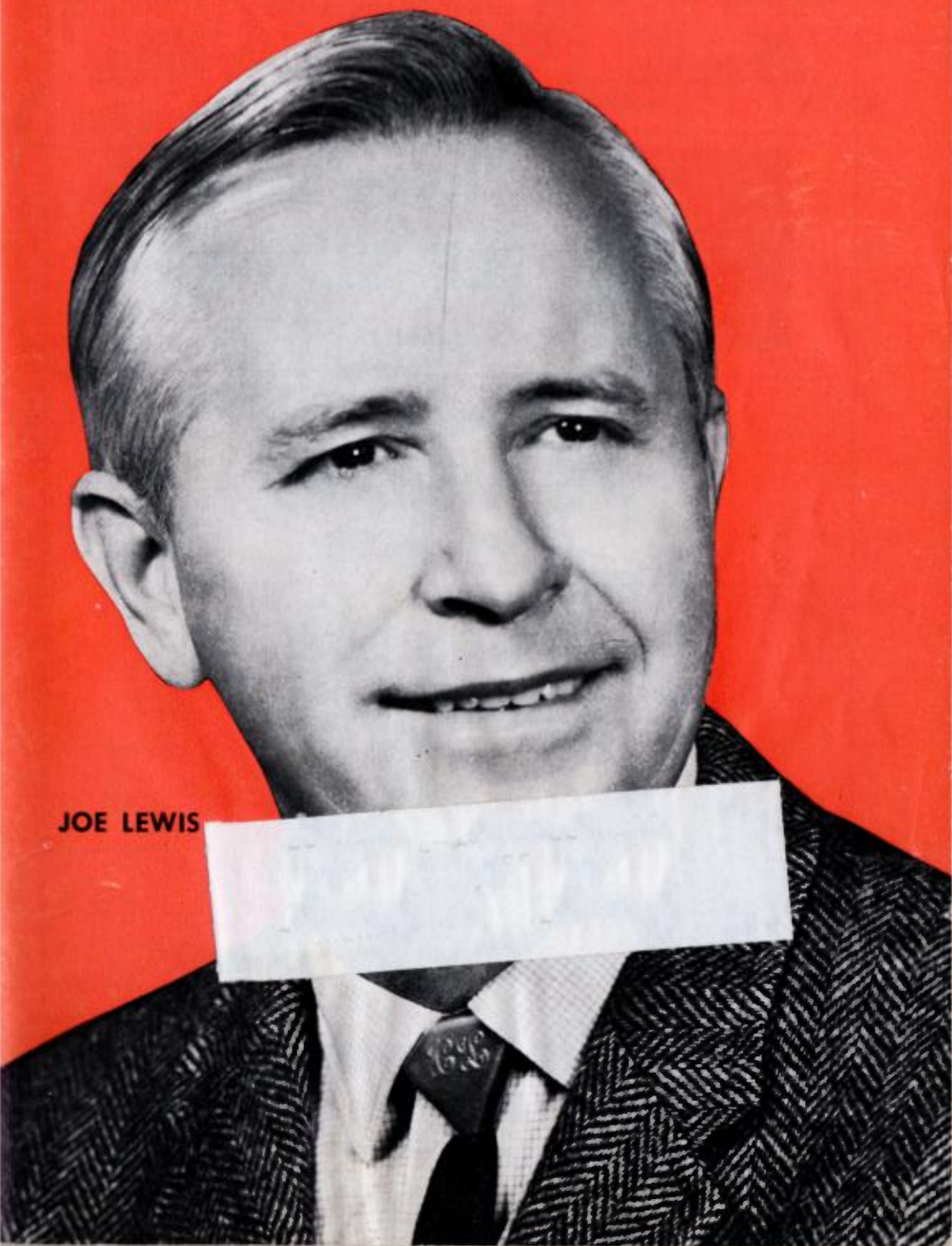


MARCH 1966

SQUARE DANCE



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SQUARE DANCE

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MARCH 1966

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**AMERICAN SQUARES
IS DEAD!**

LONG LIVE

**SQUARE DANCE
MAGAZINE**

The name American Squares is gone, but its spirit lives on under a new banner head . . . SQUARE DANCE MAGAZINE. For over twenty years American Squares devoted its pages to the advancement of square and round dancing. It was regarded by most dancers as one of the leading national magazines in the industry.

However, after extensive research among non-dancers, it was found that the name American Squares was confusing and meaningless. Since it was the objective of American Squares to create a favorable image for square dancing and to gain more and more enthusiastic converts to this wonderful recreation, it was felt a change of name might be beneficial. Therefore, beginning with the January 1966 issue, American Squares became SQUARE DANCE MAGAZINE.

This change met with overwhelming approval by its readers and the square dance industry in general. We now hope it will meet with even greater response among non-dancers and newcomers to our hobby.

ARVID OLSON
Publisher and Editor

PRESENTED BY BOB LUEBBE —ILLINOIS
INTERNATIONAL

SQUARE DANCE
JAMBOREE

SATURDAY, MAY 7, 1966
1 - 10 P.M.

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MAX FORSYTH, IND.	"RED" McCLELLAND, ILL.
CARL GEELS, IND.	WALLY SCHULTZ, WIS.
BOB LEWIS, ILL.	JIM SMITH, ILL.
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Between Tips

The very heart of the square dance activity—its vitality and progress—is the constant recruitment of new dancers. No hobby can flourish unless its present enthusiasts strive to bring new blood into the activity.

It is the unwritten but all-important job of every leader to create interest in square dancing among non-dancers. Seek avenues of developing community interest. When one attempt is unsuccessful, try another one. Always be on the look out for opportunities and ideas that may help you bring even one more couple into our wonderful recreation.

Many callers and teachers spend too much time worrying about square dance drop-outs. Rather than concentrate on arousing new interest, they persist in devoting all of their recruiting projects to those who have dropped out of square dancing. People's interests and tastes change. Everyone has the privilege of trying new hobbies and judging for himself if he likes or dislikes them. As zealous leaders, we must keep this in mind.

This is not to say that drop-outs should be ignored. Intermittent programs should be aimed at bringing these folks back into our activity. However, it is a mistake for leaders to expend their total energies in trying to solve the drop-out problem. Frankly, it will always be with us.

The best approach—that which will serve square dancing to the greatest advantage—is to develop a conscientious, consistent program to attract new dancers into a well-planned instruction group. Periodic efforts aimed at enticing drop-outs back into the activity can be part of this overall recruitment program.

We urge all square dance leaders who are concerned with the future of our recreation to adopt a strong policy of new dancer recruitment. Spread the word to your dancers, your friends, neighbors, and community. Square dancing IS for everyone. Let's bring non-dancers out onto the floor and show them how much fun square dancing is!

Arvid Olson

NATIONAL
SQUARE AND ROUND DANCE
LEADERSHIP TRAINING
PROGRAM

PURDUE SEMINAR

AUGUST 23,24,25,26,27, 1966



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Arden
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Seminar Director
Asst. Prof. in
Recreation
Purdue
University

Nita &
Manning
SMITH
College Station,
Tex.



Shirley &
Bruce
JOHNSON
Santa Barbara,
Calif.

Marilyn &
Arvid
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& Editor
Square Dance
Magazine
Chicago, Ill.



Everything about the Purdue Seminar is planned with one purpose . . . that is to develop your fullest potential as a square and/or round dance LEADER. Sessions are scheduled in many various areas where leadership is necessary, such as: calling and teaching; social recreation skills; theories and philosophy of square and round dancing. Some specific topics to be discussed include: programming for clubs; use of material (new and old); progressive teaching methods; functions of associations, and many others. All Seminar activities will be held in the beautiful Purdue Memorial Center and Union. You dance, eat, sleep, and learn in two adjoining air-conditioned buildings. If you are a leader or hope to be a leader some day this Seminar is for you. Write for complete details.

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and

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Jack Livingston
Peg Wise
Rounds:
Dick & Pat Whaley

SWAP SHOP

APR. 30-MAY 8

and

**SEP. 24-OCT. 2,
1966**

STAFF

Ray Bohn
Louis Calhoun
Ruy Camp
Fred Goodner
Paul Pate
Joe Robertson
Rounds:
Ruth Jewell &
Wray Ferrell
Lib & Tom Hubbard
Frank & Phyl Lehnert

FUN FEST

MAY 21-29

and

SEPT. 3-11, 1966

STAFF

Bill Ball
(Fall only)
Louis Calhoun
A. B. Coleman
Harry Lackey
Jamie Newton
Chuck Raley
(Fall only)
John Saunders
John Stewart
Rounds:
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"CALLERS ARE ENTERTAINERS"

- - JOE LEWIS





Claire and Joe Lewis

"If a square dance caller is truly entertaining, people will not fully realize *what* they are dancing. They will be entertained to the point that

they will only be conscious of the fact that they've had an enjoyable evening. Callers who are most successful are those who pay the greatest attention to the value of entertainment in their programs."

This observation came from Joe Lewis of Dallas, Tex. in a recent SQUARE DANCE interview in which he discussed the subject he knows best—the role of callers as entertainers.

"Basically, entertainment involves 'bits of happiness,' a collection of happy bits put together. I don't strive to have the dancers happy constantly because then their elation would become monotonous, and the entertainment value would be lost.

"Entertaining is changing the mood of the crowd from a degree of complacency to a degree of elation. At a dance, my aim is to keep changing the mood of the dancers. It's not a matter of thinking that the mood of the crowd must be changed every hour or every half hour. A mood change can come in a minute or even several times within one number.

"Music, rhythm, and even drill type dancing can be used to change the dancers' moods."

The Lewis specialty is rhythm—a device he has learned to manipulate skillfully and seemingly effortlessly through an amazing little machine that has become Joe's trademark. It looks like an ordinary accordion, but when the music starts to hum, the usual accordin notes sing out along with bass guitar, rhythm percussion, and vibes. It's been called a "one man band."

Joe relies on his accordion to make

rhythm and tempo changes to keep the dancers entertained, but, he adds, "I still depend a great deal on timing. At any given time, a record is playing better music because seven or eight instruments are in use by better musicians than me. So the way I turn my accordion into a blessing is by doing things with it records cannot do."

His accordion, Joe's constant companion on square dance tours, also lends itself perfectly to his easy going after party style. Joe Lewis after parties are not programmed, nor do they follow a definite pattern. They are happy combinations of sing-a-longs, Joe's own "diddies," and hundreds of jokes and stories about square dancers, callers and of course, Texas, based on true experiences during 18 years in square dancing.

After World War II, Joe was one of the first callers to popularize setting dances to hit tunes and dixieland music. The idea caught on, and has since evolved into our present day singing calls. Joe's first square dance hit, "Alabama Jubilee," now a classic, was followed by many others, including "Hazel Eyes," "Silver Dollar," and his most recent, "Saturday Night."

And in 1951, Joe tacked up behind his name an accomplishment that could well be his most important. That year, Joe introduced American square dancing to an entire continent—Australia—and laid the groundwork for what has become a major national recreation for the Australian people.

And so, the man from Texas, who says, "They call me a 'pioneer.' I hope that doesn't mean I can't stay around a little longer," will surely "be around" *more than* "a little longer." For he has seen to that himself, by bringing to square dancing a uniquely professional combination of calling and entertaining that mark him as a "number one son" in the square dance family. ■

VACATION GUIDEPOST

Make 1966 the year you take a square dance vacation! And if you're already among the fun-loving dancers who've attended dance vacations in the past, vow to make a return trip this season.

Listed here are **SQUARE DANCE** Magazine's annual listings of square dance institutes and vacations in all corners of the United States and Canada. Use this handy guide in planning your spring, summer, or fall travel itinerary. Be sure to write to the vacation contact of your choice for information on specific dates and staff as what we have listed below is an over-all summary of each vacation.

ALBERTA INSTITUTE

Dates: June 26-July 2

Location: Banff, Alta., Canada

Staff: Al Brundage, Earl Johnston, Nita and Manning Smith

Contact: Jo and Jim Harris, 6835 - 112 A St., Edmonton, Alta., Canada

ATLANTIC CITY WEEKEND

Dates: April 22-24

Location: Marlborough Blenheim Hotel, Atlantic City, N.J.

Staff: Dave Taylor, Larry Dee, Betty and Irv Easterday



Contact: Larry Dee, 235 Williams Rd., Rosemont, Pa.

B# WEEKEND

Dates: April 29-May 1

Location: Prudhomme's Motor Hotel, Vineland, Ont., Canada

Staff: Al Brundage, Dave Taylor, Audrey Van Sickle

Contact: Taylormade Holidays, 458 Shelbourne Rd., Grosse Pointe Farms, Mich.

BANGOR LODGE VACATION

Dates: Aug. 28-Sept. 2

Location: Bangor Lodge, Bracebridge, Ont., Canada

Staff: Dave Taylor, Earle Park, Marg Hough

Contact: Marg Hough, 33 Kells Ave., Scarborough, Ont., Canada

BLUE RIDGE CAMP

Dates: Aug. 14-20

Location: Camp Dixie, Clayton, Ga.

Staff: Gordon Blaum, Jim Brower, Betty Jayne and Tom Johnston

Contact: Cross Trail Square Dance Center, 4150 S.W. 70th Ct., Miami, Fla.

BOYNE HIGHLANDS SQUARAMA

Dates: July 3-Aug. 26 (eight weeks)

Location: Boyne Highlands, Harbor Springs, Mich.

Staff: Johnny LeClair, Jerry Haag, Bruce Johnson, Jack May, Chuck Raley, Willard Orlich, Bob Page, Al Brundage, Max Forsyth, Earl Johnston, Sam Mitchell, John Hendron, Lee Helsel, Bob Fisk, Dave Taylor, Na and Jack Stapleton, Laura and Paul Merola, Doris and LaVerne Reilly, Dorothy and Bill Britton, Norma and Wayne Wylie, Dottie and Jules Billard, Nita and Manning Smith.

Contact: Squarama, P.O. Box 5183, Grosse Pointe, Mich.

CALGARY STAMPEDE

(Trailer/Camper Convoy)

Dates: July 9 (depart Denver, Colo. for two, three, or four week vacation)

Location: Denver, Colo. to Calgary, Alta., Canada

Staff: Jack Halfacre, Jerry Hamilton, Glen Nokes, Fred Rowe

Contact: Peggy and Jack Halfacre, 3050 W. Harvard Ave., Denver, Colo.

CHULA VISTA DANCE FESTS

Dates: April 29-May 1; May 13-15; May 20-22; June 3-5; Sept. 9-11;



Sept. 16-18; Sept. 23-25; Oct. 14-16; Oct. 21-23; Oct. 28-30

Location: Chula Vista Resort, Wisconsin Dells, Wis.

Staff: Jean and Vaughn Parrish, Art Matthews, Sonja Sekulich, George Gruwell, Gene Knutson, Shirley and Bruce Johnson, Dru and Ed Gilmore, Al Sova, Jim Brower, Johnny LeClair, Joe Lewis, Dot and Date Foster, Lee Helsel, Lovella and Max Forsyth, Marshall Flippo, Maxine and Wally Schultz

Contact: Joe Kaminski, Chula Vista Resort, North River Rd., Wisconsin Dells, Wis.

CUMBERLAND FALLS VACATIONS

Dates: May 20-22; Oct. 30-Nov. 4; Nov. 4-6; Nov. 6-11; Nov. 11-13.

Location: Cumberland Falls State Park, Corbin, Ky.

Staff: Joe Haase, Bob Johnston, Ed Preslar, George Keith, Selmer Hovland, Jack Livingston, Dottie and Jules Billard, Dink and John Ballwey

Contact: Joe Haase, DuPont Lodge, Cumberland Falls State Park, Corbin, Ky.

DANCE-A-CADES

Dates: June 24-27; June 27-July 1

Location: Mt. Summit Resort Hotel, Uniontown, Pa.

Staff: Es and Joe Turner, Vivian and Ben Highburger, Carolyn and Frank Hamilton, Sam Mitchell, Ron Schneider, Joel Pepper

Contact: Dance-A-Cade, 6317 Poe Rd., Bethesda, Md.

DANCE-A-LONG

Dates: July 24-29

Location: Illinois Beach State Park, Zion, Ill.

Staff: Bruce Johnson, Maxine and Wally Schultz, Sonja Sekulich, and George Gruwell

Contact: Dance-A-Long, 3940 N. Nordica Ave., Chicago, Ill.

FONTANA VILLAGE VACATIONS

Dates: April 14-17; April 30-May 8; May 21-29; Sept. 3-11; Sept. 24-Oct. 2; Oct. 20-23

Location: Fontana Village Resort, Fontana Dam, N.C.

Staff: Ann and Louis Calhoun, Willie and Bob Baker, Dot and Bob Dubree, Pat and Dick Whaley, Grace and Jack Livingston, Peg and Don Wise, Cathie and Stan Burdick, Millie and Al Boehringer, Pauline and A. B. Coleman, Clara and Harry Lackey, Kay and Ed Mack, Myra and Jamie Newton, Jessie and Chuck Raley, Hazel and John Stewart, John Saunders, Marcy and Bill Ball, Jeanette and Ruy Camp, Violet and Fred Goodner, Lib and Tom Hubbard, Helen and Paul Pate, Al and Joe Robertson, Louise and Ray Bohn, Phyllis and Frank Lehnert, Ruth Jewell, Wray Ferrell

Contact: Louis Calhoun, Fontana Village Resort, Fontana Dam, N.C.

GLOBESWINGER TOUR

Dates: July 25-Aug. 15

Location: European tour including stops in Holland, Denmark, Norway, Sweden, Germany, and England

Contact: John Campbell, P.O. Box 711, San Carlos, Calif.

GREENBUSH INN VACATIONS

Dates: June 24-26; July 3-8; July 8-11; July 29-31; Aug. 5-7; Aug. 26-28

Location: Greenbush Inn, Highway 23 near Oscoda, Mich.

Staff: Bill Peterson, Don Fell, Jerry Brecklin, Jim Smith, Ron Thornton, Larry Prior, Lowell Fish, Doug Rieck, Bill Gracey, Phyllis and Frank Lehnert

Contact: Bill Peterson, 9216 Dixie, Detroit, Mich.

"INSTANT HASH" CAMP

Dates: Aug. 7-13

Location: Champion, Ohio

Staff: Lloyd Litman and Guests

Contact: Tom Fitzgerald, 1127 Hazelwood S.E., Warren, Ohio

KIRKWOOD LODGE VACATIONS

Dates: June 5-25 (three weeks); Aug. 21-Oct. 1 (seven weeks)

Location: Kirkwood Lodge, Osage Beach, Mo.

Staff: Marshall Flippo, Frank Lane, Arnie Kronenberger, Max Forsyth, Johnny Davis, Bob Fisk, Red Warrick, Sam Mitchell, Harper Smith, Ray Smith, Selmer Hovland, Jack Jackson, Jim Brower, Johnny LeClair, Bob Yerington, Nita and Manning Smith, Carolyn and Frank Hamilton, Naomi and Ernie Gross, Edna and Gene Arnfield, Clara and Dub Perry, Midge and Jerry Washburn, Darlene and Jack Chaffee, Na and Jack Stapleton

Contact: Bill Hagadorn, Kirkwood Lodge, Osage Beach, Mo.

OGLEBAY INSTITUTE CAMPS

Dates: May 27-30; Sept. 2-5

Location: Camp Russel, Oglebay Park, Wheeling, W. Va.

Staff: Al Schwinabart

Contact: Mrs. Elizabeth Faris, Oglebay Institute Downtown Center, 841½ National Rd., Wheeling, W. Va.

PEACEFUL VALLEY VACATIONS

Dates: June 10-Aug. 27 (ten weeks)

Location: Peaceful Valley Lodge, Lyons, Colo.

Staff: Ben Baldwin, Leon Franks, Ray Quade, Lenny Roos, Ken Crow, Kenny Wandt, Dale Wagner, Don Burkholder, Bill Barr, Don Armstrong, Jimmy Knight, Floyd Bohart, Bob Radford

Contact: Karl E. Boehm, Peaceful Valley Lodge, Star Route, Lyons, Colo.

PINEWOODS CAMPS

Dates: Aug. 7-21 (two weeks)

Location: Cape Cod, Buzzards Bay, Mass.

Staff: May Gadd and Guest Callers

Contact: Country Dance Society, Inc., 55 Christopher St., New York, N.Y.

PURDUE SEMINAR

Dates: Aug. 23-27

Location: Purdue University, Lafayette, Ind.

Staff: Shirley and Bruce Johnson, Nita and Manning Smith, Dar-

lene and Arden Johnson, Marilyn and Arvid Olson

Contact: Division of Conferences and Continuation Services, Purdue University, Memorial Center, Lafayette, Ind.

RAINBOW LAKE INSTITUTES

Dates: July 24-Aug. 7 (three weeks)

Location: Rainbow Lake Lodge, Brevard, N.C.

Staff: Colin Walton, Al Aderente, Noriene and Jim Pearson, Mable and Russ Ayrton

Contact: Noriene and Jim Pearson, 4534 - 12th Ave. N., St. Petersburg, Fla.

"SNOW IN JULY" VACATION (Train Tour)

Dates: June 27-July 11

Location: Pacific Northwest and Canadian tour including stops at Yosemite National Park, San Francisco, Portland, Mount Hood, Mount Rainier, Winnipeg, and Jasper National Park

Contact: Howard Thornton, 2936 Bella Vista, Midwest City, Okla.

TOWNE HOUSE HOLIDAY

Dates: Sept. 9-11

Location: Del Webb's Towne House Hotel, Fresno, Calif.

Staff: Arnie Kronenberger, Bob Van Antwerp, Vonnice and Willie Stotler

Contact: Bill Stapp, 3000 La Via Way, Sacramento, Calif.

WOODLANDS VACATIONS

Dates: May 27-30; June 24-26; June 26-July 4; July 4-8; July 8-10; July 29-31; Aug. 5-7; Aug. 14-21; Sept. 2-5

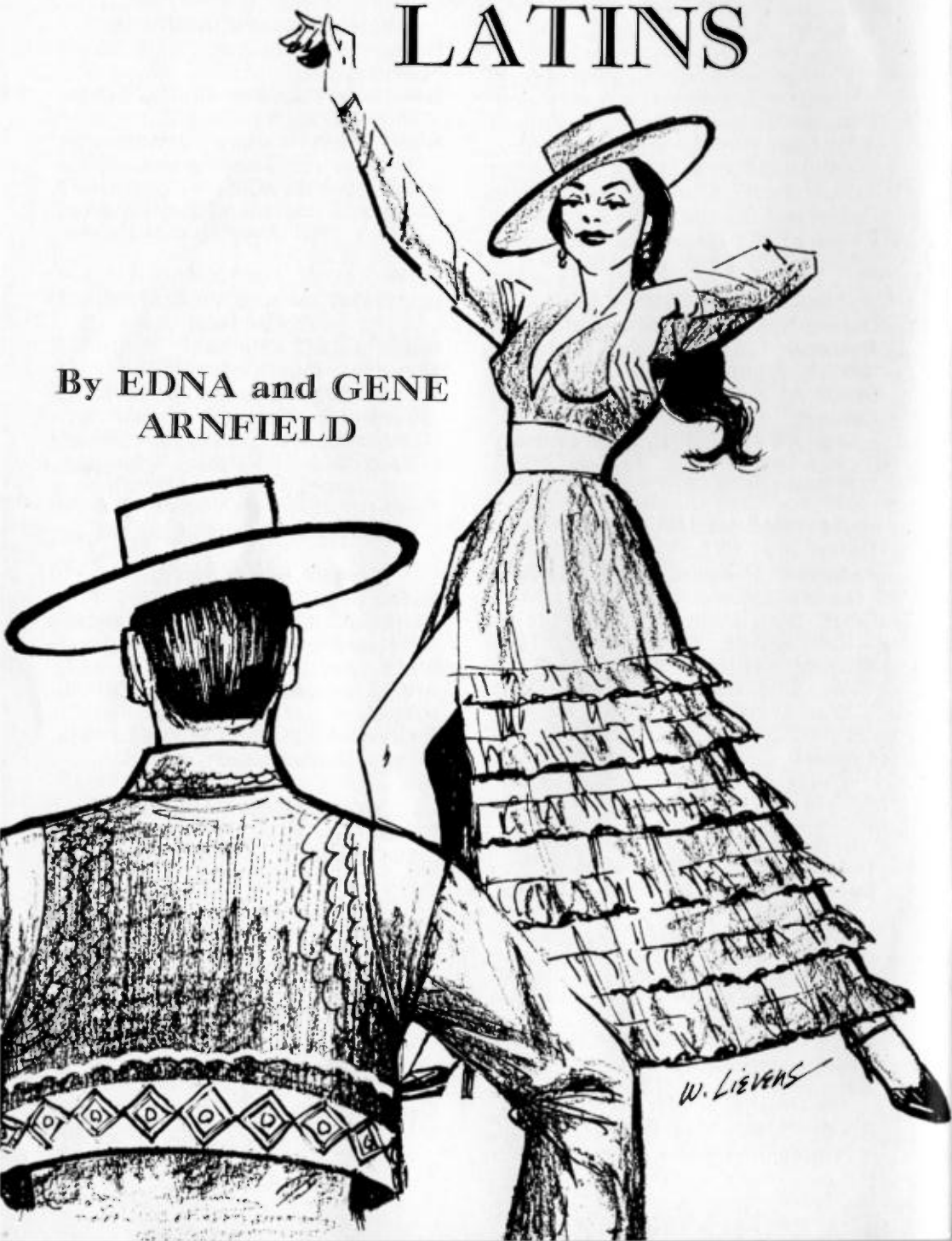
Location: The Woodlands, Westfield, Mass.

Staff: Gloria Rios, Theresa Moran, Bev Dodge, Connie Young, Dick Jones, Curley Custer, Ron Schneider, Jack Jackson, Johnnie Roth, Dana Blood, Earl Turner, Dick Hussey, George Osgood

Contact: Gloria Rios, The Woodlands, Northwest Rd., Westfield, Mass.

THE VOLATILE LATINS

By EDNA and GENE
ARNFIELD



The inclusion of Latin rhythm in round dancing has caused more controversy than any other phase of the activity. Let's take a look at Latin rhythms, their origin, popularity in the ballroom field, and evolution into round dancing.

The tango, an Argentine gaucho or cowboy dance, was adopted by the Argentine cafes and introduced to American ballroom dancing during the dance craze of pre-World War I. The uneven phrasing and violent styling made the results of the introduction of tango here far from promising.

The French "liberated" the tango and returned it to this country in a more conservative version called the Parisienne or French tango. The violent floor dips and back bends were either discarded or greatly modified to make it smoother.

Shortly after, tango steps seemed to pop into fox trot. This was understandable since modern tango music resembled the slow fox trot. The main difference was its accent. With the blend of tango and fox trot steps, tango again underwent another major styling operation. When the crouched, bent knee steps were taken with a straight knee and uneven phrasing eliminated, the tango of today arrived.

Rumba, Senora? The rumba we see today is an off-shoot of a primitive native Cuban dance, quite violent in body motion. The difference between fox trot, two step and rumba is not the step pattern but the style of movement. Where the fox trot and two step employ a swinging action flowing into and with the music, the Cuban rumba uses a trick reverse shift of weight.

Let's continue down the list. From the rumba came the mambo, short-lived in ballroom popularity. However, the cha cha, another Latin rhythm, developed from the mambo. The cha cha is somewhat gayer than

the tango and mambo and is more easily performed.

Another of the "lend-lease" dances from our South American neighbors is the samba, of Brazilian origin. This is a simpler form of the more spectacular Maxixe done in our country during the popularity of Irene and Vernon Castle.

After studying written history on dance and observing audio-visual history of dance, three factors seem foremost in maintaining interest in Latin rhythms in the ballroom field: first, the number of years of "refinement" before acceptance; second, how few continued in popularity; third, significance of styling as the deciding factor for final approval.

Within the past ten years, a strong effort has been made to include Latin in the round dance field. More emphasis was placed on it being a different rhythm to vary the round dance program, than consideration for proper basics, styling, quantity, or quality. Selfishly or perhaps thoughtlessly, the dancers and instructors from the highly populated areas made the strongest demands. To learn Latin, a spot could be found any night of the week in numerous ballroom studios.

The picture is different in the rural areas. Few towns of 1,000 population sport an Arthur Murray or Fred Astaire Studio. The instructors and dancers in these isolated areas (and they are not a minority) are reluctant to include Latin in their programs.

A gentler approach with the judicious use of a few good routines, containing only a limited number of basic steps, taught with good styling, could do much to create interest and present a good image of Latin to the reticent round dancers not quite ready to take the plunge.

Forecasting the future: as Latin dances become refined, the controversy will become less volatile.

¡O! Senor y Senora!

SQUARE DANCE MAGAZINE'S

"HOW SQUARE DANCING CHANGED MY LIFE"

STORY CONTEST

Any subscriber is invited to write a personal experience article of about 700 words. Each month's winner receives \$10 and a chance at the Grand Prize of an expense-paid square dance week end.

THIS MONTH'S WINNING
ENTRY BY

LORAIN DODGE

Tacoma, Washington

FOR SOME TIME I have wanted to write the story of what square dancing has meant to my family and myself.

The day we started our first square dance lessons, television came into our home. Needless to say, we never became addicted to the set. Square dancing and all the new friends we made were much more important to us.

After two years of dancing we felt we wanted to do more to promote the square dance activity, and so we decided to become square dance leaders. We studied under professional leaders in our own state of Washington as well as those from surrounding states. Finally we agreed that we were adequately trained to teach both squares and rounds.

We have been active teachers in this fascinating hobby for more than ten years now and have had many dancers relate to us their happiness and even how their marriages have improved because of the togetherness in square dancing.

I often think how much more physically fit all of our dancers are, from the very young to our eldest citizens. The late President John Kennedy would have appreciated square dancing as an ideal hobby for his physical fitness program.

My own family is a stronger unit because each of the children has had to help out with little chores while mother and dad are busy practicing. Music in our home has also given my children an appreciation of all phases of the music world.

Our square and round dancing keep us young in heart and spirit. How can one possibly be unhappy on a dance floor full of happy people like square dancers? I have one final comment to submit that I'm sure is shared by all participants in our activity—long live square dancing in America and in every corner of the world!

RECORD DEALER ROSTER

All new square and round dance records advertised or reviewed in SQUARE DANCE Magazine are available from the dealers listed on this page. Write directly to the dealer of your choice for the Spring-Summer 1966 Square and Round Dance Record Catalog published by SQUARE DANCE Magazine.

ARIZONA

- MAIL ORDER RECORD SERVICE
P.O. Box 7176, Phoenix

CALIFORNIA

- NANCY SEELEY'S RECORDS FOR DANCING
706-B Nimitz, China Lake
- ROBERTSON DANCE SUPPLIES
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- GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.

GEORGIA

- EDUCATIONAL AND DANCE RECORDS
P. O. Box 11776, Atlanta 30305

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Chicago 60646

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- THE HITCHING POST
1043 Portage Trail, Cuyahoga Falls

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Edited by Willard Orlich

CHOREOGRAPHY

Following up last month's choreography discussion of the shapes of the squares, many methods are used by today's callers to accomplish the various patterns. An ideal new basic is a square dance movement which changes the shape of the square with or without a change of partners.

An example of this would be a call given from a static squared-up position like heads square thru. The dancers' geometric pattern is changed from a square into an eight chain thru position. From here, another half square thru (or full square thru) changes the pattern into lines of four facing out. The same basic movement of square thru has been used but the shape of the square has been changed twice.

With two lines of four facing out, the command to wheel and deal changes the lines into double pass thru formation. Other methods can be used to change these lines into a double pass thru but with a change of partners, e.g., ends fold, centers turn back. Please note that although the methods of changing the lines into a double pass thru set-up are different, they are not equivalent, i.e., identical dancer position relative to each other. The shape is the same, but that's all. All of which brings us to the term *equivalents* in our knowledge of square dance choreography nomenclature.

Knowing and using square dance movements that are *equivalent* to each other is a caller's best choreog-

raphy tool to give *variety* to his dancers. A most simple example of an equivalent would be right and left thru equals cross trail thru, U turn back equals half sashay, pass thru, U turn back equals pass thru, California twirl and so on. Only your own imagination and knowledge of square dance movements limits the possible equivalents.

Since the dancers are only interested in dancing, they are not aware of your using equivalents. They know only that they are enjoying their favorite recreation. Variety has always been known as the spice of life, and this certainly holds true in square dancing.

Other simple equivalent examples could be these:

Heads lead right, circle to a line equals:

- 1) Heads half sashay, pass thru, turn right around two and line up four;
- 2) Head gents and corner girl square thru, split two, go around one and line up four.

Head couples half sashay equals:

- 1) Head couples square thru three-quarters around, U turn back;
- 2) Head couples California twirl, U turn back;
- 3) Head couples cross trail thru, separate, go around two and face to the middle;
- 4) Head couples pass thru, separate, go around one into the middle, half square thru, U turn back.

Head ladies chain across equals:

- (1) Head couples dixie style to an ocean wave, boys turn back, cast off three-quarters round.

Four ladies chain equals:

- 1) Head ladies chain to the right, chain 'em on to the next.

CALLERS' QUESTIONS

PETE HECKMAN, Bethel Park, Pa.:

"When dancing arky figures, suggest calling the ones in men's positions the leads and the ones in the ladies' positions the wheels. Thus we can dance anything arky style. Example would be when head couples are half sashayed, the head ladies and side men are leads, and the head men and side ladies are wheels . . ."

Sounds interesting, Pete. Please forward some figures using your terms for our Workshop group to experiment with.

HELEN AND HENRY FALLOW, Holloman A.F.B., N. Mex.: *"In reference to the cross trail congo style figures you tried for us, thank you for trying them out. . . Sorry you had trouble. We are sending (corrected) figures for you to try again. Also a new idea (change the line) with example figures. . . In our area, cross trail and cross trail thru mean the same thing."*

Thank you for your other kind words about SQUARE DANCE Magazine. We like to think that it offers a lot to our square dance leaders too because a lot of time, thought, and effort is put into slanting it towards this goal.

As far as the cross trail/cross trail thru meaning the same, you have read my interpretation in past issues. If cross trail when facing out means to cut across (man go right behind lady as she goes left), why wouldn't

the same thing apply to any facing direction? If you want dancers to go thru someone before doing this movement, say so. Thus the cross trail thru idea.

Technically then, if the head couples at home position were half sashayed and told to *cross trail*, they would cut across (man going left in front of lady and lady going right) to a left allemande. If they were told to *cross trail thru* from this position, an arky allemande with opposite's corner would be involved. Sorry, but I'm a stickler for position dancing which makes possible today's square dance choreography flow, but the ground rules *must* be understood. The free and easy non-directional type of call is no longer passable. Other recreational activities have ground rules, so why not square dancing? We'll give your submitted figures a good try and report back later.

JIM ROBERTSON, Apollo, Pa.:

"Have an idea to dixie daisy to an ocean wave, i.e., cross by the right, turn opposite left three-quarters and swing half by the right and hang on to an ocean wave. Would like you to try it before I use it any place . . ."

The idea has been used in a slightly varied way by Jack Lasry of Miami, Fla. When dixie daisy two-thirds came out in the December 1965 issue, we had also used his version of your idea but did not publish it in SQUARE DANCE Magazine. Jack wanted the dancers to cross by the right, turn opposite left *half* way, and catch the others *across* the sides to form an ocean wave. This idea has been published through other media, but we have held up because of its debatable value in the long run.

H. A. COVEY, Barstow, Calif.:

"Would like to know what to do and how to go about getting a call recorded on records. I know several callers who would like to make a record-

ing but do not seem to be able to get in. They are better than some of the recordings I have heard."

I agree, some of the recordings are pretty sad. It is not always the fault of the recording artists, however. A bad balance between voice and music by the studio engineer can kill a recording. Also, a bad master cut for the pressing can cause distortion.

There are some recording labels that will take on anybody who puts up the money to pay for the original cost of production with a share of the profits after the cost has been absorbed. These might be some of the "sad" ones you have heard. The more prominent labels require first of all that you travel nationally. Otherwise how can they sell their products? This doesn't mean that because you travel that you are automatically top-notchers. It indicates only that you have more exposure to the dancers. This could work in reverse—to have dancers shy *away* from your recording.

In most cases, the recording company wants a tape of your voice using singing calls *and* patter to establish possibility. It does a record label more harm than good to have the artist receive poor dancer reaction. Next, a choice of good square dance music not previously recorded by someone else must be made. Using the same music a second time through within five years will subdue the sale of the current go-around. The music range should not be more than nine notes because most callers cannot handle a greater range.

While it is probably a great ego builder to have your voice on record, it is not a very good money-making venture. A hit record in the square dance field is considered one that sells 5,000 or better, and they are few and far between. Today's recordings for the most part are pretty good. Competition in the selling field is heavy. Many labels have tried, but

few survive over the years. So don't feel too badly if you haven't been recorded.

Just keep doing a good job by offering pleasurable dancing in your area. Many people will bless you for your efforts and appreciate you just as much even though you are not on some recording label. All the dancers say that "he" sounds much better in person than on "that" recording anyway.

BASIC BREAKDOWN

DIXIE CHAIN

by Bill Owen, Woodacre, Calif., 1956

A single file movement of two people meeting two people. First two take right hands, pull by. Then all four take left hands, pull by. Trailing two people take right hands, pull by. Dancers remain facing in their line of direction unless commanded to do otherwise.

TEACHING EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio
Head couples pass thru, turn right
single file around one

Between the sides dixie chain and
when you do

Turn right single file around one into
the middle

Dixie chain, she goes left, he goes
right

Left allemande . . .

Head couples right and left thru, put
the lady in the lead

Dixie chain across the set, lady go
left, gent go right

Around one into the middle, box the
gnat

Pull 'em by to the corner, left alle-
mande . . .

Heads lead right, circle four to a line
Forward eight and back with you,
right and left thru

Ladies in the lead, dixie chain

She goes left, he goes right, left alle-
mande . . .

All four ladies chain across
 Everybody promenade and don't get
 lost
 Head couples wheel around, right
 and left thru
 Ladies in the lead, dixie chain, on to
 the next, two ladies chain
 Put 'em in the lead, dixie chain
 On to the next, two ladies chain
 Put 'em in the lead, dixie chain
 Lady go left, gent go right
 Left allemande . . .

Promenade, heads wheel around,
 dixie chain
 (Right hand person always starts—
 in this case the lady)
 On to the next, dixie chain
 Girls go left, boys go right
 Left allemande . . .

Side couples square thru three-quar-
 ters round
 U turn back, circle up eight
 All four men go forward and back
 Pass thru, separate around one
 Into the middle square thru three-
 quarters round
 U turn back, forward eight and back
 (boys lead)
 Dixie chain on the double track, all
 turn back
 Again dixie chain on a double track
 (girls lead)
 Lady go left, gent go right, left alle-
 mande . . .

Number one stand back to back, with
 your corner, box the gnat
 New side couples pass thru, U turn
 back
 Number one cross the floor, split that
 couple, line up four
 Forward four and back with you,
 side couples pass thru
 Ladies turn left, gents turn right,
 dixie chain behind that line
 Around the ends, dixie chain in front
 of the line, stop
 Face the line, ends only box the gnat
 Left allemande . . .

FIGURES AND BREAKS

BIG TOP

by Bob Sewell, Westminster, Calif.
 Head gents, it's up to you
 Face your corner, star thru
 Circle eight just like that
 Four gents go up and back
 Do-sa-do to an ocean wave
 Rock it once, then spin the top, bal-
 ance
 Step thru, do-sa-do with the outside
 two
 Balance once, don't be late
 All eight of you circulate
 Balance again, but listen, pop
 Once more you spin the top
 Boys run right around your maid
 Hook in the middle to a line of eight
 Turn that line, all the way round,
 keep it straight
 Now you bend the big line
 Then bend the next ol' line
 Cross trail to a left allemande . . .

OUTSIDES - TRACK

by Lee Boswell, Gardena, Calif.
 Head ladies chain, finish it off, half
 sashay
 Heads lead right, circle four
 Ladies break to lines of four
 Pass thru, wheel and deal, double
 pass thru
 Outside couples backtrack, star thru
 Wheel and deal, insides half sashay
 Double pass thru, outsides backtrack,
 star thru
 Pass thru, wheel and deal
 Outsides in, star thru, pass thru
 Left allemande . . .

DIXIE STYLE TO ALAMO

by Lee Boswell, Gardena, Calif.
 Promenade single file, ladies in the
 lead
 Keep on going, don't slow down
 Head two couples backtrack
 Dixie chain, go on to the next
 Dixie style to the alamo
 Join eight hands, rock it
 Swing by the right hand half about
 Rock again, step thru, U turn back
 Left allemande . . .

BACKTRACK MAN

by Lee Boswell, Gardena, Calif.

Two and four right and left thru
Turn your girl, chain 'em too
One and three star thru
Pass thru, split those two, go round
one to lines of four
Forward eight and back you reel
Backtrack, wheel and deal
Double pass thru, centers in, cast off
three-quarters
Backtrack, wheel and deal
Pass thru, star thru
Backtrack, wheel and deal
Pass thru, backtrack, square thru
three-quarters
Left allemande . . .

GIMMICKS

by Lee Boswell, Gardena, Calif.

Circle left around that way
Ladies roll away, half sashay
Head gents and a brand new girl
Dance up to the middle and back to
the world
Go right and left thru, turn 'em too
Cross trail thru behind those two
Who's lookin' at you, left alle-
mande . . .

Heads go right and left thru
Same two cross trail thru, go around
one
Into the middle, do-sa-do
With the men in the middle make an
ocean wave
Rock it, swing thru, right and left
thru
Turn your girl with a half sashay
Pass thru, do-sa-do the outside two
Girl and girl, man and man
Make an ocean wave, swing thru
Go right and left grand . . .

Four ladies chain across the way
Turn 'em around with a half sashay
Heads go up to the middle and back
you go
Opposite two do-sa-do
Sides divide and everybody
Go right and left grand . . .

Heads pass thru, separate, go around
one to a line
Forward eight and back you reel
Pass thru, wheel and deal
Girls do a U turn back
Left allemande . . .

SWAP AND STIR

by Tom Tobin, Los Angeles, Calif.

Side two ladies chain across
One and three star thru, then swap
around
Circle up four with the outside two
Head gents break to lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Center four star thru, then back
away
Bow to the partner, corners all
You've stirred the bucket with this
call . . .

EASY ONE

by Tom Tobin, Los Angeles, Calif.

One and three square thru, four
hands round
Right and left thru the outside two
Same two double star thru, and when
you're thru
Go right and left grand . . .

T'S DOUBLE TROUBLE

by Tom Tobin, Los Angeles, Calif.

Four ladies chain across
One and three right and left thru
Two and four square thru all the way
round
With the outside two double star
thru
Go right and left grand . . .

BREAK

by Sie Watson, Phoenix, Ariz.

Promenade, one and three wheel
around
Right and left thru the couple you've
found
Pass thru, go on to the next
Right and left thru, two ladies chain
Same two spin the top
Without a stop go right and left
grand . . .

PITTER PATTER

by John Ward, Alton, Kans.

Heads lead right, circle to a line
Go forward eight and back
Ends star thru, then half square thru
Now half square thru the outside two
Bend the line and when you do
Ends star thru, then half square thru
Now half square thru the outside
two
Bend the line and when you do
Left square thru four hands
Left allemande . . .

FAST SWAP

by Gil Buck, Downey, Calif.

Two and four right and left thru
Same four swap around
Separate, go around one, into the
middle
Star thru, same two lead to the right
Left allemande . . .

SINGLE TRAIL

by Ted Wegener, Gardena, Calif.

One and three dance up to the mid-
dle and back
Star thru, pass thru
Right and left thru the outside two
Dive thru, pass thru, right and left
thru
Dive thru, centers roll away
Spin the top while you're that way
Right and left thru, turn that Sue
Head men only shake hands, pull by
Left allemande . . .

EIGHT CHAIN THREE

by Tom Tobin, Los Angeles, Calif.

Head two ladies chain to the right
New side ladies chain across
One and three dance up to the mid-
dle and back
Star thru, right and left thru
A full turn around to the outside two
Two ladies chain, turn 'em around
Do-sa-do full around to an ocean
wave
Balance, swing thru, box the gnat
Eight chain three, right, left, right
Left allemande . . .

LOTTA NUTTIN'

by Gunner Cosgrove, Covina, Calif.

Side ladies chain across, roll away,
half sashay
Sides star thru, circle four with the
outside two
Side gents break to lines of four
Lines pass thru, wheel and deal
Center two slide thru
Give a right to the opposite, swing
star thru
Do-sa-do the outside two
Make an ocean wave, rock it
Swing star thru, then cast off half
way round
Two ladies chain across the town
Slide thru, left allemande . . .

WHIRLY STAR THRU

by Don Cameron, Glendora, Calif.

Two and four pass thru, separate, go
around one
Into the middle, right and left thru
Pass thru, star thru
Sides go two, heads go three
Now when you're thru, sides sepa-
rate
Meet a girl and star thru
Right and left thru, dive thru, square
thru three-quarters
Left allemande . . .

DOUBLE TROUBLE

by Don Cameron, Glendora, Calif.

One and three double star thru and
when you're thru
Separate, go around one, into the
middle
Box the gnat, hang on tight
Right and left thru, double star thru
Half square thru with the outside
two
U turn back, star thru
Substitute, square thru three-quarters
Left allemande . . .

DOUBLE LINE TROUBLE

by Don Cameron, Glendora, Calif.

One and three lead right, circle to a
line
Forward and back, double star thru
Ends fold, star thru

New lines go forward and back
 Pass thru, cast off three-quarters
 Double star thru, ends fold, star thru
 New lines go forward and back
 Cross trail thru to a left allemande . . .

TRIPLE TROUBLE

by Don Cameron, Glendora, Calif.
 One and three promenade half way
 round

Two and four right and left thru
 Sides roll away, half sashay
 One and three pass thru, go around
 one

Into the middle and triple star thru
 Heads go three, sides go one
 Make a line, go forward out and back
 Bend the line, star thru
 Right and left thru, dive thru, pass
 thru
 Left allemande . . .

MY STARS

by Dan Schmelzer, Torrance, Calif.
 Promenade, don't slow down

One and three wheel around, right
 and left thru
 Same four make a right hand star
 Once around from where you are
 Heads star left in the middle
 Once around to the same two, do-
 sa-do
 Then swing thru two by two
 Balance up and back, box the gnat
 Square thru three-quarters round
 Left allemande . . .

SWAP AROUND

by Dan Schmelzer, Torrance, Calif.
 One and three swap around, separate,
 go around one
 Into the middle and swap around,
 star thru
 Pass thru, bend the line, go up and
 back
 Square thru across the track
 Count four hands and when you're
 through
 Give a right to partner, pull her thru
 Allemande left, promenade, don't
 slow down



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 Swap around, move on to the next,
 star thru
 Dive thru, pass thru, star thru
 Cross trail thru to a left allemande . . .

ARKY SWAP AROUND

by Dan Schmelzer, Torrance, Calif.
 Promenade, don't slow down
 Two and four half sashay
 One and three backtrack
 Swap around while you're like that
 (Men cross over, girls turn right)
 Move on to the next, swap around
 (Men cross over, girls turn right)
 On to the next, box the gnat
 Right and left thru the other way
 back
 Finish it off with a half sashay
 Swap around while you're that way
 (arky)
 On to the next, swap around (arky)
 On to the next, box the gnat
 Cross trail thru the other way back
 Left allemande . . .

NICE 'N EASY

by Tessa Malopsy, Chicago, Ill.
 Side ladies chain across
 Head couples spin the top
 Without a stop, swing thru
 Pass thru, spin the top again
 Swing thru, pass thru, bend the line
 Go up and back, star thru
 Square thru three-quarters round
 Left allemande . . .

NEW IDEAS

SQUARE TURN THRU

by Manny Amor, Lakewood, N.J.
 Same as a square thru except that
 the last hand is a half turn and pull
 by (turn thru).

EXAMPLES

by Manny Amor, Lakewood, N.J.
 First and third box the gnat
 Square turn thru the other way back
 Right and left thru the outside two
 Dive thru, pass thru, left alle-
 mande . . .



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First and third half sashay
 Square turn thru four hands round
 Square turn thru the outside two
 Bend the line, square turn thru just
 three hands
 Pull by, left allemande . . .

First and third half square turn thru
 Do-sa-do the outside two to an ocean
 wave

Swing thru, men trade, men run
 Left allemande . . .

First and third lead right, circle to a
 line

Center four half square turn thru
 Ends slide thru, then star thru
 Cross trail thru, left allemande . . .

Promenade, heads wheel around
 Square turn thru four hands round
 Those who can do a square turn thru
 Everybody U turn back, circle left
 Those who can do a right and left
 thru
 Others square turn thru four hands
 round

Star thru, right and left thru, cross
 trail
 Left allemande . . .

Heads lead right, circle to a line
 Two ladies chain, then spin the top
 Square turn thru just three hands
 Left allemande . . .

ROTARY CHAIN

by Lee Boswell, Gardena, Calif.

Designated ladies chain three-
 quarters as partner moves one-quar-
 ter to the right (counter-clockwise)
 to meet and courtesy turn original
 partner. If new position is occupied
 by an inactive couple, the active lady
 will split that couple as the active
 man moves behind to courtesy turn
 his partner.

EXAMPLES

by Lee Boswell, Gardena, Calif.

Heads rotary chain (lady split sides)
 Substitute, rotary chain
 Cross trail to a left allemande . . .



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Sides rotary chain, heads rotary chain
 Sides right and left thru (new sides)
 Heads cross trail to a left allemande . . .

Heads rotary chain, sides pass thru
 Rotary chain with the outside two
 Right and left thru, cross trail
 Left allemande . . .

Side two ladies chain, heads half square thru
 Circle four, head gents break to lines of four
 Forward eight and back with you
 Star thru, rotary chain
 Pass thru, bend the line
 Star thru, rotary chain
 Cross trail to a left allemande . . .

Promenade, one and three wheel around

Right and left thru, rotary chain
 Dive thru, pass thru, right and left thru
 Rotary chain, cross trail
 Left allemande . . .

Head ladies chain, heads rotary chain
 Dixie daisy, cloverleaf single file
 Dixie daisy, centers in, cast off three-quarters
 Star thru, substitute
 Center four square thru three-quarters
 Left allemande . . .

SQUARE DANCE Magazine WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, 514 Cherry Circle, Glenview, Ill. 60025.

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| 25117 Under The Sun — Zents | 25113 Downtown — Anderson |
| 25116 Green Green — Hendrickson | 25112 Winter Wonderland — Cargill |
| 25115 Harvest Of Sunshine — Zents | 25111 Bye Bye Love — Thornton |
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Calls by Bruce Johnson

With hits like this one that fella
Johnson is due to go places (he's seen
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tively and a few other neat tricks to
put it over, but watch that heads,
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THE EASY WAY—Kalox 1053

Calls by Harper Smith

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good, but all the same. Evidence: lis-
ten to "Kissin' Cousin," "Believe Me,"
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We're not knocking it. The music and beat are terrific.

BUMMING AROUND—Kalox 1054

Calls by C. O. Guest

Well, almost all are the same. Here's the exception. This is a fine novelty using the grand square. It's not the old "I'm A Bum" that was re-released a year ago, but you've heard Dean Martin deliver this one lately. This is easy, and it'll bring out your best warbling voice, men.

BIG CITY—Jewel 134

Calls by Jewel O'Brien

This one will go over big in Nashville. It's about as jazzy as you can get and still stay on course. Fine fare for some. It's got everything—girls run, spin the top, and swing thru. Maybe this would pep up a pokey partner.

TRULY FAIR—Blue Star 1774

Calls by Marshall Flippo

It's been a while awaiting the next "Truly Fair," and this is as good as any. The good Marshall let's 'em dance in an orderly fashion. No fool-in', no fightin', no wild hand-grabbin', no peculiar movements, no hold-ups to mar the record. It's wanted.

TRAVELIN' SHOES—Top 25114

Calls by Wally Schultz

Maybe a caller somewhere can make a big number out of this, but we felt both the tune and the caller left something to be desired . . . like waiting for the other shoe to drop. It just didn't quite come off. The band did admirably well.

THE DANCE IS ON—Lore 1085

Calls by Bob Dubree

If you callers can hang onto this music, which gets a little wild, you might have yourself a pretty fair dance. The pattern includes another spin the you-know-what, and the caller sticks right to business. Try it with caution.

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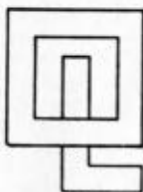
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SILVER MOON UPON THE GOLDEN
SANDS—Blue Star 1775

Calls by Al Brownlee

Gosh, what can we say? It's acceptable, danceable, musically balanced. Tex comes through okay. But it's like so many others. Could be that we're tired of the insincerity of telling each corner girl "of our love beneath those stars above, while the silver moon is on the golden sand." Spin the top gets another workout.

ANNE—Bogan 1190

Calls by Cal Lambert

We've danced with "Ragtime Annie," "Marianne," and now it's just "Anne." With the others we could have danced all night, but Anne we pan. There's no intrigue, no vitality, no hum-home melody. Just a ho-hum mediocrity.

ROUND DANCES

LOVE ME TENDERLY—Grenn 14081

Choreography by Dorothy and Bill Britton

A 32 measure waltz routine that repeats two and a half times. Good music, pleasant waltzing. Routine has one eight measure repeat. For the intermediate dancer, who likes a variation of turns, boxes, balances, and Tamara plus a hook figure, this is your "Love." Intermediate.

SAN FRANCISCO BAY—Grenn 14081

Choreography by Joan and Ted Jordan

A 32 measure two-step with a two and a half times through routine. This fine musical score doesn't keep the "Bay" from being choppy with vines, Charlestons, struts, and hitches. Smoother sailing next time. Easy.

TALKIN' ABOUT THE RIVER—Hi Hat 823

Choreography by Marie and Bill Brown

A 32 measure two-step with a repeat of the first eight measures—twice through. Talk your way through eight

measures of stars, turn away, wrap, and turning two-steps. Then glide down the river with fox trot, using scissors, limps, walks, and more. Smooth talkin' about this river. Good toe-tappin' tune. Intermediate.

LEMON TREE SAMBA—Hi Hat 823

Choreography by Lois and Ernie Palmero

A two part samba with repeats on A and B, two and a half times through. Steps are easy and well-phrased to the music. Authors suggest choice of two-step or samba where samba is specified. Pick your own style from this "Lemon Tree." Easy.

SUMMER SOUNDS—Blue Star 1776

Choreography by Jim Brower

Music with a "Jingle Bell Rock" sound. Two plus two is four, but not so in "Summer Sounds." Eight plus eight plus 14 measures of two-step instruction do not quite add up to 32 measures of music. Might be a nice easy two-step if clarified. Oh well, keep smiling!

BABY LOOK AT YOU NOW MIXER—Blue Star 1776

Choreography by Agnes and Roy Mackey

Good music and good mixer figures. But here we go again—back to simple arithmetic. There are eight measures of pattern to phrase into 20 measures of music. This "Baby" needs sub-division. Otherwise it would be excellent for new dancers and square dancers.

All records listed and reviewed in SQUARE DANCE Magazine each month are available from your local record dealer. Consult the Record Dealer Roster on page 19 of this issue for the dealer nearest you.

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NATIONAL SQUARE DANCE

You should be a charter member of the National Square Dance Association. NSDA Charter Memberships are available to square and round dancers and leaders until June 15, 1966. Here is why *you* should become a Charter Member.

First, as a Charter Member you will always be a Charter Member. Each year, as we publish the list of current members, our directory will include the names of the original Charter Members. This signifies to your children and grandchildren that you had the foresight to be part of an effort to improve your type of recreation.

Second, you will support a movement designed to provide a positive influence on the dance picture in the years to come. Big things are taking place in the recreation movement. Just recently, six major national recreation associations approved a merger. Their objective is to improve the image of wholesome recreation in America. Square and round dancing is being represented as part of this dynamic development by the NSDA.

Third, in unity there is strength. Few will listen to an organization whose membership is weak and unwilling to support its objectives. By working together we can accomplish much.

Fourth, and probably most important, many informed and interested individuals are needed to serve on the numerous boards, sections, and committees that are necessary to carry out the mission of our National Square Dance Association. Most of the future leadership of the entire movement will be our Charter Mem-

bers.

Your vote and support are needed. Don't be a fence-straddler! Join our Association today. Take part and help to keep square dancing growing in America.

Arden Johnson

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LaCrosse, Wis.
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(Mr. & Mrs.) (Mr.) (Mrs.) (Miss)

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Enclosed find \$5.00 (per person or per couple) enrollment fee for one year membership, charter certificate, membership card(s), and special discount privileges. I understand \$2.50 of this amount is for SQUARE DANCE Magazine subscription (12) issues), the official publication of the Association.

Signed _____

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• **TEACHING MANUAL** — The Square Dance Callers and Teachers Manual, published by the Northwest Callers Association, is an excellent step by step plan for teaching a 21-lesson basics class. Details on how to teach specific figures and sample dances are included. Recommendations for simple mixers and rounds to be included in a new dancer class are also listed for each lesson. Copies are available at \$5.00 each from Mel Stricklett, 5205 N. Interstate Ave., Portland, Oreg.

• **COOKBOOKS**—One of the unique projects being sponsored by dancers in Indianapolis, Ind. to help finance the 15th National Square Dance Convention in that city is the publication of a cookbook especially for square dancers. Recipes included in *The Four Squares* are favorites of many nationally known callers and leaders in the square dance activity. The

cookbooks will sell for \$2.00 each. Information is available by writing 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind.

• **FASHION CATALOG**—Complete square dance wardrobes for men and women, including accessories and jackets, are featured in the new Mail Order Catalog by Circle Eight of California. Many items in the catalog are the exclusive designs of Circle Eight owners Hal and Al Siddons. Quantity discounts are available on club orders of identical items. Rates will be quoted on request. Write for copies of the catalog from Circle Eight, 12339 S. Hawthorne Blvd., Hawthorne, Calif. 90250.

• **FUNDAMENTALS BOOK** — "Uncle Walt" Wentworth has published a Complete Course of Square Dance Fundamentals and Move-

ments. Every popular square dance figure, from acey ducey to zig and zag to a line, is included in the book along with sample dances for callers to use when teaching. Supplements are issued periodically to keep pace with the new movements as they are introduced. Order copies at \$2.95 each from Walt Wentworth, 5557-57th Ave. N., St. Petersburg, Fla. 33709.

• **SQUARE DANCE DOMINOES**—Lloyd Litman and Ricky Holden have introduced Square Dance Dominoes for Instant Hash. A set of 50 cards helps callers learn what each basic accomplishes, makes choreography more conversionable, provides a visual aid for what is happening in a set, and encourages callers to use their own equivalents and zero movements for more varied and interesting calling. Order domino sets at \$3.50 each from Lloyd Litman, 7309 Greenleaf Ave., Parma, Ohio.

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• **NATIONAL CONVENTION**—The dancers in Hoosierland are hustling more than ever these days as the 15th National Square Dance Convention (June 16-18, 1966) in Indianapolis, Ind. draws closer.

The word is out to "register now" to assure your choice of accommodations. Although no hotels or motels are within walking distance of the Convention site, the State Fairgrounds, shuttle bus service will be provided free of charge during all programmed hours.

Already planned are after parties at the downtown hotels, a complete youth program, a solo booth, style show, and many top notch panels. The Indianapolis Trail End round dance is set for June 15 at the Sheraton Lincoln Hotel, and the Trail End square dance is scheduled for the Claypool the same evening. Many other cities will sponsor trail out dances, and more information on these will be available soon.

The square dance cookbook, *Four Squares* which is being published and sold by Max Forsyth's Subscription Squares club to raise funds for the 15th National Convention, is now available. More than 300 recipes contributed by square dancers and callers from across the nation are included.

Address your inquiries on all Convention events to 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind.

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● **ROYALTY SQUARES UP**—Both Prince Mikasi, youngest brother of Japan's Emperor Hirohito, and Baroness Von Trapp of the singing Trapp family were treated to American square dance hospitality on recent tours of the United States. Prince Mikasi enthusiastically joined the dancers at the Delaware Valley Convention in Philadelphia, Pa. for several tips, showing a delight that explains his campaign to popularize

square dancing in Japan. Baroness Von Trapp was an unannounced spectator at the North Texas Round Up in Dallas, Tex. After declining several social invitations for the evening, the Baroness and her party arrived at the Dallas Baker Hotel to visit with the Roundup committee and enjoy watching the squares and rounds.

● **SQUARE DANCE WEEK** — The Black Hills Callers Association and its Committee for National Square Dance Week are again sending out a call for letters to congressmen to make National Square Dance Week a reality. Legislation has been introduced for such a measure by Rep. Bob Wilson of California and Senator Karl Mundt of South Dakota, so readers are asked to urge the support of their congressmen for these bills. Write those letters today, and perhaps 1966 will be the first year to boast a National Square Dance Week.

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● **"DOWN BY THE O-HI-O . . ."**—Plans are shaping quickly for the Eighth Annual Ohio State Convention to be held April 16-17, 1966 in Toledo. Invitations to participate have been accepted by 51 callers from surrounding states. For registration information, write the Buckeye State Convention, James Batema, 1450 Beecham St., Toledo, Ohio.

NATIONAL EVENTS

● **TEXAS** — Arnie Kronenberger, backed up by Schroeder's Playboys, will be the featured caller at the 18th Annual Spring Festival March 4-5 in El Paso, Tex. Sponsoring organization is the Southwest Area Association.

● **CALIFORNIA**—The Villa Hotel in San Mateo, Calif. hosts the Fifth Annual Villa Square Workshop March 6. Dave Taylor and Nita and

Bob Page will conduct the squares and rounds from 1 to 9:30 p.m.

● **MISSOURI**—The Ozarkian Holiday Institute is scheduled for March 5-6 at the Holiday Inn in Springfield, Mo. Staffers will be Joe Lewis, Dick Enderle, and Bettye and Charlie Proctor.

● **ILLINOIS**—Chicago area dancers will be treated to visits by two top national callers this month. Ed Gilmore will call the squares at a special dance March 8 for the Guys and Dolls of Evanston, Ill., and Tommy Stoye will share the honors with Chicago's Jim Stewart March 11 in Mundelein, Ill.

● **KENTUCKY**—March 12 is the date set for the Annual Spring Festival sponsored by the Bluegrass Hoppers in Lexington, Ky. Gil McAdams will handle the calling chores in Lexington's Yates School.

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• WASHINGTON, D.C. — A staff that reads like a square dance who's who (Marshall Flippo, Lee Helsel, Arnie Kronenberger, Johnny LeClair, Singin' Sam Mitchell, Bob Page, Bob Van Antwerp, Earl Johnston, Les Gotcher, Nita and Manning Smith, Kay and Forrest Richards, and Norma and Wayne Wylie) will greet dancers at the Seventh Annual Spring Festival March 17-19 in Washington, D.C. The Washington Area Cooperative Association is sponsoring the festivities in the Sheraton Park Hotel.

• MISSOURI—The Heart of America Federation presents its 14th Annual Festival March 18-19 at the National Guard Armory in Kansas City, Kans. Bob Fisk will be behind the mike.

Address: National News and Events Editor, SQUARE DANCE Magazine, 514 Cherry Circle, Glenview, Illinois 60025.

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Thank you again for your kindness. Rest assured that you will always have friends with the Swing-Ezy Dance Club of Keokuk, Iowa.

Harriett Koeber
Keokuk, Iowa

I was very pleased with the article by Bruce Johnson ("Let's Make Square Dancing Easier" — January 1966 SQUARE DANCE) and hope your magazine will carry on and put a little effort into the idea that there are still occasions when one night stand material can be fun.

I am a caller and use this kind of material a great deal working with 4-H groups, rural youth, and young adult church clubs. . . . The trend in square dancing the past several years has made it very difficult to purchase records and to find material, old or new, suitable for this particular group. If there is a source, I am not aware of it.

There must be other callers, such as myself, who would benefit from a section in your magazine devoted to one night stand material and source of supply records.

I believe the young people I call for have as much fun doing the

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simple dances as the club level dancers who have to take lessons. . . For this reason I will agree with Bruce Johnson and say let's have information that will keep this part of square dancing alive and by so doing strengthen the interest in club dancing in the future.

F. D. Bloss
Swartz Creek, Mich.

I like the name SQUARE DANCE Magazine. It tells at once what it is, and for those who don't know square dancing—well, it may get them to join us.

Alma Miller
Dayton, Ohio

As chairmen for the Youth Dancing Program at the 1966 National Square Convention, we must have certain information to build the "coolest," "tuffest" possible program for these young Americans.

We are asking folks throughout the

United States to send names and addresses of individuals who call for youth groups. . . .

Please send your letters to Edith and Jim Hedge, 504 Tyrone Dr., Muncie, Ind.

Edith and Jim Hedge
Muncie, Ind.

Have enjoyed my three month free subscription to SQUARE DANCE. I can see that I will thoroughly enjoy it and get a lot of use from it as a caller.

Bob Martens
Ralston, Nebr.

Glad you liked my square dance story, and hope your readers enjoyed reading about my far north experiences (November 1965 SQUARE DANCE).

Jimmy Lindsay
Edmonton, Alta., Canada

Address: Mail Editor, SQUARE DANCE Magazine,
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APRIL 1966
ISSUE

"SQUARE DANCING — LET'S KEEP IT FUN" -- Wally Schultz

Wisconsin's Wally Schultz discusses the fun element in today's square dancing in a thoughtful interview. Callers and dancers alike will find some serious points to consider regarding the present state of square dance programs.

"CLASSICS 1966"

Phyl and Frank Lehnert of Toledo, Ohio present a worthwhile article on "modern classics" devoted to the problem of "what to teach." Although the program they outline is currently in use only in their own area it is a valuable suggestion for all round dance leaders.

"NOTES OF THE PURDUE SEMINAR - 1965"

The notes and a summary of material presented at the National Square and Round Dance Leadership Training Seminar held at Purdue in 1965 are published in April. If you are a leader now or feel you have future potential, this informative feature will give you added insight into all phases of square and round dance leadership.



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"I NEVER KNEW"

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