

SQUARE DANCING

MAY, 1974

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(See Page 9)

official magazine of The *Sns in Order* AMERICAN SQUARE DANCE SOCIETY

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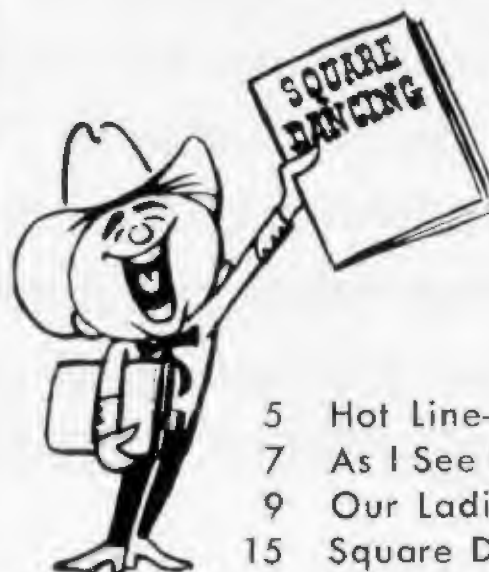
Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

"Let's Count the Basics" (SQUARE DANCING, February, 1974) was very good and well researched. . . The method used to gain these facts was very good — that is, using one function a number of years, thereby getting an average. But I will have to raise a question on the suggestion of doing the same at The National . . . National and State Conventions are a succession of callers, both good and bad, doing a "first" tip. The caller has not had the chance to call and warm up to the floor and the floor has not had a chance to warm up to him. As a result the calling will stay at a low level, a level so low that we, my wife and I, do not attend this type of function. A function, if it be a Saturday night dance or a weekend affair, that has a parade of callers we do not consider any more. But one like Round-

up of Northern California Square Dance Association and many others that have featured good callers we will go a long way to attend. So please, don't consider the merit of an extended basics and above list by taking a poll

(Please turn to page 55)



This Month's LINEUP

- 5 Hot Line—Late News
- 7 As I See It, by Bob Osgood
- 9 Our Ladies at the Microphone
- 15 Square Dance Diary
- 16 Smoother Dancing Poster
- 17 Summer Dancing 1974
- 18 Take a Good Look—Peel the Top
- 19 The Dancers Walkthru
- 21 A History of Square Dancing,
by Ralph Page
- 23 Paging the Round Dancers: Bea Adams
- 25 Callers Text—Chapter Thirty-one
- 29 Ladies on the Square
- 30 Style Lab—Circle to a line, etc.
- 32 National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 54 Caller of the Month: Jeanne Moody
- 72 On the Record: Reviews
- 82 Square Dance Date Book
- 86 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE



VOL. XXVI - NO. 5

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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Line

CALLERLAB -- The International Association of Square Dance Callers in their first Convention, held in St. Louis, Mo., April 8, 9, and 10, issued the following resolutions of interest to all segments of the square dance world.

HOW WE DANCE: In order to reaffirm our belief in good dancing practices in the areas of styling and elimination of rough dancing for the greater enjoyment of all participants in our activity, Be it resolved that: CALLERLAB endorses the principles of dancing execution and styling as documented in The American Square Dance Society's Basic and Extended Basics Program. The particular emphasis of this endorsement is for the hands-up position for ocean wave type movements, such as swing thru and spin the top.

ACCREDITATION: In order to encourage the maximum possible professionalism in the practice of calling for square dancing, Be it resolved that: CALLERLAB shall create an Advisory Board to implement an international accreditation program in these following stages: (1) Establish standards for callers' schools in the areas of curriculum, staff qualifications, and teaching methods. (2) Develop procedures for assuring the compliance of present and future callers' schools with such standards as a requirement for accreditation by CALLERLAB. (3) Investigate ways of extending the principle of accreditation to both local caller-coaches and individual callers.

NEW MOVEMENTS: In recognition of the problems which result from an unrestricted flow of suggested new terms for square dance use and in an attempt to provide strong support for callers who wish to exercise good judgment in their introduction of new terminology into their local programs, Be it resolved that: CALLERLAB encourage in every way possible development of definitions of dancing levels or plateaus as a basis for clubs to identify their programs. CALLERLAB shall establish a committee of experienced club callers who also have workshop groups that meet regularly to select from proposed workshop material no more than two workshop terms for each quarter of the year. These terms shall be those considered most likely to gain general acceptance over time. CALLERLAB shall encourage all callers to refrain from calling or workshopping any "non-mainstream" terms except those selected as the quarterly workshop terms at a dance event unless that dance be designated a workshop or advanced plateau event.

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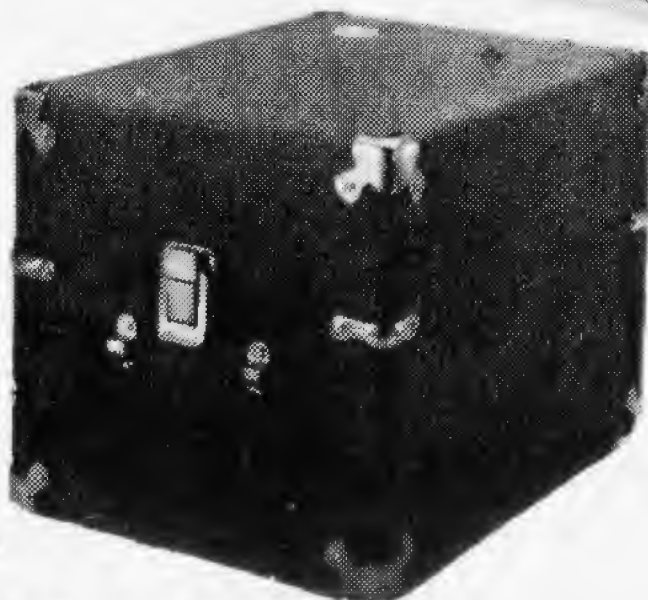


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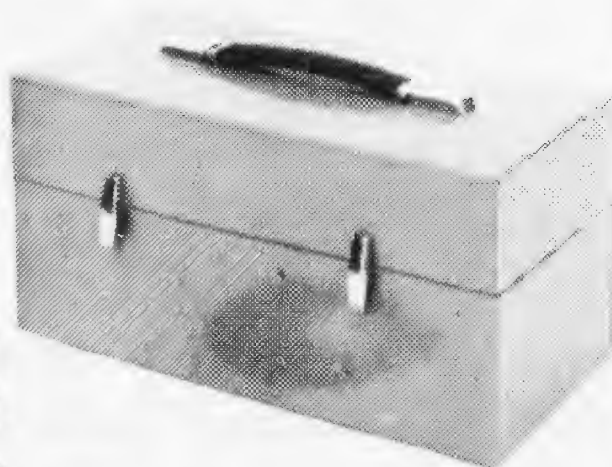


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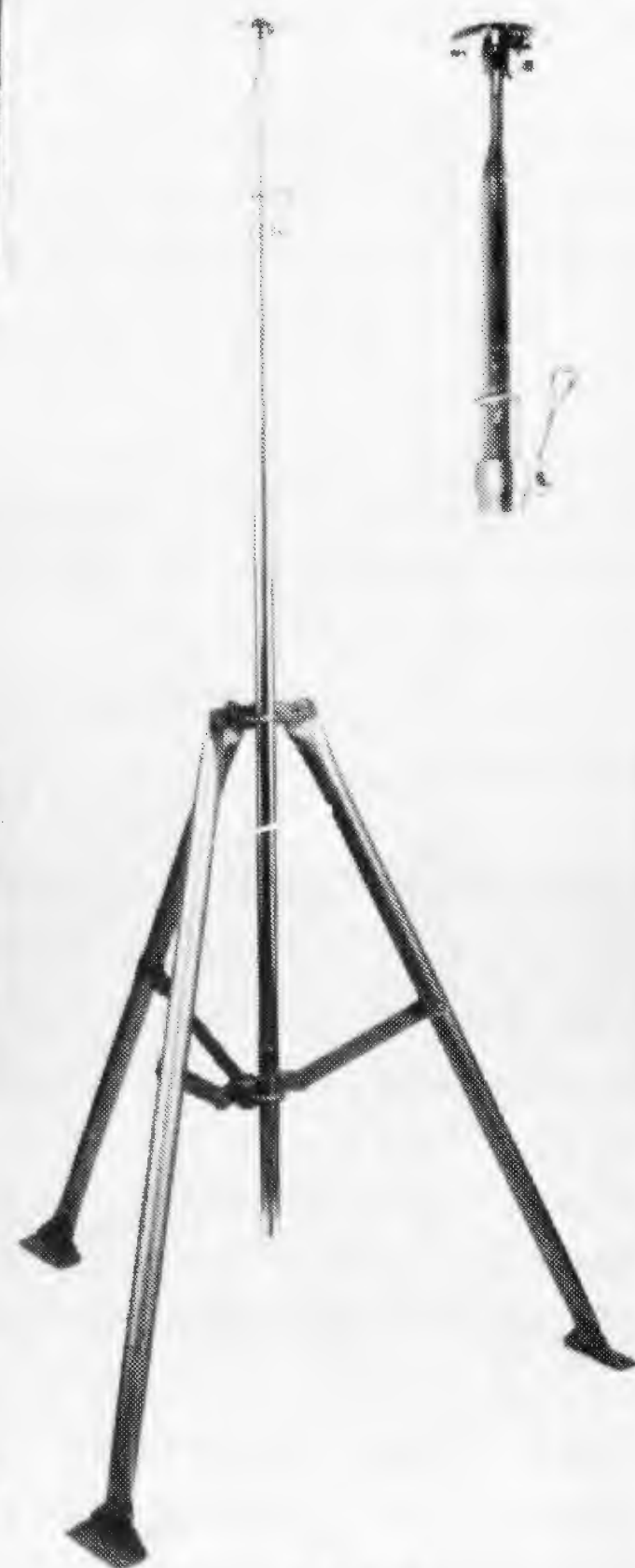
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AS I SEE IT

bob osgood

May, 1974

TEN YEARS HAVE GONE BY since our last square dance visit to the Orient, but chances are as you are reading this we'll be meeting and dancing with square dance friends in Japan, Singapore, Thailand and Hong Kong. *It's a small world* must indeed be the theme song for square dancers who travel and it has been fun for us over the years, as we have visited various countries, to discover that square dancing is well entrenched in many areas and has a good foothold in many others.

In Japan alone there are more than 20 healthy square dance clubs. And where only a few years ago the nucleus of any club in Japan was made up primarily of American service personnel, today these clubs are almost exclusively Japanese. The callers are Japanese too. Such outstanding mike-wielders as Tac Ozaki, Motohiro Yoshimura, Motozo Asanuma, Takashi Yamasaki, Masaru Waka, Hiroski Watanuki, Tadeo Takedo and round dance leader Ken Saito have become quite familiar to Americans traveling abroad. Next month a contingent of five or six squares of Japanese dancers and several of their fine callers will take part in their first U.S. style national square dance convention when they travel as a group to join with thousands of others in San Antonio.

It will be interesting to see what changes have taken place in the Orient since our last visit ten years ago and you can count on a report in coming issues.

Clever These Square Dancers

WHILE WE'RE ON THE SUBJECT of the Orient, we had a Theme Day at our Winter Asilomar a short time ago that went over amazingly well. The subject: *Anything Oriental*. Everyone got into the act. Dinner that evening was Chinese—with chopsticks, of course, and

proceeding out of that a chopstick eating contest.

The callers got into the act, too. Marshall Flippo came up with a series of calls that could only be successfully conquered by someone attending one of the day's workshop sessions. Hop Choy equalled head couples square thru and right and left thru; Hung Soeey was a dive thru and square thru three quarters; and finally an allemande left and a right and left grand was Foey Goey.



Afterparty gymnastics included the finals in the chopstick eating contest with dry kidney beans being the target in the semi-finals and moderately soft jello the object of the chopstick wielders in the finals.

The running gag for the day was a *Confucious Say* contest, with everyone involved. Perhaps you remember the old Confucious gags a few years back, but maybe some of these prize winners in the square dance category will refresh your memory.

Confucious Say:

He who circulates has many friends—*Barbara Huggins*.

Man with broken screen, box the gnat and swat the flea—*Barbara Lane*.

When light red, pedestrian walk and dodge—*Florence Peters*.

Dancers in glass houses should not peel off—*Margaret Neumann*.

Too much muscle in turn thru can be disarming—*Brad Donavan*.

Stylish Chinese man has curly que.

He who motivates is lost.

Ah well, you can't win them all. Just in case

you feel in a creative mood, you might try some of these square dance Confucious Say items yourself. If you feel you have a winner why not send it in and share it with the readers.

A Salute To The Ladies

AS YOU CAN TELL by our cover this month and by the lead article that follows, the spotlight is turned on ladies in square dancing in general and those who pick up the microphone and become callers and teachers, in particular.

We started research on this project a number of years ago. In last December's copy of SQUARE DANCING we asked any lady callers among our readers to share with us thoughts, experiences and opinions on the distaff side of the art of calling. Answers started coming in from one part of the country to the other and brought us some exceptionally interesting bits of information.

From Jean Sedlack came a sample questionnaire, which we produced in quantity and sent to all of those who had written earlier. Initial analysis of the questionnaires was taken over by June and then Becky set out to put all of the facts, figures and miscellaneous bits of information into the article that follows. We all hope that after you read this you will have a deeper appreciation for those ladies who become square dance callers and teachers.

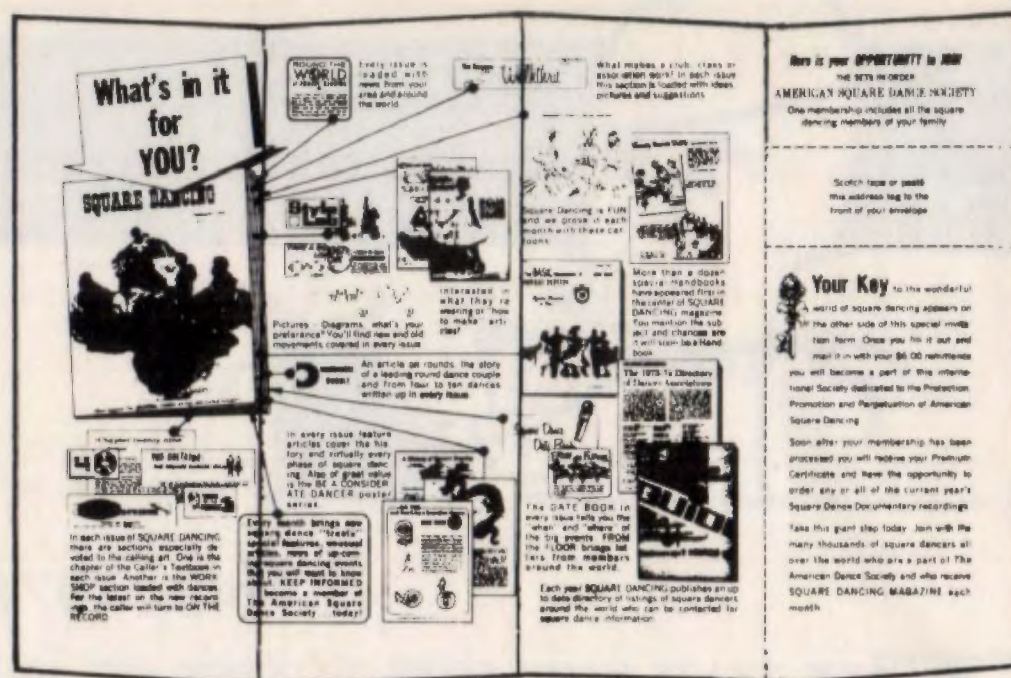
Artists roughs (right)



The final cover (below)

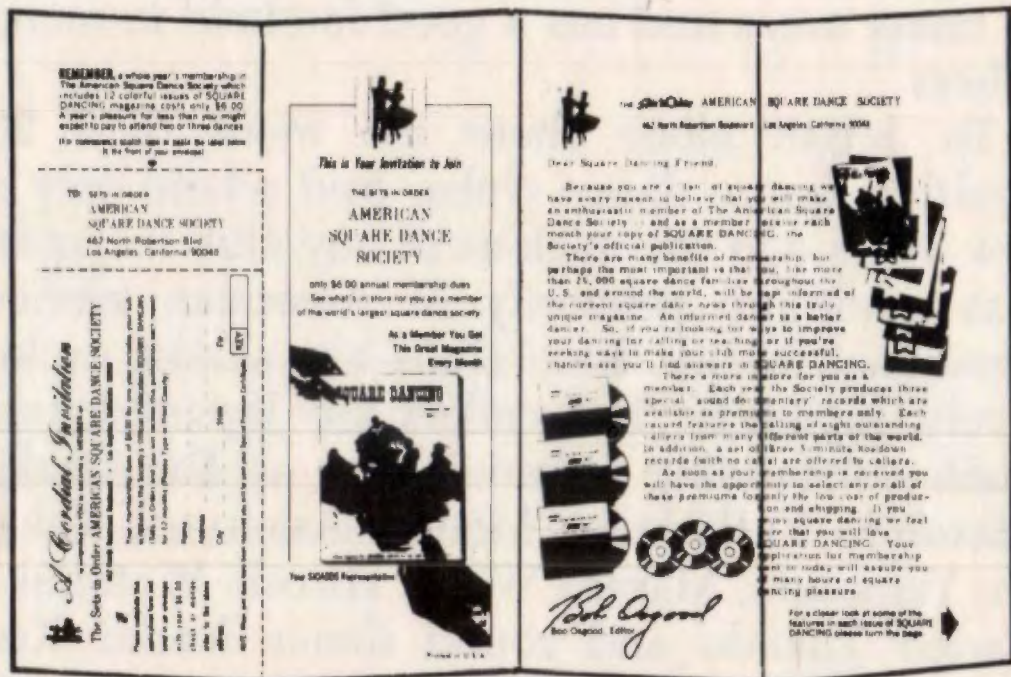


Once again this month we called on the talents of artist and friend Charlie Dillinger to come up with some ideas for our cover design. Charlie is responsible for the original SIO cover in 1948 and many designs we have used over the years.



We'll Tell the World

THERE WAS A TIME, not too long ago when we used to ship literally thousands of back copies of Sets in Order to all parts of the world to be handed out as sample copies to class and club members. But, unfortunately, this isn't the



case anymore. True, a copy of the magazine is a fine sales tool in encouraging new members to join SIOASDS but printing and postage rates have risen to the point where a single copy as a give-away comes to just about 50¢ even in large quantities—and that's a bit much.

So, as a substitute, we now have a brand new, illustrated flyer which tells all about SQUARE DANCING magazine and what is contained in each issue, about the Documentary in Sound Premium Records and about the many aims of the Society. It also includes a letter of "welcome" and a special "invitational" order form.

These flyers are available on request to callers, dancers, clubs and associations who would like to pass them out among the enthusiasts in their area as a means of encouraging dancers to learn about their hobby.

Our Ladies at the microphone



IN TODAY'S WORLD Women's Lib has become a household word. Whether one is for or against the movement is not under discussion here, but bringing the woman's place into focus with that of the man's, re-discovering her talents and abilities and acknowledging that she's here, not just to stay but to contribute, is a point we wish to make.

Fortunately square dancing is a couple activity with both participants sharing equally. While directions in round dancing are given to the man with the woman doing the counterpart, in square dancing directions are generally given to the couple. And there has been no favoritism toward either the man or the woman. True, sometime back it was decided that it was more comfortable for one person to lead and the other to follow; the "honor" went to the man, but dancing depends on the equal ability of both partners.

Now, consider the other aspect of square dancing — the caller. How many ladies do you know who take up the mike and direct the squares through their paces? From a current survey we'd venture to say that many dancers have never enjoyed a woman caller; perhaps in some areas they're not really aware that such a creature exists. But exist they do and call they do, often against prejudices and problems unknown to the male caller.

Some of the basic tools of the caller prove to be stumbling blocks to the lady, but most she has gracefully surmounted. For example public address equipment with its turntables and speakers is heavy to handle. To most gals this has turned out to be one of the least of the problems as husbands and/or club members willingly unload a car and carry the equipment in and out of a hall. Some ladies

even say there's no problem in carrying equipment themselves, particularly some of the newer models which are lighter in weight. One female caller reports her only difficulty is in toning down the enthusiasm of some helpers who, in their eagerness to help, break needles or set up the sound in a way that requires her to rearrange all of it.

The Problem of Records

Recordings are another matter, however. Almost without exception the gals report that finding records in their key is difficult. Louise Trauger of Garden Grove, California, writes (and her remarks are typical of many ladies),



Vera Baerg. Calling 22 years
Norco, California

"If a lady caller has a low pleasing voice, a cheery personality, a thorough knowledge of her square dance material, makes her dances interesting and fun — especially fun — she should never strike out. My husband has never called but is the other half of our round dance teaching team and in general is a tremendous help to me. He also has a chance to dance with the single girls and that's nice for them, too."



Mariann Hidding. Calling 10 years
Jacksonville, Florida

"My husband, Tom, and I are a husband-wife calling team. We share the calling fifty-fifty and operate from a pre-planned program. Until we started this program our dancers did not have the themes and variety that we are able to accomplish as we now think as one caller. Any lady caller who will take the time, effort and heartbreaks in stride can compete with the men and stand on her own. You cannot expect to be allowed on stage and have a following without ability; just being a lady is not enough."

"It's very hard to find records which fit my range and voice; almost all are too low." Others report that the recordings are pitched too high. Many find that harmonizing with a singing call they particularly want to use solves the problem, or "talking" that portion of the call which goes beyond their vocal range allows them to program a particular dance.

Billie Gawthrop of Canon City, Colorado, writes, "I feel sure that most lady callers understand the reasons why the record companies adhere to the male voice when they decide the vocal range of their recorded music. They must sell their records to the largest number. Since the female is so outnumbered, she chooses very carefully, and, of course, she has a much smaller choice of numbers she can use. I have been very fortunate in that field, as I have a lower than normal voice for a female and can use almost any recording I find to my liking."

What other problems face the lady behind the mike? Foremost perhaps is simply the fact that "she's a lady!" Jean Sedlack of Ever-

green Park, Illinois, writes of her experiences (and they are similar to many lady callers). "When a dancer comes into a hall where I'm at the mike, first, the remark will be made, 'Never heard of a lady caller! We wanted a real caller!' — or — 'Well, this ought to be good (with some sarcasm in the voice)!' " Perhaps a good retort to such a comment is one made at a dance Osa Mathews of Palm Springs, California, was calling in Seattle. Two couples came in, discovered the caller was a lady and asked for their money back. The man at the door said, "If you're not happy at the end of the dance, I'll gladly refund your money." The couples not only stayed and danced; they now live in Palm Springs and dance with Osa regularly.

Speaking for all gals, Vera Holleuffer of Atherton, California, puts it well. "I never think of myself as a 'lady' caller. I am a caller, not in a class with the 'name' callers, but a caller/teacher for club groups. I prefer to consider myself a group leader who loves to teach and call." And Jeanne Moody of Salinas, California, adds a similar thought, "I don't believe that just because I happen to be a woman I



Vera Holleuffer. Calling 35 years
Atherton, California

"In 1940 young men thronged to our dances at the YMCA as San Francisco was a port of embarkation. Many a homesick boy asked if we knew dances they did at home. We had a pianist and we had one big record — Blackberry Quadrille . . . It's been a beautiful activity for us because we have seen, in our groups, as an outgrowth of the dance activity, a cultivation of friendships and a relaxing of tensions, and for that it has been worthwhile hauling around equipment, records and ourselves for 36 years."



Delores "Boots" Laufenberg.

Calling 6 years

Iron Ridge, Wisconsin

"I feel that in the future there will be an increase of lady callers in Wisconsin because I have been encouraging those gals who seem to be interested . . . My husband and our three children are all members of our club and our 13 year old son, Kevin, is very much interested in calling. He is part of my program, harmonizing one or two songs an evening with me and usually calling one by himself. We hope he'll take over someday and carry on the name."

can claim any different advantages than that of the men. If a lady is going to be a good caller and wants to travel, she has to work just as hard and sometimes harder to be in demand. She shouldn't expect any better treatment, just respect at being a lady." And we might add, but she should expect the same treatment the men get. If a caller is worth his (or her) salt, she's worth her hire and all the courtesy and friendliness that any caller receives.

In some areas the lady caller not only has had to prove herself to the dancers but has had to surmount resistance from the male callers. Elsie Jaffe of Cleveland Heights, Ohio, writes, "I have been calling for 17 years, conduct classes for beginners and intermediates, have one-night-stands and a workshop group and consider myself an experienced caller. Yet I encounter frustrations. I've shared programs with male callers and received less remuneration for the same job. I have never been invited to appear on the program at festivals and conventions held in the area. However, my teaching and calling schedule is full enough to keep me as busy as I want to be and to give

me the satisfaction of contributing to the square and round dance picture." In another area, the gals have found resistance to their joining an association. Yet, when they finally have been accepted, they have been accepted wholeheartedly and frequently find themselves elected to an official position. Patience and Perseverance, perhaps, should be added to the lady caller's vocabulary of Clarity, Rhythm and Command.

Obviously not all male callers are chauvanistic in their approach to the activity. Vera Baerg of Norco, California, writes, "I am proud to say that in all my calling years, men callers in my area have always been kind and courteous when we have shared programs together." Delores Laufenberg of Iron Ridge, Wisconsin, writes, "For the most part the majority of male callers have treated me as 'one of the fellows'; no ladies first or special privileges and that's the way I like it," while Val Molendyk of Placentia, California, says, "Maybe I'm prejudiced but I feel that just being a lady is advantageous. I've found equality among my fellow callers is very predominant and we gals receive quite a bit of attention."



Osa Mathews. Calling 24 years

Palm Springs, California

"Every lady caller must realize that she is entering a man's field and be willing to work harder to be a good caller. Be friendly and professional with other callers and love your dancers . . . Among special honors I've enjoyed is to be the first lady caller emcee at the Penticton Jamboree in Canada and to be the first lady caller featured on one of The American Square Dance Society's Premium Records."

The area in which someone lives may have something to do with the type of acceptance a lady caller receives. Certainly bookings and remuneration should be based on ability and not on sex. What type of evening does the group want? What type of group is it? At what level is the group dancing and can the contemplated caller handle it? It takes as much ability to conduct a one-night-stand as it does a workshop and being a female or a male is not going to qualify or disqualify one from the position. Experience, training, desire and availability should be the test.

The sampling of questionnaires received from lady callers reveals that most of them do teach beginner classes and program one-night-stands



Shirley Nickerson, Calling 9 years
Yarmouth, Nova Scotia, Canada

"Records can be a problem—it's easy to get in a rut and perhaps lean too much to one type. I feel dancers should get plenty of variety in their home program so they can adjust to another caller who uses other types of hoedowns... Hall rental is a big item for small groups. And, because of the varying interests and experience of dancers in both squares and rounds, trying to combine this all in one evening is certainly less than ideal. My husband and I felt that there must be some way to offer several levels or plateaus, which would offer dancers a choice of program. We couldn't afford to build our own hall—but we had a large basement... So, the Circle 'N' Dance Ranch was born. Whoever heard of a Ranch in a basement? But we like the Western theme and so do the dancers. Best of all though, we can now offer more variety of program."



Maxine Pearce, Calling 10 years
Layton, Utah

"We learned to square dance while in Japan as civilian employees of the military and after a year of dancing I was enticed into trying a singing call. The bug bit and I have been calling ever since. My husband is proud of me, yet it is difficult for him to be on the sidelines while I am in the limelight. Still he does encourage me to continue to call."

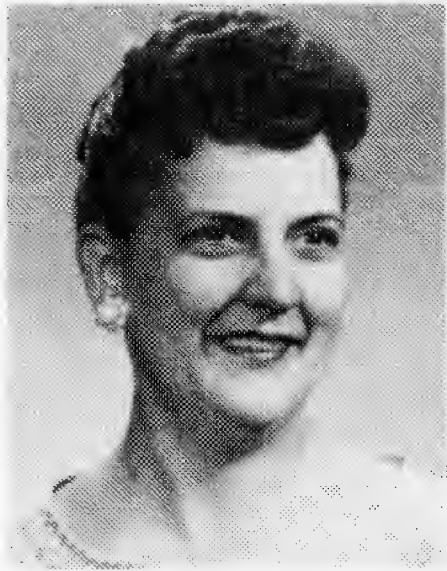
as well as call for regular clubs. The variety of the type of calling they do parallels that of male callers in that some work only with one regular home club, some have several groups, many do guest calling in their area, a few travel outside their state to accept calling bids for clubs or festivals, some work with teens and children, and many handle one-night-stands for church, school, recreation or service clubs. A few have presented their groups on television as well as at civic gatherings. In other words, the gals are just as interested as the men in all phases of square dancing.

A good example of the ladies' interest in the activity is shown by a three-step program adopted for her clubs by Peggy Rentz of San Luis Obispo, California, a veteran caller of 25 years. As she writes, "About a year ago, realizing the problems that exist in the training beyond the 75 Basics, I set up guidelines for a program and adapted your (The American Square Dance Society) system of identification of same. Our badges now show 50 Basics, Extended 75 and 75+. This three-step program really has succeeded. We have 14 squares in our Basic Club, 6 squares in the Extended 75 and 8 squares in the 75+ workshop. We are not losing as many dancers and we are gaining those dropouts who had no place to

go. Each group meets weekly and four times a year all three groups get together for a Sunday afternoon bar-b-que dance, including guests who may be potential members for the next class."

How did the ladies start calling? What bug bit that moved them from the floor of dancers to the stage of callers? Sue Lemmon of Vallejo, California, was teaching a folk dance club some 25 years ago. It was a natural step from there into squares, particularly since her father had been a fiddler and caller in West Virginia "way back when." She took a caller's class from Bill Castner along with other classes and has been enjoying it ever since. Pauline Trask of Aberdeen, Washington, found that one of her friends wanted to learn to call and so they started holding small parties in her basement for practice. She was intrigued and began practicing too. The next natural step was to take a local caller's course and use the ever-ubiquitous tape recorder. Pauline has limited her calling to guest tips at various clubs as her husband likes to dance too well to lose his regular partner.

Jeanne Aronson of Bettendorf, Iowa, writes



Erlene "Toots" Richardson. Calling 15 yrs.
Clinton, Oklahoma

"One of the problems in being a woman caller is working full time, having a house to take care of with cleaning, washing, cooking, etc., and still finding time to practice. Our most recent class to graduate had 67 couples; the biggest graduation in these parts for many years. All the Oklahoma State officers came as well as most of the Southern District officers . . . Certainly couldn't get along without your magazine in which we find help for all phases of square dancing."



Jean Sedlack. Calling 22 years
Evergreen Park, Illinois

"Arriving at a Colorado dude ranch where square dancing was supposed to be featured, I found records, no caller and several disappointed people. Just a teenager, I said I probably could remember some of the calls from my club. I ended up calling for the rest of the week and my calling career was launched. For the past 17 years I've been putting on monthly shows for the Veterans Research Hospital in Chicago and conducting wheel chair square dances. Our Queens & Deans groups have appeared on several television shows, including calling for a five-week series called the Hayloft Hoedown. I think the initial shock of lady callers is wearing off. This past year I've replaced a male caller on three occasions with not even a raised eyebrow. It was almost like having something missing when no comments were made."

that she has been square dancing five years and calling three but is not rushing into the calling part. "Each time I dance I'm observing and taking mental notes. I've gotten good cooperation from all the local callers; most all save a tip for me to call at their dances." Blanche Parker of Bay City, Michigan, is perhaps the newest lady caller we heard from. She writes, "I have been calling old tyme squares for some time but now am interested in learning to call the 50 Basics. I am taking instructions from a caller and taping my singing calls at least two hours a day." Alma Miller of Dayton, Ohio, has been calling 10 years and is one of those gals who has taken part in many special callers' clinics, including instruction from such square dance luminaries

Some interesting facts relating to the survey

Without exception all wear and advocate feminine square dance attire when calling and teaching.

They find that "Calling teaches patience with others and one's self."

Type of equipment they own: Califone, Hilton, Newcomb, Bogen, Clinton, Earle Electronic, Bell Amplifier and one "homemade" outfit.

Number of years calling ranges from just beginning to 35 years.

80% of those polled teach beginner classes and handle one-night-stands. One or two clubs meeting weekly or bi-monthly proved to be the average of clubs called for on a regular basis. Calling dates outside of these regular nights ranged from none to 20 nights a month with about 8 nights per month being the average.

In addition to teaching square dance movements, 60% of the gals teach rounds to their clubs or classes, 85% teach mixers, 47% teach some folk dancing and 42% include contras and quadrilles.

NOTE: The ladies featured on these pages, of course, are only some of the many fine lady callers in the square dance activity today. By spotlighting these few we pay tribute to them all.



Pat Valiska. Calling 6 years
Glen Burnie, Maryland

"In 1968 my 6th grade daughter wanted to do something different for the school talent show. With the advice of our club caller and the loan of several records, we went at it and ended up the hit of the show and the beginning of my calling career. Being the male mate of a caller is twice as hard as being the female taw. My husband has passed with flying colors. The only concession I had to make was to call him my 'Caller's Hauler' instead of taw. I am not a Ms; I am a Mrs. In caller's college they advised me always to be a lady and never one of the guys. I have found this advice to be sound."

as Jerry Helt, Bruce Johnson, Bob Page, Willard Orlich and the Manning Smiths. Alma is hopeful of providing her area with an easy level club.

Jessie Sousa of Turlock, California, went along to a caller's class with a neighbor six years ago for moral support. She ended up taking the course as everyone there kidded her for being the only lady with nine men. As with some other gals, Jessie finds that her name might be a man's or a lady's and some dancers come expecting to find a male caller. Without exception all have stayed to the end of the evening and have told Jessie they were glad they did. Then there's Val Molendyk of Placentia, California, who found it wasn't that she was female that people questioned; it was the fact that she took her first caller's class when she was 12 years old. Under the wise guidance of Bob Van Antwerp, she completed one course and practiced four hours a day. She then assisted Bob by demonstrating for five more courses ("and taking pages and pages of notes," says Val), began calling one-nighters and eventually began to teach. At age 15 she formed her first club and it's still dancing 14 years later. Val says this past March was a red-letter time for her when she and Bob shared the anniversary program for her club called "The Sands of Time." Val felt it was a

(Please turn to page 66)

SQUARE DANCE DIARY by a square dancer



This is the month of Mother's Day (May 12) and it's also the issue that we pay special tribute to our

LADY CALLERS

"...THIS ALWAYS HAPPENS WHEN NITA IS OUR GUEST CALLER..."



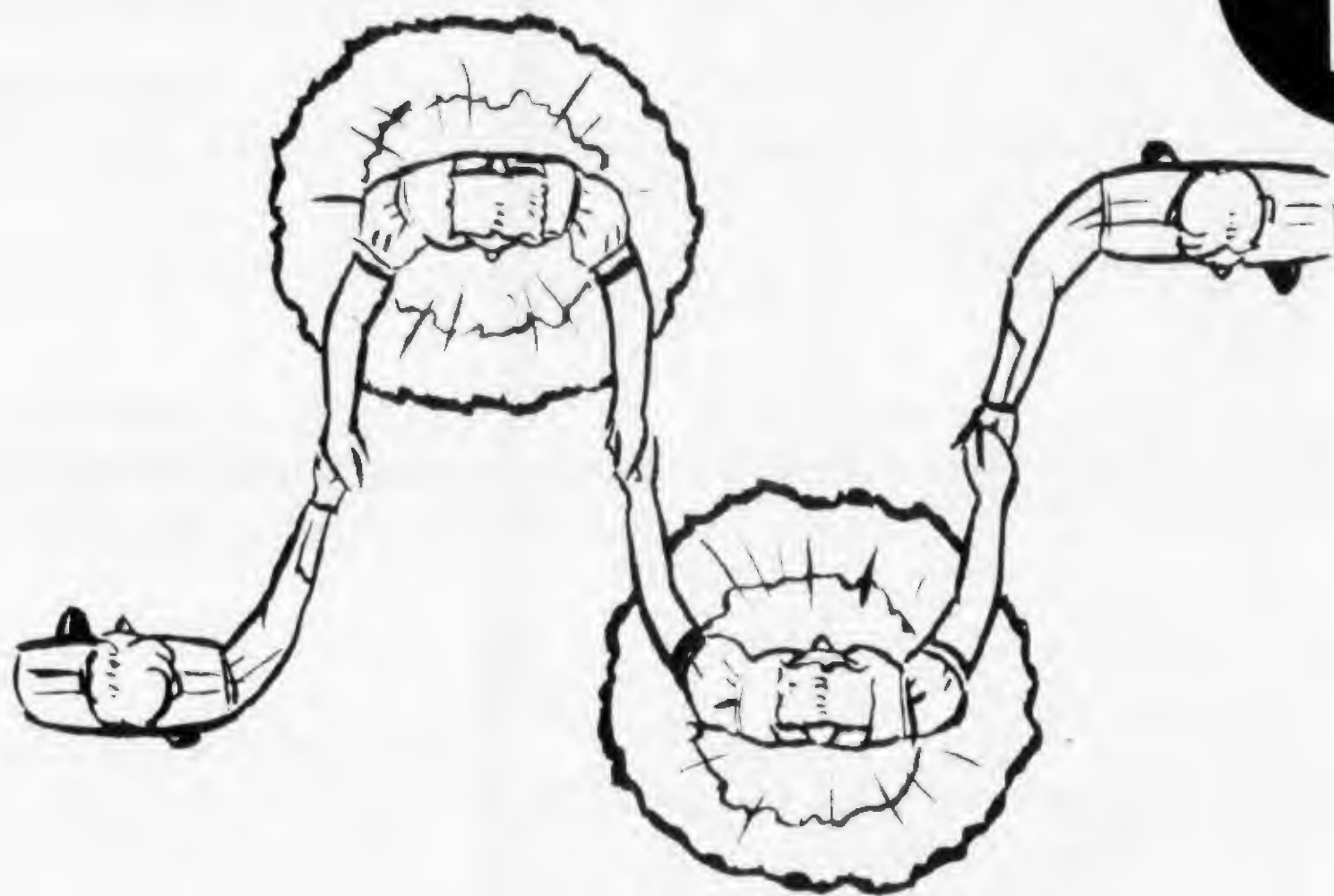
We invite you to send in your suggestion for a scene in the Square Dance Diary.

DO THIS and You'll be a Smoother Dancer

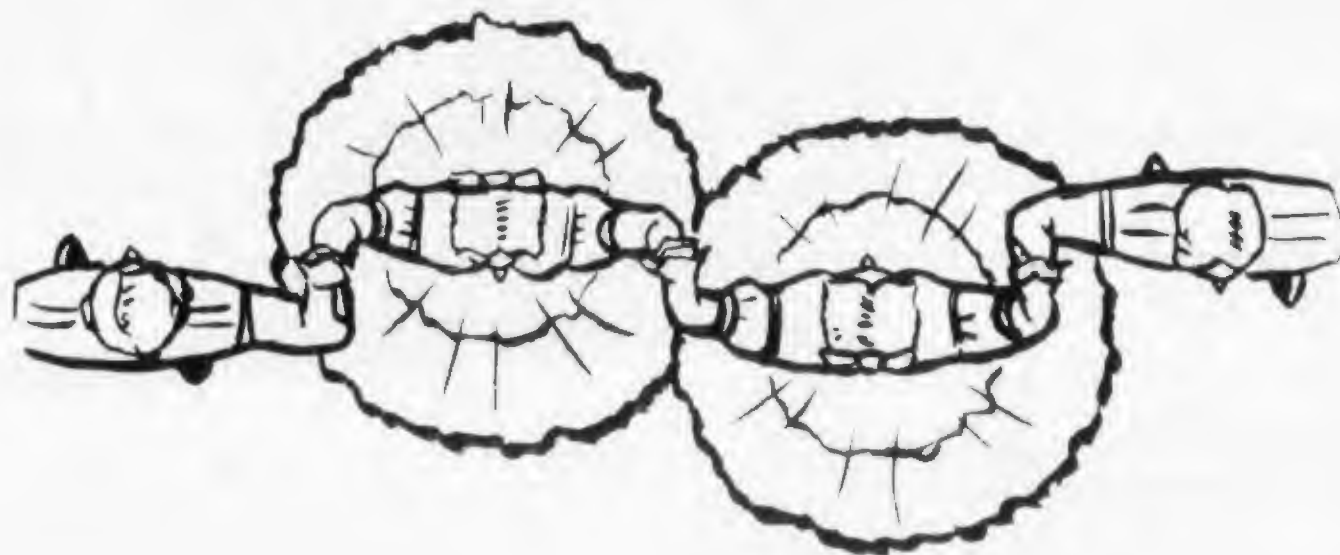
OCEAN WAVE BALANCE

NUMBER

19



In an ocean wave or alamo style formation that requires a balance forward and back prior to moving into arm turns, the most satisfactory handhold is hands up, palm to palm. Looking down on the dancers as they stand slightly apart (above) notice that as they move together (below) their joined hands serve as a spring and allow them to go only as far as is comfortable. No grip is necessary with the handholds as just the simple pressure of the palm of one hand against another is sufficient.



SUMMER **DANCING** 1974

IT'S GETTING CLOSE TO THAT TIME referred to as the "off season" for square dancing. In some areas this may not mean a thing, but in many farm areas and in some parts of the country that get just too hot for dancing, things do tend to slow down. Many clubs end their square dance year more or less officially in mid-May and then pick up again when things get cooler toward the end of September. Even in some areas where weather is no problem, vacation schedules bring about a heavy toll on club dancing and some groups just naturally cut back on some of their regularly scheduled dances. In their place comes the fun of summer dancing. Occasionally several clubs in an area will get together, rent air conditioned facilities and continue on in a limited manner. Outdoor slabs in community parks are often the scene of some excellent warm weather dancing parties. Each year SQUARE DANCING Magazine corrals all the information available on summer dancing and lists it in the May issue. What you don't see listed here may show up in one of the coming issues. (Don't forget, we work several months ahead on magazines and June 1st will be the deadline for the August issue.) So happy summer dancing to you all!

Colorado

Square dancing June 10 through Labor Day every Monday, Tuesday, Wednesday and Friday at Frank Lane's Dance Ranch. Marshall Flippo, Vaughn Parrish, Johnny LeClair and Barry Medford will be featured. Dance Ranch is located on U.S. No. 36, four miles East of Estes Park, Colorado. For brochure listing all dances write P.O. Box 1382, Estes Park, Colorado 80517.

Michigan

Maple City Swingers will be dancing every first, third and fifth Friday, June 7 through August 30. Guest callers are featured, with rounds by the Flecks. Dances are held at the Episcopal Church, 720 Riverside Avenue, Adrian, Michigan. Time is 7:30 to 11:00 pm.

Washington

The Haylofters Square Dance Club dances every Saturday night at the Hayloft, 15320 35th Avenue West, Alderwood Manor (about 20 miles north of downtown Seattle). Bob Wright, Sr., Jack Johnson and Jack Williamson alternate at the mike. For information call (206) 743-2289.

Cedar Valley Grange, 206th S.W. and 52nd W., Lynnwood, is the location for the Whirl 'n

Twirlers dances. Caller is Joe Hall and dances are held every Wednesday night, June 12 through August 28 from 7:30 to 10:00 pm.

Square dancing will be held in Wenatchee every Saturday night, 8:30 pm until ??? at McCurry's Barn, 29th and Cascade, East Wenatchee. For information write to Mac and Chris McCurry, 1214 S. Miller, Wenatchee 98801.

Minnesota

Spares and Pairs dance every Wednesday at 8:00 pm at the Downton YMCA, 9th and La Salle, Minneapolis. Virg Hintz is the caller for the group.

Pennsylvania

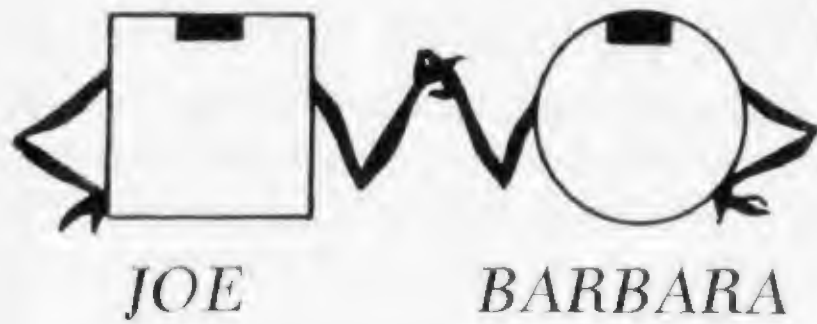
Palm Squares dance every 2nd and 4th Thursday at the Northside School in Palmyra. Club level dancing from 8 to 11 pm with a 45 minute workshop incorporated into each dance. The club also camps and dances at various campsites in Pennsylvania throughout the summer. For information contact Robert E. Snyder, Sr., R.D. #1, Box 99, Palmyra, Pa. 17078. Phone (717) 838-4041.

Kentucky

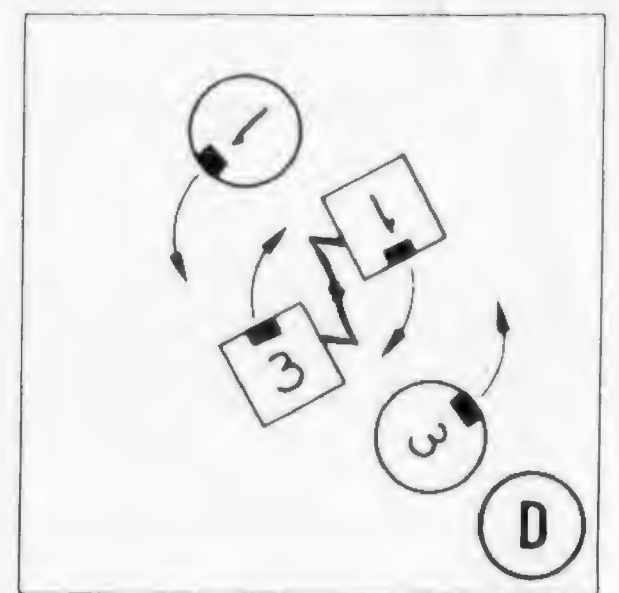
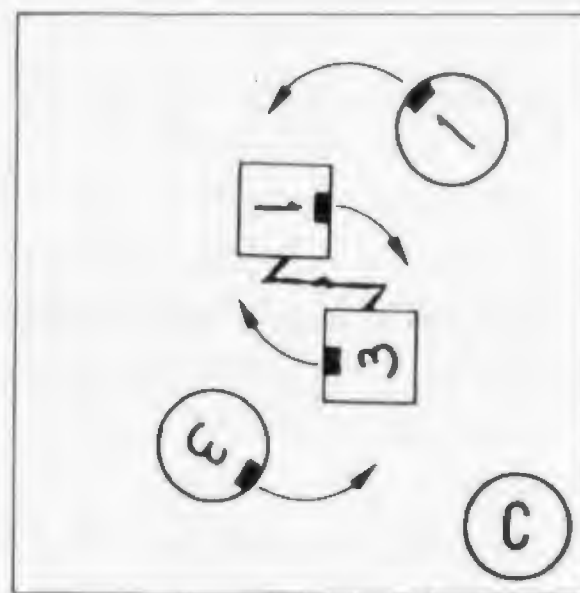
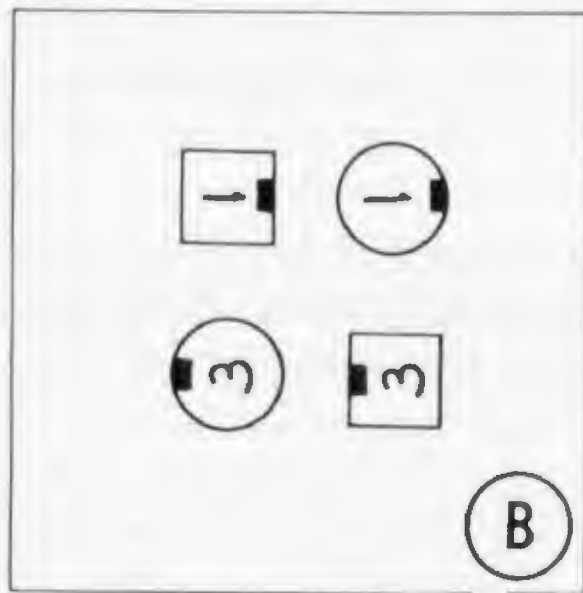
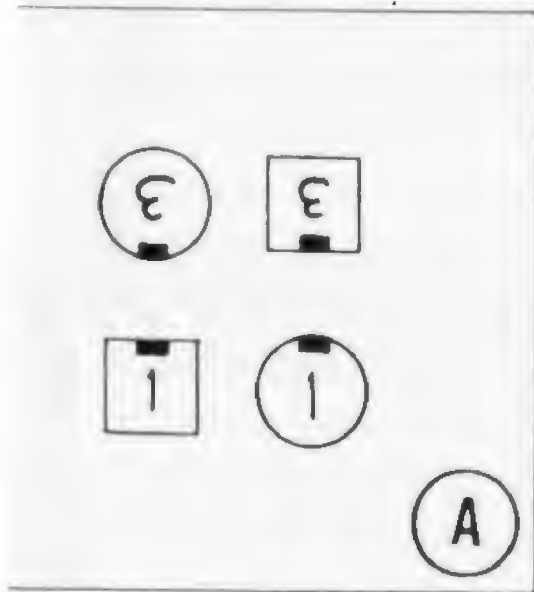
Weekly dances at Hoedown Island, Slade, Kentucky, consists of about 80% traditional
(Please turn to page 69)

TAKE A GOOD LOOK

a feature for dancers



The coupling of Spin The Top and Peel Off becomes the subject of Barbara's and Joe's Workshop. Callers, for some helpful drills see Page 51.



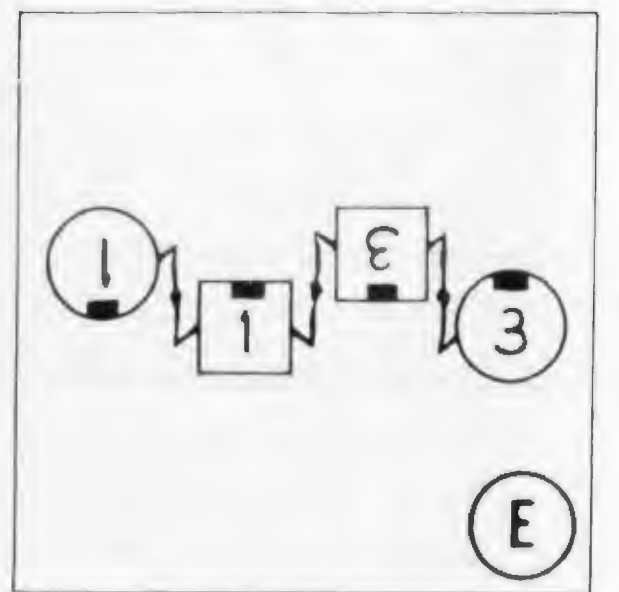
JOE: We don't like to say the same thing over and over, but because it has been a help to us, we like to pass along to any newer dancers how important it is to have a thorough understanding of each of the primary basics. If you know your basics inside out and upside down from every conceivable position, you're not going to have problems with new movements you may get in your workshops.

BARBARA: As an example of what Joe is talking about, scoot back, which was covered in this column in March, depends on a thorough knowledge of turn thru. The call turn and left thru, which appeared in the same issue but in the STYLE LAB section, depends upon the complete understanding of a turn thru and the courtesy turn.

JOE: If you know your basic peel off (73 on the Basic List) and spin the top (Basic 60) then Peel The Top will come easy for you.

BARBARA: We could show this a number of different ways, but let's take it in its simplest form with two facing couples (A). To start, each of our active persons will do a curlique so that each dancer is facing in the opposite direction to the person beside him (B).

JOE: At this point the movement starts. The two trailing individuals, in this case the men, step forward right side to right side, take a forearm hold and start a three-quarter turn



(C). At the same time those in the lead, in this instance the ladies, do a peel off movement, turning left away from the center of action and moving in an opposite direction. The men move an additional quarter or 90° (D) so that when those in the center have turned three-quarters or 270°, they join with them in an ocean wave (E).

BARBARA: The formation used in this is that the lead persons do a peel off and move up one-quarter to become ends of a wave, while those in the trailing position step ahead, join inside forearms, and turn three-quarters to become centers of this same wave. Anyone knowing his basics well and following this description would realize that under different conditions those in the trailing position might step forward and find that the inside forearms to be joined were left forearms instead of right, as shown in this example.

The Dancers

Walkthru

THAT SPRING THEME

MONETTE COURTNEY, WRITING for *Round Dancer* magazine, is always full of ideas. This time it's a very special birdhouse, perfect for this season when spring bursts forth.

Materials required for each birdhouse: one plastic drinking cup, light-weight cardboard, white glue, matté spray paint (color of your choice), a wooden toothpick, cloth rose (or similar flower) petals, a large bead, string and miscellaneous jewels, sparkles, trimming, etc.

Directions: With scissors cut a hole $\frac{1}{4}$ " in diameter $\frac{1}{2}$ " up from the bottom of the cup. This becomes the door of the birdhouse. Take the cardboard and cut out a circle $4\frac{1}{2}$ " in diameter. Cut a slit from one side of the circle to the center of the circle. Overlap the ends of this circle 2" and glue together. This makes a peaked roof for the house.

Tie a bead with string; run the string through the center peak of the roof with the bead on the inside. Secure the bead to the roof with glue. This is for hanging the birdhouse.

Glue the roof to the open end of the cup and spray paint whatever color desired.

Poke a toothpick into the cup just below the door and secure with glue. This becomes the bird's perch.

Cut the cloth flower into single petals and glue to the roof in three rows starting from the bottom. Use 8 petals on the first row, 6 on the second and 4 on the top for a shingled effect.

If desired attach jewels or trim around the door of the birdhouse with glue.

Fasten a small bird to the perch.

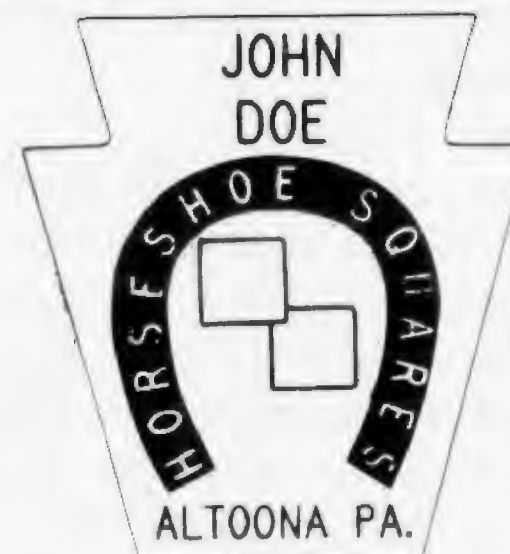
Several of these houses could be hung from

a painted branch which has been secured in plaster of paris, clay or rocks. Additional flowers, blossoms or birds can be added to the branches. Such a branch would make an attractive table centerpiece.

Individual birdhouses might also be hung in an entranceway, from light fixtures or along a wall. They'd make charming favors for dancers to take home as a memento of the evening.



BADGE OF THE MONTH



Formed in 1968, the Horseshoe Squares of Altoona, Pa., made good use of its area when selecting a name for its club and a design for its badge.

The background shape of the badge is that of a keystone, which is a wedge-shaped stone used at the summit of an arch and regarded as holding the other pieces in place. Pennsylvania is considered the Keystone of the original thirteen colonies as there were six states to the north and six states to the south.

In the center of the badge is a third-dimensional black horseshoe taken from the famous Horseshoe curve just a few miles north of Altoona. And the linked squares, of course, are self-explanatory.

A most interesting badge.

----- an Association Project



THE LOUISIANA SQUARE DANCE Association puts out a professional-appearing yearly calendar. 8½" x 11" in size, it is printed in black and white and bound with a heavy, grey paper-stock cover.

Each month is given a full page with Association dance events printed on the appropriate dates. Each day's square is amply large to permit individuals to pen in their own activities.

The final six pages list a roster of all Louisiana square and round dance clubs in-

cluding the day and location of each dance and a member's name and address who may be contacted for further information. The clubs are listed alphabetically under cities and teen groups are so identified.

A most useable and attractive product produced by an association.

Clubs for Singles

B 'N' B seems to lead the field when selecting a name for a singles' group and this month we fly to Portland, Oregon, to visit the B 'N' B's there.

NAME OF CLUB: Bachelors 'N' Bachelorettes of Portland, Oregon.

AGE OF CLUB: 9 years.

GEOGRAPHICAL AREA SERVED: Portland metropolitan area which includes Gresham, Beaverton, Tigard and Vancouver, Washington.

SIZE OF MEMBERSHIP: 239 members.

The B 'N' B's dance every Wednesday at the Hayloft with an average attendance of between 8 and 15 squares. Guests, be they singles or couples, are always welcome.

The club is financed with \$1.00 annual membership dues and a \$1.00 donation at the door for each dance. Each member is kept informed of all club activities through announcements at each dance and via a monthly club newsheet, the Gazette, mailed to those unable to attend a dance.

A permanent club caller calls for the group each second and fourth Wednesday. On these evenings he teaches the Round of the Month and workshops new square dance figures. Guest callers fill in on alternate Wednesdays. Simple refreshments are provided each week except for the last dance of the month which is regularly a potluck.

The B 'N' B's are active in participation in area events with other singles' clubs including an all-Northwest singles' dance, a singles' Jamboree in Penticton, Canada, which includes a parade and picnic, a weekend for singles in eastern Oregon and a monthly visitation to

other clubs in the Portland area.

Within the confines of the club itself, additional activities feature five special dances during the year including a Birthday Party, a Ship Wreck dance, a Halloween costume party, a Thanksgiving potluck and a Christmas party to which the beginner class is invited.

The club's beginner classes have been well-attended but generally have an excess of women. To compensate some 25 male club members attend as "angels" and provide dancing partners. All class members who graduate are invited to become club members and do so simply by paying the club dues and purchasing a club badge. Those seeking membership other than through class graduation require Board action.

The club has four elected officers: President, Vice-President, Secretary and Treasurer who must be single at election time. Should they marry during the year they may complete their term. The President, with the approval of the other elected officers, selects additional club members to fill out the following Chairmanships: Membership, Hospitality, Refreshments, Publicity (includes the Gazette), two area Council Delegates, Special Club Activities, Sunshine, Guest Caller Procurement, Club Dress and Hall Maintenance.

The B 'N' B's report an increased interest in round dancing during the past few years. To accommodate this interest, last fall the club initiated a round dance evening on the second and fourth Thursday where members could dance rounds they already knew as well as learn new routines. The members have found that having all rounds cued adds to their round dancing enjoyment as frequently a portion of a dance may have been forgotten.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



The Lancers (Part III)

It is difficult for any of us living in this day and age to realize the importance and impact the Lancers had upon the dances of the Western world. As has been mentioned before, they became the rage of dancing circles in England, France and the United States. In my possession is a translation of a Swiss Lancers as performed to the music of "The Original London Lancers," and a copy of the French *Le Quadrille des Lanciers*, for which the music is the same "Original London Lancers." Claude Flagel, France, who did extensive research on this dance, writes that he has found eight different versions, the oldest being over a hundred years old and the latest issued just before World War I. Belgium and Holland, too, danced the Lancers enthusiastically.

The form went north to Scandinavia and Tobias Norlind writes in his book *Dansens Historia* (History of the Dance), that the "Lancier became accepted in Sweden in the 1850s." The *Lancierkadriļ* (Lancer Quadrille) is described at length in old Swedish folkdance textbooks, along with a few diagrams. They were called "sallskapsdanser" (Society Dances), or "hogerstandsdanser" (Upper Class Dances) to distinguish them from dances of the people. The latest edition of *Norske Folkedansar* (Norwegian Folkdances) gives a "Lanciers" in complete description. Hungarian Court and dancing academies placed a great deal of importance on the dance form, as did those of Germany.

Neither were the lands of Central and South America immune. A Puerto Rican *Los Lanceros* describes the dance as consisting of either eight

or twelve couples. Canada, especially in Quebec and all of the Maritime Provinces, knew and danced some form of the Lancers right up to almost the present day. M. Guy Thomas, Montreal, has done a great deal of research on the subject and among his Lancer figures is one for the Double Lancers, still known in Quebec City.

They were received with open arms by the Dancing Masters of the world, especially by the Dancing Masters of the United States. It was almost as if they had been waiting for something like this to happen! All of the good Dancing Masters were familiar with T. Wilson's *An Analysis of Country Dancing* published in London, 1822. This gave explicit descriptions of all the figures used in country dancing up to that date, plus diagrams to be of further assistance. In all, Wilson gives descriptions of 157 figures. (And you thought that traditional dancing consisted of only a dozen or so figures?). The latter part of the *Analysis* consists of descriptions plus diagrams for 51 new figures of Wilson's own creation, about which he says, "The following are offspring of my own, perhaps only worthy of such a parent; however, such as they are, I present them to the votaries of Country Dancing, as a free gift, hoping for no other reward than their approbation and acceptance of my donation."

Given this kind of carte blanche, plus a half hundred new figures never before seen on a dance floor, plus the new dance "The Lancers," and you may readily understand that the Dancing Masters had themselves a field day.

They adapted many of the older figures, plus a few of the newer ones, to fit a dance in square formation and they were off to the races.

One of these early Lancer-Quadrille-type sets was known as the *Prince Imperial*, the first figure of which goes like this:

Head couples lead to the right and salute
Take the ladies and go opposite
Ladies grand chain (without the gentlemen)

All chassez across (to the right and left)
Turn partner to place

This figure is repeated four times; twice by the head couples and twice by the sides, and all will regain their places.

Translation: Couples one and three take partners by the hand and lead to the couple on their right. They step directly in front of that couple and both couples bow to each other. Then, as the head couples retire to their opposite side, the gentlemen take the right hand of the side lady in their left hand and take both ladies to the opposite place. Thus the two head couples have exchanged places and stand in the opposite couple's place (8 bars). The ladies cross over from head to head of the set, giving the right hands as they pass each other. Then pass from side to side, giving the left hand. Cross back again from head to head with the right hand, and then from side to side, with the left hand. Finishing with each lady in front of her partner, facing outward, with their back to the center of the set (8 bars). Each couple, commencing with the right foot, slide four steps sideways and four steps back again, and then, turn partners to places with both hands (8 bars).

Start of Something New

From the third figure of this same set there developed several interesting fairly modern figures. It went like this:

First couple forward and salute
Each couple in turn, the same
Ladies, hands round
Gentlemen forward and extend the circle
All balance and turn partners to place

Translation: The first couple walk to the center four steps, the gentleman leaving his lady (with a bow) in the center of the set with her back to the opposite couple. The gentlemen then stepped back into place (4 bars).

The other couples did the same (12 bars). The four ladies joined hands and still facing out, circled four hands round in the center of the set (4 bars). The four gentlemen forward, gave right hands to partner, left hands to their corner lady (4 bars). All balance in a circle and turned partners to place (8 bars). The figure was repeated three more times.

In 1859 there appeared "The Queen's Lancers," named in honor of Queen Victoria of England. It was arranged for eight couples in square formation, two couples on each side of the square. Later it became known as "The Continental Lancers." In the 1870s a variation of it was known in the United States as "The Centennial Lancers."

Along in the 1880s some Dancing Master put together a set of Lancers that he christened "The Saratoga Lancers." It proved to be the best remembered—at least in the United States—of them all. Probably the reason for its popularity was the fact that all of the couples were in motion almost all of the time. The head couples danced mostly with the side couples. Saratoga, of course, was a famous resort town of the period. In parts of upper New York State, notably in St. Lawrence County, according to the late Howard M. Smith, the first gentleman in each set prompted the set. Later variants of the Saratoga Lancers incorporate a "basket figure" among the figures.

LEGACY and the HISTORY of Square Dancing

At the special Legacy meeting of leaders held in Cleveland, Ohio, just one year ago it was felt that a greater stress should be placed on the traditional background of Square Dancing so that newcomers to the activity might gain a greater appreciation of their Heritage. These special chapters by Ralph Page and the earlier series by Bob Cook of Boulder, Colorado, are in part our contribution to this growing storehouse of knowledge.

In coming issues we will take a close backward look at other sections of the square dance world and eventually we hope to come out with a "capsule history" that will be included in future handbooks published by the American Square Dance Society. Perhaps by 1976 all of this may somehow fit into an accurate re-play of American Dance History in our country's bi-centennial celebrations and historical activities.



The LADY



Round Dance Teacher



BEA
ADAMS

Over the years a number of lady round dance teachers have been spotlighted in these pages, but always as a member of a teaching team. When we hit on the plan to dedicate one issue of SQUARE DANCING magazine almost entirely to the female members of the activity, it suddenly occurred to us that those who teach round dancing encounter different situations than do the men. So, we contacted one such lady teacher and asked her to send us a combination biography and article describing some of her experiences. Those who are personally acquainted with Bea Adams of San Diego, California, know of her love for the activity and her sincere dedication to it. We invite you to read what she has to say about her experiences in the field of square and round dancing.

"No biography would be complete without going back a few years to include my darling husband, Blake. It was he who first encouraged me to call; a hobby I pursued for four years and thoroughly enjoyed. During this time we had become avid round dancers and were being pressured by our friends to help

them with the easy rounds. Working as a 'team' was much more interesting for us both and as we devoted more and more time to round dancing, we were caught up in it and finally it became our first love and received all of our attention.

"In 1957 we were accepted as members of Round Dance Teachers Association of Southern California and I served as Treasurer in 1961. In 1966 I was appointed to the New Member Examining Board and served in that capacity for six years, holding the office of Chairman for two of the six.

"When the local San Diego teachers decided to organize, we, of course, were charter members. I served as President in 1965, also as Treasurer and Workshop Chairman. In 1971, when I was once again elected President, we formulated a plan which we hoped would bring harmony, cooperation and standardization to round dancing. This plan was presented to round dance leaders nationwide and was formally called International Round Dance Council (IRDC). Because our fledgling was just getting off the ground, we kept the Directorship in San Diego for the first year, and I was elected to continue as its President in 1972.

"Our first club, The Debonaires, dancing since pre-1958, is still very active with some of its charter members dancing weekly. The Merry-Go-Rounders, Gad-A-Bouts, Carousels and B's Rounders followed in that order.

Round Dance Creator

"Our first attempt at choreography produced *Twinkletoes* way back in 1958. *Debonaire*, written for a workshop in Phoenix, was next. Then followed *Tango Bongo*, *Gaiety*, *Seven Moons*, *Voo Doo*, *High Life*, *Evening Train*, and *Sweet and Sassy*. My latest effort was *Dreaming of You*, presented at the State Convention in Anaheim in 1972.

"Blake passed away very suddenly in 1967

and my dancers persuaded me to continue teaching. They insisted that they needed me, well knowing it was I who desperately needed them. This most difficult task was only possible because of the love and warmth of these wonderful friends.

"The next big question was, 'How do you teach without a partner who can help work out routines and also help solve the little problems that come up?' My friends graciously offered to help, and I have been most fortunate to have the very capable assistance of some of our students. I found that I could learn a dance from a cue sheet, doing the man's part, then teach the routine to my assistant before class. I cue the pattern to him as we show the dance and then we move into teaching the routine. By the time the class has mastered the dance, my partner is also dancing smoothly and comfortably.

Teaching in Reverse

"Because cues are always directed to the men, all ladies who round dance *must learn to dance* by this reverse teaching method and so you see it isn't too terribly difficult to cue ahead to the gentlemen while dancing the lady's part. I'll admit it does take concentration and if you are distracted it's like pushing the panic button—everything falls apart and comes to a sudden screeching halt!

"The greatest problem I encounter working alone on a routine is a dance that involves much hand work—arms overhead, changing position and direction, wrapping and unwrapping to a novel or unusual pattern—it's a real challenge and one that sometimes has me crawling the wall. The easiest method for both my partner and me is to attend our teachers' meetings and learn the new routines there where we can learn the footwork together and fix the routine in our heads.

"The question of hauling equipment could be 'hairy' (since I must transport it to all four

locations) were it not for the cooperation of my dancers. Usually I will find a few friends at the hall waiting to help, and the men, bless 'em, whisk the set in and start setting it up as I pull records for the evening program. The coffee pot is also filled and everything made ready for the first coffee break. After the dance they again have everything back in the car before I can gather up all the cue sheets, coffee cups, etc.

Quite a Load

"The P.A. system, coffee pot, records, large fan in summer, ice chest, petticoats and I all fit snugly into my little red Porsche, with the petticoats sometimes almost being the straw that breaks the camel's back. If I wear them, I can't see over the wheel or the road ahead, and if I toss them over the equipment, they balloon out and fill up all available space, including the rear window.

"Hitting the freeways alone at night was at first a scary experience, but it has gradually become routine and only causes me a problem when the fog rolls in—then I'm really unhappy! Because of numerous robberies in the area, I purchased a beautiful German shepherd dog named Sabre, who joyfully greets me at the gate and I feel safe and secure as I open the garage door (also a scary feeling when all the neighbors have retired for the night).

"A lady round dance teacher has another little project to consider. That's the matter of making dresses. They must be sort of special and so I'm constantly on the lookout for pretty, easy-care material to make up. Dresses must be fresh and attractive and the constant washing soon takes the pretty, perky look away. Then it's back to the sewing machine for 'Little Bea.'

"It must be apparent how much I enjoy teaching and dancing and I am so very appreciative of all my wonderful friends who make it possible for me to continue."

June One is the Deadline for the New Square Dance Directory

Don't forget, the August issue of SQUARE DANCING will usher in a new concept in square dance directory information. In addition to the regular GUIDE LISTINGS that have appeared in the February issues for the past eight years, there will be the current names and addresses of the presidents of all area associations, editors of area publications and other information of this type. PLEASE, if your association elects new officers this month, send in the correct address of your president so that the listings will be correct.

• Chapter thirty-one

The Caller as a Performer

By Chip Hendrickson, Newton, Connecticut

The successful caller is not dependent only upon material. His success hinges on attitudes, on techniques and upon his complete professional performance. We've asked Chip Hendrickson to share some of his thinking on the subject and we think that among the many common sense suggestions you'll find some ideas that will prove helpful to you.

CONVENTIONS AND FESTIVALS are a good place to observe and practice the techniques of public speaking that belong to the square dance world. Not too many callers have to give full-fledged speeches, but *all do have to talk to people from the stage*. And many are called upon to be MC's.

When you talk to dancers from the stage, look at them. Really look! You'll gain more attention that way and your words will carry more conviction. Look at the dancers to your right and left, as well as those directly ahead. And don't shuffle around. Plant your feet and face the dancers head on.

If you are asked to MC, remember the dancers didn't come to see you but to dance to the callers you are introducing. So don't monopolize the mike or attract undue attention to yourself.

To keep the show moving, be prepared. Know how to work the equipment that is being used in the hall. Find out which callers you'll be introducing and how they pronounce their names. Get the name right *ahead of time*. If you are not sure about the name or pronunciation, then ask! People will be pleased that you are interested. To be really safe, write it down on a 3x5 card. You'll most likely remember the name simply because you've gone through the act of writing it down.

Be fair in your introductions. Don't build up a caller too much (he might not be able to deliver) nor neglect someone who has done much for square dancing. You'll do better sticking to accomplishments than making promises about what this or that caller is about to do. Let the dancers make their own decisions as to how much they enjoy each caller.

Timing it Correctly

And now the moment comes . . . his name. *Say it last*, so that you can hand the mike to him and let him have his applause. If you give his name *before* you are finished, applause may begin. You're embarrassed; he's embarrassed and you've created a false start. When the tip is finished thank him and give him a plug. Say his *name* again, properly and clearly.

During the tip, or speeches, monitor the sound equipment. Check around the hall and then give a big grin and the high sign that everything is going well.

You'll want to leave a good impression when your turn comes to call at the

festival. *Do it by being yourself.* Nothing falls flatter than a person trying to be something he's not. *Do* pick material you know well. Have second and third choices. When other callers are calling in the hall, check the sound. This can be a factor in the kind of music to use. Try and get a feel for the mood of the crowd. When you call, don't range too far from the mood or tempo of those who have come before you. If possible build on what has already been done.

ABOUT THE AUTHOR: Chip Hendrickson has been square dancing for twenty years and calling for eighteen. He's well known in the Connecticut, New York and New Jersey areas and has at one time or another covered the entire Eastern coast from Maine to Florida. Chip's recordings on the Top label are enjoyed by dancers everywhere. Versatility is one of his outstanding qualities whether it's handling beginners or teaching an advanced workshop. His calling is smooth and well timed, a quality enjoyed and appreciated by any dancer group regardless of ability. Chip and his wife, Elaine, have coupled an active career in both square and round dancing with the raising of five children. Added to this busy schedule and many activities Chip also takes an active part in the New England Council of Callers Association and the Connecticut Callers Association. Chip's approach to calling is a practical one. His theory is to adapt techniques from professionals in all fields as he indicates in this one particular instance: "When you're watching television study the microphone techniques of the stars. Listen to the emcees and announcers. Ask yourself why some announcers are more interesting or better than others. Notice that while professional broadcasters have an 'easy' sound when talking, they are actually pronouncing every word very clearly and distinctly. And their audience isn't moving along at 132 beats a minute! Experiment with your own voice and practice everywhere." Chip presents in this article a sound, workable philosophy of how you as a caller or leader can put your best foot forward.

All of this is just as applicable when you're calling the entire program as when you are serving as master of ceremonies for the evening and only calling one tip yourself. In either instance it always pays to be ready for any emergency. For instance, somewhere in the back of your mind you should have a "Standby Plan." This "plan" calls for a list of records that you can call to when you get that inevitable bad cold and have to, or want to, perform. Records in particular keys, usually lower, are part of the "plan." Singing calls with "busy" melody lines that lend themselves to talk-chanting rather than outright singing, with limited up-and-down ranges should be considered too. With care you can pull off a tip or two, or a whole evening, and have only a few people realize that callers get stuffy heads and runny noses like other normal folks. Of course, if you're really ill, you shouldn't be at a dance, but at home getting better.

All of what we've covered points to being not satisfied with knowing "just a little" to get by. To become proficient and professional you've got to keep looking, analyzing and asking questions. And remember, there are lessons to be learned from things that go wrong. Profit from your own goofs as well as from the errors of others. Mistakes are the way we learn. Figure out what you did wrong, make the correction and forgot the mistake.

Calling is a Service

A caller's job is a complex one. You're directing human beings through complex

figures, to music at reasonably fast tempos. You're an entertainer, singer, master of ceremonies, speaker and father confessor all rolled up into one package. But, aren't you actually performing a service—with or without pay, as the case may be?

People go to square dances to have *fun* and it's the caller's job to help those people have that *fun*. You are *not* there to amaze and impress people. You are *not* there simply to enjoy yourself. You'll end up doing some or all of these things, but these should not be your primary goals.

Dancers come for fun, for dancing, to be with friends, to escape from worries, in fact there are just about as many reasons as there are dancers. Many of these reasons aren't even conscious ones. They usually will be lumped into the *fun* category. *Fun* is a subjective thing and varies with every person, club and area. You must know, or find out, what the *majority* of people at a given dance consider *fun* and take it from there. Pleasing the majority may not always mean pleasing the particular people who actually hired you. Your integrity and desire to serve the many will have to guide you here. In these very trying times, the need for mature leaders who won't "cave in or cop out" is extremely important.

Dancers do not come to judge you, the caller. They *will*, but that's not why they came. They are not the enemy to be conquered. Remember, they've got to *win* most of the time. They come usually in a happy mood of expectation. Your job is to fill this expectation . . . to serve the dancers.

Be Prepared — Then Relax

The more genuine interest you have in people and the more relaxed *you* are, the better your chances are of having a good night. Being "edgy" before a dance starts is not unusual. Being a nervous wreck all night is not so unusual either, but it is darned uncomfortable and it detracts from your abilities as a caller.

Worrying before a dance about: "Are they going to like me?" — "Suppose they get me rattled, will I be able to remember my calls?" — "I hope I get a good crowd — it might look bad for me if I don't." — "Which new figures shall I use to keep ahead of them and show that I'm up-to-date?" are all *self-oriented*. Your chief concern should be — "How am I going to give these people the best time of their lives tonight?" Don't be concerned with how events are going to handle *you*, but rather with how you are going to handle these very same events.

One of the best ways to be in charge of a dance is to be prepared ahead of time. Think about your material, patter and singing. Practice your planned *opening* numbers, keeping in mind that it takes a tip or so for the dancers' ears, minds and feet to get working together smoothly.

On the way to the dance loosen up your voice in the car. (See Chapter Four on Voice, Aug.-Sept., 1970.) Assuming the trip is a long one, fatigue can be a problem. Being tired at a dance doesn't help your voice, alertness and attitude. Take frequent short stops, at least once an hour. Get out and *walk* to loosen up and relax. Walk *slowly* and stretch the muscles in your legs, back and arms. Twist your head around and shrug your shoulders a few times. Gaze at the sky and clouds, or the scenery.

Notice with walking we used the word *slowly*, slowly to achieve a mental change of pace from the speed of driving. Plan your trip so that you don't have to rush to get to the dance on time. Take your time unloading and setting up. Move at a leisurely pace. All this is to step out of our society's rush-run-rush

syndrome, which benefits very few people. Stay loose, stay calm, be relaxed and your calling will reflect this feeling which, in turn, will help the dancers to wind down their cares and wind up into square dancing.

If just being in front of people sometimes bothers you and you find it difficult to put certain numbers across, then you've got to work at home to overcome this difficulty. Instead of just practicing the words or figures of a call to music, imagine that you are on a stage, in front of people. If you can create the feeling *you* get when you are in front of people, so much the better. Always practice in front of a "live audience." A live audience you've created in your mind. If you find yourself actually feeling uncomfortable, good! Work to overcome this feeling right in the comfort of your home. This type of practice is almost as good as *being* right in the hall, in front of dancers. And it costs you only your time and effort.

Before the dance starts, try and maintain your relaxed feelings. Slow, deep breathing is a help. Using your five senses to feel, hear, taste, smell and touch can be relaxing. Just feel something — your feet on the floor, the chair you're sitting on, the coolness of your mike. Listen to the chatter in the hall. Smell the coffee brewing in the kitchen. Doing any of these simple things, *without thinking about anything else*, is very relaxing.

Remember the Good Times

Everyone has called excellent dances at one time or another. Conjure up the *feeling* you had on one of those particularly good nights. It's quite a tonic. It's much better than thinking about some of those not-so-good dances you might have called. Again, learn from mistakes and then forget them.

Square dance calling is a fascinating field and the opportunities for new discoveries are endless. New records and new basics are a necessary part of calling, but should be kept in proper perspective. With all the chances for discovery in getting to know people and yourself, for years to come, you must budget your time to study things other than figures and basics. A noted choreographer gave choreography only about 25% credit for a successful dance. Don't make the mistake then of spending 90% of your time on a 25% category and only 10% for the other 75%. It's bad math and bad business.

Acquiring these many skills cannot be done all at once. Some of them will be easy to master, some not so easy. Be *honest* with yourself and establish your own priorities. Your success will depend on your desire to improve yourself. It takes time but it's worth it. You're on your way when you start asking questions . . . Why? How? What? When????

The Callers Textbook—progress report

The original intent of eventually reprinting all of these textbook chapters in a single volume is still our goal. Strangely enough, the further we progress the more subjects pertinent to callers seem to pop up. Ready for us and "in the works" chapters include special sections on the caller-teaching philosophies of Lloyd Shaw and Ed Gilmore which will be first hand accounts by Kirby Todd and Bill Stapp. Chapters on the use of round dancing in square dance clubs and classes, further thoughts on "sound", teaching styling and a section on callers questions and answers are just a sampling of what is yet to come. Oh yes, there'll be a book but it may be a little while before it's ready. We can guarantee that it will be full of helpful and useful ideas for all caller/teachers.

LADIES on the SQUARE



DEE RICHTER, WRITING IN PROMENADE (December 1972), published by The Toledo Area Square Dance Callers' Assn., Inc., presented helpful suggestions about measurements needed when sewing for the male square dancer. This reprint (in part) should be helpful to all you gals.

How To Measure

First, tie a string around the narrowest part of the waist. Then measure as follows comparing the numbers in parenthesis with those shown in the illustration.

Neck—adding $\frac{1}{2}$ " (1)

Chest—around fullest part (2)

Waist—at string position (3)

High hip—2" to 4" below string over top of hip bones (4)

Full hip—fullest part of hips (5)

Shoulder—from base of neck to hinge (6)

Arm length—with arm slightly bent, measure from shoulder to elbow, then to wrist bone (7)

Arm circumference—fullest part of arm about 1" below armpit (8) and at wrist bone (9)

Trouser side length—down outside of leg from waist to knee, then to desired trouser length (10)

Knee—at fullest part (11)

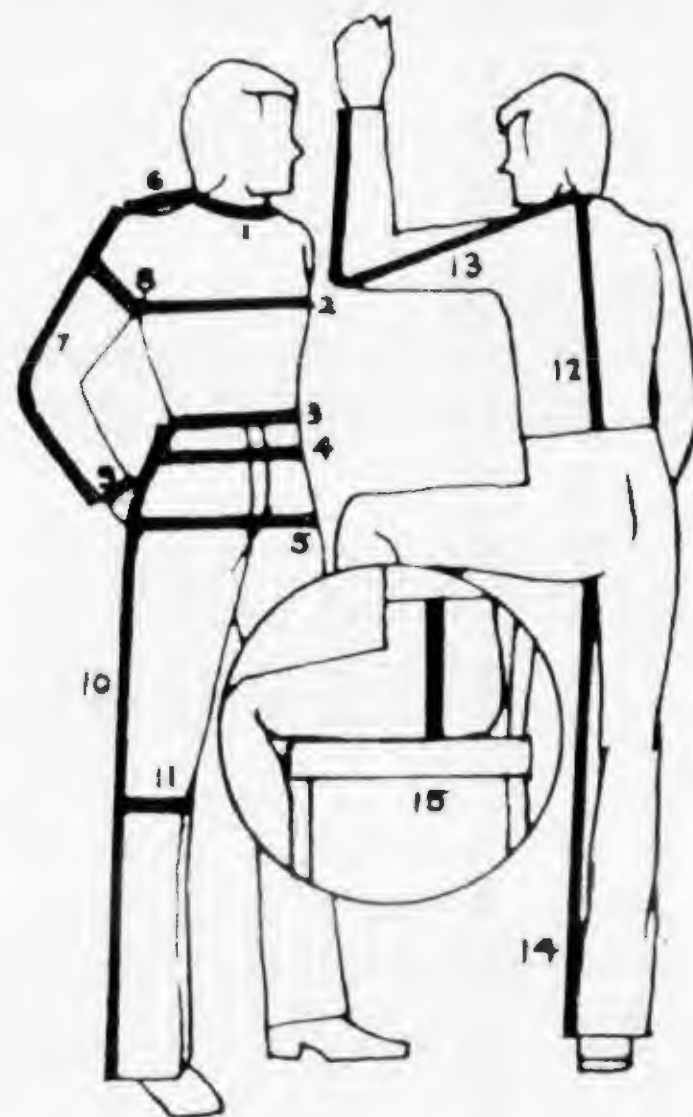
Back length—center back from base of neck to string (12)

Shirt sleeve length—slightly bend and raise arm then measure across shoulder from base of neck around bend of elbow to wrist bone (13)

Inseam—inside leg from crotch to desired trouser length (14)

Crotch length—sit erect on hard, flat chair and measure with ruler from string to chair seat (15)

After you have taken all these measurements, you are ready to select a pattern. You'll find size charts in the pattern catalogs. Match actual body measurements as closely as possible to a size on the chart... Select patterns



by waist circumference unless hip circumference is not proportional. If such is the case, purchase pattern according to hip circumference... Shirt, jacket and vest patterns are selected by chest measurements or ready-to-wear sizes... Be sure to read and follow all instructions on the back of the envelope and the guide sheet. Your pattern is the master plan for a perfect garment.

There are many techniques you'll encounter only in menswear. Remember a man's shirt opening laps left over right. Collar stays can be used for a better looking finished collar. Felled seams are the basis of construction for men's shirts. Don't forget that one sleeve should have a right opening and the other a left opening. Purchase a trouser zipper rather than a regular one. Waistbands should not be bulky. Use light-weight bias facing in matching color of trouser fabric to face the waistband.

You will be proud of what you sew, and rightly so, when he says, "My wife made it!"

Style Lab



CIRCLE HALF . . .
. . . To a Two-faced Line

and VEER LEFT . . .
VEER RIGHT . . .

LONG BEFORE the current trends in square dancing there were a number of dances that called for two facing couples to side step slightly and move forward into a two-faced line of four. Quite frequently in these oldtimers the men would hook left elbows and the line of four, like a small "weathervane", would turn as directed by the caller. As recently as five years





ago a new singing call used this pattern and you'll find it cropping up quite frequently in much of today's patter calling.

Not too long ago an offshoot of the veer pattern called Circle Half to a Two-Faced Line was introduced. While we want to review the earlier Veer Right and Left, we thought we would start with the recent variation.

Two facing couples (1) join hands and begin circling left or clockwise (2). Having gone exactly halfway, each couple releases the hands of the other couple (3) and then continuing a few steps further they step forward into a two-faced line of four (4). Nothing tricky, nothing difficult, but the movement is especially smooth and lends itself to frequent usage.

Now, turning back the clock we'll look at the old work horse Veer to a Line. Starting with our two facing couples once again (5), to do

Veer Left to a Line a couple simply moves to the left and slightly forward (6) to end (in this example) with the two ladies adjacent in a two-faced line (7).

Of course, Veer Right to a Line is equally simple. Starting with our two facing couples (8), the dancers move slightly to their right and forward (9) to end with the two men adjacent (in this example) in a two-faced line (10).

They say nothing is new under the sun and they're probably right, particularly where square dancing is concerned. When a movement such as square thru comes out we think we have a new figure, only to discover that it has been a part of our dancing for almost as long as Americans have danced. The same holds true for Circle Half to a Two-Faced Line, which is no more than just another variation on the old Veer to a Line theme.





23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

THE PROGRAM for the 23rd National Square Dance Convention may make square dancing history. Divided into four main areas—Square Dancing, Round Dancing, Youth Activities and Contrás, the Program Committee has studied scheduling and execution, as well as rating methods, etc., for several years and has come up with a plan that should provide some of the greatest dancing in the world.

Registration Statistics

A breakdown of the dancers registered so far for the 23rd shows Texas in the lead, as is to be expected. The next ten include California in the second spot, followed by Oklahoma, Michigan, Louisiana, Illinois, Missouri, Indiana, Kentucky, Kansas and Ohio. Canada has 18 registered, the Canal Zone 12, and 64 dancers and callers from Japan are descending on San Antonio in a group to participate in the Convention.

Square Dancing

Top callers from all over the country will be a part of the outstanding showcase of the best there is for YOU to sample. A first for this year is that callers will be rated by those who know best—the callers themselves, the National Committee, presidents of callers' and dancers' associations. Based on a scale of 1-10, callers rated 1-3 will be programmed for the prime evening hours.

Rooms will be clearly labeled with the level of dancing to be offered to assure that dancers can easily find the place where they are comfortable within their range of basics. Dancing levels include: Intermediate—50 Basics program plus Extended Basics; Advanced—75 plus 50 Experimental Movements; Challenge—125 plus the next 175 most common figures. In addition to these three groups other halls will offer conventional festival level tips. The San Antonio Convention Center will have 10

dance halls for your choice at peak times and there are no small rooms.

The largest of the halls will hold 205 squares; the smallest will dance 63 squares, all under one roof and air-conditioned. Programmed dancing will begin at 1:00 P.M. each afternoon until 11:00 each night. The morning hours will be reserved for unprogrammed dancing, panels, clinics, demonstrations, etc.

Round Dancing

John and Wanda Winter, Program Round Dance Vice Chairman, invite all round dancers to come and enjoy the terrific program being readied. A great number of the most outstanding round dance leaders are registered and planning a program to include as many of the popular dances as possible. All this is to be in the beautiful Mission and River Rooms with hardwood parquet floors. The Banquet Room (also hardwood floor) will be the scene of the round dance Trail-End dance Wednesday night, as well as round dance afterparties.

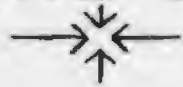
Contrás

A "Contra Campaign" was begun in Texas by Vice Chairmen, Rudy and Jane Levy, so that the 23rd National could be especially good hosts to the contra enthusiasts. As a matter of fact, the V.I.P. room has been slated for Contrás from 1:00 to 6:00 P.M. each day. The only Contra Exhibition Group in the U.S. (that we know of) will be coming to help in acquainting dancers with the beauty of contra dancing and how it is a part of the American heritage and still actively danced every day in many parts of the country. As of this date, 24 top leaders are scheduled to participate in teaching and directing a great contra program.

Afterparties

You'll be able to find your level of dancing at afterparties, too. To date 14 are scheduled and there are rooms available for more. If your group would like to sponsor one, address your
(Please turn to page 70)

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.

Cuba

The Gitmo Swingers at Guantamo Bay Naval Base are some of the greatest people who work hard to make guests feel welcome and their stay all too short. The Presidents of the club are Mr. and Mrs. Ed Gibbs, Imperial Box #59, FPO Norfolk, Va. 23593. One must be sponsored by someone on the Base and have the approval of the U.S. Naval Commander there. Sponsors can give other details to prospective visitors.

—Harry and Verna Calladine

Delaware

Whirl-Aways of Seaford held their 13th Spring Fling April 27. Club caller, Eddie East, emceed the affair which featured Ken Anderson and C. O. Guest on squares. Esther East cued the rounds.

Canal Zone

There are three very active clubs in the Canal Zone. Panama Cross Trailers dance every Wednesday and information may be obtained from Ileen Wilson, P. O. Box 705, Balboa, Canal Zone. The Star in a Circle Club dances every Saturday night and the contact is Chuck Lyons, P. O. Box 4630, Curundu, Canal Zone. Both of these clubs are on the Pacific side. The club on the Atlantic side is called the Canal Kickers. They dance every Thursday night and Ernie and LaDonna Forrest will be happy to supply further information. Their address is Box 1066, Cristobol, Canal Zone. All of these folks work under Civil Service and

can be expected to remain in the Zone for a long time. All the clubs are very friendly and welcome visitors with open arms.

—Harry and Verna Calladine

Washington

This past January Bonnets and Bows of Seattle had an opportunity to recognize and honor a square dancer who has contributed much to the activity in the area. The occasion was a surprise dinner honoring the 80th birthday of Leonard Elliott. Len, as he is affectionately called, has been square dancing for 30 years and he and Gladys, his wife, still dance an average of three times a week. Presently they are "square angels" to two groups of beginners. The club presented Len with a slide tie of original design—a silver dollar vintage 1874, the year of his birth, mounted in it. Len's wish for the group was, "I hope that all of you are still dancing at 80."

Alberta

For the fifth consecutive year a benefit dance for crippled children will be held at Camp He Ho Ha. The date is June 1st and dancing will be held in the recreation hall at the camp which is located on beautiful Lake Isle, 50 miles west of Edmonton. Trailers are accommodated.

Wisconsin

Planning a vacation? Then keep in mind the 16th Wisconsin Square and Round Dance Convention which will be held August 16, 17, and 18. The location is the East High School in Appleton. There will be halls for fun, hash, advanced, youth and round dancing. A style show and exhibitions are also planned. Camping will be available at the school and swimming pool and facilities will be open. For further information contact Don and Elaine Coon, 2818 North Oneida Street, Appleton 54911.

Utah

Wasatch Square Dance Callers Association (WSDCA) has been formed recently. First President of the group is Vell Runolfson, assisted by Vice-President Allan Wardle and Secretary-Treasurer Shauna Woodmansee.

Ray Vierra and Walt Cole conducted a 5th Wednesday Olde Tyme Hoedown in January to a tremendously responsive crowd in Ogden. Using the Hayloft Barn, some ten squares turned out for "Chase the Rabbit," "Grapevine

Twist," Kentucky Running Set "Wind the Ball of Yarn," "Venus and Mars," Contras, Quadrilles and Rounds such as "Varsouvienne," and even singing calls on original 78's. By popular request, this night of dance will be repeated each fifth Wednesday throughout the year.

Arkansas

Caller Glenn Turpin, known as the Arkansas Traveler by most square dancers, was recently awarded a Goodwill Ambassador Certificate by Arkansas Governor, Dale Bumpers. It seems that wherever Glenn stops, a square dance club starts. It would appear that he is not only a Goodwill Ambassador, but a Pied Piper of Square Dancing as well.

The second Arkansas State Square Dance Convention will be held in Little Rock on July 26 and 27th at the Robinson Auditorium Convention Center. There is plenty of room for dancing with hardwood floors, air-conditioning and wonderful sound. Rolling stairways will move the dancers from the main hall to the balcony halls. State callers will be featured, along with guest callers from surrounding states. Joe and Nadine Higgins, 6708 Westover Drive, Little Rock 72207 will be happy to provide information upon request.

Michigan

A new club has been formed recently at the University of Michigan at Ann Arbor. Calling themselves the "A Squares" (a pun on the Ann Arbor location), the group is made up mostly of single students. Started with 18 dancers and one caller, A Squares is slowly growing in number. Dances are held every Monday evening from 7:30 to 10:00. For the first hour the group dances at beginners' level to encourage new dancers to join in. Club meetings and club level dancing round out the evening.

Florida

Orlando will host the annual State Square Dance Convention May 24, 25, 26, with Jack Lasry and Bob Yerington as featured callers. Charlie and Marge Carter will conduct the round dancing with square and round dance workshops and teen dancing scheduled. Headquarters for the event is Howard Johnson's Downtown, just a short promenade from Exhi-

bition Hall, where the dancing will take place. Write P. O. Box 1774, Orlando 32802 for further information.

Saskatchewan

Chain in Circle club has lost track of their Traveling Door of Friendship and is anxious to locate it. Last known whereabouts of the Door was Christchurch, New Zealand. Anyone having information to offer may contact Art and Joyce Bexson, 4728 - 48th Street, Lloydminster, Saskatchewan, Canada S9V - 0K5.

Louisiana

A Trail Dance to the National Convention is scheduled for June 25 at the American Legion Club at scenic Cross Lake in Shreveport. Callers will be Allen Tipton, Bob Wickers, and Jack Cloe. Rounds will feature Jay and Sybil Fuller. Dancers on their way to San Antonio are invited to drop in and have a good time in Shreveport-Bossier, Louisiana.

Washington, D.C.

The Bachelor and Bachelorette Square Dance Club, dancing at the Pentagon Building, try to have one special affair each month. In March they held their 7th Anniversary Dance and April featured a dinner and dance called the "Bull Roast." The event for May is a Banner Dance scheduled for 8:00 to 10:30.

California

June 8th and 9th are the dates for the 7th Annual Gold Diggers Square Dance, Breakfast and Gold Panning affair at the Fairgrounds and Diggin's in Yreka. This group graduated a fine class in March. There are two other new clubs in the area, Gingham Squares of Klamath River and Salmon River Reelers of Sawyers Bar.

One of the many highlights of the California State Convention will be a seminar titled, "Caller and Club Relations." Convention dates are May 24-26 and it will be held at the Anaheim Convention Center in Anaheim. Top-notch exhibition groups from throughout the state will be on hand to perform. Round and square dancing, panels and a drawing for a grand prize will also be on the program.

With the many square dance associations in California, one small one stands out as being among the oldest and most progressive. In February, Palomar Square Dance Association celebrated its 25th Anniversary and yearly Jamboree at the Oceanside Convention Center.



A seminar on "Successful Club Operation" is shown in progress on the left and the dance in full swing on the right at Palomar Square Dance Association's 25th Anniversary Jamboree held at the Convention Center in Oceanside, California.

It featured square and round dance workshops, challenge and fun dancing, afterparties and a seminar on "Successful Club Operation." 20 outstanding callers from various parts of the state called the tips.

Oregon

March 30th marked the 25th anniversary for the Valley Square Dancers of Beaverton, with Bill Peters calling this special dance. Valley Square Dancers is the second oldest club in the greater Portland area and Chuck Rogers and George Kettner have been the club's calling twosome for over 20 years. The Aloha Grange Hall has been home for the club during all 25 years and visitors are cordially welcome to come and dance and enjoy the yummiest potlucks ever.

Australia

In Southwestern Australia there are seven metropolitan clubs, three Southwest clubs and three country clubs. In February the first round dance club was formed. The Western Australian Square Dance Society held the first State Convention over the Easter Weekend at Busseltan so it would seem that Southwestern Australia, in its own quiet way, is moving forward in the square dance world.

Ontario

Alliston Swinging Eights will hold their 9th Annual Barn Dance on July 20 at Elgin and Marg Blakely's Potato Barn. Regular club callers, Bill and Barb Cooper, will emcee. Guest callers are Don Curtin, Ernie Carviel and Jimmy Lee Hamilton. For further information write Lawrence and Helen Stephenson,

R. D. #3, Alliston, Ontario, Canada.

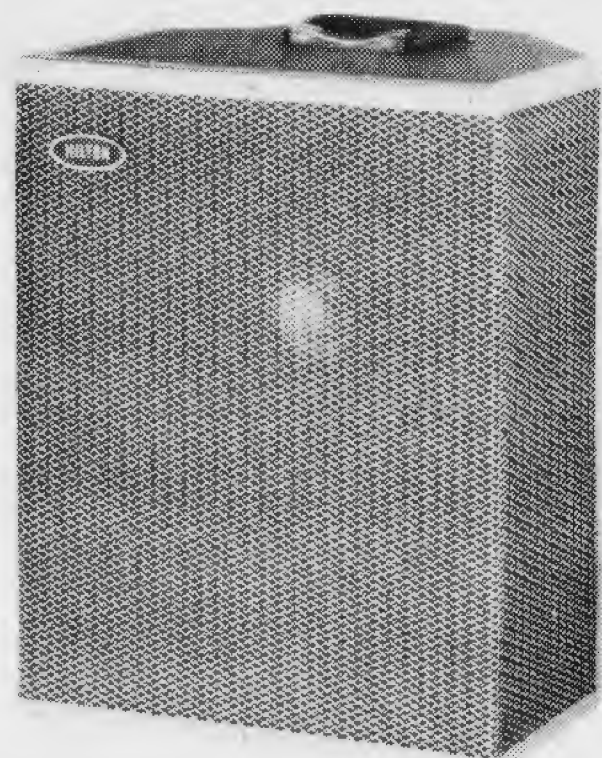
The 4th Annual Mid-Winter Festival, held in February at the Orchard Park High School, was a rousing success. In spite of the efforts of the weatherman, who dropped some 5 to 6 inches of snow in the area, Winona Buds and Blossoms Square Dance Club hosted approximately 800 dancers who came from clubs as far away as Oxford, Michigan, London, Peterborough, Toronto and places near by. Ron King joined Johnny Davidson, Dave Moss and Pat Carey to entertain and call for this great group of dancers. With Art and Norma Woods and Johnny Davidson, round dancers enjoyed a variety of rounds, workshops, and a round dance party. It was particularly nice to see families dancing in squares together and the young dancers did themselves proud.

May 25th is the date for Windsor's 6th Rose City International Square Dance Festival. It will be held at Centennial High School and will feature Larry Prior, Ed Fraidenburg and Jack and Pat Farmer. The festival is sponsored by Gingham Swing'em Square Dance Club.

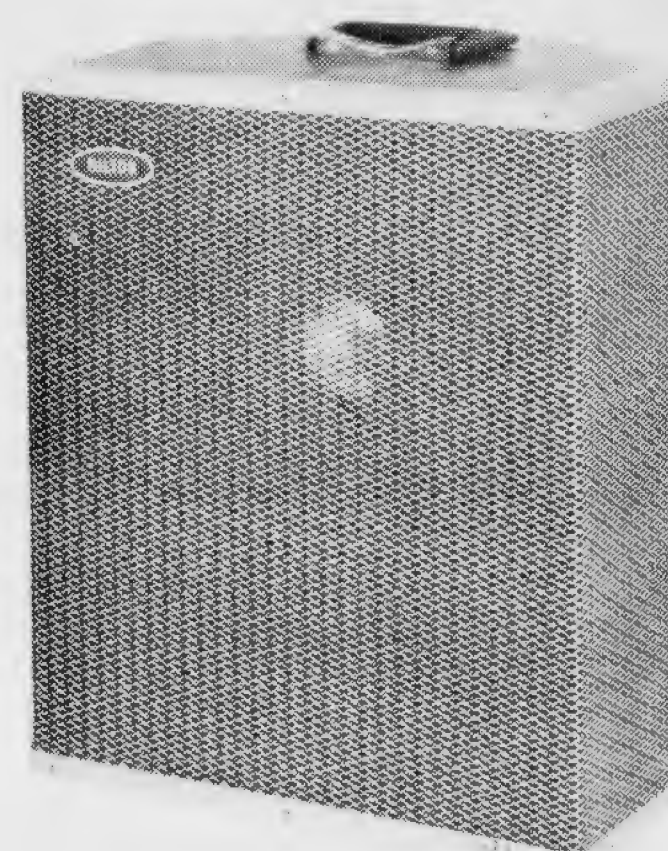
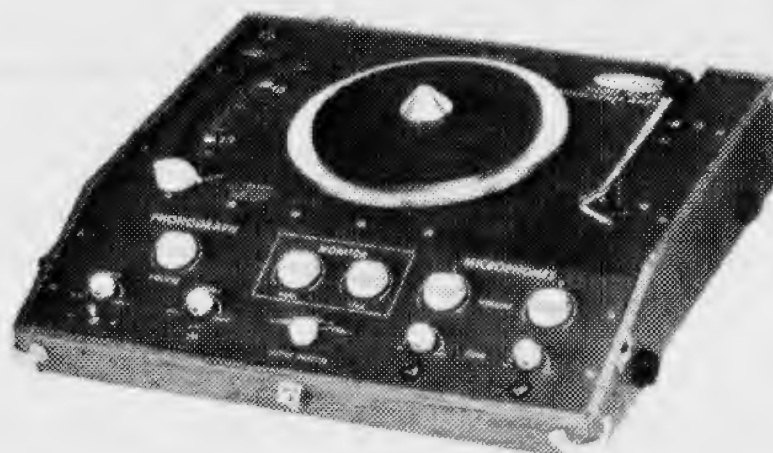
OH THOSE DEADLINES!

Don't let our deadlines pass you by so that you miss getting dates, information, and material you'd like to see published in SQUARE DANCING magazine. Please remember that our deadline for copy for a particular issue is two months (that's sixty days) prior to the date of issue. For example, June 1 is deadline for our August issue and July 1 deadline for September. So submit your information in plenty of time to reach us by our deadline!

SOUND BY HILTON



AC-200



THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518 or Phone (415) 682-8390.

*May, 1974*

NOVA SCOTIA is Canada's Ocean Playground. Here two miles of private beach surround the year round Square Dance and Camping Resort, House of Roth, where caller Gloria Roth teaches and calls for Beginner, Intermediate and Advanced Workshop groups in both squares and rounds. Come along with us and we'll visit Gloria to dance to some of the material she enjoys calling. Try some of the following examples and remember, these are not necessarily original, just Gloria's favorites.

Sides right and left thru
Rollaway with a half sashay
Slide thru
Swing thru
Scoot back
All eight circulate
All eight circulate
Scoot back
Swing thru
Right and left thru
Dive thru
Zoom
Square thru three quarters
Allemande left

Allemande left for allemande thar
Go forward two make a star
Men back up in right hand star
Remake the star forward two
Go right and left
Girls wheel in to an allemande thar
Remake the thar go forward two
Go right and left
Men wheel into an allemande thar
Shoot the star
Go forward two
Go right and left
Men wheel into an allemande thar
Remake the thar go forward two
Go right and left
Girls wheel into an allemande thar
Remake the thar go forward two
Right and left
Men wheel into an allemande thar
Shoot the star
Box the gnat
Pull her by
Allemande left

Head ladies chain to right
New head ladies chain across
Heads rollaway with a half sashay
Circle left that way
Girls pass thru
Separate round one
Into middle
Square thru three quarters
With the outside two
Left spin chain thru
Ends circulate double
Left spin chain thru
Ends circulate double
Allemande left

Heads star thru
California twirl
Swing thru double
All eight circulate
Swing thru double
Spin the top
Spin the top
All eight circulate
Scoot back
Scoot back
Swing thru
Boys run
Wheel and deal
Right and left thru
Dive thru
Zoom
Center two partner trade
Left allemande

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
Cross cloverleaf
Down the center
Double pass thru
Cross cloverleaf
Zoom
Double pass thru
Zoom
Face the one beside you
Star thru
Zoom
Double pass thru
Zoom
First couple left
Next couple right
Slide thru
Pass thru
Left allemande

Heads flutter wheel
 Swing star thru
 Left swing thru double
 Left swing thru
 Girls run
 Wheel and deal
 Right and left thru
 Dive thru
 Zoom
 Pass thru left swing thru double
 Left swing thru again
 Girls run
 Wheel and deal
 Right and left thru
 Dive thru
 Zoom
 Pass thru
 Left allemande

**GLORIA
RIOS ROTH**



Born and educated in Massachusetts, with a Degree in Education and an M.A. almost completed, Gloria Roth is listed in "Who's Who of American Women" for work in the Educational field. Founder and Director of The Woodlands in Massachusetts for ten years prior to a move to Nova Scotia six years ago, when caller-husband Johnny Roth's other profession dictated the move; Gloria was also founder of the Springfield Area Callers' Association in Massachusetts and the Maritime Callers' Association in Canada. She is currently serving as the Dance Consultant on the Nova Scotia Recreational and Development Committee, an appointed position in the Nova Scotian Government. Gloria has conducted 13 years of summer Callers' Colleges and 15 years of "in depth" courses through the winter months. The list of "on staff" activities in which she has been involved include many events too numerous to mention and covering much of the Eastern and Mid-Western sections of the

country. Add to that all of the club dates while on tour, TV appearances and six years of radio programs, plus duties as the mother of five children, and one begins to wonder what Gloria does in her "spare time." She provides a fine example of the dedication, hard work and love of the square dance activity which is evinced by so many of our lady callers.

Sides flutter wheel
 Swing star thru
 Left spin chain thru
 Men circulate twice
 Left spin chain thru
 Girls circulate twice
 Allemande left

Heads swing thru
 Star thru
 Circle to a line
 Forward and back
 Wheel and deal like that
 First couple left
 Next couple right
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Centers run
 Ends fold
 Centers in
 Cast off three quarters round
 Pass thru
 Bend the line
 Pass thru
 Bend the line
 Wheel and deal
 Centers in
 Centers run
 Ends fold
 Centers in
 Cast off three quarters round
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Centers run
 Ends fold
 Centers in
 Cast off three quarters round
 Slide thru
 Right and left thru
 Pass thru
 Allemande left

SPECIAL WORKSHOP EDITORS

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

Four ladies chain three quarters round
 Sides rollaway with a half sashay
 Circle left
 Men square thru
 Split two
 Around one
 Down the center
 Swing thru
 Centers run
 Wheel and deal
 Spin the top
 Spin the top
 Cross trail thru
 Left allemande

Try these four figures by Ed Fraidenburg,
 Midland, Michigan.

(75)
 Heads cross trail go round one to a line
 Right and left thru
 Ladies lead dixie style to an ocean wave
 Girls circulate, men run
 Couples circulate, tag the line left
 Wheel and deal
 Star thru, cross trail
 Left allemande

(75)
 Side ladies chain
 Heads right and left thru
 Dixie style to an ocean wave
 Step thru, right and left thru
 Dixie style to an ocean wave
 Step thru, partner trade
 Dixie style to an ocean wave
 Girls circulate, men trade
 Men cross run, swing thru
 Men run, tag the line right
 Couples circulate, men cross run
 Bend the line
 Dixie style to an ocean wave
 Girls circulate, men trade
 Men cross run, swing thru
 Men circulate and turn thru
 Left allemande

(75)
 Head gents and corner forward and back
 Pass thru round one to a
 Diagonal line, pass thru
 Ends cross fold, swing thru
 Girls run, tag the line right
 Girls cross run, couples circulate
 Tag the line right
 Bend the line, pass thru
 Ends cross fold, swing thru double
 Men trade, centers trade
 Men run, left allemande

Heads ladies chain
 Sides flutter wheel
 Sweep one quarter, spin the top
 Turn thru
 Heads pass thru go round one
 Left allemande

SOPHISTICATED

By Bruce Welsh, New Orleans, Louisiana

Heads right and left thru
 Half sashay, square thru
 Do sa do to an ocean wave
 Swing thru, centers run
 Tag the line
 Lead four U turn back
 Star thru, pass thru
 Wheel and deal
 Centers pass thru, star thru
 Pass thru, tag the line
 Centers in
 Cast off three quarters
 Centers square thru
 Ends star thru, centers in
 Cast off three quarters
 Centers go right and left thru
 Flutter wheel, sweep a quarter
 Everybody pass thru
 Allemande left

SINGING CALL

LONG TIME AGO

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #435, Flip Instrumental with
 Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Four ladies chain then you rollaway

Join hands circle to left that way

Four ladies rollaway circle left I say

Allemande left and weave the ring

Ah man see what you've done

Do sa do and promenade her son

You've ruined the garden

Where you used to run a long time ago

ALTERNATE MIDDLE BREAK

Sides face

Grand sweep (or grand spin)

A long time ago when man was just a boy

He lived in a garden

Full of happiness and joy

He lived side by side with creatures

Great and small and the earth

Was good to them all

Ah man see what you've done

You broke up the party and

Spoiled all the fun

You've ruined the garden

Where you used to run a long time ago

FIGURE:

Heads square thru four hands around you go

Around the corner lady do a do sa do

Swing thru and then boys run right

Couples circulate wheel and deal tonight

Pass thru trade by your corner swing

Left allemande new corner

Promenade the ring

You've ruined the garden

Where you used to run

A long time ago

SEQUENCE: Opener, Figure twice, Middle break,

Figure twice, Ending.

ROUND DANCES

PIXIE — Grenn 14185

Choreographers: Vernon and Jean

Comment: An easy two-step routine with adequate music.

INTRODUCTION

1-4 BUTTERFLY M FACING WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART A

1-4 Side, Close, Cross to LEFT-OPEN facing RLOD, —; Fwd Two-Step; Fwd, Close, Back, —; Back, Side, Thru end in SEMI-CLOSED facing LOD —;

5-8 Blend to LOOSE-CLOSED M facing WALL Side, Behind, Side, Thru to CLOSED; Pivot, —, 2, —; Turn Two-Step; Turn Two Step end in BUTTERFLY M facing WALL

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

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

PART B

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, —; Back, Close, Fwd end in CLOSED M facing WALL, —;

5-8 Side, Close, Side, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

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

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

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 (Twirl) Side, —, Behind, —; Quick Apart, Point.

NOW IS THE HOUR — Grenn 14185

Choreographers: Art and Blanche Shepherd

Comment: The tune is the old favorite Now is the Hour. The record needs to be speeded up for comfortable dancing.

INTRODUCTION

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

DANCE

1-4 Waltz Away, 2, 3; Change Sides, 2, 3 end in OPEN facing RLOD M on outside; Backup Waltz, 2, 3; Change Sides, 2, 3 end in OPEN facing LOD;

5-8 Step, Lift/Swing, —; Spin Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M facing WALL;

9-12 Repeat action meas 1-4:

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

17-20 Cross, Side, Close end in BANJO; Cross, Side, Close end in SIDECAR; Cross, Side, Close end in BANJO; Cross, Touch blend to CLOSED M facing LOD, —;

21-24 Dip Back, —, —; Recov $\frac{1}{4}$ R Turn M face WALL, Touch, —; (Twirl) Side, Be-

hind, Side; Thru, Side, Close;

25-28 Back, —, Close; Dip Back, —, —; Fwd, —, Close; Manuv, 2, 3 end M RLOD;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;

SEQUENCE: Dance goes thru twice then Ack.

TEQUILA — Blue Star 1975

Choreographers: Al and Jean Gordon

Comment: The music has a nice sound and the routine is not really difficult.

INTRODUCTION

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

PART A

1-4 Fwd, —, $\frac{1}{4}$ R Turn M face WALL, —; Side, Close, Side, Thru end in BANJO; Fwd, Close, Back, —; Back, Close, Fwd, —;

5-8 Side, Close, Cross to SIDECAR M facing DIAGONAL LOD and WALL, —; Check, —, Cross, Side; Fwd, Lock, Fwd, —; Side Close, Thru end in SEMI-CLOSED facing LOD, —;

9-12 Fwd Two-Step; Fwd Two-Step end in CLOSED; Pivot, —, 2, —; 3, —, 4 end M facing WALL, —;

PART B

1-4 Side, —, Behind end in SIDECAR, —; L Turn, 2, 3 end in CLOSED M facing LOD and COH, —; Side, —, Behind end in BANJO, —; R Wheel, 2, 3 end M facing LOD, —;

5-8 Fwd, Lock, Fwd, —; Fwd, Lock, $\frac{1}{4}$ R Turn to LOOSE-CLOSED M facing WALL, —; Side, Close, Thru/Check, —; Recov, Side, Thru, —;

9-12 Side, Close, Side, Thru to CLOSED; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED; Pickup to CLOSED, —, 2 M facing LOD, —;

PART C

1-4 Fwd, —, Check end in BANJO M facing LOD, —; Cross, Side, Fwd, Lock; Side, Close, Cross, Side; L Turn, —, 2 M facing RLOD, —;

5-8 Check, —, Cross, Side; Back, Cut, Side, Close; Cross, Side, Back, —; Pivot, —, 2 end CLOSED M facing LOD, —;

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

Ending:

1-2 SEMI-CLOSED Fwd Two-Step; Thru, —, Apart, —.

DANCING ON A CLOUD — Grenn 14186

Choreographers: Jim and Ethel Sudborough

Comment: Peppy music and the tune is the old favorite "Singing In The Rain." The two-step is not difficult.

INTRODUCTION

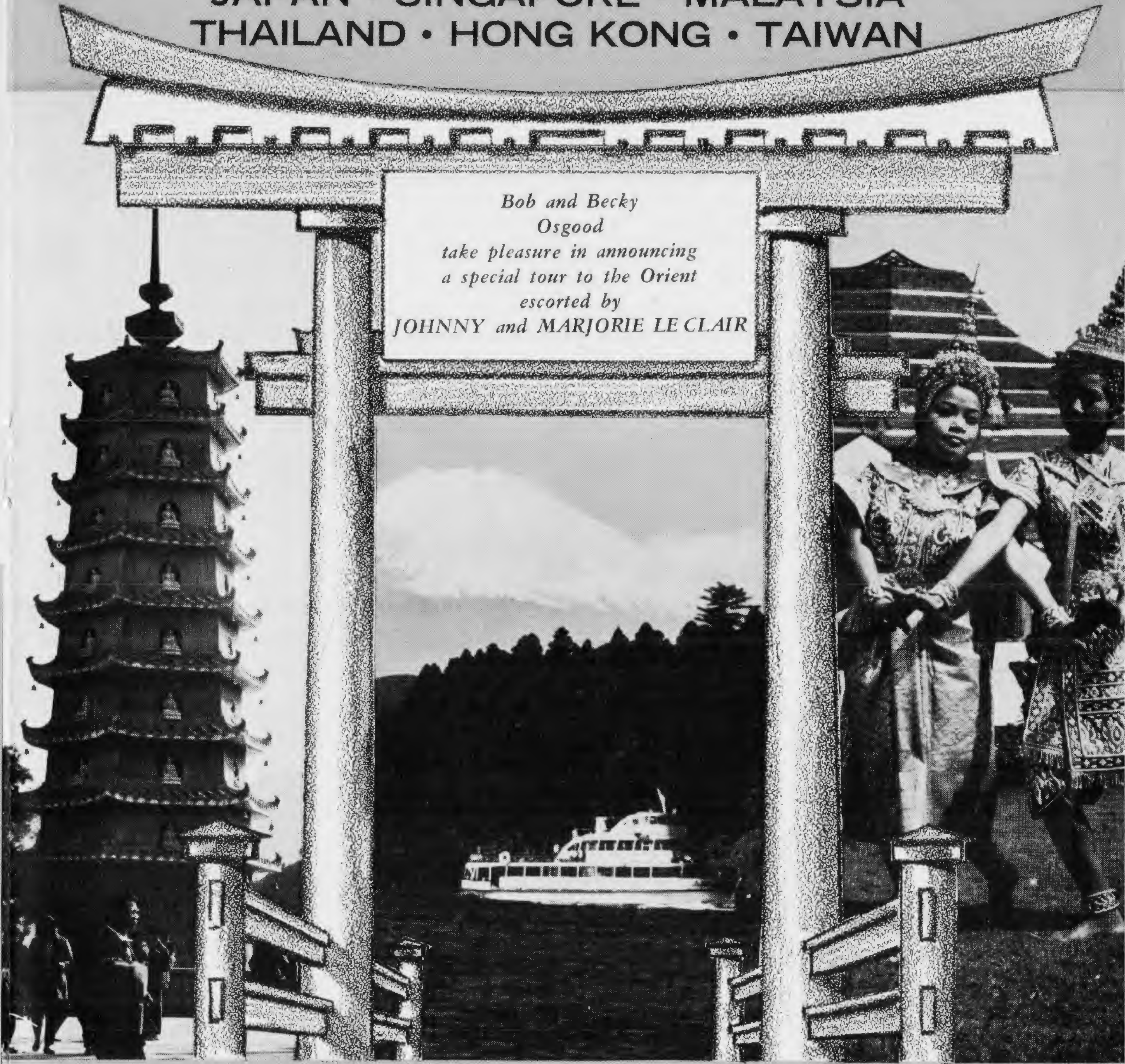
1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

(Please turn to page 49)

See the Mysterious Wonders of the Far East

**JAPAN • SINGAPORE • MALAYSIA
THAILAND • HONG KONG • TAIWAN**

*Bob and Becky
Osgood
take pleasure in announcing
a special tour to the Orient
escorted by
JOHNNY and MARJORIE LE CLAIR*



American Square Dance Workshop, Inc.

Grand Orient Tour

April 7-28, 1975



JAPAN AIR LINES

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**American Square Dance Workshop, Inc.
Grand Orient Tour
April 7-28, 1975**



JAPAN AIR LINES

A NEW AND EXCITING WORLD AWAITS YOU on the other side of the International Dateline. And there is no more delightful way to discover it than in the company of square dance friends. During this incomparable vacation you will see the old and new faces of the Far East, the magic of its gardens and temples, the contrast between city and country living. You will enjoy special evening events in each stop. Two meals — sometimes three — are included each day. Accommodations are in deluxe and even luxury hotels. At least one wonderful square dance evening will be shared with your square dance friends in Tokyo.

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time the major attractions of every stop are included in the price you pay. Sign up now and share this adventure with the LeClairs, well-known square dance leaders who have escorted three previous ASDW tours. If you'd like to include another couple or even a square from your local club, just let us know and we'll be happy to send additional brochures and information. Only, don't wait to sign up; space is limited. By simply filling out both sides of the application form on the last pages of this brochure and mailing it in with your deposit you have opened the door to the grandest tour of The Orient you can possibly imagine. All applications will be personally acknowledged as quickly as possible and will be considered on a first-received, first-served basis. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles office. Oh, yes, the cost for everything described on the following pages is

\$1640.00 per person from Los Angeles

Jet air transportation based on available Group Inclusive Tour fare

1st Day — Monday, April 7

The allure of the Mysterious Far East beckons as we meet in Los Angeles today for our flight to Tokyo. Boarding our comfortable Japan Air Lines 747 Garden Jet, we will be served by gracious kimono-clad hostesses giving us a brief glimpse of what lies ahead.

JAPAN

2nd Day — Tuesday, April 8

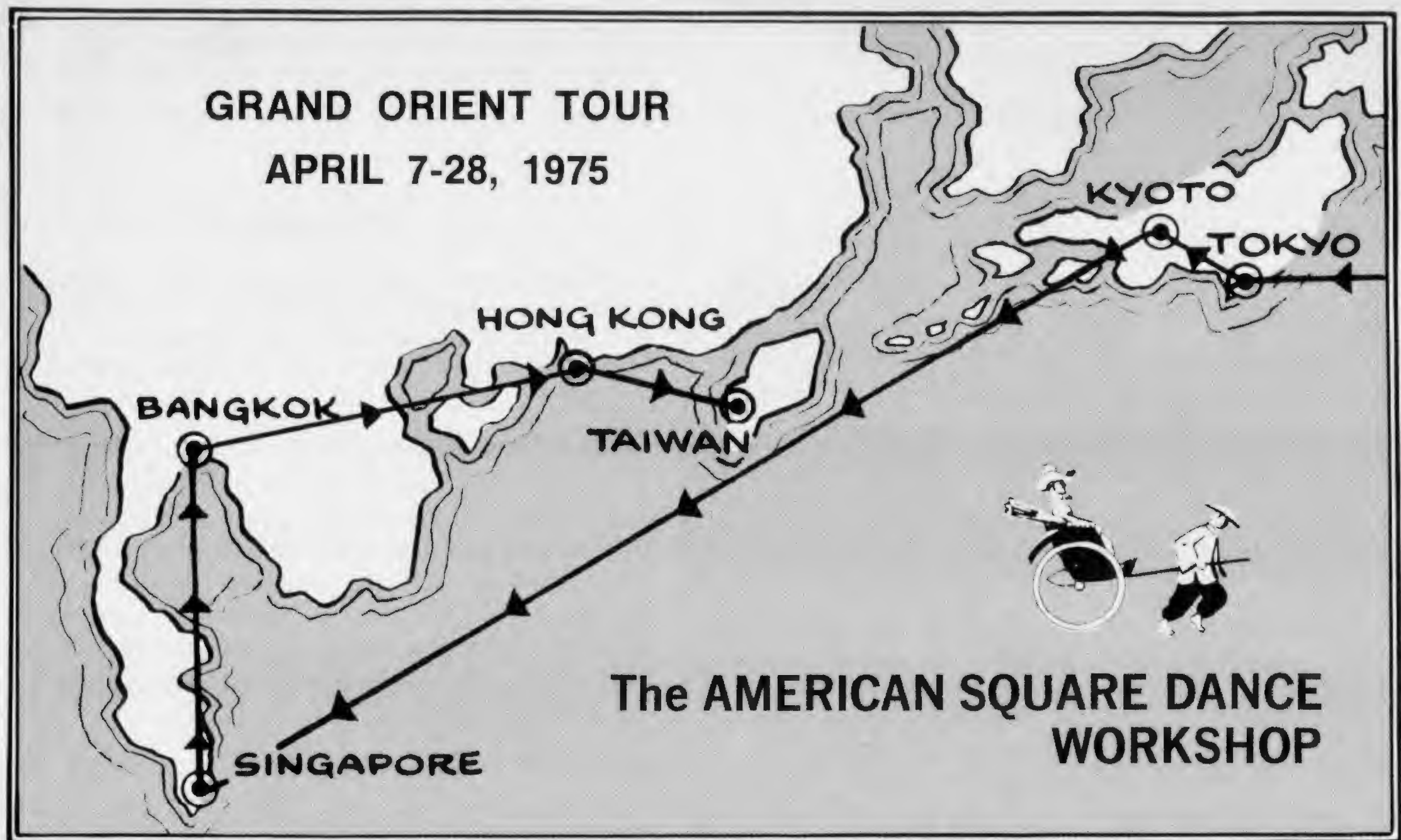
Without realizing it we cross the International Dateline and lose a calendar day before we land in Tokyo in the late afternoon. After entry formalities, we will be met by our Japanese guide and transfer to the elegant NEW OTANI HOTEL. Following dinner we'll be ready for sleep to catch up with the change of time.

The history of TOKYO is immensely interesting. The Tokyo of olden times was called Edo. Immediately following the Meiji Restoration of 1863, Edo became the capital of the country and its name was changed to

Tokyo. Today Tokyo is a thriving metropolis. Covering an area of about 50,000 acres and with a population of more than 10,115,000, it comprises Tokyo proper which forms the center of the metropolitan area, its ten outlying minor cities, three prefectures and the Seven Islands of Izu to the south of Tokyo Bay.

3rd Day — Wednesday, April 9

After breakfast at our hotel, we'll have our first close look at Tokyo. The contrast between the old and the new will strike us and it is here where East and West truly meet. We will visit the Imperial Palace, the National Diet Building and the Meiji Shrine Outer Garden. Traveling to the top of the Mitsui Building we'll have a panoramic view of this fascinating city. We'll walk through a busy lane of Asakusa's shopping arcade to the Kannon Temple and then enjoy a special Mongolian barbecue lunch in the lovely flowering Chinzan-so Gardens. This evening we'll attend a performance at the famed Kokusai Theatre with its spectacular revue of 300 girls and then have dinner at a Japanese restaurant.



4th Day — Thursday, April 10

This morning we board the Tobu express train for Nikko, nestled in the mountains north of Tokyo. Passing through the pastoral countryside, we arrive at the site of this historic Toshogu Shrine. A memorial to a great shogun, the shrine is particularly celebrated for its lovely woodland setting, its richly carved and gilded Yomeimon Gate and the original "hear no evil, see no evil, speak no evil" monkeys. After lunch, which is included, we will drive to Kegon Waterfall and along the shore of Lake Chuzenji before we return to Tokyo in time for dinner.

5th Day — Friday, April 11

Today is at leisure to explore this fascinating city independently. Stroll through the Ginza, Tokyo's famous entertainment district, or visit one of the department stores and be amazed at their beautiful displays. In the evening we'll join with our square dance friends of Japan for a memorable square dance party.

6th Day — Saturday, April 12

This morning we fly from Tokyo to Osaka where we board our coaches to drive to Kyoto. The afternoon is at leisure to enjoy this beautiful city. Dinner at our MIYAKO HOTEL this evening.

KYOTO, 320 miles west of Tokyo, was the capital of Japan for more than ten centuries. It is often called

the cradle of the culture of ancient Japan and many imposing shrines, temples and palaces attest to the splendor of its bygone days.

7th Day — Sunday, April 13

Our sightseeing tour this morning will cover some of the city's great cultural treasures including the vermilion-lacquered Heian Shrine, elaborately painted Nijo Castle and the exquisite Gold Pavilion. The afternoon is free to browse through Kyoto's shops for fine examples of traditional crafts. This evening a special dinner at the lovely Kamogawa Steak House.

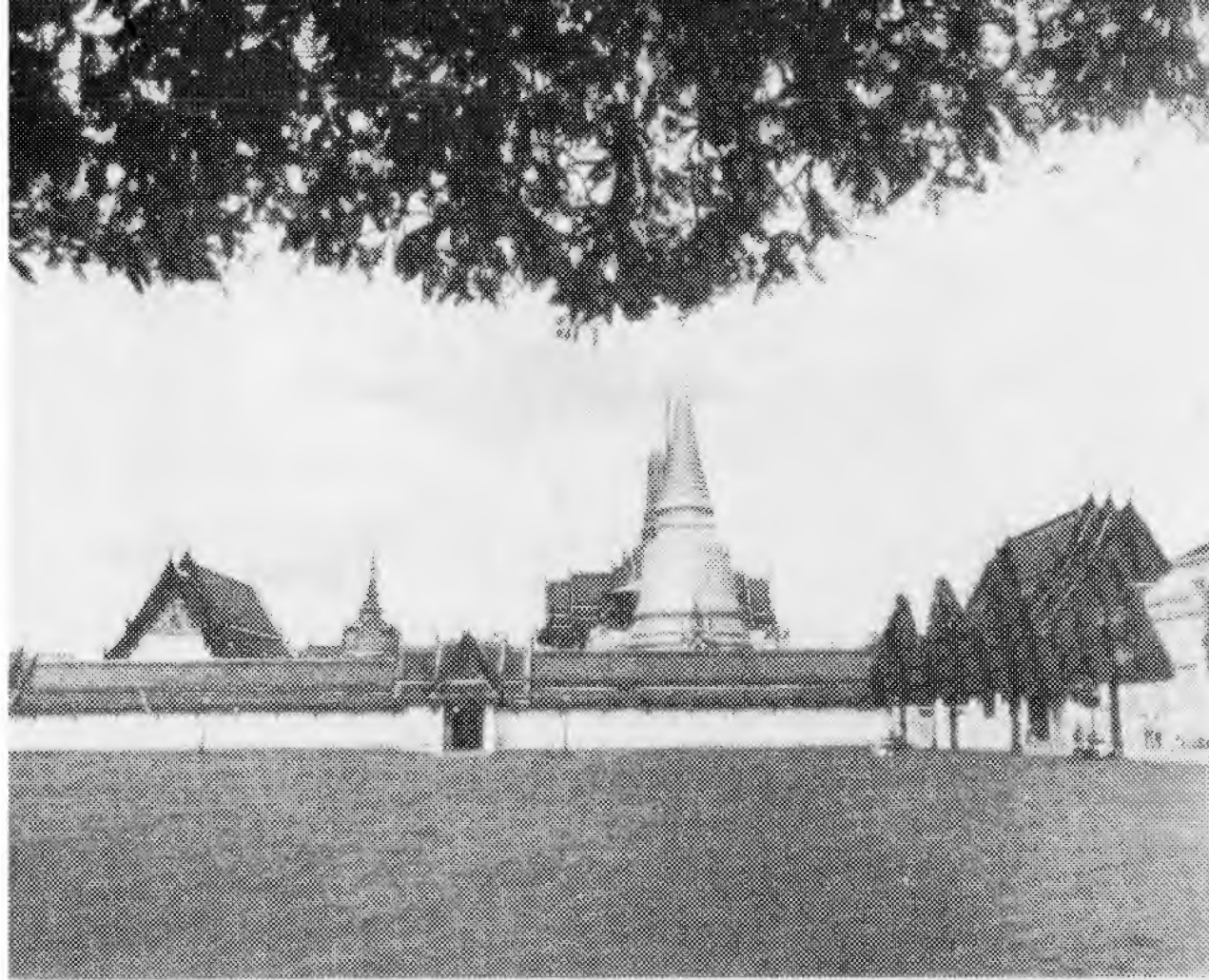
8th Day — Monday, April 14

This morning time to relax. In the afternoon we drive to beautiful Nara, earliest capital of Feudal Japan. Here we will walk among 1,000 stone lanterns, see Kasuga Shrine and Todai-ja Temple, the oldest wooden structure in the world. On our return we will stop at Higayashima Saihoji Temple where we will have a demonstration of the famed tea ceremony and enjoy a lesson in Japanese flower arrangements.

SINGAPORE

9th Day — Tuesday, April 15

We transfer to the airport this morning to fly to Singapore. After custom formalities, we will be transferred to the lovely SHANGRI-LA HOTEL where we will have dinner.



Bangkok's Grand Palace is a cluster of palaces and monasteries and is an elegant combination of Thai-style architecture and Italian Renaissance.

THAILAND

BANGKOK—city of glittering tiled roofs and flashing golden spires—temples and monasteries—Buddhist priests and paddy boats—modern, wide streets and narrow lanes with open-air shops—city of intrigue, beauty and contrast.

SINGAPORE is a storied city whose very name recalls the romance of the Old British Empire. A veritable potpourri of races, religions and customs, this fascinating city numbers among her residents Malays, Chinese, Indians, Pakistanis, Europeans and Eurasians. It is a crossroads of sea and air routes linking the world.

10th Day — Wednesday, April 16

Our morning excursion takes us through this well-planned city to Raffles Place, Chinatown, a Hindu Temple and finally to the teeming waterfront. Here we'll cruise the harbor and enjoy this vantage view of the city as well as of the junks, sampans and every imaginable type of ship from around the world. The afternoon is unscheduled to take advantage of the excellent and varied shopping Singapore offers. Batik, silks, jade, are only a sample of the vast array of goods to be had "for a smile", they say. Dinner is at our hotel.

11th Day — Thursday, April 17

We've left this morning at leisure so that everyone may do as he wishes. In the afternoon we will cross the Straits of Johore to the mainland of MALAYSIA. Driving through the rubber plantations and virgin jungles, we will visit the Sultan's Palace, the market place, an orchid farm and a Moslem mosque before we arrive at the Villa Saujana. Here we'll enjoy an all-Malaya-style dinner as well as see traditional Malay folk dancing, music and a demonstration of their art of self-defense.



12th Day — Friday, April 18

This morning we transfer to the airport for our flight to Bangkok. Upon arrival we will transfer to the beautiful DUSIT THANI HOTEL. The afternoon is unscheduled; time for getting our hair set, resting or becoming acquainted with this unique city. During dinner at our hotel this evening we will view elegant classical Thai dancing.

13th Day — Saturday, April 19

This morning we will visit the spectacular Grand Palace, residence of former kings, which in reality is a walled town containing three palaces and a temple. We'll also see the Emerald Buddha Wat Po, the largest wat in Bangkok and famous for its reclining Buddha image covered with gold leaf and over 150 feet long. Then on to Wat Arun, the oldest wat in Bangkok and known as the Porcelain Pagoda. This evening we may enjoy a square dance.

14th Day — Sunday, April 20

This morning we must be up early to board our motor launch and visit the Floating Market where local vendors sell everything imaginable. We may even barter for some fresh fruit if we wish before we stop for breakfast at a riverside restaurant. Lunch is on our own and in the afternoon we will drive out to the enchanting Rose Gardens Resort. Here we'll be entertained by the Thai Village Show, a production of bull fighting, boxing, cock fighting, sword fighting and fantastic dances like the "Fingernail Dance". In addition we'll view a wedding ceremony, initiation to monkhood and watch the famed Thai elephants at work handling teak logs.

15th Day — Monday, April 21

Today we have time to explore Bangkok on our own, to shop for princess rings or temple rubbings or sit and watch the Thai world go by. In mid-afternoon we will embark on a very unusual excursion through Bangkok's klongs. Cruising on a rice barge and nibbling on barbecued snacks, we will glide through rural

Thailand seeing the colorful scenes of daily life. Our journey will end at a Thai home where we have been invited for dinner. During the evening we will be entertained by colorful folk dances.

16th Day — Tuesday, April 22

Today we bid farewell to Thailand and hello to Hong Kong where we will be staying at the modern PARK HOTEL.

HONG KONG

The British Crown Colony of HONG KONG is a depot for merchants of all nations and shipping is one of its major industries, along with banking, insurance and storage. Another major use of its waterfront, however, is its "Junk City" where the estimated 115,000 people live on floating dwellings. Many never leave these homes during their entire lifetime. Tourists from around the world flock to this shoppers' mecca.

17th Day — Wednesday, April 23

We begin our tour of Hong Kong this morning as we cross the harbor to Victoria Island. Taking a tram to Victoria Peak, we will have a panoramic view of the city and harbor. Next we will drive through Happy Valley to the bizarre Tiger Balm Gardens with its statues reminiscent of a weird fairy tale, and then on to Repulse Bay, playground of Hong Kong's jet set. We end our tour at Thieve's Market, notorious international black market. The remainder of today is free and it's an excellent time to get a fitting with a tailor or to start out on any number of fascinating shopping sprees.

18th Day — Thursday, April 24

Busy streets, narrow lanes, tiny shops and

elegant stores, they are yours to explore during a morning of leisure. This afternoon we will drive through Kowloon and the New Territories to the watchtowers along the Red Chinese border. Along the way we will see the refugee area, the boom town of Tsen Wan and the maze of fishing junks. We'll visit the old-walled village of Kam Tin and see the ancient Hakka farms. This evening we'll attend a Chinese Opera, whose performance we'll long remember.

19th Day — Friday, April 25

Today is a full day of leisure in this exhilarating metropolis. Don't overlook any of the bargains in cameras, lingerie, ivories, beaded sweaters, hand-sewn clothing, Chinese handicrafts. Whatever you desire, Hong Kong has to offer. In the late afternoon we will board a private ship for a sunset cruise of the beautiful Hong Kong harbor. Passing the typhoon shelters with their hundreds of sampans and junks, we will circle the island and visit the picturesque fishing village of Aberdeen. Then we continue to the fabulous New Peak Restaurant for a multi-course Chinese dinner.

TAIWAN

20th Day — Saturday, April 26

We depart this morning for our jet flight to Taipei and upon arrival transfer to our GRAND HOTEL. Occupying the site of an old Japanese Shinto Shrine, the Grand is a four-winged replica of the Imperial Palace in Peking. This afternoon we'll visit the National Palace Museum which houses the world's greatest collection of jade, the Lungshan Temple with its

Sampans and small boats cluster in the Typhoon Shelter of Hong Kong Harbor contrasting with the modern skyscraper skyline.





gold leaf idols, Presidential Square and the Taiwan Handicrafts Center. Dinner at our hotel this evening.

Taiwan—called "Ilha Formosa" meaning Beautiful Island, is said to be one of the loveliest islands on earth. It is one of the few remaining places in the free world where one can savor genuine Chinese culture, atmosphere and cooking.

21st Day — Sunday, April 27

Today we fly south to the east coast city of Hualien and from there drive through the Toroko Gorge and some of the most grandiose scenery in the world. High cliffs, a river cascading around giant boulders, hot springs and waterfalls, handhewn tunnels in solid rock and precarious footbridges spanning dizzying gorges are just a part of it. We'll visit an

aborigine village and see a performance of their traditional dances. This evening we'll have a special farewell banquet in the grand Chinese manner as we bid farewell to the fabled Orient and our holiday together.

22nd Day — Monday, April 28

This morning is at leisure for a last-minute shopping spree. Then we transfer to the airport to fly back to the U.S.A., gaining the day we lost on our flight over. Landing at Honolulu those who wish may disembark and extend their trip in the Islands without additional airfare. All others will continue on to the West Coast, dreaming of the mysterious East which perhaps now seems quite familiar.



CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Jet air transportation based on existing Group Inclusive Tour fare, and Jet day coach Family Plan or Excursion Rates (where available) for domestic U.S. and Canadian flights. Services of Japan Air Lines or any IATA and ATC carriers may be used. Surface travel in the Orient is by deluxe motorcoach and First Class Rail.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$185.00 per person.)

MEALS: Continental breakfasts and table d'hote dinners are included. Lunches where noted are included.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. One square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. **TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

PASSPORT: You must obtain a valid passport, necessary visas and health certificate covering your journey. You will receive these instructions after booking.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar as of February 15, 1974 and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Travel Facilities, Inc., and/or their agents; all arrangements for trans-Pacific transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Travel Facilities, Inc., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds cannot be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

American Square Dance Workshop, Inc.
Grand Orient Tour — 1975
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
Grand Orient Tour

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

_____ (city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due February 3, 1975. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U. S. Dollars, please. Check should be made payable to Bob Osgood.)

_____ signed

_____ (date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until March 1, 1975. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements.

EXTENSIONS: This itinerary is based on jet air transportation existing Group Inclusive Tour fare. Therefore, once the tour is completed any passenger may remain in Hawaii until May 11, 1975 with no additional air fare.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

LUGGAGE AND REFRESHMENTS ON THE JOURNEY: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from Los Angeles. Please check here if you will be using air transportation to get to the West Coast and wish our assistance. Or, check here if you will drive or make your own arrangements to get to Los Angeles .

Please show our names on our special badges in the following manner:

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood



(CLOUD, continued from page 40)

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —;
5-8 Fwd Two-Step; Fwd Two-Step retain lead hand hold and face M WALL; Side, —, Behind, —; Side, —, Front 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 Side, Behind, Side, Front to end in OPEN facing LOD; Apart, Point, Together to BUTTERFLY M facing WALL, Touch; Change Sides Two-Step; On Arnd Two-Step end in BUTTERFLY M facing COH;
21-24 Repeat action meas 17-20 except end in CLOSED M facing WALL:
25-28 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross end in SIDECAR M facing RLOD and WALL, —; Side, Close, Cross end in BANJO M facing LOD and WALL, —;
29-32 Blend to CLOSED Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;
SEQUENCE: Dance goes thru twice except second time thru omit meas 32 and Step Apart and Point.

HARMONY WALTZ — Grenn 14186

Choreographers: Oscar and Fran Schwartz

Comment: The waltz routine has both right and left face turning waltzes. The music is light and airy.

INTRODUCTION

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

PART A

- 1-4 Change Sides, 2, 3, end in LEFT-OPEN facing LOD; Fwd Waltz; Cross, Side, Close end in SEMI-CLOSED facing RLOD; Cross, Side, Close end in LEFT-OPEN facing LOD;
5-8 Roll Across, 2, 3 end in OPEN facing LOD; (L Spin) Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY SIDECAR M facing WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end M facing WALL in BUTTERFLY:

PART B

- 17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 retain lead hands; (Circle Under) Fwd Waltz; (On Arnd end in SIDECAR facing COH) $\frac{1}{4}$ R Turn, Side, Close M facing WALL;
21-24 Cross, Side, Close end in BANJO M facing COH; ($\frac{1}{4}$ R) Waltz Turn still in BANJO M facing LOD; Step, Swing, —; Blend to BUTTERFLY Back, Touch M facing WALL, —;
25-28 Solo Roll, 2, 3; 4, 5, 6 end in CLOSED;

Dip Back, —, —; Manuv, 2, 3 M facing RLOD;

- 29-32 Heel Pivot, 2, 3 end in SEMI-CLOSED facing LOD; Pickup to CLOSED, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY SIDECAR M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 (Twirl) Fwd Waltz; (L Wrap) Backup Waltz 2, 3.

HELLO POLKA — Hi-Hat 921

Choreographers: Harmon and Betty Jorritsma

Comment: Good bouncy music and a very easy routine in polka style.

INTRODUCTION

- 1-2 Partners facing M WALL no hands joined Wait; Together, 2, 3, 4 to SEMI-CLOSED facing LOD;

PART A

- 1-4 Heel, Toe, (Cross Over) Step/Close, Step end M on outside in REV SEMI-CLOSED; Heel, Toe, (Cross Over) Step/Close, Step end in HALF-OPEN facing LOD; Fwd, 2, 3, Kick; Back, 2, $\frac{1}{4}$ R Turn face WALL in CLOSED, Touch;
5-8 Turn Two Step,, Turn Two Step,, Turn Two-Step, Turn Two-Step,, (Under, 2, 3, 4) Fwd, 2, 3, 4; (Under, 2, 3, 4) Fwd, 2, 3, 4 end in SEMI-CLOSED facing LOD;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in HALF-OPEN facing LOD:

PART B

- 1-4 Fwd, 2, 3, Kick; Back, $\frac{1}{4}$ R Turn still in HALF-OPEN, Step/Close, Turn end facing WALL; Fwd, 2, 3, Kick; Back, $\frac{1}{4}$ R Turn, Step/Close, Turn end facing RLOD still in HALF-OPEN;
5-8 Fwd, 2, 3, Kick; Back, $\frac{1}{4}$ R Turn, Step/Close, Turn end facing COH; Fwd, 2, 3, Kick; Back, $\frac{1}{4}$ R Turn, Step/Close, Turn end in BUTTERFLY M facing WALL;
9-12 Back Away, 2, Stamp/Stamp, Stamp; Together, 2, Stamp/Stamp, Stamp; Balance L Step/Step, Balance R, Step/Step; Roll LOD, 2, 3 end in BUTTERFLY, Touch; . . .
13-16 Balance R, Step/Step, Balance L, Step/Step; Roll RLOD, 2, 3 end in BUTTERFLY, Touch; Back Away, 2, Stamp/Stamp, Stamp; Together, 2, Stamp/Stamp, Stamp end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 Roll LOD, 2, 3, Close end in BUTTERFLY; —, Chug, —, —.

MAGNIFIQUE — Hi-Hat 921

Choreographers: Ted and Lois Mack

Comment: Big band arrangement of the tune "C'est Magnifique" and a latin routine for experienced dancers.

INTRODUCTION

- 1-4 OPEN Wait; Apart, Point, Pickup to CLOSED M facing LOD, Touch; Side, Close, Fwd, —; Fwd, 2, 3, —;

PART A

- 1-4 Rock Fwd, Recov, Back end LEFT-OPEN facing LOD, —; Rock Back, Recov, Fwd, —; Lunge Fwd, Recov, 1/4 L Turn face COH, —; L Face Spot Turn, 2, 3 end CLOSED M facing COH, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Side to SEMI-CLOSED facing RLOD, Lift; Back, Recov, Fwd, —; (Unwind) Hook, Pivot, 2 end CLOSED M facing LOD, —;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end CLOSED M facing WALL:

PART B

- 17-20 Side, Close, Fwd, —; Rock Side, Recov, Thru to OPEN, —; (Rev Twirl) Rock Side, Recov, Close M's L and W's R hands joined, —; Side, Close, Side, —;
- 21-24 Cross Rock, Recov, Side, —; Cross Rock, Recov, Side, —; Fwd, Lunge, L Turn to face LOD in CLOSED, —; Side, Close, Side, —;
- 25-28 Fwd, 2, 3, —; 1/4 R Turn face WALL, Side, Close, —; Fwd, Side, Hook end SEMI-CLOSED facing LOD, —; L Face Solo Spot Turn, 2, 3 end LEFT-OPEN facing, RLOD, —;
- 29-32 Fwd, 2, 3, —; Lunge, Recov to face LOD, Fwd end in BANJO M facing LOD, —; Rock Fwd, Recov, Back, —; Rock Back, Recov, Fwd end in CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 CLOSED Side, Close, Cross to SEMI-CLOSED facing COH, —; L Solo Spot Turn, 2 face partner and LOD, Ack, —.

CONTRA CORNER

GRAPEVINE JIG

By Don Armstrong (Based on an idea from Al Brundage)

Formation: Couples facing couples, lady on partner's right in long lines down the hall. An even number of couples is required. All start with the left foot.

Record: Any well phrased 64 count Jig

- Intro — — — —, Vine left balance right and left
- 1-8 Left back left swing, — vine right and balance (Cadence calls not prompts)
- 9-16 Right back right swing, — all forward and back
- 17-24 — — — —, — — Ladies chain
- 25-32 — — — —, — — Circle four
- 33-40 — — — —, — — Ladies chain
- 41-48 — — — —, Slant left right and left thru
- 49-56 — — — —, Across pass thru and wheel turn

Note: Try the melodic and not too fast Irish, Scottish or French Canadian jigs. This form of contra (couples facing couples) is useful to the caller in situations where the dancers are not familiar with contras and when the variety of formation, music and the prompted call can enhance his programming. However, this formation does not provide the great variety found in the more traditional contra formations.

From Montgomery, Alabama and Dewey Glass come the following three dances.

FLUTTER AND EIGHT CHAIN THRU

- Heads forward and back
Flutter wheel and sweep a quarter
Pass thru, do sa do
Swing thru, girls U turn back
Wheel and deal, face those two
Right and left thru
Eight chain thru
Right and left thru, dive thru
Square thru three quarters
Left allemande

FLUTTER TWICE

- Heads right and left thru
Flutter wheel and sweep a quarter
Pass thru, star thru
Right and left thru
Flutter wheel and sweep a quarter
Dive thru, pass thru
Left allemande

SQUARE AND EIGHT CHAIN THRU (54)

- Heads square thru, eight chain thru
Star thru
Rollaway a half sashay
Left allemande

SINGING CALL

COUNTRY SUNSHINE

By Kenn Reid, San Diego, California
Record: Wild West #1-10, Flip Instrumental with Kenn Reid

OPENER, MIDDLE BREAK, ENDING

- All four ladies chain across
Turn 'em with an arm around
Rollaway with a half sashay
Circle around the town
Four ladies rollaway
Circle round the ring
Allemande your corner
Weave the ring I sing
Weave it in and out around
Until you meet your maid turn thru
Left allemande and then you promenade
I love you please believe me
I wouldn't want you to ever leave me
I was raised on country sunshine

FIGURE:

- Head two couples promenade
Go halfway round the ring
Side two couples star thru
Pass thru and turn everybody star thru
Pass thru and tag the line
When you're done face in curlique in time
Boys run right and then
Swing thru go two by two boys trade
Swing your corner then you promenade
I love you please believe me
I wouldn't want you to ever leave me
I was raised on country sunshine

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

BEND THE ALLEMANDE (56)

By Trent Keith, Memphis, Tennessee

Sides promenade three quarters
Heads right and left thru
Swing thru, turn thru
Split the outside two to line of four
Join hands circle left
Left allemande, promenade
Men roll back one girl, promenade
Two and four wheel around
Right and left thru, pass thru
Bend the line
Right and left thru, pass thru
Bend the line
Right and left thru
Pass thru, left allemande

DOUBLE ZERO

By Vic Harris, Langley, B. C., Canada

Heads star thru, California twirl
Do sa do, curlique
Cast off three quarters
Right and left thru
Dive thru, right and left thru
Pass thru, pass thru again
Trade by, do sa do to an ocean wave
Eight circulate, swing thru
Boys run, wheel and deal
Sweep one quarter, flutter wheel
Slide thru, left allemande

TAKE A GOOD LOOK

The descriptions and diagrams of Peel the Top appear on page 18. Here are a few drills and examples by Ken Kernan, SQUARE DANCING staff.

Heads curlique
Peel the top
Step thru, courtesy turn
Square thru four hands
Head men turn back
Right hand pull by
Left allemande

Heads square thru four hands
Spin the top, girls fold
Peel the top
Spin the top, boys fold
Peel the top
Step thru, trade by
Square thru three quarters
Trade by, left allemande

Heads flutter wheel
Square thru four hands
Circle four
Head men break, line of four
Curlique, peel the top
Step thru, bend the line
Curlique, peel the top
Step thru, bend the line
Star thru, pass thru
Trade by, star thru
Cross trail, left allemande

Heads square thru four hands
Do sa do to an ocean wave
Boys fold, peel the top
Swing thru, spin the top
*Boys run, wheel and deal
Left allemande
Or
*Girls fold, peel the top
To a curlique, girls turn back
Left allemande

Heads lead right
Circle four to a line
Pass thru, boys run
Swing thru, ends fold
Peel the top, swing thru
Spin the top, boys run
Right and left thru
Ladies lead dixie style ocean wave
Girls circulate, boys trade
Left allemande

Heads curlique, boys run
Swing thru double
Boys fold, peel the top
Boys run, wheel and deal
Slide thru, pass thru
Trade by
Swing thru double
Boys fold, peel the top
Boys run, wheel and deal
Slide thru, pass thru
Trade by left allemande

SINGING CALL*

PLEASE DON'T TALK ABOUT ME

By Monty Wilson, Malibu, California

Record: MacGregor #2141, Flip Instrumental
with Monty Wilson

OPENER, MIDDLE BREAK, ENDING

Circle left

Please don't talk about me when I'm gone
Though our friendship ceases from now on
Allemande left

Now men star by the right one time
Left allemande and weave the ring tonight
You go your way I'll go my way
We'll do sa do then promenade together
It's home we go makes no difference
How I carry on remember
Please don't talk about me when I'm gone
FIGURE:

Head two ladies flutter wheel I say
Then star thru pass thru
Right and left thru that way
Do sa do go full around don't be late
Swing thru and the girls circulate
Swing this lady round and round and
You go left allemande come on back
Do sa do and promenade the land
Makes no difference how I carry on
Remember please don't talk about me
When I'm gone

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

These two figures are by Bill Armstrong, Los Angeles, California.

(61)
Sides half sashay, star thru
Square thru three quarters
Trade by
Square thru three quarters
Trade by
Square thru three quarters
Trade by
Left allemande

(68)
Heads swing thru, men trade
Spin the top, pass thru
Circle four to a line
Fold the girl, star thru
Wheel and deal
Right and left thru
Circle up four and make a line
Slide thru, double swing thru
Eight chain one
Left allemande

Darrell Hedgecock, Warren, Michigan, sent us the following dances.

Heads pass thru, cloverleaf
Sides pass thru, slide thru
Curlique, men run right
Trade by, allemande left

Four ladies chain three quarters
Four couples flutter wheel
Sides (heads) square thru
Slide thru, flutter wheel
Spin the top, turn thru
Allemande left

Heads square thru, slide thru
Flutter wheel, spin the top
Box the gnat
New hand allemande left

(75)
Head ladies rollaway
Heads left square thru
Left swing thru
Tag the line left
Wheel and deal, dive thru
Box the gnat hang on
Square thru three hands
Allemande left

Try these Hexagon Squares from Tom Hightower, Sacramento, California.

(47)
Sides lead to right, circle up six
Side gents break to lines of six
Star thru, right and left thru
Roll a half sashay, star thru
Do a U turn back, box the gnat
Right and left thru
Cross trail to the corner
Left allemande

(47)
Heads square thru four hands
Do sa do all the way around
Star thru
Lines of six forward and back
Right and left thru
Roll a half sashay, pass thru
Do a U turn back, star thru
Right and left thru
Left allemande

(62)
Heads square thru four
Do sa do ocean wave
Swing thru, girls circulate one
Boys trade, swing thru
Boys circulate one, girls trade
Swing thru, boys run
Wheel and deal
Left allemande

DOUBLE THE Q'S

By Marty Winter, Port Charlotte, Florida
Head ladies chain
Head men and the corners go up and back
Same two star thru
Circle up four hands all the way
Ladies break and make a line
Pass thru, the girls fold
Curlique, girls trade
Curlique, girls fold
Men pass thru, star thru
Wheel and deal, star thru
Pass thru, wheel and deal
Square thru three quarters
Left allemande

SINGING CALL

IF WE MAKE IT THROUGH DECEMBER (41)

By Al Stevens, APO San Francisco, California
Record: Windsor #5033, Flip Instrumental with Al Stevens

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Now that we've made it through December
Everything's gonna be all right I know
It's the coldest time of winter
And I shiver when I see the fallin' snow
Left allemande and weave the ring now
Weave in and around the ring you go
Do sa do and promenade now
Now that we've made it through December
We'll be fine

FIGURE:

Four ladies chain across the ring now
Join hands and circle left you know
Allemande left allemande thar (forward two)
Forward two men back in a right hand star
Shoot that star weave by one
Turn the next one left keep her
Roll promenade around the ring
Now that we've made it through December
We'll be fine

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

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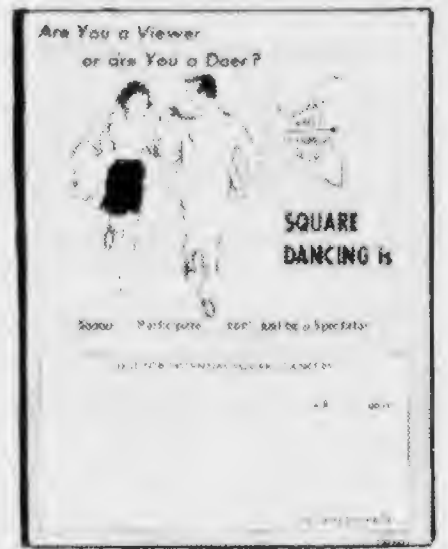
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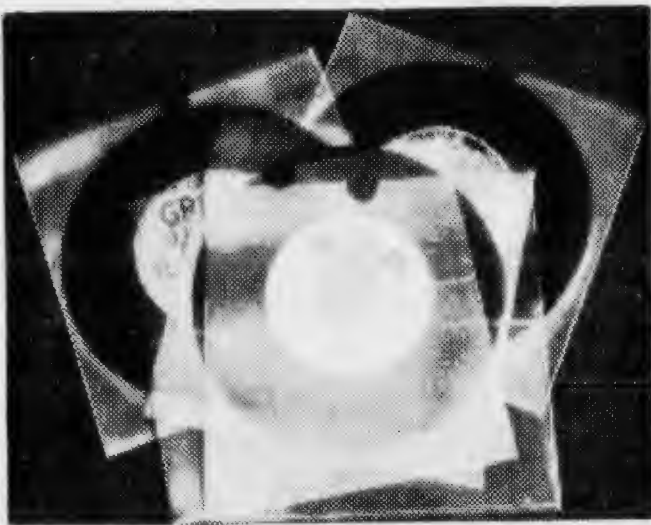
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CALLER of the MONTH



Jeanne Moody-Salinas, California

SINCE THIS IS THE ISSUE we are devoting to the ladies in square dancing, it is only fitting that our caller of the month should be a lady; one who is or has been active in many phases of the activity.

When Jeanne Moody's husband found that his work was too demanding to allow time to practice his calling, he stepped aside and Jeanne became the caller in the family. When she first started to call and teach Jeanne had an occasion to hear a tape recording of her efforts. Her reaction? "If I had to dance to that woman every week, I'd quit dancing." But that was in the beginning and practice and experience have made a great difference in how she feels about her calling today.

At one time the Moodys were working with four groups which included a singles' group, a round dance class, and two square dance clubs for which Jeanne still calls after eleven years — Hillbillies of Salinas and Sage Stompers of Seaside. These groups dance once a week at the intermediate level, using the 75 Basic Program plus an additional ten movements currently in use in the area.

Jeanne is a member of two callers' associa-

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tions and has held the office of President in one. One of her interests is square dance choreography and many of her contributions can be found in the pages of the Workshop Section of SQUARE DANCING magazine. She has just recently begun publishing a callers' note service called "Tempo," published four times a year, which promotes the use of 75 Basics plus 10 above that are current. Another recent venture is touring, particularly in the Southwestern states.

"I remember being on a program for a festival and hearing a lady say, 'Oh, that's Jeanne; let's make a square; she's good; she calls just like a man!' It took a bit of talking to convince me that the remark was a compliment . . . The thing that I am most proud of is that I am recording for Scope Records. I owe a great deal of my success to Mac McCullar, owner of Scope, and his confidence in my ability . . . So, looking at the whole picture I can say I've really had some very good breaks, and most of them came from male callers." That's how our Lady Caller of the Month sums it all up.

(Nominations for this feature are always welcome. Send in yours.)

(LETTERS, continued from page 3)

on The National or State. In my opinion they are the best examples of low level, beginner type dances. Yes, I speak from experience. We have been dancing nine years and attended the State last year. Never again.

Don Hadlock
Hayward, California

Dear Editor:

In 1972, following the lead of a neighbor club, the Dudes and Dolls of Broadview, Illinois, started a once-a-month program of dancing for, and visiting with, the shut-ins and disabled at a local nursing and convalescent home. From this start we have been called upon to dance at other such homes and hospitals . . . The sprightly music, lively dancing and personal contact produces highly gratifying response. The word spread and we have been called upon to dance at civic functions, including parades, and to help out at fun level square dances put on by church groups and other organizations . . . All it takes is someone to organize a square or two, a record player and a few singing call records. And what is



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accomplished? Only the spreading of the fun and joy and knowledge of square dancing to the "outside" world. The Dudes and Dolls ardently recommend such activity.

Richard Erskine
Westchester, Illinois

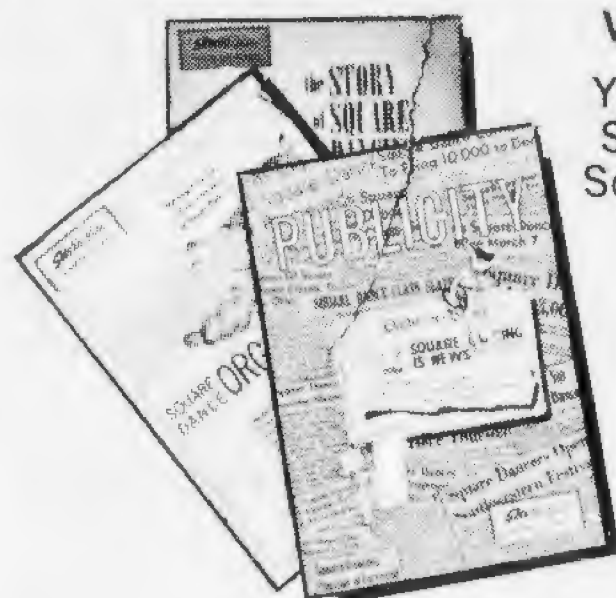
Dear Editor:

I would like to invite callers to comment on a subject about which I feel strongly. In one sentence, it's this: Records being made today do not provide enough melody. They're strong on rhythm; there's lots of harmony and improvisation, but often the song is played from top to bottom and there's not one note of the original melody . . . Why is there so little melody in our records? Is it because so few callers can sing the melody properly and therefore don't want it around to make them look bad? Or is it because the boys in the band want to show off their ability to improvise? Or are there other reasons? I'd like to know how other callers feel. Should we get back to records that actually play the real melody of the song or is it better to have the melody subdued, altered to the point of being unrecognizable or eliminated entirely?

Joe Freeh
Oklahoma City, Oklahoma

Dear Editor:

The setting was the Garden Court of the beautiful Hawaiian Regent Hotel on Waikiki Beach. A group of 50 fresh-faced young teenagers displaying a number of ethnic backgrounds were presenting a song concert for guests of the hotel. The boys were clad in bright blue and white Aloha shirts and the girls in long muu-muus. The total concert was a delight but Jay and I almost bounced out of our rattan chairs when the singers burst into

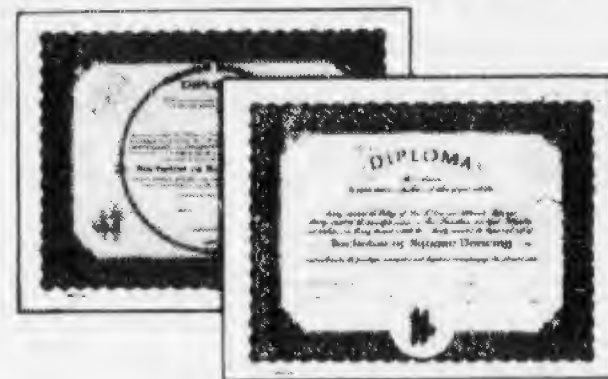


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a rousing number, "Hallelujah, Do Sa Do - Hallelujah, Do Sashay!" A dozen of the young people came down from the stage and did a Virginia Reel type of dance to this rhythm. We tried to find the origin of the number but had no success. Square dance terms certainly know no geographic, ethnic or musical boundaries.

Helen Orem
Pacific Grove, California

Dear Editor:

Several years ago I asked if anybody in the square dance world could tell me how to explain to dancers how to hear the beat of the music and how to move to it. There was complete silence. I have asked callers this question - still no answer. Here is what I came up with. Put on a record with a good beat and slow it down. Now, your foot is off the floor to start the first down beat and what the music says is "down-up" "down-up," "down-up." There are 8 "ups" and 8 "downs" in each phrase of music. Start saying this to the music and it begins to make sense, even to those supposedly tone deaf people. Take a record that's been popular for a long time and all dancers seem to start moving with it. Turn the 45 record down to about 35 and point out the double beat. Show them which is the down beat and which is the up beat and I think it will put a stop to some of the dropouts. Try my explanation and I think it will make sense to your dancers.

David Dean
Willow Creek, California

Dear Editor:

Having started proofreading (for the company that typesets copy for SQUARE DANCING magazine) October first . . . I enjoy your

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job and really get with the beat on some of those calls. Brings to memory one of the greatest times in my life. Spent a winter in Texas in my 'teens and went to many "ring plays." Can you believe we weren't allowed to call them dances! . . . I can still "hear" those cowboy boot heels tattooing the floor in a kind of jig. Well, if I let misspells go by you'll surely know where my mind was roaming!

Ethel M. Lamb
Whittier, California

We think it's great to have a proofreader so

interested in our magazine! And what memories your words stir.—Editor

Dear Editor:

May we take a few lines to tell you what happened to us recently? We were vacationing in Florida and anxious to get in some square dancing and possibly meet new friends . . . Were delighted to find so many dances listed as open and welcome to visitors. We decided on several clubs listed as advanced level (this applied to us), open, and which welcomed visitors. We did not find this to be true. The

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squares were obviously set up in advance, and to our disappointment we couldn't even get in. We have attended many festivals, conventions, etc., in our long period of dancing and this has never happened to us. We are in our middle forties which was near the age of a large number of the dancers (many were older, none younger). To a new dancer, such an experience would be frustrating. We had heard of such dancing, still we were shocked . . . As a part of our own classes, and in helping with new dancers, we were always told that square dancing is a friendly activity. Until this

sad experience we have found it to be true . . . We realize that this experience is an exception, still it left us with bad feelings . . . We have no objection to closed clubs and people have the choice of dancing the way they like. However these people should not advertise their groups as being open to visitors. This was our main "gripe."

Name Withheld

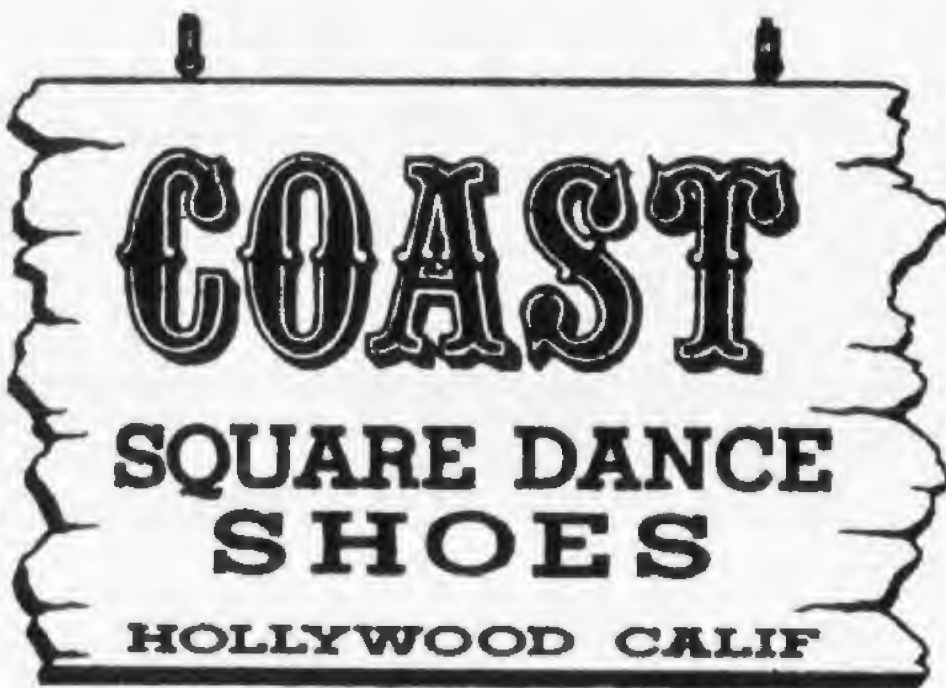
Dear Editor:

Just finished going through the January issue and couldn't help dropping you this line in regard to your Graduation Ceremony in the

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Danny Robertson



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Mike Trombly



P10-117

"HANG THE KEY ON THE BUNKHOUSE DOOR"

Called by: Mike Trombly

P10-115

"Jessie James"/ "Foggy Mt. Breakdown" **"WHAT'S YOUR MAMA'S NAME CHILD"**

Called by: Tommy Russell

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Walkthru. I was pleased to see that this ceremony was printed and that it is being used by others. However, I did feel that you would enjoy knowing just where it originated. One of my former dancers, Dick Gawallek, put this ceremony together back in 1954 or 1955 while he was a member of the Gingham Squares of So. San Francisco. The ceremony, as you printed it, has a few minor additions but the basic concept and the words are exactly as Dick first presented it to us . . . I know we had many requests for copies of the ceremony

during the time I was with the Ginghams and we passed it around gladly . . . I introduced this same ceremony into the Curly-Q's of Santa Maria and the Strongholders of Monterey. I still receive requests for copies so am pleased to see it receive printed recognition and the wide coverage your magazine delivers.

John Strong
 Salinas, California

Dear Editor:

Do you know any groups in California that would like to perform at our Expo '74 — or any

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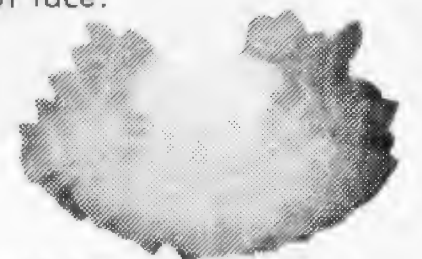


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other place? If so, have them write me.

E. S. "Red" Henderson
Spokane Public Schools
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Demonstrations and exhibitions offer an opportunity to "sell" square dancing to others. We're gathering ideas for a special article on Exhibitions. We welcome yours.—Editor.

Dear Editor:

We are compiling a directory of challenge groups, to include tape groups and all higher

level groups — both caller and non-caller conducted. We think this is needed for dancers who travel and would like to stop somewhere where they could visit other groups, maybe even be lucky enough to dance with another challenge or higher level group. This way dancers could see what's going on across the nation. If you could just run our address in your magazine and inform dancers what we have in mind, it certainly would help and we would appreciate it immensely. We will deal with them, directly . . . Keep up the good

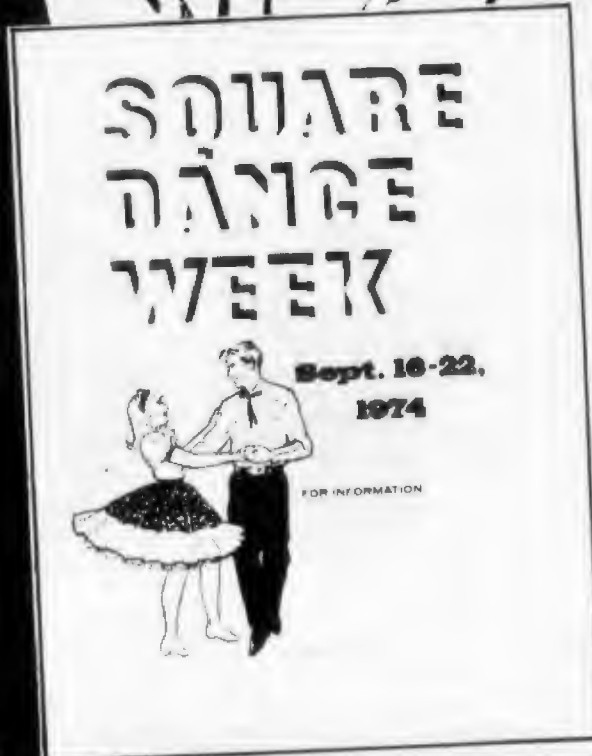
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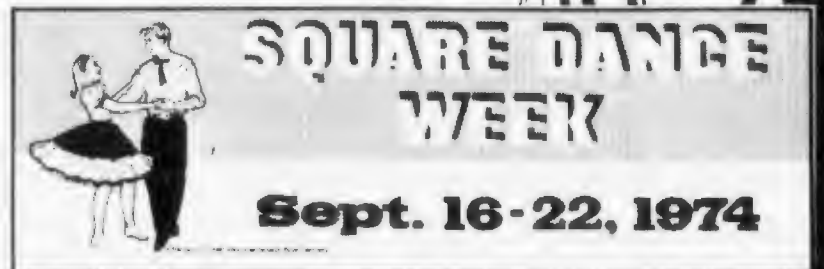
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STAR THRU RANCH

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operation. The remodeled building houses "Tony's Tack Shop," kitchen and dining facilities and dance floor. The hall was built to serve area clubs and facilities for barbecues, corn roasts, hay rides, snowmobile trails and horseback riding are available. "Challenge the Basics" dances are proving successful as resident caller, Andy Williams, has been demonstrating that it isn't necessary to do the latest and most complicated figures to be challenged. The Star Thru Ranch is also sponsoring Vermont's first and only "Singleton's Club." If you're traveling



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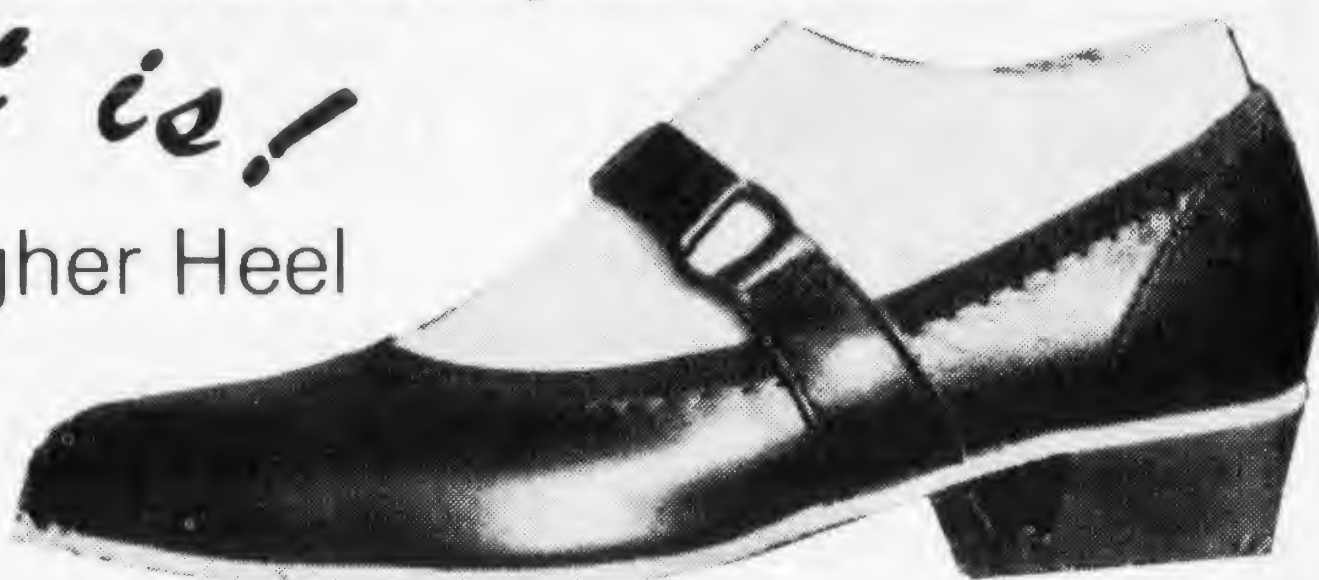
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through Vermont plan a stop at the Star Thru Ranch at 2000 Hinesburg Road, S. Burlington. The folks there keep track of all area dances and are always able to locate a place for visitors to dance.

QUESTIONS AND ANSWERS

We receive stacks of daily letters, many of them containing intriguing questions. Some of these we are able to find space to print in their entirety but not all. We felt some of the questions and answers would be of interest to you.

Q. There is no caller in our area at the present time, but I would like to learn to call. How do I start?

A. Like most other callers, Assuming first of all that you know how to dance, gather four couples together into the family room or basement and, assuming that they know nothing about square dancing, teach them some of the very simplest basics. You'll need a record player and a hoedown accompaniment record or two. Simply start the music and without worrying too much about making your in-



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structions into calls, "tell" the people what you would like them to do. (Circle left, circle right, etc.) If, after an initial experiment of this type, you would like to go on, get a copy of the Caller/Teacher Manual for the basic movements of square dancing. That will get you started. Callers textbooks (there are several advertised in this publication), including the one running in this magazine each month are available. Callers' schools are run in a number of areas (you will also find them advertised in the spring each year).

Q. We have always been told that square dancers were friendly, but this hasn't always been our experience. Sometimes we've not been made to feel welcome when we've come into a square dance hall. Often we have sat on the sidelines for several dances without being invited into a square. What's the problem?

A. Not all club members are as outgoing as they might be. In some learners classes the caller/teachers have made a point of impressing the importance of welcoming new-

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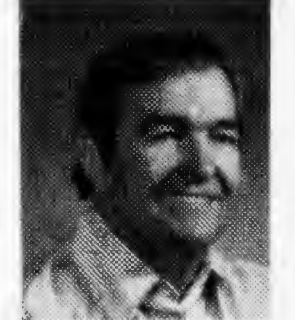
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- Sunny Hills 112 Boil Cabbage Down/Heck Among The Yearlings
- Sunny Hills 113 Wake Up Susie/Old Joe Clark
- Sunny Hills 127 Up Jumped The Devil/Barbours Itch

comers to the class or club, of inviting guests into the squares and of greeting *everyone* as they come into the square dance hall. Sometimes this is forgotten as people become club members unless, of course, it is stressed regularly. The fact that one or two couples may be assigned the job as "hospitality committee" doesn't limit the responsibility only to them. Everyone within the framework of the club has the privilege of sharing this responsibility. However, being a guest doesn't relieve an individual from his responsibility. By simply sit-

ting on the sidelines and taking the attitude "here we are—make us happy" is to miss the entire spirit of square dancing. As a guest you will have to do part of the work. Single out some of the others during the intermission breaks and, if necessary, take the initiative and introduce yourselves. Everything else being equal, you *should* have a ball!

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Some 280 square dancers from the snow and cold of Northern Utah descended on sunny Hawaii to dance at the 10th Aloha State Con-

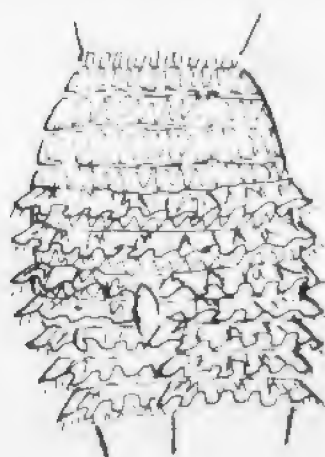
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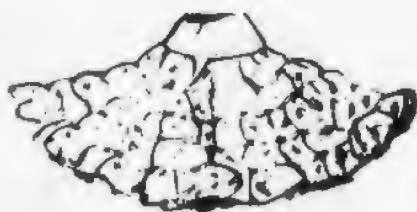
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vention last February. To implement all of the trail-in, trail-out and convention dancing, caller Frank Sanders obtained a hall and called a dance on Waikiki. He also called a dance around the pool at the hotel where the Utah dancers were housed. Tour Directors and Business Managers were Dennis Knight and Annabel Byrd, who directed the Solo Dancer's Program at the 22nd National in Salt Lake City last June.

SUMMER ASILOMAR FILLED

Just in case you were wondering where the

Asilomar advertisement is this month, the July 21-26 session is sold out and on a waiting-list-only basis. We are always pleased when it fills so rapidly but at the same time sorry that we can't accommodate all who wish to come.

(LADY CALLERS, continued from page 14)
special evening with teacher and student working together.

We find other gals got their start by filling in on an emergency basis at PTA affairs when a caller failed to show or by taking a dare. Some just logically moved from dancing to



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"YOU'RE WEARING ME DOWN"

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WW #504

"MY DARLING"

WITH CUES

By: John Winter

Music By The Wagon Masters



Don
Franklin



John
Winter

calling because of their love of the activity and its people or, perhaps, like "Sam" Campbell of Dayton, Iowa, who writes, "I've always enjoyed music and calling was a challenge so I took it on. I was a high soprano in my church choir and that was not good over a mike, so I developed a second voice. This took time and a lot of work, especially to insure that my voice would not change back. Now I have two voices, a church voice and a square dance voice." There seems to be as many reasons for a lady becoming a caller as there are ladies.

Undoubtedly this is what makes each of them an interesting individual.

The vast majority of women callers (at least according to our survey) are married. And without exception all give immense credit to their husbands. Billie Gawthrop sums up what most have written, "My husband has been a valuable asset to me. He understands my equipment and keeps it in good repair. He helps me with all phases of a class or dance. He checks the sound on the floor when I call; he does the bookkeeping, collects dues, helps

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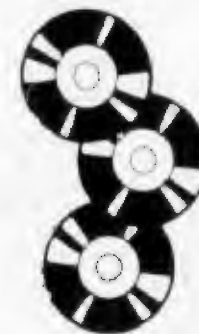
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me demonstrate and explains the reasons for square dance rules and etiquette. To make it short, there just isn't enough room to give him the credit he deserves. He is proud of my ability and any accomplishments I have enjoyed. He encourages me when I have problems and puts the fight back into me when I am ready to sell every record I own for a penny."

"Ah," you say, "we see now that the ladies are interested in calling; we'll readily admit they love the activity and the people, but do

they participate in any of the behind-the-scenes business?" "Yes," we answer, "indeed they do." Look at these statistics of participation in local callers' associations. With few exceptions most of the ladies are, or have been, members of their local callers' association. Several are members of more than one callers' group. The majority of the gals have held, or currently are holding, office in their association, and these include positions of Treasurer, Secretary, Vice-President and President. In addition, as already mentioned, they donate

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their services and present the same type of programs for schools, hospitals, charities, retired peoples' homes, Y groups, fairs, commercial openings and civic events as the men.

So what limitations do the ladies have versus the men? Perhaps the two most necessary to consider are the lack of records acceptable to their vocal range and the physical requirements for lifting equipment. Certainly they do most everything else. They teach beginners, have regular clubs, call guests tips, participate in associations, and several conduct callers

courses. They're ready to do it all, i.e. be featured at festivals, travel call, record, get equal pay and billing. Give them a chance; you may be surprised at the results.

Our hats are off to each and every lady who picks up the mike. As the slogan goes, "You've come a long way . . ." The challenge of the future lies ahead. Go get it and more power to you!

(SUMMER DANCING, continued from page 17)
Kentucky mountain style and 20% modern western style. Dances are held every Saturday,

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Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

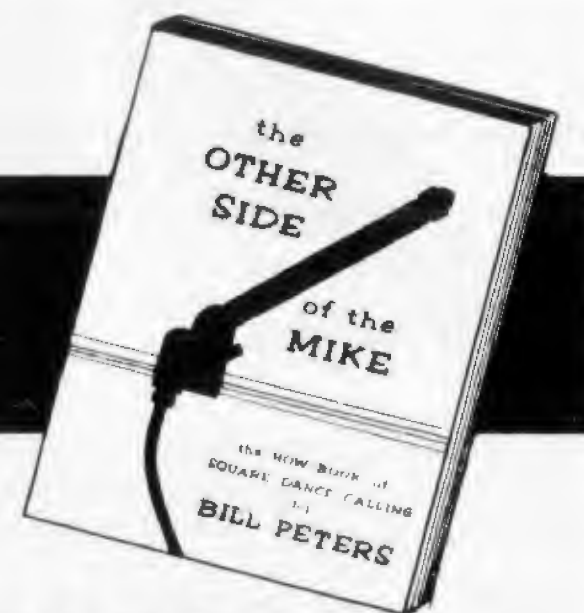
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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
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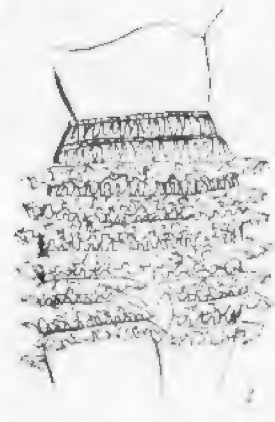
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Experienced level dancing Saturday nights, May 25, June 8 and 29, July 13 and 27 and August 10 and 24. Bob Jaffray calls for the dancing which is held at the Bridgenorth United Church Hall in Bridgenorth. For information phone 292-8063 or 742-2831.

(CONVENTION, continued from page 32) request to Paul and Anna Wheeler, Directors, 4001 Edgerock, Austin, Texas 78731.

Tours

Tours have been set up and coordinated by square dancers for square dancers, with the



Callers—Do Your Club Programs Satisfy You?

Jay King's monthly notes for callers, "**Hashing It Over**," are written for the person who has the toughest job in square dancing—you, the club caller. You have to call two, three, even four times a month to the same people. You have to keep them interested—having fun—learning. I don't know of a tougher assignment and I started writing **Hashing It Over** to help you. The hundreds of letters we get prove that the notes are doing the job.

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main concern to give the best for less. For the convenience of early arrivals, temporary tour booths will be set up in the lobby of the Menger Hotel and at the Coliseum Camp-ground. These booths will be open Sunday through Tuesday, June 23, 24, and 25. Permanent tour booths will be open at the Convention Center Wednesday, June 26, through Saturday, June 29. All tours will be available Monday, June 24, through Saturday, June 29. All participants must register the day prior to taking the tour, preferably before 6:00 P.M.

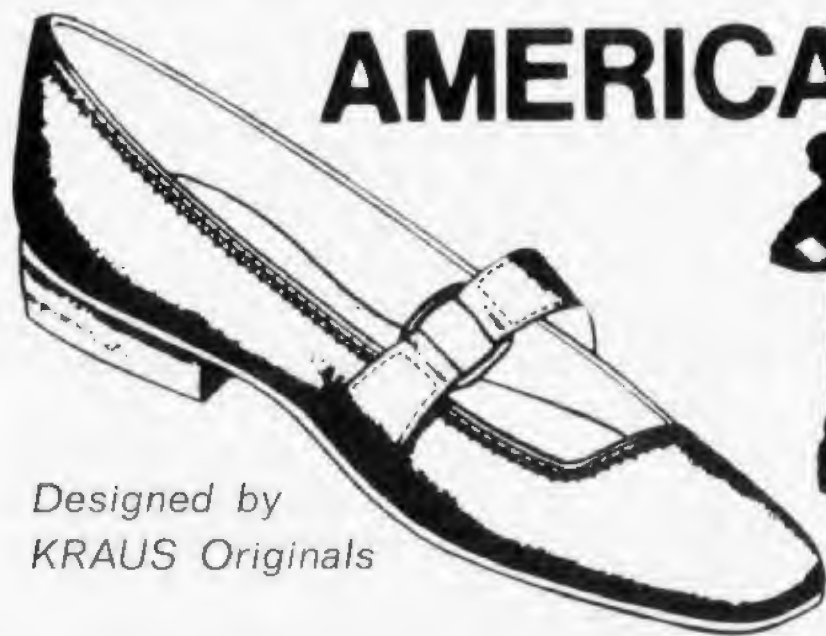
There is still time to register for the 23rd National Convention, however there will be no mail confirmations after June 1. Support your activity by supporting the National. Your registration will be the ticket to fun unlimited in San Antonio this June 27, 28 and 29. Address your registration requests to Advance Registration Director, P. O. Box 18207, San Antonio, Texas 78218, but do it NOW! *NEXT MONTH is Convention month and SQUARE DANCING magazine will have a special issue.*

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SINGING CALLS

COUNTRY SUNSHINE — Wild West 1-10

Key: F Tempo: 128 Range: HC
Caller: Kenn Reid LC

Synopsis: Complete call printed in Workshop.

Comment: A nice country western song to sing with good back up music by Piano, Saxophone, Guitar, Drums and Bass. The contemporary action pattern is well timed.

Rating: ☆☆☆

SOMEWHERE MY LOVE — Lou-Mac 115

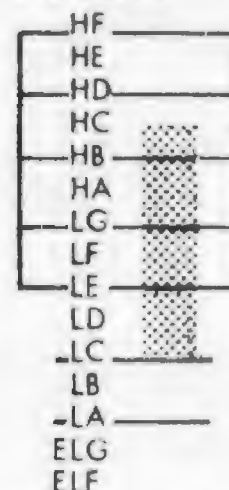
Key: G Tempo: 130 Range: HC
Caller: Mac Letson LC

Synopsis: (Break) Four ladies promenade all the way — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — meet corner — do sa do — swing thru go two by two — boys trade — turn thru — left allemande — weave ring — do sa do — promenade.

Comment: A tune from a popular movie of a few

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.



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.

years ago stepped up to square dance timing and rhythm. Good lively music with a good beat and instrument balance from Drums, Steel Guitar, Guitar, and Bass. This type of song usually does not fit too well into square dancing. Rating: ☆☆☆

SHE'S GOT EVERYTHING I NEED — Windsor 5036

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Shelby Dawson **LB Flat**

Synopsis: (Opener) Four ladies chain three quarters — circle left — rollaway half sashay — circle left — allemande left — weave ring — do sa do — promenade (Middle break and Ending) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do — swing thru two by two — girls circulate — boys trade — turn thru — left allemande — do sa do — swing corner — promenade.

Comment: A modern beat number with a few starting pickups. If you're not used to this type of song it will take a little extra time to master. Bass, Drums, Trumpet, Guitar and Bass. Rating: ☆☆☆+

PINE TREE — Top 25293

Key: E Flat **Tempo:** 122 **Range:** HC
Caller: Chip Hendrickson **LC**

Synopsis: (Opener and Ending) Head gents take two girls go forward up and back — pass thru — U turn back — side gents take two girls forward and back — pass thru — U turn back — everybody left allemande — weave ring — do sa do — promenade — (Middle break) Four ladies chain across — four couples promenade halfway — four ladies chain across — couples one and three right and left thru — side couples cross trail — left allemande swing own — promenade (Figure) Head

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

Sugar Blues	Hi-Hat 434
Riding My Thumb	
To Mexico	Red Boot 156
Charlie's Polka	Kalox 1151
Sweet Gypsy Rose	Hi-Hat 430
Bad Bad LeRoy Brown	Wagon Wheel 212

ROUND DANCES

Pixie	Grenn 14185
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Waltz of Summer	Grenn 14174
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1553 Western Avenue, Toledo 43609

More Dealers Follow On Page 74

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★ TEXAS

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Comment: Dancers from twenty-five and thirty years ago will remember this tune as an old favorite. An easy basic pattern at a slow tempo may make this a good one for beginners classes. Try it. Rating: ☆☆

PLEASE DON'T TALK ABOUT ME — MacGregor 2141

Key: B Flat Tempo: 130 Range: HD
Caller: Monty Wilson LB Flat

Synopsis: Complete call printed in Workshop.
Comment: A popular song from the thirties with a charleston swing beat that's peppy. Good action pattern will keep the dancers moving. Music by Drums, Clarinet, Piano, Guitar and a steady Bass. Rating: ☆☆☆

I'M IN LOVE AGAIN — Windsor 5035

Key: F Tempo: 130 Range: HD
Caller: Al Stevens LC

Synopsis: (Break) Heads square thru four hands — go all the way around — swing thru — boys run — wheel and deal — allemande corner — weave ring — do sa do — promenade (Figure) One and three flutter wheel — square thru four hands — circle halfway round — veer left to a two-faced line — couples circulate — wheel and deal — dive thru — swing thru — turn thru to the corner — swing that corner — promenade.

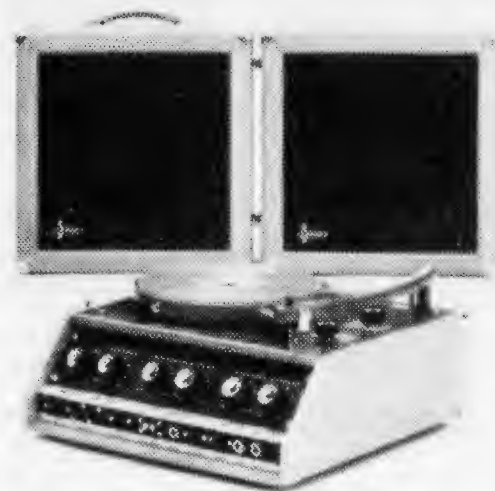
Comment: A down beat tune with little melody but a lot of rhythm. Piano, Bass, Drums, Trumpet, Guitar and Bass keep a good steady beat. Rating: ☆☆☆

BROAD MINDED MAN — Red Boot 157

Key: C Tempo: 128 Range: HA
Caller: John Hendron LA

Synopsis: (Break) Circle left — one and three right and left thru — sides cross trail — left allemande — weave ring — swing partner — promenade (Figure) Head two couples square thru four hands — do sa do that pair — swing thru — boys run right — couples circulate —

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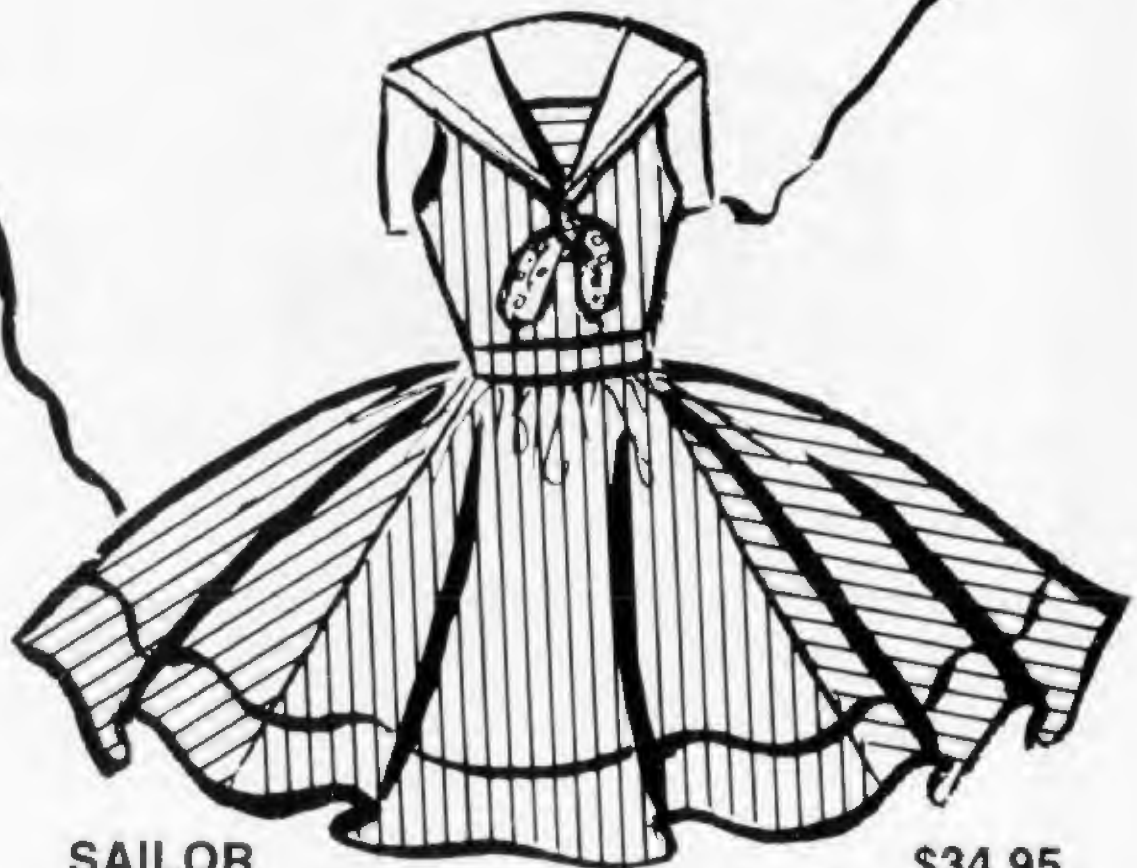
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wheel and deal — swing thru — boys trade — turn thru — trade by — corner swing — promenade.

Comment: Good country western style tune with Red Boot music from Banjo, Guitar, Drums, Piano and Bass. The song is great to sing with an active contemporary pattern.

Rating: ☆☆☆

TAKE ONE STEP AT A TIME — Grenn 12141

Key: A Flat Tempo: 132 Range: HC

Caller: Johnny Davis LC

Synopsis: (Break) Join hands circle left — reverse back single file — girls backtrack — meet own turn thru — left allemande — weave

ring — do sa do — promenade (Figure) Heads flutter wheel — square thru four hands — do sa do — swing thru — boys run — bend the line — square thru — swing corner gal — promenade.

Comment: A philosophical song with a lively beat and a lift from Banjo, Piano and Bass. The basic action pattern moves right along.

Rating: ☆☆☆

LONG TIME AGO — Hi-Hat 435

Key: C Tempo: 130 Range: HC

Caller: Ernie Kinney LA

Synopsis: Complete call printed in Workshop.

Comment: A nice change of pace number with



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HOW I LOVE THEM OLD SONGS —Top 25292

Key: C Tempo: 134 Range: HC

Caller: Mike Litzenberger LB

Synopsis: (Break) Sides face grand square — alle-mande left corner — weave ring — promenade (Figure) One and three lead right — circle to line — go into middle and back — do sa do — swing thru — girls fold — peel the top —

right and left thru — star (slide) thru — cross trail — swing corner — promenade — sides face grand square.

Comment: A lively number with a lot of zip and some fast timing. You will have to be careful that the dance group you call this to likes fast timing and can do a Peel the Top.

Rating: ☆☆

IF WE MAKE IT THROUGH DECEMBER — Windsor 5033

Key: C Tempo: 130 Range: HB Flat

Caller: Al Stevens LA

Synopsis: Complete call printed in Workshop.
Comment: An off beat pop type number with a

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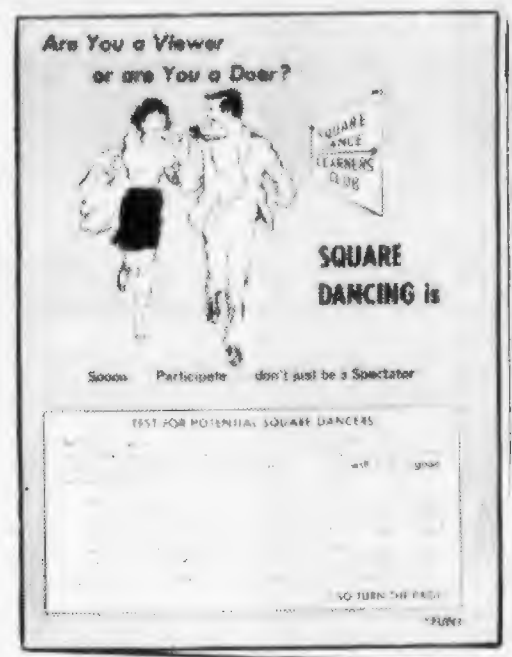
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smooth rolling sound that may take a little work. Good accompaniment from Trumpet, Piano, Bass, Drums and Guitar.

Rating: ☆☆☆

ALOHA TO YOU — MacGregor 2142
 Key: E Flat Tempo: 128 Range: HC
 Caller: Ralph Hill LB Flat
 Synopsis: (Break) Join hands circle left — left allemande — do sa do — men star left — meet partner right and left grand — meet partner curlique — men run right — promenade (Figure) Head two couples swing thru — boys trade — turn and left thru — turn this girl — star thru — pass thru — swing thru

— boys run — wheel and deal — left allemande — partner turn thru — slide thru with corner lady — promenade her.

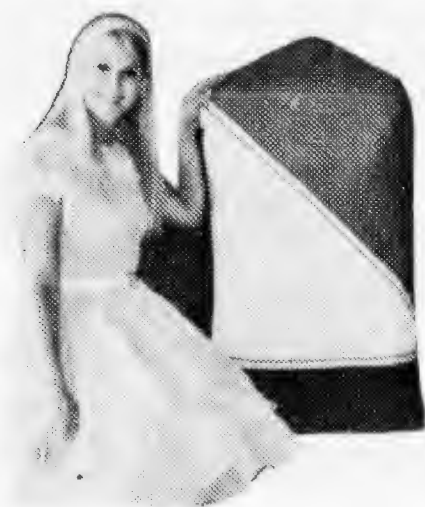
Comment: A Hawaiian traditional with Steel Guitar, Clarinet, Bass and Guitar. The figure moves right along with a little different twist. Keep it in mind for your club Luau.

Rating: ☆☆☆

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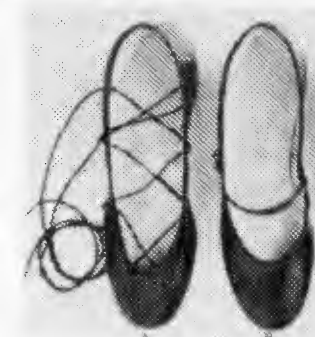
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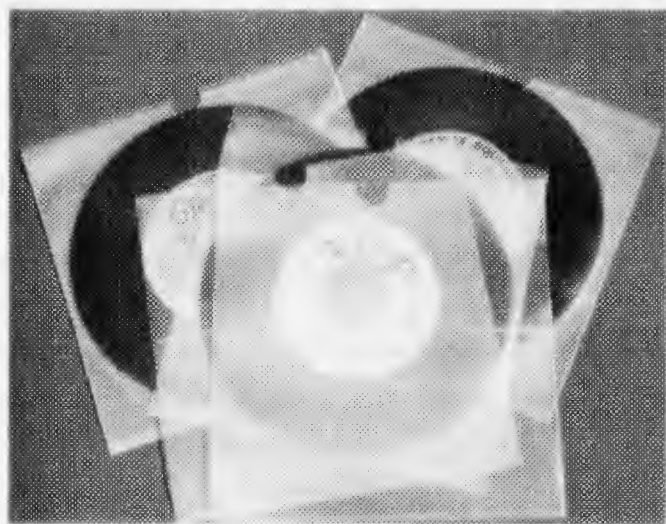
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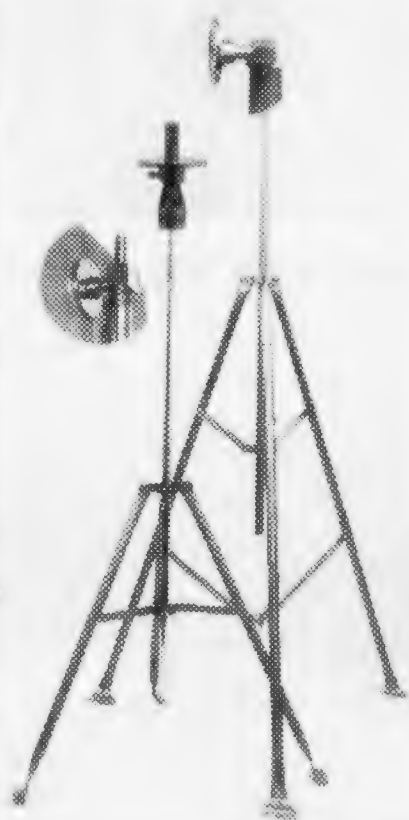
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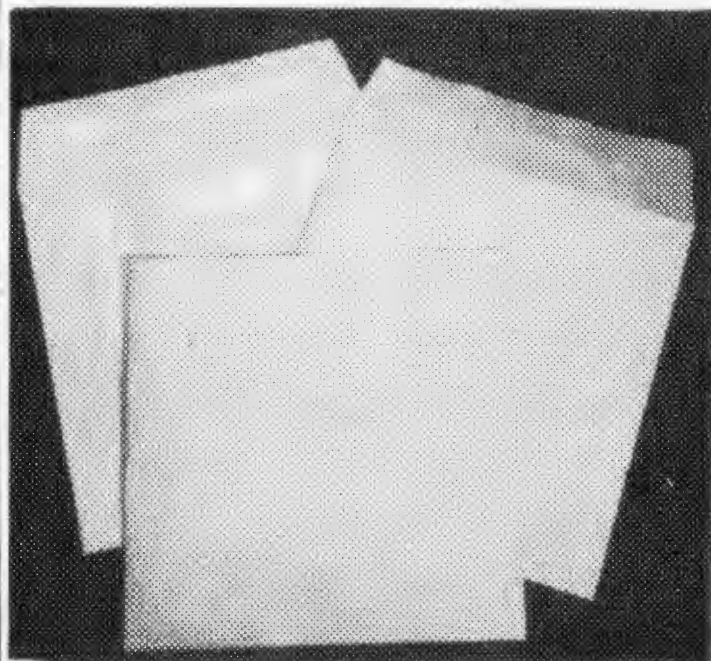
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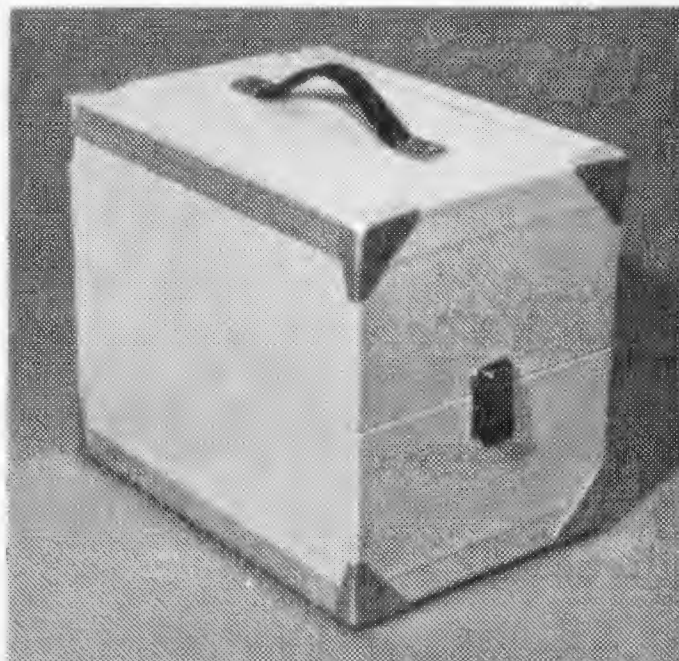
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Key: D **Tempo: 134**

Music: The Thunderbirds — Banjo, Guitar, Bass, Piano, Drums

Comment: A melodious tune with good instrumental balance and a bouncy beat.

Rating: ☆☆☆

KONA — Hi-Hat 625

Key: A **Tempo: 132**

Music: New Islanders — Steel Guitar, Bass, Drums, Piano, Guitar

KATOOMBA — Flip side to Kona

Key: C **Tempo: 132**

Music: New Islanders — Steel Guitar, Guitar, Bass, Drums, Piano

Comment: Hoedowns with an Hawaiian touch. Try them, they could be interesting.

Rating: ☆☆☆+

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Key: A **Tempo: 132**

Music: The Thunderbirds — Banjo, Guitar, Bass, Drums, Piano

THUNDERBIRD ROMP Side 2 — Flip side to Thunderbird Romp Side 1

Key: F **Tempo: 132**

Music: The Thunderbirds — Banjo, Guitar, Drums, Bass and Piano

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Comment: Both sides similar with one part of the traditional Old Joe Clark as the melody. Good beat but a little monotonous.

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Key: C

Tempo: 134

Music: The Westerners — Guitar, Banjo, Drums, Bass

MARY ALICE — Flip side to Abe Brown

Key: G Flat

Tempo: 132

Music: The Westerners — Guitar, Banjo, Drums, Bass

Comment: Modern rhythm hoedown with little melody.

Rating: ☆☆

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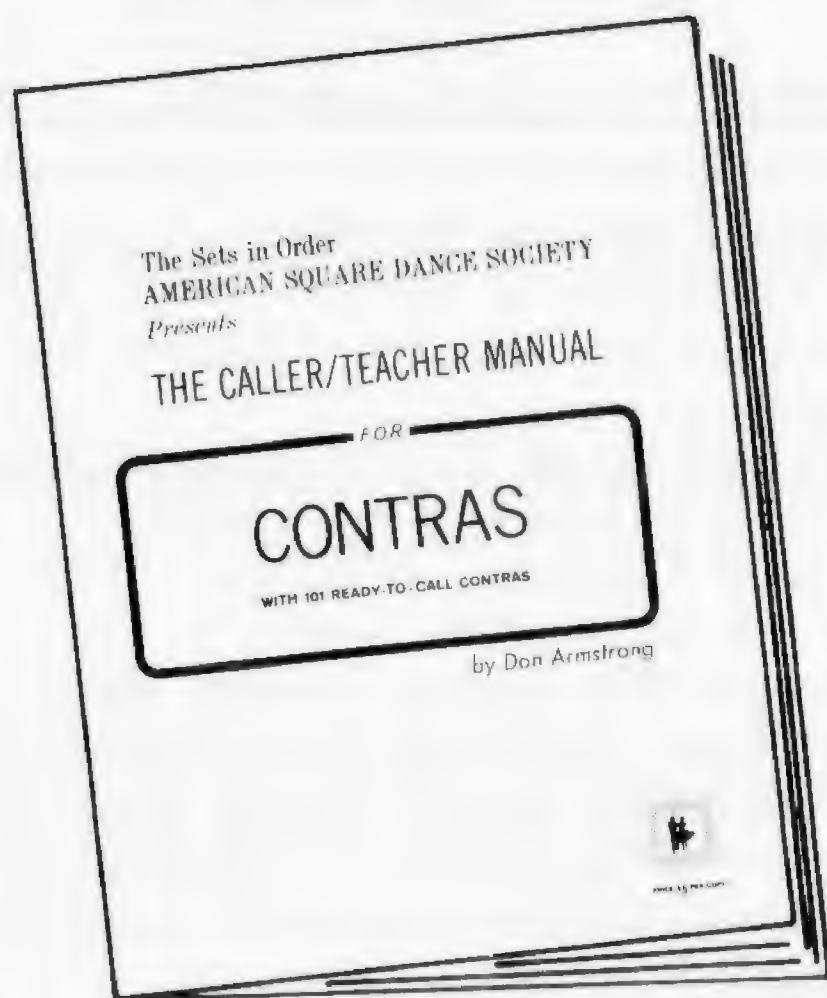
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CALLER/TEACHER MANUAL for CONTRAS

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.

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- May 24-26—California State S/D Convention, Anaheim Conv. Center, Anaheim, California
- May 25—Mid-State S/D Festival, Nat'l Guard Armory, Columbus, Neb.
- May 29—2nd Olde Tyme S/D, Hayloft, Ogden, Utah
- May 31—Pre-Festival Dance, No. Texas S & R/D Assn., Conv. Center, Dallas, Texas
- May 31-June 1—Billy Bowlegs Festival, Hi School, Ft. Walton Beach, Fla.
- May 31-June 2—15th Annual Buckeye S/D Convention, Cleveland, Ohio
- May 31-June 3—June Weekend, Turkey Run State Park, Marshall, Indiana
- June 1—5th Annual Benefit Dance for Crippled Children, Rec Hall, Camp He Ho Ha, Lake Isle, 50 miles west of Edmonton, Alberta, Canada
- June 7-8—20th Merry-Go-Round, State Fairgrounds, Pueblo, Colo.
- June 7-9—Camping Weekend, Detroit, Michigan
- June 7-9—Stockbridge Ranch Kamp Weekend, Stockbridge, Michigan
- June 8-9—7th Annual Gold Diggers S/D, Breakfast and Gold Panning, Fairgrounds and Diggin's, Yreka, California
- June 9—Rose Festival S/D, Memorial Coliseum, Portland, Ore.
- June 14-15—State Festival, State Fairgrounds, Nashville, Tennessee
- June 14-15—23rd Annual State Convention, Circle Pines, Minnesota
- June 14-15—5th Annual S & R/D Festival, Sarah Benwell Hudgins Regional Center, Hampton, Virginia
- June 16-22—19th S/D Institute, Banff, Alberta, Canada
- June 20-22—1st Annual Trail-In S & R/D Festival, Community House, Red River, New Mexico
- June 21-22—Jubilee and Trail In Dance, Jr. Ag Building, Fairfield, Iowa
- June 21-22—22nd Annual S & R/D Festival, Municipal Auditorium, Pensacola, Florida
- June 21-23—Oquaga '74 Weekend, Scott's Oquaga Lake House, Deposit, New York
- June 25—Trail In Dance, Westside Lions Hall, Oklahoma City, Oklahoma
- June 30—Pen-Del 3rd Annual Frolic, Widener College, Chester, Pennsylvania

ONEITA CORRELL

A longtime member and past president of Round Dance Teachers Association of Southern California, Oneita Correll of Newport Beach, California, passed away in February. Oneita was an ardent supporter of the March of Dimes program and lent her talents to the Orange County March of Dimes benefit dance each year. She will be missed by her fellow teachers and many friends in the activity.

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ing become a part of The American Square Dance Society and receive a copy of SQUARE DANCING magazine each month? Our Representatives Program has now been set up and if you have the time and are interested in helping us gain new members, we invite you to write for details. For each new member gained you will receive benefits from The Society in addition to our grateful appreciation. Address your letters to Reps Program, SIOASDS, 462 North Robertson Boulevard, Los Angeles, California 90048. We'll get the information to you as soon as we receive your request.

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1. **THE UNIVERSITY OF ALBUQUERQUE** July 15-19, 1974
Contact: Miss Marcia Garihee
Department of Physical Education, Univ. of Albuquerque.
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2. **COLORADO STATE UNIVERSITY** July 28-August 2, 1974
Contact: Mrs. Irmel Fagan
Department of Physical Education, Colorado State Univ.
Fort Collins, Colorado 80521
3. **CENTRAL MICHIGAN UNIVERSITY** August 4-9, 1974
Contact: Mrs. Carole Howard
Department of Physical Education, Central Michigan Univ.
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Also, contact **The Lloyd Shaw Foundation**
P. O. Box 203, Colorado Springs, Colorado 80901
We will send names of staff members, etc.

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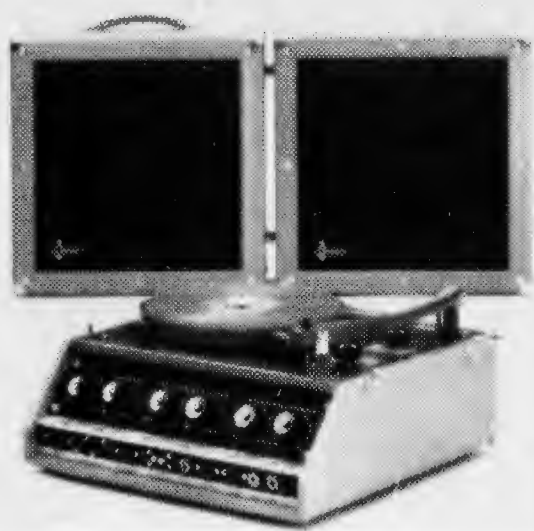
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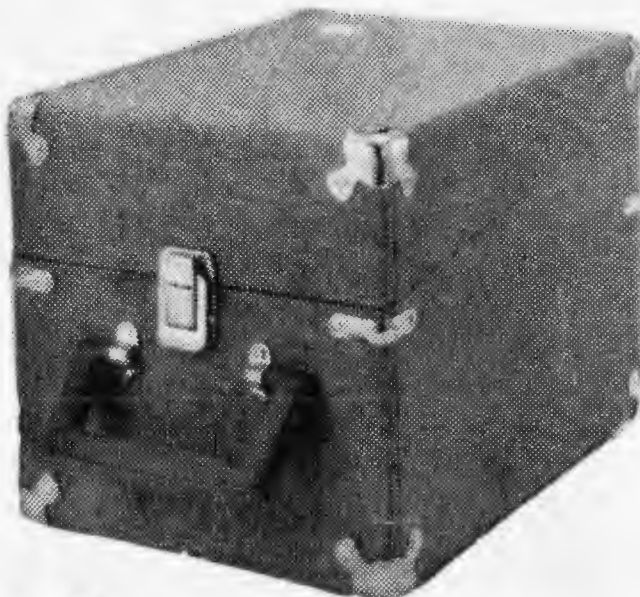
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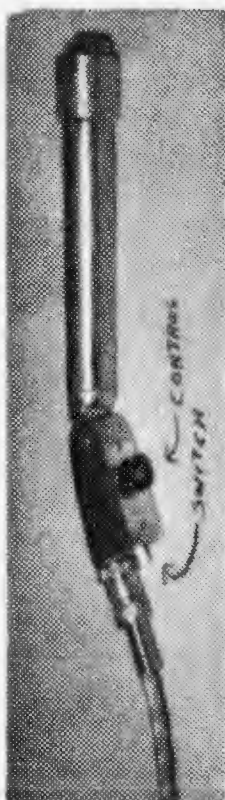
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