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APRIL, 1972

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Don't delay — get your application in early. We wouldn't want you to be disappointed.

*Send for the free, illustrated
brochure and application form.*

ASILOMAR

THE *Sets In Order* AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard • Los Angeles, California 90048



FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Your article on Standardization is very timely and I am glad to see you take a stand on this. We have a Sunday TV show which has about two tips of square dancing and they have been using the two-hand swing for a Do Sa Do. Since I am teaching a new class now, they wonder which way is right and why the experienced dancers do not do it right. I think I'll read bits of your article next dance night as I believe you have put it much better than I could.

Lloyd Frazee
Bassett, Iowa

Dear Editor:

I received my copies of the new Caller/Teacher Manual—Extended Basics and my double Yearbook. Both are excellent and I certainly intend to get a lot of use out of them. I'm sure they will prove to be a great asset

to any caller/teacher who orders them. Congrats on another fine job and thanks!

MSgt E. H. McCullough
Griffiss AFB, New York

Dear Editor:

I have been using the 50 Basics Manual in our beginner class and find it a big help. This
(Please turn to page 63)

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SQUARE DANCING

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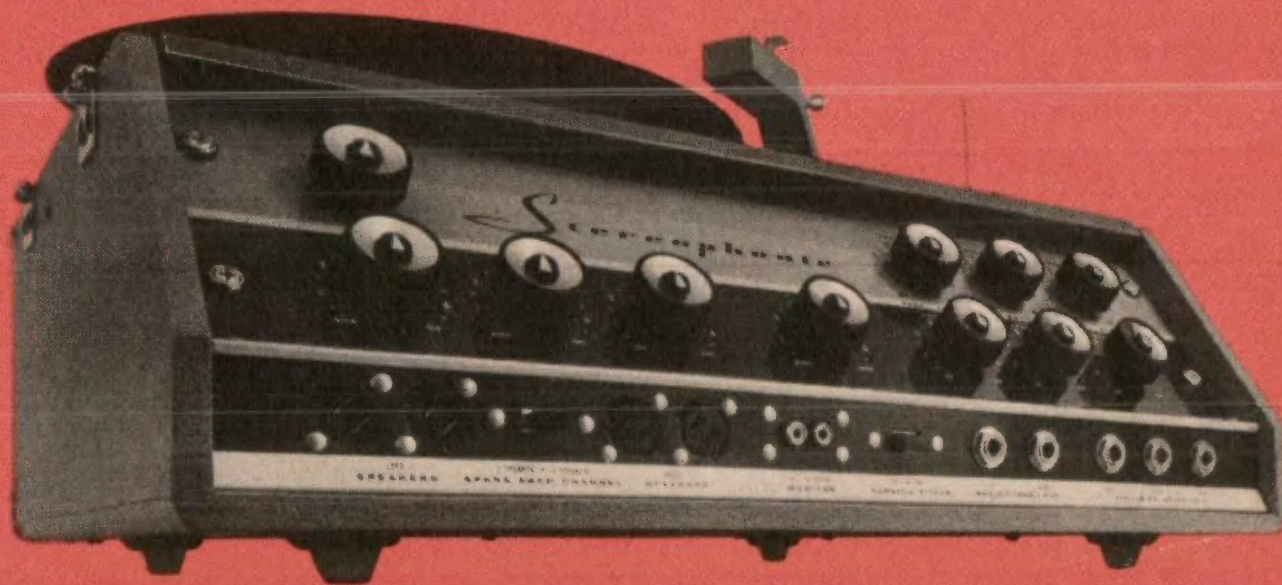
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GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Dancers Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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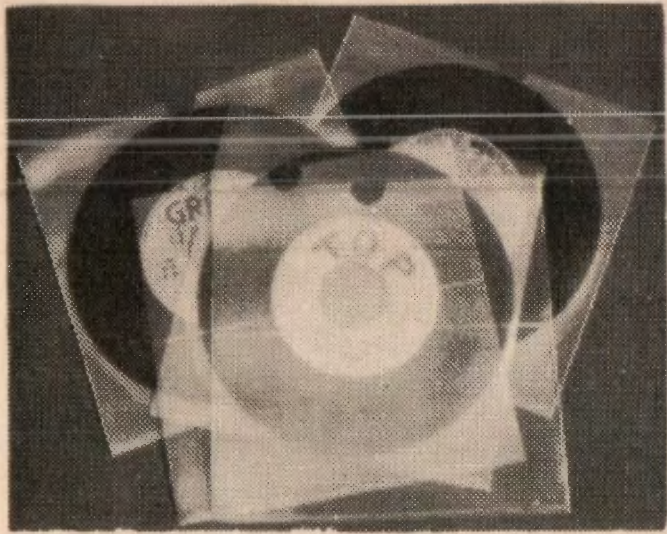
S'CALLERSHIPS 1972: With more than 40 requests for scholarships, a total of nineteen completed applications were received by deadline. The awards granted by The Sets in Order American Square Dance Society each year are designed to provide tuition to callers schools across the country for those who might not otherwise be able to have this training. Applications have come from 11 states, from Canada and from Germany. Recipients' names will be announced in the May issue of SQUARE DANCING.

EXHIBITIONS: An apparent drop in the number of outstanding exhibition and demonstration groups in the country has prompted a number of inquiries recently. Groups wishing to perform in their own areas and at conventions are requesting tips, ideas for costuming, routines and organization. Those who have had this experience in the past are invited to send their ideas to SQUARE DANCING magazine. Also, a listing is being kept of all active exhibition groups.

CALLER'S REGISTRY: The first complete caller's registry to be computerized is presently being compiled by SIOASDS. Present caller members of the Society will notice a designation "C" after their name on the address label located on the last page of this magazine. Those who are callers and who are not listed in this manner will have an opportunity to make the listing with the next renewal of their membership. Callers' associations are invited to send in their rosters to be coordinated with this file.

SMOKING AND SQUARE DANCING: A definite movement is afoot in some areas to encourage smokers to do their smoking in one designated portion of the square dance hall or outside of the hall facility altogether. Florida appears to be leading in the drive with rumors of similar projects coming from other states.

SQUARE DANCE HALLS PROJECT: Interest being shown by a number of builders and an architectural firm to design practical and relatively inexpensive all-purpose type square dance halls may help to break the apparent log jam in this direction. Quite a number of interested groups throughout the country have requested building information -- particularly in the field of metal pre-fabs -- and SIOASDS is continuing its search for solutions.



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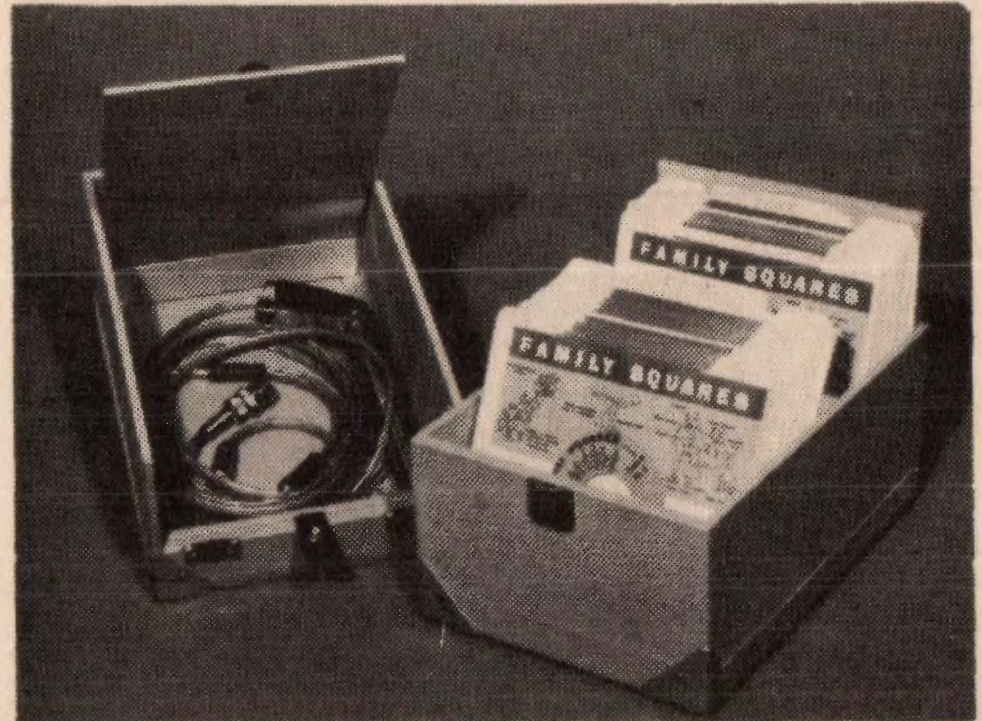
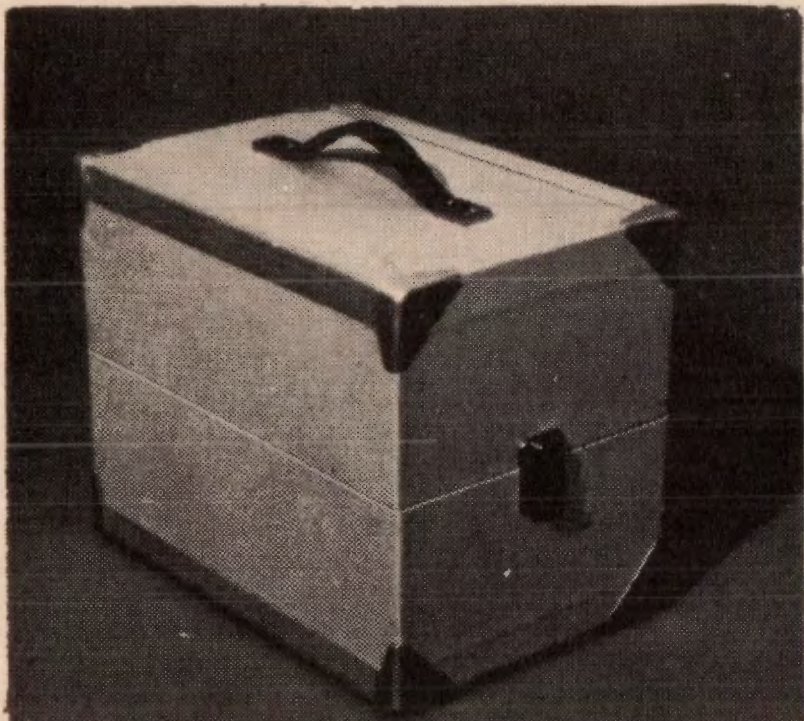
We stock BOOKS:

After Party Fun (Ray Smith)
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Envelopes for mailing 45 rpm records 5¢ each.



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FUN VALLEY

SQUARE DANCE RESORT

SOUTH FORK COLORADO 81154



Mack & Jean
Henson

Dear Square Dancers,

We want to thank all of the square dancers who have helped us make Fun Valley one of the most popular square dance resorts in the nation. We would like to invite all square dancers to spend their vacation with us.

For 1972 we have put together an exciting and popular staff for your dancing pleasure. We have a beautiful new trailer park, have added more rooms, and two more weeks of dancing in order to accommodate more dancers. The accommodations at Fun Valley are not elaborate, but large, modern and very comfortable. We still have some room for square dancers, so write today for reservations on your choice week. We have added a week especially for the devout round dancers. Jack and Darlene Chaffee will be your round dance instructors (**May 21-27**).

We offer you one of the best square dance vacations to be found anywhere — plus good fishing, beautiful mountain scenery, miniature golf, horseback riding, after parties that you will never forget, delicious food and the most friendly western atmosphere to be found. There is plenty of room for dancing on the hardwood floor in the dance hall and the acoustics are perfect. There is lots of room and plenty of safe things for the kids to do while you dance. You will make new friends that you will enjoy and cherish. Our wide variety of home cooked food will long be remembered.

There are special dance sessions where we ask all our guests who are callers to call for us. You are invited to bring your tape recorders.

The prices for our Institute dancing (**May 12 to June 17** and **Aug. 20 to Sept. 30**) are the same as they were in 1971. Cabins and motel rooms **\$145.00** to **\$195.00** per couple with food — trailers with food, **\$140.00**, without food, **\$75.00** per couple. These prices are for six full days, including trailer parking or rooms, badges, all dancing sessions and fun shops, after parties every night with snacks, golf and tours.

We hope to see you in 1972!

Sincerely,
Mack and Jean Henson

For reservations or a free colored brochure with complete information write:

Nov. 1st to May 1st

Mack & Jean Henson
2050 S. Elmwood
Abilene, Tex. 79605
Phone (915) 692-6339

May 1st to Oct. 31st

Mack & Jean Henson
Fun Valley
South Fork, Colo. 81154
Phone (303) 873-5566

Come Join our Square!



Visit the South Pacific in '73

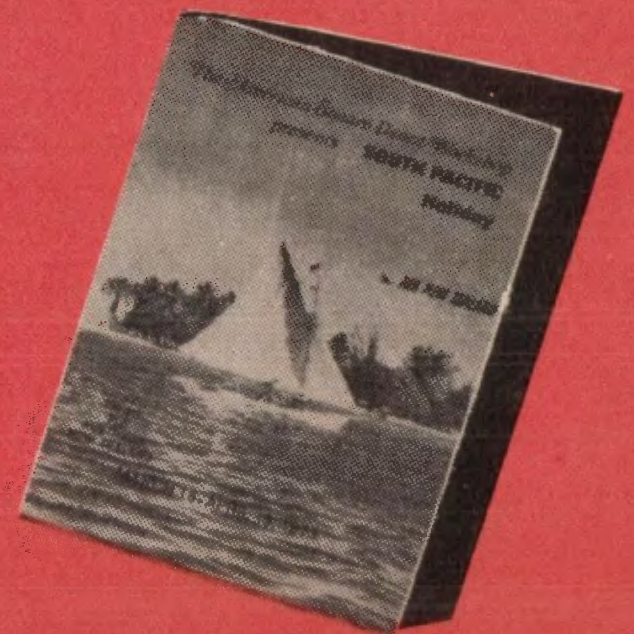
Just imagine yourselves on a dream vacation visiting such spots as Bora Bora, Papeete, and Moorea in Tahiti. From there your jet takes you to Fiji and a never-to-be-forgotten adventure as you travel to native villages and see Nandi and Suva. There'll be a square dance and much to see when your next stop takes you to Sydney, Australia. You'll have an opportunity to make personal friendships, shop for opals and see many of the wonders of this land "down under." Next it's a short hop to the South Island of New Zealand, a square dance in Christchurch, a wondrous tour to rugged Mount Cook, to Queenstown and to Milford Sound. Then it's New Zealand's North Island to see the Thermal Areas of Rotorua and the famed Glow-worm Grotto of Waitomo before you reach Auckland and a fantastic topper to this great tour. For those who wish, a stop-over in Hawaii is possible with no increase in air fare.

All of this takes place from Sunday, March 18 through Friday, April 13. One price takes care of just about everything with only your own personal shopping, and a few lunches to buy. Your tour leaders are among the finest: Wally and Maxine Schultz and Don Armstrong. For a vacation of a lifetime join with other square dancers on this one!

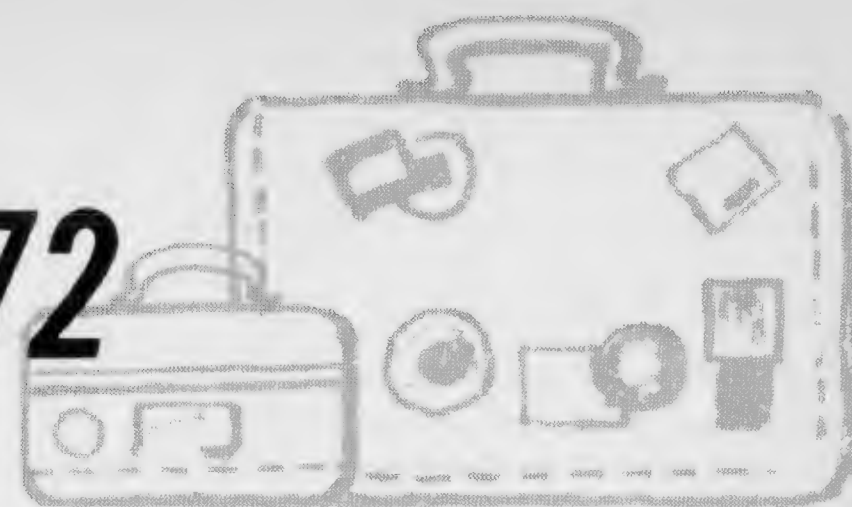
Planning is half the fun. This 8-page illustrated Itinerary appeared in your copy of the March issue of this magazine. If you would like extra copies for yourself or for friends please write:

The AMERICAN SQUARE DANCE WORKSHOP
462 North Robertson Blvd., Los Angeles, Calif. 90048

 **AIR NEW ZEALAND**



SQUARE DANCE VACATIONS 1972



BEHIND THE MORE THAN 50 LISTINGS of square dance vacations on the following pages, there exists quite a story. Originally square dance institutes were designed as training courses for callers and teachers. As the activity grew the first vacation institutes especially constructed for dancer pleasure emerged. Today square dance vacations are very much a part of the contemporary square dance scene. Some of these are 3-day events starting in the afternoon or evening on a Friday and ending midday on a Sunday. A lesser number are "full week" events which usually means that they last anywhere from 5 to 7 days, starting on a Sunday or Monday and running on through to the end of the week. Depending upon the facilities used for these sessions, some put the spotlight squarely on square dancing and round dancing with morning, afternoon and evening sessions devoted to the hobby. Others, utilizing the attractions of the resort at which the vacation is held, place a heavy emphasis on other activities (boating, swimming, water skiing, golf, etc.) along with the dancing. Because no two of these vacation institutes are exactly alike may we suggest that you check through the listings for locations and dates that fit in well with your plans. Then write for descriptive literature and application forms. The last few years have been popular ones for square dance programs of this type and it's well to get your application in early to avoid disappointment.

Apr. 7-9—Round Dance Weekend, Del Webb's Towne House Hotel, Fresno, Calif. Write Stapp, 300 La Via Way, Sacramento, Calif. 95825

Apr. 21-23—Hollywood Fling, Sheraton-Universal Hotel, No. Hollywood, Calif. Write Joyce Munn, 2951 Catalpa St., Newport Beach, Calif. 92660

Apr. 28-30—Concord Weekend, Concord Inn Garden Hotel, Concord, Calif. Write Bob Page, 31855 Veril Way, Hayward, Calif. 95444

Apr. 28-30—Spring Jug End I, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

Apr. 28-30—Alaska Spring Fling, North Pole, Alaska. Write Santa's Swingers, Box 4068, North Pole, Alaska 99705

Apr. 28-Sept. 24—11 Weekends, Chula Vista Resort, Wisconsin Dells, Wisc. Write Vera Kaminski, Wisconsin Dells, Wisconsin 53965

Apr. 29-May 7; Sept. 23-Oct. 1—Swap Shop, Fontana Village, Fontana Dam, N.C. 28733. Write Direct.

May 5-7—Spring Jug End II, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

May 7-14; Sept. 17-24—Rebel Round-up, Fontana Village Resort, Fontana Dam, N.C. 28733. Write Direct.

May 12-14; 19-21—Weekends, Fun Valley Resort. Write Mack and Jean Henson, 2050 Elmwood, Abilene, Tex. 79605 from Nov. 1 to May 1; Fun Valley, So. Fork, Colo. 81154 from May 1 to Oct. 1

Mid-May to Mid-Sept.—Vallecito Resort, R #1, Bayfield, Colorado. For reservations write to the above.

May 19-21—Spring Jug End III, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

May 21-27—Round Dance Week, Fun Valley Resort, So. Fork, Colo. 81154. Write Henson May 1 to Oct. 31; Nov. 1 to May 1 write 2050 Elmwood, Abilene, Texas 79605

May 21-28; Sept. 10-17—Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C. 28733. Write Direct.

May 26-30—Camper Rounds, Hillsdale, Mich. Write Frank Lennert, 2844 S. 109th, Toledo, Ohio 43611

- May 26-Oct. 8—12 Weekends, Cherry Ridge S/D Barn, Honesdale, Pa. Write Hyman, Cherry Ridge Campground, R.D. 3, Honesdale, Pa. 18431
- May 27-June 4; Sept. 2-10—Fun Fest, Fontana Village Resort, Fontana Dam, N.C. 28733. Write direct.
- June 2-4—S/D Weekend, East Hill Farm, Troy, N.Y. Write Charlie Trapp, 107 Spring St., Hull, Mass. 02045
- June 4-24—(Pre-Summer Weeks); Aug. to Oct.—(Late Summer and Indian Summer Weeks) Kirkwood Lodge, Osage Beach, Mo. Write Square Dance Vacation Mgr. Kirkwood Lodge, Osage Beach, Missouri 65065
- June 9-11—Spring Fling, Atlantic City, N.J. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903
- June 11-Aug. 26—11 Weeks, Rainbow Lake Lodge, Brevard, N.C. 28712. Write direct or phone (704) 862-4443
- June 12 thru Labor Day—Frank Lane's Dance Ranch, Estes Park, Colo. Write Lane, P.O. Box 1382, Estes Park, Colorado 80517
- June 16-Oct. 28—Camper Dancer Vacations, 4 weekends; 11 weeks. Infantino's Round-dez-Vous Lodge and Campground, Asheville, N.C. Write Route 7, Box 688, Asheville, N.C. 28803.
- June 18-24—Alberta S/D Institute, Banff School of Fine Arts, Banff, Alberta, Canada. Write c/o Mrs. George Stuart, 320 - 7th Ave., S.W., Calgary 2, Alberta, Canada.
- June 23-24—Oquaga 1972 Weekend, Oquaga Lake, Deposit, N.Y. For info write 31 Squares, 136 Seeley Ave., Syracuse, N.Y. 13205
- June 23-24—Weekend, 401 Inn, Kingston, Ontario, Canada. Write Joe Reilly, S-3670 Benzing Rd., Orchard Park, N.Y. 14127
- June 23-25—Pre-Cade, Mt. Summit Resort Hotel, Uniontown, Pa. Contact Joe Turner, 7409 Masters Dr., Potomac, Md. 20854
- June 25-29—Dance-a-Cade, Mt. Summit Resort Hotel, Uniontown, Pa. Contact Joe Turner, 7409 Masters Dr., Potomac, Md. 20854
- June 30-July 2—Shindig, DiLido Hotel, Miami Beach, Fla. Contact Dot Schmidt, 200 N.E. 169th, N. Miami Beach, Fla. 33162
- June 30-July 5—Camp and Dance Weekend, Angle Pond Grove, Sandown, N.H. Write to Angle Pond Grove, Box 401, E. Hampstead, N.H. 03826
- July 1-2—Camp Out and Dance, Christine Lake, B.C. Write George Woods, 2250 8th Avenue, Trail, B.C.
- July 2-7—Summer S & R/D Vacation, Alderwood Manor, Wash. Write Hayloft, 15320 - 35th Ave. W., Alderwood Manor, Wash. 98036
- July 7-8—Calgary Stampede, Calgary, Alberta. Write Don Conroy, 3540 N.W., Calgary, Alberta, Canada
- July 7-9—Weekend, Hiram College, Hiram, Ohio. Contact Nic Crusey, 367 Wayne Ave., Akron, Ohio 44301
- July 15-16—Camp and Dance Weekend, Emerson Park, Owasco Lake, Auburn, N.Y. Write Bill and Barb Wilkinson, Pine Ridge, Auburn, N.Y. 13021
- July 16-Aug. 12—4 weeks, Rocky Mt. S/D Camp. Write Paul J. Kermiet, Rte. #5, Golden, Colo. 84041
- July 16-20—Callers College (for those with less than 2 years experience); July 23-27—Callers College (for those with more than two years experience). Frank Lane Dance Ranch, Estes Park, Colo. Write Frank Lane, P. O. Box 1382, Estes Park, Colorado 80517
- July 16-23—For tents, trailers and campers only. Holiday Ranch, Jim Hopkins, P.O. Box 206, Innisfail, Alberta, Canada.
- July 20-23—Camporee, Bloomsburg, Pa.. Contact Lin and Barbra Doughty, 213 Elkins Rd., Cherry Hill, N.J. 08034
- July 23-28—Sets in Order Asilomar Vacation Institute, Pacific Grove, Ca. Write Square Dancing, 462 N. Robertson Blvd., Los Angeles, Calif. 90048
- Aug. 7-12—Jamboree, Penticton, B.C. Write Box 66, Penticton, B.C., Canada.
- Aug. 9-12—Weekend in the Adirondacks, Minerva, N.Y. Write Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, N.Y. 12857
- Aug. 11-13—Happy Pairs Holiday, Cleveland, Ohio. Write Lehnert, 2844 S. 109th, Toledo, Ohio 43611
- Aug. 11-18—Squaw Valley Vacation, Weekend and Week, Sierras near Lake Tahoe, Calif. Write Squaw Valley S/D Vacations, 31855 Veril Way, Hayward, Calif. 94544
- Aug. 18-20—Jekyll Island Jamboree, Jekyll Island, Ga. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, Ga. 31601
- Aug. 20-25—Dance Vacation, Lazy T Motor Lodge, Estes Park, Colo. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154
- Aug. 20-Sept. 30—6 Weeks, Fun Valley Resort, So. Fork, Colo. Write Henson at 2050 Elmwood, Abilene, Tex. 79605 from Nov. 1 to May 1 or So. Fork, Colo. 81154 from May 1 to Oct. 31.
- Aug. 25-27—R/D Weekend, Buffalo, N.Y. Write Lehnert, 2844 S. 109th, Toledo, Ohio 43611
- Sept 1-3—Labor Day Weekend, Kewanee, Illinois. Write Bob Bunch, R.D. #1, Wyoming, Illinois 61491. Phone (309) 695-2127
- Sept. 1-3—Labor Day Weekend Jamboree, Happy Camp, Calif. Contact Box 986, Happy Camp, Calif.
- Sept. 8-10—Weekend, Farragut Hotel, Rye Beach, N.H. Write Chet Smith, 119 Central St., Boylston, Mass. 10505
- Sept. 22-24—Beach Ball, Monticello, Ind. Write Lehnert, 2844 S. 109th, Toledo, Ohio 43611
- Sept. 22-30—Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky. Write Sid Jobs, Route 6, Box 239, Murray, Kentucky 42071
- Oct. 6-8—Fall Weekend, Banner Lodge, Moodus, Conn. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Oct. 13-15—Dias de Danzas, Hilton Inn on Mission Bay, San Diego, Calif. Write Dias de Danzas, P.O. Box 418, Santa Barbara, Calif. 93102.
- Oct. 27-29—Fall Jug End I, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Oct. 27-29—Squar-Esta, Vandenberg Inn, Santa Maria, Ca. Write Marie Steinberg, 6559 Coldwater Canyon, No. Hollywood, Ca. 91606
- Nov. 3-5—Potowatomi Pow Wow, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154
- Nov. 3-5—Fall Jug End II, So. Egremont, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Nov. 23-26—Thanksgiving Weekend, Atlantic City, N.J. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Nov. 24-26—Thanksgiving Weekend, Sparks Nugget Hotel, Reno-Sparks, Nevada. Write Dick Houlton, 1201 West Park, Stockton, Cal. 95203

THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

The Clodhopper Dance Part 4

IT ISN'T REALLY IMPORTANT to identify the reasons people came to a land, settled it, lived and danced and died there. We know that the Hittites flourished in their flourishing cities and then, faster than the cities, turned to dust and blew away. There are some old tombs to tell us of the ancient men of Egypt and Tuscany and Ireland, but what remains of the men themselves? When the men have faded to less than dust, the towns and cities to eroded humps against a patient sky, the tombs to chance reliquaries which baffle the bemused archeologist, what remains of the people who built them? "What," Tom Ferril asks us in one of his poems, "keeps moving when the body stops?"

We haven't time to ponder this when we're doing a square dance. Indeed, such questions shouldn't plague the dancer if he doesn't want to miss the call, snarl up a figure, and upset the other dancers in the set. And yet there has come to every thoughtful dancer, sometime during a dance, a whiff of continuity, a kinship with the past, a sense of being timeless and unending in time. In the midst of a dance I have suddenly, without missing a step, been caught up by a wisp of melody and swept backwards along the history of dancing men—followed the bagpipe from Ireland and Scotland back through Spain, North Africa, Greece, Turkey, to its lost invention somewhere in the earliest dawn of mankind; danced backward through time from the thump of a guitar, drum or piano to the earliest thudding of a simple drum, to two sticks struck rhythmically together, or to the first bare foot that self-con-

sciously stomped upon a cave floor in the first rhythmic expression that would become the dance.

Rhythm keeps going when the body stops, the heartbeat of the first ancestor being passed along through the centuries to our grandparents, then to our parents, then to us, then to our children and to their children. Man can no more stop dancing than he can stop breathing, for there is always the rhythmic compulsion to dance—a heartbeat, a tide beat, a sun beat, an equinoctial beat. The form the dance takes and the people who dance it are of no more importance to history than is a brown anonymous tumbleweed bounding over a wind-scarred winter field or prairie. It will be followed next year by another tumbleweed, perhaps bounding in a different erratic pattern, but still responding to the same basic beat of wind and season and timelessness. It will bound past the rusted skeleton of an ancient windmill, over an earthen mound that was once a sod house, past the warped sere ruin of what was once a farmhouse or a barn; but the rhythm of its movements, the seeming randomness of its course, will be the same as the ones its ancestors responded to ten, fifty, a hundred years ago.

One doesn't need a calendar to know that spring is coming to the plains. Long before the mountain snows melt to send the water down the dusty sluggish riverbeds of the plains or the cottonwood twigs begin to green or the honed edge of the wind begins to dull, long before all this there are subtle changes in the rhythms of life. The winter constellations gradually change their position in the sky. There are sudden

lulls in the thrusting wind. New calves totter after their mothers, and one day the strange rhythm of ducks' wings sweeps an eerie sibilance down from the skies. At first tentative, as if from lack of practice, and then suddenly rich and joyous, the cry of a meadowlark is heard.

Man's work-rhythm changes as he plunges into readying the soil for planting, as he repairs fences and windmills and barns, greases wagon wheels, orders seed and baby chicks, replaces worn harness, gauges his depleted stocks of hay or corn or canned milk or flour. The pace quickens as plows tip into the hard winter-scarred land, as from sunup to sundown a man follows the jingling rhythm of a team of horses or the stuttering putt-putt of a tractor engine, turning out rhythmic furrows of rich soil, furrow after furrow like instant-frozen ripples of some strange sea. Man, woman, girl, boy—they know exhaustion and yet welcome it after the long months of winter, awakening to the seasonal rhythm of the farmer's life.

**"First couple balance and swing.
Lead out to the right of the ring.
Right-hand your partner.
Sashay by and honor your partner.
Sashay back and put on style."**

**"Ma hit Dad with her old shoe,
Ma hit Dad with her old shoe,
Ma hit Dad with her old shoe,
Skip to my Lou, my darling."**

**"Now the ladies doe and gents you
know and doe-si-doe,
And gents meow and chicken in the
bread-pan, off you go."**

**"Now swing the gal with the busted leg,
Now the one that married the whiskey-keg,
Now the one that married the stubborn
mule,
Now swing your own, cause she's no fool!"**

The clodhopper dance, changing and yet changeless, turned out to be the true American Dance, an amalgam of all the origins of all the

people who had brought their dances to this continent. Rivulets ran west from New England, Appalachia, the Atlantic states; ran from Canadians in the north and Mexicans in the south; with new immigrants ran in from Germany, Sweden, Russia, Italy; rode in from Texas, rebounded from Utah and California; was swept in and mixed and adapted to the rhythms of the clodhopper life and needs until it formed a great reservoir of western dance which would survive to the middle of our century, now ebbing, now flowing, but always vigorous and rhythmic and uniquely our own.

Mr. Everett Dick reported calling at a Nebraska settler's home one morning: "The ceiling bore marked evidence of a dance the previous evening; there were marks on it made by male dancers. It was the custom for a gentleman to swing his lady around and kick the ceiling, then swing her around and kick the ceiling again, keeping perfect time to the music."

It would be romantic at this point to pause dramatically, shade our eyes and stare off to the south of the Great Plains; perhaps even to have someone ask in portentous tones: "Who is that feller, so tall in the saddle, so rangy and gangly and noble and slim with his wide-brimmed hat and his John Wayne chaps? Can it be that the Cowboy has at last arrived, bringing in his saddlebags what has long been known as the Cowboy Dance?"

But I'll have to answer, "Sorry, pardner. That's a cowboy-come-lately—way lately." Because we had cowboys here raising cows for the miners in 1859. There were cowboys in Wyoming raising cows to sell to Brigham Young when he first crossed that area in 1847. The cowboy didn't bring the dance; the dance was brought to him. And whatever it was called, or how it was called, whatever new words were added (usually by non-dancing poets and novelists who also came way lately), it all began and ended as the Clodhopper Dance. ■ ■ ■

NEXT MONTH: Salute the New Dancers

Perhaps as many as one quarter of a million new dancers from all parts of the world will be graduating from classes next month. SQUARE DANCING magazine salutes the New Dancer in its May issue. We'll send you ten sample copies for your new dancers if you'll (1) let us know by April 10 and (2) send us a dollar (\$1.00) to help offset the printing cost and postage. Copies will be mailed from Los Angeles about April 15.



SO MANY TIMES IN RECENT MONTHS we've heard the statement, "Those people who are critical of our young people today should take a look at the boys and girls who have become involved in square dancing." From the news that has been coming in since the start of this column, one can only say "Amen."

Take the case of the Emerald Teens exhibition group from Eugene, Oregon. A number of times in recent years, one of their projects has taken them to visit the Good Samaritan Rest Home in their city. There they put on demonstrations of square dancing for the elderly citizens to observe. After a recent performance, the suggestion was made, "Why not involve the residents of the home?"

The idea was discussed for some time and finally it was agreed that it *could* work. The next time the Emerald Teens made their visit, eight of the young dancers each invited one of the wheelchair residents into a square. Then with the traditional hoedown music played at a comfortable tempo, each of the wheelchair dancers, pushed by one of their young counterparts, got into the dance. Dan McCornack adjusted his calling to the group. The figures were simple with few commands and lots of patter and the movements of the teenagers as they guided the wheelchairs were described as smooth and "as gentle as you can imagine." Obviously the generation gap vanished in this

priceless period of time. There was only the pleasure of sharing with others the joy of moving to music and the satisfaction of caring and knowing that someone cares.

The Emerald Teens will return to the Good Samaritan Rest Home again because the teens themselves enjoyed this experience as much as did the older people. Says caller McCornack, "Others able to take part in this type of program should give it a try. The reward for all—participants, caller, dancers and spectators—is greater than we had imagined possible."

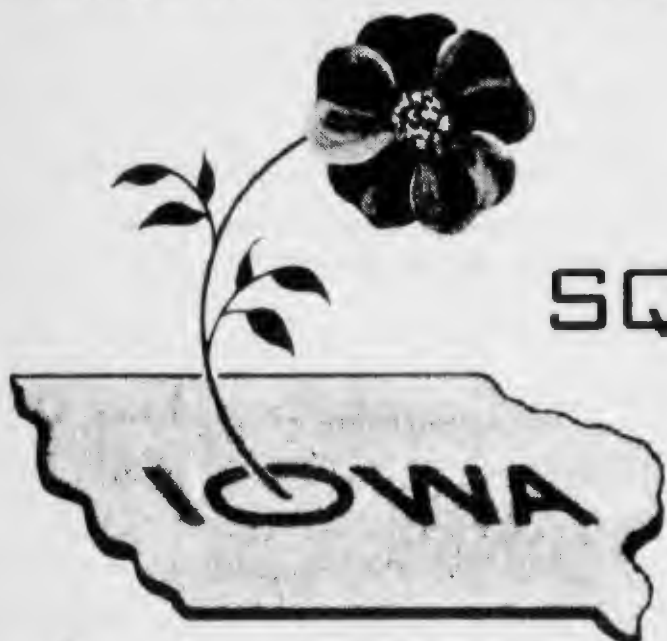
TEEN NOTES FROM ALL OVER: (Rochester, New York) Word from MARY BETH WEBER with the Swinging Squares, a pre-teenage club in action for the past eight years, says that the group spent a part of the recent holiday season putting on demonstrations for the residents of nursing homes in the area. This spring they will once again attend the annual Muscular Distrophy Dance, a money-raising project for the less fortunate. Couple this with trips to square dance conventions, snow parties, picnics and special dinners and you have a very active group indeed . . . (Manhattan, Kansas) LANA HALE with the Kansas State University K-Laires says her group is interested in new ideas for special dances and methods of fund raising. They would be particularly interested in hearing how other college clubs combat such problems as the annual membership turnover. You may write to Lana at 249 Goodnow Hall, Manhattan, Kansas 66502 . . . (Newark, Ohio) KIM MIX writes to tell of their newly formed Don's Dancing Teens (their caller is Don Huff). Kim says their club is interested in learning how other teen groups lure the teen boys—any ideas? . . . (Wilmington, Delaware) Over the recent holidays, the teens in the



No generation gap here. Members of the Emerald Teens Exhibition Group provide the motive power for the Good Samaritan Rest Home "dancers."

Wilmington area sponsored a Toys for Tots dance with the admission being a new unwrapped toy—a project sponsored by the Marine Corps. According to SUSAN LEVERING, the teens themselves put on the dance and a number of fine callers in the area furnished the calling and the sound . . . (Limestone, Maine) DEBBIE ANDERSON, Secre-

tary for the Teen Stompers in Limestone reports that theirs is an active group and invites teen dancers from other areas to visit them . . . (Alameda, California) The first Alameda Teenage Jamboree was held in this city last November 27th. Profits from the jamboree go to a trust fund to help in the future support and promotion of the activity.



21ST NATIONAL SQUARE DANCE CONVENTION[®]

**FOR YOU
IN '72**

JUNE 22, 23, 24, 1972

A NEW PROJECT RECENTLY ADOPTED by the National Square Dance Convention is a special seminar for callers to be run in the daytime during the course of the Convention itself. The experiment will be well worth attending.

Those who are calling, whether new or old at the business may attend these sessions. No additional charge is required other than the regular National Convention registration fee. Three caller/leaders from different parts of the country have been selected to introduce this new program. From the east an extremely capable caller, Dick Jones of Califon, New Jersey, who with his wife Ardy has taken part in many caller training institutes, will cover one phase of the program.

Dave Taylor from Grosse Pointe Farms, Michigan, author of Chapter Seven in the SIOASDS callers textbook, an extremely successful home club, traveling and recording caller, will have much to say on his theories of teaching and calling.

Doing much of the coordinating work for the callers and one of the three to be selected for this initial program, is Bob Ruff of Whittier, California. Bob Ruff, a caller for more than two decades, co-author of the recorded instruction series for callers and himself very active in caller/leadership training, will provide much of the down-to-earth nitty gritty theory that will make this program a success.

Here is an outstanding opportunity for ex-

perienced callers to gain new insight into their profession and for new and aspiring callers to obtain invaluable foundation information.

Those interested should be sure to send in their pre-registration forms for the Convention immediately.

About Round Dancing

Under the direction of Glen and Beth McLeod, a number of round dance activities are scheduled for the 21st National. The location is the beautiful Val-Air Ballroom, about 8 minutes drive from the Veterans Auditorium with freeway most of the way.

Workshops will be held from 1 to 5 P.M. with quick teach session from 7 to 8 P.M. A "Spotlight of Rounds" showing the dances to be taught each day will be at 10 A.M.

There are two floors available at the Val-Air and evening dances will be held on both floors. The Goldfinch Room or main ballroom will be the location for a program of intermediate, classics, challenge, MC's choices and three rounds workshopped in the afternoon. Two square dance tips will also be included. A program of request rounds plus nine workshopped dances are scheduled in the afternoon in the Oak Room.

Subjects to be covered at the panel meetings will include terminology, choreography, styling, and the teaching of two-step, quickstep and Latin basics. For registration forms write Advance Registration Director, P. O. Box 2624, S.W. 9th Street Branch, Des Moines, Ia. 50315.



AS I SEE IT

bob osgood

SINCE WE MENTIONED THE IDEA of "sister clubs" in square dancing with a club somewhere in North America "adopting" a club in South America, in Europe or Asia, we've had a number of responses indicating that the idea might just catch on. Personal contacts between clubs in two countries writing to each other has started the idea. Any groups in North America interested in having a sister club overseas need only drop us a letter and enclose with it a 3 x 5 card with their club name and the name of their corresponding secretary or contact. This 3 x 5 card will then be sent to a club overseas requesting such a contact. The rest is up to the two clubs involved. The only part we'll play is to put you in touch with each other, okay?

□ □ □

When the prizes are given out for perseverance and courage, we'd like to suggest the name of Bob Page. As recent as last December Bob underwent major surgery for a stroke suffered a month or two before. Virtually unable to speak, he had taken a forced vacation from calling and it was doubtful when he'd be behind the mike again. By mid-January of this year he started practicing. "It felt as though my tongue kept getting in the way," said Bob. Equally disastrous from the caller's standpoint was the fact that it was difficult to remember sequences and put patten calls together, an art in which Bob has always excelled. By working long hours with a tape recorder, Bob did a *guest tip* at one of his regular clubs late in January and then the first weekend in February took over his calling responsibilities at the Asilomar Winter Vacation Institute. He still feels that he has a way to travel before he's satisfied with his calling but his utter refusal to give in to the dire predictions and his determination to succeed have all helped to bring about tremendous results. We add our congratulations to those of Bob's many friends and fans.

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To those waiting for additional information on square dance halls, including floor plans, specifications, prices, etc., please be patient. More than 50 responses from all parts of the country have been received. So far the manufacturers of steel pre-fabricated buildings have not come through with the type of material we are hoping for but as soon as it's received, it will be sent on to you.

□ □ □

Square dancing may change a bit here and there over the years; new terminology, new dances and a new look in square dance costuming can always be expected. Primarily, however, the same characteristics that were appealing to a new dancer 10, 15 or more years ago are still evident to bring in and retain the new dancer. On that score we had occasion to remember a statement someone made to us one time, "I've never known anyone to drop out of square dancing because it did *not* include drinking." It's hard to say how many people have found in this activity a great relief in discovering that square dancing and liquor do not mix. This isn't to say that many of those who square dance do not also enjoy social drinking, but those conscientiously interested in the perpetuation of the activity have restricted their use of liquor to their non-dancing nights, certainly not prior to or during a dance. As one area association president put it "I don't know where square dancing would be today without its use of publicly owned recreation halls, church facilities, schools, etc., that allow us to use these facilities because ours is the type of activity it is."

Our stand is to keep square dancing free from anything that might offend some or make it otherwise difficult for the activity to retain its aura of wholesomeness. We feel no less strongly about this today than we did 20 years ago. As a matter of fact to aid the growing attempts to have American square dancing recognized as the American folk dance, we see increasing reason to divorce the type of activity we do today from the too-commonly connected picture of the old barn dance with the rowdy dancers and the jug on the floor.

□ □ □

Guide to Better Dancing



THERE ARE IN THIS ACTIVITY a number of similar movements or "look alike" that sometimes cause a bit of confusion. As simple as it may sound one of these is the very basic Ladies Chain or Ladies Grand Chain, a movement usually learned by new dancers in their second night of a beginner class.

As a part of our continuing series on STANDARDIZATION let's look at the accepted manner for executing the call "Ladies Grand Chain". From a square the ladies will step forward touching right hands in the center of the square and move clockwise to their



LADIES GRAND CHAIN is finished off with a courtesy turn and with dancers facing the center of the set.

opposite man. The men, anticipating the ladies, turn their right shoulder slightly in toward the center of the square, extend their left hand, palm up, to the approaching lady. The lady places her left hand palm down on the man's left and he, putting his right hand in the small of her back, does a courtesy turn with her until both are once again facing the center of the square.

The flowing motion of the courtesy turn is a natural lead-in to Ladies Roll Away with a Half Sashay, Four Ladies Chain, Head Ladies Chain to the right, Ladies Center and Back to the Bar, etc. This is the basic form. In order to achieve different endings, there are a number of accepted calls.

If the call to Promenade precedes the completion of the Ladies Grand Chain, dancers instead of taking the courtesy turn position will accept the hands-in-front, Promenade

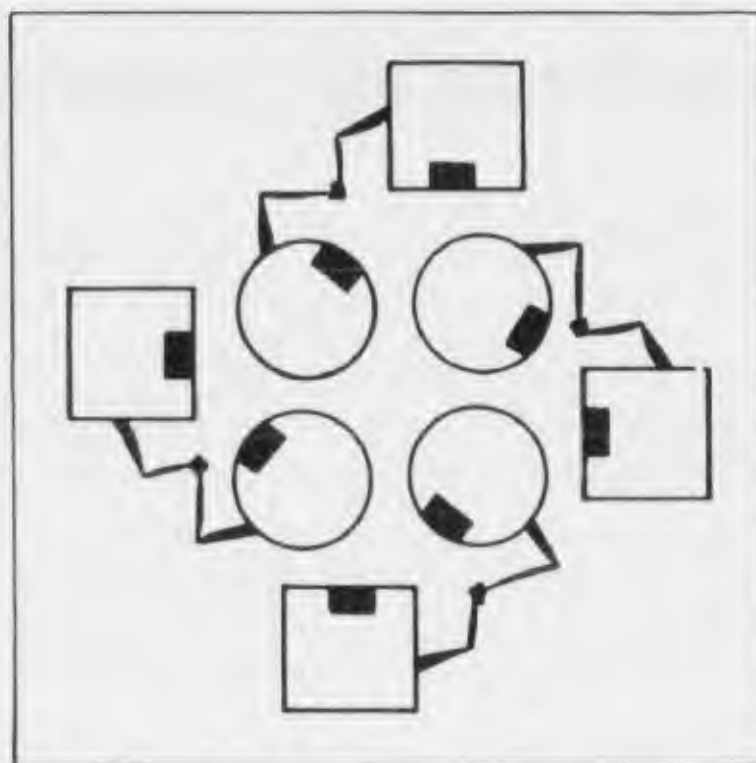
position and simply Wheel Around to face counterclockwise, ready to Promenade.



To promenade from a Ladies Chain the promenade position substitutes for the courtesy turn.

If, in lieu of a courtesy turn or a Promenade, the caller wants the dancers to do a Do Paso or an Allemande Left or some other left arm turn, he will avoid the use of the call Ladies Grand Chain. For example "four ladies Star by the right to the opposite man for a Do Paso (an Allemande Left, etc.)"

If the caller wishes the effect of a Ladies Grand Chain (he desires to move all four ladies across the set to their opposite) and then follow it up with a "flat" movement, one that doesn't necessarily flow from a courtesy turn, but rather one such as the heads Square Thru, he can resort to the call Chain Thru.



CHAIN THRU has the men remaining to face the center of the square as the ladies turn under.

In a Chain Thru, the four ladies will Star by the right to the opposite man. He anticipates her arrival by holding his right hand up

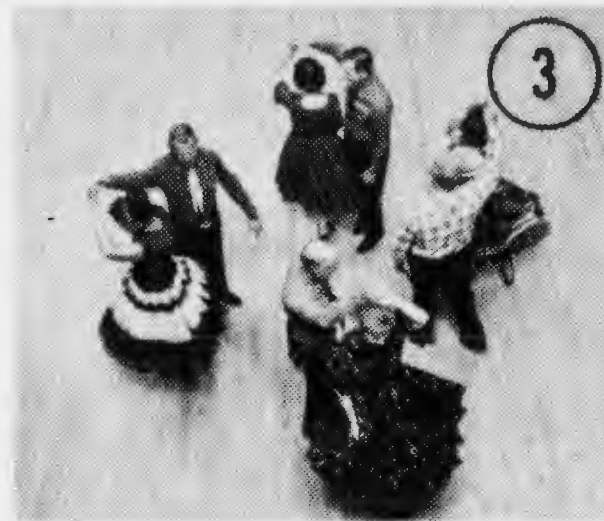
about head high and slightly forward, palm toward the center of the square. The lady places her free left hand palm-to-palm with the man's right, fingers up, and leaving the Star, turns left face under the man's raised right hand. The turn-under ends, the hands are lowered and both dancers are facing the center of the square. The man has not changed his facing direction.

Another method of moving from the Star to Promenade direction is through the use of the call Chain Star Thru. As in the other examples the ladies will make a Right Hand Star and move across to the opposite man giving

her left hand to the man's right. The two will do a Star Thru and on the completion of which the man and lady will be facing counterclockwise in the direction and if called, in the position of a couple Promenade.

From the standpoint of STANDARDIZATION, each of these variations has its own identification. The caller, therefore, is able to utilize the call that best fits the pattern and movements that are to follow. The accomplished dancer, realizing this, places his confidence in the caller exhibiting his knowledge of an enlarged vocabulary by the correct execution of the call.

CHAIN STAR THRU might start from the square (1), Four Ladies Star to the opposite man (2), and giving their left to the man's right (3) do a Star Thru to end in the direction of a promenade.



TAKE A GOOD LOOK a feature for dancers

Joe and Barbara take "time out" to talk about some of the "little things" that make square dancing enjoyable.

BARBARA: Each month for quite some time Joe and I have been discussing new movements, both ones we like and ones with which we seem to find fault. This month for a change, we'd like to digress a bit and talk about something that has just as much or more to do with our dancing pleasure as the basics and experimental movements.

JOE: What Barbara is speaking about is something that we've talked over with any number of our square dance friends and though it's sometimes difficult to put into words just what we mean, we can best sum

it up by calling it good SQUARE DANCE-MANSHIP.

BARBARA: Maybe the best way to explain what we mean is to make a few comments about dancers with whom we most enjoy dancing. For instance, to start with a very simple example I personally react well to the considerate dancer. If I'm dancing through a pattern that is new or a little out of the ordinary, I like to feel that the other seven dancers in the square with me are just as concerned with the satisfactory outcome of the movement as I am. This doesn't mean that

I feel that square dancing should be a dead-serious *sport*, but it does mean that I feel there are times when there can be a serious dedication to having fun. Sometimes I'm dancing in a square with someone who is having considerably more difficulty than I and yet who is concentrating and working hard to get the movement right rather than making a big joke out of his difficulties. I find that this is a person whom I automatically tend to respect and enjoy dancing with.

JOE: There are times when two couples of us in a square are "active" while the other two are temporarily doing nothing. The thoughtfulness of the "inactives", both to maneuver in or out of the way to avoid those of us who are working our way through the pattern and the stage of "readiness" that they exhibit play a great part in the success of the square.

BARBARA: Physically I'm a little taller than the average lady and for that reason I appreciate a man who realizes this and raises his hands sufficiently high in one of the turn-under movements such as a Star Thru, Box the Gnat, etc., so that I won't have to duck. I might also say that the man who is considerate of me in a swing, placing his right hand comfortably at my back rather than gripping on to a hand full of precious flesh also rates high in my book.

JOE: From the man's standpoint, I should put in my 2¢ worth on comfortable dancing. For years most of the sermons have been preached at the men as being the ones who tend to be rough or inconsiderate when it comes to twirling too vigorously, taking hands too roughly or failing to move smoothly from one movement to the next. There have been those times when I've been paired up with a lady wrestler who all but twirls *me*, who tries

NO PICS THIS TIME

Breaking our usual procedure of looking deeply into an experimental movement or basic that has proved troublesome—for some—we allowed Joe and Barbara to "let off a little steam." It would be interesting if this hits home with you and if, perhaps, there are some pet items in this line that you might like to have discussed. Why not let us know.—Editor.

to break away too early from a Swing to a Left Allemande, who just somehow never gets the idea of what it's like to be a complementary partner. Oh, don't get me wrong, the greatest percentage of ladies are fine dancers and every once in a while I'll find one that's a sheer delight when it comes to doing a Swing. Certainly the size of the partner has nothing to do with it for occasionally it is the smaller girl rather than the large one who is difficult to dance with.

BARBARA: I know that it is the man who should and is expected to do the leading but sometimes I feel that many men don't have the right conception of how to lead. One thing I've noticed recently is the tendency of some of the men to retain the handhold with their corner at the completion of a Right and Left Grand, *forcing* her into a right face turn to promenade with her partner. I somehow always feel that I am capable of turning by myself if I choose to do so and when this happens to me unexpectedly I sometimes end up off balance or with a sore wrist.

JOE: Perhaps we all get a little too exuberant and carried away with the music and the excitement generated by the caller. It's important to remember that we are not solo dancers; that there must be "give and take" in square dancing and that there are seven others in the square who deserve consideration.

BARBARA: We hope you don't mind our changing our usual routine this month. Both Joe and I feel that almost any movement that we've talked about in the past or that we are just experimenting with in our workshops *can* be done smoothly with consideration, by an understanding of what one's partner must do, and a fair amount of cooperation on everyone's part. I guess, like our caller says, square dancing isn't so much just a collection of movements that need to be memorized, it's a combination of attitude and a general understanding of how to move smoothly, without panic and to the beat of music.

JOE: Next month we'll be at it once again tearing into our preferences and dislikes with some of the newer as well as the commonly used movements. But Barbara and I wanted you to know how we felt on this subject of good SQUARE DANCEMANSHIP.

The Dancers

Walkthru

IT'S THAT TIME AGAIN!

by George Aftamonow
Milford, Connecticut

NOW THAT SPRING IS FINALLY HERE, people are once again devoting a lot of time to America's most popular pastime, while others are turning to baseball instead. Few people realize that baseball was actually derived from square dancing. This statement may come as a shock, but not if you look closely at the similarities between the two.

First of all, a baseball team consists of 9 players who are playing for enjoyment and exercise. It takes 4 couples plus one caller, or 9 people, to have a square dance, which is performed for fun and exercise. Baseball is played on a diamond, which is merely a square standing on one corner. A baseball game is divided into 9 innings, with each inning consisting of two parts. Surprisingly, the average square dance consists of 9 tips, each tip being divided into two parts, the hash and the singing call.

Outside of the baseball playing field is the bullpen where players warm up. On the perimeter of the square dance floor you will find people warming up to one another and generally throwing a lot of bull. The entire baseball team, first and second string, relief pitchers, pinch hitters, etc. is called a club. The entire square dance membership is also known as a club. Square dance clubs have home dates and go on traveling dates to other clubs, much like baseball clubs do. So we can see how similar the makeup of these two activities are.

Even the terminology in baseball is quite similar to that used in square dancing. We all know the call, "Fan the Top." In baseball it is the pitcher's desire to strike out, or fan, the top of the batting order which are always the best batters. Thus the pitcher wants to fan the top. The batter on the other hand

wants to get on base, so he *swings* and *tags* the ball for a line drive. He then *runs* to first base, *rounds* first and *slides* into second base. The same movements in square dance terms would be: Swing Thru, Tag the Line, men Run, Round Off and Slide Thru.

If the batter takes 4 balls, he walks or "walk on to the next" as it is known in square dancing. A ground rule double is possibly "promenade halfway round" where the person(s) circumnavigates half the square or diamond. A home run hitter will *circulate* the entire diamond and then bow to the spectators when he reaches home. The home run hitting square dancer will "Promenade but don't slow down; keep on walking all the way around; when you get home bow to your partner and corner too; that's all there is; you're thru."

Square dancing has the call, Shuffle the Deck. Baseball has the deck circle where batters mill and shuffle around while waiting their turn to bat. Baseball players are often traded and swapped, while square dancers Trade By and Swap Around. Pitchers throw flutter balls, while square dancers Flutter Wheel.

The similarities in terminology can go on and on. It stands to reason that one must have been derived from the other and since people have been dancing a lot longer than they have been trading baseball line-ups, it can only be presumed that baseball is the offspring of square dancing.



A Shot in the Arm ?

CALLER, HAROLD BAUSCH, writing in his monthly publication, SQUARE DANCE REPORTER, of last December asked the above question. And then proceeded to answer it with the following suggestions.

Established clubs are often quite demoralized when smaller than usual crowds start dancing at their club dances. It may be appropriate to call their attention to their personal attitude toward square dancing. Some of these clubs are 10 to 29 years old and members fail to realize that as the years go by the average age of the club members has gone up.

BADGE OF THE MONTH



Punta Gorda, Florida, is home of the Silver King Tarpon (fish, that is) and appropriately also the home of the Silver King Squares. When hooked, the tarpon, a very game fish of the Gulf of Mexico, will dance for survival atop the water. And more often than not the Silver King shakes loose so that he may dance again.

What better motto for a square dance group of the Gulf Coast than Mr. and Mrs. Tarpon, dressed for the occasion. And the Silver King Squares (people, that is) look forward to dancing again and again and again.

To any person concerned, I might ask these questions; Do you still have the enthusiasm you had when you were in your first two years of dancing? Do you go out and dance as often as you did then?

Look at any new club and you will find the enthusiasm of youth, not because the members are all younger but because the discovery of square dancing is new and invigorating to them. The test of time will tell if this will be a successful club.

It is of the utmost importance that each and every club should bring into its membership new dancers. The newer dancers will instill more enthusiasm, more excitement into the club, and this is always needed. Knowing this we must realize that our new members should be treated with courtesy and should be welcomed into our squares. No, not just welcomed, but they should be sought after to join our squares.

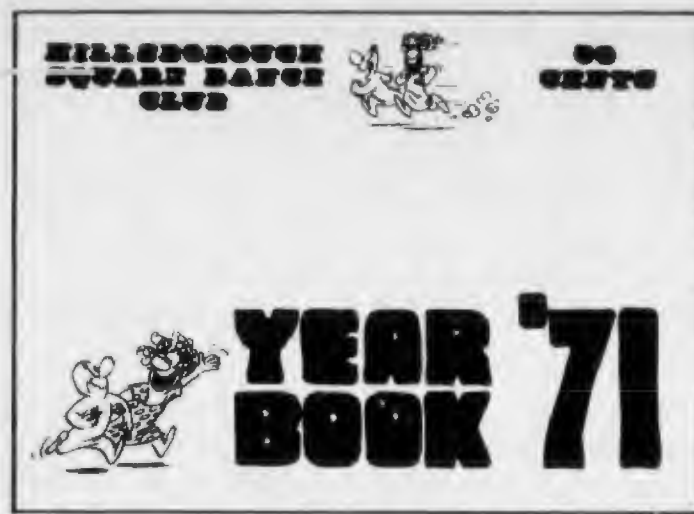
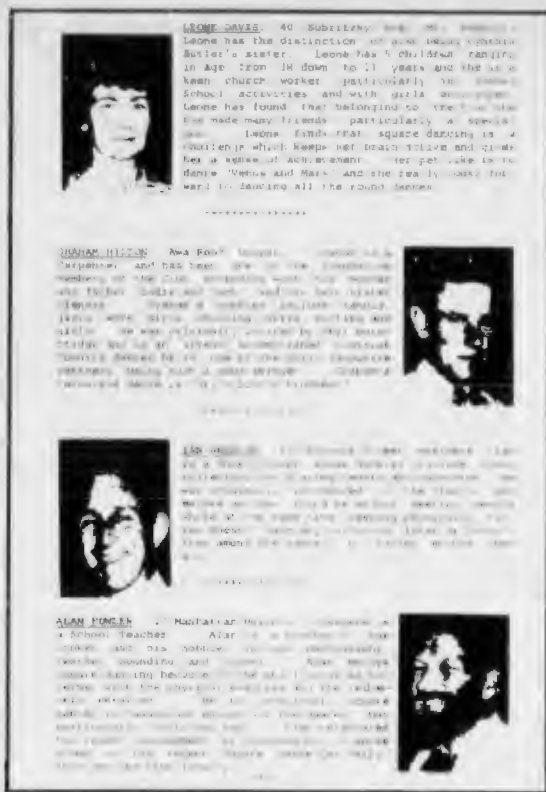
We value our members of long standing. We hope we never lose them. However all clubs must realize that young couples should be urged to come into our hobby. A younger outlook is needed and a young look should be promoted.

We who have been in the hobby for many years do not need to take a back seat but we should not let things get stagnant. We should guide with wisdom and with the best interests of the club at heart.

CLUB NAMES CHANGE WITH THE TIMES

Looking through past years of the magazine, it's interesting to note how the names of some square dance clubs reflect the popular square dance movements being danced at the time the groups were formed. For example, in 1949 Balance & Swing and Suzy-Qs both bloomed as club names. Jumping to 1954, See Saws seemed to hold forth across the country. 1960 saw the Square Thrus graduating from class to club and 1964 brought along several Cast Off clubs. In 1967 we find Ocean Waves was a popular name and our mail for 1971 brought to our attention a new club formed in Ottawa, called the Spin-chainers.

With some names it's almost possible to date the formation of the club by the movement chosen for its title.



A Club YEARBOOK

Dr. Dennis Spackman, caller and president of the Hillsborough Square Dance Club of Auckland, New Zealand, has put out one of the most detailed and thorough club yearbooks yet to cross our desk. Approximately 6"x8½" in size, the book contains more than 100 pages. A good quality glossy paper has been used. Pages have been carefully typewritten with all margins evenly lined up, and the final product being offset. A variety of

heads has been put to good use, creating visual interest by their size, type and spacing. Illustrations, cartoons and photographs abound.

Original articles by the author, as well as reprints from national square dance magazines cover a wide range of material including past, present and future news about the club itself, news about square dancing in New Zealand and general suggestions on grooming, smooth dancing and square dance terminology. The bulk of the magazine is given over to personal paragraphs about each of the club members. Each paragraph is accompanied by a clear, black and white, full face photo. It was delightful to see so many genuinely happy, smiling faces. Just the kind of people you'd like to know and dance with!

To Titilate the MIND

If you'd like a real exercise for the brain sometime, the following could be offered. The 10 well-known sayings, in somewhat disguised but perfectly legal terminology, could be mimeographed and handed out to each club member as a quiz. Or they could be hand-lettered on enlarged posters and placed around the walls for the dancers to work at as time permits. Or they might be read aloud, one at a time, between tips to see who could be the first person to identify each correctly in its more familiar wording.

Check next month for the answers.

1. A mass of concentrated earthly material perennially rotating on its axis will not accumulate an acretion of bryophytic vegetation.
2. A superabundance of talent skilled in the preparation of gastronomic concoctions will impair the quality of a certain potable solution made by immersing a gallinaceous bird in ebullient Adam's ale.
3. Individuals who are perforce constrained to be domiciled in vitreous structures

of patent frangibility should on no account employ petrous formations as projectiles.

4. That prudent avis which matutinally deserts the coziness of its abode will ensnare a vermiculate creature.

5. Everything that coruscates with effulgence is not ipso facto aurous.

6. Do not dissipate your competence by hebetudinous prodigality lest you subsequently lament an exiguous inadequacy.

7. An addlepatet beetlehead and his specie divaricate with startling prematurity.

8. It can be no other than a maleficent horizontally propelled current of gaseous matter whose portentous advent is not the harbinger of a modicum of beneficence.

9. One should hyperesthetically exercise macrography upon that situs which one will eventually tenant if one propels oneself into the troposphere.

10. Aberration is the hallmark of homo sapiens while longanimous placability and condonation are the indicia of sapramundane conscience.

SQUARE DANCE DIARY by a square dancer

The joy associated with square dancing goes on dance after dance. Starting with the first night of beginner class, the stock jokes of the caller set the pace for the fun that is to follow. Somehow "fun parties" tend to lift this fun level to an even greater peak as we see when we look in at the



APRIL FOOL'S DANCE

"...BIG DEAL - SOMEBODY'S CUTE IDEA TO INVITE ONLY THE GALS TO THIS DANCE!"



THANKS TO

Dunc Duncan
St. Paul Minnesota

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

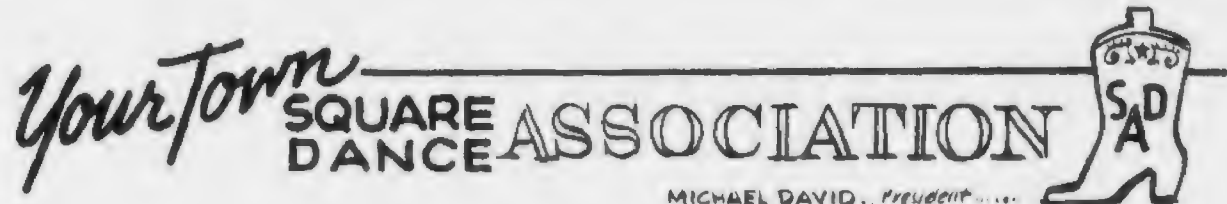


The Sets in Order

AMERICAN SQUARE DANCE SOCIETY

WRITING FOR RECOGNITION

It's not too early to write your governor, provincial minister, state assemblyman, mayor, city council, etc., to gain official recognition for Square Dance Week in your area. Using your association or club stationery perhaps something of this nature will do:



Your Governor
 Capitol City
 Your State

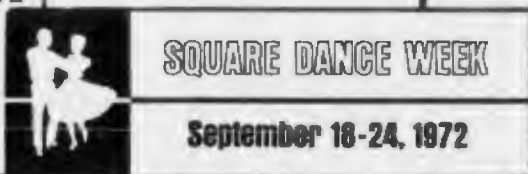
Dear Sir:

American Square Dancing with its very special appeal for young and old alike is fast becoming the great, true, American participation activity. Here in (your State) more than (number) groups, large and small, representing (number) thousand dancers, enjoy this traditional American pastime in a spirit of friendliness and good will. In addition, unknown thousands of school children in this State enjoy Square Dancing as not only a great American pastime, but a recreation that is second to none.

In recognition of the growth of this activity, we are throughout the State observing American Square Dance Week, September to 197 . Because of the important part American Square Dancing plays in the lives of so many, we respectfully request that you, as the Chief Executive of (this State), proclaim this week, September through 197 as "Official Square Dance Week".

Square Dancers everywhere will thank you for this recognition and, with open hearts, welcome you at any time to any of our activities, so that you may see first-hand the part it plays in the lives of so many.

Sincerely,



There are many ways to write to local and state and national leaders. This sample is but one hypothetical suggestion. The best results, of course, will occur when many varied and more personalized types of letters are utilized. Start now to collect names of your city and state officials to whom special letters may be directed. Do you know your representative in Congress? Now is a good time to start your pre-planning and prepare your own campaign in this direction. If you're asked for sample of wording for a proclamation—there's a sample on the next page.

If you are asked for a suggestion of the type of proclamation you are hopeful in obtaining, here is a composite copy taken from some of the more outstanding proclamations received in the last few years:

WHEREAS, Square Dancing has a special appeal for people of all ages; and

WHEREAS, The fellowship of Square Dancing knows no country, state or national boundaries; and

WHEREAS, Square Dancing enjoys great popularity because it promotes fun, fellowship and good health;

NOW, THEREFORE, I, _____, Governor of the State of _____, do hereby proclaim the week of _____ as

SQUARE DANCE WEEK

This will be good advance copy for the local press. However, don't shoot too soon. You'll want all the publicity you can get starting a week or two before Square Dance Week, so hold back on your main guns. Except for a teaser or two of advance publicity to the local media, you may want to hold up on some of this other ammunition until September.

PRESS NIGHT AT A SQUARE DANCE CLUB

Keeping your sights aimed at the future of Square Dance Week in the fall, now is the time to indoctrinate the various forms of media in your area toward contemporary square dancing. If you have been upset in the past by the lack of recognition that square dancing may be receiving on television, radio or in the local papers, your group may want to do some sugar-coated educating—letting representatives see first hand how current day square dancing differs from the preconceived ideas they may have in mind. Plan an evening using your club as a showcase for the activity; working closely together, the caller and club leaders can come up with a portion of an evening that tells the story about square dancing. Let this be a chance to show the fashion editor of the local paper what costumes are worn. Let the television producer see how colorful the dance patterns are and how the motion blends kaleidoscopically into a “natural” for television. Be sure that the patterns you use are eye-appealing and not simply geared to the pleasure of those who are dancing. Remember to caution the dancers to look “as though they are having fun.” To say “square dancing is fun” is one thing, to demonstrate it is another. Perhaps a photographer from the local paper may have an opportunity to see that there are more ways to shoot pictures of a square dance than from the floor looking up; that it's the patterns which make it so visual and so eye-appealing. Perhaps the sounds of the music, the caller's patter, etc., may move the radio representatives to be won over to the activity for a future “remote.” Start now to win these people to your side. Then when September rolls around it may not be too difficult to get a full page on an inside section of the paper, a half hour on television, or maybe a series of 15-minute spots on the local radio station. These people are looking for good material; they may be more than willing to work with you when Square Dance Week rolls around.

Steps and Stumbles in Round Dancing



By Wayne and Georgia Puckett, Seattle, Wash.
Reprinted from "Round Dancer" Magazine

WHEN ASKED TO DO A SHORT DO'S AND DON'TS on round dancing our first reaction was to shudder, because we try to avoid the word DON'T as much as possible in our teaching. DO—yes, but instead of DON'T we like to repeat the DO, or suggested way we've taught before. Instead of hearing someone say, or even think, "I know you were looking at me when you said DON'T", we'd much rather repeat the instruction we've given and try to make it more clear for the wrongdoer, and trust that the person or persons we want to reach gets it. We avoid what is commonly known as 'pointing the finger' at an individual or in any way cause one person to be conspicuous in a class.

Posture is Important

There are so many DO's to talk about in round dancing and among them, and very important, is posture. There are things we can do to dress up the simplest movements to make them appear very important to a dance. If we'll just remember to respect the dance we are doing it will help us to good posture habits. Dance styling is the art of looking relaxed and very happy with the dance routine we are doing but not so relaxed that we appear to *clown it* or *make fun of it*. The little trick of *standing tall*, of *toe pointing* and *dance walking* all contribute to good posture habits both on the floor and off. It not only looks good to use style and good posture but it *feels* good. And, it's just as easy to form good habits in dancing as poor ones!

The practice of dancing or walking in a NARROW BASE is excellent for styling and much less effort for the dancer. It's merely taking the shortest route between two points. Keep the feet under the body, weight balanced and move in a straight line.

Good posture and good styling should not be rigid or tense in appearance or feel. A warm smile is very good styling and will cover many

a stumble or mis-step from others. They'll be watching at the top. Next time through we can correct and we'll have reason to smile. A sincere smile multiplies faster than rabbits and it soon becomes one of those good habits.

Let's Be Ourselves

To set up a rigid set of rules for dance and body positions would only cause frustrated dancers, if they try to follow them closely. There are so many physical differences in people and in couples. There are ways that have been established as correct in doing certain steps and movements and we can try to follow them insofar as our ability and our physical capabilities allow, but our enjoyment in a dance comes from dancing it the way it feels good to us. It's hard to keep up that smile if we're forcing ourselves. Let's find a way more in keeping with ourselves and make it look like an original.

Have Patience

As leaders and instructors let's work to maintain a tolerant and patient attitude. Whenever we step out in front of a group of dancers the first thing that shows is our attitude. Showing respect for the routine we are presenting gains respect for our instructing. Let's show enthusiasm for the dance we're teaching. If we like it, others are more likely to enjoy it and be more receptive to our work.

Patience is a great virtue for any leader. Whether instructing or presenting a square dance break, a round dance or an idea, it is so much easier to gain acceptance if the idea or movement is presented plainly and understandably and remembering that everyone absorbs information in a varying degree. It is not just the top 8 or 10 people in a group that we wish to reach but it's also the 80 to 90 percent that we must handle with patience, and approach in some manner they will understand. This may require more than one approach, and we

must remember that we are familiar with the subject while others are new to it so we must use repetition and patience if we are to put it across. Also, those familiar with basics or fundamentals will assimilate faster so judgment must go hand in hand with patience if we expect to be a successful leader of an alert and interesting group.

Be Knowledgeable

Let's know our work before we present it and this will give us the right to speak with authority, and to carry on in a relaxed manner. It will also instill confidence in those we wish to impress. A good leader should command attention and confidence; knowing the subject will help to do this. An instructor couple should work as a team and the silent partner

show respect for the one making the presentation. They should not contradict or argue with the partner doing the instructing but should be alert and assist in every way possible. Complete familiarity with the material to be presented should eliminate any need for this.

Here's a few of the seemingly small things that can add to styling and enjoyment of round dancing:

The Acknowledgment . . . Man *only* bows—lady curtsies.

The Twirl . . . Man's hand high and *move with your lady*.

Promenade . . . Man's palm up supporting lady's palm down.

Dip/Corte . . . The toe point. Man's turned out, lady's straight.



Tom and Barbara Potts—
Rowley, Massachusetts

TOM AND BARBARA POTTS started square dancing in the late '50s, each going because he thought the other wanted to go. It was a case of "love" at the first dance. Upon completing the full course of *eight* lessons they were escorted by the club callers to Ginger and Lou Brown's round dance group. Here it took a little longer for "love" to grow.

After completing three full evenings Tom was told that since he had such a good memory for round dance routines he was now expected to teach rounds at the Barnstormers, the square dance club to which they belonged in Rowley, Mass.

In 1960, with the encouragement of a few avid round dancing friends, they started the Pavilionaires at Newton Pavilion, Newton, New Hampshire. This was New Hampshire's oldest and largest modern square dance hall

and they remained on the staff until its closing in 1971.

Tom and Barbara have worked very hard to promote round dancing in the square dance picture in New England. As a caller, Tom is past president of the Tri-State Callers Assn. and this year is chairman of the annual callers clinic for New England Council of Callers Associations. As a round dance leader he was instrumental in the organizing of ACCORD, a round dance leader's organization covering Northwest Massachusetts, Eastern New Hampshire and Southern Maine. He has served two terms as chairman and is presently serving as treasurer. Both Tom and Barbara are presently involved in the organization of NEC-ORTA, a New England council of round dance teachers, where Tom is currently serving as chairman.

In addition to all this they are presently teaching two round dance clubs and Tom is caller for one square dance club. For these groups they run two basic round dance classes each year and one beginner square dance class. They are also busy teaching and calling for many weekends throughout the year and are on the staff for the seventh year at Square Dance Week in Papoose Pond in Maine.

Both Tom and Barbara feel that round dancing is an integral part of the square dance picture and must be promoted as such. "Some of our best friends don't round dance, but we love them in spite of it."

• Chapter fifteen

Prompting and Cueing

By Don Armstrong, Grand Canyon, B.W.I.

THE DEVELOPMENTS WHICH HAVE RESULTED in contemporary square dancing have obviously run hand in hand with those which produced the contemporary caller. When we look back and examine this process of evolution we are reminded of the old story of the chicken and the egg—Which comes first? Actually it doesn't make much difference. But just as our dance has changed, so has the style or method of calling.

Let's look back over our shoulders into the past. Think about the dancing of today and how it has come from the blending of the dance styles of the Eastern and Western portions of America. Recall the revival of interest sparked by the great educator, Dr. Lloyd "Pappy" Shaw in the 1930s and 1940s and previous to this, the revival under the patronage of Mr. Henry Ford. Go even further back to when our dances came here with the people who first settled our country.

The caller, too, has changed a great deal. Today he utilizes the sophisticated electronic public address system, and, aside from it, usually calls standing alone on a platform. In the 1920s he either stood in front of an orchestra with cupped hands or a megaphone, or "prompted" when playing the fiddle or another instrument. Before that, and depending on the social status of the dancers, he was either a "Dancing Master" precisely teaching and reminding the dancers of what to do, or he could have been one of the dancers taking part in the dance while shouting now and then to help the others remember what was coming next.

It is only natural that in both the dancing and the calling we have retained some of the fine things we did in the past. We may have changed them a little, but basically they are the same. In square dancing we have many figures that our ancestors would certainly recognize and we have kept fairly intact our appreciation and use of contras and quadrilles. In calling we have held tightly on to the very, very valuable calling method known as "Prompting", not only in contras and quadrilles, but in cueing rounds and mixers, and as an integral part of our regular patter call and singing call technique.

First, some definitions are needed. For the purposes of this text, what is a contra? What is a quadrille? What is "prompting"? What is "cueing"?

A CONTRA is almost literally a "dance of opposition." It is usually performed by many couples, face to face, line facing line, in long lines normally formed lengthwise so that the "head" of the line (set) is at the caller's end of the hall. The caller can then look "down" the lines. Some time or another, usually back in their school days, everyone has either danced or watched a Virginia Reel. This is *one of the many forms* of a Contra.

A QUADRILLE set and a normal square dance set are basically the same formation. However, a quadrille usually has three distinct differences. First, a

quadrille is normally a "fixed" pattern within that particular dance which is very seldom varied by the caller. (This would be similar to a singing call which the caller does not, as a rule, extemporaneously change while calling.) The second is that the individual figures within the dance (a Right and Left Thru, Ladies Chain, etc.) are rigidly timed and danced strictly in conjunction with the musical phrase. In other words, the dancers start to dance the figure, for example a Right and Left Thru, at the start of an 8 count musical phrase and complete that action precisely at the end of the same 8 count phrase. A Right and Left Thru, *over and back*, would take a total of 16 musical beats (counts). The third difference between a square dance and a quadrille is that the caller "prompts" (cues) the dance so that the dancers can hear and start on the first count of the next musical phrase. In doing this, the caller very seldom uses any "fill-in-patter", but says only enough to get the dancers through the figures, allowing them to dance to and enjoy a maximum amount of music.

Cueing the Same

Take special notice of the fact that *except for the formation*, BOTH the DANCING and the CALLING of a CONTRA and a QUADRILLE are EXACTLY THE SAME. All three points covered in the previous paragraph apply to both contras and quadrilles. (Actually the calling technique employed in contras and quadrilles is, to all practical purposes, the same as that used in "cueing" a round dance.)

Prompting: A dictionary defines "prompt" this way: ". . . assist by suggesting the next words of something forgotten or imperfectly learned; . . . to give a cue to." A square dance dictionary might modify it slightly to read: ". . . assistance given by calling the next action of a dance so the sequence will not be forgotten; . . . to give a cue to the dancers just far enough ahead of time so the action can be executed in accompaniment to that portion of the music allocated to it." However, if this definition is more broadly interpreted it could apply to regular square dance calling except for one very important fact. This fact is in the way the *dancer reacts to the prompted call*. To illustrate: In regular square dance calling the dancer normally reacts as soon as he recognizes what action is being called. He (the dancer) executes the action primarily to the *beat* of the music and the timing allocated to this action is the responsibility of the caller. Conversely, when dancing to the prompted call, the dancer plans to react, or to *start* executing the called action, *when the next musical phrase starts*. In the prompted call the timing is controlled by the music and the musical phrase. In both cases the dancers move to the beat of (in time with) the music.

It is also important that the type of music used for a dance which will be "prompted" must be that which has a strong musical phrase and is easily recognizable by the dancers and the caller. Most of the patter call accompaniment music that is more or less "traditional" has a more prominent *melody* (tune) which makes the start and end of each musical phrase much more noticeable. "Chinese Breakdown" and "Ragtime Annie" are two examples of this. Patter call music in which the melody is difficult to hear and recognize may be fine for contemporary squares, but it should *not* be used for prompted calls.

Cueing: The same dictionary defines "cue" in this manner: ". . . a signal to begin an action; . . . a hint or suggestion as to what course of action to take or when to take it." It is quite apparent that "prompting" and "cueing" are very

much the same. From a caller's point of view they are practically synonymous, except that in most cases the term "cue" is more specifically used in reference to round dancing. Either word would be "technically" correct in either application, but generally speaking, contras and quadrilles are "prompted" and rounds and mixers are "cued." In both, the dancer reaction is exactly the same. The dancer does not respond to the "cue" (prompt) until the start of the musical phrase to which the action is supposed to be danced.

Another vital point to be remembered is that the *dancer* should be reminded by the caller or teacher when he is expected to respond to a dance which will be "prompted" or "cued." If the leader fails to do so it is quite probable that many dancers will be rushing the action and missing the pleasure of executing the dance more perfectly.

Research has shown that in almost every form of group dancing (other than tribal, religious, or ritualistic) the efforts made to gain more pleasure from the dance have resulted in increased complexity. In many cases an unfortunate situation occurs which results in the tail wagging the dog. But instead of discussing this, let's make some guesses as to how things could have evolved from our early dancing and how they tie in with what we do today.

There was a time when the dances done were simple, easily memorized, and were few in number. Then the dancing masters and teachers made more and more effort to improve them and the patterns became more complex and difficult to remember. Fewer people could participate and the teachers started reminding the dancers of the "next change." This worked out fairly well and things followed their normal course in that more dances were introduced or created and it became necessary to remind the dancers of almost every coming action—the "prompter" was soon a vital part of the dance. Looking at some of our old Lancers, quadrilles, and contras we see that in many cases the prompter merely called attention to the "Second Figure" or the "Polka Promenade." The instructions not only came ahead of the dance actions, but in many cases the musical score even had a built-in "pause" so the prompter could get things organized and the musicians could change their music.

The Modern P.A. System Changed Everything

Then the evolution probably slowed down because the dances became so numerous or the patterns so complex that the prompter couldn't get the instructions across well enough. Remember, the dancers had to rely on hearing the next call. The whole situation changed with the arrival of electricity and the amplifier. A whole new world opened up because the prompter could begin to improvise, knowing that the dancers could hear him. That automatically made the prompter a caller, choreographer, and teacher all wrapped up in one and today's square dance was possible. But, as in everything in life, when you speed up or change you usually leave some good things behind, and it was true in our dancing. We were missing the pleasure of dancing to both the beat and the melodic phrase. This was not a tragedy as our square dance had become the free expression of a free American way of life.

Very soon there were dancers and leaders who went back into the areas where contras, quadrilles and prompted calls had never died out and, as a result we now have that delightful blending of the old and the new. To get the most out of it all and to give the dancers the opportunity of dancing contras, quad-

rilles and rounds, we must acknowledge the fact that our forefathers couldn't remember all those dances. To dance them at their best they had to be prompted. And today's caller wishing to hang on to this phase of dancing should be able to prompt as well as teach and call these dance forms.

How to Prompt a Dance

Remember that a prompted dance is "timed" by the musical phrase. "Timing" simply means the number of steps it takes to complete an action. In prompted dances the Ladies Chain takes 8 steps; this coincides with an 8-count musical phrase. Each basic dance action is similarly timed. For example, Right and Left Thru, Two Ladies Chain, Do Sa Do, Half Promenade, Circle Four Once Around are ALL allocated 8 counts in both contras and quadrilles. In quadrilles the Grand Right and Left Halfway Round, Circle Eight Halfway Round and Four Ladies Chain are 8-count actions and the Promenade All the Way Around, Circle Eight All the Way Around and Grand Right and Left Full Around would ALL be 16-count actions. The 16 step actions take 16 beats of music and fit into two 8-count (beat) phrases or one long (16-count) phrase. Almost all of the actions used in *good* contras and quadrilles always take the same number of steps whenever they are used. (Remember that as in squares and rounds, not all contras and quadrilles are GOOD. Leaders must pick and choose.) There are also a few actions in contras and quadrilles which are timed quite differently than they are in today's squares. A Square Thru, which *originally* was a contra action, is usually assigned 16 counts, and many Allemandes are given a full 8 counts.

The MUSIC itself needs some understanding. Most tunes used for prompted dances are generally 64 counts in length. In other words, the tune starts again after 64 beats. These 64 counts are almost always broken down into two halves, and each of these 32-count sections is composed of a 16-count melody which is played through twice. This 16-count melodic phrase has in most, but not all cases a "divider" which makes it easy for the caller and the dancers to hear the start and ending of each and every 8-count phrase. This means that the average music is made up of 8 short musical phrases, each of which is 8 counts long. If the caller cannot hear these separate 8-count phrases, he should NOT use that particular music for prompting. (The phrasing MUST be strong because the dancer has to know when to start and end each action.)

In selecting music for prompting, the caller should use music which (1) is familiar to him, (2) has a strong phrase, and (3) seems to "fit" the dance well. Newer callers can use the music recommended for a particular dance until they develop their own judgement. One method of determining if the phrase is easily recognizable is to start the record and then frequently lift the needle and replace it at random anywhere on the record. He should be able to hear the next occurring "1 count" of the phrase and be able to spot the "5 count" which follows. Avoid using the same tunes for normal patten calls, and instead seek more strongly phrased music with a more "traditional" sound.

PRACTICING is the next step. Next month Don Armstrong ties the cueing and prompting of Quadrilles and Contras in with the teaching of Squares and Rounds. Here is an art, once learned, that will help the caller in everything he does.



Style Lab

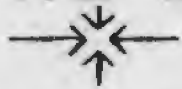
WHEEL IN BEHIND

THERE ARE A NUMBER OF MOVEMENTS the caller uses to change the sequence of the dancers in a square. Our Style Lab this month features one of these. The call Wheel In Behind is a descriptive direction rather than a basic and it crops up now and then in a singing call.

A particularly smooth movement, our example shows the head couples starting to Promenade outside the square (1). On the call Side Couples Wheel In Behind them, the sides wait until the head couples are adjacent to them. Then, with the men's left shoulders almost touching and with the side couples in Promenade position, each unit of two couples together begins to Wheel (2) and continues the Wheel until the active (head) couples have moved past the side positions (3). The head couples continue on as the side couples finish their Wheeling motion, each Promenading behind the couple that just passed them (4). Having changed positions, the head couples are out of sequence and are now ready for whatever follow-up call the caller uses.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Mississippi

The 17th Annual Central Mississippi Square Dance Festival, this year called the "Sweet-heart" Festival, will be held at the Hotel Heidelberg (Olympic Room) in Jackson the weekend of May 5 and 6. Gary Shoemake and Harper Smith are the featured callers. Further information may be obtained by writing Emanuel Duming, 3228 Lakewood Drive, Jackson, Ms. 39212.

Yukon

Sourdough Stompers of Whitehorse extend an invitation to all square dancers to attend their 2nd Annual S/D Jamboree on Saturday, April 29th. The event will be held at the Takhini School Auditorium and Wally Sanderson from Quesnel, B.C. will be at the mike. Festivities will start with a get-acquainted dance on Friday night and will wind up with a Sunday morning dance.

—Jens and Helga Kristensen

Maryland

A dance of interest to all in the Maryland area is the 2nd Annual Maryland Eye Bank Dance. Hosted by the Lions Club of Elkton and the Rebel Square Dance Club, the event will take place on April 16 from 1:30 to 6:00 PM at Singerly Fire Hall in Elkton. Many callers and teachers are donating their talents.

—Willard McBroom

Puerto Rico

Meeting at the YMCA on Tuesday nights at 7:30, Coqui Squares of Ponce, on the South

side of the Island, invite dancers to pay them a visit. The caller is Lee Bonar, who may be reached by phone at AC 809 843-4134.

Massachusetts

Convention Center for the 13th New England Square Dance Convention will be at the Memorial Field House of Springfield College in Springfield. Scheduled for the weekend of April 28 and 29, a full program of dancing, parties, and a fashion show has been planned. Dances are being held in a number of halls in the area with a notation made as to the type of dance, i.e. rounds, 75 Basics, hot hash, teens, etc. 1600 motel and hotel rooms have been reserved and facilities for over 300 campers are available. For reservations write Advance Registration Director, Box 1809, Springfield, Mass. 01101.

Sets in Orbit Square Dance Club in West Springfield are very pleased to have graduated twenty couples into the square dance world. The event took place on March 1st.

Texas

The TSFSRD nominating committee met in Austin and selected the following for office: Pres., Red and Wanda Nobles; V. Pres., Fred and Pete Wehmeyer and Al and Dudy Treppke; Sec'y., Russell and Roberta Barton; Treas., Frank and Barbara Stone. Frank and Barbara Stone have also been appointed co-chairmen of the 10th Annual State Festival to be held in Fort Worth on June 3 at the Tarrant Country Convention Center.

—Jackie Parker

Hawaii

For the first time in its 72 year history the Bishop Museum in Honolulu rang with the music and gaiety of square dancers on December 21, 1971. Diamond Heads 'n' Sides hosted a dance in this outstanding museum of Polynesian, Melanesian and Micronesian treasures. Lloyd Riddle, Education Specialist and Planetarium Lecturer at the Museum and a DH'n-Ser, arranged the party at which Bill Mueller called. Members of the Koral Kickers and Pali Twirlers were invited to attend also. Dancers viewed the Star of Bethlehem planetarium show and, between tips, enjoyed the Museum displays. Refreshments were served in the Hawaiian courtyard.

—K. D. Fleming

Nevada

Located about 80 miles from Reno, Yerington is the home of a small but friendly group

of dancers known as the Pizen Switchcers. Dances are held in the National Guard Armory on N. Main Street. The Nevada Spring Festival was scheduled to be hosted by the Pizen Switchcers on March 31 and April 1 with Ernie Kinney at the mike. —Beth Marriott

Weekend in Reno and square dancing too! The 25th Silver State Square Dance Festival, May 5-7, will be held at the Centennial Coliseum, Reno—the biggest little city in the world. A full program of workshops, rounds, challenge dancing and parties is scheduled with Arnie Kronenberger, Beryl Main, Dave Taylor and Mike Hull calling the squares and Wayne and Norma Wylie handling the rounds.

West Germany

Square dancers who come to the Hannover Fair are invited to Square Dance Circle, Hannover. Dances are held every Friday night. Contact Jurgen B. Hartig. Tel: 44 92 26 or Heiner Fischle, Tel: 660995.

Ontario

Alliston Swinging Eights will hold their Annual Barn Dance and Barbecue July 15. The dance will be held as usual in Elgin Blakely's huge potato barn near Alliston. Regular club callers Bill and Barbara Cooper will be joined by others to call the tips. For information write Roy and Betty Downey, R.R. #3, Alliston, Ontario, Canada.

The Northern Ontario Square Dance Assn.

will hold its 3rd Annual Convention in North Bay, Ontario on April 14th and 15th. Both square and round dancing will take place at the Pinewood Park Motor Inn. Fred Potter will handle the rounds with Gino Gerbasi, Cliff Willichuk and John Morley calling the tips.

South Dakota

The Square, Folk and Round Dance Federation of South Dakota has several special events scheduled for the next few months. First on the list is the Spring Festival on April 29 at Wessington Springs. On September 16 the Fall Festival will take place at Willow Lake, closely followed by the 6th Annual East-West River Callers' Assn. Free Square Dance at Ft. Pierre. —Arnold Tramp

Manitoba

Manitoba's S/D Federation Eastern Division are presenting their Spring Frolic on April 28 and 29. The Marlborough Hotel will be the scene of dances, parties, workshops and a banquet. Dick Jones will handle the mike chores.

Virginia

May 13 is the date for the 2nd Spring Festival hosted by the Roanoke Valley Square Dancers, Inc. Afternoon workshops and evening dances will take place at the Fleming High School in Roanoke. Ray and Bea Dowdy will be in charge of the rounds with Bill Claywell calling the squares.

Members of the Diamond Heads 'n' Sides, Koral Kickers, and Pali Twirlers of Honolulu danced in the Bishop Museum to the calling of Bill Mueller. Others viewed the Museum's displays.



Blue Ridge Twirlers of Winchester and Front Royal present their 4th Annual Spring Festival on April 15 at the Lee Jackson Restaurant and Ballroom in Winchester. Kip Garvey and Curley Custer will be calling the squares with Tom and Betty Jayne Johnson handling the rounds. An afternoon workshop, dinner, round dance party and squares and rounds until 11:00 PM constitute the program.

Alaska

Dancers in Fairbanks would like to let those from the lower 48 know that there is plenty of square dancing in Alaska. Their 3rd Annual Spring Fling is scheduled for April 28-30 with Jack and Peggy Cloe of Independence, Mo. calling. You may write to Santa's Swingers, Box 4068, North Pole, Alaska 99705 for additional information.

The Kodiak Allemanders club was formed in January of 1969. The group struggled for two years to keep the movement alive and with the arrival in September, 1971 of Dewey and Millie Barfield from Alabama, it really took off. True enthusiasts of square dancing are members of the club who work at the Chiniak Tracking Station located 50 miles from Kodiak. These members drive the 50 miles weekly over a gravel road full of chuckholes in the summer and covered with ice in the winter to attend the dances. Events planned for the coming year include the annual dance at the Kodiak King Crab Festival in May and a fly-in dance to Anchorage which took place in March. Club dances are held on Friday nights at the KEA Auditorium.

Florida

The Round Dance Council of Florida held their Spring Festival in Lakeland on March 17, 18, and 19 at the Civic Center. Marty and Byrdie Martin were chairmen of the event and the Roundettes of Lakeland held a Hospitality Dance on Friday the 17th at the Garden Center. All dancers in the area were invited to attend both affairs.

The Florida State Convention will take place on May 27-29 at the Diplomat Hotel in Hollywood, Florida. You are invited to write for reservations to P.O. Box 2504, Hialeah, Florida 33012.



Using the dancers from the Toronto & District emblem, Herb Partington of Stoney Creek, Ontario, painted the design on his garage door. A light focused on the dancers serves as a "landmark", aiding friends to locate the Partington home as well as spreading the square dance movement.

Illinois

Newly elected officers for the Chicago Area Callers Assn. for 1972 are Chuck Jaworski, Pres.; Len Roos, V. Pres.; Johnny May, Secretary and Zenous Morgan, Treasurer. The appointed Executive Board serving with the officers include Kristine and Warren Bucholz, Anne and Gus Homann, Marie and Harold Loess, Art Mathews, Lyle Stalker and Edna and Gene Arnfield, Publicity Chairmen.

California

The 13th Annual Sonora Pass Vacationland Square Dance Festival will be held April 21-23 at the Mother Lode Fairgrounds in Sonora. Hosts for the event are Swing Ding Dandies, Sierra Squares and Sonora Pass Vacationland. Burlin Davis, Ralph Silvius, Gene Welsh and Bob Parrish will be the callers with Doris and Frank McDonald handling the rounds. Write Box 607, Columbia, Ca. 95310 for info.

Anaheim Convention Center is the location for the California State Convention to be held May 19-21. General Chairmen Del and Dessie Weatherford have been working diligently formulating plans and soliciting the help of trained and experienced square dance leaders from practically every association in the State, to work on the committee to create a State Convention that will long be remembered. Two

successful "Test Dances" have been held to assure good sound and excellent dancing areas. Like all conventions, success depends on the participation of the dancers, therefore programs are being planned that will provide variety for everyone. Spectators are cordially invited to attend and will be admitted as guests at no charge.

Pennsylvania

Penn-York Caller/Teacher Assn. has chosen officers for 1972. Those selected to serve the association (PYCTA) include Murray Truax, Pres.; Jim Adams, V. Pres.; Norma Gotham, Sec.-Treas.; Carl Hanks, Square Coordinator; Don and Elinor Williams, Round Coordinator. Clubs included in this association are from the southern tier of New York and the northern tier of Pennsylvania.

Oregon

One of Portland's clubs, the Bustle Bumpers, gave a Christmas Benefit Dance for the Fairview Children's Home. The entire proceeds plus many donations was donated to the Chapel Fund. Clothing, toys, food, etc. was also collected for gifts for the children. The project was such a great success that plans are already in the offing for a similar dance next year.

—Ruth Abraham

Golden Wedding celebrants, Mr. and Mrs. Joseph Mally of Rexdale, Ontario, marked the occasion by participating in their favorite pastime—square dancing.



1971-1972 officers of the Oregon Federation of Square Dance Clubs are: Pres. Verne McKnight; V. Pres. Roy Conger and Cliff Robinson; Secretary Rita Midlam and Eva Marie Seely; Treasurer Shirley Lee. John Budihas was appointed Publicity-Public Relations Director for the Federation, a first for Oregon. The Director will be working with each of the 12 area delegates, TV and radio stations, and with other associations throughout the Northwest for the purpose of "selling" square dancing to the non-dancing public. At the January meeting Oregon dancers welcomed a Teen Area to the Federation with Cathy Ball representing the teens as Delegate. Three fun-filled days of dancing have been planned for the teens at the Far Western Convention in Portland July 13, 14 and 15.

Nebraska

April 22 and 23 are the dates for the 3rd Annual Western Nebraska Square Dance Assn. Festival. The affair will be held at the City Auditorium, McCook, Nebraska.

The 15th Annual Mid-State Festival will be held on Sunday, April 16 at the City Auditorium in Columbus. Program starts at 2:00 PM with a caller's Jamboree, Round Dance Workshop and Impromptu Rounds. The evening program will be called by Harold Bausch of Leigh, Ne.

Harold Bausch and Paul Callahan will call the squares for the 31st Annual Lincoln Festival which will take place on May 6.

Guam

"Because it's fun" was the theme for the holiday square dancing in Guam and it was just that. The Christmas party and dancing were held in the Service Club Annex and the evening was climaxed by a visit by the bearded man in the red suit. On New Year's Eve the members of Tradewind Squares again got together to dance out the old and twirl in the New Year. The New Year Baby, played by Jack Frantal, was dressed in an oversized diaper, wore a crown and a 1972 streamer. The entrance brought a halt to the dancing and solicited a roar of approval from the dancers.

—Jack Frantal

New Jersey

The Dance Leaders of Delaware Valley have been busy with several projects in the past few months. A callers class was conducted and

(Please turn to page 49)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

ALLEMANDE THAR	PASS THRU
BARGE THRU	RIGHT & LEFT THRU
BEND THE LINE	RUN
BOX THE FLEA	SIDES/OUTSIDES DIVIDE
BOX THE GNAT	SLIDE THRU
CAST OFF 3/4 ROUND	SLIP THE CLUTCH
CENTERS IN	SPIN CHAIN THRU
CIRCULATE	SPIN THE TOP
CLOVERLEAF	SQUARE THRU
CROSSTRAIL	STAR
DIVE THRU	STAR PROMENADE
DIXIE STYLE	STAR THRU
DOUBLE PASS THRU	SWING THRU
EIGHT CHAIN THRU	TRADE
FOLD	TURN THRU
GRAND SQUARE & VARIATIONS	WHEEL & DEAL
LADIES CHAINS	WHEEL AROUND
OCEAN WAVE	

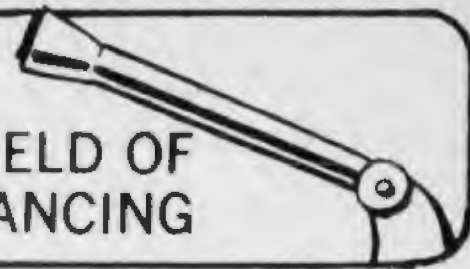
If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

OUR MONEY-BACK GUARANTEE

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

HILTON AUDIO PRODUCTS

1009-A Shary Court
Concord, Calif. 94520
Phone (415) 682-8390

*April, 1972*

APRIL IN NAVAJO LAND—that's the romantic trip we're taking this month. Come along and join us in a square at Parker, Arizona, where Morris Sevada will entertain with his unique calling style. Be prepared to step high and wide when Morris admonishes the floor, "Don't stand there like a wooden Indian," as he dances along with the floor as he calls. He's submitted some of his favorite, but not necessarily original, calls for your dancing pleasure, so join right in.

Head ladies chain
Same two square thru four hands
Do sa do and
Spin chain thru
Swing thru
Boys trade
Girls trade
Right and left thru
Left allemande

Sides right and left thru
Square thru four hands
Do sa do and
Spin chain thru
Now swing thru don't be late
All eight circulate
Balance you do
Spin chain thru
Then swing thru
Right and left thru
Left allemande

Heads right and left thru
New number three lead right
Circle four
Head men break four in line
Bend that line
Star thru
Now wait there
New number one lead right
Circle four
Head gent break line up four
Bend that line
Star thru
Same two right and left thru
Square thru three quarters
The other four pass thru
Left allemande

Head ladies chain
Then roll a half sashay
Go forward and do sa do
Swing thru
Spin the top
Box the gnat
Pull by do sa do and
Swing thru
Spin the top
Right and left thru
Star thru
Pass thru
Square thru three quarters
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Then pass thru
Wheel and deal
Left allemande

Heads square thru four hands
Swing thru
Girls circulate
Swing thru
Boys circulate
Swing thru
Girls circulate
Swing thru
Boys circulate
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads square thru four hands
Do sa do and
Spin chain thru
Box the gnat
Right and left thru
Now pass thru
Those in the center
Right and left thru
Left allemande

Four ladies chain across
Sides square thru four hands
Swing thru and don't be late
All eight circulate
Men run
Couples circulate
Wheel and deal
Left allemande

Heads stand back to back
 With your corner box the gnat
 Square thru your set
 Just like that
 Heads square thru four hands
 Do sa do outside two
 Swing thru
 Girls trade
 Boys trade
 Swing thru
 Box the gnat
 Change hands
 Left allemande



**MORRIS
SEVADA**

When Morris cuts loose with "Chief Running Bear" at any square dance there can be no doubt that this Navajo Indian truly loves square dancers and square dancing. A member of the Colorado River Indian Tribes, he is a graduate of the Fort Wingate Indian School where he studied voice under the noted Indian tenor, Clarence Toptoka. Through his entertaining at clubs and church groups, Morris was asked to join a square dance group. As the group was then dancing to records, Morris was encouraged to start calling. Two Phoenix callers, Johnny Walker and Joe Boykin were instrumental in his decision to give it a try. Morris and his wife, Sophie, knew their decision to move from Albuquerque, New Mexico to the Colorado Indian Reservation near Parker, Arizona, was the right one and have managed to farm their allotment of land in crops of cotton and alfalfa and still build a huge following of square dancers all across the nation and into Canada. Morris has a regular schedule of calling workshops and dances during the fall and winter months in the new recreation hall named in his honor, "Sevada Hall" at Bermuda Palms Trailer Park and travels many miles filling calling dates all over the country.

Sides square thru four hands
 Swing thru that outside two
 Girls circulate
 Boys trade
 Swing thru one more time
 Boys circulate
 Girls trade
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

Heads square thru four hands
 Right and left thru
 Swing thru
 Girls circulate
 Boys trade
 Swing thru
 Boys circulate
 Girls trade
 Right and left thru
 Left allemande

Two and four right and left thru
 Four ladies chain
 Heads lead right
 Circle four make a line
 Star thru
 Do sa do and
 Spin chain thru
 Box the gnat
 Do sa do and
 Spin chain thru
 Box the gnat
 Do sa do and
 Spin chain thru
 Box the gnat
 Change hands
 Left allemande

Four ladies chain across
 Heads swing star thru
 Swing star thru with outside two
 Bend the line
 Star thru
 Pass thru and
 Those in center
 Right and left thru
 Left allemande

Heads square thru four hands
 Swing thru
 Boys run
 Couples circulate
 Wheel and deal
 Right and left thru
 Dive thru
 Substitute back over two
 Centers pass thru
 Left allemande

SPECIAL WORKSHOP EDITORS	
Joy Cramlet	Coordinator
Ken Collins	Final Checkoff

Four ladies chain three quarters
New side ladies chain across
Then rollaway half sashay
One and three star thru
Pass thru
Do sa do and
Spin chain thru
Swing thru
Balance and
Spin chain thru
Box the gnat
Change hands
Left allemande

Sides square thru four hands
Swing thru outside two
Boys trade
Girls circulate
Swing thru
Girls trade
Boys circulate
Swing thru
Boys trade
Box the gnat
Change hands
Left allemande

Head ladies chain to the right
New head ladies chain across
Two and four right and left thru
Rollaway half sashay
One and three star thru
Right and left thru
Pass thru
Circle four make a line
Pass thru
Wheel and deal
Centers arch
Substitute back over two
Left allemande

Head ladies chain
Heads lead right
Circle four make a line
Pass thru
Wheel and deal
Centers star thru
Square thru four hands
Swing thru
Girls run
Gents trade
Wheel and deal
Do sa do and
Swing thru
Gents run
Girls trade
Wheel and deal
Left allemande

Sides star thru
California twirl
Swing thru and
Double spin the top
Girls turn back
Wheel and deal
Left allemande

Heads square thru four hands
Split outside around one
It's four in line
Couple in center roll half sashay
Two girls together roll half sashay
Two gents together roll half sashay
Star thru
California twirl
Centers pass thru
Right and left thru
Left allemande

Heads star thru
Substitute back over two
Center two right and left thru
Substitute back over two
Centers right and left thru
Substitute back over two
Centers right and left thru
Substitute back over two
Centers pass thru
Left allemande

SCOOTBACK #3

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads square thru four hands round
Do sa do the outside two
Make an ocean wave and balance
Scootback, all eight circulate
Boys trade, boys run
Couples circulate
Wheel and deal
Allemande left

SINGING CALL*

ALL I EVER NEED IS YOU

By Marshall Flippo, Abilene, Texas
Record: Blue Star #1920, Flip Instrumental with
Marshall Flippo
OPENER, MIDDLE BREAK, ENDING
Walk around that corner see saw your own
Gents star right around you roam
Put an arm around that partner
Star promenade
Girls roll back left allemande
Gotta weave the ring go round the land
Some men follow rainbows I am told
Do sa do and promenade her home
Some men search for silver
Some for gold
Honey all I ever need is you
FIGURE:
Head two you flutter wheel I say
Square thru four hands around that way
Do sa do it's once around you go
Swing thru and when you do
Turn thru you're still not thru
Left allemande that corner
Do a do sa do your maid
Swing with that corner promenade
But I found my treasure in your soul
Honey all I ever need is you
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

SWING AND SWAY — Grenn 14154

Choreographers: Fred and Della Sweet

Comment: Good music and the dance moves right along.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Step, —, Swing, —; Side, —, Draw to SEMI-CLOSED, —;

PART A

1-4 Walk Fwd,—, 2, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Rock Fwd, —, Recov to BUTTERFLY M facing WALL,—;

5-8 Balance L, 2, 3, —; Balance R, 2, 3, —; Roll Lod, —, 2, —; 3, —, 4 to SEMI-CLOSED facing LOD,—;

9-12 Repeat action meas. 1-4:

13-16 Repeat action 5-8 except to end in BUTTERFLY M facing WALL:

PART B

1-4 Side, —, Behind, —; Side, Close, Side, —; Side, Behind, Side, —; Side, Close, Side,—;

5-8 Change Sides, —, 2, —; Fwd Two-Step; Change Sides, —, 2 to OPEN,—; Fwd Two-Step;

9-12 Step, —, Swing, —; Back, Close, Fwd, —; Step, —, Swing, —; Back Close, Fwd to end in CLOSED M facing WALL,—;

13-16 Turn Two-Step; Turn Two-Step to end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2 to CLOSED M facing WALL,—; Pivot, —, 2 to SEMI-CLOSED facing LOD,—;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

WALTZ FINALE — Grenn 14154

Choreographers: Hi and Cookie Gibson

Comment: Big band sound music. The routine is smooth flowing.

INTRODUCTION

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

PART A

1-4 Waltz Away; (L Spin to BANJO face LOD) 1/2 R Turn, 2, 3; Bwd Twinkle, 2, 3 to SIDECAR; Bwd Twinkle, 2, 3 to BANJO;

5-8 Bwd Waltz; (Fwd, 2, 3 to SEMI-CLOSED face LOD) Bwd Wheel, 2, 3; (Twirl) Fwd Waltz; Pickup to CLOSED M facing LOD, 2, 3;

PART B

9-12 Twinkle Thru, 2, 3 to SEMI-CLOSED facing LOD; Step, Swing, —; (R Twirl to BUTTERFLY face COH) Fwd Waltz; Thru, Side, Behind;

13-16 Pas de Basque L, 2, 3; (L Twirl to face RLOD in LEFT-OPEN) Turn, 2, 3 to face RLOD; Fwd Waltz; Side to BUTTERFLY M face WALL, Draw, —;

17-20 Repeat action meas 1-4 Part A:

21-24 Repeat action meas 5-8 Part A:

PART C

25-28 Dip, Twist Body to Rev SEMI-CLOSED, —; (L Twirl) Fwd Waltz LOD to L-OPEN; Fwd, Fwd/Lock, Fwd; (Across to end in OPEN) Fwd Waltz;

29-32 Fwd, Fwd/Lock, Fwd; Fwd Waltz to end in SEMI-CLOSED; (Twirl to BUTTERFLY face COH) Fwd Waltz end facing WALL; Thru, Face, Close;

SEQUENCE: Dance goes thru twice. Last time thru Step Thru, Point twd RLOD.

SWINGIN' BLUES — Hi-Hat 895

Choreographers: Irv and Betty Easterday

Comment: This is a busy dance yet not difficult.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Heels Toes, Heels, Toes; Heels, Toes, Heels, Toes;

DANCE

1-4 Side, Touch, Side, Touch; Rock Apart, Recov M's L and W's R hands joined, Change Sides, 2; Side, Touch, Side, Touch; Rock Apart, Recov, Change Sides M face WALL in BUTTERFLY, 2;

5-8 Side, Touch, Side, Touch; Apart, Touch, Together, Touch; Side, Behind, Side, Front; Side, Behind, Side Front;

9-12 Repeat action meas. 1-4:

13-16 Repeat action meas. 5-8 except to end in LOOSE-CLOSED:

17-20 Side, Behind, Side, Behind; Side, —, Recov, Draw/Touch; Side, Behind, Side, Behind; Side, —, Recov, Draw/Touch to end in SEMI-CLOSED facing LOD;

21-24 Fwd, Swing, Back, Touch; Rock Back, Recov, Walk Fwd, 2; Fwd, Swing, Back, Touch; Rock Back, Recov, Walk Fwd, 2 end in CLOSED M facing WALL;

25-28 Side, Close, Fwd, —; Side, Close, Back, —; (W Under Two-Step) Side, Close, Fwd, —; (On Arnd Two-Step end in BUTTERFLY) Side, Close, Back, —;

29-32 Toe, Heel, Toe, Heel; Side, Close, Side, Close; Toe, Heel, Toe, Heel; Side, Close, Side, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 Heels, Toes, Heels, Toes; Heels, Toes, Heels, —.

MY FRIENDS — Hi-Hat 895

Choreographers: Ben and Vivian Highburger

Comment: Good music and the routine keeps you on your toes.

INTRODUCTION

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

PART A

1-4 Fwd, —, 1/4 R Turn to face WALL, —; Side, Close, Back, —; Back, Face, Close, —; Fwd, —, Side, —;

5-8 Recov, —, Thru, —; Side, Close, Side to BANJO M facing LOD, —; Fwd/Check, —, Xib, Side; Fwd, Lock, Fwd, —;

9-12 Manuv to face RLOD in CLOSED, —, Side, Close; Full Pivot, —, 2, —; Back to BANJO M facing RLOD, —, Back, Lock; 1/2 Back Pivot, —, 2, — M facing LOD; 13-16 (Arnd to SEMI-CLOSED facing LOD) Close, —, Fwd, —; 1/2 R Manuv to face RLOD in CLOSED, —, Side, Close; Heel Pivot 1/2 R, —, Close facing LOD in SEMI-CLOSED,—; Fwd, 2, —;

PART B

17-20 Fwd Two-Step; Pickup to CLOSED, —, Side, Close; 1/2 L Turn to face RLOD, —, Side, Close; 1/4 L Turn to face WALL, —, Side, Close; 21-24 Fwd, —, Side, —; Hook to SEMI-CLOSED, —, Fwd,—; Touch W to SIDECAR, —, 1/4 L Turn M facing COH, —; 1/2 L Turn to face WALL in SEMI-CLOSED, —, Fwd, —; 25-28 Fwd, —, Rock Fwd, —; Recov, —, Back W to BANJO,—; Rock Back, —, Recov M facing LOD, —; Fwd, —, Fwd, Lock; 29-32 Fwd, Manuv to face RLOD in CLOSED, —; Side, Close, Pivot, —; 2 to face LOD, —, Back, —; Back, —, Side, Close;

SEQUENCE: A — B — A — B — A plus Ending.
Ending:

1-4 SEMI-CLOSED Fwd Two Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Point, —.

MANY TIMES — Belco 249

Choreographers: Lu and Toni Delson

Comment: The music is pleasant to the ear. The routine has both a right and left face turning waltz.

INTRODUCTION

1-4 DIAGONAL-FACING Wait; Wait; Apart, Point, —; Pickup to CLOSED M facing LOD, 2, 3;

PART A

1-4 Back, Side, Close; Fwd/Turn to face WALL, Side, Close; (Twirl end in OPEN facing LOD) Side, Behind, Thru to face LOD; Fwd Waltz;

5-8 Twinkle, 2, 3 to face RLOD in LEFT-OPEN; Fwd Waltz; Fwd/Turn to face WALL in CLOSED, Side, Close; Fwd, Touch, —;

9-12 Back, Side, Close; Manuv, 2, 3, M facing RLOD; 1/4 R Waltz Turn; 1/4 R Waltz Turn end facing LOD;

13-16 (L) Waltz Turn; (L) Waltz Turn to face WALL; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 end M facing LOD;

PART B

17-20 Twinkle, 2, 3, to SIDECAR; Twinkle, 2, 3 to BANJO; Twinkle Turn, 2, 3 end M facing RLOD; Bwd Waltz;

21-24 Back, Back, 1/2 R Turn end M facing LOD in SEMI-CLOSED; Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;

25-28 Repeat action meas. 17-20;

29-32 Repeat action meas. 21-24;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 Waltz Away; Waltz Together to CLOSED M facing WALL; Side, Behind, Side; Ack, —,—.

SINGING THE BLUES — Belco 249

Choreographers: Pat and Shirley McDonald

Comment: Adequate music and the dance is not difficult.

INTRODUCTION

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

PART A

1-4 Fwd 2, 3, —; Fwd, 2, Turn to BANJO M facing RLOD, —; Back, Close, Fwd, —; Fwd Two-Step;

5-8 Rock Fwd, —, Recov, —; Back, —, Turn to face WALL in LOOSE-CLOSED,—; Side Behind, Side, Thru to CLOSED; Pivot, —, 2 to face LOD, —;

9-12 Repeat action meas. 1-4:

13-16 Repeat action meas. 5-8:

PART B

17-20 Side, Close, Cross to SIDECAR,—; Wheel, 2, 3, to end in CLOSED M facing RLOD, —; Side, Close, Cross to SIDECAR, —; Wheel, 2, 3 to end in CLOSED M facing LOD,—;

21-24 Side, Close, Turn to OPEN facing COH, —; Fwd, Close, Back, —; Side, Close, Cross to CLOSED M facing LOD, —; Side, Close, Side, —;

25-28 Repeat action meas. 17-20:

29-32 Repeat action meas. 25-28:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 Walk Fwd, —, 1/4 R Turn, —; Side, Close, Apart, —.

SWEEP A QUARTER

By Ed Fraidenburg, Midland, Michigan

Heads square thru four hands
Swing thru, men run
Tag the line right, men trade
Cast off three quarters
Star thru, trade by
Circle half to a two-faced line
Couples circulate, wheel and deal
Sweep a quarter, flutter wheel
Sweep a quarter, spin chain thru
Ends circulate, centers run
Bend the line, pass thru
Wheel and deal
Centers pass thru
Swing thru, men run
Tag the line right, men trade
Cast off three quarters
Star thru, trade by
Flutter wheel, sweep a quarter
Star thru
Pass to the center and
Square thru three quarters
Left allemande

BUT DON'T TOUCH

By Bill Armstrong, Los Angeles, California
One and three slide thru
Partner trade, slide thru
Partner trade, bend the line
Slide thru, partner trade
All eight partner trade
Slide thru, partner trade
Bend the line, slide thru
Partner trade
All eight partner trade
Allemande left

PROMENADE HOME

By Darrell Hedgecock, Anaheim, California
Head ladies chain right
Heads star thru, pass thru
Circle to a line, pass thru
Cast off three quarters
Pass thru, wheel and deal
Substitute, swing thru
Girls trade, boys run
Wheel and deal
Square thru three hands
Allemande left
Pass one by and swing the next
Promenade home

WHOOPS! WRONG WAY

By Rod Bradish, Tonawanda, New York
Heads lead right, circle to a line
Pass thru, wheel and deal
Centers square thru three quarters
While the others partner trade
Cloverleaf and
New centers square thru three quarters
While the others partner trade
Cloverleaf, double pass thru
First two left, next two right
Right and left thru
Cross trail to an
Allemande left

TAKE YOUR CHOICE

By MSG James F. Cholmondeley, APO New York
Heads cross trail around two
Make a line of four
Pass thru and wheel and deal
(Girls in the middle)
Double pass thru
Partner tag, bend the line
(Boys in the middle)
*Men half square thru
Allemande left
or
*Men cross trail
Allemande left
or
*Men pass thru, partner trade
Left square thru
Allemande left
or
*Men swing thru, spin the top
Pass thru, U turn back
Cross trail thru
Allemande left

CHARU

By Chuck Jordan, Burnaby, B.C., Canada
Four ladies chain
Side ladies chain
Sides half sashay
Heads square thru
Spin chain thru
Men run to a line
Pass thru, wheel and deal
Pass thru to a
Left allemande

SWINGIN' ADEAL

By Ken Collins, Westlake Village, California
Head two couples lead to the right
Circle four and the
Head gents break to a line
Double swing thru, step thru
Heads only trade
Now wheel and deal
Same ladies chain
Star thru, pass thru
Cast off three quarters round
Double swing thru, step thru
Heads trade, wheel and deal
Same ladies chain
Star thru, pass thru
Cast off three quarters round
Star thru then
Square thru three quarters
Left allemande

SINGING CALL*

SWEET MISERY

By Barry Medford, Houston, Texas
Record: Dance Ranch #604, Flip Instrumental
with Barry Medford
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Come back swing your man around
Join hands circle left
Go walking around you go
Left allemande and weave the ring
I still love her but
You know I lost her
Do sa do and promenade
Oh the love's gone like an old song
That no one ever wants to hear again
FIGURE:
Head couples cross trail
Go round one and make a line
Move up to the middle and
Come on back you know
Half square thru, trade by
Swing old corner there
Left allemande and weave the ring
Oh those heartaches
Keep marching in two by two
Do sa do and promenade
Well there's someone I think of
When I'm lonely
Someone I call Sweet Misery
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

Try these three figures using the Scoot Back,
These are by Chuck Jordan, Burnaby, B.C.,
Canada

Heads square thru scoot back
Girls circulate, scoot back
Boys circulate, right and left thru
Roll a half sashay, pass thru
You turn back, to a
Left allemande

Heads square thru, scoot back
Spin chain thru, girls circulate
Scoot back, scoot back again
Girls circulate, turn thru
Left allemande

Heads star thru, pass thru
Scoot back, girls circulate
Men trade, scoot back
Men circulate, girls trade
Men run, wheel and deal
Face partner, back away
Men step across to a
Left allemande

SPIN CHAIN THAR

By Bill Armstrong, Los Angeles, California
One face two, three face four
Bend the line
Right and left thru
Slide thru do sa do ocean wave
Spin chain thru don't be late
Meet that girl and
Catch all eight
First by right hand half way round
Back by left like allemande thar
Men swing in right where you are
Shoot that star and
Grand right and left

WITH A CROSS TRAIL #3

By Bruce Welsh, New Orleans, Louisiana
Four ladies chain
Heads right and left thru
Heads rollaway a half sashay
Cross trail, around one
Line up four, cross trail
Go right and left grand

IF YOU WANT TO

By Warren Curtis, Cadillac, Michigan
First couple roll a half sashay
Number four gent and
Opposite lady box the gnat
The two gents together
Roll a half sashay
Head two couples face your partner
Then back away, go forward and back
We'll dance that way, that is
If you want to
Box the gnat across from you
Now right and left thru
Circle left once and a quarter
Three and four box the gnat
Everybody right and left grand

GIRLS TRADE AND BOYS TRADE

By Gene Pearson, Groves, Texas
Head ladies chain
Sides flutter wheel
Heads square thru, swing thru
Girls trade, boys trade
Boys run, couples circulate
Wheel and deal, swing thru
Girls trade, boys trade
Men run, wheel and deal
Swing thru, boys trade
Star thru, California twirl
Square the barge
Left allemande

HUM RIGHT ALONG

By Bill Barton, APO San Francisco
Heads square thru four hands
Centers in, cast off three quarters
Ends trade, centers single wheel
Girls go left, boys go right
Around one to a line of four
Star thru, centers pass thru
Centers in, cast off three quarters
Ends trade, centers single wheel
Girls go left, boys go right
Around one to a line of four
Star thru, centers pass thru
Left allemande

SINGING CALL*

WEST TEXAS HIGHWAY

By Ken Oppenlander, Manhattan, Kansas
Record: Swinging Square #2357, Flip Instru-
mental with Ken Oppenlander
OPENER, MIDDLE BREAK, ENDING
Walk around your corner
Come home and do paso
Turn partner left and corner right
Partner left you know
Men star right around that land
It's once around and listen man
Find your corner and go left allemande
Weave the ring
Weave in and out around you go
Move on and don't be slow
Meet your partner do a do sa do
Promenade down that west Texas highway
I've got a woman waiting in Abilene
FIGURE:
One and three you square thru and
You git four hands around you go
Meet that corner do a do sa do
Swing thru and then boys trade
Star thru California twirl and
Join hands and circle left you know
Circle left around and
Go left allemande
Do sa do your baby and
You promenade that land
Promenade down that west Texas highway
I've got a woman waiting in Abilene
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

COULD BE HER

By Ken Collins, Westlake Village, California
Heads forward and back with you
Forward again, double swing thru
Balance, box the gnat
Pull by, U turn back
All four couples flutter wheel
Sides forward it's
Up and back with you
Forward again, double swing thru
Cross trail thru go
Around one to the middle
Box the gnat, double swing thru
Square thru three quarters round
Split the heads, both turn right
Down the middle dixie chain
Both turn left, heads pass thru
Allemande left

CLOVERLEAF

By Jeanne Moody, Salinas, California
One and three turn thru and
Cloverleaf
Sides square thru four hands
Cloverleaf
Centers turn thru and
Do sa do with the outside two
Make an ocean wave
Spin the top, boys trade
Turn thru
Left allemande

IT'S A FLUTTER WHEEL

By Gene McCullough, Griffiss AFB, New York
Sides promenade halfway round
Into the middle with a flutter wheel
Square thru four hands then
Split two go around one to a line
Star thru, trade by
Swing thru, all eight circulate
Turn thru then you
Left allemande

HALF DOLLAR

By Wendell "Smokey" Snook, Phoenix, Arizona
Heads promenade half
Sides square thru half
Circle half, dive thru
Circle half, pass thru
Circle half, dive thru
Circle half, pass thru
Allemande left

B.T.

By Bernie Toupin, Houma, Louisiana
Head ladies chain
Sides roll a half sashay, star thru
Do sa do then chain the square
Wheel and deal, star thru
Pass thru, wheel and deal
Double pass thru
First go left, next go right
Star thru, dive thru
Centers roll a half sashay then
U turn back
Left allemande

NNNOVER

By Heiner Fischle, Stromeyer, West Germany
One and three ladies chain
Rollaway with a half sashay
Two and four lead to the right
Circle four, break to a line
Go forward up and back
Pass thru, wheel and deal
Peel off, face your partner
Allemande left

SPIN THREE

By Ivan Hasbrouck, Carmichael, California
Head ladies chain three quarters
Side men turn 'em then a half sashay
Forward six and back
Pass thru, girls trade
Ocean wave and balance
Spin chain thru
Spin chain thru and balance
Ends of line star thru
California twirl
All the girls turn back to
Left allemande

SINGING CALL*

THE KANSAS CITY SONG

By Bob Wickers, Manchester, Missouri
Record: Blue Ribbon #210, Flip Instrumental
with Bob Wickers
OPENER, MIDDLE BREAK, ENDING
All four ladies promenade the inside
Get back home swing with your man
Allemande left come home do sa do her
Gents star left once around the land
Turn thru at home then left allemande
Come back home and promenade my friend
Take care of you for me in Kansas City
I'll swing you when
You're in my arms again
FIGURE: (Easy level)
One and three promenade just half way
To the middle square thru you know
Count four hands and do sa do round her
Slide thru right and left thru you go
And now square thru three hands and
Swing this lady
Left allemande then promenade my friend
Take care of you for me in Kansas City
I'll miss you
Till you're in my arms again
FIGURE: (Contemporary)
One and three promenade just half way
To the middle and curlique you know
The boys run then do sa do around her
Slide thru right and left thru
Now square thru three hands and
Swing this lady
Left allemande then promenade my friend
Take care of you for me in Kansas City
I'll miss you
Till you're in my arms again
SEQUENCE: Opener, Figure twice for head,
Middle break, Figure twice for sides, Ending.

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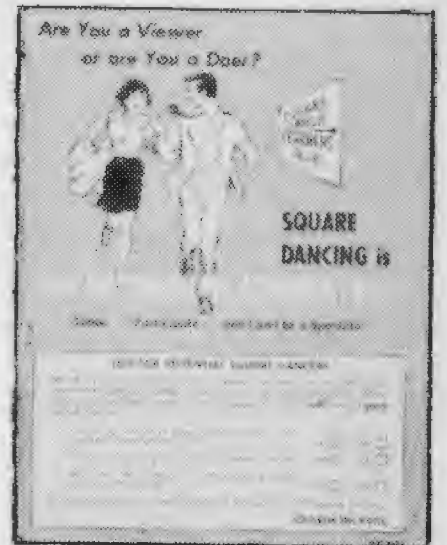
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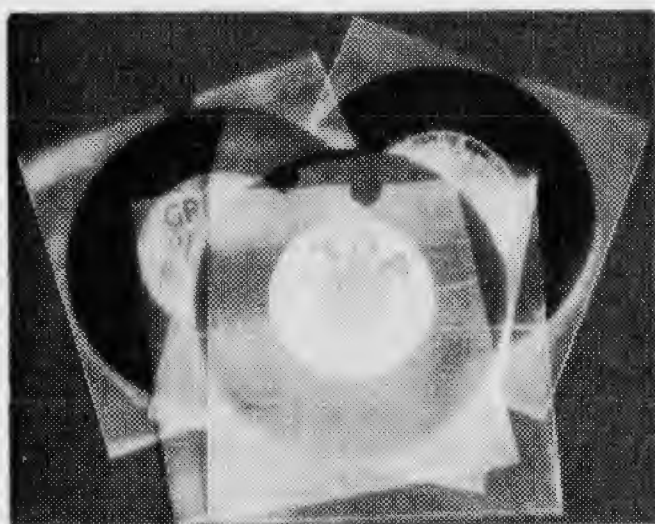
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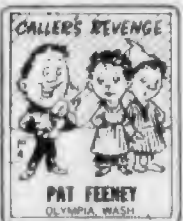
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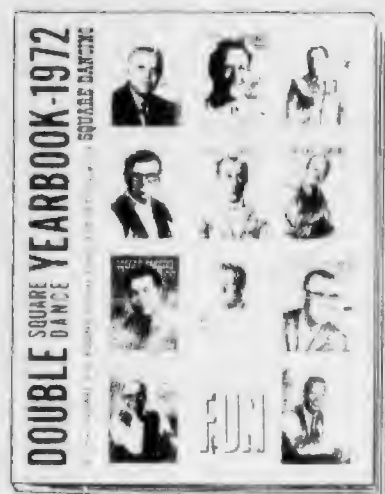


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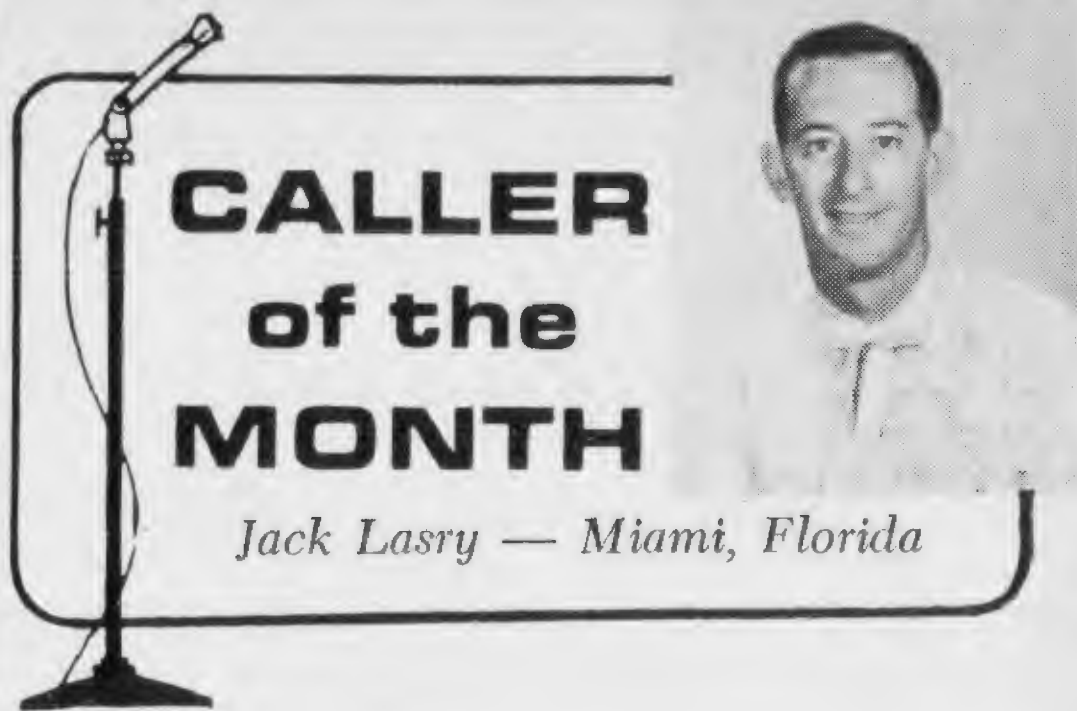
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CALLER of the MONTH

Jack Lasry — Miami, Florida

FIRST EXPOSED TO SQUARE DANCING while employed as a recreation director for the City of Miami Beach, Jack was impressed with the recreational value of the activity. Soon he was calling for the children and conducting one night stands. All of this was in the 1953-57 era. While attending college the calling was limited to party dances. The late 1950s found Jack and Carolyn raising a family which now consists of three children—David, Caren and Julianne, ages 17, 14 and 3.

In 1960 Jack was asked to call for a club in Homestead who had lost their caller. The first real experience with club calling and teaching led to the big step of opening a small square dance hall, the "Trail's End", in Miami. Over the past 9 years Trail's End has been one of the most popular square dance centers anywhere. Small (17 squares), the hall provides for classes, workshops and is home for four clubs. Several years ago the calling schedule became so heavy that Jack became a full-time caller.

Although he travels from Coast to Coast for weekends, festivals and club dances, Jack



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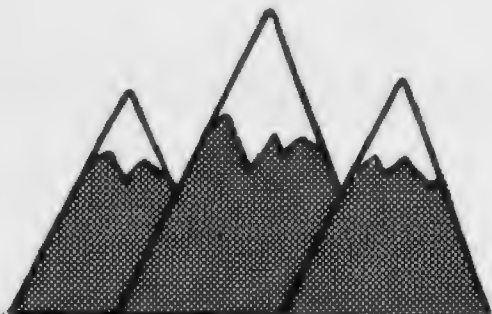
LONG BEACH, CA 90805

considers himself a home town caller who travels rather than a traveling caller. He has flown out of Florida for 25 weekends stretching from Seattle, Washington, to Boston, Massachusetts, this past year but he still finds time to publish his notes for callers, a monthly service based on understanding square dance choreography, and write monthly for Bow and Swing, the Florida square dance publication.

This year Jack will be on staff at many major festivals and weekends. His ability to make hash dancing challenging yet within the

ability of the dancers on the floor and keep them dancing, and his teaching and workshopping on all levels of dancing makes Jack and Carolyn a popular part of the square dance program.

Jack and Carolyn have just purchased a piece of ground in Hollywood, Florida, and plan to build a new "Trail's End". The plans call for a building to accommodate 24 to 28 squares with wood floor and air conditioning. So—when you plan that Florida vacation stop in and visit them.



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TOP PLATTERS

Square Dance Platter Parade ratings in December were as follows: Rounds included Blue Stars and Stripes on Blue Star; Eyes of Blue and Heavenly Blue on Grenn (sounds like a "blue" month). Top hoedowns were Millie on Blue Ribbon and Lonesome Road Blues, Blue Star. Singing calls rated the highest included West Virginia on Red Boot; Take Me Home, Country Roads on Bogan; Just Being With You, Hi-Hat; She on Kalox; and I'm Gonna Write a Song on Lore.

FOLK DANCING DIRECTORY

Volume 2 of the New York City Folk Dance Directory is available to anyone interested. A copy may be obtained, free of charge, by sending a self-addressed stamped envelope to Raymond LaBarbera, 777 Foster Avenue, Brooklyn, N.Y. 11230. The directory, which contains listings of all Folk Dance groups in New York City, was financed by those groups listed and some 20,000 copies were printed. Although primarily a Folk Dance Directory, it is hoped that Volume 3, scheduled to be

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July 7-9—Red Bates, Mass. & Bob Paris, Conn.

July 14-16—Dave Taylor, Mich.

July 21-23—Keith Gulley, Va.

July 23-25—Deuce Williams, Mich.

July 26-28—Ed Foote, Pa.

July 28-30—Lee Kopman, Long Island, N.Y.

July 30-Aug. 2—Lee Kopman's Kallers Kollege

Aug. 4-6—Bill (The Hat) Dannenhauer, Pa. and Country Auction

Aug. 11-13—Bob Brundage, Conn.

Aug. 18-20—Sue Watson & Clint McLean, Conn., Teenagers

Aug. 25-27—Curley Custer, Md.

Aug. 30—Carl Hanks & John Kalten-thaler, both Pa.

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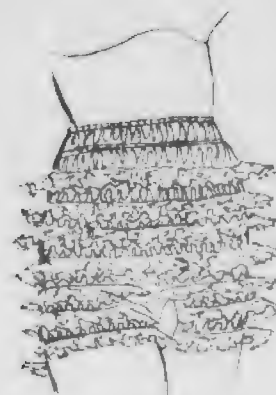


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compiled in September, 1972, may be expanded to include listings of contact organizations for Square and Round Dancing.

IN MEMORIAM

The world of square dancing will greatly miss the following who have passed away during recent months:

Chuck Horak, Caller, Chicago, Illinois

Warren Howard, Tucson, Arizona

Russell Farr, De Witt, Michigan

Art Ellis, Toronto, Ontario

Bill Harwood, Toronto, Ontario

Wray Easson, St. Catherines, Ontario

Elfrieda "Mom" Abbott, Tucson, Arizona

Lucille Berry, Palm Springs, Ca. and Tacoma, Wash.

(WORLD, continued from page 35)

after the final session the graduates were given an opportunity to use their newly acquired skills at a dance at Hoedown Hall in Woodbury, N.J. D.L.D.V. joined with the Penn-Jersey District of the Delaware Valley Federa-

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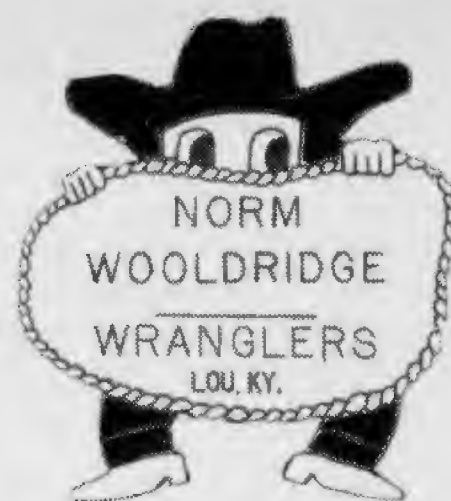


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tion to sponsor a dance at which graduates and near graduates of classes were welcome. This affair was held March 19 at the Moorestown Rec. Center, in Moorestown, N.J. They will also hold their 22nd Annual Spring Festival at Clementon Park, Clementon, N.J. on May 21.

New York

Flying Squares of Griffiss AFB in Rome, N.Y., joined the Pairs in Squares for an exciting New Year's Eve Dance at the Sleepy Hollow Golf Club. A capacity crowd enthusiastically

danced to the calling of Ron Mortis. Guest callers during the evening were Gene McCullough from Griffiss and Dick Sherman from Rome. A floor show was presented as part of the evening's entertainment, followed by a fine dinner. What a safe and sane way to bring in the New Year!

On April 29 the Central New York S/D Assn. will present its 10th Annual Festival at Strough School and Rome Free Academy in Rome, N.Y. Callers will be Jack Lasry, Jerry Helt, Ralph Pavlik, and Ron Schneider. Rounds

GO FAR WEST - WHERE FUN IS BEST

4th FAR WESTERN SQUARE DANCE CONVENTION

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JULY 13-14-15, 1972

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will be under the direction of Lou and Pat Barbee. Write Ron and Alice Archambo, R.D. 2, Middle Road, Oneida, N.Y. 13421.

The Station Squares of Altamont are planning an afternoon and evening dance on April 30 at the LaSalette Seminary Gym in Altamont, N.Y. Hours for the dance are 2:30 to 5.00 and 7.00 to 9:30 PM. —*Elinor DiCamillo*

Okinawa

Red Hots Square Dance Club hosted a fun filled New Year's Eve Dance, bringing several "firsts" to the club. Guest caller for the evening was Mr. Motozo Asanuma, caller for the Tokyo Fukyukai Club, Japan, and a member of the Tokyo Caller's Assn. This was the first time a Japanese caller had visited the club and the first time Mr. Asanuma had called away from the home Islands. A good time was had by all, including regular club caller, Arnold Strebe. Mr. Asanuma was made an honorary club caller and the welcome mat was extended for future visits. —*Joan Ragon*

Arizona

The Old Pueblo S/D Assn. of Tucson has moved into their new \$100,000 plus Square and Round Dance Center. This center has been built by the efforts and donations of time, labor, money and materials by members, business concerns, and friends. Don Franklin will be the caller for the Davis Monthan Promenaders at their Spring Fling on April 23.

Valley of the Sun Square Dance Organization will hold their 25th Annual Festival on April 14 and 15 at Shriners Auditorium in Phoenix.

Oklahoma

"Single Square Dancers, U.S.A." will hold their 2nd Annual Convention in Oklahoma City Dates are Sept. 1-3 and Mix and Match

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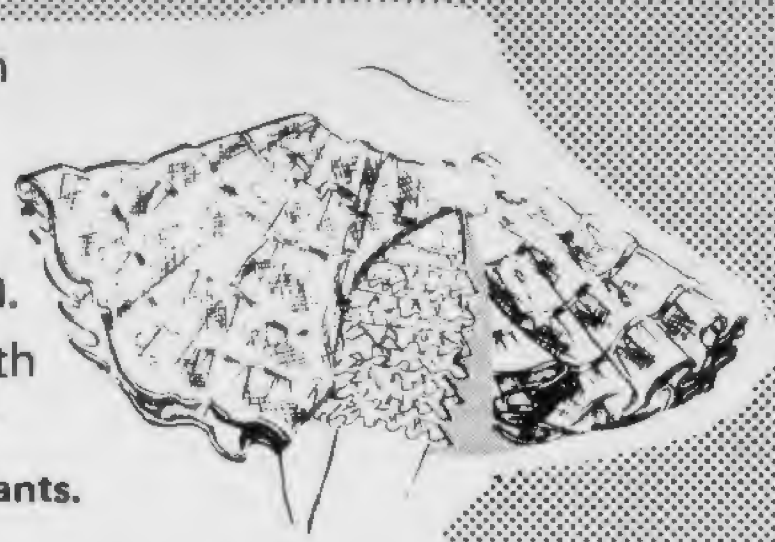
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and all square dancers are invited to attend this unusual event. Last year's affair was a great success with dancers from several states in attendance and it is expected that this year's convention will be bigger and better. For information contact Joe Ellis, 3926 S.E. 11th St., Oklahoma City.

Washington

The majority of the State Federations 11 Councils sponsor Spring Festival Dances. Two such dances are the Central Puget Sound Festival to be held April 29 at Tyee High School

in Seattle and Rainer Council Festival, held annually as a part of the Puyallup Valley Daffodil Festival will be on April 8 at Bellarmine High School in Tacoma.

In an effort to improve and modernize the school square dance program, two State Federation Councils, North Central and Mount Baker, have had Bob Ruff present his "Fundamentals of Square Dancing." Success with this program in some schools has led an additional Council to make plans to have Bob present his program. —Don Hulin

SWING INTO SPRING *Will be a dress from*



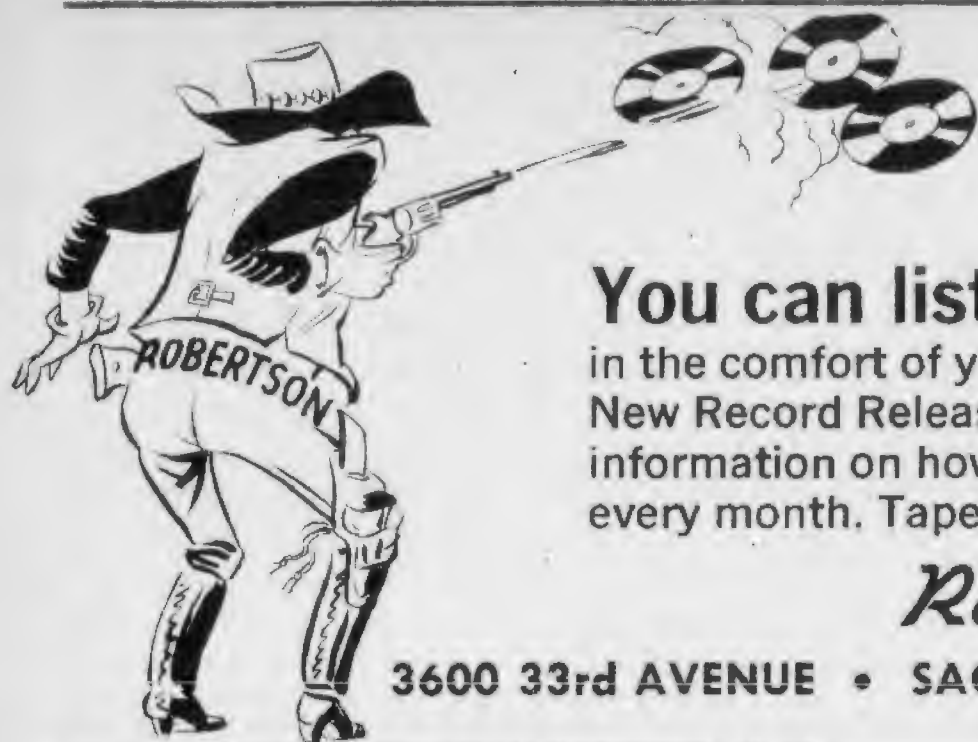
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Minnesota

The 21st Convention of the Minnesota State Square Dance Federation will take place June 9-11 at the air conditioned Duluth Arena. Ken Bower on squares and Ben and Vivian Highburger on rounds will be featured.

The Turkey Trotters of Okabena are still holding their own financially and membership-wise. Beginner classes every Monday night are open to all past square dancers also, who enjoy easy dancing. Entering their 21st year as a club, the group dances each second and fourth

Saturday night.

Michigan

May 20 and 21 are two big days for the 17th Northwest Michigan Spring Festival to be held in Traverse City at the Senior Hi Gym. A complete program of squares and rounds is planned for this affair in beautiful Traverse City.

—Dale Dillon

West Ottawa Hi School gym in Holland will echo to the gay sounds of the 13th Tulip Time Festival Dance on May 20. "Wooden Shoe Klompen Dancers" will entertain in addition

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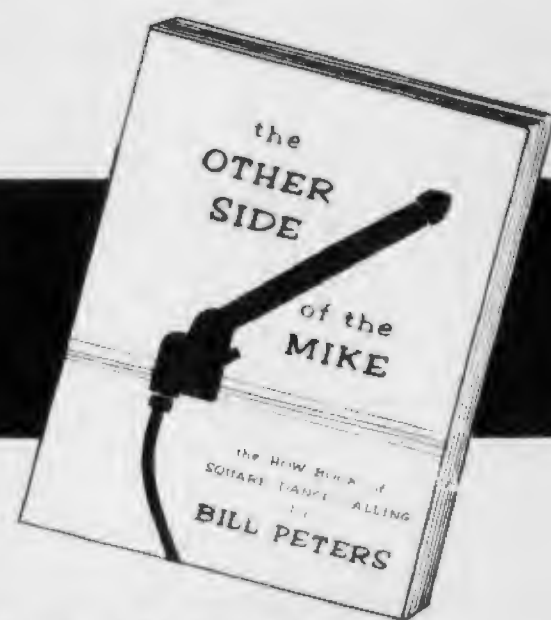
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—John McClaskey

Louisiana

The South Louisiana S/D Council will host its 23rd Spring Festival in Baton Rouge on April 14 and 15. Jon Jones, Beryl Main and Jay and Sybil Fuller will conduct the program of squares and rounds. The weekend activities will take place at the air conditioned St. Anthony School in Baton Rouge.

—George Beatty

Manning and Nita Smith will be featured at the New Orleans Round Dance Festival to be held April 29. Contact C. Goodman, P.O. Box 11, St. Rose, La. 70087 for information.

Wisconsin

Hosted by the Happy Twirlers and Greater LaCrosse Chamber of Commerce, the 11th Annual Spring Fling will take place on April 21-23 at the Mark E. Sawyer Auditorium. Bob Page and Dick Jones on squares with Rosemarie and Elmer Elias on rounds head the staff.

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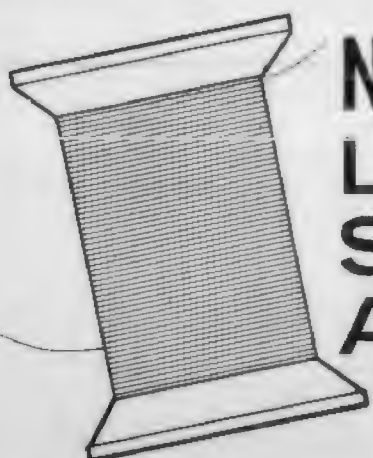
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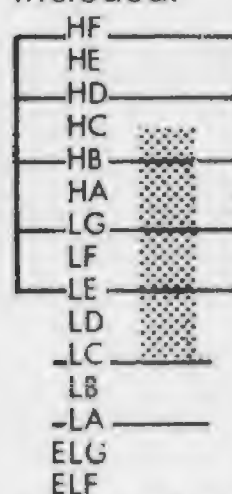
SINGING CALLS

THE KANSAS CITY SONG — Blue Ribbon 210*
Key: E Flat and E Tempo: 128 Range: HC
Caller: Bob Wickers LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A lively tune with a bouncy beat.
The cue sheet has an easy pattern and an alternating contemporary figure pattern.
Rating: ☆☆☆

MORNING AFTER — Triangle 110
Key: A Tempo: 128 Range: HF Sharp
Caller: Bill Ball LG Sharp
Synopsis: (Break) Four ladies chain across — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — ladies lead flutter wheel — sweep a quarter — pass thru — right and left thru — dive thru — do sa do — pass thru — swing corner — left allemande — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



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

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

Comment: Contemporary western tune with western string combo. Bass, Banjo and Guitar. Good contemporary action pattern. Well timed. Rating: ☆☆☆+

GHOST RIDERS — Mustang 504
Key: C Minor **Tempo: 136** **Range: HC**
Caller: Curtis Thompson **LG**

Synopsis: (Break) Four ladies promenade inside — at home box the gnat — swing — join hands circle left — allemande left — weave ring — promenade (Figure) Head (side) two couples square thru four hands — out to the sides (heads) swing thru — boys trade — box the gnat — pull on by — allemande left — weave ring — promenade.

Comment: A classic western tune with a strong fast beat. The dancers move right along. The pattern makes it a good dance for dancers who like to move. Rating: ☆☆☆+

WEST TEXAS HIGHWAY —
Swinging Square 2357*
Key: F **Tempo: 130** **Range: HD**
Caller: Ken Openlander **LC**

Synopsis: Complete call printed in Workshop.
Comment: A lively tune with well balanced instrumental. Guitar, Clarinet, Xylophone, Drums, Bass and Piano. Lively action. Can be a crowd pleaser. Rating: ☆☆☆

PAVE YOUR WAY INTO TOMORROW —
Bogan 1243
Key: C **Tempo: 130** **Range: HD**
Caller: Lem Gravelle **LG**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies

CURRENT BEST SELLERS

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

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The Hand	Jay-Bar-Kay 129
Don't Chicken Out	Hi-Hat 408
The Best Is Yet To Come	Wagon Wheel 605
Poor Folks	Kalox 1127
Coming Down	Wagon Wheel 122

ROUND DANCES

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Comment: Catchy modern swing number with interesting background music. Contemporary action pattern well timed. Rating: ☆☆☆+

HEY PORTER — Pioneer 103

Key: F Tempo: 128 Range: HA
Caller: Tommy Russell LF

Synopsis: (Break) Walk around corner — come back do paso — partner left — corner right — partner left like allemande thar — men back in — slip the clutch — left allemande — weave ring — do sa do — swing — promenade (Figure) One and three (two and four) promenade halfway — down middle — right and left thru — square thru four hands — swing thru — men run right — hinge and trade — pass thru — swing corner — promenade.

Comment: Contemporary western tune with a good contemporary Hinge and Trade pattern. There's a lively beat with Drums, Guitar, Bass and Trumpet. Rating: ☆☆☆+

ALL I EVER NEED IS YOU — Blue Star 1920*

Key: E Flat Tempo: 124 Range: HC
Caller: Marshall Flippo LC

Synopsis: Complete call printed in Workshop.
Comment: Catchy tune with good wording. Instrumental is soft in tone to make it a good smooth pattern dance. Has full flowing action. Rating: ☆☆☆

I GOT RHYTHM — Hi-Hat 411

Key: F Sharp Tempo: 132 Range: HA Sharp
Caller: Lee Schmidt LF Sharp

Synopsis: (Break) Walk around corner — come back and do paso — partner left allemande thar — back that star — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — four ladies chain across — heads right circle four — break to a line — wiggle up to

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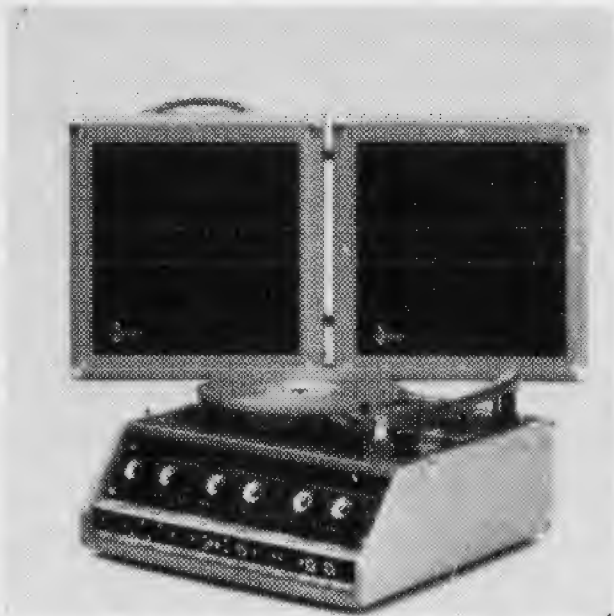
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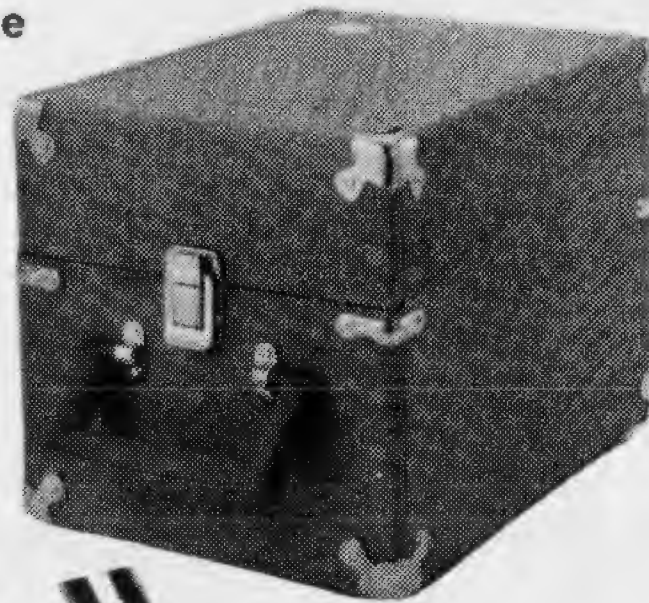
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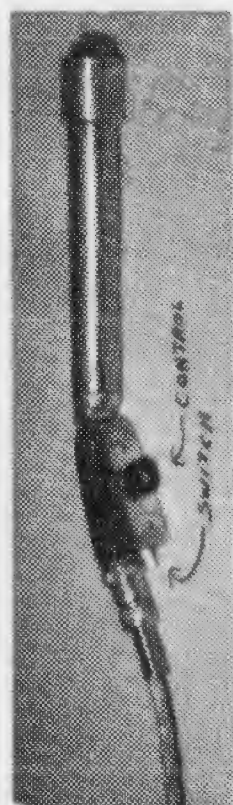
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- 1241 — Come What May Caller: Dick Bayer, Flip Inst.
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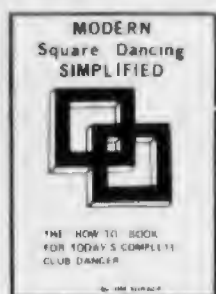
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Comment: A swing rhythm type instrumental with very little melody pattern. Has a good steady beat. Guitar, Bass, Trumpet, Banjo and Clarinet. Is good for an active crowd.

Rating: ☆☆☆

JUST ONE TIME — Kalox 1126

Key: C Tempo: 124 Range: HC
 Caller: John Saunders LD

Synopsis: (Break) Four ladies promenade inside — box the gnat — swing — join hands circle left — left allemande — weave ring do sa do — promenade (Figure) One and three (two and four) promenade halfway — two and four (one and three) do sa do — half square thru — corner swing — left allemande — weave ring — do sa do — promenade.

Comment: Good change of pace. Instrumental catchy to listen to with Fiddle, Bass, Guitar and Banjo. Easy pattern for most any dance level.

EVERYBODYS REACHING OUT FOR SOMEONE — Dance Ranch 603

Key: C Tempo: 130 Range: HC
 Caller: Frank Lane LC

Synopsis: (Break) Left allemande — ladies star — men promenade — allemande — men star — ladies promenade — allemande left — alamo style — balance now and then — boys run — frontier whirl — left allemande — weave ring — meet partner promenade (Figure) Four ladies chain three quarters — heads right and left thru — sides cross trail — left allemande — do sa do — weave ring — do sa do — promenade.

Comment: Pleasant tune with instrumental to match. Easy action pattern will make it a smooth relaxer for crowd. Rating: ☆☆☆

A DOZEN PAIR OF BOOTS — Triangle 111

Key: A and B Flat Tempo: 128 Range: HB
 Caller: Bill Ball LA

Synopsis: (Break) Four girls lead flutter wheel — turn it around and circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — left allemande — weave ring — promenade (Figure)

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Four ladies chain three quarters — heads (sides) lead right circle four — heads (sides) break — make a line — girls lead flutter wheel — do sa do — spin the top — promenade (Alternate break) Four ladies chain — roll-away — circle left — left allemande — weave ring — do sa do — promenade.

Comment: A contemporary western tune with a good steady beat. Good action pattern which keeps dancers moving right along. Guitar, Banjo, Drums and Bass. Rating: ☆☆☆

FALSE HEARTED GIRL — Jay-Bar-Kay 131

Key: C **Tempo:** 128 **Range:** HB
Caller: Dick Jones **LC**

Synopsis: (Break) Walk around corner — see saw partner — ladies lead go single file — girls back track — two times to go — second time meet turn right hand round — allemande corner — turn own right hand — men star left — pick up partner star promenade (Figure) Four ladies chain — girls star back — partner left do paso — corner right — partner left — swing corner — allemande — right hand round partner — men star left — pick up partner star promenade.

Comment: A lively tune with a lively pattern. Once the dancers start moving they do not stop throughout the entire dance.

Rating: ☆☆☆

SWEET MISERY — Dance Ranch 604*

Key: F; F Sharp; G **Tempo:** 130 **Range:** HE
Caller: Barry Medford **LC**

Synopsis: Complete call printed in Workshop.

Comment: Good swing beat number with good Drum, Piano, Clarinet, Xylophone and Bass accompaniment. Lively action pattern.

Rating: ☆☆☆

PARALYZE MY MIND — Square Tunes 142

Key: G **Tempo:** 130 **Range:** HC
Caller: Danny Robinson **LG**

Synopsis: (Break) Do sa do corner — see saw partner — join hands circle left — left allemande — go forward two — turn back one — box the gnat — change hands — do paso — partner left — corner right — partner left and roll promenade (Figure) Heads (sides) turn

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thru — cloverleaf — side (head) pair right and left thru — rollaway — pass thru — box the gnat — square thru four hands — swing corner — left allemande — come back and promenade.

Comment: Guitar Rag type instrumental with a smooth steady beat. The easy action pattern makes it a relaxer. Ratings: ☆☆

FOR THE GOOD TIMES — Red Boot 125

Key: C **Tempo: 130** **Range: HA LB**

Caller: Ted Frye
Synopsis: (Break) Four ladies chain three quarters — rollaway — circle eight — left allemande — weave ring — do sa do — promenade — (Figure) Head ladies chain — flutter wheel — star thru — pass thru — split that pair — round one — circle eight — circle left — left allemande — walk by partner — swing right hand girl — promenade.

Comment: Contemporary pop tune with modern beat using Trumpet, Drums, Guitar and Bass. Rating: ☆☆

POOR FOLKS — Kalox 1127

Key: E Flat **Tempo: 132** **Range: HC LA Flat**

Caller: Allen Tipton
Synopsis: (Break) Four ladies promenade — inside — do sa do at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Head (side) two couple square thru all the way around — meet the sides (heads) circle to a line — go forward and back — pass thru — wheel and deal — substitute — centers pass thru — square the barge three quarters — swing corner — promenade.

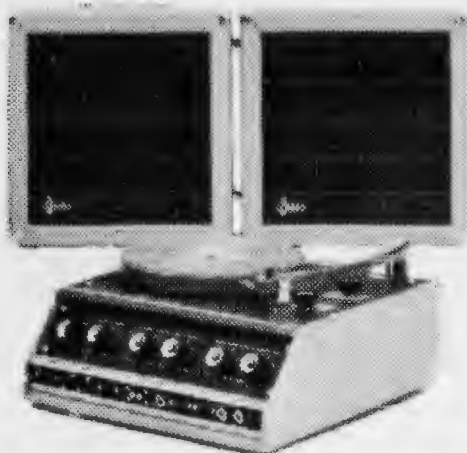
Comment: Boom-chuck instrumental with steady drum beat backed up by Guitar, Xylophone, Fiddle, Clarinet and Piano. Good action pattern for a lively crowd. Rating: ☆☆☆

BAD MOON RISING — Mustang 138

Key: F **Tempo: 130** **Range: HB Flat LD**

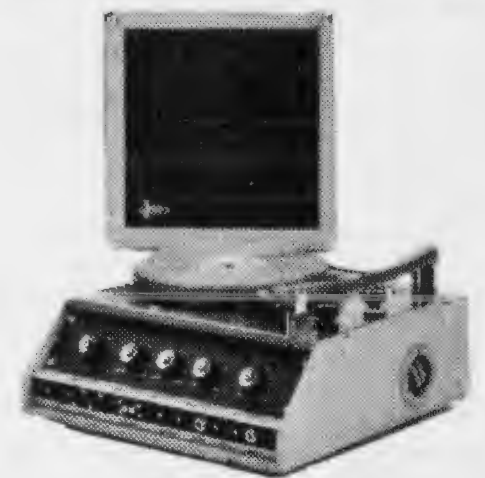
Caller: Chuck Bryant
Synopsis: (Break) Four ladies chain — rollaway — circle — rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) promenade three quarters

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pass thru — star thru — right and left thru
— ladies lead flutter wheel — square thru
three quarters — cross trail — swing corner
— promenade.

Comment: A western tune with a good swing
beat and good music using a Guitar, Piano,
Bass and Clarinet. Has good action pattern.
Rating: ☆☆☆

DANCIN' AFTER MIDNIGHT — Red Boot 126
Key: F Tempo 128 Range HB Flat
Caller: Mal Minshall LC

Synopsis: (Break) Circle left — allemande left
— do sa do — weave ring — do sa do —
promenade — swing at home (Figure) Four
ladies promenade — turn partner by right
— left allemande corner — do sa do — prom-
enade — heads (sides) wheel around — right
and left thru — cross trail — swing corner —
promenade — swing at home.

Comment: Piano and trumpet swing type tune
and instrumental. The action pattern is sim-
ple. Rating: ☆☆☆

FIVE O'CLOCK WORLD — Lightning S 7004
Key: C Tempo: 128 Range: HC
Caller: Lem Smith LC

Synopsis: (Break) Sides face grand square —
allemande corner — weave ring — do sa do
— promenade (Figure) Heads (sides) lead
right and circle to a line — pass thru — wheel
and deal — double pass thru — cloverleaf —
flutter wheel — pass thru — swing corner —
left allemande — do sa do — promenade.

Comment: Modern down beat tune with good
supporting instrumental. Well timed contem-
porary action pattern. Piano, Drums, Banjo,
Clarinet, Banjo and Guitar. Could be fun to
work with. Rating: ☆☆☆

(LETTERS, continued from page 3)

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of each figure quite readily. Although a novice at teaching and calling, I do not consider myself a novice dancer, having been involved in square and round dancing for fourteen years. My wife and I enjoy all the basics if well called and danced. We both feel if more emphasis were placed on good timing and styling rather than on the continual development of new figures we could hold more dancers in the activity.

Everett Jacobson
Owatonna, Minnesota

Dear Editor:

Why — oh why did you change the name of your magazine from a good, original name like "Sets in Order" to such a common one of "Square Dancing."?

Clifton Eastwood
Syracuse, New York

We still have fond affections for the original name and changed it only after a great deal of thought and consideration. When we originally started in square dancing the words "sets in order" had significance in that the callers used this phrase to get the dancers onto the floor

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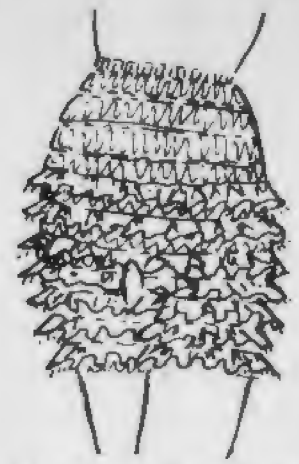


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and into squares. Today the term is not generally in use and the average person does not recognize the words "sets in order" as being synonymous with the activity. You'll note that we still have the old name visible on the cover. —Editor.

Dear Editor:

Can't you please indicate a shorter name to make a check payable to than "The Sets in Order American Square Dance Society?" At the thought of trying to get all that on a short check space I was tempted to just forget the

whole thing.

Mrs. Charles Rowe
Clarksville, Tennessee

The bank will accept checks written to **SQUARE DANCING** or **Sets in Order**. — Editor

Dear Editor:

In our opinion the "Thank You" edition of November '71 has to be the greatest. . . . The picture on the inside cover of Miss Cynthia Dickinson reminded us of the early 1950s when we met Anna (I can't remember her last

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name). Anna also was blind. She would compete in any dance and under the tutelage of Ed Gilmore, became a fine caller. She could "see" the floor from the vibrations and had good crowd control. She in herself was a tribute to Ed Gilmore. . . . I often wonder about Anna—hope she has a good life.

Mrs. Stanley Grossberg
Seattle, Washington

We're delighted if the November issue "hit the spot" with you and enjoyed the account about Anna. — Editor.

A SUGGESTION FOR OLDER CALLERS

By Edward Willis, Marathon, Florida

There has been, and rightly so, a great deal of emphasis on the training of new square dance callers. This and the shortage of halls in which to square dance seem to be limiting factors in the growth of square dancing.

Closely allied problems are the withdrawal from the square dancing scene of the older callers. Accustomed to calling to fifteen and more squares, conducting workshops and

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teaching students in addition to a fulltime job, these callers find as they retire that they, like everyone else, would like a change of scenery. If they have endured cold northern winters the idea of a southern climate appeals to them. Also, it seems that they are no longer attracting new dancers and the old dancers are beginning to drop off.

The desire for retirement to a warmer area of the country runs into two problems facing most retirees. One is the fear that they will be bored and lonely and the other is the re-

duced income of retirement. Also, they do not want to divorce themselves from the square dancing scene.

Fortunately, the problem of the older callers can fit in neatly with the problems of the small clubs scattered in the resort areas of the South, notably Florida. The Florida Keys stretch for better than 200 miles South from Miami. In this stretch of the Keys which includes Key West, there are but two square dance callers—one a retiree, plus one other caller learning to call. The same situation probably exists

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JK-131
"FALSE HEARTED GIRL"
CALLER: DICK JONES



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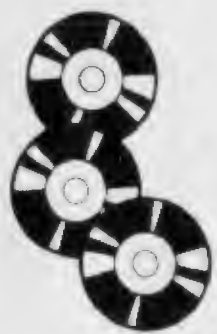
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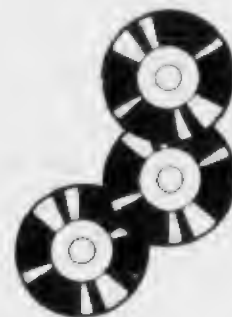
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throughout Florida. The Key Hoppers of Marathon are asking all their northern visitors to check when they go back home for the names of any caller who might be interested in relocating to Marathon and calling for the club. It may be that this could be a happy solution which will benefit square dancing.

DIRECTORIES TO COME

It's a little late to meet the April 1st deadline for the Singles Directory but Area Publications still have time to get their listings in. Copy deadline for that directory is May 1st.

FOR YOUR INFORMATION

A number of SIOASDS members who received the "Brown" Premium LP record have written in asking for descriptions of some of the experimental movements called on the record. Descriptions of the 17 movements were listed on the back of a form which was enclosed with each album. If you're in doubt as to how to do any of these movements check the inside of the album cover for this form.

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- SQT-142 "PARALYZE MY MIND" By Bob Dubree
- SQT-144 "CRIPPLE CREEK"/"GREY EAGLE" (Hoedown)

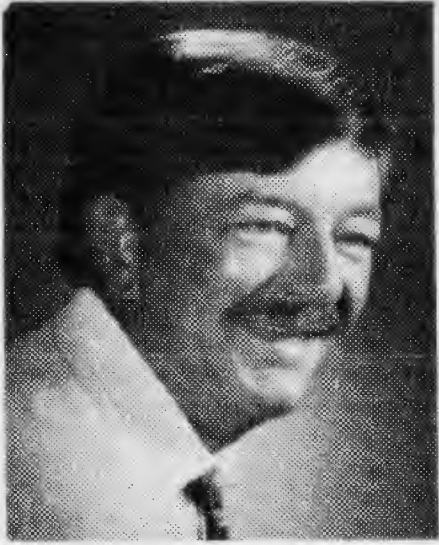
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the Ohio area for 1971 is Roses For Elizabeth. Others include Folsom Prison Blues, Birth of the Blues, High Society and Knock Three Times. The list is compiled from reports sent in by 21 teachers in the state.

A NEW APPROACH

Challenge is a big thing in many locales these days. If five people were asked for their definition of challenge it's entirely possible that five different answers would be forthcoming. Some dancers and callers feel that challenge means dancing at a fast tempo,

others are of the belief that it connotes new material, while some are of the opinion that it involves the calling of gimmicks. Jocko Manning of Beltsville, Maryland, calling in the Washington, D.C. area, has a different idea. His approach to challenge uses the 75 basic movements as listed in SQUARE DANCING magazine and The Caller/Teacher Manuals for the Basic and Extended Basics Program, published by The Sets in Order American Square Dance Society. In order to bring challenge into proper perspective he has begun



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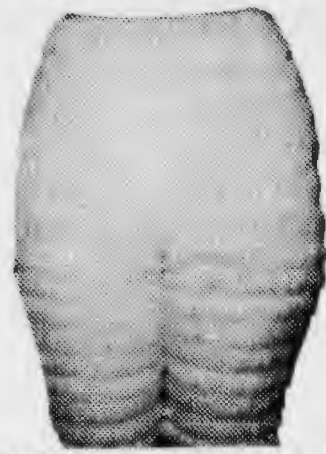


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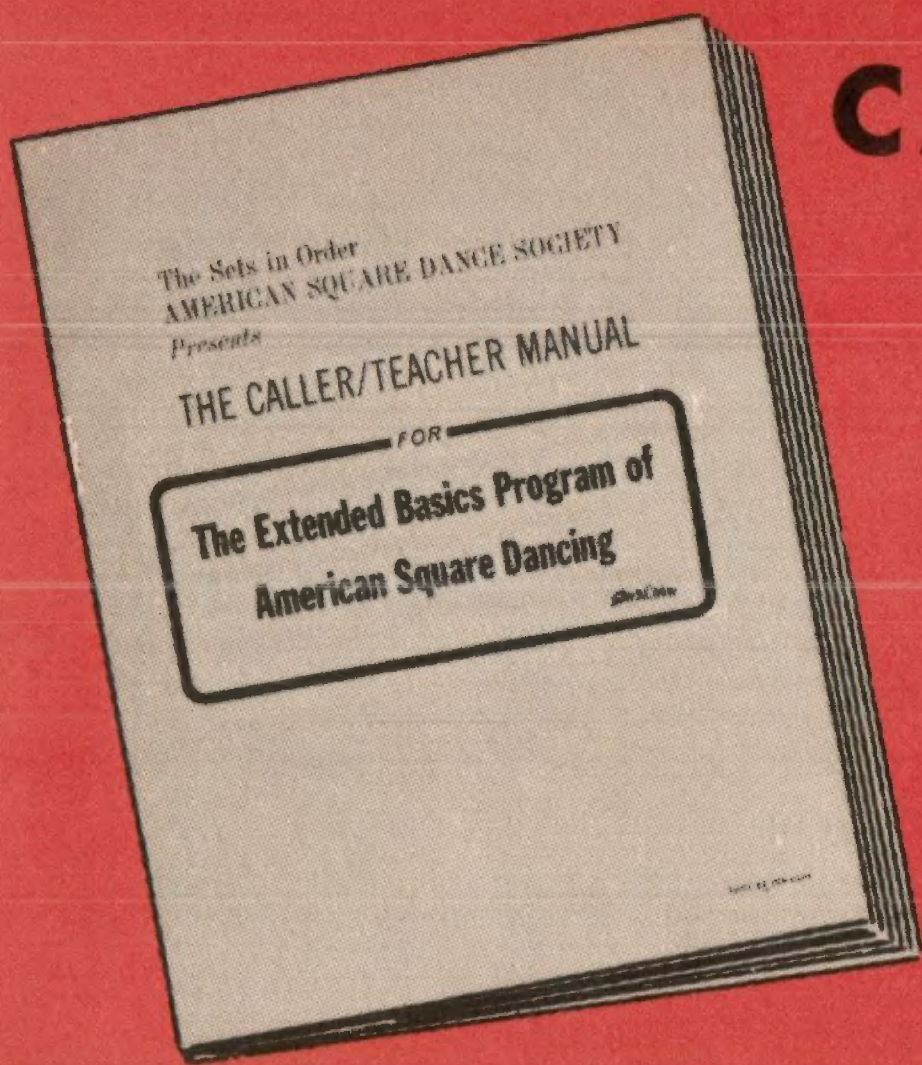
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(60) SPIN THE TOP

DESCRIPTION: From an Ocean Wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn with adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another Ocean Wave formation of four, at right angles to the original formation.

BACKGROUND:

How much can you do from an Ocean Wave formation? Apparently there is no limit. So far we have done the Swing Thru (56) and Circulate (57) along with the Run (58) and the Trade (59), and now comes a variation that not only shuffles the dancers within the line but changes the relative direction of the line by 90°.

NUMBER OF BEATS (steps):

In itself the movement can be done comfortably in eight steps.

TEACHING PROCEDURE:

Working from a standard Ocean Wave formation (i.e., two facing couples Do Sa Do to an Ocean Wave, etc.) the introduction of this material can be done either within the confines of a square with one or two Ocean Wave formations working simultaneously, or, in the big circle with everyone involved at the same time. We prefer this latter method as it will be quite graphic to all those participating whether or not the lines are facing in the correct direction. As in the case of Swing Thru (56), a Spin the Top can be done from two facing couples without a Do Sa Do to an Ocean Wave. Simply step up and you're ready to go. Rule: Ends turn half (either right or left hands depending on your setup). Then, using alternate hands, the centers turn three quarters as the ends move up one quarter position. Once in the Ocean Wave formation the movement can be introduced in the following manner.

- (1) This movement, Spin the Top, is similar to a Swing Thru. As a matter of fact, let's do the first four steps that you would do in a Swing Thru.
- (2) Everybody, turn by the right hand halfway around and stop.
- (3) Now we have the ladies on the end of each line and the two men in the center holding left hands palm to palm, elbows down.
- (4) We're going to divide this into two parts. First of all if the ladies will stay right where they are we'll take the men's part. So men, let go of the lady's hand with your right hand.
- (5) Men, retaining that left handhold with the other man you're going to move forward three quar-

ters of the way around until you're standing at right angles to the position where you now stand. Ready, turn, two, three, stop. (If you haven't moved three quarters of the way adjust so that you will have gone just that distance.)

- (6) Now, you men stay where you are, keep your right hands up and ready and we'll take the ladies.
- (7) Ladies, in a minute (not yet) you're simply going to move forward one quarter. Ready, move two, three, stop. Now it didn't seem to take you as long to move your one quarter as it did for the men to move their three quarters, but remember you will be working on the outside while the men who are working on the inside have actually less ground to cover.
- (8) At this point we're in an Ocean Wave again with the ladies on the outside to start. Let's take those first four steps. Men, let go in the center, everybody turn by the right hand halfway around and stop.
- (9) Ladies, take left hands with the other lady in the center. Release right handholds with the men.
- (10) Men, you stay in place while the ladies do the work. Ladies, in a minute (but not yet) you're going to turn forward three quarters of the way around until you're at right angles with the position you're now in. Ready, go, two, three, stop. Check where you are and be sure you've gone just three quarters.
- (11) Now, men, in a minute you will move forward four steps, offer your right hand and get into an Ocean Wave. Ready, go, two, three, stop.

Using descriptive language, try the same drill slowly, twice as before, so that the dancers will end in their original starting position. Next, try calling the movement: Spin the Top. Start it from an Ocean Wave Balance and end it with another balance before moving on to repeat it a second time. You will find that it is a fairly simple matter after teaching it in this way to call a double Spin the Top and realize that the dancers will move smoothly through the movement once and then without stopping, repeat it a second time.

Heads lead right circle to a line
Spin the top, boys trade, girls trade
Spin the top, boys trade, girls trade
Cross trail thru to a left allemande

Side ladies chain across
All four ladies chain
Promenade, head couples backtrack
Do sa do the same sex to ocean wave
Spin the top, step thru
Centers square thru three quarters
Outsides turn back to
Left allemande

Head couples spin the top then turn thru
Do sa do the outside two to
Ocean wave and balance
Spin the top again and turn thru
Partner trade, spin the top double
Cross trail thru to the corner
Left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Spin the top two times
Cross trail thru
Left allemande

Head couples spin the top and don't stop
Swing thru, pass thru
Swing thru the outside two
Spin the top and don't stop
Pass thru on to the next
Spin the top and double it too
Pass thru on to the next
Star thru, dive thru
Square thru five hands
Left allemande

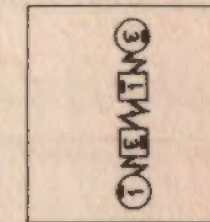
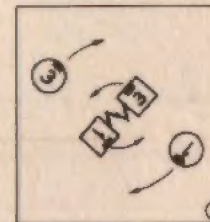
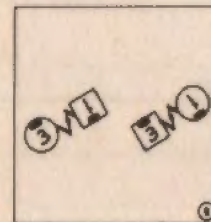
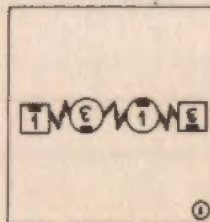
Head couples box the gnat
Do sa do to ocean wave and balance
Spin the top and when you do
Right and left thru
Same two spin the top double
Same two swing thru and then
Turn thru left allemande

All four ladies chain across
Head couples right and left thru
Same two swing thru, spin the top
Right and left thru, pass thru
Right and left thru the outside two
Swing thru, spin the top
Right and left thru
Pass thru, bend the line
Right and left thru, swing thru
Spin the top, right and left thru
Inside arch dive thru
Right and left thru, swing thru
Spin the top right and left thru
Cross trail to left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Right and left thru
Spin the top four times
Cross trail thru, left allemande

Head ladies chain right
New head ladies chain across
Head couples star thru
Swing thru, triple spin the top
Square thru three hands, separate around one
into the middle star thru
Spin the top, triple swing thru
Pass thru square thru three hands
Left allemande

INSTANT REPLAY



Starting from an everyday garden variety of an Ocean Wave (A), the two couples will turn by the right (B) half way around (180°). Releasing handholds with the ladies, the men in the center take left hand holds and turn three quarters in a counterclockwise direction as the ladies move forward one quarter on the outside (C). Because of the greater distance to be traveled by those on the outside, the dancers meet simultaneously in another Ocean Wave formation at right angles to their starting wave (D). As an additional teaching aid it is suggested that while practicing the balance forward and back be used as the dancers reach the Ocean Wave.

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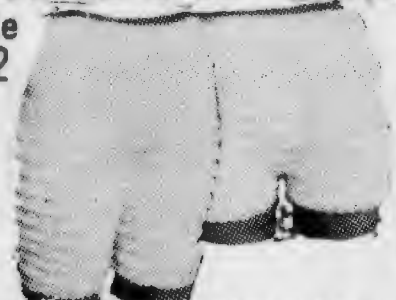


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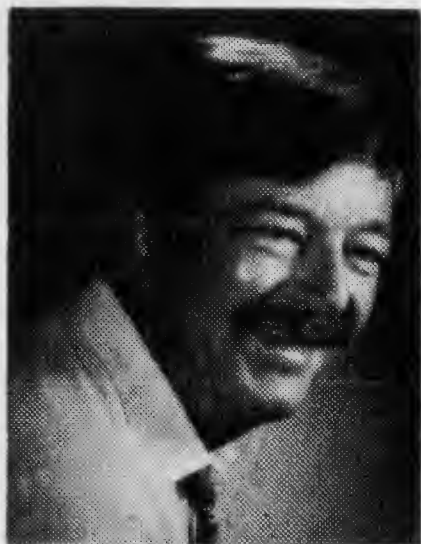
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- May 27-29—Montana State S/D Fest., Columbia Gardens, Butte, Mont.
- May 27-29—State Convention, Diplomat Hotel, Hollywood, Fla.
- May 27-29—2nd Annual Cherry Ridge Jubilee, Cherry Ridge Camp Grnd., Honesdale, Pa.
- May 29-30—18th Ann. Golden State Round-up, Oakland, Calif.

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- 16 Ravenna, Ohio
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- 21 Kettering, Ohio
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- 23 New London, Conn.
- 25 Arlington, Va.
- 26 Dover, Del.

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- 28 Greenville, S.C.

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- 1 Aloha Lodge, Wksp. Hot Springs, Ark.
- 2 Aloha Lodge Class Hot Springs, Ark.
- 3 Smiling Squares, YWCA Hot Springs, Arkansas
- 6 All Night Dance, Winchester, Ind.
- 8 Aloha Lodge Wksp. Hot Springs, Ark.
- 9 Class, Aloha Lodge Hot Springs, Ark.
- 10 Smiling Squares, YWCA Hot Springs, Ark.
- 12 Phoenix City, Ala.
- 13 Huntsville, Ala.
- 15 Wksp., Aloha Lodge Hot Springs, Ark.
- 16 Class, Aloha Lodge Hot Springs, Ark.
- 17 Smiling Squares, YWCA Hot Springs, Ark.
- 19 Deming, N.M.
- 20 Albuquerque, N.M.
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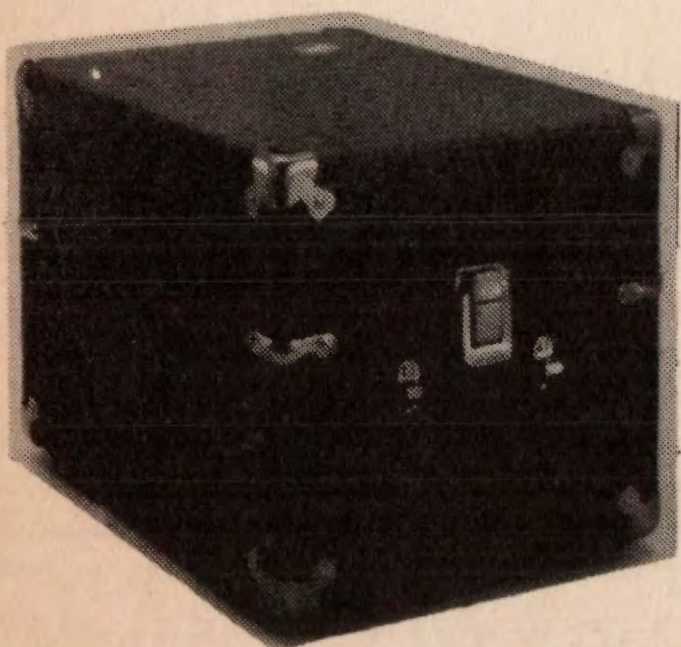
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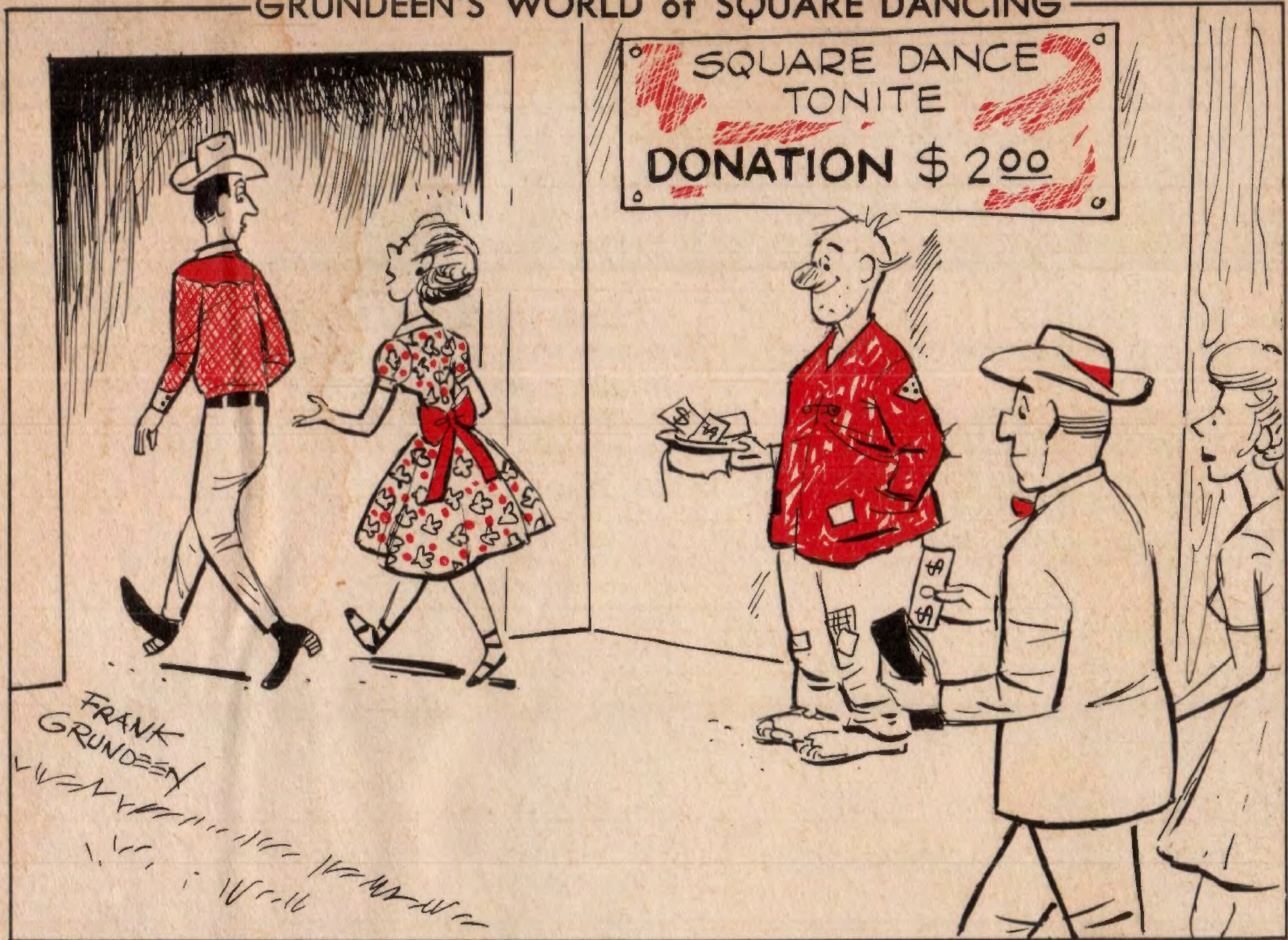
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