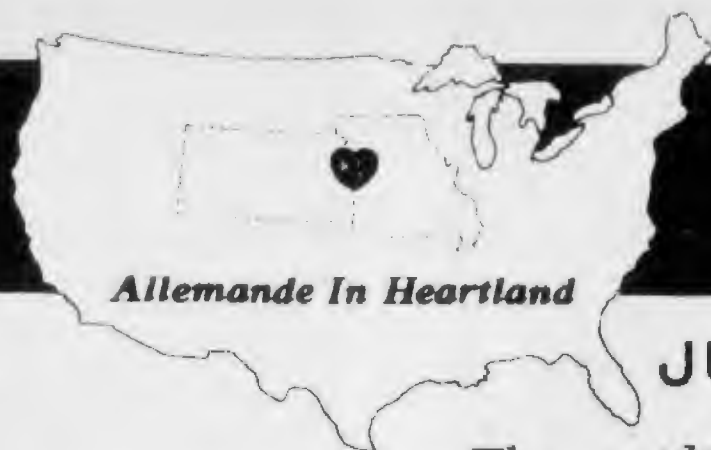
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8

24th NATIONAL

KANSAS CITY, MO.



SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

AS ONE NATIONAL CONVENTION (the 23rd in San Antonio, Texas) becomes history, another (the 24th in Kansas City, Missouri) makes its bow. As a service to the National Conventions we devote space each month to news (as available) on the coming BIG ONE. Ten months may seem like a long time into the future but for some to whom vacation planning is a long range affair, it's time to start thinking June, 1975, when "Things (square dancewise) will come alive in '75."

Municipal Auditorium will be the center of activities for the 24th National. Covering a city block, the facility includes a main arena, a theater, an exposition hall, meeting and convention rooms, and an underground garage. Dancing areas have hardwood floors and are air conditioned.

The guiding lights behind the 24th are Chuck and Margie Teeple, General Chairmen, and their staff of able helpers headed by Bob and Teddy Welsh, serving as Assistant General Chairmen. Jack and Val Streng will take care of the business end of the Convention; Howard Stevenin is in charge of Education; Carter and Peggy Brown will be planning the programming; Al and Ruby Wagoner are heading the Publicity and Virgil and Gina Brundage are serving as Chairmen of Services.

As the months pass you'll be hearing more about these people and others who will be involved in the task of putting together another great National, as well as some of the plans in store for those who will be on hand when the festivities open next June 24th. Meantime square dancers in the heart of America invite you to *Allemande in Heartland in 1975*.

Your Mainstream Movements for the Next Three Months

IN DIRECT RESPONSE for cries for HELP from dancers and callers around the world, CALLERLAB's special committee on screening the new movements presents its initial selections. The committee, consisting of about two dozen caller-leaders headed by Jack Lasry of Miami, Florida, has been studying the experimental movements in workshop use and a poll, taken of their recommendations, has boiled down to these two. We include with them their descriptions.

RECYCLE From a standard ocean wave formation (with the men on the outside and the ladies in the center) the ladies (centers) will fold behind the end man who is adjacent to them and, as the ends (men) cross fold, the ladies will continue on, following the man in front of them and ending in their original starting position.

(Comments: The equivalent is a right and left thru and two ladies chain. As suggested by the CALLERLAB committee, this movement is done only from a standard Ocean Wave setup. Note, too, that in some areas the action starts with the two ladies releasing right hands with the man beside them, letting go of the other lady in the center and with that left hand reaching across with it to take the man's right hand. He will lead her around to follow him and as a couple will do a wheel and deal.)

WALK and DODGE From two parallel ocean waves the dancers facing in will walk forward to take the place of the dancer directly across the set. At the same time, the dancers facing out will side-step into the vacated spot of the adjacent dancer.

(Comments: Actually, the movement is done with two parallel couples where the partners are facing in opposite directions, for example, two couples in the center of the set in box circulate position.)

*For drill material:
Please turn to page
43 in the center
Workshop section
of the magazine.*

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.

Missouri

Congratulations are certainly in order for Lucyan Ziemba of St. Louis! Way back in September of 1949 Lucyan started a round dance class, The Carousels. This month Lucyan and the group are celebrating their 25th anniversary of continuous round dancing. We may be wrong, this is a "first" to the best of our knowledge. We, and Lucyan, would be interested in knowing if there are other groups who have been dancing together for this length of time.

Kansas

The Central Kansas Square Dance Affiliation, together with its publication, "Travel On," designed an attractive and informative three-fold leaflet which is distributed to clubs and especially new square dance graduates in order to enable them to become more familiar with the organization. It gives a brief history of the organization and the publication, lists CKSDA events and tells the story of the aims

Recent graduating class at the Donelson Circle Eights in Nashville, Tennessee. Pictured with the graduates is club caller Paul Marcum and his wife, Elsie (bottom row, center).



and intentions of the association. This idea might help other square dance organizations to get their message across to the dancers.

The Hilton Inn Ballroom, Salina, will be the site for the 24th National Square Dance Convention Promotional Ball on September 29. Hosts for the affair will be the Central Kansas Square Dance Affiliation and a number of guest callers will be on hand to call the tips.



Leona Shirley and Ronnie Robbins danced at their wedding in Lubbock, Texas. The wedding was held at the regular club dance of the Kuntry Kuzzins, with the entire club taking part in the activity.

Marshall Islands

The Atoll 8's Square Dance Club at Kwajalein, Marshall Islands, recently had two big weekends of square dancing. Al Stevens, caller from Hickam AFB in Hawaii, called for the club on May 10-12, including a Saturday afternoon workshop. On May 19, the club

ROUND THE WORLD of SQUARE DANCING

held a graduation party for the spring class. Bill Savage, the club's caller and teacher, called for the 35 graduating class members plus approximately 45 of the club members. The Atoll 8's was formed several years ago by John Harris, now residing in Lexington, Massachusetts. Bill Savage picked up the calling chores when John departed the island three years ago. Unfortunately, the club is located on a closed military installation and the opportunity for outside dancers to visit the club is virtually non-existent. They do, however, have an occasional opportunity to have visiting callers. — *Jerry Deener*

Okinawa

The Rice Paddy Promenaders cordially invite anyone coming to Okinawa to join them for some good fun, for a chance to meet new friends, and for some good square dancing. The group dances every Friday at 8 p.m. at Kadena Air Base, Schilling Center. Pete Diven is the caller. The club holds various activities for members and families throughout the year. One such event was a tour to Ishima, a nearby island, spending the day there. Potlucks and picnics are also held. — *Betty Freeman*

Arkansas

Acres Shakers and Cherokee Squares held their 2nd Annual Spring River Festival May 24th to 26th at Cherokee Village in the Omaha Center. Callers were Glenn Turpin and Cal Golden, with Jack and Marie Seago conducting the rounds. Included in the festivities was the presentation of a scholarship to Floyd and Edna Frankforth to attend Cal Golden's Callers' College in Hot Springs. The scholarship was from Square Dance Inc. of Arkansas and was presented by Glenn Turpin.

Acres Shakers and Cherokee Squares at their Spring River Festival in Arkansas.



After 28 years of calling and teaching, Johnny Schultz of Phoenix, Arizona, couldn't let four broken ribs keep him from calling his regular Friday night dance. Notice the precautionary sign!

Plans are already under way for next year's Festival.

Michigan

The Promenaders Square Dance Club of Grosse Pointe was formed in 1950 and has continued without interruption since then, still retaining the services of the same caller, Wes Rea, with his wife, Julia, cueing the rounds. Since 1969 guest callers have filled in for six of the season's dances, with Wes calling the rest. The first four dances of each season are Easy Intermediate Level, while the last four are Intermediate Level. The group feels that this is a positive approach to giving beginning dancers a club experience they can

truly enjoy. The majority of the members remain with the group for three years before going on to a higher level club and alums frequently return as guests. The Promenaders will be celebrating their 25th anniversary in May at their Annual Dinner Dance, when they will have at least one charter member couple as guests of honor as well as the new members from Wes Rea's beginner's class.

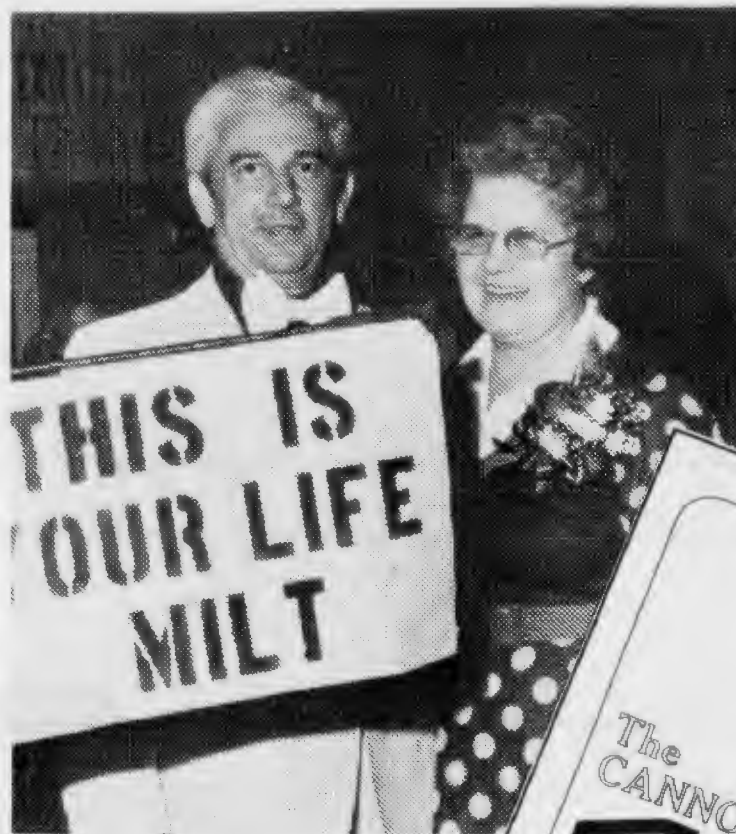
— Joe and Alice Hill

Japan

Westpac Whirlers' club caller, Clyde Bell, recently graduated a class of beginners in Yokosuka. The group is forming a club to be called the Nagai-Jins. On hand for the graduation were members of Westpac Whirlers, Geta and Boot, and Yokohama Squares. Future plans call for several party nights and two one-night stands. It is suggested that clubs everywhere register their club schedules with the local USO and American Embassy if overseas. Many dancers (and callers) are stationed aboard Naval vessels and are eager to dance whenever they are in port. Schedules are such that they cannot write ahead for information on dances in the area and it would help if they knew such information was available.

Pennsylvania

The Cannonaders of Gettysburg recently celebrated their 15th anniversary with a gala banquet at the Sheraton Inn in Gettysburg. The event featured a "This is Your Life" program for Caller Milt Neidlinger of Reisters-town, Maryland. Milt and his wife, Hilda, have been with the club the entire 15 years. Among the two hundred people who attended were Jack and Jean McAndrews, the first club presidents. Each guest received a copy of the 30-page history booklet prepared especially



Milt and Hilda Neidlinger, honored at the 15th Anniversary of the Cannonaders in Pennsylvania.

The attractive commemorative booklet which was presented to each guest at the affair.



for the anniversary celebration. Final event of the celebration will be an open dance for past and present members as well as area dancers, to be held in the Gettysburg High School on September 28. Many callers who have shared the Cannonaders happiness during their 15 years will be involved in this dance.

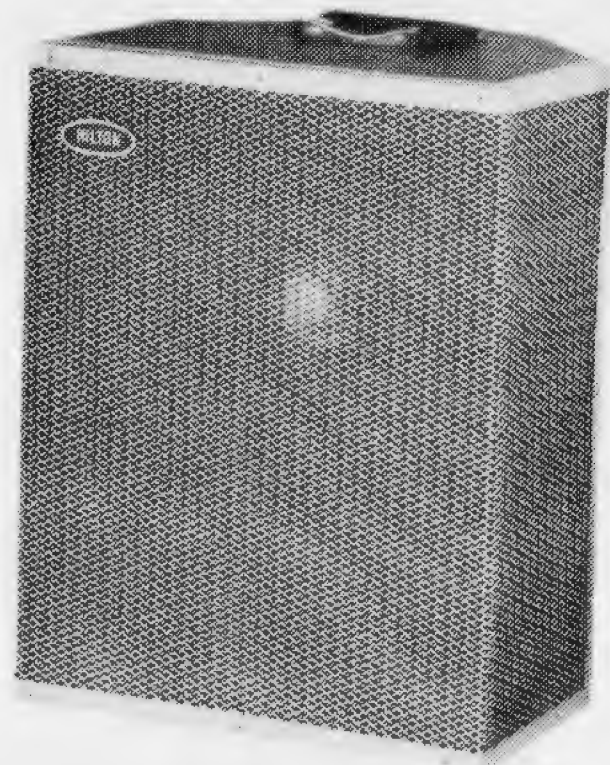
New York

Plans are nearing completion for the 3rd Flaming Leaves Square Dance Festival to be held in Lake Placid's famous Olympic Arena. The dates, September 27, 28, and 29, have been set to coordinate with the beautiful fall carpet of colors in the High Peaks region of the Adirondacks. A well rounded program of
(Please turn to page 50)

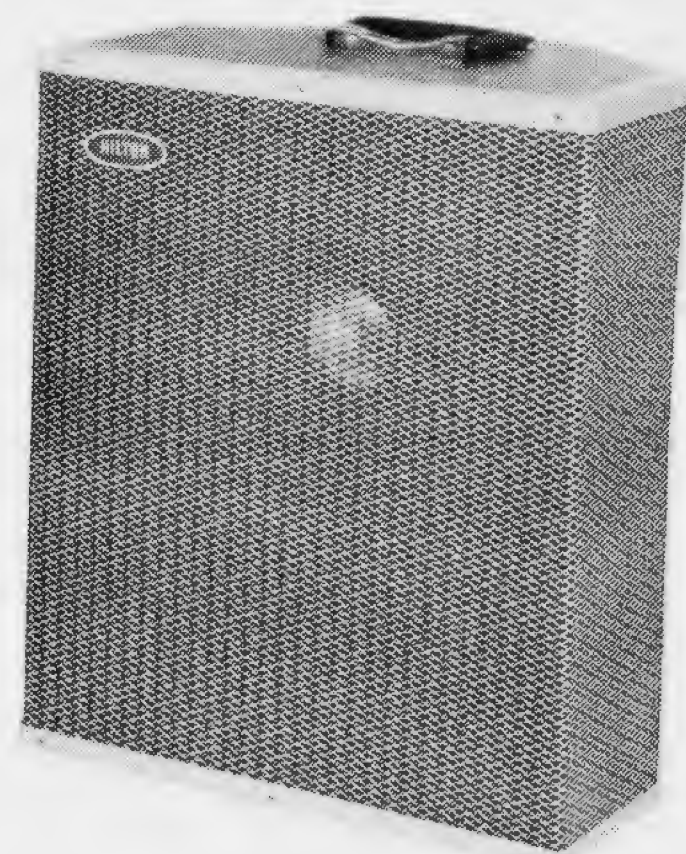
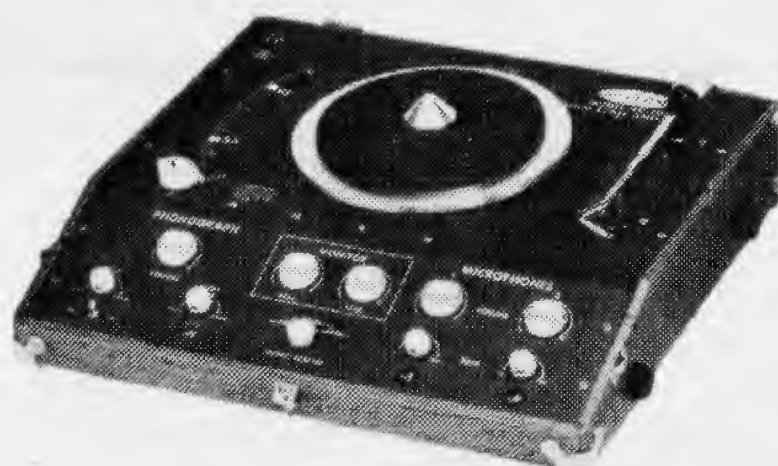


Faulkner's of Kansas City, Missouri, have expanded their already large Western store. An open house was held to celebrate the event. The invitation to the open house included this artist's sketch of the new facility.

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.

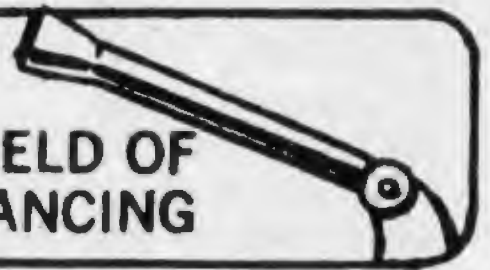
THE SPEAKERS

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.

*September, 1974*

A CHECK OF PAST Feature Callers would seem to indicate that they are, for the most part, those who do a great deal of traveling away from home. This month we go to Plano, Texas, to look in on Bailey Campbell, whose calling has been limited mostly to Texas and surrounding states. The dances that follow are examples of the type of material Bailey uses in his regular calling repertoire while providing enjoyment for his dancers.

Four ladies chain
Heads half square thru
Split two line of four
Pass thru
Ends fold
Do sa do to ocean wave
Girls sashay left
Girls trade
Boys trade
Couples circulate
Wheel and deal
Right and left thru
Do sa do to ocean wave
Girls sashay left
Girls trade
Boys trade
Couples circulate
Wheel and deal
Square thru four hands
Bend the line
Slide thru
Curlique
Scoot back
Boys run
Star thru
Dive thru
Square thru three quarters
Allemande left

Sides right and left thru
Heads half square thru
Eight chain four
Do sa do to an ocean wave
Swing thru
Boys trade
Girls circulate
Boys run and
Bend the line
Slide thru
Square thru four hands

(more next column)

Tag the line and
Face in
Pass thru
Tag the line
Face in
Curlique and
Single file circulate two times
Cast off three quarters
Right and left thru
Curlique
Single file circulate two times
Cast off three quarters and
Right and left thru
Curlique and
Boys run
Allemande left

Heads square thru four hands
Curlique
Tag the line and
Face in
Slide thru
Single circle halfway round
Step to an ocean wave
Boys trade
Boys run
Wheel and deal
Right and left thru
Pass thru
Trade by
Single circle halfway round
Step to an ocean wave
Boys trade
Boys run
Wheel and deal
Right and left thru
Pass thru
Trade by
Curlique and
Tag the line
Face in and
Slide thru
Single circle halfway round
Step to an ocean wave
Scoot back
Allemande left

Heads promenade half and
Star thru
Pass thru and
Circle four to a line
Pass thru
Wheel and deal
Substitute and
Square thru three quarters
Do sa do to ocean wave
Swing thru and

(keep going next page)

(Continued from page 37)

Boys run
 Tag the line and
 Face left
 Wheel and deal
 Right and left thru
 Curlique and
 Girls fold behind boys
 Double pass thru
 Face right
 Wheel and deal
 Star thru
 Flutter wheel and
 Half square thru
 Trade by and
 Right and left thru
 Curlique and
 Girls fold behind the boys
 Double pass thru and
 Face right
 Wheel and deal
 Star thru
 Flutter wheel and
 Half square thru
 Trade by
 Star thru and
 Roll away half sashay
 Allemande left

**BAILEY
 CAMPBELL**



Following his introduction to square dancing, Bailey Campbell tried his hand at calling for the first time in 1963. Then came the realization that some assistance and instruction would be of help, so he attended Ed Gilmore's Callers' College in Colorado in 1964. At the present time club caller for several groups in the Dallas area, Bailey conducts and teaches a number of beginner square dance classes each year. His experience includes participation at festivals and institutes and he has served on staff at Fun Valley and Peaceful Valley in Colorado. Bailey is a member of the North Texas Callers Association and has been associated with Kalox Records as a recording artist since 1966.

Heads right and left thru
 Square thru three quarters
 Separate round one
 Line of four
 Star thru
 Double pass thru
 First left next right
 Right and left thru
 Pass thru
 Wheel and deal
 Center two square thru three quarters
 Do sa do to an ocean wave
 Swing thru
 Boys run
 Couples hinge and trade
 Square thru three quarters
 Do sa do to an ocean wave
 Swing thru
 Boys run
 Couples hinge and trade
 Outside two divide and
 Star thru
 Center two half square thru
 Swing thru
 Boys run
 Couples hinge and trade
 Outside two divide and
 Star thru
 Center two half square thru
 Star thru
 Rollaway a half sashay
 Two boys turn thru
 Allemande left

Heads lead right
 Circle four
 Pass thru
 Wheel and deal
 Face partner
 Pass thru
 U turn back
 Pass thru
 Wheel and deal
 Girls pass thru
 Star thru
 Bend the line
 Slide thru
 Square thru four hands
 Tag the line
 Then cloverleaf
 Centers turn thru
 Do sa do to ocean wave
 Swing thru
 Boys trade
 Boys run
 Bend the line
 Pass thru
 Bend the line
 Slide thru
 Square thru four hands

(there's more)

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

Partner trade
Right and left thru and
One quarter more
Tag the line
Face left
Wheel and deal
Star thru
Flutter wheel
Right and left thru
Square thru three quarters
Ends fold
Centers U turn back
Allemande left

Heads lead right
Circle to a line
Flutter wheel
Then star thru
Dive thru
Then substitute
Swing thru
Turn thru
Do sa do to an ocean wave
Swing thru
Spin back
Diamond circulate
Boys tag between the girls
Run right to an ocean wave
Swing thru
Boys trade
Boys run
Bend the line
Right and left thru
Pass thru
Bend the line
Right and left thru
Star thru
Do sa do to an ocean wave
Swing thru
Spin back
Diamond circulate
Boys tag between the girls
Run right to an ocean wave
Spin the top
Boys run
Wheel and deal
Slide thru
Allemande left

Four ladies chain three quarters
Heads right and left thru
Square thru four hands
Star thru
Pass thru
Bend the line
Then star thru
Do sa do to an ocean wave
Eight circulate
Do sa do to an ocean wave
Double swing thru
Right and left thru
Square thru three quarters
Trade by
Star thru
Pass thru
Wheel and deal
Center two curlique

(more next column)

Outside two divide and curlique
Eight circulate
Single file two places
Boys run
Then substitute
Double pass thru
Centers in
Cast off three quarters
Center four flutter wheel
Other two slide thru
Allemande left

Four ladies chain three quarters
Sides promenade one half
Heads curlique
Boys run and
Swing thru
Boys trade
Boys run
Bend the line
Flutter wheel and
Star thru
Dive thru
Then substitute
Right and left thru
Swing thru
Turn thru
Do sa do to ocean wave
Swing thru
Girls U turn back
Then substitute
Wheel and deal
Swing thru
Girls U turn back
Then substitute
Wheel and deal
Then curlique
All eight circulate two times
Girls run
Allemande left

SINGING CALL

JUST BECAUSE YOU ASK ME TO

By Randy Dougherty, Menominie, Wisconsin
Record: Lightning S #5024, Flip Instrumental
with Randy Dougherty
OPENER, MIDDLE BREAK, ENDING
Circle left
Knowing how much I love you
And after all I've been thru
Allemande left and allemande thar
Go forward two and make a star
Shoot that star weave by two girls
In and out swing the next and promenade
There's no end to what I'd do
Just because you ask me to
FIGURE:
Heads promenade go halfway
Go down the middle square thru four hands
A right and left thru dive thru
Pass thru curlique scoot back
Boys fold ladies turn thru
Star thru and promenade
There's no end to what I'd do
Just because you ask me to
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

BAMBINA — Hi-Hat 925

Choreographers: Dave and Shirley Fleck

Comment: Easy and smooth. Has an Italian flavor.

INTRODUCTION

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

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Thru, —; Recov, Side, Thru M face WALL in CLOSED, —;

5-8 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru; Pivot, —, 2 to SEMI-CLOSED facing LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 Fwd, Close, Back, —; Back, Close, Fwd, —; Rock Fwd, —, Recov to face WALL in CLOSED, —; Dip Back, —, Recov, —;

21-24 Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —; (Fwd turn to BANJO face RLOD) Fwd, —, 2, —;

25-28 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

29-32 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Turn face LOD Twirl) Fwd, —, 2 end in SEMI-CLOSED, —; Fwd, —, 2, —;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-2 CLOSED M facing WALL Side, Close, Side, Close; Apart, —, Point, —;

ANNIVERSARY CHA CHA — Hi-Hat 925

Choreographers: Carl and Clare Bruning

Comment: The tune is the old familiar Anniversary Waltz done in cha cha rhythm. The routine is for the experienced dancer.

INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; Point Swd, Draw, Side/Cha, Cha; Point Swd, Draw, Side/Cha, Cha;

DANCE

1-4 Blend to SEMI-CLOSED facing LOD Rock Back, Recov, Fwd/Close, Fwd; Cross, Cross, Fwd/Close, Fwd; Rock Fwd, Recov, Back/Close, Back end in CLOSED M face WALL; Side, Close, Side/Cha, Cha;

5-8 Rock Fwd, Recov, Back/Close, Back; 1/4 R Turn M face RLOD/Side, Close, Side/Cha, Cha; Rock Fwd, Recov, Back/Close, Back; (Cross Over end LEFT-OPEN) Rock Back, Recov, Fwd/Close, Fwd;

9-12 (Turn end VARSOUVIANNA) Rock Fwd, Recov, Turn, Fwd face DIAGONAL LOD & WALL; Rock Swd, Recov to LEFT VARSOUVIANNA, Fwd/Close, Fwd; Rock Swd, Recov to VARSOUVIANNA, Fwd/Close, Fwd facing LOD; Rock Swd, Recov LEFT VARSOUVIANNA facing

13-16 RLOD, Fwd/Close, Fwd; Rock Swd, Recov VARSOUVIANNA, Fwd/Close, Fwd; Rock Fwd, Recov, Back/Close, Back; Rock Back, Recov, Fwd/Close, Fwd; Point Swd, Point Across, Point Swd, Cut;

17-20 Hop/Rock Back, Recov, Fwd/Close, Fwd; (1 1/2 R Turn end in BUTTERFLY facing RLOD) Fwd, 2, 3, 4 end facing LOD; Rock Fwd, Recov, Back/Close, Back; (Cross Over end LEFT-OPEN facing LOD) Rock Back, Recov to LEFT-OPEN, Fwd/Close, Fwd;

21-24 Rock Fwd, Recov to BUTTERFLY M face COH, Side/Cha, Cha; Kick, Close, Swivel, 2; Release hand hold (Rock Back, Recov, Arnd/Cha, Cha;) Rock Swd, Recov face WALL, Arnd/Cha, Cha face COH; Rock Back, Recov, Fwd/Cha, Cha M face COH in BUTTERFLY;

25-28 Rock Fwd, Recov, Side/Cha, Cha; Rock Fwd, Recov, Side/Cha, Cha; Change Sides, 2 face LOD in OPEN, Fwd/Close, Fwd; Fwd, 2, Fwd/Close, Fwd;

29-32 Apart, 2, Side/Close, 1/4 L Turn face COH; 1/4 L Turn to face RLOD while Rocking Swd, Recov turning 1/4 L M face WALL in CLOSED, Fwd/Close, Fwd; Side, Close, Side/Cha, Cha; Kick, Tap, Cha/Cha, Cha;

SEQUENCE: Dance goes thru twice second time modify meas 32 to three counts Kick, Cha/Cha, Cha.

AIN'T WE GOT FUN — Windsor 4755

Choreographers: Al and Jean Gordon

Comment: An easy two-step to very good music.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Thru, —;

5-8 Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD:

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

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

PART B

1-4 Side, Close, Thru to face RLOD in LEFT-OPEN, —; Fwd Two-Step; Fwd Two-Step; (Hitch end in BANJO facing RLOD) Side, Close, Thru to face LOD, —;

5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Manuv to CLOSED M facing RLOD, —; Pivot, —, 2 M face WALL, —; (Twirl) Side, —, Behind to SEMI-CLOSED facing LOD, —;

9-12 Two-Step Away; Two-Step Together to CLOSED M face LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;

13-16 Side, Close, Cross, —; Side, Close, Thru end in SEMI-CLOSED facing LOD, —;

(Twirl) Side, —, Behind, —; Walk Fwd, —, 2, —;

SEQUENCE: Dance goes thru then Quick Apart and Ack.

YOUR OWN BACK YARD — Windsor 4755

Choreographers: Fred and Alice Fritche

Comment: Very easy two-step to excellent music.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Roll LOD, —, 2, —; 3, —, 4, —;

5-8 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL: Side, —, Behind, —; Side, —, Thru to face LOD in SEMI-CLOSED;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in HALF-OPEN:

PART B

17-20 Step DIAGONAL LOD and COH, —, Point, —; Fwd to CLOSED M face WALL, —, Point, —; Turn Two-Step; Turn Two-Step;

21-24 Repeat action meas 17-20 except to end M facing WALL:

PART C

25-28 Side, Touch, Side, Touch; Side, Close, Side, Touch; Side, Touch, Side, Touch; Side, Close, Side, Touch;

29-32 Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: A - B - C - A - B - C Step Apart and Point.

INDIAN LOVE CALL — Grenn 14193

Choreographers: Emmett and Monette Courtney
Comment: A busy and interesting routine to the old but favorite tune "Indian Love Call."

INTRODUCTION

1-4 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED facing LOD, Touch; Fwd, Close, Back, —; Back, Close, Fwd, —;

PART A

1-4 Fwd Two-Step; (Across) Fwd, Turn, Back in BANJO face DIAGONAL RLOD and COH, —; (Across) Behind, Side, Front, Fwd to SEMI-CLOSED facing LOD; Fwd, —, 2, —;

5-8 Repeat action meas 1-4 Part A except to prepare for Pickup:

9-12 Pickup to CLOSED stepping Side, Close, Back, Back; Side, Close, XIB, —; Side, Close, XIB, —; Side, Close, Fwd, Fwd;

13-16 Fwd, —, $\frac{1}{4}$ R Turn face WALL, —; Side, Close, Pivot, 2 end in SEMI-CLOSED facing LOD; Fwd/Check, —, Recov, —; Back, Close, Fwd, Close;

PART B

1-4 Blend to BUTTERFLY M face WALL Side/Step, Step, Side/Step, Step;

(Wrap) Apart, Recov, Step, Step; Turn to LEFT-OPEN face LOD/Step, Step, Roll Across, 2 end in OPEN; Away/Step, Step, Face to BUTTERFLY M face WALL/Step, Step;

5-8 Side, Behind, Turn Bk to Bk/Step, Step; Side, Behind, Turn Face to Face/Step, Step lead hands joined; (Twirl) Walk Fwd, 2, 3, 4 end in SEMI-CLOSED facing LOD; Fwd, $\frac{1}{4}$ R Turn M face WALL, Side to CLOSED, Close;

9-12 L Gaucho Turn, 2, 3, 4; 5, 6, 7, 8 end M face WALL; Side/Step, Step, Side/Step, Step; Rock Fwd, Recov, Back/Step, Step;

13-16 Rock Back, Recov, Fwd/Step, Step; Side, Thru, Pivot, 2 end in SEMI-CLOSED facing LOD; (Twirl) Walk, 2, 3, 4 to CLOSED M face WALL; Side, Close, Side, Close;

SEQUENCE: A - A - B - A then Step Apart, and Point.

LOVELAND — Grenn 14193

Choreographer: Cliff Olson

Comment: An easy waltz to nice music with a big band sound.

INTRODUCTION

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

PART A

1-4 Waltz Away, 2, 3; Manuv, 2, 3 end in CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in OPEN facing LOD;

5-8 Fwd, Touch, —; Twinkle, 2, 3; Twinkle, 2, 3; Pickup to CLOSED M face LOD, Touch, —;

9-12 Back, Point, —; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn end in BANJO M face LOD;

13-16 Fwd Waltz; $\frac{1}{2}$ R Turn end in SIDECAR M face RLOD; Bwd Waltz; L Turn, 2, 3 end in OPEN facing LOD;

PART B

17-20 Step, Swing, —; Roll Across, 2, 3 end in LEFT-OPEN facing LOD; Thru, Side,

Close to BUTTERFLY; Blend to OPEN face RLOD Fwd, Touch, —;

21-24 Facing RLOD repeat action meas 17-20 end in SEMI-CLOSED facing LOD;

25-28 Fwd Waltz; (Flare to BANJO) Step, Touch, — facing LOD; (Turn to SEMI-CLOSED) Back, Close, Fwd; Manuv end in CLOSED M face RLOD;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end in SEMI-CLOSED facing LOD; (Twirl) Fwd Waltz end in BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-3 Waltz Away, 2, 3; Waltz Together, 2, 3; Apart, Point, —;

FLUTTER THEN SWEEP

By Dewey Glass, Montgomery, Alabama

Heads flutter wheel and
Sweep a quarter, pass thru
Do sa do, make an ocean wave
Swing thru, men run
Couples circulate, wheel and deal
Right and left thru
Flutter wheel and
Sweep a quarter
Center four square thru three quarters
Ends pass thru, everybody U turn back
Left allemande

Here are a couple by Bruce Welsh, New Orleans, Louisiana.

(67)

Four ladies chain three quarters
Four ladies chain, heads pass thru
Separate go round two
Make a line, pass thru
Centers cross run and slide thru
Everybody partner trade
Left allemande

(75)

Four ladies chain three quarters
Four ladies chain across
Heads cross trail thru
Go around one, make a line
Pass thru, centers cross run and
Half square thru on outside track
Centers partner tag, all turn back
Left allemande

CONTRA CORNER

ALL THE WAY TO GALWAY

By Richard Castner

Formation: 1-3-5-etc. couples active and crossed over

Record: Title tune or any 64 count you like

Intro — — — —, Active couples down the center

1-8 — — — —, Below two then up the outside

9-16 — — — —, Actives do sa do in the middle

17-24 — — — —, With the one below do sa do

25-32 — — — —, With the one below balance and swing

33-40 — — — —, — — — —

41-48 — — — —, Put her on right half promenade

49-56 — — — —, With the music right and left thru*

*Caller indicates cross over every second and alternate sequence thru the dance

As the dancers learn the figure, less prompting is necessary. For example:

57-64 — — — —, — — Actives down

1-8 — — — —, — — Up the outside

9-16 — — — —, — — Actives do sa do

17-24 — — — —, — — Do sa do below

25-32 — — — —, — — — Balance

33-40 — — — — Swing, — — — —

41-48 — — — —, — — Half promenade

49-56 — — — —, — — Right and left thru

MIKE'S DEAL (62)

By Mike Burnham, Essex, England

Heads star thru, pass thru
Circle to a line, pass thru
Wheel and deal
Face partner, pass thru
Wheel and deal
Centers (boys)
Square thru three quarters
Others (girls) half sashay
Allemande left

ROLLAWAY NUMBER ONE

By Heiner Fischle, Hannover, West Germany

One and three right and left thru
Rollaway with a half sashay
Star thru
Circle to a line of four
Right and left thru and
Rollaway with a half sashay
Star thru, frontier whirl
Dive thru, pass thru
Star thru, pass thru
Bend the line
Two ladies chain and
Rollaway with a half sashay
Star thru, frontier whirl
Dive thru
Square thru three hands
Left allemande

SINGING CALL*

I LOVE YOU MORE AND MORE EVERYDAY

By Shelby and Laura Lee Dawson,
Claremont, California

Record: Windsor #5042, Flip Instrumental with
Shelby and Laura Lee Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain

Three quarters round the ring now

Join hands circle left I say

You rollaway and

Circle round the ring now

Left allemande that corner weave the ring

I know your love

As we greet each new morning

Do sa do and then you promenade

I'll whisper as you walk along beside me

I love you more and more everyday

FIGURE:

Head promenade go halfway

Round the ring now

Down the middle and

Square thru I say four hands around

Swing thru the outside two there

Boys run right and

Then you wheel and deal

Square thru three quarters

And then trade by

Swing that corner girl and

Then you promenade

I'll whisper as you walk along beside me

I love you more and more everyday

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

The first Callerlab poll of feature Mainstream workshop figures for the present quarter are shown on page 32 of this issue. Here are a pair of drills for each of the movements:

FOR WALK AND DODGE

Heads curlique
Heads walk and dodge
Swing thru
Turn thru
Left allemande

Heads square thru
Swing thru
Cast off three quarters and balance
Walk and dodge
Frontier whirl
Star thru
Dive thru
Square thru three quarters
Left allemande

FOR RECYCLE

Heads square thru
Do sa do to an ocean wave
Recycle
Right and left thru
Two ladies chain
Left allemande

Heads square thru
Do sa do to an ocean wave
Girls trade
Recycle
Dive thru
Square thru three quarters
Left allemande

A DIFFERENT TWIST

By Jim Davis, Seattle, Washington

Heads swing thru, boys run
Tag the line left
Wheel and deal, curlique
Boys run, curlique the outside two
Walk and dodge, partner trade
Right and left thru
Flutter wheel, slide thru
Allemande left

A VARIATION (67)

By Trent Keith, Memphis, Tennessee

Sides right and left thru
Heads star thru, pass thru
Slide thru, right and left thru
Pass thru, bend the line
Join hands and circle to the left
Side men and the lady on your right
Go up to the middle and back
Star thru, pass thru
Star thru, pass thru
Bend the line, star thru
Pass thru, centers star thru
Pass thru, everyone cloverleaf
Walk by one then
Allemande left

GADABOUT

By Fred Minster, Saginaw, Michigan

Heads flutter wheel, sweep a quarter
Pass thru, scoot back
Centers trade (men)
Scoot back, centers trade (girls)
All eight circulate, scoot back
Centers trade (men)
Scoot back, centers trade (girls)
All eight circulate, curlique
Men run right
Left allemande

Try these two dances using the Split Circulate figure by Ray Vierra, Concord, California.

Heads flutter wheel, curlique
Walk and dodge
Do sa do to an ocean wave
Split circulate, swing thru
Split circulate, boys run
Bend the line, slide thru
Allemande left

Sides pair off
Do sa do to an ocean wave
Split circulate, ends circulate
Split circulate, centers circulate
Centers run, bend the line
Star thru, pass thru
Flutter wheel then
Right and left thru, dive thru
Square thru three quarters
Allemande left

SINGING CALL

A LOT OF TENDERNESS

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1159, Flip Instrumental with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING
Circle left I would always live to do
The little things that make you smile
Gents star right one time around that land
To the corner girl left allemande
Come home and box the gnat
Four ladies promenade one time and then
Home you go and swing the gal around
And round and promenade I know it
Takes a lot of tenderness to make
The wheels of love keep spinning round
FIGURE:

Heads square thru count four hands
And round a little corner lady do sa do
One time and then square thru
Count to four in time
Count to four and make a line
Step forward bend the line
Move it up to the middle and back
Right and left thru and turn 'em
Slide thru and go swing corner gal
Promenade I know it
Takes a lot of tenderness to make
The wheels of love keep spinning round
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

THRU YOU DO (62)

By Bill Armstrong, Los Angeles, California

Heads square thru
Right and left thru
Dive thru
Square thru three quarters
Circle four, make a line
Bend the line, pass thru
Wheel and deal, centers pass thru
Left allemande

Here are a couple sent to us from Gene Pearson, Groves, Texas.

(66)

Head gents and corner girl
Walk up to the middle and back
Star thru, California twirl
Everybody double pass thru, cloverleaf
Double pass thru, centers in
Cast off three quarters
Right and left thru, cross trail thru
Left allemande

(65)

Heads lead right circle four to a line
Square thru, centers pass thru
Centers in and
Cast off three quarters
Square thru, centers pass thru
Centers in and
Cast off three quarters
Right and left thru
Star thru, pass thru
Left allemande

These two will keep you busy. They are by Ed Fraidenburg, Midland, Michigan.

Four ladies chain
Heads square thru
Circle half to a two-faced line
Men circulate
Girls turn right three quarters
Girls swing thru
(In your diamond) fan the top
Diamond circulate
(In your diamond) fan the top
Diamond circulate, men circulate
Girls turn right three quarters
Wheel and deal, sweep a quarter
Right and left thru
Cross trail thru to a
Left allemande

Heads square thru
Circle half to a two-faced line
Men circulate
Girls turn right three quarters
Diamond circulate
(In your diamond) fan the top
Diamond circulate
(In your diamond) fan the top
Diamond circulate, girls circulate
Men turn right three quarters
Couples circulate, wheel and deal
Box the gnat, right and left thru
Left allemande

KEEPS YOU GOING

By M. Sgt. Henry Merchant, APO San Francisco

Heads square thru
Do sa do to an ocean wave
Scoot back, boys circulate
Girls circulate, scoot back
All eight circulate
Right and left thru, dive thru
Square thru three quarters
Left allemande

These two by Darrell Hedgecock, Warren, Michigan are a bit different.

(73)

Side ladies chain
Heads spin the top, step thru
Spin the top, pass thru
Cast off three quarters
Pass thru, wheel and deal
Double pass thru, peel off
Slide thru, trade by
Pass thru, partner trade
Allemande left

(75)

Head ladies rollaway
Sides promenade halfway
Heads left square thru
Left swing thru
Tag the line left
Wheel and deal
Dive thru, turn thru
Allemande left

SINGING CALL

MERRILY MARRY WITH MARY

By Bill Peters, San Jose, California

Record: Longhorn #1003, Flip Instrumental with Bill Peters

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring go
Join up hands circle left around I sing
Then roll a half sashay
Circle to the left that same old way
Then rollaway and weave that old ring
It's in and out you go
When you meet that gal you know
Do sa do sa do then you promenade
Well I would merrily marry with Mary
If only Mary would marry with me
FIGURE:

Heads square thru four hands around you do
Split those two make a line of four
Go up and back in time
Pass thru tag the line
Face in do the right and left thru slide thru
Do an allemande left that corner
Come on back and do sa do
Go back swing that corner girl
And you promenade

Well I would merrily marry with Mary
If only Mary would marry with me

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

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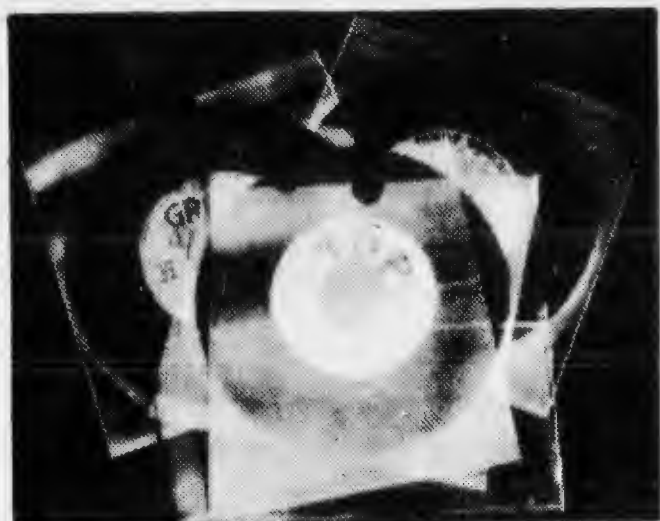
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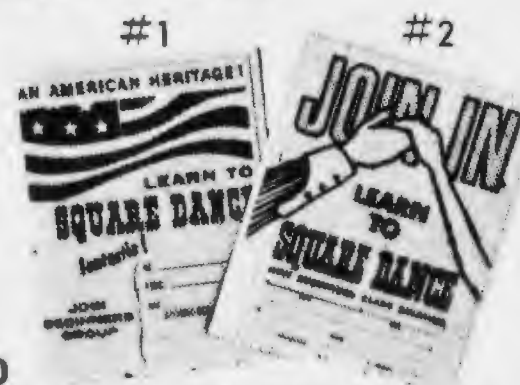
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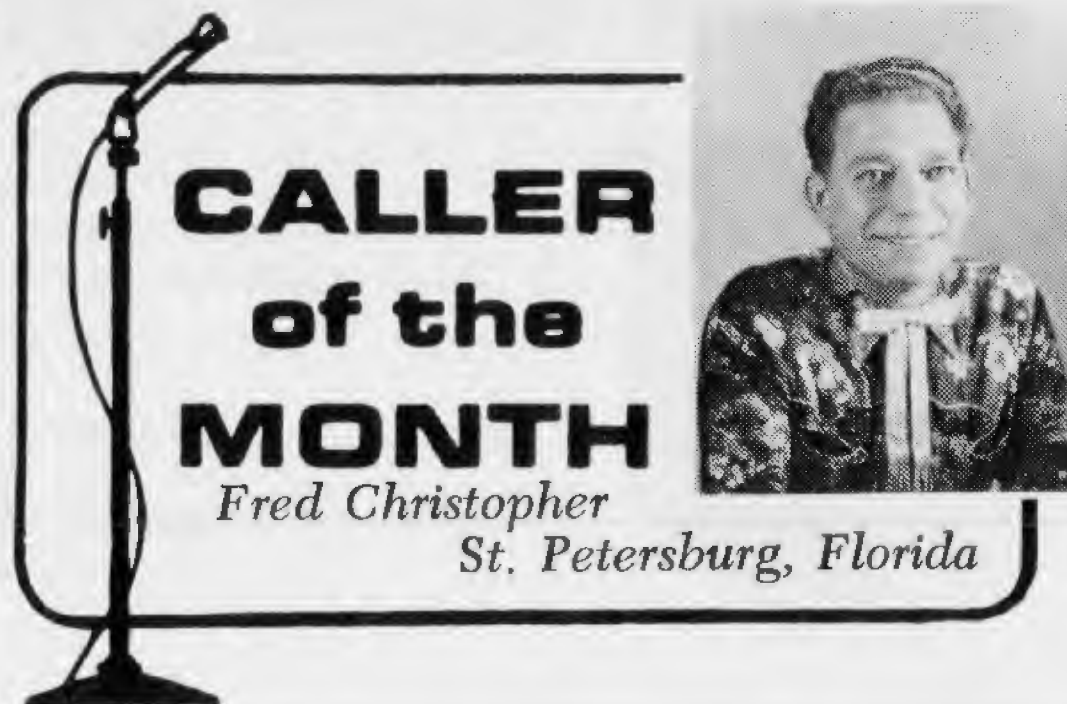


RECENT RELEASES

Flips

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SLOW BOAT TO CHINA — Jim Mayo SDS-1008
ROLL THOSE BABY BLUE EYES — Bob Dawson SDS-1007

Distributed by: Corsair-Continental Corp. 1433 E. Mission Blvd., Pomona, Calif. 91766



IT ALL STARTED back in 1936 when Fred (Chris) Christopher was a young sprout of 18, living in Maywood, Illinois. An invitation from a buddy to attend a square dance at the American Legion Hall led to his becoming a square dancer, but Chris was fascinated by the caller — just couldn't figure out how he knew what to say to make things work out right!

Within a short period of time Chris was calling (under his breath, of course) along with the caller. Since this was the type of club where those who wanted to could "do their thing," he soon was asked to call a tip each time the club danced, as well as at other clubs dances visited by the group.

At a club anniversary dance that same year the invited guest caller was Guy Colby of the National Barn Dance Radio Program. Since Guy knew that the club had several members who did a little calling, they were asked to call a "round robin." As a result, Chris was invited to become one of the regulars on the radio program. He made his debut on the program as a caller/dancer in September of 1936 and remained with the show for the

NEW RELEASES

SDS-1010

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Called side by Bruce Johnson



BRUCE
JOHNSON

better part of four years, traveling through Illinois, Indiana and Wisconsin putting on home shows, calling square dances and putting on demos to help square dancing get a foothold where there was no square dancing.

Along about 1940 Chris met the girl who was soon to become Mrs. Christopher; her name is Hazel but to all the dancers she is known as "Butch." After less than a year in the Armed Forces, Chris was given a medical discharge and he returned to Illinois where he continued to call for square dances. Advised to move to a warmer climate, the Christophers spent some time in Phoenix, Arizona, and finally located in St. Petersburg in 1951.

Chris has taught at least one beginners' group each year, conducted workshops and choreographed both squares and rounds. At the present time he calls for four clubs, teaches one beginners' class, cues and teaches one round dance club, and fills many out-of-town dates. He is planning tours in 1975 and 1976 and in 1976 will celebrate 40 years of uninterrupted devotion to the square dance activity.

His outlook on square dancing? "You still meet the nicest people at a square dance; friends made at a square dance are friends forever."

(LETTERS, continued from page 3)

DANCING Hot Line, May, 1974), bravo! It's another step along the road to recovery that you started with the Gold Ribbon Report and the Basic 50 and Extended Basics Program. My one concern when talking about "mainstream" basics is that we don't lose sight of the fact that we still need the original 75 basics mentioned above as a foundation and reference point that is recognized internationally. Heaven forbid that we start generalizing

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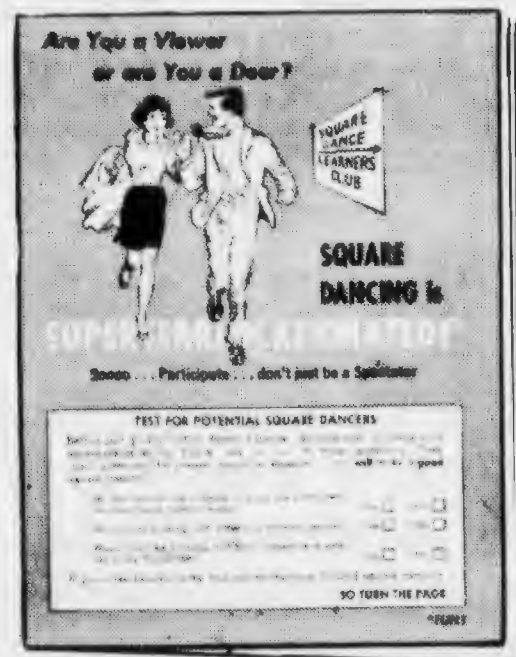
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again or start using a list of 75 made up of "families" as has been advocated. That's far too vague to give any guidance to the class teacher as to how much or how little to teach to the new dancer in order to bring him up to an accepted "club level." While maybe two or three movements on the basic 50 and extended basics lists are not "in vogue" at the present time, the Caller/Teacher Manuals do give much needed direction and a variety of material to illustrate the principle uses of each basic. I would hope that our leaders never lose sight of that and when they draw up a list of "mainstream" basics that they do it with an eye to what is currently being danced in most clubs and therefore what the teacher should give more emphasis to, rather than as a new list to take over from what we are now using.

John Essex
Dartmouth, Nova Scotia

Dear Editor:

It was really with interest that I read the article in the March issue of SQUARE DANCING from the North Dakota square dancer and his attitude toward California square dancers. To us they are wonderful, along with the beautiful state in which they live and the wonderful callers in that part of our country. We must have danced in different halls at the Convention. Having attended 12 Conventions, we think they're great!

Walter and Vilma Rapp
Granite City, Illinois

Dear Editor:

Your teacher manuals are fantastic and you will never know what an influence they are playing on square dancing. I can't remember what year it was that the first issue came out but it must have been five years ago. We

started a class to teach beginners and scanned the back issues of **SQUARE DANCING** (Sets in Order) to get our lesson plans together. . . . Before that first class was over your manual came out and since then the classes have gone smoothly. Our caller has taught classes in several other towns and our square dance population is mushrooming! Now, several other callers are using your manual and teaching classes with much more success than ever before. And what is so great about it is that we are getting good dancers.

Darlyne and Paul Goodman
Norfolk, Nebraska

Dear Editor:

I wonder if you could not say something or do something about the dancers who take one's hand and pull or yank. . . . I heard a caller instructing beginners say, "Take the person's hand and **PULL** by." Should he not have said, "Take the person's hand and **WALK** by"? There should never be any pulling or yanking. I feel that the man should take a girl's hand just as gently as he would were he being introduced to her — and **MOST** dancers do just that.

Dora Wright
San Francisco, California

Dear Editor:

Your article on flyers was good and I was most surprised to see one of Jim's from a few years back. . . . I feel your magazine has influenced better flyers being made in this area. . . . Thanks muchly.

Elaine Schnabel
Alexandria, Va.

Dear Editor:

We are sending a picture of our caller and her husband, Dorothy and Bud Knight. The

Knights have just recently returned from Iran, where Bud was engaged in teaching the Iranians how to grow more food crops. While in Iran Dorothy called for the Teheran Trotters and for American, English, Canadian and German people who were also helping the natives by showing them how food crops were grown



Caller Dorothy Knight and husband, Bud at Squarama 1974 in Fresno, California.

in their respective countries. We are proud to have Dorothy for our caller. She is the only lady caller in the Fresno Valley Callers Association and also the Bakersfield United Callers Association. She is a cute little gal with a big voice.

Earl and Beverly Dallas
Kerman Kapers
Kerman, California

Dear Editor:

The March issue of Sets (**SQUARE DANCING**) arrived and I was interested in the items on pros and cons of cue card calling. My major comment would be — if a caller hasn't the time to research and study to the degree where he no longer needs a "crutch" then he hasn't the time to be a caller. If the caller who com-



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plains of not enough time to learn the material would spend his time on developing a system, such as sight calling instead of cue card calling, he would be able to give his dancers the latest and greatest in even more danceable form than he can from the "drill type" sequences he picks up from somebody's notes.

Art Shepherd
Christchurch, New Zealand

Dear Editor:

Re the problem of women without regular partners, I have a suggestion that might or might not work. Take the list of women without regular partners and divide it up alphabetically, either officially or secretly. Then some of the women could take turns coming on certain nights to the dance. If dances are held weekly it might be easy to try.

Herb Dowler
Modesto, California

Dear Editor:

We appreciated seeing the graduation ceremony in your January issue in The Walkthru. This was very timely as one of our clubs was searching for something preparing for this type of event. We have made good use of information found in this section, as well as other articles throughout the publication each month.

Mrs. Dale Sherman
Williford, Arkansas

Dear Editor:

Your January issue of SQUARE DANCING carried a graduation ceremony idea and our graduating committee decided to adapt it to our graduating class of 50 couples. . . . The class of 50 held hands all around the room and one couple of dancers stood at north,

south, east and west. Caller John Craven read the ceremony as another caller, Ivan Becker, went around the room and lit the candles of the four couples. It was very impressive in the darkened hall. This group . . . named their club the Wishek Diamond Squares and decided to take the words from the four corners of the ceremony - Friendship, Duty, Democracy and Fun - and have them on their banner. Thought you might be interested to hear how the idea was used. Thank you, we thought it was a very good idea.

Ginny Craven
Bismarck, North Dakota

Dear Editor:

We dance regularly to Bob Dawson's calling and we think he is the greatest - it is he who recommended your magazine as one of the best regarding square dancing, and which we enjoy tremendously. Not only does Bob keep us intensely interested in square dancing, but he keeps us entertained.

Ada Harbaugh
Port Charlotte, Florida

(WORLD, continued from page 35)

two levels of dancing during most of the weekend is planned. Bob Jaffray, Orphie Eason, Ron Libby and Don Hanhurst will be joined by local callers, Ralph Hoag and Armand Reandeanu on squares; Jane Jaffray will lead the round dancing.

Florida

New Era Squares of Clearwater Beach are helping club caller Fred Christopher celebrate his 38th year as a caller and 17 years as a caller for the Recreation Department. The group dances each Thursday night at the Memorial Civic Center at Clearwater Beach.



Stan Burdick

RB 158 Matamoras

by Ralph Silvius

RB 161 Ya'll Come

by Bill Volner

RB 162 Big Boss Man

by Bob Vinyard

RB 163 Ain't Love A Good Thing

by Elmer Sheffield



Ralph Silvius



John Hendron



Ted Frye

RB 164 Turn On Your Light

by Don Burkholder

RB 165 Marie Laveau

by Don Williamson

RB 166 Freckles and Polliwogs

by Don Williamson

RB 167 Don't Worry Bout Me

by Don Williamson



Don Williamson



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The hall is spacious, neat and well air conditioned and the dances are open to all visitors.

— Louise Weller

Nova Scotia

November 8 and 9 are the dates for the 5th Maritime Square Dance Convention at the Lord Nelson Hotel in Halifax. Maritime Callers Clinic Association members comprise the staff for the affair.

North Carolina

The Annual Autumn Leaves Dance, sponsored by the Blue Ridge Odd Steppers, will take place on October 12 at the Reeves YMCA

in Mt. Airy. Calling the dance will be Harry McColgan and rounds will be led by Carolyn and Ed Raybuck. For information contact Blue Ridge Odd Steppers, c/o Russell York, P. O. Box 82, White Plains, North Carolina 27031.

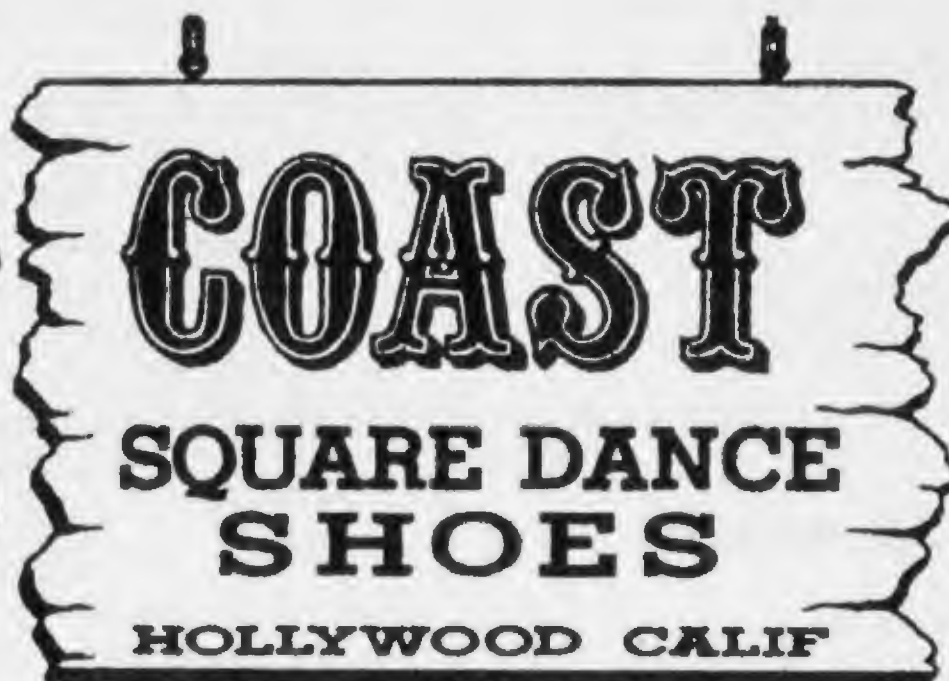
West Virginia

The Treasure Mountain Swingers are sponsoring square dances during the 6th Annual Treasure Mountain Festival. Sheldon Layman and Earl Swarner will call the dances at the Franklin High School in Franklin on September 20 and 21.

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SINGING CALLS

A LOT OF TENDERNESS — Kalox 1159

Key: C Tempo: 128 Range: HA
Caller: Vaughn Parrish LA

Synopsis: Complete call printed in Workshop.
Comment: A modern country style song that keeps the words moving through the music. Well timed easy action pattern that could be a good one if you like this type of song.

Rating: ☆☆☆

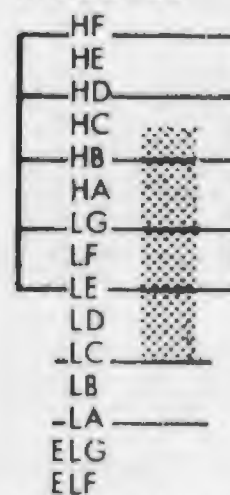
WHISPERING — MacGregor 2146

Key: C Tempo: 126 Range: HD
Caller: Monty Wilson LC

Synopsis: (Break) Allemande left corner — turn partner by the right — men left hand star turn it once — swing partner — left allemande — come on back do sa do — weave ring — do sa do — promenade (Figure) Head two couples promenade half way — two and four pass thru — separate around one — into middle right and left thru — square thru three quar-

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.

ters — left allemande — do sa do partner — swing corner — allemande left new corner — come back promenade.

Comment: An old standard with nice listening music from Piano, Guitar, Drums, Bass, Banjo and Clarinet that moves along at a comfortable pace with an easy action pattern.

Rating: ☆☆☆

DIXIE-YANKEE DOODLE MEDLEY — Windsor 5038

Key: Four key changes **Range:** HC Sharp
Caller: Al Stevens **Tempo:** 130 **LA**

Synopsis: (Break) Four ladies chain across — four ladies flutter wheel — four couples sweep a quarter — circle left — left allemande — weave ring — do sa do — promenade home (Figure) Head two couples promenade half-way — down the middle pass thru — partner trade — quarter more to face her — turn thru — do sa do — make an ocean wave — swing thru — boys trade — boys run — partner trade — promenade home — swing.

Comment: As the title suggests, a patriotic medley of Dixie and Yankee Doodle, alternating one tune and then the other with key changes (A and F) each time. Could be an interesting change. Rating: ☆☆☆+

SONG AND DANCE MAN — Cross Roads 103

Key: A **Tempo:** 122 **Range:** HF Sharp
Caller: Mal Minshall **LA**

Synopsis: (Break) Sides face grand square — reverse — sides turn thru — left allemande corner — do sa do own — allemande left corner — weave ring — promenade (Alternate break) Circle left — left allemande corner —

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.

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Matamoras	Red Boot 158
She Taught Me To Yodel	Lightning S 5023

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do sa do own — four ladies chain three quarters round — do paso her by left corner by right — partner left — allemande thar men back up — shoot star like left allemande — promenade. (Figure) Head two square thru four hands — split the sides make a line — pass thru — wheel and deal — double pass thru — first two left — next two right — box the gnat — right and left thru — square thru three hands — swing corner — allemande corner — promenade.

Comment: A slow moving relaxer with an easy action pattern. Rating: ☆☆

MERRILY MARRY WITH MARY — Longhorn 1003
Key: C Tempo: 128 Range: HC
Caller: Bill Peters LC

Synopsis: Complete call printed in Workshop.
Comment: An easy bouncy number with a nice lift from Guitar, Drums, Piano, Trumpet, Bass and Xylophone. (On the cue sheet, "Heads square thru four hands around you do," needs to be added as the first line of the figure.)
Rating: ☆☆☆

C.O.D. — MacGregor 2149
Key: G Tempo: 130 Range: HB
Caller: Tommy Stoye LD

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — allemande left — do sa do — bow — weave ring — meet again swing — promenade (Figure) Head couples promenade halfway — into middle right and left thru — square thru in middle four hands — corner do sa do — left allemande — turn partner by right — swing corner — promenade home — balance and swing.
Comment: Good tune to sing with fine accompaniment from Guitar, Bass, Accordion, Drums and Piano. An easy basic pattern for all dance levels.
Rating: ☆☆☆

ARISE — Longhorn 1004
Key: C Tempo: 128 Range: HC
Caller: Bob Augustin LB

Synopsis: (Break) Allemande left corners all — do sa do own — four girls promenade inside — home you go do sa do — corners allemande — come back one promenade (Figure) Head

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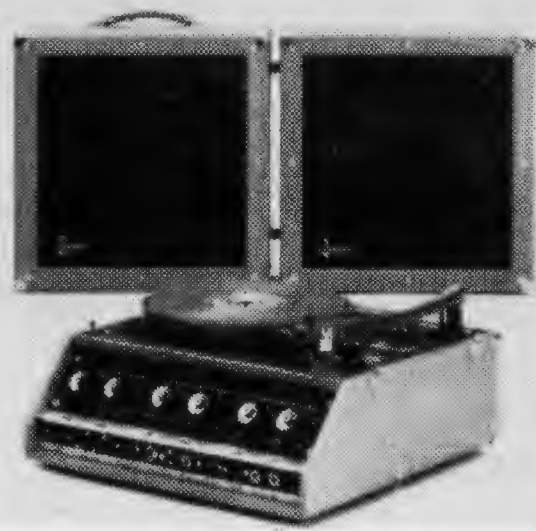
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- 1259 — Never Again,
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two pair square thru four hands — do sa do corner — swing thru two by two — girls fold — peel the top — slide thru — allemande left — turn thru — swing corner — promenade (Ending) Four ladies promenade — home swing — join hands make a ring — left allemande — weave ring — do sa do own — promenade.

Comment: A sectional number from Cajun country in Louisiana. (Bone up on your French.) A cute novelty number if you use peel the top.
Rating: ☆☆☆+

DON'T FIGHT THE FEELINGS OF LOVE —
Cross Roads 102

Key: G **Tempo: 132** **Range: HD**
Caller: Dub Hayes **LG**

Synopsis: (Break) Join hands circle to the left — left allemande — do sa do — men star by the left once around — turn thru with partner — allemande left — weave ring — meet own do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru two by two — boys run right — couples circulate — wheel and deal — pass thru — trade by — swing corner — promenade.

Comment: A country song with a standard hoedown Fiddle accompaniment from Drums, Bass, Fiddle and Guitar. Rating: ☆☆

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LET ME BE THERE — Jay-Bar-Kay 153

Key: E Flat and E Range: HC Sharp
Caller: Kip Garvey Tempo: 130 LB Flat

Synopsis: (Break) Walk around corner — see saw
taw — men star right once around — pick up
partner arm around — star promenade wrong
way around — girls roll back — left allemande
— weave ring — do sa do — promenade (Fig-
ure) Heads promenade halfway — down mid-
dle square thru four hands — swing thru with
outside two — spin the top — men move up
— right and left thru — cross trail thru —
walk by — swing corner — promenade.

Comment: A bouncy country song with a good
action pattern that will keep the dancers mov-

ing. Has a key change for a lift.

Rating: ☆☆☆+

CITY'S GOING COUNTRY — Kalox 1156

Key: E Flat Tempo: 132 Range: HB Flat
Caller: Allen Tipton LB Flat

Synopsis: (Break) Circle left — walk around cor-
ner — see saw own — four men star by right
once around — allemande corner — home do
sa do — four ladies promenade two times
inside — swing — promenade (Figure) Side
two couples promenade halfway — one and
three square thru four hands — right and
left thru — eight chain five — trade by —
swing corner lady — promenade.



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By: Ken Bower

Music By The Wagon Masters



Don Franklin



Ken Bower

Distributed by: **Corsair-Continental Corp.** 1433 E. Mission Blvd., Pomona, Calif. 91766

Comment: A basic country western tune with the Kalox band accompaniment. An easy action pattern that bounces right along at a lively clip. Rating: ☆☆☆+

SLOWLY YOU'RE DRIVING ME OUT OF MY MIND — Bogan 1257

Key: E Flat Tempo: 130 Range: HE Flat LE Flat
Caller: Lem Gravelle

Synopsis: (Break) Four ladies chain three quarters — then chain them straight across — join hands and circle — girls center — men sashay — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead right circle — make a

line — go forward and back — right and left thru — star thru — square thru three hands — trade by — left allemande — do sa do — promenade her.

Comment: Nice tune to sing with an easy action pattern and music by the Blue Star Rhythm-aires. Moves right along. Rating: ☆☆☆+

THERE'S BETTER THINGS IN LIFE — Windsor 5040

Key: D Tempo: 132 Range: HD LB
Caller: Dick Parrish

Synopsis: (Break) Four ladies chain across — join hands and circle left — four ladies grand flutter wheel once across — back right and



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 corner girl curlique — walk and dodge across
 — partner trade — flutter wheel full around
 — star thru — dive thru — square thru three
 hands — swing corner — promenade.

Comment: A country western with a lively tempo
 and a moral to "That There Story." Lots of
 downbeat from Drums and Bass, backed by
 Trumpet and Guitar. Rating: ☆☆☆+

SWANEE — Jay-Bar-Kay 151

Key: C **Tempo: 132** **Range: HC**
Caller: Ken Anderson **LG**

Synopsis: (Break) Circle left — swing corner —
 allemande left — allemande thar — forward
 two and star — men swing in right hand star
 — slip clutch — left allemande — weave ring
 — meet promenade her (Figure) Heads square
 thru four hands — do sa do — swing thru —
 boys run — tag the line — face to right —
 wheel and deal — box the gnat — pull by —
 allemande corner — come back promenade.

Comment: Another Swanee number with good
 lift music from Banjo, Guitar, Drums, Bass,
 Accordion and Piano. The music could help
 make it a good one. Rating: ☆☆☆

BYE BYE BLACKBIRD — Hi-Hat 437

Key: F **Tempo: 130** **Range: HC**
Caller: Dick Waibel **LD**

Synopsis: (Break) Allemande left — allemande

thar — forward two — make a star — shoot
 star full around — corner right — wrong way
 thar — shoot star — left allemande — come
 back and do sa do — promenade (Figure)
 One and three do sa do — same girl square
 thru — right hand star once around — heads
 center — left hand star once around — find
 same pair — curlique — scoot back — swing
 corner lady — promenade.

Comment: An old standard sing-along with
 bouncy accompaniment from Banjo, Guitar,
 Clarinet, Piano, Bass and Trumpet. Good con-
 temporary action pattern with a Curlique to a
 Scoot Back. Rating: ☆☆☆+

I LOVE YOU MORE AND MORE — Windsor 5042

Key: F **Tempo: 128** **Range: H B Flat**
Caller: Shelby and Laura Lee Dawson **LA**

Synopsis: Complete call printed in Workshop.
Comment: A good singing tune with a relaxing
 pattern and speed. There is a strong melody
 accompaniment from Trumpet, Guitar, Drums,
 Piano and Bass. Well timed easy pattern.
 Rating: ☆☆☆

MAKE IT ALL THE WAY — D&R 104

Key: D Flat **Tempo: 130** **Range: H B Flat**
Caller: Ernie Nation **L A Flat**

Synopsis: (Break) Four ladies chain across —
 four ladies flutter wheel — join hands circle
 left — allemande corner — weave ring — do
 sa do own — promenade (Figure) One and

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three square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — corner lady swing — left allemande — promenade.

Comment: A little different music accompaniment from Piano, Drums and Guitar, with an Organ type backup piece. Easy action pattern which moves right along.

Rating: ☆☆

IF TEARDROPS WERE PENNIES — Top 25300

Key: D Flat Tempo: 136 Range: HB Flat

Caller: Ed Fraidenburg LC

Synopsis: (Break) Circle left — allemande left

corner — go forward two turn back one — box the gnat — weave ring — meet own do sa do — promenade (Figure) One and three square thru four hands — meet corner curlique — cast off three quarters round the girls — trade — right and left thru — flutter wheel — swing corner — left allemande — promenade (Alternate figure) One and three square thru four hands — meet corner and right and left thru — flutter wheel — veer to the left — couples circulate — bend the line — allemande left corner — weave ring — meet partner promenade.

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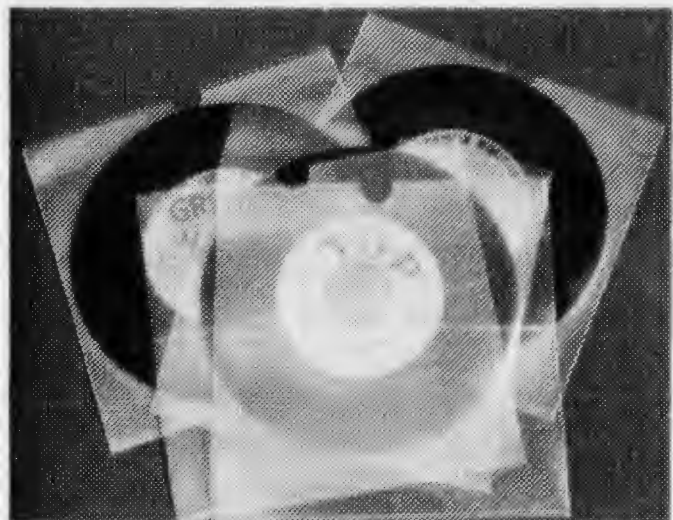
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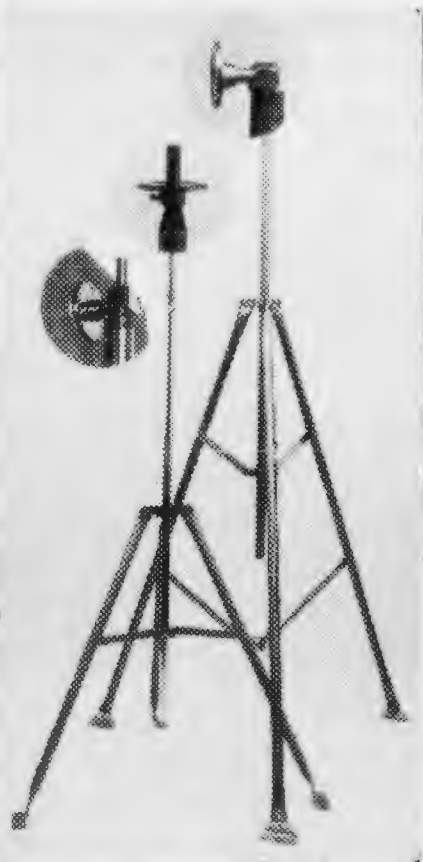
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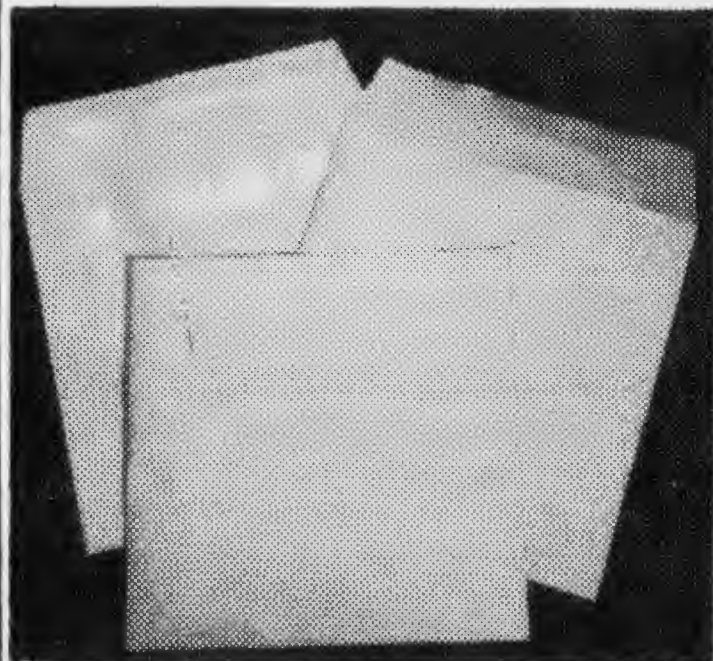
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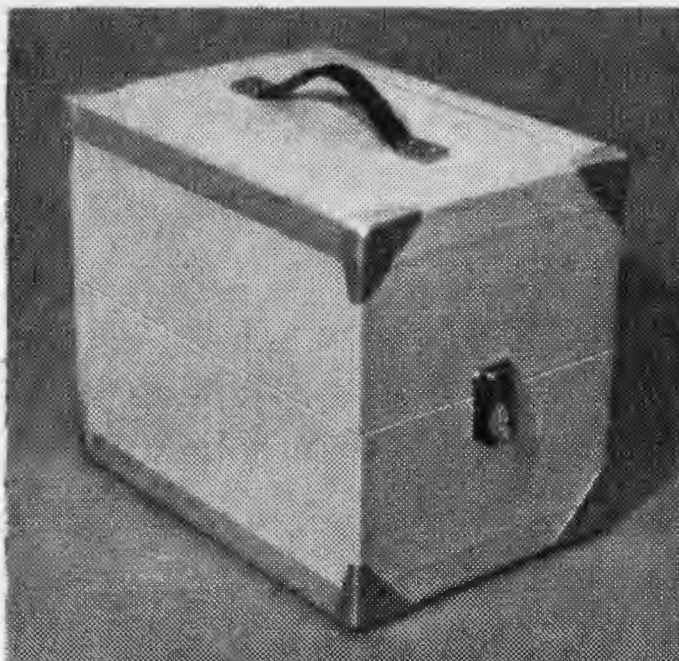
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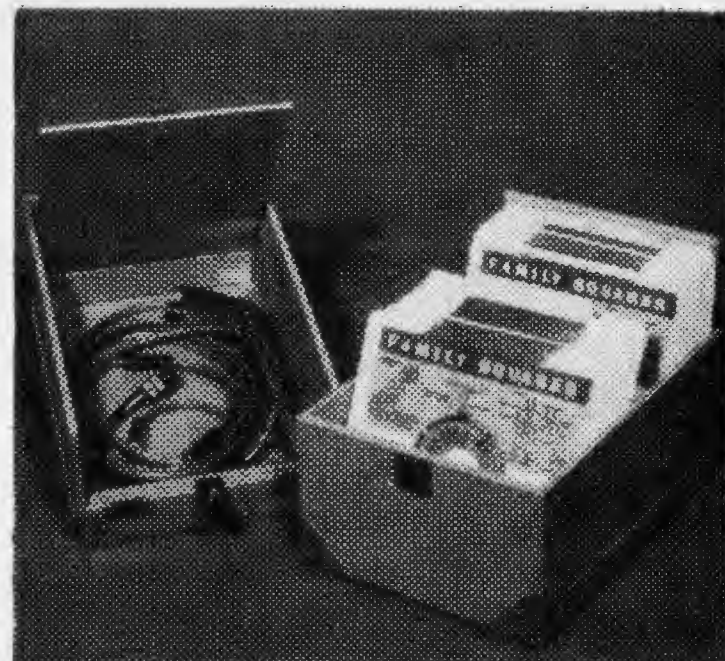
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LET ME BE YOUR TEDDY BEAR — Square Tunes 156

Key: C Tempo: 130 Range: HC
Caller: Bob Poyner LC

Synopsis: (Break) Circle left — allemande corner — do sa do own — men star left once around — turn thru at home — left allemande — come on back and swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run to right — wheel and deal — right and left thru — dive thru — square thru three quarters —

swing corner — promenade her home.

Comment: A Banjo pickin' number with Drums, Piano and Guitar. An easy action pattern to a song with very little melody.

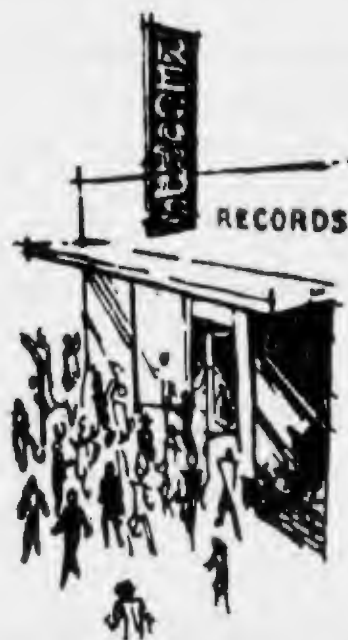
Rating: ☆☆

SHE TAUGHT ME TO YODEL — Lightning S 5023

Key: C Tempo: 128 Range: HG
Caller: Jack Cloe LC

Synopsis: (Break) Four ladies promenade once around — home swing — join hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) One and three promenade halfway — come down the middle curlique — boys run right — right and

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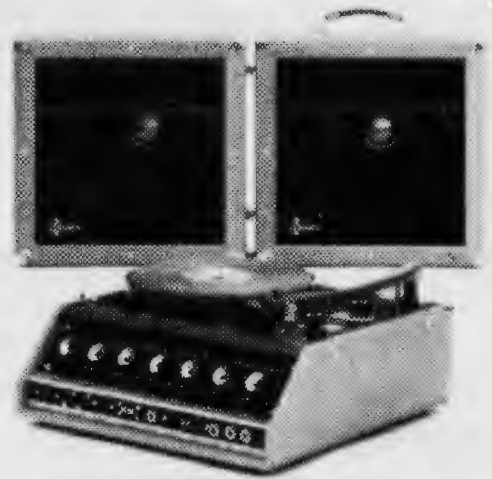
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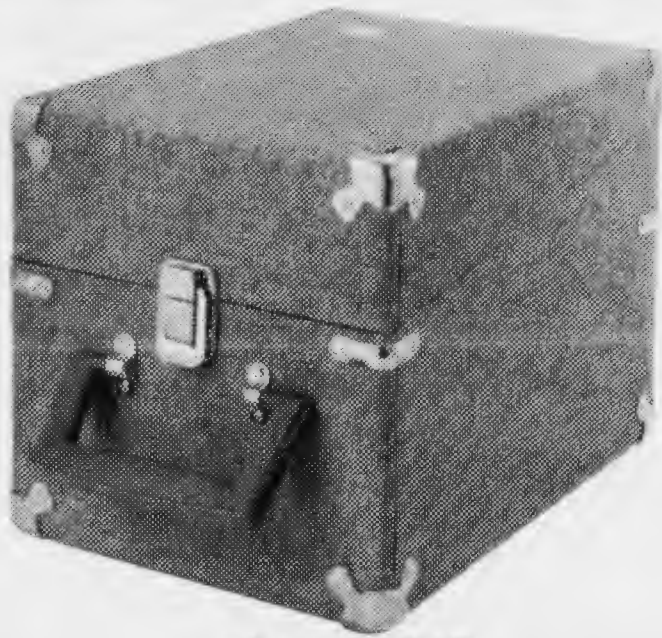
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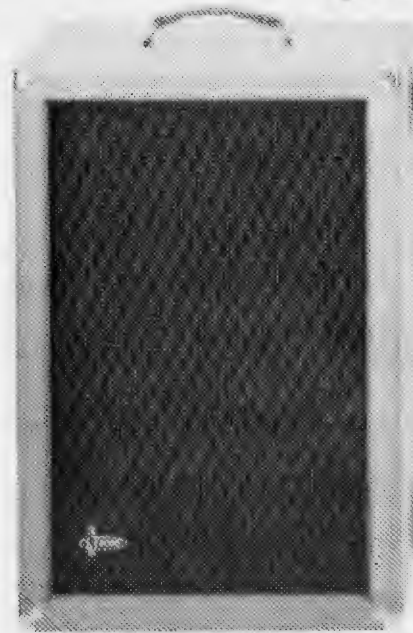
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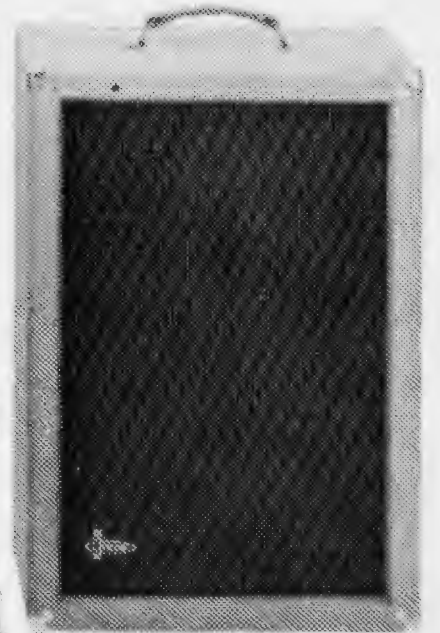
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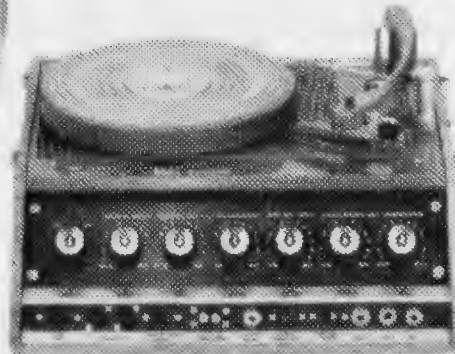
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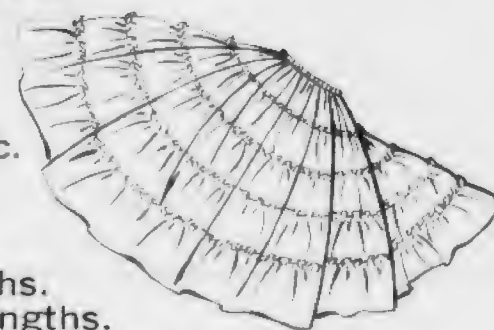
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left thru outside two — turn there do sa do — all eight circulate — swing corner — left allemande — come back and promenade.

Comment: An easy moving yodeling number. If you like to yodel this could be a good one.

Rating: ☆☆☆+

JUST BECAUSE YOU ASK ME TO — Lightning S 5024

Key: C Tempo: 132 Range: HC
Caller: Randy Dougherty LC

Synopsis: Complete call printed in Workshop.

Comment: A good swinging country western with a lot of music from Piano, Guitar, Trumpet, Drums and Bass. The contemporary ac-

tion moves right along. May take a pretty good level dancing group to appreciate it.

Rating: ☆☆☆

ARMS FULL OF EMPTY — Top 25298

Key: G Tempo: 134 Range: HD
Caller: George Peterson LD

Synopsis: (Break) Four little ladies chain — send them back — flutter wheel — join hands circle left — left allemande — weave ring — do sa do — promenade (Alternate break) Four ladies chain three quarters round — join hands circle left — boys in — girls sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and

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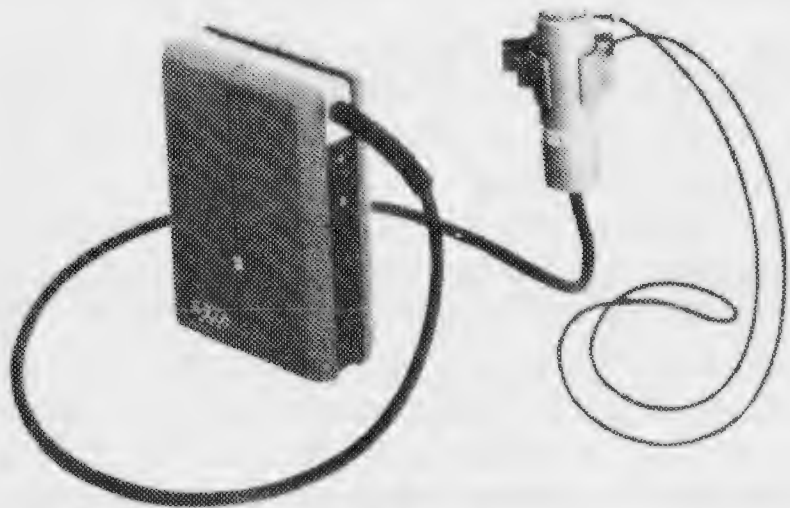
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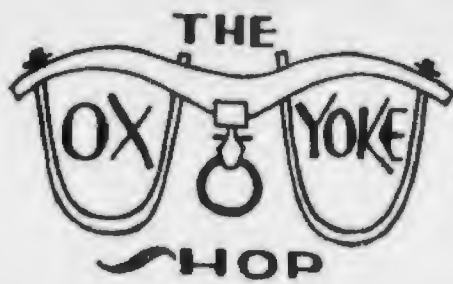
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right — couples circulate — wheel and deal
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Comment: A country song recorded on the high
range side, also speedy. It moves right along.
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ano and Guitar.

Rating: ☆☆

BEAUTIFUL BABY — Top 24299

Key: C

Tempo: 130

Range: HC

Caller: Bill Peterson

LC

Synopsis: (Break) Four ladies chain — join

hands and circle — ladies center — men
sashay — circle left — ladies center — men
sashay — circle left — allemande left corner
— grand right and left — do sa do — men
star left — come back home — promenade
(Figure) Heads right and left thru — rollaway
— go forward up and back — star thru — do
sa do — swing thru — girls circulate — boys
trade — turn thru — allemande left — come
home do sa do — swing corner — allemande
left new corner — come back and promenade.

Comment: An old favorite from the early 50s
with a nice flowing pattern and a nice song
to sing. Moves along pretty good.

Rating: ☆☆

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"Slipping"

Dorothy & Ian Hay

Hi-Hat 927

IF TEARDROPS WERE PENNIES — Pioneer 118

Key: C Tempo: 128 Range: HA
Caller: Tommy Russell LC

Synopsis: (Break) Join hands and circle left — left allemande — come back and do sa do — four men star left once around — turn thru — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four hands — corner lady do sa do — spin chain thru — girls circulate two times — boys run to right — bend the line — slide thru — square thru three quarters — swing corner — promenade.

Comment: A basic country tune with Banjo, Drums, Guitar and Vibraphone. Not much

melody. An easy contemporary action pattern.

Rating: ☆☆

COLORADO IN THE MORNING — Hi-Hat 438

Key: C Tempo: 128 Range: HC
Caller: Ernie Kinney LC

Synopsis: (Break) Four ladies chain across — join hands start to circle — ladies lead a flutter wheel full around — allemande left corner — home do sa do — promenade her (Figure) One and three promenade halfway — square thru — swing thru outside two — boys run — wheel and deal — square thru three quarters — trade by — swing — promenade.

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Comment: A tune the folks from Colorado will like. A nice song to sing with an easy flowing pattern. A good relaxer for the caller and dancer.

Rating: ☆☆☆+

SHE TAUGHT ME TO YODEL — D&R 105

Key: C Tempo: 128 Range: HG
Caller: Ron Russell LC

Synopsis: (Break) Walk around corner — see saw own — men star right once around — allemande corner — swing own — sides face grand square — (Figure) Four ladies chain across — side ladies chain back home — heads curlique — box circulate three spots —

allemande corner — weave ring — do sa do — swing corner — promenade (Alternate) For box circulate three spots do a star right three quarters.

Comment: A good yodeling number for callers who want to yodel. The action pattern uses Box Circulate.

Rating: ☆☆

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Choreographers: Willie and Vonnie Stotler

Comment: A re-do of one of the "Favorites of All Times."

(more next page)

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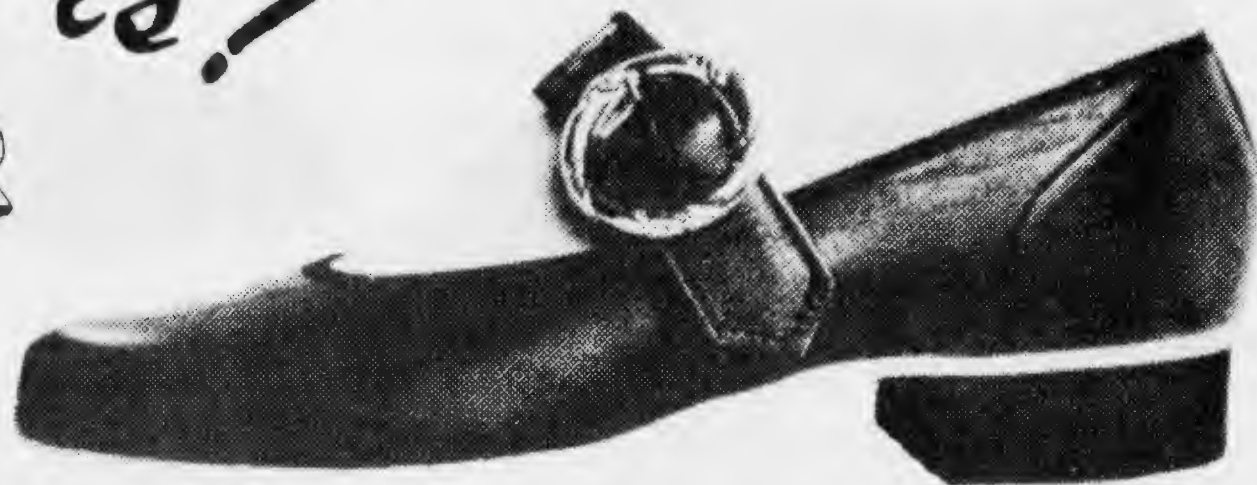


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TB 106—**There Won't Be Any More**—
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Mick Howard



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THAT SONG — Flip side to Wonderful Rain
Choreographers: Ken Croft and Elena de Zordo
Comment: Big band sound music and a two-step routine for the Intermediate dancer.

HOEDOWNS

BUTCH — Cross Roads 101
Key: G **Tempo:** 138
Music: The Crossroads Band — Fiddle, Banjo, Drums, Bass, Guitar

PAL MAL — Flip side to Butch
Key: A **Tempo:** 138
Music: The Crossroads Band — Fiddle, Banjo,

Bass, Drums, Guitar, Steel Guitar
Comment: These move right along with a standard hoedown beat. **Rating:** ☆☆

DO YOU — Greenwood 9007
Key: B Flat **Tempo:** 134
Music: Greenwood Band — Bass, Drums, Guitar, Saxophone

KING OF KINGS — Flip side to Do You
Key: C **Tempo:** 122
Music: Greenwood Band — Guitar, Piano, Steel Guitar, Saxophone, Bass, Drums, Xylophone
Comment: Do You is a boom chuck number with little melody and an emphasis on rhythm.



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BOOMERANG — Scope 315

Key: D Tempo: 130
Music: The Country Players — Banjo, Guitar, Piano, Bass, Drums

BLOOMING BANJO — Flip side to Boomerang

Key: D Tempo: 130
Music: The Country Players — Banjo, Guitar, Piano, Bass, Drums

Comment: Swing Bass hoedowns with good steady rhythm and standard chording from Guitar, Bass, Banjo and Drums.

Rating: ☆☆☆+

HILO — Hi-Hat 626

Key: C Tempo: 132
Music: The New Islanders — Piano, Guitar, Bass, Drums, Steel Guitar

KAUAI — Flip Side to Hilo

Key: A Flat Tempo: 132
Music: The New Islanders — Piano, Steel Guitar, Drums, Bass, Guitar

Comment: Hoedowns with a Hawaiian flare. Good steady beat from Drums, Piano and Bass. Melody from Steel Guitar. Try it.

Rating: ☆☆☆

POO BEAR — Windsor 5043

Key: G Tempo: 128
Music: The New Windsors — Piano, Trumpet,

Guitar, Drums and Bass.

PUNKIN' AND THE MOUSE — Flip side to Poo Bear

Key: G Tempo: 128
Music: The New Windsors — Piano, Trumpet, Guitar, Drums and Bass.

Comment: Jam session boom-chuck hoedowns with no definite melody to latch on to, but they swing right along.

Rating: ☆☆

JESSIE'S HOP — Wild West WW 2-4

Key: A Flat Tempo: 130
Music: The Westerners — Guitar, Bass and rhythm backups.

JERRY'S HEADACHE — Flip side to Jessie's Hop

Key: F Tempo: 132
Music: The Westerners — Guitar, Bass and rhythm backups.

Comment: Downbeat bass Fiddle hoedowns with backup sounds and chords from Guitar and rhythm associates.

RATING: ☆☆☆+

IN MEMORIAM

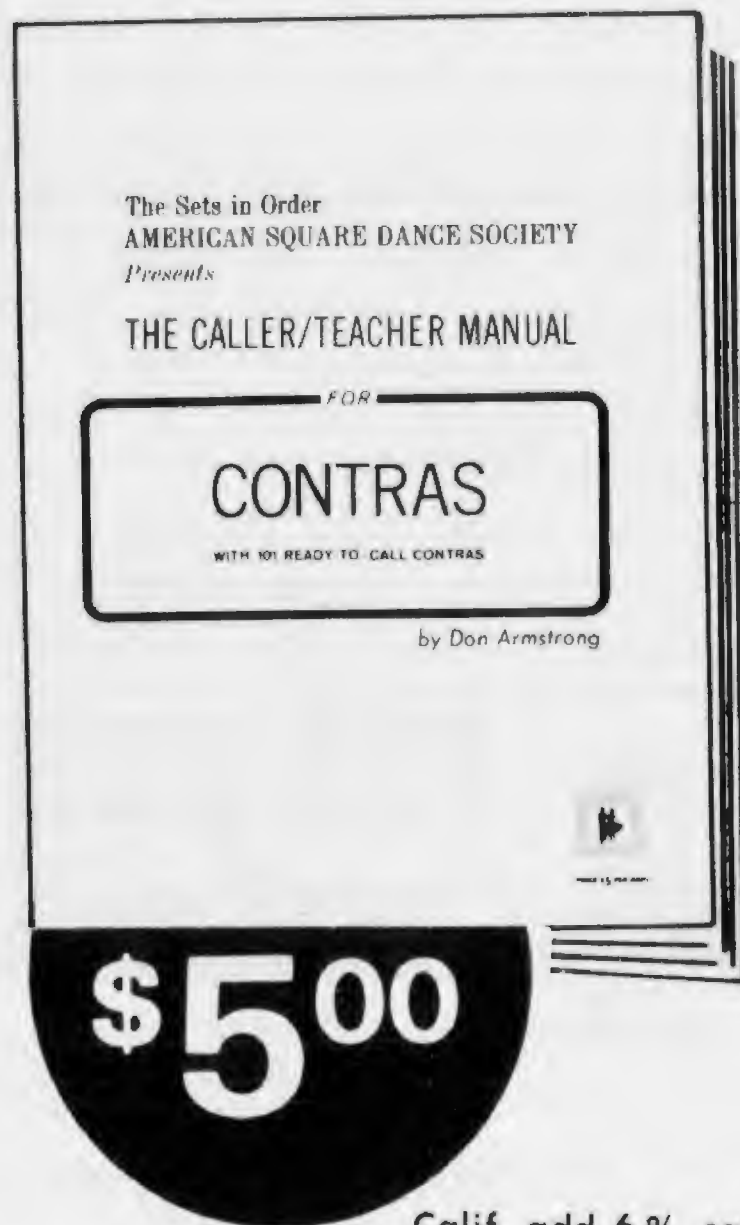
Two members of the square dance family have passed away in recent months. **Whitey Crettet**, San Antonio, Texas, in June. **Walt Rising**, North Hollywood, California, July 7. Our sincere condolences to the families and friends of Walt and Whitey.

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- Sept. 13—Black Cat Dance, Jaycee Bldg., Clarksville, Tenn.
- Sept. 13-14—1st Chattahoochee Valley Festival, Idle Hour Park, Phoenix, Ga., and Memorial Auditorium, Columbus, Ga.
- Sept. 13-15—Riviera R/D Roundup, Riviera Hotel, Palm Springs, California
- Sept. 14—10th Annual ORA Fall Roundup, Bell Mun. Aud., Augusta, Georgia
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P10-118

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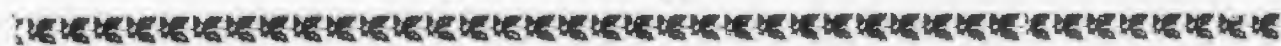
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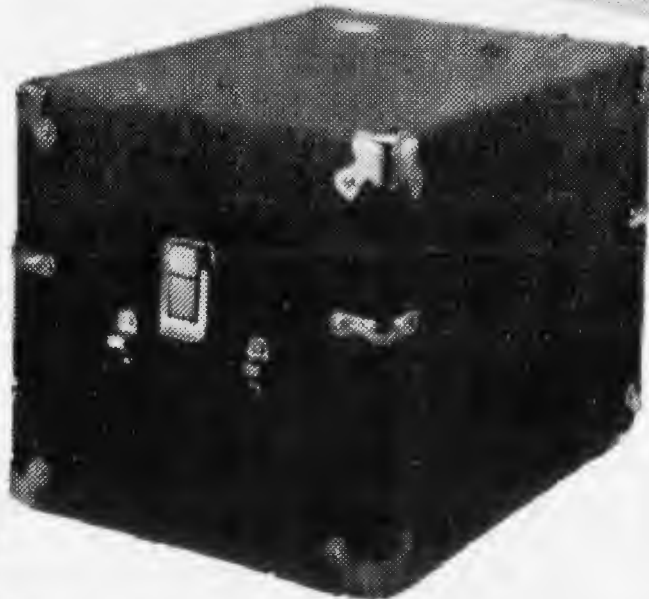
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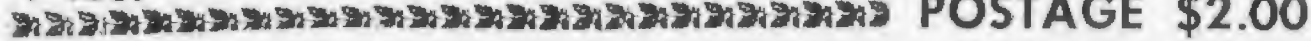
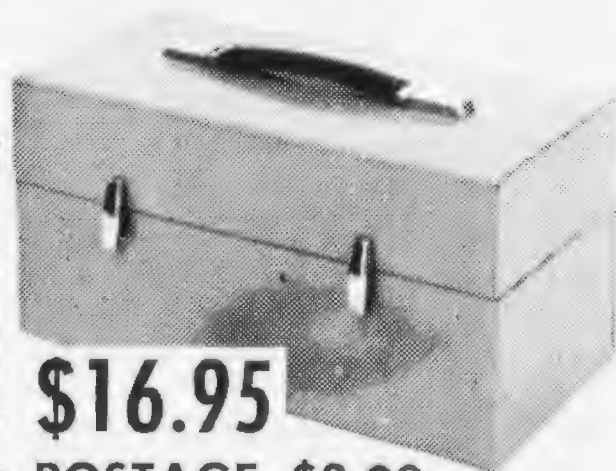


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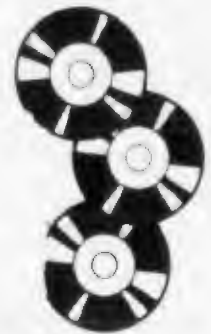
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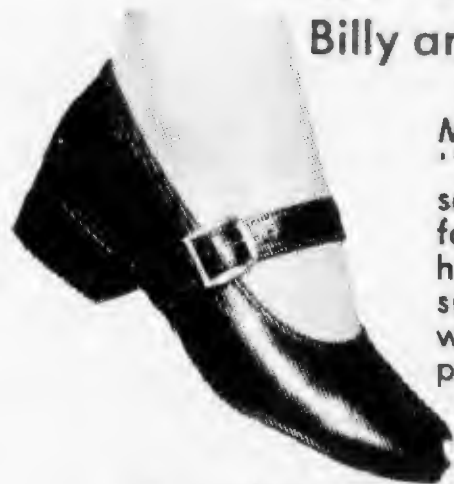
Duluth, Minnesota
 Sept. 21-22—Gulf Coast Caller's Co-op Fun-Sti-Toot-8, Civic Center, New Braunfels, Texas
 Sept. 21-28—6th Annual Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky.
 Sept. 22—Happy Tracks Subscription Dance, Moose Lodge, Wichita, Kansas
 Sept. 22—E. Central Ohio Fed. Fall Festival, Coshocton, Ohio
 Sept. 26-28—13th Delaware Valley S/D Con-

vention, Bellevue Stratford Hotel, Philadelphia, Pa.
 Sept. 27-28—Tri-State Festival, Civic Center, Lansing, Michigan
 Sept. 27-28—2nd Annual Autumn Frolic, K of C Hall, Hammond, Louisiana
 Sept. 27-29—2nd Annual Falling Leaves Frolic, Pokagon State Park, Angola, Indiana
 Sept. 27-29—Hidden Valley Adirondack Weekend, Lake Luzerne, New York
 Sept. 27-29—Dias de Danzas, Riviera Hotel, Palm Springs, California

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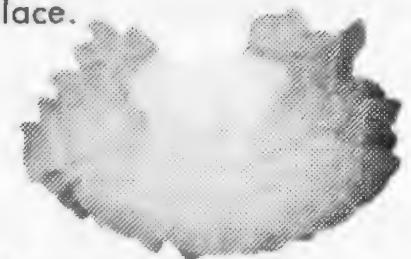
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- Sept. 29—7th Annual Buckwheat S/D Festival, Nat'l Guard Armory, Camp Dawson, W. Va.
- Sept. 29—24th Nat'l S/D Convention Promotional Ball, Hilton Inn Ballroom, Salina, Kan.
- Oct. 3-6—Oktoberfest, Whitney Center and

- Mary E. Sawyer Aud., LaCrosse, Wisconsin
- Oct. 4-5—9th Annual S/R/D Festival, Auditorium, San Angelo, Texas
- Oct. 4-5—15th Annual Dixie Jamboree, MASDA Center and Governor's House Motel, Montgomery, Alabama
- Oct. 5—1st Annual Fall Fling, St. Joseph's School Gym, Bowling Green, Kentucky
- Oct. 10-11—Magnolia Swingers 3rd Annual Fest., Sheraton Hotel, Biloxi, Miss.
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Oct. 13—Woodshed Whirlers Annual Jamboree, McHenry, Illinois

Oct. 18-19—8th Annual Spirit of '76 Festival, Yorkton Inter. School, Yorktown, Va.

Oct. 18-19—Missouri State Festival, State Agricultural Bldg., Sedalia, Missouri

Oct. 19—Indiana Callers' 25th Annual State

S/D Festival, Indiana State Fairgrounds Exposition Center, Indianapolis, Ind.

Oct. 25-26—8th Annual S/D Roundup of So. Calif., South Gate, California

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Oct. 25-26—19th S/R/D Festival, John Marshall Hotel, Richmond, Virginia

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THIS WE LIKE

Brad Bradford was calling along in fine style at Taw Twirlers Club in Marina, California, one dance night when in came the young Parkhursts with their new baby. Barbara (Mrs.) Bradford promptly picked up the mite and deposited her in the arms of the caller. He grinned and never missed a beat!

The baby nestled contentedly in Brad's arms and dropped off to sleep. A real square dance baby. But that wasn't all. In a few minutes the young Covingtons entered the hall with *their* new baby. (You're 'way ahead of us.) Yes, Barbara picked up the second baby, cuddled her into Brad's other arm, holding the mike for him while he continued to call, the second baby watching him in quiet fascination. It was a picture to see — solid calling concentration in action, babies notwithstanding, and much to the delight of the dancing crowd on the floor.



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fashion
feature



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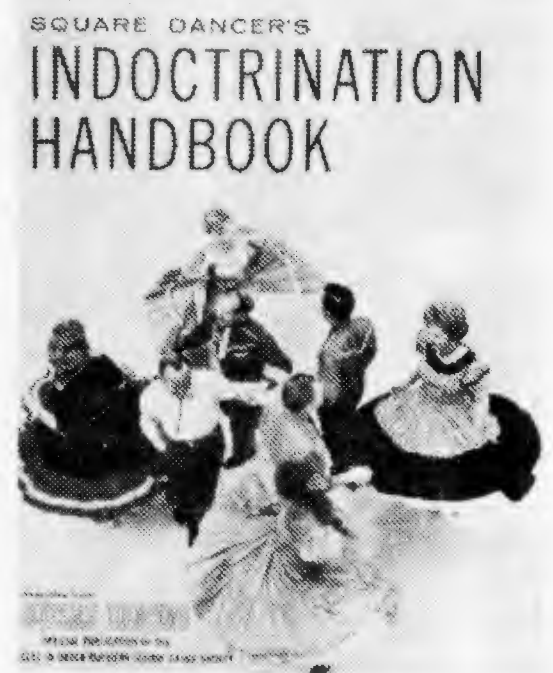
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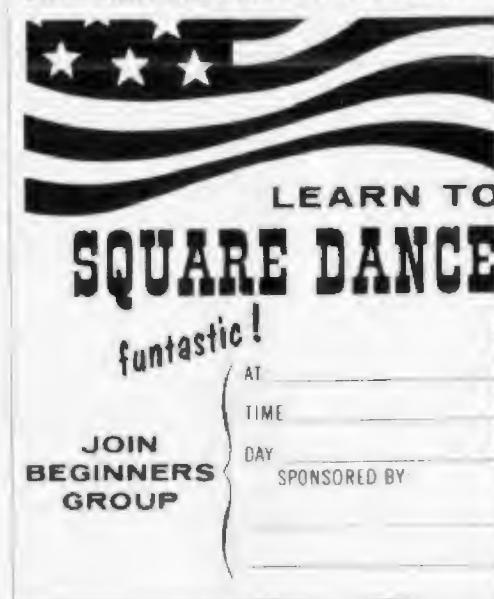


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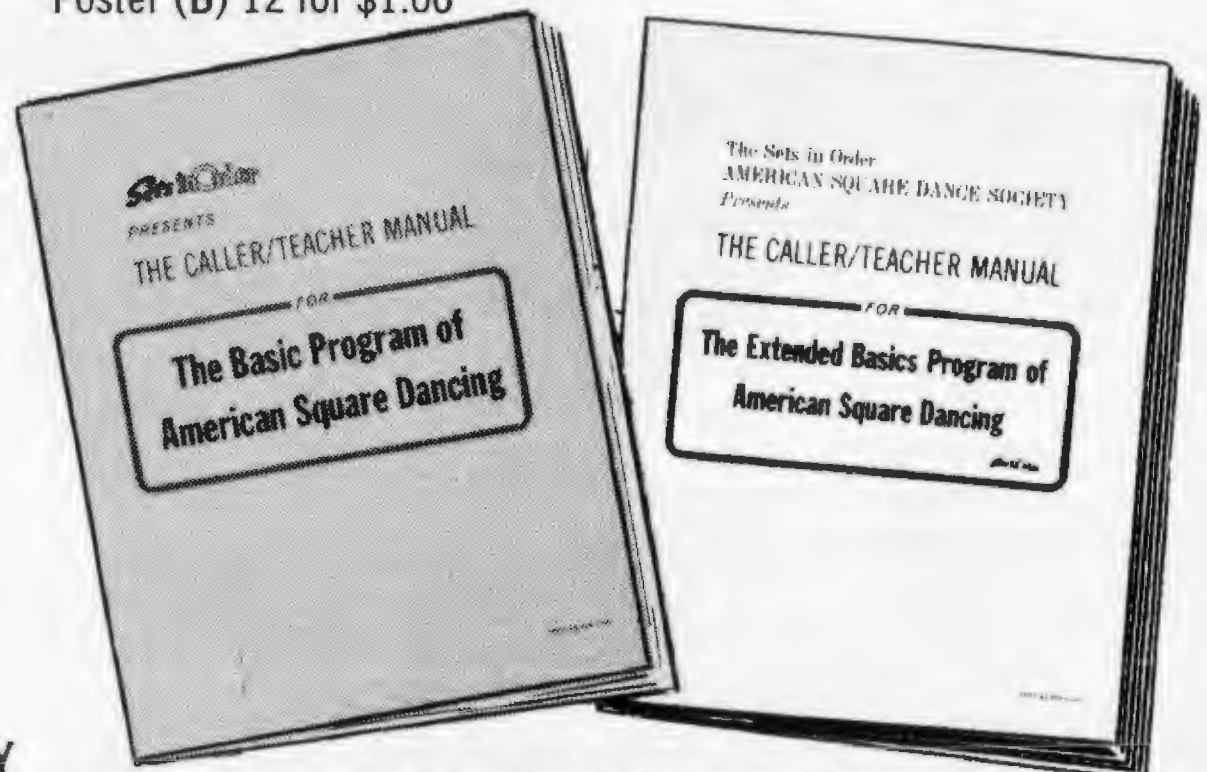
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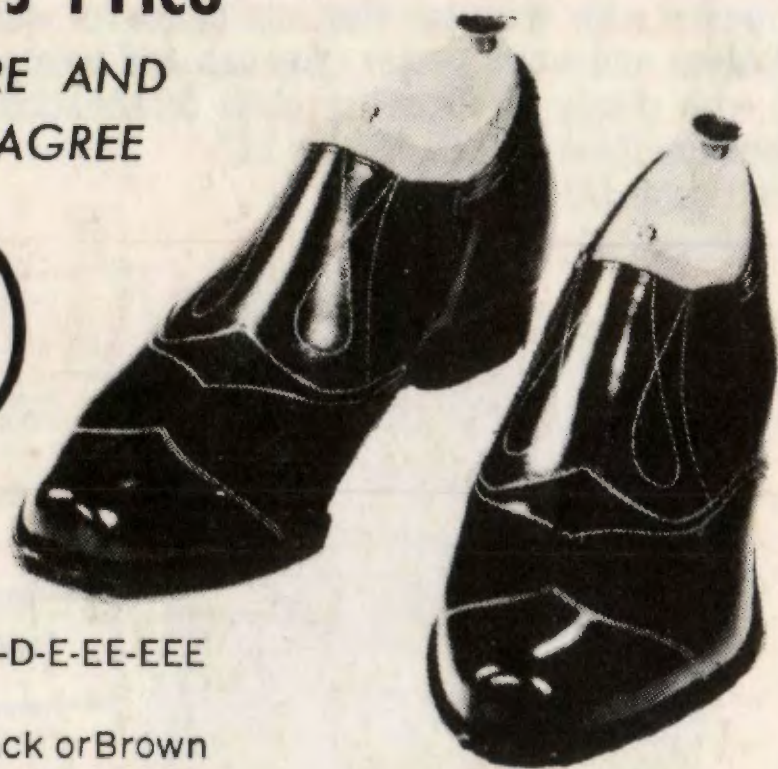


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