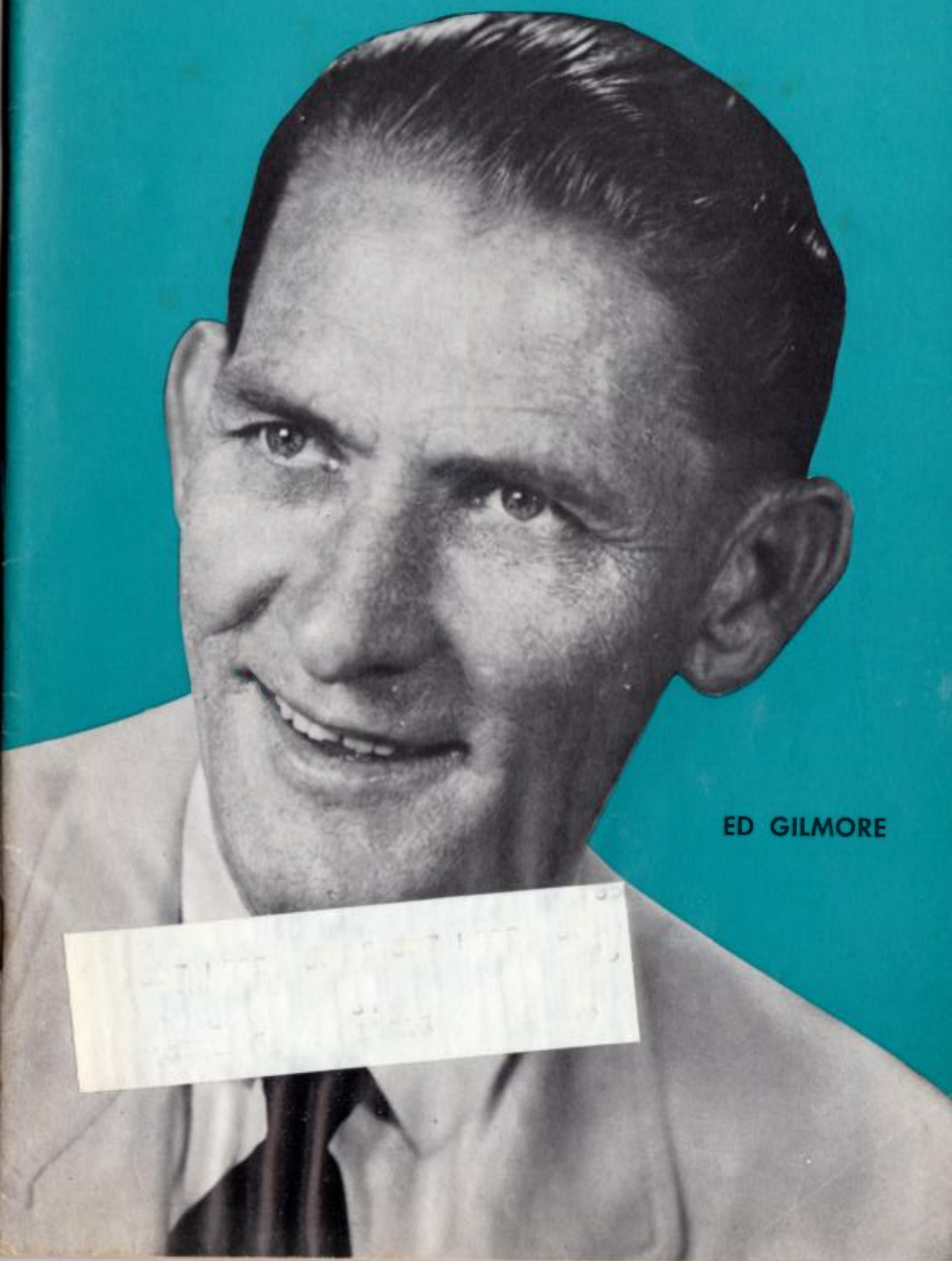


JUNE 1966

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# SQUARE DANCE

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*Assistant Editor*  
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---

*Associate Editors*  
**EDNA and GENE ARNFIELD**

**STAN BURDICK**

**ARDEN JOHNSON**

**WILBUR LIEVENS**

**WILLARD ORLICH**

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**JUNE 1966**

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The above may sound like a rather ridiculous request . . . but don't be surprised if you receive a very sincere "Thank You" some days later from the grateful recipient for your friendly gesture.

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So, please pass on this copy of SQUARE DANCE (after you've read it, of course) to some deserving dancer. Who knows? He may become a subscriber and make this publisher happy.

**ARVID OLSON**  
Publisher and Editor

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# Between Tips

SQUARE DANCE Magazine marks another first with this issue. Here is a new innovation in the publishing of programs for major festivals and conventions. The Official Program of the Second Illinois State Square Dance Convention appears in this month's magazine. This is the first time a state or regional festival has used a national publication as its program medium.

The Second Illinois State Convention is being held May 20-22 at the Conrad Hilton Hotel in Chicago. More than 4,000 dancers are expected to participate in the many activities planned for them during the three-day festivities.

There is a definite need for a qualified professional service to assist large square dance events with their printed programs. This program of service, which we have developed in conjunction with the Illinois State Convention, is now available to groups planning festivals, jamborees, and special dance events throughout the country.

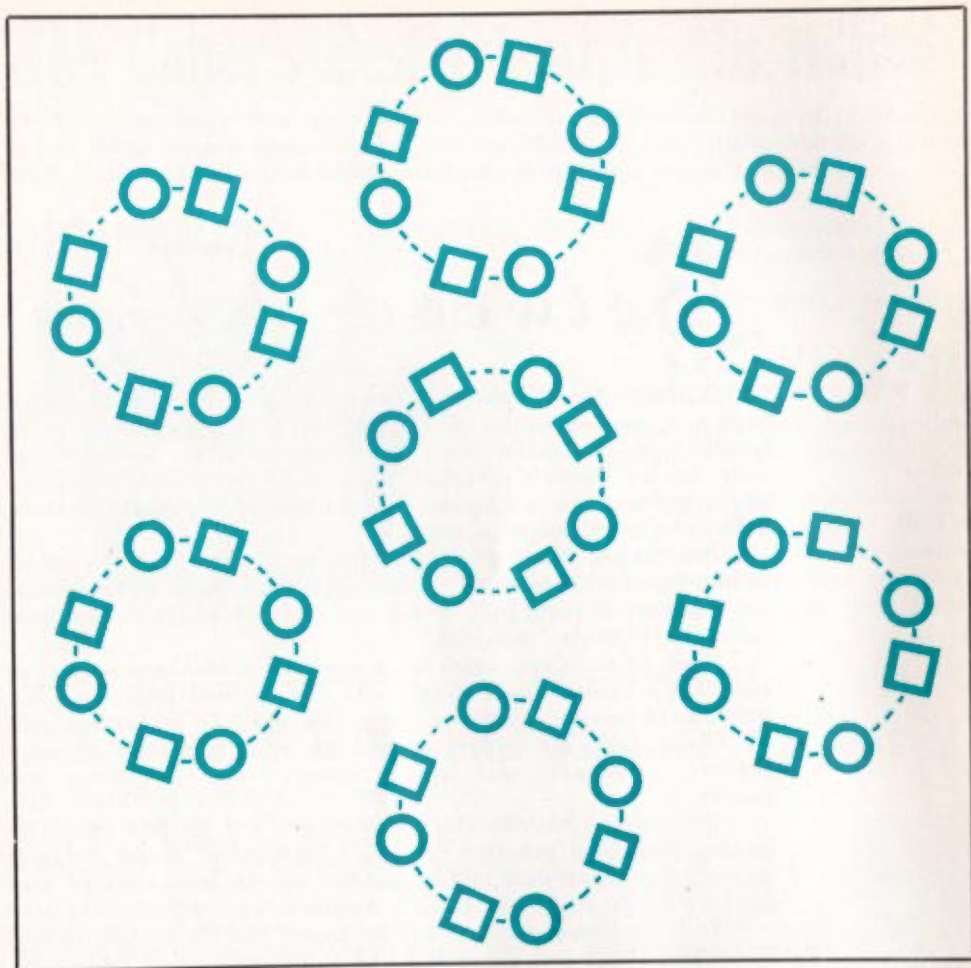
The staff of SQUARE DANCE Magazine will produce your convention or festival program for you. Copywriting, layout, artwork, printing, and distribution will be handled by the same talented people who produce SQUARE DANCE Magazine for you each month.

Your completed program will be bound into the current issue of SQUARE DANCE and distributed free to the dancers at your event. So, in addition to a top quality program, dancers also receive a complimentary copy of SQUARE DANCE Magazine.

Your printed program is an important guide for dancers attending your special square dance events. It should include all the important information that will assure your dancers an enjoyable and memorable time.

SQUARE DANCE Magazine is at your service to assist you in any way possible with your festival or convention. Now is the time to begin planning for the 1966-67 season. Drop us a note about your special event so we can help you.

*Arvid Olson*



# BEGINNING CLUBS

BY ED GILMORE



Dru and Ed Gilmore



**E**D GILMORE of Yucaipa, Calif. recently took time out from a hectic Midwestern tour to sit down with SQUARE DANCE Magazine and outline a perceptive plan to improve the current system of training new square dancers. The plan is simple and direct. It has been proven successful by Ed and many other callers who have adopted it.

"I recommend the formation of beginning clubs—groups with an established identity and *no set time limit*—where new dancers can have fun with their own clubs while they learn to square dance. I don't believe in graduations. There should be no noticeable transition from class to club, but rather a continuing learning process.

"These beginning clubs should be kept together as long as possible. Let the people grow together, play together, and practice together. Allow them plenty of time to practice, since this is really the only way to learn something well. Take time to teach style, timing, and rhythm."

Ed cautions callers who choose to form such beginning clubs that they must be prepared to teach slowly—so slowly that they may actually lose some very enthusiastic dancers. He adds that these dancers will survive anyway. So the caller's attention should turn to those who do not learn so rapidly. "You know, very often those who take to something slowly and learn it slowly are those who have a better foundation and stick with an activity longer."

As for the actual teaching process within a beginning club, Ed calls on a new theory in general education as an excellent one to be applied to square dancing.

"Educators have found that the best system of education is to give the students so little that they cannot fail and then to build on that. This is the same theory I recommend in teaching square dancing. Give the

dancers so little that they cannot fail. Let them practice it and play with it. Let them have so much fun that they cannot afford to quit. These beginning clubs should be formed with the idea, 'Come to *your* club and have fun.'"

Ed urges that such beginning clubs meet every week, rather than only twice a month because "Callers will find that weekly groups learn four times faster than those who meet every two weeks. Dancers tend to forget too much in two weeks time."

To the obvious question of when members of a beginning club should leave the club to join another existing group, Ed replies, "When each individual couple feels it is ready. When each couple visits some club and feels they would like to join that group, then they are ready—not when someone else tells them they are ready.

"When these beginning clubs eventually break up, the folks from these groups will have a much better chance for survival in square dancing than those who have been hurried through a ten week course. I wouldn't dream of trying to teach new dancers in ten lessons all they should know to join a club and *stay with it* for any length of time."

This particular plan is one of many that Ed now incorporates into the many clinics he conducts for callers and leaders throughout the nation each year. Since he turned to calling full time in 1949, he has traveled to 48 states and Canada to call and teach for universities and recreation departments as well as square dance associations.

"No one has the right to tell people what to do. But I've been around looking at this activity for almost 20 years, and I think I have the right to ask people to look at our system of teaching new dancers, examine it, and ask themselves how efficient it is. We *can* improve it." ■

**M** ANY folks go to each National Square Dance Convention primarily to dance and are unaware of the opportunities available to *improve* their dancing. We have been keenly aware of the opportunities to gain more knowledge at National Conventions for some time. For such a small fee, you can get quantity plus quality from the lips of experts from across the country.

Teachers, can you use some new pointers or ideas? You never stop learning, so try to attend some of the educational events of the National. People say we need more dancers, but we also need more well-trained teachers to teach new dancers correctly and efficiently.

The true joy of teaching comes when you see a circle of your students performing a routine with amazing accuracy while they flow

# EDUCATION- NATIONAL CONVENTION STYLE

BY BETTY AND CLANCY MUELLER,  
New Whiteland, Indiana

around the floor. You know that you were instrumental in helping them create this wonderful picture. Treating yourself to a panel or special dance session at the National Convention will help you improve your own techniques, and thus the dancing of your students.

We've heard the cries of "Too much material!" or "We'll miss something if we attend a panel or clinic." So this year, attempting to avoid conflict, we are holding the round dance program in one building with no competition in another hall. This will mean *less* new dance material. Each evening we will have a "quick teach" session where four more rounds will be taught. For those who don't wish to attend the "quick teach" sessions, there will be programmed rounds in an adjoining hall.

Another highlight of this year's National will be a clinic especially for callers (but open to all), conducted by a well-known caller, on how to use mixers to introduce your dancers to simple rounds. The material presented in this clinic will also be excellent for one-night stands.

Even if you have listened to a similar clinic before, maybe this time you will hear something differently. For instance, last summer at the Purdue Seminar, Manning Smith hit on a new wave length for many of us who have listened to him many times. This year our students have learned more quickly than ever before just because of one little point that Manning put across.

And there will be panels too! Take time to attend at least one, two, or more. Panels are not just a few people arguing points that don't seem to matter. They are lively discussions of how, why, and when. Some wise old heads take time to pass their knowledge on to us, hoping that our minds can be stirred to more creative thinking. The exchange of ideas that is part of every panel guarantees that your time will be well-spent.



*Betty and Clancy Mueller of New Whiteland, Ind. have been round dance leaders in the midwest for 11 years. They are the Round Dance Chairmen of the 15th National Square Dance Convention.*

When a business or trade association holds a national convention, delegates attend primarily to learn so they can improve their particular businesses or organizations. The National Square Dance Convention is almost directly opposite. We hold our Conventions for fun, but we should not lose sight of our educational goals too. They are the means to our ultimate enjoyment.

We will have the usual round dance parties each evening at the Sheraton Lincoln Hotel in downtown Indianapolis. Do come to meet and greet old and new friends from all over the country. The Program Coordinator and our Directors are working hard to give you the best possible round dancing at the 15th National Convention.

Yes, education is important, and being Round Dance Chairmen of an event as big as the National Convention is giving us an education we will not soon forget. But think of how dull life would be if we never got out of our own little ruts to listen to what the other folks have to say. Hope to see you in June!

## LAKE OF THE OZARKS, MISSOURI

# Kirkwood Lodge Vacations

"Kirkwood isn't just a square dance vacation. It's a tradition, an institution!" So say the hundreds of square dancers who return year after year to Kirkwood Lodge on Missouri's Lake of the Ozarks. Located in one of the top ten vacation areas of the United States, Kirkwood offers square dancers all the activities and comforts of an excellent resort plus one of square dancing's most impressive staffs.

Owners and hosts Betty and Bill Hagadorn head their staff with "right hands" Neeca and Marshall Flippo who are permanent Kirkwood staff members. With the Flippos in June and early fall—when Kirkwood sponsors its ten weeks of dance vacations—are: Frank Lane, Arnie Kronenberger, Dave Taylor, Max Forsyth, Ray Smith, Harper Smith, Johnny Davis, Bob Fisk, Red Warrick, Sam Mitchell, Selmer Hovland, Ron Schneider, Jim Brower, Johnny LeClair, and Bob Yerington.

Round dancers at Kirkwood take their cues from Nita and Manning Smith, Na and Jack Stapleton, Carolyn and Frank Hamilton, Naomi and Ernie Gross, Edna and Gene Arnfield, Wanda and John Winter, Midge and Jerry Washburn, and Darlene and Jack Chaffee.

Daily square and round dance workshops, evening jamborees, and plenty of after parties keep spirits at Kirkwood sky high. Midweek everyone takes a break to visit the Ozark Opry, whose stars appear on KRCG-

TV, for a delightful show. Then it's back to the Lodge for a guest caller jam session.

When they want to take time out from the dance sessions, Kirkwood vacationers can choose from a seemingly endless variety of things to do. Water skiing, swimming, canoeing, fishing, horseback riding, golf, and water bike riding on the lake are available. The beautiful Lake of the Ozarks, created by Bagnell Dam and touching 1,372 miles of shoreline, is Kirkwood's greatest attraction. Boat rides over some of the lake's most scenic spots keep many guests "water bound" for many happy hours.

One of Kirkwood's most attractive slogans (especially for dancers who work up healthy appetites) is "You live just to eat at Kirkwood!" Kirkwood cooks make good on that slogan in fine style. The Hagadorns are proud that their resort is recommended by Duncan Hines. They are even prouder that it is "recommended by healthy eating square dancers from coast to coast."

Other special facilities available to Kirkwood guests include: a gift shop operated by Bill's mother, Amy; a well-equipped boat dock where vacationers can rent a boat or dock their own; and an electric cable car for transportation to and from the beach.

For information on the Kirkwood dance vacations, write: Square Dance Manager, Kirkwood Lodge, Osage Beach, Mo. ■





Kirkwood Lodge, Lake of the Ozarks, Mo.



Neeca and Marshall Flippo, assistant Kirkwood hosts.



Your hosts at Kirkwood, the Hagadorns — Amy, Bill, and Betty.

A happy group at one of Kirkwood's 1965 vacations.



*Still bearing the scars of what most  
consider square dancing's worst tragedy . . .*

# Swing-Ezy Comes Back

by Gene Raffensperger, Davenport, Iowa



**T**HE GYMNASIUM of Wells-Carey School in Keokuk, Iowa is a particularly good spot to hold a square dance. There is a stage for the caller, the sound carries well, and the room is well lighted. So a stranger entering the hall on a recent evening would have found nothing very significant at the sight of about 90 people swinging through a square dance.

But there was something very special about this night and about these dancers. This group, smiling and enjoying the dance, was the Swing-Ezy Square Dance Club of Keokuk, a group still bearing the scars of what most call the worst tragedy ever to hit the square dance world.

Square dancers everywhere will not forget last Nov. 24, the night before Thanksgiving. That evening, about 9:30 p.m. and without warning, an explosion ripped open the floor of the Keokuk Armory where the Swing-Ezy Club was dancing. A ball of fire erupted among the dancers, and the ceiling collapsed.

Six dancers died immediately. Fifteen more died in the days that followed. Forty-one other Swing-Ezy members were injured and spent many weeks in hospitals.

The community of Keokuk was stunned beyond description. In the days that followed the disaster little thought was given to the future of Swing-Ezy. Those who did consider it wrote the club off as lost.

They were wrong. Swing-Ezy came back. That recent evening at Wells-Carey School was their first club dance since the disaster. They vow to hold more dances and keep the club going. At the Wells-Carey dance there were 14 persons present and dancing who lived through the horror of last Nov. 24. Two others, who didn't dance this first night of Swing-Ezy's return, watched from the sidelines. These men, Richard Davis, 44, and Herman Smith, 32, lost their wives in the explosion.

Richard Belshaw, 35, of Carthage, Ill., is the new president of the Swing-Ezy club. "We're back here because we want to be," he said, "and because we love square dancing."

Asked if he felt there was any uneasiness among the members on their first night back together, Belshaw replied, "I don't think so. The first time after that night that I found myself in a crowd, it bothered me. But I got over it. I don't feel that way tonight."

Mrs. Del Trout of Ottumwa, Iowa is the new caller for the club. She had called for Swing-Ezy on occasion before the accident. "I don't see much difference tonight," she said. "They seem to have the same old enthusiasm."

Dr. Bill Vance, 39, of Keokuk, felt that the mood was slightly subdued. "We were more relaxed before, but I think that will come back in time," he said.

Those who watched the Wells-Carey dance from the beginning that night detected a stiffness, perhaps a hesitancy, in the first number. But the mood changed when a husband and wife got their feet crossed and nearly tumbled. She giggled, he laughed. Swing-Ezy was back in business.

Swing-Ezy's membership is now about 60 dancers, but Belshaw hopes it will reach 75, the approximate number it had before the disaster. Meanwhile, square dance clubs all over the world continue to send contributions to the Swing-Ezy disaster fund. This fund will be used to care for orphans of the tragedy, to pay medical bills, and the like. The fund is now past \$175,000.00 and still growing.

As the Wells-Carey dance continued, an observer watched a couple dance by. The lady's left leg bore a red burn scar. Her husband's hands were light pink where a skin graft had been made. They were smiling. Square dancers are like that. ■

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  
**DIXIE HALEY**  
INDIANAPOLIS, INDIANA

Square dancing has certainly changed my life. Ten years ago, just after the birth of my second daughter, I became practically a recluse. I didn't want to go anyplace or do anything. I always felt tired, and my two girls took all of my time. When I look back on those days I know that I was on the verge of a complete mental and physical breakdown.

Upon the insistence of my doctor, the encouragement of my in-laws, who were already avid dancers, and much gentle prodding from my husband, Gene, we started square dance lessons. I loved every minute and soon discovered that I didn't have time to be sick. There were too many dances I wanted to attend.

A few years later Gene decided to try his hand at calling. He did well, so we formed a club of our own, the Laughing Squares, that is now in its eighth year. Gene is now one of the busiest callers in the Indianapolis area. I keep busy helping with our clubs and open dances. We travel to surrounding areas to call on week ends and have met hundreds of happy dancers from all over the nation.

We attend National Conventions and summer camps as Gene's work permits. This year we are the Chairmen of Hospitality for the 15th National Convention in Indianapolis.

Yes, I should say, square dancing has surely changed my life. It frightens me to think of what might have been in store for my family and myself if I had insisted upon staying home instead of forcing myself to get out with other people. I only wish that my story could reach the non-square dancing public and maybe save just a few young mothers from the frustrated, trapped feeling I once had.

I can't imagine my life without square dancing. We constantly meet new people and make new and lasting friendships. It is a great part of our daily lives. ■



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# **ILLINOIS STATE SQUARE DANCE CONVENTION**

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**CONRAD HILTON HOTEL  
CHICAGO, ILLINOIS  
MAY 20, 21, 22, 1966**

---

- SQUARES AND ROUNDS
- DEMONSTRATIONS
- TEEN DANCING
- FASHION SHOW
- AFTER PARTIES



# SECOND ILLINOIS STATE SQUARE DANCE CONVENTION

CONRAD HILTON HOTEL  
CHICAGO

**MAY 20-22, 1966**

Fellow Dancers:

Welcome to our Second Illinois State Square Dance Convention. This Convention is for callers, leaders, and dancers to enjoy together our great recreation—square and round dancing. We have invited everyone to participate. It is our utmost desire that all will enjoy our program.

In our efforts to please all dancers, we have a challenge room for the more avid dancers, a sing-a-long room for those who especially like singing calls, and a room for just plain good dancing. Our round dance program is outstanding.

A new feature is being introduced: discotheque dancing. Why not try being a part of it just for fun? Shed your inhibitions and live it up! Don't miss ("April Showers Bring May Flowers") the square dance style show.

The Committee extends its thanks for your attendance and hopes for you that this will be a memorable occasion.

*Herb Johnson*  
*Hazel Cegielski*



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### YOUTH ACTIVITIES

Theresa and Lloyd Larson

---

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Edna Manson, Chairman

**“APRIL SHOWERS BRING MAY FLOWERS”**

Original Designs ● Matching Outfits ● New, Exciting Ideas

# GENERAL PROGRAM

For specific time schedules, locations, and other details, please consult your daily program.

## FRIDAY, MAY 20—

Dancing 8 p.m. to 12 midnight

CONTINENTAL ROOM—Club Level Squares

BEVERLY ROOM—Teen Dancing

EAST ROOM—Rounds

WEST ROOM—Challenge Level Dancing

## SATURDAY, MAY 21—

Dancing 10 a.m. to 12 midnight

CONTINENTAL ROOM—Club Level Squares

BEVERLY ROOM—Teen Dancing

EAST ROOM—Rounds

WEST ROOM—Challenge Level Dancing

TOWER ROOM—Sing-A-Long Squares

## SATURDAY SPECIALS!

EAST ROOM—3 p.m.—Fashion Show

CONTINENTAL ROOM—7 p.m.—Demonstrations

**After Party Saturday Night! 12 Midnight Until ? ?**

## SUNDAY, MAY 22—

Dancing 10 a.m. to 3:30 p.m.

CONTINENTAL ROOM—Club Level Squares

BEVERLY ROOM—Teen Dancing

EAST ROOM—Rounds

WEST ROOM—Challenge Level Dancing

## SPECIAL NOTE!

Try something new and different! Discotheque squares! Throughout the Convention the Continental Room will be the scene of discotheque dancing. Squares are invited to participate and demonstrate their particular variations and interpretations during the regular dancing hours. Here's your chance to show off your special twirls, twists, and steps! Get your square together now!



# Workshop

Edited by Willard Orlich

## CHOREOGRAPHY

As a follow up to our recent articles on square dance choreography fundamentals for beginning callers, we would now like to inject the following thoughts. Since we are speaking of moving dancers around in certain geometric patterns, it is also possible to figure the mathematical possibilities in each case.

Each figure can be broken down into three major parts: the set-up; the gimmick or body of the figure; and the "get out." Today's square dance choreography nomenclature, like the terms above, is becoming more and more commonplace in our discussions due to the efforts of dedicated people like Lloyd Litman of Parma, Ohio (author of *Instant Hash*). Lloyd's book spells out in great detail the many mathematical possibilities and should be in every caller's library for its inexhaustible references.

For example, in a line set-up, the caller may know four different ways to get the dancers into position before using the gimmick part. After doing this part, he may know four different ways to come out to the allemande left (when having the corner, opposite, or right hand lady for a partner). So technically, one could mix up these combinations of set-ups and get-outs to offer 16 different figures for his dancers. At this point comes a word of caution. You have often heard someone say that a certain figure works with cups and saucers

or on paper, but it doesn't work with people. Why?

Why aren't certain figures or movements accepted by the dancers? Dancer reaction—the body flow in the movement—the *dancing* part of the entire recreation, not to even mention each individual caller's ability to deliver the call rhythmically, is the main basis for dancer acceptance of a movement. This flow idea can best be illustrated by the following example of three equivalent people-positioning commands.

From a double pass thru set-up:

**EXCELLENT:** *Double pass thru, centers in, cast off three-quarters*

**ACCEPTABLE:** *Double pass thru, face your partner*

**BAD:** *Double pass thru, centers in, bend the line*

The flow is broken, and the stop, jerk, back up reaction of the dancers leaves a lot to be desired in the last example. The commands may be simpler (bend the line vs. cast off three-quarters), but look at what happens to the dancing.

The entire point being made is that even though a figure can be done geometrically and mathematically some 64 different ways, there might be only some ten ways that feel right to the dancers. This is where you, as the caller, leader, or teacher, come into the picture. Can *you* dance what you are calling? How does it affect you? Would a better choice of

equivalents at a certain point have been more flowing? Do your dancers go home with a beat up feeling? Did you challenge their thinking abilities or just frustrate them?

Square dance choreography is only a small part of your entire obligations as a caller, but it is an important part. If a dancer dances once every other month, he will possibly be happy doing a dive thru, pass thru, right and left thru all evening. But he is not paying the majority of the cost in square dancing. The once a week dancer is the one who pays the way, and as such, he should be given prime consideration, which means work and preparation on your part.

Choreography understanding is a part of that preparation. We hope these recent articles have been a help in some small way to give you something to prepare with for each and every dance you call.

## CALLERS' QUESTIONS

MAC MC DOUGAL, Kingsville, Tex.: *"We had a little difficulty with your Nice 'N Easy figure in the March 1966 SQUARE DANCE Magazine. We found that by starting the figure with the corner girl it worked very well."*

Thank you, Mac. Our faces are red because we goofed! As Workshop Chairman for the South Texas Callers Association, perhaps you could let our readers enjoy some of the little gems that you and your fellow members might like to share with us. We'd like to have some Texas contributors too.

While we're making corrections, here are two others. In the April issue, the Choreography section, the Lines Facing Out Set-Up should read:

*Ends turn in, pass thru, split two  
Go around one to a line*

*Lines pass thru, ends turn in, pass thru*

*Split two, go around one to a line*

*Lines pass thru (zero movement) ...*

Also, in the Figures and Breaks section of the April issue, corner twirl equals California whirl.

RICHARD KELLEY, Louisville, Ky.: *"Was taught that pair off meant men quarter left, ladies quarter right. Am now having trouble with all eight pair off."*

Pair off means to take the opposite for partner and *turn backs* to center of the set, no matter what sex. It could be a quarter right or quarter left turn. All eight pair off (from a double pass thru set-up) means the lead two pair off, step forward, while the trailing couple pairs off *behind* them.

FRED CHRISTOPHER, St. Petersburg, Fla.: *"Have done some research on pair off. Eddie Gant, the author of the movement in 1959, stated the rule to join hands with the opposite lady and face away from the center of the square. At no time in any of his examples do dancers end up with a new girl on the left side."*

*"My interpretation of the rule is to join inside hands, man's right, lady's left, and face away from the center of the square (or turn back to working partner). In your example of two lines of four facing, the pair off command would put the dancers in a finished double pass thru set-up ready to cloverleaf. This cannot be done as (according to the rule) two couples will be facing in and two couples will be back to back with them facing out. Please (write) another article to correct the wrong interpretation of the call. Perhaps it might tend to straighten out the wrong thinking of most callers."*

Fred, thank you for the long letter and examples. I might point out



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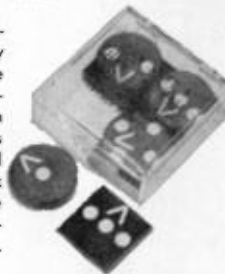
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that there is only one center of the square. The rule to turn your back to the center of the square would never find couples facing *across* the square because then you would have created two centers. To turn your back to your partner is not the same as turning your back to the center of the square. Therefore, to try to establish the exact hand used by each when they pair off would be impossible because of their relationship to the center of the square.

In affect, you are saying that two men and two women *cannot* pair off together, nor can they pair off from a half sashayed position because the author's examples never showed this possibility. Perhaps with further exploration, this truth would have manifested itself as we have shown in today's choreography. Just for the record, from a squared up set, heads pair off into an eight chain thru position. If the heads half sashay and pair off, they are again in an eight chain thru position, boy facing boy and girl facing girl with their backs to the *center of the square*.

DEUCE WILLIAMS, *Dearborn, Mich.*: "Please try an idea I have called turn the top. From an ocean wave, centers swing half and then turn the ends three-quarters . . ."

Thanks for the figures. They worked fine. Dancer reaction was a preference for the directional way, centers trade, cast off three-quarters.

TOM HAYES, *Long Beach, Calif.*: "Seems like all the Workshop material is by southern California callers. We get this same stuff from other sources . . ."

Sorry if this seems so. We try to let all parts of the country be represented, and perhaps it does bunch up occasionally. Sometimes we get a similar complaint from the east coast

about east coast callers' material being printed. Guess we can't win them all, but we'll keep trying with your help.

## BASIC BREAKDOWN

### ALLEMANDE THAR STAR by Lloyd Shaw (1938)

Men or women are in the center with a right hand star, backing up counter-clockwise while partners walk forward on the outside grasping left forearms with them. On a wrong way thar, centers back up clockwise in a left hand star while partners walk forward on the outside grasping right forearms with them.

In styling the allemande thar star back up slowly so the outsides don't have to run. Inside starring people grasp the wrist of the person ahead of them to form a basket formation which tends to keep the dancers spaced apart and lends stability to the movement. If the person in front of you backs up too rapidly (stepping on your toes), your thumb pressure on his wrist bone will slow him down. If all else fails, an upraised knee into the seat of the pants is a sure stopper.

### EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio  
Allemande left, allemande thar  
Go right and left to form a star  
Boys back up in a right hand star  
\*Shoot the star, go right and left to another thar

Boys back up in a right hand star  
Shoot the star, right and left grand . . .

\*Shoot the star—centers break star wrist holds, swing left forearm half way and move forward (boys counter-clockwise, girls clockwise.)

Allemande left, allemande thar  
Go right and left to form a star  
Boys back up in a right hand star



Shoot the star full around to the corner

Go right and left to allemande thar  
Girls back up in a right hand star  
Shoot the star full around, go right  
and left grand . . .

Allemande left, go forward two  
Right and left, turn back one  
Right to partner, wrong way thar  
Boys back up in a left hand star  
Shoot the star, go backward two  
Left and right, a wrong way thar  
Boys back up in a left hand star  
Shoot the star, go full around  
Left to the next, go all the way round  
like a left allemande . . .

Allemande left, go forward three  
Right, left, right, wrong way thar  
Girls back up in a left hand star  
Shoot that star, go left and right to a  
wrong way thar  
Girls back up in a left hand star  
Shoot that star, go full around to the  
corner girl  
Left allemande . . .

Head gents and corner girl go into  
the middle and back  
Opposite box the gnat, pass thru  
Separate, go around one  
Come into the middle, box the gnat  
Change hands, allemande thar  
Head gents back up in a two hand  
star  
Full around back to home, shoot the  
star  
Go right and left grand . . .

Allemande left, go forward two  
Right and left, turn back one  
Catch 'em right for a wrong way thar  
Boys back up in a left hand star  
Stop the star, U turn back to a left  
allemande  
Partners all, right and left grand  
Meet your partner, pull her by  
Left to the next for an allemande  
thar  
Boys back up in a right hand star  
Shoot the star full around, boys star  
right across the land  
Original corner, left allemande . . .

## FIGURES AND BREAKS

**RIGHT AND LEFT GRAND FIGURES**  
by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples swing star thru  
Split the sides, around one to line up  
four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Centers left square thru three-  
quarters  
Outsides left allemande, everybody  
go right and left grand . . .

Head ladies chain to the right, roll  
promenade  
Head gents and the girl with you  
wheel around, forward eight and  
back  
Pass thru, wheel and deal, double  
pass thru  
Cloverleaf, and when you do, double  
pass thru  
Cloverleaf, and one more time,  
double pass thru  
Then U turn back, centers left square  
thru three-quarters  
Outsides left allemande, everybody go  
right and left grand . . .

### KALY-KLOVER

by Willard Orlich, Cuyahoga Falls, Ohio  
Heads lead right, circle to a line  
Forward eight and back you reel  
Pass thru, wheel and deal  
Double pass thru, lead couples Cali-  
fornia twirl  
Pass thru, clover and pair off to Cali-  
fornia twirl  
Peel off, wheel and deal you do  
Double pass thru, lead couples Cali-  
fornia twirl  
Pass thru, clover and pair off to Cali-  
fornia twirl  
Peel off, another wheel and deal  
Double pass thru, lead couples Cali-  
fornia twirl  
Pass thru, clover and pair off to Cali-  
fornia twirl  
Peel off, bend the line  
Cross trail thru to a left allemande . . .

### CLOVER AND ANYTHING

by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples star thru, pass thru  
Right and left thru, then pass thru  
Clover and square thru three-quarters,  
but turn back

Circle up eight, reverse to single file  
Boys turn back, dixie grand  
Right, left, right, left allemandé . . .

Head couples half sashay, star thru,  
pass thru

Clover and swing star thru, pass thru  
Clover and swing star thru, insides  
arch

Dive thru, square thru three-quarters  
Left allemande . . .

Head couples box the gnat, split  
square thru the other way back  
Clover and split square thru  
All the way and a quarter more  
Facing out, wheel and deal  
Double pass thru, cloverleaf the usual  
way

Ladies only double pass thru  
Clover and square thru four hands  
Star thru, wheel and deal you do  
Insides arch, dive thru, square thru  
three-quarters  
Left allemande . . .

### CLOVER AND SWING STAR THRU

by Willard Orlich, Cuyahoga Falls, Ohio  
Promenade, heads wheel around  
Forward eight and back that way  
Four ladies roll away, star thru  
Clover and swing star thru, pass thru  
Clover and swing star thru, star thru  
Pass thru, wheel and deal two by two  
Pair off, first couple left, next couple  
right  
Cross trail thru to a left allemande . . .

### CLOVER AND CROSS CLOVER

by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples half square thru, box  
the gnat  
Pass thru, cross clover and star thru  
Pass thru, clover and star thru  
Insides arch, dive thru, square thru  
three quarters  
Left allemande . . .

### CLOVER TOP

by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples spin the top  
Box the gnat, everybody double pass  
thru

Centers out, cast in three-quarters  
Centers fold, pass thru, cross clover  
and spin the top  
Box the gnat, square thru three-  
quarters  
Left allemande . . .

### CROSS CLOVER AND SQUARE THRU

by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples square thru, four hands  
to a pass thru  
Cross clover and square thru, four  
hands to a pass thru  
Cross clover and square thru, four  
hands to a pass thru  
Cross clover and star thru  
Left allemande . . .

### CROSS RUN BREAK

by Willard Orlich, Cuyahoga Falls, Ohio  
Head couples square thru four hands  
Centers in and cross run, new ends  
fold  
Centers in and cross run, new ends  
fold  
Left allemande . . .

### HALF CRAZY SQUARE

by Dan Schmelzer, Torrance, Calif.  
One and three half sashay, up to the  
middle and back away  
Square thru just like that  
Count four hands, don't look back  
Square thru with the sides I say  
Four hands round to lines of four  
Bend the line, go up and back  
Square thru across the track  
Four hands round (two facing in, two  
facing out)  
Center four square thru four hands  
Others divide and star thru, clover-  
leaf  
Substitute, center four box the gnat  
Right and left thru the other way  
back  
Turn your girl, pass back thru  
Star thru, dixie chain across the land  
Girls turn back, left allemande . . .

### HAVE FAITH

by Dan Schmelzer, Torrance, Calif.  
Two and four square thru three-quarters

One and three box the gnat, pull by  
Separate, go round one and face those two

Square thru just like that  
Count four hands to lines of four  
Bend the line, star thru  
Cloverleaf, go two by two  
Center four box the gnat, change hands

Left square thru three-quarters  
Square thru the outside two four hands

Bend the line, star thru, substitute  
Square thru three-quarters to the corner

Left allemande . . .

### SQUARE TURN THRU FIGURES

by Vern Smith, Southfield, Mich.  
Heads lead right, circle to a line  
Square turn thru, count four hands  
Centers square turn thru, count three hands

Centers in, cast off three-quarters  
Forward eight and back again  
Square turn thru, count four hands  
Centers square turn thru, count three hands

Centers in, cast off three-quarters  
Star thru, square thru three-quarters  
Left allemande . . .

Heads lead right, circle to a line  
Square turn thru, count four hands  
Insides cast back, California twirl  
Star thru, square thru three-quarters  
Left allemande . . .

Sides square turn thru, count four hands

Square turn thru the outside two, count four hands

Facing out, wheel and deal (four men in center)

Men spin the top and double it too  
Balance and square turn thru, count three hands

Left allemande . . .

Heads square turn thru, count four hands

Swing thru the outside two

Balance, girls trade, men run

Swing thru, balance, just the ends  
double circulate

Balance, U turn back, left swing thru

Balance again, then left swing thru

Men trade, girls trade, left swing thru

Left allemande . . .

### MIXED HASH

by Lee Kopman, Wantagh, L.I., N.Y.  
Head ladies chain, then half sashay  
Heads lead right, circle four, ladies  
break to lines of four

Pass thru, cast off three-quarters  
Centers trade, wheel and deal  
Eight chain two, box the gnat  
Then half square thru to a wheel and deal

Substitute, centers turn back  
Left allemande . . .

Head ladies chain, then half sashay  
Heads lead right, circle four, ladies  
break to lines of four

Pass thru, cast left three-quarters  
Centers only circulate, then trade  
Wheel and deal, swing thru to a  
Right and left grand . . .

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double star thru, slide thru  
Centers pass thru, cast off three-quarters

Pass thru, wheel and deal, substitute  
Star thru, square turn thru four hands  
Others half sashay to a right and left  
grand . . .

Heads lead right, circle to a line  
Pass thru, ends run, centers star thru  
across

Others quarter in, star thru, then  
cloverleaf

Pass thru, right and left thru  
Everybody turn back, right and left  
grand . . .

### SQUARE THE DIXIE FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads star thru, square the dixie  
three-quarters

Centers in, cast off three-quarters

Pass thru, wheel and deal

Men turn back to a left allemande . . .

Sides half sashay

Heads left square the dixie, four  
hands

Cloverleaf, double pass thru

Face to the middle, star thru

Dive thru, pass thru

Left allemande . . .

Heads star thru, pass thru

Circle four to a line you do

Pass thru, face down the line

Square the dixie three-quarters

First couple left, next one right

Slide thru, those who can star thru

Others turn back and star thru

Men circulate, everybody prome-  
nade . . .

Heads square the dixie three-quarters

Sides divide, star thru

Centers in, cast off three-quarters

Pass thru, girls trade, centers trade

Promenade, heads wheel around

Pass thru, wheel and deal

Substitute, square thru five hands

Others half sashay

Left allemande . . .

Two and four right and left thru

Head ladies chain, heads star thru

Heads square the dixie five hands

Sides divide, pass one position

Move on to the next, meet your  
partner

Star thru, first couple left, next  
couple right

Star thru, U turn back

Right and left grand . . .

Heads star thru, substitute

Star thru, square the dixie three-  
quarters

Others divide and star thru

Centers in, cast off three-quarters

Star thru, lead two California twirl

Left allemande . . .

### TAKE A CHOICE

by Buford Evans, Prairie Village, Kans.

Head two ladies chain to the right

Turn 'em, boys, don't take all night

One and three cross trail thru

Behind the sides you star thru

Now take a choice—if you care to—

California twirl

If you can, square thru three-quarters

Or if you have couples with their  
backs to you, do a single, double,

or triple centers in

And if you did, cast off three-quarters

Star thru with those you found

Now take a choice—if you can—square  
thru three-quarters

Or, do a California twirl

If you can, single, double, or triple  
centers in

If you did, then cast off three-  
quarters

Star thru, face your partner

If you care to, box the gnat

Now pass thru, bend the line

Forward eight and back you reel

Pass thru, wheel and deal

Center four square thru three-  
quarters

Left allemande . . .

## NEW IDEAS

### QUARTER, HALF, AND THREE-QUARTER TOP

by Holman Hudspeth, Detroit, Mich.

This movement is a variation of all  
eight spin the top. To do a quarter  
top, half top, or a three-quarter top  
from a thar position, all swing right  
half way. All move up one dancer  
for a quarter top, move up two danc-  
ers for a half top, and move up three  
dancers for a three-quarter top. Move-  
ment ends in a thar position.

### EXAMPLES

by Holman Hudspeth, Detroit, Mich.

Allemande left, go right and left  
grand

Meet your partner, pull by, left spin  
the top half way

There's your corner, left allemande . . .

Allemande left, do-sa-do your own  
Left to the corner for an allemande  
thar

Boys back up in a right hand star  
Half a top, watch it, Sam  
Left swing thru to a left allemande . . .

Allemande left, go right and left  
grand

Meet your partner, half a top  
When you do, three-quarter top,  
double it too

Now half a top, stick out a hand  
Go right and left grand . . .

Allemande left, go right and left  
grand

Meet your partner, quarter top  
Half a top and away you go  
Three-quarter top, don't get lost  
Swing thru straight across  
Right hand around to your corner  
Left allemande . . .

Allemande left, go right and left  
grand

Three-quarter top like a daisy chain  
Walk by two, right hand swing  
Backward one, left allemande  
Forward two, right and left, three-  
quarter top

Walk by two, left hand swing  
Backward one, right allemande  
Go forward two, left and right, three-  
quarter top

Walk by two, right hand swing  
Go backward one, left allemande  
Forward two, right and left, three-  
quarter top

Walk by two, left allemande, full turn  
Right and left grand . . .

*NOTE: From a thar position, quarter,  
half, or three-quarter top are all  
zero movements when done double.*

#### ALAMO CIRCULATE

by Barbara and Chet Smith,  
Boylston, Mass.

From an alamo style set-up, couples  
will be designated to circulate. On  
the call for heads to circulate, head  
men cross over and head ladies take  
the spot vacated by the men.

#### EXAMPLE

by Barbara and Chet Smith,  
Boylston, Mass.

Allemande left, alamo style  
Partner right, balance a while  
Heads circulate, left swing half, bal-  
ance  
Sides circulate, left swing half, bal-  
ance  
Heads circulate, left swing half, bal-  
ance  
Sides circulate, swing left to a right  
and left grand . . .

#### ALAMO CIRCULATE FIGURES

by Lee Kopman, Wantogh, L.I., N.Y.  
Allemande left, alamo style  
Partner right, balance a while  
Swing by the right half way, heads  
circulate  
Swing by the right half way, sides  
circulate  
Swing by the left half way  
Heads circulate two positions  
Left allemande . . .

Allemande left, alamo style  
Partner right, balance a while  
Heads circulate, sides trade, balance  
Sides circulate, heads trade, balance  
Heads circulate, sides trade, balance  
Sides circulate, heads trade  
Left allemande . . .

Two and four right and left thru  
Same ladies chain across  
Head gents and corner change places  
(roll right with a half sashay)  
Girls left square thru four hands  
Allemande left, alamo style  
Swing thru, men circulate  
Girls trade to a left allemande . . .

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... see 'em at  
the 15th National



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• **NATIONAL CONVENTION**—The long months of preparation and planning climax in a few weeks when the Indiana Dancers Association welcomes an expected 20,000 dancers to Indianapolis for the 15th National Square Dance Convention. The Indiana State Fairgrounds will bustle with squares, rounds, panels, exhibitions, and a host of special events June 16-18. Every dancer will find many activities to enjoy during the

annual three day festivities which will draw the nation's finest callers and round dance teachers.

General Chairman Clare and Floyd Lively extend a cordial welcome to square dancers to Indianapolis for square dancing's biggest and most colorful event. Reservations can still be made by writing to the 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind.

• **TRAIL END DANCES**—The fun and festivities of the 15th National Convention will begin a few days before the opening date of June 16 with many trail end dances that will be held throughout the country. Following are the details on several of these dances.

June 10 — Knoxville, Tenn. — Hull Dobbs Ford Dealer—Callers: Bob Dubree and Allen Tipton. Music by the Fontana Ramblers.

June 13 — Omaha, Nebr. — Civic

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June 14 — Memphis, Tenn. — King Cotton Hotel—Caller: Melton Luttrell.

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• **HAWAII CALLS**—Edna and Walt Wentworth of St. Petersburg, Fla. recently toured Hawaii with 54 of



their dancers. The tour group is shown above as they arrived in Honolulu for nine days of sight-seeing, luaus, and dancing with local clubs.

The Wentworths are planning another vacation tour, a Mediterranean cruise, this fall.

• **MICHIGAN**—The House of David Park in Benton Harbor, Mich. announces the beginning of its summer square dancing June 24. Callers Dave Taylor, Carl Geels, Sam Mitchell, Dub Perry, Jack May, Bill Gracey, Ed Fraidenburg, Jack Livingston, and Bill Peterson will participate in the weekly schedule of Friday night dances.

• **BRITISH COLUMBIA**—Burnaby, B.C., Canada hosts the Second Annual Western Canada Jamboree June 3-4. The Lower Fraser Valley Associations are sponsoring the two days of festivities which will include workshops and dancing to top callers.

• **WEST VIRGINIA**—June 9-12 are the dates set for the Third Annual Honeyland Festival in Athens, W. Va.

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Chuck Raley, Harry Lackey, Johnny Davis, and Earl Quesenberry will handle the mike chores. Rounds will be led by Betty and Irv Easterday and Nancy and Mike Michael. Site of the festival will be Concord College in Athens.

• **TEXAS**—San Antonio, Tex. welcomes round dancers to the city's Eighth Annual Festival June 10-12 at San Antonio's Municipal Auditorium. Leaders for the week end will be Norma and Wayne Wylie.

• **FLORIDA**—The 14th Annual Festival sponsored by the Pensacola, Fla. Square and Round Dance Council will be held June 24-25. The Pensacola Auditorium will ring with calls by Johnnie Wykoff and Johnny Barbour and round dance cues by Clare and Carl Bruning.

• **MISSOURI**—The Lake Park Pavilion in Camdenton, Mo. will bounce with square dance music June 22-25

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• **NEBRASKA**—The Gering, Nebr. Chamber of Commerce sponsors a special dance week end June 24-25. Don Franklin of Denver, Colo. will head up the program.

• **MINNESOTA**—The Square Dance Federation of Minnesota welcomes dancers to Thief River Falls, Minn. for the 15th Annual State Convention June 24-26. Bruce Johnson, Edna and Gene Arnfield, Mae Rose and Joe Perrault, Lynn Woodward, Lee Newton, and Les Gerard will lead the many convention activities, including folk dancing, contras, after parties, a style show, teen program, and exhibits.

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### Recent Rounds

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14081 Love Me Tenderly/SF Bay

### Recent Squares

- 12079 Yellow Bird—Schneider  
12078 This Land—Davis  
12077 Henry The Eighth—Johnston  
12076 Clementine—Johnston

## TOP

### Squares Newest

- TOP 25123 "I'M WALKIN'" flip by George Peterson  
This one is cool, man.  
TOP 25125 "PHILADELPHIA STYLE" flip by Buck Fish  
This will really sell you.

### Recent Squares

- 25124 By The Sea—Keys  
25122 Flowers On The Wall—Bohn  
25121 Happy S/D Way—Thornton  
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25118 Last Time I Saw Henry—Cargill  
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# MAIL

You deserved to be criticized for what you said in your April "Between Tips." It is one thing to express an opinion but quite another to state a heresy. . . .

In the third paragraph of your remarks relative to styling, you say, "... it is the man leading the woman." Correct! And that is where you should have stopped. In your next paragraph you make the statement that it is always the lady's prerogative to twirl or not to twirl. (That is a) contradiction and wrong. . . .

Let it be understood that in square dancing, as in almost all other types of dancing, the man leads. If he abdicates this responsibility, there is chaos. The only way for a lady to in-

dicade to her partner that she does not want to twirl or swing is for her to tell him so, orally.

Now let's go a step farther. You are very dogmatic in your assertion that allemandes and arm turns are meant to be flowing figures. Why? Who meant them that way? What's to prevent some of us who think and feel differently about this matter from deviating a bit? After all, you said it yourself that "square dancing is fun" . . . .

Leonard Solomon  
Indianapolis, Ind.

We would like to compliment you on the new name and new look of SQUARE DANCE Magazine and certainly wish you continued success in publishing such a fine magazine for square and round dancers. . . .

Marie and Vince Sheehy  
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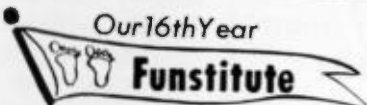
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Calls by Dick Houlton

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**LOVE IN THE COUNTRY**—Wagon Wheel 303

Calls by Beryl Main

This company is maintaining its fine reputation to provide something different, like this disc. Always, we get the feeling that musicians and innovative callers are having a grand time producing worthwhile stuff with a smile and a heart. Listen and see. There's a ripple, a good beat, and just the right touch.

**I'M GONNA HAVE LOVE**—Jewel 135

Calls by Jewel O'Brien

Another Nashville representation, this fairly creditable item comes through on a wail and a player—a sax player. Girls circulate and boys trade keeps 'em moving. There's a direct punch and style here that are interesting.

**YOU DO**—Aqua 131

Calls by Jack Willison

Well here's a dandy blue pill that, if taken as directed (swing thru, all eight circulate, box the gnat), will



give you a lot of dancing enjoyment. Tune has been done often, but this prominent accordion rendition is different.

**NOBODY KNOWS YA—Windsor 4852**

Calls by Bruce Johnson

Opinions differ on this casual type 4/4 timing that seems to put a jounce in the gait. We like it, especially the "blues" flavor. Swing thru, boys trade, and promenade are the core of the choreography. Bruce and the band shine.

**BIRD OF PARADISE—Wagon Wheel 400**

Calls by Joel Pepper

Another bird comes into focus this month, and like its predecessors, it's capitalizing on temporary public fancy, too soon to fly away. But have fun while it's new. Club figure. Capable caller. Excitable.

**SAVING YOUR KISSES Hi Hat 332**

Calls by Jack Livingston

Callers like Jack, who travel many thousands of miles calling everywhere, can get a lot of mileage and smileage out of the old "Big Daddy" pattern (wheel and deal, double pass thru, and so on). There's a nice sentimental thought, plus good music here. This is that kind of safe, sure, standard production.

**SUNDAY—Sets In Order 161**

Calls by Earle Park

With an awful lot of music and words to handle, some callers may balk and not tackle this different dish. Others, though, will gobble it and not garble it. Dancers may consider it a picnic or a panic. After all, you can't get hung up much on a star or a gnat.

**HAPPY SQUARE DANCE WAY — Top 25121**

Calls by Ron Thornton

Not terribly exciting, this platter nevertheless has some ordinary figures, some old banjo music, and a cotton pickin', foot stompin', finger lickin' happy way about it.



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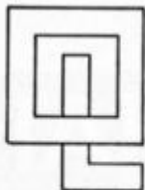
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**HEY GOOD LOOKING—Belco 218**

Choreography by Petie and Dean Fabbry

A 32 measure two-step with repeats. Routine is fairly easy and includes a couple pivot with a dip/recovery to turning two-steps. Good tune! A mischievous pixie must have slipped the band a bottle of "fast vitamins." Suggest slowing the record considerably for comfortable dancing. Easy.

**WALKIN' IN THE RAIN—Belco 218**

Choreography by Jean and Vaughn Parrish

A 32 measure two-step with three parts done two and a half times. This one has as many figure variations as the "gambolling" March lion and spring lamb. Easy, with fair music, but not too exciting. Slow enough to need an umbrella if you get caught "Walkin' in the Rain."

**WONDERFUL RAIN—Grenn 14084**

Choreography by Vonnie and Willie Stotler

A 24 measure novelty two-step, a re-release of an oldie. Miss that vocal on this recording? A two-part routine with repeats, some jitterbug, and two-timing vines with good buzzin'. Nothing wet about this one. Fun but challenging. Intermediate-Advanced.

**DEEP IN MY HEART—Grenn 14084**

Choreography by Dottie and Blackie Heatwole

A 32 measure three-part waltz routine that goes two times through. Repeats on parts A and B. Good music to a tune of the same name. Precision position dancing required to maneuver through arrangements of standard waltz figures. Heavy Intermediate.

**SHENANIGANS—Windsor 4714**

Choreography by Phyllis and Tom Whittle

The Lofthouse boys do a bang up job on "Meet Mr. Callahan." A fun two-step, two and a half times

through with figure repeats. Hitches, vines, boxes, lock steps, scissors, and wraps all add up to "Shenanigans" all over the place. Intermediate.

**BAUBLES, BANGLES, AND BEADS — Windsor 4714**

Choreography by Shirley and Bruce Johnson

A two-times through 32 measure waltz to a tune of the same name. The first eight measures of excellent waltz basics (and they are repeated) are as smooth as pearly beads. A few bangles baubled into the last half of the dance, making it more gaudy than glamorous. Intermediate.

**AIN'T SHE SWEET—Hi Hat 827**

Choreography by Ann and Pete Peterman

A 32 measure three-times through fun two-step to an excellent musical score. Three separate and easy figures well phrased to the music plus an unusual box figure as smooth as silk add additional interest. This sweetie with its snappy ending is an easy must for square dance events.

**MOOD INDIGO—Hi Hat 827**

Choreography by Barbara and Chet Smith

A 32 measure two-step to Gene Garf's usual good music. A clever change of pace from slow two-steps, opposite vines, and quick balances to a gimmick figure puts this in a class for experienced dancers. Dance goes through twice with nary a sign of being mood-y or indigo-y. Intermediate.

*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 42 of this issue for the dealer nearest you.*

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FC-2

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Rainbows**

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FC-3

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# NATIONAL SQUARE DAN

My regular message is omitted this month so we can print names of many new NSDA members. Names are printed in the order that they are received. It takes several months before names of new members are published.

*Arden Johnson*

## MORE NEW MEMBERS

- D. H. Anderson  
Calgary, Alta., Canada
- Betty and Cliff Beaver  
Camp Borden, Ont., Canada
- Charles Bonnell  
Sault Ste. Marie, Ont., Canada
- Mr. and Mrs. Dale Bradley  
Mullen, Nebr.
- Dot and Glenn Butler  
Pittsburgh, Pa.
- Florence and Robert Cadwell  
Atlanta, Ga.
- Mr. and Mrs. John Campbell  
San Carlos, Calif.
- Clifford Carson  
Rochester, Minn.
- Jeanne and Jim Cassell  
Grosse Pointe, Mich.
- Dot and Bill Cherry  
Fontana Dam, N.C.
- Nancy and Paul Childers  
Lynchburg, Va.
- Dick Crowell  
Enka, N.C.
- Daisy and Arthur Daniels  
Los Angeles, Calif.
- Dot and Jerry Daniels  
Des Plaines, Ill.
- Wayne Dennis  
Rapid City, N.Dak.
- Jessie and Archie Fleming  
Carmel Valley, Calif.
- Kay and Roy Green  
Charlotte, N.C.
- Iris and Marvin Hackbarth  
Algona, Iowa
- John Hague  
Pittsburgh, Pa.
- Hazel and Byron Harold  
Bear Lake, Mich.
- Anna and Russell Hartley  
Joliet, Ill.
- Chuck Horak  
Chicago, Ill.
- Kathryn and Fred Hotzel  
Chesterfield, Ind.
- Jennie and Norm Indvick  
LaCrosse, Wis.
- Lois and Gene Johnson  
29 Palms, Calif.
- Lucile and Paul Joseph  
Inverness, Fla.
- Mary and Jim Kassell  
Clarion, Pa.
- Doris and Edward Kuntz  
Goldsboro, N.C.
- Ruth and Frank Lanning  
Topeka, Kans.
- William Lien  
Devils Lake, N. Dak.
- Mary Ann Macieski  
Bridgeport, Conn.
- Mr. and Mrs. Andrew F. Marty  
LaVerne, Iowa
- Beatrice Matlock  
Maywood, Ill.
- Polly and Maurice McClish  
Amarillo, Tex.
- Shirley and Don Mehlmann  
Anita, Iowa
- Mina and Charlie Millham  
Stockholm, Sask., Canada
- Bernice and Will Mills  
Chicago, Ill.



# CE ASSOCIATION NEWS

25 EAST CHESTNUT STREET, CHICAGO, ILLINOIS 60611

Mr. and Mrs. Roland Mock

Dayton, Ohio

Rick More

Stockton, Calif.

Genia and John Morrison

Concord, N.C.

Mary and Ed Muranko

Clarendon Hills, Ill.

J. L. Nally

Cheyenne, Wyo.

Dorothy and Bob Nelson

Ewing, Mo.

Stuart Perelman

Chicago, Ill.

Elizabeth and George Pero

Louisville, Ky.

Elaine and William Piercy Jr.

Memphis, Tenn.

Lorraine and Johnnie Quinn

Ludington, Mich.

Margie and Ira Russell

Plant City, Fla.

Ivan Sells

Kansas City, Kans.

Sam Stead

Lethbridge, Alta., Canada

Mike Stokes Jr.

Memphis, Tenn.

Edna and Lew Sullivan

Fords, N.J.

Robert L. Sysum

Pinole, Calif.

Effie Mae and Bob Thomas

Huntington, W. Va.

Mr. and Mrs. Victor Tolley

San Carlos, Calif.

Betty and Ted Vaile

Peru, Ind.

Mr. and Mrs. Ted Vogt

Staplehurst, Nebr.

Mary and L. L. Wallace

Clarendon, Tex.

Ronald Wells

Portage, Ind.

Fran and Fred Williams

San Marcos, Calif.

Mary and Collis Wood

St. Catherines, Ont., Canada

J. E. Wright

Newport, Oreg.

Julia and Francis Zeller

McCracken, Kans.



## MEMBERSHIP APPLICATION

Please enroll (me) (us) as charter member(s) in the National Square Dance Association:

(Mr. & Mrs.) (Mr.) (Mrs.) (Miss)

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

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 \_\_\_\_\_

Mail this form and remittance to:

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Chicago, Ill. 60611  
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## NEW SQUARES

4854

### "WILDLIFE"

JOHNNIE ROTH

MUSIC BY: PETE LOFTHOUSE

4855

### "FLOWERS ON THE WALL"

BILL BALL

MUSIC BY: FRANKIE MESSINA

## NEW ROUNDS

4716

### "MONTEREY"

WALTZ

By PETE & ANN PETERMAN  
Fort Worth, Texas

### "TWILIGHT TIME"

TWO-STEP

BY FRANK & IRIS GILBERT  
Leawood, Kansas

## CLIMBING FAST — HAVE YOU MISSED THEM?

### ROUNDS

4715

"Under The Bridges of Paris" (W)  
"Old Memories" (T)

4714

"Shenanigans" (T)  
"Baubles, Bangles and Beads" (W)

4713

"Castles In Spain" (T)  
"Gay and Shiny" (T)

4712

"Go-Go-Go" (T)  
"Forever and Ever" (W)

### SQUARES

4853

"Heartaches"—Dave Taylor

4852

"Nobody Knows Ya"—Bruce Johnson

4851

"I Never Knew"—Al Brundage

4850

"Finders Keepers"—Bruce Johnson

## COMING SOON!

Bob Van Antwerp, Chuck Raley,  
Wayne West and Don Stewart—  
with music by Frankie Messina.

# NEW ON KALOX

K-1059 — HOEDOWNS

**YAKKITY - YAK  
CUMBERLIN' GAP**

K-1058 — FLIP/INST.

**MY CONFESSION**

CALLER — HARRY LACKEY

K-1057 — FLIP/INST.

**YOU WERE ONLY FOOLING**

CALLER — SINGIN' SAM MITCHELL

K-1056 — HOEDOWNS

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# NEW ON LONGHORN

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Caller—BILL PETERS

Recent Releases On Longhorn

LH-153—Flip/Inst.

ECHO FROM THE HILLS

Caller—JERRY ADKINS

LH-152—Flip/Inst.

BACK IN CIRCULATION

Caller—LOUIS CALHOUN

MUSIC BY THE LONGHORN PLAYBOYS

# NEW ROUNDS ON BELCO

MUSIC BY THE BELCO RHYTHM BOYS

B-218

**HEY, GOOD  
LOOKING**

By  
Petie and Dean Fabbry

**WALKIN' IN  
THE RAIN**

By  
Jean and Vaughn Parrish

B-219

**I LOVE YOU  
SO MUCH**

Two-Step By  
Pat and Bill Boone

**PEOPLE WILL SAY  
WE'RE IN LOVE**

Two-Step By  
Bobbie and Eddie Reeves