

OCTOBER 1967

SQUARE DANCE

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SQUARE DANCE Magazine
1622 N. Rand Rd., Arlington Heights, Ill. 60004
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Square and Round Dancers

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Square and Round Dancing is probably America's finest type of recreation. You agree? Fine. But what are you doing personally to get people acquainted with our recreation? Do you invite people to square dance who have never done so? What has been their reaction?

You have probably found that almost everyone not now square or round dancing has a very fuzzy notion of what our recreation is. Square and Round Dancing needs an active NATIONAL organization that will present the true picture, the true image of our recreation to all Americans.

While golf and bowling and numerous other forms of recreation have increased in popularity, ours has not grown at the rate it should have. Why? There are many reasons. That is why the National Square Dance Association was formed.

The NSDA is dedicated to get national publicity and recognition in all forms the same way bowling and golf have done in the past 10 years. This takes money and organization. Are you with us? Great! Send in your application now . . . your dues will help us get started.

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

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SQUARE DANCE

Formerly American Squares

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SQUARE DANCE Magazine's 1968 SQUARE DANCE TOURS FT. LAUDERDALE - CARIBBEAN - HAWAII

Imagine, you, your friends and dozens of other square dancers enjoying the sights, sun and fun of fabulous Miami or Hawaii or the Caribbean. SQUARE DANCE Magazine is now busy planning such tours for 1968. Leading callers will accompany each tour so you're sure there'll be plenty of dancing too. Marilyn and Arvid Olson, Publisher and Editor of SQUARE DANCE Magazine, will be your hosts. All air travel will be via Northwest Airlines.

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Publisher and Editor
ARVID OLSON

THE EDITOR'S PAGE

□ Beginners are the life-blood of the square dance movement. Every year thousands of new faces, eagerly anticipating many evenings of fun and fellowship, enroll in square dance classes.

□ Many of these people are "sold" on square dancing by their friends and neighbors who belong to square dance clubs. Others are completely new to the movement and have not had any previous contact with square dancing.

□ Here at Square Dance Center most of the new dancers have become interested in square dancing simply because we are here. They saw our modern new building, inquired about square dancing and joined a class. Now we are beginning our second year of classes and many second year dancers are bringing their friends to class.

□ Square dancing appeals to all ages. It is fun and it is an ideal couple activity. Teen-agers to middle-aged to senior citizens find square dancing is an enjoyable way to spend their leisure time. Like any other hobby, a dancer can spend as much or as little time and money on his hobby as he desires.

□ * * * * *

□ This month we begin an informative, helpful new series on "How To Teach Modern Square Dancing." This series is condensed from the book written by Jay King, Lexington, Mass. Every month at least four square dance lessons will be covered by this series.

□ Mr. King has done an excellent job of compiling a complete teaching system for beginners based on his experience in the field. We recommend that you buy the complete book. It will be helpful to you. Only the highlights of the book will be published in SQUARE DANCE. You can order the book from Jay King, P.O. Box 462, Lexington, Mass. 02173.

□ * * * * *

□ For the square dancer who wants to travel, SQUARE DANCE Magazine has organized two exciting tours during 1968.

□ The first tour will be this coming winter and will include Fort Lauderdale, Fla., Nassau, San Juan, and St. Thomas. The second tour will be during the summer and will be to Hawaii. Both of these tours are planned for square dancers and their friends by professionals in the tour business. All air travel is via Northwest Airlines.

□ Write for a brochure about these tours. We'd like to have you join us. □

MAIL

I was delighted to be one of the Canadian callers featured in "Spotlight On Canadian Callers" (August 1967). The article was released in connection with Saskatchewan's "Month-O-Dancing" and we would like to tell you how happy we were to have been included in this tremendous program.

Wray and I were in the "west" for the first time. He called six dances in six nights and we were overwhelmed by "western hospitality."

He found local callers and leaders most cooperative and the dancers responsive, gay and their reception warm. This was a BIG project and the committee did a thorough job. Saskatchewan dancers may be proud of their Centennial program.

. . . We have several new callers in the area and I will be happy to recommend your magazine. . . .

Orphie Easson

St. Catharines, Ont., Canada

Sorry, my old friend "American Squares" is not the way it used to be—along with today's square dancing. With all its varied calls and commercialism, it's as frenzied as today's rock

and roll—and that's a really sorry mess (and it's not because my age might be showing, either).

Have tried in this past year to find some worth in it but here in Maine with square dancing practically non-existent now and complete apathy in the general public toward learning or participating, I am reluctantly phasing out my own great interest in this activity after 20 years and am turning to other fields of endeavor.

The best service you and all others interested in the square and round dance activity can ever do is to really concentrate on your image on the general public through continual local, regional and national publicity.

This should be in addition to what you already offer for those who are active in it and know of it. Also needed is consideration for the general public—the great potential as future customers.

Howie Davison
Newcastle, Maine

. . . I look forward to each issue and I particularly enjoy the Workshop. This is not to say that the other portions are not interesting and informative.

John Inabinet
Orangeburg, S. C.

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OKTOBERFEST U. S. A.

BY JEAN SAUER

LaCrosse, Wisconsin

OKTOBERFEST, U. S. A., means fun and square dancing to many of the nation's top callers to thousands of couples across the United States and Canada. At the 6th Fest in 1966, dancers came to La Crosse, Wis., from 18 states and three provinces of Canada.

This Folk Fest, falling on the first weekend in Oktober, has its inspiration in the fall Munich celebration that dates back 157 years. The time of the year is the same, Oktober, the bratwurst is available by the tons; German bands rove the streets and the Gemutlichkeit is as abundant as ever it could be in the old world.

What puts the plus in the LaCrosse Fest is that it is family fun. From the beginning this has been a community supported activity with thousands of volunteers, including many square dancers, giving their time and ideas to making this a week to be enjoyed by young and old.

The setting for the Fest is Wisconsin at its best with all the glory of fall coloring added to the natural

Coulee beauty of the bluff and river region. Many guests come just to be present when fall splashes its reds, yellows and oranges over the Mississippi Valley. Tours through the region's Coulees give added pleasure during the Fest time.

Others come to take advantage of the world-famous entertainers that have been offered for the price of the \$1 Oktoberfest button, or, at greatly reduced rates. It has been estimated that a button entitles the wearer to between \$50 to \$60 worth of entertainment during Oktoberfest.

Headliners who have entertained at past Fests have included Don McNeill and his Breakfast Club, Louis Armstrong, Guy Lombardo and his Royal Canadians, Homer and Jethro, the Serendipity Singers, Johnny Desmond and

Chairmen of the Oktoberfest square dancing are Claire and Dorothy Johnson. This Happy Twirler couple welcome dancers in costumes typical of the German festival that inspired the Fall Fest in La Crosse.



PHOTO COURTESY OF
THE LA CROSSE TRIBUNE



PHOTO COURTESY OF
THE LA CROSSE TRIBUNE

Family fun at the Fest is seen in Bavarian style by this La Crosse couple and children. The Fest grounds include entertainment to please them all . . . circus, carnival, food tents and headline entertainers.

PHOTO COURTESY OF
CLAIRE JOHNSON

Bud and Betty Kobold, tired of the long drive from Omaha, Neb. to La Crosse for Spring Flings and Oktoberfests, bought their own plane and flew to the 1966 Oktoberfest. They cut their travel time to two hours in spite of over-shooting the city on their first try.

PHOTO COURTESY OF
THE LA CROSSE TRIBUNE

Many guests join the Host Happy Twirlers in costuming for the Oktoberfest square dances. Bernice Van Dusen, Milwaukee, made part of her outfit. The blouse and apron are 75 years old. Her partner in the square is "Red" Gerstle, Louisville, Ky. "Red", formerly of La Crosse and past president of the Happy Twirlers, got his lederhosen directly from Germany.



Little Ginny Tiu, Herb Shriner, Ray McKinley and the Glenn Miller orchestra and La Crosse's own top comedian, Ronnie Eastman.

In addition to these professionals there are carnival rides and a circus and free movies for the children. Teen tents complete with disc jockeys and lots of music are offered by the Fest.

To keep the whole family entertained, there are art shows, flower shows, fire works, boat and helicopter rides, old time music and dancing and two big parades complete with a queen.

And, of all the tourists that come to the Fest the ones most likely to be voted "Most Wanted" would be the square dancers. Motel owners give them first choice and the citizenry recognize the healthy exuberance of the dancing which seems to rule out any destructive tendencies that come with many large gatherings. Still, if you plan to attend, make your housing plans early as the supply can't fill the demand.

Many dancers arrive the first of the week for the dancing that begins with

a trail dance Wednesday night. The 1966 earliest arrival came Monday from Naples, Fla. This was a camping couple, one of many who come and appreciate the natural beauty of the county parks and the special camp grounds provided for them during the Fest.

Sponsors of the Oktoberfest square dancing are the members of the Happy Twirler Square Dance Club. In addition to the Fest dancing, the Twirlers sponsor a spring weekend of square dancing, (the Spring Fling), to a staff of national callers the fourth weekend in April; run a fun-level club that dances weekly all year round; sponsor, with the Park and Recreation Department, square dance lessons for teenagers; provide an adult square dance class that meets weekly from Oktober to April.

Because of all this activity and because of the fun their guests have when attending La Crosse square dance events, the Happy Twirlers have pro-

(concluded on page 32)



HOW TO
TEACH
MODERN
SQUARE DANCING

Condensed From
A Book Written By
JAY KING
Lexington, Massachusetts

PART I

INTRODUCTION

This course on how to teach is based in large part on my own experience plus discussions I have had with other callers, teachers, and dancers and a good deal of study of teaching manuals and training material already published and in use. I've tried to be as thorough as possible so that this one manual will see the teacher through an entire class right up to graduation. As for ideas about party nights, graduation gimmicks and the like, these can be found in abundance in books and pamphlets already published.

The total number of lessons I have outlined is 30; 20 of these are a "beginner" class and the last 10 a kind of intermediate workshop. The book contains 30 sections, each of which represents the teaching portion of a complete class night. I don't intend to insist that the order in which I list things to be taught is the only order you can use. The descriptions of how to teach each basic are complete in themselves and you can shift the teaching sequence in any way that suits you—I do it myself. However, the sequence shown in this series of articles is a workable one and can be used "as is" with no more than the "usual" number of problems.

I have tried to be as complete as possible in describing what to teach and how to explain movements to dancers. In addition, memorizing the dances and drills I have written to go with each class night will enable you to give the dancers a certain amount of practice in doing the figures you have taught. However, as part of your own equipment, my 12-issue series entitled *Modern Square Dance Choreography* should also be in your library. This series will enable you to invent your own drills and dances using the basics you teach as you go along.

HOW TO START

I'll assume that your group—one set or twenty sets—has come to the hall on this first night intending to start learning to square dance. We've always found that the simple request, "Let's all get out on the floor in a big circle," is sufficient to get everyone up. The additional reminder, "Men, keep the lady you brought with you on your right," should eliminate having two men or two girls side by side in the circle. Keep some good, bouncy music playing in the background.

"Let's circle to the left," you say and bring the music volume up enough for them to hear the tune and the beat. "Keep in time, nice and easy," you add. Let them hear and feel the music. "Shuffle—let me hear the sound of that shuffle."

"Circle to the right," and when they're all moving in that direction, have them "drop hands and keep walking forward in single file in this same direction. Keep shuffling along. That's good. Just the men move up beside the girl in front of you—men on the inside. Keep walking. Keep moving forward and join right hands across in front of you—men palms up again. Now join left hands underneath the right, keep walking forward. Promenade."

When things look fairly smooth with the promenade, have them "Back right out, join hands and circle to the left" (or right if you want to jolly them up at this point). After a little more circling, have them "Hold it right there." When the circle has stopped, get **partner** and **corner** established in their minds.

Second Tip: I would recommend that you have the people get up and form squares right off the bat for the second number. Even though some others may have come in (and they usually have) after the first session on the floor, you can bring everyone up to the same point by reviewing all that went before now that they are in squares.

If all is going well, teach the do-sa-do and see-saw this tip. What you do now is simply review the earlier things you've taught and keep adding in the "walk all around and left hand lady" and "see-saw the pretty little taw."

Third Tip: This is often a good time to mix partners again as on the first time up. You can have everyone form squares and then tell them to "promenade all over the floor."

Continue the first night by teaching

Wheel Around

Basic Square

Home Position for the Men

Do-sa-do the Corner

Walk All Around the Left Hand Lady

See-saw the Pretty Little Taw

Couple Numbers

Heads and Sides

Two Ladies Chain

Four Ladies Chain

Allemande Left

Do-sa-do Partner

Right and Left Grand

Texas Star (no rollaway yet)

In my opinion, it is possible for an experienced caller/teacher to present most of the material shown so far on the first night of an average class. There are times when it is perfectly all right to do this. There are other times—and the caller must use judgment here—when this much material would overburden his group's learning capacity. Just keep in mind that nothing in the world tells you that you have to teach all this in one night.

SECOND AND THIRD NIGHTS

In the average class, the second night will see some new people joining and so the caller/teacher must start from the very beginning once more. The second night should follow the pattern of the first night.

For the benefit of those who are with you for the second time, you should teach one figure on this night that you did not teach the first night. A good choice would be do-paso; another good choice would be right and left thru. Some use allemande thar. One of them can be taught this second night. Another can be taught the third night. The third night again should see you starting from the beginning with the big circle and going through pretty much the same sequence as the first and second nights. After the third night, you usually can decide that the class is large enough to carry through and you then can close it to further new members.

FOURTH NIGHT

This fourth night of class is a good one for teaching something which will seem quite advanced to the dancers—and it is something which will open their eyes to the fact that there is more to modern square dancing than do-sa-do, swing, promenade and ladies chains. I'm referring to the Grand Square. On this night, I'm going to assume that you'll review all the other things you have taught—in fact, that's part of the requirement in teaching any square dance class—each night you will go over all the things you have taught before. By this time, I imagine you will not be using the big circle for teaching anymore, although there are some very successful teachers who use the circle for teaching a great many movements.

A typical program for this fourth night would be the following:

First Tip: Circle left and right; swing partner and promenade. Walk around the left hand lady and see-saw taw; two and four ladies chain

Second Tip: Allemande left, do-sa-do partner; grand right and left; four ladies chain

Third Tip: Do-paso into four ladies chain

Fourth Tip: Teach Grand Square

Fifth Tip: Add right and left thru and promenade halfway

Sixth Tip: Teach whirlaway with a half sashay from a circle of eight

Seventh Tip: Teach rip and snort (couple #1, #2)

It isn't too difficult to go over all these things so long as the dancers are not having any really tough problems. If the amount of material seems excessive to you, save some of it for later—for a night when everything seems to be going very well and the dancers are almost "eating it up" as fast as you can give it to them.

FIFTH NIGHT

In addition to teaching pass thru and around one, plus introducing the dancers to right and left thru in the middle and right and left thru with the outside two, you should program your tips so that all of the previously taught material gets done at least once. This includes:

Circle left and right

Swing and promenade

Walk around the corner and see-saw taw

Allemande left and do-sa-do

Allemande left and grand right and left

Two and four ladies chain

Do-paso

Stars and star promenades

Promenade half and right and left thru

Grand Square

Whirlaway

Rip and Snort

Some of these can be inserted into the middle of a tip which consists of several other things—in other words, by this time, you don't need to make a whole tip out of right and left thru or four ladies chain. You could include the ladies chains, some right and left thrus and maybe some whirlaways in one tip—not to mention the allemande and the grand right and lefts. The more times the dancers can repeat doing the things they know, the better they'll know them—and the sooner.

The following week, you can start drilling various versions of right and left thru combined with pass thru and around one—my series on Modern Square Dance Choreography will be of great help to you at this point in making up a variety of dances using simple basics like this. □

NEXT MONTH—PART II

ROUND-DANCE

WHAT'S BEING DANCED

"HEAR MY SONG, AS I ROLL
ALONG . . .
I'M JUST A HAPPY, ROVIN' COW-
BOY . . ."

. . . and any cowboys roving through the round dance world this summer undoubtedly found an array of dances that nearly staggered the imagination. From the flowing "Edelweiss" and "Moonlight and Roses" to classics "Hot Lips" and "Neapolitan Waltz" to bouncy newcomers "Spaghetti Rag" and "Silver Dollar", round dancers counted nearly a hundred "head" on their summer range. And the variety of "brands" covered every dance rhythm ever designed.

In a sample survey of eight major dance areas across the country, as many as 51 different routines showed up in one corral! Partner, that's crowded! And lest you think that that's an unusually exaggerated herd-count, another area spread listed 49 **currently danced** tunes.

"Rope 'em and tie 'em" has been the order for tunes that have "hit" it on the pop music circuit and been, almost immediately, turned into rounds, including "Strangers In the Night", "Lara", "Somewhere My Love", "In the Arms of Love", "Sweet Thang", and "Summer Wind." Bronc rider Sinatra has two titles up there himself!

Unusual titles also made round-up appearances in the guises of "Think", "Strawberry Jam", "Foxie", "Chanson D'Amour" (translation please?), "Yellow Bird", "Yo Yo", "Road Runner" (our favorite Saturday a.m. cartoon), and "Up 'n Up 'n Up".

1967's most popular stand-bys rode the circuit in proud, proven style. "Mexicali Rose", "Yakity-Axe", "Desert Blues", "Tango Mannita", "Ballin' the Jack", "Gonna Build a Fence", "I Ain't Got Nobody", "Moon Over Naples", and "Under the Bridges Of Paris" all were leaders throughout the wide open spaces.

E ROUND-UP

AROUND THE COUNTRY

And the classics, and potential classics, as usual, nearly stole the show. Favorite ponies of all the cowpokes included "Three A.M.", "Dancing Shadows", "Sleepy Tim Gal", "Alabama Waltz", and "Kon Tiki".

The Cha Cha Ranch sent "Whispering" and "Darlin'" to the round up, and "Tango For Two" plus "Tango D'Amor" joined them in the Latin corral. Even the Polka Ranch sent an entry via "Pennsylvania".

As expected, the entries from the waltz spread were hard to beat. Year after year they make strong round-up showings, and their 1967 performance was no exception, led by "I Could Have Danced All Night", "Kiss", "Mardi Gras", "Kentucky", "Alleghany", "Darling", and "Waltz You Saved For Me".

At round-up's end, the undisputed challenge level champion was "Lara", with "Elaine" contenting herself with runner-up position. And at the opposite side of the rodeo ring were "Left Footers One-Step" and "Oh Boy!", consist-

ent winners in the easy level riding competition. Those two always seem to enjoy the round-ups more than any other participants, and they've been around for so long too. They seem to get a real kick out of watching the new entries come and go every year.

The blue ribbon for the most intriguing name for a round-up entry this year has to go to "Shindig in the Barn". Makes you want to climb the fence for a good view just to see how he rides!

And there were scores of other entries too—a bit jammed up because of the crowd this year, but good competitors all—from "So What's New", "Are You Lonesome Tonight", "Sally", and "Remember When" to "Siesta", "Summer Breeze", "Blue Heaven" and "Love Me Tenderly".

The round-up was great this year, but we wonder if participation keeps growing how we'll accommodate all the entries next year and after that. Seems a bit like trying to pour the Colorado River into a cowpoke's canteen. □

CALLING -By The Courageous Trail

By Winifred Stuart



Bob Barber

SCRATCH ALMOST any square dance caller and you will find, basically, a former good square dancer, with a good voice he loves to use, a good supply of energy, and an inclination to leadership.

But not Bob Barber. Bob, who lives in Rumford, R. I., a machinist by trade, and who is now one of the finest and most popular callers in the New England area, has only one of these attributes to be found behind his calling career—a former good square dancer. And, even that attribute, in point of fact, was less basic than directive.

Basically, he took up calling as a means of overcoming an acute speech impediment—an affliction which, in a life-long battle against affliction and crippling illnesses, still remained to be conquered.

His battle began with his very advent into this world for he was born with tortollis—a disease which resulted, as he grew older, in a severe spinal curvature, the under-development of one arm, and an acute impediment in his speech.

By means of an operation when he was seventeen, and, subsequently, by means of years of persistent exercises, he was able to overcome the crippling deformities of the disease, but the impediment in his speech had become even more acute as the result of ravages of diphtheria, spinal meningitis, and finally, septicemia, through which he had suffered while still in his childhood.

The septicemia was the result of a badly broken nose when he was twelve years old, and by reason of its becoming localized in the nasal area, it resulted in the arrested development of his whole upper jaw, including his palate. As he grew older, the normal development of his lower jaw brought it so far out beyond the upper jaw, that it resulted in a complete loss of occlusion, which meant that the means of chewing his food was lost to him, and his speech was still further

affected.

It also meant a bulldog look of belligerence in his facial contours—a look completely at variance, in one way at least, with his nature. For while he has something of the bulldog in him in his determination to overcome his adversities, he is at heart a very gentle, kindly, and lovable guy, who loves his fellow-man and loves to have fun.

A long and painful period of dental work, involving the extraction of all his upper teeth and the fitting of a specially designed upper plate, went a long way towards correcting these conditions and to putting him on the road to the enjoyment of reasonably good health.

When he took up square dancing, it was to discover from the first that not only the dancing itself, but the comradesly association so characteristic of square dancers, was the best therapy yet for both mind and body. Cupid got mixed into it too, and it was through square dancing that he met the girl he married.

Eventually, he began to look at calling as a means of overcoming his speech defect. He had a strong sense of rhythm, a deep love of music and a good ear for it, and he believed that his very love of square dancing gave him a lot on his side.

He was in his mid-thirties when he took the first step towards his calling career by taking elocution lessons. He worked persistently with his teacher and on his own time he got a stereo which he set up in the basement of his home, and practiced along with the records constantly.

By the end of two years, while some impediment still remained in his speech when engaged in conversation—and still does for that matter—he was able to sing or patter through an entire record with no impediment at all and soon advanced to calling to small groups, mostly made up of friends and relatives.

His victory over his speech defect now well on the way to being won, his next step was a callers' convention in Brevard, N. C. after he set up his basement to accommodate at least five squares, installed better calling equipment, and began calling in earnest.

He began going further afield than his basement, and began teaching classes which led to the organization of the Three B's Club, named for the three B's occurring in his name. He became a member of the Narragansett Callers' Association and an associate member of the Square Dance Callers' Association of Southern California.

He also became one of the most sought-after callers not only in his own local area but in the entire New England area.

His success however, was not achieved by his victory over his speech defect alone. As Bob himself will tell you, a caller has to have more to deliver from behind his mike than the ability to lead his dancers into a grand old right and left. He has to have the wit and spirit it takes to lead the tone of his floor into fun and good fellowship.

Two simple rules he has learned along the way, he says, have never failed him yet in this regard.

1. Never let your floor get off to a stiff start. Tell a joke, pull a boner of one kind or another, but get your floor off to a good laugh.

2. Never call over the heads of your dancers. Even when you are calling to a strange floor, it takes only the first few calls to tune you in to the capabilities of your dancers, so tune yourself in and stay on the beam with them, and everyone will have fun, including the caller.

Becoming a successful caller has taken a long time and a lot of hard work for Bob Barber. The handicaps he overcame would have discouraged most people. Bob and the square dance movement have benefited from Bob's decision to be a caller. □



No. 636

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WORKSHOP



EDITED BY
WILLARD ORLICH

CHOREOGRAPHY

LET'S BUILD A FIGURE using equivalents and zero movements.

The starting point is a squared up set and the general ending pattern will be the heads stepping to the center and facing their corner for the left allemande.

- A—Head couples swing the opposite girl and face the sides, left allemande . . .
- B—Heads pass thru, separate around one
Into the middle and square thru $\frac{3}{4}$, left allemande . . .
- C—Heads star thru, pass thru, right and left thru
Insides arch, dive thru, pass thru, right and left thru
Insides arch, dive thru, square thru $\frac{3}{4}$, left allemande . . .
- D—Heads square thru, four hands round to the outsides
Swing thru, all-eight-circulate double
Swing thru, all-eight-circulate double
Spin the top, again spin the top
Swing thru, centers run, wheel and deal, left allemande . . .
- E—Heads swing thru, spin the top, right and left thru (all of which equals star thru)
*Square thru $\frac{3}{4}$ around, U turn back (equals half sashay)

- Spin the top as you are and again
Spin the top, then turn thru*
(* to * equals pass thru)
- Swat the flea and change girls, slide thru (equals right and left thru)
- *Star thru, barge thru (allow six counts)
- Star thru, lines pass thru, wheel and deal
- Double pass thru, centers in, cast off $\frac{3}{4}$
- Lines pass thru, wheel and deal
- Double pass thru, centers in, cast off $\frac{3}{4}$
- Lines pass thru, wheel and deal
- Double pass thru, centers in, cast off $\frac{3}{4}$
- Barge thru * (* to * zero movements intermingled)
- Pass to the center (equals dive thru)
- *Swing thru, star thru, California twirl (equals lead to the right)
- Spin the top, then turn thru* (* to * equals pass thru)
- Do-sa-do to an ocean wave and balance
- *Swing thru, girls trade, boys trade
- Swing thru, boys trade, girls trade*
(* to * equals right and left thru)
- Slide thru, *lines pass thru
- Arch the middle and dixie twirl*
(* to * equals zero)
- Star thru, lady in front box the

gnat

Lady on left, half sashay

Lady in front, right and left thru

Lady in front, left allemande...

The last figure "E" is only an example of what your imagination could do if you threw in these and other equivalent movements and intermingled more one time, two time, three time and four time zero movements. Your Editor just intermingled a two and three time zero movement but could have divided them up again and again and used equivalents **within them** without repeating to the point that **one figure** would last a full tip before doing the left allemande.

The barge thru and pass to the center movements can be replaced. They were used only to show this idea can be geared as "low" or "high" level as your floor is capable of handling. And all this was built around figure "C!" You, the caller have been given the tools so use them but with discretion **not** frustration. You could have cut this off anytime with the simple version of what was left to do in figure "C." Just be sure to watch the hand holds.

CALLERS' QUESTIONS

HAROLD BAUSCH, Leigh, Neb.: "After 15 years of calling and building the largest area of square dancers in Nebraska, I feel that I, too, know what is good for square dancing. Your answers invariably are in agreement with my thoughts. You have an even more complicated job because you also cover an area where there are a lot of ten percenters. We do have room for all levels and philosophies. Your answers have discriminated toward none. Keep up the good work."

Harold, thank you for the kind words. The time you referred to is remembered well—the 6th Annual

Square Dance Convention in St. Louis, Mo. A lot of water has gone over the dam since then but the philosophy in square dancing has remained the same because your Editor still advocates the thoughts presented by our past and present great square dance figureheads. These thoughts still ring out strong and true.

Your reassurance comes aptly timed because exactly a year ago I was being condemned in the midwest for killing "challenge" dancing, by east coast areas for stressing "new ideas only" and from some far west areas as a "smarty-britches". A cool drop of water like yours goes far in tempering the steel of this square dance choreography analysis in today's picture.

BUD HOUGHTALING, Artesia, Calif.: "Am including figures using spin chain thru from ocean wave lines of three. Dancers like them very much."

Thank you for the thought, but we can't accept it in good faith. The rule for spin chain thru (like spin the top) is to first have the **ends swing half** (right hand or left hand) then the centers $\frac{3}{4}$, new centers half (across the set), centers $\frac{3}{4}$ again to form another wave. Our question is, since there are always **two ends**, who turns the (one) center person (in a line of three) or are they just torn apart? It's the old gimmick thought up-dated from the time we had lines of three pass thru and **ends turn in** (between the center person's legs?).

From a three handed ocean wave you can swing thru because the rule is "those who can swing **half by the right**". But this is **not** true with spin the top or spin chain thru from the same set-up. You can also swing thru from an alamo set-up but not spin the top. There are **no ends** to start as would be available from an allemande thar set-up.

AL ADERENTE, Metuchen, N.J.: "Is the national trend of square dancing heading toward the 'birdie in the cage' or the 'beer mug like a daisy

chain' level? We seem to be holding about the middle of the road in New Jersey but I'm wondering about Ohio, California, Texas and other states."

Square dancing is about the same as yours in general all over, Al. The trouble is we hear more about the top ten percenters, more now than we used to, like our teen-age delinquents. The situation has always existed but communications and transportation for these eager-beavers is easier today. So we hear and see them more often. Percentage-wise (although actual numbers are greater) seems to be near the same mark with one major truth: the average square dancer today is a sharper dancer than he was 10/20 years ago due to more and better training plus the influence of round dancing.

SEVERAL REQUESTS "Have seen several definitions on load the boat. What is the correct way to do it?"

The variations are in the use of a star thru in place of the $\frac{1}{4}$ out (turn back to partner) and in the use of California twirl instead of partner trade. The star thru and California twirl are fine as long as the man and lady are in the right positions for it and still equal the "pass thru, $\frac{1}{4}$ out, partner trade" part. If they are not set up properly (two men facing or girl/boy half sashayed), the author's original directions must be followed.

Holman Hudspeth sent the following explanation of load the boat to your Editor July 1966 and it reads:

"From two lines of four facing, ends pass each other three times on the outside, then do a $\frac{1}{4}$ in. While the ends are moving around the outside, the centers pass thru, do a $\frac{1}{4}$ out then do a partner trade and pass thru to face the ends. Movement ends in an eight chain thru position".

Like all "gimmick" figures, the movement has to be reviewed almost each time it is used because the dancers forget it unless constantly used. Anybody for "who's on first" or "bucket of worms"? And how about "ocean

chain" or "ride the ferry"?

WAYNE BOYNTON, Norton, Ill.: "Would like to see a few words on class to club or new dancers acceptance into a well established club."

Circumstances would dictate the club members reaction. If they had sponsored the class for the purpose of instilling "fresh blood" into the club, they would accept them and help them even if it meant lowering the dance level of the club for awhile. If they only wanted their financial support to keep the club solvent but still maintaining their own cliques of friends, they would resent the "intrusion".

New dancers well trained are usually as sharp in making movements as the oldsters but under pressure (and what newer dancer isn't?) they don't recover as easily as an experienced dancer. All dancers goof at times (some nights worse than others) but the mark of the experienced dancers is their recovery and their ability to take what's left in order to keep the set dancing (and laughing) 'til the end of the tip.

In summary, your Editor believes the answer lies in the attitude of the club members as to their acceptance of the class members. The callers and leaders can guide this attribute among the dancers they work with over the years by word and deed.

BASIC BREAKDOWN

SWING THRU

by Del Coolman, Flint, Mich. (1962)

From an ocean wave or alamo style, those who can swing half by the right then half by the left. Left swing thru would mean those who can swing half by the left first and then those who can swing half by the right. The movement can be executed from alamo style, allemande thar or ocean waves of three to eight dancers. A grand swing thru is executed by a right hand

ocean wave line of **eight** meaning those who can (eight) swing half by the right and those who can (six) swing half by the left.

Styling point: When the ends swing half to become the new centers of the wave, they arm **swing half** to reform the wave, **not** just pull each other by. The dancers facing directions should change a true 180° for correct positioning. A **pull** by in the centers will throw off the true facing ending position for the next command to follow: box the gnat, square thru, run.

EXAMPLES

by Will Orlich

Head couples do-sa-do, all the way round to an ocean wave
Swing thru two by two and balance
Swing thru one more time and balance
Cross trail thru to the corner, left allemande . . .

Head couples square thru, count four hands to the outside two
Swing thru two by two, again swing thru and balance too
Ends change places, centers turn around (centers turn away from the adjacent center person)
Wheel and deal to face those two, insides arch
Dive thru, square thru $\frac{3}{4}$ around, left allemande . . .

Allemande left, alamo style, partner right and balance
Swing thru, right and left and balance again
Swing thru, right and left, swing right to the corner, left allemande . . .

Head two ladies chain across
Head couples swing thru and box the gnat
Cross trail thru to the corner, left allemande . . .

Head couples swing thru and star thru
Circle four, head gents break and line up four

Forward eight and back you reel
Lines pass thru, wheel and deal
Centers swing thru **double** (twice), take your time
Step thru and circle four, side gents break to a line
Forward eight and back with you, pass thru
Centers arch, dixie twirl
Cross trail thru to a left allemande . . .

Head couples right and left thru, same two ladies chain
Send 'em back, dixie style to ocean wave and rock it
Swing thru (centers start) and once more
Swing thru two by two and balance
Step thru to a left allemande . . .

Head ladies dixie style to a wave and balance
Left swing thru **double** (twice) take your time
Step thru and circle four, head gents break, got a line
Bend the line, swing thru then star thru
California twirl, insides arch, dive thru
Right and left thru, swing thru then box the gnat
Pull 'em by to a left allemande . . .

FIGURES AND BREAKS

WHEEL AND DEAL AND $\frac{1}{4}$ OUT FIGURES

Dick Han, Monticello, Ind.

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Bend the line, star thru
Double pass thru
First couple left, second couple right
Pass thru, wheel and deal, $\frac{1}{4}$ out
Bend the line, star thru
Double pass thru
First couple left, second couple right
Right and left thru

Cross trail thru, left allemande . . .

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, double pass thru
First couple left, second couple right
Cross trail thru, left allemande . . .

Head ladies chain
Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off
Center four, pass thru, left allemande . . .

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal, $\frac{1}{4}$ out
Cast off $\frac{3}{4}$, cross trail thru, left allemande . . .

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, dixie daisy
Centers in, cast off $\frac{3}{4}$
Star thru, first couple left
Second couple right
Star thru, square thru $\frac{3}{4}$, left allemande . . .

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, dixie daisy
Centers in, cast off $\frac{3}{4}$
Star thru
Centers in, cast off $\frac{3}{4}$
Star thru, double pass thru
First couple left, second couple right
Pass thru, round off, left allemande . . .

Heads lead right, circle four
Head men break to a line

Pass thru, wheel and deal, $\frac{1}{4}$ out
Round off, peel off
Wheel and deal, $\frac{1}{4}$ out
Round off, peel off
Wheel and deal, $\frac{1}{4}$ IN
Cross trail thru, left allemande . . .

Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Wheel across, star thru
Double pass thru
First couple left, second couple right
Star thru, square thru $\frac{3}{4}$, left allemande . . .

Head ladies chain
Heads lead right, circle four
Head men break to a line
Pass thru, wheel and deal, $\frac{1}{4}$ out
Ends trade, left allemande . . .

Head ladies chain
Heads lead right, circle four
Head men break to a line
Pass thru, wheel and divide
Ends trade, centers run
Star thru, California twirl
Left allemande . . .

Heads swing thru, men run
Wheel and divide, left allemande . . .

Heads square thru four hands
Swing thru, men run
Wheel and divide
All U turn back, left allemande . . .

Heads swing thru
Men trade, slide thru
Swing thru, men run
Wheel and divide, bend the line
Turn thru, left allemande . . .

Heads swing thru, girls run
Wheel and divide, turn thru
Center four, left square thru $\frac{3}{4}$
Centers in, cast off $\frac{3}{4}$, left allemande . . .

FIGURE

Author Unknown
Promenade, don't slow down

Gents roll in with a left face whirl
Promenade a new girl
One and three wheel around
Right and left thru
Swing thru, girls trade, boys trade
Swing thru, boys trade, girls trade
Pass thru, move up to the next
Go right and left allemande
Partners, right and left grand . . .

LINES DIVIDE—MIXED HASH

by Dewey Berry, East Cleveland, Ohio
Heads right and circle four to a line
Pass thru, lines divide
Cross cloverleaf
Double pass thru, peel off, pass thru
U turn back, slide thru
Now partners trade, allemande left . . .

Heads square thru four hands
Centers OUT
Arch in the middle, loop the loop
Face that two, square thru four hands
Lines of four, arch in the middle and
loop the loop
Double pass thru, centers in cast off
 $\frac{3}{4}$
Now slide thru, clover and star thru
Centers pass thru, allemande left . . .

CHAIN STAR THRU— MIXED HASH

by Dewey Berry, East Cleveland, Ohio
Heads right and circle to a line, star
thru
Swing thru, boys run
Boys cross fold, peel off and a $\frac{1}{4}$ more
Boys square thru $\frac{3}{4}$, now slide thru
Girls cross fold (single file)
All eight circulate twice
Peel off and a $\frac{1}{4}$ more
Chain star thru, four couples circulate
Bend the line, chain star thru
California twirl, wheel and deal
Dive thru, centers swing thru and
turn thru
Left allemande . . .

Heads right and circle to a line
Two ladies chain star thru
Girls run, left swing thru
All eight circulate, left swing thru

Boys fold, (single file) all eight cir-
culate
Boys turn back, star thru
Wheel and deal, now substitute
Centers pass thru, allemande left . . .

Promenade, heads wheel around
Pass thru, lines divide
Peel off, pair off
Peel off, pass thru, lines divide
Peel off, pair off
Peel off, pass thru, wheel and deal
Centers, swing thru and turn thru, left
allemande . . .

Heads right circle to a line
Pass thru
Single wheel, now chain star thru
California twirl, girls trade, boys turn
back
Left swing thru, boys run
Four couples circulate
Girls run, swing thru
All eight circulate, boys box the gnat
Come back, right and left grand . . .

Heads square thru
Do-sa-do to an ocean wave
Boys fold
All eight circulate double (in single
file)
Now $\frac{1}{4}$ in
Roll away half sashay
Allemande left . . .

FIGURES

by Jay King, Lexington, Mass.

ROUND OFF FIGURES

Heads lead right and circle to a line
Pass thru and round off, double pass
thru
First couple left, second right
Pass thru and round off, double pass
thru
Girls go left and the boys go right
Pass thru and round off, double pass
thru
First pair right, second left
Cross trail thru, left allemande . . .

PEELS AND PAIRS

Heads lead right and circle to a line

Pass thru, wheel and deal
Double pass thru and
Peel off, pair off, peel off
Star thru, double pass thru
First couple left, second right
Pass thru, round off, left allemande . . .

CIRCULATE AND COURTESY

TURN

Heads square thru
Swing thru and balance
Everybody U turn back and
All eight circulate
Courtesy turn the girl you meet
Couples circulate, wheel and deal
Swing thru and balance
Everybody U turn back and
All eight circulate
Courtesy turn the girl you meet
Couples circulate, wheel and deal
Allemande left . . .

TURN THRU DIXIE STYLE

Heads lead right and circle to a line
Pass thru wheel and deal
Turn thru dixie style, centers in and
cast off $\frac{3}{4}$
Pass thru wheel and deal
Turn thru dixie style
Centers in and cast off $\frac{3}{4}$
Pass thru wheel and deal
Substitute, left allemande . . .

SPIN THRUS

Heads spin thru, sides California twirl
Centers in and cast off $\frac{3}{4}$
Star thru, double pass thru
First couple left, second right
Pass thru to the next
Slide thru, then
Swing thru, men trade, turn thru
Allemande left . . .

Heads swing thru, turn thru
Separate around one in the middle,
slide thru
Spin thru, sides California twirl
Centers in and cast off $\frac{3}{4}$
Slide thru
Centers swing thru, men run
Wheel across, wheel and deal
Swing thru, men trade, turn thru
Allemande left . . .

EXPLORING SPREAD

by Jim Gammalo, Olmsted Falls, Ohio
Heads square thru, spin chain thru
Ends circulate twice then fold and
spread
Centers run, spin chain thru
Ends circulate twice then fold and
spread
Centers run, right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande . . .

Head ladies chain across
Same four pass thru
Turn left single file
Both around two, line up four
Pass thru, wheel and spread
Left allemande . . .

Heads square thru
Then curlique
Ends fold and spread
Centers run the top
Turn thru, wheel and deal
Substitute
Boys pass thru
Left allemande . . .

MIXED HASH

by Lee Kopman, Wantagh, N. Y.

Heads right and circle to a line
Pass thru
Face down the line
Centers pass thru
Swing thru, split circulate
Swing thru
Same sex trade
Swing thru to a grand right and left . . .

Heads right and circle to a line of four
Centers, box the gnat
Right and left thru back
Lines pass thru
Boys wheel around then turn around
Girls turn around then wheel around
Ends fold
Centers wheel around to a left alle-
mande . . .

Circle up eight
Everybody turn around
With the lady on the right, California

twirl
Four couples wheel around, then turn
around
California twirl
Wheel around, left allemande...

Side ladies chain
Heads star thru, pass thru
Swing thru
All eight circulate to a half a top
Curlique to an alamo style
Swing thru to a grand right and left...

Heads star thru, pass thru, slide thru
Pass thru, wheel across
Star thru to an ocean wave
All eight circulate two times
To a half a top to a
Quarter top to a
Half a top to a
Grand right and left...

NEW IDEA

SPIN THRU

by Ed Fraidenburg, Flint, Mich.

From a square, lines facing in, parallel ocean wave lines, or eight chain thru positions: **Two facing couples operate independently** from the other two. On the command to spin thru, take right hands with the person in front of you and swing $\frac{3}{4}$ around, then the two facing persons take left hands and pull by to stand beside partner. The two people starting as a couple will always end as a couple. Equals couple lead to the left.

AUTHOR'S EXAMPLES

Heads spin thru across from you
Circle four you're doing fine
Head gents break and form a line
Cross trail thru, left allemande...

One and three will square thru
Count four hands and when you do
Spin thru with the outside two

Cast off $\frac{3}{4}$ around you do
Then star thru and spin thru
Cast off $\frac{3}{4}$ around and star thru
Dive thru, pass thru, left allemande...

Four ladies chain $\frac{3}{4}$ around
Side ladies chain across the floor
Heads to the right and circle four
Head gents break to a line of four
Star thru, spin thru
Cast off $\frac{3}{4}$ around
Cross trail thru, left allemande...

One and three will square thru
Swing thru with the outside two
Spin thru, cast off $\frac{3}{4}$ around
Allemande left...

One and three will spin thru
Spin thru with the outside two
Then cast off $\frac{3}{4}$ around
Pass thru and wheel and deal
Double pass thru
Centers in and cast off $\frac{3}{4}$ around
Spin thru, centers pass thru
Centers in and cast off $\frac{3}{4}$ around
Pass thru and wheel and deal
Double pass thru, centers in and cast
off $\frac{3}{4}$
Spin thru, centers pass thru
Centers in and cast off $\frac{3}{4}$ around
Then star thru, promenade
Heads wheel around and pass thru
On to the next and star thru
Pass thru, left allemande...

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SINGING CALLS

WALKIN' IN THE BLACK FOREST —Top 25154

Caller: Chip Henderson

If you have been waiting for something different to come along, this is your record. The dance contains the grand slide. This figure is a variation of the grand square sashay and was developed as a part of the Flying Squares Country Steppers' demonstration at the 16th National Convention in 1967. Sides face as in the usual grand square. Everybody remains facing in the same direction throughout grand slide. Heads walk forward four steps as sides back

away four as in any grand square. At this point heads slide close, slide close apart as sides slide close, slide close together. As in the beginning measures of "Left Footer's One Step," all walk four more steps and slide again. Reverse by sliding first then walking four steps. The rest of the dance is good also.

SPINNING WHEEL—Belco 110

Caller: Johnny Hazdulick

If you were to listen to the music for this dance, it would appear that the dance is a slow relaxer, but what a surprise. It takes off like a scalded gander and is a go-go dance all the way.

Here is the break: Four ladies chain $\frac{3}{4}$, join hands and circle left, left allemande, go forward two and allemande thar, slip the clutch, left allemande and do-sa-do partner, left allemande come back and promenade.

Figure: One and three square thru

11th ANNUAL HOOSIER SQUARE DANCE FESTIVAL

OCT. 27, 28, 29, 1967

EVANSVILLE, IND.



After Party Friday and Saturday 11:30 p.m. to 2 a.m. Civic Center Convention Hall.

PROGRAM

FRIDAY, OCTOBER 27th:

CIVIC CENTER CONVENTION HALL
8 p.m. to 11 p.m.
CALLER: CHUCK BALEY

SATURDAY, OCTOBER 28th:

CIVIC CENTER CONVENTION HALL
12:30 p.m. to 3:30 p.m.
ROUND DANCE WORKSHOP
INSTRUCTORS: WAYNE & NORMA WYLIE

ROBERTS MUNICIPAL STADIUM
1 p.m. to 5 p.m.
SQUARE DANCE FEATURING AREA CALLERS
Johnny Wykoff — Bill Volner
Clarence Fairhurst — Bob Bolling
George Keith — Mel Cruse

FEATURE DANCE WITH NATIONAL CALLERS
7:30 p.m. to 11:00 p.m.
Chuck Baley — Jerry Hagg
Wayne & Norma Wylie

SUNDAY, OCTOBER 29th:

CIVIC CENTER CONVENTION HALL
1 p.m. to 4 p.m.
CALLER: JERRY HAGG

four hands and with the sides do-sa-do, eight chain two and swing thru, boys run, wheel and deal, dive thru, pass thru and swing corner, allemande left, come back and promenade.

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Figure: One and three promenade, half way round, down the middle with a right and left thru, frontier whirl, corner swing, allemande left, weave the ring.

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(concluded from page 11)

claimed La Crosse the Square Dance Capital of the World. Norm Indvick and his wife, Jenny, are caller and instructors for the Happy Twirlers.

Callers at the 1967 Oktoberfest, Okt. 5, 6, 7 and 8 are Dick Jones, New York, Thursday and Friday; Melton Luttrell and Joe Lewis, Texas, Friday and Saturday; Frank Lane, Colorado, Saturday and Sunday and Max Forsyth, Indiana, Saturday and Sunday.

Each year the Oktoberfest square dances have attracted more couples. To accommodate the growth the dance sites have been moved three times. This year Whitney Center, new air conditioned food center at the La Crosse State University, will provide four halls on one floor for the dancers. This was the site of the Ninth Wisconsin Square Dance Convention in August.

In 1964, La Crosse's Oktoberfest sold more buttons than any other festival in the nation, over 39,000 of them.

This outdid the Rose Bowl, Seattle Sea Fair and all the other major festivals in this country. Of the total sold in 1966, the Happy Twirlers sold 11,000 buttons as a substantial assist to the success of the Fest.

The Happy Twirlers, a community oriented Club, support the Fest because they feel it is good for square dancing and because they feel it is good for their city. The Oktoberfest, along with the Community theater, the Festival of Arts, a civic center program, urban renewal and a "We Like It Here" attitude have resulted in La Crosse being selected as an All-America City by the National League of Municipalities and Look Magazine in 1966.

The Happy Twirlers, the Chamber of Commerce and La Crosse Festivals board invite you to attend the Oktoberfest, a week of family fun and the tops in square dancing. You will find hospitality our most abundant commodity. Direct your inquiries to the La Crosse Festivals, Inc. □

RECORD DEALER ROSTER

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

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- **OHIO**—The August Buckeye R/D poll showed the following in the top ten: 1. Too Much Love, 2. Mexicali Rose, 3. Strawberry Jam, 4. Tango Mannita, 5. Call Her Your Sweetheart, 6. Arms of Love, 7. Allegheny Waltz, 8. Hold Me, 9. Chanson D'Amour, 10. Yellow Bird and Prissy (tied).

—*Phil and Frank Lehnert*

- **WISCONSIN**—The 6th National Camporee of the National S/D Campers Association held at Bear Lake Campgrounds near Manawa found 340 adults and 430 children camping in 170 units. Eight states were represented, including W. Va., Fla., and Texas. The '68 Camporee will again be held at Manawa the 3rd weekend in July. Application blanks are available from National Headquarters, NSDCA, Inc.; P.O. Box 721, Appleton, Wis. 54911.

—*Mary and Bill Wazniak*

- **WISCONSIN**—The famous Oktoberfest to be held October 5-8 in La-Crosse will feature Dick Jones, Melton Luttrell, Joe Lewis, Frank Lane and Max Forsyth for dancing Thursday through Saturday nights plus a Sunday afternoon dance.

- **PENNSYLVANIA**—In the heart of the Dutch country, a Harvest Weekend will present Earl Johnston, Decko Deck, Paul Andrews and Edith and Bob Thompson at the Holiday Inn,

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● TEXAS—The Amarillo S & R/D Council will host its 5th Annual S & R/D Festival on Oct. 20 and 21 at the Fair Park Commercial Exhibits Building. Headlining the event will be Frank Lane of Estes Park, Colo. For R/D enthusiasts, Dorothy and Charles DeMaine will conduct workshops and present exhibitions. —Cecil Jones

● INDIANA—The 17th Annual Indiana S/D Callers Association Festival will present rounds, squares, booths and prizes at the State Fair Grounds, Indianapolis on Sat., Oct. 21. For more information write Claude Ritchie, R.R. 9, Box 508, Muncie, Ind. 47302.

● NEBRASKA—The Omaha S/D Callers Association will sponsor the 7th Mid-Central States S/D Convention at the Omaha Civic Auditorium on Oct. 21. S/D workshop will be coordinated by Chuck McClure, Gering, Neb., rounds by Margaret and George Bolt of Omaha. Details are available from Glenn Lapham, 4971 So. 42nd St., Omaha, Neb. 68107.

● NEBRASKA—Nov. 12 is the date for the Central Nebraska Fall Festival at the Firebarn in Kearney. The afternoon program begins at 2 with Naomi and Ernie Gross as R/D instructors; the evening program begins at 7 with Jerry Haag calling from 7:30 to 10:30, as well as MC-ing the callers jamboree in the afternoon.

—Jo and Mike Schlater

● NEBRASKA—Register now for the the 3-day pow-wow, the 17th National S/D Convention in Omaha June 20-22, 1968. Sendum letter to Elvo Pratt, Cook, Neb. 68329. As promised by the Indians, "No scalping for three suns" while square dancers gather from the four winds to dance to the nation's best callers and R/D instructors.

SQUARE DANCING IN TUCSON

You can dance in Tucson, Ariz. most any night of the year. There are both square and round dance groups. Information on these activities can be had by calling Square Dance Information, which has three numbers listed in the telephone directory. There is also a complete list of regular and special events published in our Sunday paper the first Sunday of every month, and our Square Notes Monthly News.

Tucson has two major organizations to promote square dancing. The oldest group is known as "The Tucson Community Square Dance Council Inc." It was organized 20 years ago. This group is composed of a delegate and a representative from each club which cares to join. It is primarily interested in bettering the square dance activities. It sponsors out-of-town callers, holds benefit dances and an annual Rodeo dance.

Its largest event is the annual Square and Round Dance Festival, held the third weekend in January. This year Bob Van Antwerp of Los Angeles and Bob Johnson of Long Beach, Calif. will be featured. Darlene and Jack Chaffee of Aurora, Colo. will head the round dancing.

Our other organization is the OPSDA "Old Pueblo Square Dancers Association". This organization is open to all square dancers. It holds special dances, conducts beginner classes instructed by Jim Stogsdill. At present it has a teenage class underway instructed by Bill Cisler.

The square dancers have been literally driven out of the schools by high rental fees. OPSDA is to be thanked for providing a place at reasonable cost for our people to dance. Someday we hope to have a new square dance center. We are talking. It will get louder.

Last fall three interesting groups

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"FURTHER ON DOWN THE ROAD"

by Deuce Williams



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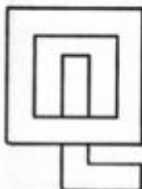
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SQUARE DANCE
MAGAZINE

were formed. These groups had one thing in common—the up-grading of the dancing level. The B—N—Is is an open advanced workshop. SHOOTING STARS is an invitational group and TIP TOPPERS is an invitational group. B—N—Is (brush up and improvement) is an open group but only to experienced square dancers and class graduates. No beginners are allowed except as spectators. The efforts of these groups have raised the level of dancing in Tucson. Marie Gray has been the instructor of these groups. Most all other clubs and callers have done more workshoping as a result.

We have been complimented on these set-ups by many visiting dancers from many parts of the country and Canada. Visiting dancers are always welcome. B—N—Is dance 2nd and 4th Tuesdays and SHOOTING STARS dance 1st and 3rd Tuesdays. These groups meet at the "Barn" North Stone and Limberlost.

—Leonard L. Watson

17th NATIONAL HOST AND HOSTESS OUTFITS

It's "Go Big Red" during the football season, but for the "Nebraskaland" Convention the official colors are Blue and Gold, the official state colors. Dresses and vests in the official blue and gold colors were designed and approved by the Executive Board, headed by General Chairmen Ruby and George Dreier, 4401 Woolworth St., Omaha, Neb. 68105.

2,500 Nebraska Committee Members—your hosts and hostesses—wearing the blue and gold colors are waiting to welcome you to the gala three day event. Come "Swing Your Taw in Omaha" at the 17th National Square Dance Convention on June 20, 21 and 22, 1968.

Address: National News and Events Editor
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by Stan B.



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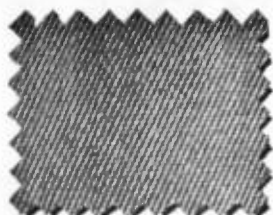


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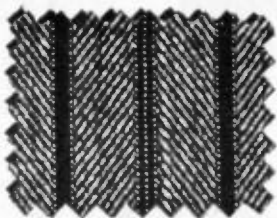
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