

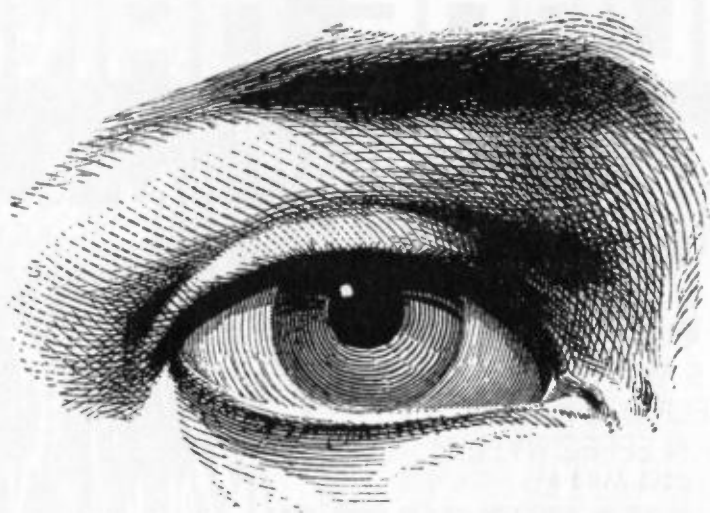
SQUARE DANCE

JULY 1967

5 WAYS TO
HELP DANCERS
LEARN EFFECTIVELY

SEE PAGE 6





watch for fall

Each year the September issue of SQUARE DANCE Magazine is something special. For the editorial staff it kicks off another new year of publishing with new ideas, new features, new enthusiasm to do a better job than the year just passed. The September issue is actually our "New Year's Issue". And to celebrate we promise something special. Watch for the September issue and all the issues to come. If your subscription is about to run out . . . be sure to renew it NOW.

SQUARE DANCE Magazine

1622 North Rand Road, Arlington Heights, Ill. 60004
(312) 255-4060



Publisher and Editor
ARVID OLSON

THE EDITOR'S PAGE

While most of our readers are enjoying their summer by dancing outdoors, camping, and traveling to conventions and festivals, we are planning and organizing the fall and winter issues of SQUARE DANCE Magazine.

Starting with the September issue you'll begin to see some of the improvements and additions we are making to give you even more for your subscription dollar. During the past weeks we have conducted a survey among our readers and among new dancers asking them what they want in their square dance magazine.

You can help us, too. Send us your ideas and comments. Just to get you started, what can we do to help you enjoy square dancing more? Do we need more material for new dancers? Do we need more news coverage? Do we need more general features and topics such as how to advertise dances? How to plan a special square dance party?

This is your magazine. You can help us to serve you better. There is still time for us to include your ideas in our fall issues if you will send us a note today. Share your ideas with other square dancers.

* * * *

We're pleased that some of the people in the square dance field that have up until now been lukewarm about the National Square Dance Association are joining and taking an active part in it. Evidently we're on the right track because others are trying to do the same thing using a "committee" structure to confuse their primary objectives.

This is good. Square dancing is broad enough in scope to support many different viewpoints. Through sharing these ideas we can all help the movement to grow. It is our hope to hold a real square dance "convention" sponsored by the National Square Dance Association in the near future.

Such a gathering would serve to bring together top leaders in the square dance field for an oral exchange of ideas, thoughts, and philosophies. This has never been done in depth on a national scale. We're looking forward to this project.

Those of you who are members of the NSDA will be contacted soon for your help in planning this event. Please respond promptly when you receive information about our first convention.

Happy dancing this summer!

□

SQUARE DANCE

Formerly American Squares

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SQUARE DANCE Magazine is published monthly at 1622 N. Rand Rd., Arlington Heights, Ill., 60004 by American Squares, Inc. Second class postage paid at Laurens, Iowa. Forms close 1st of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Copyright 1967 by American Squares, Inc. All rights reserved.

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JULY 1967

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MAIL



Enjoyed your article in the May 1967 SQUARE DANCE on "The Caller's Cue Card System." . . .

We enjoy your magazine very much. Through your complimentary copies for my new grad's here, we've had many good comments about your magazine.

Lynn Voigt
Grand Rapids, Minn.

We thank you for the nice way you featured our article (April 1967). It was very nice. We have had several people tell us about it.

Our round dance season is about

over until fall now except for a few summer dances.

We are doing the rounds for our State Festival in Pocatello, Idaho on Aug. 4-6. . . .

Penny and Ross Crispino
Nampa, Idaho

We look forward every month to receiving SQUARE DANCE and enjoy the various articles therein. Also, along with our club caller, we pour through your workshop section each month. He uses many of the figures and breaks printed in the magazine.

A word of appreciation on the fine coverage of our Saskatchewan Month O' Dancing which was in the April 1967 issue.

Lola and Hugh Armstrong
Regina, Sask., Canada

Address: Mail Editor, SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

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5 Ways

To Help Dancers Learn Effectively

The most popular callers in every area are those who combine good singing voices (tone, rhythm, inflections, range—all included) and a mastery of teaching techniques. Other callers are weak on one side of this balance or the other. If they lack a knowledge of teaching tips, they're lucky. These can be learned and put into practice more quickly than learning to carry a tune.

Many groups are experimenting in the fields of adult education (and that's what we're in, folks, when we teach square or round dance classes) and valuable findings have been unearthed. A lot of them are pure common knowledge, and the successful callers have been using these principles, consciously or unconsciously, for years. But we forget, sometimes, that we're working with adults, and it's good to brush up, now and then.

Five beliefs about how adults learn were formulated by Dr. Malcolm Knowles in the early fifties and courses are reflecting the practical application of them today. We'd like to share them, with a little application to square dance classes on the side.

1) Adults learn effectively when they

feel respected as self-directing human beings.

In other words adults want to be treated as adults, not talked down to or patronized. Also, over-praising a group can make them feel you thought they were pretty stupid to begin with. Avoid repetitious phrases of praise. Dancers "learn by doing", as all adults do; get them moving to music as quickly as possible with a minimum of dry explanation.

Do you think of your dancers as intelligent fellow-adults, sharing in an evening of fun and fellowship, as guinea pigs, or as reflections of your prowess as a caller?

2) Adults learn effectively when they feel responsible for their own learning and self-help.

We know dancers who have carried the little "basics" booklet to work, home and even bed until they mastered each call and meaning.

Are there ways dancers can help each other learn or must the caller do all the talking and teaching?

3) Adults learn effectively when they feel that what they learn will be

what they want to know and will be realistic and usable. For classes, the motivation should be okay; new dancers come because they want to learn to square dance. But does this raise a question about the learning of many new gimmicks or difficult patterns or intricate rounds, if they are not to be usable in the future?

- 4) Adults learn effectively when they feel that what they learn will build on what they already know.

Most callers are doing this already, but perhaps a cautionary thought is in order on when to re-teach a complete figure or when a quick walk-thru can do the job. Most dancers get pretty bored with lengthy explanations and want to move on.

Another reminder—keep in mind what the backgrounds of your dancers are—people who do some rounds do not need to be taught basic steps each time. Mention of the pattern with time to walk it is sufficient.

The same holds true for squares—sometimes a talk-thru is quicker

than a walk-thru and accomplishes the task—to enable dancers to execute a figure.

Are you able instantaneously to determine the best way to get and keep all the dancers dancing?

- 5) Adults learn effectively when they can influence the sequence, extent and timing of their learning.

Dancers demonstrate this by attending or not attending classes, by practicing or not practicing between sessions. They will set their timing and limits whether the caller wills it or not.

By having dances and clubs available at each "level", we afford dancers the choice of extending their learning or dancing ability, or of remaining at one point for a period of time. Do we owe this to the dancers we teach?

We know that square dancers are important people, bringing differing personalities and experiences to the groups they join. We want these adults to stay in the groups and enjoy this healthful and fun-filled hobby of ours. We owe them the best calling and teaching that we can do. □

"So You're the M.C."

A few helpful hints on conducting a
Square or Round Dance Festival



By Edna and Gene Arnfield

LET'S SAY it's the first time around and you've been chosen to M.C. the upcoming festival. Now calm those butterflies, it won't be half as hard as you may think. In the first place you've had a supporting vote of confidence from your fellow members. They know you can do a good job or they wouldn't have picked you for it.

We won't try to give you much advice. You might forget it anyhow and the first and best quality of a good group leader is to be himself . . . to do things naturally. Again that's why you were picked. It's like telling the truth, you don't have to keep remembering the lie you told last. So being "natural" and doing things "your way" is the best start.

However, there are some basic good leadership qualifications that are important to consider and check over before facing your new responsibility. Re-check them as an airline pilot checks his controls before starting down the runway.

There is, of course, the importance of a pleasant, smiling attitude, an enthusiastic voice tone and a tactful understanding and appreciation of the suggestions of your associates even if you think they shouldn't be used. A ready sense of humor and serene composure, no matter what the flustering incident, are jewels of great price to an M.C.

Aside from the personality of the M.C. the next most important factor he or she brings to the occasion is evidence of having **done his homework**. And no factor of homework is more important than gaining the ability to make accurate, smooth-flowing introductions and announcements. Presentations should be made with full names, exactly pronounced. Their backgrounds

and accomplishments should be stated in a fast moving interesting manner.

When given a prepared round dance program at a festival, make no unauthorized changes. Announce the name of the dance clearly. Play a few bars of music while the dancers are forming a circle, telling them the record will be started again. When a crowd is unusually gay and boisterous, it may be necessary to gain their attention by more than an announcement. NEVER use an ear-shattering whistle. A brief witticism or a moment of silence is far more effective to alert an audience. Learn various ways of gaining attention in a courteous yet effective way.

When programming of the rounds is left to the M.C., have well-arranged material on hand. It is wise to have several alternatives ready. Perhaps the barometer is "low". Then it's up to you to "fire" the enthusiasm of the group. An "all-request" round dance program is dangerous. It can easily get out of hand.

On the physical side it is important to be familiar with your hall. Make a thorough check of the P.A. system, microphones and proper volume in advance of the dance. Play records at danceable tempo with a blending of bass and treble to produce the most pleasing and correct result for the hall. As the M.C. you have the responsibility to see that the dancers enjoy themselves. Anyone can spin records at random.

It is an old but valuable bromide that what is worth doing is worth doing well. We know of no more rewarding satisfaction than that one derives from an M.C. job well done that gives pleasure to one's associates.

Again, your best key is "B natural".

Let's Face It NOW



A Special Article for the National Square
Dance Association and SQUARE DANCE
Magazine . . .



By Chuck McDonald
North Chicago, Ill.

The National Square Dance Association was formed a couple of years ago, but not before many years of discussion of the possible assets and liabilities of such an organization. Since its forming, the wheels of progress grinded slowly—as a matter of necessity in such a complex group. This Association has good ideas, and to put them across, it needs wholehearted support of all its members. To summarize the objectives of this organization, the NSDA was formed to promote, on the national level, the square, round and folk dancing activities we enjoy so this fever of enjoyment can be shared with the greatest possible number of Americans. It can do this if we get behind it and push as hard as possible.

Callers, both big-time and small-time, we must accept our share of the responsibility of making NSDA successful. I feel that our share is the largest percentage of all. And I'm going to list a few areas of concern in the hopes of generating a more positive trend in our activities and teachings.

Our choreography has advanced to such a state that it normally takes 25-36 weeks to teach new dancers how to square dance effectively to be able to dance to any caller. Now we as callers and leaders on the local level where we have the greatest influence on our square dancers (new or old) must sift through this maze of choreography and revise our teaching methods. **We have to do it!**

Take the young novice caller in your association, and teach him all you know about square dancing, its perspective, history and obligations to the community. Make him understand how influential he is in his position as a caller. In this way he can be better prepared to influence and motivate his dancers.

After all, the young caller today is the older caller and expert of the future. He must be made to understand why he is in square dancing, and how he can better prepare himself to face his responsibility.

When a club asks you "How much do you charge?" do you stammer around to arrive at a figure you know won't scare off the club, and yet have enough to pay your baby sitter. In this present day, a person expects to pay for his recreation, or anything else. And he expects to get his money's worth. If a caller underprices himself, he in turn has put a below-par value on square dancing and himself. The cost of living has gone up.

Finally, we get to the largest majority in the square dance picture, the square dancer himself.

We can divide him into three categories: (1) the high-level dancer who enjoys a constant challenge to his dancing ability, (2) the limited dancer who enjoys a few basics and is not interested in the newest and latest material to come out, and (3) the dancer who falls between these two extremes, who enjoys dancing once a week, or two or three times a month, and is by far the largest percentage.

The middle-of-the-road square dancer is the largest group of square dancers. And these are the ones who demand most of our consideration.

Callers, we are what is **happening** to square dancing. We are the ones who are most influential on our dancers. We must possess the knowledge and ability to cope with the many questions that constantly are fired at us. Let's get our associations together to combat this situation. Get them to help us become better callers, for we could all stand improvement. We have the talent available to teach us. But we won't have it long. It won't be long before there'll be no more Ed Gilmores, no more Max Forsyths, no more Lloyd Shaws, no more Bob Osgoods, or no more Arvid Olsons (and no more other men of this high caliber in the square dance picture). All of them will one day pass into the square dance graveyard of oblivion, never to be heard from again. It is from men like these that we must learn. □



● WASHINGTON — From headquarters for Silver Spurs comes their summer itinerary, for those wishing to see authentic dances and costumes presented by talented teenagers: July 2, London, Ont.; July 3, Muskegon, Mich.; July 6, Billings, Mont.; July 7, Bozeman, Mont.; July 20-29, Klondike Days, Edmonton, Alberta. They will also present shows at Jasper Park Lodge, Banff and Lake Louise Lodge.

● MISSOURI—In the Lake Taneycomo and Table Rock Area of the Southwest Missouri Ozarks, vacationers are invited to dance with the Taneycomo Travelers at the First Presbyterian Church of Branson any first, third or fifth Friday night at 8 p.m.

● MICHIGAN—Weekend dancing is available at Greenbush Inn, Greenbush with canoeing, riding and golf as extras. Dates and callers are: July 7-9, emphasis on rounds with the Lehnerts and Taylors, Stan Burdick calling; Aug. 4-6, Larry Prior and Bill Peterson; Aug. 25-27, Chuck Becker, Dale Smith and Doug Rieck.

● WISCONSIN—Square dance campers will assemble at Bear Lake and Cedar Springs Campgrounds on Highway 10 near Manawa, Wis. July 14-16 for the Sixth National Camporee. Program will include the membership meeting of the National Square Dance Campers Association, Inc., as well as dancing,

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● **ILLINOIS**—The American Natural Hygiene Society at their 19th Annual International Health Forum and Convention in the Edgewater Beach Hotel, Chicago will feature two square dances. Tuesday evening, July 11, at 7:30 p.m. Ron Schneider will call beginners, intermediate and high level "modern western" tips alternately. Saturday, July 15 at 6:30 p.m., George Jowdy of Cleveland will call for the gala banquet and dance.

● **OREGON**—Have a Do-Si-Do Holiday at the Tenth Annual State Square Dance Festival, July 13-15, Douglas Co. Fairgrounds in Roseburg. The program features workshops, rounds, caller's clinic, sewing clinic style show, com-

mercial booths, hobby exhibits, after parties, teen program, food, trailer space, dorm facilities, ample parking, and exceptional callers and instructors.

● **MONTANA**—Big Sky Hoedown will be held July 15 at the air-conditioned Elks Club in Billings, featuring Johnny and Marge LeClair and Larry Faught for an afternoon workshop and evening dance. Visitors to Yellowstone Park should plan to include this festival in their trip.

● **GEORGIA**—The Third Annual Southeastern Square Dance Jamboree will bring Bob Bennett and Ray Blaylock, plus guest callers, to Stuckey's Carriage Inn, Jekyll Island for the weekend of Aug. 4-6. Program includes rounds and squares for everyone, plus after-parties and a midnight breakfast.

● **BRITISH COLUMBIA**—Help Canada celebrate at a free centennial dance

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All new square and round dance records advertised or reviewed in SQUARE DANCE Magazine are available from the dealers listed on this page. Write dealer of your choice for the Spring-Summer 1967 Square and Round Dance Record Catalog published by SQUARE DANCE Magazine.

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● **NEW HAMPSHIRE**—The Fifth Annual Reunion of Overseas Square Dancers will be held in Nashua, Aug. 10-12. Persons interested in attending may write to chairmen Evie and Ralph Gero, 11 Summer St., Riverside Manor, Farmington, N.H. 03835.

● **IOWA**—Kamper Dancer Festival provides free camping and parking, with hotels and motels available, for square and round dancing on Aug. 25 and 26, with Marshal Flippo, Bob Yerrinton, Edna and Paul Tinsley and Minnie Davis. For information write Box 15, Ottumwa, Iowa 52501.

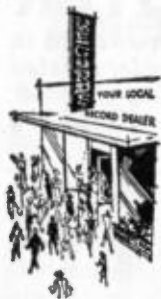
● **MARYLAND**—The Fourth Annual Star Spangled Banner Square

Dance Festival is scheduled for Aug. 17-19 at the Sheraton Belvedere Hotel in Baltimore. At the mike for your dancing pleasure will be Curley Custer, Al Brundage, John Hendron, Dick Jones and Paul Childers, with rounds by Es and Joe Turner, Betty and Tom Johnston.

● **NEW YORK**—An ABC vacation (Action, Beauty and Comfort) may be enjoyed Labor Day weekend, Sept. 1-4 at Silver Bay on Lake George. Callers are Dick Leger, Red Bates and Stan Burdick. Many activities, plus babysitting, are available at this YMCA-affiliated resort. Information is available from Stan Burdick, 1514 Oakmont Lane, Sandusky, Ohio 44870.

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<p>Dance Friday Evenings To Four Of The World's Greatest Callers—Beginning in September 1967 *Louis Calhoun *Max Forsyth *Melton Luttrell *Dave Taylor</p> <p>Phone or write now for complete information.</p>						<p>CENTER SQUARES JERRY HAAG 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>1</p>
2	<p>SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>3</p>	<p>INDEPENDENCE DAY</p> <p>4</p>	<p>ROULETTE TYROS Learn Basics and Easy Rounds EDNA and GENE ARNFIELD 7:30-10:30 p.m. \$2.00/couple</p> <p>5</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>6</p>	<p>FUN LEVEL SQUARE DANCE ARVID OLSON and Guests 8:00-10:30 p.m. \$2.50/couple</p> <p>7</p>	<p>PALATINE SQUARES EARL JOHNSTON 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>8</p>
9	<p>SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>10</p>	11	<p>ROULETTE TYROS Learn Basics and Easy Rounds EDNA and GENE ARNFIELD 7:30-10:30 p.m. \$2.00/couple</p> <p>12</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>13</p>	<p>FUN LEVEL SQUARE DANCE ARVID OLSON and Guests 8:00-10:30 p.m. \$2.50/couple</p> <p>14</p>	<p>CENTER SQUARES CHUCK RALEY 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>15</p>
16	<p>SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>17</p>	18	<p>ROULETTE TYROS Learn Basics and Easy Rounds EDNA and GENE ARNFIELD 7:30-10:30 p.m. \$2.00/couple</p> <p>19</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>20</p>	<p>FUN LEVEL SQUARE DANCE ARVID OLSON and Guests 8:00-10:30 p.m. \$2.50/couple</p> <p>21</p>	<p>PALATINE SQUARES JIM SMITH 8:30-11:30 p.m. \$2.50/couple</p> <p>22</p>
23	<p>SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>24</p>	25	<p>ROULETTE TYROS Learn Basics and Easy Rounds EDNA and GENE ARNFIELD 7:30-10:30 p.m. \$2.00/couple</p> <p>26</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>27</p>	<p>FUN LEVEL SQUARE DANCE ARVID OLSON and Guests 8:00-10:30 p.m. \$2.50/couple</p> <p>28</p>	<p>CENTER SQUARES FOGGY THOMPSON 8:30-11:30 p.m. \$2.50/couple</p> <p>29</p>
30	31					

STAFF CALLERS



JERRY HAAG
Cheyenne, Wyo.



EARL JOHNSTON
Vernon, Conn.



DICK JONES
Hicksville, N. Y.



ARVID OLSON
Arlington Heights,
Ill.



CHUCK RALEY
Lakewood, Calif.



LENNY ROOS
Lake Zurich, Ill.



WALLY SCHULTZ
Janesville, Wis.

—YOU ARE INVITED TO
AUGUST 1967 D
 SQUARE DANCE CENTER, 1622 NORTH RAND ROAD

Marilyn and Arvie

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
NEW CLASSES START SEPTEMBER 1967			ROULI Learn Basics EDNA and 7:30- \$2.0
	SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple		1
6			ROULI Learn Basics EDNA and 7:30- \$2.0
	SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple		8
13			ROULI Learn Basics EDNA and 7:30- \$2.0
	SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple		15
20			ROULI Learn Basics EDNA and 7:30- \$2.0
	SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple		22
27			ROULI Learn Basics EDNA and 7:30- \$2.0
	SQUARE DANCE and WORKSHOP LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple		29

STAFF



JIM SMITH
LaGrange, Ill.



JIM STEWART
Des Plaines, Ill.



FOGGY THOMPSON
Barrington, Ill.

WORKSHOP



□ □ □ □ □ □ □ □ □ □ □ □ □ □ EDITED BY
WILLARD ORLICH

CHOREOGRAPHY

LEONARD WATSON, Tucson, Ariz.: "Who originated swap around? I learned it to mean lady on right (partner) goes across the set, man makes $\frac{1}{2}$ turn right into lady's position but facing out. What happens in line of four with the lady on your left side?"

Swap around was originated by Ed Hollow of Niland, Calif. It was meant to have person on right side of couples facing (lady or man) cross over while person on left (lady or man) makes 180° right face turn and slides over to face out taking spot vacated by person crossing over.

If there was a lady or man rule only, four boys facing or four girls facing could not swap around. By the author's rule the above is possible. I suggest the facing couples do a swing thru plus turn thru as an equivalent movement for those not wanting to use the term "swap around".

BOB KELLOGG, Fords, N. J.: "What is the command cross breed thru? Please review."

The cross breed thru movement is a variation of half breed thru introduced to square dancing in 1955 by Van Vanderwalker of San Diego, Calif. The call is designed to put the lady on the man's right side again when one couple

in normal position does a right and left thru with a half sashayed couple. On call to half breed thru, the normal boy-girl couple does a normal right and left thru while the half sashayed couple does a right hand, pull by and a U turn back. Both facing couples are now normal.

The variation of cross breed thru from the same two couple set-up finds the normal boy-girl couple doing a pass thru to face out while the half sashayed girl-boy couple does a cross trail thru to face out as a normal couple also. In other words, one does a normal pass thru while the other does a pass thru and half sashay.

ANONYMOUS, Yucaipa, Calif.: "We like the curlique figures now being used but not the curlique itself. May we suggest cue-up to mean two facing people join right forearms and as a couple make a $\frac{1}{4}$ turn to the right? The normal curlique is hard on the ladies' hair-do especially when done by a short man with a tall lady. This is the same reason we prefer slide thru over star thru."

The suggestion is a good one although not new. It was suggested several years ago as $\frac{1}{4}$ que, $\frac{1}{2}$ que, $\frac{3}{4}$ que, full que. The $\frac{1}{4}$ que comes too fast and is usually overshot position-wise by most dancers. The man can do his part of a star thru in the

curlique and if taught properly he can control the lady's turn to face in opposite direction by locking elbows with her to stop her in the correct position. Maybe the lady's hair-do style will change again next year.

CALLERS' QUESTIONS

A NATIONAL REQUEST: "Please write an article sometime on the **HIRING and HOSTING of a VISITING CALLER**"

There are various acceptable and successful ways of **hiring and hosting a visiting caller**. Each year when this square dance responsibility arises 50% of the people involved are doing it for the first time and should have some general rules or guidelines to follow. I would like to suggest some of the following points to bear in mind which might help the next time someone asks for guidance in obtaining the services of an out-of-town caller.

Hiring a caller to visit in your area to call a club dance should be done at least a year in advance of the intended date. There is a two-fold reason for this. The caller is more likely to be available and it also gives him a chance to book other dances going and coming to your dance if he so desires. This enables him to cut down his expenses proportionately.

When writing your request, give your name, name of the club, your connection with the club, the town in which the dance is planned, type of dance site (school, auditorium, hall), type of dance (open, closed, go-go dancers, once-a-month), time involved (afternoon, evening or both), number of hours expected to call and number of dancers expected (6 set club or 40 set open).

With the above information, the

caller is in a position to quote his charges for the dance (if he has the date) and saves one extra corresponding letter. Don't expect the caller to charge the same price for a festival as he would for a club dance. If your club is limited on the amount of money they can afford, say so in the first letter.

Give an **alternate date** or two along with the first choice. Also note if free overnight lodging is part of the offer. The caller will or should tell you when he replies unless he prefers to stay in a motel rather than in someone's home. Send along a return, stamped, self-addressed envelope for faster reply. Also give a deadline reply date to know one way or another. This gives you an opportunity to write someone else, if one caller can't fit you into his schedule.

If arrangements are made on the telephone, **put it in writing** as soon as possible for both parties to refer to later. A year is a long time to remember. Keep copies of **all** correspondence, no matter how trivial, to be turned over to the next responsible people coming along the following year.

Send a 30-day reminder to the caller (prior to his calling date) giving him the latest information **where** the dance is being held, **when** it starts and ends, **what** he can expect (the type of hall [for sound], number of dancers, type of dancing), **who** he is to contact upon arrival for further instructions such as lodging overnight, food, in other words the **host**. Don't forget to include a telephone number for emergency use.

Hosting the caller has further responsibilities. Most callers don't eat heavily before a dance, so don't feel hurt if he doesn't take seconds at the table. **Allow plenty of time** to arrive at the dance hall so that he can set up his equipment to his advantage and still have time to say hello to the early-birds. If the caller doesn't allow enough time, don't get upset—the burden is now on him—just help him cut

corners wherever you can.

It is most desirable to introduce the caller and his wife at the beginning of the **second** tip at a club. This catches over 90% of those in final attendance because no matter what time a dance starts, there are stragglers. Don't **demand** a certain type dance from a caller at this point, only give information if he asks for it. The type dance was pre-determined, remember?

Your help is appreciated. Help to unload the equipment from the car. Help in setting up a table or whatever is needed. Answer any questions the caller might find necessary to ask to help enhance his presentation, like where speakers are usually set up, what time intermission occurs during the dance, and who will furnish the round dance records. Sometime during the evening's dance, be sure the person responsible to give the caller his check will do so. If the caller's wife is dancing, be sure the club members take care of her. After the final tip, be sure help is available to help pack up and load the equipment back into the car.

After the dance, try to avoid "private" parties for the caller. You're bound to hurt **someone's** feelings. If the caller indicates his desire to have a sandwich and coffee, pick a public place where anyone can join him if they want to. **Let it be known** where you plan to stop for refreshments or that you are **not** stopping at the request of the caller who might want to turn in early.

Don't play favorites and be sure to introduce the caller to those who might have missed him earlier. Make him feel like he is "one of the gang." He'll be forever grateful even if you never have him back again.

When you're back home with the caller, let **him** decide whether or not to sit and talk or go directly to bed. Find out what time he has to get up for his next travel time schedule. Some callers like breakfast, others only coffee, so **ask** him.

Your role of host is not over until you put him on the plane or see his car's tail light turn the corner. Remember, you are the image of the club and of the area dancers. Whatever you say, do or even intimate is carried away by the caller as a remembrance of your area's square dance activity and attitude.

BASIC BREAKDOWN

SPLIT YOUR CORNER

Traditional

From a normal squared up set, on call to "head couples split your corner", the number one and number three couples step forward, face their corners and walk in between the side couples to end up facing out with their opposites as partner and back to back with the side couples who have stepped aside to let them pass thru and then slide-stepped back together again as a couple. The following command will dictate what the actives (heads) are to do next.

EXAMPLES

by Willard Orlich, Cuyahoga Falls,
Ohio

Head couples, **split your corner**, separate around one

Into the middle, right and left thru
Split new corner, separate around one
Into the middle, cross trail thru to a
left allemande . . .

Head couples go forward and back,
split your corner, criss cross thru
Around one, face to the middle, go
forward and back

Split your corner, criss cross thru,
around one
Grand right and left . . .

Head couples go forward and back,

split your corner, California twirl
Side couples star thru, right and left
thru

Sides split your corner, California twirl
Head couples square thru $\frac{3}{4}$ around
to a left allemande . . .

Head couples right and left thru,
roll away $\frac{1}{2}$ sashay
Circle up eight while you're that way
All four boys go forward and back,
split your corner
U turn back, Dixie chain on a double
track
Ladies go left, gents go right, left
allemande . . .

Head couples, split your corner, criss
cross thru around one
Wheel and deal, you're facing out,
cloverleaf
Girls square thru $\frac{3}{4}$ around, star thru
Wheel and deal to face those two, in-
sides arch
Dive thru, pass thru to a left alle-
mande . . .

Head couples, split your corner, criss
cross thru around one
Into the middle, square thru $\frac{3}{4}$ around
Sides split your corner around one,
cast-off $\frac{3}{4}$ around
Ends fold, centers box the gnat
Square thru $\frac{3}{4}$ around to a left alle-
mande . . .

FIGURES AND BREAKS

CROSS CHAIN THRU FIGURES

by Lee Kopman, Wantagh, N.Y.

Heads square thru four hands
Cross chain thru
Cross chain thru again
Dive thru

Square thru three quarters
Give left to next pull by
Grand right and left . . .

Head ladies chain
Heads pair off
Cross chain thru
Swing thru
All eight circulate
Right and left thru, who turns who
Cross chain thru
Swing thru, girls trade
Swing thru to a grand right and left . . .

Two and four right and left thru
Same ladies chain
Heads lead right and circle to a line of
four
Curlique across
All eight circulate (move up one
notch)
Peel off, wheel and deal
Cross chain thru
Swing thru, all eight circulate
Right and left thru (who turns who)
Cross trail thru
Slide thru, promenade . . .

Side ladies chain
Heads square turn thru four hands
Cross chain thru
Swing thru
Box the gnat
Cross chain thru
Dive thru
Centers turn back
Box the gnat, grand right and left . . .

Heads square thru four hands
Box the gnat to a
Cross chain thru
Swing thru
Centers trade, ends circulate
Curlique
Split circulate two positions
Slide thru, left allemande . . .

MIXED HASH

by Lee Kopman, Wantagh, N. Y.

Head ladies chain
Walk around corner, partner left, al-

lemande thar

Boys back up a right hand star
Heads, swing by the left
Full turn and a quarter more
Sides swing by the left $\frac{3}{4}$
To an alamo style and balance
Left swing thru
Boys trade, left allemande . . .

Turn partner left to an allemande thar,
boys back up
Sides, swing by the left
Full turn and a quarter more
Heads swing left $\frac{3}{4}$
To an alamo style and balance
All swing thru
Girls circulate, boys trade
Girls trade, left allemande . . .

FIGURES

by Dick Hoffman, Westminster, Calif.

Heads go forward, back with you
Then pass thru across from you
Separate now and around one
Line up four, go forward and back
Then pass on thru across from you
Centers California twirl, ends fold be-
hind
Substitute now that's what you do
Box the gnat, go right and left thru
Turn on around and substitute man
Square thru $\frac{3}{4}$
Left allemande . . .

Heads go forward, back with you
Then pass thru across from you
Separate now and go around one
Line up four, go forward and back
Then you pass thru across from you
Centers California twirl, ends fold be-
hind

Double pass thru across from you
Centers in and cast off $\frac{3}{4}$ around
Then star thru, go right and left
Turn on around, left allemande . . .

Heads star thru, double pass thru
Centers in, centers California twirl
Ends fold behind those two you do
Inside couples do a half sashay
And square thru while you're that way
 $\frac{3}{4}$ around, left allemande . . .

FIGURES

by Les Gotcher, La Puente, Calif.

Four ladies chain
Head ladies chain $\frac{3}{4}$ around
Side gents turn 'em with an arm around
Then roll away with a half sashay
Lines of three go forward and back
Then pass thru, the ends circulate
And swing thru and balance too
Two ladies (facing) chain $\frac{3}{4}$ around
The others turn back and star thru
Now substitute and square thru $\frac{3}{4}$
Allemande left with your left hand . . .

One and three will bow and swing
Promenade half the outside ring
Same ladies chain across the town
Men turn 'em with an arm around
Now chain 'em back, $\frac{3}{4}$ around
Side gents turn 'em with an arm around
Then roll away with a half sashay
Forward six and come on back
Then pass thru, ends circulate
Centers turn back, left allemande . . .

TURN THRU FIGURES

by Gus Robb

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back that way
Then roll away with a half sashay
Now bend the line and pass thru
Now bend the line and turn thru
Now bend the line and pass thru
Now bend the line and turn thru
Now bend the line and star thru
California twirl and pass thru
Allemande left with your left hand
Here we go right and left grand . . .

FIGURES

by Dick Han, Monticello, Ind.

Four ladies chain across the town
Four ladies chain back, full turn around
Face right out—roll away a half sa-
shay, left allemande

Four ladies chain across the ring
Turn this girl, roll promenade, don't
slow down
Heads wheel around
Two ladies chain, turn them around

Send them back, Dixie chain, on to the next
 Two ladies chain with a full turn around
 On to the next, square thru $\frac{3}{4}$
 On to the next, Dixie chain
 Lady go left, gent go right
 Left allemande . . .

OLE BUSTER'S TURN OVER

by Willard Orlich, Cuyahoga Falls,
 Ohio

(from Glenn Record No. 13017)

Head couples go forward and back, square turn thru
 Four hands round to the outsides, turn thru
 Left square turn thru while sides divide and star thru
 Slide thru, centers square turn thru $\frac{3}{4}$ and cross trail
 Ends trade, same two slide thru, left allemande
 Promenade, don't slow down
 Head couples wheel around, square thru $\frac{3}{4}$ around
 Facing out, centers arch, ends turn in
 Peel off, wheel and deal, boys in the middle
 Square the Dixie $\frac{3}{4}$ around
 Cloverleaf with girls in the middle
 Square the Dixie $\frac{3}{4}$ around
 Separate single file, walk past two with them a line
 Forward eight and back, centers arch, ends duck out
 Clover and left square turn thru, count four hands
 Star thru, boys trade, promenade go two by two
 Head couples wheel around, pass thru
 Ends run into the middle, square turn thru $\frac{3}{4}$ while
 New ends circulate twice, facing out
 Wheel across two by two, box the gnat across from you
 Cross trail thru to a left allemande, promenade
 All four couples wheel full around and a $\frac{1}{4}$ more
 Face the middle, heads right and left thru

Sides square turn thru $\frac{3}{4}$ around, facing out
 Turn left single file, lady round two, gent round one
 Forward eight and back there, son
 Pass thru, centers arch, ends turn in
 Turn thru, left turn thru, turn thru, centers in
 Centers roll out half sashay, cast off $\frac{3}{4}$ around
 Right and left grand but don't you stop, meet partner, all eight spin the top
 Girls star left, boys move up, same one spin the top
 Boys star left, girls move up, same one $\frac{1}{4}$ top, new one $\frac{1}{2}$ top
 New one $\frac{3}{4}$ top, count three people
 New one $\frac{1}{2}$ top, that's mother turn thru to a
 Left allemande . . .

FIGURES

by Jerry Salisbury, Massapequa Park,
 N.Y.

Head ladies turn thru, star thru
 Boys trade, wheel and deal and $\frac{1}{4}$ more
 Girls trade, wheel and deal and $\frac{1}{4}$ more
 Boys trade, wheel and deal
 Pass thru to a left allemande . . .

DIXIE SPIN AND PEELS

Heads promenade half way round
 Right and left across the town
 Ladies lead, Dixie spin, girls fold
 Peel off, wheel and deal
 Boys lead, Dixie spin, boys fold
 Peel off, wheel and deal
 Cross trail thru to a left allemande . . .

CURLIQUE FIGURE

Head couples swing thru, curlique
 Center four only, circulate
 Swing right $\frac{3}{4}$ around
 Cross trail thru to a left allemande . . .

SQUARE TURN THRU FIGURE

Head couples square thru, count four hands
 Right and left thru the outside two,

pass thru
Centers square turn thru, count five hands
The fifth hand, turn thru, centers in
Forward out and back, wheel and deal
Centers square chain thru
Others half sashay, left allemande . . .

FIGURES

by Willard Orlich, Cuyahoga Falls,
Ohio

CROSS RUN BREAK

Head couples square thru
Four hand rounds and when you do
Centers in and cross run
New ends fold
Centers in and cross run
New ends fold, left allemande . . .

CLOVER AND SWING STAR THRU

Promenade, heads wheel around
Forward eight and back
Four ladies roll away
Star thru across the way
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 . . .

CROSS CLOVER AND SQUARE THRU

Head couples square thru
Four hands round then pass thru
Cross clover and square thru
Four hands round then pass thru
Cross clover and square thru
Four hands round then pass thru
Cross clover and star thru
Left allemande . . .

CLOVER TOP

Head couples spin the top
Box the gnat and everybody
Double pass thru and when you do
Centers out, cast in $\frac{3}{4}$
Centers fold
Pass thru, cross clover and
Spin the top
Box the gnat, square thru $\frac{3}{4}$
Left allemande . . .

CLOVER AND CROSS CLOVER

Head couples half square thru and box
the gnat
Pass thru, clover and star thru
Pass thru, cross clover and star thru
Pass thru, clover and star thru
Inside arch, dive thru
Square thru $\frac{3}{4}$, left allemande . . .

EXPLORING SLIDE THRU

by Willard Orlich, Cuyahoga Falls,
Ohio

Head couples half sashay
Dance to the middle and back away
Lead to the right and circle four
Ladies break and line up four
Forward eight and back with you
Slide thru
Those who can star thru
Others turn back and star thru
California twirl all eight of you
Promenade
Heads wheel around, cross trail thru
To a left allemande . . .

Side couples half sashay
Heads to the middle and back away
Heads to the right and circle four
Gentlemen break and line up four
Forward eight and back with you
Slide thru
Those who can star thru
Others turn back and star thru
Wheel and deal
Inside arch dive thru
Slide thru all-eight-of-you
Centers star thru
Square thru $\frac{3}{4}$ around, California twirl
*Heads lead right to a left allemande
*(OR) Heads swing thru, slide thru go
left allemande
*(OR) Heads spin the top and box
the gnat
Pull by to a left allemande . . .

Number one stand back to back
With the corner box the gnat
New heads go forward and back
Cross trail thru, separate
Around two, hook on the ends
Forward eight and back
Pass thru, wheel and deal

Centers square thru $\frac{3}{4}$ around
Slide thru, ends trade then bend the
 line
 Forward eight and back you reel
 Pass thru, wheel and deal
 Two ladies chain in the middle you do
 Same two **slide thru**,
 Half square thru and **slide thru**
 Right and left thru
 Cross trail thru to a left hand swing
 Boys star right across to a left alle-
 mande . . .

SLIDE THRU FOLDS

Head two ladies chain across
 Head couples spin the top
 Box the gnat
 Double pass thru
 Cloverleaf and when you do
 Centers turn back and slide thru
Ends fold, double pass thru
 Cloverleaf and when you do
 Centers turn back and slide thru
Centers fold, double pass thru
 Cloverleaf and when you do
 Centers turn back and slide thru
Ends fold, double pass thru
 U turn back
 Dixie grand, right, left, right
 Left allemande . . .

SLIDE THRU KINDERGARTEN

Couples four and one swing and sway
 Number two and three half sashay
 At the heads go forward and back
 Spin the top as you are, pass thru
 Slide thru, make a wave and balance
 Spin the top then pass thru
 Wheel and deal go two by two
 Double pass thru
 Cloverleaf and when you do
 Center couples square thru $\frac{3}{4}$ around
 Slide thru, make a wave and balance
 Spin the top then pass thru
 Wheel and deal go two by two
 Double pass thru
 Cloverleaf and when you do
 Centers turn back and star thru
 Those who can pass thru
 California twirl all eight of you
 Cross trail thru to the corner,
 Left allemande . . .

NEW IDEA

GRAND CURLIQUE

by Jim Earl, Lima, Ohio

Starts like a grand prow, sides back to back. Heads go forward, do a cur-lique. Sides follow same route as grand prow until the sides reach head position. Then they just do a $\frac{1}{4}$ in with a new partner.

Heads have just done their curlique, walk forward single file, first person turning **left** and the second person going **right**. Sides will follow heads' path and heads will follow the sides' path.

Everyone will do four curliques with first one turning left and second one turning right. At the end of the last one, go right and left and do a left allemande. (64 count).

Reverse Grand Curlique: Everyone will do **left** curliques and in going single file the **first** one will go **right** and the **second** one will go **left**.

Alternate Grand Curlique: Everyone will do a **right** curlique moving forward single file, first one left and the second one right the first time. The second time into the center, everyone will do a left curlique, go single file, first one turning right and the second one turning left.

EXAMPLE

Sides back to back, grand curlique, go
 Heads center, curlique, walk-2-3-turn
 Sides to center, curlique, walk-2-3-turn
 (Repeat four times) (on last eight counts)
 Sides to center, curlique, first left, second right,
 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, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.



ROUND DANCES

SWEET THANG—Jewel 150

Choreography by Jeanette and Ralph Kinnane

Love that music! Two part two-step with repeats on each part. Good, easy basics. Watch for an extra measure of additional Sweet Thang at the end of both A and B. Easy.

GLORY OF LOVE—Jewel 150

Choreography by Ann and Louis Calhoun

A re-release from about two or three years back. Two times through two-step with adequate repeats. Face lifting job on intro, ending and measures four and eight makes "Glory" more glamorous and sleek. Easy-Intermediate.

SWEET GEORGIA BROWN—Grenn 14097

Choreography by Noyelles B. Burkhardt

The welcome mat is out for an old tune coming back home. An easy two-part two-step with repeats . . . three times through. Georgia is sweet and fast moving. Locks, vines, balances and forward two-steps (not a turning one to be found) makes her a natural for square dance fun. Easy.

FOXIE—Grenn 14097

Choreography by Ruth and Frank Lanning

A "foxie" foxtrot to a dreamy "June Night" musical score. Two parts with repeats and a two times through sequence. Some "foxie" footwork with left and right pivots add variety to this summer vixen. Intermediate.

ALLEGHENY WALTZ—Grenn 14098

Choreography by Irene and Bill Hart

Another dreamy tune back into the round dance fold after a long furlough. A 32 measure two-times through waltz with repeats on the first eight measures. Nice variations for pleasant dancing . . . backward twinkles, whisks, even a canter here and there, all blended into a smooth flowing waltz to danceable music. Intermediate.

TOO MUCH LOVE—Grenn 14098

Choreography by Mary and Lou Lucius

A two times through two-step with repeats on Part A. Repeats on first eight measures of this fox-trot two step. Looking for a variety of figures, quit hunting. Syncopated half boxes, rocks, limps, vines, scissors, hitches, locks, two-step canters and an ordinary turning two-step or two. Too much for "too smooth lovin'?" Intermediate.

IF YOU'RE IN LOVE—Scope 2

Choreography by Dottie and Jules Billard

Scope scores another bull's eye in their second disc. A two part Viennese type waltz three times through to excellent music. Repeats on first eight measures with nice blends from left face turns to banjo waltzes with maneuvers to canters. Add a twinkle and some Viennese points and cross flares for a different, danceable Viennese waltz. Intermediate.

CENTENNIAL ROSES—Scope 2

Choreography by Jean and Earle Park and Betty and Lorne Hay

"Expo 67" . . . an easy two times through two step with adequate repeats. Varsouvienne two-steps with some wheel and dealing to balances this-a-way and that-a-way. Add a few rolls, a vine, a pivot and you come up with a bouquet of roses . . . sans fragrance and thorns. Easy.

HE'LL HAVE TO GO—Belco 223

GRENN

GR 14100
"MARNIE"

By Jack and Na Stapleton

"DOODLEY CHA"
by Date 'n Dot Foster

GR 13018
"ROUND OFF POKER CHIPS"
"SWING CHAIN THRU WORKSHOP"
"SPIN CHAIN THRU WORKSHOP"
"OLD BUSTER SWINGING SOUTH"

EP with call only by Johnny Davis
Choreography by Will Orlich

TOP

TOP 25149
"YOU'RE NOBODY TILL
SOMEBODY LOVES YOU"
flip by George Peterson

TOP 25150
"BUSTER'S SHOES"
flip by Ben Baldwin, Jr.



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ine Mc Morran, 733-5535 or Bud Mayo,
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Choreography by Jo and Ed Free-
man

A 32 measure two part two-step two
times through. A well blended arrange-
ment of good basics with repeats on
first eight measures. Enough diversity
for interest . . . easy enough for square
dance events. Music . . . country West-
ern. Easy.

BON BON—Belco 223

Choreography by Fran and Oscar
Schwartz

A 32 measure two and a half times
through two-step. Belco belted out its
best for Bon Bon . . . a real dance-
able musical confection. Routine is
easy . . . a little sticky on the "fudge-
ing" for flavor variety on numerous
positions. Easy.

CALL IT SPANISH—Hi-Hat 838

Choreography by Phyl and Frank
Lehnert

Hi-Hat goes South of the border
for a Latin beat to "In A Little Span-
ish Town". Music lends itself to either
Cha-Cha or Tango rhythm . . . chor-
eography leans toward conventional
two-step and fox-trot figures. Ade-
quate repeats. Tempo is slow enough
for learning . . . music delightful.
Intermediate.

MY IDEAL—Windsor 4725

Choreography by Cookie and Hi
Gibson

Another old tune back for another
go "a-round". This is 32 measures of
syncopated two-step two times through.
Repeats on each eight measures. Syn-
copated vines, scissors thru, hitches
with an interesting variation of banjo
to sidecar figure. Dance is smooth and
seems on the easy side, but we'd still
dig this one as club level. Intermediate.

So there it is . . . the annual shower
of convention releases. Old tunes, new
figures, new figures, old tunes. Get
out from your umbrella and take your
pick.

SINGING CALLS

OLD PHONOGRAPH RECORDS—
Blue Star 1807

Calls by Marshall Flippo

WISH ME A RAINBOW—Blue Star
1808

Calls by Andy Andrus

HAPPY TRACKS—Grenn 12092

Calls by Johnny Davis

RIDE RIDE RIDE—Grenn 12093

Calls by Johnny Davis

WALKIN' WITH SUGAR—Hi Hat
347

Calls by Bill Green

FIREMAN'S BALL—Hi Hat 348

Calls by Dick Houlton

I USED TO LOVE YOU—Kalox 1070

Calls by Harry Lackey

JEALOUS COLD CHEATIN' HEART
—Kalox 1071

Calls by Billy Lewis

HONEY BEE—Longhorn 162

Calls by Red Warrick

OH! HAPPY LUCKY ME—Longhorn
163

Calls by Bailey Campbell

SWINGING RAGTIME GAL—Mac-
Gregor 2015

Calls by Tommy Stoye

HAPPY TRACKS—MacGregor 2016

Calls by Charlie Guy

CAISSONS—Old Timer 201

Calls by Dan Schmelzer

GRANDE COLONEL—Old Timer 202

Calls by Jerry Helt

BE HAPPY—Top 25147

Calls by Bill Dann

MAME—Top 25148

Calls by Happy Harry Pearcey

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4874

Calls by Don Stewart

THOSE BELLS—Windsor 4875

Calls by Bob Van Antwerp

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"CHINESE
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Hi-Hat 612

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