

SQUARE DANCING

NOVEMBER, 1972

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Dillinger



WHY do people square dance?
WHY do some dancers become callers?
WHY do we have conventions?
WHY do we have associations?
(WHY, Why, why? see page two)



WHY

asks the little child . . . does the sun come up? . . . Do birds fly? . . . Does the rain come down? "Why must I be in by 10?" asks the teen youngster. Why do men fly to the moon? . . . do the leaves turn golden? . . . does hair turn gray? Why, why, why, we are constantly asking all our lives, are things the way they are? And then back comes the answer: "*Because.*" We climb the mountain *because* it's there. We write a book *because* it must be written. We go to school *because* we wish to learn.

WHY do we dance? *Because* it satisfies our need to express rhythm, to move to music, to be free. WHY do we *square* dance? *Because* of our need to dance, to be with other people, to play as a group, to cooperate in a pleasure-filled pastime. *Because* it is possible for us to enjoy — husband and wife together — a couple activity. It has been said many times that we are a generation of spectators. We sit and watch as 22 men on a football field or 18 men on the baseball diamond entertain us. We watch our television and view our motion pictures. In all of these things we derive our pleasure as spectators. In square dancing *we are the doers*. Perhaps that's WHY!

WHY do some of us call and why do some of us teach? *Because* someone must do it? That's part of the reason. Maybe there's more than that. Is it because the person who calls enjoys bringing the *dance* and the *dancer* together? Is it because he derives pleasure by being in front of others and delights in watching as the dancer reacts to his commands? Of course these are logical reasons. Maybe it's simply because we must each do *our thing*.

How relieved we should be that every dancer does not aspire to be a caller. Without dancers where would square dancing be? But where would it be without the person who teaches and the one who calls? So, if we were to ask "WHY do we have square dancing?" the answer would have to be *because*. Because first there is the dance, then there are those who wish to dance and finally there are those who have the desire and the ability to bring the two together.

There are many reasons for the way we do things in square dancing. Some are derived from tradition, some have come to us the hard way through trial and error over many years. In this, our Twenty-Fourth Anniversary issue, we're going to take a good *current* look at square dancing, a most "unusual" activity. This is an activity that does a rather amazing job of growing, year after year, on its own, without benefit of subsidies, without a great formal national organization to run it, but with just the energy and devotion of many people freely giving of themselves and their talents — *each doing his own thing*.



AS I SEE IT

The State of Square Dancing 1972-'73

November, 1972

IN THE PAST YEAR OR SO a number of events have occurred that could indicate a most healthy direction for square dancing. For one thing, dancer and caller leaders have shown a sincere concern over the dancing itself. The tendency toward rough dancing has been counteracted, not only by articles in this magazine, but by styling and comfortable-dancing-workshops in many parts of the country. An apparent lack of adherence to the principles of standardization in dancing has been offset by an emphasis on the importance of a standard way of dancing as a means of increasing the permanency of the activity. Drives to encourage more 50-Basic clubs and 75-Basic clubs in areas where these phases had been neglected will insure more dancers in coming years. This is not a case of eliminating clubs that feature the more exacting and time-consuming forms of dancing but it is a case

of providing a *place to dance* for those with less time available to be involved in square dancing. All of this is encouraging.

That square dancing will settle down into a large but not unwieldy, normal, smooth-flowing pattern is a prime concern of many groups whose responsibility it is to be of service to square dancing in one way or another. These groups fit into several categories. Some are strictly volunteer service organizations whose members are interested in what is going on in square dancing elsewhere but who are committed to the opportunities and problems that face them in their own immediate area. Some of the groups represent the professional aspects of the activity, the callers, the teachers, editors, etc. Some are made up of the commercial interests, the manufacturers, wholesalers and retailers of supplies designed for square dancing. A majority are made up of



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the hobbyists, the dancers. Many of these phases overlap each other. All are interested and involved in square dancing's future.

We have the feeling that you, as a member of The American Square Dance Society, would be interested in just what these groupings are, how they serve square dancing, what they've done in the past and why we feel that they are in an excellent position to help the activity in the future. We're going to take a closer look.

Square Dance Q. and A.

Using the same approach that started our report this month, we're going to ask some rather obvious questions relative to each grouping. Then, with a "because" or two we'll attempt to boil down the purpose of

each unit, spell out some of the accomplishments chalked up by members of the "group" in the past. Finally, considering each of the groups as a part of one big "service entity", we'll stick our neck out and project what we feel each of the groups *could* do, while playing a logical role in *sharing the responsibility* of square dancing's continuing operation.

As we pointed out earlier, square dancing is an "unusual" activity. What hobby in the world has such a ready-for-action group of trained volunteers ready and willing to give their all for the recreation of their choice? Here then, in a fairly condensed rundown are the dozen "service-faces" of modern American Square Dancing.



Square Dancer Associations

(249 listed)

WHY do we have dancer associations in square dancing?



Because dancers find that on certain projects and in occasional emergencies a group of dancers or a number of clubs working together can accomplish more than any of the individuals or groups working alone.

WHEN, IN THE LATE 1940's, the first square dancer associations were formed, the reasons were quite basic. New clubs in the area were being started and needed guidance. In some states, laws were being composed to tax square dancing, to raise the rent of halls and to require the licensing of callers and teachers on the same basis that governed ballroom dance teachers. Clubs cooperated, pooling their talent, knowledge and manpower in forming federations and associations to counteract this legislation, to accomplish, by working jointly, what they were not able to accomplish by working alone.

Each association was formed to meet the needs of the dancers in its particular area. For that reason each association is unique and different. One association may be quite small, involving only the six or eight clubs in its area. Another may boast of more than 300 clubs. Actually, the two may have little in common

except that they are each serving the needs of dancers in their own community.

One of the earliest and most effective associations divided its state into regions with different sub-associations or districts to better serve the needs of the individual clubs and dancers. Once each year the executive members of each of the clubs throughout the state gather to take part in a weekend conclave held at some suitable resort. Here all the club officers attend seminars on club management, club financing and the other responsibilities of club leadership.

The training of new club officers and assisting in a number of ways the clubs, dancers and callers in the area is a prime and obvious responsibility of all dancer groups. Providing area publicity and public relations, sponsoring festivals and big dances for area dancers have long been accepted functions of these associations. Area dancer groups are in the rare posi-

tion of being able to know what the dancers in their own community want and need. Because no two areas are exactly the same, it would be virtually impossible to attempt to direct square dancing as effectively from some central distant location.

The effectiveness of area associations is sometimes diminished when these groups lose sight of their original purpose or when their reason for *being* no longer exists. This becomes apparent when associations struggle to find reasons to justify their own existence. The association reaches its point of zero effectiveness when it competes with the very clubs in its area that it is supposed to represent.

There are several types of dancer associations. The broadest are the associations of square dance clubs. The club, in effect, joins the association and automatically all the club members are considered to be members of the association. A second type is the associations of dancers and dancers in the area may elect to take out individual membership. There are also organizations for special groups. There are teen and youth club associations, associations for single groups and for those who dance overseas and affinity-type associations made up of square dancers attached to such groups as campers', flyers', etc.

What it all boils down to is the rather remarkable fact that where a need for an organization has arisen, it has been handled on the local level. The result has been that throughout the world there is a most unique and effective system of self-government in square dancing. A situation that one is not likely to find in almost any other activity.

Directory Information: *A complete directory of all dancer associations is published in the September issue of SQUARE DANCING each year. Deadline for these listings is July 1st.*

Potentials and Possible Goals:

A number of years ago the National Square Dance Convention set up an Organizations Panel. Its purpose was to bring representatives from associations around the country together to exchange ideas and to include a display of association projects as an inspiration and guide to others. This is a significant beginning to the type of meetings that can be held under the auspices of the National Convention and directed at association leadership. "How can

As a birthday practice with us here in SQUARE DANCING, each November issue is devoted to an overall look at the activity. This month the first 19 pages are aimed at "The State of Square Dancing 1972-'73". Even with this you'll note (below) that our regular features are also included.



This Month's **LINEUP**

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associations be more effective in helping square dancing and square dancers in their area?" should be the theme of these sessions. And, rather than just get-togethers to show off past achievements, these panels, extended throughout the three days of the convention and conducted in part by authorities outside the field of square dancing, could contribute greatly to effective association operation.

Gavel and Key, a leadership newsletter published by the American Square Dance Society and distributed free to the current presidents of square dancer associations, is increasing its service effectiveness by more frequent publication and by including more "how to do" articles that are guides to club leadership. Current association presidents who receive this publication without charge are encouraged to voice their thoughts on subjects to be covered.



Caller Associations (138 associations listed)



WHY is there a need for caller associations?

Because one proven method of insuring the perpetuation of the hobby in any given area is to make certain that callers know how to call, know how to lead and know the background and philosophy of this activity. The experienced callers in each area, working through the local callers' association are in the most logical position to lend this assistance.

IN THE EARLY DAYS of square dancing, when we were just moving out of the "bird in the cage" era and into the period of square dance classes, basic movements and dancer-managed clubs, callers frequently gathered together to exchange calls, bits of patter and thoughts on square dancing. These small informal get-togethers were the predecessors of today's sometimes gigantic callers organizations.

The present effectiveness of these callers groups varies greatly from one area to another. In most areas, at one time or another, virtually every local caller participated in the group's program, in supporting its membership and in taking part in the workshopping of new material and in the training of new members.

In some areas caller groups are especially strong and effective. In the New England States, as an example, a majority of the recognized top caller-leadership actively supports the association program. Veteran callers make up a "speakers bureau," representing leadership knowledge that is available to all caller groups in the area, with each of the leaders "approved" to speak on a particular topic and with the association picking up the tab for a portion of the lecture fee. In the same area, the callers group shares the responsibility of the annual area convention with the dancer groups. The callers association provides the callers and the sound system and makes up the program. For their participation in the event, the callers group splits the profits of the regional convention with the dancer groups and with this income the associations promote a sizeable number of worthwhile training and educational projects.

The prime responsibility of callers groups over the years is summed up in this fairly sen-

sitive statement of purpose reprinted from the American Square Dance Society's Gold Ribbon Committee Report: *To encourage high standards in ability and attitude among the callers and teachers in the area; to induce a spirit of cooperation rather than competition among the members; to encourage the training of new callers; to serve as a public relations force to help project the best possible image of square dancing; to adopt along with other similar callers associations a universal code of ethics; to work closely with the individual callers, the clubs and the local dancer associations to perpetuate square dancing; to encourage high moral standards, self-control and a continuing desire for improvement; and finally, to be prepared to meet the individual needs of the area as they arise.*

Among many services afforded by various associations are mimeographed notes covering material workshopped at meetings and often composed or interpreted by member callers, and the setting up of a library of records and books to be made available to caller members. Some of the rather unique services include the availability of a loaner PA system and arranging for "on duty" stand-by callers ready to assist a caller in case of an emergency.

Directory Information: *A complete directory of all caller associations around the world is published in the August issue of SQUARE DANCING each year. Deadline for these listings is June 1st.*

Potentials and Possible Goals:

There are many ways that area caller associations can become more effective. One suggestion is to find a method to bring back into the group successful veteran area callers to

share their experiences, advice and philosophy with the membership. Investigating ways of achieving this will be a topic of articles in this publication in coming months.

Features in **SQUARE DANCING** and other square dance publications can continue to help caller groups by furnishing them with ideas for meetings, training programs and service

projects. Needed is a handbook of *Program Ideas* for caller associations which can serve as a guide for association presidents and officers.

CALLERLAB (discussed in the next section) is in an increasingly strategic position to be of assistance in strengthening area caller associations in the coming years.



CALLERLAB

WHY should we be interested in something called **CALLERLAB**?



Because this is a major effort on the part of a number of veteran callers around the world to offer leadership direction to the square dance activity. This through the raising of calling standards, through providing caller-benefits and through the development of international programs involving caller training, public relations and leadership.

IN VIRTUALLY EVERY FIELD of endeavor where professional leaders are involved, there will be a means of benefiting from the combined knowledge these leaders have to offer. In square dancing, with as many as 9,000 callers and teachers involved in the training and entertainment of anywhere from a million to six million dancers, there must be some form of tapping the knowledge of top leadership and passing it along to coming generations. This need has been increasingly felt in recent years as the activity has grown and as caller leadership has at times apparently been neglected.

CALLERLAB is a coalition of veteran callers devoted to training and leadership encourage-

ment in the square dance calling and teaching field. Groundwork for this group was laid in Colorado in 1961 by the late Ed Gilmore, Bruce Johnson, Frank Lane, Bob Osgood and Don Armstrong. A ten-year planning period was climaxed in February 1971 when this group, and nine other callers making up the Square Dance Hall of Fame gathered in California. From this meeting emerged a determination to develop ways of being of service to the activity, to improve the leadership capabilities of square dance callers everywhere and to set up programs to implement certain goals set up by the group.

The 15 members who made up the original group* adopted the name **CALLERLAB**. They started their own communications newsletter and at the present time have grown to 40 members, planning to increase in size gradually and to eventually involve dedicated callers in all parts of the world. The Callers' School Curriculum Committee, a branch of **CALLERLAB**, meeting in Connecticut last May, has provided the initial steps in a coordinated



*Don Armstrong, Al Brundage, Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Earl Johnston, Arnie Kronenberger, Frank Lane, Johnny LeClair, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob Van Antwerp.

caller-training program which in time, will be available to all who conduct callers' schools.

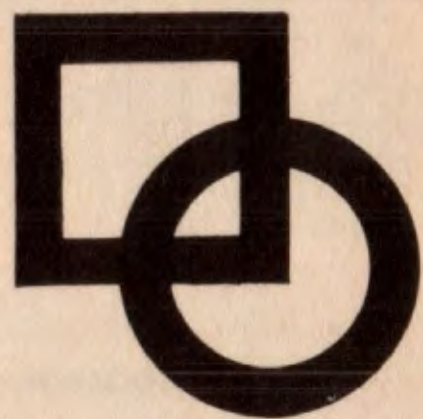
Members of CALLERLAB, working closely together, helped in the development of the Basic and Extended Basics Caller/Teacher Manuals and pointed the way to the two new Basic Movement Handbooks for dancers. Their unselfish desire to help to improve the calling standards in the world will be made known in this and other square dance publications in the future.

Potentials and Possible Goals:

Eventually this group will be in a position to offer benefits to its member callers in the form of group insurance, low cost car insurance, hospitalization, loss-of-pay benefits and a retirement program. Methods of providing assistance to callers associations everywhere is being developed and a program for offering caller/leadership assistance and direction to the National Square Dance Convention is also undergoing study by this group.



Round Dance Teacher Associations *(32 are listed)*



WHY do round dance teachers need associations?

Because teachers in any specialized field need a framework in which to work together and to communicate. Through association with other round dance teachers, methods of teaching can be improved, dance material can be more carefully screened and this phase of the program can be an influence toward better dancing in the activity as a whole.

IN THE ORIGINAL CONCEPT of contemporary square dancing, the couple dance, or round dance was just one part of the total square dance program. Callers were able to call, cue, teach and prompt squares, quadrilles, contras and round dances. The early rounds were simple, to be sure, but once learned, they frequently became a permanent part of the repertoire. Dancers apparently grew increasingly fond of their "favorites" which were included in most square dance programs.

The need for uncomplicated rounds as a part of the square dance picture has persisted over the years. However, square dancers who have been smitten by this phase of the activity have demanded more complicated rounds. Out of this demand has grown a specialized form of round dancing and "specialist" round dance teachers to direct this phase of the activity. Several hundred of these teachers exist today, and they have in turn formed their own round dance teachers associations.

The appeal of these groups is geared largely to that round dance specialist, although in some areas the groups do have a fair representation

of square dance caller/teachers who include some round dancing with their square dance lessons. Meetings held by the average round dance associations are devoted to reviews of new round dance material, selections of one or more rounds of the month and demonstrations on techniques and teaching methods.

Directory Information: *The August, 1973 issue of SQUARE DANCING will carry an up-to-date directory of round dance associations. Deadlines for additions and changes to this list is June 1st.*

Potentials and Possible Goals:

During the coming year, as in the past, round dance teachers will be in an excellent position to encourage the use of wisely-selected rounds in the square dance program. Efforts to help train caller/teachers to teach and cue round dances is a positive step in the right direction. At the same time, the increased use of quadrilles and contras in the specialized round dance groups is one step forward in providing a broader base for the round dance program and is an idea to consider.

As a step in helping with the indoctrination of new dancers, round dance associations and round dance leaders are encouraged to assist the American Square Dance Society in its development of a Basic Movements of Round Dancing Handbook (see page 36). The revised round dance position chart will also reflect help from these groups.

As a project for round dance teachers associations, we would like to suggest a list of all time favorites, proven square dancer's rounds which can be introduced during a square dance

learner's class by the caller/teacher. This list of dances will, in effect, accomplish two things. These specially selected rounds will illustrate to the new dancer the foundation basic movements of round dancing and give him an opportunity to practice them painlessly. The second advantage will be to provide the activity with a program of 12 rounds that "everyone" knows. In time this will result in greater participation in the activity, in a floor filled with dancers at a club dance, festival or convention whenever that "basic dozen" is played.

The National Square Dance Convention



WHY do we have a National Square Dance Convention?



Because square dancing, like every great sport or recreational activity needs its "showcase" to display to the hosting community and the rest of the world the very best this activity has to offer.

THE "BIG EVENT" IN SQUARE DANCING was originated in Riverside, California, in 1952 and since that time has been held each year and in 15 different states. The 22nd National will be held in Salt Lake City, Utah, in June, 1973. Planned originally to be a Showcase of American Square Dancing, early conventions featured the names of all of the then currently influential callers and teachers. More than just a gigantic festival, the National was designed as a place to compare notes on the progress of the activity through panels and exhibitions,

clinics and workshops. The exchange of ideas helped new areas to develop and these big events became a means of communicating between the various square dance communities.

The National is governed by an Executive Committee made up of the general chairmen of past conventions. This Executive Committee screens each area applying for a future convention. The decision for awarding one of these events is based on a rather lengthy and well-ordered set of requirements. Once all of the bids have been received and investigated, the

Your 1973 Membership Card

The first of these new cards go out this month to those members whose dues are paid through December, 1973. Your membership marks you as one vitally interested in the future of American Square Dancing.



Executive Committee votes and a simple majority decides on the location. Conventions are set for the fourth Thursday and the following Friday and Saturday of each June. Convention sites are awarded four years in the future. The size of the Convention each year fluctuates according to the location of the hosting city, and attendance figures have mounted to as high as almost 20,000 dancers at a single convention.

Indeed, the National is the "granddaddy" of all square dance events and it is the "frosting on the cake" where many dancers are concerned. Because of the growing size of the National, the problems of logistics are often quite formidable. Finding suitable convention facilities that lend themselves to good sound, good climate control and good dancing surfaces is not always easy. In the recent past, conventions have had to place the round dancing phase of the activity several miles from the square dance events helping, unfortunately, to compound any chasm that might exist between the two phases of the activity.

Despite its tremendous size and its thousands of small details that must be accomplished each year, the National Convention is an amazing event. The fact that those responsible for its perpetuation are constantly looking for methods of improving and making the National the best representative Showcase for this activity is indeed encouraging.

Listing of Information: *Depending upon material received, SQUARE DANCING magazine attempts every month, starting with the September issue, to publicize the coming National Convention.*

Potentials and Possible Goals:

Because this annual function has grown so large in recent years, it is almost unreasonable to expect the 16 active members of the Executive Committee, working without pay and on a voluntary basis, to devote the time and personal expense necessary to accomplish all of the legwork that must be carried on. We would like to suggest that the Executive Committee continue on as it has in directing each yearly event and offering guidelines, but that they also hire a qualified managing secretary who will handle a great portion of the routine work, and at the same time establish an office with a modest staff from which promotional material and correspondence could be handled.

We would like to see caller representation on the Executive Committee as a means of balancing the decisions and to help in the direction of the National. We also would like to suggest that each general chairman be afforded a *second assistant general chairman* who is a caller.

We would like to see the National once again be the true "showcase" of this activity, utilizing the most representative calling and the most professional programming available. Many of the better known callers who are truly "stars" in the square dance field and who should be present, if this is to be in fact a "showcase of the activity," are conspicuous by their absence.



To be a "showcase" the facilities, floor and sound conditions should be the very best possible. The size of the National should be de-emphasized and quality of accomplishments should be the prime goal.

In the anticipation of net profits being derived from a convention, detailed plans for the expenditure of this income should be determined well before the convention takes place. A very commendable use of such money would be for the financing of the proposed office and staff of the National Executive Committee and should be one of the first considerations. In addition, money derived from the convention should be earmarked for the promotion of square dancing and should be publicized as a point of interest and pride to all dancers everywhere.

The National should immediately consider putting into effect a dress requirement for the conventions, lenient enough for individual preference but exclusive enough to bar admission to those whose costumes are not complimentary to the activity. We also suggest that it consider recognizing standardization in dancing and openly discourage rough and discourteous dance habits. Finally, we would encourage the use of exhibitions *with a purpose*, other than those that are carbon copies of each other. We would point to the Pageant of Square Dancing

produced as a part of the Eighth National held in Denver, Colorado, in 1959 as being an example of the type of exhibition performance that can be both informative and entertaining and that can draw favorable attention to the square dance activity as a whole.

Finally, we would suggest that serious con-

sideration be given to changing the name of this event to the International American Square Dance Convention. Attendance from many countries indeed makes this event more than simply a "National" affair. Canada and perhaps other areas should be given the opportunity of hosting the event some time in the future.

The Lloyd Shaw Foundation



WHY have I never heard of "Pappy" Shaw?



Because, while you enjoy the results of his teaching and philosophy each time you square dance, you may have come into the activity after Lloyd Shaw passed away in 1958. For this reason you may never have been made aware of this man, his mission in life nor his contributions that make American Square Dancing the popular pastime for millions of dancers around the world.

THE FOUNDATION IS MADE UP of a devoted group of dancers following in the footsteps of Dr. Lloyd "Pappy" Shaw, leader of the 20th Century rebirth of square dancing and inspirationally guided today by Mrs. Dorothy Shaw. The Foundation has accomplished many things and is involved in several major projects which we have listed here at random and not necessarily in an order of importance.

The two books written by Dr. Lloyd Shaw: *Cowboy Dances* (1939) and *The Round Dance Book* (1948), have furnished "foundation" material for callers, teachers and dancers since the resurgence of the activity.

The creation and distribution of a recorded American Dance Program designed for schools.

The creation of the Lloyd Shaw Fellowship, dedicated to the preservation of the traditional form of American Dancing along with the exploration of some of the more contemporary forms.

In-service dance training on college campuses of school teachers, conducted by members of the Lloyd Shaw Fellowship.

Establishment of archives that trace the history of this activity through original callers notes, old manuscripts, books, periodicals, records, photographs, etc.

Current production, through a grant of the

Howard Walsh Foundation, of a motion picture designed to capture the inspiration and philosophy of Lloyd Shaw's dream.

Production of an outstanding Cavalcade of Square Dancing, tracing the history of this activity from the contras, early quadrilles and running sets to the contemporary scene with dancers recruited from all parts of the country and presented at the National Convention held in Denver, Colorado, in 1959.

Many written works including "The Family Tree of Square Dancing," a history of the activity written by Dorothy Shaw.

Special records, on the Lloyd Shaw label, including a contra series, lancers, mixers and

In front of the cameras — members of the Lloyd Shaw Fellowship in costumes for Cotillion scene of documentary film now in production.



research material perpetuated through the Foundation.

Information on the Lloyd Shaw Foundation may be obtained by writing Box 203, Colorado Springs, Colorado 80901.

Potentials and Possible Goals:

The value to each square dancer of possessing a knowledge of our heritage in this activity should not be overlooked. The names and accomplishments of its leaders, the grass-roots dances and the philosophy upon which the current movement has been built, are all important to the dancers and leaders who will carry the activity on to future generations. What better way to pass this on than through workshops and clinics provided by the Lloyd Shaw Foun-

ation to square dance groups around the entire world?

The "Cavalcade of Square Dancing" idea mentioned earlier could become a regular attraction at each National Convention and logically its supervision should be a project of the Lloyd Shaw Foundation.

The school programs developed by the Foundation could be sponsored in their areas by the various dancer and caller associations around the country. In this way expertly trained leadership would insure a young and very vigorous square dance program shaping up for the future.

This group is well equipped to provide heritage direction and information for the activity as a whole.

Square Dance Publications (144 listed)

WHY are there square dance newspapers and magazines?



Because square dancers are interested in what is happening in their activity and because through area publications they keep abreast of the local scene and the dances being held in their area. Through internationally circulated magazines, they can be informed of all phases of the activity and of square dance news around the world.

COMMUNICATION HAS PLAYED a great part in the development of this activity and virtually every sizeable square dance community has its publication in one form or another. Some areas have more than one. Circulation of area publications range from 600 to 10,000 copies.

Page sizes start at 4 inches by 6 inches and go up to 8½ inches by 11 inches. The number of pages per issue vary from four to 200. Methods of printing run the gamut from poor to outstanding mimeograph, as well as offset and letter press reproduction.

Almost all of the area publications feature square dance directories on a day-by-day basis. Most of these publications also carry area news and a good number carry editorials, convention news, country-wide campaigns, dance write-ups and record reviews. Particularly refreshing is the fact that each paper is tailored

to fit the needs of its own area, association, club, callers, etc., and no two publications are exactly alike.

Two internationally circulated square dance magazines, this one and the American Square Dance published in Sandusky, Ohio, gear their copy to general readership. Each has sections devoted to the art of calling, record reviews, news of the activity in general plus any number of special features.

Directory Information: A complete directory of all area publications with a circulation of 600 or more appears in the July issue of



SQUARE DANCING each year. To meet the deadline, listing information should be received no later than May 1st.

Potentials and Possible Goals:

The way has already been paved for editors of square dance publications to benefit from an annual Publications Clinic run in conjunction with the National Square Dance Convention.

This clinic will, in time, feature professional journalists, photographers and representatives of different methods of print reproduction.

A program to coordinate news of major projects designed for the benefit of the square dance activity as a whole and combining all publications in a "cooperative network" that reaches the greatest majority of square dancers everywhere, is a very present possibility.



Square Dance Record Companies (35 listed)

WHY do we have specialized square dance recording companies? Why not depend upon live music and records produced by the major labels?



Because, first of all, square dancing long ago grew to the point where there were many more dancer groups needing good accompaniment than there were "live" musicians who could fill the demand. Second, the specialized, ever-changing appearance of this activity makes it impractical for the major recording firms to even begin to keep up with the demands.

THIS PHASE OF THE ACTIVITY grew out of necessity in the early days of contemporary square dancing when the demands for good, available square dance music far outweighed the supply of qualified local musicians. At first a number of the leading record manufacturers including Victor, Decca, Capitol and Columbia got on the bandwagon. Most of them simply added some square dance titles to their catalogue and a majority of their releases were "with calls." Soon Folk Dancer, Folkcraft and Imperial, all with extensive folk dance collections, added square dance music *without calls* as caller instrumental accompaniment. In the late 1940s a number of labels including MacGregor, Windsor, Black Mountain and Sets in Order entered the picture to exclusively produce recorded square dance music with and without cues and calls.

Additional companies including Grenn, Blue Star and Lloyd Shaw entered the field and continued improving the quality of the music and arrangements. Top flight musicians were substituted for the traditional sounds and a switch-over from the old 10 inch 78's to the more perfect 7 inch 45's were two more steps forward in providing square dancing with excellent accompaniment. Over the years per-

haps 100 labels have presented anywhere from one to more than a thousand different titles each.

For the established caller, an appearance on records has become a part of the calling business. Frequent release of his records helps him to keep "out front" with dancers everywhere and is a significant tool in his public relations. Newer callers have looked upon records as a means of personal showcasing and in several instances "hit" records have virtually overnight established the reputation for a new caller. It should be pointed out that a square dance "hit" record may mean the release of 3,000 records. Compare this with the 500,000 or more required for a "hit" on major labels and it's easy to see why the specialty square dance recording companies have predominated in this field.

The business of recording is not an inexpensive one. The cost of royalties and fees for callers, tunes and original dance material often takes quite a "bite" out of each record. Musicians' fees, studio rentals and the cost of arrangements all add to the expense of producing a record and these costs exist whether the record sells or not. For each record that becomes a "hit" there may be as many as a

dozen that fail to sell the first 100. Ironically, the loss is born not only by the recording company but by the caller in the field who has no way of testing the records before he can hear them and is often out \$14.00 or \$15.00 in a single month on the purchase of unuseable records. Record reviews published by SQUARE DANCING and other square dance magazines help to take some of the guesswork out of the purchase of new releases but sometimes poorly recorded and poorly choreographed material floods the market, and the square dance recording activity as a whole suffers as a result.

There has been a tendency in recent months to release dances with lyrics taken from original pop and western tunes regardless of their content or meaning. Often these reflect the times in which we live and the sordid nature of the words contributes little to this activity. Sometimes untested experimental material is introduced in a new recorded singing call and this, too, serves to hamper the forward motion of the activity, rather than to encourage it.

Listing Information: *The majority, if not all, of the record companies list their new releases on a regular basis in the pages of this publication. Also included each month are reprints of the lyrics of four new singing calls, record reviews and a current best seller list.*

Potentials and Possible Goals:

A number of years ago representatives of square dance recording companies gathered annually to compare notes and to take steps to police their own phase of the activity. We suggest that this be started up again and that possibly a meeting or series of meetings held in conjunction with the National Convention provide the setting for such get-togethers.

The quality of material and nature of the lyrics of the records needs to be more carefully edited. The quantity of releases (some months there are as many as 30 new recorded singing calls dumped on the market) should be given conscientious consideration. We suggest in this instance that a drive toward quality be instigated and that the callers who record and the record companies themselves set up some logical policing mechanism to discourage some of these tendencies. We encourage other publications to join us in refraining from reviewing such records.

We feel that more attention should be given before untested experimental material is used. Because record releases influence the quality and timing of square dancing, we need better self-imposed quality controls. We also need a uniform volume level of recording so that the sound level on all releases will be standard.

Special Groups



WHY has it been possible for square dancing to be enjoyed by many thousands of people with mental and physical disabilities?



Because dedicated callers, teachers and dancers have taken the time to adapt this activity to those who have special needs and thus have proved that square dancing can be enjoyed by just about everyone.

THERE ARE FEW ACTIVITIES that adapt themselves so well to so many people as American Square Dancing. We have seen the very young and the very old enjoying this recreation together. We have seen the same expressions of delight on the faces of those enjoying a one-night-stand as those who have been involved in the activity as enthusiasts for many years. However, one phase of the activity that may not be known to many is the special group

that, despite certain handicaps, becomes just as involved in square dancing as the rest of us. There are a number of these groups which include the blind, the deaf, those in wheelchairs and the mentally handicapped.

Those working with these groups have developed special skills and in turn have come away with a great appreciation, not only for these people with whom they work, but for the adaptability of square dancing. Over the

years quite a few of these groups have come into existence. Leaders have exchanged ideas, calls and routines. There is no more inspiring segment of the activity than this.

Potentials and Possible Goals:

Taking advantage of the knowledge that has been gained in almost two decades of working with these groups, a handbook for teachers, based on practical experiences, must be written. Hopefully this project can be completed and the book made available during 1973.

Those teachers and callers having experiences, suggestions and teaching tips to pass on to others are invited to send them in to this publication. A directory of those working with these special groups is being kept at the SIOASDS offices.

The recent National Square Dance Convention, held in Des Moines, featured a demonstration put on by some of these dancers and it is hoped that this practice is followed up in future conventions so that others will have an opportunity to see what can be accomplished.

Special Projects



WHY does the activity include such "luxuries" as vacation institutes and square dance tours?



Because the more we dance the more we discover that it's fun to be involved with other square dancers. A trip is just a trip and a vacation can be just another vacation until you share it with others in this hobby. Then it becomes an event!

A LONG WITH ALL THE OTHER ELEMENTS that make up the square dance activity are several that fit into a separate category. First of all this would include square dance vacation institutes. These are truly vacations with the emphasis on fun, fellowship and dancing. They divide themselves into two categories — the condensed, or weekend versions, which as a rule start on a Friday afternoon and continue through a morning session on the following Sunday, and the weeklong sessions that vary from five to seven days.

Then there are the tours. Someone once commented that if you have fun traveling you'll have twice as much fun traveling with square dancers. A bus trip across town to visit another square dance club becomes an event. Traveling as a couple to a square dance institute or festival is usually enjoyable. But it becomes something "special" when practiced by the bus load, train load, or plane load with a group of square dance friends.

In the last 10 years several thousand square dancers have discovered that traveling to different parts of the world with other square dancers can be a very rewarding travel experience. (There's also the proven fact that square

dancers make excellent, unofficial ambassadors of their country.) To be sure, a majority of these tours, whether to an island in the Caribbean, to the South Pacific or to Europe, usually include some square dancing. Occasionally this is done in a castle, the ballroom of a fine ship or hotel, or in a quonset hut while sharing the evening with an area group who may never have danced with anyone other than their own club members before.



As long as we're speaking of "special" projects, we should place square dance *exhibition* and *demonstration* groups in this category. These groups, and there are a good number of them, travel with the prime purpose of demonstrating square dancing. Sometimes it's a crosstown junket to perform for the patients in a hospital. At other times it's a bus trip or a

caravan to perform at a festival or convention. The fun of working together and traveling together to perform for the pleasure of others is a commendable service indeed.

For Further Information: *This and other square dance publications regularly run advertisements concerning vacation institutes and tours. A complete directory of all vacation institutes appears in the April issue of SQUARE DANCING. To meet the deadline for listing, information should be received no later than February 1st.*

Potentials and Possible Goals:

Another much-requested handbook which we hope soon to have completed will deal

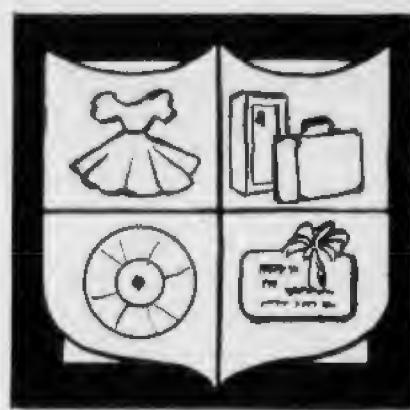
with *exhibition* and *demonstrations*. Routines, tips on costumes and formations and other helpful suggestions contributed by those involved in the field should be a welcome addition to the SIOASDS library.

Russia, Yugoslavia, Bulgaria, Mexico and the Philippines are just some of the countries that send well-trained folk ballet troupes to tour the nations of the world. Some day perhaps, the United States may field such a group. The true American Folk Dance is as varied, as colorful, and as imaginative as any found in other countries. It will take the combined, cooperative efforts of all the phases of the square dance activity to put such a group together and to see that it is properly financed.



Square Dance Suppliers

WHY, in a basically folk activity, do we have a need for people to supply us with equipment?



Because of the nature of contemporary square dancing there is a need for a number of products available to help the dancer increase his enjoyment of the activity.

IF SQUARE DANCING CONTINUED ON as it was some 40 years ago we might have no need for the commercial enterprises that have long since become necessities. If callers still called to live music, standing on a chair so that others in the room could hear, they would certainly not need records. If they didn't need records, they could get along without the record playing portion of the public address system. With small groups of only two to three squares the caller might even get along without the microphone and the amplifier.

Inasmuch as folks only danced on occasions and wore their regular street clothes, or on some occasions, their best Sunday-go-to-meeting clothes, they certainly had no need for the fancy dresses, the western shirts and pants and square dance shoes we have today. There were also other things that we could have done without. Because there were no classes as such and a dancer learned in the early part of each evening what he would need to know in order to dance the balance of the night, there would be no need for diplomas and

probably no need for "recruiting" posters, record cases or decals. There weren't too many calls to learn so there would be no need for books. And shucks, when you come right down to it, none of this new-fangled stuff would have served much purpose.

On the other hand, when you stop and realize that 15,000 dancers can dance simultaneously to one caller — thanks to the public address system — and that a caller can carry in one record case more musical accompaniment than the average old-time square dance bands could ever master, then you begin to see the reliance we place upon those who manufacture and those who retail to meet our square dance needs.

The manufacturers and retailers wield a definite influence on the activity. Attractive costumes make the dancers feel like someone "special" and help to attract other dancers to the activity. Top-notch sound equipment makes it possible for a caller to be *understood*, not simply *heard*.

The quality in the various items of merchan-

dise offered reflects directly on the activity. The professional manner in which square dance business is carried on by these suppliers also reflects greatly on the activity as a whole. Certainly no "big business" match for the Brunswicks and Spaldings in the line of sports equipment, the square dance suppliers, nevertheless fill an important need for this activity.

Listing Information: *The majority of these suppliers and manufacturers are featured advertisers in this and other issues of SQUARE DANCING.*

Potentials and Possible Goals:

We should not hesitate to pass along our suggestions and ideas to the manufacturers of

public address equipment, dresses, badges, etc. When we look back only 15 years ago to the type of sound equipment that was available to us then, we can just imagine how another 10 or 15 years will affect the industry when it comes to establishing more perfect sound and providing us with more compact and more functional sound systems. Also, we can hope that square dance dress designers will continue as they have to strive for costumes that best reflect the nature of this activity.

Our patronage of those who provide us with the equipment and costumes we need for this activity is one way of saying "thank you" for the part they play.



The American Square Dance Society

WHY did Sets in Order change its name?



Because in the early days, "Sets in Order" was quickly recognized as being a part of the language of square dancing. It was the command the caller used in getting the dancers into sets and ready to start dancing. However it isn't as frequently used today. SQUARE DANCING, on the other hand, says it all and seems to be just the right title for the Official publication of this phase of the activity.

IN NOVEMBER, 1948, just as many areas were beginning to wake to the cry of square dancing, when Lloyd Shaw was traveling from coast to coast with his Cheyenne Mountain dancers, and when a large number of callers were practicing their first do sa dos, the magazine, Sets in Order, was introduced to the world. Helped along in its initial issue with the cooperation of three newly formed associations in the Southern California area, Sets in Order ever since has been determined to reflect this spirit of help and cooperation.

From early in its publication life, Sets in Order has played a major role in supplying communications for the activity, in offering guidance, services, education and encouragement. The many departments of the magazine have focused attention on the dancer, the club, the association, the conventions, the callers and the teachers. Round dancing, contras, mixers, quadrilles all have had their representation.

However, from the beginning, the job at S.I.O. was far more than just publishing a monthly magazine. Over the past 24 years the publication and its staff have been involved in providing technical square dance advice for four Hollywood motion pictures, producing more than 60 square dance television shows and producing the largest single square dance (15,200 dancers) ever held. Vacation institutes at Asilomar three times each year, advisory responsibilities with the National Conventions and an endless service through correspondence with groups and individuals around the world requesting assistance, are all functions of "Sets".

Several years ago when it appeared that square dancing was becoming fragmented and heading off in 20 directions at one time, Sets in Order appointed a 50-man Gold Ribbon Committee to study all phases of the square dance activity and to make suggestions and

recommendations for its future. From the Gold Ribbon Report that resulted came a new format for our activities and a new name for this publication. Sets in Order became The Sets in Order American Square Dance Society, a service organization devoted to the Promotion, Perpetuation and Protection of American Square Dancing. Those wishing to receive the magazine became "members" and in addition to receiving 12 issues of SQUARE DANCING each year they also received a membership card, windshield decal and other benefits.

Sets in Order, now called SQUARE DANCING magazine, enlarged its services. It earmarked articles in each issue especially for dancers, some for club officers, some for the callers and some for round dancers. Photographs and drawings help to wage a continuing campaign for smoother dancing. A textbook for callers, a large section of dance descriptions, record reviews and world news, dress fashions and cartoons now fill every issue.

A *recognition program* to honor certain individuals who contribute greatly to this activity is one important function of SIOASDS. Over the years, since 1956, eight *Silver Spurs* have been awarded to those who have unselfishly devoted much of their lives to square dancing. The *Hall of Fame of Square Dancing* now boasts of 15 members whose oil portraits are on display in Sets in Order Hall in Los Angeles. Each month in the magazine, one caller is selected as *Caller of the Month* and each month one outstanding individual is selected as *Feature Caller* and is written up in the workshop section. In addition, in each issue one round dance couple is selected for honors in *Paging the Round Dancers*. In the past three years 10 aspiring callers have received full or partial *scholarships* to attend callers' schools of their choice. All of this continuing work is designed to honor and to encourage those who contribute to the enjoyment of others through square dancing.

Other Projects

There have been many other projects over the years. A school program of teaching records created by Bob Ruff and Jack Murtha, coupled with in-service training programs for teachers, have helped to develop the square dance curriculum in our schools. The Callers Textbook presently running in chapter form and written by some of the outstanding caller/

leaders in the activity eventually will be available as a bound volume. A museum of square dance memorabilia graces Sets in Order Hall along with The Square Dance Hall of Fame and the library and archives of square dance history.

Training and information material, including eight handbooks on different phases of the activity and two Round Dance Texts by Frank Hamilton are part of the continually growing square dance collection. Documentary records featuring outstanding callers trace the changing square dance scene and are made available at minimum cost to members each year.

As a means of communicating with the current president of square dancer, caller and teacher associations and with area publication editors, a newsletter, *Gavel and Key*, is produced several times each year. In it up-to-date news of the activity is rushed to leaders throughout the world. Such projects as the drive to have square dancing recognized as the Folk Dance of America, the drive for a U.S. commemorative stamp and the effort toward a coordinated square dance week have all been publicized.

As an additional service during 1972 SIOASDS produced a radio spot announcement record with three 1-minute plugs for square dancing on one side and four music-only hoedown tracks on the other. These were distributed to the current presidents of all square dancer associations — without charge.

Potentials and Possible Goals:

Circulation which now reaches 22,000 member families each month is still *only a beginning*. In the next year, and with the help of present members who believe in what we are doing, we hope to introduce several major plans for enlarging the "family."

We plan to continue with our major services, develop the directories, and produce one and hopefully two new handbooks during the coming year. These will be included without extra charge as a center section in your copy of SQUARE DANCING.

During 1973 The American Square Dance Society through this publication and its other activities will be increasingly involved in the healthy growth of square dancing. The new features you'll find in this issue are just "samples" of things to come.

WHY are you telling us all this?

LEGACY



Because we think that you're interested. We've attempted to present every function of the square dance activity that sets out to serve (1) the dancer, (2) his club and (3) his caller — and, of course, square dancing in general. Getting back to our original purpose of bringing all of these groups into focus, we believe that if all of them, instead of setting off in their own individual directions were to pull together and cooperate toward a common set of goals, we might, as an activity, accomplish anything we set out to do. Here is one bit of "action" that is aimed in that direction.

INCONCEIVABLE AS IT MAY APPEAR to some, competitors in the commercial/professional field of square dancing do actually find many points upon which they can agree. They do, whenever the opportunity arises, take pleasure in working together for the good of the square dance activity as a whole. Last year, Charlie Baldwin, editor of the *New England Caller*, from Norwell, Massachusetts, Stan Burdick, co-editor (with his wife Cathie) of *American Square Dance*, Sandusky, Ohio, and Bob Osgood, editor of *SQUARE DANCING*, Los Angeles, California, met in New York City for a three-day talk session.

It appeared to the three that with the continued growth of the activity, square dancing showed signs of becoming fragmented and needed a bit of good old grass-roots cooperation to put it back on the track where it belonged. How wonderful, thought this trio, if those involved in all 12 of the phases (listed in this report) were to fully understand and appreciate what each of the other phases was attempting to do. How great, once this was understood, if all of the segments would begin working closely together — avoiding waste motion and white water — toward a common goal.

A study was started involving a number of nice people from all parts of the square dance world and representing all of these segments or phases. At least one meeting is scheduled with these people during the course of the coming year. From this meeting undoubtedly a sense of direction and purpose will result. A list of *Potentials and Possible Goals*, along the lines of those listed at the end of each of these sections, may point the way to a future of closer communications and cooperation for all phases of this activity.

Now, if you've read all of this report and if you'd like to add your comments, why not send them to any one or all three. Here are the addresses:

Charlie Baldwin, Box NC, Norwell,
Massachusetts 02061

Stan Burdick, Box 788, Sandusky,
Ohio 44870

Bob Osgood, 462 N. Robertson Blvd.,
Los Angeles, California 90048

This is Your Activity We're Talking About

When you write, you might let us know whether you are a dancer, a caller, a record manufacturer, or just where you fit into the picture. Sometimes when an idea grows into a towering giant, there are all sorts of rumblings, suggestions to organize, and then to organize some more. We still think of square dancing as being a folk dance. We hope, with so many of you, that within the next few years the activity will be recognized by our government as the "Folk Dance of America." It should continue to be fun, not just for dancers, but for those who are the "professionals" and those involved in the commercial side of the activity.

What we're suggesting is that everything this activity may need for smooth and effortless running in the future can be accomplished with cooperation and understanding. LEGACY is a step in the right direction. We don't know of a single soul who has come into this activity to be a club president, to run an association, or to do anything except to move to music and to dance. With that in mind, we say that rather than thinking of more organization, let's think of working more closely together.

And, as Lloyd Shaw has said, Let's "keep it simple, keep it folk!"

Here they are

Your "Sound Documentaries"

for 1973 (for SIOASDS members only)

FOR A NUMBER OF YEARS The Sets in Order American Square Dance Society has been proud to produce LP recordings featuring callers from all points of the globe. This year is no exception and we truly take pride in bringing to you, our members, the "sounds of '73" to add to your collection of square dance memories. A comparison of these with the LPs of a few years back will point up the changes that have occurred and continue to occur in music, calling styles, trends and vocabulary in the activity.

This year there will again be three (with calls) LPs to add to your collection of the ever-changing "sounds" of square dancing. Each record documents one phase of the activity. The "Turquoise" album covers the first 50 basics, known as the Basic Program of American Square Dancing. Basics 1-75 which comprise the Extended Basics Program are featured on the "Russet" album. The third "Hot Pink" album brings to you 20 experimental movements which have been in use during the past year. Our callers who have generously contributed their calls to this project come from 11 states, Canada, New Zealand and England.

"Turquoise" Basic Program of American Square Dancing (Basics 1-50)



John Essex, Dartmouth, Nova Scotia
(Rubber Dolly, SIO 2116)

Lee Helsel, Sacramento, Ca. (Washington & Lee, Hi-Hat 620)

Bruce Johnson, Santa Barbara, Ca. (Preacher
and Bear, Pulse SDH 100)

Earl Johnston, Vernon, Conn. (Stay a Little Longer,
KAL 1128)

Dick Leger, Warren, R.I. (Torrent, Top 25243)

Bob Ruff, Whittier, Ca. (Big Boom, SIO 2139)

Art Shepherd, Christchurch, N.Z. (Rubber Dolly, SIO 2116)

Dave Taylor, Grosse Pte. Farms, Mich. (Old
Joe Clark, SH 113)

"Russet" Extended Basics Program of American Square Dancing (Basics 1-75)

Al Brundage, Stamford, Conn. (Stay a Little Longer, KAL 1128)

Cal Golden, Hot Springs, Ark. (Big Valley, GS 401)

Arnie Kronenberger, Glendale, Ca. (Whiffletree, Top 15068)

Frank Lane, Estes Park, Ca. (Chicken Plucker, SIO 2148)

Billy Lewis, Rowlett, Texas (Chinese Breakdown, SIO 2123)

Jack Murtha, Yuba City, Ca. (Cookin' Up a Storm, SIO 2135)

Vaughn Parrish, Boulder, Colo. (Guitar Fancy, SIO 2148)

Harper Smith, Celina, Texas (Stay a Little Longer, KAL 1128)



"Hot Pink" 20 Experimental Movements of American Square Dancing



Ken Anderson, Newtonville, N.Y. (Chicken Plucker, SIO 2148)

Mike Burnham, Essex, England (Rubber Dolly SIO 2116)

Louis Calhoun, Madisonville, Ky. (Go Man Go, SIO 2140)

Johnny Davis, Erlanger, Ky. (Rubber Dolly, SIO 2116)

Ernie Kinney, Cantua Creek, Ca. (Swingin' Doll, Hi-Hat 606)

Allen Tipton, Knoxville, Tenn. (Big Sombrero, WW 304)

Don Williamson, Greenville, Tenn. (Liza, Red Boot 110)

Bob Yerington, Muscatine, Ia. (Chicken Plucker, SIO 2148)

ESPECIALLY FOR CALLERS: Included this year, as in the past, is a special SIOADS premium added just for callers. This year we've extended to play for five minutes or more, four popular hoedowns which have not previously been used as premiums. And, because we've had many requests for the "Yak Time" record, we're offering it as a part of the premium package for callers and we've backed it up with a "Special Events" record.

Durang's Hornpipe
Steve Green

Mama's Little Boy
Walkin' the Floor

Yak Time
Special Events

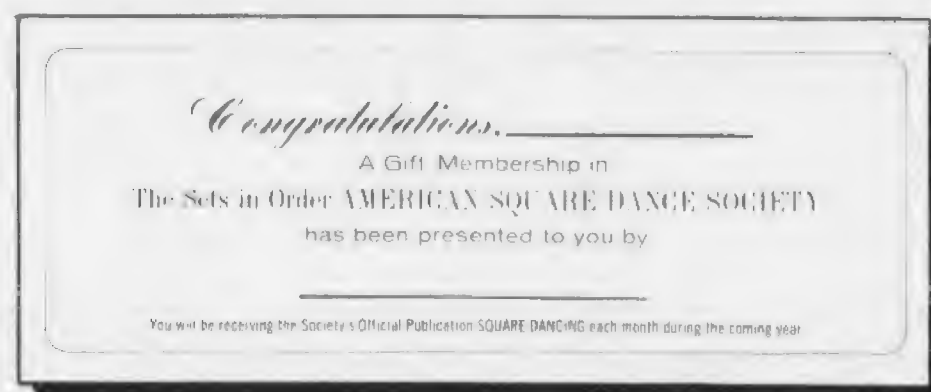
Those of you who are paid up members may already have received your membership packet containing the 1973 membership card and the premium certificate which provides the opportunity to make your selection from these various LPs. Others will also receive their premium certificates as we receive their 1973 dues. To the preceding 24 callers we extend our thanks and a salute to them and the labels for which they regularly record. And to Bruce Johnson a special salute and "thank you" for the excellent job in the production of the several recordings. Bob Osgood is the emcee and introduces the callers on the three LPs. Hoedown accompaniment records used by each caller are noted in parentheses.

Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

WHAT MORE SUITABLE GIFT for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded anew of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. And, in addition, he'll receive a special membership packet containing his 1973 membership card, a decal for the windshield of his car and his own premium certificate. Remember, to be in time for Christmas, the gift order must be received prior to December 8, 1972. If the person is already a member his present membership will simply be extended for another year.

There's bound to be something of interest

and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Your help will be appreciated too!



This gift card goes to the new member.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Dancing in New England

THE VAST MAJORITY OF OUR EARLY SETTLERS came here from England, Scotland, Ireland or Wales. This was the time in history when all over Europe the English were known as "the dancing English." There is a legend that Queen Elizabeth I bestowed the office of Lord Chancellor on Sir Christopher Hatton, not for any superior knowledge of the law but because he wore green bows on his shoes and danced the Pavane to perfection. Country dances were the rage in England in the 17th century. The common people and bourgeois society of the country developed the country dance to its highest point in complexity.

John Playford set down and published all the country dances of England in a series of books entitled "The English Dancing Master—Plaine and Easy Rules for the Dancing of Country Dances, with the Tunes to Each Dance." (Now there's a hifaluting name for a book!) Since he was a bookseller and a musician of considerable ability, he found no difficulty in publishing them. Playford and his heirs published some seventeen editions of the book through the years 1650 to 1728. Obviously the books attained great popularity. By the time of the last edition the authors had published some 900 country dances of varying degrees of difficulty. They explored all forms of crossover and interweaving, with the numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures, sometimes alternate couples, and occasionally the whole group "for as many as will" performed the figures simultaneously.

These country dances were the ordinary, everyday dance of the country people performed, not merely on festal days, but whenever opportunity offered. The steps and figures, while many in number, were all relatively simple and easily learned, so that anyone of ordinary intelligence could easily qualify as a competent dancer. The basis of them all is that pairs of dancers meet and part, in procession or round a circle, under an arch or weaving in and out of a chain. One reads of how the early dances were brought to Court from the country villages; Playford merely added to these, and folk dances have been adapted to dance in ballrooms ever since.

Pleasure in Music

In "The Pageant of England" we read: "A great deal of pleasure, however, was found in music — England was still considered a very musical nation. Many noblemen kept professional musicians as members of the household and Aubrey says, with palpable nostalgia, that he can remember a time when each family had its own harper. There were still roving bands of musicians who were welcomed everywhere—strolling musicians and players were the equivalent of very intermittent wireless and television programs. Every educated person in the country was able to play one, sometimes two, or even more instruments. In the Stuart century the violin began to supercede the viol and soon nearly every village had its own fiddler, to say nothing of a company of hand-bell ringers, while most towns had their own bands or companies of musicians.

The English brought with them to America

their love of dancing and music. No one will ever make me believe otherwise. Most of our early settlers were Puritans and it is high time that someone stood up and said something in their favor. Not all of them were pickle-faced kill-joys. Read Percy A. Shole's *"The Puritans and Music in England and New England"*, London, 1934, for overwhelming evidence of their love of music and dancing. He also lists and demolishes the statements of those who for so long have parroted the anti-Puritan satires as though they were history. His indubitable facts go against the venerable vulgar error which insists that they were all blue-nosed so-and-sos, who hated all fun and passed (untraceable) laws against music and dance. Bad news travels faster and goes further than any other kind, and it is probably an incomplete reading of the antics of John, Increase and Cotton Mather that started it all. The high priest of Boston, the Reverend John Cotton, specifically approved of dancing—"yea, though mixt," though both Increase and Cotton preferred it "unmixt." In his *"Cloud of Witnesses"* the latter complains that he heard "not so much as one word from my English Nonconformists" against the Boston balls, where the dances were certainly not "unmixt."

It is also certain that Boston had its dancing schools in the last third of the seventeenth century. Unfortunately these early day dancing masters seldom, if ever, advertised so that we only read about them when they got into trouble. Carl Bridenbaugh in his *"Cities in the Wilderness"* cites two. The first in 1672, was "put down", no explanation available. The second in 1681, was started by Monsieur Henri Sherlot, "a person of very insolent & ill fame, that Raves and scoffes at Religion." He was ordered out of town, and soon after Increase Mather wrote his *"Arrows Against Profane and Promiscuous Dancing."* He reissued it a little later in 1685, when another vagabond, Francis Stepney, chose Lecture Day for his classes and otherwise defied the ministry, then fled town one jump ahead of his creditors. It is not known who ran the dancing school in 1708, when Cotton Mather complained bitterly that parents were more concerned with it than with their children's souls. He was shocked again in 1711, when youngsters of his congregation held "a Frolick, a revelling Feast, and Ball"—and here was the real crime — on Christmas

night. In 1712, George Brownell advertised dancing among the things that he taught. In 1714, Edward Enstone, organist at King's Chapel, advertised the same and by 1716 they were running rival advertisements in the Boston Newsletter. (Enstone won out and Brownell moved to New York). Then there was a Mr. Gatchell, whose place was stoned on February 28, 1723, by young men who were "deny'd Admittance"; otherwise we should not know about him. He was followed by Ephrain Turner (father of William Turner, the musician) and Peter Pelham (step-father of Copley, the artist).

Newly appointed ministers of this era were giving "Ordination Balls", the earliest one yet traced was given by Reverend Timothy Edwards (father of the famous Jonathan) in 1694. I have often wondered how the idea ever started that all the New England clergy

**Meet
The Author**

**RALPH
PAGE**



A true living legend in our ever changing square dance world, internationally known Ralph Page has called square dances since he was born, it is said, and has been a fulltime professional caller and teacher since 1938. Son of an outstanding fiddler, grandson of a wonderful ballad singer and dancer and nephew of a well known prompter, calling and prompting was just a part of the normal evolution for our New England author. Ralph and his wife, Ada, reside in Keene, New Hampshire, where he edits a delightful square dance magazine called Northern Junket. He has done extensive research on early American dances and is credited with digging up, preserving and making popular many an old contra, lancer and quadrille. He's also a mean folk dancer, and can do a Hambo and Kolo with the best of them.

objected to dancing. The Puritans had justification for their approval. Dancing masters taught manners, and manners were a minor branch of morals. It was as simple as that. We may smile condescendingly at the idea of our Puritan forefathers devising moral reasons for something that is plain, ordinary fun; but if anybody has seen how square dancing improves the morale of underprivileged children as I have, he will know what the wise old Puritans also knew.

On August 16, 1744, Dr. Alexander Hamilton noted about Boston's assemblies — "Assemblies of the gayer sort are frequent here; the gentlemen and ladys meeting almost every week att consorts of musick and balls. I was present att two or three such and saw as fine a ring of ladys, as good dancing, and heard musick as elegant as I had been witness to anywhere . . . I saw not one prude while I was

here."

Obviously these dancers that Dr. Hamilton writes about had been taught the dances by excellent dancing masters. Thus, this early in the history of dancing in America we can see the beginning of the importance of these old-time dancing masters. What were the dances that they taught in these early days? Almost certainly the majority of them were country dances, with an occasional dance in square formation, with once in a while a dance performed in a big circle.

Even a cursory study of the successive editions of Playford shows the development and triumph of the country dance, or longways as the English soon began to call them, until it had virtually ousted all other dances. The first edition of 1651, contained thirty-eight longways "for as many as will" and forty-one for a
(Please turn to page 55)

A Progress Report and A Projection

On the page over there to the right is a new feature that grew out of a conversation this past summer with a friend from Washington and another from Colorado. According to these two (and several others who got into the conversation) the feature, "A Guide to Better Dancing", with its drawings of "Considerate Squares" has been a giant step in the right direction toward putting an emphasis on comfortable styling in dancing. The only problem, it appears, was that these small drawings and the text were usually only seen by those members of SIOASDS who received SQUARE DANCING each month and not, according to them, by the great majority of dancers who really needed these tips on styling.

"What", asked one of these friends, "would happen if you took one of these basics, enlarged the picture and reduced the amount of copy and made it into the form of a small flyer or poster which we could cut out or copy and post on the bulletin boards of our halls for all to see?"

Frankly, the idea sounded like a good one. The more we checked around, the more we found that others liked the idea and would put it to use. The result you see here. We invite you to cut it out and post it, copy it and even make a number of copies if you wish, in order to put the idea across. In coming months

we hope to hit a good number of the basics and face up to some of the "trouble spots." We hope you like the idea.

☆ ☆ ☆

1972 was a banner year for square dancing in a great number of ways. We feel that the setting up of "listening posts" with others around the country will help the activity to circumvent future irritants to the activity, such as the "beer and square dancing" television commercials which were conquered last Spring. The growth of CALLERLAB, a rather amazing group dedicated to the improvement of leadership in this activity and LEGACY, which is just coming onto the scene as a means of bringing the many phases of square dancing closer together, are steps in the right direction. And the opportunity to watch the Lloyd Shaw Foundation start production of its long-awaited documentary motion picture has been another keynote experience of 1972.

☆ ☆ ☆

What do we have to look forward to in 1973? A great many things. Some new handbooks and a number of Society projects will be *unveiled* in the coming months. Most of all you can expect to see many of the projects started during 1972 coming to full fruition in the coming year. It's going to be a good 1973. We look forward to sharing it with you.

DO THIS and You'll be a Smoother Dancer

NUMBER

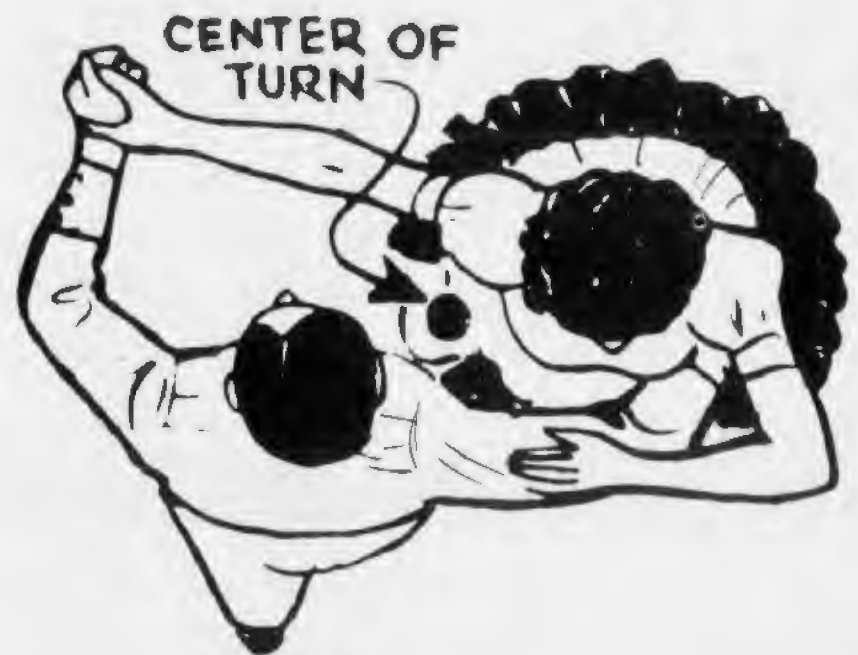
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THE WAIST SWING



Two dancers, standing right side to right side, move forward and around each other, turning in a clockwise direction. Unless otherwise directed, the man will always place the lady he is swinging on his right side once the swing is completed.

The center or hub of the swing is at a point between the two people involved. The man raises his left elbow slightly and his left hand lightly holds the lady's right hand. The man's right hand is placed at the lady's waist and her left hand adjusts to the man's right arm or shoulder.



The right feet of the two dancers are side by side and move only slightly. The left foot of each dancer moves the greater distance. A smooth dancer moving to the beat of the music does not "bounce" but places the left foot slightly behind the right, and pushes.

TAKE A GOOD LOOK

a feature for dancers

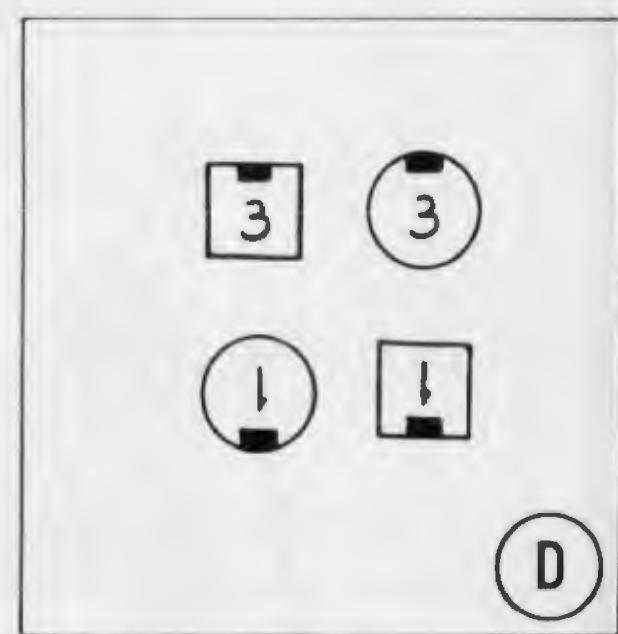
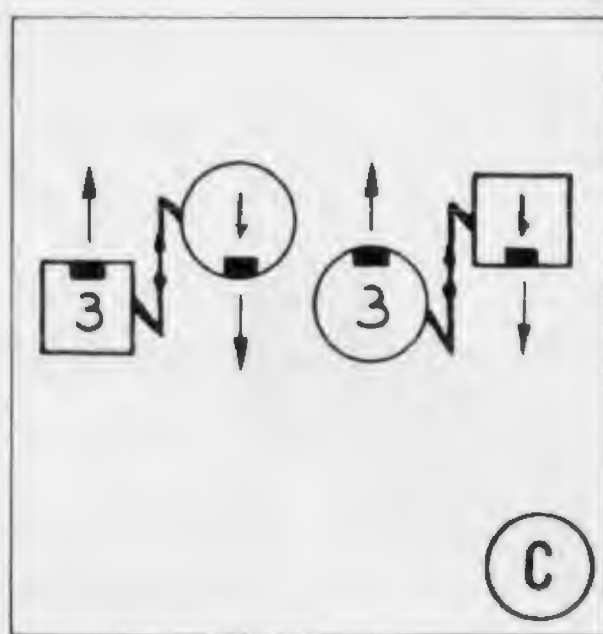
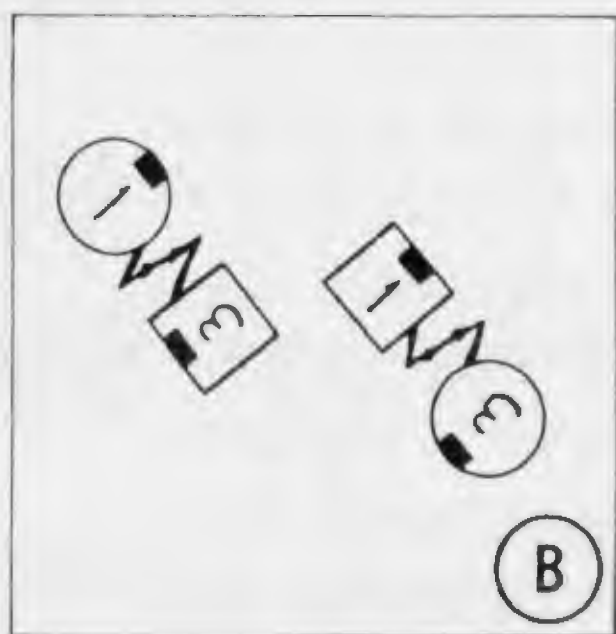
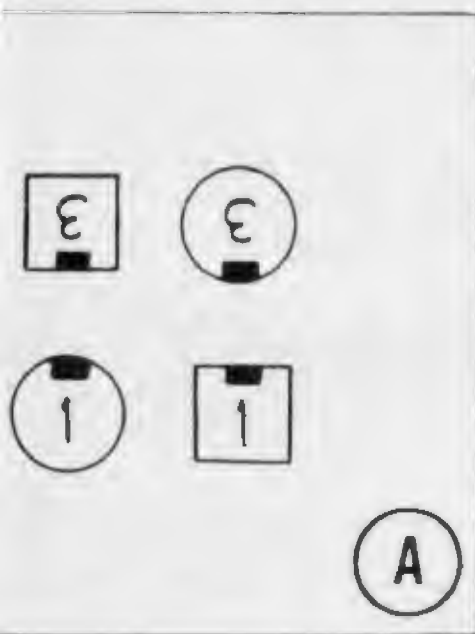


JOE

BARBARA



Joe and Barbara discover that some "new" movements simply need no long explanation.



JOE: A rather delightful thing happened to us the other night at a dance. Our caller gave us a new call. He didn't teach it to us first. We had never done it before and he didn't use any additional prompting to tell us which way to go.

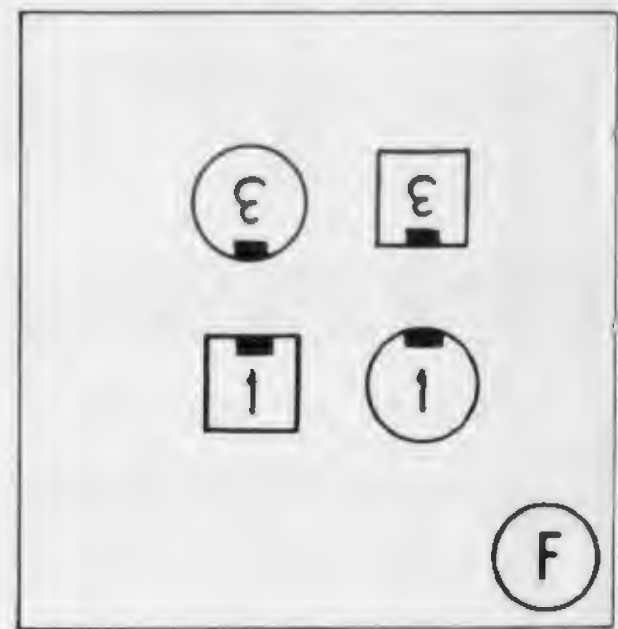
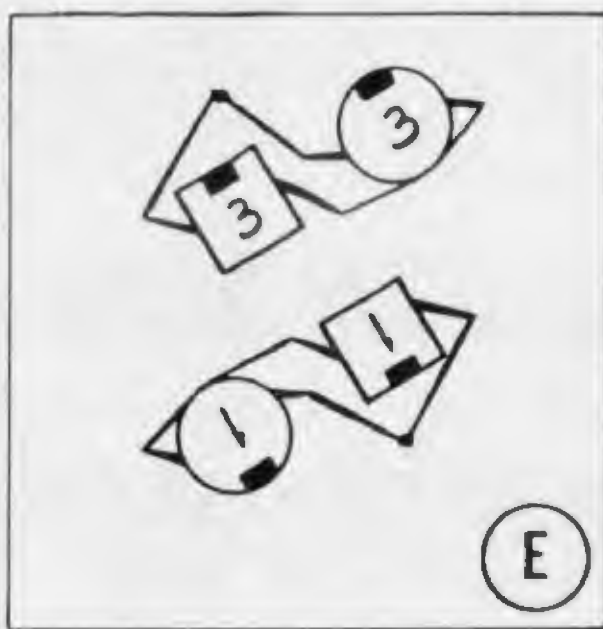
BARBARA: What Joe is trying to say is that every once in awhile there will be a call that just comes out logically. All the dancer needs to do is to "trust" the caller and do what he *thinks* he's supposed to do.

JOE: In this instance we were in some set-up where two couples were facing and the caller told us to do a half sashay which put us on the wrong side of our partner but still facing the other couple (A).

BARBARA: The call came loud and clear "Turn and Left Thru" and here's where the logic came in. Of course we knew how to do a *turn thru* and we also knew how to do a *right and left thru*. Our immediate reaction: do part of each.

JOE: Automatically we found ourselves giving a right forearm to the opposite as in a turn thru (B) and completing it by pulling by after we had turned 180° (C).

BARBARA: The effect of the turn thru was simply to reverse the facing direction of each



one of us (D) and we were facing out just as though we were completing a right and left thru.

JOE: That was a natural spot for us to get into courtesy turn position (E) and finish the dance off as though we had actually done a right and left thru (F). The interesting thing was that everyone in the hall moved through the pattern just like a pro. A good indication, we feel, of a well titled command.

Callers: You'll find some special drill material on Turn and Left Thru on page 51 of the Workshop section of this issue. With a movement of this type however, it is a simple matter to develop situations of your own where the figure may be used.

The Dancers

Walkthru

HOW TO KEEP YOUR CLUB ALIVE

THIS PROVOCATIVE TITLE was that of a panel given at the 21st National Convention in Des Moines last June. Moderated by Raeman and Irene Jack, editors of the Allegany Valley Square Dance Federation News, the panelists themselves covered a wide spectrum of the activity: Lynn and Elna Dieterle, past chairmen of the Illinois State Convention; Vic and Mildred Esworthy, active in publicity and public relations for square dance councils in California; Willie and Jetta Harlan, 20 years a caller and teacher from Oklahoma; Dick and Rosemarie Hickman with wide experience in singles' clubs.

The topics presented were Ethics, Etiquette, Entertainment; Involvement, Innovation, Imagination; Publicity, Public Relations, Publications, Promotion; Recruiting, Retaining, Resourcefulness; Good Government and Leadership. (Any one of these could have had a full discussion of it alone and it must have been difficult to cover such a broad range at one sitting.)

Briefly some of the pertinent points of the panelists, summarized by themselves, follow.

1. Get everyone involved.
2. Maintain good caller-dancer relations.
3. Select leaders carefully.
4. Promote a sense of being needed.
5. Provide good facilities.
6. Remember to smile. It's all for fun without competition.
7. Keep a line of communication from the club officers to the publicity director; publicize your club.
8. Invite guests often.
9. Extend courtesy toward members, guests and your caller.
10. Have variety in your activities; try new ideas.

11. Sponsor new classes; train new dancers in philosophy of square dancing as well as dancing.
12. Avoid cliques and clashes.
13. Consult with past club officers.

BADGE OF THE MONTH



Pardon our holiday play on words, but what better badge to recognize this November than the Turkey Trotters? And logically this club is located at the Karamursel Air Station, Turkey.

Faced with similar problems that beset all overseas square dancers, the Karamursel Turkey Trotters have a constant turnover of personnel and thus lose members almost as quickly as they can recruit new ones into class and club.

Appropriate to the area, a Western-hatted gobbler peers out from a Byzantine arch on the club's badge.

PARLIAMENTARY LAW

need not be stodgy

By John and Lorraine Melrose

WHAT IF YOU WENT TO A SQUARE DANCE and found that the club had gone out on the street and brought in just anyone to call instead of a qualified caller? It would be something of a mess! Well, that is what often happens in a club meeting when no one has any knowledge of parliamentary procedure. The meeting can become so tangled up that no one enjoys any part of it.

How many of you have been to a club meeting and had some member suggest that perhaps if the club would follow *Robert's Rules of Order* in conducting the business meeting, it might go better and faster, only to have others groan and say, "We don't need *Robert's Rules of Order* to run our meeting; we're only a small group."? Then, after the meeting is over, you hear such comments as, "Why do we have to spend so much time at a meeting?"; or "I wish I knew how to stop all the hassling."; or "What did you mean, that motion I made was out of order?", and the list can go on and on.

Certainly, if you're a small group it may not seem necessary to know *Robert's Rules of Order*, or any parliamentary procedure, but if you know even a few of the simple basics it can be of help should the need arise. Who would not like to go to a meeting where everything went smoothly and no one went away annoyed over something that got out of hand?

Parliamentary procedure protects the rights of the minority, as well as the rights of the majority, but it is to be used with wisdom and discretion. It is a means to the end and not an end in itself, and the end is to have a calm, orderly meeting. Parliamentary procedure was written for every size of meeting and it was written not only as an aid for the officers to run the meeting but also for the membership so each member would have an

equal right and protection.

The membership has empowered the officers to run the club as directed by the membership. Therefore both parties should know some basics about parliamentary procedure.

Why are we talking about parliamentary procedure and *Robert's Rules of Order*? We hope to help a few people who would like to know some very simple basics about such procedure. During the coming months we will continue this discussion in *SQUARE DANCING*. We will not go into long-winded dissertations, only the A.B.C.'s that you as a club member should know. Some of the things to be considered are voting, committees, elections, rising to a point of order, making motions, along with other more specific items that could help you to have a more harmonious meeting.

Who knows, perhaps you will be elected to your area or state association one day where meetings are a bit more complicated than those for your own club. Or maybe you will be chosen to represent square dancing at a meeting of the city fathers or before a school board meeting. A little knowledge about parliamentary procedure here could be most helpful.

A Suggested Order of Business

The first thing to be aware of is the order of business for a meeting. This can be elaborated or simplified depending on the size of your meeting.

1. The meeting is "called to order" by the president.
2. The minutes of the preceding meeting are read by the secretary and are approved or corrected.
3. The treasurer's report is read.
4. Recommendations from the Board are given.
5. Reports of standing committees are called for.

Should any reader have a question about parliamentary procedure and not wish to wait for a reply in these pages, please write directly to John and Lorraine Melrose, 25 Alegra Court, Walnut Creek, Ca. 94598, and enclose a self-addressed, stamped return envelope.

6. Reports of special committees are called for.
7. Unfinished business is presented.
8. The meeting is opened for new business.
9. Any announcements or any planned program is presented.
10. The meeting is adjourned.

The regular order of business can be changed with the consent of the assembly. Or if something unexpectedly comes up, the presiding officer explains what has happened to the group and says, "If there is no objection we will recess the business at this time in order to . . ."

Two minor items that may be unfamiliar to some: The term "old business" has been replaced with the words, "unfinished business", and a secretary no longer signs her minutes, "respectfully submitted," but simply signs her name with her title underneath.

AFTER PARTY FUN

The following paper and pencil game comes from the Lloyd Shaw Fellowship held each year in Colorado Springs in mid-August. The quiz could be given orally, pitting one side of the audience against the other side, or it could be mimeographed and handed out to each person. If the latter way is chosen, use either an intermission or refreshment period of your dance. Put a time limit on the game and be prepared for some answers different from these solutions we have given. Answers are printed upside down.

Answer the following using some part of the human anatomy:

1. Two lids
2. Two caps
3. Musical instruments
4. Two established measures
5. A number of articles a carpenter cannot do without
6. Lofty treetops

GOALS

WHEN YOUR EXECUTIVE BOARD MEETS this fall to plan for the coming year of square dancing, why not include on the agenda for discussion, GOALS? There may be many items relating to the club to keep it operating happily, such items as finances, special dances and activities, the club newsletter, etc., but find time to include this topic too. Thoughtfully pursue what goals your club might tackle both for itself and for square dancing in general. Such goals as attracting new members, solidifying your present membership, achieving a balance in dance programming (remember, anything relating to dancing should be discussed with your club caller), promoting square dancing in your community, perpetuating an attractive impression of the activity, and so on, might be considered. These may sound like rather lofty themes but practically they are basic to square dancing's future. So go ahead and think "big" on your Board this year. Even if you accomplish only a part of the goals you set yourself, you'll be gratified with the results.

Anatomy Quiz

7. Two fine flowers
8. Two playful domestic animals
9. A number of small wild animals
10. Weapons of warfare
11. A number of weathercocks
12. Terms used in a political meeting
13. Students
14. Fine buildings
15. The product of the camphor tree
16. An article used by an artist
17. A military command
18. What a physician attempts to do
19. A plumber's connection
20. Prison interior

Answers: 1. eyelids 2. kneecaps 3. eardrums 4. two feet 5. nails 6. palms 7. tulips (two lips) 8. calves 9. hares (hairs) 10. arms 11. vanes (veins) 12. eyes and noses (eyes and nose) 13. pupils 14. temples 15. gum 16. palette (palate) 17. shoulder arms 18. heel (heel) 19. elbow 20. cell

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

ELECTION NIGHT DANCE

"...THE ONLY WAY WE COULD BRING THEM OUT TONIGHT WAS TO FURNISH THE ELECTION RETURNS..."



"...GREAT IDEA, TO HAVE THE POLLS AT OUR HALL TONIGHT..."



Note: We're just kidding folks! However, it's an opportunity to remind everyone that it's wise to leave our politics outside the square dance hall.

• Chapter twenty

Developing Attitudes In Dancers

By Jack Murtha, Yuba City, California

A LONG WITH THE SKILLS OF SQUARE DANCING, the teacher/caller must teach the attitudes and social values of the square dancer. This is a positive attitude which leads one to seek and appreciate the good things in each social contact with other dancers. It is the easy smile, the ready handshake, the "no-problem" acceptance of mistakes, the appreciation of a host club's extras such as decorations, refreshments, honorary badges, and personal attention with sincere "thank you's".

To square dancers, it isn't the difficulty level of a dance that is important, it is the friendliness, smoothness, uniqueness and warmth they find that causes them to remark, "I want to dance with those folks again."

The square dancer takes the initiative to smile and speak first to strangers. He sees that they get a dance and that they lead the refreshment line. He is interested in their home club and in mutual dancing friends. He sees that each visitor takes away a memento of the dance if only the memory that they met some nice people. It is no accident that square dancers are looked upon as an especially nice group of people.

Item—Following a National Square Dance Convention, the police chief comments he has never seen such well behaved crowds.

Item—A square dance club rents an entire motel for a weekend jamboree. The owners tell them the place is theirs and leave on a two-day vacation.

Item—A couple strange to the area calls some local square dancers to inquire about dances. The local dancers pick them up, take them to a dance, for coffee afterwards, and then return them to their motel.

Item—The custodian at a local school remarks to the president of a club how much he likes to have square dancers use the multi-purpose room! He says, "Square dancers always work with me, not against me."

Each teacher/caller does much more than just develop technical mastery of 50 or 75 square dance calls in his new dancer class. Besides defining, demonstrating, and practicing calls, the teacher/caller teaches the ethics and attitudes of the square dancer. In his class, new dancers learn that square dancers abstain from alcoholic drinks before and during dances, keep themselves free of offensive odors, become smiling hosts eager to welcome friends and strangers alike, take time to thank hosts and callers after a dance, pitch in on clean up and help with the caller's equipment.

The 75 basic calls are clearly labeled and defined and there is an abundance of practical material available to the teacher/caller. No such comprehensive list of the basic *attitudes* is as readily found. The teacher/caller must write his own

basic list. One technique is to identify 5 to 10 square dance friends who possess the traits of a square dancer. List all these traits and organize them into a teaching framework.

Bill & Leslie—*Always on hand to help with beginners, greet strangers; bring corn meal to treat the surface for outdoor dances and fans for indoor ones; are never cross or scolding with dancers who make mistakes.*

Art & Evelyn—*Visit other clubs each week, promote club functions; are teachable, were willing to give up unorthodox dance habits for good of club. Sharp dressers.*

Stu & Erna—*Are prompt to call and offer help, never wait to be asked; always ready on time and prompt when on committees; often split up to help newer couples; are frank in telling caller what they liked or didn't like in a gracious way.*

Happy & Raline—*Club jokers always promoting fun but in ways not confusing or embarrassing to others. Everyone enjoys having them come to their dances. Always ready to help out by dancing with people having problems. Never without attractive square dance costumes.*

Lon & Sally—*Among the best dancers in the area but never make others feel inferior to them. Never use unorthodox styles in inappropriate places although they like and use several in the closed club they dance with. She sews beautiful clothes and is always ready to help others with designs or technical information.*

Dan & Dottie—*Dan is a rough looking man, a logger who likes his beer. He saves this pleasure for after the dance. He treats each partner like a lady and is gentle as a dancer. None of his many risqué stories are heard in mixed company or by dancers who would be offended.*

Once the teacher/caller has listed all the nice traits associated with respected square dancers, he must organize them into some form of a list or plan.

Manners

Starting with the first night, teach the following:

(A) *Always join the first square you find with an open position*

(B) *Never leave a square you have joined except in an emergency. Even then, provide a substitute*

(C) *Thank everyone in your square after each tip*

(D) *If your square breaks down, quietly and quickly get back to your home position and pick up the call at the next appropriate spot*

(E) *Never talk in a square while the caller is calling. If someone is having trouble, help with non-verbal signals or gentle manual guidance. Save the verbal explanation until the call ends.*

Costumes and Commitment

Explain that the square dance costume is an important part of the activity. Just as you can easily recognize a tennis player, a bowler, or a fisherman, you can tell a square dancer as soon as he or she steps in a room! Costumes tell everyone you are a member of the group and proud of it. Costumes are function-

al too; the square dance costume allows easy movement, covers sweaty arms and waists and adds color to the dance.

(A) *One area has a new dancer's party on Friday night before the association's annual jamboree. All the club members bring their new dancers to introduce them to the square dance party idea. This dance is held about six weeks after classes start, time enough for most teacher/callers to get their dancers into simple costumes. Girls wear blouses and full skirts while men often wear long sleeved shirts on which western buttons have been sewed. A tie for the man that matches his partner's skirt is a nice addition.*

(B) *Other classes feature a fashion show. If clothing stores are available, they may furnish new costumes if the clubs will furnish models. Or it might prove more effective in getting new people into costumes if the usual procedure is reversed and the new dancers model the costumes for club members!*

(C) *One class session can be set aside for the caller's wife to host a sewing bee. The men might work on a club project during this time.*

(D) *Club costumes are used by many groups. Although some clubs avoid costumes because they feel their club will look cliquish when they dance together, others feel the costumes show that they are not being cliquish because they make a point of not dancing together. "Never more than two couples from a club in a square when other clubs are there" is a good guideline, club costumes or not.*

It is easier for a new dancer to adopt the manners of his new social group once he has taken the visible and committed step of adopting an appropriate costume.

Being a Guest and a Host

Every teacher/caller should, when possible, promote visits to other clubs by his class members. Such visits should be with the caller and/or veteran club members.

Allow time at a class session following such visits to discuss the hosting club's actions which made class members feel comfortable and wanted. (Also discuss actions which made them feel uncomfortable and unwanted.)

See that each class has the opportunity to host one or more parties at which visitors are welcome. One area has coordinated new dancer parties through their caller's workshops so there is at least one party every week starting at the sixth week. Clubs take turns hosting these parties and involve their class members on all committees.

(A) *As guests, arrive on time, mix with other clubs, introduce yourselves to strangers in each square you join and thank the hosts and caller.*

(B) *As hosts, greet all dancers when they arrive, watch for isolated strangers and find ways to make them feel at home. Introduce out-of-area guests to other club members. Place guests at the head of the line for refreshments. Have host committee at the door to say goodnight after the dance.*

(C) *Clubs hosting new dancer dances should publicize the names of the calls or basics to be used at their dance. Callers helping new dancers to prepare for the party they, the new dancers, plan to visit, are better able to do so when the calls are clearly specified.*

History and Custom

Essential to understanding present day customs in square dancing is an understanding of square dance history. Each teacher/caller should devote some class time to this topic.

One leading caller who regularly teaches caller's classes was amazed to find that most of the callers in his classes had never heard of Dr. Lloyd "Pappy" Shaw! If this is true of callers, how little some of our newer dancers must know about square dancing's tap roots! Dancers who understand the trials and tribulations early leaders went through eliminating area differences in the calls *do sa do* and *cross trail* are better able to understand the concern for differences in new calls. Some information about the local area's evolution from its first club to its present association helps to explain the importance of clubs working closely together.

(A) One caller recorded a discussion between two nationally known callers who were part of the revival of square dancing in the early 1940's. The tape was edited into 10-15 minute segments so one segment could be played at each session during a break. The results were very successful! Tapes such as these must be carefully recorded or they are difficult to understand over loudspeaker equipment in a hall.

(B) One might work through the local callers workshop to set up such a discussion among 3 or 4 early leaders using excellent recording technique and equipment to make a tape from which all interested callers could dub a copy.

Three tapes could be made; one on square dancing nationally, one on the area and association and one on the local club. To make them even more interesting, slides or super 8 movies could be used to illustrate the tapes.

Other Ideas

(A) Use the Grundeen Cartoons in SQUARE DANCING magazine to help illustrate important rules of etiquette or square dance custom. You can get permission from the editor to copy the cartoons, enlarge and frame them. Use them at class sessions or parties to illustrate particular topics. Some favorites are:



Superb dancer — Ha! — He'd better watch his fancy kicking next time he follows me in a square.

(B) Members in one club have devised a novel way of bringing club members and new class members together. They teach the first six weeks of lessons through basic 37, using the Sets In Order instructional records. They teach in

small groups at homes, small halls or on patios. One member teaches and other members help with each group which involves a few new dancer couples. The caller furnishes several sets of records and has some used public address systems to loan. There is no club-class split in this group! By the time the caller meets everyone on the seventh night, the new dancers and the club members are fast friends—truly one group.

(C) In the club mentioned above, new dancer classes are sponsored every other year. During class years, everyone in the club helps. The in-between year is used to improve the club's dancing level, learn round dancing, and to enjoy club centered activities. People have a great chance to become acquainted and to participate in a variety of activities together.

(D) Several clubs sponsor a variety of activities for their membership in addition to square dance parties. They go to baseball games together, host ski parties at a member's mountain lodge, camp, reserve a section at a popular stage play or concert, enter floats in parades, schedule a trip to area attractions, or hire a fishing boat for some deep sea fishing.

*ABOUT JACK MURTHA: One of those "local callers" who are truly the backbone of the activity, Jack started out as a folk dancer and has been calling since 1951. Jack, Thelma and their four children reside in Yuba City, California, where he is Consultant in Physical Education, Health and Outdoor Education for the Sutter County Schools. Jack is a co-creator (with Bob Ruff) of *The Fundamentals of Square Dancing*, a series of three recorded packages designed to aid teachers in introducing square dancing to the young people in the schools.*

Relationships within clubs are very important as are those between clubs. The wise teacher/caller needs to discuss cliques and the problems they cause. People who enjoy doing things together are not cliques unless they deliberately exclude other members from their activities. It is the small group that excludes others from their activities who pose threats to the health of their square dance club. Clubs and classes should be careful to invite all members to each function organized for club members. Even the simple act of inviting a few couples to a home after the dance can hurt the feelings of those not invited. Officers must value everyone's opinion about club matters and the club should see that all members who miss club functions are contacted to let them know they were missed.

An excellent resource is available for teacher/callers to supply to dancers. The Sets In Order "Square Dancers Indoctrination Handbook" covers many interesting topics from the "Ground Rules of Square Dancing," to "A Sense of Value." In addition, the booklets "The History of Square Dancing" and the "Party Book" should be in each teacher/caller's library for reference during class.

Someone once said people fail to get along because they spend their time building walls instead of bridges. Many a skillful square dancer has dropped his club membership because something was missing in his or her club's square dance attitude. The teacher/caller must do a professional job of teaching the square dance skills, but it is equally important to build the bridges that make possible the human relationships within and between clubs that set square dancers apart as "especially nice people."

NEXT MONTH our author is Bob Ruff of Whittier, California. Bob will discuss The Lesson Plan.

The Basic Movements of ROUND DANCING

IT MAY BE THAT ROUND DANCING is ready to take a big step similar to the one taken a number of years ago by its family member, *square dancing*. If you're an old-timer in the activity you can remember back to a time when all square dancing was taught by doing dances. In the process of doing a dance called Riptide, for example, the dancer would learn to do an ocean wave and perhaps several other figures he hadn't experienced before. Then the *face* of square dancing began to change. Instead of teaching patterns, callers began teaching movements and a list of basic movements which virtually every caller taught and every dancer learned became the new profile of the activity.

The initial experiences with round dancing have been much the same. Like the early squares, rounds have been introduced to the new dancers piece by piece.

Undoubtedly many round dance teachers have discovered that by introducing the "work horse" movements, round dancing could also be arranged into units or basic movements and that if round dances were classified according to these movements it would be a simple matter for the new dancer to learn a certain number of basics and then have fun "discovering" many ways of putting them to good use.

What it seems to boil down to is a list of round dance basics. These, of course, are already in use and need only to be put into an order of teaching.

What Is a Basic

The word "Basic" is defined as pertaining to, or like, a base. In compiling a list of the basic movements of round dancing it must be noted that we are dealing with several component parts, and when these parts are properly combined the result is round dancing.

All of these parts may be brought together and simply called "terminology of round dancing." Such a list would include:

A. Basic Positions — specified with reference to partner, to one's own body, or to hall.

B. Basic Movements — comprising (1) Steps (movements each resulting in a change of weight during the movement). (2) Gestures (movements each having no weight change during the movement).

C. Basic Figures — comprising (1) Basic Movements (steps and gestures) performed in (2) any position specified, and (3) all the language required to read and understand a cue sheet and then to dance and teach the specific routine in the manner intended by the choreographer.

For the purpose of clarification, gestures would include such movements as touch, point, swing, kick, etc. Although these examples involve the feet and legs, there are hand gestures also.

A handbook of round dancing would, of necessity, include all of the above. Our purpose at the moment, however, is to list only basic movements and figures arranged in a suggested order of teaching. We have intentionally omitted positions (such as Semi-closed, Open, etc.) because a basic movement or figure can be done in more than one position. We have also omitted terms (such as Line of Dance, etc.).

We reiterate, this is a *suggested* order of teaching. The order in which a caller or a teacher presents basic movements and figures to a group should be determined, if possible, by the material (mixers, drills and dances) available and in vogue at the time of instruction. It may be that a simple waltz routine is experiencing popularity and the caller or

teacher would prefer to teach the waltz before teaching the two-step. Or a good, easy two-step routine might incorporate a figure scheduled to be taught at a later date and a substitution might be desirable at this point.

It is very possible that this list of Basic Movements and the suggested order of teaching will be changed and revised a number of times before we arrive at a final list. How about you? Do you have any thoughts, ideas and suggestions you'd like to contribute? We'd appreciate hearing from all of you and welcome your help in the preparation of a handbook of Basic Movements of Round Dancing.

A Tentative List of Basic Movements and Figures in a Suggested Order of Teaching

Preliminary Language

Balance (Step, Touch)	Bow and Curtsy
Apart (Point) and	Walk
Together (Touch)	Run
Acknowledge	

Basic Movements and Figures

Chassé (Slide)	Hitch
Sideward Two-Step	Canter
Forward and Backward	Pivot
Two-Step	Spin
Box Two-Step	Spin Maneuver
Vine	Rock
Circle	Recover
Twirl	Lunge
Turning Two-Step	Pas de Basque
Forward and Backward	Cut
Waltz	Lock
Box Waltz	Wrap
Solo Waltz Turn	Wheel
Turning Waltz	Breakaway
Dip	Twisty Vine
Maneuver	Buzz
Waltz Balance	Swivel
Roll	Check
Limp	Stamp
Scissors	Hook
Twinkle	Chug



Don and Betty Collins—Plainview, New York

BOTH NATIVE NEW YORKERS, Don and Betty Collins met while employed by the same company. Betty was in charge of the company's club for employees and arranged the dance activities. Her ballroom dancing background was a decided contrast to Don's, which did not include dancing, social or otherwise. So, when their beginners complain of having two left feet Don proudly boasts of once never being able to dance one step.

When exposed to square dancing in 1954, Don began to show an interest in dancing. Upon graduation from a class in square dance basics they attended a dance in the area called by Ed Gilmore. As Don remarks, "It was a disaster, seemed like a foreign language." So it was back for more instruction.

Round dancing in the early fifties was the responsibility of the caller and so Don and Betty received their first taste of round dancing while learning to square dance. The first round dance club was formed on Long Island in 1958 and the pair immediately helped to form the club. When, one night in 1960, their square dance club was without a round dance instructor, Don talked Betty into teaching a dance. That was the beginning and in 1963 they formed their own round dance club, Rhythm Rounds, which is divided into two groups — intermediates and beginners.

Don works for Pan American Airways and has traveled extensively; Betty is Supervisor of the Accounting Office for a school district. Prior to their dancing days they lived in Damascus, Syria for a year and a half. They have a son, 22 years old, and now making his own way as an engineer.

Don and Betty have worked on many camping weekends and handle the rounds at three square dance clubs. They've attended Dance-A-Cade and numerous festivals and weekends.

To sum it all up, Don and Betty Collins are thoroughly wrapped up in the square and round dance activity, even their vacations are planned for weekends as staff or one of the couples helping to make the activity grow.



Style Lab

SCOOT BACK

A CONTEMPORARY MOVEMENT which appears to be getting considerable attention these days is Scoot Back. Because it does occur from different setups and under differing conditions we will take a look at it, first as it most commonly appears, and then as it occurs in one of its many variations.

Starting from two parallel identical ocean wave formations (1) the pattern calls for those facing across the set to step forward and, without jockeying for position, turn the person coming from the opposite formation with the arm that is convenient. In this instance those dancers facing across after stepping forward logically took a right forearm hold with the dancer coming toward them (2). As these two couples turn by the right in the center of the square (3) those dancers who were facing out in the ocean wave formations simply do a 180° turn or "fold" into the position just vacated by the person doing the turn thru in the center (4). To make that a little more clear, the ones facing out simply imagine that a person is beside them in an ocean wave formation and in effect are doing a partner trade with a "ghost".





Finishing the turn thru movement in the center of the square, the *active* dancers step straight forward into the ocean wave formation and have, in effect, completed a "trade" with the person now beside them (5). Ends have become centers, centers have become ends in the ocean wave.

Those who face across in Scoot Back are not always active. In the next example (below) we start with the same parallel ocean wave formations (6). This time the ladies are told to do a Scoot Back. This means that the two ladies facing across the square move forward to do a turn thru (7) at the same time those two ladies who are facing out do a solo 180° turn (fold) to, in effect, trade places with the lady previously standing beside her (8).

Continuing on with their turn thru action in the center (9), the two active ladies move for-

ward (10) and fit into the ocean wave formations (11). What the ladies here have accomplished is equivalent to a simple ladies trade.

Which arm is used for the turn thru? In both examples we've used dancers who are moving to the right of each other and a right arm turn is indicated. A left arm turn would be called for if dancers were approaching with left shoulders adjacent to each other.

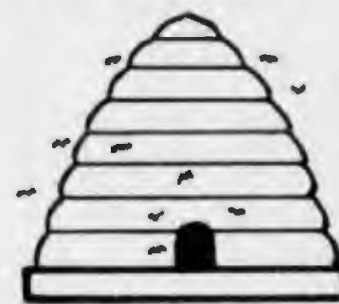
Of course, the possibilities for this movement under various setups are many but these two examples will give you a good idea of the variety which can be attained. We've illustrated using hands-up positions in the ocean waves and forearm grips in the turn thru movements. Under normal conditions dancers will have their hands up, ready to move into the ocean wave formation.



NATIONAL SQUARE DANCE CONVENTION[®]

SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973



★
22nd

AND NOW A WORD ABOUT THE COUPLE who are acting as the Chairmen of the 22nd National Square Dance Convention to be held in Salt Lake City, Utah, come June 28, 29, 30, 1973:

Jim and Leah Irvine don't look like grandparents, but they are; and the young look is part of the fringe benefits you get for dancing four times a week. So says Jim, who began dancing in 1960.



Jim and Leah Irvine, Salt Lake City

Jim and Leah started with the Promenaders in Salt Lake, but they have since participated

in the formation of several clubs — notably the Electric Squares, now one of the state's largest. The club dances in the general office of Utah Power and Light Company where Jim works as the building manager, hence the name. Leah worked for ten years for the Salt Lake City Police Department, but she prefers to be a housewife now.

You guessed it! Vacations are spent attending institutes and festivals at such spots as Estes Park, Colorado; Rawlins, Wyoming; or the Knothead Convention in Yellowstone Park.

Prior to their selection as Chairmen for the 22nd National Convention, the couple served in various state-wide offices with the Associated Square Dance Clubs of Utah.

Jim also attended the Sets in Order Asilomar Institute and he has studied calling and styling under the late Ed Gilmore, one of the founding fathers of modern square dancing.

It's not too early to make your plans to be a part of the 22nd National next June and perhaps meet, in person, this couple who are at the helm guiding their various committee chairmen to make this one a great one! A pre-registration blank, containing information and a map of hotel accommodations available in Salt Lake City is yours for the asking. Write to the Advance Registration Director, P.O. Box 09073, Salt Lake City, Utah 84109.

Could You Use An Extra \$50 or \$75 per Month Working in Your Spare Time?

THE SETS IN ORDER American Square Dance Society has a new plan for a 1973 membership drive and is on the lookout for square dancers (men and women) who would like to help. A survey taken recently shows us that in many areas there are only a few people aware of SQUARE DANCING magazine and The Sets in Order American Square Dance Society. We'd like to change that with your help.

A new program is being developed which will involve having selected square dance in-

dividuals and couples, who would like to serve as SIOASDS representatives in their club, send us their names and address. Details of the special program will be mailed out later this year.

If you are a determined worker, a past club officer, a caller's wife, and could use some extra cash and at the same time help introduce this publication and The Society to your square dancing friends, write for information. Please allow sufficient time for processing and completion of the promotional materials which may not reach you until later next month.

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.

Oklahoma

Oklahoma square dancers are primed for the big State Federation of Clubs Annual Festival on November 4. Festivities at the Fairgrounds in Oklahoma City will start with a Morning Coffee at 10:30 AM and will continue through the morning and afternoon with the *pièce de resistance*, the Festival Dance, scheduled for 7:45 PM. A special area for Teen Dancing will be set aside during the afternoon and evening.

—Jim and Ethel Goreham

England

"Their Graces the Duke and Duchess of Bedford are pleased to invite you to attend the First American Square Dance Festival to be held at Woburn Abbey. This will take place on Sunday 18th of June 1972 and among the

attractions will be square dancing in the grounds, guest folk dance groups and a Festival tea and dance in the magnificent setting of the Sculpture Gallery, overlooking the private rose garden." So read the invitation to this gala affair arranged by Mike and Janet Burnham in cooperation with the Abbey Allemanders Square Dance Club. The opening of Woburn Abbey to the public in 1953 has enabled the Duke to retain his ancestral home which is located about an hour's drive from London. In spite of inclement weather the affair went off as scheduled, with an enthusiastic crowd in attendance. Interest was shown by a TV producer and the possibility of staging another such festival to be covered by the TV media is being pursued.

Tennessee

Governor Winfield Dunn issued an official proclamation on August 17 declaring September 11 to 17 as Square Dance Week in the State of Tennessee. Square dancers throughout the state express their thanks and appreciation to Governor Dunn.

—Johnny Jones

Idaho

September 3rd through the 9th was designated as Square Dance Week in Idaho by Governor Cecil D. Andrus. The official proclamation was presented to three officers of the Idaho State Federation of Square and Round Dance Clubs. Special events throughout the state were planned for the observance.

British Columbia

Civic proclamations, window and library displays, press coverage, dancing in malls and radio and TV publicity were on the program

Square dancing families in attendance at the First American Square Dance Festival at Woburn Abbey. The setting is the beautiful Sculpture Gallery. Photo by Walker of Woburn.



ROUND THE WORLD of SQUARE DANCING

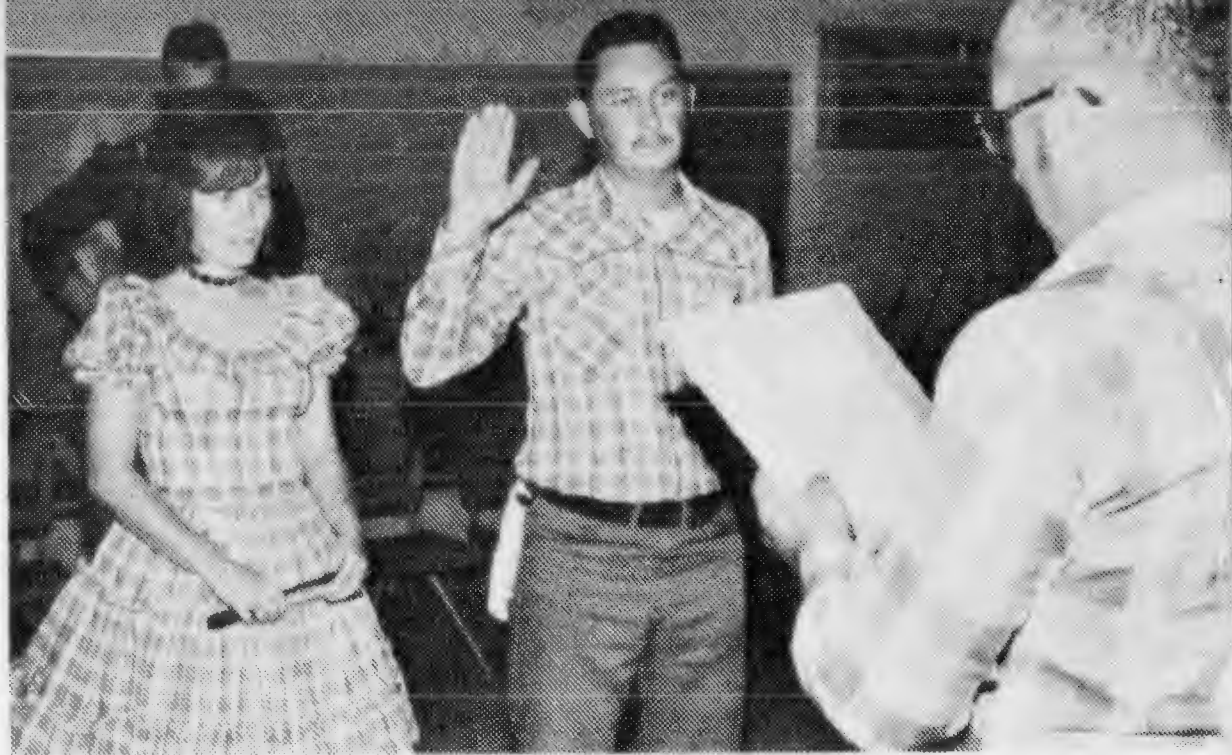
for the observance of Square Dance Week in Okanagan. The dates observed were September 18-24. In previous years the emphasis has been on promoting the activity as the recreation. Dancers in the area decided this year to use this week as an opportunity to spread the word that "I am a square dancer!"

Pennsylvania

Twenty-five clubs in the Pittsburgh area comprise the Pittsburgh Area Square and Round Dance Federation (PASARD). This avid group of dancers are presenting their 4th Annual Festival on November 4 at the Carson Intermediate School. All levels of dancing will be covered with callers Lee Kopman, Bob Fisk, Bob Yerington and Jim Davis at the mike. Laverne and Doris Reilly will take charge of round dancing. For information contact Bob and Dottie Elgin, Box 398, Harrison City, Pa. 15636.

Hawaii

Pineapple Promenaders have been a busy club during the past few months. In July they were invited to dance with patients and families at the State School for the Blind and Visually Handicapped. A performance on one of the local TV stations took place in August with the show being seen on all the Islands plus other localities in the Pacific area. Then, on



Lt. R. H. Schrader administers the oath of enlistment to CTMCS Andy Dexter (center) at the U.S. Naval Command Station, the Philippines. Following the reenlistment, Andy and his wife, Sharon, immediately "squared up" amid the applause and good wishes of fellow square dancers.

September 17 a Festival was held at Kapiolani Park at beautiful Waikiki Beach. This was a kick-off to Square Dance Week in Hawaii and all callers and clubs participated.

—Day DePalma

South Dakota

Sponsored by the Black Hills Square and Round Dance Association, the 19th Annual Black Hills Festival was held in July at Rapid City. Fifty six squares from 13 states and Canada enjoyed the calling of Johnny LeClair and Ken Bower. During the Saturday night dance two checks were personally presented for the Food Disaster Fund — one by the Holiday Squares of Denver, Colorado, and the other by the Eastern South Dakota Square Dance Federation. This special gesture is added proof



80 dancers, 11 callers and three round dance instructor couples from 23 overseas areas attended the Tenth Annual Overseas Dancers Reunion held at Pocono Pines, Pennsylvania, this past August.



1972 SIOASDS scholarship winner Jim Lanier (with hat), his wife, Francis (to his right) and daughter, Cricket, with staff members (left to right) Vaughn and Jean Parrish, Earl and Marion Johnston and Frank and Barbara Lane, at the Callers College in Estes Park, Colorado.

that square dancers are wonderful people.

Louisiana

Tammany Twirlers of Slidell are holding their 10th Annual Square and Round Dance Festival on November 10 and 11. The event will take place in the Municipal Auditorium with Callers Bailey Campbell and C. O. Guest doing the honors.

—Judy Litzenberger

West Virginia

Through publicity concerning Square Dance Week 1971, members of the Mountain Heritage Arts and Crafts Festival at Harpers Ferry became familiar with square dancing. Upon learning that it is part of our American heritage, they asked the Round House 8 Square Dance Club of Brunswick, Maryland to par-

ticipate in the festival. Over 20,000 persons attended the 3-day affair. Club caller Danny Miller gave a talk on square dancing to the thousands in attendance and offered information on the location of dances in the area and persons who could be contacted by those interested. A goodly amount of interest in the activity was generated through this performance. What an opportunity to promote square dancing!

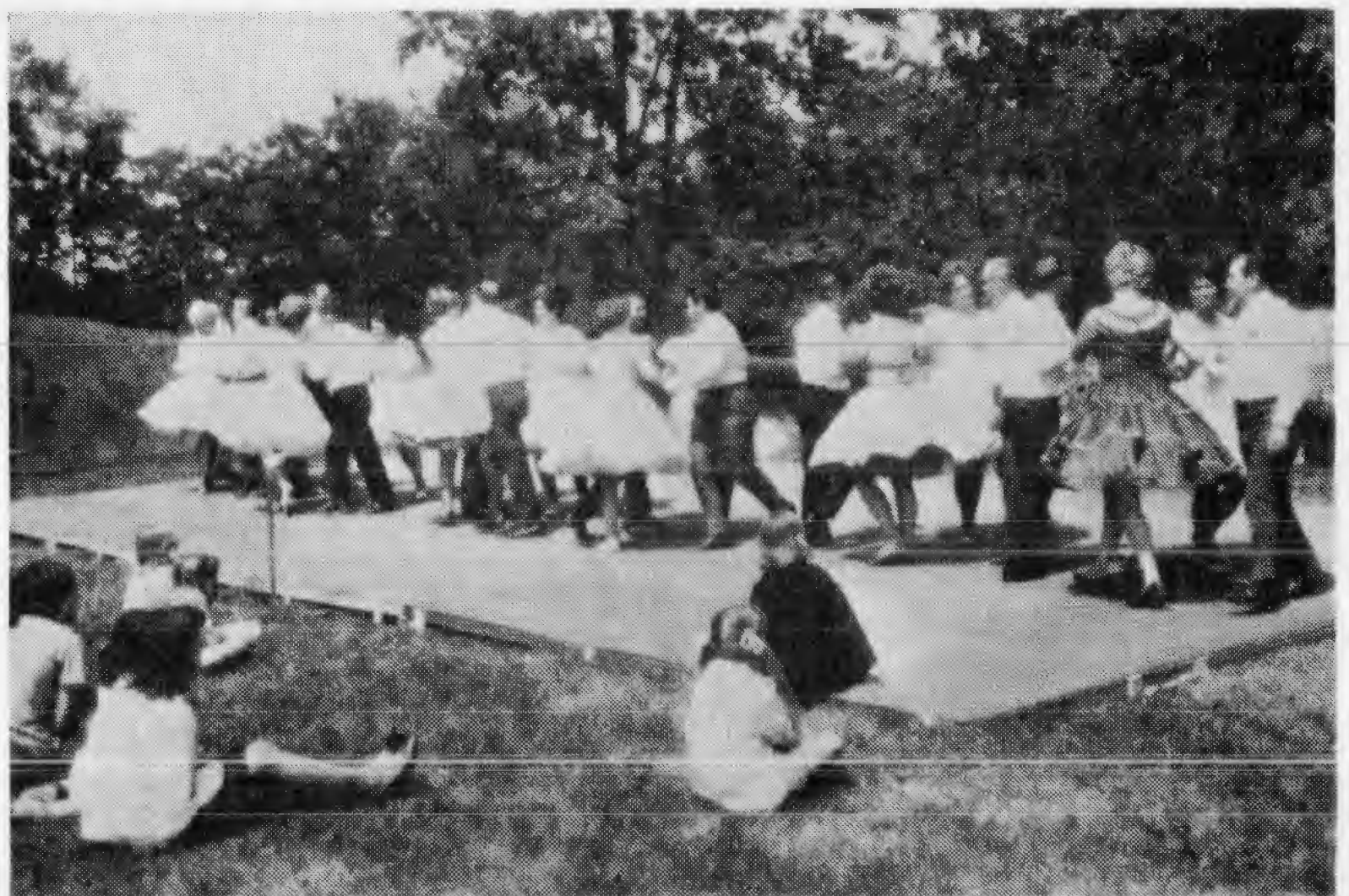
—Paul and Hazeltine Dailey

Colorado

National Square Dance Week came to Colorado Springs with a kick-off dance on Friday, September 15 at Circle East Mall. This was a free square dance for all square dancers and

(Please turn to page 78)

Billowing skirts and flying feet of the Round House 8 Square Dance Club delighted spectators at the Heritage Arts and Crafts Festival, Harpers Ferry, West Virginia.



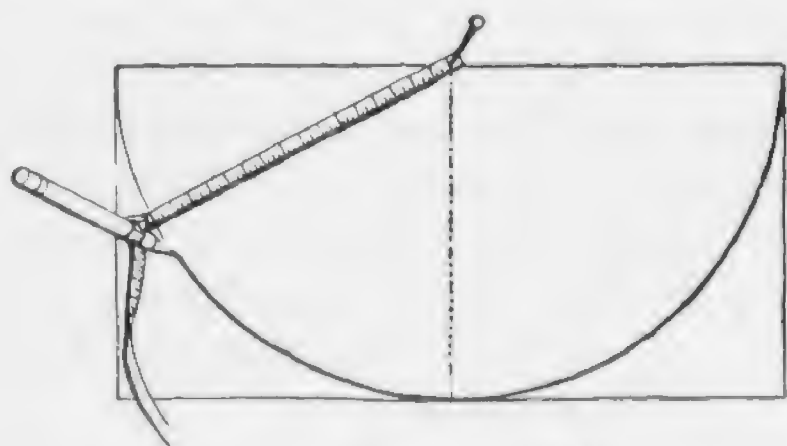
Make a Little Love of a Cape

By Nina McQueen

As featured in the *Lansing Area Federation of Square & Round Dancers Newsletter*

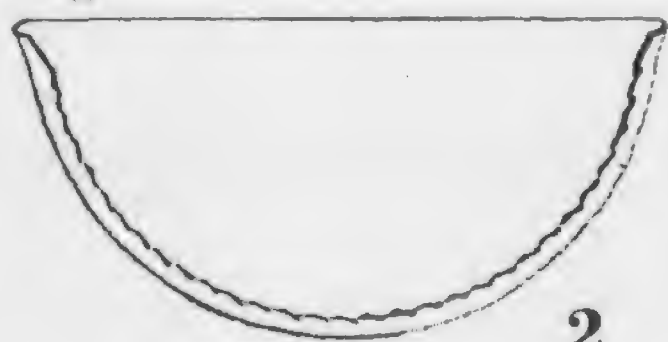
MATERIAL REQUIRED: $\frac{3}{4}$ yard of O'llegro fur-like fabric (it comes with knit backing), $1\frac{1}{2}$ yards of 36" fabric for lining, 3 sets of large hooks and eyes.

Directions: (1) On wrong side of O'llegro, mark center line along lengthwise grain. Tie pencil at 27" mark of tape measure. Holding tape measure taut, mark half circle on wrong side. Cut along this line.



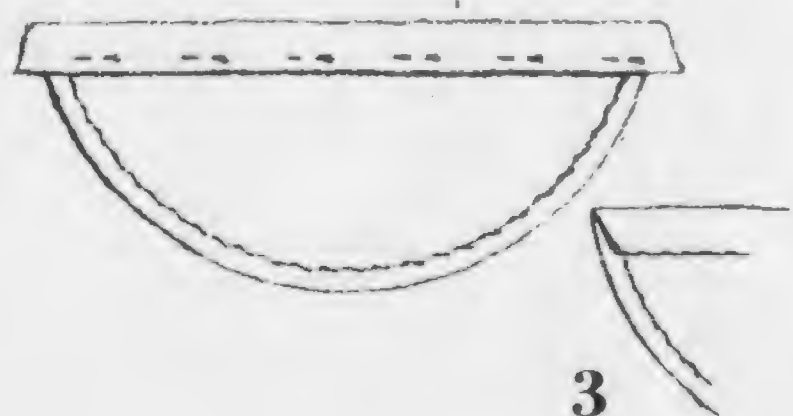
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(2) Starting and ending 4" from straight edge, turn in 1" and hem loosely around the curved edge.



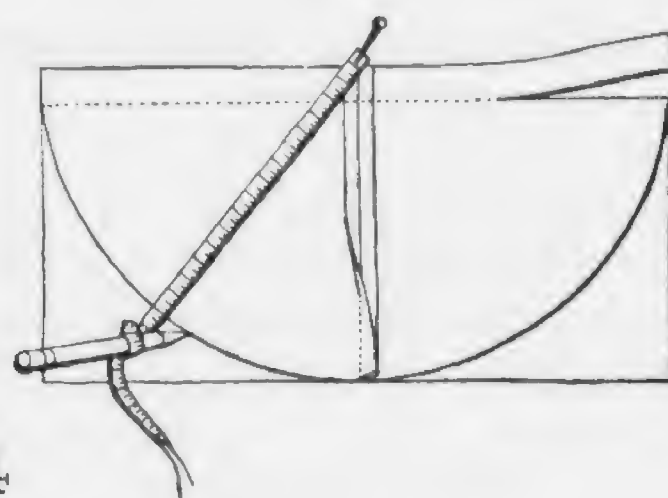
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(3) Fold over 4" at straight edge; pin in place. Tuck in ends flush with hem (see detail). Hem along straight edge and ends.



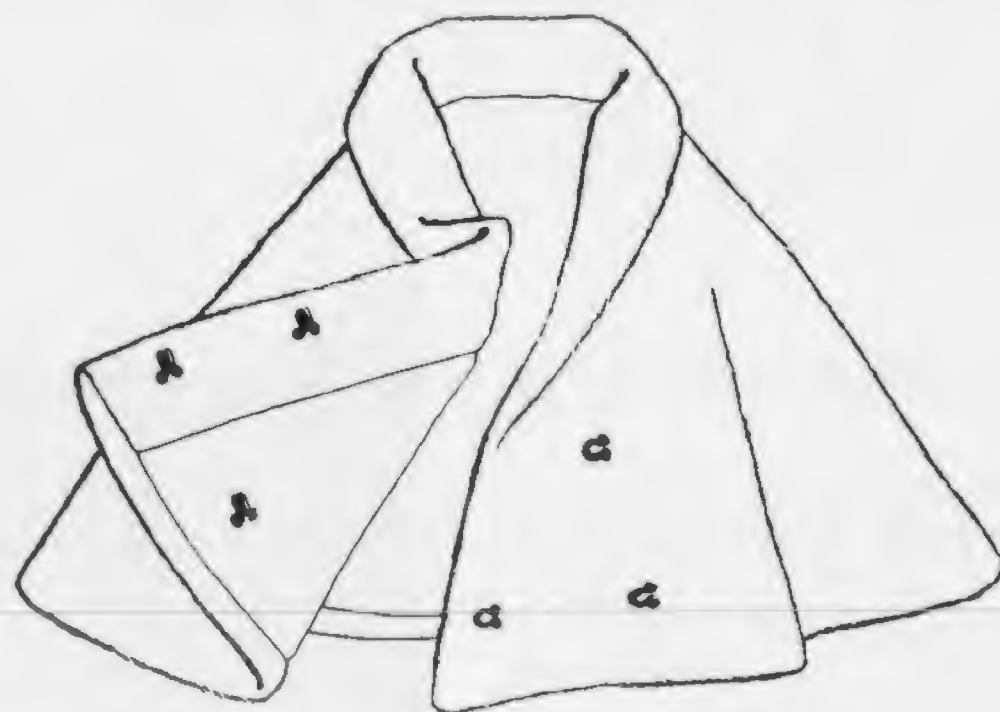
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(4) Cut lining into two 27" lengths. Seam two selvage edges together; cut off selvage and press seam open. Mark lining for 26 $\frac{1}{2}$ " half circle and cut. Cut off 3 $\frac{1}{2}$ " strip from straight-edge. Turn in $\frac{1}{2}$ ". Pin and slip stitch to inside of cape.



4

(5) Try on cape, rolling facing over to form collar and mark position for hooks and eyes.

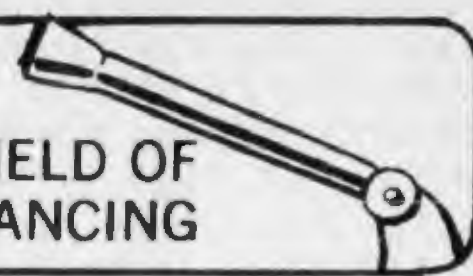


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This pattern may be varied with no difficulty. I have used it with a lacy material for a light summer wrap. Others have used expensive fake furs with fine results. I have made the cape with pockets, putting darts from the neck, tapering then about halfway for a better fit. It is a fun pattern to adapt as one wishes.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



November, 1972

THE BLUE GRASS STATE, home of Kentucky Colonels and horse racing, beckons us as we travel to Madisonville, Kentucky. Once we've arrived we'll make a stop at one of Louis Calhoun's square dance clubs in the area for an evening of fun and fellowship. Louis is sure to entertain us with calls he finds enjoyable, not necessarily original but those popular with his club dancers.

Promenade don't slow down
Gents roll in a left face whirl
Promenade that corner girl
Girls roll out
Skip one man
Promenade the next
Head couples wheel around
Star thru
Dive thru
Pass thru
Swing thru double
Box the gnat
Pull by
Do a U turn back
Left allemande

Four ladies chain three quarters round
One and three rollaway half sashay
Up to middle and back
Square thru four hands
Do sa do (same sex)
Swing thru
Boys run right
California twirl
Bend the line
Star thru
Dive thru
Swing thru
Turn thru
Left allemande

Four ladies chain three quarters round
One and three square thru four hands
Swing thru the outside two
Girls turn around
Tag the line right
Circulate all eight
Tag the line in
Up to middle and back
Pass thru
Wheel and deal to a
Left allemande

Promenade don't slow down
Gents roll back a left face whirl
Promenade corner girl
Side couples wheel around
Star thru
Dive thru
Curlique then
Scoot back
Now boys run
Cross trail thru to a
Left allemande

Head ladies chain to the right
New side ladies chain across
One and three pass thru
Do a U turn back
Star thru
California twirl
Rollaway a half sashay
Substitute
Left allemande

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
Stop and
Turn a quarter to your right
Boys center between the girls
Cast off three quarters round
Do sa do (same sex)
Swing thru
Boys run right
Left allemande

One and three square thru four hands
Square thru the outside two four hands
Face out
California twirl
Star thru
Dive thru
Pass thru
Square thru four hands
Face out
Partner trade
Right and left thru
Square the barge four hands around
Slide thru
Square thru three quarters
U turn back
Left allemande

Four ladies grand chain
 Two and four right and left thru
 Head ladies chain three quarters
 Forward six and back
 Do sa do the six of you
 Make a big wave
 Swing thru
 Slide thru
 Left allemande



**LOUIS
 CALHOUN**

A Master's degree in Physical Education from the University of Tennessee; four years of coaching High School football, basketball, and baseball; Director of City Recreation in Tennessee and Alabama; former Director of Recreation and Host Caller at Fontana Village Resort — this is the list of credits belonging to our Feature Caller, Louis Calhoun. At present teaching 7th Grade Math and Science, Louis began calling for square dances in 1949 while a student at Alabama State College. He has been featured at numerous festivals in the South and East, has called at five National Conventions and conducted weekends and callers' clinics in Wisconsin, Ohio, Michigan, North Carolina, Indiana, Virginia, Kentucky, Alabama, West Virginia and Florida. Now calling regularly for three open clubs and one closed club and teaching two beginners classes, Louis still finds time to travel three weekends each month on calling dates. Ann and Louis are the parents of four sons and make Madisonville, Kentucky, their home. Louis has recorded for Lore, Jewel and Longhorn records and has nineteen releases to his credit.

Here are a couple of tricky figures. They are by Heiner Fischle, West Germany.

Walk all around the corner
 Turn partner left do a do paso
 Turn corner right, turn partner left
 Four ladies chain across the set
 All four couples dixie chain
 She goes left, he goes right
 Allemande left like allemande thar
 Right and left to form a star
 Shoot that star
 Go right and left grand

Four ladies chain across
 Turn the girls and
 All four couples dixie style
 To an allemande thar
 Men in the middle back up that star
 Slip the clutch
 Left allemande

SINGING CALL*

SQUARE DANCE CALLIN' MAN

By Singin' Sam Mitchell, Lansing, Michigan
 Record: Jay-Bar-Kay #136, Flip Instrumental
 with Singin' Sam Mitchell

OPENER, MIDDLE BREAK, ENDING
 All four ladies chain, turn them left
 Send them back a flutter wheel
 Here we go, join hands, circle
 Go walking, go walking on a heel and toe
 Allemande the corner, come back do sa do
 Do sa do and promenade the land
 There's a square dance club in Reno
 I'll call them on the phone
 I hear they need

A square dance callin' man
 FIGURE:

One and three promenade three quarters
 Round the outside ring you go
 Two and four a right and left thru
 Pass thru, do sa do
 Go once around that outside two
 Then swing thru, turn thru and then
 Left allemande your corner
 Walk by your own
 Swing the right hand girl and
 Promenade the land
 There's a square dance club in Lansing
 I'll call them on the phone
 I hear they need

A square dance callin' man

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

SPECIAL WORKSHOP EDITORS

- | | |
|-------------------------|---------------------|
| Joy Cramlet | Coordinator |
| Dick Houlton | Square Dance Editor |
| Don Armstrong | Contra Editor |
| Ken Collins | Final Checkoff |

If you had trouble making the first dance in the August issue work, try this. We erred.

Head ladies turn thru
Star thru with partner
Heads promenade half
Square thru
Slide thru
Two ladies turn thru
Star thru
Couples circulate
Wheel and deal
Star thru
Two ladies turn thru
Star thru
Couples circulate
Bend the line
Pass thru
Wheel and deal
Centers right and left thru
A full turn
Allemande

Here are four dances that will keep you busy. They are by Ed Fraidenburg, Midland, Michigan.

Heads square thru, swing thru
Men run, men circulate twice
Girls cast off three quarters
Girls tag the line right
Center girls run
Cast off three quarters
All cast off three quarters
Men run, pass thru
Wheel and deal, centers pass thru
Left allemande

Heads swing thru, men run
Tag the line, split the sides
Lady go left and
Gent go right around one to a line
Centers swing thru, men run
Tag the line, girls left, men right
Step thru to a
Left allemande

Heads circle half to a two-faced line
Tag the line left, wheel and deal
Sides divide and star thru
Double pass thru
First couple left, next right
Right and left thru
Pass thru wheel and deal
Center square thru three quarters
Left allemande

Heads pass thru round one to a line
Ends star thru and
Centers spin the top
Men run, tag the line
Lady go left and
Men go right round one to a line
Right and left thru
Ladies lead dixie style to ocean wave
Step thru, centers turn thru
Centers in, cast off three quarters
Cross trail to a
Left allemande

TAG THE LINE

By Jeanne Moody, Salinas, California

One and three cross trail
Go around one to line of four
Pass thru, tag the line
Leads do a U turn back
Right and left thru
Dive thru, pass thru
Left allemande

The figure Sweep A Quarter is used in both of the dances written by Esther Bothwell, Surrey, B.C., Canada

Side ladies chain
Heads flutter wheel
Sweep a quarter, pass thru
Flutter wheel, sweep a quarter
Pass thru, bend the line
Right and left thru
Sweep a quarter to the right
Star thru, cross trail
Allemande left

Heads right and left thru
Sweep a quarter to the right
Pass thru, swing thru
Boys run, wheel and deal
Sweep a quarter, cross trail
Allemande left

SINGING CALL*

SEARCHING

By Jerry Hightower, Barstow, California
Record: D & ET #102, Flip Instrumental with
Jerry Hightower

OPENER, MIDDLE BREAK, ENDING
Four little ladies promenade the land
Get back home swing your handsome man
Join hands and make a ring
Now circle left I sing
Left allemande your corner
Weave the ring
Been searching for you everywhere I go
Do sa do and to the corner go
Allemande left with the corner there
You promenade that square
Been searching for my love
Now ninety days

FIGURE:

Head two ladies chain across the ring
Head two couples flutter wheel I sing
Slide thru, pass thru
Do a do sa do the outside two
Go back to back then
Do an eight chain thru
For ninety days I've been a walking
Just a searching for my love
Looking high and low
That corner swing
Promenade that girl on home
My searching days are thru
Well now I've found a brand new you

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

ROUND DANCES

SWEET LIPS — Belco 252

Choreographers: Alf and Elisabeth Evans

Comment: The waltz is not difficult and the music is adequate.

INTRODUCTION

1-4 OPEN-FACING 3 Pickup notes Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, Touch, —;

PART A

1-4 Fwd, Side, Close; Back, Side, Close; Cross, Side, Close; Cross, 1/4 R Turn M facing RLOD, Close;

5-8 (R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Side, Behind, Side; Thru, Side to CLOSED, Close;

9-12 Repeat action meas 1-4:

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

PART B

17-20 Change Sides, 2, 3 end in BUTTERFLY M facing COH; Side, Draw, —; Traveling RLOD Waltz Away, 2, 3; Waltz Together, 2, 3;

21-24 Change Sides, 2, 3 to end in BUTTERFLY M facing WALL; Side, Draw, —; Waltz Away, 2, 3; Waltz Together, 2, 3 end in SEMI-CLOSED facing LOD;

25-28 Step, Swing, Lift; Fwd, 1/4 R Turn face WALL in CLOSED, Close; Dip Back, —, —; Manuv, 2, 3 end M facing RLOD;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn to end M facing LOD; (Twirl) Fwd, Fwd, 1/4 R Turn to face WALL;

SEQUENCE: Dance goes thru twice except second time on meas 32 Twirl, Step Apart and Ack.

COCO — Belco 252

Choreographers: Art and Evelyn Johnson

Comment: An easy dance with pleasant music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Side, Close, Side, Touch; Side, Close, Side to SEMI-CLOSED facing LOD, Touch;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to end in BANJO M facing LOD, —;

5-8 Arnd, 2, 3, —; On Arnd, 2, 3 to face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Front to face LOD in SEMI-CLOSED; Fwd, —, 2, —;

9-12 Repeat action meas 1-4:

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

PART B

17-20 Step, —, Brush, —; Turn in Two-Step end facing RLOD; Step, —, Brush, —; Turn in Two-Step end facing LOD in OPEN;

21-24 Fwd Two-Step; Fwd Two-Step to end in BUTTERFLY M facing WALL; Side, Close,

Side, Close end facing LOD in OPEN; Walk Fwd, —, 2, —;

25-28 Repeat action meas 17-20:

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

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-2 BUTTERFLY M face WALL Side, Close, Side, —; Side, —, Step Apart, Point.

CHERE MONDE — Hi-Hat 902

Choreographers: Joe and Glad Tridico

Comment: A lively routine for experienced dancers to real up beat music.

INTRODUCTION

1-8 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —; Side, —, Behind, —; Side, —, Front to CLOSED, —; Pivot, —, 2 M facing LOD, —; (Twirl end in CLOSED) Fwd, —, 2, —;

DANCE

1-4 Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Fwd, —, 2, —; Side, Close, Cross to BANJO, — end CLOSED M facing WALL;

5-8 Side, Close, Side, Close; Side, —, Thru, — to CLOSED; Turn Two-Step; Turn Two-Step M facing LOD;

9-12 Fwd, —, Check to BANJO M facing LOD, —; Cross, Side, Fwd, Lock; Fwd, —, Side, Close; Side, Close, Side, —;

13-16 Side, Touch, Side, Touch; Run, 2, 3, —; Manuv to CLOSED M facing RLOD, —, Side, Close; Pivot, —, 2 to end M facing LOD, —;

17-20 Fwd, —, 2, —; 3, —, 4, —; Point Side, —, Draw, Close; Point Side, —, Draw, Close;

21-24 Fwd, —, 2, —; 3, —, 1/4 R Turn to face WALL, —; Point Side, —, Draw, Close; Point Side, —, Draw, Close to end in BUTTERFLY;

25-28 Side, —, Behind, —; Side, Close, Side to end in OPEN facing LOD, —; Rock Fwd, —, Recov to BUTTERFLY M facing WALL, —; Side, Close, Side, —;

29-32 Solo Two-Step twd RLOD; On Arnd Solo Two-Step to end in CLOSED M facing WALL; Dip Bk, —, Recov, —; Pivot, —, 2 to SEMI-CLOSED facing LOD, —;

33-36 Fwd, Close, Back, —; Back, Close, Fwd, —; (Twirl) Fwd, —, 2, —; Fwd, —, Pick-up to CLOSED, —;

SEQUENCE: Dance goes thru twice. Second time end in BUTTERFLY M facing WALL.

Ending:

1-2 Step, —, Kick, —; In Place, Shake, Shake, —.

MALIHINI — Hi-Hat 902

Choreographers: Lou and Pat Barbee

Comment: The routine is for the novice dancer. The tune is the once popular Coconut Grove.

INTRODUCTION

1-4 OPEN facing LOD Wait; Wait; Circle

Away, —, 2, —; On Arnd, —, 2 to
CLOSED M face WALL, —;

DANCE

- 1-4 Side, Close, Fwd, —; Side, Close, Back
end in BUTTERFLY, —; Side, Close,
Thru, —; Side, Close, Thru end in
CLOSED,—;
- 5-18 Side, Close, Side, Close; Side, —, Reach
Thru, —; Side, Close, Side, Close; Side,
—, Reach Thru, —;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in
BUTTERFLY:
- 17-20 Fwd, Lock, Fwd, —; Bk to Bk Fwd, Lock,
Fwd end in BUTTERFLY, —; Fwd, Lock,
Fwd, —; Bk to Bk Fwd, Lock, Fwd end
in BUTTERFLY, —;
- 21-24 Side, Close, Side, Close; Side, Close,
Side, Close; (Twirl) Side, Close, Side,
Touch; (Rev Twirl end facing RLOD in
CLOSED) Side, Close, Side, Touch end
facing LOD in CLOSED;
- 25-28 Fwd Two-Step; Fwd Two-Step end in
BANJO M facing LOD; Walk Fwd, —, 2,
—; Side, Close, Cross end in SIDECAR,
—;
- 29-32 Walk Fwd, —, 2, —; Side, Close, Cross
to end in BANJO, —; Rock Fwd, —, Re-
cov, —; Rock Back, —, Recov to face
WALL in CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-3 (Twirl) Side, Close, Side, Touch; (Wrap)
Side, Close, Side, Touch; Smooch.

WASHINGTON SQUARE — Green 14160

Choreographers: Carmen and Mildred Smarrelli

Comment: The tune is the once popular "Rose
of Washington Square". The routine keeps
one busy.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait;
Apart, —, Point, —; Together to CLOSED
M facing LOD, —, Touch, —;
- PART A
- 1-4 Fwd, 2, 3, —; $\frac{1}{4}$ R Turn to face WALL,
 $\frac{1}{4}$ R Turn to face RLOD in SEMI-
CLOSED, Back, —; Back, Close, Fwd,
Close; Fwd, —, Pickup to CLOSED M
facing RLOD, —;
- 5-8 Toward RLOD repeat action meas 1-4
except to end in BANJO M facing LOD:
- 9-12 Behind, Side, Fwd, Lock; Fwd, —, 2 to
CLOSED, —; Side, Close, Cross to SIDE-
CAR, —; Side, Close, Cross to BANJO,
—;
- 13-16 Side, Behind, Fwd, Close; Back; Turn to
face WALL in LOOSE-CLOSED, Fwd,
Close; Side, Behind, Side, Front to
CLOSED; Pivot, —, 2 end M facing LOD,
—;

PART B

- 1-4 SEMI-CLOSED Fwd/Check, —, Back,
Close; Fwd to CLOSED M facing LOD,
—, Fwd, $\frac{1}{2}$ L Turn to end facing RLOD

in BANJO; Back/Check, —, Fwd, $\frac{1}{2}$ R
Turn to SIDECAR M face LOD; Back, —,
Back, Close to CLOSED;

- 5-8 BANJO Back, Close, Fwd, Lock; Fwd,
Lock, Fwd, Close; Back, Close, Fwd, —;
Manuv to CLOSED, —, Pivot, 2 M fac-
ing LOD;

SEQUENCE: A - A - B - B - A thru meas 14 plus
Ending.

Ending:

- 1-2 M face WALL Side, Behind, Side, Front;
Side, Close, Apart, Point.

ROMANY TANGO — Green 14160

Choreographers: Louis and Mona Cremi

Comment: Great music and a very active tango.

INTRODUCTION

- 1-4 OPEN Wait; Wait; (Twirl) Fwd, 2, 3, Pick-
up to CLOSED M facing LOD; Corte, —,
Recov, —;

PART A

- 1-4 Fwd, —, 2 to SEMI-CLOSED, —; Rock
Side, Recov, Thru to REVERSE SEMI-
CLOSED, —; Recov, Side, Thru to SEMI-
CLOSED, —; Pickup to CLOSED, Side,
Draw, —;
- 5-8 Fwd, —, Manuv M face RLOD, —; Pivot,
2 to SEMI-CLOSED facing LOD, Point,
—; CLOSED Corte, —, Recov, —; Fwd,
Side, Draw, —;
- 9-12 Fwd, —, Manuv M face RLOD, —; Pivot,
2 face LOD, (Twirl) Fwd, Fwd to end in
CLOSED M facing LOD; Rock Fwd, Re-
cov, Rock Back, Recov; Fwd, Side, Draw,
—;
- 13-16 Fwd, —, 2 to SEMI-CLOSED, —; Fwd,
(Cross Over to Inside and REVERSE
SEMI-CLOSED) 2, Dip Fwd, —; Recov $\frac{1}{4}$
L Turn to face COH, Side, Thru to face
RLOD in SEMI-CLOSED, —; Pickup to
CLOSED $\frac{1}{4}$ L Turn to end facing WALL,
Side, Draw, to end Trailing hands joined
—;

PART B

- 17-20 Fwd, —, Rock Fwd, Recov; Fwd, —, Rock
Fwd, Recov; Fwd, —, Lunge, Turn to
face RLOD; On Arnd Side to face WALL,
Draw, —, —;
- 21-24 Side, —, Thru, —; Pickup to CLOSED M
face LOD, Side, Draw, —; Corte, —,
Twist, —; Recov to SEMI-CLOSED, Point,
—, —;

PART C

- 25-28 No hands held Fwd, —, 2, —; L Solo
Turn, 2, 3 to end facing RLOD, —; (R
Spin) L Solo Turn, 2, 3 to end in
CLOSED facing LOD, —; Fwd, Side,
Draw, —;
- 29-32 SEMI-CLOSED Fwd, —, Thru, Flare Thru
to end in REVERSE SEMI-CLOSED facing
RLOD; Run Fwd, 2, $\frac{1}{4}$ L Turn to face
WALL in CLOSED, —; Rock Side, Recov,
Thru to face LOD in SEMI-CLOSED, —;
(Twirl) Fwd, Fwd, Point, —;

SEQUENCE: A - B - B - C - C - A.

FLAME IN YOUR HEART — Windsor 4751

Choreographers: Tom and Lillian Bradt

Comment: The music has the big band sound and the routine is not too difficult though it has a fishtail in it.

INTRODUCTION

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

PART A

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross end in BANJO, Side; Cross, Side, Fwd, Lock;

5-8 Fwd, —, $\frac{1}{4}$ R Turn to face WALL in CLOSED, —; Side, Close, Fwd, —; Rock Side, Recov, Thru to SEMI-CLOSED, —; Pivot, —, 2 end in CLOSED M facing LOD, —;

9-12 Fwd, —, R Turn, 2 end M facing RLOD; Back, —, R Turn, 2 end M facing LOD; Fwd, Close, Back, —; (Reverse Twirl) Rock Swd, Recov, Close end M facing WALL in CLOSED, —;

13-16 Fwd, Side, XIB to SEMI-CLOSED facing LOD, —; Thru, —, Side, Close to end M facing WALL in CLOSED; Side, Behind, Side, Thru to CLOSED; Pivot, —, 2 end M facing LOD, —;

PART B

1-4 Side, Close, Cross, —; Side, Close, Cross to BANJO, —; Cross, Side, Fwd, Lock; Fwd, Fwd, Lock, Fwd;

5-8 Fwd $\frac{1}{2}$ R Turn to face RLOD, —, Side, Close; Back $\frac{1}{4}$ L Turn to face WALL in CLOSED, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;

9-12 Side, Close, Fwd, —; Side, Close, Cross to end in BANJO M facing DIAGONAL LOD and COH, —; (Twirl end facing RLOD) Fwd, —, Hook, —; (Arnd, end facing LOD in SEMI-CLOSED) In Place, 2, 3, —;

13-16 Fwd Two-Step; Thru, —, Fan, Touch end M facing WALL; Side, Behind, Fwd, Side; Back, Side, Pivot, 2 end CLOSED M facing LOD;

SEQUENCE: A - B - A - B - A (meas 1-8) plus Tag.

Tag:

1-2 (Twirl) Side, Behind, Side, Front; Side, Close, Apart, Point.

REYNARD'S MOON — Windsor 4751

Choreographers: Joe and Es Turner

Comment: Big band sound music. This is an introduction to Primary and Secondary Foxtrot rhythm.

INTRODUCTION

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

PART A

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

5-8 Back, —, Side, Close to end in SIDECAR; Cross, —, Step, Step end in BANJO; Cross, —, Step, Step end in CLOSED; Run Fwd, 2, 3, 4;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 Fwd $\frac{1}{4}$ L Turn M face COH, —, Side, Close; Back $\frac{1}{4}$ L Turn M face RLOD, —, Side, Close; Fwd $\frac{1}{4}$ L Turn M face WALL, —, Side, Close; Back $\frac{1}{4}$ L Turn M face LOD, —, Side, Close;

5-8 Fwd, —, 2, —; Fwd, —, Side, Close; Cross to BANJO, —, Side, Close end in CLOSED; Dip Back, —, Recov, —;

PART C

1-4 Fwd, —, $\frac{1}{4}$ R Turn to face WALL, —; Side, Cross, Side, Touch; Side, Touch, Side, Cross; Side, Touch, Side, Touch;

5-8 Side, Cross, Walk to BANJO, —; Walk, —, Pickup to CLOSED, 2; Fwd, —, Side, Close; Back, —, Side, Close;

SEQUENCE: A - B - C - A - B - C plus Ending.

Ending:

1 Side, Corte partners face WALL in REVERSE-SEMI-CLOSED, —, —;

P.S.A. SPECIAL

By Dick Houlton, Stockton, California

Heads turn thru

Separate round one

Into the middle, left turn thru

Turn thru with outsides

Back to the middle

Left turn thru

Everybody cloverleaf

Look for partner then

Go right and left grand

HEAR SAY

By Frannie Heintz, Monson, Massachusetts

Heads star thru, pass thru

Right and left thru

Step thru, trade by

Star thru

Have lines up and back

Spin the top, rock it pop

Spin chain thru

Girls are working over and back

Swing thru, turn thru

Left allemande

CONTRA CORNER

KITCHEN HORNPIPE

By Ralph Page, Keene, New Hampshire

Formation: 1 - 4 - 7 Crossed over and active

Note: Use a four count balance and

a twelve count swing

Record: Use a well phrased hornpipe or reel

Balance and swing the one below

Circle six once around

Right hand star with couple above

Left hand star with couple below

Right and left thru with couple above

Right and left back

TAKE A GOOD LOOK

Try these examples of Turn and Left Thru by Ivan Hasbrouck, Carmichael, California. You'll find the description on page 26.

Heads square thru
Swing thru, men run
Tag the line right
Couples circulate
Wheel and deal
Turn and left thru

Head men corner girl forward and back
Turn and left thru, circle eight
Four men or ladies
Swing thru, spin the top
Pass thru, allemande left

Heads star thru, pass thru
Circle four
Heads break line up four
Pass thru, wheel and deal
Double pass thru, peel off
Forward and back, square thru
Centers pass thru, centers in
Cast off three quarters
Turn and left thru
Square thru, trade by
Allemande left

KRUMPEDY

By Thor Sigurdson,
Emerson, Manitoba, Canada

Heads promenade halfway round
Down the middle with a flutter wheel
Same ladies lead dixie style to ocean wave
Step ahead, slide thru
Square thru three quarters (facing out)
Tag the line in
Slide thru, trade by
Right and left thru
Square thru three quarters
Trade by, left allemande

NUMBER ONE SHOW

By Michael Hjort, Saco, Maine

Number one couple rollaway
Heads up and back
Same sex slide thru
Pass thru, boys right, girls left
If you can star thru, others quarter in
Two lines up and back
Pass thru, bend the line
Slide thru, if you can star thru
If you can California twirl
If you can star thru
If you're facing out California twirl
Two lines go forward and back
Center four pass thru
Separate around one to a line
Star thru, number one couple only
Substitute, number four arch
Centers pass thru
Right and left thru outside two
Allemande left

Gene McCullough, Griffiss AFB, New York,
sent in the following two dances.

Head ladies chain to the right
Heads flutter wheel then
Square thru four hands and
Circle up four with outside two
Head gents break to line of four
Pass thru, wheel and deal
Centers square thru three quarters
Pass thru, left allemande

Sides promenade halfway round
Heads swing thru, boys run
Girls U turn back, pass thru
Partner trade, flutter wheel
Sweep a quarter to a two faced line
Wheel and deal
Centers swing thru
Boys trade, turn thru, circle four
Head gents break to a line of four
Pass thru, wheel and deal
Substitute, star thru
Sweep a quarter, slide thru
Left allemande

SINGING CALL*

PUTTIN' US ON

By Lee Schmidt, Corona, California
Record: Hi-Hat #416, Flip Instrumental with
Lee Schmidt

OPENER, MIDDLE BREAK, ENDING
Do an allemande left your corner
Walk right by your own
Right hand round the right hand girl
Left hand round at home
Four men right hand star
Once around and then
Pass your own, left allemande
And weave the ring my friend
Listen to the caller
Forget all about the band
Turn thru with the partner
And go left allemande
Promenade your sweetie
Go struttin' right along
If she says she's not a flirtin'
Well she's puttin' you on

FIGURE:

Head two ladies chain
Turn the girl and then
Heads lead right and circle half
Halfway my friend
Dive thru, now pass thru
Split two, round one
Into the middle, right hand star
And to the corner son
Allemande left that corner
Your partner turn thru
Swing the corner lady, promenade you do
I've watched every dancer
To see what's being done
Did Johnny Jones make a goof
Or is he puttin' us on

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

TWO-FACED LINE

By Marty Winter, Port Charlotte, Florida
Heads lead right
Circle half to a two-faced line
Hinge and trade, centers star thru
Lead right and
Circle to a two-faced line
Hinge and trade
*Square thru five hands
Left allemande
or
*Centers pass thru and
Circle four make two lines
Pass thru, tag the line
Face out, wheel and deal
Square thru three quarters
Left allemande

THE WHOLE THING

By Chuck Besson, Louisiana
Sides square thru, swing thru
Men run, tag the line
Girls turn back and star thru
Couples circulate, wheel and deal
Swing thru, men run
Tag the line and
Girls turn back and star thru
Couples circulate, wheel and deal
Star thru and
Square thru three quarters
Left allemande

Try these three figures using the Rollaway.
They are by Darrell Hedgecock, Anaheim, California.

Head ladies rollaway
Heads square thru four hands
Swing thru, slide thru
Wheel and deal
Allemande left

Head ladies rollaway
Heads square thru four hands
With the sides square thru two hands
Cast off three quarters
Star thru, heads partner trade
Allemande left

Head ladies rollaway
Heads square thru four hands
Swing thru, men run right
Wheel and deal
Centers slide thru
Allemande left

8 PASSTHRU

By John Ward, Alton, Kansas
Heads square thru four hands you do
Swing thru two by two
Turn and left thru, flutter wheel
Pass thru, trade by
Swing thru two by two
Turn and left thru, flutter wheel
Pass thru, trade by
Left allemande

KLICK KLACK

By Gene McCullough, Griffiss, AFB, New York
Heads square thru four hands
Swing thru and the boys run
Couples circulate then wheel and deal
Swing thru, boys trade
Turn thru, trade by to a
Left allemande

Bill Armstrong, Los Angeles, California wrote these two dances.

LADIES DAY TWO

Four ladies chain
Sides square thru and circle four
Side men break, line of four
Do sa do, spin the top
Spin chain thru
Box the gnat
Grand right and left

LADIES DAY THREE

Sides square thru
Right and left thru
Circle up four, head men break
Line up four, bend the line
Right and left thru
Do sa do, spin the top
Spin chain thru
Box the gnat
Grand right and left

SINGING CALL*

IF IT FEELS GOOD DO IT

By Frank Lane, Estes Park, Colorado
Record: Dance Ranch # 609, Flip Instrumental
with Frank Lane
OPENER, MIDDLE BREAK, ENDING
Walk all around your corner
Turn your partner by the left
Four ladies chain about
Three quarters round
When you turn that lady there
Four ladies chain across
Turn that gal around right there
Sides face grand square
If it feels good left allemande
Swing and promenade tonight
There's really no mystery in it
Square dancing's just
A better way of life
FIGURE:
Those heads promenade go halfway
Rollaway and now slide thru
Go right and left thru
Turn and rollaway
Curlique and make a star
Go full around you do
And if it feels good
Girls turn back and swing
Swing and promenade tonight
There's really no mystery to it
Square dancing's just
A better way of life
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.



The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



In Progress

● As this issue of the magazine goes to press, 80 square dancers are still traveling in Europe, touring Italy, Yugoslavia, Hungary, Belgium and England. With the Bob Van Antwerps and Bob Osgoods at the helm, the group will be square dancing in Naples hosted by the Piazza Promenaders with the Grape Stompers from Brindisi coming up to participate in the evening. As both Italian clubs dance to records, it should be a special treat to have a live caller for the evening. Another official part of the tour will take place in London with Tommy Cavanagh's Kensington Kuntry Kuzins opening their doors to their North American friends and with calling chores being shared by the English and American callers. In both Dubrovnik and Budapest the group will view the national folklorical dance groups.

The South Pacific

● Two contingents of travelers will be flying to Tahiti, Fiji, Australia and New Zealand next spring. In March, 80 dancers will travel under the banners of Wally and Maxine Schultz and Don Armstrong and in April 40 dancers will be led by Johnny and Marge LeClair. Both groups will be square dancing in Australia and New Zealand with clubs active in that part of the world. Each of these trips is presently sold out and applications are being accepted on a waiting list basis.

Africa

● Here's a pictorial comment on one side of the ASDW African tour last spring, headed by Don and Marie Armstrong. In Pretoria, South Africa, five different nationalities danced together including Afrikaans, English Country Dancers, Nederlanders, Scottish Country Dancers and American Square Dancers. Each nationality first pres-

ented its particular dance and then everyone had an opportunity to "learn how". This included a chance for the local people to try their hand at American square dancing. If you look closely at the picture, you'll note a variety of costumes in evidence.



Square Dance evening in Pretoria, South Africa.
Photo by SATOUR.

Another highlight of the trip was the nine-day safari where the group caravanned in mini-buses across the country seeing literally thousands of animals, including migrating herds of zebra and wildebeest. Among other animals spotted they reported such familiar (and unfamiliar) names as elephant, rhino, giraffe, kiel, klipspringer, lion, eland, topi, dickdick, etcetera and etcetera.

Europe 1973

● A two-week venture to London, Amsterdam, Brussels, Frankfurt and Lucerne will be headed by Jerry and Kathy Helt and Irv and Betty Easterday in August 1973. The tour will include participation at the Annual Labor Day Round Up in Germany. Full itineraries appeared in the September issue of **Square Dancing** and additional copies may be had by writing The American Square Dance Workshop, 462 North Robertson Blvd., Los Angeles, California 90048.

● Travel is fun; with square dancers it's magnificent! Why not give it a whirl!

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Johnny Pierce—Tripoli, Libya

AT THE PRESENT TIME employed by the Oasis Oil Company in Libya, North Africa, Johnny Pierce first square danced as a young boy in Oklahoma. That was back in the days before classes were necessary and folks met in someone's home, rolled up the rug and danced to the screeching of a fiddle.

In 1958 Johnny and his wife, Louise, took a course of lessons and soon thereafter Johnny started calling. By 1961 he was calling regularly for three clubs, teaching classes and traveling through the Southwest filling calling engagements. On one Sunday each month he held workshops for the entire Permian (Texas) Basin. He averaged 25 to 27 nights each month calling and teaching.

Johnny is proud to have "fathered" five clubs and at the present time is club caller for the Tripoli Twirlers. He has called and been on staff at many institutes, festivals and the National Convention. He has been a recording artist for the Lore and Belco labels.

It is said that Johnny's enthusiasm and love for square dancing prompted him to list his nationality as "Square Dancer" and his blood type as "Allemande O" on the required forms

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prior to his move overseas.

Louise and daughter, Paige, share this enthusiasm for square dancing and Johnny treasures his friendships with Marshall Flipppo, Al Brownlee, Billy Lewis, and C. O. Guest.

(continued from page 24)

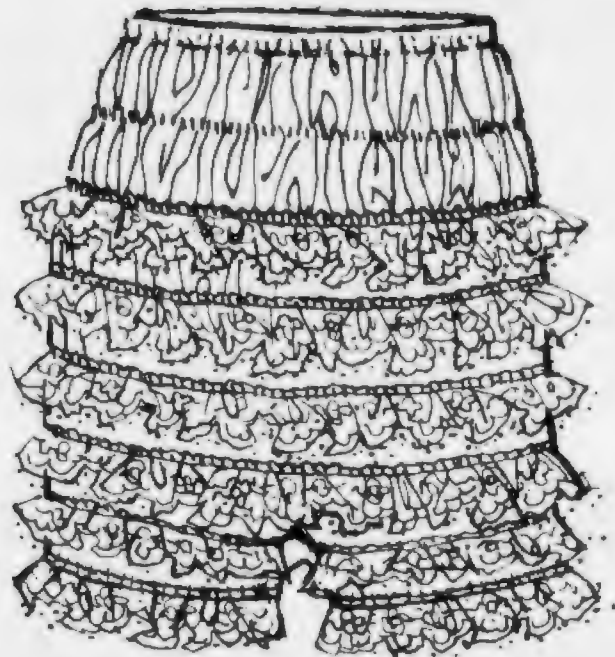
"A HISTORY OF SQUARE DANCING"

by Ralph Page

limited number of couples. The dancers did not always progress down the line. There are also fourteen circle dances, three done in a square formation, and one for a single line. In the final editions of 1721 and 1728, 904 of the 918 dances are longways; there are only two danced in a square formation. The country dance thus had become *the* dance of both high and low society. They were exported to France at the end of the seventeenth century, where they found instant favor and were known as the *contredanse Anglaise*. The French dancing masters subjected them to certain small modifications, and one particular form of the country dance became known as *Quadrille*. As may be imagined from the name, the *Quadrille* was a square dance. The music for it had five movements or figures in different time signs. But we are digressing a bit and getting ahead of ourselves.

Unfortunately for present day historians, none of these old-time dancing masters kept a written record of the dances taught nor, worse yet, how the figures were actually danced. At least none of their records have been found. It was not until the late 1700s that they began to publish their dances in booklet form. But since, without exception, each and every one of them was proud of his craft and skill, we may rest assured that they were familiar with the Playford books and some certainly of the

girl talk - - -



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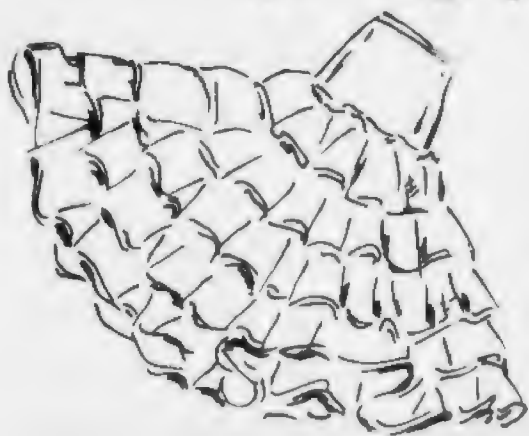
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books by Thomas Preston, who published in London annually from 1786 to 1801 a set of dances entitled "Twenty-four Country Dances of the Year"; perhaps some of the "Apted" books published by Charles and Samuel Thompson, of St. Paul's Churchyard, who issued every year a collection of twenty-four dances "as they are performed at Court, Bath, and all Publick Assemblys." There is a possibility too, of their having at least a passing acquaintance of the works of Walsh, Pippard, and Waylett.

Colorful Titles

Some of the popular country dances of that era were: "Maiden Lane" (1650); "The Old Mole," (1650); "Dargason" (1652); "Jacob Hall's Jig" (1695); "The Geud Man of Bal-langigh" (1698); "Childgrove" (1701); "The Black Nag" (1670); and the big circle dance "Selenger's Round" (1670); also the round for eight "Newcastle" (1650); a square for eight, "Chelsea Reach" (1665) and a square for eight "Hunsdon House" (1665) whose first figure is step for step the "Grand Square" of modern-day square dancing. It is not beyond the realm of possibility that some, if not all, of these dances were among those taught at dancing school of the middle eighteenth century.

Cecil Sharp writes in his introduction to Volume II of "The English Dance Book," London 1911 "in the seventeenth century it was customary to set several short figures to a single strain of the tune instead of one or, at the most, two longer figures as afterward became the practice. This, while it increased the difficulty of the dance, made the use of elaborate steps impracticable. It added, however, to the brightness and briskness of the dance,

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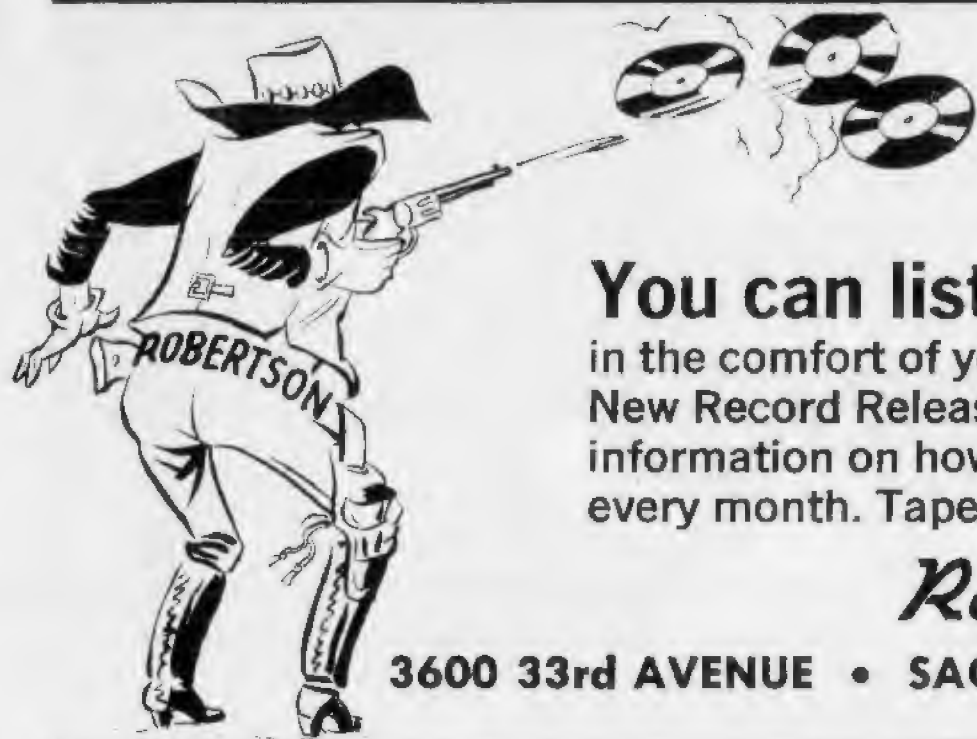
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and it is in this respect, no doubt, that the seventeenth century Country Dance differs most from that of later days."

In the 1700s you arrived and left the ballroom to the strains of the Minuet. Originally a French dance, the old-time French dancing masters had made it so complicated that it was said to take nearly two years to learn to dance it correctly — with a fat fee to the teacher of course! In this country simpler forms were developed and it became THE couple dance of the century. For nearly a hun-

dred years every ball opened and closed with the Minuet, and it had a great impact upon the dances of that era. To this day, whenever dances of the eighteenth century are mentioned, one immediately calls to mind the Minuet with all of its bowing and hand turns. Other couple dances most certainly taught in early New England were: the Gaillarde, the Allemande (no relation to our "allemande left"!) the Branle, and in later days no doubt a Polonaise.

In 1713, a ball was given by the Royal Gov-

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ernor in Boston, at which all the light-heeled and light-hearted Bostonians of the governor's set danced until three in the morning. As balls and routs (another name for them) began at six in the afternoon, this gave long dancing hours. In 1716, an advertisement in the *Boston News-Letter* informs us of lessons in "all sorts of fine works, as Featherwork, Filigre, and Painting on Glass . . . and Dancing cheaper than ever, was taught in Boston."

On the eve of the Revolution there were two assemblies in Boston, one for those with

Tory leanings, the other, the Liberty Assembly. The letters of a young lady loyalist declare that the former was reputed to be the best in America. There are frequent references in the diary of John Rowe, friend of John Adams, to brilliant balls and very good dancing.

There's more to come in future issues on the History of Square Dancing. Next month Ralph Page takes us back to the Revolutionary Era as he describes the fancy balls of the day.

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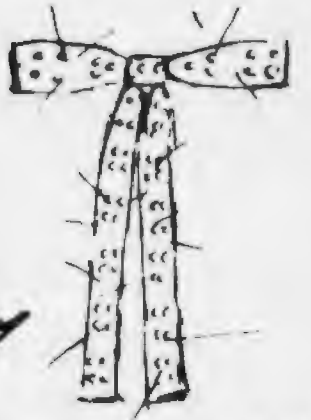
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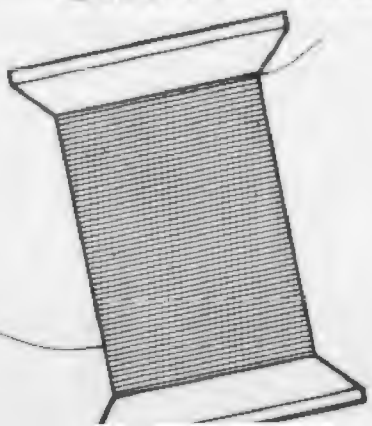
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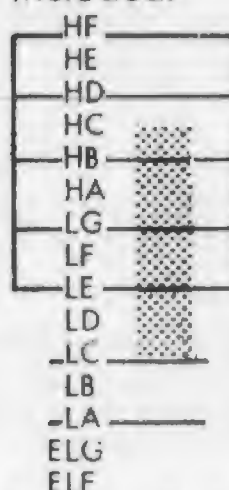
SINGING CALLS

IF IT FEELS GOOD DO IT — Dance Ranch 609
Key: B Flat Tempo: 130 Range HB Flat
Caller: Frank Lane LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A new tune to square dancing with a good melody. Fine musical balance from Clarinet, Xylophone, Bass, Drums and Piano. The action pattern has a couple of quick pleasers. Could be a winner. Rating: ☆☆☆+

GOOD OLD LUCY BROWN — Flutter Wheel 505
Key: C Tempo: 130 Range: HA
Caller: Roger McGowan LC
Synopsis: (Break) Walk around corner — see saw own — men star right once around — turn partner left like allemande thar — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet corner girl — pass thru — U turn back — boys lead flutter wheel

HOW TO USE THE RECORD REPORT

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



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

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

go straight across — swing thru — right and left thru — dive thru — square thru three quarters — turn corner left hang on — promenade her.

Comment: A novelty tune with Trumpet, Guitar, Piano, Bass and Banjo. A contemporary pattern that will make the dancer think a little the first time thru. Rating: ☆☆☆

YOU'RE NOBODY TILL SOMEBODY LOVES

YOU — Scope 559

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Jeanne Moody **LB Flat**

Synopsis: (Figure) Heads square thru four hands — do sa do with sides — spin chain thru — girls circulate — star thru — California twirl — half square thru — everybody California twirl — swing corner — left allemande — promenade — back out and circle — left allemande — daisy chain — left allemande — do sa do — promenade.

Comment: A familiar tune with a lively instrumental from Trumpet, Drums, Bass, Piano and Guitar. Will take some work with the wording and phrasing, but could be a good one. Rating: ☆☆☆

IT'S FOUR IN THE MORNING — Bogan 1249

Key: G **Tempo:** 130 **Range:** HB
Caller: Lem Gravelle **LC**

Synopsis: (Break) Walk around corner — see saw own — join hands and circle — four men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — split two round one four in line — forward and back — star twirl — right and left thru — dive thru — square thru

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Sing Along	Grenn 12136

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three quarters — swing corner — promenade.
Comment: Pleasing music from the Guitar, Xylophone, Bass, Drums and Piano. Good action pattern for all dance levels.

Rating: ☆☆☆+

HOW COME YOU DO ME LIKE YOU DO — Jewel 152

Key: G Tempo: 132 Range: HD
Caller: Paul McNutt LE

Synopsis: (Break) Join hands circle left — left allemande — swing partner — four ladies promenade once inside — box the gnat — right and left grand — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — sides square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: An old standard tune with an easy beat. Guitars, Bass, Drums, Banjo with Harmonica giving a nice change. Easy pattern should make it a good dance. Rating: ☆☆☆

WORRIED MAN — Blue Star 1931

Key: F Tempo: 130 Range: HA
Caller: Dave Taylor LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples flutter wheel go across hall — sweep a quarter — pass thru — swing thru with outside two — boys run — tag the line to the right — wheel and deal — turn thru — left allemande — come back one — promenade.

Comment: A nice singing tune with fine accompaniment from Guitar, Clarinet, Piano, Bass, Xylophone and Drums. The action pattern and good beat should get good response from dancers. Rating: ☆☆☆

GOODNIGHT SWEETHEART — Top 25262

Key: B Flat Tempo: 130 Range: HD
Caller: Bruce Welsh LE Flat

Synopsis: (Break) Join hands circle left — reverse back single file — four boys backtrack — partner box the gnat — same girl do sa do — left allemande — weave ring — promenade (Figure) Head two cross trail — behind the



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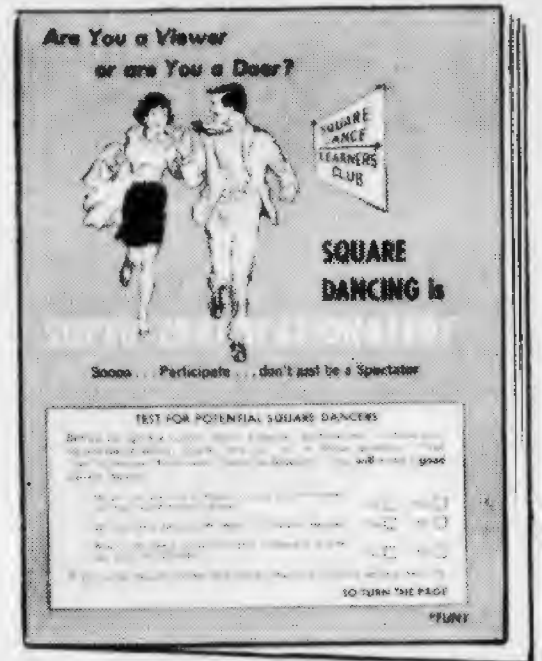
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sides star thru — side two square thru three quarters — split two — round one make a line — forward and back — box the gnat across — cross trail — skip one girl — swing corner — promenade. EASY VERSION (Break) Join hands circle left — girls star right three quarters — left allemande — right and left grand — do sa do — promenade (Figure) Four ladies promenade inside — swing partner — four men star left once around — same girl do sa do — corner left allemande — walk by own — swing the next — promenade her.

Comment: A comfortable old standard tune with easy listening instrumental from Piano, Guitars, Bass and Drums. The action pattern with

an easy alternate could be a good one if you feel you need a relaxer to close with.

Rating: ☆☆☆

GIVE MY REGARDS TO OLD BROADWAY —
 Jay-Bar-Kay 137

Key: F Tempo: 136 Range: HB Flat
 Caller: Birdie Mesick LC

Synopsis: (Break) Allemande left alamo style — balance out and in — swing thru — go forward two — turn thru — allemande left — allemande thar — shoot star — do sa do own — promenade (Figure) Four ladies promenade once around — swing — head two star thru — pass thru — square thru three quarters —

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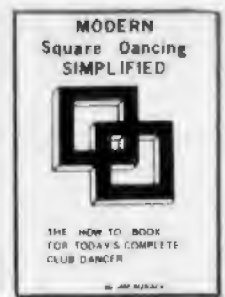
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SEARCHING — D & ET 102

Key: C Tempo: 128 Range: HC LA

Caller: Jerry Hightower

Synopsis: Complete call printed in Workshop.

Comment: A good song for singing and fine accompaniment from Guitar, Accordion, Bass, Drums and Fiddle. Easy action pattern well timed. Rating: ☆☆☆+

IF YOU'VE BEEN BETTER THAN I'VE BEEN — Windsor 5002

Key: C Tempo: 120 Range: HG LC

Caller: Nate Bliss

Synopsis: (Break) Join hands circle left — walk around corner — see saw tau — girls star by right three quarters round — left allemande — weave ring — do sa do — promenade (Figure) Head two ladies chain — rollaway — heads star left three quarters — do sa do corner — star thru — move up and back — right and left thru — slide thru — swing corner — left allemande — promenade.

Comment: Country western tune with Guitar, Trumpet, Piano, Bass and Drums. Easy action pattern with a little different look. Good for all dance levels. Note slower tempo. Rating: ☆☆☆

I WAS BORN ABOUT TEN THOUSAND YEARS AGO — Mustang 146

Key: A Flat Tempo: 130 Range: HE Flat LC

Caller: Chuck Bryant

Synopsis: (Break) Circle left — left allemande corner — turn partner by the right — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — split the sides (heads) — line of four up and back — star thru — frontier whirl — swing thru — boys run right — bend the line — sweep a quarter — slide thru — square thru three quarters — swing corner — promenade.

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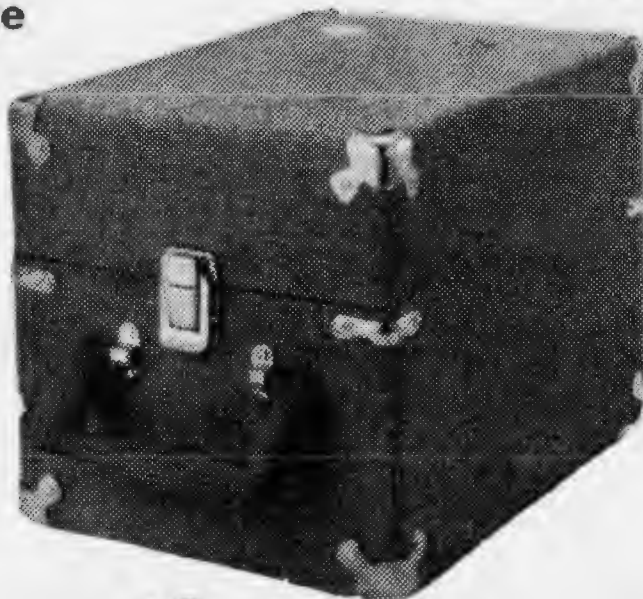
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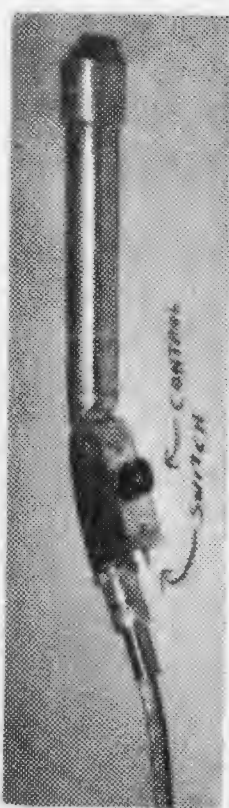
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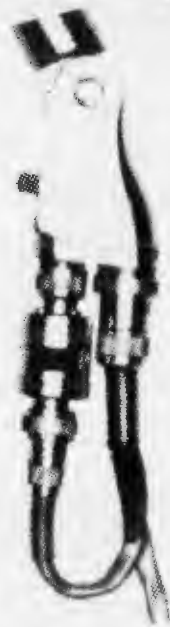


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 Caller: Dave Taylor, Flip Inst.
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 Key: C Tempo: 130 Range: HE
 Caller: Dave Taylor LC
Synopsis: (Break) Sides face grand square — four ladies promenade — home swing — promenade (Figure) Head two couples right and left thru — flutter wheel — sweep a quarter — pass thru — star thru — right and left thru — flutter wheel — sweep a quarter — dive thru — pass thru — swing corner —

promenade.
Comment: Nice singing melody with Piano, Clarinet, Drums, Bass and Guitar. Good contemporary action pattern with close timing. Rating: ☆☆☆

I'LL SEE YOU IN MY DREAMS — Blue Star 1933
 Key: C Tempo: 130 Range: HB
 Caller: Bob Fisk LA
Synopsis: (Break) Four ladies chain — rollaway and circle left — left allemande — weave the ring — do sa do — promenade (Figure) Heads slide thru — pass thru — swing — promenade — heads wheel around — right and left thru — slide thru — square thru three quarters —

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left allemande — partner do sa do — promenade.

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right and left and thru — half square thru — square thru three quarters — trade by — swing corner — left allemande — do sa do — promenade.

Comment: Nice tune with latin swing by Piano, Drums, Clarinet, Bass and Guitar. A standard contemporary pattern for any dance level. Rating: ☆☆☆+

YOUR OTHER LOVE — Lore 1134

Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Bobby Keefe **LB Flat**

Synopsis: (Break) Four ladies promenade inside — home box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head (side) couples promenade halfway — down middle

CHATTANOOGA DOG — Pioneer 107

Key: B Flat **Tempo:** 130 **Range:** HB Flat
Caller: C. Boots Rollins **LB Flat**

Synopsis: (Break) Grand fan or Grand square (Figure) Heads promenade halfway — lead right make a line — go up and back — two

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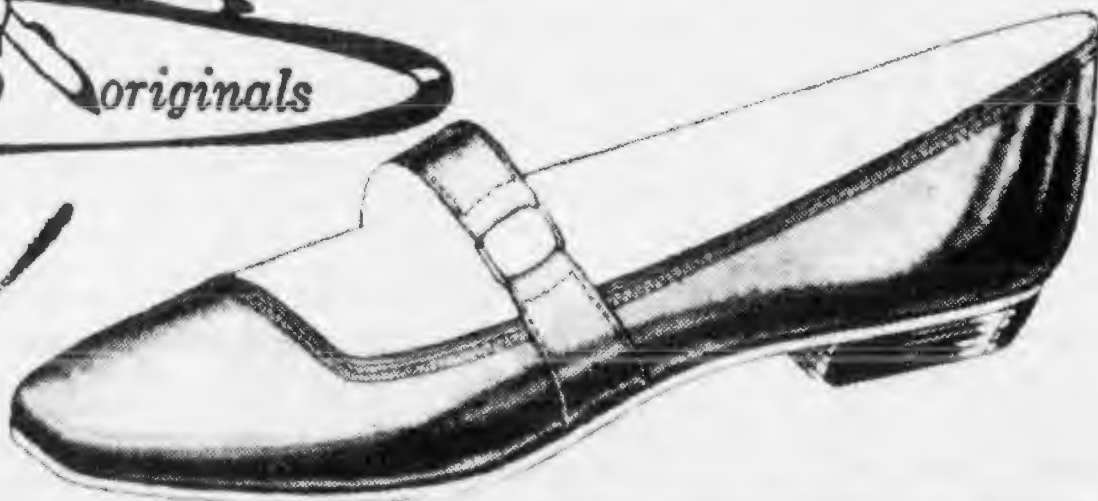
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ladies chain across — flutter wheel — slide thru — square thru three quarters — swing corner — promenade home.

Comment: Guitars, Banjo, Bass, Drums and Piano accompaniment to a western style tune. (Hillbilly western.) Contemporary action pattern. Rating: ☆☆☆+

SQUARE DANCE CALLIN' MAN —
Jay-Bay-Kay 136

Key: F Tempo: 132 Range: HB Flat
Caller: "Singing" Sam Mitchell LC

Synopsis: Complete call printed in Workshop.

Comment: Good lively tune with Guitar, Banjo, Drums, Xylophones, Bass and Accordion. The action pattern goes well with the lively music. Rating: ☆☆☆+

WHAT IS TO BE WILL BE — Scope 557

Key: C Tempo: 130 Range: HC
Caller: Earl Rich LC

Synopsis: (Break) Circle to the left — left allemande — turn partner right — four ladies promenade once around — do sa do own — corner left allemande — promenade own (Figure) One and three square thru four hands — corner do sa do — make ocean wave — slide away — couples circulate — wheel and

deal — face that two — square thru three quarters — corner swing — left allemande — promenade.

Comment: Country western tune with Xylophone, Guitar, Drums and Bass. Contemporary action pattern with "slide away" command (explained on cue sheet). Moves right along. Rating: ☆☆☆+

YOU CAN'T GO HOME — Windsor 5001

Key: B Flat Tempo: 120 Range: HB Flat
Caller: Don Gibson LB Flat

Synopsis: (Break) Sides face grand square — left allemande — do sa do own — allemande left corner — promenade (Figure) Two and four (one and three) go up and back — roll a half sashay — heads (sides) square thru four hands — swing thru two by two — men run right — two lines pass thru — wheel and deal — substitute — square thru three quarters — swing corner — promenade (Alternate figure) Four ladies chain three quarters — four ladies chain across — head couples half square thru — do sa do outside pair to ocean wave — boys (girls) circulate — right and left thru — swing corner — promenade.

Comment: Catchy melody with good beat from Piano, Bass, Drums, Guitar and Trumpet. Easy

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YOU'LL BE MINE — Red Boot 132

Key: G Tempo: 130 Range: HD
Caller: Bob Vinyard LB

Synopsis: (Break) Four ladies chain three quarters — chain back — sides face grand square eight steps — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four hands — right and left thru — star thru — square thru four hands — trade by — swing corner — promenade.

Comment: Guitar, Trumpet, Bass and Piano accompaniment to a tune you may know as "Till The End Of The World." Good contemporary action patterns. Moves right along.

Rating: ☆☆☆+

SING ALONG — Grenn 12136

Key: F-F-G-G-A-A-C Tempo: 128 Range: HD
Caller: Earl Johnston LC

Synopsis: (Break) Circle left — allemande corner — home do sa do — men star left — turn partner right — left allemande — swing partner — promenade (Figure) One and three promenade halfway — down middle right and left thru — flutter wheel — sweep a quarter — pass thru — right and left thru — dive thru — square thru three hands — swing corner — promenade.

Comment: A medley of seven old sing along tunes which allows the dancers to join with the caller on the last bars of the chorus. Organ, Bass, and Drums are the only instruments used. Easy action pattern could make it a good one for fun level dancers.

Rating: ☆☆☆

GAMES PEOPLE PLAY — Bogan 1247

Key: E Flat and F Tempo: 126 Range: HE
Caller: John Johnston LE Flat

Synopsis: (Break) Four ladies chain — rollaway circle left — four ladies rollaway — left allemande — do sa do — gents star left once around — swing own — promenade (Figure) Heads (sides) square thru four hands — do sa do corner gal — swing thru — two boys trade



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— turn thru — left allemande — weave ring
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Comment: A slow bouncy tune with Guitar, Drums, Clarinet, Xylophone and Bass accompaniment. Easy action pattern could make it good for any dancing level. Rating: ☆☆☆

IT'S GONNA TAKE A LITTLE BIT LONGER —

Jewel 153

Key: E Tempo: 132 Range: HE
Caller: Joe Robertson LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — corner left allemande — weave ring — do sa do — promenade (Figure) One and three

promenade halfway — into middle square thru go all the way — right and left thru — slide thru — square the barge four hands — swing corner — promenade.

Comment: A country western tune and sound with Guitar, Banjo, Drums, Bass, Harmonica and Piano accompaniment. Contemporary action pattern will keep the dancers on the move.

Rating: ☆☆☆

COME TO THE CABARET — Top 25260

Key: C Tempo: 134 Range: HC
Caller: Harry Tucciarone Jr. LC

Synopsis: (Intro & Ending) Four ladies chain

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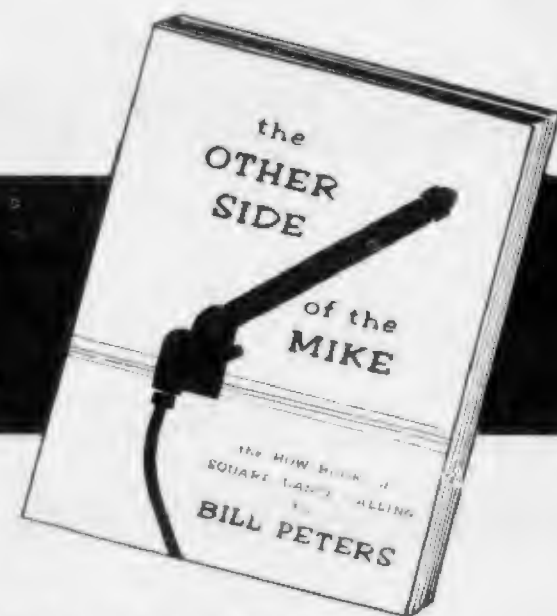
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three quarters — chain back — ladies back to back — men promenade outside — home do paso — swing corner — promenade (Middle Break) Sides face grand square — reverse — four ladies promenade inside — home box the gnat — right and left grand — promenade (Figure) Head two couples right and left thru — same two up and back — rollaway — star thru — do sa do — curlique — swing half by right — boys run — right and left thru — star thru — swing corner — promenade.

Comment: A familiar tune with a good beat. Piano, Clarinet, Guitar, Bass and Drums instrumental. Good contemporary action pattern well timed. Rating: ☆☆☆

HANG ON THE BELL — Dance Ranch 608

Key: F **Tempo: 130** **Range: HD**

Caller: Frank Lane **LC**

Synopsis: (Break) Join hands and circle — allemande left — turn own right hand swing — corner swat the flea — four ladies chain — circle left again — swing corner — promenade (Figure) First and third promenade halfway — pass thru — both turn right — sides pass thru — make two right hand stars — girls star left in middle — boys run around second time box the gnat — pull her by — swing next — promenade.

Comment: A pleasant tune with a nice lift. Drums, Xylophone, Clarinet, Guitar and Bass

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accompaniment. Good action pattern will keep the dancers thinking the first time thru.

Rating: ☆☆☆

HURRY ON DOWN — Top 25259

Key: F Tempo: 130 Range: HC
LD
Caller: Jim Cargill

Synopsis: (Break) Four ladies chain across — join hands circle left — ladies roll half sashay — circle left — four ladies rollaway — weave ring — partner do sa do — allemande corner — come back and promenade — swing (Figure) One and three square thru four hands — do sa do corner — swing thru two by two — boys run right — wheel and deal — face those two right and left thru — dive thru — square thru three quarters — swing corner — promenade — swing.

Comment: Good instrumental balance with Trumpet, Drums, Banjo, Bass and Piano on a swing beat number that can bounce right along. Should be a crowd pleaser. Rating: ☆☆☆+

PUTTIN US ON — Hi-Hat 416

Key: D Tempo: 130 Range: HD
LD
Caller: Lee Schmidt

Synopsis: Complete call printed in Workshop.
Comment: A novelty tune with a good even beat, not too fast. Easy action pattern can make it a fun one. Trumpet, Drums, Bass, Guitar and Piano. Rating: ☆☆☆+

BIG CHIEF — D & ET 101

Key: C-D and E Tempo: 130 Range: HB
LC
Caller: Buck Covey

Synopsis: (Break) Allemande left ladies star — gents promenade — allemande left gents star — ladies promenade — allemande left corner — do sa do own — gents star left in middle once around — meet partner turn thru — allemande corner — come back one and promenade (Figure) One and three promenade halfway — lead to right — circle to a two-faced line — wheel and deal — face those two — sweep a quarter more — ladies chain across — flutter wheel — slide thru — pass thru — swing corner — promenade (Easy level Figure) One and two square thru four hands

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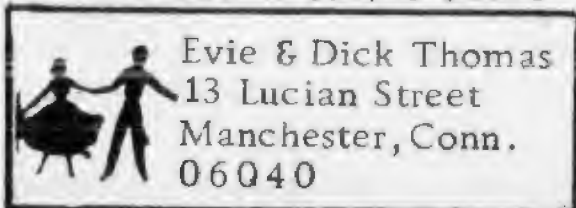
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— make right hand star with side two go once around — heads to middle with left hand star — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Novelty tune with good music from Guitar, Accordion, Drums, Fiddle and Bass. Contemporary action pattern move right along. (Two key changes — three keys.)

Rating: ☆☆☆+

corner — home box the gnat — four girls promenade inside — swing partner — promenade (Figure) Four ladies chain three quarters — heads promenade halfway — sides pass thru — partner trade — left allemande — weave ring — do sa do — promenade.

Comment: Piano, Banjo, Guitar, Bass, Harmonica and Drums with a western swing beat. The action pattern is for the dancers who like to move right along. Real lively. Rating: ☆☆☆

JACKSON — Jewel 149

Key: C Tempo: 140 Range: HC
Caller: Jim Coppinger LA
Synopsis: (Break) Join hands circle — allemande

THE KEYS IN THE MAIL BOX — Blue Star 1930

Key: A Flat Tempo: 130 Range: HD Flat
Caller: Roger Chapman LD Flat
Synopsis: (Opener) Sides face grand square —

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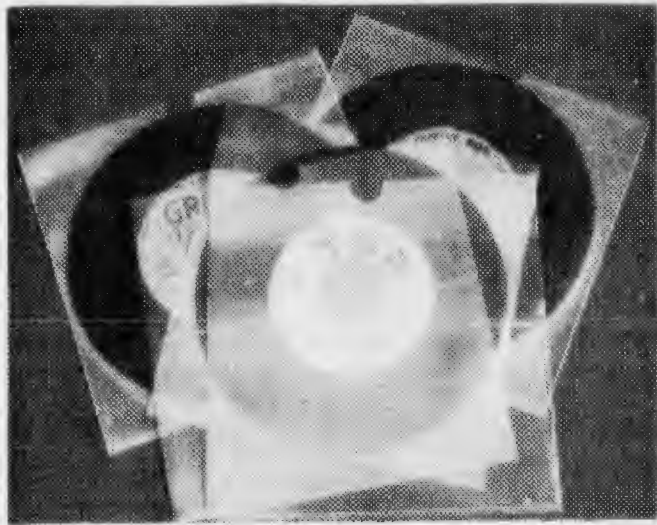
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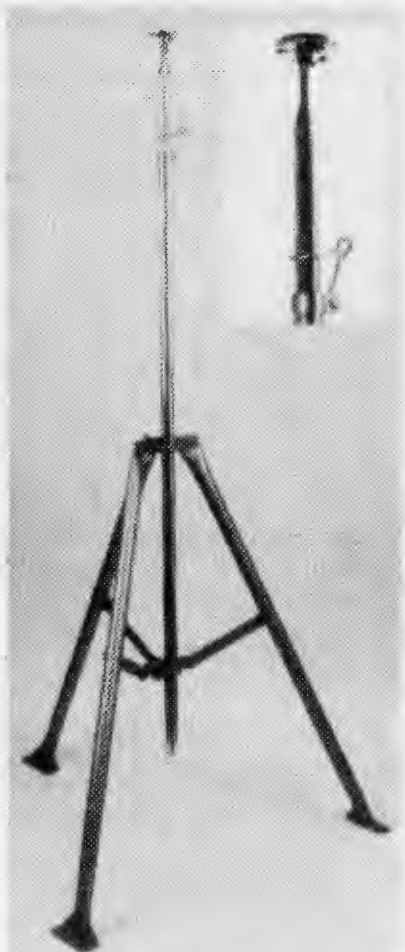
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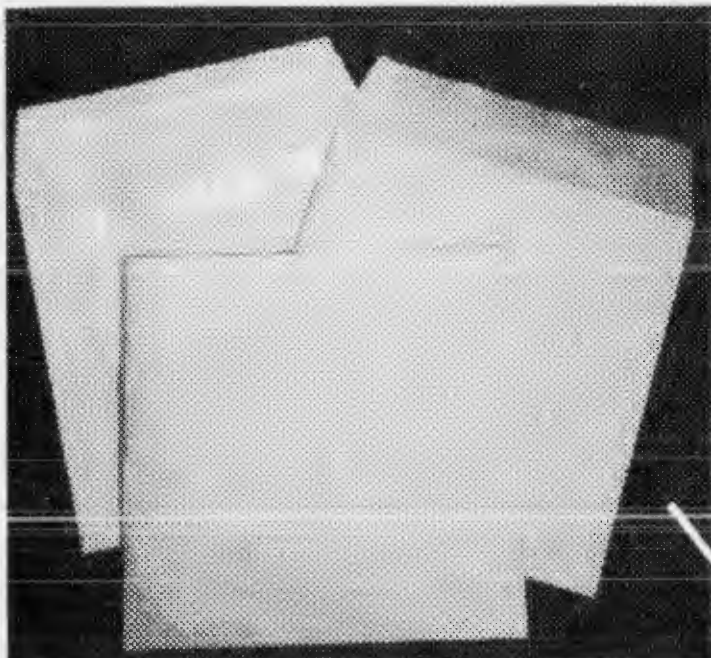
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Decca 25726 Ka-Lu-A Shag
31778 Three A.M.
32034 In The Arms Of Love
32578 Rainbow Girl

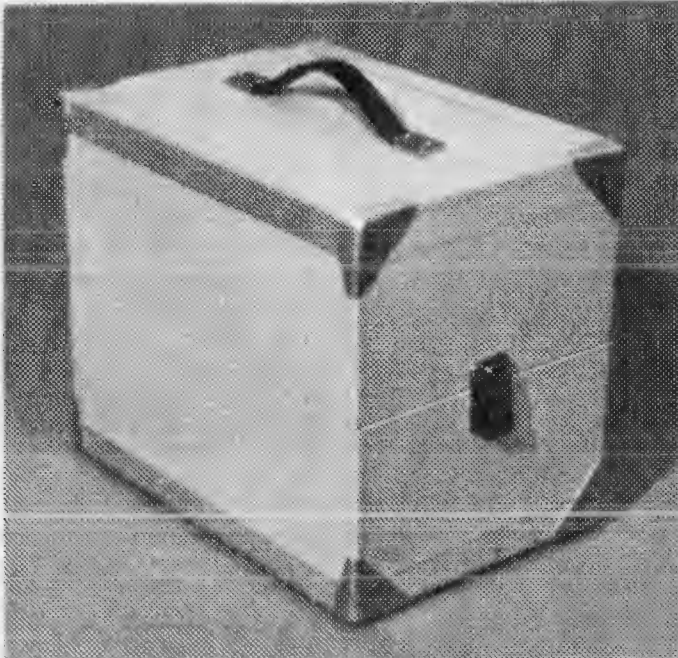
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73275 Do You Remember These
MGM 14140 Long Haired Lover
14320 Candy Man
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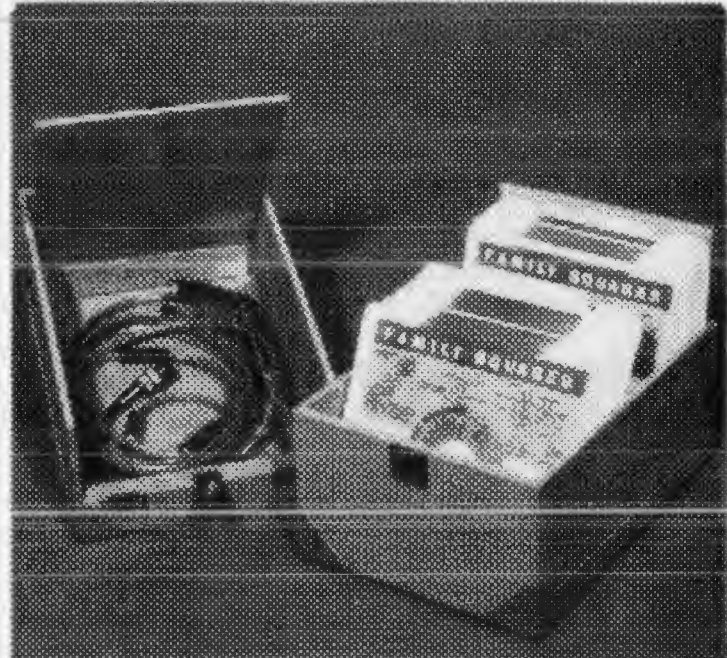
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allemande — weave ring — do sa do — promenade (Middle break) Four ladies chain across — chain back — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) One and three right and left thru — flutter wheel across square — sweep a quarter — pass thru — right and left thru — slide thru — square the barge four hands — swing corner — promenade (Closer) Sides face grand square — left allemande — weave ring — do sa do — promenade.

Comment: Comfortable music to dance to with Piano, Xylophone, Drums, Bass and Guitar accompaniment. Good contemporary action pattern. Rating: ☆☆☆+

DO YOU REMEMBER THESE — Windsor 5000
Key: F Tempo: 128 Range: HA
Caller: Warren Rowles LC

Synopsis: (Break) Sides face grand square — four ladies promenade once around — swing at home — promenade (Figure) All four couples half sashay — heads (sides) up and back — square thru four hands — make ocean wave — balance — swing thru — boys run — wheel and deal — dive thru — pass thru — swing corner — left allemande new corner — promenade.

Comment: Another one from the roaring 20's and 30's with Guitar, Bass, Drums, Trumpet and Piano. Good novelty number but the

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caller will have to do some extra memorizing or some extra time working up fill in words.
Rating: ☆☆☆

BACK IN THE RACE — Bogan 1248

Key: F Tempo: 128 Range: HB Flat
Caller: George Leverett LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — left allemande — box the gnat at home — left allemande — weave the ring — do sa do — promenade (Figure) Heads star thru — California twirl — do sa do corner girl — swing thru — boys run — wheel and deal — ladies lead do a flutter wheel — sweep a quarter — cross trail — left allemande — promenade.

Comment: A good singing melody with good music from Clarinet, Xylophone, Guitar, Piano, Bass and Drums. A comfortable beat and a smooth moving pattern can make it a good one.
Rating: ☆☆☆

SUMMER IN MY EYE — Top 25263

Key: C Tempo: 130 Range: HC
Caller: Emanuel Duming LC

Synopsis: (Break) Sides face grand square or tea party promenade — left allemande — weave ring — promenade (Figure) Four ladies chain — head two square thru four hands — slide thru — square thru four hands — trade by — corner swing — left allemande — promenade.

Comment: A lively tune with a good melody. Guitar, Clarinet, Bass, Piano and Drums. The action pattern has an alternate "Tea Party Promenade" explained in full on cue sheet.
Rating: ☆☆☆

HOEDOWNS

BIG CHIEF — Blue Star 1932

Key: A Tempo: 132
Music: Blue Star Band — Fiddle, Bass, Drums, Piano, Banjo and Guitar

OLD DAN TUCKER, Flip side to Big Chief.

Key: G Tempo: 130
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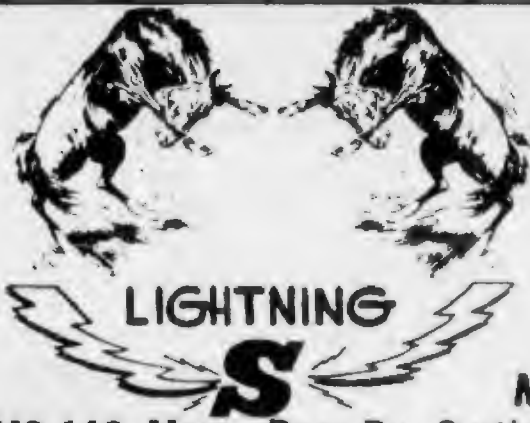
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TUNDRA — Top 25261

Key: F **Tempo: 132**
Music: Russal's Men — Guitars, Fiddle, Piano
Bass, Drums and Banjo

WESTERING, Flip side to Tundra.

Key: C **Tempo: 128**
Music: Russal's Men — Guitars, Bass, Drums
and Piano

Comment: Down beat hoedown numbers with
heavy use of Bass Guitar. **Rating: ☆☆☆**

(WORLD, continued from page 43)
non-dancers. Hosted by the Skyline Squares, it is a once a year dance. Governor Love proclaimed the week of September 18 through the 24th as Square Dance Week in Colorado.

Australia

The Suzy Q Square Dance Club of Queensland had a birthday party last July—its 19th. Over one hundred members were on hand to help celebrate the event, designated as International Night. Members came dressed in

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costumes ranging from American Indians to Arabs. Caller Ivor Burge chose as his costume that of a Spanish Don. Ivor has some interesting statistics to report: The celebration of his 70th birthday this past year, which also marked his 48th year as a square dancer and the 44th anniversary as a square dance caller. Taw Eileen was one of the dancers at that first square dance called by Ivor. Congratulations, and may you call many more tips!

New Jersey

Guest callers at the Hayloft, Asbury Park, will be Jim Cargill on November 11 and Al

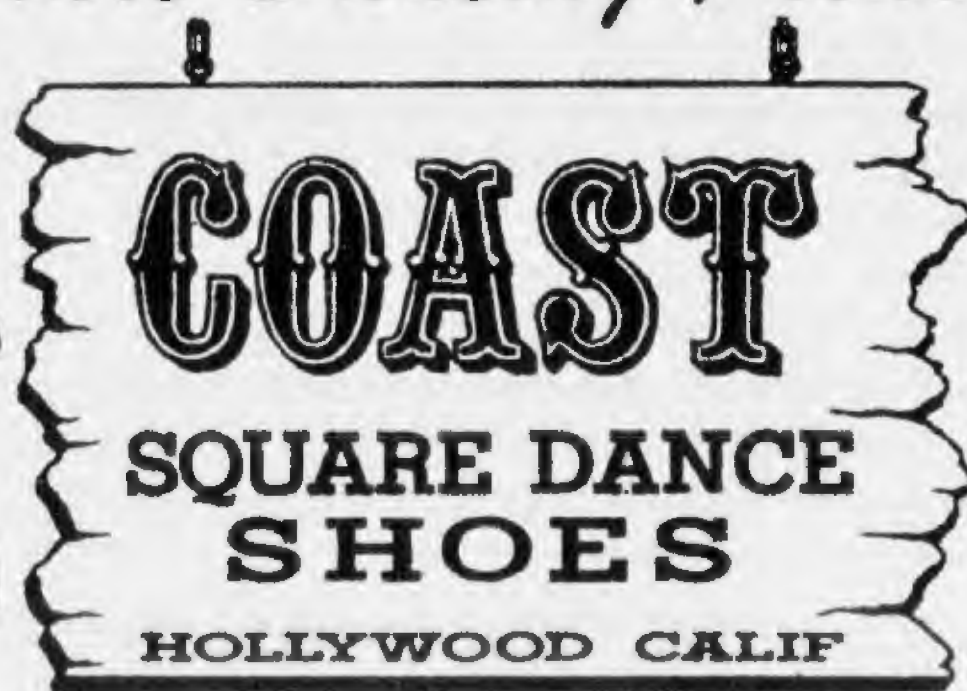
Brundage on November 18. —*Sylvia Keleigh*

A benefit dance to raise money for the Pennsylvania flood victims was held on August 20th at the Pennsauken Ballroom. All area club callers donated their services and the use of the ballroom was also donated. A fine time was enjoyed by the dancers and over \$400.00 was raised for flood relief. Just shows what cooperation is found amongst this great group of people — Square and Round Dancers.

Mississippi

Planning well into the future, the Central Mississippi Square Dance Association has

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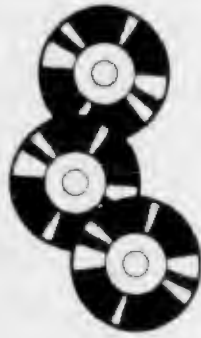
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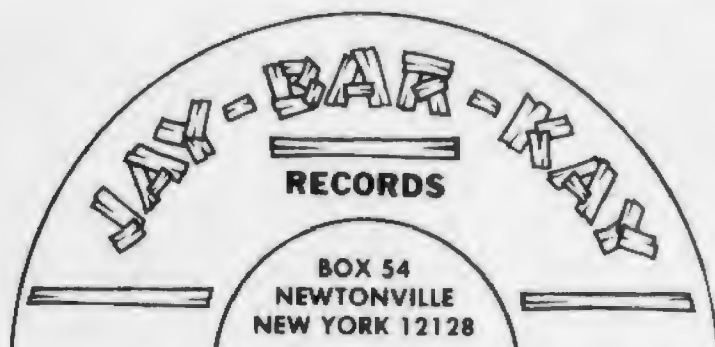
scheduled its 18th Annual "Sweetheart Festival" for the weekend of February 9 and 10. The setting for the event will be the Hotel Heidelberg in Jackson and Louis Calhoun and Harry Lackey are scheduled to call the tips. Challenge dancing Saturday morning and an afternoon workshop will be held, in addition to the night dances. Contact Al and Viv Norville, 4736 Kings Highway, Jackson, Miss. 39206 for further details. —*Emanuel Duming*

California

Square dancing just about took over the

Monterey Peninsula on a certain Thursday evening in July. First of all it was Party Night at Asilomar, the grand finale of the week's square dance session there. Second, it was Feast of Lanterns Week in Pacific Grove, where Asilomar is located, and in connection with this there was square dancing on the main street with Bernard Jones calling. Third, at the Del Monte Shopping Center in Monterey three squares of dancers performed around the fountain in the Main Plaza. Clubs represented were Castaways, Hillbillies, Mission

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Mixers, Monarch Mixers, Road Runners, Sage Stompers, Strong Holders, Taw Twirlers and Vaqueros, all Peninsula clubs. Jeanne Moody and Earl Reese were the callers and information was available for the good crowd of on-lookers to sign up for Fall square dance classes.

Japan

The Torii Twirlers at Misawa Air Base, Misawa, Japan, suffered a blow through personnel rotation the latter part of 1971. In January of 1972, not only was the club without a caller but there were barely enough people to form

one square. These remaining "die hards", having just reported aboard themselves, simply refused to allow square dancing to become extinct at Misawa. The group decided that an Open House in February, followed by a beginners class might be the answer to the club's dilemma. A healthy publicity campaign, headed by Bob Souza, attracted 28 beginners into the class. Stan Zeller, the club's president, expertly instructed the beginners with the aid of the Sets in Order Fundamentals of Square Dancing records. In mid-May a combined

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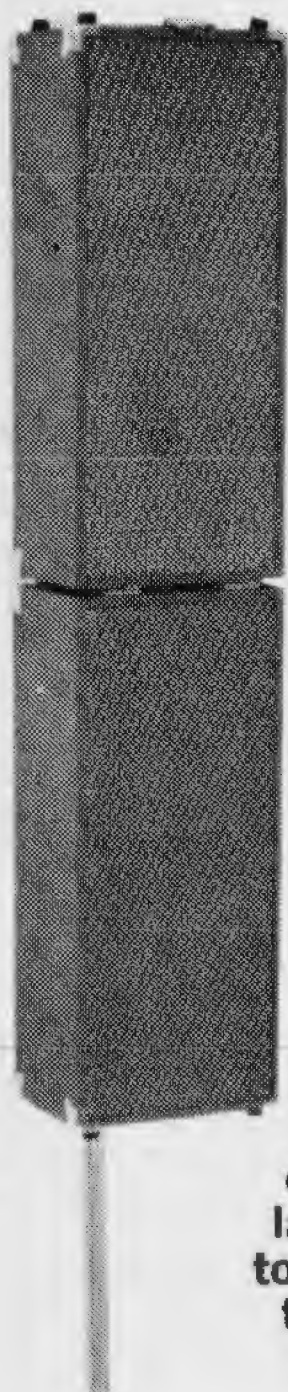
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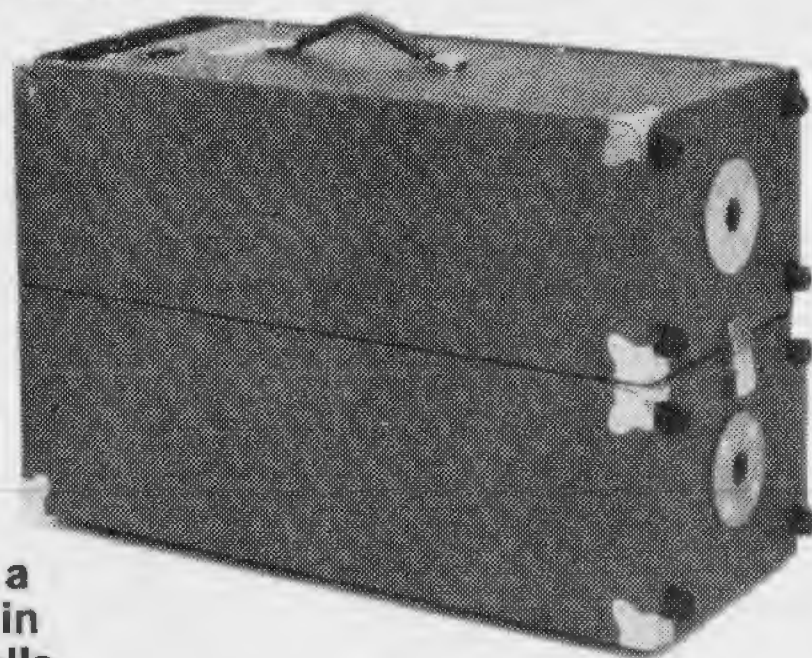
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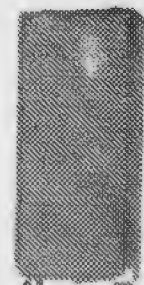
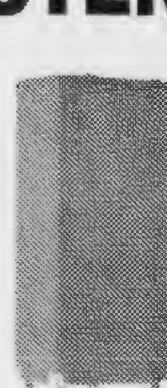
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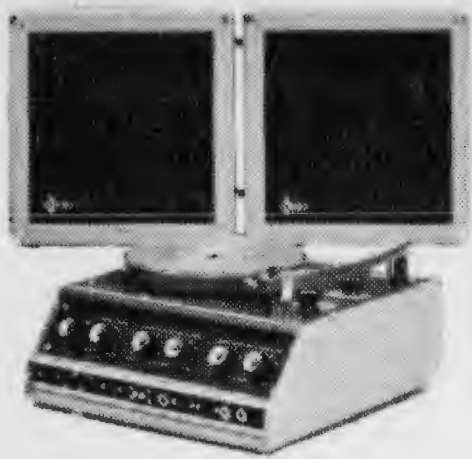
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graduation and 10th Anniversary Dance was held, attracting Japanese square dancers from Tokyo to Sapporo. The day following graduation, the "new" club made its television debut with an hour-long hoedown special on FEN-TV. The spirit of the "die hards" spread to the graduates. A second TV square dance special, culminating in an Open House, followed by another beginner class was immediately planned. The American tradition of square dancing has caught on so well that the TV station manager has asked the club to provide

a 30-minute monthly TV show during prime time for the local community. —Robert Souza
Illinois

National Square Dance Week promotion started early in the Chicagoland area according to Inez Tidwell, wife of caller Gene. Randhurst Shopping Center was the setting for the "Randhurst Roundup" during July. Host clubs were the Niles Squares, Circle and Swing, Buck and Does and Midwesterners . . . Joseph J. Coglianesse, Mayor of the Village of Chicago Ridge, proclaimed the week of September 18-

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24, 1972, as Square Dance Week.

The Annual Lake Front Jamboree, co-sponsored by the Chicago Park District, Chicago Area Callers Association and the Metropolitan Dancers Association was held on August 24 with local callers and round dance leaders participating in the program. —*Edna and Gene Arnfield*

Skokie Squares of Skokie held an Ole Svenson Jamboree on October 14 at the Chute Junior High School in Evanston. Ole is a square dance dummy who originated in Bergen, Norway, in 1952, went to Sweden and came to the United States in 1956 via Seattle. Ole has traveled up and down both coasts of the United States and has been in Mexico and most of Canada. He has visited over 150 clubs in his 20 years of travel. —*John M. Bell*

Kentucky

Sponsored by the Bluegrass Hoppers, the First Annual Bluegrass Fall Roundup is scheduled for November 11 at the Lafayette High School, 400 Lafayette Parkway, Lexington. Callers will be Jim Woods and Bill Claywell. For information contact Bill Claywell at 8207 Pandora Rd., Louisville, Ky. 40258.

AN S.O.S.

Our subscription department is changing over from computer cards to disks and each member of The American Square Dance Society will have an account number which will appear on the mailing label of the magazine. In order to expedite renewals and address changes it will be most helpful if you will *enclose with your request for address changes and renewals the label from your current magazine*. This will save a great deal of time for us as well as the computer service and will assure you of prompt and continued receipt of the magazine.

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:

After receiving your magazine for one year I must say "Thank you" and tell you, and all who are involved in it, how much I appreciate your magazine SQUARE DANCING, telling and teaching me in a pleasant way almost everything I want and have to know about square and round dancing. Being Dutch and isolated from regular square dance circles, I appreciate highly your articles, features and other information. The only way to repay and show my appreciation was to subscribe for the next two and one half years and to stimulate square dancing interest in The Netherlands the best I am able and capable to. Also, my wife gets interested and that's the biggest victory ever made!

Jac M. Fransen
The Hague, Holland

Dear Editor:

I was reading your little book about things that were to come; A square dance to be at Des Moines? That was just the one. We sent

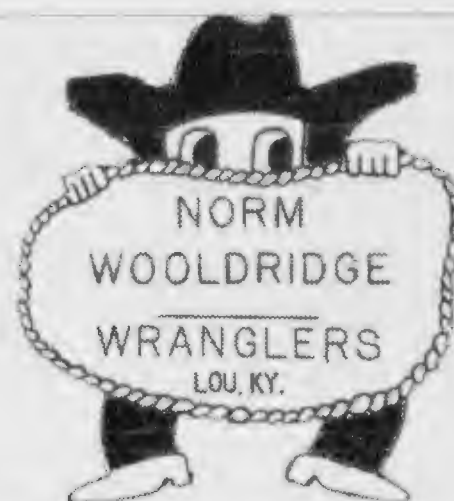


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for tickets early, this one we couldn't miss. We finally went to Des Moines and the three days went like this. We had to get up early to the workshop we did go. And then on to the Seminar, to call, we'd learn just so. A quick rush as we went back home for lunch and a little rest. We needed to have wits so sharp so we could dance our best. When we returned to the big hall we found people everywhere. The floor upstairs and downstairs didn't have room for another square. Oh, we had fun the first night but my feet got kind of sore. But who worries about sore feet when they want to dance some more. Yes, it was nice, those three days, as old friends we did meet. And we danced with many new friends—it was a real nice treat. Square dancing is so much fun wherever you do go. There's music, friends and laughter and there's more and more to know.

Hazel Farrington
Weslaco, Texas

Dear Editor:

We have always said that you meet the nicest people square dancing, and to point this out we would like to tell you of a couple

of our experiences. At our class a young man by the name of Jay Swain met a gal by the name of Rosee Graham. They promenaded their way to the altar and had a square dance reception for which we called. A year passed and for their first anniversary they hired a hall and we had their first anniversary celebration dance. The happy couple received paper gifts and dancing friends brought cakes and other refreshments. What a swell group of people. When we traveled to San Francisco recently we were given the locations of two clubs in the area. We had a very enjoyable welcome at both dances and they graciously asked me to call a tip. Just confirmed our opinion that square dancers everywhere are Great People!

Shirley and Dick Boren
Moorestown, New Jersey

Dear Editor:

Enclosed is a photograph taken on the opening day of Art and Blanche Shepherd's small recreation room which was recently completed. This started out to be a garage, but with work parties of square dancers joining in to help over some eight weekends, it has been transformed into a round dance studio. It is 20 feet



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Gwen and Gordon Nuttall
Christchurch, New Zealand

Dear Editor:

I have been named Chairman for the 12th Annual Overseas Dancers Reunion which will be held at the Oberlin College Campus, Oberlin, Ohio, in August of 1974. That seems like a long way into the future but it will soon

enough arrive. I'd like to have as many as possible club badges from overseas clubs (those outside Canada and the United States) and thought this might be one way of making my request known. Would appreciate it if any clubs seeing this letter would contact me for the purpose of loaning me their club badge for a special project for this 12th reunion. Thanks for your help!

John "Will" Bryant
1915 West Erie Avenue
Lorain, Ohio 44052

Dear Editor:

Right now we have our foot in the door for some TV time. One of our callers has come up with the idea of getting a square of *non-dancers* together and actually starting from scratch to train them to square dance in the allotted one-half hour time. Including one or more of the personnel at the TV station, especially someone such as a newscaster whom the TV audience has seen many times, would be particularly interesting. Right now we're keeping our fingers crossed.

Jake Letwak
Billings, Montana

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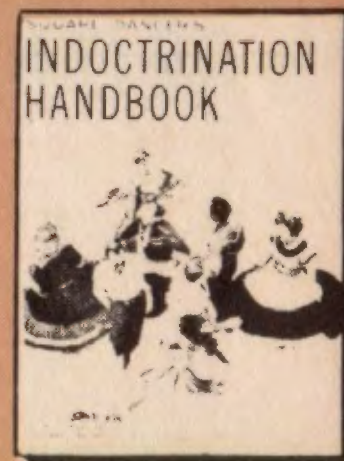
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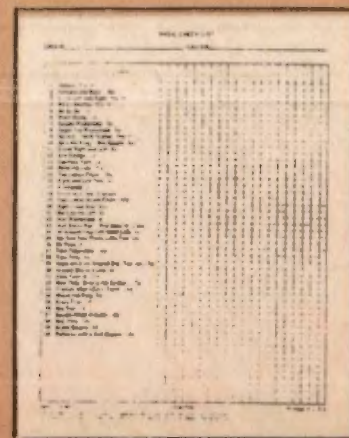
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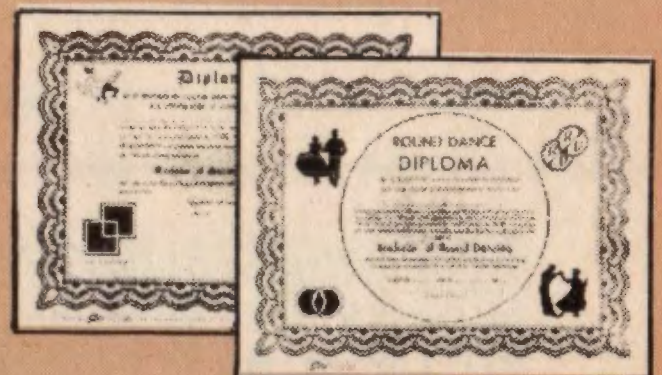
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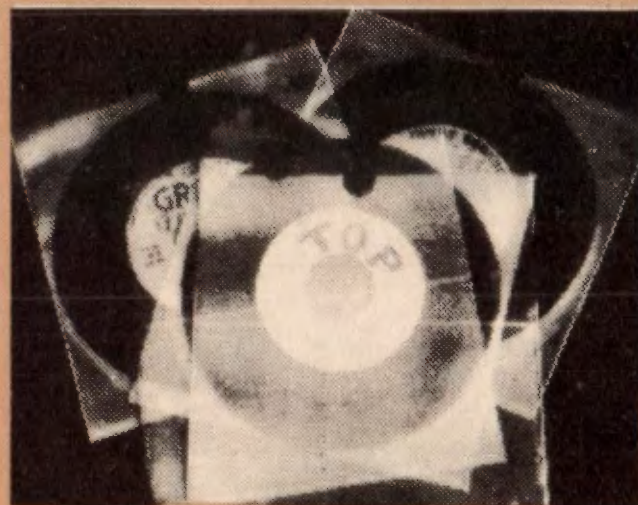


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- Nov. 4—Western Mardi Gras sponsored by Omaha Area Callers' Assn., Omaha, Nebr.
- Nov. 4—Chamberlain Fest., Chamberlain, S.D.
- Nov. 4—PASARD Fed. 4th Ann. Fest., Carson Inter. School, Pittsburgh, Pa.
- Nov. 4-5—Gulf Coast Caller's Co-op 6th Ann. "Fun-Sti-Toot 6", Moody Center, Galvez Hotel, Galveston, Texas
- Nov. 5—Wisconsin State Sq Dance & Jamboree, Hilltop Elementary Sch., Rice Lake, Wis.
- Nov. 5—Fiesta de la Cuadrilla, Balboa Park, San Diego, Ca.
- Nov. 10-11—Maritime Callers Clinic Ass'n. 3rd Ann. Conv., Student Union Bldg., University of N.B., Fredericton, N.B., Canada
- Nov. 10-11—2nd Ann. Smokey Mt'n. Fest., Gatlinburg, Tenn.

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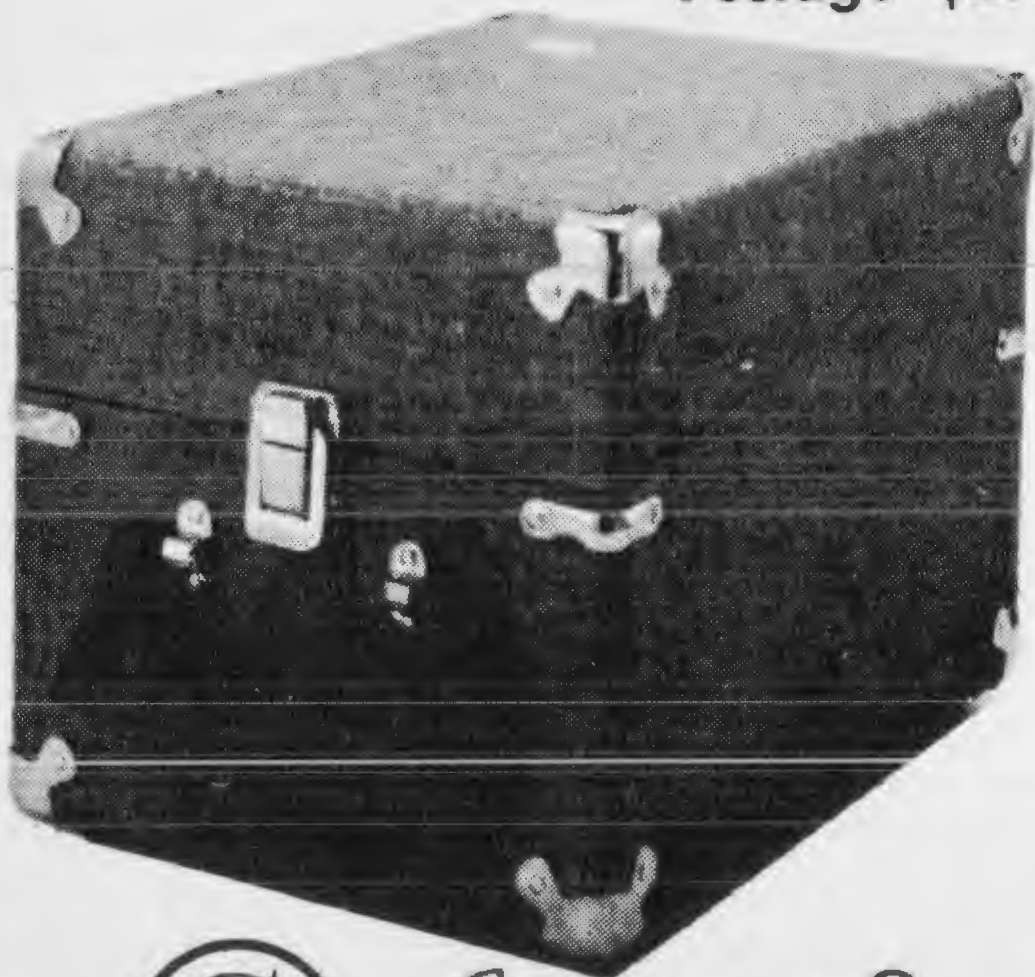
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Nov. 10-11—Tammy Twirlers 10th Annual Sq & Rd Dance Fest., Municipal Audit., Slidell, La.

Nov. 10-12—Tip n' Rounders 17th Anniversary Weekend, El Centro, Calif.

Nov. 10-12—Ken Bar Frolics, Kentucky Lake, Gilbertsville, Ky.

Nov. 11—1st Annual Bluegrass Fall Roundup, Lafayette H.S., Lexington, Ky.

Nov. 11—No. Central Fall Fest., Hutchins Memorial, Ponca City, Okla.

Nov. 11—Northwest Fall Fest., Hoover Bldg. Fairgrnds, Enid, Okla.

Nov. 16—12th Ann. Thanksgiving "Thank You" dance, Melody Acres, Markle, Ind.

Nov. 17-18—Diamond 10th Fest., Memphis, Tenn.

Nov. 17-18—2nd S/R Dance Conv., Gladstone Collegiate, Gladstone, Manitoba, Canada

Nov. 18—SOTEX Ass'n. Callers Dance, Kleberg Park, Kingsville, Texas

Nov. 19—Special Thanksgiving Dance, Jefferson Jr. H.S., Aurora, Ill.

Nov. 19—Fireball Sqs. Thanksgiving Dance, Fire Hall, Imler, Pa.

Nov. 19-20—Manitoba S/R Dance Conv., Win-

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Nov. 23—5th Ann. Thanksgiving Day Dance,
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Mass.

Nov. 25—Curley Q's Anniversary Special, So.
Noble School, Dexter City, Ohio

Dec. 2—Southeast Fest., Alderidge Hotel, Mc-
Alester, Okla.

Dec. 8-10—Sq. Dance Vacation Weekend,
French Lick Sheraton Hotel, French Lick,
Ind.

Dec. 15—Winter Carnival Sq. Dance, IOOF
Rec. Hall, Salina, Ks.

Dec. 17—Fireball Squares Christmas Dance,
Fire Hall, Imler, Pa.

Dec. 30—Annual New Years Party Dance, Mel-
ody Acres, Markle, Ind.

Dec. 30—So. Nevada Sq. Dance Assn's New
Years Eve Father Time Dance, 1st Baptist
Church, Las Vegas, Nev.

Dec. 31—Hix & Chix New Years Eve Sq.
Dance Party, Roof Top Terrace, Houston,
Tex.

Dec. 31—Salina Twirlers 6th Anniversary &
New Years Eve Dance, IOOF Rec. Hall,
Salina, Ks.



SQUARE DANCING

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fashion feature



La Verne Maddux' square dance dress proves Plato's saying that "beauty of style . . . depends on simplicity". Her eye-catching fabric is red and white checked polyester with an embossed daisy pattern. The skirt is eight gores while the fitted bodice has criss-cross sleeves and white daisies trim the sweetheart neck. Simply lovely!

WHAT IS IT?

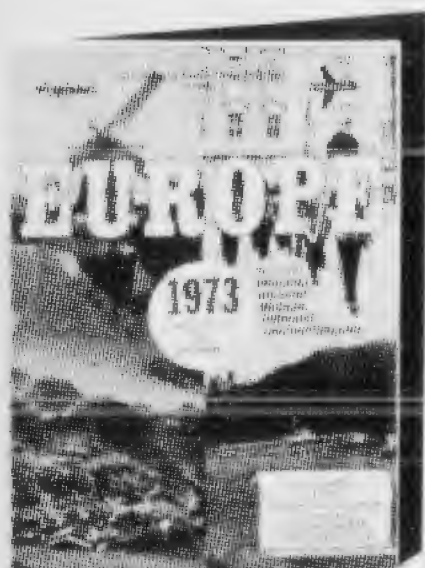


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