

SQUARE DANCING

NOVEMBER, 1975

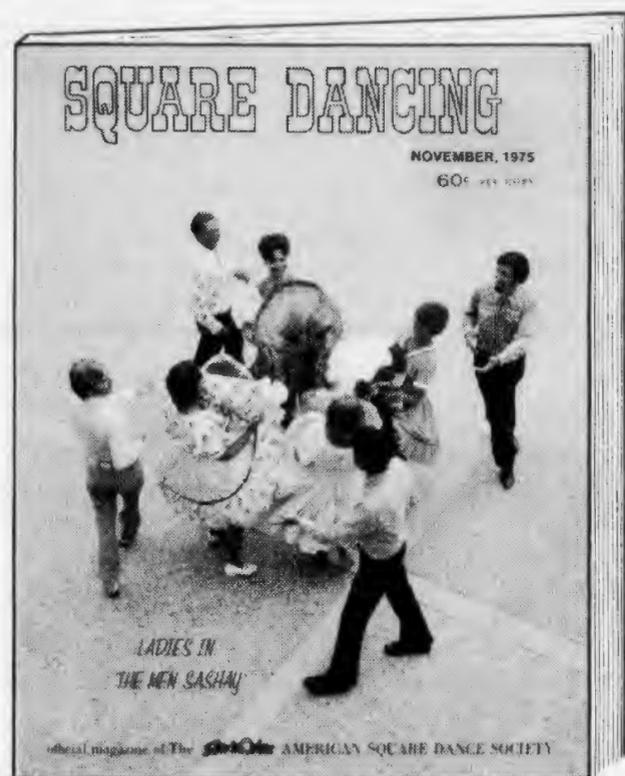
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*LADIES IN
THE MEN SASHAY*

official magazine of The **Sas in Order** AMERICAN SQUARE DANCE SOCIETY

It's been a busy, busy, busy year!



FOR YEARS the November issue has taken the form of an analysis of the past and a glimpse into the future of square dancing. A 27th birthday for SQUARE DANCING Magazine is a good time to reflect and to project. Somehow 1975 has been an in-between, a year devoted to continuing projects started earlier and planning for a Bicentennial celebration coming in the months ahead. So, this anniversary issue is “business-as-usual.” To be sure a few things will be different, such as our color cover and the unveiling of the 1976 premium records. The Bicentennial show and a rather unusual treatment of the Style Lab which you will discover in a few pages are just two “specials.” So, welcome as we take a look at November 1975.

You Gotta Have Heart

A FRIEND OF OURS, recently back from the National Square Dance Convention in Kansas City, shook his head thoughtfully in talking about the event that attracted 22,053 dancers to that mid-America city. “You know,” he said, “it is really quite amazing, that many people, that big an event—and all handled by amateurs.”

It is true, square dancers *are* an amazing bunch. They learn by doing and they usually end up by doing it—whatever the job may be—quite well. Who in the world but a group of square dancers would have the nerve to tackle something that would make a group of professional convention planners apprehensive? What is the answer? How can amateurs do these things, plan these events and put them across? Maybe we have a clue.

The word amateur is derived from the French *amator* meaning lover or *amatus*, the past participle of the verb *amare*, to love. Perhaps this is the answer. To one who loves what he is doing, *nothing is impossible*. And, in that respect this has been the year when square dancers around the world raised almost \$1,000 to buy wheel chairs for an eager group of paraplegics in Japan whose one hope is to learn to square dance.

1975 was the year when an all time record was set for attendance at a single square dance event.

It was the same year when dancers from all over attended a LEGACY Convention in Cleveland determined to find methods of providing leadership training wherever needed. It was a year when CALLERLAB—The International Association of Square Dance Callers, further proved its solution to the unending stream of new, often non-descriptive, experimental movements by releasing a series of quarterly movements agreed on by caller leaders. It was also the year when that same group gave serious study to a system for identifying levels for square dancing.

Perhaps 1975 will best be remembered as a year of good dancing, of filled classes and many healthy clubs. This, of course, is the key to it all. Here *in the club* is the heart of the square dance movement.

Who knows what lies ahead? We are concerned to a degree about the size of these big events. Next year we can expect 30,000 or more to attend the annual Convention to be held in Anaheim. One day perhaps we will run out of special facilities, structures geared to handle such large crowds. But we must realize that the big meeting halls, sports arenas and coliseums are built for spectators, places where from 8 to 10 to 50,000 or more can sit and *watch* as others perform. Our situation is considerably different. Square dancing has the unique distinction of being the largest participation activity, *anywhere*.

75,000 Readers of this Issue

BELIEVE IT OR NOT, the little old magazine continues to grow. This month 30,000 copies of this issue are going into homes of square dancers in every State, every Canadian Province and into approximately 50 countries overseas. Figuring on the average of about 2½ readers for every copy, that works out to 75,000 readers!

But we're not satisfied. We're aiming for that 100,000 circulation mark and, with the help of you and all of the SIOASDS members, we'll make it yet. If you like SQUARE DANCING we'll thank you kindly to check page 13 and help sign up some of your friends.



Presenting Square Dancing to the Public

IT COMES UNDER THE HEADING of heart—that urge to tell others about square dancing. During the coming months many of us will be taking part in Bicentennial performances

aimed at telling the non-dancing public more about its American dance heritage.

Occasionally in this activity we bite off more than we can chew. We innocently get involved in public performance that leaves us, and square dancing, with egg on our face. For that reason, when an opportunity comes along to present square dancing to the public in a "live" performance, on television or in the movies, think carefully *before* taking the job.

It's a big responsibility and though sometimes the very thought of appearing on the tube, the big screen or the stage is flattering to us, let's be sure that we are equipped to do the job. "Yes," you may say. "But if I don't take it on somebody else—perhaps someone even less qualified—may step in and do it."

(Please turn to page 6)

A Veteran Feature

FOR YEARS the Style Lab has had a special place on these pages. Geared to the dancer, teacher and caller alike, it searched the how and why of dance styling from the very simple to the most complex. This month with the expert help of Ron Kelley, photographer, and Bruce and Shirley Johnson's Santa Barbara dancers, we came up with a new look which you will see when you turn the page.

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVII-NO. 11

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PASS THE OCEAN



The QUARTERLY MOVEMENTS

FERRIS WHEEL

THE QUARTERLY MOVEMENTS committee of CALLERLAB—The International Association of Square Dance Callers, has selected two movements to be featured this last quarter of 1975.

PASS THE OCEAN is a rather uncomplicated and unique method of getting into an ocean wave formation at right angles to the dancers' original starting position. Beginning with two facing couples (1) the four dancers pass thru (2) and then with each dancer turning 90° toward his partner, they quarter in (3) and then step forward into a right hand ocean wave (4). This movement can be done comfortably in four steps.





FERRIS WHEEL is a smooth method of getting from two parallel two-faced lines into double pass thru position. Starting with the two-faced lines (5), the two couples facing out do basically what they would do in a wheel and deal. In this example they move forward and start their turn (6). At the same time those couples facing in step forward until they are shoulder to shoulder. Then, executing the same type of movement as in a wheel and deal, the same two couples in the center execute a weather vane action that revolves 180° (7), after which they wheel to face each other in the center, standing directly in front of the couples on the outside to end in double pass thru position (8).

While Ferris Wheel may be executed from different setups, this particular starting formation will probably come in for the greatest amount of use.

The quarterly movements, a service of CALLERLAB designed to provide mainstream dancers with tested movements on a controlled basis, appears to answer the needs for square dancers who would like to have a few good movements presented at sensible intervals. Two movements will be presented when it appears that two good ones are available. Otherwise one or no movements may be recommended by the Committee. We hope that you enjoy the full color treatment of the movements this month.



(Presenting Square Dancing
to the Public, continued)

True. But think, aren't there people in your area that *are* qualified, either to give advice or to do a professional job?

Appearing on T.V. is not always the simple matter it might seem to be. Early this past year we saw an example of square dancing being presented in a less-than-satisfactory manner on a nationally syndicated television show. It wasn't that the caller who did the calling was unqualified—he was qualified. He just wasn't prepared for the unorthodox methods of the production crew. And, although he fully expected to give a positive performance, he suddenly found himself "on-camera" with a bunch of non-dancers, no more prepared for this ordeal than he.

What do you do in a case like this? As a starter—unless you're sure what's going to happen—don't do anything! Don't say "yes," don't sign a contract, don't start to call—unless and until you know *exactly* what is going to happen and what is expected of you. Had this particular caller knowledge beforehand, he might have worked briefly with the non-dancers, and even with them, made square dancing look good.



A few years ago a caller was called in to do a segment "live" on the old Dinah Shore Show. Flattered and not unhappy by the description of what was to take place he said "yes" he'd do the calling—but, he added, it had to be a good representation of square dancing.

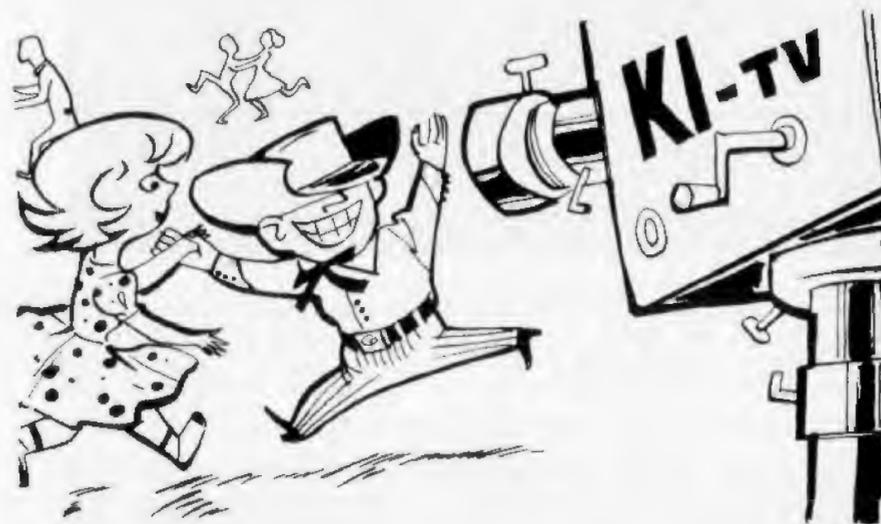
Once at the studio it was discovered that the show had its own choreographer and he had *his* own ideas about the professional dancers involved and what they were about to do. The caller was to look at the contrived routine and then *call what the dancers were doing*. It all happened so fast. There was little time for discussion and reasoning.

It wasn't bad enough that the dancers would be doing a parody ridiculing square dancing but there were only two couples—not four—who would be doing the dancing

and the introduction the star rehearsed gave the impression that *this* was the way it was in today's square dancing circles.

By this time the caller was getting a little panicky. What had he gotten himself into? What kind of an impression would this make on more than one million viewers, most of them non-dancers?

With less than 15 minutes to go, the answer became apparent. It just couldn't go on! But how to get this across?



The star was busy with last minute make-up and a final script check with the director. The concerned caller moved in, wondering just what to say and how to get his concern across. Miss Shore stopped her talking and turned to the caller, "Well—what do you think of it?" she asked.

Caught a little off guard, the caller thought quickly—"I guess it will go over all right—that is if you don't mind stepping on the toes of several hundred thousand square dancers."

The director was interested. "What do you mean?"

"Well sir," our hero was off and running, it was now or never. "If you let this performance go on—with just one half of a square projecting a corn-ball image that square dancers have been fighting for the past ten years, the folks at Chevrolet (sponsors of the show) are going to get so many irate letters they won't know what hit them. Sorry, but that's the way it is."

"It's that bad, is it?" the director asked.

"It's bad," said the caller.

"Let's kill it," said Dinah. "We don't want to offend anyone. And, anyway we have that

extra vocal number we can run in to fill the slot." And so that was why, some 12 years ago, that a million housewives across the country didn't see a square dancing demonstration that would have been a sheer disaster.

It was no big deal on the caller's part. It was nothing that any caller in a similar situation wouldn't and couldn't have done. And it is nothing that a caller won't be called on to do in the future.



In the movies it's the same thing. If a caller or a dance leader is brought in as technical advisor to oversee a square dancing sequence, he should have a clear understanding of what is to happen *before* he starts anything. It may take a bit of "selling." All too many people in the entertainment world still think of square dancing as the old barn dance—jug on the floor—hob nailed boots and all the trimmings. When they call you in these folks are asking for advice. They *want* to avoid public disfavor.

The late George Stevens, who directed the Oscar winning "Shane" and other biggies in Hollywood, once said to a caller he had assigned as technical advisor. "You are the expert; I know nothing about square dancing and I'll depend on you to give me dancing that will do justice to this picture." This was an ideal situation—both from the standpoint of the caller and the production staff. No one responsible for a multimillion dollar movie wants to stir up the wrath of the public. And the square dancing public, in particular, can be very vociferous when it finds its activity poorly represented.

There's much more that can be said and will be said on this subject in the coming months. Protecting square dancing is everybody's business and projecting a positive image in front of the non-dancing public is a good step in the right direction. This is a good time for every area to determine not just who its *willing* workers are but who exactly are the ones who are knowledgeable and experienced in the theater arts.



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The Fashion Feature

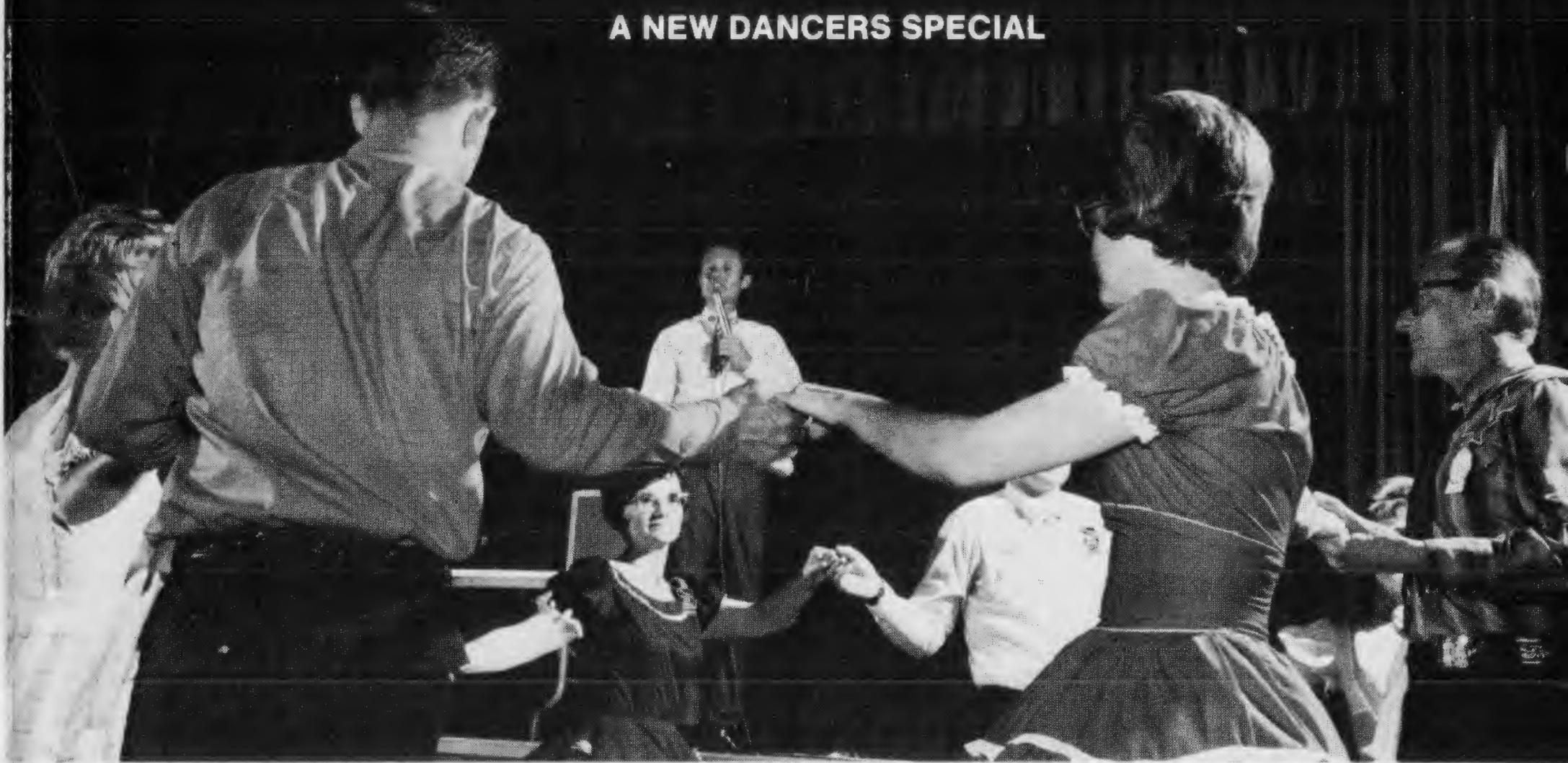
USUALLY RELEGATED to the back of the magazine, this month Fashion Feature moves up. We hope you enjoy the full color treatment on the next page of the dress described below.

—————→

Pale pink—a perfect choice to complement Peri Lebeck's fair coloring. Selecting an embroidered cotton polyester fabric, Peri has trimmed her dress with ready-to-buy pink bias trim edged in tatting. A Spadea pattern was used for the dress and our dancing-seamstress suggests that anyone wanting to adapt this pattern to a square dance costume be knowledgeable about the bodice. As it is made to fit loosely, Peri suggests making an empire bodice and then covering it with this pattern. The original pattern has two pieces, tube-shaped and cut on the bias. These form both the bodice and wide, soft sleeves. The dress features a midriff section and a three tiered skirt. Photographed at the University of California at Santa Barbara, Peri and her husband, John, live in nearby Goleta. (Spadea # 70923)

fashion
feature





Don't be afraid of your caller — He's your friend!

Dear New Dancers:

IF YOU STARTED your square dancing back in late September or early October, you have now discovered many facets of this activity which have been opened for you during your learning sessions. Perhaps by now you have come to realize why square dancing is known as "Friendship set to music" and why they say that "...friendship is square dancing's greatest reward."

As we mentioned here last month, you have probably discovered by now that to make an error in square dancing is normal. The important thing is to find out what you did that was wrong and then try to get it straight in your mind in readiness for the next time the movement is called. Here are some other points concerning your hobby which you may have discovered.

Reaction Time—How long should it take you to react to one of your caller's calls after you hear it? Contrary to some belief, hearing isn't a signal to try and rush through a movement. Under normal circumstances you will hear one call while you are still in the process of completing another. There may be still two or three steps to complete and in these few seconds you think what you are going to do *before* you actually start into the next move-

ment. Then, before you finish *that* movement you will be given your instruction for the next movement, etc. To be a good square dancer, you will find that you should move to the beat of the music, completing each movement *comfortably* before moving effortlessly into the next one.

Dancing to the Music

Each movement requires a definite number of steps. To take fewer than the number required for comfortable dancing means that you'll be rushing things. Everyone should caution himself: "*Slow down—slow down. What's the rush? I'm on the beat of the music and as long as I'm not promenading too far from the center of the square—even though the caller has given the next call—chances are I won't be late.*"

Styling. If you move *comfortably*, making the most of the music and taking a step on each beat, avoiding roughness, sharp erratic turns and uncomfortable movements in the process, you are undoubtedly developing a good sense of *square dance styling*. There is a correct way of doing every movement. If you wonder about it, why not ask your caller to show you? Because every movement has a definite starting point and a definite completion point, it

is of the utmost importance that these points be well understood by each dancer.

Important! Your caller will plan his evening program or lessons in such a manner that most of the reviews will come in the very beginning of each class. For that reason he will have certain things in mind that he wants to accomplish during that first period. Thus it's very important to plan to *be on time*. Actually being on time is a good habit to develop, not only for your lessons, but for your square dance club enjoyment later on. Also, it's just as important to stay to the end of class sessions, to get all the practice and pleasure you can.

Your Caller. The caller in modern square dancing is a mighty important person. The dancer must be able to understand everything he says. Square dancing is constantly changing and because there are quite a few basics to learn it's like studying a foreign language. One goes to school and learns and practices until he can react automatically. It's even a little bit like learning to drive a car. Once you get it clear in your mind what it is that you're supposed to do and after you have a chance to practice, then you can move automatically and almost without thinking.

Your caller is your friend. There was a time when your caller, just like you, was learning

how to square dance. Since that time his enthusiasm for this activity has grown to the point where he is calling and teaching. There are probably few problems that you may encounter that he hasn't already experienced at one time or another. Whether it's a hint concerning costuming, a tip covering some difficult movement, or just some simple advice concerning footwork, chances are your caller will come up with the answer. It's a good idea to introduce yourself to your caller and your caller's wife or partner early in the course.

Lost? Even the most experienced dancer gets lost at times but he has learned to get back to his *home* position ready to start over with the next familiar call. You will develop helpful *thinking* habits as you go through your learning stages. The lady thinks: "*This is the man I'm starting my right and left grand with—therefore this will be the man I finish with as a partner.*" The man thinks: "*I am number 3 man. At the end of the next movement I will find my way back to this spot in the square.*"

What about the rounds? In the early days of square dancing, it was always traditional to inter-mix with the squares couple dances such as a schottische, a waltz, a two-step, etc. These colorful, old free-style dances have been replaced in today's modern square dance movement by composed round dances which



If you make a mistake — smile. (Everyone else will think it's his fault!)

Seriously — to err is human. To get back into place and ready to start over again when something familiar is called — is just plumb smart!

have definite patterns, and are often set to brilliant, toe-tapping music. Because round dances require that a dancer give special attention to the beat of the music as well as to the phrase and the feeling of the musical selection, those who take part in modern couple dances often make exceptionally fine square dancers. It's *all* part of the square dance activity. It's a good way to know more people, and even though it may take a little while to learn how to do the two-step or a waltz, the great satisfaction that comes with the learning is well worth the effort.

Don't get discouraged. Just remember if you are having trouble, you're probably not alone. Others aren't sitting out and watching you or making fun of you. Everybody is in the same boat. Stick with it. You will be glad you did.

How are you at learning names? Your enjoyment of your class time is bound to increase as you get to know more of your fellow class members. It isn't necessary to learn first and last names—just the first names and nicknames are enough.

Don't get discouraged! Believe the word of thousands of dancers who took lessons before you. It's worth every goof, every mile you have to drive to the dance, every effort you can possibly make to learn the fun of your new hobby. Of course, some nights will be a little bit more difficult than others. Don't take things too seriously. Square dancing *is* fun. As someone once said, "Fun is a three letter word with U (you) in the center." If *you* have a good time, others will too.

Smile! When you are dancing, smile. It tends to light up the square for all the others. You



When the tip is over don't forget to say "Thank you."

don't have to be a good square dancer to smile but by smiling you can certainly appear to be a happy square dancer. And, as one old-timer said, "If you make a mistake, smile, and everyone else in the square will think that it's their fault."

NEXT MONTH

What lies ahead when your learning days are over? What about these festivals, jamborees, and conventions? What are the special events you have to look forward to in square dancing? Where do they fit into the general pattern and fun of the club dancing? We'll be talking about these and other subjects in the coming months, so look for your December issue of **SQUARE DANCING** and this special section.

WHAT DID HE SAY?

Virtually everything a caller says in one of his calls means something. Some of the terms will be fairly simple. Others will tend to be a little more complicated and will take continued practice. Your handbook for the terms your caller will be using during your learning period is the *Basic Movements of Square Dancing* published by The Sets in Order American Square Dance Society. If you'd like to find a complete definition of an allemande left or pictures showing a square thru or any of the first fifty terms, you'll find them here. The cost is 25¢ each (15¢ each in lots of 100 or more). Write to The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048 for your copy of this helpful booklet.





THE *Sets in Order*

AMERICAN SQUARE DANCE SOCIETY

ANNUAL MEETING

The following four pages cover the business aspects of SIOASDS for 1975. Actually, SQUARE DANCING magazine speaks for itself in what it has done and continues to do for its members and for square dancing in general. Coverage of every aspect of the activity is our goal. This includes support of such worthwhile independent groups as CALLERLAB, the National Square Dance Convention and LEGACY. Several scholarships are awarded to promising callers each year to attend the callers' colleges of their choice. Our only motto seems to be: "If it's good for square dancing—then SQUARE DANCING magazine will lend its support." Here are a few SPECIAL messages:

To You New Dancers who have been receiving the past few issues from your teacher—we invite you to become a regular member of SIOASDS and receive SQUARE DANCING at your home each month. The series, "Dear New Dancer" continues in coming issues and each month you'll find many articles that will capture your interest.

To Those of You Who Once Belonged but who perhaps have dropped out of the activity—we send you this 27th Anniversary issue with our compliments and we invite you to rejoin and keep up with the "new look" of SQUARE DANCING. We can promise you much of interest in each issue during the coming year.

And To All You Callers and Teachers, and there are about 600 of you who have been receiving the past few issues as a gift from us—we hope you have discovered how SQUARE DANCING magazine can help you with your calling and give you a deeper insight into the activity as a whole. The more than 500 dances you receive as a part of the Workshop section each year, the regular TEXTBOOK chapters, the CALLERLAB Quarterly Movements and much, much more are all good reasons for you to join SIOASDS.

To All of You—we invite you to be a part of the largest membership square dancing group of its type anywhere. Your membership not only brings you SQUARE DANCING magazine each month but it helps to support the many valuable projects of SIOASDS. This is a great time to join!

Give a **MEMBERSHIP** to a friend
The **PERFECT GIFT** for a square dancer

WHAT MORE SUITABLE GIFT for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. Add to this the fact that he'll receive his own Premium Certificate which entitles him to obtain any or all three of the 1976 Premium LP Records and the special set of two caller-accompaniment records. Remember, to be in time for Christmas the gift order must be received by December 9, 1975. If the recipient of your gift is already a member of SIOASDS his present membership will be extended for another year.

There's bound to be something of interest

and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.

Congratulations,

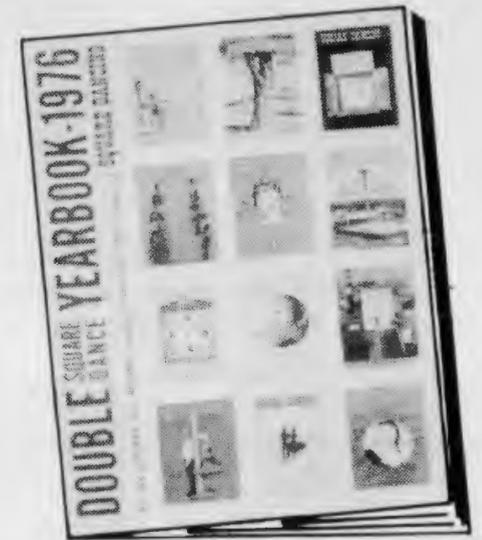
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You will be receiving the Society's Official Publication SQUARE DANCING each month during the coming year

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Announcing the Brand New 1976 YEARBOOK

available at a pre-publication
price to members **\$3.50**



Regular price after December 31, 1975—\$5.00

This special volume, containing all of the dances that appeared in the 1974 & 1975 issues of SQUARE DANCING magazine, will be off the press in early December. Pre-publication copies should be mailed out by December 15th. The more than **1100 dances** included in the 100 page (8½"x11") volume are listed alphabetically in sections (patter calls, singing calls, rounds, etc.) and one master index appears in the back of the book. Here is your opportunity to be first with this invaluable reference book—and at a discount.

To reserve your copy, just fill out and return this order form with your remittance—**TODAY**

A

Please send me copies of the 1976 Yearbook as soon as it is off the press. Enclosed is my remittance of \$ \$3.50 for each copy if received by December 31, 1975.

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Here's your opportunity to do a friend a favor

A membership in SIOASDS is a great gift for a dancing friend. Use this form and send it along with your remittance. If we receive it by December 9th we can send a gift card in time for Christmas. **ALSO**, if not for a gift, perhaps you can talk some of your dancing friends into having you send in their \$6.00 fee for them. Whichever route you go—we thank you.

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If you need more room for additional names please use an extra sheet of paper (or two). If you'd like a gift card sent, please check the box to the left and be sure your name is included in the A section above (regardless of whether you are ordering the Yearbook or not). Please show the amount enclosed for subscriptions (memberships) only in the box to the right. Add up the total amount being sent in and show in the total section below. Thank You.

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North Carolina **BLUE**



Announcing the "Spirit of '76" square dance "Sound Documentaries" (for SIOASDS members only)

THIS YEAR OUR PREMIUM LPS take the form of Bicentennial Albums, saluting our country's 200th birthday. The 24 callers selected to appear on the three albums represent a good cross section of those in the activity today and they bring to members of SIOASDS the sound of square dancing as it is at this point in time. Covering traveling callers, recording artists and home club callers, many of the names and faces will be familiar; some will be new. They come from 11 States, Canada, England, Germany and Japan.

Once again the calls on the albums are divided into three groups: **ONE** the basic (1-50) movements, **TWO** the extended (1-75) basics program and **THREE** mainstream (14 movements beyond the 75 extended basics used in contemporary square dancing.)

How do you get these Premium selections? You need only be a dues-paid member of The American Square Dance Society. When your membership is due for renewal, you will be sent a standard renewal form and *at the same time* you will be sent your 1976 Premium Certificate. You will have the opportunity to order from one to five of each of these Premiums. The only charge will be a small fee to cover postage and handling expenses.

Members whose expiration date is earlier than December, 1976, and who would like to receive their premiums now, may arrange to do so. Just send in a request for the pro-rated amount which will extend your membership through December, 1976. When the pro-rated amount is paid, the Premium Certificates will be mailed and you may then order your Premium Records.

Production of these albums was by Ken Kernen of our staff. Serving as MC for the 24 callers is the Editor of **SQUARE DANCING Magazine**, Bob Osgood.

To the callers appearing on these records who taped the calls for us and to the many square dance record manufacturers who so graciously gave permission to use their recorded music—a great big **THANK YOU!** You make it possible for us to offer these Premium LPs to our membership and we want you to know that your helpful cooperation is truly appreciated.

“RED” Basic Program of Square Dancing
(Basics 1-50)

Tex Brownlee (Ticklin' Banjo, Thunderbird 503)
Tommy Cavanagh (Kona, Hi-Hat 625)
Curley Custer (Thunderbird Romp, Thunderbird 501)
Orphie Easson (Golden Reel, Windsor 4166)
Dick Leger (Up Jumped the Devil, Sunny Hills AC3127S)
Elmer Sheffield (Lisa, Red Boot 110)
Bob Van Antwerp (Love's Gonna Live Here, Red Boot 175)
Bob Wickers (Chaparral, Thunderbird 504)

“BLUE” Extended Basics Program of American Square Dancing (Basics 1-75)

Ken Anderson (Mountain Dew, Thunderbird 506)
Bob Dawson (Hell Broke Loose in Georgia, Sets in Order HD-56)
Bruce Johnson (The Other Side, Pulse 102)
Ernie Kinney (Jole Blond, Kalox 1108)
Harry Lackey (Boil 'em Cabbage, Kalox 1119)
Jim Mayo (Rubber Dolly, Pulse 101)
Bill Peters (Whup Whup, Kalox 1140)
Masaru Wada (Mim, Red Boot 300)

“BLACK” Mainstream Program of American Square Dancing (Basics 1-75 plus 14 Mainstream movements)

Harold Bausch (Boil 'em Cabbage, Kalox 1119)
Shelby Dawson (Shelby's Banjo Hoedown, USA 505)
Ed Fraidenburg (Rollin' Harp, Kalox 1170)
Jack Lasry (Streaken' Dolly, Thunderbird 505)
Martin Mallard (Whiffletree, Top 25068)
Vaughn Parrish (Jack's Special, Square Tunes 161)
Warren Rowles (High Gear, Sunny Hills 170)
Chris Vear (Cubam, Kalox 1083)

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California RED



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Colorado BLACK



Masaru Wada
Japan BLUE

Bill Peters
California BLUE

Bob Wickers
Missouri RED





History of the U.S.A.

in Dance



Planning a Pageant and Putting It All Together

AS WE DRAW CLOSER to the Bicentennial year, more and more square dance groups are being asked to take part in area celebrations. In some instances the participation will simply be a fifteen minute exhibition. It may be a single scene in the town's Bicentennial pageant, or perhaps it will play a larger part portraying dance in several scenes. It may be that you are contemplating an entire show built around the history of dance in America. Whatever may be the case there are many ways to put together a Bicentennial performance.

The performance, simple or ambitious, will provide today's dancers an opportunity to take an active part in a Bicentennial celebration. At the same time they will learn more about the history of the activity of which they are a part. Simultaneously you will be involving the audience. By having fun and enjoying yourself you will find that this fun is contagious. By doing your job well you will be informing the public about this country's dance heritage and, who knows, you might just encourage some of these "viewers" to become "doers".

The Show Plan

We are going to expand on the idea of a cavalcade or pageant but some of the same observations and suggestions will hold true if your group is interested in doing just one or two dances.

To start with, take a look at all the various possible segments of American Square Dancing and decide what it is that your pageant

is going to portray. You can't possibly do it all so initiate a list and then begin to pick and choose. If possible include what is uniquely available in your own area. Square dance groups across the country will be putting on performances of this type but there is a good chance that by tapping local resources you may come up with bits of American folkdance lore that is indigenous just to your own area. Find out all you can about the people you portray and the dances they did. This should be a project of all who take part, letting them discover how their ancestors lived, worked and dressed.

It may be that one large square dance group may decide to take on the entire pageant, with the members changing costumes for each segment of dance history to be covered. Or, the show may become the project of a number of different groups in your area with each club taking on one specific segment or scene. In this way, more people can become involved. All the parts of the cavalcade can be rehearsed separately and then finally be drawn together as the time for the performance approaches.

A third method might be to involve any authentic groups that your area might be fortunate to have. In parts of Texas, New Mexico, Arizona and California some dancers might be available who could do an authentic La Contradanza, and in that way illustrate the Mexican influence on the American square dance. It might be that a tribe of American Indians live in the area who would be willing

to add an important scene to your cavalcade.

Or, you could possibly come up with a composite performance having one unit producing more than one number, several others including an ethnic assemblage or two adding their unique talents.

One good way to build a show program is on a chronological basis—working from the past to the present. You may wish to take some license with this as you present area dances and, at the same time different geographic sections of the country.

The various dances to be incorporated in the program must be visual. The dancers must remember that while they are enjoying themselves they are basically dancing for the pleasure of the audience. The dances that *look* the best are not always the ones that are the most challenging to the dancers. To avoid a great sameness and to make sure that the viewers are not bored, the various dance sequences should be kept short. "Leave them wanting more" is a good show business adage to apply to your performance.

The Pageant Idea

Undoubtedly there are a number of different types of pageants or cavalcades. The one being covered here is a type of show that relies on the color, music and motion of the American dance for its effect and not the acting ability of the performers. It is *not* a dramatic performance and for that reason little happens on the stage that requires anything but good dancing. The simple entrances and exits and movement from one dance formation to another can be learned almost in a

single rehearsal. The dance units, however, are the prime ingredients and do need to be well planned and rehearsed.

In this pageant it's important that something is happening all of the time. The voice of the unseen narrator coming over the public address system sets the scenes and weaves the story. His commentary comes in as one group has just completed its dance and another formation is in the process of getting set.

As the narrator describes a particular scene where the dancers have gathered in a large hall and are engaged in friendly conversation until it's time to start the dance, the dancers, on stage, pantomime the part. Chances are there is enough "ham acting ability" in virtually any dancer to carry this off effectively. Professional actors involved in similar stage plays can often look greatly engrossed in what they're saying, which may be only the continuous repetition of "Rhubarb and Bananas, Rhubarb and Bananas, Rhubarb and Bananas" in low tones.

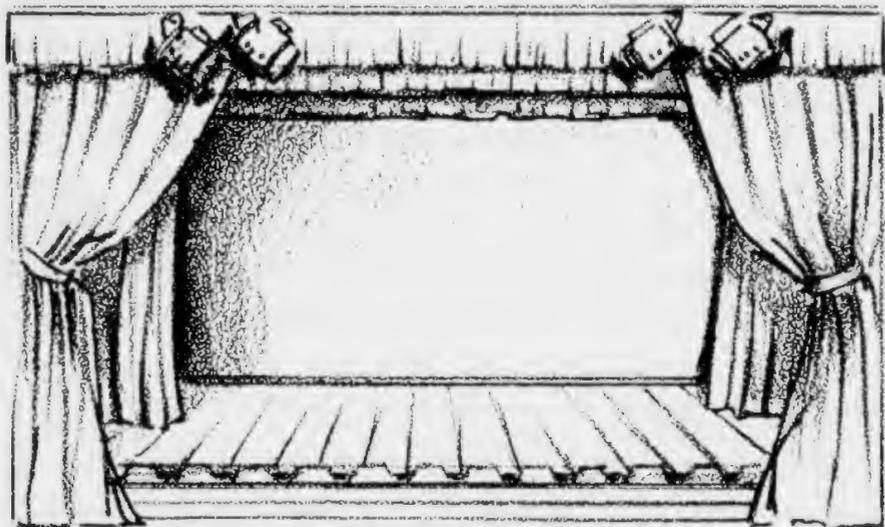
The selection of the person to do the narrating should be based upon more than just a "good microphone voice." The man or lady should not be overly dramatic or overpowering in delivery. He or she will be talking about a *fun* activity and this should get across to the audience. The narrator must be completely aware of what is going on and allow for applause and crowd reaction. He must be quick to move on to the story line, setting the scenes and making sure that there is no "uncomfortable lapse" between segments. A well-paced show is important.

A square of happy dancers circle to the left in the costume of the 1940s. Notice the gabardine, flowered shirts and the full skirts. The days of the starched, full petticoats have not yet arrived.



Except in rare instances where you will be working on a stage or in a facility that has a set constructed for the purpose, *imagination* will provide a good backdrop. The narrator can do wonders with such comments as "Imagine yourself in a country farmhouse ... over there at the side is the main door ... the floor has been swept and cleared of all furniture, etc."

Participants should limit properties as much as possible, with each person responsible for carrying off stage anything he brings on with him.



If the show is to be put on in a large arena or amphitheater where there is no proscenium and no curtains to worry about—fine. However, if you are working on a regular stage you may find it best to simply have the curtains pulled at the beginning and left open for the entire show. Let the use of lighting—if available—serve as your curtains. Lighting can add variety to the show, can pick up a single couple doing a Minuet or expand to cover the entire floor of a coliseum. Its color can change with the moods. It can go suddenly dark as one group exits and it can gradually lighten as a second group has taken its place. In some facilities it is possible to use small, almost unnoticeable (to the audience) strips of fluorescent tape to mark floor positions for a group entering in the dark.

Variety is All Important

Aim for contrasts in your show script. A pageant where every act, every dance is done in a large circle projects a sense of sameness. Try to arrange the script in such a way that you may be working from a floor filled with squares one minute to long lines the next. If you have a dance, say a circle formation, and then follow it with a round dance, plan it in such a way that your couples *fill the floor* rather than just make another circle. Much of this is the responsibility of a choreographer

and if you are fortunate enough to find someone who understands the art of staging a performance of this type, all the better.

The successful show will not arrange all the bright and noisy numbers in one lump but will intersperse them with those dances that are more subdued and quiet. Try sneaking up on the audience and start with something unusual. Get their attention early in the show with something wild and raucous and then level off a bit with a number or two more on the quiet side.

Aim for variety with your music. Strive for the contrasts of 2/4, 4/4 and 6/8 rhythms. If available and if your staging allows, you may want to use "live musicians" for some of your numbers. Here again, depending upon the size of the facility in which you are working, you will want to give special attention to amplifying the orchestra so its music can be projected fully to the audience as well as to the participating dancers. Your best bet may be to use records for then you have infinite variety and a complete control of the volume of sound getting out through your speaker system. With records you can change your instrumentation for every number.

Work out your music script carefully in advance. If you are making use of records then have *dubs* (acetate reproductions) cut for your rehearsals to avoid wearing out the originals. Nothing is more disconcerting nor sounds more amateurish than a scratchy record as background to a finished performance.

You can go to taped cassettes. Each segment can be recorded on a different cassette and keyed for instant replay.

Remember that without rhythm and music of some sort, there would be no dancing. Perhaps you have noticed how the spirits of dancers are picked up with a good tune, one that has a lively or distinct rhythm and a pleasing melody. The choice of good music will have a similar effect on your audience.

The Callers

One of the unique features about American Square Dancing is the caller. In your performance be sure that this fact is not underplayed or overlooked. Depending upon the scene, the caller can become an important "stage manager," getting the dancers into position and double checking to be sure that everything is ready before he starts. From the standpoint of effectiveness, you may find it wise to prerecord both the music and the calls so that the

dancers as well as the audience can hear distinctly. In the case of prerecorded sound, the caller will still want to be visibly present, mouthing the words as though he were actually calling. If the caller is to call "live" then he and the live musicians (if they are to be used) need a suitable system for monitoring the sound.

In some of the scenes recalling early dancing, for authenticity the caller may join in and dance right along with the other dancers. If it is practical the caller may want to use a wireless mike. In this instance it will be important for him to be close enough to the source of sound so that his voice coincides with the background music. If the audience is to be a big one, and if the dancing creates a noisy audience reaction then it's important to anticipate the sound problems.

The Production Staff

If yours is to be an ambitious program, one which will be a representation of the entire 200 years of American Square Dancing and play an "official" role in a Bicentennial celebration, then you will need some behind-the-scenes organization.

Depending upon the size of the pageant you plan, you may need a producer and a production staff to take care of the nitty-gritty, to oversee the entire production, to line up rehearsal halls, help find necessary finances, plan costuming and round up the properties, lighting, sound, etc. that are necessary.

If it is to be a small show, one act or a fifteen minute segment put on for the local Kiwanis or P.T.A. group, your caller, with the help of club members, may take on the duties of director and producer. If the performance takes on greater proportions and if several groups are to be melded together into a single production, then a qualified person will be needed to serve as coordinator or director. It will be his responsibility to make each group complement the next. At first he will rehearse each group separately, providing guidelines which it will follow in its days of independent rehearsals. Then, when he brings the entire assemblage together he will be in a position to make necessary changes here and there to be sure that he has achieved the feeling of *one show*, rather than just a collection of non-related units.

To be most effective your director and your producer should have a good understanding of square dancing. All too frequently a person without knowledge of the activity tends to

be "cornball" and to ridicule the very things we would be trying to project through our participation in a pageant of this type.

This is a good time to mention that no show that might jeopardize what has taken years to develop in the field of square dancing is worth the price. So before saying "yes" to anyone regarding your participation or the participation of your square dance club in a pageant, be sure that you will be projecting a positive image of square dancing. Remember there is a difference between *having fun* and *making fun of* or ridiculing.

Costumes Are Important!

Without the benefit of sets, the color on the stage will come from costumes worn by the performers. An effect of colorful, traditional authenticity need not be expensive. If many groups are to take part and each person appearing will be in only one scene, the most workable solution will be to have the dancers provide their own costumes. Here you may need to do a bit of research.



Several of the major pattern companies have already come out with patterns spanning 200 years. To adapt some of these costumes to danceable standards will not be difficult. Remember that costumes of an era influenced the dancing that was being done. Hoop skirts, for example came from an era of the Minuet which required that male and female partners danced a "respectable" two or three feet apart. Some of the closer ballroom positions used for the polkas, schottishes, etc. may call for less bouffant costumes. All of this will be discovered in your research.

For costume help check your local library, museum, the Bicentennial committee in your area, or perhaps members of a local historical society. There may be groups of church ladies or others in the community who would be happy to have a part in a once-in-a-lifetime production of this type. And, don't overlook

the thrift shops in your town. An old felt hat can, with a little ingenuity, be turned into an excellent three cornered specimen right out of George Washington's time.

Meetings and Rehearsals

In the early stages, those who are to plan your pageant and create your script will want to hold organizational meetings. As time goes on, other meetings involving representatives of each participating unit will tend to keep everyone up-to-date. Finally, as the time for the pageant nears and just prior to a "dress rehearsal", the entire cast and production staff may get together for a sit-down "dry run."

With a large production, availability of the facility may govern final rehearsals. If possible aim for more than one rehearsal. However, you may find that the day before or the morning of a performance is the only time that you will be able to get the entire cast together. In this event, it will be important for the director to know exactly what is to happen each moment. A "placement" rehearsal, allowing each group an opportunity to make its entrance and exit and get acquainted with the traffic pattern of the hall, will be important. Then, at least one full rehearsal to check timing, music cues, narrator's script, etc. will prove exceptionally helpful to everyone—especially to the production staff.

The Pageant Script

Of the many pageants, large and small, that are expected to incorporate square dancing during the coming Bicentennial, no two will be the same. The following prototype is no more than an example of the type of script you may want to devise for your own area pageant.

In this sample script we have utilized the dances described during the past year in the pages of SQUARE DANCING Magazine. We have arranged them more or less in a chronological order and have added certain touches which may or may not be possible for some areas to produce. The Indian sequence in the beginning may call for the "real thing" if Indians live in your area. Don't overlook the possibility of involving an Explorer Boy Scout troop that may have had Indian lore and dancing as a recent project.

This particular script is created with a large production in mind. Possibly it would be set in an amphitheater or on the floor of a large stadium, with spectators on all sides. This would call for large numbers of dancers for most of the segments, utilizing a single couple



The Minuet, as danced by Dena and Elwyn Fresh at the 1959 National in Denver, sets the scene of Colonial elegance.

(i.e. The Minuet) as a contrast and depending upon the dancers to fill fairly large areas of floor space.

In most segments we are suggesting pre-taped sound tracks. However, in the play party games it would be most effective if the singing of the dancers could be heard. In an instance like this the singing need not be necessarily good, *but it should be loud!*

The narrator's words are in italics. The action is in regular type and some of the sound cues appear in parenthesis.

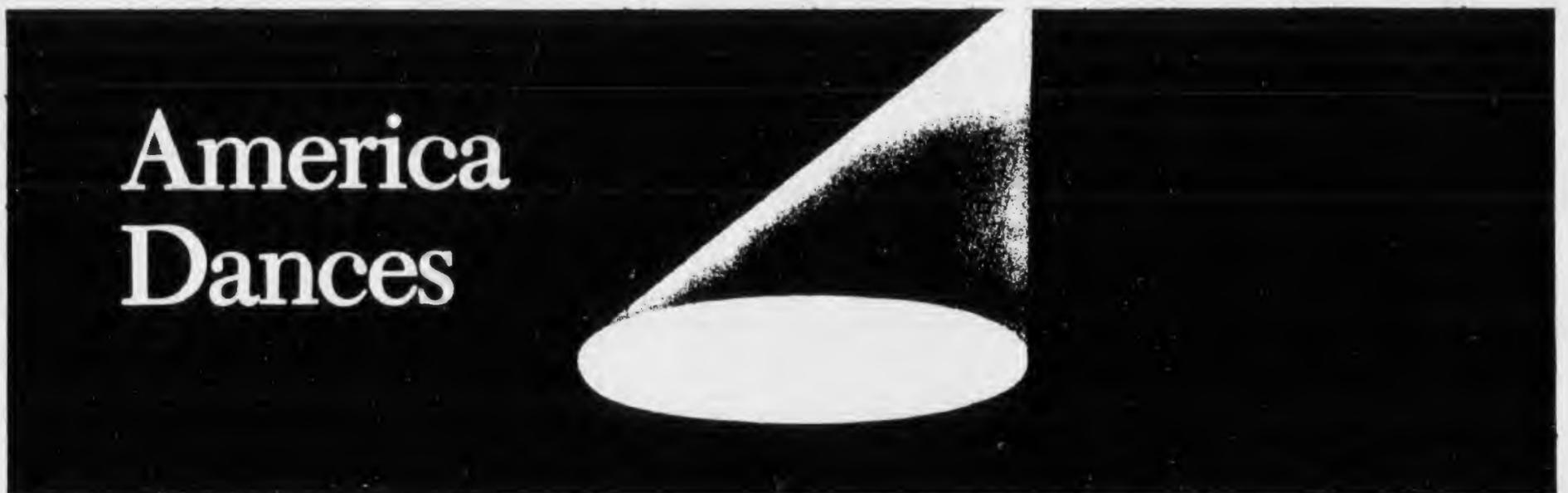
Use this as a springboard for your own script. Just remember to keep each segment fairly tight and not too long. Keep it filled with variety and let it say to the viewing public, "This is *your* dance. We invite *you* to join us in our classes and clubs during the coming year. However, if you don't choose to dance, just become aware of the large part dancing has played in the history of your country!"

To start a show of this type is no small undertaking and will require a great deal of love, patience and understanding. There may

be moments as show time grows close when nerves tend to get a bit ragged when unexpected changes require last minute script alterations. But remember, in the final perform-

ance *only the love must show.*

In the vernacular of the stage where such phrases as "Good luck" and "Have a good performance" are taboo—"Break a leg!"



PROLOGUE

All lights are out except for a single red spot on center stage.

(Gentle music to set the mood and to quiet the audience.)

Narrator: *Man has always danced. Perhaps his first dance steps, setting their own rhythm, were strictly a means of keeping warm. Possibly someone added to this by striking two rocks or two sticks together to provide an outside source of rhythm. (Sound effects under narration: feet slapping on a hard surface, rocks striking each other and finally one stick hitting against another.) Along with the rhythm, those dancing and those sitting on the animal skins along the walls of the cave may have begun chanting (sound effect of chanting "live" or recorded on tape) and this, millions of years ago, perhaps marked the beginning of music and dance.*

(The rhythm changes to the sound of Indian tom toms.)

The spotlight expands to show a number of Indians doing a ritualistic dance.

Narrator: *We might be correct in saying also that the Americans have always danced. Before recorded history, dancing was their way of expressing anger and love. It expressed their religion and it would be difficult as one watched the Indians dance to say whether these early Americans were dancing a prayer or praying a dance.*

Short sequence of Indian dances, red light expands to cover wider area of stage. (Fade recorded sound of Indian music.) Indians, still



dancing, shuffle from the center of the stage to the sidelines in all directions.

SCENE ONE—The Revolutionary Period

As the Indians exit costumed American colonists move in quietly and fill the area. In pantomime they greet each other as though they were just arriving for a dance. (Under the voice of the narrator barely audible is the "rhubarb and bananas" sound of the dancers' conversation.)

Narrator: *With the coming of settlers to the new world, the people brought with them their folk songs and dances from their homelands. They did them as they remembered doing them "in the old country."*

Voice from the floor: *Let's have a dance.*

Immediate reaction as group forms into con-



This array of Bicentennial costumes came from patterns produced by Simplicity. At least a half dozen pattern companies feature costumes spanning 200 years of American history and these patterns are readily available in fabric shops and department stores.

tra lines. (See April issue SQUARE DANCING Magazine for descriptions and calls.)

Narrator: *From England they brought their longways country dances or contras, as we call them. Just imagine yourself in a community meeting hall in 1776 as the townspeople are about to do "Fisher's Hornpipe."*

Music and calls can be prerecorded. A caller should be visible at the head of the dancing area to give the appearance of the prompter. If live music is being used the caller may want to work with a wireless mike for this segment. Do dance for about four changes or approximately two to three minutes. At conclusion the dancers react with applause and normal exuberance and immediately start milling around the dance area.

Narrator: *Folks danced when and where they could. It might be a kitchen junket in somebody's home, with a caller standing on a chair in order to be heard. Or it might be held here in the community firehouse in Bridgeport, Connecticut. It's a warm night so the fire-fighting equipment has been moved out-of-doors and the townspeople, who usually dance upstairs, have gathered on the large barnlike first floor.*

Dancers form into Mescolanza formation (see March issue of SQUARE DANCING Magazine) and the caller is busy seeing that all the

sets are filled.

Narrator: *Ah, they're all ready to dance their favorite "The Firemen's Dance."*

(Music and calling start.)

Dance goes through about four times. One suggestion, when passing through to the next line after one sequence is finished, try passing through twice so that no couples are left "inactive." (Great contrast of sound when everybody yells "Fire, fire, fire!") The dance ends, lights dim and one couple in elegant Colonial costume moves to center stage as the other dancers fade to the sidelines. A white spot picks up the dancing couple doing the Minuet (sound up, then down under narration.)

Narrator: *The "Society" dances of America, delayed by the six months or so that it took them to cross the Atlantic, came from the grand ballrooms of Europe. The dance masters then taught them to the more affluent citizens in the large cities, such as Boston and New York, and itinerant dance masters took them to the smaller towns and villages. Here you watch the Minuet as it might have been done at the time of our country's birth. (Up music.)*

Minuet for approximately one minute. Then, as lights go up, dancers in mountain dress come on to center stage to loosely form a big circle of couples and singles and foursomes holding small inaudible discussions.

SCENE TWO—The Mountain Dances

Narrator: (Over action) *In contrast to the Minuet, we are going to travel now up to the mountain areas of Tennessee. The great dance researcher, Cecil Sharp, when visiting this area in the early part of the 20th Century, was amazed to find a pure form of dancing still in existence that could only have come from the country circle dances of England's past. These dances were done in large circles. Sometimes all the dancers would be working as a unit, circling left and right. At other times every alternate couple would go out to the couple on its right and do a figure and then move on to the next couple and do a different figure with them. These dances were known as Running Sets, Big Circle or Mountain dances. (The music starts and dancers are now ready to go.) And, as you can see, the caller calls and dances at the same time.*

The dance starts and the caller calls "live." (For dance descriptions, patterns and actual calls, see the May and June issues of SQUARE DANCING Magazine.) Without repeating any of the dances continue for four or five minutes. At the conclusion of the dance, dancers react normally, then begin to talk in small groups around the circle.



Clothes worn by mountain people were simple. Made of homespun fabric, notice there is no crease in the men's trousers. Shoes and other accessories were strictly for practical and utilitarian purposes.

SCENE THREE—The Play Parties

Narrator: *What you are about to see is not a square dance. As a matter of fact, it's not a dance at all. It's a Play Party game. In various parts of our country and at different times in our history, certain restrictions were placed upon the people to discourage them from dancing. But Americans, being the musical, fun-loving people they are, discovered that Play Parties could be a satisfying substitute. The main difference, as you will notice, is that these people who are now gathering for an evening of Play Party fun will not be accompanied by any music. They will sing songs that fit the movements they will be doing. As you watch, you will notice in these traditional party games some of the same movements that are used in the square dances of yesterday and today.*

During the final part of this narration several people have joined hands and are encouraging the others to get into the big circle with them. Finally, with a little extra urging even the most bashful have been brought into the circle.

Narrator: *You will notice our friends are all in a circle and ready to start this typical Play Party called "Shoo Fly." Most of these Play Parties need no leader, for everyone here has been doing them from the time he was very young. However, it may have been some time since the last party evening and one or two who remember the patterns will start the singing and the game. The others will join in as they remember what comes next.*

Caller (From the circle): *All right, everybody, let's go.*

The singing and the patterns start and continue through to completion. As the last of the figures is completed, the participants obviously pleased with themselves laugh, shout, applaud, slap each other on the back, or do whatever seems to be natural. (For the music and the words see SQUARE DANCING Magazine, February, 1975.)

Under the next narration the dancers move into lines similar to that used in a Virginia Reel.

Narrator: *There might be a few minutes be-*

tween the Play Parties. Some folks would sit down and talk a bit, or they might move right into the next set as they are doing here. This form, like the Big Circle Play Party, is typical. It's called Paw Paw Patch and the participants line up much as they would for a Virginia Reel, the men on one side facing the ladies who are on the other side. You will notice that the action is broken into three parts, with different verses for each of the parts, until finally the lead couple has moved to the other end of the line and a new couple is ready to start the action.

At this point the group starts singing and the action gets underway. At the conclusion, the dancers move directly off center stage to the sidelines.

SCENE FOUR—Dances of the Western Plains

(The music starts for the Varsouvianna.)

As the previous dancers are making their exit, a new group of dancers comes in from the sidelines dancing the Varsouvianna. They do not stay in circles but fill the floor, doing as many different variations of the dance as possible. (Fade the sound so that the dancers are able to hear—narrator's voice over the music.)

Narrator: *There were as many ways to dance as there were ethnic groups here in America. As they began moving West the dancers intermingled and the dances blended together more and more. Right along with the squares and the longways dances and the big circles were the couple dances or round dances. The early rounds were freestyle renditions, with each couple trying to outdo the others, recalling or inventing variations. What you are hearing and seeing is the Varsouvianna—La Varsouvienne. Some people called it "Put Your Little Foot." Others referred to it as "Have You Seen My New Shoes?" A young college student called it "Varsity Anna" and one dance authority with international leanings swears its true title—in honor of two great cities—is Warsaw-Vienna. Regardless of what you call it, watch as the dancers recreate a true American dance.*

Go through about six times to an ending. (Music starts for the Schottische.) One or two couples start as more join in.

Narrator: *This is another couple dance borrowed from Europe but so much a part of American dance history. It's the Schottische.*

Dancers do a number of variations including the Horse and Buggy. (Music ends.) At the conclusion of the dance everyone moves naturally into squares. The squares start with a Number 3 couple in position. The man Number 3 will be the caller. Some shouting and calling "One couple over here" as the action goes on, but the sound fades as the narrator speaks.

Narrator: *The large dances with many squares dancing at one time may not have been too common in our early West. This is because only so many dancers could hear the caller. So, if it was to be a big dance with more taking part than could possibly hear the caller, they improvised as you'll see here in what is typically a Western Cowboy or Prairie dance. Each of the squares has its own caller and each consequently is doing a different dance. Some of the dancers are using the old traditional clog step and one or two are trying out a Texas Two-Step with an Abilene or Sweetwater Lift. The band is about to start so let's watch.*

(The music starts with a traditional hoedown.)

Callers start calling at different times. (For sample calls see SQUARE DANCING Magazine, September, 1975.) The entire number lasts for about three or four minutes with some squares ending early and the dancers turning to watch the others finish. Finally, when the last square finishes and after the music has ended, all yell and clap. (Sound dies out.) Dancers fade off stage as lights dim.

(Early California-Mexican music starts—softly at first.)

SCENE FIVE: The Mexican Influence

In Mexican costumes of the Dons, dancers come into the arena casually and form for the La Contradanza. (To be covered in a coming issue of SQUARE DANCING Magazine.)

Narrator: *The Western United States was to have its influence on the dance of America. In 1850 when California became the 31st state in the pre-Civil War Union, the early Dons and their ladies had beautiful dances that*

would soon add their influence to our national dance. Here is just such a dance, the California La Contradanza.

Lights up quickly (Music starts) as the group does this early American dance. (Music ends) Non-noisy ending by dancers. (Background music starts) Dancers move off. (Music for a Grand March typical of the era begins.)

SCENE SIX: The Henry Ford Era

Visible but not yet in the center light are couples in formal attire marching in from two ends of the hall. (Fade music under narrator.)

Narrator: *Several times the great American dance faded and almost disappeared from the scene, sometimes just barely keeping alive in small communities across the country. Then one day in the early 1900s, a gentleman who tended to change America's life-style as much as any single individual could fell in love with the American heritage of folk dancing. The man who brought the world the tin lizzy was about to bring back the great American dance.*

During this narration the couples are coming in with a fairly spectacular variation of the traditional Grand March—two couples meeting at the foot of the hall and coming up four abreast—reaching the top of the hall the first foursome moves to the right as the second moves to the left, etc. Meeting once again at the foot of the hall they come up in eights and then with the first eight moving to its right and the second eight moving to its left, etc. they form into squares as the narration concludes.

Narrator: *Henry Ford, aided by Benjamin Lovett, created in Greenfield Village near Dearborn, Michigan, a living museum of American dance. Each Saturday evening the dancers, attired in formal wear, gathered to do the early dances. The evening always included a Grand March and sometime during the program the guests would be sure to form squares for "The Lancers."*

(Music starts.)

Do fifth part of the Blonde Lancers (See SQUARE DANCING Magazine, October, 1975.) End with bow and curtsy. (Music ends and segue to music fill.)

Narrator: *The many dances done by the Fords and their friends were included in a special book called "Good Morning." Ford even had his own record company which recorded many of these dances, including this stately old Waltz Quadrille.*

(Music "First Couple Down Center." Possibly use actual Henry Ford recordings.) These records and books may still be available by writing to Greenfield Village in Dearborn, Michigan. However, your best bet will be the public library for the books or the private collections of callers in the area for the records.

Dancers go two times through the routine. Following the second time through the dancers thank the others in the squares and then move around the dance area to get ready for a couple dance. (The music starts.)

Narrator: *Ford's dancers also discovered the rounds. Here they do a medley of favorites. (NOTE: Rounds for the Bicentennial will be covered next month.)*

This could be one, two, three or more, with short segments from each one and the music retaped from existing Henry Ford records if available.

SCENE SEVEN: The Lloyd Shaw Era

As the Ford dancers leave the floor a group of youthful Cheyenne Mountain dancers race in and move directly into a Heel and Toe Polka. (Music down as narrator talks) Just about the end of the narration the dancers form double squares for a Royale. (Coming soon in SQUARE DANCING Magazine). (Start music under narration.)

Narrator: *Just about the time that Ford's influence had worn down a bit, a mountain man, school teacher and administrator from Colorado Springs, Colorado, picked up the torch and rekindled the flame of American Square Dancing. His name was Lloyd Shaw, or "Pappy," as his youthful dancers called him. Starting in the mid-1930s, Shaw became immensely interested in Cowboy Dances of our West. He tracked down the old dances and recorded them in a book "Cowboy Dances," and with two sets of Cheyenne Mountain dancers set out to tell the world about square dancing. Traveling from one coast to the other during*

the 1930s and late 1940s, they awakened a war-weary world with the sounds of the fiddle and the old traditional calls. Here is our version of these dancers doing a Royale or Double Square.

(For music possibly use one with Lloyd Shaw's voice—Old Decca series. You'll most likely find these in the record collections of some of the old-timers.)

Dance about three to four minutes. Dancers exit fast in columns of fours to one side of the hall as final group of contemporary dancers wander on from the other side and go through the (quiet) process of forming squares.

SCENE EIGHT: To the Present

Narrator: What we've seen to this point is just the prelude to what is to come. As World War II ended, returning service personnel, war workers and others set out to start new homes. New communities sprang up overnight and folks began to look to each other for ways of bringing neighbors together in a friendly, traditional American way. And what better or more American way than through square dancing? One of the offshoots of the recent war was the fast-growing electronics industry and from it came the modern public address system, which made it possible for the caller's voice to reach hundreds of dancers with sufficient volume and clarity to be understood. Partially due to this, the face of square dancing began to change.

Dancers are in squares and are ready to go. Caller at the head of the hall, is ready to start calling. (Start music introduction soft.)

Narrator: We are going to take you through the years to watch the changes. First, as things were in 1947.

(Such dances as the Texas Star, The Route and others.)

Narrator: The big boom period for square dancing hit many areas in the early 1950s and patterns began getting a bit more complex.

(Such dances as Riptide, Arizona Double Star, Venus and Mars, etc. We'll be covering some of these in coming issues.)

Narrator: And, with the advent of modern calling came new terms and new patterns.

Just a minute or so of a visually interesting series of Ocean Wave patterns.

ENDINGS: Finale

There are a number of ways to conclude your pageant program. Decide on one that fits your particular script. Here are a few suggestions.

(1) A visual and audibly pleasant singing call. Go two times through then out.

(2) A parade of review, with all of the dancers in their costumes marching across the stage or floor of the arena.

(3) Include all or most of the participants in the program in a Canon Waltz. (This will be explained in a coming issue.)

All of this with a narration going over the top.

Narrator: And, finally, after traveling through the more than two hundred years of American dance history together, noticing how one age of dance has been built upon the last, we blend all the dancers in one final salute to our Bicentennial. We have watched how the present has emerged out of the past. We can only imagine that more and more of you will take your place with us in the circles, squares, lines and couple dances in the future.

THE END

NEXT MONTH and in the months to follow there will be more segments in this Bicentennial series. December will feature the couple dances that go with 200 years of American history. In addition to the suggestions of different themes will be reports on Bicentennial pageants as they appear.

The Dancers

Walkthru

TIME TO TALK TURKEY

IF IT'S NOVEMBER, then Thanksgiving is just around the corner and what would a Thanksgiving dance be without Tom Turkey in evidence—at least some semblance of Mr. Tom? This month Phyllis Howell's nimble fingers bring us a tiny Tom made from a walnut to use where and how we wish.

Materials Needed (per bird)

Oaktag or heavy construction paper
Walnut (shelled and reglued)
1-1½" round wooden disc or piece of bark
1 red pipe cleaner
1 white pipe cleaner
Red, yellow, black marking pens or crayons
Glue

Procedure

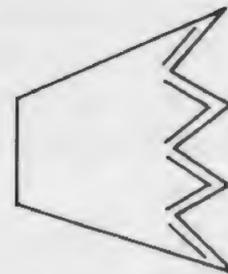
Cut a 3" piece from the white pipe cleaner. Starting at the bottom of the walnut, glue this piece to the walnut up around one end. Leave 1¼" free to anchor the head pieces to.

Cut a 2¼" piece from the red pipe cleaner. Fold this in half leaving a rounded fold to form a wattle.



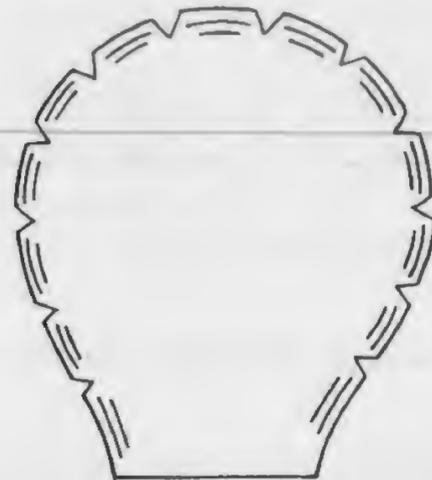
Cut two head pieces from the construction paper (see illustration for shape), coloring the inner circle red, the second circle black and the balance yellow. Glue these two head pieces together, inserting the remaining end of the white pipe cleaner around the back of the head to hold it upright.

Glue the folded piece of red pipe cleaner in front of the head for the wattle.



Cut two wings (see illustration) from the construction paper, decorating the ends of them with the crayons or marking pens as desired. Glue one wing to each side of the walnut.

Next glue the walnut to the wooden disc or the bark (or whatever you prefer as a base) with the white pipe cleaner between the walnut and the disc.



Cut one tail section from the construction paper (see illustration) and decorate as desired with pen or crayon. Glue the tail to the back of the walnut bringing the bottom corners around the walnut to give it body shape.



The WALKTHRU

An Idea for PARTY THEMES

FREQUENTLY CLUBS WILL PLAN a special theme for a dance at which time they ask the caller to program singing calls appropriate to the theme. Sometimes this works out fairly simply for the caller; at other times it can be a problem and he may spend considerable time trying to find dances which would be suitable for the evening.

Don Pfister of San Diego, California, submits an idea which, over the years, he has found to be most acceptable for party themes. In fact after special dances he frequently has dancers come up and ask, "How do you find all those calls to fit a theme?"

Here is his secret which he shares for all to use. All it takes, he finds, is a decent collection of records, an imagination and the desire to give the dancers something to coordinate with their theme. By substituting original names for current titles, adjusting a few words within the call itself, he comes up with whatever theme needs to be matched.

For example, at a recent Hawaiian Luau square dance, these were some of his "original" dances and their source:

Orchid a Day from Daisy a Day

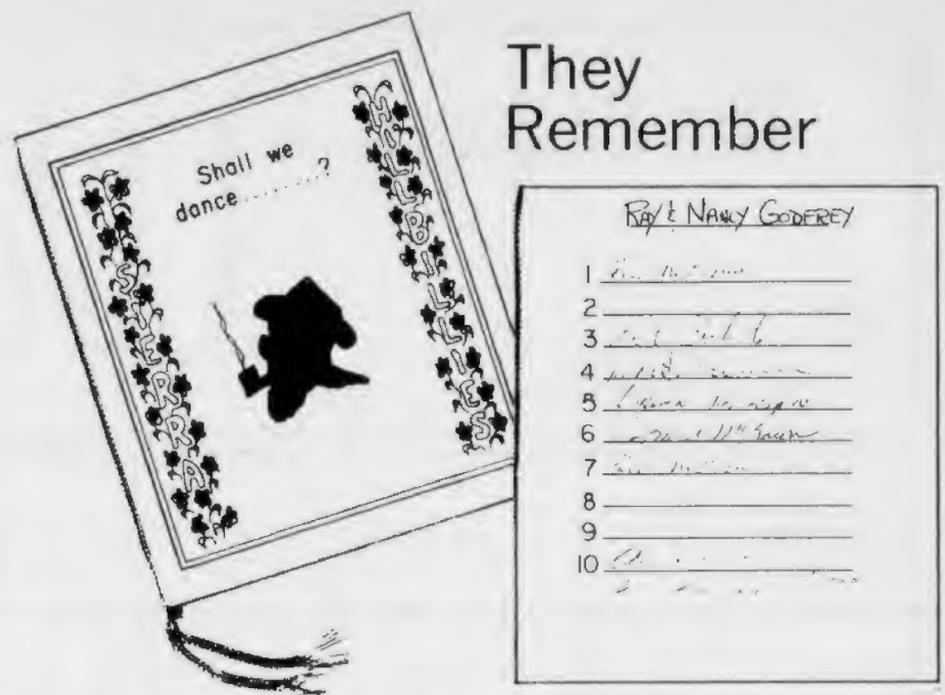
Kane from Old Hilo was Okie from Muskegee

Polka from Kailua was Gal from Pennsylvania

Old Man from the Pali from Old Man from the Mountain

Palm Tree came from Pine Tree

Not only callers but knowledgeable dancers might work out such calls for an upcoming party theme. A little ingenuity could save a great deal of work.



THE CALLER'S WIFE

THE SIERRA HILLBILLIES of Saugus, California, have a great idea although they do not claim originality for it. This is a program book for the caller's wife in which male club members sign up ahead of time to partner the lady for a tip and after which the caller's wife can take it home for souvenir.

Each time a guest caller is invited, his wife is presented with this booklet at the beginning of the evening. It is then up to her to accept as many or as few dances as she wishes. Often the forgotten member of a team, in this instance she is made to feel important.

Cheers for the Sierra Hillbillies!

BICENTENNIAL REFRESHMENTS

REALLY AMBITIOUS to provide your club with a taste of 200 years ago? Here are three familiar names; in fact they go all the way back to our childhood, but we'll venture a guess the recipes are not as well-known. In fact there's some question about the tastiness of these particular dishes. Do let us know if anyone tries them.

Hasty Pudding

Who doesn't remember the song,
*Father and I went down to camp
Along with Captain Goodin,
And there we saw the men and boys
As thick as hasty puddin'.*

Well, here's a recipe for one style of "hasty" puddin'.

"Mix one quart of corn meal with three quarts of milk; add three eggs and a gill of molasses. Put on to boil at sunrise in order

to eat at three o'clock. The trick is in tying the bag properly as the meal swells very much." (Sorry we don't know what type of bag you must tie nor how many persons this will serve.)

Pease Porridge

And perhaps you remember,

Pease porridge hot

Pease porridge cold

Pease porridge in my pot

Nine days old.

Here is what pease porridge was all about back two centuries ago.

"Take a quart of green peas, put them to a quart of water, a bundle of dried mint and a little salt. Let them boil until the peas are tender; then put in some beaten pepper, a piece of butter as big as a walnut rolled in flour. Stir it all together and let it boil a few minutes; then add two quarts of milk. Let it boil a quarter of an hour; take out the mint and serve it up." (We're not sure how the nine days improved it.)

Johnny Cake

Perhaps this is one item that is still in existence. Anyway, in the olden times Johnny Cakes appeared to be eaten by all classes of citizens. They were also called Journey Cakes as travelers took them along on long trips.

"Scald one pint of milk and add to three pints of Indian meal and a half pint of flour. Bake before the fire." Or another version adds salt, molasses and shortening (no quantities given) with the batter being worked up into a stiff dough and then baked.

Traditional Thanksgiving

And looking back two hundred years ago, we find that the Thanksgiving groaning board was not complete without pumpkin pie—much as we would serve today. Only the original recipe we found from that era certainly took much for granted in that the cooks obviously managed without cookbooks and followed the premise "some of this and a lot of that." For your holiday enjoyment here is a traditional pumpkin pie of yesteryear.

"Pare a pumpkin and take the seedy part of it out; then cut it in slices. Pare and core a quarter of an hundred of apples and cut them in slices. Make some good paste with an egg and lay some all around the brim of the dish. Lay half of a pound of good, clean sugar over the bottom of your dish, over that a layer of apples, then a layer of pumpkin

The WALKTHRU

and again so until the pie is full, observing to put sugar between every two layers and all the remaining sugar on top. Bake it half an hour and before you send it to the table, cut it open and put in some good, fresh butter."

That Bird

And just so we don't overlook Tom Turkey in our Thanksgiving celebration this year, here is what Benjamin Franklin had to say about the noble bird: "I wish the Bald Eagle had not been chosen as a representation of our country; he is a bird of bad moral character, like those among men who live by sharpening and robbing; he is generally poor and often very lousy . . . The turkey . . . is a much more original native of America."

And how do we honor him? With carving knife and fork and hungry appetites!

BADGE OF THE MONTH



We're always shouting, "Square dancing is not barn dancing anymore," and yet here, seemingly, this month we're putting it right back there. Only this time, we're putting modern-day square dancing into the barn.

Ten years ago the Barnlofters started dancing in the loft of a barn in Nashville, Tennessee, and thus the choice for a club name. Today they've grown into a large and active club that sponsors at least one class each year and holds an Annual Night Owl Dance each New Year's Eve.

Appropriately the color of their barn-shaped badge is barn red!

SQUARE DANCE DIARY by a square dancer



Along with the rest of the 20th Century, square dancers' expertise comes up with its share of

INGENIOUS CREATIONS

"SEE, YOU DID SO GO RIGHT WHEN THE CALLER SAID LEFT..."

"GEORGE FEELS THAT HE HAS A FOOL PROOF SYSTEM FOR TEACHING ROUND DANCES..."

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



National Convention Choreography Panel



REPORT

THE CHOREOGRAPHY PANEL of the 24th National Square Dance Convention met on Friday, June 24, 1974, during the Convention in Kansas City. Moderators Frank and Iris Gilbert and Panelists Edna and Gene Arnfield, Harve and Marge Tetzlaff and Charlie and Nina Ward have prepared a comprehensive report on the meeting as a handbook or proposed guide to show some of the important aspects of good dance technique and choreography. For those who were unable to attend the panel meeting, we'd like to pass on some of the information contained therein.

"To compose a round dance is similar to any other form of artistic endeavor. It is a creative effort inspired by many different motivations such as the feel of a certain recording or musical score which makes you want to express yourself in a dance; the satisfaction of having your dance enjoyed by many; the publicity you will receive, etc.

"If you follow certain proven rules you can expect to produce a quality product. It makes no difference on what level the dance is written—following the basic rules will receive better teacher acceptance which is the way your dance is promoted to the dancers. To 'follow the rules' idea does not mean to use the basics in one standard way, but to create new ways to use them, assuring that they are tied together with other basics in a manner that provides proper step and body flow.

Tips to the Composer

"The following items are suggested for use in composing good, flowing, enjoyable round dances:

"Any step leading across shall be accomplished with the left foot for left turns and the right foot for right turns.

"Research and study every figure used be-

fore applying a cue term to assure that it is correct for the steps described.

"Place each person in the proper position from the last action before starting the next basic or figure. Eliminate 'fudging' to get into position for the next movement. To do this try out the basic you have selected with all steps and positions correct, and see if this puts the couple in the proper position to do the next basic you have in mind to use.

Use of Gimmicks

"Comments have been made that a 'gimmick' is needed in a dance to make it a hit. This may or may not be the case; however, a 'gimmick' does not mean some 'goofed-up' action. It is meant to mean a new, interesting way of using a figure or basic.

"Follow the standard abbreviation list and pattern the cue sheet after the standard format.

"Select music that will be readily available at the time the cues are released if it is to be a 'pop' label; otherwise use suggestions from the round dance record company.

"Study music phrasing, which generally repeats in groups of 8, 16, 24, and 32 measures. Once in a great while a repeat will occur in 12 measures. In some musical arrangements a coda or other musical extra, consisting of from one to six measures, is included. In round dance terminology this is called a 'bridge.' This must be recognized and steps included to cover these measures before starting the next repeat or part of the dance. Great care should be taken to assure that the dance steps follow the accents, the quicks, slows and the general feel of the musical arrangement to establish a memory pattern from which the dancers can easily identify and relate the dance steps to the music. This is somewhat

like the words that have been written to the tune. Numerous dances have been written to include in the routine eight measures of a certain group of basics with the man on the inside, with a changeover on measure eight to place the man on the outside to repeat the same group of basics.

"All cue descriptions should show the man's action first i. e. hitch/scissors (man hitches, woman does a scissors), except for the twirl/vine which is established in order for the woman to be ready to twirl before the command is actually completed.

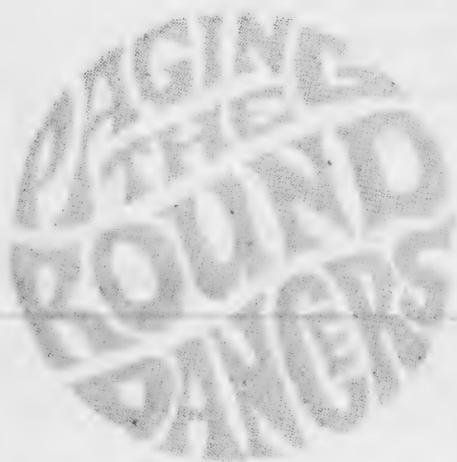
"All descriptions of figures and steps should be directed to the man with the understanding that the woman will be doing the opposite, unless definite instructions are given to clarify her actions or there is a transition involved wherein the man or woman takes more or less steps than the partner to place them on identical footwork for the following steps.

"Do not just copy a figure used by some

other composer, as it can be wrong and getting into and out of the figure may be a problem, so research before using."

This is just a sampling of the information contained in the report. It offers some very good advice to those who are interested in writing a round dance routine and if the suggestions were followed the round dance activity would certainly benefit. Anyone seeking help is invited to write to the moderators who have offered to aid in finding answers to questions regarding choreography. Send them to Frank and Iris Gilbert, 14331-113th Avenue North, Largo, Florida 33540.

The syllabus also includes a Cue Sheet Format and an Abbreviation List, both of which were adopted as a proposed standard. Both are to be used and tested for one year, after which the 1976 Choreography Panel will review any comments and suggestions received during the year and establish and approve the final format and list.



Adam and Margie Arnot, Las Vegas, Nevada

SOME FIVE YEARS after arriving in the U.S. from Great Britain, Adam and Margie Arnot were introduced to the pleasures of square dancing. Not long after their graduation in the spring of 1961, they became interested in round dancing.

There was very little round dancing in the Las Vegas, Nevada, area in those days and most of it was confined to easy level. During the summer of 1969 interest increased and the Arnots were approached to start a basic class which included three square dance callers and their partners in addition to 12 other couples.

That was the beginning and Adam and Margie now hold two basic classes a year in addition to teaching three nights each week for their own club, "Adams Rounders." The club badge is in the shape of an apple.

The Arnots have taught and conducted rounds at several festivals in Nevada and Arizona, including the Lake Havasu London Bridge Festival. During the last week in August they were on the staff at Fun Valley, Colorado.

Adam is president of the Las Vegas Square and Round Dance Callers Association. They also try to attend as many seminars as they can and like to keep up with the new techniques. Their greatest satisfaction comes when they see the dancers they have taught and developed from their beginners' classes out on the dance floor enjoying themselves.

Margie retired from her job in the Purchasing Department of the Stardust Hotel a few months ago and in her spare time likes to play tennis, sew and knit. Adam finds dancing a complete change from his job as Stock Control Superintendent for the Nevada Test Site where he has worked for fifteen years.

The Arnots have one married son who is in the Marines, at present stationed in Okinawa. They are proud owners of a new travel trailer and are looking forward to making new friends during their travels in the "dancing world" and hope to enjoy the pleasures of square and round dancing and meeting new friends for many years to come.

•Chapter thirty-seven

Standardization: How and Why it Works

By John Strong, Salinas, California

(continued)

This chapter of the Callers Textbook began last month with a discussion on why standardization is important. First, dancers are able to travel to any area in the world and be assured that the basics will, for the most part, be done as they are in their own local clubs. Secondly, it is an aid to callers who must rely on dancers executing each call in a certain manner and with a specific number of steps in order to build his calls comfortably. The chapter continues with some thoughts on standardization insofar as new movements are concerned.

Standardization is NOT regimentation! The freedom of the dancers, their natural exuberance, whatever it might be that allows the dancer to express his enthusiasm for square dancing is not jeopardized by standardization and good styling. The dancer should realize that seven other people depend upon him being in the proper place at the correct time. Other than in precision exhibitions where "every little finger has to be in the right spot," modern square dancing should in no way inhibit the dancer's fun. Only when this *fun* is wrongly directed does freedom of movement become a problem.

The caller has the opportunity and the responsibility to explain to his dancers that the great pleasure of the activity comes not so much in individual interpretation as it does in the satisfaction of finding all eight dancers working simultaneously together, blending from one traffic pattern to another.

Use Discretion in Adding New Movements

What about the new calls that are not among the 75 foundation basics? Use them with care. Recently as many as 300 new "inventions" have been poured into the square dance market place during a single year. Many callers have access to these new calls and for that reason a caller needs to ask himself certain questions. "Has this call been standardized?" Sometimes in the past a new movement has come out with more than one call. A good example was "snaperoo" and "star thru." The movements were identical. The calls were not the same. For a time some callers were using a "snaperoo" while others were using "star thru." The result: great confusion for the dancers.

If you're looking for a measuring stick, check the new movement against this definition of a basic: "A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should

lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.”

Has the New Movement Been Checked?

A clearinghouse of calls has been created by CALLERLAB—The International Association of Square Dance Callers. New movements are continually screened by qualified members of a Quarterly Movements Committee and those that meet the necessary requirements are passed along to callers everywhere. This is a distinct advantage to the caller who doesn't have the time or perhaps the tools to research every new movement in order to determine if it is well constructed, is a necessary movement, if it's name can be clearly distinguished from other calls and if it appears to be suited to the specific movement. This system has made it possible for callers to introduce the same movements at the same time to square dancers everywhere.

Good judgment plays such a large part in the role of any caller. It's important for him to start the dancers out correctly so that they understand not only *how* to do the basics in a standardized way, but that they also understand *why* this standardized way is important. It's not difficult to describe what would happen if there still existed half a dozen ways to do some of the primary basics. Frequently we encounter unusual ways of doing an allemande left, a grand right and left, a do sa do, circle to a line, ladies grand chain, etc.

WHAT IS YET TO BE DONE? Part of what must be understood is just what there is to standardize. Immediately most of us think of "the meaning of each basic figure," and "dance styling of each basic." It is, indeed, in that area, but ever so much more. For instance: What does Dance Level mean? Beginner, Intermediate, Advanced? Plateau A, B, C? We've started on this, but there is much more to be done and accepted. Traveling callers and dancers could certainly benefit from this subject. How about Note Service terms and/or abbreviations? How about a designation for Rounds and their level and use? Maybe even a Calendar to avoid conflict with major dance events, one you could check before you schedule your event. And who knows what else. There is so much we can do to improve your recreation without sacrificing but a minimum of personal freedom that I feel we should get started on standardization as quickly as possible—John Strong.

If these "substitute" movements are good enough then they, too, could in time become "standardized" and have their own calls, different of course from those calls already accepted into the activity. A dancer should understand the dependence a caller has upon the basics being done in a specific way in order for him to build a satisfying dance.

Non-Standard Dancing by Experienced Dancers

What a caller does with a group of experienced dancers who are not adhering to accepted rules of standardization often reflects upon his ability and maturity as a caller. Scolding or berating the dancers over the microphone when they have come to the dance to enjoy themselves is not the answer. If the problem is a case of rough dancing, with yanking and extra twirls

the caller may, at just the right time, be able to explain in a gentle manner that his main concern is for the safety and pleasure of the dancers. Perhaps in the caller's experience someone has been hurt, one of the dancers or someone who was an innocent bystander. Explaining this to the dancers might help. Complimenting the dancers on the things they *are* doing correctly is a good lead-in to explaining some of the things that they are doing poorly.

A number of years ago CALLERLAB recognized and endorsed SIOASDS' Caller/Teacher Manuals as accurately documenting the accepted standard-

THE TWO CALLER/TEACHER MANUALS for teaching basics 1 through 75 are in use throughout the square dance world. Recently these two manuals were endorsed by CALLERLAB and have been used as a "point of reference" by callers and teachers everywhere. Here are the two endorsements.

CALLERLAB—The International Association of Square Dance Callers, endorses and recommends the Caller/Teacher Manual for the Basic Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of the terms which form the foundation of American Square Dancing.

CALLERLAB—The International Association of Square Dance Callers, endorses and recommends the Caller/Teacher Manual for the Extended Basics Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of terms commonly used in contemporary square dance programs.

ization and style of dancing. As a result, callers can say, "This is the method and the style that is being accepted by callers all around the world. When you dance *this* way you can dance with confidence anywhere you go." The very fact that such a recognized system exists should prove to be a great reassurance in years to come.

Actually, the emphasis on standardization should never stop. Callers who have workshop programs for their clubs may find that instead of simply concentrating on more material and *what* we dance they can spend more time going back over the basics in order to polish the dancing and to emphasize *how* we dance. This will mean keeping track of "trouble spots" that occur during the course of a dance. Often the caller may discover that dancers are doing a movement incorrectly or awkwardly only because they were never taught to do it correctly in the first place. A little time taken during a workshop to "check out" standardized styling of the 75 basics can pay big dividends in better club dancing later on.

Standardization then has to do with the terms or language of square dancing, making sure that what we call sounds familiar to dancers wherever they may be. It has to do with interpretation or the way each basic is executed. Good standardization does not stifle the full enjoyment of the activity but it does serve to protect it. Through standardization we can hope to retain more dancers, have healthier clubs and a greater longevity for all who take part in the activity.

The Night I Was Upstaged by Chasen's Chili

Being the recollections of a country boy
calling a one-night stand for Lucille Ball

By Ken and Sharon Kernen

AS THE GREAT NIGHT arrived, I found myself thinking, "Good grief, Ken, how did you get yourself into this mess? I suppose you could fall in the pool and drown but it might dampen the festivities." Determined to make it a night to remember my wife, Sharon, and I arrived with my meager list of tunes, keys and tempos that I hoped this square dance band, unfamiliar to me, could play.

At last our big chance came and we were introduced to the famous Lucy, complete with red hair and a broken toe. She quickly sized me up and said, "You're too darned young to be a square dance caller!" With my confidence slightly shaken, I told her I had been calling for thirteen years and would guarantee her a good time! (I kept wondering why I hadn't had the foresight to dye my hair gray.)

Lucy had artfully set the stage for a real square dance extravaganza. In the center of the backyard, a beautiful, hardwood, interlocking floor had been installed and large white lanterns had been strung from the trees. There was a special stage constructed at one end for the band and myself and the backdrop for all of this was a lovely pool (the one I had earlier considered using as the tool of my demise). All of this, coupled with a five-piece band such as they surely have in square dance callers' heaven, set me to feeling about three feet off of the ground.

Soon the guests began to arrive. Smiling faces kept going by that were so familiar but all I could remember was, "Oh yeah, he is the baldheaded guy that used to play in the old Dick Van Dyke Show." Later on as my numb faculties became a little more astute, I was able to put names with such faces as Polly Bergen, Ava and Zsa Zsa Gabor, Ross Martin, Bernadette Peters, Goldie Hawn, Sally Struthers, Allan Ludden and Betty White. All just a bit overwhelming for a plain old (excuse me, "young") country boy like me.

Having been forewarned that we might be requested to fill in a little time, we had come prepared to do a round dance exhibition. Delighted at the chance to kick up our heels, we walked onto the floor. The music started and we danced into our routine with more than the ordinary amount of good posture and energy. (Guess the thought lurked in the back of our minds that just maybe we could give Fred Astaire a little competition.)

As we finished and looked around our only audience was a few trees, bushes and a couple of crickets—everyone had completely disappeared. With egos slightly wounded, we wondered if we were really that bad. Red Dog Weber, a member of the band, walked over and said, "You kids were really great; it was too doggone bad you were upstaged by Chasen's chili." Chasen's, world famous as one of the most exclusive Beverly Hills restaurants and particularly noted for their fine chili, had begun to serve just as we had started our routine. So it seems no one really saw our great debut and Fred Astaire remains unrivaled. To be honest, after tasting the extraordinary chili, we didn't feel at all bad about taking second billing.

After eating, the crowd began again to gather and it soon became evident that it was time to square dance. I stepped up to the mike; the band rollicked into a good, solid, oldtime hoedown and we were off. They really got into the swing of it and I just fell in step with the exuberance of the group. Much to my delight, they were a fun-loving, responsive group of people. After about every third song performed by the band Lucie, Jr. would say, "C'mon, let's square dance," and away we'd go again. (Great taste that kid.)

Nothing more accurately proves that all of these great people are just very human like all the rest of us in that they discovered something that has been giving millions of us joy and pleasure for many years, Square Dancing!

LADIES ON THE SQUARE

SQUARE DANCE PATTERNS

By Lorraine Melrose



FROM SOME OF YOUR INQUIRIES, square dance patterns are not so plentiful. May I reemphasize—when you find a pattern, do not hesitate too long before you buy it. It may not be shown in the next issue of the pattern book.

As this is written (mid-August), three of the major pattern companies each show one square dance dress pattern. Simplicity #6452 features two lengths of gathered skirt with ruffled tier, a scoop neck and puff sleeves. McCall's #2786 is shown in two lengths with two necklines, two sleeve styles, a princess-line bodice and a wide, laced belt. Butterick #5959 is a reissue of its original square dance pattern and shows two skirt lengths gathered at the waist with ruffled-on tier at bottom of skirt, two styles of necklines, three styles of sleeves and a bonnet.

Be Original

However, because only three "true" square dance patterns are offered, do not feel inhibited in your designing. Basically all you need are patterns for a bodice, a regular and a puff sleeve, and a gore for your skirt, all of which have been adjusted to fit you well. Put your altered, well-fitted pattern onto pellon. A tiered skirt requires no pattern.

You can even start out with a "basic pattern" as shown in your favorite pattern maker's book. Then throw caution to the winds and have fun designing with your pattern!

Along with many of you, I used to think that a pattern was "sacred." The pattern company had made it and that was the way it had to be. Then I got venturesome (first with street dresses before we started to dance) and I would interchange collars, sleeves, skirts, etc. The next step was altering the patterns themselves, slashing and spreading, and lapping. No, I didn't cut the original. I would

trace it onto tissue paper first. Remember, with Scotch tape or glue, anything you alter can be put back into its original shape.

In the interim I have purchased a couple of pattern design and drafting books to guide me. Check your library, local department and book stores, as well as any local college book store. Many books are available now.

You may already be aware that dress patterns are drafted from what are called "slopers" which come in the various dress sizes and are basically the same as the "basic patterns" mentioned before. Using these slopers, the pattern draftsmen at the companies design the many patterns that appear on the market.

Altering A Sleeve

Using a regular sleeve pattern as a guide, shall we see what might be possible for each of us?

Fig. 1

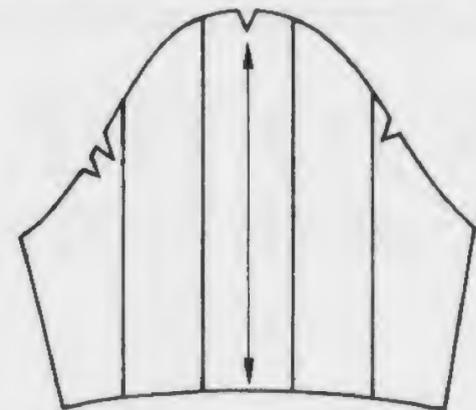


Figure 1: Copy your pattern onto tissue paper. Draw parallel lines as shown. Cut or "slash" from the top of the pattern down to but *not* through the bottom seam line.

Fig. 2

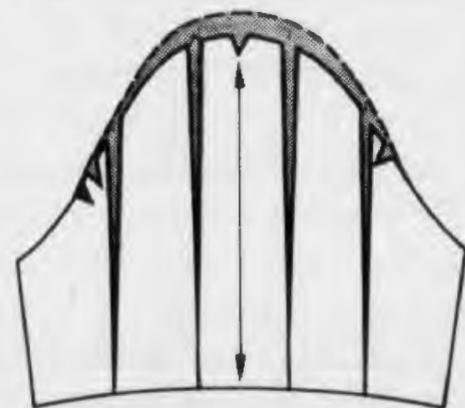


Figure 2: Spread the pattern apart on the slash lines. Place extra paper under the sleeve and glue it into place. Add paper to the top of the sleeve (see dotted line) for more puff. This sleeve now has a puffed top and fitted bottom.

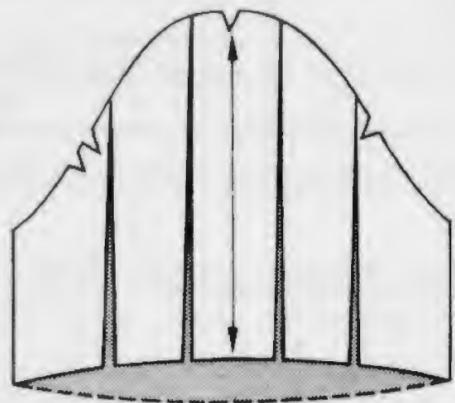
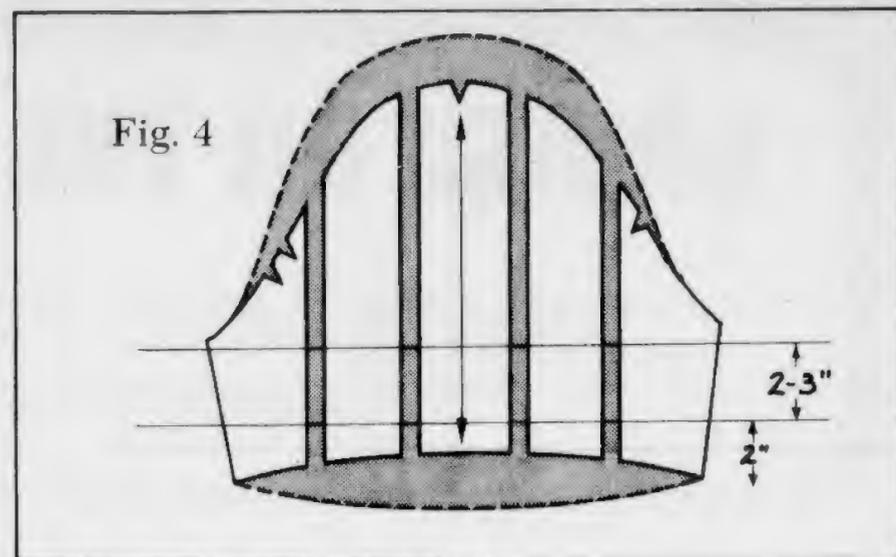


Fig. 3

Figure 3: For a bell sleeve or one gathered into a cuff, simply reverse the direction of the slash, cutting from bottom to top and spreading the bottom. The cap will flatten out. Add to the bottom edge with a curved line.

Figure 4: For a regular, full puff draw two parallel lines across sleeve pattern, 2" from the bottom edge of pattern and 2"-3" apart. On a piece of tissue paper, draw these same two parallel lines. Cut the sleeve apart and spread evenly, using the guidelines to keep the pattern straight and even. Add to cap and bottom of sleeve (see dotted lines) to give desired amount of puff and fullness.



Glue pieces to tissue underpaper.

Work with a friend so that you can help each other with the fitting, etc. If you are making a big departure from the original and have a doubt in your mind as to how it will turn out, make it up in an old sheet, piece of muslin, etc. Watch you local stores for a sale on muslin or other fabric and buy several yards to have on hand.

Ideas

Also check the evening and bridal dress sections of the pattern books for sleeve, neck and bodice ideas. Many of these will have designs which you may be able to adapt for square dancing. Always keep in mind, however, that you are planning a dress for square dancing. Let's keep our square dance attire identifiable as such and not just wear "anything"—no matter how attractive—to dance in.

PASS TO THE CENTER

an Analysis by the Author

By Jack Murtha, Yuba City, California

THE CALL, PASS TO THE CENTER, has been available to callers since it was first published by Will Orlich in 1966. With the revision of the standard basic list in 1972, it was added to the extended basic list.

The *tentative* revision of the call list by CALLERLAB in 1975 again includes this call after searching discussion both by the basics committee and the general assembly.

Perhaps it would be useful to callers in general to note the assets and limitations of pass to the center as a member of the Mainstream Basics Program. The call naturally evolved as we increased the use of ocean wave figures

and used the popular dive thru. This caller is not as tall as a modern basketball center, but even at six feet found the task of "diving thru" a challenge when the arching couple averaged five feet one. Of course, the inability to use dive thru when in an ocean wave also intrigued the caller who likes to choreograph a good deal of his own material.

Pass to the center was designed to provide a dive thru equivalent or replacement for use in right or left shoulder passing situations. It is most clearly seen by dancers when used with a preceding movement that is easily blended to a pass thru action, such as:

One and three square thru, right and left thru
Swing thru, boys run
Wheel and deal, pass to the center
Square thru three quarters, left allemande

One and three square thru, slide thru
Right and left thru, flutter wheel
Sweep a quarter, pass to the center
Star thru, cross trail, left allemande

It is less easily seen by dancers from an ocean wave, either right or left, although as in trade by this is only a matter of a few practice trials until the couple facing out clearly recognizes the partner trade action needed.

It is least easily seen at first when used after a right and left thru or two ladies chain movement done with the outside couples. Years of conditioning to the "Chicken Plucker" (right and left thru, dive thru, pass thru, etc.) contributes to this problem, since dancers do learn early how to adjust their body positions for the next call, and the adjustments for pass to the center and dive thru following a right and left thru are quite different for the man.

Pass to the center is most useful in patterns where a natural pass thru (or step thru) possibility has been set up to be followed by a two-couple movement in the center of the set.

One and three star thru, pass thru
Circle halfway round
Pass to the center, curlique
Left allemande

One and three flutter wheel
Half square thru, swing thru
Boys run, half tag trade and roll
Pass to the center, swing thru
Turn thru, left allemande

There are some situations in which pass to the center may be used, but dive thru is not a legitimate call.

One and three square thru
Do sa do to an ocean wave
Pass to the center
Square thru three quarters
See saw the outside two
To a left hand ocean wave
Pass to the center
Left square thru three quarters
Box the gnat, change hands
Swat the flea, change hands twice
Left allemande

Jack Murtha has been active in square dancing for many years and is a leader in the Northern California area. This article will prove helpful to interested square dance choreographers.

Head gents and the corners go forward and back
With the opposite box the gnat
Right and left thru the other way back
All eight circle left
Four boys square thru
Circle half with the girls
Pass to the center
Boys square thru three quarters
Left allemande

There are a few places where I never use pass to the center. I personally prefer dive thru before a zoom or substitute. It is my belief that the zero sequence of dive thru, pass thru, dive thru, pass thru is more interesting than pass to the center, pass thru, pass to the center, pass thru.

The five syllable name is a stumbling block to some callers and probably one reason the call hasn't been used more in singing calls. However, it can be nicely used that way also.

MARIA (Figure) **Hi-Hat 417**
Heads do sa do then square thru
Four hands round you go
Do sa do and then slide thru
Now do a right and left thru
You flutter wheel and then sweep a quarter more
Pass to the center (say "pass" on the upbeat)
Square thru three hands, swing the corner lady
Left allemande, promenade, etc.

ME AND BOBBY McGEE (Figure) **Jay-Bar-Kay 126**
Heads go up and back, pass thru
U turn back, star thru, veer left
Wheel and deal
Pass to the center, pass thru
Square thru outside two
Three quarters round
Then trade by, swing corner lady
Go left allemande, come back, do sa do
Promenade, etc.

These are some particularly comfortable calls to use *preceding* pass to the center:

Half tag trade and roll
Sweep a quarter
Circle half
Spin chain thru
Wheel and deal
Double swing thru
Double spin the top
Dixie style to an ocean wave

(Please turn to page 87)

THE 25TH National SQUARE DANCE Convention[®]



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA



"A Past to Remember — A Future to Mold"

A NEW COMMITTEE has been added to the 25th National Square Dance Convention for 1976 in Anaheim, California. It is the Bilingual Information Center under the Social and Special Events Committee and the directors are Noah and Cora Kang.

After reading about the Japanese dancers who attended the Convention in San Antonio, Noah felt that since there will be so many dancers coming from foreign countries there should be a group in Anaheim who would be familiar with those countries, in language and customs, to greet these dancers and make it doubly enjoyable for them.

The Kangs now have dancers who speak French, Dutch, Spanish, and two who speak Japanese and hope to add other bilingual dancers to serve on their committee.

What To Do and See

By now you surely have made two minor decisions—how to get to Anaheim and where to stay. Next you must make the major decisions of when to dance and when to sightsee. And just as important, where to go, as there are literally hundreds of sights to see and things to do.

A *must* for first time visitors to California is Disneyland, which is located just across the street from the Anaheim Convention Center, site of the 25th National Square Dance Convention. Most dancers will get an opportunity to see Disneyland at night during the Midnight to Dawn afterparty to be held there on Saturday night, June 26.

Most scheduled tours will begin on Tuesday before the Convention, June 22. Four daytime tours are scheduled daily in and around the Southern California area. One you won't want to miss is the popular tour through the largest film production studio in the world, Universal Studios. On the tram tour you will see "behind the scenes" views of buildings and backdrops

used in some of your favorite films and television shows.

The Queen Mary tour is also well worth a visit. You will be able to see the bridge, engine room, staterooms, promenade deck shops and Jacques Cousteau's Living Sea.

A tour of NBC Studios and famous Farmer's Market also includes a visit to the Sunset Strip and Grauman's Theater (where the stars' footprints are) on the way to the San Fernando Valley and "Beautiful Downtown Burbank." At the NBC Studios you will be taken on a tour of this facility where so many of your favorite TV shows are filmed.

Knott's Berry Farm, Movieland Wax Museum, a Shop and Show day to the coastal cities and a tour to Tijuana, Mexico, are among the many sights to see. And then there's Lion Country Safari, Sea World on Mission Bay in San Diego and beautiful Capistrano Mission in San Juan Capistrano.

Project—South of the Border

Not all of the tours are over by Sunday—the biggest and best is always left for last. Sunday afternoon and evening is a great time to spend a fully escorted evening amid the sights and sounds of Tijuana, Mexico. After crossing the border the headquarters for the evening will be the Fronton Palacio, home of the fast paced Jai Alai games. Dinner will be served at El Fuente Restaurant and a full evening of shopping in the colorful shops is also included in this outstanding conclusion to a week of Convention and sightseeing activities in Anaheim and around Southern California.

Don't delay! Get your registration in today. You'll find a handy pre-registration form in the center section of the October issue of SQUARE DANCING. Fill it out and send it in to the Advance Registration Director, P.O. Box 1141, Merced, California 95340.

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.

Connecticut

Connecticut NEATS (New England Association of Teen Square Dancers) will hold their 2nd New England Teen Festival on Sunday, November 9th. The group will be dancing to many of New England's favorite callers at the Community Center in Bloomfield. For information contact Felicia Noga, 262 Kennedy Road, Windsor, Connecticut 06095.

Panama Canal Zone

Caller and spouse Dennis and Pat Gagne recently graduated their very first square dance class, the Sunday Swingers, so it really was a beginners' class in every sense of the

word. Two squares completed the lessons and since graduation Dennis has continued teaching the group, adding Plus 10 and Mainstream movements to their dancing repertoire. He is also conducting another class of beginners.

New Zealand

Although it may seem a little early, the folks in New Zealand would like all their friends in square dancing to know about their Big 10th Convention which will be held June 4th to 7th, 1976, in Tauranga over Queens Birthday weekend. A warm invitation is extended to any overseas dancers who can make the trip to join the dancers from "down under" at the first convention ever to be held away from the main centers of population. This will be the first time the convention has been held in June and the first time the Callers' Association will be presenting the program. Tauranga is situated on the warm east coast, 120 miles from Auckland. It has a wonderful climate and regular air and other transportation. On June 26th an organized square dance tour will leave New Zealand for the U.S.A. Jack and Sadie Hilton, caller for the host club of New Zealand's 10th Convention, the Orange City Squares, will be among those making the trip to the U.S. Now is the time for any overseas tour leaders to plan a tour to New Zealand and include the 10th Convention in the itinerary.

Alaska

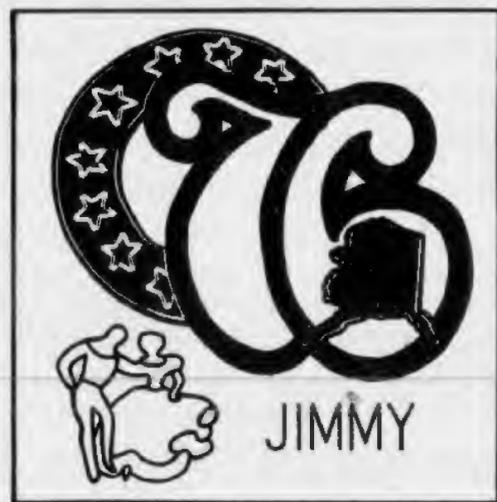
The square dancing Calladines, Harry and Verna from California, have just returned

The joy of accomplishment is reflected on the happy faces of members of the first square dance class in the Panama Canal Zone.



ROUND THE WORLD of SQUARE THE WORLD DANCING

from one of their sightseeing and dancing junkets—this time to Alaska. They report that they were warmly welcomed by the members of the Big Dipper Club in Juneau, who had arranged for them to dance on Mendenhall Glacier and earn their Glacier Worm Badge. In Whitehorse they danced with the Sourdough Stompers with their caller Don Sumanik and added another badge to their collection (for dancing in Yukon Territory). Then they journeyed to Fairbanks and were made welcome by members of the Polar Promenaders and Santa's Swingers. These groups had arranged for the Calladines to dance at the North Pole (Alaska, that is). These clubs dance the farthest North of any club on the North American Continent. In Anchorage the host clubs were the Hoedowners and Northern Lights at Elmendorf Air Force Base.



In keeping with the Bicentennial theme of the nation, Anchorage has designed its own emblem for the period of celebration. Red, white and blue in color, it features an outline of Alaska in the center of a huge number 76. Local square dancers have taken the emblem and added a dancing couple in the lower left corner to show the involvement the activity will play in the big celebration.

Missouri

We recently received two news items from the State of Missouri—unfortunately both arrived too late to include them in the proper issue of SQUARE DANCING. The first item concerned the 2nd Annual Bootheel Festival at the Holiday Inn in Poplar Bluff on September 26th and 27th. Cal Golden was scheduled to call. Item Two announced the Missouri Federation of Square and Round Dance

Clubs' Festival October 31 and November 1 at Howard Johnson's Motor Lodge in Springfield. Jerry Schatzer and Leonard and Norma Parks were listed as caller and round dance leaders. Sorry the information arrived too late for our September and October editions, but we wanted the folks to know that we weren't overlooking their correspondence. It just didn't arrive in time. Hopefully, other correspondents will take note and remember that our deadline for copy is two months (60 days) prior to date of issue.

Georgia

Columbus now has a club to call its own. The formation of a class by several area dancers and local caller, Jim Isom, led to the newest club on the scene, the Fountain City Squares. Officers John Feek, Elvin Amon, Lee Newman and Jan Newsome are forging ahead with the club activities. They have already had club participation in the local Salisbury Fair, held a barbeque and have started a new class to promote square dancing and increase membership.

New Mexico

Shuffles and Ruffles Pecan Harvest Hoedown will be held November 29th at the Woman's Club in Carlsbad. Dick Parrish and Rex Coats are the scheduled callers.

Tennessee

T.J. Talley has recently been appointed Recreation Director of Spring Creek Dude Ranch at Hickory Valley, which is located just an hour from Memphis. Square dancing is a major activity at the Opry Barn at the Ranch, along with western shows, bluegrass festivals, etc. The Dude Ranch offers many things from camping, fishing, horse trail rides to a petting zoo and the raising of exotic animals. A square dancing and camping jamboree was held in October and many special events were planned, including a hay ride and weiner roast.

New Jersey

A one-day "Mini-Festival" will be sponsored by Northern New Jersey Square Dancers' Association on November 29 at Caldwell College in Caldwell. Manny Amor, Glenn Cooke, Kerry Stutzman and Don Williamson will call for square dancing. Rounds will be cued by Bob and Jean Kellogg and Doc and Peg Tirrell. Dancing will be from 1 to 5 pm and 7 to 11 pm, with a roast beef dinner to be served from 5 to 7 pm. Contact

Frank and Lorraine Mooney, 44 Sagamore Trail, Sparta, New Jersey 07871 for details.

Virginia

John Marshall Hotel in Richmond will be the locale for the 20th Richmond Square and Round Dance Festival November 7th and 8th.

Indiana

An exciting dance weekend will be held November 7 to 9 on beautiful Lake James in Pokagon State Park in Angola. Max Forsyth and Bill Peterson will call the tips and Frank and Phyl Lehnert will be in charge of round dancing. Trailerites are welcome!

Nevada

The Junior Swingers of Las Vegas recently hosted Art Shepherd's tour group from New Zealand. Art brought forty dancers with him to mix with the local dancers. Everyone had a good time, dancing to both New Zealand and Las Vegas callers.

Mississippi

The Northwest Council of the Mississippi Square Dance Association will hold a Council Dance on November 29th at the National Guard Armory (Ft. Nicholson), Greenville. Allan Stewart will call.

Illinois

Lincoln Mall in Matteson is one of the largest and most beautiful shopping centers in the area. The Mall was donated for a Benefit Dance for Exceptionals in August. Different wings of the Mall were set aside for round dancing, youth dancing and various levels of square dancing. It is hoped that dances of this sort will be held in other areas of the country next August.

Pennsylvania

Perry Squares of Erie are holding their 9th Annual Horn of Plenty Dance on November 8th at Fort Le Boeuf High School in Waterford. Cal Golden, Dewey Berry and Hal Greenlee will be on hand to call for the square dancing while George and Eileen Eberhart will conduct the rounds.

Florida

Hot off the news wire comes the information that Gordon Blaum will call the tips for thirty squares of dancers during half time in the Orange Bowl in Miami. The date is December 1st and the nationally televised football game will be between the New England Patriots and the Miami Dolphins.



Congressman Benjamin A. Gilman (center, facing the camera) circles to the left with graduates of the square dance class in Vestal, New York.

New York

Shirts and Skirts of Vestal will be celebrating their 20th Anniversary this month. The club name came from a call by the late Ed Gilmore, "The same old shirt and a brand new skirt go into the middle and scratch the dirt." The group will hold their Anniversary Dance November 14th at Clayton Avenue School in Vestal.

They all came dressed for the graduation ball. All that is, except one—Rep. Benjamin A. Gilman of Middletown, who wore a black suit, white shirt and red tie. But he made up for it by square dancing with the best. The occasion was the graduation of students from Orange County Community College's course in square dancing at Montgomery Elementary School. Rep. Gilman was there to let the Orange Squares know that he would support the House resolution H.J. RES. 114 which would make square dancing the country's national folk dance. "I think it's a great idea. Square dancing deserves recognition, especially for our Bicentennial celebration," Gilman told the graduates. Then he took off his coat and joined in the dancing. "He did it pretty well," commented caller Don Hanhurst.

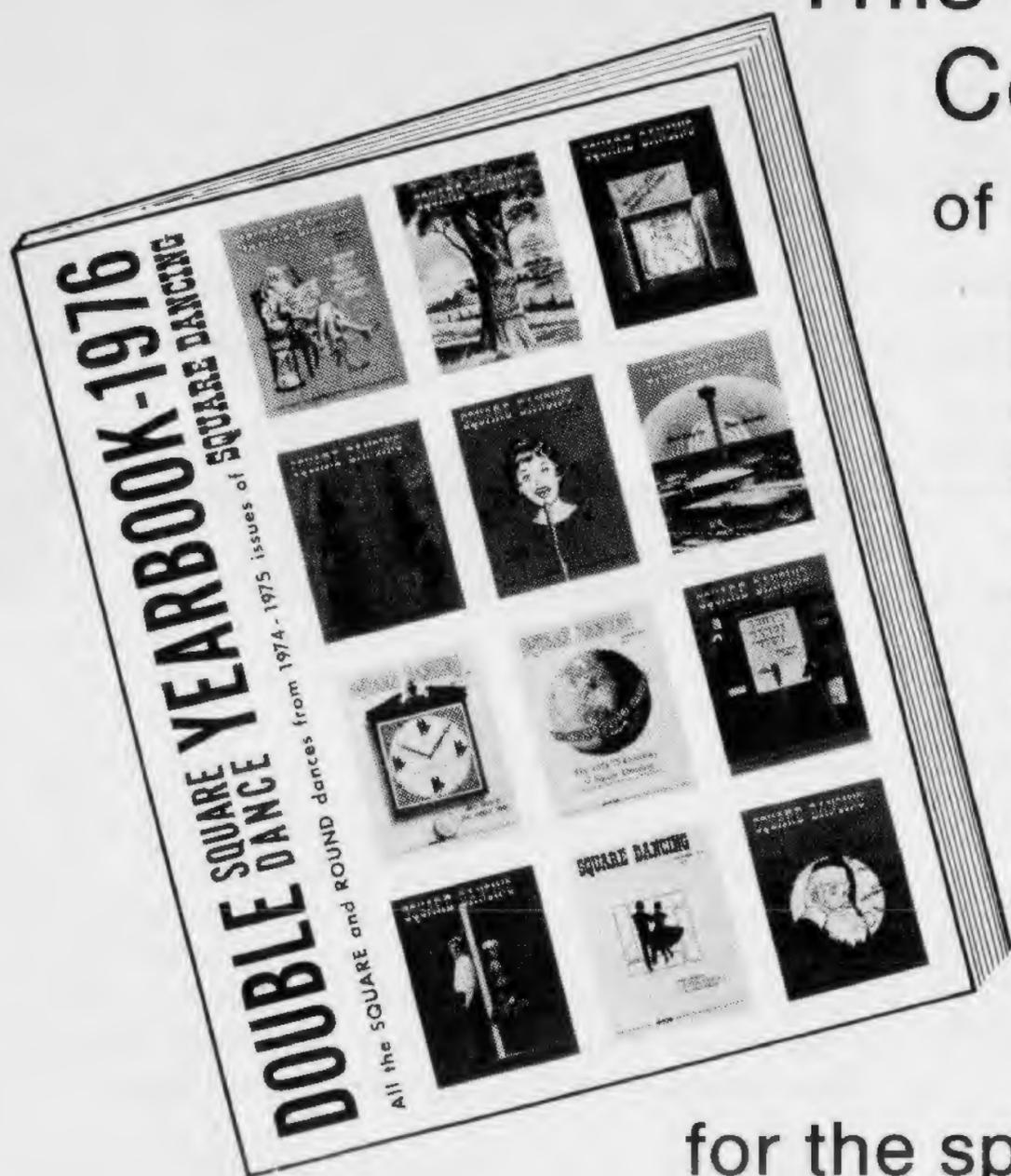
Is your city, town or state represented here? We'd like to include as many areas as possible, so let us know what is happening in your locale. Remember, the deadline for news is 2 months (60 days) prior to date of issue. November 1st is the deadline for the January, 1976 issue.

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Ever since Sets in Order (SQUARE DANCING magazine) started the Workshop section back in the mid-1950s, these Yearbooks have kept pace with the changing times of this activity. Callers, teachers, and dancers alike have collected these volumes for a number of different reasons. For those actively calling, the Yearbook is an immediate reference to some of the best dance material ever written. For others, it's a "memory trip" of some of the "fun" times of recent years. Whatever your reason may be, don't miss this opportunity to get your copy.

Simply Turn to Page 13

For slightly more than you would pay for an evening of dancing you can take advantage of the pre-publication price and have a copy of the 1976 Yearbook sent to your home for only \$3.50. The regular price of \$5.00 for non-members goes into effect January 1st. We've made it easy for you to get your copy. Just turn to page 13 of this issue—fill out the special order form and send it in today.

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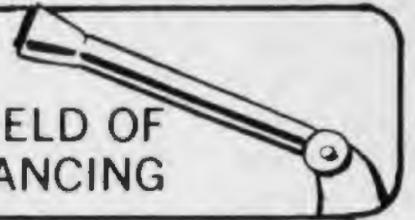
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The Sets in Order American Square Dance Society, 482 N. Robertson Blvd., Los Angeles, California 90048



November, 1975

OUR FEATURE CALLER this month is one of the many who are the mainstays of the activity—the club caller. We'll be visiting the Chicago, Illinois, area and plan to drop in on one of Marvin Labahn's groups to participate in the dancing. Marvin's material is, for the most part, club and mainstream. It includes the 75 basic movements plus mainstream and CALLERLAB figures. Remember, these are "favorite" calls and not necessarily original with Marvin.

Head ladies chain across
Heads star thru
Pass thru
Circle up four
Heads break to a line of four
Curlique
Circulate one time
Boys run
Make an ocean wave
Swing thru
Boys run
Couples circulate
Wheel and deal
Dive thru
Substitute
Zoom
Pass thru
Left allemande

Heads curlique
Walk and dodge
Right and left thru
Curlique
Walk and dodge
Partner trade
Right and left thru
Pass thru
Bend the line
Pass thru
Bend the line
Curlique
Triple scoot
Circulate one time
Boys run around the girl
Trade by
Centers only partner trade
Pass thru
Left allemande

(63)
Heads square thru three quarters
Separate go round one
Make a line of four
Star thru
Double pass thru
Partner trade
Center four star thru
Pass thru
Separate go round one
Make a line of four
Star thru
Double pass thru
Partner trade
Center four square thru three quarters
Left allemande

Heads to the middle and back
Heads curlique
Scoot and dodge
(Men turn thru
Girls slide over)
Right and left thru
Dive thru
Square thru three quarters
Left allemande
Promenade

Heads slide thru
Square thru three quarters
Make an ocean wave
Split circulate
Split circulate
Girls do a U turn back
Bend the line
Star thru
Slide thru
Flutter wheel
Sweep a quarter more
Left allemande

Heads curlique
Boys run around the girl
Make an ocean wave
Girls trade
Girls run around the boy
Tag the line
Face right
Wheel and deal
Star thru
Pass thru
Bend the line
Slide thru
Left allemande

(68)
 Heads right and left thru
 Star thru
 Pass thru
 Swing thru
 Girls trade
 Boys trade
 Swing thru
 Boys trade
 Girls trade
 Right and left thru
 Center four split the outside two
 Go round one to a line of four
 Pass thru
 Join hands arch in the middle
 Ends turn in
 Center four pass thru
 Split the outside two
 Go round one to a line of four
 Pass thru
 Ends fold in front of the centers
 Pass thru
 Trade by
 Left allemande



**MARVIN
 LABAHN**

After about two years of square dancing, Marvin Labahn began the process of learning to call under the tutelage of Art Butler in 1954. During the next year his calling was limited to appearances as guest caller for one tip at the various clubs he and his wife, Lillian, attended. During this period he also became acquainted with a young caller, Walt Niezabitski, who offered Marvin help and advice and later became his son-in-law. Marvin was accepted into membership in the Chicago Area Callers Association in 1956 and has been active in that organization for the past nineteen years. Currently he calls for two clubs which are open dances, two closed clubs, and leads a workshop group that meets once a week in his basement. He also teaches the 75 basics program of square dancing one night a week

from October to June and averages 50 one-night stands each year. His interest in journalism has led to the publication of several articles in SQUARE DANCING magazine, American Square Dance, and the local area publications, Around the Corner and Squares Round the Midwest. Throughout the years he has kept square dancing before the public with many news releases to the local newspapers. Since his retirement from General Motors, he has become active in a new field—calling square dances during the afternoon hours at grammar schools, high schools and colleges under the auspices of the student council activities program of the hiring schools. Marvin is not only a caller, he is also a great promoter of square dancing!

One and three right and left thru
 One and three star thru
 One and three square thru three quarters
 Swing thru
 Girls fold behind the men
 Peel the top
 Right and left thru
 Swing thru
 Girls fold behind the men
 Peel the top
 Right and left thru
 Dive thru
 Pass thru
 Left allemande

(62)
 Promenade don't slow down
 One and three wheel around
 Pass thru
 Wheel and deal
 Centers swing thru
 Turn thru
 Left allemande

Heads curlique
 Boys run
 Make an ocean wave
 Swing thru
 Spin chain thru
 Right and left thru
 Dive thru
 Two ladies chain
 Pass thru
 Left allemande

SPECIAL WORKSHOP EDITORS

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

Heads square thru four hands
 Swing thru
 Girls fold behind the boys
 Peel and trade
 Right and left thru
 Dive thru
 Pass thru
 Make an ocean wave
 Swing thru
 Girls fold behind the boys
 Peel and trade
 Right and left thru
 Dive thru
 Centers do a right and left thru
 Square thru three quarters
 Left allemande

Four ladies chain three quarters
 One and three right and left thru
 One and three square thru four hands
 Do sa do to an ocean wave
 Recycle
 Dive thru
 Centers make an ocean wave
 Recycle
 Star thru
 Cross trail thru
 Left allemande

DANCING THE BASICS

Jeanne Moody's material this month features position dancing for newer dancers. It is hoped that this basic drill material will prove helpful to teachers and callers who wish to stay within the 75 basic program. Jeanne, who hails from Salinas, California, is the author of the note service "Tempo." The numbers in parentheses preceding each dance indicate the most advanced basic in that particular pattern.

(67)
 Two and four promenade halfway around
 Into the middle half square thru
 Slide thru, pass thru
 Wheel and deal, centers pass thru
 Swing thru, box the gnat
 Right and left thru, dive thru
 Star thru, slide thru
 Pass thru, left allemande

(65)
 One and three lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 (Girls in middle)
 Double pass thru, centers in
 Cast off three quarters
 Just the boys square thru three quarters
 Swing the partner, promenade
 Don't slow down, heads wheel around
 Cross trail, left allemande

(67)
 One and three right and left thru
 One and three roll a half sashay
 Slide thru, all roll half sashay
 Slide thru, bend the line
 Box the gnat
 Just the centers face your own partner
 Everybody go right and left grand

(67)
 One and three slide thru
 Do sa do to a wave, spin the top
 Spin the top, pass thru
 Right and left thru, dive thru
 Slide thru, do sa do to a wave
 Spin the top, spin the top
 Turn thru, left allemande

(67)
 One and three square thru five hands
 Cloverleaf, sides square thru four hands
 Heads divide and star thru
 Pass thru, cloverleaf
 Centers slide thru
 Square thru five hands, left allemande

SINGING CALL*

DOWNTOWN

By Dick Bayer, Fenton, Michigan

Record: FTC #32011, Flip Instrumental with Dick Bayer

MIDDLE BREAK

Bow to your partner your corner I sing
 Circle left and go downtown
 Allemande the corner weave that ole ring
 And we will all go downtown
 Do sa do your partner men star left around
 Home you go do sa do once around partner
 Allemande left come home box the gnat
 Four ladies promenade once around the set
 Come home and you swing with this man
 Allemande left promenade home
 You're going downtown
 Things will be great when you're there

FIGURE:

Heads lead right circle four to a line
 Go forward eight and back curlique
 Coordinate and when you do
 We'll all wheel and deal curlique
 Walk and dodge a partner trade
 Do the right and left thru now
 Flutter wheel across the ring
 And roll it once around there
 Star thru and then do a do sa do
 You'll make a wave recycle and go
 Allemande left do sa do your own
 Swing with that corner promenade home
 You're going downtown
 Things will be great when you're there

SEQUENCE: Figure twice, Middle break, Figure twice.

ROUND DANCES

QUEEN OF THE PROM — Hi-Hat 940

Choreographers: Lou and Ann Hartley

Comment: A contemporary waltz with big band sound. The music could be slowed a little.

INTRODUCTION

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

PART A

- 1-4 **Fwd Waltz; Fwd, Side, Close end M facing WALL; Fwd, Side, Hook; Thru, Rock Swd, Recov;**
- 5-8 **Thru, Side, Hook; Thru to BANJO M face LOD, Fwd/Lock, Fwd; Fwd, ¼ R Turn M face WALL to CLOSED, Close; Dip Back, —, —;**
- 9-12 **Recov Manuv, 2, 3 end M facing RLOD in BANJO; Back, Back/Lock, Back; Heel pivot, 2, 3 end in SEMI-CLOSED facing LOD; Thru, ¼ R Turn face WALL in CLOSED, Close;**
- 13-16 **Side, Behind, ½ L Pivot M face COH; Side, Behind, ¼ R Pivot M face LOD; (Twirl) Fwd Waltz end in SEMI-CLOSED; Pickup to CLOSED. 2, 3 M facing LOD;**

PART B

- 1-4 **¼ L Turn M face WALL, Side/Close, ¼ L Turn to BANJO M face RLOD; ¼ R Turn M face COH, Side/Close, R Turn M face LOD & WALL in SIDECAR; Twinkle, 2, 3 end in BANJO M face DIAGONAL LOD & WALL; Twinkle, 2, 3 end in CLOSED M face WALL;**
- 5-8 **Fwd, Side, Hook; Thru, L Turn to BANJO M face RLOD, Close; Back, Back, Lift; Back, L Turn M face WALL in CLOSED, Close;**
- 9-12 **Fwd, Side, Hook; Thru to REVERSE SEMI-CLOSED, R Turn to face LOD in SIDECAR, Close; Back, Back, Lift; Back, Side, Close end in CLOSED;**
- 13-16 **Fwd Waltz; Manuv, 2, 3 end M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;**

SEQUENCE: Dance goes thru twice. Second time end in CLOSED M facing WALL plus Ending.

Ending:

- 1-3 **Corte, Twist, —; Recov, 2, 3; Apart, Point, —.**

BACK TALK — Hi-Hat 940

Choreographers: Bill and Marie Brown

Comment: Easy two-step with few different type of steps to lively music.

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M facing WALL; Side, Close, Fwd, —; Roll RLOD, —, 2 end facing LOD in OPEN, —;**
- 5-8 **Back, Close, Fwd, —; Walk Fwd, —, 2 M face WALL in BUTTERFLY, —; Side, Behind, Side, Behind blend to OPEN facing LOD; Walk**

Fwd, —, 2, —;

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

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

PART B

1-4 **Face to Face Two-Step; Back to Back Two-Step end in BUTTERFLY M face WALL; Rock Swd, —, Recov, —; Cross, Side, Cross, —;**

5-8 **Side, Close, Cross end in SEMI-CLOSED facing LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl) Walk Fwd, —, 2 end M facing WALL in BUTTERFLY, —;**

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

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

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Fwd, —; Side/Close, Apart, —, —; Ack.**

DORIS WALTZ — Grenn 14217

Choreographers: Bob and Beth Foust

Comment: This waltz uses only left face turning waltzes. The music is adequate.

INTRODUCTION

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

DANCE

1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Fwd, Side, Recov to SEMI-CLOSED face LOD; Fwd, Touch, —;**

5-8 **(Twirl) Fwd, 2, 3; Pickup to CLOSED, 2, 3; Dip Back, —, —; Recov Fwd, 2, 3;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SIDECAR M face DIAGONAL LOD and WALL:

17-20 **Cross, Side, Close to BANJO; Cross, Side, Close M face LOD in CLOSED; Fwd, Side, Close; Back, Side, Close;**

21-24 **Back to BANJO M face LOD, Back to SEMI-CLOSED face LOD, Close; Fwd, ¼ R Turn face WALL in CLOSED, Close; (Twirl) Side, Behind, Side; Pickup to SIDECAR M face DIAGONAL LOD and WALL, 2, 3;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except end in CLOSED M face LOD:

SEQUENCE: Dance goes thru twice except last time omit meas 32 and do a **Thru, face WALL in CLOSED, Close; Apart, Point, —.**

DO IT EASY — Grenn 14217

Choreographers: Ed and Phyllis Fraidenburg

Comment: An easy two-step despite the wrap movement. The music is a bit different than the usual Grenn music.

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov/Turn to face RLOD in LEFT-OPEN, —;**

- Fwd, Close, Back, —;
 5-8 **Back, —, L Turn to CLOSED M face WALL, —; Cross, Side, Cross, —; 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 BUTTERFLY M facing WALL:

PART B

- 1-4 **(Twirl) Side, Behind, Side, —; (Rev Twirl Wrap) Side, Behind, Side, —; (Unwrap) In Place, 2, 3 to OPEN, —; Side, Close, Cross to BANJO M facing LOD, —;**
 5-8 **Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2 end in CLOSED M facing WALL, —; Side, Close, Fwd, —; Side, Close, Thru to BUTTERFLY M facing WALL, —;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Apart, —, Point, —.**

MELODY TWO-STEP — Belco 264

Choreographers: Ken Croft and Elena de Zordo

Comment: A busy routine yet not difficult. The music has a spicy flavor that makes one want to dance.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;**
 5-8 **Side, Behind, Side, Front; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;**

DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Side, Close; Side, —, Thru, —;**
 5-8 **Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
 17-20 **Side, Touch, Side, Close; Fwd, —, Side, Close; Back Away, 2, 3, Touch; Together, 2, 3, —;**
 21-24 Repeat action meas 17-20:
 25-28 **Side, Touch, Side, Close; Thru, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2 end M facing WALL, —;**
 29-32 **Side, —, Behind, —; Side, Close, L Turn M face COH, —; Side, —, Behind, —; Spot turn, 2, 3, —;**
 33-36 Repeat action meas 29-32 ending in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Solo Roll, —, 2, —; Apart, —, Together, —, Ack.**

TANZIE — Belco 264

Choreographers: Bill and Betty Tracy

Comment: An easy two-step routine and pleasant music.

INTRODUCTION

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

PART A

- 1-4 **Walk Fwd, —, 2, —; Side, Close, Fwd, —; Side, Close, Back, —; Step Back, —, 2, —;**
 5-8 **Side, Close, Back, —; Side, Close, Fwd end M facing WALL, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD:

PART B

- 17-20 **Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Thru, —;**
 21-24 **Circle Away Two-Step; Circle Together Two-Step end in CLOSED M facing WALL; Side, Close, Side, Close; Side, —, Thru to end in SEMI-CLOSED facing LOD, —;**
 25-28 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M facing WALL, —;**
 29-32 **Turn Two-Step; Turn Two-Step end facing LOD lead hands joined; (Twirl) Fwd, —, 2, —; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: Dance goes thru twice except on meas 32 second time end in SEMI-CLOSED **Step Apart, —, Point, —, Ack.**

MILLER'S THEME — MacGregor 5036

Choreographers: Art and Evelyn Johnson

Comment: Not a difficult two-step and the music is adequate.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, —, Point, —; Together to LOOSE-CLOSED M face WALL, —, Touch, —;**

PART A

- 1-4 **Twisty Vine, 2, 3, 4; Side, Close, Fwd, —; RLOD Twisty Vine, 2, 3, 4; Side, Close, Cross/Check end in BANJO M face LOD, —;**
 5-8 **(Fishtail) Behind, Side, Fwd, Lock; Fwd, Close, Back, Close; Fwd, —, Manuv M face RLOD, —; Pivot, —, 2 end M face WALL in LOOSE-CLOSED, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:

INTERLUDE

- 1-4 **Side, —, Close, —; Side, Behind, Side, Front; Side, —, Close, —; Side, Behind, Side, Front;**
 5-8 **Side, —, Close, —; Side, Behind, Side, Front; Turn Two-Step; Turn Two-Step end M facing LOD in BANJO;**

PART B

- 1-4 **Walk, —, 2, —; Step, Close, Dip Fwd, —; Turn M face RLOD in SIDECAR, —, Dip Fwd, —; 1/4 L Turn M face WALL, —, Dip Back, —;**

5-8 **Recov/Turn M face** RLOD, —, **Touch**, —;
Pivot R end M facing WALL, —, 2, —; **Turn**
Two-Step; Turn Two-Step end in LOOSE-
CLOSED M facing WALL;

SEQUENCE: A—Interlude—B—A—B—First eight
 meas of A.

Tag: Just hold partner in CLOSED as you finish
 the two count pivot of Part A last time.

CONTINENTAL SWING — MacGregor 5036

Choreographers: Pete and Carmel Murbach

Comment: The routine is not for the novice dancer.
 Has good peppy music.

INTRODUCTION

1-4 **BUTTERFLY M face** WALL **Wait; Wait; (Twirl)**
Side, Behind, Side, Touch: (Reverse Twirl
end in SEMI-CLOSED) Side, Behind, Side,
Touch face LOD in SEMI-CLOSED;

PART 1

1-4 **Rock Fwd**, —, **Rock Back**, —; (Twirl end
LEFT-OPEN) Rock Back, —, **Recov**, —; **Rock**
Apart, —, **Recov**, —; **M wrap L Turn**, —, 2,
Change Sides;

5-8 **Rock Apart**, — **Recov**, —; (Wrap) **Rock Back**,
 —, **Recov**, —; (Unwrap) **Fwd**, —, **Manuv to**
CLOSED M face RLOD, —; **Couple Pivot**, —,
 2 **face** LOD in SEMI-CLOSED, —;

PART 2

1-4 **Rock Fwd**, —, **Rock Back**, —; **Rock Back**,
Recov, **Dig**, **Step; Dig**, **Step**, **Rock Back**,
Recov; (Twirl) Rock Fwd, —, **Rock Back**, —;

5-8 (Rev. Twirl) **Rock Apart**, —, **Recov**, —; **Rock**
Apart, —, **Recov**, —; **Side**, **Close**, **Side**, **Knee;**
Solo Spin, 2, 3 **end BUTTERFLY M face**
WALL, —;

PART 3

1-4 **Rock Side**, —, **Side**, —; **Rock Apart**, **Recov**,
Solo Roll, —; 2, —, **Step**, **Step; Rock Side**,
 —, **Side**, —;

5-8 **Rock Apart**, **Recov**, **Solo Roll**, —; 2, —, **Step**,
Step; (Twirl) Walk, —, 2, —; (Twirl) 3, —,
 4 **end SEMI-CLOSED face** LOD, —;

PART 4

1-4 **Rock Fwd**, —, **Rock Back**, —; (Twirl end
LEFT-OPEN) Rock Back, —, **Recov**, —; **Rock**
Apart, —, **Recov**, —; **R hands held (Rev Twirl)**
end in Varsouvianna face LOD) **Rock Back**,
 —, **Recov**, —;

5-8 **Rock Back**, **Recov**, **Fwd**, **Swing; Fwd**, **Swing**,
Back, **Close; (Twirl) Walk Fwd**, —, 2, —; 3,
 —, 4, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-**
Step; Side, —, **Behind**, —; **BUTTERFLY M**
face WALL **Side**, **Close**, **Apart**, —.

These two are a bit different. They are from
 Bill Armstrong, Los Angeles, California.

Heads square thru, eight chain one
Trade by, eight chain three
Trade by, eight chain one
Trade by, left allemande

Sides lead right and circle to a line
Curlique, girls run
Curlique, men run
Right and left thru, curlique
Girls turn back, step to an ocean wave
Swing thru, girls turn back
Boys trade, all promenade

WHIRLWIND

By Johnnie Roth, Nova Scotia, Canada

Heads curlique, walk and dodge
Curlique, walk and dodge
Partner trade, curlique
Coordinate, bend the line
Right and left thru, slide thru
Swing thru, girls circulate
Boys trade, boys run
Bend the line, pass thru
Couples hinge and trade
Double pass thru
First go right, next go left
Curlique, coordinate
Bend the line, curlique
Coordinate, couples circulate
Bend the line, pass thru
Bend the line, star thru
Dive thru, pass thru
Right and left thru
Square thru three quarters
Left allemande

SINGING CALL*

MAMMY SONG

By Marlin Hull, Burbank, California

Record: Windsor #5062, Flip Instrumental with
 Marlin Hull

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across
Turn the girl and then
Join all your hands and circle left
Allemande left that corner girl
Do an allemande thar go forward two
The men back up down the line
Shoot that star go right and left grand
When you meet this lady promenade her home
Give me a good old mammy song
And mammy I'll sing about you
FIGURE:
One and three go up and back
Do the full square thru four hands
Around that ring you're gonna go
Swing thru two by two
Boys run right and then wheel and deal
Go right and left thru my friend
Pass to the center
Square thru three quarters round you go
Swing that corner lady there
Promenade her home
Give me a good old mammy song
Mammy I'm wild about you.

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

From way down under come these two by Brian Hotchkies, Dudley, N.S.W., Australia.

Heads rollaway, circle eight
Boys to the middle and back
Slide thru, walk and dodge
Curlique, walk and dodge
Bend the line, square thru
Swing partner
Promenade

Four ladies lead and flutter wheel
Circle to the left, allemande left
Go forward two, turn back one
Curlique and
Walk and dodge (everybody)
Boys run right then
Left allemande

DOWN SOUTH (71)

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain three quarters
Heads promenade half way
Side ladies chain
Head ladies chain right
Send 'em back
Dixie style to an ocean wave
Girls circulate, boys trade
Left allemande

UP NORTH (60)

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain
Heads right and left thru
Same two spin the top, sides divide
Everybody go right and left thru
Rollaway half sashay
Centers swing thru
Ends box the gnat
Everybody right and left thru
Rollaway a half sashay
Allemande left

Here are two using Dixie Style. They are from Bruce Welsh, New Orleans, Louisiana.

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Dixie style on the double track
Make a wave, boys trade
Right and left thru
Dixie style to an ocean wave
Girls circulate, boys trade
Left allemande

Heads cross trail
Behind the sides star thru
On the double track
Dixie style to an ocean wave
Ends trade, centers trade
Left allemande

CURLIQUE AND COORDINATE

By Ray J. Rogers, Albuquerque, New Mexico

All four ladies chain
Heads square thru, star thru
Curlique, coordinate
Bend the line
Right and left thru
Cross trail, allemande left

Try these two dances written by Trent Keith, Memphis, Tennessee.

Heads star thru
Pass thru, curlique
Walk and dodge
Partner trade, curlique
Walk and dodge
(Boys walk and girls dodge)
Partner trade, pass thru
Trade by, curlique
Walk and dodge
Partner trade, curlique
Walk and dodge
Partner trade
Star thru, pass thru
Left allemande

Sides square thru
Right and left thru
Curlique, walk and dodge
(Boys walk and girls dodge)
Partner trade, curlique
Walk and dodge
Partner trade
Left allemande

SINGING CALL

NATURAL URGE

By Jim Deeter, Winter Springs, Florida

Record: Thunderbird # 123, Flip Instrumental with Jim Deeter

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you know
Join hands and circle you go
Allemande left do an allemande thar
Four boys will back up make a back up star
Shoot that star then box the gnat
Now pull her by left allemande and
Promenade like that you promenade home
Go walking along and
You follow that natural urge

FIGURE:

Heads square thru you know
Meet that corner with a do sa do
Swing thru tonight boys run right
Do a half tag you'll trade and roll
Go right and left thru corner you swing
Left allemande promenade that ole ring
You promenade home go walking along
And you follow that natural urge

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

The 49 dances (squares, rounds and contras) appearing in the Workshop section this month will be included in the 1976 Yearbook which will soon be ready for distribution. Well over 1,100 dances, arranged in sections and in alphabetical order, will be found in the publication. Check page 44 of this issue for more about the Yearbook and our special Pre-Publication offer.

Give these two by Ed Fraidenburg, Midland, Michigan a try.

Four ladies chain three quarters
Heads right and left thru
Sides lead right and circle to a line
Rollaway, pass thru
Ends run once and a half
Centers cloverleaf
Left allemande

Heads square thru four hands
Circle half to a two-faced line
Tag the line right
Boys cross run once and a half
Girls trade and roll
All right and left thru
Flutter wheel, star thru
Left allemande

Try these two by Ray J. Rogers, Albuquerque, New Mexico.

Heads square thru
Star thru, half sashay
Curlique, coordinate
Bend the line
Ladies in, men sashay
Allemande left

Heads square thru
Star thru, half sashay
Curlique, coordinate
Couples wheel and deal
Turn and left thru
Dive thru, star thru
Do sa do, fan the top
Pass thru, allemande left

CONTRA CORNER

JEFFERSON'S REEL

Author Unknown

Formation: 1-3-5-etc., active but not crossed over
 — — — —, **With the ones below circle four**
 — — — —, — — **Circle right**
 — — — —, — — **Right hand star**
 — — — —, — — **Left hand star**
 — — — —, **Active couples down the outside**
 — — — —, — — — **Back**
 — — — —, **Four in line go down the set**
 — — **Actives arch others under up to place**

OH MY

By Jim Copeland, Memphis, Tennessee

Heads lead right, circle to a line
Right and left thru
Flutter wheel, sweep a quarter more
Reverse the flutter, star thru
Pass thru, boys run right
Swing thru, spin the top
Grand swing thru
Centers right and left thru
Square thru four hands
Ends slide thru, star thru
Pass thru, wheel and deal
Centers square thru three quarters
Allemande left

These two by Tom Hightower, Sacramento, California will keep you busy.

Heads pass thru
Separate around one
Line of four, curlique
Transfer the column, boys run
Lines of four, curlique
Transfer the column, boys run
Lines of four right and left thru
Slide thru, left allemande

Sides square thru three quarters
Separate around one
Line of four, curlique
Transfer the column, boys run
Line of four right and left thru
Slide thru, left allemande

SINGING CALL

NIGHTY NIGHT

By Monty Wilson, Malibu, California

Record: MacGregor #2175, Flip Instrumental with Monty Wilson

OPENER, MIDDLE BREAK, ENDING

Nighty night until tomorrow
All four men make a right hand star
You turn it once and then
With corner girl left allemande
You weave around that ring
Nighty night while my arms hold you
Do sa do and promenade my arms enfold you
You promenade and then sleep tight
Darling nighty night

FIGURE:

Heads promenade halfway around
Two and four square thru four hands
When you're through do sa do one time then
Star thru pass thru and
Bend the line my friend
Square thru four hands around I sing
Trade by with the corner lady swing
You promenade and then sleep tight
Darling nighty night

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

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CALLER of the MONTH



Joe Moser—Fairbanks, Alaska

THE MAGIC YEAR for Joe and June Moser was 1956, for that was the year they joined a square dance class in Eugene, Oregon. Joe began calling occasional tips shortly thereafter and became a full-time caller for the Benton City Hoedowners in 1960.

The Mosers moved to Fairbanks, Alaska, in 1962 and Joe continued to call for two years. Then he taught his first beginners' class for the adult education program in the Fairbanks School District. Upon graduation the group formed a club, adopted the name of "Polar Promenaders" and Joe still calls for the group.

Joe sincerely felt that Alaska should have a State Festival and with his guidance the Polar Promenaders hosted the first Alaska State Festival in 1967. This led to the formation of the State Federation and the Festivals have continued each year since.

Joe also had a dream that square dancers should have a square dance hall of their own and in early 1971 he drew up plans for just such a hall. With the help of Walt Schuette's financing, ground was broken and the hall soon became a reality. Joe spent long and tiring hours working on the building and all



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Sam Mitchell



Bill Volner

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labor was done by area dancers.

With the urging of area square dancers, Joe and June started a round dance class in 1972, which led to the formation of the Golden Heart Round Dancers. Just recently ten new callers completed a class conducted and taught by Joe and these callers are now doing guest tips at the club dances.

Joe has traveled to other areas of Alaska to call and has been a great promoter of the activity in his home area. The Mosers have three children. Joe is employed in the Engineering Section at Fort Wainwright and June also works at the Fort, in the Nonappropriated Employment office.



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 are ignored.

Dear Editor:

I read in your July edition about the square dancing in Saigon. We are members of Swingin' 8s and on June 8th our club danced for the refugees at Fort Chaffee. It was a great experience for the callers as well as the dancers. We had an estimated crowd of 15,000 Vietnamese. They were very polite and friendly people. As we started to leave



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a young Vietnamese told me how much he had enjoyed the dancing and the callers. He also said he had danced in Saigon and how much he enjoyed it. There were probably other dancers we didn't get to meet. We hope they find a new square dance home very soon.

Don and Patsy Burris
Fort Smith, Arkansas

Dear Editor:

I have enclosed the programme of our last Australian Convention. For the square dancers here in Australia this was a great event. Over 1,300 dancers registered and we had our Melbourne Town Hall as a excellent venue for same. We used two big halls continuously, the sets were beautiful and the round dancing and other demonstrations were delightful. The success of the convention, claimed one of the best yet, must go to the committee and special thanks to Ron and Ella Whyte, who always do a power of work to make square and round dancing a pleasure. Next year our National Convention will be in "Apple Island," Hobart, Tasmania, where it will be their first National event. After that a few of us will be getting ready to travel to Los Angeles for your big one.

Ecka Martin
Melbourne, Australia

Dear Editor:

We recently had an opportunity to examine the round dance workshop material from the 24th National Convention. Of the 48 rounds presented by national leaders, only 12 of the dances were done to recordings on square dance labels. If you count Telemark as a square dance label add five more to the group for a total of 17—a little over one-third of the dances presented. We think this is bad,

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bad, bad! Especially at a National Square Dance Convention, we feel that the record companies catering to square and round dancing should be given preference and the dances written on their labels be demonstrated and taught. Those attending could go back home and easily obtain these records to teach to their groups. Often the pop records to which dances are written are out of print before a dance is published and are not readily obtained locally but only from perhaps one or two sources in the U.S. We should support

our square dance oriented companies—their music has added much to our activities over the years.

Mrs. Frank Keeser
Belleville, Illinois

Dear Editor:

Regarding the article by Ralph Mix about cueing on the records for round dances . . . We would like to buy records that are cued instead of having to try to read the cue sheet when we wish to buy a record. We waste time and are frustrated trying to tape the rounds at a dance. We would prefer to buy a cued

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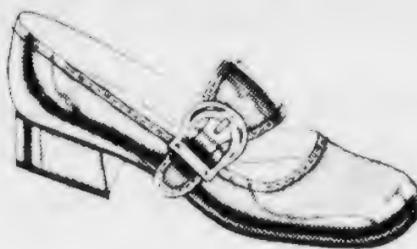


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round dance record which we have perhaps had a lesson on in class so we could review and dance at home, or have guests at a round dance party in our recreation room when we can't have our own round dance teacher present.

Kay and Ed Hartmann
Grand Junction, Michigan

Dear Editor:

For the third consecutive year I have just returned from the National Square Dance Convention . . . There are two complaints that I found inexcusable—the scheduling of

callers and the control of sound. Callers, including myself, found themselves scheduled for halls and times for which they were simply not qualified. I, for one, did not specify any ability whatsoever to be placed in a hot hash hall. Furthermore, national and top regional callers did not always get prime time spots . . . As a caller and a dancer I appreciate the time the national callers donate to the Conventions, when they could just as easily be working the circuit. Therefore, it is simply incomprehensible to see many of them placed

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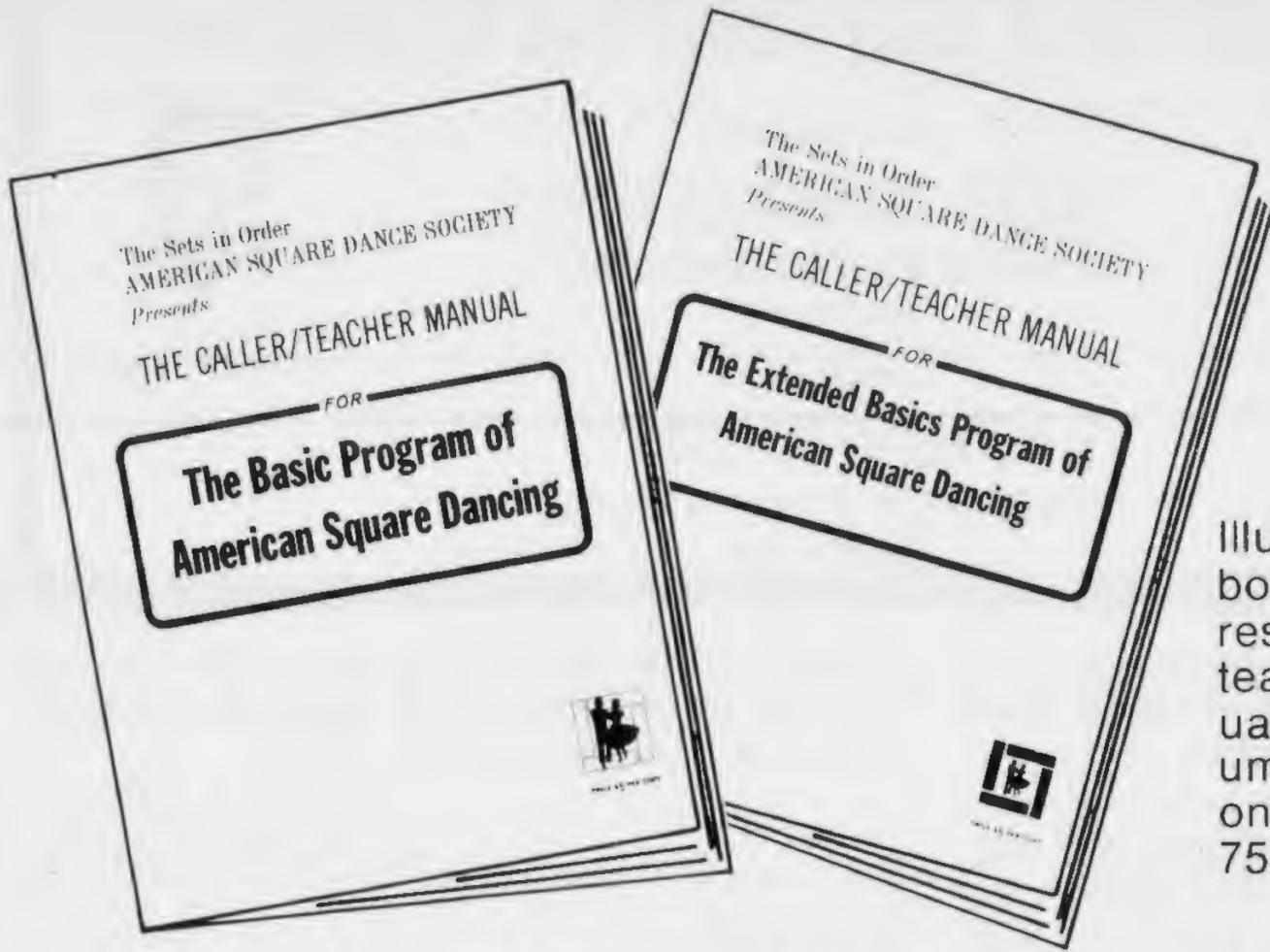
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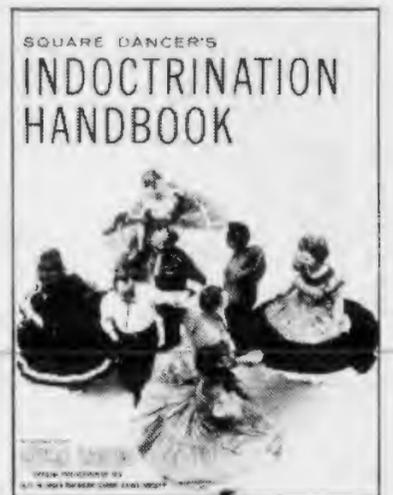
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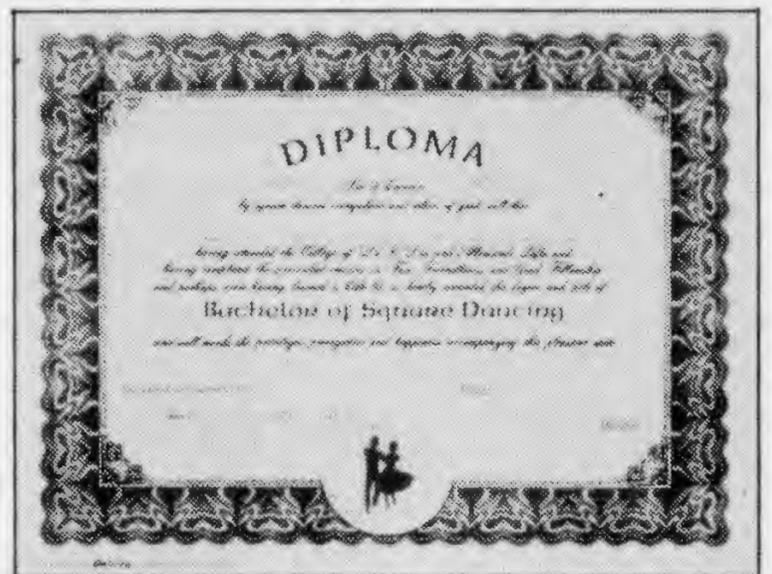
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GROUP	CALLER	GROUP	CALLER
1	Circle with Right	51	Turn This
2	Step Shuffle	52	Wrong Way Turn
3	Forward and Back	53	Step the Clutch
4	Hopstep	54	Left Clutch Turn
5	On to the	55	Clutch Wave
6	Water Swing	56	Wrong Turn
7	Circle Promenade	57	Cocarde
8	Single File Promenade	58	Run
9	Square Promenade	59	Tease
10	Right the Ring - One Fringe	60	Spin the Top
11	Circle Right and Left Weave the Ring	61	Trade By
12	Star Turn	62	Wheel and Deal
13	Circle Separate	63	Double Pass Three
14	Almond Lark	64	Center in
15	Behind the Line	65	Line Off
16	Courtesy Turn	66	Interlock
17	Two Ladies Chain	67	Slide Move
18	On Feet	68	Roll
19	Right and Left Two	69	Disc Chain
20	Upper Grand Chain (Four Ladies Chain)	70	Sandwich
21	Right Hand Star	71	Disc Style
22	Back to the Left	72	Spin Chain Turn
23	Star Promenade	73	Pass Off
24	Hub Back Out - Run in	74	Pass to the Center
25	On to the Line	75	Tag the Line
26	On Around Left Hand Lady		
27	Star Saw Pretty Little Top		
28	Promenade Flourishes - Turns		
29	Pass This		
30	Separate - Go Around One - Ten		
31	Grand Square		
32	Frontier Wheel (California Turn)		
33	Over Flow		
34	Around One to a Line		
35	Ends Turn on		
36	Circle Turn		
37	Wheel Around		
38	Box the Call		
39	Single File Turn Back		
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41	Short Star Saw		
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44	Stone Step		
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in an afternoon slot in a hall, when less experienced callers received prime evening spots . . . The day the national callers choose to boycott a convention will be a sad day for all. I certainly hope that Anaheim will use better judgment for next year. My other complaint concerned sound. There were very few qualified sound technicians on stage to run the equipment . . . A convention this size should not experience such a problem. National Conventions offer many opportunities to all. However, better organization in the

future will be needed to guarantee the top crowds, top callers, and top dancers that make a National so attractive to attend.

David Adelberg
Washington, D.C.

Dear Editor:

Again we are approaching the season where square dancers go all out in the procurement of new folks for square dancing. For the most part the common terms used are classes or lessons, etc. Wouldn't it be better if we

—BETTINA—

SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

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used the term "Progressive Beginners' Square Dances" to start at so and so date, etc.? Folks, particularly those over 40, set up a mental block when they hear of classes or lessons and will avoid any long-term learning. Yet, even though square dancing does involve long-term learning, each progressive meeting of beginners is a fun dance. If it isn't the teacher or caller should review his program. Anyway, kick the above terminology around and maybe we can come up with something that will eliminate the mental block caused by the

terms classes or lessons. Sid Jobs
Murray, Kentucky

GERRY SAWYER

Gerry (Robertson) Sawyer of Sacramento, California, passed away in September. Gerry and the late Frank Robertson owned Robertson Dance Supplies, now being operated by their daughter and son-in-law, Frieda and Al Massa. Gerry will be missed greatly and we extend our sincere sympathy to husband Bill, to Frieda and Al and to Gerry's many friends in square dancing.

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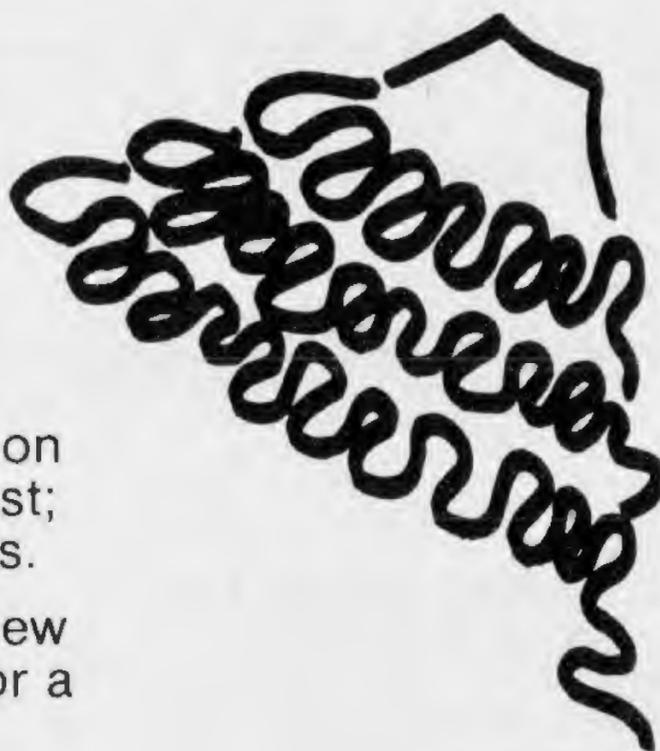
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SINGING CALLS

NATURAL URGE—Thunderbird 123

Key: A Flat Tempo: 128 Range: HC
LE Flat

Caller: Jim Deeter

Synopsis: Complete call printed in Workshop.

Comment: Figure has half tag, trade and roll with a nice bit of musical interpretation. One of the better recordings by Thunderbird with a nice lift to the music. Rating: ☆☆☆+

PUKA SHELLS—Scope 590 *

Key: G Tempo: 124 Range: HC
LB

Caller: Clyde Drivere

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn thru — left allemande — do sa do — promenade (Figure) One and three square thru four hands — right hand star turn it once — heads star left — same pair do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

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.

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

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

Comment: Nice recording musically. Callers can probably handle melody line without too much difficulty. Tune could become monotonous.

Rating: ☆☆

NIGHTY NIGHT—MacGregor 2175

Key: B Flat **Tempo:** 128 **Range:** HC
LA

Caller: Monty Wilson

Synopsis: Complete call printed in Workshop.

Comment: A closing number for callers with improved MacGregor music. Nice job by Monty. Figure use average with acceptable timing.

Rating: ☆☆☆ +

DOWNTOWN—FTC 32011

Key: F **Tempo:** 130 **Range:** HC
LC

Caller: Dick Bayer

Synopsis: Complete call printed in Workshop.

Comment: Volume has to be increased measurably for proper sound. Lots of dance movement with good feel by caller Dick Bayer. Nice rhythmic feel.

Rating: ☆☆☆ +

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

—Lore 1149

Key: B Flat **Tempo:** 130 **Range:** HC
LB Flat

Caller: Johnny Creel

Synopsis: (Break) Allemande left — allemande thar — forward two and star — men back in right hand star — shoot star full around — corner by right — pull by — allemande left — weave ring — do sa do — promenade home (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

CURRENT BEST SELLERS

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

SINGING CALLS

Misty	Windsor 5061
Grandma's Feather Bed	Jay-Bar-Kay 6011
Kindly Keep It Country	USA 504
Bring Back Your Love	Red Boot 181
Rotten Little Song	Blue Star 2005

ROUND DANCES

Tic Toc	Grenn 14211
Raindrops	Hi-Hat 934
Struttin' Around	Belco 263
Rhumba Basico	Hi-Hat 932
Tonight You Belong To Me	Grenn 14216

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thru — cloverflo straight across — swing corner — promenade home.

Comment: Seems like a re-release to this reviewer. Music is standard by Lore. Nothing special in this recording. Rating: ☆ +

MAMMY SONG—Windsor 5062

Key: F, G & A Flat **Tempo:** 128 **Range:** HC
Caller: Marlin Hull **LD Flat**

Comment: Good feeling on this tune with nice job of calling by Marlin. Figure is one that is over used. Harmony part can be used for duet purposes. Rating: ☆ ☆ +

I DON'T HURT ANYMORE—River Boat 105

Key: C **Tempo:** 128 **Range:** HC
Caller: Keith Gylfe **LA**

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

Comment: Choreography on this dance has been used consistently in other recordings. Nothing original. Tempo causes short quick steps for dancers. Rating: ☆ +

TIME TO BUM AGAIN—River Boat 104

Key: G and A **Tempo:** 132 **Range:** HD
Caller: Andy Rawlinson **LB**

Synopsis: (Break) Circle left — men star right once around — left allemande — weave ring — do sa do own — promenade (Figure) Heads promenade halfway — in middle half square thru — slide thru — square thru three hands — left allemande — weave ring — do sa do — promenade corner.

Comment: Dance figure could be used for class work if slowed. Music acceptable with above average guitar and bass. Figure average. Rating: ☆ +

RAZZ A MA TAZZ—MacGregor 2176

Key: E Flat **Tempo:** 128 **Range:** HB Flat
Caller: Monty Wilson **LB**

Synopsis: (Intro & End) Four men right hand star

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— allemande left corner — swing partner — four men promenade — home do sa do — allemande left corner — promenade own (Break) Four ladies star by right — turn partner by left — walk around corner — see saw own — four ladies promenade — home do sa do — allemande left — promenade home (Figure) Heads right and left thru — come back pass thru — separate round one — make a line of four — everybody star thru — double pass thru — centers in — cast off three quarters — go up and back — star thru — square thru three hands — swing corner — promenade.

Comment: Nice music improvement on MacGregor. Timing in choreography is not as smooth as record tends to make you feel. Callers can "doll" this tune up for fun. Rating: ☆☆

I'LL COME RUNNING—FTC 32012

Key: B Flat

Tempo: 130

Range: HC

Caller: George Peterson

LC Sharp

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — do sa do own — promenade (Figure) One and three curlique — boys run right — circle four — make a line — balance there — pass thru — wheel and deal — zoom back — curlique — circulate two times around — allemande corner — do sa do own — swing corner — promenade home.

Comment: A re-release, musically speaking, previously on Top label. Good figure in dance. Music has always been good for patter as well as singing call. Rating: ☆☆

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MISTY—Windsor 5061

Key: E Flat Tempo: 128 Range: HC
Caller: Nelson Watkins LA Flat

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway again — allemande left — weave ring — meet own and promenade (Figure) Heads star thru — square thru three quarters — spin chain thru — girls circulate — turn thru — allemande left — weave ring — pass own — promenade next.

Comment: Word metering is the key to the success of this record. Misty, to this reviewer, is not one of the better tunes for square dance recording. Good record, musically speaking. Rating: ☆☆

AIN'T SHE SWEET—Scope 689

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Ted Wegener LB Flat

Synopsis: (Break) Ladies promenade — swing — circle — allemande corner — grand right and left — do sa do — promenade (Bridge) Heads balance (Figure) Square thru — star thru — sweep a quarter left — do sa do — swing thru — swing her — circle left — allemande — promenade (Alternate break and ending) Four ladies flutter wheel — sweep a quarter — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left that way — allemande — promenade.

Comment: Good standard tune nicely recorded.

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Bridge in dance is tricky and callers will have to be ready each time. Only four beats allowed for the forward and back. Callers can let go on this number. Rating: ☆☆

thru — eight chain three — corner swing — promenade.

Comment: Strictly a western style recording. Nothing unusual in dance figure. Bass response on recording does not seem clean. Rating: ☆ +

DON'T BE ANGRY—River Boat 103

Key: C Tempo: 128 Range: HA
Caller: Keith Gylfe LC

Synopsis: (Break) Walk around corner — come back do paso — partner left — corner right — partner left — allemande thar — men in and star — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — heads promenade halfway — lead to right circle four — make a line — move up and back — star

SITTIN' BACK—Bogan 1275

Key: F Tempo: 130 Range: HC
Caller: Wayne Baldwin LC Sharp

Synopsis: (Break) Join hands and circle — reverse trail single file — girls step out take a backtrack — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — split outside two — around one — make a line — star thru — Califor-



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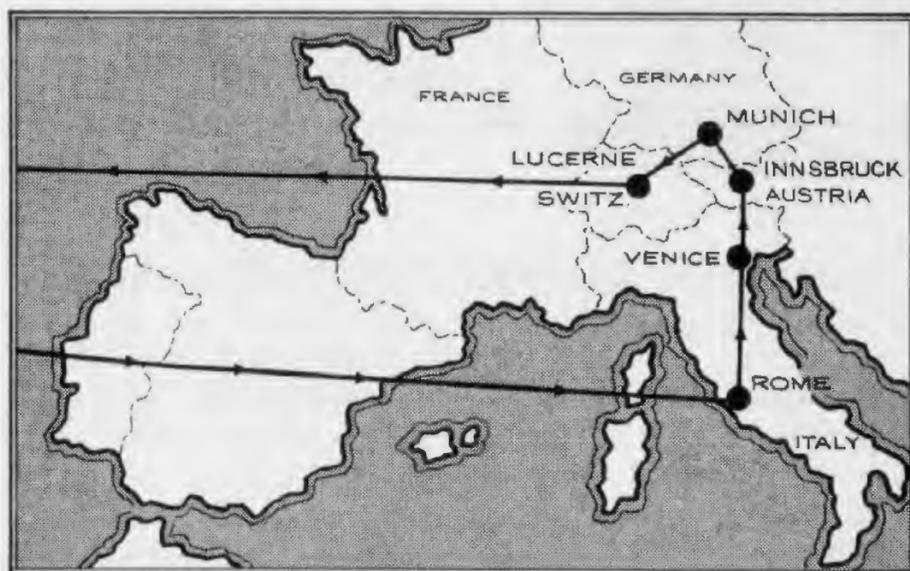
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nia twirl — flutter wheel — curlique — walk and
dodge — swing corner — promenade.

Comment: Caller seems rushed to get words in at
times. Figure not too bad for dance purposes.
Callers may get tired of tune, depending on caller
ability.

Rating: ☆ +

— boys run right — wheel and deal — right and
left thru — dive in — square thru three quarters
— swing corner — promenade.

Comment: Usual Longhorn music emphasizing
good guitar and banjo. This record is for yo-
delers. Figure very average and overused. Dance
moves right along timewise.

Rating: ☆ +

BIG 8 WHEELER BLUE YODELER—Longhorn 1010

Key: E and F Tempo: 132 Range: HD

Caller: Guy Poland LB

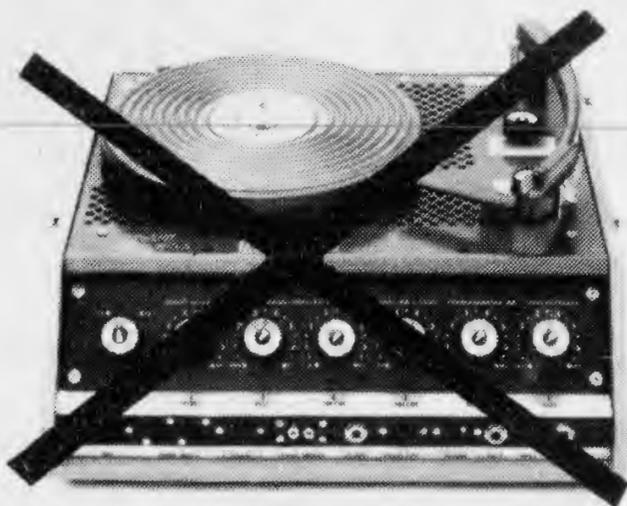
Synopsis: (Break) Sides face grand square — swing
at home — left allemande — do sa do — men
star left — turn thru — left allemande — swing
— promenade (Figure) One and three square
thru four hands — corner do sa do — swing thru

ANOTHER YOU—Thunderbird 125

Key: E Flat Tempo: 128 Range: HC

Caller: Sam Mitchell LB Flat

Synopsis: (Break) Circle left — allemande corner
— turn partner right — men star left one time
around — curlique — boys run right — left alle-
mande — promenade (Figure) Heads square thru



OUT WITH THE OLD IN WITH THE NEW

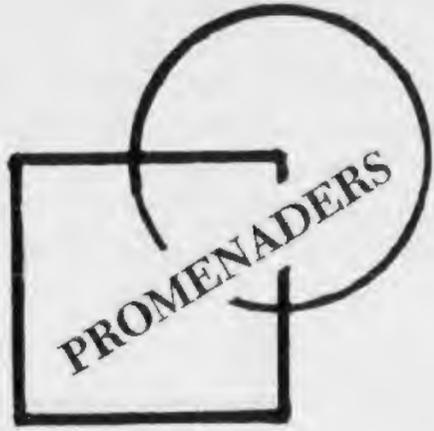


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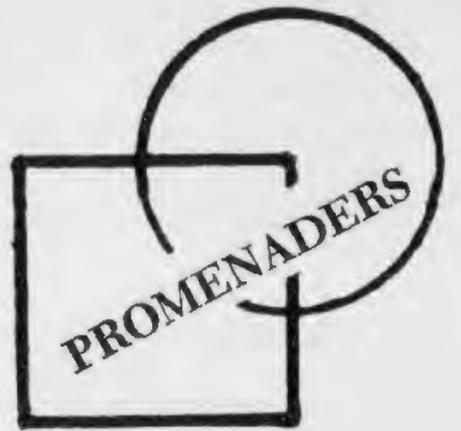


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Comment: A western ballad set to square dance movements. This record just may be a sleeper. Nothing special in figure but seems to fit.

Rating: ☆☆☆ +

CRY—MacGregor 2174

Key: G

Tempo: 128

Range: HC

Caller: Norm Phaneuf

LB Flat

Synopsis: (Break) Allemande left to alamo style — balance up and back — swing thru two by two — swing thru — balance one more time — turn thru — left allemande — weave ring — do sa do

— promenade (Figure) Heads square thru four hands — corner do sa do — curlique — girls U turn back — bend the line — right and left thru — pass thru — bend the line — walk up and back — square thru three hands — promenade.

Comment: Figure has a slightly new wrinkle. Dance timing has to be altered for smoothness. It has some movements that seem "jerky" in execution to this reviewer.

Rating: ☆ +

EASY TO LOVE—Thunderbird 126

Key: C

Tempo: 128

Range: HG

Caller: Sam Mitchell

LG

Synopsis: (Break) Allemande corner — turn partner by right — men star left — star promenade with arm around maid — girls backtrack two times

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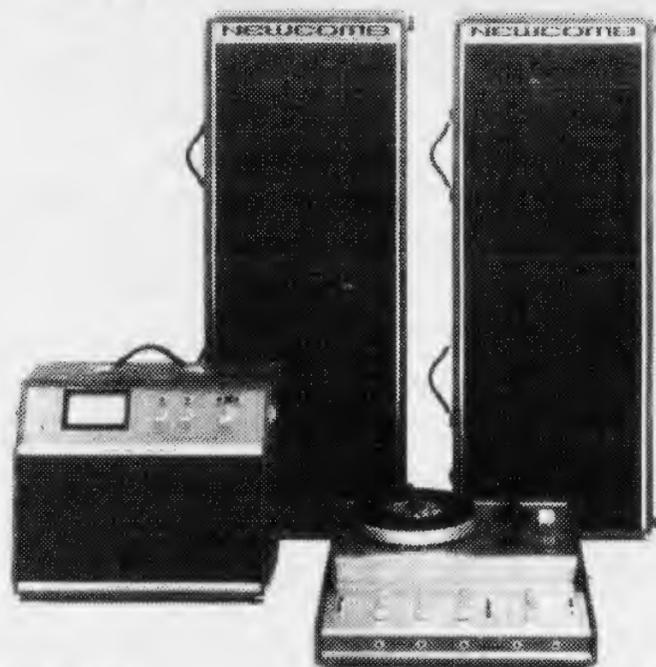
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around — turn thru — left allemande — prome-
 nade (Figure) Heads promenade half way — right
 and left thru — square thru four hands — corner
 do sa do — make right hand star — girls turn
 back — swing corner — promenade.

Comment: Good Thunderbird music. Good singing
 callers can use this in their collection. Figure
 average choreographywise. Rating: ☆☆

**TAKE MY LIFE AND SHAPE IT TO YOUR LOVE—
 Bogan 1273**

Key: G Tempo: 128 Range: HC
 Caller: Jerry Thole LB

Synopsis: (Break) Circle left — allemande corner
 — turn partner by right — four ladies promenade
 inside — do sa do partner — corner allemande
 — swing own and promenade (Figure) Join hands
 circle around halfway — one and three do sa do
 full around — square thru four hands to corner
 — do sa do — eight chain four — swing corner
 — promenade.

Comment: Callers may have trouble in use of this
 record. Music is adequate but key range and
 melody may be difficult. Dance moves quite rap-
 idly. Rating: ☆+

**SOMEBODY DONE SOMEBODY WRONG SONG—
 Red Boot 188**

Key: E Flat Tempo: 130 Range: HD Flat
 Caller: Don Williamson LB Flat

Synopsis: (Break) Sides face grand square — prome-
 nade (Figure) Four ladies chain — heads prome-
 nade halfway — sides star thru pass thru — do
 sa do — eight chain five — pull the fifth girl by
 — left allemande — promenade.

Comment: Dance does not seem to be square
 dance type to this reviewer. A popular western
 tune is used in this recording that does not in-
 duce smooth dancing. Rating: ☆+

HAPPY TRACKS—Bogan 1274

Key: F Tempo: 130 Range: HC
 Caller: Mike Sikorsky LC

Synopsis: (Break) Four ladies chain three quarters
 — circle left — four ladies rollaway — circle left
 — left allemande corner — weave ring — do sa
 do — promenade home (Figure) Head couples

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promenade halfway — down the middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — swing corner — promenade the ring.

Comment: Tune seems to become tiresome for dancers. Choreography average. Melody overused. Average music. Rating: ☆ +

RING RING THE BANJO—Lore 1150

Key: C Tempo: 132 Range: HC
LC

Caller: Larry Prior

Synopsis: (Break) Four ladies chain — join hands circle left — ladies center — men sashay — circle to left — ladies center — men sashay — circle left — allemande corner — grand right and left — meet own promenade her home (Figure) One and three square thru four hands — right and left thru outside two — swing thru two by two — boys run right — wheel and deal to face those two — right and left thru — allemande corner — home do sa do — swing corner — promenade her home.

Comment: Choreography standard to a tune that has previously been recorded. Each caller can add or detract from this record. Larry offers a feeling of enjoying what he's doing. Rating: ☆ +

DANCING IN THE STREET—Blue Star 2008

Key: G Tempo: 130 Range: HC
LB

Caller: Marshall Flippo

Synopsis: (Break) Left allemande — do sa do — gents star left once around — home do sa do — with corner girl star thru — join hands — circle left — whirl away — swing girl you meet — promenade (Figure) Heads promenade halfway — lead to right — circle four — make a line — move in and back — star thru — do sa do — eight chain five — left allemande — pass one girl — take the next promenade.

Comment: A re-release of a tune recorded previously by Flip. Choreography is as usual, good with nothing too different. Rating: ☆☆

TIE ME KANGAROO DOWN—Blue Star 2011

Key: E Flat Tempo: 128 Range: HC
LA Flat

Caller: Andy Andrus

Synopsis: (Break) Four ladies chain across — chain

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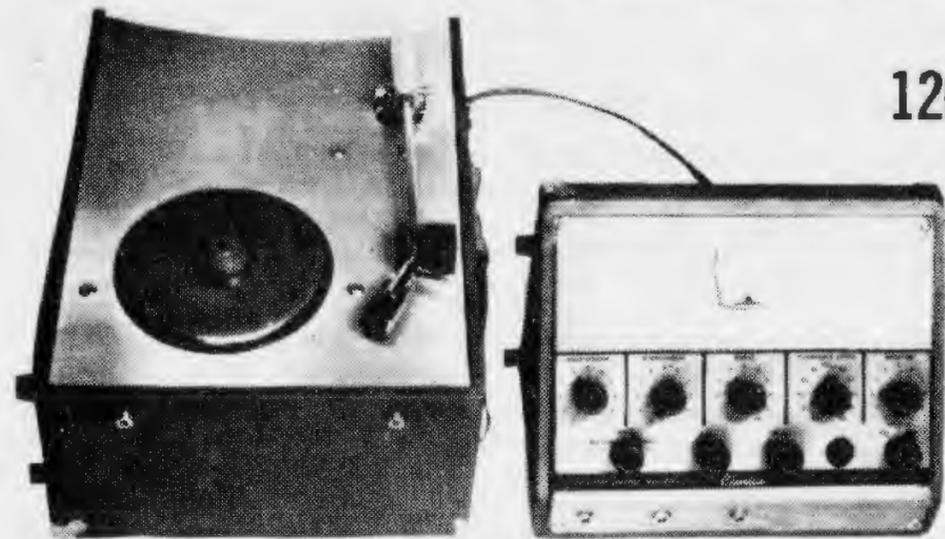
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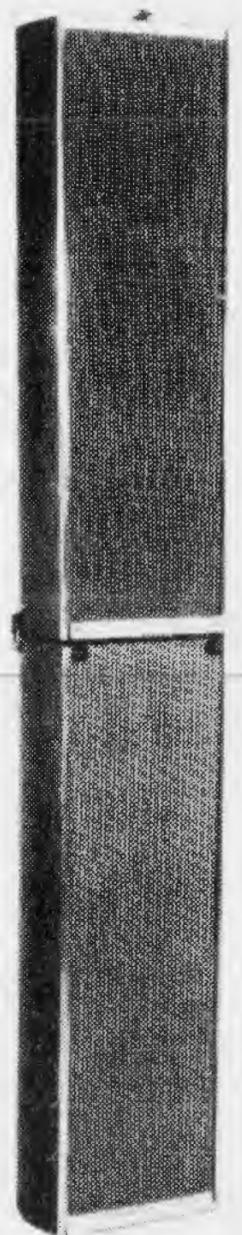
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back — promenade her around (Figure) Heads go up and back — do sa do — make right hand star — turn it once — allemande corner — do sa do own — swing corner — promenade her back home.

Comment: A good number for fun and use in beginner classes. This recording is one of the better ones of many recordings. Use of dancer participation helps. Rating: ☆☆

REMEMBER ME—Thunderbird 124

Key: C Tempo: 128 Range: HB
Caller: Sam Mitchell LG

Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — promenade

(Opener & Closer) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run — wheel and deal — right and left thru — rollaway — swing corner — allemande — promenade.

Comment: Good recording musically and figure-wise. Callers can get a nice lift with excellent musical background. Quick ending to be aware of. Rating: ☆☆☆+

PROGRESSIVE KANSAS CITY — Red Boot 183

Key: F Tempo: 128 Range: HC
Caller: Stan Burdick LC



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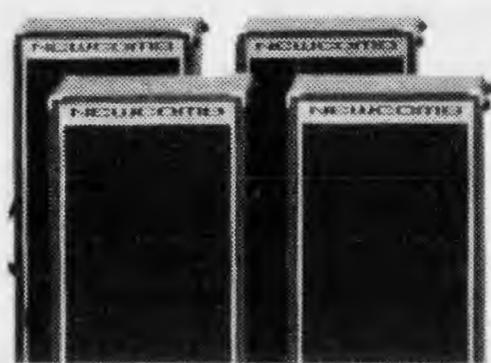
Synopsis: (Break) Four ladies chain across — chain back — join hands circle — allemande corner — weave ring — meet gal box the gnat — pull by — left allemande — promenade (Figure) Head couples lead right circle to line — forward and back — pass thru — outsides California twirl — right and left thru — chain those girls — face same two — pass thru — everybody cross trail — allemande this corner — come back one — promenade.

Comment: A record callers should carry in their case for variety purposes. Good music, easy progressive squares movement. Not difficult to call.
Rating: ☆☆

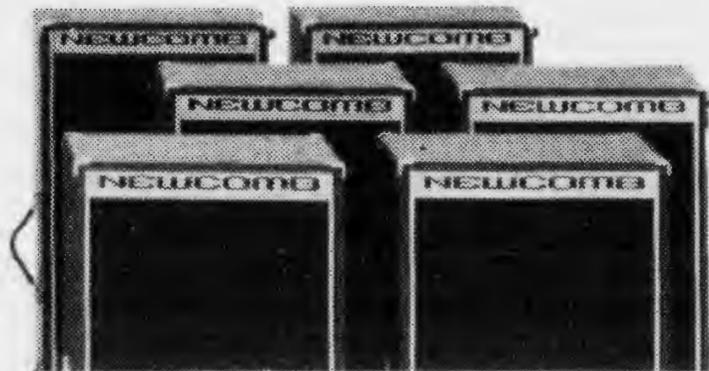
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ANALYSIS, (continued from page 39)

There are some other calls that are pleasing
after pass to the center if the cue is properly
timed:

Swing thru
Spin the top
Square thru
Box the gnat
Curlique
Flutter wheel
Star thru
Reciprocate

The five syllable name, though a mouthful,



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does have a saving grace in that it is very directional. The couple facing in passes into the *center*, the couple facing out must end facing the *center*. Pass and center are cues important to both couples.

There are few problems in executing this call when it is properly cued and choreographed. Many dancers prefer blending into the right shoulder pass to ducking into the dive thru. I hope this analysis will help those who wish to try the call in some depth during the coming year.

PUBLIC PRESSURE BRINGS RESULTS

Last spring the California State Square Dance Convention was held in Sacramento and some 8,000 square dancers descended on the city to dance at the Community Center. Although advance publicity had been sent to the local newspapers, the press ignored the event, giving it only a minor notice in one list of weekend activities. This despite statistics which revealed that the affair was the largest convention to date to use the facilities of the Community Center.

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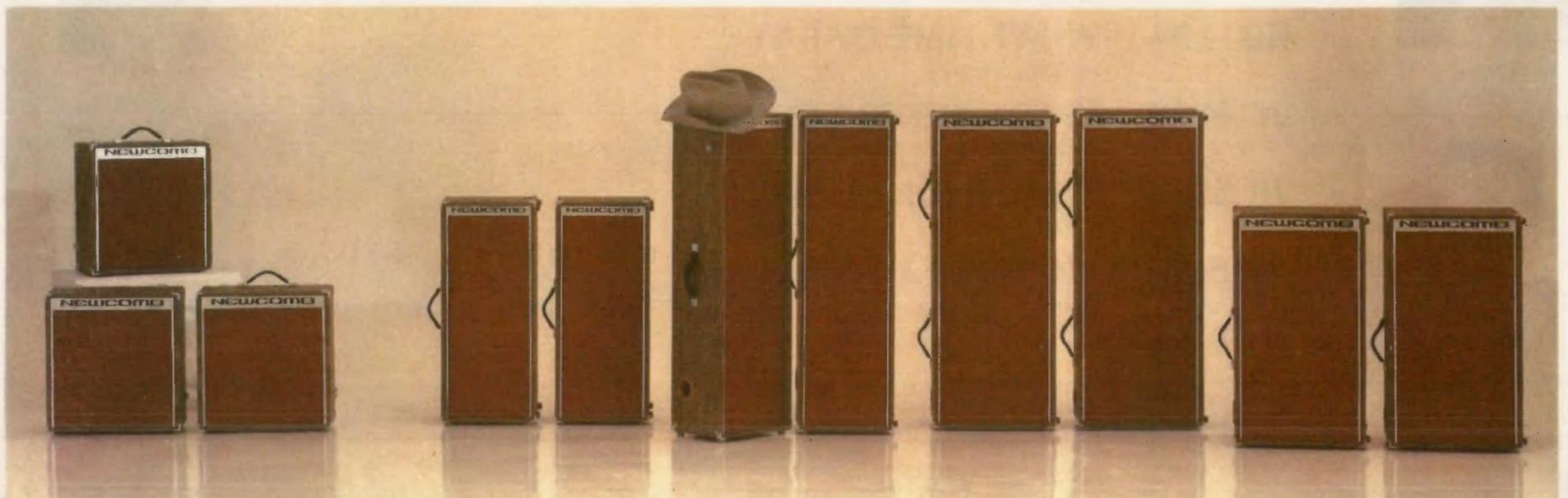
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Following the successful conclusion of the convention, a letter was drafted and signed by many of the local dancers. Mailed to the papers, it pointed out the neglect of publicity along with the fact that several thousand dancers brought business to the city and a boost to the Convention Center.

In early July a half-page article appeared in The Sacramento Bee, including a picture of dancers and a well-written story about the convention, the background of square dancing, costuming, music, etc. The dancers feel

their efforts paid off and the newspaper article was an endeavor on the part of the paper to redeem its earlier oversight.

Just shows that not only does the public respond to what it reads, but so do newspapers and other news media.

IN MEMORIAM

Friends will be saddened to learn of the passing of two members of the square and round dance activity recently. **Harry Helck**, Danville, Illinois; **Hollie Rossiter**, Westminster, California.



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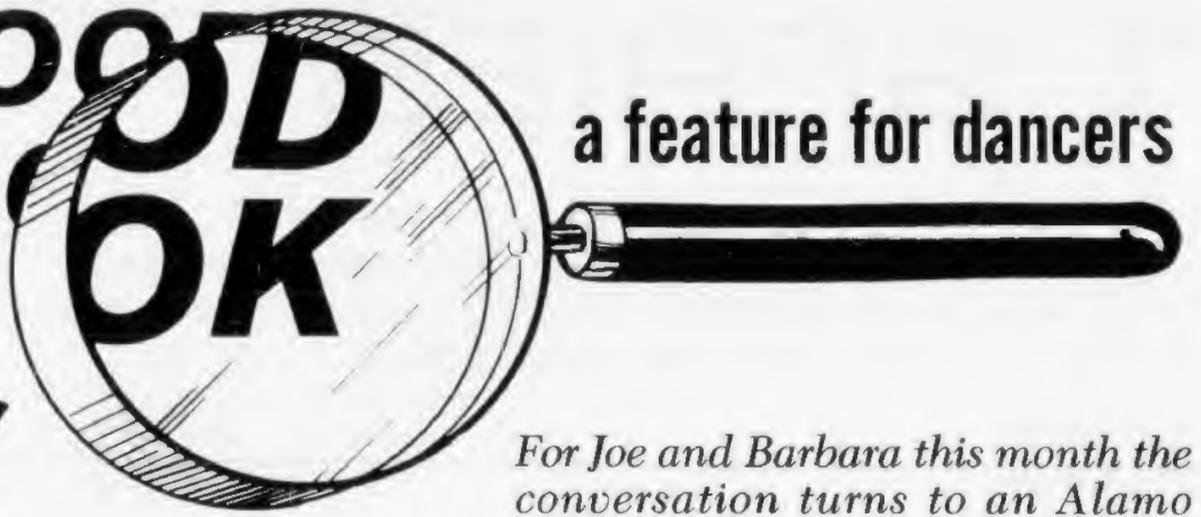
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a feature for dancers

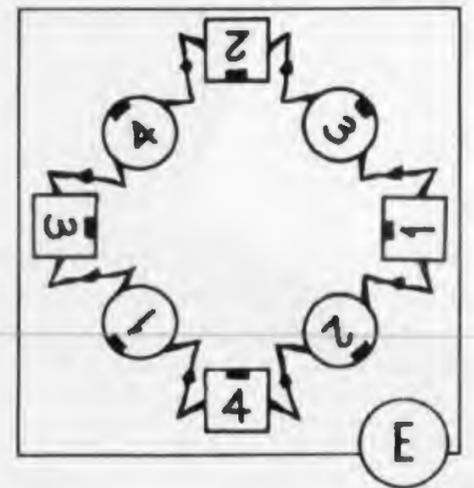
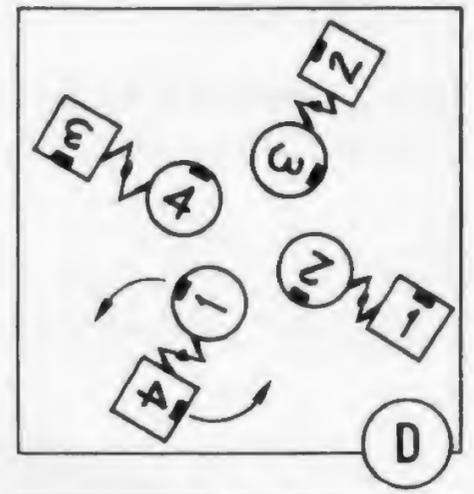
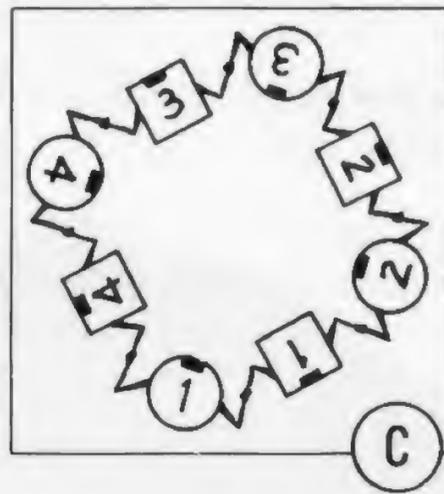
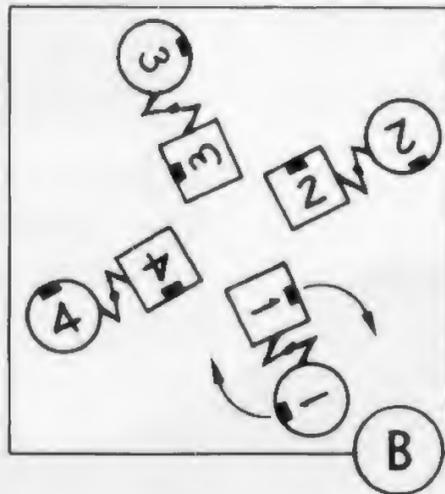
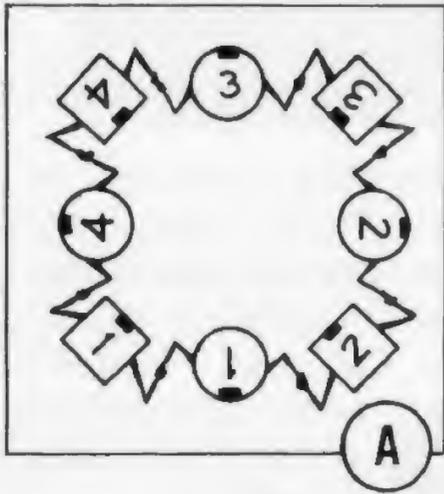


JOE

BARBARA



For Joe and Barbara this month the conversation turns to an Alamo Style Swing Thru.



BARBARA: At one of the first workshops when our caller taught us how to do a Swing Thru, he showed it to us from a standard ocean wave position and then immediately had us do the same basic from an Alamo style formation, with dancers facing alternately around the square the men facing in and the ladies facing out, in an Alamo style (A).

JOE: Perhaps because we learned the movement from both setups right at the beginning, we have never had a problem with it. In a standard right hand ocean wave, the traffic pattern was always to turn half by the right with the person whose right hand you held and then those who could would turn by the left hand half around.

BARBARA: This, of course, is the procedure from an Alamo style. The dancers turn first by the right hand (B) and then, after four steps, take the left hand of the next person (C). Releasing by the right with no hesitation, they turn by the left (D) and in four steps take the right hand of the next person (E).

JOE: Once again the men are facing in and the ladies are facing out. We have been taught that unless and until another call is given, both hands are retained. Quite frequently, depending on where we are dancing, the caller may have us balance forward and back. Here it's

important to remember that the balances are short steps, two forward and two back, with the feet kept well under the body and not an awkward step, kick that tends to throw a person off balance.

BARBARA: While this may seem to be a fairly simple pattern to some dancers, we find that it has proven to be a problem to others. Quite frequently friend caller will intersperse this with a left swing thru or the simple directional calls that go with Alamo style. However, if the dancer has his definitions down pat he'll have no problem.

JOE: And one final shot. Don't forget that the turns in a swing thru or an Alamo style have their center or pivotal point at the spot where the two hands are joined. This means that each dancer turns equally around the other. We hope this will help.

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