

SQUARE DANCING

*Where
We
Dance*



JUNE, 1972
50¢ PER COPY



*It's
National Convention
Time
(see page 8)*

official magazine The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY



ARNIE
KRONENBERGER



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Asilomar presents a Who's Who of square dancing



"Rounds"

The
SMITHS
NITA and
MANNING

If you're looking for a vacation of blended fun, you'll have to go a long way before you will ever find a lineup like the one sponsored by the American Square Dance Society at Asilomar this summer. For starters, take **Manning and Nita Smith**, round dance leaders extraordinaire from College Station, Texas. Sessions in the morning and afternoon each day and a round dance party during the week will all bear the Smith trademark of excellence. **Bob Van Antwerp**, veteran caller of many of the top festivals and conventions in the nation, recording artist and old-timer at Asilomar, will be on hand with the squares. Along with Van will be the one and only **Bruce Johnson** from Santa Barbara, California, and **Arnie Kronenberger**, who will be celebrating his 21st year of calling on the Asilomar staff in July. **Don Armstrong**, who has written many of your favorite singing calls going way back, will handle the daily programs on "variety through the unusual" each morning.



"Your Hosts"

The OSGOODS
BECKY and BOB

Along with the daytime workshop sessions and the evening party dances, there'll be many "specials" including an annual picnic, evening town halls and after parties and much, much more. Your accommodations will be extremely comfortable, your meals out of this world and your dancing companions from many states and Canada will be your "extra bonus."

Your hosts, **Bob and Becky Osgood**, invite you to share this square dancing fun at Asilomar with us all this summer.

Send for the free, illustrated
brochure and application form.

JULY 23-28, 1972

ASILOMAR

THE *Sits 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:

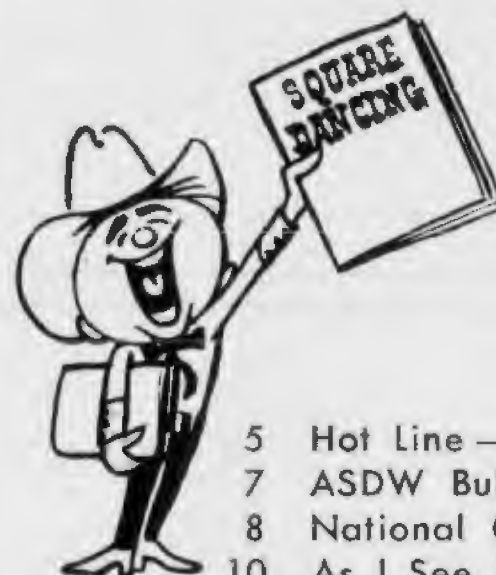
What could be more helpful than our favorite (SQUARE DANCING, the official) magazine? You guessed it—"The Extended Basics Program of American Square Dancing." An excellent manual in all aspects. You did it again . . . First Class. Thanks.

Ernie Dempster
Trenton, Ontario, Canada

Dear Editor:

We know you are always interested in square dancing on the national scene and we feel that we are a part of that. We graduated 14 squares of new dancers in January and on the 23rd we started our new class. What a thrill! We had 30 squares of dancers . . . the thrilling part was that 11 squares of dancers brought out 19 squares of their friends to start the new class. This is the secret of success—

turn out happy dancers and they are eager to have their friends share in this new found joy. We're doing something right and our beginner classes are the frosting on our square dance cake. The ingredients have been the same since our first year at the Shaw Fellowships.
(Please turn to page 47)



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SQUARE DANCING

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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

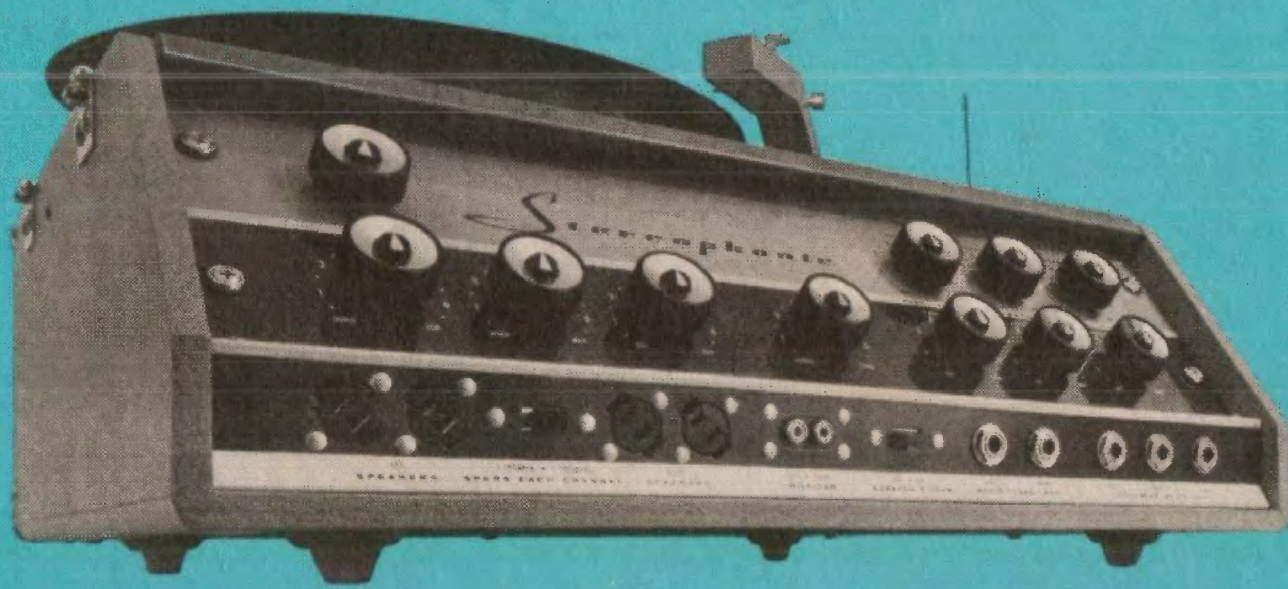
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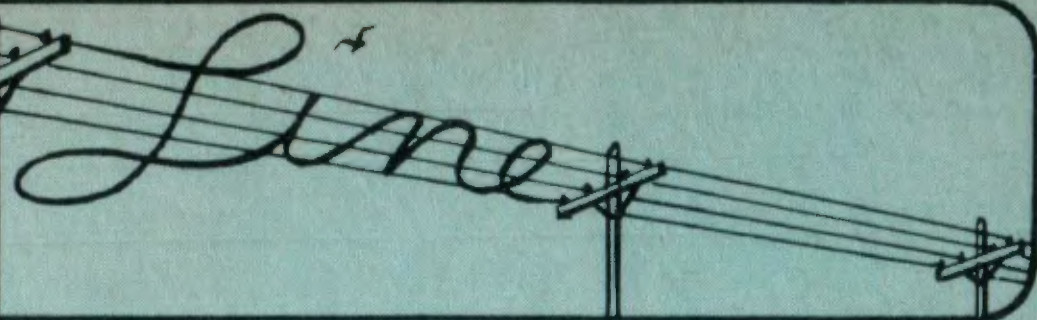


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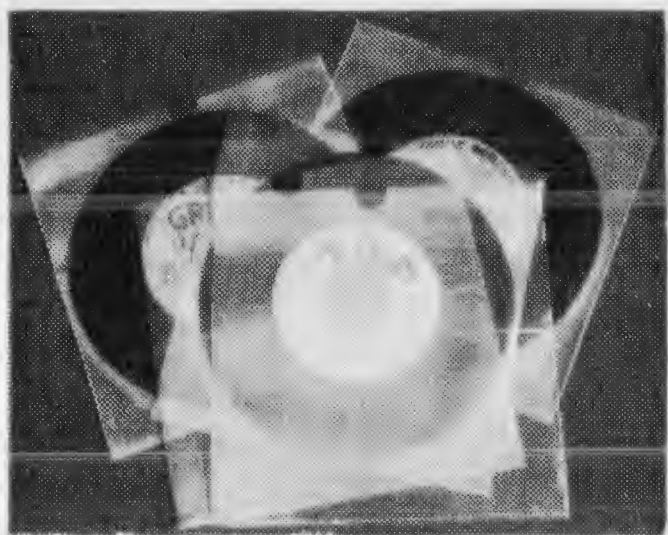
RED HOT



MILLER HIGH LIFE DECIDES AGAINST BEER/SQUARE DANCE COMMERCIAL: A concerted effort on the part of many square dancers evidently paid off recently when a proposed film to be used on television was scrapped by the Miller Brewing Company. A letter from the company said in part: "... Because of the factual information we were able to obtain from square dancing organizations throughout America, we decided against the showing of square dancing in the Miller Malt Liquor commercial. " National Convention Executive Committee members, publication editors, association officers, and a great number of individually interested dancers wrote letters, sent wires, and phoned to help bring in the successful results. Bill Patton, public relations expert from Massachusetts, was particularly effective with personal phone calls to Milwaukee. In addition, he helped to pave the way toward permanent protection against future exploitation of this type by a direct appeal to the United States Brewers Association in Washington, D. C. A warm "well done" to all those who shared in this campaign.

SQUARE DANCE NEWS NOTES: Friends of Sam Mitchell were pleased to note a steady improvement last month in Sam's physical condition following a heart attack while on a calling tour. Flown home to Lansing, Michigan, in an ambulance plane, he was reported resting comfortably. A motion picture tracing the past and a lead-in to the future of American Square Dancing is being readied for shooting this summer by the Lloyd Shaw Foundation in Colorado Springs. When completed the sound and color documentary will be made available to square dancers and others interested in learning more about the history of this activity.

TWENTY-FIRST NATIONAL COMES DOWN TO THE WIRE: The latest reports from Des Moines, Iowa, bring us the following two "Trail In" dances to add to the list already published: The date is Tuesday, June 20; the dances will be held at the Starlite Roller Rink in Williamsburg, Iowa, and Fort Madison. For the latter dance you may contact Dave and Shirley Aeschliman, R. D. #1, Montrose, Iowa 52639. Area publication editors invited to the Convention Press Breakfast on the first day of the convention are asked to send their RSVP's to Chet Elson, publicity chairman.



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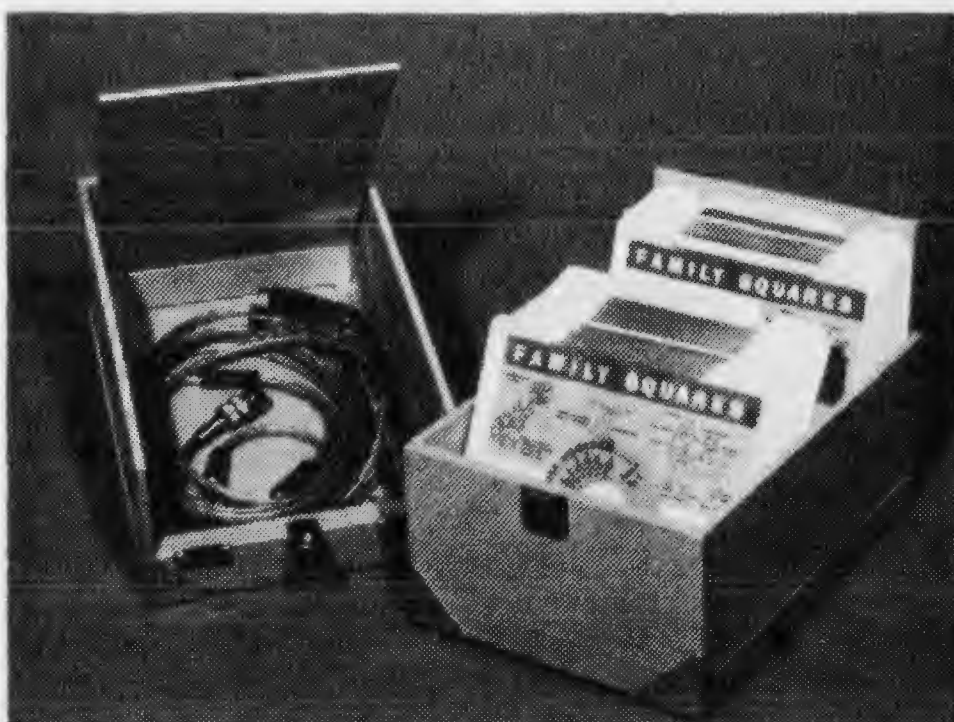
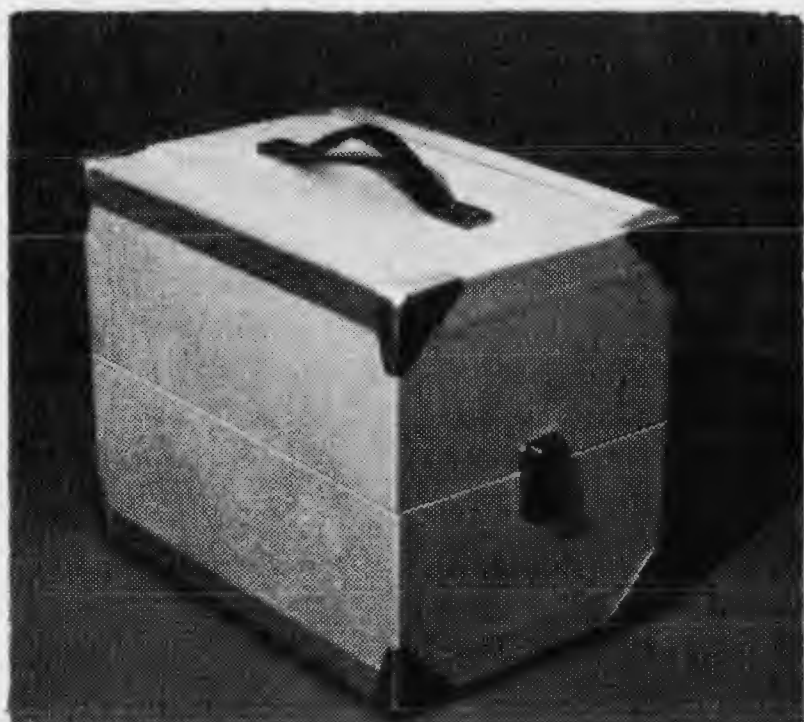
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The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



What It's All About

● If you've never heard of us before, may we introduce ourselves: We're The American Square Dance Workshop (not to be confused with The American Square Dance Society which publishes this magazine you are reading). We're certainly a part of the square dance world, too, but our main interest centers around square dancers who enjoy that extracurricular activity of traveling together. We've been putting tours together since 1961 and to date have completed 21 tours to 42 countries with 1307 square dance participants. We're particularly proud of that record because so many people have come back for a second trip, or a third one, or (as is one case) their seventh one! We feel that's the best recommendation we can be given.

Our Philosophy of Travel

Years ago we learned that square dancers bring with them their own special brand of fun—wherever they are. So we decided to plan some trips where this special fun could be shared together as well as with people of different countries. Over the years we've had opportunities to do this in a private garden in London, a castle in Germany, with the American military at bases in Spain, France, Greece, Taiwan, Thailand, Panama, etc., with natives in a Fijian village, and the local populace of Japan, Denmark, South Africa and Austria to mention just a few spots. It's always been a two-way sharing of giving and receiving and frankly we're not sure who's enjoyed it the most, our friends overseas or our traveling square dancers.

Our travel is always scheduled in a comfortable manner on top recognized IATA airlines, in modern, air-conditioned motor coaches and on first-class trains and ships. We aim for top hotels in each area and sightseeing tours which cover the "must-see" sights of each city. We leave free time in each locale for people to do what interests them the most. And we always include "specials" that defy description.

Join the Fun

If you'd like to be an official part of the family, just send your name and address to ASDW, 462 No. Robertson Blvd., Los Angeles, Ca. 90048 and we'll mail you your free membership card. Bulletins will appear from time to time in these pages. Itineraries for tours also will be included within these covers. We'd enjoy having you as part of the ASDW holiday world.

To Come

An ASDW first will depart September 14 when 80 square dancers travel to Italy, Belgium, England AND Yugoslavia and Hungary for a first view of these latter two countries. Escorts for this tour are Bob and Roberta Van Antwerp and Bob and Becky Osgood, both couples from the Southern California area. This tour is sold out and applications are being accepted on a waiting-list basis only.

March 1973 will see a large contingent head for the South Pacific to visit Tahiti, Fiji, Australia and New Zealand. Wally and Maxine Schultz of Janesville, Wisconsin, and Don Armstrong of Port Richey, Florida, will lead this trip. Itineraries for this tour are available from ASDW.

In the Future

If you like to plan ahead, why not set your vacation sights on such interesting spots as Germany, Switzerland, France, Holland and England in September 1973. Jerry and Kathy Helt of Cincinnati, Ohio, will headline a two-week sampler of these European capitols. Included will be a visit to the annual European Round-Up held each Labor Day in Germany. Itineraries will be available soon. Send us your name if you're interested and we'll mail you a brochure as soon as they are ready.

• • •

There's always more to come and we'll tell you all about it at a later date. Watch the pages of SQUARE DANCING for more ASDW Travel News.

21ST NATIONAL SQUARE DANCE CONVENTION[®]



It's Time for the BIG ONE

FOR YOU
IN '72

JUNE 22, 23, 24, 1972

HHEY, WHAT ARE YOU WAITING FOR? It's time to start packing. Got the road maps? Plenty of things to see enroute to Des Moines—don't forget the camera. Oh, yes, by all means remember to bring along your hotel confirmation slip. Let's see, you'll need daytime square dance clothes for Thursday, Friday and Saturday; there will be all the workshops, plus the sit-down sessions. Then there'll be the party clothes for the same nights, and what a party!

No doubt in 6,000 or 7,000 homes of square dancers, 12,000 to 14,000 enthusiasts are getting ready for the big one. This year, the National Square Dance Convention comes of age. On Thursday, June 22nd, the curtain rises on the 21st Birthday Party of this yearly ritual. An early release indicates that Illinois, with 1,370 registered, leads in the pre-registrations. Iowa, the host state, comes in a close second with 1,263, then it's Indiana, 790; and Michigan with 614.

Fashion Show Feature

As always there will be a style show to enjoy and this year it will be held both on Thursday and Friday afternoons in a theatre right next door to the Veterans Auditorium. Theme of this year's style show is "Everything's Coming Up Roses." Models are coming from all over the United States and the two identical shows promise to be good ones.

Late bulletins describe the dancing fun in store for conventioners. In addition to all phases of the squares to fit every pace, there'll be contras and almost continuous round dancing scheduled.

Those handy with the needle and thread

will be intrigued with the "Sew and Save Seminar" being held both Thursday and Friday. Some of the highlights of these sessions will include a fashion special, a sewing machine demonstration and some demonstrations on making accessories to match the square dance outfit.

An unusual presentation of interest to all square dancers will feature Bob Ruff, Art Matthews and others who will demonstrate how to teach square dancing to youngsters, golden agers, youth and the mentally retarded. This special session is scheduled for Saturday morning in the theatre just adjacent to the main auditorium. The purpose of this special seminar is to acquaint educators, recreation supervisors, directors of senior citizens' activities, youth leaders and others with the possibilities of including square dancing in their programming. There is no advance registration necessary and no charge will be made.

Bob Ruff, Whittier, Calif., whose teaching albums have brought square dancing enjoyment to school students and adults all over the world, will show how easy it is for children to learn to square dance. Bob will demonstrate with a square of elementary school pupils on the theatre stage. Callers, whether they are working with the young people or not, will appreciate this opportunity to see a successful teaching system at work. Art Matthews, Chicago, Illinois, will demonstrate with a square of retarded children that square dancing indeed knows no bounds. All who are interested in working with youth or those who work with the handicapped will gain much from these sessions.

Special Tours Provided

Those attending the National Convention in Des Moines are encouraged to see some of the surrounding area and a choice of tours is offered each day during the convention period.

Tour One includes the Des Moines Art Center and the Des Moines Center of Science and Industry.

Tour Two includes the Iowa State Capitol Building and grounds as well as the historical buildings.

Tour Three is a visit to the Living History Farm and the Iowa Commission for the Blind.

Tour Four is an all-day tour to the famed Amana Colonies in Amana, Iowa. Those wishing additional information on these tours or desirous of getting their reservations in early should write to Earl and Rose Marston, 3841 Ninth Street, Des Moines, Iowa 50313.

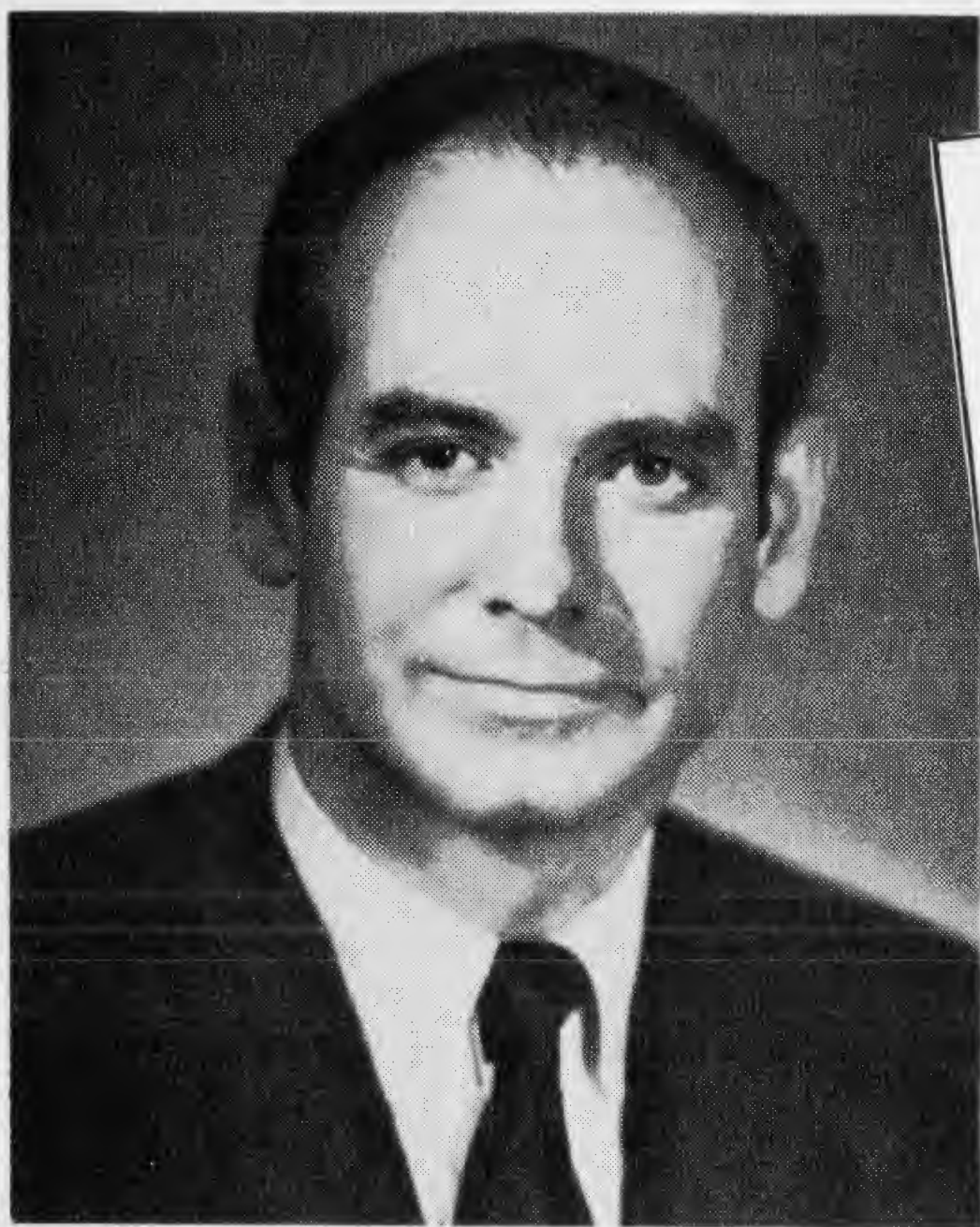
In addition to the many after parties that always play a great part at each National Convention, the folks in Des Moines are producing a big Country Music Show and beef barbecue immediately following the square dance in

the Veterans Auditorium Saturday night. Included in the Country Music Show are Waylon Jennings and the Waylors, Sammi Smith and her band, Little Jimmy Dickens and the Country Boys, and Stonewall Jackson and the Minutemen. A great time is assured for all.

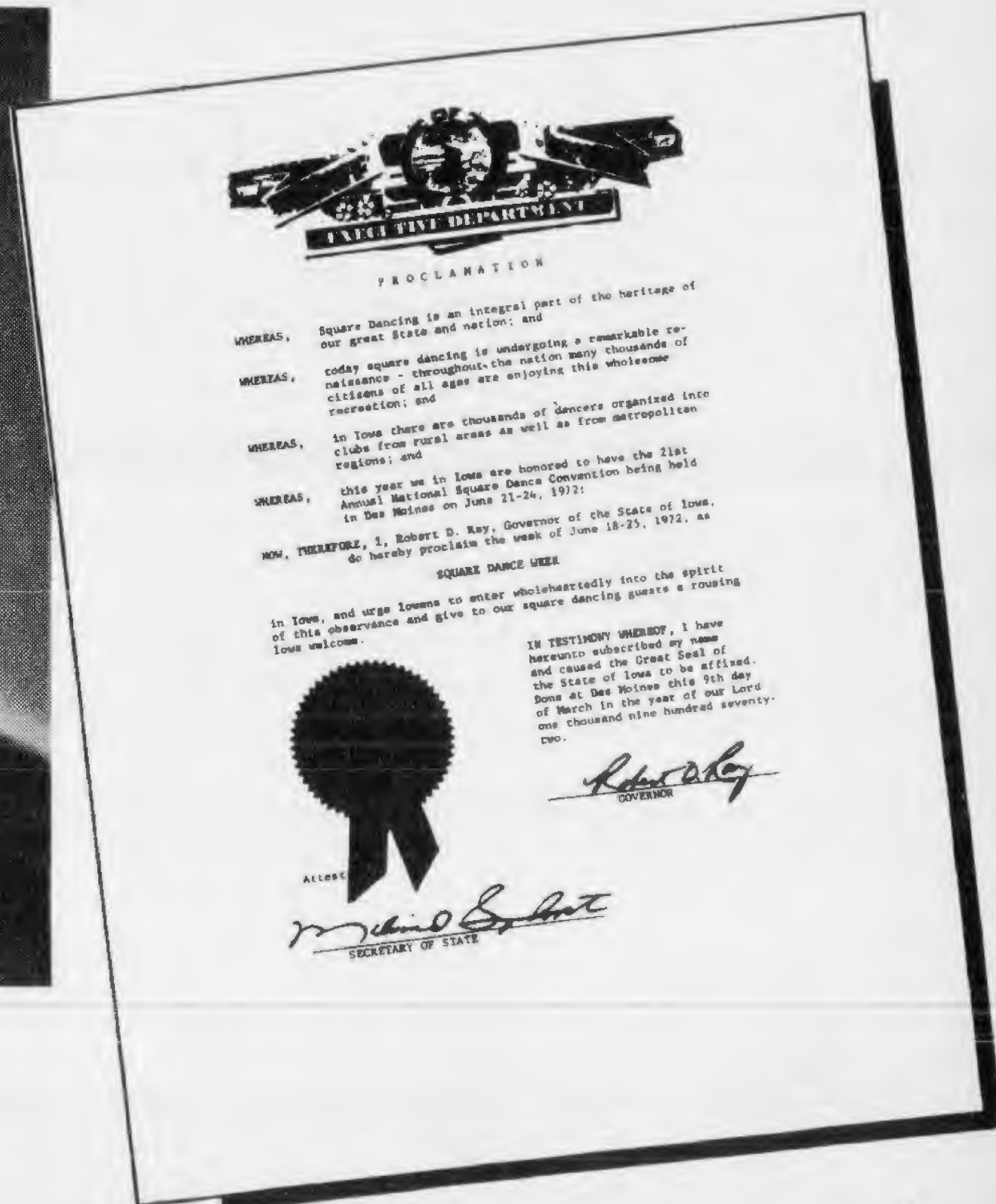
Programming

The education committee of the 21st National Square Dance Convention has lined up an outstanding program of seminars, clinics, panels and round tables for the pleasure and enlightenment of all attending the Convention.

The special Callers Seminar, a first at this National, will be held in the Consistory, just two blocks from the main auditorium, each day from 11:00 a.m. to 1:00 p.m. and from 2:00 p.m. until 4:00 p.m. The program on the first day will be conducted by Bob Ruff and will include a demonstration of skills and styling. The foundation of attitudes and philosophy will also be discussed in this session along with such subjects as a course of study for a beginners' class, how many lessons there should be in a class, the value of review and reinforcement, the value of mixing or chang-



Governor Robert D. Ray



ing partners, the importance of lesson planning, can everyone learn to dance?, after graduation—what?, caller/teacher responsibilities, and the importance of progression.

The second seminar meeting to be held on Friday will feature Dave Taylor with Dick and Ardy Jones. During their sessions these topics will be covered: The development of a home program in square dancing, including the criteria for a good home program of beginners workshops, clubs and round dancing. Also the beginners class will be discussed, including its promotion, its first night, and its teaching. Under the heading of clubs will be the topics of a dancers club, a callers club and a professional club. To round out this day's schedule, there will be a discussion on caller/dancer relations and open dances, including their price and a discussion of "level."

The final day, Saturday, will see the Joneses and Taylors once again at the helm covering such subjects as the role and goals of square dance workshops. A discussion will be covered on the promotion of square dance workshops

including the do's and don't of promotion and the do's and don'ts of accepting participants. The vital statistics of square dance workshops will be touched upon, as will the role of round dancing in square dance workshops and the teaching involved in square dance workshops. The final portion of the program will be devoted to an evaluation of the entire callers seminar.

Displays on Hand

A special "showcase of ideas" and publications display will be open daily from 9:00 a.m. to 11:00 a.m. and from 1:00 p.m. to 5:00 p.m. in the lower level of the Veterans Auditorium. Here, clubs, associations and publications will present an array of useful ideas that have proved successful in various areas throughout the square dance world.

As always, whatever you're looking for, whether it's a sit-down session listening to authorities speak on subjects of interest to square dancers or the get-up-and-dance sessions that include the workshops as well as the party dances—you'll find it at the National.



AS I SEE IT

bob osgood

SINCE WE WERE CALLED IN to help as "advisors" in setting up the first National Square Dance Convention back in 1952, we've considered this annual affair an almost *normal* part of our life. Attending all but three of the big ones in person—we've lost track of the number of panels, workshops and calling assignments we've been called upon to share—we've come to look upon the National as one of the greatest potential promotional implements that square dancers possess.

Our continued support of these events is evidenced by the more than 339 pages of free publicity we've donated to the National over the years. In any of our post-convention write-ups we've always endeavored to be objective, with the one purpose in mind of hoping that each consecutive national will be an improvement over the last and that this showcase of our National Folk Dance will be the very best and most professional job that it is possible to produce.

We feel that every square dancer, teacher

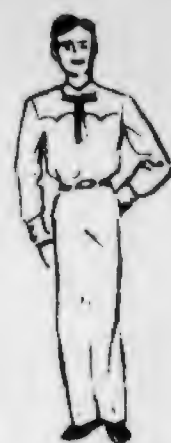
and caller should consider this annual event as "his personal property." He should be proud of what is produced and he should have a "voice" in complimenting or criticizing the conventions in order that they can continually improve. For that purpose SQUARE DANCING magazine has become a collector of square dance "public opinion" which we pass along to each convention and the National Convention Executive Committee. We always hope that these will be accepted in the spirit of helpfulness and, if possible, acted upon.

And so, with Des Moines and the 21st looming only a few weeks away, we anticipate, as we always do, *a really fine show*. We're not planning on having a booth this time but we will try to get around to see what's going on and to say "hello" to our friends. A composite attendance of more than 210,000 square dancers to these annual events since 1952 would certainly indicate that along with "new faces" at Iowa there'll be many, many repeaters. Hope to see you there!

in square dancing

SINGLES

is the name for fun



THE SQUARE DANCE SCENE for the single man or lady appears to be getting brighter all the time. Where once the unattached male or female looking for an evening of square dancing fun would seek out one of the clubs made up of married couples in the area and take their chances at getting in a tip or two during the evening, now things have changed. Today the bachelors and single ladies have discovered a way to make square dancing fit their needs. Clubs for singles have cropped up in many areas with sometimes several groups within one community.

The program for singles is little different than it is for the Mr. and Mrs. dancers. The singles run their own beginner classes, sponsor non-dancing trips on occasional weekends and often show up in mass at area festivals and national conventions. And speaking of conventions, they'll be having their own second annual Dance-A-Rama September 1, 2 and 3, 1972 at Hotel Oklahoma, Oklahoma City, Oklahoma. (For information and registration application, write Joe B. Ellis, 3926 S.E. 11th, Oklahoma City, Oklahoma 73115.)

The list of singles clubs has increased some over last year. Undoubtedly this list will continue to grow as those from the ranks of the "unattached" discover that meeting friends through square dancing is fun!

Idaho

Singles Swingers of Boise, Idaho. Contact Marion Applegate, Publicity Chairman, 6017 West State Street #15, Boise, Idaho 83703.

Texas

Lone Star Solos, Billy Lewis caller, dancing 2nd and 4th Thursdays at Huenelle #5, Bachman Lake (Dallas area). Contact Elizabeth Cornelison, 10335 Lennox Lane, Dallas, Texas 75229.

Massachusetts

Tech Squares, college students and young

adults from the Boston area. Contact John De Treville, Ashdown House, M.I.T., Cambridge, Massachusetts 02139.

Spares-N-Squares dance every Tuesday at St. Pius 10th Church, Milton, Massachusetts. Contact Archie Howell, 17 Pierce Street, Stoughton, Massachusetts. Telephone 344-3591.

Swingin' Singles, 1st and 3rd Fridays, I.C.C. Hall, 304 Rantoul Street, Beverly, Massachusetts. Caller Art T-Bow, 13 Mile Lane, Ipswich, Massachusetts 01938. Telephone 617-356-4924.

Oregon

Single Trees, caller Bob Roshau, dance every 2nd and 4th Friday at Prairie Hall, 1725 Leghorn Lane, Eugene, Oregon.

Ohio

YB Squares, 1st Saturday at Akron Central YMCA, 80 West Center Street, Akron, Ohio. Contact Bea Dyke, 1623 2nd Street, Cuyahoga Falls, Ohio 44221. Telephone 929-5424.

Single 8's dance 1st, 3rd and 5th Wednesdays at Dart Hall, 1-77 Portage Exit North, Canton, Ohio. Akron contact Margaret Spence, phone 928-1243. Canton contact Neal Murphy, phone 452-7282.

Solo Squares, 2nd and 4th Thursdays at Central YMCA (Hayes Hall), E. 22nd Street and Prospect Avenue, Cleveland, Ohio. Contact Bob Barresh, 27050 Tremaine Drive, Euclid, Ohio 44132. Phone 267-732-8816.

New York

Swingin' Singles, every Monday at Raymond Memorial Baptist Church, 13 E. Church Street, Fairport, New York (Rochester area). Contact Meredith Sorensen, 44 Harvest Road, Fairport, New York 14450. Phone 1-716-586-9237.

Single Squares, Voorheesville, New York. Contact Alice Lincoln, 4 Francis Lane, Voorheesville, New York 12186, telephone AC

518-765-4897 or Karol Benson, 37 Covington Lane, Schenectady, New York 12304, telephone AC 518-346-0116.

Washington

Hits 'N' Misses, 4th Fridays September through June at Western Dance Center, No. 2723 Sullivan Road, Veradale, Washington. Contact Ellen Nail, P.O. Box 083, Opportunity Station, Spokane, Wash. Phone 924-6633.

Swinging Singles, 2nd Fridays, September through May at Western Dance Center, No. 2723 Sullivan Road, Veradale, Washington. Contact Kathy Imhold, No. 6427 Lee, Spokane, Washington 99207. Phone 487-3533.

Single 8's, 2nd and 4th Fridays at IOGT Hall, 1109 Virginia, Seattle, Washington. Contact George Allen, P. O. Box 711, Sequim, Washington 98382.

Swingin' Singles, 1st and 3rd Fridays at Jose's, 10213 So. Yakima, Tacoma, Washington. Contact Paul Bowers, 3607 Auburn Way So., Auburn, Washington 98002.

British Columbia, Canada

Swinging Singles every Friday night at St. Mathias Church Hall, corner Richmond and Richardson, Victoria, British Columbia. For information contact Roy Legate, 2670 Capital Heights, Victoria, B.C. Phone 385-2238.

Nebraska

Globe Spinners, alternate Saturdays at 36th and Harney Streets, Omaha, Nebraska. Caller Glenn Lapham.

Alabama

Mobile Single Squares, every Wednesday at Municipal Park Lodge, Mobile, Alabama. Contact Joyce Pritchett, 1275 Garland Street, Mobile, Alabama 36618.

Oklahoma

Singles Squares, 1st and 3rd Fridays at Bohemian Hall, Oklahoma City. Contact Joe Ellis, 3926 S.E. 11th Street, Oklahoma City, Oklahoma 73115.

Illinois

Poyner's Promenaders, Sunday nights at Hall School, 2001 Heather Drive, Aurora, Illinois. Contact Marie Davis, Box 41, Aurora, Illinois 60144. Phone 312-557-2108.

D.C. Area

Bachelor and Bachelorette Club of Greater Washington Area, every Thursday on the Main Concourse of the Pentagon Building in Arlington, Virginia. Contact Edna Falck, 6700 Greenleaf Street, Springfield, Virginia 22150. Phone 971-2343.

California

Bachelors 'N' Bachelorettes every Wednesday at Arden Hall, 343 W. Arden, Glendale, California. Contact Ginney Pannell, 1130 Newby Street, Glendale, California 91201. Phone 247-8825.

Indiana

Swingin' Singles 1st and 3rd Sundays at Union Federal Recreation Hall, 5646 E. Washington Street, Indianapolis, Indiana. Call 244-0492 or 787-3107 for information.

Mid-Year Report: What's happening at SIOASDS?

As you're reading this issue we're hard at work on the August and September editions of SQUARE DANCING. The Directories for the coming months will include Dancer Associations in September (deadline: July 1) and Youth in Square Dancing in October (with an August 1 deadline).

The July issue is well worth waiting for. It will contain the NEW concept of The Basic Movements Handbook. This one will be geared closely to The Fifty Basics Program of American Square Dancing and should be an improvement over the old handbooks. Watch for it.

The new edition of GAVEL and KEY designed just for the present presidents of dancer associations, caller and teacher associations and the editors of area square dance publications (with circulation greater than 600) went into the mail last month. If your association prexy or publication editor hasn't received his confidential complimentary copy, it's probably because we don't have his current name and address. With the copies going to the heads of dancer associations is a brand new first—a complimentary copy of a specially recorded series of RADIO SPOTS designed for public service announcements. You won't want to miss this one.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY
PRESENTS
GAVEL and KEY
A Semi-Annual Newsletter to the Presidents of Associations and Editors of Square Dance Publications
Number One May 1972

MAY WE INTRODUCE TO YOU A NEW IDEA

This preview copy of Gavel and Key is going to the homes of approximately 450 association presidents and editors of square dance publications. These dedicated individuals represent the "source" of perhaps 70% of those square dancing today.

As the president of an association (whether it be of dancers, callers or round dance teachers) or as the editor of an area publication, you have perhaps felt as we have that there is a need of some type of communication among those in the field of leadership. Keeping informed plays an important part in progress. All who feel are interested in SQUARING the same basic goals. These include (1) maintaining a vibrant, thriving square dance activity, (2) projecting a positive image of American Square Dancing, (3) providing the ultimate in wholesome pleasure for our dancers, (4) finding ways to bring new people into the activity and, very important, (5) finding ways to keep those dancers we already have.

Issue 22 covers the square dance publishing field we continue to be amazed at some of the fantastic ideas that crop up in various associations. Many of these ideas are continuously inspired by an outside knowledge of promotion and public relations. Some show the deft hand of an expert in human relationships. All are evidence of devotion to the square dance activity. We feel that you would like to hear about these and learn about some of the things that are going to happen in the future, perhaps before they are published to the activity as a whole. The actual format of GAVEL and KEY has not been completely developed. This month we are experimenting. But the idea of COORDINATING the efforts of so many hard workers is our goal and our incentive.

WHAT'S GOING ON IN THE SQUARE DANCE WORLD?

You may be aware of some of the projects under way in various areas throughout the square dancing world. Some of these are being shared by more than one association. Others seem to be confined to a smaller area, but show evidence of great possibilities for other groups to adopt.

Official Square Dance Week. For more than 20 years various areas have received the assistance of local, state and provincial officials in designating certain periods of time as SQUARE DANCE DAY or SQUARE DANCE WEEK, etc. The dates have ranged all over the calendar and have usually been tied in with some festival or large square dance event. Recently it has been noticed that a growing number of these official square dance weeks have been held in September and the early fall months with the return of cool weather, the starting up of schools and the beginning of new square dance seasons. It is proposed a design or more official proclamation by all dancers in a public square dance week. The exact date would be set by the national square dance committee and a universal time would be picked for all dancers to observe. This would be a great idea for any area to observe this promotion.

THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

The Cowboy Dance Part 2

THERE UNDOUBTEDLY WERE ALL-COWBOY DANCES at isolated ranches, featuring "cowboy" callers. And cowboys appeared here and there at clodhopper dances around the West. But the dancing remained the Clodhopper Dance and, unless the dancing employees of a particular ranch were mostly Texans who remembered Texas versions of the dances, essentially the midwestern dancing it had always been. A few bits of cowboy lingo crept in here and there, and an occasional Texas pattern was adopted here or there by a sharp eyed clodhopper caller or dancer, but the dance generally remained uninfluenced by the cowboy. One can conceive of some all-cowboy dance somewhere which *might* have sounded like the romanticized dance of "At the Cowboy Ball" or "The Cowboy's Saturday Night," but these were few and far between on a frontier on which the Clodhopper Dance was universal.

Such Cowboy'isms as we find in records of traditional calls and dance patterns came much later, long after the real cowboy had waned and the *Cowboy Myth* had waxed on celluloid and pulp pages. In the calls and patter of the period from 1870 to about 1910, we find scarcely anything cowboyish, be it dances done in Dodge City, Kansas, or in Colorado and Utah. A few mannerisms began to appear as the farmers themselves began to succumb to the *Myth*, but even then the cowboy influence, patter, patterns, and dance inventions remained always a small regional phenomenon, depending either or both upon how many dancing cowboys were in a small area and how many of the dancing residents fan-

ciated themselves to be cowboys as well.

Genuine cowboys were never very numerous in the West. They were too busy to do much dancing, and too tired to do much when they could. After a month in the isolation of the range nursing a bunch of dumb cows, they generally had other notions about how to spend a Saturday night than those involving a dance. The dances most popular with most of the cowboys were more on the order of the Miners' fertility gambols than relatively calm square dances at some barn or grange hall.

With the turn of the century we found some new traditions forming in the west. The farm, which was 90% an old-fashioned farm but did raise a few cows, became known as a "ranch." The farmer who knew of ranches only what he had read in pulp magazines became a "rancher." Even as the horse became displaced by the Tin Lizzie and the first snorting Fordson tractors, the Cowboy Myth had really begun to catch on, as had the increasing twentieth century tourist business in the West. Elements of cowboy costume began to appear, particularly on weekends when the farmers would go to town for supplies. A man such as my grandfather, who spent his week in bib overalls, an earflap cap, heavy work shoes, and a shapeless old mackinaw, would go into Colorado Springs of a Saturday wearing high heeled boots, a massive belt buckle, a bright neckerchief, and a broad brimmed hat. Tourists at the Alamo or the Antlers would look at him and his friends in awe, not knowing that he hated the boots because they hurt his feet, that the belt buckle was really pinned on, or that he would hang up his hat the minute he

got home and not touch it again until he dressed up to return to town.

He bought, read, and carefully preserved dozens of novels, hundreds of pulp magazines. Except for dutiful once-a-week excursions into the Bible and the usual hours spent over mail-order catalogues, his reading was entirely in the area of western fiction. History he did not like, saying that it was "dull." Certainly it was unlike the vastly more entertaining yarns in *Dime Western* or *Six-Gun Omnibus*. Every week, when he went to town, he would see the latest western movie. And the following Monday he would put on his brogans and overalls, hang up his dreams, and return to the prosaic un-cowboyish activities of plowing, cultivating, milking, egg gathering, pig slopping, hay cutting, henhouse painting, and corn shelling.

This became more and more true of the entire west, until, when Lloyd Shaw began his painstaking salvage of what little remained of the Western Dance in the early 1930's, popular beliefs demanded that it be revived as a Cowboy Dance. A "Farmer Dance" would not only have been unthinkable, it would also have been unpopular. We would dance like cowboys, yes, but everybody knew that farmers not only did not dance but also had had

The Author: Bob Cook

A native of Colorado, Bob Cook's dancing experiences go back to the time when he was a seventh grader at the Cheyenne Mountain School. He was a member of the Cheyenne Mountain Dancers from 1939 to 1941. Following a 4-year stint in the Navy and a profusion of jobs, Bob ended up as a book salesman and has been in the publishing industry ever since.

He has been calling square dances since 1947 and has particularly enjoyed calling for the Fossil Fours, a small club dedicated to keeping alive the old dances. Many hours have been devoted to the local theater, choreographing all forms of dance in addition to working out new and researching old square dances. Bob and Kathy are also active folk dancers.

Over the years Bob has continued to write, at present engaged in four such projects. Any spare time is spent poking into forgotten things, talking with old-timers and constantly on the lookout for old dances, old yarns, and old ghosts.

nothing to do with taming the Wild Frontier. Don't ask us to do any dull old farmer dances. And who ever had heard of a "farmer movie?"

The dances that Pappy uncovered and popularized were almost entirely Clodhopper dances. A few regionalisms had crept in (such as a polka variation being called "The Silver City" or a waltz routine being called "The Blackhawk," neither dance being entirely new nor entirely the product of the locale of its name), and a few cowboy-sounding words had appeared here and there in the patter, probably more the result of someone's having read them somewhere. The surviving old callers and fiddlers were nearly all of the Clodhopper breed and tradition, and the music, calls and dances they recalled were the old Clodhopper dances.

Lloyd Shaw was fully aware of all this, for mixed with the hours that we Cheyenne Dancers spent perfecting our "Cowboy Dance" were many of Pappy's fine lectures on the evolution of the dance across America. Many of the dances he resurrected were the same dances that Henry Ford had caused to be recorded in *Good Morning*, and nearly all of the dances were those which had come west in a covered wagon, an ox cart, or some old farmer's head. In many ways the Cheyenne style was a unique style, brand-new to the face of the Frontier. Livelier than the traditional Clodhopper dancing, more skilled and cowboyish than any traditional Cowboy dancing, it combined the exuberance of the miner, the repertory of the farmer, the yips and costume of the Cowboy. Nothing exactly like it had ever existed in American dancing before and, unhappily, has not existed in the years since about 1950. Pappy wove in elements of European folk dances, combined a bit of a Colorado call with a bit of a New Mexico call with a bit of an Iowa call to come up with patterns and variations which quickly became "classics."

Most important, he brought back from its near-grave the real American folk dance, took it to people all over America, and single-handedly brought about the revival, rediscovery, and universal joy of American square dancing. For this reason in itself, he deserves his position at the very top of the pantheon of square dancing greats. There are many other reasons, which will be detailed more thoroughly in *The Great Revival*.

Guide to Smoother Dancing

DANCER
MODULE

THOSE AMONG THE SQUARE DANCE population whose roots go back to traditional days look with pleasure on the fact that the Grand Square has been around for a long time and will probably continue to show up in singing calls for some time in the future.

Like so many of today's movements, there is always the danger of racing the Grand Square to the point where it no longer is a pleasure to dance. Originally a part of the Lancers, an old quadrille, the movement requires an exact number of steps to be done correctly. To fit a good well-phrased hoedown or singing call, a dancer should start on the first beat of the measure. With the sides facing and the heads moving in, dancers take three steps, turning on the fourth. They repeat this three times or for a total of 16 steps, and then reverse, virtually re-tracing their steps for another 16 or for a total of 32 beats of music.

As explained in The Caller/Teacher Manual for The Basic Program of American Square Dancing, there is a standard way to do a Grand Square. Here is the description.

Grand Square: A simultaneous movement wherein the sides are doing one movement as the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn a quarter on the fourth step to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite. Back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps). From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter on the fourth step and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners, to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout.

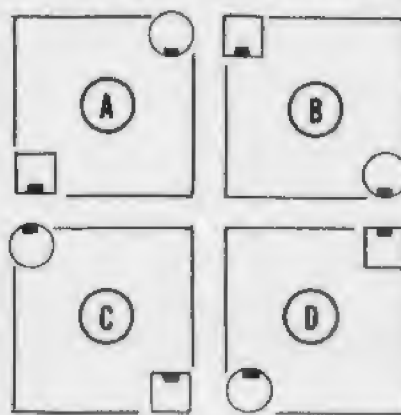
There are many variations of this, each with its own title and description. One of the sim-

pler variations is the Grand Square Sashay. When this is called, the dancers will all start facing the normal direction (heads facing the center—sides facing their partner). The first, third, fifth and seventh sets of four steps will all be taken directly forward or back. The alternating second, fourth, sixth and eighth sets of steps will be done by sliding or sashaying into the center or out to the side. This variation—done only when called—is showy and fits some music especially well.

The Grand Prowl, Grand Spin, Grand Slam and others are again variations of the original.

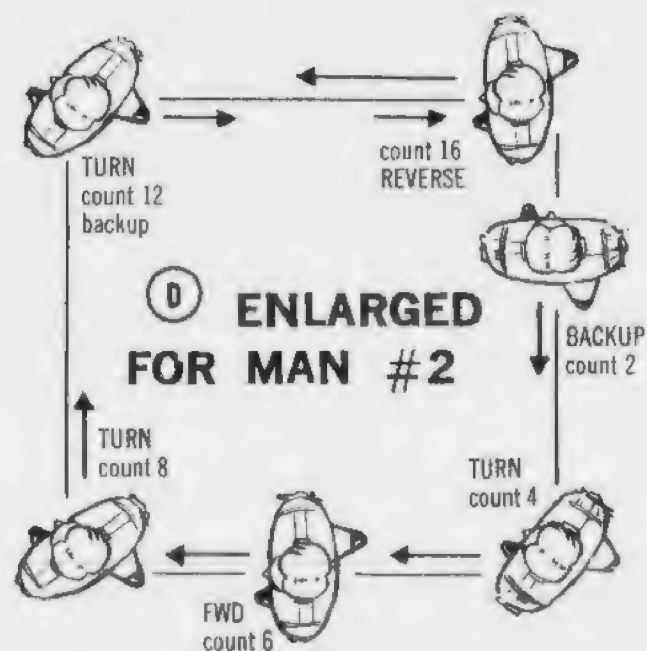
The thing to remember is that a complete Grand Square cannot be done in 24 steps—not correctly. To be sure, there are gimmicks which call only for a portion of a Grand Square, but for full satisfaction of the movement, 32 beats is required. The good dancer, well trained in his basics, is the one who turns, not on the third count or on the fifth, but on the fourth, keeping in time with the music and blending with the other seven in his square for a movement that is not only satisfying to do but pleasing to view.

CONSIDERATE SQUARES



The
GRAND SQUARE

MAN #2



TAKE A GOOD LOOK

a feature for dancers

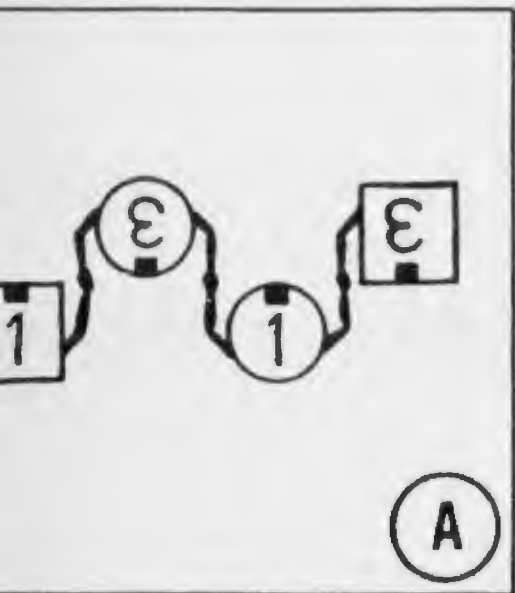


JOE

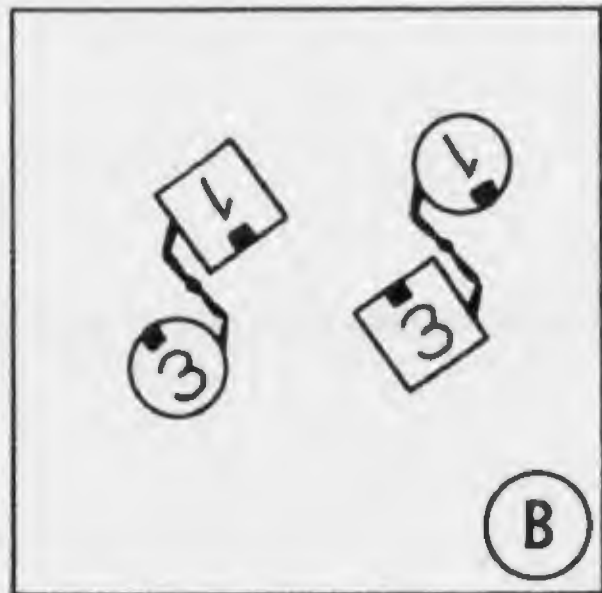
BARBARA



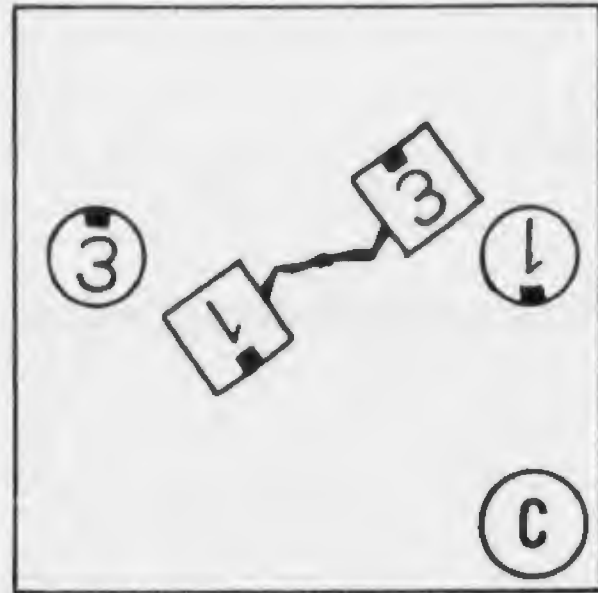
Joe and Barbara look at the principle of Cross Run in the movement Swing Over.



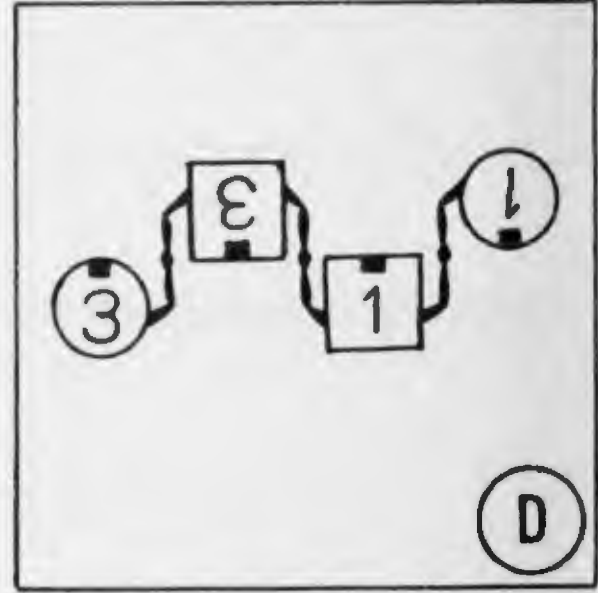
(A)



(B)



(C)



(D)

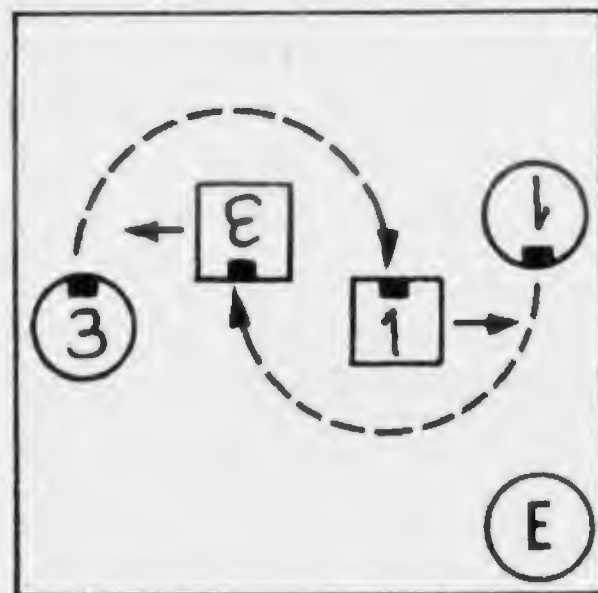
BARBARA: This time around we're using one of the newer movements, Swing Over, as an example to illustrate the "cross" movement you find in a cross run or a cross fold.

JOE: Assuming of course that you have your regular "run" movement down pat, a cross run is simply the movement where the two dancers involved move by each other in addition to doing the run around the one person with whom they are involved.

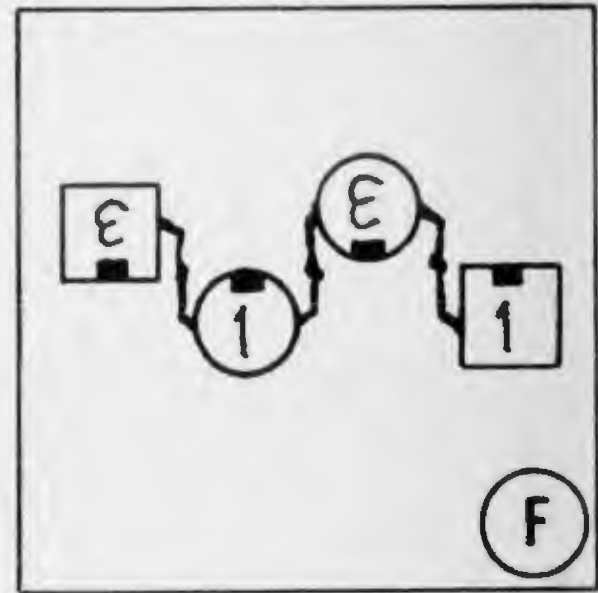
BARBARA: If what Joe says isn't clear to you, let's take a look at Swing Over. You already know the first part of it which is a simple swing thru.

JOE: From a standard ocean wave (A) the dancers turn by the right hand half (B), the centers turn by the left hand half (C) and the dancers once again end in an ocean wave (D).

BARBARA: To do Swing Over, the dancers simply carry on from the point where swing thru ended. First item of importance is that in a run pattern those not actually given the "action" have a responsibility to move out of the way. In this instance the two men, in finishing their left arm turn, must step apart. Each lady, who in a regular run would simply move forward and around one person in a 180° arc, actually makes a slightly wider arc



(E)



(F)

crossing in front of the other active lady (E).

JOE: The end result is a left hand ocean wave (F) with the dancers ready for a left swing thru, etc.

BARBARA: The cross movements are not difficult and logically fit their title if you just analyze it as you dance. As a movement, the term Swing Over may not be around too long, but our caller has called the same thing descriptively with no problems to speak of.

With more than two months preparation time required for publication, it's not always possible to report on some of the newer movements before they have made a brief appearance and disappeared from sight. For that reason we try to find movements that carry with them an example that can be applied to other movements, later on.

COMMUNICATIONS

between dancer
and caller

SOMETIMES ALONG THE WAY, a dancer is apt to find himself responsible for hiring a caller. He may belong to a club that regularly uses different callers; his club may occasionally bring in a guest caller; there may be a special event the club plans to sponsor featuring a traveling caller; an association may put on an area dance; there may be a community hoedown ahead; a large festival may be in the offing. Obviously each type of event has some features differing from each other, which need to be considered, such as the size of the hall, length of the activity, the budget, etc. However all have one thing in common: Communication between the dancer(s) and the caller(s) that includes courtesy, covering the necessary facts and total understanding on both sides.

Correct Correspondence

There are several common errors which are repeated frequently in correspondence between club and caller that can easily be avoided by thought and planning.

(1) An illegibly penned (or heaven forbid but it happens—penciled note) creates a poor impression of your club and its members to the potential caller. Lack of readability is likely to cause him to file the letter in the wastebasket.

(2) A carbon copy generally indicates a club has sent out the same invitation to more than one individual. It may result in the caller deciding that since he's not the first choice, there's no need to answer.

(3) A neatly typed invitation, if it lacks full information, may cause such a flow of correspondence back and forth that the date in question may no longer be available to the caller, or the club may find itself backed up so tightly to the date that it does not have enough time to plan the details comfortably.

There is no set formula for an agreement between a club and a guest caller but there are certain facts which, if set forth in the initial inquiry, will save time, give a good impression and, just possibly, lead to a firm commitment.

Some of these are: The club name and location, the date or list of possible dates, the fee. The fee information may need to be amplified. For instance a small club with a limited budget may be sponsoring its first guest caller; a new club may be just getting underway; etc. These facts, given to a caller ahead of time, will allow him to adjust his thinking if necessary. He may be accustomed to a sizeable fee. However he may be more than willing to help a club get on its feet and thus accept a much lesser fee for the evening.

Other factors will enter into fees also, as certain areas of the square dance world work on different principles. In some, the guest caller is given a set fee for the evening; in others he works for a percentage of the floor (which may be higher or lower than his set fee, depending on the crowd); in other areas he works for a guarantee or percentage depending on which is higher; in some areas, clubs have agreed among themselves on what they can afford to pay outside callers; in some circumstances it depends strictly on what the club can pay for that particular event after figuring all costs ahead of time.

Type of Dance

A traveling caller is often hired because of his name and known ability. He is likely to program "his" type of dance unless a group gives him some specific information about themselves prior to his arrival. Don't ever wait with your suggestion and "surprise" a caller after he arrives! A less experienced caller may appreciate some information about the type of

The WALKTHRU

dance your group is accustomed to. If you want a portion of the evening set aside for workshopping a new or old figure or one that the members wish to review, let the caller know that ahead of time so that he can include it in his repertoire. If you expect him to have round dance records with him, better check to see if he owns them and is planning to bring them. If you have someone else who handles the round dance programming, let the caller know this. Are you a 50 Basics Club? Tell him. Are you primarily interested in workshop material? Let him know. Has your club been formed within the last year or have you been a going operation for 20 years? Will he be substituting for your regular club caller who is on vacation or do you rotate guest callers all through the year?

Expenses

Some of the above information could be covered in the initial inquiry; some might be included in a follow-up letter. At that time, again depending on the type of event, the club may need to explore such topics as housing, transportation, PA equipment, meals, etc. Certain circumstances will deem it proper to feed and house the caller overnight, or at least to offer these amenities to him. It should be spelled out in advance whether the club will put him up in the home of a member or will pay for a hotel or motel room. If the caller must fly in for the dance, it is likely that his airfare will have to be covered. The amount of his air ticket can be ascertained in advance or the committee may volunteer a set amount to cover calling, housing and transportation and let the caller decide if he can accept the assignment for that price. Further, if he is flying in it is unlikely that he will be carrying his sound system with him. In this case the caller should know ahead of time what kind of equipment will be available for his use.

A Suggested Form

One caller, who has experienced a wide variety of written invitations, stated he would appreciate some standard, informal agreement with additional information forthcoming in a follow-up confirmation.

Here's his idea:

June 1, 1972

Dear _____:

The members of the _____ Square Dance Club would like you to call for them on _____ (date) _____. We're a _____ (type) _____ club and expect about _____ squares at our dance. We meet at _____ with the dance starting at _____ and ending at _____. We program rounds one half hour before the dance and in between tips. We are in a position to pay you \$ _____ for your services.

If you are available, we would appreciate your signing one copy of this agreement and returning it to the address below. (The second copy is for your files.)

Many thanks. We look forward to dancing to your calling.

Sincerely,

(president)

(address)

(accepted)

(date)

Undoubtedly other suggestions could be made for such a form which would meet the needs. Primarily the dancer should consider the invitation from the point of view of the caller as well as of the club and cover as much information as feasible in the preliminary invitation. Then, should an affirmative reply be received, the club can follow it up with any additional facts which could prove helpful.

On the other side, the caller will automatically be more appreciated if he will get an "aye" or "nay" off to the club quickly. At the same time, he might include any questions he has about the dance.

In this way both the caller and the dancer are trying to see the whole picture in a friendly, informative and helpful manner. And the resulting evening will mirror this beginning.

AN ASSOCIATION PLANS FOR SUMMER DANCING

THE METRO SQUARE DANCE COUNCIL of the Halifax-Dartmouth area in Nova Scotia has been sponsoring a program of weekly summer dances since its establishment in 1968. The program primarily was devised to "fill the gap" when the regular clubs closed their doors at the end of May. Most especially it was felt that new graduates should be offered a chance to continue dancing so as not to lose their



Square dancers visiting the summer dances receive this free badge as a remembrance of their evening.

AFTER PARTY FUN

Sometimes new stunts are born out of a brainstorming session. The following idea came about in such a manner.

Starting with the question, "What objects are funny?", a group listed several items that were funny and among the list were swim fins. Not that these are funny in themselves when they are used in swimming, but they are funny when one considers them outside of the water. They are ungainly. They cause a person to waddle. They put his feet out of proportion to his body.

Next the question arose, "How can swim fins be used in conjunction with a square dance stunt?" It would be great to ask an entire square to dance a tip wearing swim fins. However, in this instance, this became unfeasible when it was not possible to obtain eight pairs of swim fins of the proper size in time for the activity. Three pairs of swim fins were found.

The next step was to see how three pairs could be used. Logically this meant only three persons could participate—unless the swim fins were used in a relay situation and then three pairs would go quite a distance.

A bit more brainstorming brought up the combination of brooms, balloons and swim fins

The WALKTHRU

newly acquired skills.

Keeping in mind that many people in the area take off for summer cottages each weekend, the Council set Wednesday as dance night, rotating the various local callers. In this way each caller was on hand for about two turns during the summer.

Two spots were set aside for the dances. One, in Halifax, was an indoor shopping mall in the event the weather was inclement. The other, in Dartmouth, was an outside plaza overlooking the harbour.

Traveling square dancers from many parts of Canada and the United States have enjoyed this summer dancing program. Each visitor has found himself the recipient of a souvenir badge as a gift from the Nova Scotia square dancers. This friendship keepsake has served to cement the warm feelings between new square dance friends.

The dances are an example of an association providing an answer to the needs of its dancers.

Idea For A Relay

and the following relay race resulted.

Select three teams, men and/or women. Hopefully you will have a dance floor which is long enough to provide a fair amount of room in which the players can work. Have the first contestants of each team don the swim fins (over their socks). Provide each with a broom and one balloon. On the word "go" they are to sweep their balloon down the length of the hall and give the swim fins and broom to their next teammate. He in turn will be given two balloons to sweep back to his next partner, who in turn will take the swim fins and broom and be given three balloons to sweep down the hall.

Adjust to Fit

Obviously the number of balloons acquired could go on and on. We've tried it with four balloons and this seemed a good place to stop. To add zest to the race, use background music. A 33 1/3 rpm polka record speeded up to play at 78 rpm adds excitement. One note of caution: Swim fins are made for the water and not the floor, so check their condition carefully before and after the stunt to ascertain if any damage occurs. Fortunately our experience has been they have weathered the relay safely.

SQUARE DANCE DIARY by a square dancer

There's nothing more awe-inspiring to a square dancer than to share several days dancing from morning until midnight with thousands of other square dancers from all over the world. Undoubtedly our "slice of square dance life" can't touch upon all the human and humorous incidents that will come up later this month, but here are a couple of views at

THE BIG CONVENTION

"...NO, I'M SORRY I DON'T KNOW WHAT THE SUBJECT IS, WE JUST CAME IN HERE TO SIT DOWN AND REST UP A BIT FROM THE DANCING..."



"...HENRY JUST DOESN'T LIKE TO MISS A SINGLE DANCE AT ONE OF THESE CONVENTIONS..."

THANKS TO

**Jeff Benson
Wichita, Kansas**

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



• Chapter sixteen

Recordings

By Merl Olds, Los Angeles, California

IN THE EARLY DAYS OF SQUARE DANCING, and even up through the early 1950's, it was quite common for square dance callers to use "live music." There were very few records available so this was almost a must if the caller was to offer any variety to his program. In the early fifties an upsurge in the popularity of square dancing took place and not enough musical groups qualified to play this type of music were available to fill the need. The costs of halls became a factor and this limited the number of groups that could survive. About this time several record companies started producing quality records. It was with their increased production that the modern singing call was born and this offered the caller another dimension to his programming.

At the peak of the use of "live music" the few groups available found it increasingly difficult to keep up with the new material and many of them fell by the wayside. There are still some of these groups active today, more in some parts of the country than in others, but the number is getting smaller each year and with the large variety of records available today most callers feel they can call a better program and be more sure of their music if they use records. Modern recording techniques and the use of top quality musicians now make it possible for a producer of square dance records to offer music with a full rhythm section and with leads and fills far more interesting than most "live" groups could hope to offer. With some twenty or more new singing call records coming out each month a caller now finds himself with a wide variety of music, exciting rhythm patterns, and interesting dances from which to choose. Records are produced in almost every type of danceable music form including "Hillbilly", "Country", "Jazz", "Swing", "Latin", "Dixieland", "Blues", and even an occasional "Rock" tune.

With the modern electronic instruments and gimmick recording, a caller can find almost any style of sound he likes. Even the "hoedown" has not escaped the modernization. Not too many years ago the "hoedown" used by the caller for his patter call was nearly always played on a "fiddle" and if he was lucky he had a guitar or a banjo to carry the rhythm. The first recorded hoedowns used a fiddle lead backed with a guitar, piano, bass, and in some cases banjo and drums. Some of these records are still being produced and used but along with this we find an entire new family of recordings using modern instruments playing a heavy but simple chord pattern in various rhythms and with a simple, if any, melody line. By intermixing the two types of records the caller can offer an added dimension of variety to his patter program.

The Voice Range

In the early days of singing call record production, it was found that some records were much too high (or low) for a great many callers. This apparently

was corrected by the 1960's. Every square dance label tries to select a key for each record that will put the range within reach of the greatest number of callers. The key selection is important in establishing this range but there is no set key to use. Every tune is different and one tune in the key of F might be perfect for a caller while another in the same key could be entirely out of his reach. In the selection of the key in which a tune is recorded the melody must be studied to find not only the range of the tune but how high and how low it goes in relation to an average voice range. If the tune has too wide a note spread, either the tune must be dropped or altered to bring it within reach.

In 1961 a survey was made in which all of the more popular singing call records released in the previous five years were analyzed to find not only the average note spread but the highest and lowest note used. It was discovered that very few exceeded an octave in range. Rarely did they go over a C, and only a few went below Low C. (The chart at the head of the Record Review Column in SQUARE DANCING Magazine illustrates this range.) Most singing calls today fall in this range but one occasionally slips by. If you find that you have difficulty reaching the higher notes on some records you should familiarize yourself with the voice range chart and select only those records where the highest note is not above, and preferably below, High C. Those callers fortunate enough to have a good singing voice (natural or trained) can usually reach notes several steps above (and below) the chart range.

Be Selective

The wider the variety of singing calls used by a caller the more interesting his program will be, but he should be selective enough that he will not be trying to sing something beyond his ability. Some of the ballad type songs do offer a very interesting change of pace to a program but if the caller is not a good singer or has difficulty staying on pitch on sustained notes he should avoid this type of material. On the other hand, those callers with good singing voices can use this type of material to great advantage.

Be Versatile

Callers should not limit their use of records to one style and should try to use many types in their programming. Use the singing calls to give contrast to your more complex patten calling. Occasionally choose two singing calls with one of them a fast, driving tune, and the other one of the "blues" or ballad styles and call these as a group, omitting the patten call. In your effort to "sing pretty" do not sacrifice good strong diction and do not lose your voice rhythm. *Remember the people are there to dance, not to hear you sing.*

The record companies try very hard to put just the right balance in their records to give you the best possible sound. Check the bass and treble settings on your record player by putting on one of your favorite "pop" or round dance records and listening to the music from the middle of the dance floor. The music should be full and rich and enough highs (treble) should be used so that you can clearly hear the drums and enough bass to give a beat without being tubby. Once you find this setting you should not have to vary it. You should never radically suppress the treble or use excessive bass. Use as much music as you possibly can without interfering with the voice clarity. If dancers are having difficulty in hearing you, add just a bit of treble to the voice tone control . . . this will make your voice sharper. Your voice is important but good music will also give the dancers

a big lift. Use it wisely.

Keep your records clean and above all change your needle several times a year. A bent or worn needle will not only wear out your records but will give distorted sound. We should not pass this point without saying that far more needles are damaged by bending than are worn out. The very nature of the method a caller uses his machine is very hard on the needle. Callers using record players with the two needle G.E. cartridge should put an LP needle in both ends. If a needle is damaged during a dance, just turn the knob and you will be back in business. In any case, a spare needle carried with you may save you a dance and can certainly save you some records.

Former caller, round dance teacher, and author of this chapter of the Callers Textbook, Merl Olds is well qualified to write on the subject of recordings. Producer of Sets in Order records from 1960 to 1963, Merl then formed his own recording company, Hi-Hat Records. It was under his capable direction that the record review format for SQUARE DANCING (Sets in Order) was initiated and Merl was associated with this feature for 10 years, having just recently given it up. Merl and his wife, Delia have long been a part of the square dance scene.

How Records Are Made

All recording today is done in modern studios (these can be rented on an hourly basis) and the music is first recorded on tape. Most labels now record on multi-track tape. This is a bit more expensive but it allows a greater opportunity to "balance" the music. After recording the music, most labels make a machine-cut record from the tape (a dub) and give this to the caller for the final development of his dance. A few labels record the voice to the "live" band but this requires that the dance be developed *before* the recording session.

When the dance is completed the caller's voice is recorded, using the master tape for the background music. A machine-cut "Master Record" is then made and by a series of plating operations a "stamper" is created. The actual records are then pressed from hot plastic material, much in the same process that you would use in making a waffle.

So You Want to Record?

With many records being produced each month the opportunity to be a "recording caller" becomes ever wider but it is still a selective field. What does it take for a person to be a recording caller? One of the first requirements is that he be recognized as a top grade caller in his own community, that he travels a bit, and hopefully that he has had several years experience. If he can make dancers happy "in person" there is a good chance that some of this will come through on the record. Remember, record companies are not looking for "voices." This is important, but there are thousands of callers with "good voices." To be a good recording singing caller one must first become a very good patter caller, as his "built in" rhythm will come through in his singing calls. However, the prime factor that a recording company needs from a caller is his ability to search out tunes that will be "commercial." Such tunes must offer that little bit of extra something that will make it outsell the twenty or more records released by the competition at the same time. Also, he must be able to compose a good dance pattern, one that is well metered, comfortably timed for good body mechanics,

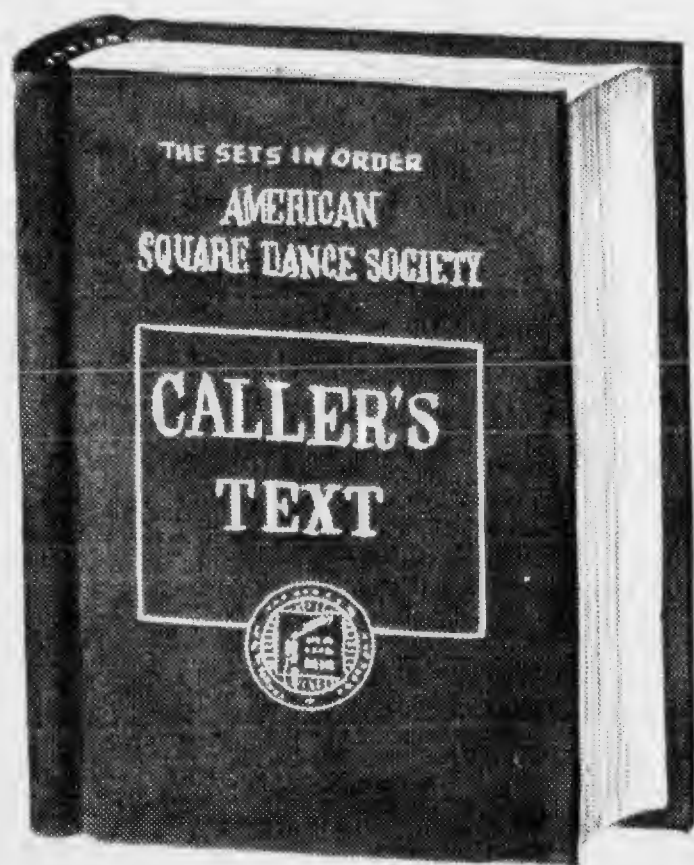
and one that makes the best possible use of the lyrics without interfering with the dance.

Callers aspiring to cut a record have several routes to follow. They can find a good tune. Write a dance to it. Make a tape of the tune and another with the voice on it, send it all to one of the record companies, and then hope that they can use it. Unless the tune and the dance are really outstanding, this method will seldom produce results because most labels have more callers than they can use. Another method is for the caller to locate a record that was produced ten or twelve years earlier, one that had a good tune but where the original dance may not have been a big hit. Using this record to develop a dance routine, he has music to use in properly workshopping the dance and to get the best possible timing, word meter, etc. He can then send this record and the dance to one of the companies for their evaluation, and if possible, include a tape of his calling voice. A record company is usually far more impressed with a person who can develop good choreography than one who merely possesses a good voice. They may not be able to use the tune in question, but knowing that the caller can develop a good dance, there is a possibility that they will find a place for him. A suggestion of a currently popular tune that might make a good square dance will also help.

The Vanity Record

There are a number of record producers who make one or more of their labels available to reasonably good callers on a pay (or share) the costs basis. In the record business this type of record is called a "vanity record." Most record companies having several labels and using a wide variety of callers have some plan of this type available. The costs to the caller vary considerably. Some offer refunds of all or part of the money if the record is a "hit." The big advantage to the caller is that it gives him a chance to show that he is capable of being successful at recording. A word of caution. . . . This type of record is a method for showing your ability, and like all advertising it does little good unless you have a good product to sell. Choose your material carefully and work with a company that produces good music. Several of the more popular recording callers in the business today started out on "vanity records." Perhaps you might be the next one.

A MASTER ACCOMPLISHMENT—and still Growing



The Caller's Textbook, being compiled by the staff of The Sets in Order American Square Dance Society, may well have reached the half way mark. Nothing like this text has ever been attempted in the past. Not just one or two authors but, once completed, this guide for callers and teachers will contain the advice reflected from the experience of more than thirty of the most outstanding caller/teachers in the field on contemporary square dancing.

Already the names of many of square dancing's "greats" have appeared on these pages. Slated in the next few months are chapters by such familiar men as Bob Van Antwerp, Al Brundage, Will Orlich and many, many more. Eventually it is our plan to have all of these chapters appear in one bound volume for handy study and reference. For the present, the chapters will appear each month in this publication. We hope that they are proving useful to you.



SINCE OUR LAST COLUMN devoted to young people in square dancing, we've had a great number of letters concerning youth programs in various parts of the world. Some were from adults who have been involved with sponsoring programs for the pre-teens, teens and college youth. We found a number of these very enlightening and pass along some excerpts.

(From Joe B. Clark, Springfield, Missouri)
 "... in talking to those who had experience in teenage clubs, we found that a shortage of boys was usually a problem. With this in mind, we asked the Explorer Boy Scout post of our church to have a square dance party at which time we had a caller who introduced them to square dancing. They liked it and the club began . . . We started with a class of 40 and have continued with about 3 classes per year. We find that it is necessary to have classes often because teenagers move on to other activities, find new boyfriends or girlfriends who do not dance, or graduate from high school and move on into other activities. We have some of our original dancers, however, and continue to have an active club of approximately 70 members. We have found that due to the availability of the hall and the caller for only one night each week, that our solution was to have lessons and our dance



on the same night . . . We have lessons from 7:00 until 8:00 p.m. and our dance from 8:00 until 9:30. The experienced dancers come early and help with the lessons, and seem to enjoy this as much as their own club dancing . . . Two of our square dance clubs in town allow our teenagers to come to their dances for 50¢ which is half the adult price. We charge 50¢ for our club dances and 25¢ for those taking lessons. We dance every Tuesday night and many never miss or let anything interfere with their dancing. Our caller's name is Richard Bass, a fine young caller in our area."

(Robert Gaunt, Mickleton, New Jersey)
 "... the Clover Squares 4-H Club in this area is now four years old and has a membership of over four squares. We dance from 7:30 to 9:30 p.m. on the second and fourth Thursday nights of each month in the local high school which furnishes the hall rent without charge. . . . Last year we had three squares and lost one of them to our young people going to college, so this year we held a ten week class, meeting one night a week for two hours each night. We followed quite closely the SIOASDS 50 Basic Program and at the end of ten weeks, had a combination graduation and Christmas party. In order to include new members as we go along, we workshop the entire club on the Extended Basics that the newer members may not have learned and this program seems to work quite well for us. We do several things to raise money for our activities. One is a Bake Sale; we generally have two a year and we set up our booth at a large food store and while the sale is on, put on demonstrations of square dancing. In order to help with expenses each club member sells candy and the club usually realizes over \$220.00 profit. This past year we have tried our first Teen Square Dance Weekend with more than 100 teen square dancers taking part and we'll send in a story when the weekend is completed."

(Frank Cox, East Detroit, Michigan)
 "... With no teen dancing in our area three years ago we started a basement group of two squares of teens. The following year the East Detroit Recreation Department sponsored the group with lessons every Sunday from 1:30 to 3:30 p.m. In time we added a workshop for the older group on Sundays from 3:30 to 5:30

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Round Dance Leadership^{*}

By Frank and Carolyn Hamilton, Laguna Hills, California

Frank and Carolyn Hamilton began teaching round dancing when they organized what was probably the first all-round dance group anywhere. Following are some of their thoughts on leadership and the responsibilities of those who aspire to bring the pleasures of this activity to others. The Hamiltons' teaching career ended two years ago when they retired but they are still actively participating in square and round dancing.

WEBSTER SAYS, "To lead means to guide by influence or conduct." Leadership is the all-important key to the success or failure of any activity. A form of professional status has been attained in the round dance field. Those who wish the activity to grow must realize that mere enthusiasm and desire will not suffice as the sole qualifications for leadership. We must strive to improve in competence and judgment.

The general public—so responsive to personality and salesmanship—often lacks the ability to discriminate in judging the *soundness* and *technical aptitude* of leaders. Any experienced dancer can "teach" a routine to dancers who know some of the basics—only a few can teach people to *dance* so that they will truly enjoy the experience and present a graceful, happy impression.

Qualifications of a Round Dance Teacher

One aspiring to be a round dance teacher should have:

(1) A sincere liking for people. He should enjoy working enthusiastically, happily, and patiently with them. Round dancing must be *fun!*

(2) A warm personality and neat appearance (dancers tend to imitate, so the instructor's attire should be suitable, conservative, and clean).

(3) A pleasing voice and the ability to express himself clearly.

(4) The habits of reliability, regularity and punctuality—and a willingness to prepare ade-

quately for the job.

(5) Good judgment, tact, and a fair and objective attitude in controversial matters.

(6) A strong desire for self-improvement through study, observation and experimentation with methods used by other successful leaders. He should not, however, actually *imitate* others.

(7) A good sense of rhythm and timing—formal musical training is helpful but not indispensable.

(8) A working vocabulary and understanding of accepted round dance terminology.

(9) A knowledge of, and ability to do correctly, the basic steps and figures used in round dancing. One need not be an exhibition dancer himself, but he *must* set as good an example as possible.

(10) An acquaintance with the best of the older round dance *classics* as well as the latest hits, even though his groups do mainly the very new routines.

(11) The ability to teach effectively with a *fun* slant, and to diagnose and help solve individual and class problems. Training in educational philosophy and methods is, of course, helpful.

(12) The willingness to assume responsibility for his own mistakes and to minimize those of his dancers. He may fail sometimes—but he is not a *failure* until he tries to blame others for his failures.

(13) An awareness of the fact that round dancing must be kept within the reach of dancers with average ability and interest—even though his own skill and enthusiasm may tempt him to set a pace of quantity and complexity beyond their reach. Wholesome "challenge" must be balanced with moderation.

(14) A sincere interest in the overall square

*Reprinted from *The Roundance Manual* written by Frank Hamilton and first published by The Sets in Order American Square Dance Society in 1962. The Manual was revised in 1970 and is available from SIOASDS, \$3.50 per copy postpaid.

and round dance activity and the willingness to support an unpopular issue which he feels is *right*.

(15) The desire and ability to live up to a sound *code of ethics* in his relationship with dancers and other leaders.

None of us possesses these qualifications in full measure. However, a list of this kind should help each of us to recognize our weaknesses as the first step in correcting them. We must all do a better job tomorrow than we did today. It takes more than individual skill or a sparkling personality to be a continually successful leader, where leadership is most needed—on the *home front*. Many apparently perfectly equipped people have failed completely in their efforts to advance round dancing in their own areas. Others who appear to be lacking in many of these qualifications continue year after year to attract and *hold* large groups of happy and capable dancers. Character, a sincere personality, evidenced by such

attributes as friendliness, patience, and untiring effort, are the hallmarks of the successful teacher. There is no shortage of people who are eager to teach and are technically capable of teaching *routines*, but as Bill Johnson of Chicago said, "There is a vast difference between being a capable round dance teacher, and being a teacher who is *good for round dancing*." Bruce Johnson is quoted as adding that, "A dedicated leader is one who wants to see this activity live on beyond his own pleasure and participation time—with more and more people enjoying it through the years."

In this still very new and rapidly expanding activity, leadership has been undertaken by people with such widely varied backgrounds as folk or square dancing, the ballet, ballroom dancing, or *none at all*. Few of us have had previous teaching experience or recreational or musical training. Lacking such training, and

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P.J. and Toni Martin, New Orleans, Louisiana

CHILDREN OF "SHOW BUSINESS" parents, both P. J. (that's he) and Toni (that's she) Martin have musical backgrounds. In his earlier years P. J. was in vaudeville, being born in a truck so to speak. Later he was a musician and featured vocalist with local orchestras.

In 1964 the Martins attended a square dance "Greenie" night at Goodman's Bar None Ranch in St. Rose, Louisiana, and signed up for lessons that same night. Upon completing the course of lessons in square dancing they joined a class in round dancing. P. J. and Toni have been teaching rounds for four years, specializing in teaching basics. Their "Progressive Round Dance Club", dancing on Sunday nights, is two years old.

P. J. is employed at Louisiana State University in the capacity of Scientific Instrument Technician. The Martins are members of Dixie Round Dance Council, Texas Round Dance Teachers Association and Rip and Snort Square Dance Club. They have been featured instructors at several festivals, have taught at the 19th National Square Dance Convention and served as Director of M.C.'s and Aides for the 20th National Convention in New Orleans.

Other than dancing Toni acknowledges an interest in several hobbies. She designs and makes all of her clothing, including covering shoes to match dresses, is a professional milliner and horticulturist, specializing in orchids. She is also interested in interior decorating and bird watching.

P. J. and Toni have one married son, Kenneth, who is also a dancer and musician. He is a former teenage T.V. entertainer, having starred in his own show, "The Kenny Martin Show."

Round dance choreography is high on the Martins' list of interests and they have written a number of dances. Walking to Kansas City (Round of the Year in 1968) and Columbus Blues (Round of the Year in 1969) have been danced and enjoyed by countless round dancers and are still high on the popularity charts wherever there is round dancing.

DISCUSSION

*The subject is "challenge" dancing.
What is it? Why is it? Let's find out.*

In any activity that involves the hundreds of thousands of people who are presently a part of square dancing, it's only natural that not all will interpret the activity in the same way. In recent years The American Square Dance Society has placed an emphasis on two major plateaus: the Basic Program which includes the first fifty basics and the Extended Basics Program which involves about 9 months in the learning stages and covers basics 1-75.

To be sure there are many concepts. The traditionalists utilize hundreds of dance patterns but stay clear of most of the recently developed terminology. The recreational dancers who enjoy an occasional one-night-stand possess a limited square dance vocabulary but nevertheless still enjoy one phase of the activity. Some experienced club dancers go beyond the extended basics and include some of the newer "experimental" movements as they come along.

There is still another phase of square dancing that attracted 35 squares to its convention in Ohio last year and boasts of an enthusiastic and vocal following. These are the exponents of a phase of square dancing who call their cup of tea "Challenge" dancing. We've heard bits and pieces about this concept, some of it true, undoubtedly much of it myth. We've heard that to be a "Challenge" dancer one must master all of the more than 1300 terms created over recent years. We've heard that nobody smiles while participating and that tempos are just "too darned fast."

So, rather than existing on theory, we've asked three of the callers associated with this style to voice their thoughts and opinions. We've attempted to weave the replies of the trio into one "interview" as though the three were sitting in the room with us as we asked the questions. Our three callers are Lee Kopman of Wantagh, New York; Ed Foote of Wexford, Pennsylvania and Jack Lasry of Miami, Florida. The first question put to these gentlemen is "Just how do You define 'Challenge' dancing?"

Lee Kopman: First of all, it's fun. How many times have you heard someone say, "I dance for fun; none of that rat-racing for me?" If the "challenge" dancer were not enjoying himself he would not remain in the activity. "But look at them, they hardly smile." Naturally, they are too busy concentrating on the moves being called—and believe me, there's much to be remembered. Do you know that dancers who avail themselves of a more advanced level of square dancing have a lower "drop out" rate than those participating in normal club level dancing?

Ed Foote: First of all, we should separate the term *challenge* from *challenging* dancing. "Challenge" is a specific type of square dancing; whereas, *challenging* refers to the effect of the calling on the dancer. During beginner lessons, if we attended a club level dance, this was *challenging*; however, this did not make it a "challenge" dance. All "challenge" dances must be *challenging*, but not all *challenging* dances are "challenge."

Jack Lasry: "Challenge" dancing starts out with the idea that the basics used by all dancers (the basic 75) can be twisted around into positions that are "legal" by definition but unusual due to the positions from which they are called. An example is Wheel and Deal from lines facing. The rules of Wheel and Deal apply but the setup of lines facing in gives the dancer a different "feel" than when they have passed thru and are facing out, which is the usual setup for lines to Wheel and Deal. With this example you can go on to hundreds of *challenging* positions from which to challenge the basics.

Do you have any goals or objectives for "challenge" dancing?

Ed: "Challenge" is a type of dancing that has no goals or objectives to be reached except to maintain the dancers' pleasure and interest.

Jack: Once the dancers are acquainted with and experienced with "challenging the basics", stage two enters the picture. This is the *heart* of "challenge" dancing. These calls (100 to 150, depending on how they are grouped) have all been experimented with over the years as the "experimental" new figure of the month and even though they have good dancing qualities they are not acceptable to a basics list for all of square dancing. The additional calls are learned and mastered and then challenged as to position and reaction and in combination with other calls to make for an interesting and flowing dance. As you can see, the time is lengthy—you cannot be rushed through 100 to 150 calls in 10 "How to be a Super Dancer" lessons.

Ed: We should also say what "challenge" is not. It is not hot hash, where the caller speeds up the record and expects the dancer to run through the calls. It is not short cutting movements, it is not gimmicky choreography, and it is not repetition of the same call over and over during a tip.

We've heard it said that "challenge" dancers have to be masters of the more than 1300 terms that have been created. Isn't this true?

Ed: Absolutely not. The average "challenge" dance consists of 250 to 300 calls, and even the best "challenge" dancer would not know more than 400 calls.

This still seems like quite a bit of "language" that has to be learned. Wouldn't it take the average person a good number of years to learn this much?

Ed: No. A great many calls used in "challenge" dancing belong to "families" of calls. Thus, if you know the basic call of the "family", it is very easy to master the variations. For example, "Tag the Line" heads the "Tag" family; at club level perhaps only three variations of Tag are used, while in "challenge" there are about ten "Tag" calls. "Challenge" is a wide variety of calls put together in interesting and stimulating sequences of smooth choreography so that the dancer must listen intently, understand and respond immediately to the calls. The dancer should thoroughly understand the definition of a call and be able to execute it with little or no hesitation from any position, even if he has never heard the

call used in that particular position before. The dancer should be very precise in his execution of the calls. For example, when the dancer is requested to swing or cast one half, it should be 180°, not 15° more or less than required. To aid positioning, good "challenge" dancers always touch hands to establish the lines or waves.

Jack: The entire "challenge" picture has problems similar to those of the total square dance picture: A great deal of poor experimental calls that have no value, yet must be learned to "keep up"; the drop-out problem which is much less than average but replacements are tougher to find as it takes longer to train "challenge" dancers; the newer "challenge" caller who feels that he has to call *harder* and *faster* than the established callers.

You mentioned "club level" dancing. How does that differ from "challenge" dancing?

Lee: Most clubs dance an average of 125 basics in their weekly program. "Challenge" dancers must absorb anywhere from 400 to 600 basics. Incidentally, a "basic" to the "challenge" set is any movement that is published and presented by their caller.

Ed: There are two major differences: (1) The number of calls. For club level it is 100 to 125 calls and for "challenge" it is up to 400. (2) Precise positioning. In "challenge" dancing, being in the proper spot to do a call requires the preceding call to have been done perfectly. One cannot "fudge" in "challenge" and get away with it, as can usually be done at club level.

Lee: The "challenge" dancer must be satisfied with dancing a percentage of the time (85% is considered very good). After all, if he gets through the whole evening without breaking, it ceases to be a challenge. Sounds ridiculous? Not to us. This is the name of the game, and it's loved and respected by all who are a part of it.

What about speed? Aren't "challenge" dances called much faster than club level dances?

Ed: No, although it may seem this way to someone not experienced in "challenge." Any dance that is at a higher level than one is used to will seem fast because more time is needed to react to the calls. This is true for the begin-

ner coming into club dances, and likewise for club level dancers coming into "challenge" dances. In "challenge" the caller gives the dancers the proper amount of time to do the call and then continues. He does not wait for people who take too long to do the call. Thus, for those who know "challenge" material the tempo is just right; for those who are unsure or do not use proper positioning, the tempo may seem fast.

Lee: Most callers know very little about "challenge" dancing. When asked to call a "challenge" tip they rely on speed rather than variety in order to keep the dancers on their toes. This is absolutely unacceptable in the "challenge" field. The dancer has enough to remember without having to rush through it.

In your opinion, is "challenge" dancing smooth-flowing dancing?

Ed: Yes. This really depends on the choreography of the caller, just as it does at club level. But naturally the smoothest of calls will seem awkward to those not accustomed to doing them.

Then would you say that it's unfair for people to try a couple of "challenge" tips at a festival and complain that the dancing is too fast and awkward?

Ed: Right, because they have not been trained for "challenge" dancing.

Lee: I have a feeling that dancers develop negative attitudes toward advanced level dancing because their exposure to it is inconsistent with the real goals of the "challenge" movement.

What advice would you offer to callers who try their hand at this phase of dancing?

Jack: There is a need for good caller leadership in this area as many dancers (and callers) are often exposed to the worst kind of situation with hard and fast calling and with the whole idea being to "stop" the floor. I would like to feel that the art of "challenge" calling is to see how much material you can call and still keep the dancers dancing and enjoying their ability to execute the calls. There is a lot of joy and satisfaction in "making it."

Ed: Many new dancers have developed negative attitudes toward "challenge" type dancing

because of their exposure to the speed type of calling, or being induced to dance when too many unfamiliar calls are used. Another failure of many callers, when attempting to call "challenge", is their constant repetition which is boring to "challenge" dancers.

Jack: What "challenge" dancing is supposed to be and what some callers are doing to it under the guise of "challenge" is two different stories. "Challenge" dancing still contains the word *dancing* and that is what should be going on by the dancers.

"Challenge" Pro and Con

Dancers, callers—Here's an opportunity for you to express your thoughts on this subject if you wish. Send in your comments and as soon as we have an opportunity to compile them, we'll come back to this subject once again—editor.

Lee: I have always compared my approach to calling with the styles of clothing. Change the style and people will come back for more. Dancers want to learn new material. This requires considerable research and preparation on the part of the caller. In the long run, it may be well worth it. In my recent travels I discussed some of the new basics with a national caller. His comment, typical of most callers, was, "I am not calling it because they're not using it in my area." My suggestion to callers is to forget what the guy next door is doing. Do your own thing and your dancers will love you for it. Maybe his dancers will also love you for it!

Jack: The "challenge" dance should be programmed much like any other dance, with a "warm-up" tip, a tip with some of the newer material to see if any review seems necessary, a tip built around experimental ideas that are new, and much challenging dancing based on the experience of the group or club. A "toughie" tip is also a part of a "challenge" dance, much the same as a "hash" tip is part of a club dance. The truly successful "challenge" program is one that is conducted by a caller who keeps the *dance* in "challenge"—with flow, rhythm, tempo, and the necessary dancing qualities. He also uses good judgment as to how far to go on a given evening insofar as level and difficulty of dance is concerned. The dancer wants to reach but not fall. This caller
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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.

Washington

Improvement in the school square dance program continues in the State of Washington. A third Council of the State Federation has sponsored Bob Ruff in presenting "The Fundamentals of Square Dancing" as created by Bob and Jack Murtha. Sponsored by Rainier Council, Bob presented his program to physical education leaders and teachers of the Clover Park School District. Visitors from many surrounding districts attended.

—Don Hulin

The month of July will be devoted to Klondike and Seafair festivities in the Seattle area. On July 22 the Golden Seafair Square and Round Dance Ball will be held in the Olympic Hotel. Well-known callers and four Seattle area round dance teachers will be featured. Another event of note will be the 4th Annual Leadership Seminar, sponsored by the Central Washington College of Education, in Ellensburg. The Seminar will feature Stan Burdick of Sandusky, Ohio, caller-teacher and editor of American Square Dance magazine.

Alberta

June 30, July 1st and 2nd are the dates for the Annual Rocky Mountain Do. Sponsored by the Entrance Square Dance Club of Hinton,

Corregidor invasion thirty years later. Part of a group of 130 dancers from the Philippines dancing on "The Rock" in the only attire suitable for the bombed out areas of this historically famous island.

Alberta, the weekend will be held at Jasper National Park, gateway to Canada's Rockies.

Oklahoma

A new club, known as the Dixie Chain Gang, has been formed at Valliant in the southeast corner of the State. The town is small but the club members don't let that bother them. A roster of guest callers will be on hand 2nd and 4th Friday nights at the American Legion Hall just south of the only intersection on Highway 70 in Valliant.

—Marie Sharp

Single Square Dancers, U.S.A. will hold their 2nd Annual Dance-A-Rama in Oklahoma City on September 1, 2, and 3. The gathering of single square dancers of all ages from all over the U.S. is the brainchild of Joe B. Ellis, General Chairman. It is the purpose of this Dance-A-Rama to give singles the opportunity to attend a national gathering especially suitable to singles' dancing and social needs; to exchange ideas for future organization and attendance to important forums, etc.; to plan future Singles Conventions; and to discuss any specific problems which are encountered in single square dancing. It is the chairman's intention to make the Dance-A-Rama an annual event. For information write Joe Ellis, 3926 S.E. 11th, Oklahoma City 73115.

New Jersey

Northern New Jersey Square Dancers Association held its mid-winter delegates meeting in January. The association was increased to 33 clubs with the acceptance of the See Saw Squares of Pearl River, New York. Plans were formulated for a special dance held on May 8



ROUND THE WORLD of SQUARE DANCING

featuring the calling of Ron Schneider.

—*Frank and Lorraine Mooney*

Guest callers scheduled for the Hayloft, Asbury Park, New Jersey, include Jim Cargill on June 3; Paul Andrews on June 17; Jerry Haag on June 20; and Ken Anderson on June 24.

—*Sylvia Keleigh*

Guam

A newly elected quintet of dancers will lead the Tradewind Squares of Andersen AFB, Guam, during the next six months. Assuming their roles as officers will be: President, Tom and Anne Thomas; Vice President, Dick and Bern Harper; Secretary, Gary and Dee Snyder; Treasurer, Fil and Mercie Romero; and Social Chairman, Bill and Ann Hays. The new officers received their badges of office on April 1 at the going out party sponsored by the outgoing officers. Tradewind Squares extend an invitation to all dancers transiting Guam to enjoy an evening of dancing with either the Flying Squares of Naval Air Station on Friday evening, or the Tradewind Squares on Saturday. Call Tom and Anne Thomas at 362-5119 or Jack and Carol Frantal at 366-7342.

New Brunswick

Beaus and Belles of Saint John are holding their 14th Annual Jamboree at Barnhill Memorial School and Saint Rose's School on June 2nd and 3rd. A square and round dance workshop will be held in the afternoon of June 3rd with callers Cliff Long and Ron Lowe and Mrs. Orva Arnold in charge of the rounds.

Square Dancers of St. John work in close cooperation with the Recreation Department of the city and, on one occasion, assisted in a program of entertainment for the Senior Citizens of the city with special guests from the State of Maine. Following the program, the Senior Citizens were invited to join with the square dancers for a period of fun dancing.

—*Eloise Hill*

Texas

Norm and Helen Teague, TSFSRD President and Festival Chairman announce that they have filled all the chairman spots for the State Festival to be held in Fort Worth in June. John and Vivian McCannon are General Chairmen for the 23rd National Square Dance Convention to be held in San Antonio in June

of 1974. Six chairmen have been named to help get the groundwork started for the "Big One." Steve and Fran Stevens of CROWD will handle international publicity.

The 11th Annual State Conclave, held in McAllen and hosted by the Magic Valley Association, was a huge success with over 500 dancers registered. New officers elected and installed were Red and Wanda Nobles as President; Fred and Pete Wehmeyer, 1st Vice President; Al and Dudy Treppke, 2nd Vice President; Russell and Roberta Barton, Secretary; Ollie and Mildred Mitchell, Treasurer. The 12th Annual Conclave will be held in Beaumont in March of 1973, hosted by the Golden Triangle Square Dance Association.

—*Bob and Jackie Parker*

Kentucky

Hosted by the Tank Town Twirlers, the 3rd Annual Gold Brick Dance will take place on June 26 at Fort Knox. Special features include tours of the post, including the Patton Museum and Gold Vault. There will be refreshments, door prizes, and souvenir gold brick pins. Ray Bohn will keep the squares lively and full of fun, while the rounds will be in the capable hands of Roy and Exie Vavactor. Sounds like a great opportunity for those traveling through the area on their way home from the National in Des Moines to stop off and enjoy some Kentucky hospitality.

—*Gordon Jenkins*

British Columbia

Ron Telford will call for the Annual Jamboree on June 23, 24, and 25 at the Lac la Hache 100 Mile House, Lone Butte, British Columbia.

Pacific Northwest Teens Festival was held on May 5 and 6 in Surrey, outside of Vancouver City. This is the 23rd Annual Festival and last year some 5,500 teens were in attendance.

—*Dennis Brewer*

Iowa

A number of Trail In dances are scheduled to be held in various locations throughout the State of Iowa for those dancers on their way to the 21st National in Des Moines. Circle B Squares of Burlington will host a dance on June 20th at the clubhouse, 7 miles south on Route 61. Camping is available and a cowboy breakfast will follow on June 21st.

Kalico Klickers are sponsoring a dance on June 20 at the Davis County Fairgrounds

located on Highways 63 and 2 at the west edge of Bloomfield. There are several good restaurants, motels, and free camping facilities with running water, rest room facilities and electricity in the area.

Sponsored by the Do-Si-Do Club, a Trail In dance will be held in the city Recreation Center, Iowa City, on June 20. Russ Penn will be at the mike.

Tennessee

In Knoxville, Tennessee, the Dogwood Arts Festival was held on two weekends in April. On April 7th and 8th Charlie and Marge Carter of Columbus, Ohio were on hand to instruct the round dancing. The following weekend was devoted to square dancing, with Harper Smith of Celina, Texas, and Dick Jones of Califon, New Jersey, calling the tips.

Louisiana

Newly elected officers of the Louisiana Square Dance Association include Earl and Ruth McCallum, President; Bill and Doris Barner, Vice President; Richard and Eve Guidry, Secretary; Jim and Grace Ward, Treasurer.

—*Dick and Lois Currie*

Indiana

Promenade Hall in Merrillville was the site for the Reel Squares' 9th Annual "500" dance on May 27. Patterned after the 500 mile auto race, there was 5 hours of dancing, trophies for people traveling the farthest distance, checkered flag for the club with largest attendance and plenty of refreshments.

Florida

A total of seven squares qualified for their Southernmost Mariner Badge by dancing on the submarine U.S.S. Odax, SS 484, to the calling of Jack Stevens on February 20. Dancers from the Florida Keys and visitors from many sister states and Ottawa, Canada participated. A party followed in honor of Paul Lacey, who has just retired from the Navy. He was awarded a special badge denoting his status as the Nautical Wheelers Square Dance Club's first Honorary Member.

—*Eileen Nolte*

Colorado

Square dancing and trailering will be pulled together in one of the biggest rallies ever held in Colorado July 13-16 of this year. Called the Flying W Rendezvous, this International Travel Trailer Club's meet will be held at the Flying W Dude Ranch at Colorado Springs. Jack

and Peggy Halfacre are Colorado Division Governors of ITTCA and Wagonmasters of the Square Wheels Club. Highlights of the busy rally include a parade, daily drawings for prizes, a Trailer Fair and Rodeo, activities for children and adults, and a Saturday evening exhibition by the Colorado Wheelers, a group of wheelchair dancers. The meet is open to any recreational vehicle owner. Advance registrations are advised. Contact Dutch Heschele, 2107 E. Greenwich Street, Colorado Springs or the Halfacres, phone 789-3637.

Panama Canal Zone

The Star in a Circle Square Dance Club voted in a new president during the month of March. He is S/Maj. Clif Abshier. Clif has inherited a swinging club from the former club president, Dr. Bill Bailey. During the past year the club has more than doubled in size and any Saturday night will find nine or more squares doing their thing to a variety of excellent callers. The first innovation of the new regime is the inauguration of a class for teenagers. Specialist Walt Thayer is teaching the class, assisted by veteran teacher and caller Dale Mason.

—*Jean Bailey*

Wyoming

The Boots and Bonnets Club of Lander, Wyoming has planned a number of street dances for the summer. These dances are scheduled for June 10, July 1, July 29, and August 19 at 8 pm. Chuck Shaw will be the caller.

Ontario

A very popular summer event is the square dance and barbecue held each year at Elgin Blakely's "potato barn" near Alliston. Alliston Swinging Eights host the affair which will be held this year on July 15. This has become a must for many, who travel long distances to dance and spend a weekend in this lovely part of Ontario. For further information contact Roy and Betty Downey, Alliston, Ontario. The telephone number is 1-705-435-7469.

Oregon

The Square Dance Center, 3695-45th Avenue N.E., Salem, Oregon, has been sold by caller Mose Van Dell. New owners are Bud Parrott, George Crump and Bill Hauge.

New York

The Do-C-Do Club of Poughkeepsie will hold their 8th Spring Festival June 11th at the Oakwood School. Singing Sam Mitchell and

Bob Paris will call for the afternoon and evening dances. An added attraction will be an afternoon of round dancing with Jerry Schatzer. For information contact George Morse, 17 Surrey Lane, Poughkeepsie, N.Y. 12603, telephone 471-8839. —Mrs. W. P. Adler

On June 30, July 1 and 2, Oswego is "for the berries." That's the date for the Port City Squares 2nd Annual Strawberry Festival at Leighton School. Mo Howard, Norm Wilcox, and Karl and Betty Granholm will be on hand for the round and square dance workshops and dances; there'll be a parade, a hot dog roast around a campfire and strawberry shortcake and whipped cream.

Fresh air, apple blossoms and square dancing were enjoyed by all who attended the North Country Square Dance Club's Apple Blossom Festival held May 20 and 21 in Peru, New York. Allan Ogilvie called for square dancing at St. John's Gym on Saturday night and at Burell Orchard on Sunday. The queen of the Festival was crowned at 9:30 on Saturday night.

Manitoba

The Square Dance Club of Emerson, Manitoba, will hold its Annual Jamboree on June 23, 24, and 25. Emerson Elks Club has set up ball games and other activities for the same weekend so there will be plenty to do for the

BULLETIN TWENTY NINE



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

THE VALUE OF COORDINATED MASS IMPACT

Anyone who watches the major advertising campaigns for new automobiles, razor blades, or household detergents must realize what tremendous amounts of money are spent every year in organized campaigns to acquaint the public with the seller's product. Even in sports, vast sums of money are spent annually by the manufacturers of bowling equipment, tennis gear and golf clubs to interest the public in those particular pastimes. In the hobby of square dancing there just are not the millions or hundreds of thousands or even tens of thousands of dollars available to wage a major campaign on television and in the news media. On the other hand, square dancers do have the advantage of being able to "work together" in telling non-dancers about their activity, and they possess the enthusiasm so necessary to "sell" non-dancers on the many attributes of this activity.

For years this publication sponsored a "Double-the-dancers" promotional program each September. The idea was that every enthusiastic dancer going out and recruiting another dancer as a personal campaign could help to swell the square dance ranks in his own area. Out of this grew the idea for a "coordinated square dance week", a set time each year when square dancers all over the world could bring to the attention of the community, state, province, and country the colorful attributes of square dancing.

The coordinated program is now in its third year and from the files of material collected in the successful 1971 program, here are a few of the "impact" projects that proved successful: . . . (from Cedar Rapids, Iowa) Bumper stickers, posters and promotional pamphlets were distributed to clubs for distribution to their members, potential square dancers and the public. In one area, the theme of "Open House" was observed by interested clubs. Television, radio, press and library display windows were utilized extensively. Many clubs sponsored beginners' lessons tied in with Square Dance Week . . . (Olympia, Washington) Backed with the Governor's proclamation for Square Dance Week, square dancers were invited to dance in the capitol building. A large picture display of the event was carried in the daily newspapers . . . (Whitesborough, New York) Schedule for the events of Square Dance Week were published in the Utica Observer-Dispatch. Six television stations, thirteen radio stations and five newspapers were sent Square Dance Week news releases resulting in a number of well-displayed

entire family—swimming, ball tournament, golfing, breakfast, fried chicken lunches and Square Dancing.

California

Aces and Deuces are hosting a Square-O-Rama June 17 from 2 pm to 2 am at the Antelope Valley Fairgrounds in Lancaster. Morris Sevada will be the featured caller.

There is a small, select group of callers on the distaff side and Jeanne Moody of Salinas is one of them. Jeanne is busy just about every night of the week, either calling or teaching, and has recently been accorded two signal honors. One of them was an excellent article with her photograph in the Salinas Califor-

nian, a daily newspaper, which went into not only Jeanne's own experiences in square dancing for the last 12 years, but the current state of the activity today. Also, Jeanne has cut a record, "I Could Have Loved You a Lifetime", being one of the few women callers to have done this successfully.

Illinois

The Queens and Deans, square and folk dancers, under the leadership of Miss Jean Sedlack of the Chicago Area Callers Association, launched their 15th year of monthly entertainments for the patients of Veterans' Research Hospital in the Chicago area. The en-

(Please turn to page 67)

and illustrated stories. Television cameras were on hand for a number of the events and radio talk shows featured area callers all boosting the celebration . . .

(Winnepeg, Manitoba, Canada) "International Square Dance Week" was the headline in the Winnepeg Free Press telling of square dancing in the area and leading up to the observance of Square Dance Week. Through the story, which reached the homes of thousands in the area, the public was invited to attend a free Square Dance Open House including coffee and donuts. Displays of square dancing and square dance clothing were included in this exhibition. Buster Kenyon was quoted in the article as saying that "The purpose of the evening is to give the public a chance to see what square dancing is all about." . . . (Tuscaloosa, Alabama) Several newspaper stories, including one displaying outstanding photography, kicked off Square Dance Week with announcements of where beginner lessons would be held and where the non-dancing public would be welcome . . . (Philadelphia, Pennsylvania) Delaware Valley Square Dancers took part in entertaining the public at the Echelon Mall in Voorhees Township during Square Dance Week last year. A half page of pictures of the event were carried in the Evening Bulletin. . . . (Las Vegas, Nevada) An all-out campaign in this area included purchased newspaper space announcing demonstrations of square dancing open to the public daily throughout the week. Permission was obtained from Washington, D.C. for the dancers to dance on Hoover Dam as a "first" for Square Dance Week.

SQUARE DANCERS OF SOUTHERN NEVADA
 SHOULD TO BE PAID
SQUARE DANCE WEEK (SEPTEMBER 10-26)
 WE INVITE THE PUBLIC TO VISIT US
 FOLLOWING LOCATIONS:

SAT. [illegible]
MON. CHURCH OF THE HOLY TRINITY, Las Vegas
TUES. WESTLAND MALL 7 TO 9 P.M.
WED. THE BOULEVARD 7 TO 9 P.M.
THURS. DECATUR CENTER 8 TO 10 P.M.
FRI. CIVIC CENTER PLAZA 7 TO 9 P.M.
SAT. Visit the Metropolitan Center at Sunset and Sahara, North Las Vegas, 10:00 A.M. to 11 P.M.
 OR
 Visit the [illegible] Square Dance Club, Nellis, 8 to 10:45 P.M.
SUN. Picnic at Tule Springs NOON TO 5 P.M.

JOIN US IN THIS FASCINATING HOBBY . . .
 Information is available at any of these dances or by
648-0244 OR 457-1319

On the left, newspaper space purchased by square dancers of Southern Nevada to acquaint the public with special events planned for Square Dance Week last year.

On the right, Delaware Valley square dancers performing at Echelon Mall during Square Dance Week, 1971.



SQUARE DANCE WEEK
 Sept. 10-24, 1972

SQUARE DANCE WEEK
 September 10-24, 1972

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
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTRAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE**

**PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND**

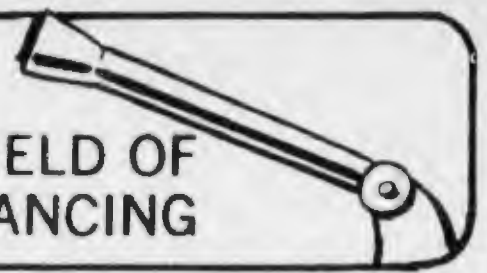
If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians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

*June, 1972*

ASSOCIATED WITH SQUARE DANCING for some 22 years, caller John Hendron has been involved in many facets of the activity. He's submitted some of his favorite (not necessarily original) calls and you're invited to give them a try. This is the type of material visitors and club members enjoy at one of John's club dances in the Framingham Center, Massachusetts area, called in his own inimitable style. You'll like it.

Heads square thru
Swing thru
Girls fold
Peel off
Wheel and deal
Right and left thru
Dive thru
Pass thru
Right and left thru
Dive thru
Curlique
Left allemande

Heads square thru
Spin chain thru
Swing thru
Boys trade
Girls trade
Spin chain thru
Swing thru
Boys trade
Girls trade
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Four ladies chain three quarters
Heads rollaway a half sashay
Circle eight
Four men turn thru
Go round one
Into the middle turn thru
Left turn thru the girls
Men turn thru again
Cloverleaf
Girls turn thru
Left turn thru
Girls turn thru again
Cloverleaf
Men turn thru
Left allemande

(From an alamo style)

Heads trade
Boys trade
Girls trade
Sides trade
Heads trade
Boys trade
Girls trade
Sides trade
Left allemande

Heads square thru
Ocean wave
Boys run
Couples circulate
Girls run
Eight circulate
Boys run
Couples circulate
Girls run
Eight circulate
Swing thru
Girls circulate
Boys trade
Turn thru
Allemande left

Heads right and left thru
Square thru
Sides face
Grand square
Heads cloverleaf
Heads cross trail
Allemande left

Heads spin the top
Sides divide
Everybody right and left thru
Star thru
Dive thru
Slide thru
Spin the top
Sides divide
Everybody right and left thru
Star thru
Dive thru
Pass thru
Allemande left

Promenade
Heads wheel around
And backtrack
Keep going
Sides backtrack
Box the gnat
Pass thru
Partner tag
Left allemande

Heads flutter wheel
 Same two spin the top
 Turn thru to a
 Left allemande

Head couples forward and back
 Partner trade
 Partner tag
 Partner trade
 Double pass thru
 Peel off
 Bend the line
 Partner tag
 Partner trade
 Dive thru
 Double pass thru
 Peel off to a
 Right and left grand



**JOHN
 HENDRON**

Back in 1950 Kankakee, Illinois was home to Bea and John Hendron, and it was here that they were first introduced to square dancing. John began calling in 1957, and in spite of the fact that the activity seemed to be at a standstill he soon found himself teaching for several groups each year and calling regularly for four clubs. In 1963 John was transferred to the New England area, where he was told people were hard to meet and know. The Hendrons have found just the opposite to be true. Still teaching beginners and conducting workshops, John also calls for eleven clubs in the area. He has served on staff at Kirkwood Lodge, Boyne Highlands, Funstitute and Hidden Valley and calls numerous festivals around the country each year. A recording artist for a number of years, John most recently joined with Ken Anderson of New York to form a new square dance label called Jay-Bar-Kay. His latest recording is "You're the One." John and Bea have two sons, Gary, 23 and Greg, 12, the latter having aspirations to one day becoming a caller too.

Heads square thru
 Spin the top
 Turn thru
 Partner trade
 Star thru
 Dive thru
 Pass thru
 Spin the top
 Turn thru
 Partner trade
 Slide thru
 Allemande left

Heads swing thru
 Same two star thru
 Circle to a line
 Pass thru
 Men run right (to a wave)
 Eight circulate
 Men run right (to a line)
 Pass thru
 Girls run left (to a wave)
 Eight circulate
 Girls run left (to a line)
 Allemande left

Head ladies chain
 Heads rollaway half sashay
 Circle eight
 Girls double swing thru
 Back out
 Circle eight
 Boys double spin the top
 Back out
 Circle eight
 Girls pass thru
 Turn left single file
 Boys swing thru
 Turn thru
 Left allemande

GRAND SWING

By Bill Armstrong, Los Angeles, California
 One and three swing thru
 Boys trade box the gnat
 Square thru swing thru
 Boys trade box the gnat
 Swing thru box the gnat swing thru
 Girls circulate
 Grand right and left

O.K. NOW

By Bruce Welsh, New Orleans, Louisiana
 Side ladies chain
 Join hands and circle left
 Head men and new corner girl
 Go forward and back, star thru
 Do sa do to an ocean wave
 Swing thru catch all eight
 Right hand half back by the left
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet 7 Coordinator
 Ken Collins Final Checkoff

HAVE A LITTLE FUN

By Ken Collins, Westlake Village, California
Head two couples swing thru
Box the gnat, half square thru
Double swing thru the outside two
Pass to the center, half square thru
Separate around one to a line
Arch in the middle and
The ends duck thru
Round one to the middle
Swing thru, pass thru
U turn back, slide thru
Half square thru, U turn back
Left allemande

BIG BOOM

By John Ward, Alton, Kansas
Four ladies chain across the floor
Heads lead right and circle four
Head gents break to a line of four
Pass thru, wheel and deal
Do a double pass thru, boomerang
Star thru, pass thru, wheel and deal
Do a double pass thru, boomerang, star thru
Left allemande

S S AND S

By Gene Pearson, Groves, Texas
Four ladies chain
Heads square thru
Square thru the outside two
Do a U turn back, star thru
California twirl, swing thru
Girls trade, boys trade
Boys run, wheel and deal
Dive thru, star thru
Square thru, swing thru
Girls trade, boys trade
Boys run, wheel and deal
Do sa do to an ocean wave
All eight circulate two times
Swing thru, spin the top
Right and left thru
Square the barge
Left allemande

Both of these dances by Rodney Bradish,
Tonawanda, New York, use Scoot Back.

WHERE'D SHE GO

Heads half square thru
Do sa do to a wave
Scoot back, ends circulate
Scoot back, centers circulate
Scoot back, eight circulate
Swing thru, girls trade
Right and left thru
Left allemande

LOST HER AGAIN

Sides slide thru, pass thru
Do sa do to a wave
Scoot back, ends circulate
Scoot back, centers circulate
Right and left thru
Dive thru, pass thru
Left allemande

Here are three dances by Thor Sigurdson,
Emerson, Manitoba, Canada

Number two couple face your corner
Box the gnat, square your set
Heads square thru four hands
Do sa do with the outside two
Ready with the right, swing thru
Centers run around the ends
Wheel and deal to face those two
Allemande left

Any couple who wishes face your corner
Box the gnat, square your set
Heads square thru four hands
With outside two
Square thru three quarters
Trade by (watch that partner trade)
Do sa do then
Ready with the right swing thru
Centers run around the ends
Wheel and deal to face those two
Square thru three hands, trade by
Allemande left

Any couple who wishes face your corner
Box the gnat, square your set
Heads square thru four hands
Do sa do with outside two
Catch with the right to
Make an ocean wave
Ends trade, centers trade
Ends circulate, centers circulate
Square three hands, trade by
Allemande left

SINGING CALL*

I COULD HAVE LOVED YOU FOR A LIFETIME

By Jeanne Moody, Salinas, California
Record: Scope #551, Flip Instrumental with
Jeanne Moody

OPENER, MIDDLE BREAK, ENDING
Head two ladies chain to the right
Turn that gal and then
New side ladies chain across the ring
Allemande left the corner
Come home and swing
Swing your girl around
Sides face grand square count to eight
Left allemande and then
Come back and do sa do my friend
Promenade I could have loved you
For a life time but I waited too long
FIGURE:
One and three promenade three quarters
Round that ring
Now sides do a do sa do
You spin the top my friend
And when you're thru you pass thru
Cloverleaf behind those two substitute
Centers turn thru your corner swing
Left allemande and promenade that ring
I could have loved you for a lifetime
But I waited too long.

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

EVERY EVENING — Grenn 14156

Choreographers: Herb and Roene Perrin

Comment: Big band sound and the tune is the old favorite "All Alone." The waltz routine is not for the novice dancer.

INTRODUCTION

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

DANCE

1-4 **Waltz Diagonal Out, 2, 3; Diagonal In, 2, 3; Diagonal Out, 2, 3** end in SEMI-CLOSED; **Manuv, 2, 3** to BANJO M face RLOD;

5-8 **Bwd Waltz; Bwd Waltz; Bwd Waltz** to SEMI-CLOSED; (**Arnd, 2, 3** to face RLOD in CLOSED) **Hook, —, —;**

9-12 **Fwd Waltz; Complete pivot, 2, 3; Fwd Waltz; (L Twirl to face COH) Fwd, Side, Close** to face WALL in CLOSED;

13-16 **Turn to SEMI-CLOSED facing LOD Step, Swing, —; Manuv, 2, 3** to face RLOD in CLOSED; (**R) Waltz Turn; (R) Waltz Turn** to end face LOD;

17-20 **Fwd Waltz** to end SEMI-CLOSED; **Fwd, Side, Close** to MODIFIED BANJO M face WALL; **Banjo Pivot, 2, 3** to end facing LOD in SEMI-CLOSED; **Pickup** to CLOSED, 2, 3;

21-24 Repeat action meas 17-20:

25-28 (**L) Waltz Turn; (L) Waltz Turn** to face LOD in REVERSE SEMI-CLOSED; **Twinkle Out, 2, 3** to SEMI-CLOSED; **Twinkle In, 2, 3** to REVERSE SEMI-CLOSED;

29-32 **Twinkle Out, 2, 3** to SEMI-CLOSED; (**L Twirl** to end facing WALL in SKIRT SKATERS) **Turn, Side, Close; 3/4 R Wheel** to face LOD; (**Twirl** to end in CLOSED) **Fwd Waltz;**

SEQUENCE: Dance goes thru twice. Second time meas 31 end facing WALL Twirl, Step Apart and Point.

BLUE HEAVEN — Grenn 14156

Choreographers: Maurice and Lois Siebert

Comment: The music has the big band sound. The two-step routine is not difficult.

INTRODUCTION

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

PART A

1-4 **Fwd Two Step; Fwd Two-Step; (Side, Close, Turn** to BANJO facing RLOD) **Fwd, Close, Back, —; Bwd Two-Step;**

5-8 **Rock Back, —, Recov** to face WALL in CLOSED, —; **Pivot, —, 2, —; Turn Two-Step; Turn Two-Step** to face LOD in SEMI-CLOSED;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end facing WALL in CLOSED:

PART B

1-4 (**Twisty Vine) Side, —, Behind, —; Side, —, Front** to BANJO M face LOD, —; **Fwd, Close, Back, —; Back, Close, Fwd** to face WALL in CLOSED, —;

5-8 Repeat action meas 1-4 Part B except to end M face LOD:

PART C

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; Side, Close, Cross** to BANJO M face LOD, —;

5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl end SEMI-CLOSED) Walk Fwd, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice. Last time thru on meas 8 Step Apart and Point.

WOW CHA CHA — Windsor 4749

Choreographers: Tommy and Geneve Thomas

Comment: Good cha cha music. Eleven measures of the routine are repeated.

INTRODUCTION

1-4 **CLOSED** M face LOD Wait; Wait; Side, Close, In Place/Cha, Cha; Side, Close, In Place/Cha, Cha to LOOSE-CLOSED;

DANCE

1-4 **Step Fwd, 2, Fwd/Cha, Cha; Fwd, 2, Fwd/Cha, Cha; Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Drag, Stamp;**

5-8 Repeat action meas 1-4:

9-12 (**Turn to VARSOUVIANA face LOD) Rock Fwd, Recov, Back/Cha, Cha; (Rock Back, Recov, Cross over** to end in LEFT-VARSOUVIANA) **Rock Back, Recov, In Place/Cha, Cha; (Rock Back, Recov, Cross** to end standing in front of partner in SHADOW VARSOUVIANA) **Rock Back, Recov, In Place/Cha, Cha; (1 1/2 R Spin** to end facing RLOD with R Hands joined) **Fwd, 2, Fwd/Cha, Cha;**

13-16 Repeat action meas 9-11 on meas 16 (3/4 R Turn to BUTTERFLY) **Fwd, 2, Turn** to face WALL/Cha, Cha:

17-20 (**Swivel) Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Behind, Side, Front; In Place/Cha, Cha, Stamp, —;**

21-24 Repeat action meas 17-20 except to end in LOOSE-CLOSED:

25-28 **Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, 1/4 L Turn** to face LOD/Cha, Cha; **Rock Fwd, Recov, Back/Cha, Cha** end in SIDECAR; (**1 1/2 R Twirl** end facing LOD) **Back, 1/2 L Turn** to face RLOD, Fwd/Cha, Cha;

29-32 **Rock Fwd, Recov, Back/Cha, Cha** to SIDECAR M facing RLOD; (**1 1/2 R Twirl** to end facing RLOD in LOOSE-CLOSED) **Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Drag, Stamp;**

SEQUENCE: Dance goes thru 2 1/2 times plus Ending.

Ending:

1-4 **LOOSE-CLOSED** face WALL **Rock Fwd,**

Recov, Back/Cha, Cha; Rock Back, Recov, Side/Cha, Cha; Rock thru to face RLOD in LEFT-OPEN, Recov, $\frac{1}{4}$ L Turn to face WALL/Cha, Cha; Release hand hold Turn $\frac{1}{2}$ L face, 2, Turn face WALL/Cha, Cha.

MY HEART — Windsor 4749

Choreographers: Frank and Evelyn Hall

Comment: Big band sound and the tune is the old favorite "Peg O' My Heart". Dance is not difficult.

INTRODUCTION

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

DANCE

1-4 Fwd Two-Step; Fwd Two-Step to SEMI-CLOSED facing COH; In, —, 2 to CLOSED M face LOD; —; Side, Close, Cross, —;

5-8 Side, Close, Fwd, —; Fwd, —, $\frac{1}{4}$ R Turn to face WALL, —; Turn Two-Step; Turn Two-Step to end M face LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end facing LOD in SEMI-CLOSED:

17-20 Fwd Two-Step; Fwd Two-Step to CLOSED M face LOD; Side, Close, Thru to LEFT-OPEN face RLOD, —; $\frac{1}{4}$ L Turn to face WALL, Close, Manuv to CLOSED facing RLOD, —;

21-24 $\frac{3}{4}$ R Pivot to end facing WALL, —, 2, —; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in CLOSED:

SEQUENCE: Dance goes thru twice. Second time thru on meas 32 last step of Hitch Point twd LOD to Ack.

TANGO ROSERITA — Hi-Hat 897

Choreographers: Ben and Vivian Highburger

Comment: Solid tango music and a contemporary routine for experienced dancers.

INTRODUCTION

1-4 CLOSED M face WALL Wait, Wait; Side, —, Draw, —; Side, —, Draw to face LOD in SEMI-CLOSED, —;

PART A

1-4 Fwd, —, Manuv to face RLOD in CLOSED, —; Pivot, 2 to face LOD in SEMI-CLOSED, Fwd, —; Manuv to face RLOD in CLOSED, —. Pivot, 2 to face LOD in SEMI-CLOSED; Fwd, —, Fwd to BANJO M face LOD, —;

5-8 (Fwd, Flare $\frac{1}{2}$ R Turn to face LOD in SEMI-CLOSED, —, —;) Rock Fwd, Recov, Back, —; Recov to CLOSED M face LOD, —, Rock Fwd, Recov; Corte, —, Recov, —; Fwd, Side, Draw, —;

9-12 Fwd, —, 2, —; (Fwd Turn to BANJO face RLOD) Fwd, 2, Fwd, —; Fwd, Run,

2 to CLOSED, —; Fwd, Side, Draw, —; Fwd, —, Fwd to BANJO, —; (Fwd, Flare to SEMI-CLOSED face COH) Rock Fwd, Recov, Back, —; Recov, —, Hold to end M face WALL in CLOSED, —; Fwd, Side, Draw, —;

PART B

17-20 Side, Tap, Side, Close to SEMI-CLOSED; Rock Fwd, Rock Back, Recov Fwd to CLOSED, —; Side, Tap, Side, Close to SEMI-CLOSED; Rock Fwd, Rock Back, Recov Fwd, —;

21-24 Fwd, —, Manuv to face RLOD in CLOSED, —; Pivot, 2 face LOD, Point, —; Corte, —, Recov, —; Fwd, Side, Draw to face COH in SEMI-CLOSED, —;

25-28 Fwd, Face, Side, —; Behind, Flare, Back, Side; Thru, Flare, Thru to CLOSED M face COH, —; Fwd, Side, Draw, —;

29-32 SEMI-CLOSED Fwd twd RLOD, —, Close, —; (Cross Over to LEFT-OPEN) In Place, Side, Draw, —; Fwd, Flare, Thru to face LOD in CLOSED, —; Fwd, Side, Draw, —;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-3 Walk Fwd, —, 2, —; Rock Fwd, Recov, Corte, —; Twist Left, —, —, —.

A WALTZ TO REMEMBER — Hi-Hat 897

Choreographers: Merl and Delia Olds

Comment: A smooth flowing routine that is not difficult. The M's left hand and the W's right are joined throughout the dance. Tune is the Irving Berlin song "Remember".

INTRODUCTION

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

DANCE

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Thru, Side, Close; Manuv, 2, 3, to face RLOD in CLOSED;

5-8 (R) Waltz Turn to face LOD; Fwd Waltz; Progressive Twinkle, 2 to SIDECAR, 3; Progressive Twinkle, 2 to BANJO, 3 to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 Waltz Balance L, 2, 3; Side to SEMI-CLOSED face LOD, Rock Back, Recov; Change Sides, 2, 3; Face to BUTTERFLY, Side, Touch;

21-24 M on outside Repeat action meas 17-20 progressing RLOD end M facing LOD in SEMI-CLOSED:

25-28 Fwd Waltz; Step, Swing, —; Back/Face, Side, Close; Side, Touch to CLOSED, —;

29-32 Dip Back, Touch, —; Manuv, 2, 3, to face RLOD; (R) Waltz Turn; (R) Waltz Turn to face WALL in BUTTERFLY;

SEQUENCE: Dance goes thru $2\frac{1}{2}$ times. Last time thru on meas 16 W Twirls as M complete his Twinkle then change hands and ACK.

IT'S LIKE THIS

By Bernie Toupin, Houma, Louisiana
All four couples roll a half sashay
Heads (with original partner) pass thru
Separate around one into middle
Pass thru, star thru the outside
Wheel and deal
Centers star thru, pass thru
Then cloverleaf, double pass thru
First couple go left
The next go right
Star thru and pass thru
All four couples partner trade
Left allemande

THREE IN ONE

By Paul Hummel, Lewisburg, Pennsylvania
Any number of couples
Roll a half sashay
Heads square thru four hands
Do sa do outside two
Make an ocean wave
Spin chain thru
Centers run, bend the line
Do sa do, make an ocean wave
Spin the top, centers circulate twice
Swing thru, girls run
Bend the line, slide thru
Allemande left

CHINESE CIRCLE

By H. Orlo Hoadley, Rochester, New York
Four ladies chain
Join hands and circle left
Head ladies rollaway
Reverse back in single file
Ladies face in
Square thru three hands
Men face in, star thru
Ends circulate, centers trade
Bend the line
Join hands and circle left
Side ladies rollaway
Reverse back in single file
Men face in
Square thru three hands
Ladies face in, slide thru
Ends circulate, centers trade
California twirl
To a promenade

LET YOURSELF GO

By Mac Parker, Arlington, Virginia
Heads swing thru, girls turn back
Wheel and deal, flutter wheel
Star thru, pass thru
Do sa do to an ocean wave
Spin chain thru, balance
Girls spin chain thru, balance
Swing thru, boys run
Couples circulate, boys run
Girls spin chain thru, balance
Spin chain thru, balance
Swing thru, girls run
Couples circulate, girls run
Triple swing thru, turn thru
Allemande left

TAG WHO

By Darrell Hedgecock, Anaheim, California
Head ladies rollaway
Heads swing thru, girls trade
Girls run right, wheel and deal
Heads square thru two hands
Swing thru, tag the line
Cloverleaf then
Left allemande

STOP RIGHT THERE

By Trent Keith, Memphis, Tennessee
Heads pass thru, sides pass thru
Everybody face your partner
Pass thru, left allemande
Right and left grand
When you meet your partner bow and
Stop right there

TRADING BY

By Ivan Hasbrouck, Carmichael, California
Heads pass thru
Everybody trade by
Sides cloverleaf
Heads right and left thru
Substitute then
Square thru three quarters
Left allemande

FAN SWING AND SPIN #2

By Harry E. Castner, Titusville, Florida
Heads (sides)
Fan the top, swing thru
Spin the top, boys run
Wheel and deal
Allemande left

SINGING CALL*

GREEN RIVER

By Earl Johnston and Chet Smith,
Vernon, Connecticut
Record: Grenn #12133, Flip Instrumental with
Earl Johnston
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Reverse
Four ladies promenade
Go round inside the land
Come home swing and whirl promenade
We'll sail along the old Green river
On the good ship Rock and Rye
FIGURE:
One and three right and left thru
Sides star thru pass thru
Star thru pass thru
Tag the line do a cloverleaf
Centers turn thru left allemande
Do sa do your partner corner swing
Swing that lady round and
You can promenade the ring
We'll sail along that old Green river
On the good ship Rock and Rye
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SSS

By Ron Welsh, Ceres, California

Sides right and left thru
Head ladies chain
One and three right and left thru
Star thru, swing thru, turn thru
Split two, around one into middle
Swing thru, spin the top, pass thru
Sashay thru with outside two
Couples circulate, bend the line
Star thru, dive thru, pass thru
Sashay thru with outside two
Couples circulate, bend the line
Star thru, dive thru, pass thru
Left allemande

BREAK

By Elsie Jaffe, Cleveland, Ohio

(From promenade)

Side couples put lady in the lead
In single file you keep on moving
Heads to the middle and star thru
Chain the ladies two by two
Same couples swing thru and
After that box the gnat
Look her in the eye go
Right and left thru
We're almost thru
The same two will
Square thru count three hands
Here she comes for a left allemande
It's allemande and a
Right and left grand

These four Figures and Breaks were sent to us by Ed Fraidenburg, Midland, Michigan

Heads right and left thru
Star thru, flutter wheel
Pass thru, flutter wheel
Swing thru, men run, bend the line
Centers flutter wheel
Ends star thru, others stars thru
Left allemande

Heads lead right, circle to a line
Pass thru, tag the line
Cloverleaf, centers pass thru
Swing thru, men trade
Wheel and deal, double pass thru
Peel off, centers flutter wheel
Ends star thru
Left allemande

Heads square thru
Slide thru the outside two
Pass thru, tag the line
Cloverleaf, centers pass thru
Do sa do, spin chain thru
Girls trade, right and left thru
Flutter wheel, star thru, pass thru
Left allemande

Heads pass thru go round one to a line
Do sa do, double swing thru
Men run, wheel and deal
Substitute, wheel and deal
Left allemande

LOOK MAN NO HANDS

By Jack Long, Don, Mills, Ontario, Canada

Heads pass thru, partner tag
Pass thru, trade by
Slide thru, pass thru
Partner tag, trade by
Pass thru, trade by
Left allemande

PEELING THE CLOVER

By Marty Winter, Port Charlotte, Florida

Heads swing star thru
Circle four make a line
Up to the middle and back
Star thru, right and left thru
Then pass to the center
Now double pass thru, peel off
It's up to the middle and back
Star thru, cloverleaf
Once more double pass thru, peel off
Dance to the middle and back
Bend the line then star thru
The centers square thru four hands
When you're thru the others
Square thru three quarters
Now everybody left allemande
Partner right right and left grand

SINGING CALL*

MONTE CARLO OR BUST

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1922, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING
Circle left get out those jalopies
And polish the wheels
She's got to be the smartest
Of the automobiles
Allemande that corner
Turn a right hand round your own
Gents star left one time you'll roam
Do sa do left allemande
Swing with that partner
Promenade that old land
Well you'll have to admit
It's a car you can trust
It's Monte Carlo or bust

FIGURE:

Head two promenade
Three quarters then
Side two go right and left thru
And turn em my friend
A double pass thru
First go left next two right
Slide thru then
Square thru three quarters tonight
Left allemande your corner
Then docey your maid
Swing with that corner
Then we'll all promenade
Well you'll have to admit
It's a car you can trust
It's Monte Carlo or bust
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

A LITTLE ONE

By Gene McCullough, Griffiss AFB, New York
Sides promenade three quarters
Heads flutter wheel and then
Square thru three quarters to a
Left allemande

SINGING CALL*

JUST WILD

By Bob Dawson, Sarasota, Florida
Record: MacGregor #2102, Flip Instrumental
with Bob Dawson

OPENER, MIDDLE BREAK, ENDING

Join hands circle in a ring go
Reverse back single file awhile
Girls keep going like you are
Boys turn in a right hand star
Pass her once
Pass her twice the corner find
Left allemande
Grand right and left and maybe
When we meet to promenade
I'm just wild about _____ and
_____ wild about me

FIGURE:

Head two couples star thru and
A frontier whirl
Do sa so that corner girl
Swing thru and then
The boys run my friend
Tag the line both face right and
A wheel and deal pass thru
Turn back and swing her
Around and around to promenade
I'm just wild about _____ and
_____ wild about me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.



SINGING CALLS

BACK TO LOUISIANA — Lightning S 8001
Key: G Tempo: 126 Range: HD
Caller: Henry Thompson LD
Synopsis: (Break) Join hands circle left — left
allemande — turn partner right — men star
left one time — turn thru — left allemande
— weave ring — do sa do — promenade
(Figure) Heads (sides) promenade halfway —
sides (heads) right and left thru — cross trail

The fifty dances in this issue of the Workshop represent a good, varied cross-section from all parts of the country. Remember, your dance contributions are always welcome. Because this is convention month there are more records to review than usual. For that reason, we start the reviews on these pages.

round one — make a line — up and back — right and left thru — square the barge four hands — swing corner — promenade.

Comment: Nice tune with instrumental accompaniment that makes use of some good chord changes. The contemporary action pattern has a beat that will keep the dancers moving
Rating ☆☆☆+

NEVER ENDING SONG OF LOVE — Scope 552

Key: A Flat Tempo: 130 Range: HC
Caller: Earl Rich LC

Synopsis: (Opener) Star prowl — allemande left do sa do own — boys star left one time — meet own star thru — run right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — one and three square thru four hands — corner do sa do — spin chain thru — boys run right — wheel and deal — sweep one quarter — cross trail — corner swing — left allemande new corner — weave ring — do sa do — promenade.

Comment: Contemporary western tune with Guitar, Bass and Honky Tonk Piano accompaniment. Opener has a Star Prowl in introduction and a fast action pattern in Figure.
Rating ☆☆☆+

KISS AN ANGEL GOOD MORNING — Kalox 1129

Key: A Tempo: 126 Range: HD
Caller: Vaughn Parrish LC Sharp

Synopsis: (Break) Four ladies promenade — pass partner swing corner — join hands circle left — left allemande — weave ring — pass partner — promenade next one home (Figure) Four ladies chain across — two and four (one and three) rollaway — head (side) couples square thru three quarters — head (side) couples cloverleaf — sides (heads) to the middle — turn thru — left allemande — weave ring — pass partner — promenade next one home.

Comment: Novelty number with a change of pace beat in each chorus. Piano, Guitar and Bass accompaniment. Good combination sides and heads simultaneous pattern. (Easy).
Rating: ☆☆☆+

BILOXI — Mustang 140

Key: D Tempo: 130 Range: HB
Caller: Larry Jack LA

Synopsis: (Break) Allemande corner — home do sa do — promenade — one and three wheel around — right and left thru — slide thru — box the gnat right and left grand — do sa do
(Please turn to page 56)

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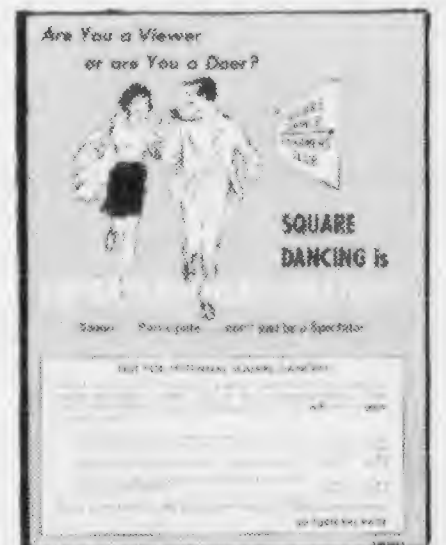
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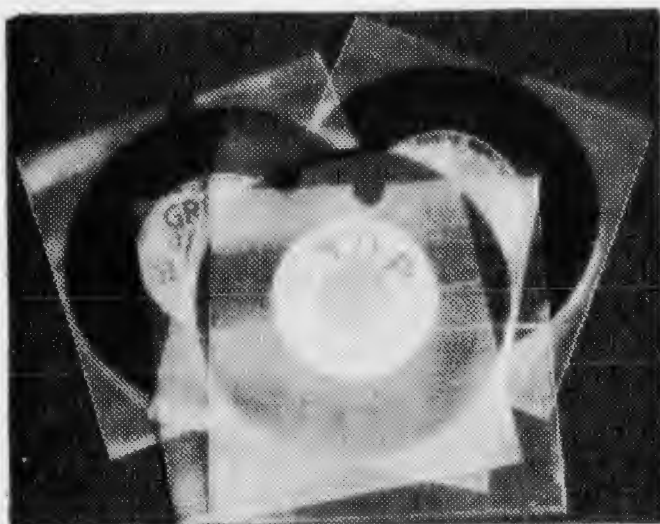


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CALLER of the MONTH

Wayne West
—Looking Glass, Oregon



FOR A NUMBER OF YEARS a familiar figure behind the mike at club dances in Southern California, the Wests, Wayne and Urdine, have recently become residents of Oregon. They are now ranch owners, raising Registered Black Angus Cattle and in his spare time Wayne is a Mobile Home salesman.

Wayne's musical experience started at the age of five when he became a drummer and tap dancer. His involvement with music continued during his school years and while attending college he played and sang as a member of a small western dance band.

Introduced to square dancing in 1954, Wayne's love of music made his decision to become a caller an easy one. Through the inspiration and guidance of his club caller, Willis Brown, Wayne called his first dance in 1957. In 1958, when Willis Brown retired from calling Wayne took his place as club caller and class instructor with the Garden Grove (California) Recreation and Parks Department. He remained with the Recreation Department for nine years, teaching classes and calling the once-a-week club dance.

Prior to the move to Oregon, Wayne and

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Urdine conducted weekly workshops, called regularly for two open clubs and one invitational club. In addition he has acted as MC and called at many local festivals and guest called for many clubs throughout California and Arizona. He feels his biggest reward as a square dance caller has come from invitations to share his methods and philosophy of calling at the local caller associations.

Wayne recorded his first effort in 1961 and is now featured on the Lucky Records label. Although on a short "sabbatical" at the present time due to the move to Oregon, Wayne and Urdine plan to be back in the square dance picture very soon. They feel it is too much a part of their life to ever give it up entirely.

The many square dancing friends of Wayne and Urdine in the Southern California area wish them well in their new venture.

CHARLES B. RICE

A caller for over thirty years, Charlie "Chuck" Rice, Malibu, California, passed away in March, 1972. He is survived by his devoted partner and wife Helen. We extend to her our heartfelt sympathy.

(LETTERS, continued from page 3)

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Dale Wagner
New Berlin, Wisconsin

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memories of early dancing days. This one come to mind. Square dancing had hit England by force in the early 50's and all the ballroom schools were teaching it on one or two nights per week—mostly of a set routine danced to one record in particular. Having been dancing as such for just over a year the decline started and a pure square dance club was formed in the city and those of us interested became initiated in the intricacies of hoedown at the caller's whim. Armed with this knowledge I went to a holiday camp for a week and found they

ran square dance classes. I put myself down as a caller and was duly taught the various dances. Having decided I knew more than any one else, I decided to alter the opening break of one dance. The immediate reaction was "Such and such a dance always starts . . ." Square dancing stayed on the holiday camp activities list for some years but always as a "hayseed", clapping and stamping straw-in-the-hair style. Many times the teachers said they liked our smooth style of dancing and wished it could become general but the "powers that

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be" had decreed it to be as easy as possible for people to have fun—I suspect to get tired quickly and not want too long sessions.

Alan Sherriffs
Nottingham, England

Dear Editor:

If callers and teachers do thoroughly all that is outlined in your excellent manual for The Basic Program of American Square Dancing there will be no need for "throwing in to keep them interested" a Relay the Top or Spin Chain the Gears during the first 10 lessons.

Callers and experienced dancers who have stayed with it are responsible for keeping or losing new dancers. I hope we all try a little bit harder to lower the percentage of dropouts in 1973. Let's all make our theme song "Do What You Do Do, Well"!

Mary Jenkins
Mocking Bird Hill in Minerva, N.Y.

Dear Editor:

I have been offered space in our local weekly newspaper, The Mirror, to write a square and round dance column. Because there are not



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- TR 111 — "DOZEN PAIR OF BOOTS" Caller: Bill Ball



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- TR 110 — "MORNING AFTER" Caller: Bill Ball
- TR 109 — "STEP ASIDE" Caller: Don Stewart
- TR 108 — "COUNTRIFIED" Caller: Bob Baxter
- TR 107 — "GYPSY FEET" Caller: Bob Nipper
- TR 106 — "SWING WIDE" Caller: Don Stewart
- TR 105 — "WHAM BAM" Caller: Bill Ball
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many dancers in Nova Scotia and our clubs are widely scattered throughout the province, this would be a great opportunity to do both a communications job and publicity work for our favorite pastime. Material is hard to come by and we desperately need information on styling and dancing as published in your excellent magazine. Would you give me permission to use material from SQUARE DANCING? . . . There are about 500 dancers now active in the province. Because of this small number, you will realize that it is impractically expensive to

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Joe Goldston
Middleton, Nova Scotia

We're delighted to give permission to reprint —when requested. We do appreciate a byline: "Reprinted from SQUARE DANCING, official publication of The Sets in Order American Square Dance Society." — Editor (YOUTH, continued from page 25)

p.m. We were fortunate to have the calling services of Walter Zatorski who at that time was only 15 years old himself. The young people enjoy him and he is doing an excellent

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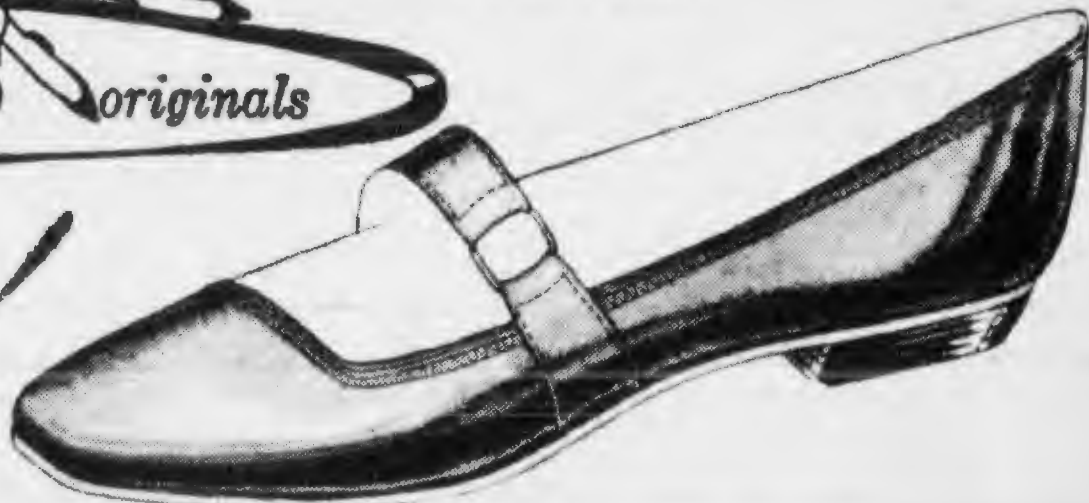
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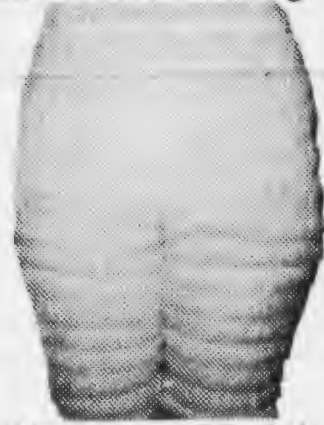
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job. This past year we moved to the Roseville Recreation Center and earlier this year graduated three squares of beginners. In March we started our first regular club dance for the Teen Steppers. We hope to solve our problem of partners by getting the help of the local Boy Scouts. We charge 50¢ each for the teens and pre-teens at the lessons. To encourage family dancing we charge 25¢ each for the second and third teen in one family with a maximum of \$1.00 being charged any one family . . ."

THE TEEN SCENE: The Phantom Squares newly formed teen club in central Florida is going great and is very proud of its young caller Susan Elaine Adams . . . Mike DiBitetto writes from East Rochester, New York, that the Swinging Squares is very active in money-raising events and is going all out to support the Muscular Dystrophy Dance being sponsored in their area . . . The famous Spokane (Washington) Silver Spurs head for a tour of the capitol of Europe later on this summer. The youthful dancers will be putting on a

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- How to analyze and develop square dance figures and movements
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DESCRIPTIVE BROCHURE ON REQUEST

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number of performances as they travel and we look forward to some pictures and a report when they return . . . The Promenaders of Chicago was formed in 1960 by Zenous Morgan. This 12-year-old project is undoubtedly one of the veterans in teen square dancing. Over the years their groups have put on many demonstrations in the Chicago area and have traveled to Michigan and to parts of Canada in recent years. One of its most ambitious projects is the establishment of a scholarship fund which will assist its members through college.

YOUTH at the National Convention

All Iowa is looking forward to welcoming the Youth Square Dancers to the 21st National. The busy and varied program begins with a Get Acquainted Party Saturday morning at 10:00 o'clock. Ken Bower, Gary Shoemake and Bill Schultz will call for this square dance party. In addition to programmed dancing and after parties there will be workshop periods and round dancing between some of the squares. A special style show is planned with "In Look" fashions presented by J.C. Penney

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Company. Square dance fashions designed and made at home will be modeled. Another attraction will be a Variety Show Saturday morning. **(ROUND DANCING, continued from page 27)** without established precedents, we are dependent upon what we see other teachers do, what we read in books and magazines (material written by people as new as we are) and upon our own ideas and whims. No other type of recreation or profession bases its leadership upon such a limited and diverse background and training as does ours. No other

activity can match ours for the speed with which the novice advances from beginner—to expert—to professional teacher and "Authority."

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Many of our present instructors hung out their teaching shingles just a few months after they started *dancing!* Many callers and round dance teachers have never gone through a basic (beginners) round dance class and may know little or nothing about round dance fundamentals and procedures, or about the guiding principles behind effective and sound

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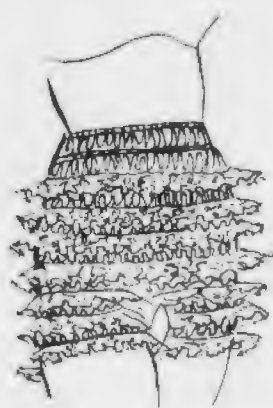
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leadership. This lack of training is, we feel, responsible for the confused trends of the day, and for much of the poor dancing. Many would-be dancers are repelled, rather than attracted to round dancing because of the example of poor technique, styling, and attitudes they observe in some round dance teachers.

There is nothing wrong with a determination to succeed, but it is dangerous to *hurry* or work under such pressure that one's accomplishment or health may suffer. Few of us can

hope to be brilliant exhibition dancers. Not all of us have the time or financial means to travel anywhere, anytime, and with no regard for compensation.

How much better it would be if each of us would set a sensible goal based on the amount of time, energy, and ability we possess—and to be content, for a time, with *personal progress*. Few prospective teachers will find an effective *short cut* to sound and successful leadership. This can come only through wise planning.

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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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(RECORDS, continued from page 44)

— left allemande — promenade (Figure) One and three (two and four) square thru four hands — do sa do corner — swing thru — girls turn back — wheel and deal — right and left thru — star thru — square thru three quarters — swing corner lady — promenade.
Comment: Record has good western downbeat with Bass and Fiddle, backed up by Guitar, Piano and Trumpet. Contemporary action pattern.
Rating: ☆☆☆+

I COULD HAVE LOVED YOU FOR A LIFETIME — Scope 551*

Key: F Tempo: 124 Range: HC
Caller Jeanne Moody LA
Synopsis: Complete call printed in Workshop.
Comments: A song with full flowing melody. Good bouncy beat with Guitar, Bass, Drums and Xylophone. Could be a crowd pleaser.
Rating ☆☆☆

CHIEF BUFFALO NICKEL — McGregor 2101

Key: D and E Flat Tempo: 130 Range: HB Flat
Caller: Mike Hull LA
Synopsis: (Break) Allemande left — do sa do own — promenade single file — girls step out and backtrack go full around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) left square thru four hands — meet the sides (heads) make a left hand star — heads (sides) star right in the middle — corner left allemande — right and left grand — do sa do — promenade.

Comment: Indian style novelty number with an

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.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
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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.

easy action pattern that keeps moving at a lively pace. Figure as written gets dancers back to original partner for promenade.

Rating: ☆☆

HAPPY HEART — Flutter Wheel 502

Key: F Tempo: 128 Range: HC

Caller: Mack Pipkin LC

Synopsis: (Break) Circle left — allemande left — do sa do — men star left once around — turn thru with partner — left allemande — swing — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — do sa do with outside two — swing thru — boys trade — turn thru — allemande left — promenade.

Comment: Popular western tune with Guitars, Banjo and Bass. Well timed easy action pattern for all dance levels. Rating: ☆☆

EVERYTHING BUT LOVE — Top 25252

Key: D, E Flat Tempo: 130 Range: HC Sharp and E LA

Caller: Joe Prystupa

Synopsis: Club Level (Break) Sides face — grand sweep — (Figure) Heads (sides) square thru four hands — spin chain thru — girls double circulate — boys keep going — boys circulate — turn thru — allemande — swing at home — promenade. Easy Level (Break) Circle left — allemande left — turn partner right — men star left once around — turn partner right — allemande left — swing at home — promenade (Figure) Heads square thru four hands — spin chain thru — girls double circulate — boys keep going — turn

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 in mid-May.

SINGING CALLS

Sweet Misery	Dance Ranch 604
Flat Foot In It	Wagon Wheel 702
All I Ever Need Is You	Blue Star 1920
Green River	Grenn 12133
Kiss An Angel Good Morning	Kalox 1129

ROUND DANCES

On The Flip Side	Hi-Hat 892
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Strollin'	Belco 248
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thru — allemande corner — home do sa do
— swing corner — promenade.

Comment: Nice tune with a boom chuck, accompaniment of Guitar, Bass, Drums, Piano and Clarinet. The club level pattern has grand sweep.
Rating ☆☆☆+

MONTE CARLO OR BUST — Blue Star 1922*

Key: A Flat Tempo: 128 Range: HD Flat
Caller: Marshall Flippo LE Flat

Synopsis: Complete call printed in Workshop.
Comment: Novelty number with a pleasant melody and good instrumental accompaniment. Easy action pattern that is well timed.
Rating ☆☆☆

WHY BABY WHY — Windsor 4988

Key: G Tempo: 128 Range: HB
Caller: Warren Rowles LB

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head (side) couples promenade three quarters — side (head) couples square thru three hands — do sa do corner — make ocean wave — swing thru — turn thru — left allemande — do sa do — swing corner — promenade.

Comment: This western tune has good accompaniment from Guitar, Drums and Bass. Easy action pattern. Callers with fairly low voice range should have no problem with this.
Rating ☆☆☆+

GOOD LOVING MAKES IT RIGHT — Scope 553

Key: D Tempo: 124 Range: HA
Caller: Dick Waibel LB

Synopsis: (Break) Allemande left— do sa do — four men star left — star promenade with partner — four ladies backtrack two times — then do sa do — allemande left — promenade (Figure) One and three (two and four) promenade halfway — lead to right — do sa do — star thru — flutter wheel — cross trail — left allemande — home do sa do — swing corner — promenade.

Comment: A pleasant novelty number with a swing beat. This should be a relaxer with its easy action pattern. Piano, Bass, Xylophone and Guitar accompaniment.
Rating ☆☆☆+

WHEN I'M ROLLING — Longhorn 191

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Louis Calhoun LC

Synopsis: (Break) Join hands start to circle — reverse single file — four girls backtrack — meet partner turn thru — allemande left — weave ring — do sa do — promenade (Figure) One and three (two and four) promenade halfway — lead right — circle to line — go up and back — right and left thru — square thru four hands — swing corner — left allemande — promenade.

Comment: A western tune with Banjo, Bass,

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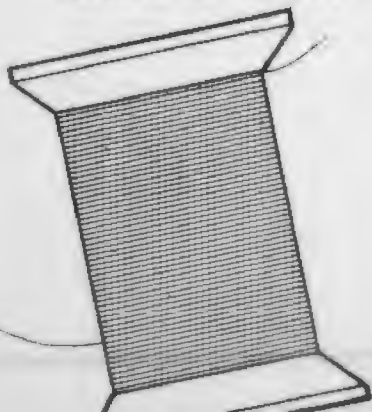
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EL TIGRE — Hi-Hat 413

Key: B Tempo: 124 Range: HB
LB
Caller: Ernie Kinney

Synopsis: (Middle Break) Left allemande — do sa do — men star left — star promenade — men back out full turn — four ladies chain — send them back with flutter wheel — left allemande — weave ring — do sa do — swing — promenade (Figure) Heads promenade halfway — square thru — do so da — double swing thru — boys trade — girls trade — right and left thru — square thru five hands — trade by — swing corner — allemande — do sa do — promenade.

Comment: Good change of pace tune with Guitars, Clarinet, Bass and Trumpet. The action pattern is contemporary. Rating ☆☆☆

A GIRL LIKE YOU — Lore 1132

Key: C Tempo: 130 Range: HA
LB
Caller: Art Galvin

Synopsis: (Break) Join hands circle left — left allemande — swing partner — men star left — turn thru with partner — corner allemande — weave ring — promenade partner (Figure) One and three promenade half way — down middle — star thru — California twirl — right and left thru — roll half sashay — star thru — frontier twirl — barge thru — swing corner — left allemande new corner — promenade.

Comment: Old standard tune with a moving contemporary pattern. Accordion, Piano, Guitar and Bass accompaniment. Will keep your dancers on the move. Rating ☆☆☆

ALABAMA WOMAN — Triangle 112

Key: A Tempo: 128 Range: HB
LA
Caller: Bill Ball

Synopsis: (Break) Left allemande — daisy chain — do sa do — promenade (Figure) Eight to middle and back — four girls lead flutter wheel — one and three right and left thru — heads go up and back — slide thru — pass thru — do sa do — pass thru — trade by — swing corner — promenade (Alternate Figure)



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Comment: A string instrumental accompaniment to a pleasant tune. Good action pattern making use of a four ladies flutter wheel from a squared position. Rating ☆☆☆

MAYBE — Blue Star 1921

Key: F **Tempo:** 128 **Range:** HD
Caller: Al Brownlee **LC**

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — pull on by — right and left thru — two ladies chain — flutter wheel — roll in — slide thru — square thru three quarters — swing corner — promenade.

Comment: Old standard tune with good instrumental jam session type accompaniment with Clarinet, Drums, Piano, Xylophone and Bass. Rhythm and timing is good but moves right along. Contemporary pattern. Rating ☆☆☆

**WALK ALL OVER GEORGIA—
 Lightning S 5005**

Key: C **Tempo:** 130 **Range:** HD
Caller: Dewayne Bridges **LC**

Synopsis: (Break) Allemande left — swing at home — promenade — men turn in right hand star — allemande left corner — weave ring — swing partner — promenade — (Figure) One and three promenade halfway — two and four right and left thru — square thru four hands — eight chain thru across — find corner swing — promenade.

Comment: Bass, Guitar, Trumpet, Piano and Drums accompaniment on a western tune with a southern touch. Has good action pattern. Rating ☆☆☆

GREEN RIVER — Grenn 12133*

Key: F **Tempo:** 136 **Range:** HD
Caller: Earl Johnston **LC**

Synopsis: Complete call printed in Workshop.

Comment: An old square dance singing number revived with contemporary pattern that moves

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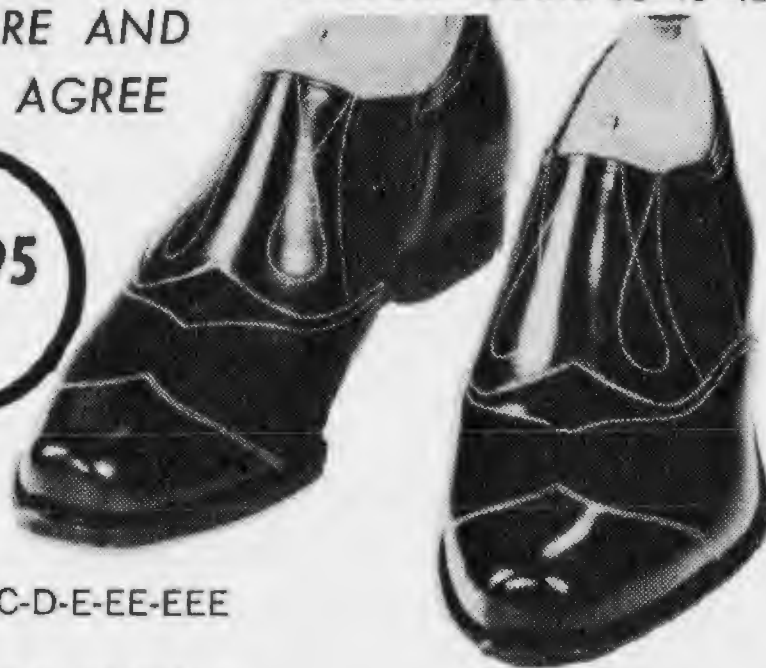
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LET ME CALL YOU SWEETHEART — MacGregor 2100

Key: G Tempo: 128 Range: HC
LD
Caller: Al Eblen

Synopsis: (Break) Four ladies promenade inside all the way — swing partner — join hands circle — left allemande — weave ring — do sa do — swing this girl — promenade (Figure) Head (side) two couples square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — turn thru — allemande left — do sa do own — swing corner — promenade.

Comment: Good old singalong type song with an easy action pattern. Pleasant Organ, Guitar and Bass accompaniment. Could be a crowd relaxer. Rating ☆☆☆

RED ROSES FOR A BLUE LADY — Pilgrim 1010

Key: B Flat Tempo: 124 Range: HB Flat
LC
Caller: Randy Anderson

Synopsis: (Break) Allemande corner — swing partner — promenade — four couples wheel around — go other way — boys backtrack — meet partner do paso — walk around corner — come back promenade (Figure) Head (side) two couples promenade halfway — into middle — star thru — pass thru — circle four — make two lines — up and back — pass thru — wheel and deal — substitute — square thru three quarters — swing corner — left allemande — promenade.

Comment: Popular pop tune of a few years ago with a stepped up tempo for square dancing. Drums, Banjo, Bass, Xylophone, Trumpet and Guitar accompaniment. Good action pattern for most dance levels. Rating ☆☆☆

MY REASON FOR LIVIN' — Longhorn 192

Key: B Flat Tempo: 128 Range: HC
LB Flat
Caller: Bob Bennett

Synopsis: (Break) Join hands — circle — left allemande — do sa do at home — men star by left once around — turn thru — left alle-

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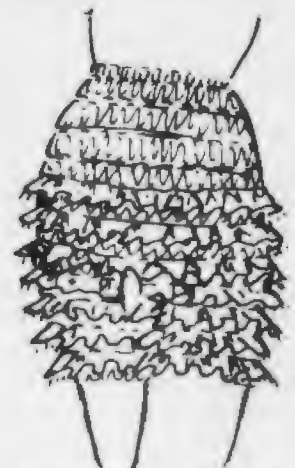
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Comment: Lively western tune with Fiddle, Guitar, Bass, Drums, Xylophone and Piano. Good action pattern that moves right along. Rating ☆☆

DADDY FRANK — Mustang 141

Key: D **Tempo:** 124 **Range:** HA
Caller: Curtis Thompson **LA**

Synopsis: (Break) Circle left — allemande left — turn partner right — men star left once around — turn thru with partner — corner allemande — do sa do — promenade (Figure) One and three (two and four) promenade halfway — two and four (one and three) right and left thru — square thru four hands — do sa do with outside two — swing thru — boys trade — left turn thru — allemande left — promenade.

Comment: Good rhythm tune with Guitar, Drums, Piano, Banjo and Trumpet. The contemporary action pattern is well timed. Rating ☆☆☆

JUST WILD — MacGregor 2102*

Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Bob Dawson **LB Flat**

Synopsis: Complete call printed in Workshop.
Comment: An old standard show tune with a well balanced instrumental accompaniment. Accordion, Banjo, Drums, Piano, Guitar and Bass. Good contemporary action could be a crowd pleaser. Rating ☆☆☆

NIGHT OF LOVE — Red Boot 127

Key: G **Tempo:** 128 **Range:** HC
Caller: Richard Silver **LD**

Synopsis: (Break) Four ladies promenade — partner box the gnat — do sa do — join hands — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) lead to right — circle — make a line — go forward and back

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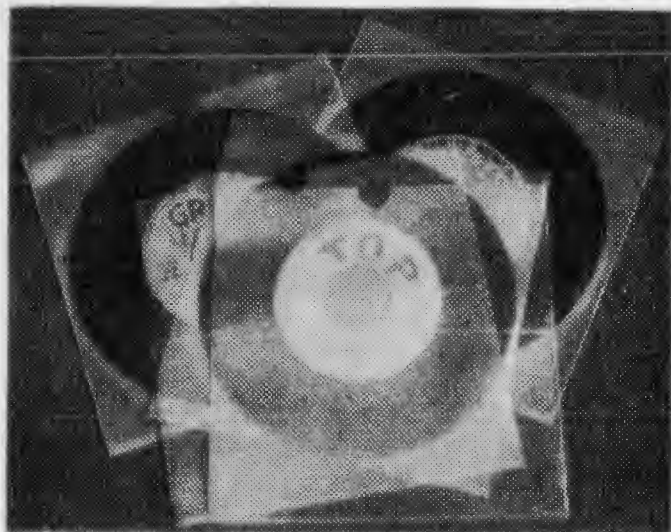
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 star thru — pass thru — swing — swing corner
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Comment: Contemporary western tune with western Guitars, Bass, Fiddle and Clarinet accompaniment. Contemporary action pattern. Has a scoot back. Rating ☆☆

WOLVERTON MOUNTAIN — Scope 554

Key: C Tempo: 128 Range: HA

Caller: Earl Rich LB

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — left allemande — weave ring — do sa do — prom-

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 halfway — two and four right and left thru —
 square thru four hands — do sa do — eight
 chain four — swing corner — promenade.

Comment: Western tune with Piano, Fiddle, Bass and Guitar accompaniment. Good easy action for most dance levels. Rating ☆☆☆

YOUR MEMORY SHURE GETS AROUND —
 Kalox 1130

Key: E Tempo: 130 Range: HC Sharp

Caller: Vaughn Parrish LB

Synopsis: (Break) Walk around corner — home do paso — allemande thar — boys back up — slip clutch — left allemande — weave ring

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— do sa do — promenade (Figure) Heads (sides) rollaway — pass thru — circle four — break — make a line — go up and back — square thru six hands — swing corner — promenade.

Comment: Western tune with Piano, Bass, Guitar and Drum accompaniment. A little different approach to circle to a line. Could be interesting. Rating ☆☆+

EASY LOVING — Flutter Wheel 503

Key: F Tempo: 130 Range: HF
Caller: Don Williamson LC

Synopsis: (Break) Circle left — left allemande — do sa do — gents star left once around —

turn thru with partner — left allemande — promenade (Figure) Heads square thru four hands — do sa do — eight chain thru — swing — promenade.

Comment: Good tune with Banjo, Drums, Trumpet, Saxophone and Guitar accompaniment. Easy action pattern for all dance levels. Rating ☆☆+

FOR ONCE IN MY LIFE — MacGregor 2103

Key: B Flat Tempo: 130 Range: HD
Caller: Kenny McNabb LB Flat

Synopsis: (Break) Allemande corner — do sa do partner — men star left once around — put arm around partner star promenade — men

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- 11 Bondville, Ill.
- 13 Class, Aloha Lodge, Hot Springs, Ark.
- 14 YWCA Smiling Squares
- 17 Festival, Workshop 2-5, Dance 8-11, Kalamazoo, Mich.

- 19 Wksh., Aloha Lodge, Hot Springs, Ark.
- 20 Class, Aloha Lodge, Hot Springs, Ark.
- 21 YWCA Smiling Squares Hot Springs, Ark.
- 23 Festival, Perry, Fla.
- 24 Festival, Workshop 2-4, Dance 8-11, Pensacola, Fla.
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- 12 Smiling Squares YWCA Hot Springs, Ark.
- 15 Festival, Workshop 2-5, Dance 8-11, Bonners Ferry, Idaho
- 21-22 Two Day Festival Callers Clinic, Wksh. Dance, Great Falls, Mont.
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- 25 Int. Wksh. Aloha Lodge

- Hot Springs, Ark.
- 27 Trail Dance Brunswick, Georgia
- 28-29 2nd Annual Golden Isle Swingers Fun Festival, Jekyll Island, Ga.
- 31 Miami Beech, Fla.

August

- 5 Jackson, Ohio
- 8 Lansing, Mich.
- 10-11-12 10th Annual Overseas Dancers Reunion Pocono Pines, Pa.
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- 16 Smiling Squares YWCA Hot Springs, Ark.

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back out full turn — four ladies chain across — chain home — roll promenade — Four ladies chain — sides (heads) square thru four hands — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — corner swing — promenade.

Comment: A contemporary song with a nice melody and latin rhythm using Drums, Saxophone, Guitars, Bass and Accordion. Good action pattern. Rating ☆☆☆

Synopsis: (Break) Allemande left — grand right and left — meet partner do sa do — boys star left once around — turn partner by right — left allemande — weave ring — meet and promenade (Figure) Heads right and left thru — sides pass thru — circle four — make a line — forward eight and back — square thru three quarters round — left allemande — swing at home — promenade.

Comment: A bouncy latin tune with lots of pep. Good action pattern will keep dancers moving. Piano. Bass, Guitar and Fiddle accompaniment. Rating ☆☆☆

(Note: There were no new Hoedowns available for review this month.)

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Caller: Chip Hendrickson

Range: HC
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R.B. 132 YOU'LL BE MINE by Bob Vinyard

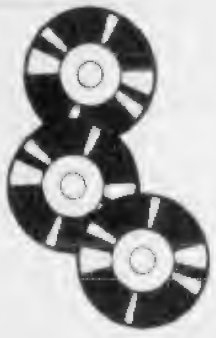
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Choreographers: P. J. and Toni Martin

Comment: The rumba routine is not difficult. The music is danceable.

SUMMER IN VENICE — Jay-Bar-Kay 507

Choreographers: Paul and Laura Merola

Comment: A slow yet busy waltz. The music is adequate.

EVERYTHING A MAN COULD EVER NEED — Flip side to Summer in Venice

Choreographers: Bert and Betty Wolcott

Comment: Danceable music and a lively two-step.

(WORLD, continued from page 35)

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The Chicago Area Callers Association sponsored a 2nd Fun and Friendship Frolic in January for the new dancers. Dances were held simultaneously at Gage Park on the south side and at BSA Building in Arlington Heights on the northwest side. 55 squares swung their way thru the "first 50 basics" with 47 caller

and round dance leader members participating in the program. The enthusiastic response from the new dancers was so overwhelming that plans were immediately negotiated for the 3rd Fun and Friendship Frolic on January 28th, 1973. An experimental workshop was initiated as a follow-up and every Tuesday night an average of 32 squares pack into the hall for additional basics, plus emphasis on position dancing and styling. Square dancing's looking up in the Chicago area.

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The Ding How Square Dance Club in Taipei is composed of civilians working for RCA, school teachers and military members from the installations and branches in the area. Most of the club and class members are not due to rotate back to the U.S. until 1973 or 1974 so the club feels that they will have a measure of stability for a time. Among the members are at least three "student" callers. Although the membership numbered only four squares, a group of dancers graduated from

class in May and were expected to swell the total membership count to eight squares. Officers for the club are President Ray and Deanne Madsen; Vice President Dean and Pat Miller; and Secretary-Treasurer, Pat Scoggin. Pat's address is USNH, Taipei, Box 4, APO San Francisco 96263. Her telephone is 875227 (home) or 875711 (US Navy Hospital between the hours of 8 am and 4 pm).

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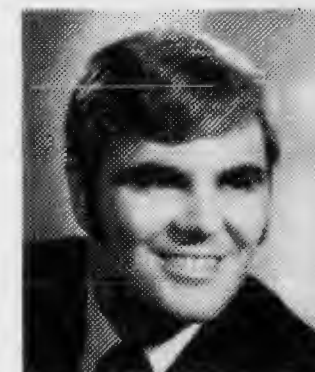
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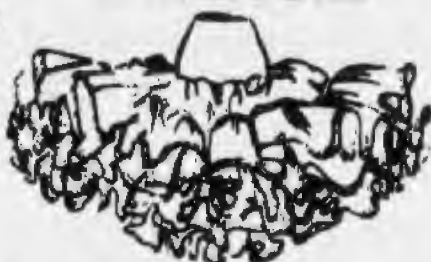
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 Date Book**



- June 1-3—13th International State S/R Dance Convention, Regina, Sask., Canada
- June 2-4—Turkey Run Weekend, Marshall, Ind.
- June 2-4—6th Ann. State S/D Fest., hosted by Valdez Sour Docees, Valdez, Alaska
- June 2-4—Arrowhead Ranch Weekend Collingwood, Ont., Canada
- June 2-4—S/D Weekend, East Hill Farm, Troy, N.H.
- June 3—10th Ann. State Fest., Ft. Worth Conv. Center, Fort Worth, Tex.
- June 3—Hix-N-Chix Annual Strawberry Dance, Colwood Hall, Victoria, B.C., Canada
- June 3—Chagrin Valley Sqs 2nd Annual Nite Owl Dance, Chagrin Falls Armory, Chagrin Falls, Ohio
- June 9-10—Mardi Gras Sq. & Rd Dance Fest., Loveland H.S. gym, Loveland, Colo.
- June 9-11—Celebrating 25th Ann. of the S/D Fed. of Minn. etc. at the 21st State Conv. in Duluth, Minn.
- June 9-11—The Lucky 13th Nat'l S/D Conv., Brisbane, Queensland, Australia
- June 9-11—Spring Fest. Weekend, Cherry Ridge Campgrnds, Honesdale, Pa.
- June 10—DeWitt Merry Mixers Strawberry Fest., DeWitt H.S., DeWitt, Mich.
- June 10—Eastern Oregon Livestock Show Dance, Miller School, Union, Oreg.
- June 10-11—5th Annual Circle & Square Gold Diggers Dance, Breakfast & Gold panning, Fairgrnds & Diggins, Yreka, Ca.
- June 11—Do C Do Club of Poughkeepsie's 8th Spring Fest., Oakwood School, Poughkeepsie, N.Y.
- June 11-12—CSSDA 17th Ann. S/R Dance Fest., Grand Junction H.S., Grand Junction, Colo.
- June 12—Fraser Valley Centennial Hoedown, Chilliwack, B.C., Canada

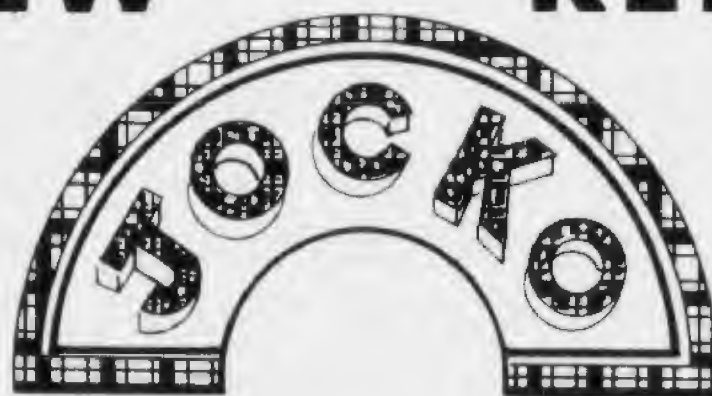
June 16—Aces and Deuces Ann. & Trail End Dance, Fair Center Hall, Antelope Valley Fairgrnds., Lancaster, Calif.
 June 16-17—NCASDLA's 2nd Annual June Jamboree, Parkland Jr. H.S., Rockville, Md.
 June 16-17—6th Ann. Nat'l Mountain Style S/D Fest., Hoedown Island, Natural Bridge State Resort Park, Slade, Ky.
 June 16-17—3rd Ann. Hampton Roads S & R Dance Fest., Hampton Roads Coliseum, Hampton, Va.
 June 16-18—22nd Ann. Wash. State Fest., Eisenhower H.S., Yakima, Wa.
 June 16-18—6th Annual Cup of Gold Promenade, Mother Lode Sonora Fairgrnds, Sonora, Calif.
 June 16-18—Holt Pairs & Squares Annual Rustic Rock Camp-out Sq, Dance, House of David, Benton Harbor, Mich.
 June 17—Trail In Dance, Quincy Jr. H.S., Quincy, Ill.
 June 17—Single Square O Rama, Antelope Valley Fairgrnds, Lancaster, Calif.
 June 20—Free Trail Dance sponsored by Omaha Area Callers Ass'n, Hwy 73-75, Omaha, Nebr.

June 20—Williamsburg 149ers Trail Dance, Starlite Roller Rink, Williamsburg, Ia.
 June 20—Trail In Dance, Clubhouse 7 miles So. on 61 with free camping, Circle Squares of Burlington, Burlington, Ia.
 June 20—Dandy Dancers Trail In Dance, O'Fallon City Park Pavilion, O'Fallon, Ill.
 June 20—Trail In Dance, Lions Shelter House, Rodeo Park, Ft. Madison, Ia.
 June 20—Trail Dance, Davis County Fairgrnds, Hwy. 63 and 2 west of Bloomfield, Ia.
 June 20—Trail In Dance, City Rec. Center, Iowa City, Ia.
 June 22-24—21st Nat'l S/D Convention, Des Moines, Ia.
 June 23-25—Lac La Hache Jamboree, 100 Mile House, Lac La Hache, B.C., Canada
 June 23-25—Beaux & Belles 15th Spring Weekend, Bangor Lodge, Muskoko Lake, Bracebridge, Ont., Canada
 June 23-25—Third Kingston Kapers, 401 Inn, Kingston, Ont., Canada
 June 23-25—4th Annual S/R Dance Weekend, Scott's Oquaga Lake House, Deposit, N.Y.
 June 23-25—Emerson's S/D Club Annual Jamboree, Emerson, Manitoba, Canada



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 June 30-July 1—Shufflin' Squares 3rd Annual Friendship Jamboree, Willow Creek, Calif.
 June 30-July 2—7th Ann. Shin Dig, Di Lido Hotel, Miami Beach, Fla.
 June 30-July 2—Port City Squares 2nd Annual Strawberry Fest., Leighton School, Oswego, N.Y.
 June 30-July 2—Entrance S/D Club of Hinton, Alberta, Annual Rocky Mt. Do, Gateway to Canada's Rockies, Jasper Nat'l Park.

July 1—Whirlaways Stampede Jamboree, Williams Lake, B.C., Canada
 July 1-4—3rd Annual Star Spangled Weekend, Cherry Ridge Campgrnds, Honesdale, Pa.
 July 1-8—Special Full Week Sq and Rd Dance Week, House of Roth, Clementsport, N.S., Canada
 July 2-7—Summer Sq & Rd Dance Vacation, Hayloft, Alderwood Manor, Wash.
 June 3—Idaho Falls Promenaders 15th Annual Summer Jamboree, Laua Hot Springs Community Center, Southeast, Idaho

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July 7-9—Nelson & Distr. S/D Ass'n, Mid-Summer Fest. Dance, Nelson, B.C., Canada

July 9-15—Vacation for callers and Spouses, House of Roth, Clementsport, N.S., Canada

July 12-23—11th Year School for Callers & Spouses, House of Roth, Clementsport, N.S., Canada

July 13-15—4th Far West Western S/D Conv., Portland Memorial Coliseum, Portland, Ore.

July 14-16—Pocono Party Weekend, Cherry Ridge Camp Grnds, Honesdale, Pa.

July 14-16—Campers Weekend, Shades State Park, Waveland, Ind.

July 15—Alliston Swinging Eights' Ann. Barn Dance & Barbecue, Elgin Blakely's huge potato barn, Alliston, Ontario, Canada

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July 15-16—Cayuga Cut-ups 6th Ann. S/D Weekend, Emerson Park, Owasco Lake, Auburn, N.Y.

July 15-16—White Mt S/D Club's 23rd Annual White Mt. S/D Fest., Show Low, Ariz.

July 16-21—Promenade Hall's 1972 Callers Course, Promenade Hall, Merrillville, Ind. 35 miles S.E. of Chicago, Ill.

July 19—Metro S/D Council (Halifax) Summer Dance, Dartmouth, N.S., Canada

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 July 21-22—Skagit Sqs Summer Fun Fair, Mount Vernon, Wash.
 July 21-23—Campers Weekend, Shades State Park, Waveland, Ind.
 July 22—SOTEX Ass'ns Summer Special Dance, Paws & Taws S/D Hall, Rockport, Texas
 July 22—Golden Seafair Sq & Rd Dance Ball, Olympic Hotel, Seattle, Wash.
 July 22-23—6th Annual S/D Fest, Owensboro Sports Center, Owensboro, Ky.
 July 22-23—Sq Kickers 3rd Annual Ozark Fest, Al Edco Copper Kettle, Hwy 67 North, Poplar Bluff, Mo.
 July 23—Pre Frontier Special Sq Dance, Community House, Cheyenne, Wyo.
 June 23-24—Pensacola Rd & Sq. Dance Councils 20th Fest., Municipal Audit., Pensacola, Fla.

July 26—Tank Town Twirlers 3rd Annual Gold Brick Dance, Tahoe Club, Fort Knox, Ky.
 July 28-29—29th Annual Black Hills S/D Fest, Rapid City, S.D.
 July 28-29—Golden Isle Swingers 2nd Fest, Jekyll Island 5 miles from Brunswick, Ga.
 July 28-30—International S/D Fest, Municipal Audit, Long Beach, Calif.
 July 28-30—9th Ann Idaho State S/R Dance Fest., University of Idaho Student Union Bldg., Moscow, Idaho
 July 28-30—8th Annual Frontier Shindig, Community Center, Warren AFB, Cheyenne, Wyo.
 July 28-30—2nd Huntington S/R Dance Fest, Memorial Field House, Huntington, W. Va.
 July 29—Fairystone Sqs Annual Summer Dance, Air conditioned Collinsville Rec. Center, Collinsville, Va.
 July 29—Annual Centennial Sqs Hawaiian Hula, YWCA, Clarksburg, West Va.
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(CHALLENGE, continued from page 30)
is selective with newer ideas. He must be an excellent teacher and workshop caller. He must have a complete understanding of the dance and should be an experienced "challenge" dancer before starting to call "challenge." He should also continue to call normal club level dancing and be a part of the total square dance picture.

What is your feeling as to whether everyone should try "challenge" dancing?

Ed: "Challenge" is fun and a favorite hobby for many dancers. They look forward to each dance and each "challenge" weekend with anticipation. Everyone should not join the "challenge" movement—only those who want to devote the time, interest, and study that is necessary.

Jack: The "challenge" dancer has to be a certain "breed", one who wants a challenge out of his dance (at least part of the time). He must be willing to work and help newer dancers interested in finding out what it is all about. He must be able to laugh at getting

caught by some of the "toughies" (tough calls). His efforts are put forth because he loves this type of dance.

Lee: Being a "challenge" dancer and caller is not an easy task. In order to do well it requires hours of study and preparation by the participants. The movement is finally getting its due recognition. At more and more festivals and conventions we see time and room assignments set aside for some form of advanced level dancing. We have finally come to realize that the interests of all dancers must be taken into consideration if we are to provide a well-rounded program of activity.

IN MEMORIAM

During the month of March square dancing had the misfortune of losing some of its active members. To their families and many friends we extend our heartfelt sympathy.

Donald Hill, Winnipeg, Manitoba, Canada

Gus Tamble, Memphis, Tennessee

Red Hardin, Washington, D.C. area

Bill Irvin, Pacoima, California

They will be greatly missed by all who had the pleasure of knowing them.

fashion feature



Polly Nicholas of Denver, Colorado, is ready for summer square dancing in her cool dacron and cotton voile dress. The bold white print on a vivid purple background is trimmed with a delicate white nylon lace. Deep ruffles fall gently over the shoulders creating the illusion of a collar. A full-circle pella underskirt has three rows of ruffles of same dress fabric sewn on top for opaqueness and added fullness.

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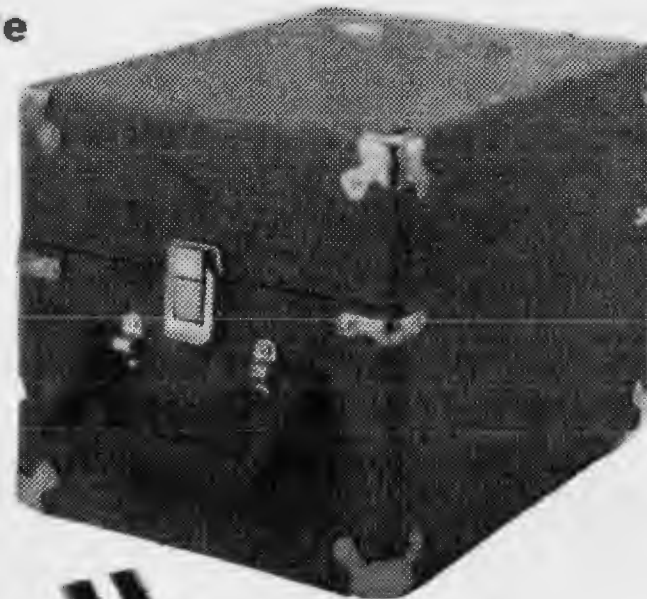
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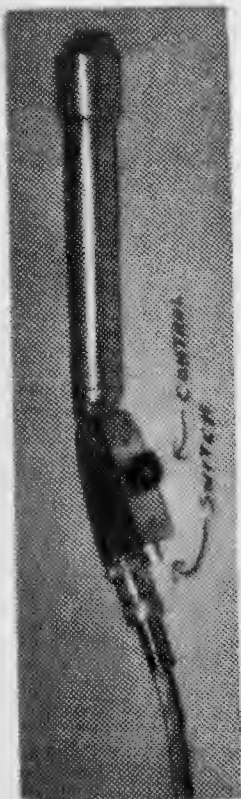
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