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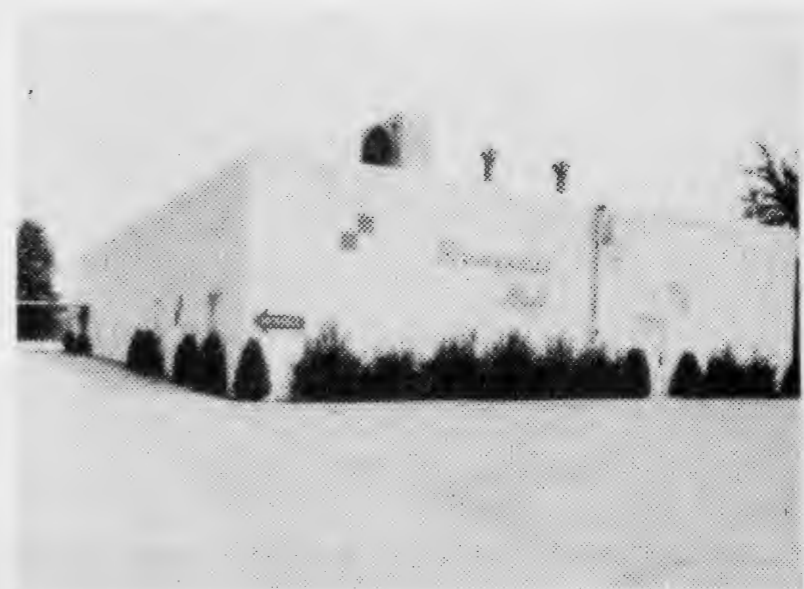


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FROM the FLOOR



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:

Recently we had a marvelous square dancing experience which we thought might be interesting to you. On September 1 we went to Panama for two months on a volunteer assignment for International Executive Service Corp. to help the Panamanian Government design a beef packing plant. Being active square dancers, we were anxious to keep dancing so we looked up two names in your February, 1973, issue. We wrote to Dr. Bill Bailey of the Star and Circle and Ed Wilson of the Panama Cross Trailers; both responded promptly with invitations to visit their clubs. Shortly after our arrival we heard from Willis Downing, president of the Cross Trailers, saying that he would pick us up for their weekly dance. We were treated like long lost relatives, welcomed with open arms, included in all of their parties and special events and made to

feel at home in every respect. . . . Having spent much of our lives moving around the country on engineering projects and meeting many very nice people, we must say that our association with the Panama Cross Trailers was one of the most pleasant experiences we
(Please turn to page 47)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVI - NO. 4

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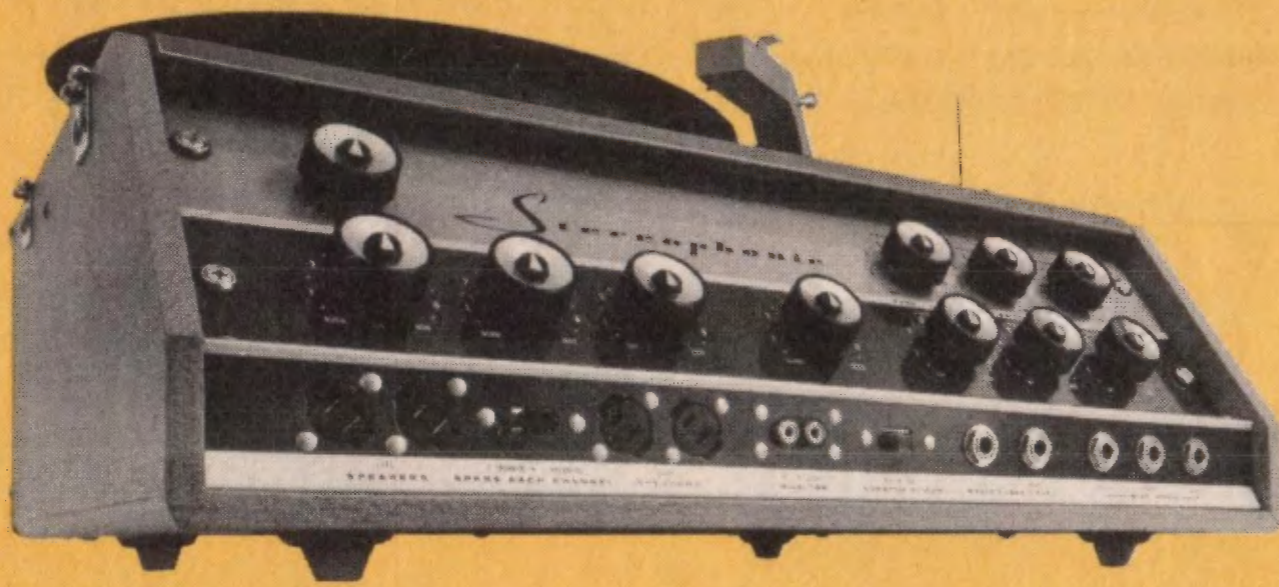
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RED HOT

Line

TWENTY-FIVE BIG ONES FOR NORTHERN JUNKET: One of the true delights in square dance journalism, Northern Junket celebrates its twenty-fifth anniversary this month. To anyone interested in more than just the "surface" of American folk dancing, Northern Junket has proved to be a storehouse of ideas, comments and commentary on our traditions, current trends and projections. Hearty congratulations to Ralph Page, et al, for their exceptionally palatable, homespun look at American square dancing, contras, etc. May you have many prosperous years ahead.

NEW FROM SIOASDS: A brand new way to introduce The Sets in Order American Square Dance Society and its publication SQUARE DANCING to the dancer is now off the press. Graphically illustrated to show what lies between the covers of each issue, explaining the Premium Record program and in general telling the purposes of The American Square Dance Society, this new flyer is now ready for use. Anyone wishing copies to hand out to members of clubs and classes may write to this publication. There is no charge, of course. Due to the high cost of printing and mailing sample copies, this new flyer is designed to acquaint the dancer with the publication. . . SQUARE DANCE WEEK set for September 16-22: A completely unbiased and objective poll taken in Canada and the Eastern United States several years ago established the dates for a coordinated Square Dance Week to start the 3rd Monday in September each year and end the following Sunday. Specially designed posters and bumper strips for this year's campaign are now available. (Watch for the announcement in next month's issue of SQUARE DANCING magazine.)



MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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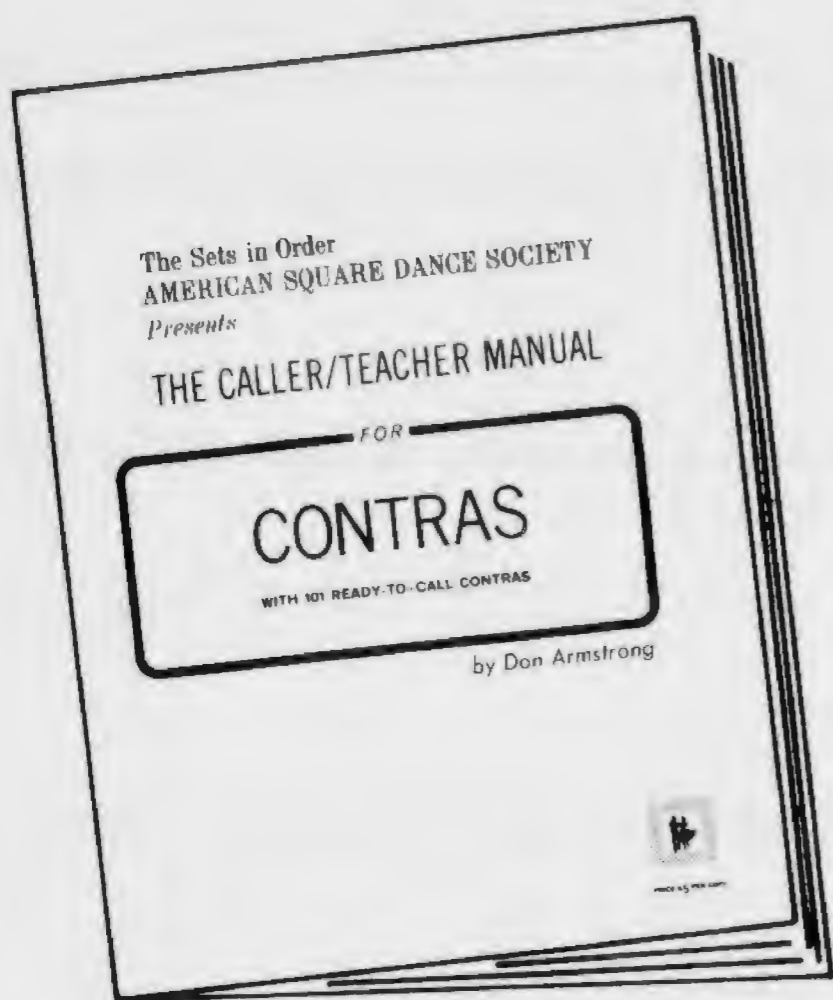
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The Sets in Order
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proudly brings you this

CALLER/TEACHER MANUAL
for CONTRAS

by Don Armstrong

Here, at last, is a step by step approach to the art of prompting and cueing contras. Background information, a special foreword by Dorothy Shaw plus a complete HOW TO format with photos and diagrams make this manual a must for your dance library! Callers and dancers alike will find this manual informative and interesting.

A full page is devoted to each of fifty contras that are carefully graded and thoroughly explained. Exact prompts are given with each beat of the music, emphasizing the proper syllable of the command. On the same page is a shorter prompted version for use as the dancers learn the figure and want to dance more to the music.



BROKEN SIXPENCE (1)
by Don Armstrong

Formation: Contra lines, 1, 3, 5, etc., couples active and crossed over.

Music: Shaw 155

Counts: Actions and explanations:

1-8 WITH THE ONE BELOW YOU DO SA DO — Actives face the couple below (down the set), as inactives face them (up the set) to do so do and end facing the same way.

9-16 NOW JUST THE MEN DO SA DO — Still facing the same way inactives facing down, inactives facing up the men do sa do in the center with the only other man whose right shoulder they can naturally pass, active man with inactive man below and back to place in line facing the center. While the men dance the ladies turn to face the center of the set.

17-24 NOW JUST THE LADIES DO SA DO — Each lady dances straight forward into the center to do so do with the only other lady whose right shoulder she can naturally pass, active lady with the inactive lady below to and back in place.

25-32 ACTIVE COUPLES SWING IN THE MIDDLE — Actives swing twice around in the center of the set to end with lady on her partner's right facing down the set, moving into the line of four position.

33-40 DOWN THE CENTER FOUR IN LINE — The line of four is formed with the actives in the center and those with whom they did the do sa do on each end, all facing down the set. They dance down the set with six short steps, each turning individually in place on the seventh and eighth steps in anticipation of

41-48 TURN ALONE COME BACK TO PLACE — The line of four inactives in the middle dance up the set with four normal steps to start to "bend the line" on the fifth step, ending with the two couples facing each other across the set. Progression has been made, actives have moved down one place in line, inactives up one place, all dancers in original lines.

49-56 BEND THE LINE AND CIRCLE FOUR — The "bend the line" is done in anticipation of the circle four (which takes 8 counts), so the same four dancers circle left exactly once around.

57-64 STAR BY THE LEFT THE OTHER WAY BACK — The same four dancers left hand star exactly once around to end in their original long lines but facing a new person below (corner), actives facing down, inactives facing up, to start.

To prompt this dance:

Intro - - - - - With the one below you do sa do
1-8 - - - - - Now just the men you do sa do
9-16 - - - - - Now just the ladies do sa do
17-24 - - - - - Active couples swing in the middle
25-32 - - - - - Down the center four in line
33-40 - - - - - Turn alone come back to place
41-48 - - - - - Bend the line and circle four
49-56 - - - - - Star by the left the other way back*

* Caller indicates CROSS OVER every second and alternate sequence through the dance.

As the dancers learn the figure, less prompting is necessary. For example:

57-64 - - - - - Do sa do below
1-8 - - - - - Men do sa do
9-16 - - - - - Ladies do sa do
17-24 - - - - - Actives swing
25-32 - - - - - Down in fours
33-40 - - - - - Back to place
41-48 - - - - - Circle four
49-56 - - - - - Star left

sixteen

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AS I SEE IT

bob osgood

April, 1974

THERE'S AN ELEMENT in the coming of Spring that brings out the mischievous school boy, the ever youthful prankster, in all (or most all) of us. Perhaps that's why All Fools' Day has been placed at a time when the cold weather has disappeared, the winter snows have melted and green begins to replace the dull browns in our landscapes. It's also the time when the unwary caller often finds himself in *deep trouble*.

Not too many years ago, one of our caller-friends went through a rather shattering experience. Having called the first two tips of an April First evening dance, and right in the middle of his second square thru in the third patter call, the proceedings were rudely interrupted when a city policeman barged into the hall and walked up to the stage. Taking the needle off the record and in a stage whisper that could be heard by all, he arrested the caller on the spot, handcuffed him and marched him out of the hall and into a waiting patrol car.

Soon the caller discovered that he was the target of *one big joke*. The patrolman, a personal friend of one of the club officers, had agreed to take part in the "comedy," and the caller, after being driven around the block, was to be returned to the hall. There, to the great laughter of the crowd, he was to resume the evening's calling.

Ah, but our hero was a bit too shrewd for all of that. The policeman, having freed him from the hand shackles, and perhaps a bit remorseful, consented to drive our friend the caller to his home. There he spent the balance of a rather delightful evening watching T.V. We never did hear how the dancers made out or how the caller retrieved his equipment, but we do know that from that time to this, April Fools' Day has been treated with considerable reserve in the case of one club in particular.

A First For Callers

THIS MONTH an *experiment in leadership* will take place in a major midwest city when 100 callers and their wives will participate in The First International (invitational) Callers Convention. The prospects for positive results coming from such a gathering are excellent. Key topics bound to be on the agenda include: a universal method of evaluating new movements; a method of accrediting caller/teachers, and a personal benefits' program (group insurance, retirement plans, etc.) for callers.

The roster of those who will attend the premiere convention reads like a *Who's Who* of square dancing and this promises to be the beginning of something big. The theme of the meeting will be "Working Together." Undoubtedly the single most important outcome of the entire meeting will be the very fact that such a group of callers from all parts of the United States, New Zealand and Canada could get together, sit down and discuss the opportunities, responsibilities and problems facing the square dance activity today.

The American Square Dance Society joins square dancers everywhere in wishing the members of CALLERLAB, sponsors of the Convention, a successful and productive session. Congratulations!

We'll Miss Willie

MORE THAN ONCE over the years we've heard dancers remark, "Well, he may not be a Fred Astaire, but he's one person who can teach me to round dance." Often, in his own rubber-legged and relaxed manner, Willie Stotler gave the impression that a dance was much simpler than it actually was, and with that casual approach he coaxed many a dancer into routines "far above his head."

Willie and Vonnie, though favorites among round dance "specialists," were also "heros" in



Vonnie & Willie

Stotlers served as round dance teachers on the staff and, in this capacity won many friends, not only for themselves but for round dancing as well.

Several months ago Willie became quite ill, and his presence at his several clubs began to drop. Others took over his teaching chores on a "temporary" basis and many of the dancers who missed seeing him at the microphone began showing up at the hospital or at his home. In early February fellow teachers staged a *huge appreciation* dance and a week later sound motion pictures of Willie's many friends wishing him well at that dance were shown to him in his hospital room. Shortly after that he passed away.

Willie had a special love, not only for dancing but for people. This is what we'll always remember about him. The activity has been a happier one because of the Stotlers' contribution to it.

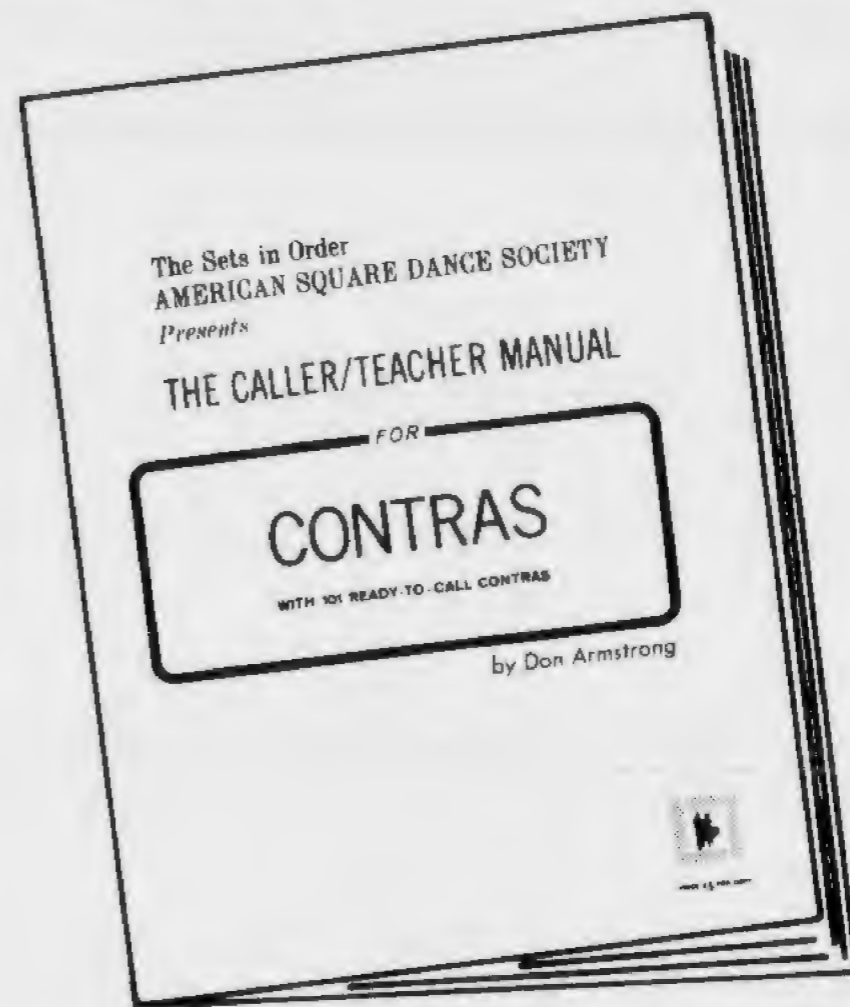
The Contras Are Coming

THE GROWING CLAMOR for something new and different is the reason for this special issue. Contras are neither new, nor are they that much different—utilizing some 20 basics that appear on almost every dancer's "can do" list—but they are just unique enough to provide the challenge and the excitement for which many callers and dancers are searching.

For our information we have gone to two prime sources. Dorothy Shaw, guiding strength behind the Lloyd Shaw Foundation, expresses with eloquence the feeling behind contras (Page 12). It is to the Shaw Foundation that we must give credit not only for its help in keeping the contra idea alive, but by expanding it through clinics and teachers' seminars and through the production of an excellent collection of contra records.

Recently S.I.O.A.S.D.S. came out with a new book, the Caller/Teacher Manual for Contras. Put together with tender, loving care by Don Armstrong, one of the truly strong

influences of this phase of square dancing, the book contains not only 101 contemporary and traditional contras, but also a how-to-do format that makes it easy for the caller/teacher to present contras as a stimulating portion of the



regular square dance program. From this manual we have selected special portions which begin on the next page and continue on as a portion of the callers' textbook (Page 25).



Contras have taken a giant step in the last few years and you'll find at least one tip interspersed with the squares and rounds on many square dance club programs. The Washington State Convention this summer will feature contras as a key workshop subject and will be programming contras as a part of its "big hall" activities. The National Convention has featured contra workshops for a number of years. This June the San Antonio crowd has announced its roster of contra callers to include such names as: Richard Anderson, Charlie Bear, Stan Burdick, Mona Cannell, Bill Castner, Walt Cole, Al Eblen, Rick Garst, C. O. Guest, Jerry Helt, Dick Hickman, Jack Leavenworth, Mike Luna, Lannie McQuaide, Peter Mazik, Bob Osgood, Tom Pell, Ed Preslar, Phil Rutter, Art Seele, Stew Shacklette, Glenn Smith and Harry Tucciarone.

It's not at all unlikely that 1974 will be *the big year* for contras. Whether you're a dancer, caller or a teacher—or all three—the prospects look good for making this a year of increased enjoyment.

The growing interest in contra dancing as a vital part of the American square dance program has prompted The Sets in Order American Square Dance Society to release a brand new Caller/Teacher Manual on the subject of Contras. Don Armstrong—a strong supporter of contra dancing as well as a caller, creator of many singing calls, recording artist and teacher—was commissioned to construct this manual. In this issue of SQUARE DANCING, we are going to acquaint you with this new manual by way of a few reprints of articles and illustrations, including this introduction to the manual itself
—Editor.

Some Background on Contras

*By Don Armstrong,
Grand Cayman Island, B.W.I.*

THE AMERICAN CONTRA DANCE was considered to be, in this country, primarily a dance of the New England area. Perhaps the main reason for this is that the New England area continued to use and enjoy contras as a part of their dancing programs while other areas did not, thus preserving the contra dance form. Now, however, contras are being enjoyed by an ever increasing number of dancers throughout the world.

The contra came to this country from the British Isles and was found to have been danced in all thirteen original Colonies. But what about before that time? By referring mainly to documented information and not over-theorizing, we find that contras stemmed from three major sources prior to about 1850 or so. They were definitely influenced by the English "Longways for as many as will," the Irish "Cross Road Dance," and the Scottish "Reels."

It would surely seem that there is an association between these forms and the ancient rites of fertility or religious dances, the Greek and Egyptian processions, or even war dances depicting battle lines. English history shows that contras were definitely the "rage" in England in the 17th century and participated in as well as supported and encouraged by the Royal Family as early as the 16th century. The first Volumes of Playford's "The English Dancing Master" appeared in 1650, and the last of the series in 1728. At this time over 900 individual dances were in written form. The Scots and the Irish were dancing then too, but unfortunately neither were as

inclined or as proficient to put their dances into readily understandable written form. Without question all three groups contributed to the dance which came over with the Colonial settlers; the English with their highly developed longways dances, the Scottish with their beautiful techniques and exactness of steps, and the Irish with their combination of love of dance and their great, lively, enthusiastic music.

The Early Influence

The contra was preserved and further developed mainly in New England simply because it was there that most of the settlers were of English, Scottish, or Irish descent. They merely continued to enjoy their own dances and wisely permitted them to become modified to the changed environment and style of living. During the past 100 years or so, for example, contras were further influenced by the immigration into New England of the French-Canadians, who brought with them both their love for the long eight or sixteen beat swings and their excellent fiddlers and musicians with their happy, toe-tapping tunes.

Contras have spread from New England and are being enjoyed by dancers not only throughout the United States but wherever square dancing is enjoyed in the world. This is due to the great value contras add to the square dance by providing variety of formation, style of dance, unique music, exactness of dancertiming, and because contras are danced to the musical phrase or melody and not just merely

The TWENTY Work Horse Movements of Contra Dancing

The language of contra dancing is not complicated and with few exceptions is made up of the basic terminology known to most square dancers in the early phases of their dancing experience. Here, arranged alphabetically, are the 20 basics of contra dancing:

Allemande
Balance
Bend the Line
Cast Off
Circle
Do Sa Do
Frontier Whirl (Calif. Twirl)
Grand Right and Left
Ladies Chain
Ocean Wave
Pass Thru
Promenade (and Half Promenade)

Right and Left Thru
Sashay
Square Thru
Star (Right and Left)
Star Thru
Swing
Turn Contra Corners
Wheel Around

Of the 20, only turn contra corners is unique to contra dancing. Cast off, a fairly recent newcomer to contemporary square dancing, is an "oldtimer" in contra language. The square thru has long been a part of contra dancing though previously referred to as a grand right and left for four. The right and left thru comes in for some "unusual" treatment (see Page 18). Although not referred to by name, the couple backtrack movement is used quite frequently with the command "turn alone."

with the beat of the music, as are many square dances.

No mention of contra dances would be complete without a sincere and grateful acknowledgment given to the untiring efforts of Ralph Page of Keene, New Hampshire. His research into the background of contras, his dedication to preserving and understanding our heritage of dance, and his ability to enthuse and inspire others with his teaching and prompting have been one of the major reasons for the growth of contra dancing throughout the world. Read Ralph's History of Contra Dancing in the September, 1973, through January, 1974, issues of SQUARE DANCING.

Since contras have not evolved as rapidly as contemporary square dancing, their use provides a most enjoyable interlude, or flashback, to our traditional background. It is highly probable that a dancer from the 1930's would take one look at a dancing contra line and enthusiastically join in at the foot of the set. Contras give us a link to our dancing background, keep us in touch with America's heritage, and above all, are FUN to learn, FUN to dance, and FUN to call.

What Is a Contra?

A contra is almost literally a *dance of opposition*. It is usually performed by many

couples, face to face, line facing line, in long lines normally formed lengthwise of the hall, so that the *head* of the line (set) is at the caller's end of the hall. The caller can then look *down* the lines. At one time or another, usually back in their school days, everyone has either danced or watched the Virginia Reel. This is one of many contra forms.

Contras Are Something Special

Contras provide a unique form of dancing variety. Within themselves they are enjoyed in at least eight separate formations and to an almost unlimited supply of music from many different sources. Contras are danced to music stemming from Scotland, Ireland, England, Spain, Germany, France, Canada and all sections of the United States. Using contras in contemporary square dance, folk dance, physical education, recreation, or special education programs enables the participants to enjoy a change of pace, formation, dance timing, dance style and response to caller. Most important of all, it allows the dancer to follow the musical melody rather than the cadence of the beat and the caller's voice. Dancers recognize the melody in square dances done to singing calls, but their dancing is actually done only to the beat and not the melodic phrase. In addition to all this, contras also create an awareness of

our heritage and an appreciation of music not normally found in our current square dance program.

Contras do not need complexity—they provide a relaxing interlude in an already complex environment. Contra timing does not need “modernizing”—the very nature of the dance is destroyed when timing is varied. Contras do not need contemporary square dance “new movements”—they are used to provide something different—something special—and they should not dance like square dances; they should remain identifiable as contras in the way they are danced. Contras do not need modern music—they should provide the best possible music for the dancers’ enjoyment. Singing call music, used prudently, may be of value, but *only* when used infrequently and wisely. Music normally used for square dance calling should be avoided if the caller is sincerely trying to give the dancers the very best he can.

Contras can enhance any dance program. But to get the maximum benefit from the use of contras they should not be changed to resemble square dancing, or danced to music that sounds like square dancing. Contras are great just as they are. They stand alone, on their own merits. *Contras are something special.*

The symmetry of lines in motion, smiling dancers, and great music are all part of the sights and sounds of Contra Dancing.



RECORDS for CONTRAS

Well phrased toe-tapping music for contra dancing is readily available. Here are some of the records that will help to make contras fun for you:

Broken Sixpence	Lloyd Shaw 155
Dumbarton Drums	Lloyd Shaw 171
Homosassa Hornpipe	Lloyd Shaw 163
Queen Victoria	Lloyd Shaw 173
Sackett's Harbor	Lloyd Shaw 175

The Shaw series are all flips. Calls on one side, instrumental on the other.

Glisé A Sherbrooke/Wright's Quick Step	Folk Dancer MH 1073
Garfield's Hornpipe/Hull's Victory	Folk Dancer MH 1065
Shake up the Coke/Piper's Lass	Folk Dancer MH 5002
Alley Crocker's Reel/Lord Mac Donald's Reel	Folk Dancer MH 1512
Dashing White Sargeant	Folkraft 1501
Major Mackey's Jig	Folkraft 1456
Behind the Old Briar Patch	Folkraft 1438
High Level Hornpipe	Folkraft 1150
Sherbrooke	Grenn 15008
Fisher's Hornpipe	Blue Star 1746

Check your local record stores for Scottish music, particularly for Jimmy Shand records. Such album titles as: *My Scotland*, *Jigtime with Jimmy Shand*, *Jimmy's Fancy*, and *Old Tyme Night with Jimmy Shand* are available on: Capitol, EMI - Waverly, and Parlophone labels. Don't expect every tune on one of these LPs to be useable. On some of the records only one or two tracks may fit contra dancing, but you will find a wide assortment of jigs and reels to help build your collection.

SECTION TWO

COUPLES FACING COUPLES

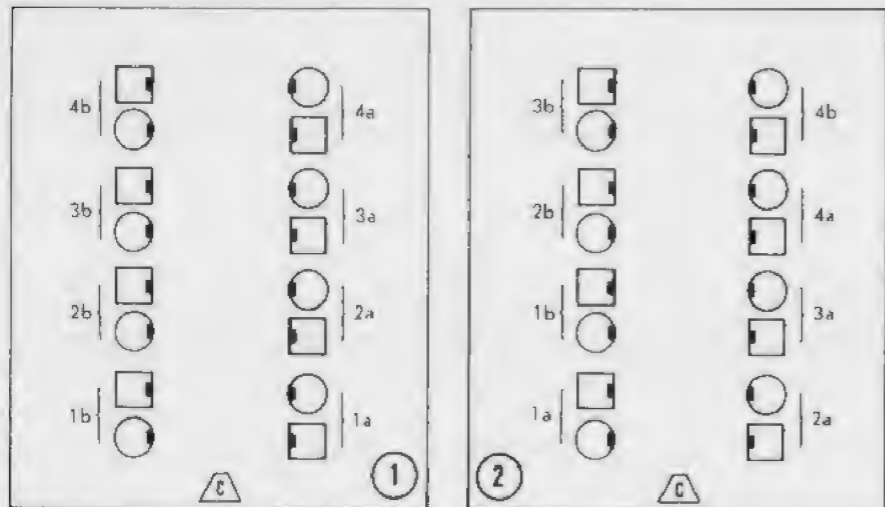
FORMATION: Couples facing couples in long lines, etc. An even number of couples is required.

- 22. Slouch to Donegal
- 23. Grapevine Jig
- 24. Slant Pretoria

1. It is assumed that the caller is at the head of the hall. In all the following explanations and diagrams, the set or sets are formed by creating two long lines of couples facing couples across these lines. Each man has his partner on his right. This would result if, for example, the dancers were to promenade first in couples then in fours with two couples in each line (each lady on her partner's right) in a circle around the hall. As they reach the foot of the hall they come up the center and, when in position, bend each line so that the couples in each line are facing the other couple in that line, and back away forming two long lines about four steps apart. (See diagram 1.) Note that there are no designated "active" couples, and that partners are side by side and

not facing each other across the set. For purposes of illustration only the couples shown in the diagram have been labeled as 1a and 1b, 2a and 2b, 3a and 3b, 4a and 4b.

2. The dance is started with the dancers in the position shown in diagram 1 and the sequence is danced through once. In each of the three dances in this section, the couple-progression is accomplished by a combination of two actions: "slant left with a right and left thru" and a straight across "right and left thru" or "pass thru and open wheel turn." On the "slant left with a right and left thru" couples 1a and 4b each have no couple with whom to dance so they simply wait out these eight counts of music. On the next call "straight across set" all couples dance and the progression is completed as shown in diagram 2. What has actually occurred is simply that each couple has moved one position clockwise around the set. This same procedure repeats itself in each sequence until the end of the dance.



thirty-eight

In the *Contra Manual* are eight sections that treat each contra formation separately. Within each section are complete instructions for progression through each formation, including photographs and dancer diagrams. A recommended number of dances in each formation are fully explained in a graded order for presentation.

Fifty-one contras are featured in the prompted form, augmenting those fifty that are fully detailed in the eight sections of the *Contra Manual*. Half of these additional dances are time tested, dancer proven, traditional. The balance are contemporary contras written by a variety of authors.

SOME ADDITIONAL CONTRA DANCES

Over a century ago, some of the greatest hits of contra dance were written by well known authors. You may remember the following list of particular types of contras: different forms for circles and for sets, the following list are a listing of the best of them. You'll note that they are not square dances, as great detail as the previous dances. For each concept, apply the laws of the square dance to this point: do careful and clear, quite, quick, and stable.

Alternate Dupes

Each of the following dances is danced in the Alternate Dupes formation with 1, 3, 5, etc. couples active and crossed over. (As in Section One.)

NOVA SCOTIAN (51)

- by Maurice Henegar
- Formation: 1, 3, 5, etc. active and crossed over.
- Active, men allemande left below
 - Forward three and three fall back
 - Down the set three in line
 - Right lady, high left lady under come back
 - When back in place the ladies chain
 - Circle four
 - Right and left thru
 - Right and left thru back

The active men allemande left with the inactive lady below, fall to and in place of three. The active man goes the center of each line with the lady with whom he will be allemande left to the LEFT with her hands joined under his left hand's right, and his partner on his RIGHT with her hands joined under his right hand's left, all facing down the set. Active progresses to three down the line of three, progresses back across the center. After this one down the set the ladies fall back (after an eight one step, without releasing hands) the right lady and the active man make a right turn, the left lady passes under the arch, ending with the same hands still joined and the line of three now facing up the set. The line dances up the set over when the lady of the inactive man the ladies chain using the one to return the ladies to their proper side.

SIESTA REEL (52)

- by Dan Armstrong
- Formation: 1, 3, 5, etc. active and crossed over.
- Actives do so do
 - Swing below
 - Half promenade
 - Ladies chain
 - Right and left thru
 - Ladies chain
 - Circle four
 - Star left

DON'T GET CAUGHT (53)

- (Author Unknown)
- Formation: 1, 3, 5, etc. active and crossed over.
- With the one below do so do
 - Active couples allemande right
 - Allemande left the one below, active couples balance and swing
 - Active couples down the center
 - Up the outside down the inside, outside in and inside out (back)
 - Up the outside down the inside, right hand star with the couple you meet
 - Star left

In dancing down and up the set most dancers find it comfortable to pass two dancers going the other way before setting in or out.

JOHNSON'S SPECIAL (54)

- (Author Unknown)
- Formation: 1, 3, 5, etc. active and crossed over.
- Active couples down the outside
 - Back
 - All down four in line
 - Back
 - Ladies chain
 - Chain back
 - Circle left
 - Circle right

Dancers on the line in low line, alone unless instructed to wheel. The chain here is using the line ladies simply face each other and chain to other line, then back.

JUSTA CONTRA (55)

- by Harold Martin
- Formation: 1, 3, 5, etc. active and crossed over.
- Active couples balance and swing
 - Actives down
 - Back
 - Circle left with the couple you meet
 - Circle right
 - Ladies chain
 - Chain back

BETTY'S FAVORITE (56)

- by Dan Armstrong
- Formation: 1, 3, 5, etc. active and crossed over.
- With the one below do so do
 - Swing her
 - Actives swing
 - Allemande left below
 - Actives down
 - Back
 - Cast off, ladies chain
 - Chain back

eighty-five

WHY DANCE CONTRAS?

By Dorothy Stott Shaw
Colorado Springs, Colorado

WHY DANCE CONTRAS? Well, FIRST—and this is the best reason of all—there isn't any kind of dance that western man ever invented that is more fun. The principle of a contra dance is fascinating, for here you have everything at *once*, in a glorious geometrical *tour de force* that does credit to the Anglo-Scottish-American intelligence. You have a square dance, first of all, with all the dear familiar patterns: the *ladies' chain*, the *right and left thru*, the long, satisfying *swing*, *bend the line*, *do sa do*, *allemande*, and—yes, the *square thru*, the *wheel*, and we can even think

of one that has a *star thru!* But this square dance doesn't stay in one place and do its break and its pattern over and over with the same eight people. In most cases, the square starts out with a line already bent, and with a few odd maneuvers already under its belt, and the squares keep moving back and forth among each other in a really exciting fashion, and never twice the same. There are perhaps six different ways of lining up, plus a circle line-up, and after that, you do the most wonderful variety of things, all with the same comfortable figures you know

in squares. Most contras are happy and vigorous. A few are stately. And a very few, like the precious *Petronella*, come pretty close to being square dancers' rounds. There is *never* a dull moment in a well-danced and well-called contra dance.

SECOND—*you dance to the music.* (Of course, that's what dancing is—moving to music; which makes much of what we do on our dance floors *walking*, doesn't it?) While you need and appreciate your caller very much at the beginning of a contra dance, you are soon able to go through the dance without him, letting the music carry you along in the pattern that fits it so perfectly, and being able to shout a call yourself now and then, or burst into song with the tune. (At this point, the caller may snatch up his wife and appear in the set as foot couple.)

When it comes to the *balances* and such, you don't even have to do them all alike; and yet the pattern goes like a shuttle through a strong warp, leaving great beauty behind itself. It feels so good to step on the *beat!* And every beat is used up in action.

THIRD—*caller, you call to the music.* If you think this won't make you a better square dance caller, ask one who has tried it. Quadrilles and contras are "prompted," which means that the call precedes the action. You finish your direction *just* before the first beat of a new eight-count phrase of music and *then* the dancers do it. This is a beautiful feeling, for you and for them. The truly great square dance callers call this way, and that is why it is so wonderful to dance to them. Some of them nailed it down by calling contras and quadrilles; some of them learned it the hard way without that foundation; but if you want your dancers to adore your calling, learn to do it. And the natural and easy place to learn it is in a contra dance, because the dance is constructed that way.

FOURTH—*the music you dance to!* Such music! As truly a part of the great musical heritage of western man as—well, *Danny Boy*, or *All Through the Night*, or Beethoven's *Fifth*, or *Greensleeves*, or *Down in the Valley*. Great, great music, to which all of our square dances were originally done, and to which much of our dancing is still done. Tunes that are, or have become, very much American, like *Arkansas Traveler*, *Chicken Reel*, *Durang's Hornpipe*, *Tennessee Wagoner*, and *The Eighth Day of January*. Tunes that go back to old,



old Scottish sources, like *Come under My Plaidie*, *Dumbarton Drums*, or the glorious *Duke of Perth*; tunes from a long-ago English background like *Haymaker's Jig* and *Speed the Plough*; tunes from European folk songs, like *The Downfall of Paris*; and tunes from goodness knows where, like *Devil's Dream*, *Paddy on the Turnpike* and *Rakes of Mallow*. If you can't afford a special contra record, you probably have *Glisé a Sherbrooke* in your case and it is one of the great ones. And there is scarcely a contra dance that couldn't be done to *Rubber Dolly*.

LASTLY—*dance contras to keep square dancing alive and healthy.* Monotony results in boredom, and boredom makes invalids. Square dancing is in danger of going into a decline for lack of variety. How much greater our modern American square dance would appear if it were spiced with other types of American square dance—the rhythmical quadrille, the circle mixer (in which couples do a contra around the hall in a circle), the true and wonderful contra dance, the free round.

Perhaps you callers would like to use only two contras in an evening of squares. Perhaps you will find so many more than two that you like that you will increase it to four. Perhaps you get enough square dancing in some other club, and would like to alternate a tip of squares and a tip of contras. It doesn't matter how little or how much, as long as you don't miss this most delightful form of American square dancing.

How Can You Contra Dance?

IF YOU ARE A CALLER—invest in some books. There are a number of very good ones and some of them have fine descriptions of the art of contra prompting. Make sure you understand the structure of the contra dance back-

ward and forward and inside out. You will immediately discover that many contras can be made into squares if you use only four couples, and that many square dances will become contra dances if you'll just juggle the ladies and bend the lines. You will feel perfectly at home with this member of the square dance family.

After you have studied the books (or at the same time, for that matter), use records called by good callers. Study and copy the technique. And then sneak your group from squares into lines some night and call *Broken Sixpence* or *Slaunch to Donegal*. Don't make an issue of it. And move cautiously. If the dancers don't love it it will probably be because you weren't certain enough of yourself.

But, later on, be sure to enrich your perspective with, at least, Ralph Page for salt and savor; and Rickey Holden for a runaway kind of erudition, but much material that you can use, once you are on a steady keel.

IF YOU ARE A DANCER—and have a group of friends who would like to try contras, get a group of six or eight or a dozen couples in somebody's basement. Buy some good called records, graded in difficulty, and a simple book. Go to it! You don't need a caller. (One of you will probably try it and come out an expert.)

One of the wonderful things about contras is the fact that it doesn't matter if somebody can't come. If seven couples come some night, instead of eight, it doesn't make a bit of difference. There will be some dances you can't do, but plenty that you can. You can do a great variety of contras with only five couples, or even four.

WHY DANCE CONTRAS? For the same reason that a sensible person does any kind of dancing: to get his mind off the ridiculous net in which we have entangled ourselves and our civilization, and move for a couple of hours to the steadfast rhythm of the spheres!

Books for Contras

There are a number of books and pamphlets on contra dancing that have been published over the years. A search in your local library may turn up some of the earlier ones we have listed here. The others are available from your local record dealer or directly from the publisher.

Armstrong, Don. *The Caller/Teacher Manual for Contras*. Sets In Order American Square Dance Society, Los Angeles, Calif. 1973.

Armstrong, Don. *Contra* (pamphlet). Lloyd Shaw Foundation, Colorado Springs, Colo. 1960.

Briggs, Dudley T. *Thirty Contras from New England*. Dudley T. Briggs, Burlington, Mass. 1953.

Burchenal, Elizabeth. *American Country Dances*. G. Schirmer, Inc., New York, 1918.

Gaudreau, Herbie. *Modern Contra Dancing*. Square Dance Magazine, Sandusky, Ohio. 1971.

Harris, Jane and Pittman, Anne and Waller, Marlys. *Dance Awhile*. Burgess Publishing, Minneapolis, Minn. pp. 116-130, 4th ed. 1968.

Holden, Rickey. *The Contra Dance Book*. American Squares, Newark, New Jersey. 1956.

Laufman, Dudley. *Okay Let's Try a Contra, Men on the Right, Ladies on the Left, Up and Down the Hall*. Country Dance Society Inc., New York. 1973.

Tolman, Beth and Page, Ralph. *The Country Dance Book*. Countryman Press, Weston, Vermont, 1937.

Additional books that have been published on contras will be listed in future issues.

DO THIS and You'll be a Smoother Dancer

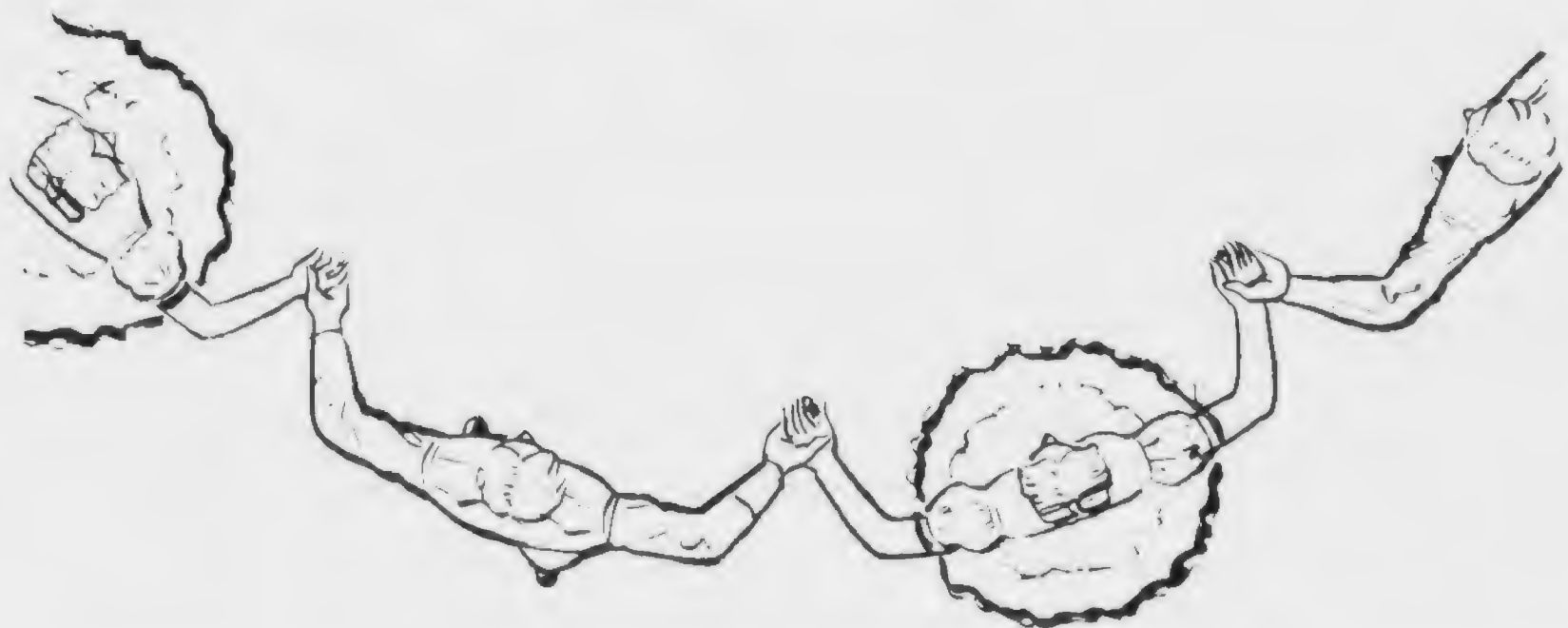
HANDHOLDS IN A CIRCLE

NUMBER

18

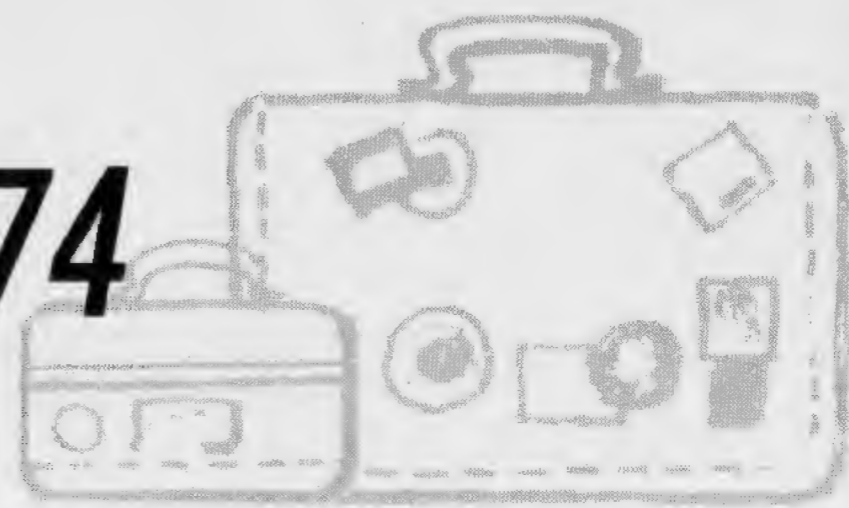


The man's palm is up, the lady's palm is placed down. Both elbows are straight for an extended or full circle. A good dancer will make sure that the lower half of his body is aimed in the direction in which the circle is to turn. Avoid using a grapevine or "bustle-shuffle," which has the undesirable effect of placing a dancer off balance for any subsequent call.



For a smaller circle, bend the elbows of each arm equally. A circle should be just that, not an egg-shaped ellipse, but as nearly perfect a circle as you can make it.

SQUARE DANCE VACATIONS 1974



ORIGINALLY SQUARE DANCE VACATIONS were institutes, meeting places for teachers, and caller seminars. In recent years the emphasis has changed. Square dance vacations have been geared largely to the dancer who has gathered with others for a weekend or a weeklong fun dancing experience. Today we find that the pendulum has started to swing in the other direction and, as you will notice by the following listings, there are many callers' and teachers' schools where those aspiring in this direction may learn from top-notch coaches the science of teaching and calling square dances. If you are interested in attending any of the sessions listed here, send to the addresses shown in the listing for a brochure and additional information. Square dance vacations, whether for the caller/teacher or the dancer, can be extremely rewarding experiences.

Apr. 27-May 5—Fontana Village Swap Shop, Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 3-5—Silver State S/D Weekend, Joe Sanders, P.O. Box 6355, Reno, Nevada 89503

May 5-12—Rebel Roundup, Fontana Village. Write Fontana Village Resort, Fontana Dam, North Carolina 28733

May 17-19—Spring Fling, Pokagon State Park, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154 for reservations

May 19-26—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 25-June 2—Fun Fest, Fontana Village. Fontana Village Resort, Fontana Dam, N.C. 28733

May 27-June 1—Callers' College. Contact Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

May 27-Sept. 2—Lionshead Guest Ranch, West Yellowstone, Montana. Write direct to Lionshead Resort, West Yellowstone, Montana 59758 or call (406) 646-7296

May 31-June 2—Manning Park Weekend, Manning Park Lodge, B. C. Contact Doreene Harris, 20086 Grade Crescent, Langley, B. C. V3A 4J4, Canada

May 31-June 3—June Weekend, Turkey Run Park, Marshall, Indiana. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227

June 7-9; Aug. 23-25—Stockbridge Ranch Kamp Weekends. Dick Kenyon, P.O. Box 1833, E. Lansing, MI 48823

June-Oct—11 weeks. Kirkwood Lodge, Osage Beach, Missouri 65065

June 7-9—Camping Dance Weekend, Detroit, Michigan. Contact Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

June 16-21—Teen Callers' Course. Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

June 16-22—Alberta S/D Institute, Banff, Alberta. Write Bob and Gena Spray, 10009 105th St. Box 1962, Fort Saskatchewan, Alberta, Canada TOB 1P0

June 20-22—Weekend, Red River Comm. House, New Mexico. Write Shelby Dawson, 334 Annapolis, Claremont, Ca. 91711

June 21-23—31 Squares Weekend, Scott's Oquaga Lake House, Deposit, New York. Contact 31 Squares, 136 Seeley Avenue, Syracuse, N.Y. 13205

July 6-7—Shindig Shortie, Dilido Hotel, Miami Beach, Fla. Dot Schmidt, 2200 Monroe St., No. 28, Hollywood, Fla. 33020

July 14-18—Dance Ranch Callers' College for beginners. Write Frank Lane, Box 1382, Estes Park, Colo. 80517

July 14-19; Aug. 4-9—Promenade Hall Callers' College. Contact Rich Shaver, 6336 Cleveland Street, Merrillville, Indiana 46410

July 14-Aug. 10—Four Weeks. Rocky Mt. Square Dance Camp, Lookout Mountain, Colorado. Write Paul J. Kermiet, Rte. #5, Golden, Colorado 80401

July 19-21—Shades Campers Weekend. Contact Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227

July 21-25—Dance Ranch Callers' College for those with 2 years experience. Write Frank Lane, Box 1382, Estes Park, Colo. 80517

July 21-26—West Coast Callers' Course in conjunction with SIOASDS Institute. Write 462 N. Robertson, Los Angeles, Ca. 90048

July 21-26—Sets in Order Asilomar Summer Institute. Write SIOASDS 462 N. Robertson Blvd., Los Angeles, Ca. 90048

July 26-28—Shades Campers Weekend. Max Forsyth, 3201 E. Tulip Drive, Indianapolis, Indiana 46227

Aug. 1-3—Dance O-Rama Vacation and Callers' Clinic. Contact Lill Bausch, 2120 Jaynes St., Fremont, Neb. 68025

Aug. 5-10—B.C. Jamboree, Penticton. Write Box 66, Penticton, B.C. Canada V2A 6J9

Aug. 5-10—Round Dance Seminar. Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 9-16—Squaw Valley Weekend and Week. Write Nita Page, 39256 Paseo Padre Parkway, Fremont, California 94538

Aug. 11-16—Callers' College, Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 12-15—Seminar for Alumnus, Promenade Hall. Rich Shaver, 6336 Cleveland Street, Merrillville, Indiana 46410

Aug. 18-23—Callers' College, Cal Golden, P.O. Box 2280, Hot Springs, Arkansas 71901

Aug. 23-25—Camping Dance Weekend, Coldwater, Michigan. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

Aug. 25-30—S.E. Callers' College, Rainbow Lake Lodge, Brevard, N.C. Write Dick Jones, R.D. 2, Box 266, Califon, N.J. 07830

Aug. 31-Sept. 8—Fun Fest, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 8-15—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 15-22—Rebel Roundup, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 27-29—Beach Ball, Indiana Beach, Monticello. For reservations write Dick Han, 513 South Bluff, Monticello, Ind. 47960

Sept. 28-Oct. 6—Swap Shop, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Oct. 6-13—Fall Jubilee, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Nov. 1-3—Potawatomi Pow Wow, Pokagon State Park, Angola, Indiana. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

Jan. 31-Feb. 2, 1975—Winter Holiday, Turkey Run Park, Marshall, Indiana. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Indiana 46227

Jan. 31-Feb. 8—1975 Sets in Order Asilomar Winter Weekend and Week, Pacific Grove, Ca. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048

Salt Lake City Film Ready for Showings

A SUGGESTION made partly in jest by Nancy McKay of Provo, Utah, that station KBYU produce a TV square dance special, resulted in one of the finest films on the activity that has been made to date. It took quite a bit of talking to convince the station heads that there were a great many people engaged in the activity and that square dancing didn't belong in a barn with wagon wheels and plows for props. Finally they agreed.

Nancy contacted the Associated Square Dance Clubs of Utah and was granted permission to use the association's Spring Dance for the principle filming. Bob Van Antwerp accepted the calling assignment and the project was begun. After hours of research and hard work, a 30-minute documentary film on square dancing resulted.

The 22nd National Square Dance Convention Committee purchased a master negative of the video tape and has made 16mm films of the program. Because of this, prints are now within the reach of any organization. First shown at the 22nd National in Salt Lake City,

the film has received plaudits from all who have viewed it and all dancers are urged to see this film if the opportunity presents itself. Prints are available on a rental basis. Those who are interested may contact Jim Irvine, 1925 South 1600 East, Salt Lake City, Utah 84105, or Israel Wilson, 268 West 750 North, Clearfield, Utah 84015.



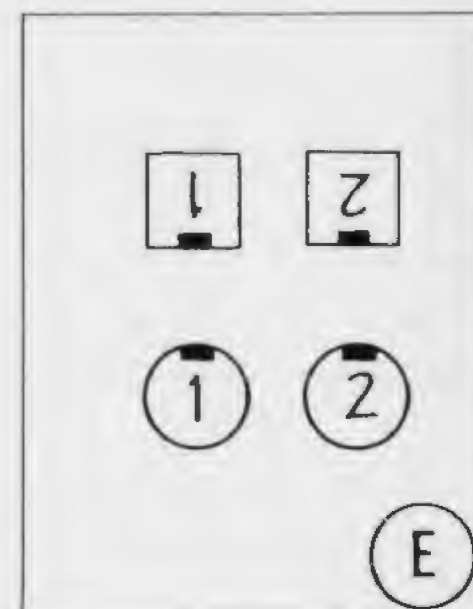
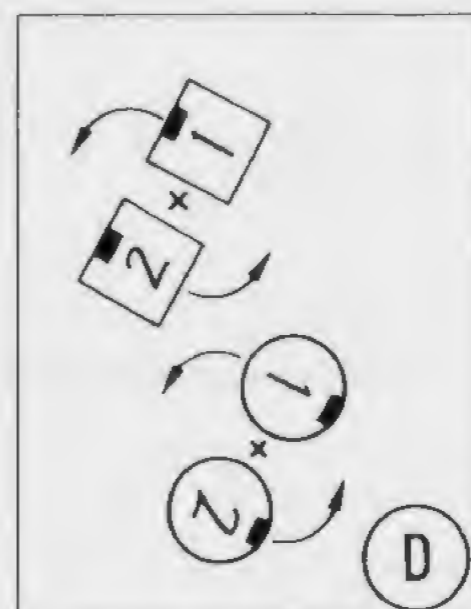
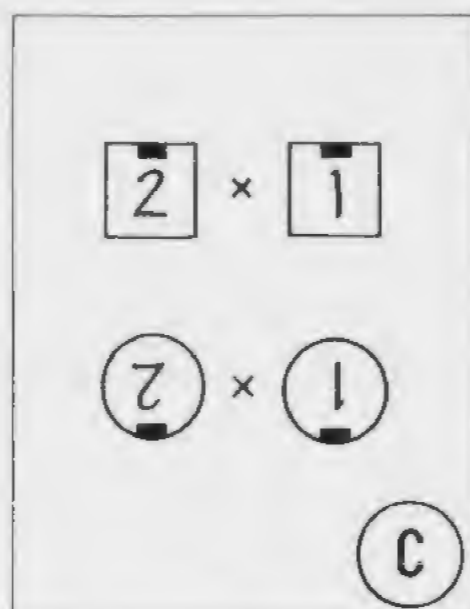
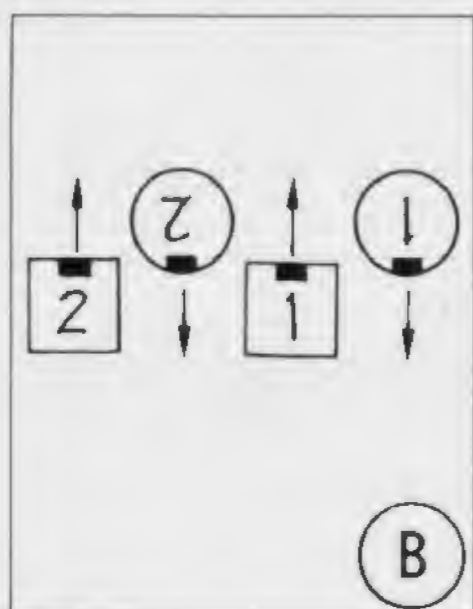
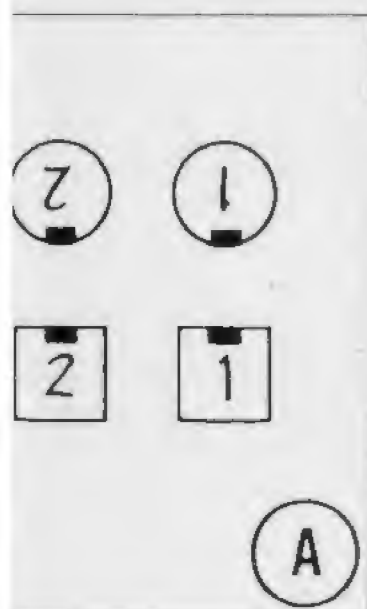
Squares, rounds, caller-teaching, grand march, exploding squares — you'll find it all in "The Great American Folk Dance."

TAKE A GOOD LOOK LOOK

a feature for dancers



A taste of contra dancing opens a new discussion with Joe and Barbara.



BARBARA: From our conversations here each month you may gather that Joe and I consider ourselves "middle-of-the-road" square dancers. We try to dance a couple of times each week; we enjoy learning one new square dancer's round dance each month and appreciate the fact that our club caller keeps us up-to-date on what he considers to be the best of the new experimental movements. Sometimes this means one new movement each month; sometimes we'll go several months without a new movement.

JOE: At a workshop about a year ago our caller introduced us to contra dancing. Then six months ago he started using one contra segment each evening, sometimes in place of a round dance, but just as frequently in place of a regular tip of squares.

BARBARA: We noticed, when helping him with his beginners recently, that he is using contras as a regular part of his square dance classes and the new dancers are accepting them just as naturally as they do the squares, mixers or simple rounds. Actually, both Joe and I feel that because of contras the dancers are paying greater attention to the music and moving to the beat *without rushing the calls*.

JOE: There is very little that's different in contra dancing except perhaps the formation

of lines of dancers as opposed to squares. Oh sure, some of the movements are a little different, but we look upon this as added variety.

BARBARA: One of the differences occurs in doing a movement like Right and Left Thru in Arky style—two men together, two ladies together.

JOE: Let's say you have two men together facing two ladies who are together (A). Rather than taking right hands and pulling by, you simply pass thru (B) and on the fourth step your back is to the person you previously faced (C).

BARBARA: Instead of a courtesy turn, as you would do in a standard Right and Left Thru, the two men (or two ladies) simply move together until they are lightly touching and then with the person on the left backing up and the person on the right moving forward (D) they turn 180° as a couple, until they are once again facing the two across from them (E). The center of the turn for each pair of dancers is that point directly between them; so that each dancer moves equally around that center pivot point.

JOE: There are a few other differences which we'll talk about from time to time, but they're all part of the fun and we think you will enjoy contras as much as we do.

The Dancers

Walkthru

A NO-OFFICER CLUB FOR SINGLES

THERE ARE AS MANY DIFFERENT TYPES of square dance clubs as there are areas in which people square dance. Clubs for singles, as we have noted in this section, are in themselves an unusual classification. Tie this in with a club having no officers and you do have a unique situation.

Our spotlight moves to the East this month, as we take a look at one of the singles' groups dancing in the state of Rhode Island.

Name of Club: Rhode Island Singletons Square Dance Club

Age of Club: 3 years

Geographical Area Served: Cranston, R.I.

Size of Membership: 65

The Rhode Island Singletons dance once a month. On the remaining Saturday evenings, they meet in groups of 20 members or more and travel together, pooling cars, to visit other square dance clubs in the surrounding area. These visitations have proved an excellent way for club members to get better acquainted with each other. The location of each visit is decided upon at the prior Saturday visitation, thus saving a lot of telephoning.

At the Singletons' get-togethers there is a fairly even balance of men and women. The club was founded on the policy of keeping the sexes even in number. While it sometimes becomes difficult to say no to someone who wishes to begin square dance lessons, the club feels it is better to encourage newcomers to sign up on an even basis than for a large number of either men or women to learn (while dancing with club helpers) only to find themselves without partners later on.

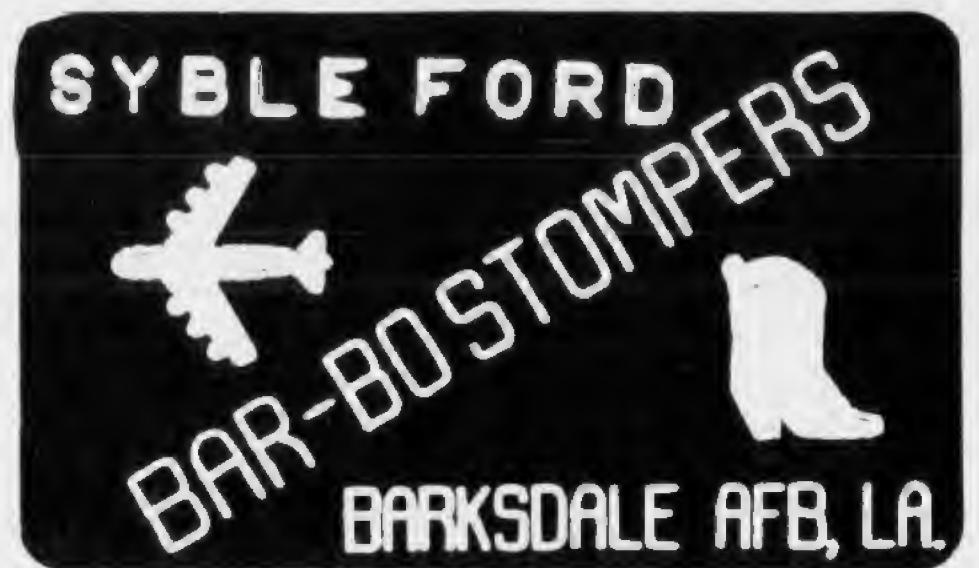
The membership includes individuals from their early twenties to their middle sixties and four weddings have resulted during the years the club has been in existence. Married couples

may remain as members but have no voice in club decisions.

The club has no real officers; six people handle most of the responsibility with all members being willing to work where and when needed. Financial ends are met by donations of \$1.25 per person for Saturday night dances and \$1.00 for workshops. Everyone is encouraged to circulate at all dances and not pair

(Please turn to page 68)

BADGE OF THE MONTH



The Bar-Bo Stompers was formed by the personnel of two military bases joining forces into a combined square dance club. The club name reflects this merger. Bar represents the Barksdale Air Force Base and Bo the Bossier Base, both located in Louisiana.

A blue background is the setting for a silver airplane and a silver boot signifying both the air bases and the dance activity.

Club membership is open to active and retired military personnel as well as to civilians employed on either base. The location of each member's base is so noted at the lower edge of the badge.

The WALKTHRU

Flyers Flyers Flyers

GETTING OUT THE WORD

FLYERS

Flyers

FLYERS

FLYERS

Flyers

Flyers

PUTTING TOGETHER A FLYER to advertise a dance, be it a beginners' class, a club dance, a festival, or a special event, requires time and thought. The same amount of thought should be put into its preparation regardless of whether it's to be printed, mimeographed or simply dittoed on a machine in someone's garage. If you have something to advertise—something to say—then you want to say it as well as possible.

The Five Questions

The 4 "Ws" and 1 "H" well known to writers and editors also apply to a flyer. All these points should be kept in mind when putting a flyer together.

Who: Who is calling the dance? Who is sponsoring the event? Who is invited to

participate?

What: What is the event? Does it have a special name?

Where: Where is it being held? Does the name and address suffice as it is well known and easy to find or is additional information about getting there needed?

When: When is it being held? Not just the date should be shown but also the time.

How: How much does it cost?

The above five points are basic. They may be all that is needed or they may need amplification. That decision will be determined by the event itself; i.e. will it sell itself with little publicity or does it need to be sold? How many dancers will the hall accommodate? Is it at a time when there is nothing else going

A border can be put into good use (left). The printing of this flyer (for a Benefit Dance) was donated by a printing company. Good point to pursue for such an event.

Listing a name and address for information (below) is an added help to those interested in attending.

MELTON LUTTRELI
Calling for
Handicapped Benefit DANCE
 Sunday Afternoon, March 17, '68
HOLIDAY INN - RIVERMONT
Memphis' Most Fabulous

Many Door Prizes & FREE Refreshments

Sponsored by Greater Memphis Square Dance Association
Grand March, 1:15—Donation Admission, \$1
 ALL PROCEEDS FOR HANDICAPPED, Inc.

THE VIRGINIANS SPRINGFIELD SQUARES WOODBRIDGE HI-STEPPERS

SQUARE DANCING
Adults Beginners Class
 LYNBROOK ELEMENTARY SCHOOL
 5801 Backlick Road, Springfield, Virginia
 EVERY MONDAY--STARTING SEPTEMBER
 8:00 to 10:00 p. m.
JIM SCHNABEL, Caller

Free First Nighter!

Sponsored by The Springfield Squares, The Virginians, and The Woodbridge Hi-Step.

ANNOUNCING
2nd Annual Dance of the BEARS

CALIFORNIA SINGLE SQUARES

MAY 18
 BAKERSFIELD, CALIFORNIA
 FAIRGROUNDS

**Hot Wash* mixer - 2:00pm-5:00pm - 9 Top callers
 Evening Dance 8:00pm-2:00am - Refreshments*

DONATION: ADVANCE - \$1.25 DOOR - \$1.50

Reservations:
 Bakersfield Inn
 1101 Union Ave.
 Bakersfield, Calif. 93307

Information:
 Wayne Laughlin
 P.O. Box 214
 Colton, Calif. 92324

Use of large type (right) arrests the eye, first to the words Square Dancing and second to the word Free.

on or is it competing with other activities in the area? And so on.

Learn From Others

Out of a large file of flyers retained from the last seven years, we have made several interesting discoveries—all of which, if kept in thought, could be profitable to any group putting out flyers in the future. By looking at weak points of some flyers, we can learn not to make the same mistakes again.

1. Many flyers did not include the time of the dance.
2. Several flyers did not list the cost.
3. Flyers using pictures of callers frequently reproduced a picture so dark that the face was almost indistinguishable.
4. Inking on mimeographed flyers was sometimes too heavy and smeared. Conversely on some dittoed flyers the light red color used faded and was difficult to read.
5. Many flyers included so much information that the basic facts were lost, or too much art work was used and the facts again were swallowed up in the confusion.

Do It Right

Looking to the positive side of putting out a flyer, check yourself on the who, what, where, when and how items to make sure they are all covered. You also may want to include a why point particularly if it's a benefit event.

Then review the negative items itemized above and see that you do not fall into the same trap.

When it comes to including photos be sure you do not reproduce a picture which has been cut from another flyer, a newspaper or a magazine. This will immediately result in a poor reproduction. Start with a clear, clean black and white glossy. Then be sure that the printer uses the correct size screen for the type of paper on which the flyer will be printed.

Look for different ways to draw attention to your flyer. Try different styles and sizes of type; include artwork if it's appropriate; a map may draw attention; be sure to give the address and not just the name of the hall.

A flyer can be dignified or casual but whether it's fun or serious, before you make your final layout, step back and look at it two ways: (1) What will it say to the square dancer? (2) What will it say about square dancing to the non-dancer?

And one final note . . . before you turn your copy over to a printer or run it on your own mimeograph machine, proof it carefully. Misspelled words, over-types, poor erasures are inexcusable and reflect back on your group as well as on the activity.

A neat flyer (below) using two-colored, eye-catching art work; unfortunately the price is omitted.

An inexpensive flyer; still it tells all and catches the eye (below).

trail dance

Sunday, June 25, '67
2:00 - 5:00 P.M.
AFL-CIO Bldg., Chestnut St.,
Meadville, Pa.
Stop & Dance in the most
beautiful Square Dance Hall in
Northwestern Pa. with the
HAPPY HASHERS
Square & Round
Callers:
Jack Livingston
Speedway, Ind.
Bob Dubree
Knoxville, Tenn.
Rounds - Walt & Peg Williams
Hotel & Motel Accommodations Available
See Y'all in "Philly"!

\$2.50
PER
COUPLE

INDEPENDENCE DAY DANCE

FRIDAY 8-11 P.M. JUNE 30

CALLERS
VERA BAERG · BOB STRATTON

DONS 'N DONETTES
MT. GLEASON JUNIOR HIGH
10965 Mt. Gleason Ave Sunland
CONTINUOUS REFRESHMENTS
DOOR PRIZES

3 RD. ANNUAL SOUTH GA. SQUARE DANCE JUBILEE

16 March 1974 — *st. patrick's day*
Garden Center
"Where Square Dancers Smile!"
GORDON AND PATTERSON STREETS
VALDOSTA, GEORGIA

Squares:

BOB BENNETT Valdosta, Georgia
STAN BURDICK Sandusky, Ohio
BOBBY HOLLIS Macon, Georgia

Rounds:
AUDIE & CLARA LOWE Quitman, Georgia

PROGRAM

SAT. AFTERNOON	SAT. NIGHT
ROUNDS 2:00 - 3:00 P.M. THE LOWES	SQUARES 8:00 - 11:00 P.M.
SQUARES 3:00 - 5:00 P.M. PROGRAMMED BOB STAN BOBBY	BOB STAN BOBBY ROUNDS THE LOWES

Price \$3.00 per couple

Not only good, clear pictures (above) in this flyer but they're happy pictures! The sponsoring club has included information that its own dance will be cancelled.

SQUARE DANCE DIARY by a square dancer



The subject this month has to do with an exciting form of square dancing, done in lines rather than in squares. We look in on some of our dancing friends getting their first taste of

CONTRA DANCING

"... ALL RIGHT MEN,
I THOUGHT I TOLD YOU TO
KEEP THE LINE STRAIGHT..."

"... NICE THING ABOUT
CONTRAS, THERE IS NO
LIMIT ON THE NUMBER
WHO CAN TAKE PART..."



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

What do you think?



Here are returns from the

Round Dance Questionnaire

It would appear that many round dancers and teachers welcome the opportunity of expressing their opinions on several aspects of the activity. Many commented, "We think the idea is great and should provide a good overall picture." Rather than a condensation of the many thoughts expressed on each subject, we will print each individual response to the 12 questions posed in the January, 1974, issue of SQUARE DANCING. Later this information will be tabulated and we'll have an idea of what the majority thinks and feels about the many and diverse subjects pertaining to round dancing.

Bill and Ruth Gates of Durango, Colorado, responded with these opinions:

"We endorse the 'move-up' method of teaching. However, we let nature take its course as far as the exchange of partners while just dancing. We have only a minimal amount of exchanging partners in our group.

"For a festival or similar, we look for an easy to moderate type dance and would definitely want to know it perfectly. We would also want a group reaction to the dance before presenting it to a larger crowd.

"Normally we do demonstrate a dance prior to teaching. Mainly our dancers appreciate seeing a routine before attempting to learn it. It also makes it seem easier to dance after walking thru the routine when they have had the opportunity to see it danced first. We have never been able to analyze this situation and perhaps others know the answer. The dancers we have indicate quite often that a dance sure looks hard to do but becomes quite easy after a walkthru.

"Music on round dance labels in general appears to be quite sufficient. There are a con-

siderable number of rounds in use where we do have to increase the bass (at times to max) and still feel it is not quite enough to fully feel the rhythm. We would expect that many instructors, as well as dancers, would prefer instrumentals to vocals. Our group does. Otherwise we have no expressed comments regarding the pop labels other than the savings in cost.

"The biggest fault we find is in visiting a club and finding that the rounds are all in the advanced level stages. We feel that an area ROM works exceptionally well (such as in Denver), where all clubs teach and dance that particular round. Our personal feeling is that we would like to see, say on a quarterly basis each year, one good or most popular round set as a national round for the period and then have *all* areas teach and dance this routine. Also, qualified or proficient instructors who can and will teach the basic steps prior to the dances would aid even more.

"We personally do not like to teach rounds except for specific periods—such as prior to a regular square dance or at a round dance club. So far we have never mixed the two in the time we have been in the activity.

"I may be a little old fashioned but I do stress square dance attire or similar, both at our square dance club and round dance club. Long sleeves for the men, full skirts and low to moderate heels for the girls, with the rest optional. I greatly dislike dancing with women in slacks, shorts, pants suits, etc. As to the exhibition and/or party—I feel a square dance type costume or similar is very appropriate. I also dislike the 'overdressed' individual about as much as the 'underdressed'.

"We do not have an outstanding group of dancers who can watch a dance and then do

it as I have seen done. Usually we cue the first time through on all but the very easy or very hard ones. The easy type we seldom cue more than the introduction and the first couple of steps. The harder ones we often cue all the way. At square dances we get a much larger turnout with the cues. Any couples who may resent the cueing and sit out are more than offset by the uncertain couples who will dance to cues.

"If frustration occurs while teaching we usually drop it for 20 or 30 minutes and try to determine an easier method of presentation. (It usually works.)

"I can foresee many advantages of using International Ballroom figures and terms. BUT only to the extent that they are not completely overdone. Anything can be good in moderate dosages, but even religion can be bad when it is overdone.

Dance Must Be Good

"If a routine fits too poorly we would more than likely never use it.

"The only wish we have for round dancing is that more people could be given a photographic memory to learn all the routines taught or written—then wherever they went they could enjoy the rounds. One other would be the elimination of would-be choreographers who can't decently write a routine that fits the music."

From dancers Clement and Iris McDonald of Caribou, Maine, come these thoughts:

"It is an excellent idea to exchange partners during the teaching session, but not at square dances. At a regular round dance class the 'move-up' method should be used but it should not be encouraged by the instructor during the 'just dancing' portion of the evening. The amount of time dancers should remain together should be left at the discretion of the teacher.

"When preparing a program of dances to be taught at an institute or festival, easy level dances that can be used by all dancers should be the primary choice. Dances in this category would not require too much time to teach. Certainly, the routine should be tried out on 'home dancers' first to get their reaction.

"A dance should be demonstrated before teaching. Dancers will ask questions on how to do some of the different movements.

"The music used is good but we feel there are too many waltzes. We would prefer more two-step routines. We would also like to see some cued rounds on 8 track tapes or cassette. This would enable clubs that do not have a person qualified to cue the rounds to have cued rounds at their dances and would also be a help to callers who do not cue rounds.

Encourage Non-Dancers

"Give more demonstrations of round dancing and invite the non-round dancer to participate in easy rounds and mixers with an exchange of partners with those who have experience. By all means encourage the non-dancers.

"In a hall filled with experienced square dancers, an easy two-step could be easily learned and enjoyed (such as The Lover's Song). A quick walkthru should be sufficient.

"Ladies should wear party dresses—no slacks. Men should be neatly dressed and we suggest comfortable dance shoes—not boots—for all occasions.

"It is our feeling that all dances should be cued all the way through. Not all dancers remember every movement and it is rather embarrassing to stumble through a dance. Spot cueing is not enough.

"We are not teachers, but our teacher would drop a routine and come back to it later with more explanation if the dancers were not getting it. It would provide a step to learning to continue with such a routine.

"If International Ballroom figures will help round dancing, we're for it. If it is of no use, drop it.

"Our teacher would not change a routine. She would probably select another, better routine.

"Our wish would be to see all square dancers doing rounds, we don't like to see so many on the sidelines during the round dancing. Round dancing is the frosting on the cake and we love it!"

Next month we'll bring more comments, ideas and suggestions from other parts of the square and round dance world. Remember, your thoughts and opinions will be just as valued and we'd like to hear from you.

Due to lack of space we were unable to include Paging the Round Dancers in this issue. It will return next month — watch for it!

• Special Chapter

The Use of Contras in Class, Club & School

By Don Armstrong, Grand Cayman Island, B.W.I.

Editors Note: The Use of Contras as a form of variety in square dance classes and clubs has already been covered in this text (see chapter 23, February, 1973). In keeping with this special issue on contra dances, we have "borrowed" a few helpful teaching suggestions from the new Caller/Teacher Manual for Contras by Don Armstrong. The teaching and calling of contras is a special art. However, any caller who prides himself in being the complete, general practitioner of calling will be able to handle contra dancing with just as much expertise as he expounds with patter calls, singing calls and round dance cueing. As a caller you will want to have your own copy of the contra manual. As a complete caller you will want to possess the knowledge contained in these reprints.

Forming Contra Sets

● The distance between the lines in a contra set should not exceed *four comfortable dancing steps* for the ladies. The distance *between persons in the same line* should not exceed *that space needed for another person to stand*.

In average size halls, a circle of dancers will usually make three contra sets.

Longer contra sets require fewer dancers to make the transition from active to inactive and vice versa. Therefore, in situations where teaching time is limited and the dancers are *not* already familiar with contras, longer sets are easier to handle.

Contra dances such as Petronella are most enjoyable if danced in short sets, as only the active couples dance the first 44 counts of this 64 count dance. The short sets (six couples for example) provide the opportunity for more couples to be active in the normal length of music used. Generally speaking, whenever a dance has the active couples dancing alone in three or more 8 count actions, it is wise to consider the use of short sets where hall size and shape permits. Other examples could include dances such as Banks of the Dee, Belle of the Ball, French Four, The Bold Highlander, Camptown Hornpipe, and Chorus Jig.*

Another way for the caller/teacher to control the forming of contra sets is for him to first estimate the number of sets he wishes to use, then designate a top couple for each desired set and have these couples come onto the floor and stand where indicated, facing the head of the hall, with the lady on her partner's right side. The remainder of the dancers are then asked to fall in, or "form on" in couples behind the couples waiting on the floor and to equalize the length of the sets as they do so.

*Write-ups for all of these contras will be found in the Caller/Teacher Manual for CONTRAS by Don Armstrong.

Freezing the Action as a Teaching Tool

● The technique of freezing the dancer action just prior to and just following a point to be emphasized is one which should be utilized by the caller/teacher in *any* form of dance instruction. In contrast, this technique is especially valuable and particularly apparent as the points to be emphasized are easy to recognize and the dance action easy to freeze with all the dancers facing in the correct direction, etc., due to the geometrical simplicity of the contra line formation.

One obvious example is found in the stopping of motion just before progression occurs, and again immediately following that progression. In the dance Canyon Contra, the freeze should be used just as the dancers have danced back up the set in their lines of four. By stopping the action here, the teacher can point out that the next call, which is "Bend the Line," will result in the actives finding themselves down one place in the long lines and, at the same time, the inactives will be up one place in the long lines. Action is resumed and the dancers bend the line. Immediately the action is again frozen, enabling the teacher to point out the progression and permitting the dancers time to recognize exactly what has happened.

ASTON POLKA CONTRA

By John Findlay

Formation: Contra lines, 1, 3, 5, etc., couples active and crossed over.

Music: Shaw 187

To prompt this dance:

Intro - - - - , All get set for the heel and toe
1-8 (Heel, toe, out, - , heel, toe, in, -)
(Cadence calls, not prompts)
9-16 (Heel, toe, out,) - , ladies in, all march
(Cadence calls. Last four counts prompts)
17-24 - - - - , Turn cha cha come back to her
25-32 - - Allemande left, - - Ladies chain
33-40 - - - - , - - Chain Back
41-48 - - - - , Same four left hand star
49-56 - - - - , Right hand star come back to your lines*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

Using the technique in this manner (or applying the same method to other situations) will usually eliminate the confusion which often results in dancers trying to juggle positions to return to where they were, etc. Another example will be found in the Aston Polka Contra. Following the third "heel and toe" the action should be halted long enough to point out that, as a result of the *next* action, the men will remain where they are, facing the same way they are now facing, while the ladies will have moved into the center alone, also facing the same way they are now facing, and that four separate lines will have been created. The dance should be resumed, completing this action only, and "frozen"

CANYON CONTRA

By Don Armstrong

Formation: Contra lines, 1, 3, 5, etc., couples active and crossed over.

Music: Any well phrased 64 count Jig or Reel (6/8 tunes seem best)

To prompt this dance:

Intro - - - - , **With the one below do sa do**
1-8 - - - - , **Just the actives do sa do**
9-16 - - - - , **Active couples balance and swing**
17-24 - - - - , - - - -
25-32 - - - - , **Put her on right go down in fours**
33-40 - - - - , **Turn alone come back to place**
41-48 - - **Bend the line, - - circle four**
49-56 - - - - , **With the music left hand star***

* Caller indicates CROSS OVER every second and alternate sequence through the dance.

again to point out that after marching in single file in the direction they are facing, turning alone and marching back, all will return to the person with whom they did the "heel and toe" to do an allemande left. An often overlooked freeze should occur immediately following the ladies chain, and for *two* reasons. First, progression has been completed. And second, to point out that following a left hand star and a right hand star all the dancers will return to *this place in line* with actives facing down, inactives facing up, in readiness to start the dance again with a "heel and toe" with a *new* person.

Every dance has a key point where the use of the freeze method during the walk thru will insure faster recognition, better and more confident execution, and, most important, happier and smoother dancers.

Phrasing Tips and Timing Tips

● The caller/teacher should try to allow the dancers to sense their timing of the dance actions by becoming aware of the length of the musical phrase rather than through a dogmatic counting of steps. This can be accomplished by reminding the dancers to "start with the phrase" and "end with the phrase." Subtle use of the music volume control to emphasize the phrase will help in many cases. The caller should increase volume on the 1 count and fade (decrease) volume on the 7th and 8th counts of each phrase when needed to keep the dancers in unison and with the phrase. This technique should not be overworked as the result is then just as bad as the counting method. The 1 count can also be emphasized by saying the word "go" or "now" occasionally if the dancers are slightly off phrase. Written down, it would look like this:

- - - - , - - **Ladies chain**
Go - - - - , - - **chain them back**
Now - - - - , - - **etc., etc.**

Once again, do not overwork either of these methods. If necessary, a combination of both will work and this can be embellished by writing it into the call

as well. The task of the caller/teacher is to make it possible for the dancer to dance to the music, and *not* to the cadence of the caller's voice.

Don't Overcall

● Callers/teachers should remember not to overcall contras. Be certain that the dancers are executing the dance properly, then gradually reduce the directive commands to their shortest possible point. As it becomes obvious that the dancers are able to continue dancing well, gradually eliminate these shortened commands until almost no prompts are needed. When and if possible, the calls should be eliminated entirely so that the dancers can dance solely to the music, using the musical melodic phrases to define their timing of each dance action. Naturally the caller must remain alert to drop in an occasional reminder command if needed. The caller will develop an instinct about the places within the dance that may require such reminders.

Pick Fun Contras

● If there is any doubt as to which of several available contras to use as a part of a square dance program, choose the one which will be most FUN. This will almost always be the dance which is easy and has exceptionally stimulating or inspiring music, and very seldom be the dance which is more complex than the others.

About Those Late Comers

● Quite frequently, after contra lines have been formed, additional dancers may arrive and decide to join in. This is often quite permissible as long as they're familiar with the dance in progress or if they're in time for the instruction.

However, there is only one place for them to join without upsetting the progress that has already been made and that is at the foot of the contra set — at the rear of the hall. Once actives and inactives have been designated and the calling or instruction started anyone "forming on" at the head of the set is in a perfect position to create absolute bedlam!

W - H - E - R - E

● In teaching a basic action, the caller/teacher should remember this word — W-H-E-R-E. W is *where* the dancers will end the action. H is *how* they will get there. E is to *execute* the action. R is to *repeat* it. E is to *embellish* it and make it smoother.

Circles—Pros and Cons

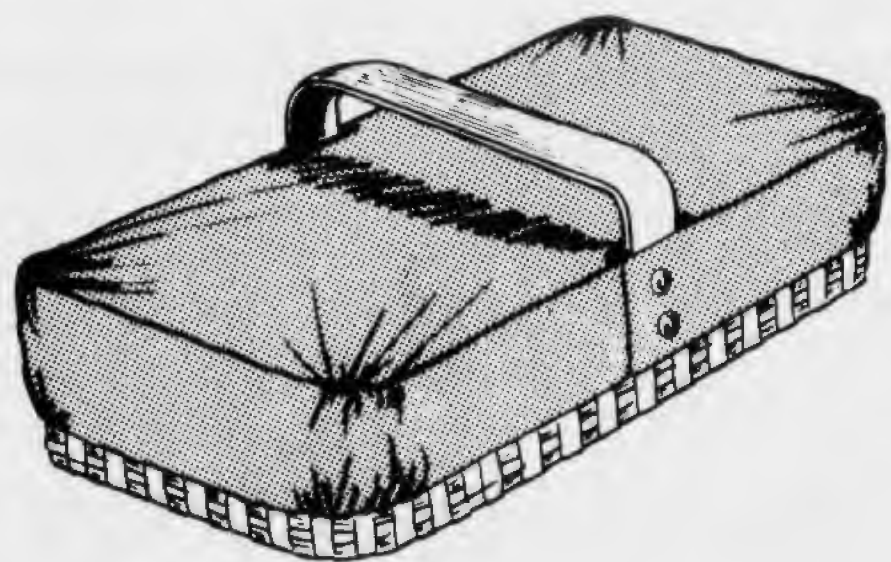
● The Circle Contra obviously becomes a very useful teaching formation, especially in larger groups, as the circle formation can be created very quickly by a promenade in twos, then in fours and a bend the line. No active or inactive couples need to be designated. Many square dance teachers use this formation to create a smooth, group-coordinated action when teaching square (or contra) dance basics. As a variety of formation, circle contras also add another dimension for the competent caller to capitalize upon. Circle contras can create problems if the group is too small as was explained above; conversely, if the group is very large contra *sets* can utilize the available floor space far better than circles. Because there are no designated actives or inactives, the dancers never get to "change their roles" so the dance should not be continued too long — preferably not longer than six to seven times through the sequence. Circle contras are useful in many situations, but they should not become a crutch to be used in place of the regular contra set. "Use them, but don't abuse them."

LADIES on the SQUARE



A BASKET COVER
By Lorraine Melrose

FROM THE BEGINNING of our square dance days, we have found that square dancers are big on potlucks. Continuing with the theme presented last month (A Dish Tote), here's a suggestion for covering a wicker basket. Over the years we have found that a sturdy, rectangular basket with a strong handle has proved most serviceable for us. After covering it with a towel for several years, I finally designed a cover which keeps things neatly in place. We keep plates, glasses and inexpensive flatware in our basket and with the cover on they're always clean and ready to go. This cover could be adapted to fit any size or style of basket.



A basket 19 $\frac{1}{4}$ " x 13" and only 4" deep carries service for two plus the "dish" being shared at the potluck.

Materials Needed

Any firmly or closely woven cotton or cotton-mixture fabric will do. Ticking or denim is excellent; terry cloth probably would work. For a 19 $\frac{1}{4}$ " x 13" x 4" basket I used material approximately 22" x 29". This will give you a gauge to adjust the amount of material needed for the size basket you select.

You will also need $\frac{1}{2}$ " elastic, 4 grippers and bias tape (optional).

Directions

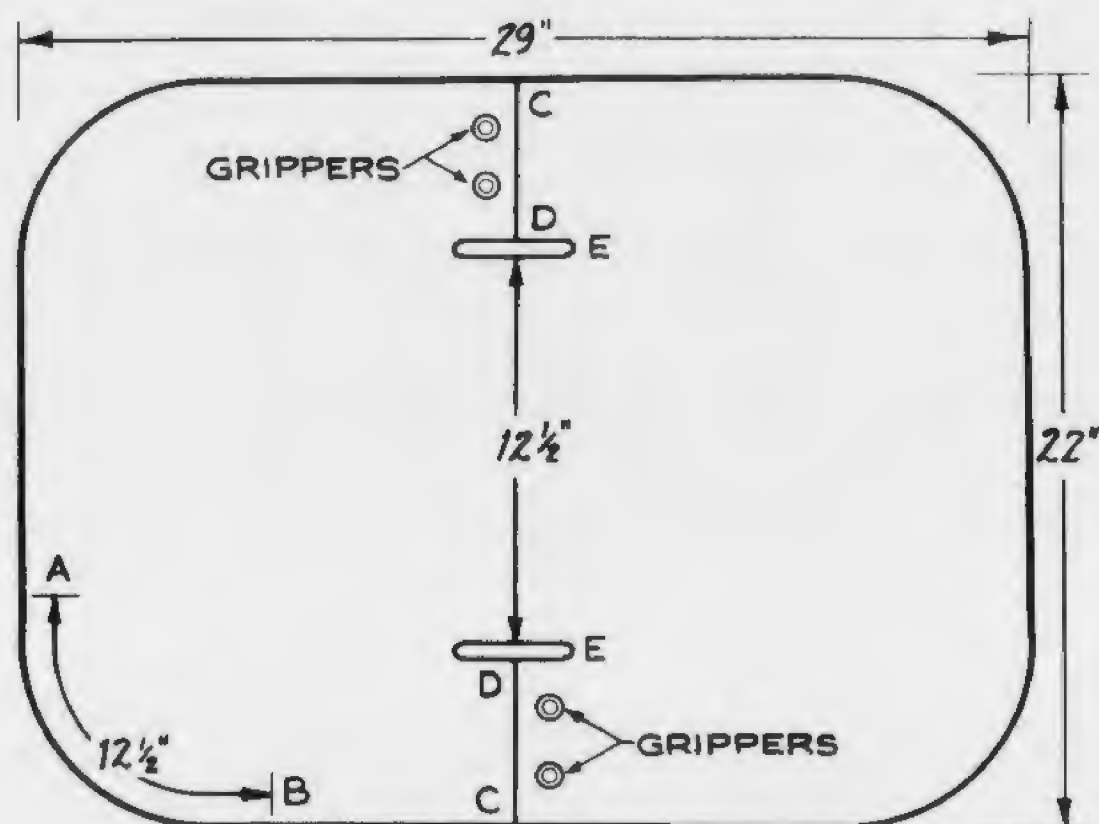
Cut fabric to size needed, allowing a 1" hem all around, and rounding corners to fit the contour of your basket.

Slit along side openings, lines c-d (see Figure 1), which measured 4 $\frac{3}{4}$ " for my basket. Cut openings for handles (marked e), $\frac{1}{2}$ " x 2" for my basket. Finish the edges of openings (e) with zigzag stitching or bias tape. Finish side openings, lines c-d, in the same way.

Cut two pieces of fabric 3" by the length of line c-d and two pieces of fabric 1 $\frac{1}{2}$ " by the length of line c-d. Turn under a $\frac{1}{4}$ " seam on each 3" wide piece and sew to the left side of each c-d opening. Turn up a 1" hem, fold in half lengthwise and stitch down. This makes a placket extension.

Sew the 1 $\frac{1}{2}$ " wide piece to the right side of each c-d opening. Turn up a 1" hem. Fold under $\frac{1}{4}$ " on the raw edge and sew down.

Two grippers are attached at each side of the covering below the handle openings along
(Please turn to page 68)



BOX CIRCULATE

OF THE GREAT NUMBER of contemporary movements introduced in the past ten years, few have been more popular than Circulate (Basic 57). Recently we discussed Single and Split Circulate (SQUARE DANCING, February, 1974). This time we focus on still another variation aptly titled Box Circulate.

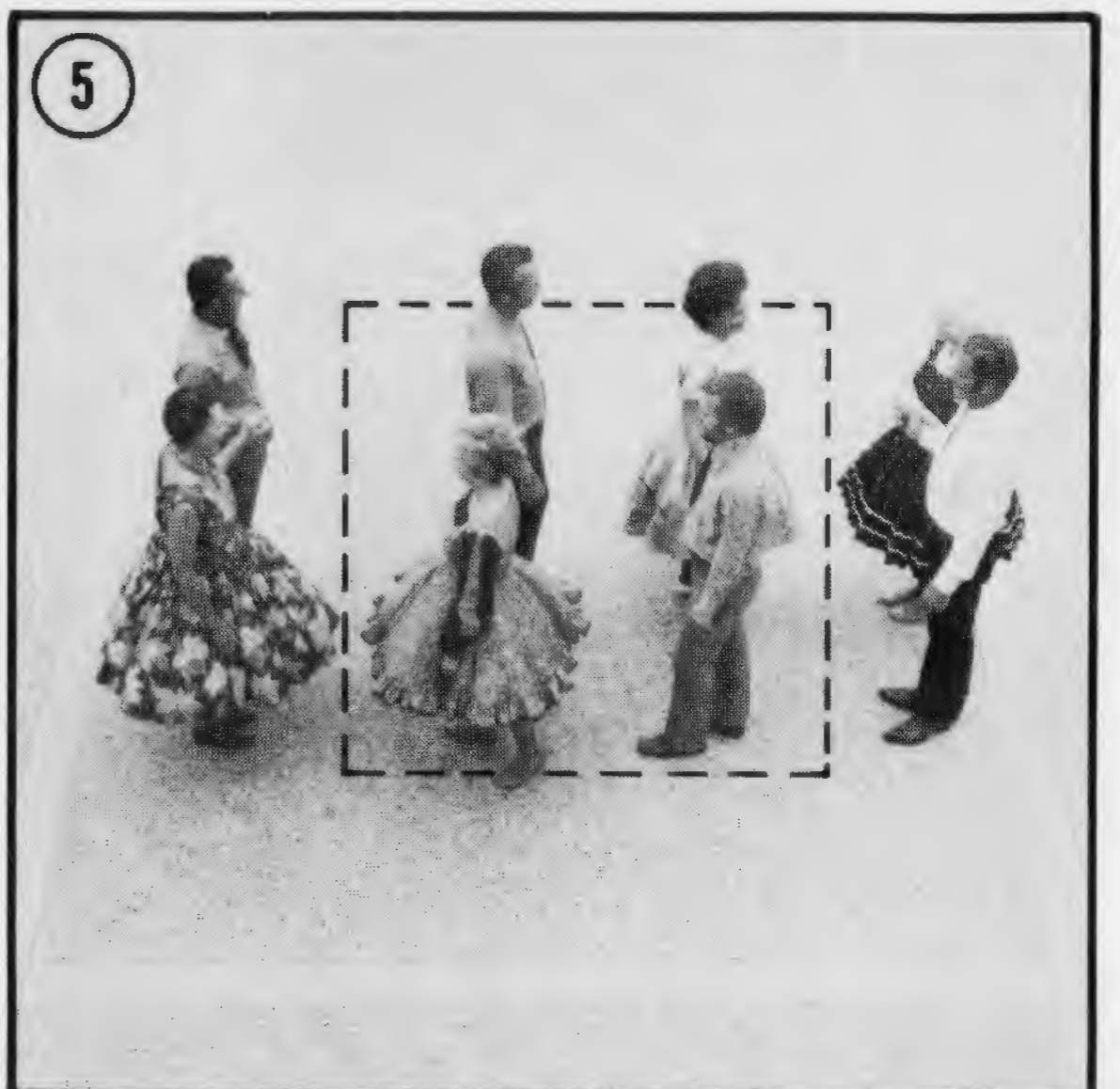
Although the example we are using involves just two couples, we will orient the action by bringing in an entire square (1). In preparation, those dancing as head couples will take right hands with their opposite (2) and do a curlique (3), so that when the ladies finish turning under the man's raised right arm (4) the dancers end, in this example, with each man standing directly behind his partner and



the two couples facing in opposing directions (5).

At this point we will temporarily isolate our active head couples with a dotted line box because the action has to do only with them and does not involve the side couples.

Remember this rule for Box Circulate ". . . those facing across to another position will move forward to fill that position and





those facing out, within the unit, simply fold to move into the position formerly occupied by the person they were standing beside." In this example each of the four dancers involved start their move forward (6) and, having moved one position (7), complete the movement and are ready for the next call. Remember, the side couples are inactive and are not involved in all of this.

In this particular example the dancers are now ready for a walk and dodge (see **SQUARE DANCING**, February, 1973, page 18) or boys run or scoot back, etc.

The versatility of Circulate continues to underscore its importance as one of square dancing's foundation basics. Undoubtedly many more interpretations of Circulate will become apparent as time goes on.





23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

THE 23RD NATIONAL is going to be something really special and the Committees in charge want all dancers to be a part of it. Everyone wants to do their part during this current energy crisis, so here are a few tips on doing just that for those who plan to attend the Convention. An Energy Conservation Committee, in a recently conducted survey, concluded that the average family of four used more energy at home during a two-week vacation than they would use in gasoline on a two-week trip. Surprising, but true!

AIR: Just a few tips—economy rate and travel during off-busy times and at night will save, or take advantage of family plans. Even better, look into the excursion rates, where you go for at least seven days and return within 30 days. In most cases a savings of almost one-third can be realized under this plan. For even more savings, the charter flight for groups is the most economical of all.

BUS: How about chartering your own bus for your group, but make arrangements *now*. You might want to consider Greyhound's AMERIPASS, where it costs only \$149.00 to travel for an entire 30 days anywhere in the country.

CAR: If you're driving, consider a car pool with friends. Three couples, for instance, can ride in one car in utmost comfort if they rent a small van (U-Haul or other) for luggage. You'll love carrying petticoats and all the rest in the overhead rack on top of the car.

TRAIN: Trains are the best energy savers, getting 80 passenger miles to the gallon of fuel. San Antonio has deluxe daily service in both directions by Amtrak's Sunset Limited, which operates from New Orleans to Los Angeles by way of Houston, El Paso and Phoenix and makes convenient connections at both terminals with Amtrak trains to and from all

parts of the United States. The Sunset Limited has hi-level, stretch out chair cars; free pillows and baggage checking and reasonably priced meals. Besides, it's an excellent way to see the country and have a safe and enjoyable trip with square dance friends. Family rates are offered when trips start Monday through Thursday, making it possible for wives and children 12 to 21 to travel at two-thirds fare. Children under five are free; those five to eleven travel at one-third fare. These special fares would be available to everyone traveling to San Antonio and also could be used returning since trains leave both directions early Monday morning. Sunday could be used for sightseeing.

By air, bus, car, train, walk or hitchhike—Y'all Come!

Camping Facilities

Because of limited facilities for recreational vehicles, the Joe Freeman Coliseum has been selected as an area at which the 2,000 to 3,000 expected vehicles may be accommodated. This site has the many basic requirements needed for a parking area; it is easily reached from the expressways and is close to the convention facilities.

In order to properly operate the camp area, the Alamo KOA Kampground personnel will set up the camp area, maintain the facilities to KOA standards and be responsible for the physical operation of the camp. Texas Camping Squares will assist in the parking, badge pickup, and registration of campers. Both groups are well experienced with square dance camping.

In order to secure these facilities for the period and to provide the extra facilities needed, it is necessary to charge a flat fee for the period, with a slight extra charge for electricity. The period will be five days with a free move-in the day before and move-out the day after. The total fee for five days is \$25.00,
(Please turn to page 69)

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.

Ohio

In the six months of their existence, the Minerva Burliques have doubled their membership, sponsored a New Year's Eve dance which attracted nearly 50 couples, joined the East Central Ohio Federation, and are currently helping 12 new couples conquer the Basic 50 under the tutelage of Dale Robertson, past president of the Federation Callers' Association. Club members were also aided by special workshops conducted by Bill Burleson, author of the Square Dance Encyclopedia, for whom the club was named. In addition to dancing at the Bayard Grange Hall, club members visit area clubs, have enjoyed district, state and national conventions, weekends at nearby Atwood Lake Lodge in Geneva and at least one couple has qualified for their Rover Badges. With the slogan, "The Friendly Club," the Burliques welcome guests the 1st and 3rd Fridays of each month except July and August.

—Earnie Lutz

Texas

On January 14, the Mid Valley Square Dance Club of Weslaco presented a plaque of appreciation to its founders, Charlie and Dot Lillagore. The plaque symbolizes the dedi-

Swirling skirts form an interesting pattern during E. O. Rogers Night at the Double Star Square Dance Club in Dallas. Joe Lewis is the club caller for the group, now in its 26th year of square dancing.

cation and determination of Charlie and Dot in organizing and promoting the club and for their many hours spent in advancing square dancing in the valley. The club dances every Monday at the Service Center in Weslaco.

Mexico

Marguerite Richardson is conducting square dance classes in Guadalajara and interested Americans traveling to Mexico are advised that club level dances are also being held at 10:30 AM on Saturdays. If you're planning a visit to Mexico and would like more information, write to Marguerite Richardson at San Jose' del Tajo Resort Trailer Park, Apartado Postal 31-177, Guadalajara, Jal., Mexico.

Kentucky

With winter cold hovering in Kentucky, the Roll-A-Ways of Monticello are taking advantage of being shut in by sponsoring a new class, being taught by Barry Coleman. Thirteen new couples are being introduced to the activity and as many old members have joined them to brush up on the basics. The March 30th All-Nighter dance was a huge success as dancers came from all over Kentucky and Tennessee to attend.

—Obie and Bula Corder

Missouri

Newly elected officers of the Missouri Federation of Square and Round Dance Clubs include Gene and Mary Arndt, Bob and Jackie Golson, Jack and Susan Watts, Eddie and Pat Fowler and Chester and Barbara Brown. Ollie and Jackie Brauner are editors of the State paper, "Square Dance Doins." Plans are firming up rapidly for the State Festival which will be held in October in Sedalia. Chairmen for the event are Jack and Susan Watts.

Germany

The 6th European Round and Square Dance College will be held during the Easter school



ROUND THE WORLD of SQUARE DANCING

vacation at the Armed Forces Recreation Center in the beautiful Chiemsee Lake Hotel, located at the foot of the Bavarian Alps. Dates are April 14 to 20 and all graduate square dancers are eligible to attend. Afternoon workshops, evening dances, tours, afterparties, skits and games are on the program. Callers for the week will be Tom Crisp and Bob McVey with Al and Betty Albertson conducting the rounds. In conjunction with the event, the European Callers' and Teachers' Association will offer an introductory callers' course.

Oregon

A special "Greenie-Button" dance, promised to Oregon attendees at the 22nd National in Salt Lake City, was adjudged a rousing success by its innovator, Portland Area Council President, Ed Warmoth. Held at Portland's Square Dance Center on January 5, the dance



A good time was had by all at the Greenie-Button dance held at the Portland (Oregon) Square Dance Center.

achieved a number of purposes. It honored the 22 Oregon callers programmed at the 22nd National; it was a reunion for the 517 Oregon dancers who made the trek to Utah; and it served as a showcase for upcoming conventions far and wide (i.e. Oregon's Winter Festival held in February; Far Western in Idaho in early June; the 23rd National in Texas in late June; the Oregon Summer Festival in July) with information, registration blanks and other propaganda available. Four callers, all veterans of the 22nd National, called an enjoyable evening of dancing. Chow time fea-

tured a "brown bagger," with the host club, Crazy-8s, furnishing coffee and each couple bringing sustenance for themselves in (you guessed it) a paper sack. Prizes for the most original and best decorated sacks were presented, and many were mighty original!

California

In an effort to raise operating funds, the 25th National Square Dance Convention Committee is selling "Silver Certificates." They are being sold through the facilities of the California Square Dance Council, the sponsoring organization for the Convention. Each association throughout the state has been afforded the opportunity to purchase the certificates and they may then sell them to square dancers. The purchasing dancers will be able to redeem their Silver Certificates toward their registration to the 25th National Square Dance Convention, to be held in Anaheim on June 24-26, 1976. Square dancers are encouraged to indicate their support by purchasing the certificates. Individual dancers should contact their area association or purchases may be made through Dale and Naomi Lovell, 3609 Wawona Drive, San Diego, California 92106. Telephone number is (714) 224-5233.

South Carolina

Attention, all members of Cherifien Shufflers Square Dance Club of Kenitra, Morocco! The Circle Squares of North Charleston would like to host a 10th Anniversary reunion of all club members to be held May 4 at the Live Oak Recreation Center in North Charleston. Those interested in attending or desiring additional information may contact Chuck and Jean Wait, 204 Farmwood Street, Ladson, South Carolina 29456. Telephone number is (803) 873-1041.

Tennessee

Calico Squares of Cleveland sponsored the Annual Heart Fund Dance in February, with ten area callers sharing the program. In March the group held a Graduation Dance for the members of the beginners' class and in October they are holding a special dance featuring Jim Coppinger.

—Wilma Martin

April 26 and 27 are the dates for the annual Dogwood Festival Dance in Knoxville. The Easterdays will conduct round dancing on Friday; on Saturday Jerry Helt and Paul Marcum will call the squares. Two large halls will be available for dancing at the new South

Knoxville Community Building. Knoxville dancers are planning to take a busload to Nashville to attend the State Festival there on June 14 and 15.

Ontario

Barrie's 6th Annual Promenade is scheduled for April 27. Members of the staff include Earle Park, Norm Wilcox, Lorne and Betty Hay, Mac Marcellus, Ernie Brown and Al Calhoun. Since this is a dinner dance, reservations are required. They may be forwarded to Howard and Isabelle Fairweather, 15 Tower Crescent, Barrie, Ontario 14N 2V3, Canada.

Skyway Squares of Burlington have scheduled their 8th Spring Fling on April 27. Dancing will be at the M.M. Robinson High School; Johnny Davis and Stu Robertson will call for square dancing with Ken and Carol Guyre and Wynne Robertson cueing and teaching rounds.

Nebraska

The Livestock Exchange Building in Omaha was the scene of the Omaha Area Square Dance Council's 24th Annual Festival in March. Chuck Bryant called for the square dancing and featured round dance leaders were Paul and Edna Tinsley.

Illinois

The election of officers for the year 1974 by the Chicago Area Callers Association was held at the December meeting and the election committee announced the following results: Zenous Morgan, President; Jean Sedlack, Vice-President; George Sheldon, Treasurer; James Hardwick, Secretary.

Plans for the Knotheads of Illinois Spring Dance, "State Spring Swing," are completed. The dance will be held April 21 at the Boy Scout Center, Arlington Heights. Caller will be Dave Taylor with the Arnfields conducting the rounds.

The 23rd Annual May Festival of the Illinois Federation of Square and Round Dance Clubs will be held May 4 and 5 at the Junior 4-H Building, State Fairgrounds, Springfield. Chuck Bryant of Texas will be the feature caller. Contact Lynn Dieterle, 1707 W. Morton, Apt. B, Jacksonville, Illinois 62650.

Pennsylvania

Last November the First Annual Benefit Dance for Muscular Dystrophy was held by caller Tony LaCivita, at the White Oak American Legion Post in McKeesport. Tony and Jim Robertson shared the calling honors for

Due largely to the efforts and dedication of Bill and Verdi Morrell, there are five square and round dance clubs in operation in the small community of Pottstown, Pa. Recently honored at a testimonial dinner given by the dancers, Bill was presented with a trophy on which was inscribed, "Bill Morrell, caller/instructor, who gives so much of himself and asks so little in return—from your grateful dancers."



the program which included Western square dancing, hoedowns and rounds. National Chairman Jerry Lewis sent a beautiful flower centerpiece with his best wishes to Tony. Totals of money received were posted throughout the night and the final count was \$942.00. All square dance clubs in the area supported Tony in his efforts and thanks should go to all who worked to make the affair a success.

A square of dancers from Chim Rock Squares of Altoona participated in the Pennsylvania State Farm Show in January. This group graduated a class of beginners in February with a special program and dance and celebrated their 3rd Anniversary with a special dance in March.

—Doris Blair

Alabama

The 21st Spring Festival, sponsored by the Birmingham Square Dance Association, will be held April 5 and 6 at the Municipal Auditorium in Birmingham. Marshall Flippo and Bob Fisk will call and conduct square dance workshops with Irv and Betty Easterday in charge of the round dance program. For advance registrations contact Berniece Turner, P.O. Box 1085, Birmingham, Alabama 35201.

Maryland

Allegheny Promenaders are sponsoring the 5th Annual Cumberland Spring Festival on April 20. Ralph Pavlick and Chuck Stinchcomb will call for square dancing at the Allegheny High School in Cumberland. Art and Joanne Davis are also on staff.

Utah

May 10 and 11 are the dates for the Utah State Festival to be held at the Wilkinson Center Ballrooms, Brigham Young University, in Provo. This is a multi-million dollar building,
(Please turn to page 69)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

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

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

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

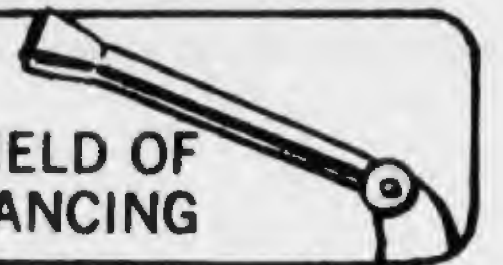
**PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND**

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

OUR MONEY-BACK GUARANTEE

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

**HILTON AUDIO PRODUCTS
1033 E. SHARY CIRCLE, CONCORD, CALIF. 94518
Telephone (415) 682-8390**

*April, 1974*

PROVO, THE STEEL CENTER OF UTAH, is our destination this month as we drop in on Randy Stephens for a chat and a bit of dancing. We've asked Randy to send us some of the calls he uses most frequently as a sample of what we might expect to dance during our visit. It's interesting to note that the majority of these calls use basics which fall within the first 75. Remember, these are not necessarily original, just some of Randy's favorites.

Heads slide thru
 Pass thru
 Swing thru
 Boys trade
 Turn and left thru
 Pass thru
 Trade by
 Swing thru
 Boys trade
 Turn and left thru
 Rollaway
 Curlique
 Boys run
 Slide thru
 Swing thru
 Boys trade
 Turn and left thru
 Left allemande

Heads cross trail around one
 Square thru three hands
 Left allemande (Arky corner)
 Right and left grand

(72)
 Four ladies chain
 Heads half square thru
 Spin chain thru
 Ends turn back
 Circulate
 Wheel and deal
 Spin chain thru
 Ends turn back
 Circulate
 Wheel and deal
 Dive thru
 Square thru
 Square thru three quarters
 Left allemande

Heads square thru to an ocean wave
 Boys run
 Boys trade
 Couples circulate
 Girls run
 Girls trade
 Individuals circulate
 Boys run
 Boys trade
 Couples circulate
 Girls run
 Girls trade
 Individuals circulate
 Swing thru
 Boys trade
 Curlique
 Boys run
 Rollaway
 Left allemande

(59)
 Heads square thru
 Swing thru
 Boys turn left three quarters
 (boys in line of four)
 Ends trade
 Centers trade
 Swing left three quarters
 (join girls again)
 Swing thru
 Girls turn left three quarters
 (girls in line of four)
 Ends trade
 Centers trade
 Swing left three quarters
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

(42)
 Circle left hear me say
 Number one half sashay
 Then number two half sashay
 Number one half sashay
 Now number three half sashay
 Number two half sashay
 Now number one half sashay
 Number four half sashay
 Then number three half sashay
 Number two and four half sashay
 Number one half sashay
 Number three and four half sashay
 Number two half sashay
 Number four and three half sashay
 Left allemande

(65)
 Heads square thru four hands you know
 Four hands and go man go
 Make a right hand star with outside pair
 Turn it once away out there
 Heads to middle with left hand in
 Turn it once around and then
 Pass your corner pick up the next
 Gonna star promenade with the same sex
 Boys wheel around and star thru
 Everybody with a double pass thru
 Centers in and cast off
 Three quarters go and then star thru
 Centers do the right and left thru
 Same two half sashay
 U turn back and box the gnat
 Go right and left grand around the track



**RANDY
 STEPHENS**

Randy began calling in 1951 and hasn't stopped yet. Since his entry into the field, he has traveled from coast to coast on tours and has been featured at numerous state festivals, weekends and camps. Included in the list are the Silver State in Reno, Fresno's Squar-A-Rama, Golden State Roundup, Brundage's Memorial Day Weekend, and staff member of Charlie Baldwin's Camp Beckett in Massachusetts. A couple of years ago Randy and his wife, Beth, took time out to finish raising their family and curtailed the square dance activities to one club and one class weekly. They are becoming more active again and (as the Stephens' motor cycle riding son puts it) will soon be "on the pipes and rapped out." Randy and Beth are most grateful for their association with square dancing and the wholesome contribution it has made to their lives. It is their sincere hope that they can continue to return something of themselves to the activity.

Heads square thru
 Curlique
 Spin chain thru
 Centers circulate
 Boys run right
 Star thru
 Dive thru
 Pass thru
 Curlique
 Spin chain thru
 Centers circulate
 Boys run right
 Slide thru
 Pass thru
 Trade by
 *Left allemande
 (or keep on)
 *Swing thru
 Boys run
 Boys circulate
 Wheel and deal
 Swing thru
 Boys trade
 Boys run
 Bend the line
 Pass thru
 Wheel and deal
 Swing thru
 Turn thru
 Left allemande

(62)
 Heads right and left thru
 Lead right to a line
 Heads right and left thru
 Make an ocean wave
 Swing thru
 Cross trail
 Around one to a line
 Pass thru
 Wheel and deal
 Side ladies turn back
 Head ladies pull by
 Left allemande

Heads right to a line
 *Pass thru and
 Wheel and deal
 Double pass thru
 Centers out
 Cast in three quarters
 Centers run
 Cast off three quarters
 Ends Run**
 (* to ** repeat twice)
 Left allemande

SPECIAL WORKSHOP EDITORS	
Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(61)
 Head two couples square thru four hands
 Split two
 Around one to a line of four
 Star thru
 Trade by
 Split two
 Around one to a line of four
 Star thru
 Trade by
 Swing corner
 Then circle
 Left allemande
 Go forward three
 Keep this one and promenade
 *Heads wheel around and
 Star thru
 California twirl
 Trade by
 Left allemande
 *or
 Wheel around
 Square thru
 Trade by
 Left allemande

(65)
 Heads swing thru
 Boys trade
 Turn thru
 Separate around one
 Line up four
 Star thru
 Centers square thru three quarters
 Left square thru three quarters
 (with outside two)
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Pass thru
 Bend the line
 Boys half sashay
 Girls half sashay
 Half square thru
 Girls half sashay
 Half square thru
 Centers square thru three quarters
 Centers in and
 Cast off three quarters
 Square thru four hands
 Right and left grand

CAN DO

By Rod Bertlshofer, Foster City, California
 Heads lead right
 Circle to a line of four
 Pass thru, wheel and deal
 And a quarter more, round off
 Double pass thru, peel off
 Pass thru, wheel and deal
 And a quarter more
 Round off, double pass thru
 Peel off, pass thru
 Bend the line, star thru
 Pass thru. allemande left

CLOVERLEAF CENTERS IN

By Dewey Glass, Montgomery, Alabama

(67)
 Four ladies chain
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 Double pass thru, cloverleaf
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 Double pass thru, cloverleaf
 Double pass thru, centers in
 Cast off three quarters
 Right and left thru
 Slide thru, pass thru
 Left allemande

DANCE ALONG

By Ray Godfrey, Thousand Oaks, California

(68)
 Promenade
 Heads backtrack to make two lines
 Boys (in the middle)
 Swing thru, turn thru
 Girls pass thru, cross fold
 Left allemande

SINGING CALL

I'LL ALWAYS THANK YOU FOR THE SUNSHINE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #623, Flip Instrumental
 with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Now all join hands and circle
 Go round the ring and then left allemande
 Come home and swing her now
 Four ladies promenade go round the land
 Come back and box the gnat
 Then go right and left grand
 Hand over hand when you meet your lady
 Do sa do promenade that baby
 I'll always thank you for the sunshine
 I'll never blame you for the rain
 FIGURE:

Now the four ladies chain boys
 Turn em you do
 Head couples swing thru
 Then turn and left thru
 Turn that lady round while
 The sides flutter wheel
 One time around you do and star thru
 Pass thru swing the corner
 Left allemande hey come back and
 Promenade hand in hand
 I'll always thank you for the sunshine
 I'll never blame you for the rain

SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

ROUND DANCES

ONE ROSE — Grenn 14184

Choreographers: Vernon and Jean

Comment: The music has the big band sound and the waltz routine is not difficult.

INTRODUCTION

1-4 LEFT-OPEN M facing WALL Wait; Wait; (Twirl) Side, Behind, Side; Pickup to CLOSED M facing LOD;

PART A

1-4 (L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD; Fwd Waltz; Fwd, Side, Turn end in SIDECAR M facing RLOD;

5-8 Rock Fwd, Recov, Turn to BANJO; Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn end M facing LOD; Fwd Waltz;

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

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL;

PART B

1-4 Waltz Away, 2, 3; (L Turn Wrap) Fwd Waltz; Fwd Waltz; Thru, Side, Close end in BUTTERFLY M facing WALL;

5-8 Cross, Side, Close; Cross, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

INTERLUDE

1-2 (Twirl) Side, Behind, Side; Pickup, 2, 3 end CLOSED M facing LOD;

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

Ending:

1-4 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Dip, Twist, —; Kiss, —, —.

LET'S FALL IN LOVE — Grenn 14184

Choreographers: Andy and Ann Handy

Comment: Big band sound music with an active two-step routine.

INTRODUCTION

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

DANCE

1-4 Fwd, —, 2 end in BANJO M facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, $\frac{1}{4}$ R Turn to face WALL in CLOSED, —; Side, Close, Side, —;

5-8 Fwd/Check to BANJO M facing DIAGONAL COH and LOD, —, Behind, Side; Fwd, Lock, Fwd, Lock end in CLOSED; $\frac{1}{4}$ L Turn, —, Side, Close; $\frac{1}{2}$ L Turn M face WALL, —, Side, Close end facing LOD in OPEN;

9-12 Fwd, —, Turn Back to Back, —; Fwd to LEFT-OPEN facing RLOD, — to CLOSED M facing WALL, Side, Close; Rock Back to HALF-OPEN facing LOD, —, Rock Back, —; Recov, —, Fwd, Close;

13-16 Fwd, —, Manuv end M facing RLOD, —; Pivot, —, 2 end M facing LOD, —; Fwd, Close, Back, —; Back, Close, Fwd to end in BUTTERFLY M facing WALL, —;

17-20 Side, —, Behind, —; Side, Close, Turn Back to Back, —; Side, —, Behind, —; Side, Close, Turn to CLOSED M facing WALL, —;

21-24 Pivot, —, 2, —; 3, —, 4, —; Side, —, Behind, —; Side, —, Pickup to CLOSED M facing LOD, —;

25-28 Fwd, —, $\frac{1}{4}$ R Turn M face WALL, —; Side, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;

29-32 Fwd, —, $\frac{1}{4}$ R Turn to face RLOD, —; Side, Close, Pivot, —; 2, —, Fwd/Check, —; Recov, —, Back, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 CLOSED M facing LOD Fwd, —, $\frac{1}{4}$ R Turn M face WALL, —; (Twirl) Side, Behind, Side, Point.

DEEP PURPLE — Telemark 891

Choreographers: Eddie and Audrey Palmquist

Comment: Good music and the routine has a bit of English and a bit of Swing.

INTRODUCTION

1-4 CLOSED M facing LOD Wait; Wait; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;

PART A

1-4 Fwd, —, 2, 3; Fwd, —, 2, 3 to MODIFIED BANJO; Fwd, Lock, Fwd, Lock; Fwd, —, Fwd to face WALL, —;

5-8 (Strolling) Twisty Vine, 2, Turn to face COH, —; Twisty Vine, 2, Turn to face WALL in CLOSED, —; Twisty Vine, 2, 3, Manuv; Pivot, —, 2, — to CLOSED M facing LOD;

9-12 Fwd Turn, —, Side, Close to face COH; Back Turn, —, Side, Close to face WALL; (Whisk) Fwd, —, Side, XIB to face LOD and COH in SEMI-CLOSED; Thru, —, Weave, 2;

13-16 3, 4, 5, 6 to MODIFIED BANJO facing LOD and WALL; Fwd to CLOSED facing LOD, —, Fwd, Fwd; Turn, —, Side, Back to face RLOD in CLOSED; Pivot, —, 2, — to face LOD in CLOSED;

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

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

25-28 Repeat action meas 9-12 Part A;

29-32 Repeat action meas 13-16 Part A;

PART B

1-4 Side/Close, Side, Side/Close, Side to SEMI-CLOSED facing LOD; Rock Back, Recov, Fwd, Fwd to OPEN; Rock Apart, Recov, (Slide Across) Front/Side, Front; Rock Apart, Recov, (Slide Across) Front/Slide, Front to OPEN;

5-8 Step, Kick, (Hitch) Back/Close, Fwd; Strut, 2, 3, 4; Step, Kick, (Hitch) Back/Close, Fwd; Strut, 2, 3, 4;

9-12 Walk, —, Pickup to CLOSED, —; L Turn,

Side, Back, Back to CLOSED facing RLOD; Walk, —, 2, —; L Turn, Side, Back, Back to CLOSED LOD;
 13-16 Walk, —, 2, —; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to SEMI-CLOSED, —; Double Pivot, 2, 3, 4 to CLOSED facing LOD;
 17-20 Repeat action meas 1-4 Part B:
 21-24 Repeat action meas 5-8 Part B:
 25-28 Repeat action meas 9-12 Part B:
 29-32 Repeat action meas 13-16 Part B:
 SEQUENCE: A — B plus Ending.
 Ending: After meas 32 Part B Dip Back on L twd RLOD and —.

COME SUNDOWN — Blue Star 1970

Choreographers: Buzz and Helen Ruis

Comment: Nice soothing music and an easy two-step. The flip side has cues.

INTRODUCTION

SEMI-CLOSED facing LOD wait 2 pickup notes

PART A

1-4 Fwd Two-Step; Fwd Two-Step end in OPEN; Side, Close, Back, —; Side, Close, Fwd, —;
 5-8 Fwd, Close, Back, —; Back, Close, Fwd end in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

17-20 Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Together Two-Step end in BUTTERFLY M facing WALL;
 21-24 Side, Close, Thru, —; Back, Side, Thru, —; Pivot, —, 2, —; (Twirl) Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —;
 25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 25-28 except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice. Second time thru Step Apart and Point.

SWEETHEART TREE — Grenn 14182

Choreographers: Elwyn and Dena Fresh

Comment: A nice waltz routine with equally nice music.

INTRODUCTION

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

DANCE

1-4 Fwd Waltz; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn end in BANJO M facing LOD;
 5-8 Fwd Waltz; Fwd, Turn to SIDECAR M face RLOD, Back; Bwd Waltz; Back, Turn, Thru to SEMI-CLOSED facing LOD;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 1-8 except to end in SKIRT SKATERS:

17-20 Fwd Waltz; ($\frac{3}{4}$ L Spin end in SKIRT SKATERS) Turn, Side, Close facing WALL; Fwd Waltz; ($\frac{3}{4}$ L Spin end in SKIRT SKATERS) Turn, Side, Close facing RLOD;
 21-24 Fwd Waltz; (L Spin) Bwd Waltz end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;
 25-28 Cross, Side, Close; Cross, Side, Close; Cross, Side, Close; Manuv, 2, 3 end M facing RLOD;
 29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-2 (Twirl) Side, Draw, Close; Apart, —, Point.

SUGAR — Hi-Hat 920

Choreographers: Harve and Marge Tetzlaff

Comment: The tune is the old favorite "Sugar Blues." The routine is an easy fun level two-step.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Front; Side, Behind, Side, Front;
 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Side, Touch, Turn to BANJO M facing LOD, Touch;
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:
 17-18 (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side end in BUTTERFLY M facing WALL, —;

PART B

1-4 Step, Kick, Step, Kick; Side, Tap, Side, Tap; Push Away, 2, 3, —; Together, 2, 3 end in CLOSED M facing WALL, —;
 5-8 Turn Two-Step; Turn Two-Step end M facing WALL; Side, Close, Side, Touch; Side, Close, Cross/Thru end in SEMI-CLOSED facing LOD, —;
 9-12 Change Sides, 2, 3 end in LEFT-OPEN facing LOD, —; Walk Fwd, —, 2, —; Change Sides, 2, 3 end in OPEN facing LOD, —; Walk Fwd, —, 2, —;
 13-16 Side, Behind, Side, —; Side, Behind, Side to BUTTERFLY M facing WALL, —; Side, Touch, Side, Touch; Apart, Touch, Together, Touch;
 17-18 (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side end in BANJO M facing LOD;

SEQUENCE: Dance goes thru twice except eliminate meas 18 Part B second time and add Ending.

Ending:

1-4 Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —; Side, Close, Side, Touch; Roll LOD, —, 2, —; 3, —, Ack, —.

(One more round next page)

PRETTY BABY — Hi-Hat 920

Choreographers: Earl and Heather Silvers

Comment: The tune is "I Can't Take My Eyes Off You" with a Latin flavor. The routine is for experienced dancers.

INTRODUCTION

1-4 OPEN-FACING Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —; Side, Draw, Close, —;

PART A

1-4 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Behind, In Place/Cha, Cha; Side, Behind, In Place/Cha, Cha;

5-8 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha end in OPEN facing LOD; Apart, Knee, In Place/Cha, Cha; L Roll, 2 end in LEFT-OPEN facing RLOD, Back/Cha, Cha;

9-12 Rock Back, Recov, In Place/Cha, Cha; Lunge Fwd, Turn end facing LOD, In Place/Cha, Cha; Lunge Fwd, Turn L face end facing RLOD, In Place/Cha, Cha; Fwd, Manuv to BUTTERFLY M facing LOD, In Place/Cha, Cha;

13-16 Side, Behind, In Place/Cha, Cha; Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Draw, Close, —;

PART B

1-4 Cross Rock, Recov, In Place/Cha, Cha; Point, Knee, In Place/Cha, Cha; Cross Rock, Recov, In Place/Cha, Cha; Apart, Together, In Place/Cha, Cha;

5-8 Cross Rock, Recov, In Place/Cha, Cha; Point, Knee, In Place/Cha, Cha; Cross Rock, Recov, In Place/Cha, Cha; Spin, 2, 3/4, 5 end in CLOSED M facing LOD;

PART C

1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Lady Under end R elbow touching M's L both facing diagonally twd LOD and WALL) Side, Close, Fwd, —; Wheel 2, 3, —;

5-8 4, 5, 6, —; (L Turn in 6 Steps end in BUTTERFLY facing COH) Under, 2, 3, —; Arnd to BUTTERFLY, 2, 3, —; Side, Draw, Touch, —;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-5 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Side, Draw, Close, —; Side, Close, Side, Thru; Tap, 2, 3, —;

DIXIE STYLE OCEAN WAVE (71)

By Bob McCarron, Stoughton, Massachusetts

Four ladies chain

Heads square thru

Star thru, right and left thru

Two ladies chain

Chain 'em back dixie style ocean wave

Girls trade, boys trade

All eight circulate

Allemande

Here is a correction on the Figure for the singing call "Between Winston-Salem and Nashville Tennessee" which appeared in the February issue.

Head couples curlique and

Then walk and dodge

Swing thru with the outside two

And now the boys run

Couples circulate you wheel and deal

Sweep a quarter more do the

Right and left thru slide thru

Square thru three hands swing the corner

Promenade the land

Sue kissed away my troubles and

Made me feel like I was free

When I woke up three days later

I had a wife in Tennessee

STACK THE DEAL

By Marty Winter, Port Charlotte, Florida

Allemande left the corner

Come back and promenade

Heads wheel around, pass thru

Wheel and deal

Centers half square thru

Separate go around one

Squeeze in make a line

Pass thru, wheel and deal

Girls pass thru, curlique

Men trade, eight circulate

Men run right, couples circulate

Wheel and deal

Star thru, cross trail

Left allemande

SINGING CALL

WHO'S YOUR LADY FRIEND

By Tommy Cavanagh, Essex, England

Record: Hi-Hat #433, Flip Instrumental with

Tommy Cavanagh

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner

See saw round your own

Circle left that girlie's by your side

Men star right once around and then

Allemande left the corner

Weave around from there

Hallo hallo what's your little game

Do sa do your partner promenade

It wasn't the girl I saw you with last Friday

Who who who's your lady friend

FIGURE:

Heads square thru

Four hands round you do

Curlique that girlie's by your side

Scoot back and then curlique again

Swing thru boys run

Wheel and deal my friend

Hallo hallo swing that corner swing

Take her by the hand and promenade

She isn't the girl I saw you with last Friday

Who who who's your lady friend

SEQUENCE: Opener, Figure twice, Middle break,

Figure twice, Ending.

CONTRA CORNER

CAYMAN ISLAND CONTRA

By Don Armstrong

Formation: 1-4-7 etc, couples active but not crossed over

Record: Shaw # 191

— — — —, Active couples swing in the center
— — — —, Put her on the right go down in twos
— — Wheel turn, — — come back to place
— — Cast off, with them and another forward six and back
— — — —, Just the actives do sa do
— — — —, Now the others do sa do
— — — —, Turn contra corners —

(Partner right, right opposite left,
— — partner right* (Cadence calls)

Left opposite left — —, — — actives swing
(Start of next sequence) *Caller indicates ON AT THE HEAD every third sequence through the dance.

Bill Armstrong, Los Angeles, California wrote the following three routines.

(68)

Heads swing thru, men trade
Spin the top, pass thru
Circle four to a line
Fold the girl, star thru
Couples circulate
Keep going don't be late
Right back home and swing your date

Heads lead right and
Circle four to a line
Ends only triple star thru
Bend the line
Ends triple star thru
Bend the line, star thru
Square thru three quarters
Left allemande

Sides square thru, star thru
Ends double star thru
Box the gnat, slide thru
Ends triple star thru
Bend the line
Square thru three quarters
Left allemande

MAN ALIVE (75)

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads swing thru then spin the top
Same four step ahead
Right and left thru the outside two
Roll a half sashay
Slide thru and
Cast off three quarters to a line
Right and left thru and pass thru
Tag the line in
Pass thru, tag the line out
Ends fold then
Everyone star thru, slide thru
Left allemande

CLEAN SWEEP

By Mac Parker, Arlington, Virginia

Heads flutter wheel
Sweep a quarter, pass thru
Right and left thru
Sweep a quarter, pass thru
Wheel and deal
Sweep a quarter
Centers star thru
Same two flutter wheel
Sweep a quarter, pass thru
Right and left thru
Sweep a quarter, pass thru
Wheel and deal
Sweep a quarter
Centers star thru
Allemande left

DIFFERENT IT IS

By Ron Welsh, Madera, California

One and three cross trail thru
Around one make a line of four
Pass thru, tag the line
Face in, star thru
Trade by, swing thru
Boys run right, tag the line
Girls U turn back, star thru
Couples trade, couples circulate
Wheel and deal, pass thru
Cloverflo, left allemande

SINGING CALL

RIDIN' MY THUMB TO MEXICO (56)

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot #156, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING
Circle left this old highway seems so lonesome
When you're going where you've been
And a lonesome song will make you cry
Time and time again
Left allemande your corner
Then you do sa do your own
Four ladies promenade go walking
Round you go do sa do
Then you go left allemande
You promenade your lady home
I'll ride this thumb until I see her again
So I'm ridin my thumb to Mexico
FIGURE:

Head two couples square thru
Four hands around you do
Make a right hand star now
When you meet the outside two
Heads star left in the middle and
Turn it full around you go
Same two go right and left thru
And turn em go swing thru and then
Swing thru again swing that corner
Promenade I'll ride this thumb
Till I see her again
So I'm ridin my thumb to Mexico
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

These three hash figures are from Darrell Hedgecock, Warren, Michigan.

(67)

Head swing thru, slide thru
Spin the top, turn thru
Wheel and deal
Centers spin the top
Slide thru, allemande left

(67)

Heads spin the top
Turn thru, swat the flea
Left spin the top
Left turn thru, wheel and deal
Heads half sashay
Center four left spin the top
Slide thru
Same four partner trade
Allemande left

(67)

Heads spin the top
Turn thru, swat the flea
Left spin the top
Step thru, tag the line out
Wheel and deal
Centers spin the top
Slide thru, allemande left

LONG GONE

By Cliff Long, Mars Hill, Maine

Heads curlique
Walk and dodge
Circle half to a two-faced line
Bend the line, curlique
Single file circulate one position
Boys run right
Swing thru, boys run right
Wheel and deal, slide thru
Square thru three quarters
Do a U turn back, curlique
Single file circulate one position
Boys run right
Left allemande

These two are by Ken Kernen of the SQUARE DANCING staff.

Q - T

Heads curlique, boys run
Right and left thru
Dive thru, pass thru
Curlique, boys run
Partner trade, star thru
Dive thru, curlique
Make a right hand star
Once around to a left allemande

Q - T TOO

Heads partner trade and
One quarter more, pass thru
Right and left thru
Dive thru, curlique
Scoot back (boys)
Boys run, cross trail
Left allemande

Ed Fraidenburg, Midland, Michigan uses the figure zoom in these three dances.

Heads square thru four hands
Swing thru, men run
Zoom, couples circulate
Wheel and deal
Square thru three quarters
Trade by, left allemande

Heads square thru four hands
Swing thru, men run
Zoom, girls trade
Wheel and deal
Star thru, pass thru
Wheel and deal, pass thru
Left allemande

Heads square thru four hands
Swing thru, men run
Tag the line right
Zoom, wheel and deal
Turn and left thru
Left allemande

SINGING CALL *

GOOD OLE YOU KNOW WHO

By Bob Fisk, Chino, California

Record: Blue Star #1976, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Well we refer to your old flame as

Good ole you know who

Ladies center men sashay and then

Left allemande

Men star right three quarters round

Left allemande your corner

Weave the ring

Well who do you suppose

Ole you know who came back to see

Do sa do your honey promenade for me

Well I know that he didn't

Come here just to visit me

But you know who

Ole good ole you know who

Came here to see

FIGURE:

One and three curlique

Walk and dodge my friend

Circle four break and make a line

Go forward up and come on back

Slide thru and then

Right and left thru and

Turn that girl in time swing thru

Girls circulate and boys trade

Boys run right do a

Partner trade and all promenade

Well I know that he didn't

Come here just to visit me

But you know who

Ole good ole you know who

Came here to see

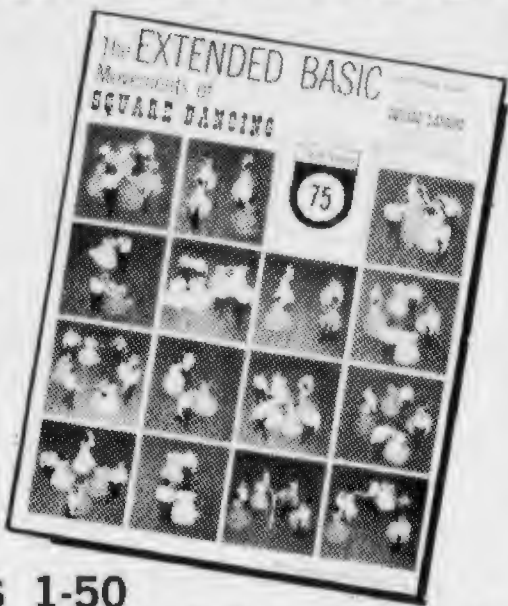
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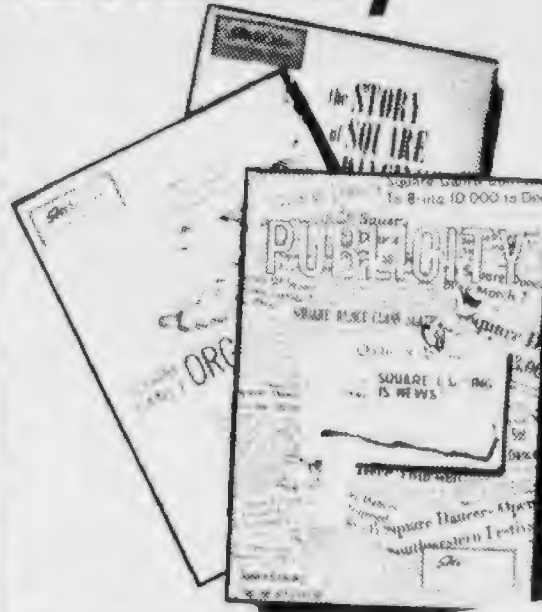
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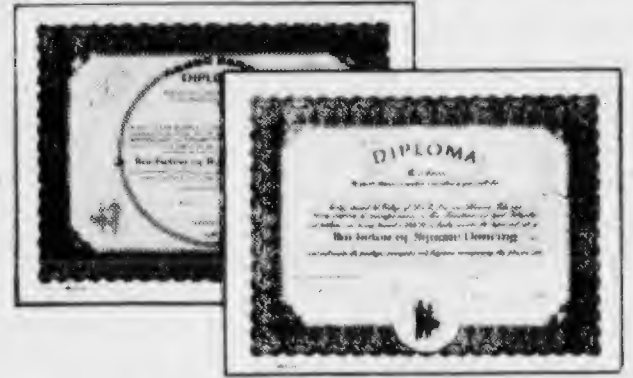
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CALLER of the MONTH



Glenn Turpin—Lepanto, Arkansas

INVITED TO AN EXCITER NIGHT at the VFW Club in West Memphis, Arkansas, in 1965, Glenn Turpin was intrigued from the beginning with the basic movements of square dancing. About a year after starting lessons, Glenn was transferred by his company to Lepanto and since there was no club in the area, he and his wife, Tommie, had to travel to West Memphis to square dance.

Aware that he would need some supporters in the area before he could begin to teach, Glenn persuaded four couples to go to West Memphis for lessons. After the graduation of these couples, Glenn organized a class of beginners at Lepanto; thus was formed the nucleus of what is becoming a square dance center in Northeast Arkansas.

Invited to call for an exciter dance at Ozark Acres in Hardy, Arkansas, in 1969, Glenn found that all of the residents were senior citizens and adjusted his calling accordingly. In working with these people, Glenn learned that patience is the prime factor in teaching them to square dance. Glenn was the promoter and chairman of the first Spring River Festival at Cherokee Village in Arkansas, and among the 60 odd squares in attendance, 30 squares were

made up of senior citizens. This has been a very successful venture for Glenn and he feels that his contribution in helping to keep these senior citizens active, physically and mentally, has added many useful years to their lives.

Glenn was the motivating factor in organizing Square Dance Inc., of Arkansas, a non-profit corporation organized to promote square dancing in the State. Through this organization many promotional ideas have been carried out, among them an annual scholarship given to a deserving young man to attend a callers' college; building Promenade Hall at Harrisburg, Arkansas, a square dance hall used exclusively for square dancing and by square dancers; promoting a square dance birthday calendar to further unity and harmony in the area; and the presentation of an annual award to the person or couple who has shown the greatest leadership over a period of time.

Glenn has shown his leadership qualities in many areas and is proud to be a part of the square dance activity. His plan for the future is to continue to work to make square dancing bigger and better.

(LETTERS, continued from page 3)

have had and we cannot say enough to express our thanks and appreciation to the club members and to Will and Pat Downing and Sid and Kay Arnold (club caller). Where else, except among square dancers, can you find such delightful people? Have just been asked to accept another assignment in Recife, Brazil. Hope there is a square dance club there!

Carolyn and Andy Ives
Laguna Hills, California

Dear Editor:

I notice that some of the callers who are using my Curli-Wheel are having the figure

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Ray Smith



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end in an ocean wave line instead of two people facing two people. After the curlique, those facing in turn left three-quarters while the other two step up to the end of the wave. If they are going to use as such, they should call "Curli-Wheel to an Ocean Wave." I definitely intended for the figure to end with two facing two.

Ralph Kinnane
Birmingham, Alabama

Dear Editor:

Enjoy your magazine very much and look

forward to its coming. Admire your conservative attitude toward new material. Keep it up! Would like more of a helping hand for those of us whose time is spent mostly teaching classes. This, I think, is the future of square dancing.

Bill Alexander
Colchester, Vermont

Dear Editor:

We have noticed the number of letters published in the magazine in regard to the inordinate number of new routines and gim-

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micks that are being continuously introduced. We are hoping that something somewhere along the line will be done about this. It is getting to a point where square dancing is becoming work instead of the fun it is supposed to be. One hardly dares to miss a single workshop night for fear of being made "a monkey" of at an ensuing dance night. So many of these routines could be more nearly classified as precision drill team stuff rather than square dancing. Hope someone gets wise to the fact that they are driving people out of

square dancing with this sort of thing.
Oscar Schuwendt
Sun City, California

Dear Editor:

Would you believe that here at Ubon (Thailand) RTAFB there are five (5) callers and no dancers? We have started at different times to start a class and we always run into a stone wall. Our biggest problem is the language barrier. Here are the names of the other four callers here with me: Ed Schmidt, Rick Conners, Pete Corteze, and Ken Price. We do have

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Earle Merchant
APO San Francisco, California

It certainly sounds like a case of five chiefs and no Indians. I have heard of a number of instances where there were a couple of squares of dancers and no callers, but you folks have managed to turn things around a bit. — Editor

Dear Editor:

I have been calling and dancing for many years and there have been many changes in

the activity in the past 45 years. Too many new callers try to "start at the top" and are not willing to prepare for the job of teaching and calling. In their excitement at the discovery of dancing they lose the basic reason behind the activity. . . . Some people complain about the level of dancing at festivals, yet they do nothing to improve the level. New people coming into the club are left out of the set up squares by those who do the "modern thing."

Fred and Flo Miller
Odd, West Virginia



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Bill and Irene MacDonald
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PUBLICATIONS IN THE NEWS

Two new books have recently been pub-

lished by the Brigham University Press. Titled "Folk Dancing" and "Square Dancing," both were written by Mary Bee and Clayne R. Jensen. The cultural, physical and social values of both dance forms are discussed, as well as history, costuming, basic skills and dance categories. Mary Bee Jensen has conducted international folk-dancing tours all over the world; Clayne R. Jensen is Professor of Kinesiology and Assistant Dean of the College of Physical Education at Brigham Young University in Provo, Utah.

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SINGING CALLS

THE GIRL THAT MARRIED DEAR OLD DAD —
Royal Canadian 00907

Key: B Flat Tempo: 136 Range: HD
LD

Caller: Don Atkins
Synopsis: (Break) Do sa do corner girl — swing at home — allemande left — right and left grand — meet own do sa do — swing her — promenade (Figure) Head two couples swing partner — promenade halfway — down middle right and left thru — four ladies chain across — join hands circle left — swing corner — promenade.

Comment: An old favorite of twenty years ago brought back in its original form (as this caller remembers it). Has a good instrumentation to back it up with Piano, Banjo, Fiddle, Guitar and Bass. A dance for the less experienced dancers at a good clip. (You will probably want to slow it down.)

Rating: ☆☆☆

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 and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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

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 call 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.

**MRS. JOHNSON'S HAPPINESS EMPORIUM —
Blue Star 1977**

Key: E Flat **Tempo:** 132 **Range:** HD Flat

Caller: Nate Bliss **LB Flat**

Synopsis: (Break) Circle left — allemande left corner — do sa do own — allemande left — weave ring — do sa do — promenade (Figure) One and three lead to right — circle — break make two lines — forward eight and back — pass thru — wheel and deal — outsides squeeze in — star thru — double pass thru — first two left — next go right — cross trail thru — swing new girl — promenade her.

Comment: Another good novelty number with a comfortable beat and good music from the Blue Star Rhythmaires. The action pattern has a little different twist.

Rating: ☆☆☆

RIDIN' MY THUMB TO MEXICO — Windsor 5034

Key: C **Tempo:** 130 **Range:** HC

Caller: Dick Parrish **LB**

Synopsis: (Intro) Join hands circle left — allemande — curlique boys run right — allemande corner — weave ring — swing own — promenade (Middle Break & Ending) Sides face grand square — left allemande — grand right and left — meet own promenade (Figure) One and three promenade halfway — down middle square thru four hands — swing thru outside two — boys run right — wheel and deal — right and left thru — pass thru — trade by — swing corner — left allemande — promenade.

Comment: A traveling man's song that moves right along with lots of music from Piano, Trumpet, Bass, Drums and Guitar. An action pattern that can be a good one if you take

CURRENT BEST SELLERS

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

SINGING CALLS

Sweet Gypsy Rose	Hi-Hat 430
Sweet Gypsy Rose	Dance Ranch 621
Behind Closed Doors	Red Boot 155
Lord Mr. Ford	Windsor 5025

With two tieing for fifth place

Charlie's Polka	Kalox 1151
Ten Guitars	Mustang 160

ROUND DANCES

Tulips	Hi-Hat 919
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Bouquet Of Roses	Hi-Hat 917

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Instrumental Hoedowns

PREACHER & BEAR / BROWNIE	SDH-100
RUBBER DOLLY / DEBUT	SDH-101
LOST WEIGHT / THE OTHER SIDE	SDH-102

Flips

MY GAL SAL — Bruce Johnson	SDS-1009
SLOW BOAT TO CHINA — Jim Mayo	SDS-1008
ROLL THOSE BABY BLUE EYES — Bob Dawson	SDS-1007

time to work the various word patterns with the dance patterns and music.

Rating: ☆☆☆

LORD MR. FORD — MacGregor 2140

Key: F Tempo: 130 Range: HA
 Caller: Ray Flick LC

Synopsis: (Break) Four ladies chain across — join hands circle left — four ladies in — men sashay — circle left that way — four ladies in — men sashay — left allemande corner — weave ring — promenade (Figure) Heads half square thru — do sa do outside two — eight chain thru — right and left thru — pass thru — trade by — swing corner — promenade.

Comment: A popular country western novelty number with interesting wording that will take some time to memorize. The pattern is easy and moves right along. Rating: ☆☆☆+

WHO'S YOUR LADY FRIEND — Hi-Hat 433

Key: E Flat Tempo: 132 Range: HC
 Caller: Tommy Cavanagh LE Flat

Synopsis: Complete call printed in Workshop.

Comment: A good novelty number with a British air and marching tempo. The pattern is busy but time to dance if you keep moving. It bounces right along with Piano, Trumpet, Xylophone, Drums, Bass and Guitar. Could be a good one. Rating: ☆☆☆

CHICK INSPECTOR — Jay-Bar-Kay 149

Key: G Flat, G and A Flat Range: HC
 Tempo: 132 LG Flat

Caller: Ken Anderson

Synopsis: (Break) Circle left — men star by left once around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — curlique — cast off three quarters — right and left thru — dive thru — square thru four hands — allemande corner — do sa do — swing corner — promenade.

Comment: A lively novelty number for an active crowd. Banjo, Trumpet, Xylophone, Piano, Bass and Drums keep you bouncing. Will require a bit of work from the caller to make it go (cue sheet has a misprint—square thru

BUILD A MOUNTAIN — Bruce Johnson	SDS-1006
BACK AT THE SQUARE DANCE — Jim Mayo	SDS-1005
EVERYTHING IS ROSY — Bob Dawson	SDS-1004
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RB 155 Behind Closed Doors
by Bob Vinyard

RB 156 Riding My Thumb To Mexico
by Elmer Sheffield

RB 157 Broad Minded Man
by John Hendron

Rt. 8, College Hills, Greeneville, Tenn. 37743 • Ph. 615-638-7784

four hands should read three hands).

Rating: ☆☆☆

SOMEWHERE MY LOVE — Blue Star 1972

Key: G Tempo: 132 Range: HC
Caller: Bob Rust LB

Synopsis: (Break) Four ladies promenade one time around — curlique — swing thru — left allemande — do sa do your own — weave ring — swing — promenade (Figure) One and three promenade halfway — lead to right — circle — break out make a line — move up and back — star thru — do sa do — eight chain five — corner swing — promenade.

Comment: A familiar pop number put to square

dance tempo. (Introduction at familiar tempo, pattern at 130.) Easy action for most square dance levels. It may be hard for some dancers to associate this kind of song with a lively square dance. Rating: ☆☆

CITY OF NEW ORLEANS — Rockin' A 1360

Key: G Tempo: 130 Range HE
Caller: Bob Arnold LG

Synopsis: (Break) Head ladies tea party promenade — circle left — allemande left — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads pair off — step to a wave — swing thru — girls fold — peel the top go two by two — step thru —

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Hi-Hat 922

quarter — curlique — walk and dodge — cloverleaf round one — pass thru — swing corner — allemande new corner — do sa do — promenade.

Comment: A cute song with a nursery rhyme theme. Good pattern and the melody is a little repetitious but easy to sing. Piano, Guitar, Banjo, and Bass accompaniment.

Rating: ☆☆☆+

GOOD OLD YOU KNOW WHO — Blue Star 1976

Key: G Tempo: 132 Range HC

Caller: Bob Fisk LD

Synopsis: Complete call printed in Workshop.

Comment: A novelty number with a little differ-

ent twist to the figure pattern and should be a good one, especially for the more advanced dancer. Timing is close but good. Blue Star Rhythmaire accompaniment. Rating: ☆☆☆

I'LL ALWAYS THANK YOU FOR THE SUNSHINE — Dance Ranch 623

Key: E Flat Tempo: 130 Range: HC
Caller: Frank Lane LC

Synopsis: Complete call printed in Workshop.

Comment: A real good bouncing number to sing with a contemporary action pattern. (Another Turn and Left Thru number.) Should be a good pickup dance. Blue Star Rhythmaire music. Rating: ☆☆☆



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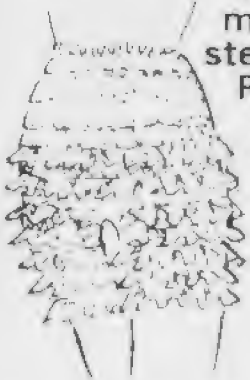
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DOWN YONDER — MacGregor 2135

Key: C Tempo: 132 Range: HD
Caller: Ralph Hill LC

Synopsis: (Break) Join hands circle left — allemande left — daisy chain — forward two — turn back one — right hand swing — forward two — turn back again — left hand swing — forward two — turn back — right allemande — forward two turn thru — left allemande corner — promenade (Figure) Head two couples star thru — pass thru — right and left thru — pass thru — trade by — swing thru — turn and left thru — curlique — walk and dodge — partner trade — slide thru — left allemande — partner curlique — boys run

right — star thru with corner — promenade her.

Comment: An old favorite brought back with an up-to-date pattern. Accordion and Bass accompaniment. Good contemporary pattern but very busy at 132 MBPM. It moves.

Rating: ☆☆

RIDIN' MY THUMB TO MEXICO — Red Boot 156

Key: C Tempo: 130 Range: HC
Caller: Elmer Sheffield LB

Synopsis: Complete call printed in Workshop.

Comment: A country number that swings right along with a good action pattern and a chance to use a lot of word patter with the dance

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- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle
- Sunny Hills 112 Boil Cabbage Down/Heck Among The Yearlings
- Sunny Hills 113 Wake Up Susie/Old Joe Clark
- Sunny Hills 127 Up Jumped The Devil/Barbours Itch

pattern. Banjo, Guitar, Drums, Bass and Piano keep a strong beat to follow.

Rating: ☆☆☆

NEW ISLAND IN THE SUN —

Royal Canadian 00904

Key: C Tempo: 138 Range: HC
Caller: Bob Elling LA

Synopsis: (Break) Everybody rainbow stroll — left allemande — do sa do — left allemande — promenade own (Figure One) Heads curlique — boys run right — make a right hand star turn it once — heads center with left hand star — turn it around — same two right and left thru — dive thru — curlique — make

a right hand star — swing corner — promenade (Figure Two) Four ladies chain across — heads flutter wheel go full around — sweep a quarter — pass thru — do sa do — spin tag the deucey — keep walking — swing thru — boys run — promenade her home.

Comment: A good tune but recorded fast with a busy figure and wording that would have to be changed for most callers. Rating: ☆+

SUGAR BLUES — Hi-Hat 434

Key: B Flat Tempo: 130 Range: HC
Caller: Lee Schmidt LB Flat

Synopsis: (Break) Allemande left — do sa do own — join hands circle left — ladies center

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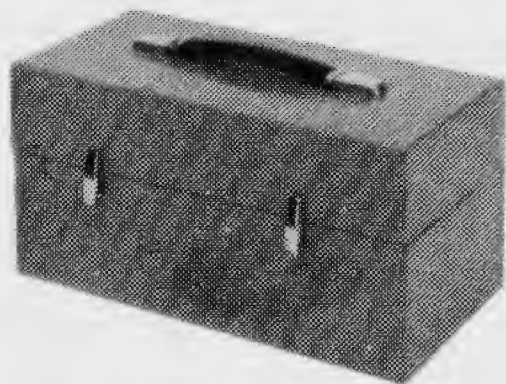
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out — swing thru to partner — turn thru —
left allemande — come back one — do sa
do again — promenade (Figure) Heads flutter
wheel around the ring you go — sweep a quar-
ter — pass thru — do sa do — swing thru —
men run right — wheel and deal — right and
left thru — dive thru — square thru three hands
— swing corner — left allemande — come back
one again — do sa do — promenade

Comment: Another dance to the familiar old
"Sugar Blues." Bounces along at a good pace
with a traditional pattern that is well timed
and keeps the dancers going. Piano, Trumpet,

Clarinet, Guitar and Bass.

Rating: ☆☆☆+

BLUE BIRDS SINGING — Blue Star 1974

Key: A Tempo: 132 Range: HC Sharp

Caller: Jerry Helt LC Sharp

Synopsis: (Break) Allemande left corner — part-
ner box the gnat — girls star left across —
swing opposite — left allemande new corner
— forward three meet your own — weave
ring — do sa do — promenade (Figure) Heads
promenade three quarters — sides do sa do
— all double pass thru — first couple left
— next one right — right and left thru —
flutter wheel across — sweep a quarter —

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MGR 2145 Flip "GET ON BOARD LITTLE CHILDREN"

Written and Called by: Bill Stone, Bremerton, Wash.

MGR 5032-A "THREE LITTLE WORDS" (Round)

Choreography by: Art & Daisy Daniels, Los Angeles, Calif.

MGR 5032-B "TYRO TANGO" (Round)

Choreography by: Hi & Cookie Gibson, Harbor City, Calif.

RECENT RELEASES

MGR 2143 Flip "OKLAHOMA HILLS"

Written and Called by: Monte Wilson, Malibu, Ca.

MGR 2144 Flip "ONE OF THOSE WONDERFUL SONGS"

Written and Called by: Kenny McNabb, Buena Park, Ca.

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pass thru — allemande left — pass your own — promenade the next.

Comment: A country tune with a nice singing melody. Good contemporary pattern that moves right along at a snappy pace. Guitar, Fiddle, Bass and Drums give a lively lift.

Rating: ☆☆☆+

OLD MAN RIVER — Top 25290

Key: D Tempo: 132 Range: HD
Caller: Bruce Welsh LA

Synopsis: (Break) Four ladies chain that ring — join hands circle left — four ladies rollaway — circle left — four ladies rollaway — weave ring — do sa do — promenade (Figure) Head

two square thru four hands — do sa do corner girl — swing thru — girls fold behind that man — peel off — wheel and deal face that two — slide thru — square thru — three quarters — swing corner — promenade.

Comment: Traditional classic put to square dance tempo. A good dance pattern at a fast clip. The range is on the high side. Not good for a caller with a medium range voice. Good music from Piano, Banjo, Guitar, Clarinet and Bass.

Rating: ☆☆

GOOD OLD DAYS — Blue Star 1973

Key: F Tempo: 130 Range: HD

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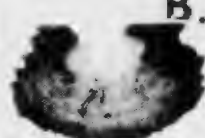
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Caller: Johnny Wykoff

LC

Synopsis: (Break) Circle left — walk around corner — boys star left — at home turn partner by right hand — left allemande — swing own — promenade (Figure) Four ladies chain three quarters — two and four promenade halfway — one and three rollaway — star thru — do sa do outside two — all eight circulate — pass your partner — swing corner — left allemande — come back and promenade.

Comment: A good country song with an O.K. melody and well timed pattern not too difficult for most levels. Nice bounce to the accompaniment from the Blue Star Rhythmaires.
Rating: ☆☆☆

HOEDOWNS

CANADIAN FIDDLE BACK —
Royal Canadian 00908

Key: G

Tempo: 136

Music: Jack Barbour & his Rhythm Rustlers —
Fiddle, Piano, Guitar, Bass

BDM — Flip side to Canadian Fiddle Back
Listening music only

Music: The Royal Canadians

Comment: A bouncy Fiddle hoedown recorded on 33 1/3 R.P.M. 7 1/2" record. One side is a hoedown and the other side has "before dance" music (swing beat).
Rating: ☆☆☆+

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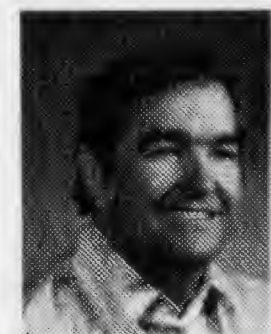
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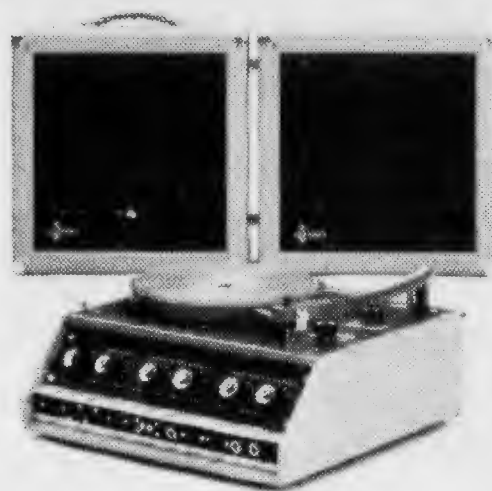
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Music: Russal's Men — Fiddle, Piano, Guitar, Bass
Comment: Traditional Fiddle hoedowns with a swing beat. Rating: ☆☆☆+

CATHIE — Hi-Hat 624
Key: D Tempo: 134
Music: Bluegrass-West — Guitar, Piano, Drums, Bass and Steel Guitar

DEBBIE — Flip side to Cathie
Key: G Tempo: 136
Music: Bluegrass-West — Trumpet, Guitar, Steel Guitar, Banjo, Piano, Bass, Drums
Comment: Swing beat hoedowns. (Jam session) Rating: ☆☆☆

JESSIE JAMES — Square Tunes 155
Key: G Tempo: 140
Music: Square Tunes Band — Banjo, Guitar, Piano and Bass

FOGGY MOUNTAIN BREAKDOWN — Flip side to Jessie James
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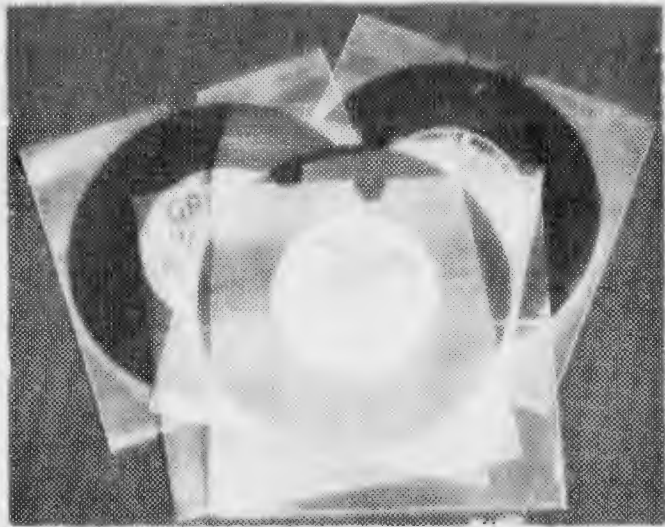
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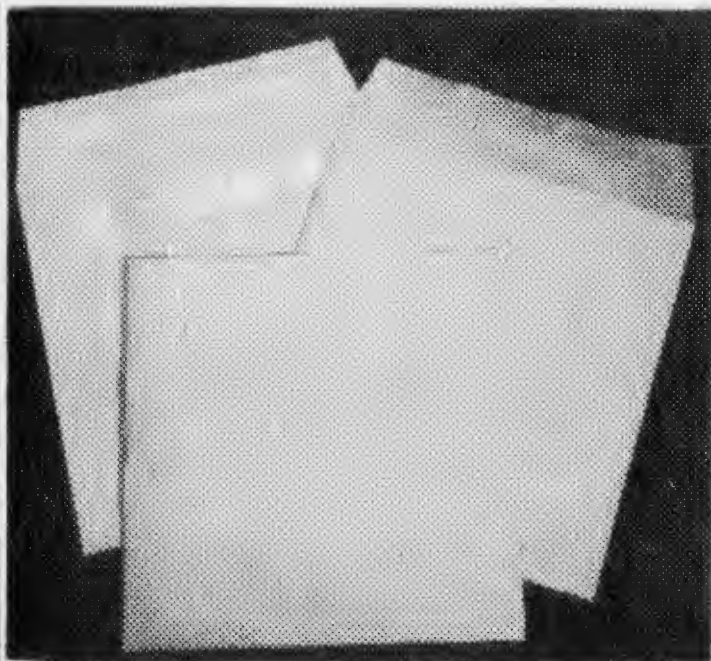


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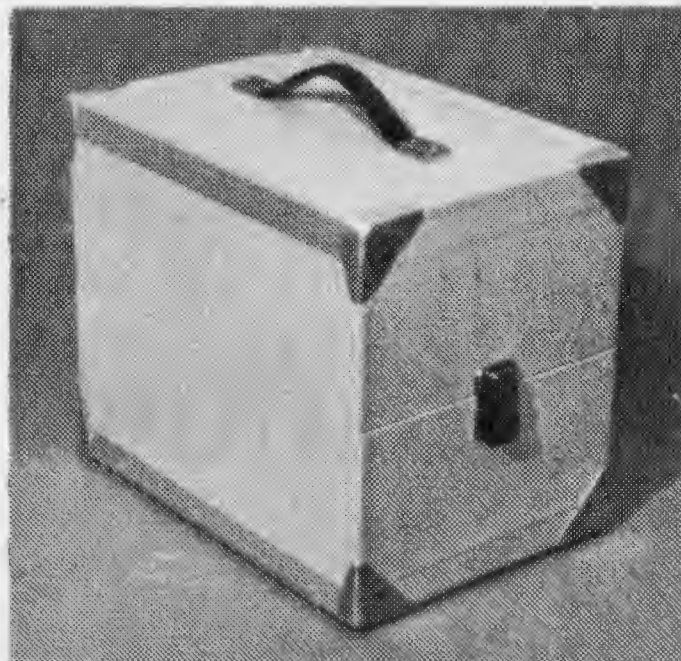
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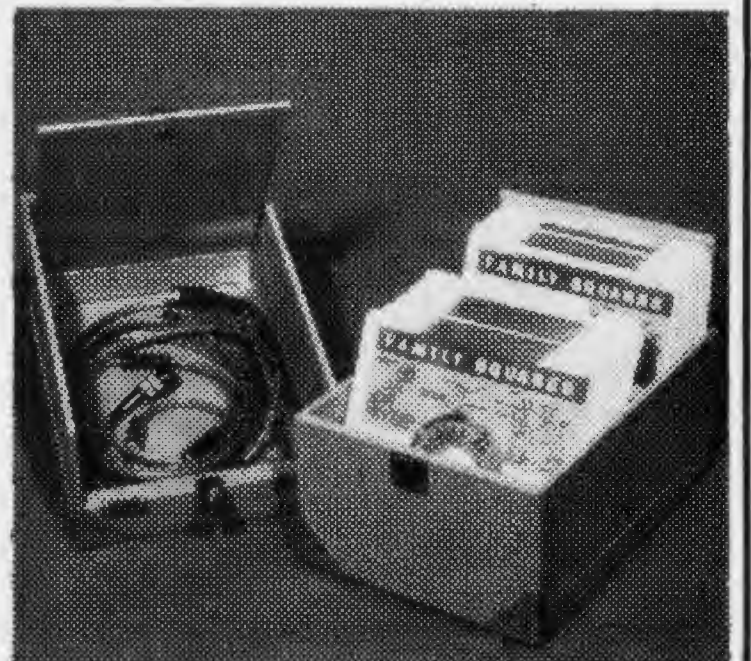
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CONTRA

CAYMAN ISLAND CONTRA — Shaw 191

Tempo: 132

Music: Ed Gilmore's Bunkhouse Four — Fiddle, Drums, Bass, Banjo

Caller: Don Armstrong

Synopsis: Complete call printed in Workshop.

Comment: A lively contra in triple minor formation done in jig time (6/8) to the tune "Bunk-

house Jig." Specifically choreographed to provide an easy fun dance with which to teach the action of "Turn Contra Corners."

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DOODLEY DOO — Grenn 14183

Choreographers: C.C. Olsen

Comment: An active two-step with real peppy music.

LET'S PRETEND — Flip side to Doodley Doo

Choreographers: Ed and Phyllis Fraidenburg

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

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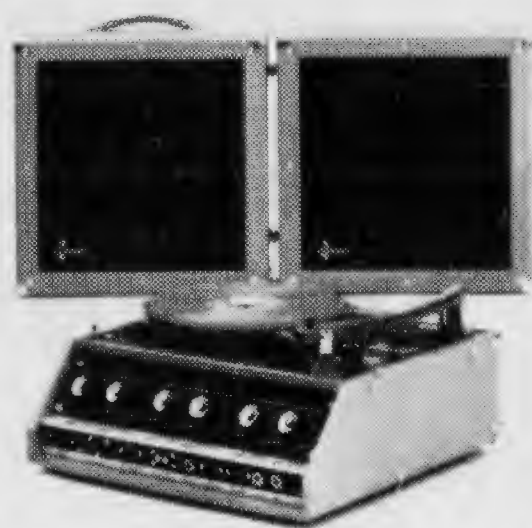
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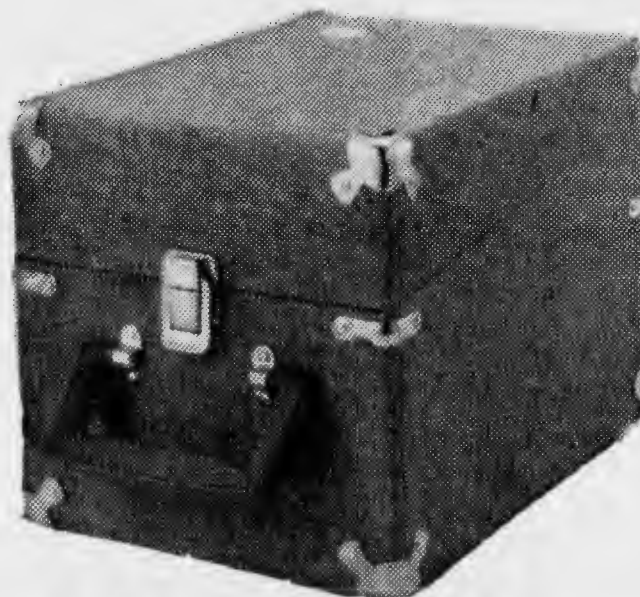
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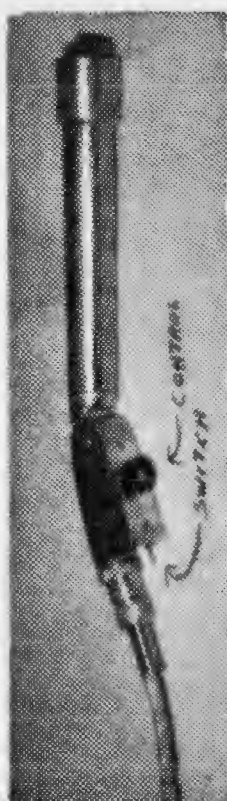
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 Caller: Lem Gravelle, Flip Inst.

1255 — Sweet Maria
 Caller: Wayne Baldwin, Flip Inst.

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 Caller: Skip Stanley, Flip Inst.

DANCE RANCH

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 Caller: Barry Medford

623 — I'll Always Thank You For The Sunshine, Caller: Frank Lane, Flip Inst.

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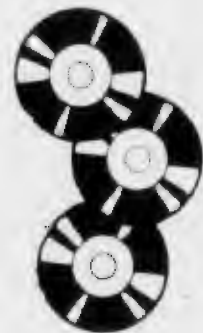
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(CLUB, Continued from page 19)

off, other than for rounds which are cued by the caller's wife.

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(LADIES, continued from page 29)

lines c-d (see Figure 1). Attach the under part of each gripper on the left side on the 3" placket extension. Attach the upper part of each gripper to the right side where the 1½" facing piece was sewn. Be sure that the lower and upper section of each gripper line up exactly with each other.

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my basket I cut the elastic 5½" to draw up 12½" of fabric on the corner. Attach elastic at A (see Figure 1). Sew a 1" hem to B. Pull elastic to B and pin. Check to be sure the cover fits the basket correctly; then stitch elastic in place at B. Finish hem all around.

(CONVENTION, continued from page 32)

with \$5.00 extra for electricity. This covers all costs and the \$5.00 deposit required at the time of registration is included as part of the total fee. Special arrangements are being made for those who are able to come for only one

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(WORLD, continued from page 35)

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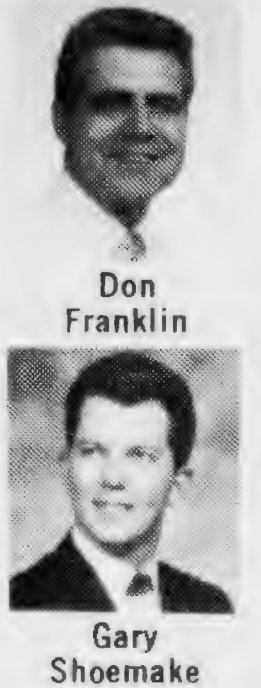
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By: Don Franklin

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By: Gary Shoemake



Don Franklin

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South Louisiana Square Dance Council will celebrate their 25th Anniversary at the 25th Annual Festival to be held April 5 and 6 in Baton Rouge. Lee Swain and Allen Tipton will

handle the square dance program with Charles and Alida Lugenbuhl on rounds, Bill and Doris Barner are program chairmen for the dance.

Wyoming

Stardusters of Cheyenne will host their 3rd Annual Official Night Owl Dance on May 18. Emcees for the event will be Jack Fox and Larry Alford. The dance will be held at the First United Methodist Church in Cheyenne. Advance ticket information can be obtained from Jack Teague, 713 Custer Street, Cheyenne, Wyoming 82001.

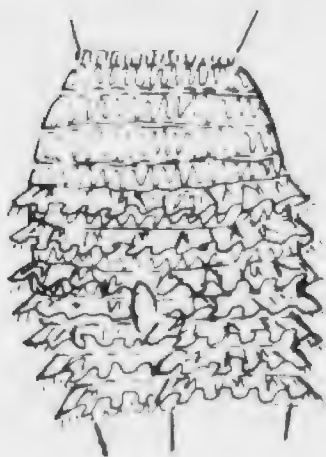
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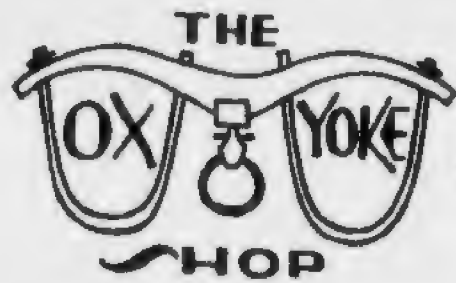
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 May 4-5—23rd Annual May Festival, Jr. 4-H Bldg., State Fairgrounds, Springfield, Ill.
 May 9-11—13th International S/D Conv., McMaster Univ., Hamilton, Ontario, Canada
 May 10-11—Utah State Festival, Wilkinson Center Ballrooms, BYU, Provo, Utah
 May 11—1st May Frolic, Scottish Rite Memo-

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 May 17-20—Victoria Day Weekend, Yellowknife, N.W.T., Canada
 May 18—Night Owl Dance, 1st Methodist Church, Cheyenne, Wyoming
 May 19—Mayflower R/D Festival, Lakeview

Ballroom, Foxboro, Massachusetts
 May 24-26—21st Annual Florida State S & R/D Conv., Municipal Aud., Orlando, Fla.
 May 24-26—2nd Annual Spring River Fest., Omaha Center, Cherokee Village, Arkansas
 May 24-26—California State S/D Convention, Anaheim Conv. Center, Anaheim, California
 May 31—Pre-Festival Dance, No. Texas S & R/D Assn., Conv. Center, Dallas, Texas
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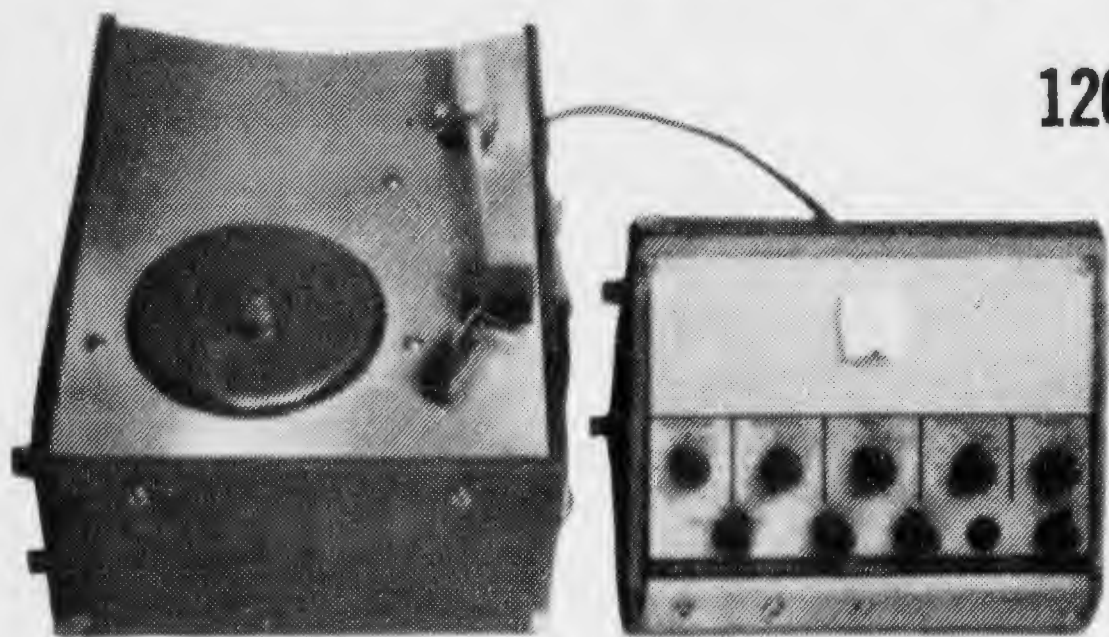
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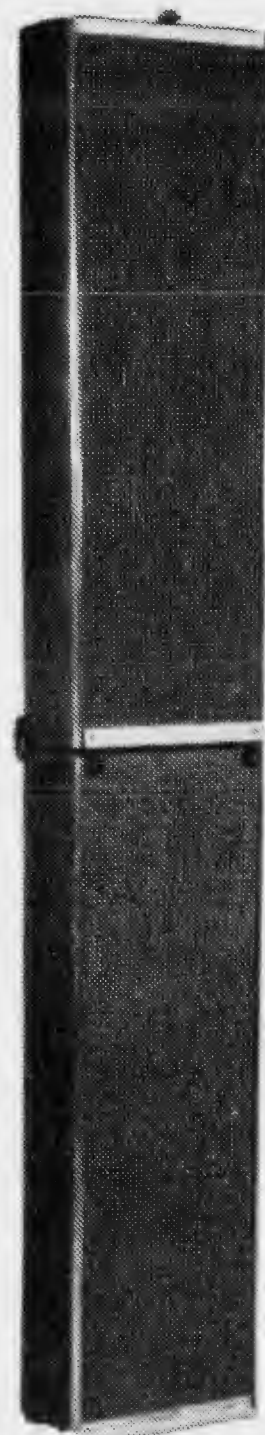
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