

American
SQUARE DANCE



JANUARY 1972

THE



EDITORS' PAGE



The other day a letter crossed our desk from a caller coming through our area. "Good," we thought, "it'll be fun to dance to his calling." And then we realized that this date we were anticipating was in May, 1973. What a long wait!

This started a whole trend of thought on the various planning procedures in clubs, which are carried on through officer changes and fluctuations in attendance.

The one virtue which seems to be needed in all of this is patience — a virtue in which many folks today are sometimes lacking. People want to see changes made in our world now! (And resort to violent means to accomplish them.) Dancers want clubs to grow now! (And rush the beginners out of class to swell their membership.) Folks want to learn each new figure immediately! (And forget that we dance for enjoyment as well as ad-

vancement.) Callers want all dancers to dance every figure called. (And sometimes embarrass those who are a little slower

So let's make the watchword for 1972 patience — patience with our neighbors, dancers, pupils, even patience with events. Of course, it goes without saying that patience is more than a sitting back and waiting for something better to happen. One definition for the word is perseverance. That means calmly, quietly working for those changes we want to see happen.

As your editors, moving into another New Year with our growing magazine, we resolve to persevere in bringing you all sides and phases of the square dance activity in the magazine in publishing books that will help the square dance population grow, and in preserving through all our doings the FUN and FELLOWSHIP we feel is so vital to square dancing today.

AMERICAN
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

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MAIL

I think your magazine is terrific, really enjoyed your sample book from cover to cover. Ordered my subscription right away and I can't wait for the books to arrive. Keep up the good work.

*George D. Waldenberg
Marquis, Sask*

Love those workshop articles; record reviews — with teeth yet!!! And Stan's Happy Wanderings are like a graduate course in Square Dance geography, and — oh, well, here's my renewal for another year. As that modern philosopher J. Reed said, "When you're hot, you're hot!" Keep up the good work.

*Tom Moran
Waterbury, Connecticut*

Enclosed is our check for \$3.00 for which please send us a copy of "How To Be A Smooth Square Dancer."

We are subscribers to your magazine "Square Dance" and think it is the greatest. We get lots of help from all the articles — but we need more help and review — so we hope this book will meet our needs.

*Tom & Dorothy Dawson
Ottawa, Kansas*

(Written to Ed Moody)

I am very much interested in your article entitled "Looking Ahead" in the September issue of SQUARE DANCE magazine. I agree with you entirely and thank you for writing so clearly.

I am an amateur caller for the last five or six years, and seemed to be driven to it because there seemed to be no place to go where you could dance old time figures. The groups I call to like to dance for fun and grace, and do not like to go to a modern rat-

race full of gimmick calls. Beginners now-a-days do not get grounded enough in the old fundamentals. They are rushed along, so as to be able to dance (somehow) in a club, where they become easily disheartened and drop out. Many of the club members are lost if a few fundamental calls are given. They are lost! Our group does like the modern tunes and music, but I almost always call a much simpler figure than the one on the flip side of the record.

It seems unfortunate that in this country all hobbies and sports lose their flavor when adapted to mass production. I hope there will always be a few who can enjoy the old-time square dances, which have grace and smoothness as their basis, and exude fun and sociability.

Keep up your campaign. We'll back you.

*F. Furman Betts
Philadelphia, Pa.*

First, I would like to congratulate you on a fine magazine. To me, it is the best I receive each month. The record reviews are super, the meanderings unbelievable, special articles that concern both dancer and caller very much needed, not to mention the cartoon, puzzle page, challenge chatter, and the calling and dancing tips. All in all it's just great, to put it mildly.

I would also like to know what it would cost to have my name and address placed in the caller-leader directory, as I'm looking for dates in the Massachusetts-Connecticut area, and think your column would help.

*Stephen Roderick
Gorham, Maine*

ED. NOTE: The Caller-leader listing costs \$7.50 for a single insertion, and \$5.00 when ordered for a period of three months to a year. The listing includes name, address and a one-line slogan.



***** Will the Real *****

SQUARE DANCE

Please Stand Up?

No, your eyes aren't playing tricks on you as you look on the cover of this issue. AMERICAN is back. And SQUAREDANCE is one word. The word NEW is gone forever.

After all, it has been over three years since we began to publish the magazine in Sandusky, Ohio. The "bantam" has come into full feather.

There are two reasons (good ones, we think) for the change. Old timers still say AMERICAN SQUARES in reference to our magazine. That was its first name, and it lasted for many years. It was a good name to begin with.

There are two great national magazines that chronicle our hobby. Since the names were similar, and that similarity has led to confusion in the minds of some, the renaming will help clarify the situation.

There is nothing exclusive intended in using the word AMERICAN. We hope our many Canadian subscribers will assume that AMERICAN means NORTH AMERICAN. And we're sure our subscribers in Turkey, Japan, Africa, Australia, New Zealand, England, Spain, Germany and Belgium will recognize that TODAY's square dancing is essentially an American product (just as this magazine is an American product) but there are no international limitations. The saying goes that if a person speaks "square dance," he's already bilingual.

So, we're ringing out the NEW for the New Year. And we're ringing IN the OLD and distinctive AMERICAN name for a good old American magazine.

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Meanderings...

by STAN BURDICK

It has been quite a spell since I leaned back and spun a FURRY STORY (Shaggy Dog variety) on these pages (shouts of "Spare us a little longer") and maybe it's a good thing that Dame Fortune and Mother Goose don't often cross trails to inspire me accordingly (mutterings of "Look at the name-dropper") but there's a tale ringing persistently in my belfry like a big bell (sighs of "Yes, we know, it's just gotta be TOLLED!")

With that simple introduction, let us proceed to pursue the fabulous fable of the month with all its accompanying accumulative acclamation:

 here was, in the great Texas plain country, many years ago, a fancy restaurant operated by Rachael Moore, and it and she became famous for its and her fresh fruit salad menu. People came from as far as Arizona, New Mexico and El Paso in order to sample that special salad bowl. Rachael had a way with a salad, using no more auspicious ingredients than raisins and grapefruit and fresh parsley. She conversed remarkably with carrots, talked the lettuce into perfect shape, and her dressing was none less than temptingly tasteful and in queenly fashion.

Now, Raymond Smithie, from a neighboring Texas town no more than three hundred miles away, was a poor duck hunter who dearly loved Rachael's salad bowl, firstly; and loved her queenly fashion, secondly. One day he confided to Faye, a waitress at Rachael's Place, that he wanted to ask Rachael for her hand in marriage so

that the two of them could go on eating beautiful salads forever. Faye laughed, and confided to Ray that the only thing that would win Rachael's hand would be a culinary masterpiece that would be so outstanding that Rachael's own lettuce would wilt before it.

A saddened Raymond walked the plains dejectedly all night, wondering how he could create a dish so tantalizing that it would rival Rachael's masterful recipe.

As the bright rays of the morning sun raised Ray's head a huge flock of ducks came into view on the horizon, and Ray instinctively let them have a volley of buckshot. Later, as he plucked the feathers of the whole cavorting covey in the cove, he thought again of Rachael's lettuce, her raisins, her grapefruit, and her dressing particularly. A brilliant idea came to him.

Quickly he built a fire and basted and braised the ducks in a special way taught to him by his very own grandmother, who had come overland on a prairie schooner and had cooked for William L. Cody, himself, herself.

Then he invited the whole town to taste his culinary art, and his reputation grew, and finally Rachael herself came to one of his duck dinners, bringing triumphantly one of her best salads, in person.



Things then went like duck soup for the lucky duck hunter. Rachael's salad fairly wilted beside the great baked drake, Rachael herself fell for the man as soon as she took a gander, the assembled guests cheered joyfully, the two super chefs were joined in wedlock in the kitchen, and the production of salads and succulent duck at Ray and Rachael's Place, became the talk of all of Texas. All ate happily ever after.

In Texas the story is sometimes retold this way today by those who do not care to mince words:

Ray's brazier-braised drake, rated R-A for Radiantly-Arrayed, erases reasons to race cravingly and great-ratedly to Loreda to partake of Rachael's ravishing raised raisins serrated and draped rakishly into Dreyfus grapefruit rations. Ray and Rachael now gyrate and generate and dehydrate and operate cooperatively on a straight bill o' fare — AIN'T IT GREAT? Hurray for the foray for Ray, Faye: Brake your freight, bake a cake, let's celebrate!



I never thought I'd see it happen, unless it would appear in a Dolores cartoon, but IT happened just as surely as it rains in Indianapolis. I was calling a dance with Maurice Warner in Chittenango, N.Y. in November and an interval was set aside for a little fashion show. My brother Bob was taking photos of some of the models and their escorts as they paraded out to the stage area. As one model approached the stage, her whole bloomin' colorful petticoat fell to the floor around her ankles! Well, you never saw a gal gather up her flounces and frills and shattered dignity and dash for the door as fast as this one in your life! And the photo of a blushin' beauty in an embarrassing moment was lost forever because Bob happened to turn his head at the wrong instant.

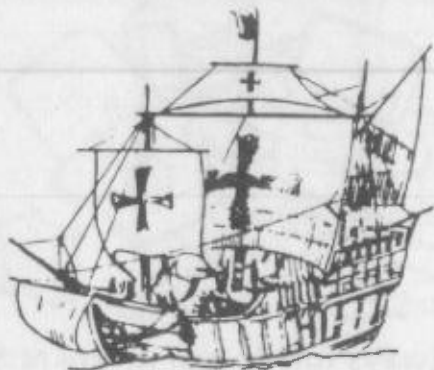


It's always fun to call in the N.Y.C.-N.J. area and that club, Ramapo Squares, alternately called for by Lee Kopman and Jerry Salisbury in Oakland, N.J. is a sharp bunch. If I had called "fly up over the moon" I believe they'd have done it. Lots of credit goes to Bud (and Jinny) Allison there, a dancer who teaches beginner classes (8 squares or so) using only tapes and records, no live caller. We wonder how many unselfish hard-working dancers like the Allisons there are around the country doing a similar thing for square dancing.

Incidentally, here's a formula for frustration. Return your rental car to the La Guardia parking lot early Sunday morning one half hour before your plane is to take off. Leave the car in an illegal zone outside, due to lack of time. Carry three large cases into the terminal, consisting of two Yak Stack speakers (weight 31 lbs.), one Clinton P.A. system (weight 23 lbs.), and one suitcase (weight 30 lbs.) plus one briefcase, 5 lbs. There is no red cap in sight, of course, and no hand truck. Carry this load from that entrance to the American Airlines ticket counter 8 corridors and fully one mile away. Then carry the briefcase, your winter coat and the Clinton 3 more corridors, ¼ mile to the furthest AA gate. Then, as you flop in your seat and the plane starts to move, you realize to your horror that you left your mike in the car.

P.S. In case you are wondering, the incident is true, I'm the unlucky character involved, but I can take heart from this little quotation someone passed on to me:

If you are frustrated, remember that the great oak is a little nut that held its ground.



When Christopher Columbus started out, he didn't know where he was going. When he got there, he didn't know where he was. When he got back, he didn't know where he had been. What a Square Dancer he would have been!!!

(from *Squares-Rounds*, Ky.)

I like this quote by Dean Rusk: "If you are confused, take heart. You're only in touch with reality." Isn't it a wonderful consolation to know that we callers who sometimes get out on the dance floor are "in touch with reality" most of the time.

CONFUSION SAY: New twist to old basic – SUBSTITUTE means "He who not know new basic when called just throw up his hands and substitute any old home-made basic instead."

Sometimes I take time out to think about how lucky I am. Through square dancing I get to see such sights as cotton growing in Mississippi, giant space towers on the east coast of Florida, the beautiful Mackinac bridge of the upper peninsula in Michigan, seals off the coast of Alaska, elk in Montana, and the oil wells of Texas. Even though the five "B's" of middle age are creeping up on me (Baldness, Bridgework, Bifocals, Bay windows and Bunions), I still try hard to stay in tune with Today.

So, now I'll fade off down the street, swinging loosely in my bell-bottoms, sporting my Smiles button, carrying my bubble umbrella, and knotting my macrame poncho all the while!

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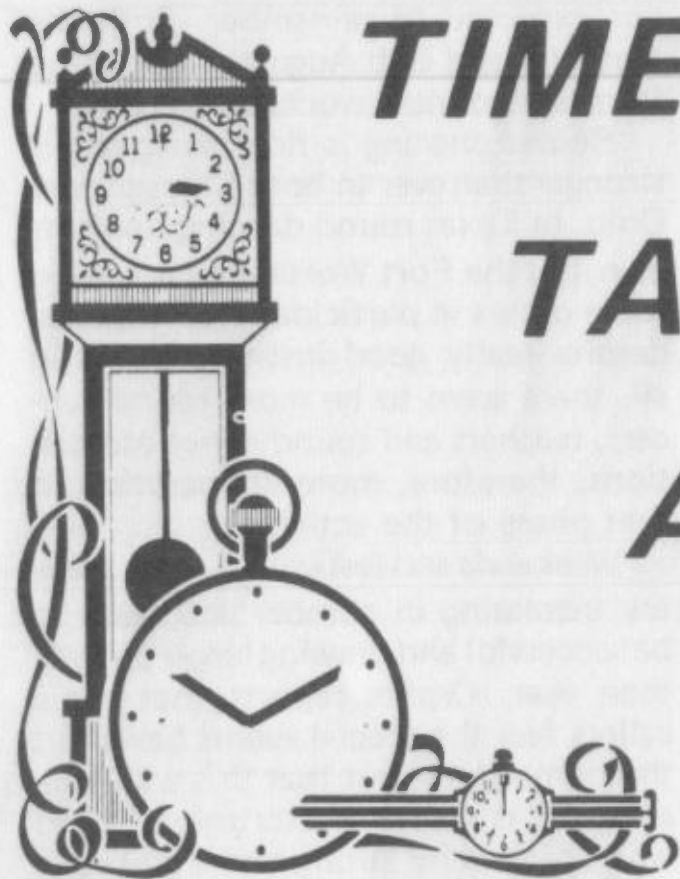
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TIME TO TAKE

A LOOK

*at today's square dance scene
through the eyes of the National Advisory Board*

"Round dancing is growing."

"Class sessions run for 30 weeks."

"Club spirit is the secret of a successful club"

"More successful festivals are being held."

"Dancing is smoother now than it used to be."

"Interest in square dance clothing is keener."

The beginning of the new calendar year is traditionally the time when the National Advisory Board reports to this magazine's readers. Indications from various areas are that square dancing continues to flourish, in general, and that some definite trends are evident.

Orphie Easson reports from southern Ontario that most class sessions

are now running 30 weeks, and in some clubs, an intermediate level continues another 30 weeks before dancers are ready for open dances. More dancers survive to keep dancing after this rather long training period than when they had to jump from class to club. Many dancers find their level to be intermediate and remain there.

Ontario also reports good atten-

dance in classes. Kansas has a variable situation, with some classes barely paying expenses, and some areas enjoying the largest beginners' classes ever. In Fort Worth, Texas, classes seem to be smaller, but Melton Luttrell feels that this may be because so many callers are teaching. Only in the Chicago area did the economy seem to affect square dancing activity. The Arnfields report that "moonlighting" among the younger dancers made attendance at classes impossible.

Factors contributing to the growth or maintenance of the status quo in various areas seem to differ widely. Bob Augustin feels that New Orleans continues in a steady pattern of 25 clubs through judicious use of visiting callers, an open-guest policy at all but two clubs, and the fact that no caller has an iron curtain situation with *his* dancers. Most clubs are dancer operated and average six to eight squares. Phyl & Frank Lehnert, in Toledo, Ohio, report that beginners and drop-outs just about balance each other off, although there may be slightly fewer at beginner classes now. "Club spirit is the great factor in club success," says Kansas' Ken Oppenlander, who feels that the members of the most successful club in his area have the ability to work together and an unbelievable devotion to the club. Orphie Eason senses that interest in dance costuming is keener than before, perhaps because western-look shirts and trousers are more readily available and fuller skirts are back on the racks.

The Canadian scene has been enhanced by the addition of a national publication, *The Canadian Dancer News*. Several area publications have been "face-lifted" and are playing an important role in the growth of Canadian square dancing.

Comments on the proliferation of new material ranged from the fact that callers must be very selective in what they teach, to the situation where experimental material is used for "one-night" gimmicks, which dancers are

not expected to remember. Both the Arnfields and Bob Augustin report the formation of new workshop groups.

Round dancing is flourishing and is stronger than ever in both Chicago and Ohio. In Texas round dancing holds its own, but the Fort Worth area is behind some others in participation in rounds, despite really good instructors. All in all, there seem to be more round dancers, teachers and round dance associations, therefore, more cooperation in that phase of the activity.

Weekends and festivals in most areas are increasing in number and seem to be successful and drawing larger crowds than ever. Orphie reports that some callers feel the special events have hurt the home clubs, but that this will balance out as special events only succeed when backed by strong home clubs.

The Arnfields cite Square Dance Week publicity as an influencing factor in the Chicago area. They suggest at least one series of lessons to begin in January, rather than all in September.

Hopeful signs cited by the board members are: the variety offered to square dance participants in home areas, yet people can visit all over the world and join in the dance (Orphie); the smiling faces and true enjoyment of our favorite recreation, which mean we can't be that far off the mark (Frank & Phyl); good leadership, so that square dancing will continue to grow whether we have Phase 3 or 4 of the economy (Gene & Edna); a tremendous interest in organization and leadership training and an awareness in callers of their roles as leaders (Ken); improvement in dancing, not only in basics, but in smoothness and timing, so that bad timing, non-standard fancy turns, twirls, kicks and shakes are not seen so often as they once were (Melton).

The editors thank the advisory board members who conscientiously wrote and sent these reports and the baby pictures seen elsewhere in this issue. We are grateful for their interest in and support of this magazine.

Ring In, the New...

Ring Out, the Old...



The title really presents four arguments: (1) for old basics; (2) against old basics; (3) for new basics; (4) against new basics. Since each argument is totally independent of the other three, we must look to the general square dance picture for solutions.

There have been many thousands of words written about how the vast number of new figures annually drive many square dancers out of the picture. Yet in most areas, where the new figures are introduced, square dancing seems to be flourishing. Furthermore, one should remember that only a very, very small percent of the new figures introduced each year ever receive sufficient recognition to become installed as basics. If the many new figures do in fact create a problem, let's recognize at least one source of the problem and search for a solution in that area.

Each year, thousands of new dancers are graduated into the square dance picture. Among these new dancers are many new eager beginner callers. Some of these callers, in their enthusiasm, introduce many new figures, which incidentally are usually a combination of the "old" basics, in the hope that their "baby" will catch on and earn the originator some degree of fame. What we need here, in the way of a solution, is a sounding board where all new figures are tried and ra-

by Barry Aronovitch
Olympia, Washington

ted by seasoned callers and dancers before such figures are dumped on the general square dance public.* The Gold Ribbon Committee of the SIO-ASDS has come up with something similar to this idea, but the whole concept has the aroma of centralized control, and in general, the American people object to centralized control, but that's another story. Actually, this idea has merit, and if all choreographers would cooperate, square dancing would probably benefit.

Let's get back to the dropouts. Actually, in my area, the Pacific Northwest, I suppose that the dropout problem is as prevalent as anywhere. Now, I've spoken to literally hundreds of these folks, and in truth, the majority of them who referred to figures as a reason for dropping out, eventually admitted that they were bored with the same things, dance after dance. There have also been many thousands of words written about how to design interesting dances calling the same old basics from so-called different positions. Well, this introduces two new

EDITORS' NOTE: This plan is the basis for the workshop notes published each month in **SQUARE DANCE MAGAZINE**. All figures are tested and workshopped before publication. Only tried and tested danceable "New Ideas" are put into print in these pages.

problems. First of all, most callers do not earn their bread-and-butter calling, hence, they have either limited time or ability, or both, to adequately program their dances. Secondly, in general, most dancers are not concerned with choreography and at the night's end, remember mostly that there were too many swing thrus and spin the tops. So callers still need to introduce new material from time to time. Square dancing is nourished through the addition of new dancers each year. In order to survive, square dancing must capture and maintain their attention and devotion. To do this, square dancing must be dynamic and must change with the times.

Here again we run into a problem. There are many folks who resist change. I can give an excellent example of this. I was the one who introduced spin chain thru in my area and found it took about a year for this figure to be accepted. Yet, now it would be difficult to find a dance where spin chain thru isn't called at least once. Discussing this with a senior citizen back home, I was surprised to find that when first introduced, spin the top met with the same resistance. So it seems that each figure will have to survive a baptism of fire before it will be accepted as a basic. Just for clarification, I should like to give you my definition of a basic. It must meet the following three qualifications: (1) It must not simply be a new name for an existing figure; (2) It must be smoothly danceable; (3) It can be called directionally. Herein lies the secret of getting a figure readily accepted. Through judicious use of words, a caller can lead an entire floor through a new figure. Carefully inserting the figure into a smooth singing call will almost guarantee its acceptance on the part of the dancers. An example of this is my promotion of the relatively new "alter the wave." I call it directionally by using "½ by the right, boys left ¾, girls turn back, make a left hand star half way, boys pull them out to a wave." I then use it in such singing calls as "You

Don't Care," "Traveling Minstrel Man" and so on. I have shown this figure all over the Northwest with immediate success.

There is no doubt that new figures will continue to be introduced. Yet there must be many dancers who justly complain about the deluge of new stuff. What do we do about them?

This presents a new problem. Most callers are proud of their dancers and want their class members to dance at club level, so many of the newer, current figures must be introduced in classes, the average length of which remains at twenty weeks. Now, in order to present the newer things that his club is dancing, a caller who is limited to twenty weeks must necessarily eliminate something else of his own choice. Herein lies a danger, for there is no standardization of this choice. Each caller eliminates what he thinks is unnecessary. Now we live in a mobile community: we take more trips, business and pleasure, than ever before, and square dancers are always looking for places to dance. Imagine a new dancer's embarrassment at a dance in another location when finding that his caller didn't teach him "Double turn around," or "Triple garf," yet there it was danced routinely. Two or three experiences of this nature are enough to drive that particular dancer out of the picture. Apparently, the solution here lies in extending the length of classes.

O.K., now what do we do about those dancers who justly complain about the deluge of new material? Some of the solutions I offer here are not new, but have, in fact, been in use for several years. I believe that the most important point I can make here is that there are several levels of dancing and that these levels are not compatible. Even the best callers cannot fulfill the desires of two or more levels of dancers at the same dance. How much more fun it would be if all dancers at a particular dance were the

Continued on Page 60.

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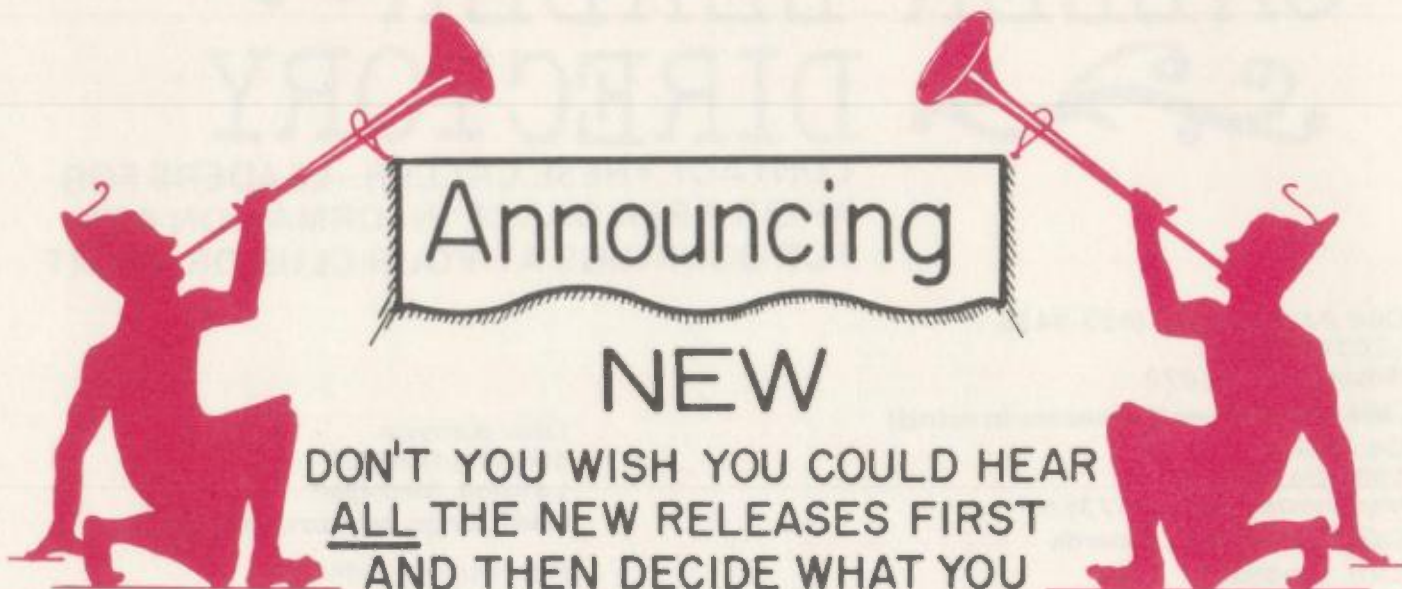
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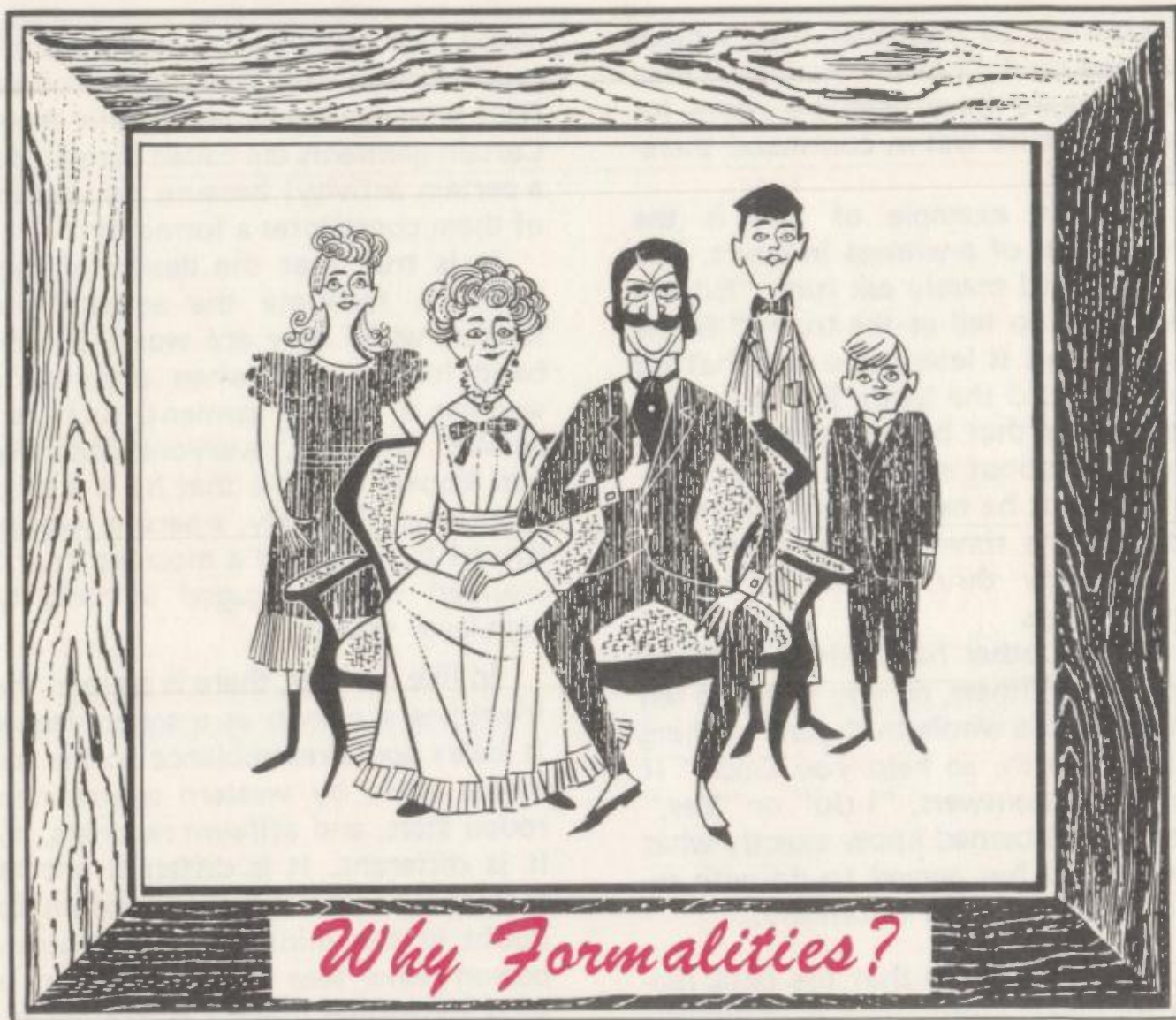
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Why Formalities?

by John Jones

Glendale, California

Most of us tend to dislike formalities. If we can, we ignore them. When we talk about them, we often refer slightly to them, saying things such as "Oh, that's only a formality." In actuality, though, the word "only" does not go very well with the word "formality." To see the reason, let us take a close look at what a formality is.

A formality is the doing of something in a formal fashion; that is, in a manner that has been established by long-continued practice as the conventional, orthodox, accepted way of doing that particular thing. The nub of the matter is the fact that the thing (usually some sort of act) must have been widely established as performing a certain specific function such as, for example, effecting change of command of a ship, or installing in office an elected person.

Everyone concerned with such a matter understands something when he sees that act — that formality — carried out. He understands that the particular function (such as the change of command of a ship, for example) the act is intended to perform has in fact been effected. Not probably or possibly or likely, but certainly, surely, absolutely, without any question whatever.

The change of command of a ship already mentioned is a good example. The relieving officer could conceivably say to the one he is relieving, "Okay, Al, you can take it easy now." But if the ship ran aground immediately thereafter, he could easily evade responsibility. All he would have to do would be to say, "Oh, I wasn't relieving him of command. I was merely commenting on our being out of the congested channel."

However, if that same officer had

stepped up to the other one, saluted him, and said, "I relieve you, sir," then there would have been no room for doubt that he was in command thereafter.

Another example of this is the swearing in of a witness in court. The bailiff could merely ask him, "Ed, are you going to tell us the truth?" But if he did, and it later came out that Ed had not told the truth, Ed could give the excuse that he had meant to tell the truth about everyone except himself, or that he meant to tell the truth most of the time, but not necessarily all the way thru, or any of several other things.

On the other hand, the bailiff can say, "Mr. Witness, do you swear to tell the truth, the whole truth, and nothing but the truth, so help you God?" If the witness answers, "I do" or "Yes," then all concerned know exactly what the witness has agreed to do with regard to truth in his testimony.

Thus we can see that the basic reason for having formalities is to prevent the possibility of doubt or misunderstanding regarding the occurrence of a certain event.

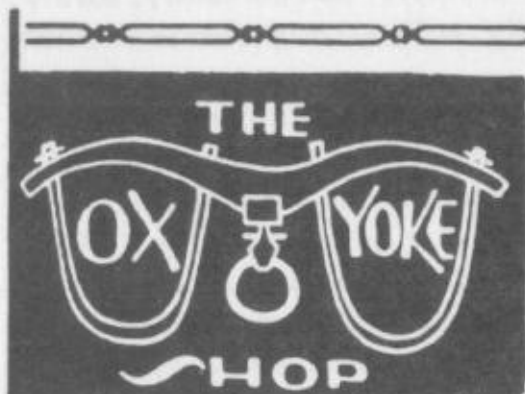
An extension of this basic purpose is to assure that the nature of an event, an activity, or such, is clearly under-

stood. For instance, the members of a baseball team would not appear on the field wearing shorts and tennis shoes. Certain garments are called formal (for a certain activity) because the wearing of them constitutes a formality.

It is true that the design of such garments facilitate the activity performed while they are worn. But the basic idea is that when a person is wearing a formal garment, such as a baseball uniform, everyone observing him knows for sure that he is a baseball player. Similarly, a person wearing striped trousers and a morning coat is assumed to be engaged in weighty, high-level affairs.

In like manner, there is apparel that identifies a person as a squaredancer. It bears some resemblance to the garments worn by western entertainers, rodeo stars, and affluent ranchers, but it is different. It is different enough that there is practically no room for doubt in the mind of any informed person who sees another person in such a costume that he is looking at a squaredancer.

Time was, a few years back, when nearly everyone in squaredancing regularly wore the full costume when they went to the dance hall. In addition to western shirt and trousers,



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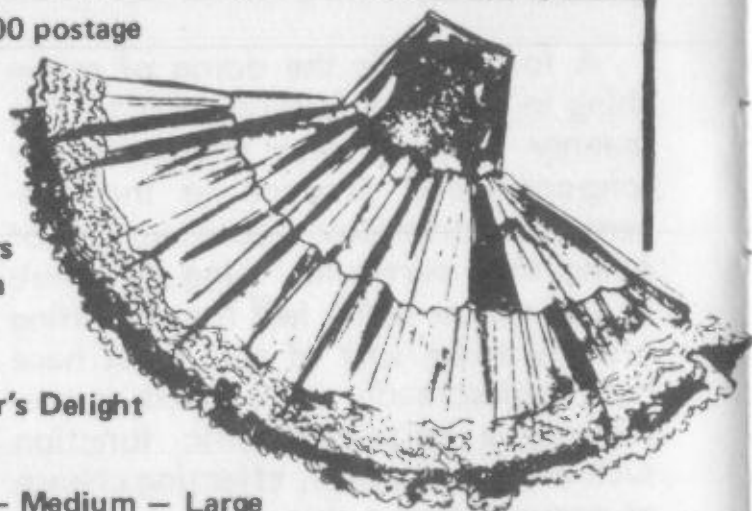
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gents always had on boots and either a "Colonel Sanders" type of string tie or open collar with neckerchief. The cut of the ladies' dresses always marked them unmistakably as being for square-dancing.

That no longer is true now. These days, it is becoming increasingly common to see gents whose only garment identifying them as squaredancers is a western shirt. Western pants in all too many instances have given way to ordinary slacks. Ties and neckerchiefs have become rare, and boots are almost an oddity.

The ladies' dresses veered toward, and now have almost merged with, squaw and peasant dresses. The graceful dance slipper has in part given way to less attractive footwear.

What about all this? By neglecting one of the formalities of the activity — the wearing of the complete costume associated with it — we are depriving ourselves of a considerable portion of the enjoyment to be had from square-dancing.

Yes, that's right: Whether we realize it or not, *a good percentage of our pleasure as squaredancers comes from looking like squaredancers!* When I was

still resisting the idea of becoming a squaredancer (all men do for some time; more on this in another article), I used to voice my lack of interest by saying, "I don't want to dress up and play cowboy." But after I got into it, I found to my surprise that I *did* want to "dress up and play" — not cowboy, but squaredancer. I still do whenever I dance.

Many young people have come into square-dancing in recent years, subsequent to the days of strict attention to dress. They have never "suited up" completely, so have no idea of how much fun it is to look the part fully, instead of just sort of. Too, some of the oldtimers have drifted along with the "relaxed" (sloppy) motif for so long that they have forgotten how much the wearing of proper apparel contributes to one's enjoyment.

All of us can benefit immeasurably by careful attention to our dress. At the same time, doing so will make us look more attractive to non-dancers and increase our chances of interesting them sometime in learning to dance.

Clothing is only one of several formalities that have been gradually going by the board in recent years. We will look at others in future articles.

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Sharon Golden
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Hot Springs,
Arkansas 71901



What did the 18th National Square Dance Convention do for the State of Washington? This might be a difficult question to answer, but we will give it a try.

Did we double our number of dancers? No — not really. We gained in the Seattle and Tacoma area but with the normal drop outs, I think we are about the same number as before (give or take a couple hundred).

We came up with a "State Dress" for the women for our convention. Our state festivals have picked up that idea and I think it is great. When the group from the area in our state that is putting on the next state festival comes in, right away you know what they are there for — to talk you into the idea of coming to the state festival — and it works. We have had larger numbers at these festivals. For years, we have had the usual sewing clinic, round dance workshop and square dance workshop, but next year we are starting something new: a seminar (a mini one), patterned after the one that was started after our convention. At our

three-times-a-year state meeting, the usual group of people come together and work out state and council problems. At our seminars, we have the club leaders and other dancers attending. So far, we have used some of the excellent, talented people that we have in our own state as panel members and they are divided between the dancers and the callers in about equal numbers.

Last year the subjects were: 1. Planning and Finance (as they relate to Club and Council Activities); 2. Caller's Responsibility; 3. Communications; 4. Publicity; 5. Club News Letters (You Can Get Your Ideas Across); 6. Tradition and Research (How and where it all started); 7. Round Dancing and Square Dancing, Proper Place and Equal Participation; 8. A Caller's Wife, Her role in the Success of a Club Caller; 9. Organizing The Big Event, Council Dance, State Festival, Convention.

Without knowing what the other person was going to talk about, many of us were able to add a bit or carry on from where the other had left off.



AFTERMATH

This year, we did not use as many panelists because last year it was just a bit too much to take in on one day. On Sunday, we had our gab session, to plan the session for this year.

Our seminars have been held at a "Kid's Dude Ranch" and also we did our usual bit of dancing. Most of us arrived late Friday night, danced until the usual quitting time, had the fun-type of planned after-party with games for the whole group. Saturday morning, talk sessions began and then again in the evening we danced. And as I said before, the wrap up came on Sunday morning. Last year was the Second Seminar and this year, naturally, we had the third. What could we talk about this year? Man — we have just begun to do a bit of digging the top soil. Here's the list: 1. Principles of Club Organization; 2. Responsibilities of Officers; 3. The Care and Feeding of Square Dance Callers; 4. The Teenager in Square Dancing. This one made all of us sit up and listen — and we liked what we heard from a sweet little gal about 17-18 years of age

about teens' responsibility to the activity, organizing a Teenage Club, Teenage Callers, dress and behavior.

Number one was broken down into two sections. The first section was on function and purpose, typical club organization, By-Laws. The second part of Principles of Club Organization was on Club Finance and techniques of a successful club operation.

We again had our bit of dancing and fun.

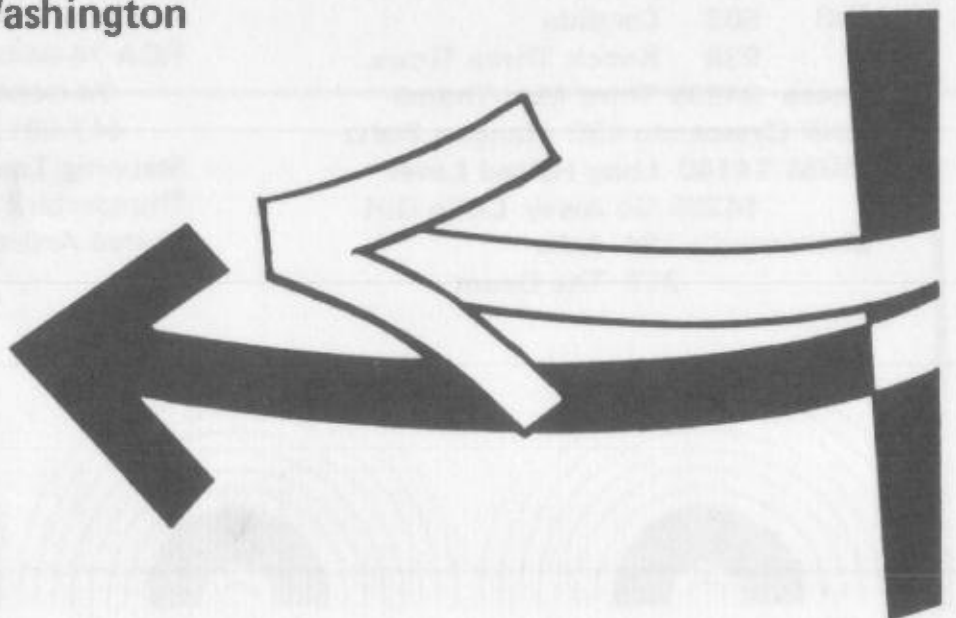
Next year, we want to bring in a new face, a new idea from another section of our country, but we will again use some of our excellent local talent.

This is what I feel was our chief gain from our convention. Part of the money we made from the convention has gone into this program and we hope more of it will. We need to properly train our leaders of tomorrow if we want to keep this grand hobby of ours at the high plane it now holds. We have always had a good and sound state organization but now, with the seminars, we are doing the teaching that needs to be done.

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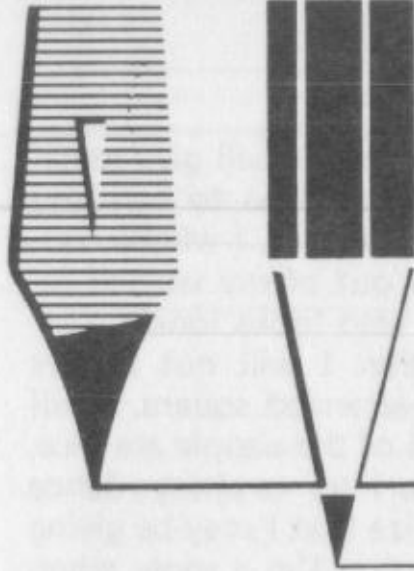
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Bell 903 Candida
938 Knock Three Times
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MGM 14140 Long Haired Lover
14285 Go Away Little Girl
Metromedia 194 Julie
217 The Drum

Parrott 40011 Ten Guitars
40032 Bicycle Waltz
Paramount 0117 Love
RCA 74-0445 Country Roads
74-0454 Whistling Away The Dark
447-0812 Home For The Holidays
Stepping Tones 95 Shakin'
Thunderbird 515 Tango Of The Roses
United Artists 1602 Never On Sunday
50778 Sea Cruise



by Geneva Parsons
from Square Notes of Southwestern Ohio

PROMISES, PROMISES....

How about some New Year's resolutions? While reading the exchange magazines, I jotted down many complaints from around the square dance world. Now we want OUR area to be perfect, don't we? We want to profit from other people's mistakes, don't we? Surrrrrrre we do! So raise your right hand and repeat after me:

.....I promise to give a word of praise to beginners. Everyone needs encouragement; so did you.

.....I promise to try to be the sweetest smelling person about; therefore, I will bathe with a deodorant soap and use an underarm deodorant faithfully before I leave for a dance.

.....I promise to wear square dance clothes when I go to a square dance. Everyone can tell just by looking at our attire what our avocation is, and we're beginning to have an image to live up to. And, anyway, who can tell how many people will become interested in square dancing as a result of our costumes? The most fun I have is stopping somewhere with a group for a snack after a dance. Everyone looks at us with our costumes and smiles, because we always seem to be having so

much fun. Many times people will stop us and ask where we dance and how often, and say how nice we all look. Sometimes it's the teenagers with long hair who seem to be the most "unlikely," who are the most interested.

.....I promise that, when in a square, I will listen to the caller. If I can't be a high-level dancer, I will be a high-level listener. Many times the calls aren't difficult; it's just that we don't listen. Under this heading comes, "Geneva Parsons will keep her big mouth shut this year." This will solve two major problems. One: someone else will have his foot in his mouth for a change, and, two, with my mouth shut, I won't be able to stuff food in; therefore, I will lose weight.

.....I promise I will not be a "dead fish" this year. Did you ever "square thru" with someone who stuck out a hand that was just "nothing"? Sort of like taking hold of a dead fish or a limp noodle? Ugh! Let's present a firm hand grasp. (And I don't want any of you old smarties giving me a "judo grip" after you read this, you hear?)

.....I promise to thank God every day for the friends I've made since square dancing. Even if they do tease me, I

love them all dearly, and the day they treat me with respect, I'm going to know they're mad at me. I'll pray that I'm worthy of such genuine friends.

.....I promise that after completing a call while square dancing, I will glance to the side and quickly "dress the line." Many a square folds because someone is off at an angle. I will remember that after all, it's a *square* dance. That means it's done in a square, and most of the calls are to be done in lines or sharp "corners," not obliquely.

.....I promise to appreciate the fact that we are lucky enough to have fine callers in our area.

.....I promise that this year I will be interested in my club. If I am dissatisfied with something, I will say so and not just be so polite that I stay home and do nothing. A club can't exist on apathy.

.....I promise that this year, instead of just taking all the joys and pleasures

from square dancing, I will give some. I will see what I can do to help my club and make it better. I will be considerate and go out of my way to include someone who looks lonely.

.....I promise that I will not always dance in a pre-arranged square. I will realize that 99% of the people are nice, not just the few I try to always dance with. I will realize that I may be giving the impression that I'm a snob, when I'm really not.

.....I promise that if it's absolutely necessary to bring my children to a dance I will make them behave.

.....I promise I will tell our local editors what a great job they're doing, and how much we appreciate it. If you read some of the other magazines, you would know just how really good our own is. It may not be the fanciest, but, by golly, it is interesting.

.....I promise to enjoy 1972 to the fullest!

THE SOUND WITH THE SOLID BEAT



NEW RELEASES

JK-128
SUGAR BLUES
Caller: Phil Adams

PIL-1009
BYE BYE BLACKBIRD
Caller: Bruce Shaw

RECENT RELEASES

JK 130 I Want To Be
Your Salty Dog
Caller: Singin Sam Mitchell

Pil-1008
Rhythm In The Rain
Caller: Don Hanhurst

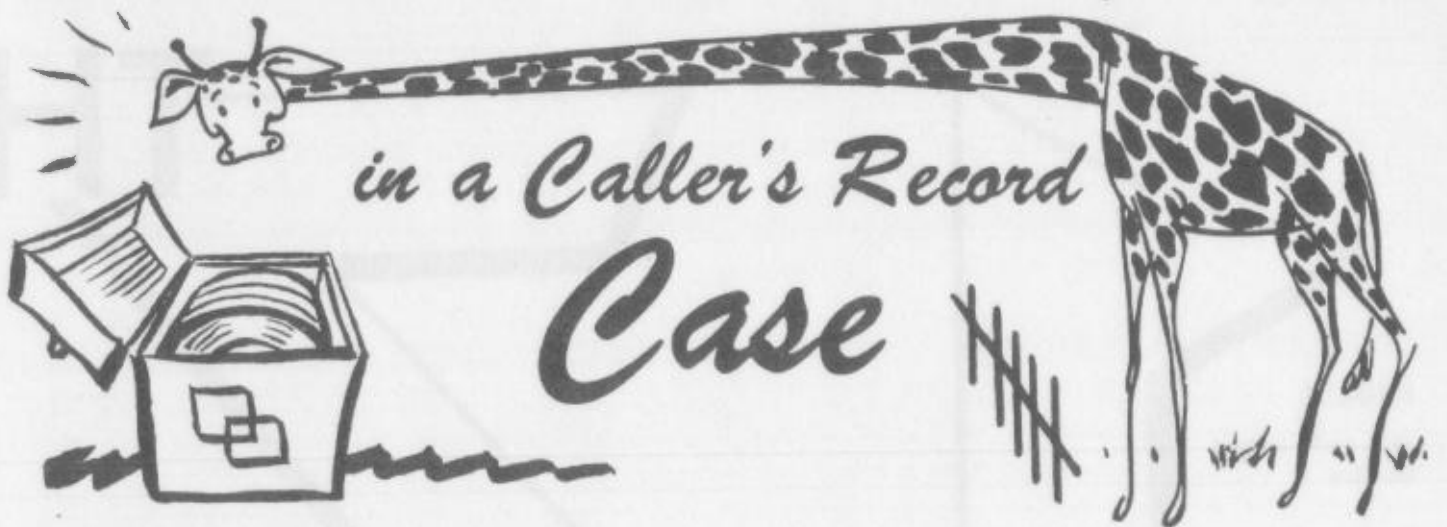
JK 129 Put Your
Hand In The Hand
Caller: Ken Anderson

Pil-1501 Hoedowns
Sweet Georgia/ China Doll



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Steal a Little Peek



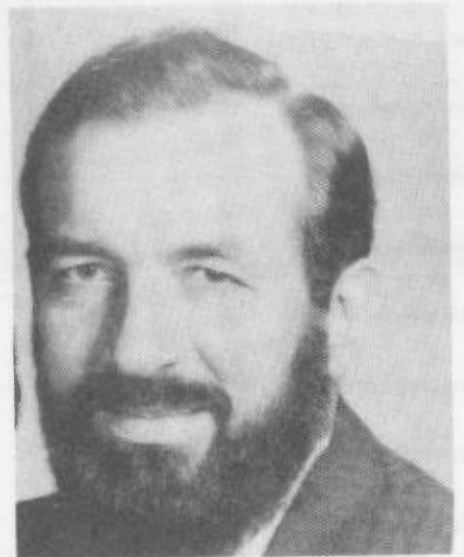
SINGING CALLS:

Don't Let The Good Life Pass You By – Dance Ranch DR601B
So This Is Love – Blue Star BS1900B
Best Things In Life Are Free – MacGregor 2055B
Nothing Could Be Finer – Jay Bar Kay JK113B
April In Portugal – Scope SC502A
May Lou – Sets In Order 149B
The Blue Of The Night – Lore L1109A
It's Been A Long Long Time – Greenwood 9002B
Bumble Bee Square – Wagon Wheel WW119
Cincinnati, Ohio – Hi Hat 358
Just You And Me – Hi Hat 392
As Time Goes By – Hi Hat 407

This month Francis Zeller "flipped his lid" to give us a look at the records he is currently using.

HOEDOWNS:

Bye Bye – Top 25209
Something Else – MacGregor 1100A
Freddie's Fancy – Wagon Wheel WW121
One More Time – Hi Hat 615
Lil Rachel – Hi Hat 615
Heavenly – Hi Hat 618
8th Of January – Kalox K1085A
Monongahela – Top 25068
Green Goddess – Top 25055



SUBSCRIPTION INFORMATION

Several points need to be clarified as the New Year begins.

*Each subscription blank now has a special \$3 rate for new subscriptions. New subscribers sending in \$5 will be credited with an extra five months, in order to be completely fair.

*When the post office returns a corrected address, the back page is removed from an issue and sent to the publisher with the new address. It is

now taking two months for the postal service to accomplish this service. Because of postal increases, we will not be able to replace these issues discarded by the postal service as undeliverable. If you wish uninterrupted delivery of your magazines, send address changes directly to us. We will see that you do not miss an issue, if you send us your corrected address.

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FEED—BACK

These opinions are written by readers in reply to articles and thoughts already published in previous issues and do not necessarily reflect those of the editors.

In a recent article in Square Dance Magazine there appeared some comments of several Editors of Square Dance publications which were gathered at the National Convention explaining different viewpoints on their particular type of publication. One of these comments stated "The deadline problem is just that old procrastination habit popping up. Written in haste, much club news copy has to be re-written. In some cases, club reporters or publicity chairmen have such a short time to learn the job that they are replaced about the time that they have gotten the swing of it. The suggestion was made that delegates or reporters should be elected for at least two years, for this reason.

We can add some comments to this article. Do all reporters like their jobs? Probably it was a "railroading" thing where the High-ball signal was given, switch thrown, and you, as a reporter, found yourself writing news stories for your club. Some are floundering around and just as the job starts getting interesting, you find yourself voted out and a new one is switched in. Some reporters are well adapted to writing articles, but most know very little about writing a news article when first appointed. Some, including the officers, don't take the Grapevine or any square dance magazine, so that they can read the type of material that other clubs are reporting.

Maybe there are some interesting members in your club who can help you write about some events you may miss. Or special callers may have interesting facts about themselves. Some of the strange dance halls you may visit might have special features about them worth mentioning or people you meet while dancing may be interesting to you.

A report should be typed or carefully hand written and lots of names should be avoided unless for special mention of importance. Always use first and last names so that every reader will know whom you are talking about. Articles should be limited in length and not kept rambling on about non-square dancing activities. We are all square dancers and interested in this recreation.

We feel reporting is a challenge and the better a report, the more interested your club will be in square dancing. Also, other clubs will want to read your news article, and so your club will become one of the better known in the city of Jacksonville or in the Northeast Florida section. So, reporting is very important and all clubs should cooperate in getting the news to their appointed or elected reporters.

*From Grapevine
Jacksonville, Fla.*

Square dance recording companies are passing up a lot of sales that they probably haven't given much thought to in the pressing of their recordings.

You and practically every caller in the country probably listen to the called side of a flip record once, then you go ahead and do it if you like it.

However, there are probably many hundreds of record dancers all over the world who dance to the called side of the recording if it's audible. Florence and I have a workshop to recordings here at the resort once a week and more than half of the releases are not fit to be used on the called side. They do not have the voice volume set high enough for the music. With a few exceptions, Wagon Wheel, Blue Star, and SIO are three labels we've learned to depend on. We can order these without hearing them and know that nine out

of ten will be very audible. Why can't the other recording companies come up with a higher average? They would certainly increase the sales of all their releases, as they would not lose the sales to callers, and they would gain the sales to record dancing groups.

*Sid Jobs
Murray, Ky.*

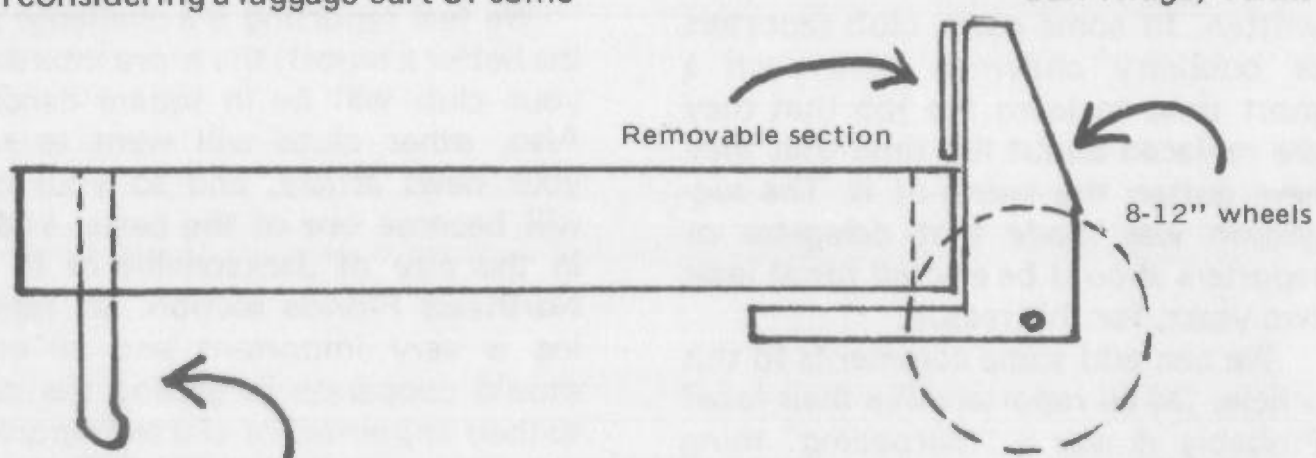
Your "Happy Face" issue arrived yesterday. I found the folding table idea very interesting. Our local situation requires carrying the equipment at least 300 feet from the nearest access with an auto, and another item would require another long walk. I've been considering a luggage cart of some

sort for some time. It then came to mind that with a few modifications this table (folded) could be used to move the equipment. The addition of wheels (large diameter to help negotiate curbs and steps; and removable) and a handle shouldn't be much of a problem. A heavier frame would probably be required but the added weight would not be a problem with the wheels to carry the load.

I haven't worked this out yet, but the sketches on back of this might be a start.

Keep up the fine S/D (& R/D) magazine.

*Bob Kemper
Oak Ridge, Tenn.*



Aluminum tube handle fit between legs. Not necessarily removable.

The use of full 1" lumber for framing would give considerable extra rigidity with little additional weight.

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What should a club do if the caller asks for a larger fee on the night of a dance than that to which he originally agreed?

Let's consider the reasons for this. If the caller delivers an ultimatum or refuses to call for the agreed fee, the club may report him to the local Federation or Callers Association. Even though these groups have no iron-clad way to discipline an unethical caller, the bad publicity and/or damage to his reputation that could ensue should be a deterrent.

Sometimes the caller may have a valid point. He is hired by a club whose representative says, "We can't afford to pay more than x dollars; we're a small club." The caller agrees. The dance night arrives. Because he is new in the area, and has a good reputation as a caller, twenty-five squares have assembled to dance to his calling. He knows the club has made a profit on his calling and would like a share, since his original fee represented a sacrifice on his part. Ethically, what happens now?

The one answer we can see to this is that there should be a definite contract between club and caller, in writing, signed by both.* The caller, in quoting his fee for this dance, may do what many are now doing and request a guaranteed fee of x dollars plus y dollars per set over ten. This makes for a more equitable sharing of the profits. It would seem that the crowd-drawing callers should share in the funds from large groups. This kind of arrangement is also better when the club suffers a "bad night" than if a huge sum has been promised to the caller. Callers understand the ups and downs of square dance crowds and are usually willing to work out a deal that is satisfactory to both club and caller.

Just always be sure that the details of the agreement are clear, in writing, and signed by both club representative and caller.

*A sample copy of such a contract may be obtained by sending a self-addressed stamped envelope to this magazine.

*Expiration notices are always mailed just before you receive your last issue on a subscription. Three more reminders are sent, monthly, in case you forget to renew after the first one. You will receive one more issue, however, after the first expiration notice, so don't panic when it arrives. Just walk calmly and coolly to your checkbook and send along your renewal, and your address change if you've moved. And we'll keep those colorful magazines coming to your door!

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Dancing Tips

by Harold & Lill Bausch

What have I, as an avid square dancer, done in the past two years to help bring new dancers into the square dance movement?

Each and every member of a club should ask himself this question. Through the years we find that personal contact is the most successful method of bringing in new dancers. A smaller number are brought in through public advertising. This doesn't mean we shouldn't use every available source such as handbills, newspapers, radio, television, and live showmanship. Put on street dances, dance in the malls of shopping centers, and while there, announce your new classes. Don't leave any stone unturned; we need every new dancer we can get. If you will help with these projects personally, then you may feel a sense of satisfaction for having tried, whether the results were successful or not.

The continuance of our hobby depends on a constant stream of new dancers to replenish those who have given up this form of entertainment. Through the various outlets, square dancing is far better known now than it was twenty-five years ago. Everytime we walk into a store with our square dance clothes, a store clerk, or some other stranger, will ask us where we are square dancing tonight.

There are still millions of people in the world who have no idea what square dancing is — we didn't know either until we got into our first square. Let's keep hacking away at these millions of non-square dancers by individually advertising our wares



in any manner we can, so as to bring new people into our classes. Someday, at the completion of lessons, they will join our clubs. Thus we will have paved the way for these enthusiastic individuals, who one day soon will carry the ball and take their turn at bringing new people into the movement.

The best method of teaching is to have your club caller teach the lessons. If for some reason he cannot, then get the best caller available, with plenty of experience. If this isn't possible, a new caller may do the trick. We have seen some mighty good dancers turned out by a new caller. Just give him plenty of time as he is still learning. One thing you must keep in mind; don't be so anxious to get the new dancers into your club that you cut their lessons short. They may not be able to hack it, get discouraged and quit.

Where there's a will, there's a way. If your group is determined to have classes in your area, there is a way, even if you have no caller or teacher available, and that is with tapes, Harold has up-to-date tapes of classes he is teaching right now. Everything is on them, just as the night progresses, including every comment and every movement explained thoroughly. There are some groups that cannot afford a teacher and these tapes are lifesavers to them. The classes may be small, but these are dancers we wouldn't have if it weren't for tape-teaching.

Through all the ups and downs, we must always keep in mind that "teamwork" of dancers, officers, and the caller is the key to a successful square dance club.



GOOD DEAL BEHIND THE WHEEL

While making a 700 mile trip between a Friday night and a Saturday night dance recently, caller Ken Openlander of Manhattan, Kansas, says he was thinking of the great importance of highway safety to the square dance caller.

If you are an active caller and do any amount of traveling, you should go through your date book and figure how many miles you are driving with your calling activities, Ken says. Next, you should figure how many of those miles are driven after midnight following a three-hour dance which has diminished your mental alertness. Or how many times have you gotten just a few hours' sleep after a dance only to get up early and drive several hundred miles to your next dance? These are great contributing factors to highway fatigue which can result in very serious accidents.

Don't you think that it might be worthwhile to consider the extra danger of driving under these conditions? Don't you think that it might also be worthwhile to re-educate ourselves on highway safety? You can obtain information on safety at almost any local or state police station. You might also inquire about the availability of defensive driving courses which are worth anyone's time.

Maybe a little extra thought on your part will enable you to remain in the calling business just a little bit longer, says Ken, and that sounds like very good advice.

RIDE WITH THE TIDE

Notice how a new driver is very tense and deliberate in every movement that normal driving entails. He "tries too hard." The big problem is

to relax. Learn to ride with the tide, whether one is driving or calling a dance. Develop a leisurely attitude toward the flow of choreography directions from your thoughts to your voice to the dancers' feet with room for adjustment, moment to moment, as you go along, just as a good driver compensates deftly for road and weather conditions on the spot. A rigid set program forced on the dancers is like paddling a canoe downstream full tilt instead of using your paddle properly as a rudder, while the current does the propelling.

INCREDULOUS QUESTIONS

There are two kinds of absolutely unanswerable questions on this often puzzling planet. One is a classic that goes like this: "Do you still beat your wife?" Try answering that with either a "yes" or "no." It definitely has a hooker in it. Here's another we've heard that is loaded with an unfair presupposition: "Why do you let so many of your class graduates drop out, get pregnant, join other clubs and stay home from big area dances?"

The truth of the matter is that callers are no more responsible for the actions of their class graduates than teachers for the actions of their students outside the classroom. It is absurd to blame the caller for dancers' post-graduate derelictions. When asked the second question above, we think the caller should quickly "boomerang" back by asking the first question to illustrate a point. Get the point of it?

CHATTER PLATTERS MATTER

To start with, when calling a one-night stand, develop a constant "get-em-up" chatter over rousing music such as "Shindig in the Barn" and keep a steady stream of this chatter going to get them on the floor, especially on the first numbers. The shy ones need a lot of urging. Often your encouragement in this manner causes those already on the floor to similarly urge their friends who are sitting around to join in. You need this infectious action going for you.

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Original writeups on unique and successful clubs are solicited from readers for use on this page.

by Ray Bohn
Louisville, Kentucky

There is a folk song that sends the message, "Where have all the flowers gone?" Translated into Square Dance lingo, "Where have all the dancers gone?" Just about every source of square dance leadership knows where they have gone, and what caused it. The same leadership knows how to prevent the demise of these happy, unassuming dancers. To this date we have recorded few cures. We now have a cause and a cure!

With few exceptions the square dance movement provides a series of lessons for new students, with the goal of filling the ranks of clubs with new dancers to replace those who have vanished for various and sundry reasons. Right smack in the chain of progression from first nighter to comfortable club dancing there has been inadvertently placed an obstacle course. You guessed it! That "security blanket" of dancing between class graduation and "You call it, Buster, we'll dance it." If you just think for a few minutes you will begin to remember names of dancers long gone who graduated with the high hopes of a wonderful recreation only to be flattened in a fortnight at the club. Here's a club that is surely a cure for the fore-mentioned problem.

Rocketeers Square Dance Club was formed in the late fifties for the express purpose of being another dancing club. But anyone truly concerned about what happens to new dancers will note what evolved in the years this club has operated and will cer-

tainly agree that this club is now a recognized cure for one of square dancing's worst maladies. These are the facts that create the cure.

The club dances every Tuesday night, year 'round. Lessons: 7:00 to 8:00 P.M. One night open house, then sixteen weeks of lessons, next week graduation and then we start all over again with an open house (All the new graduates have friends who want to learn). The club dances from 8:00 to 10:00 P.M. every Tuesday in a hall that accommodates about fifteen squares. Classes are usually four to eight squares.

NOTE: This club does not advertise classes or dances. We have never sent out a flyer. Since our hall could not contain all of the dancers that we graduate, all symptoms of competition are gone. Other dancers from other clubs bring their friends and new prospects to our classes. They will graduate, dance with our club until they breach that awful gap between lessons and club level, then off they go happy and confident, able to join any club they choose.

Now come the fringe benefit: Dropouts, you know, people who for one reason or another, leave the movement, can return to this club. After being refreshed and stabilized, they can stay or go wherever fancy leads them. The class is allowed to dance one tip with the club after about six or eight weeks of lessons. After three or four weeks more they are allowed another tip and so on, until by gradu-

Continued on Page 61

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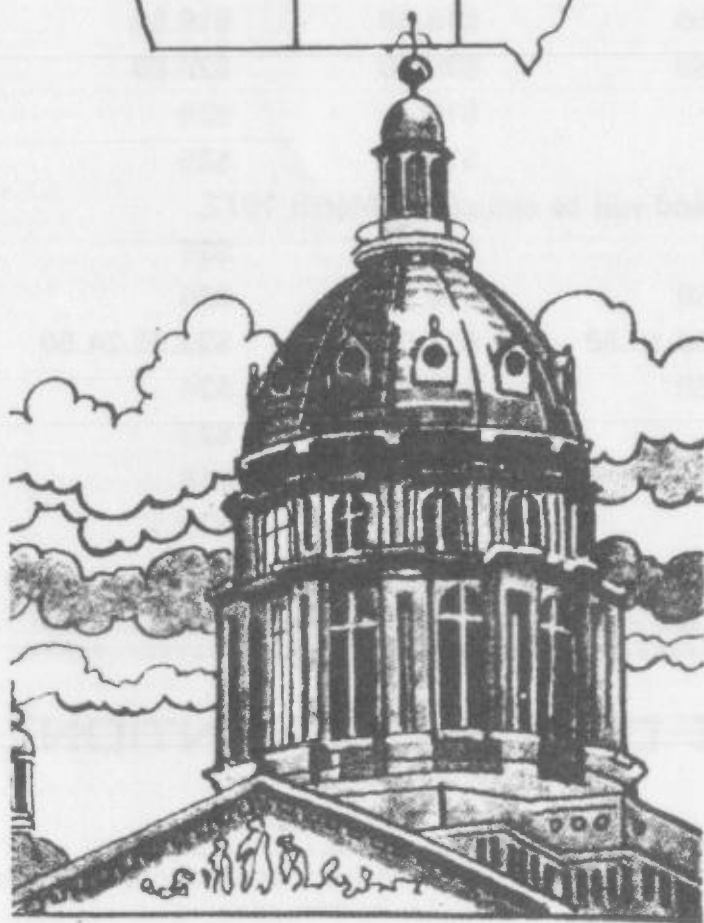
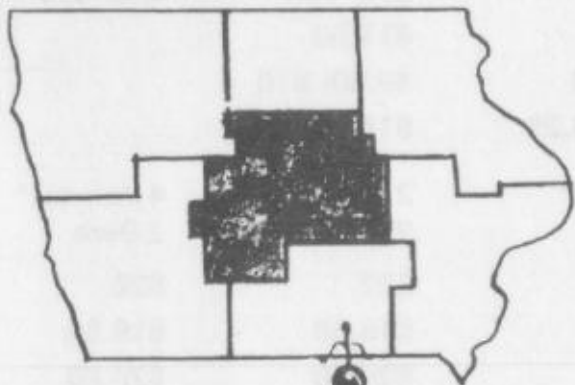
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All Iowa Square Dancers are busy planning "72 FOR YOU".

There is good news for all Square Dance Callers. Your National Executive Committee, working with the Education Committee of the Des Moines Convention, have planned something new and revolutionary for all Square Dance Callers.

Three National Callers, Bob Ruff, Dick Jones, and Dave Taylor will hold a CALLERS' SEMINAR at the 1972 Convention in Des Moines. They will give you Callers' information, instruction, and product knowledge that will enhance square dancing everywhere.

Along with this, there is also good news from our very active Round

Dance Committee. They urge all Round Dancers not to miss the opportunity to dance with old friends and to meet new ones from all over the country, and extend to you the most cordial invitation and are looking forward to meeting you. An interesting and informative Round Dance Program has been planned for your pleasure. Round Dance workshops, Programmed Rounds, Panels, and Clinics will be held at the beautiful air-conditioned wooden floored Val Air Ballroom only about an 8 minute drive from the Veterans Auditorium with freeway most of the way. The Val Air has an 8400 square foot hardwood dance floor and in addition there is a tile floor ballroom on the lower level.

Square dance panels and clinics have been planned on basics, current trends, terminology, choreography, single dancers, keeping clubs active, gags, games and gimmicks, youth and square dancing, leadership, club development, and the caller-dancer relationship.

Associations and federations are invited to display their ideas in the form of banners, books, scrapbooks, maps, etc. at the "Showcase of Ideas." A plaque will be awarded to organizations that display for the first time, and plaques will be up-dates for organizations which displayed at Louisville and New Orleans. The Showcase of Ideas seeks to publicize square dancing by demonstrating to delegates new ideas through displays, literature, models, banners, maps or other creative ideas.

Register now.

Let's make a date for June 22, 23, and 24 to be where the action is . . . DES MOINES, IOWA . . . the heart of congeniality and good friendship for all square dancers in 1972!

*Chet and Frenchy Elson
Chairmen, National Publicity*

The following are hotels and motels in Des Moines at which reservations are available.
Please refer to map for location. Rates listed as of May 1, 1971.

HOTELS	SINGLES*	DOUBLES*	TWINS*	SUITES*
1. Savery Hotel	\$12-18.25	\$16.50- \$24	\$18.50-26.50	\$43- \$55
2. Fort Des Mo	\$13- \$17	\$18- \$23	\$18- \$24	
3. Kirkwood	\$10-\$12	\$16- \$18	\$18- \$20	\$32- \$45
4. Franklin	\$7.50	\$9.50	\$11.50	
5. Martin	\$5-6	\$7.50- \$8	\$9.50- \$10	
6. Randolph	\$5- \$6.25	\$7.50- \$8.25	\$14	
MOTELS	1 Person*	2 Persons*	2 Persons*	4 Persons*
	1 Bed	1 Bed	2 Beds	2 Beds
7. Hyatt House	\$17	\$22	\$22	\$28
8. Fleur de Lis	\$10.50	\$13.50	\$16.50	\$19.50
9. Holiday Inn Merle Hay	\$14.50	\$20.50	\$20.50	\$26.50
10. Holiday Inn North	\$13	\$17	\$19	\$25
11. Holiday Inn South	\$13.50	\$18	\$19	\$25
12. Holiday Inn Dntn.	Is under construction and will be completed March 1972.			
13. Howard Johnson	\$14	\$17	\$19	\$25
14. Travelodge	\$10.50	\$13.50	\$16	\$20
15. Ramada Inn	\$12.50-13.50	\$15.50-16.50	\$17.50-18.50	\$23.50-24.50
16. Quality North	\$12.50	\$15.50	\$18	\$24
17. Goode Best Western	\$15	\$16	\$18	\$22
18. Gilbert Best Western	\$12	\$15	\$16	\$18
19. National Motor Inn	\$16.50	\$21	\$23	\$29
20. Camping State Fairgrounds	Dorms available at Drake University and Grandview College			
21. Camping Cuttys Camp Ground	* All prices are subject to change and do not include taxes.			

21ST NATIONAL SQUARE DANCE CONVENTION[®]



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Indicate your preference for accommodations now. Hotels and Motels will make reservations through our Housing Director only. Please refer to the reverse side for hotel names, rates, and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged. Ages of Children _____

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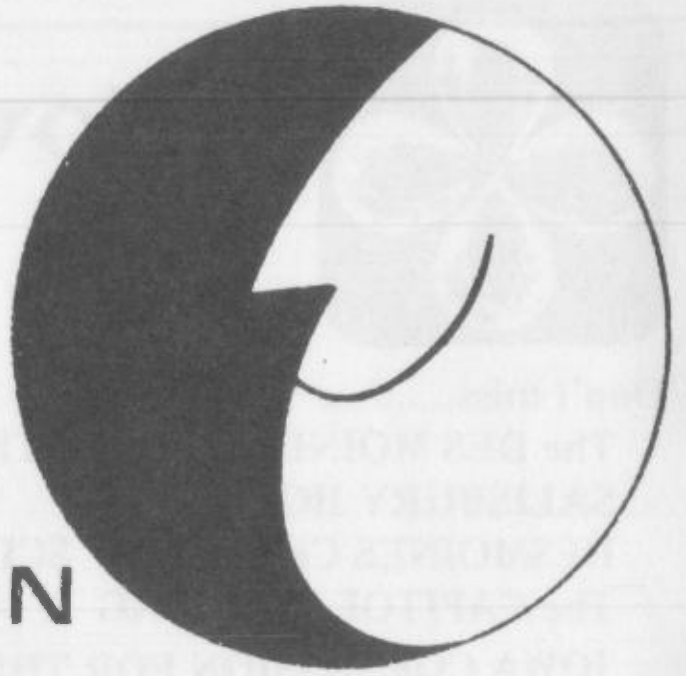
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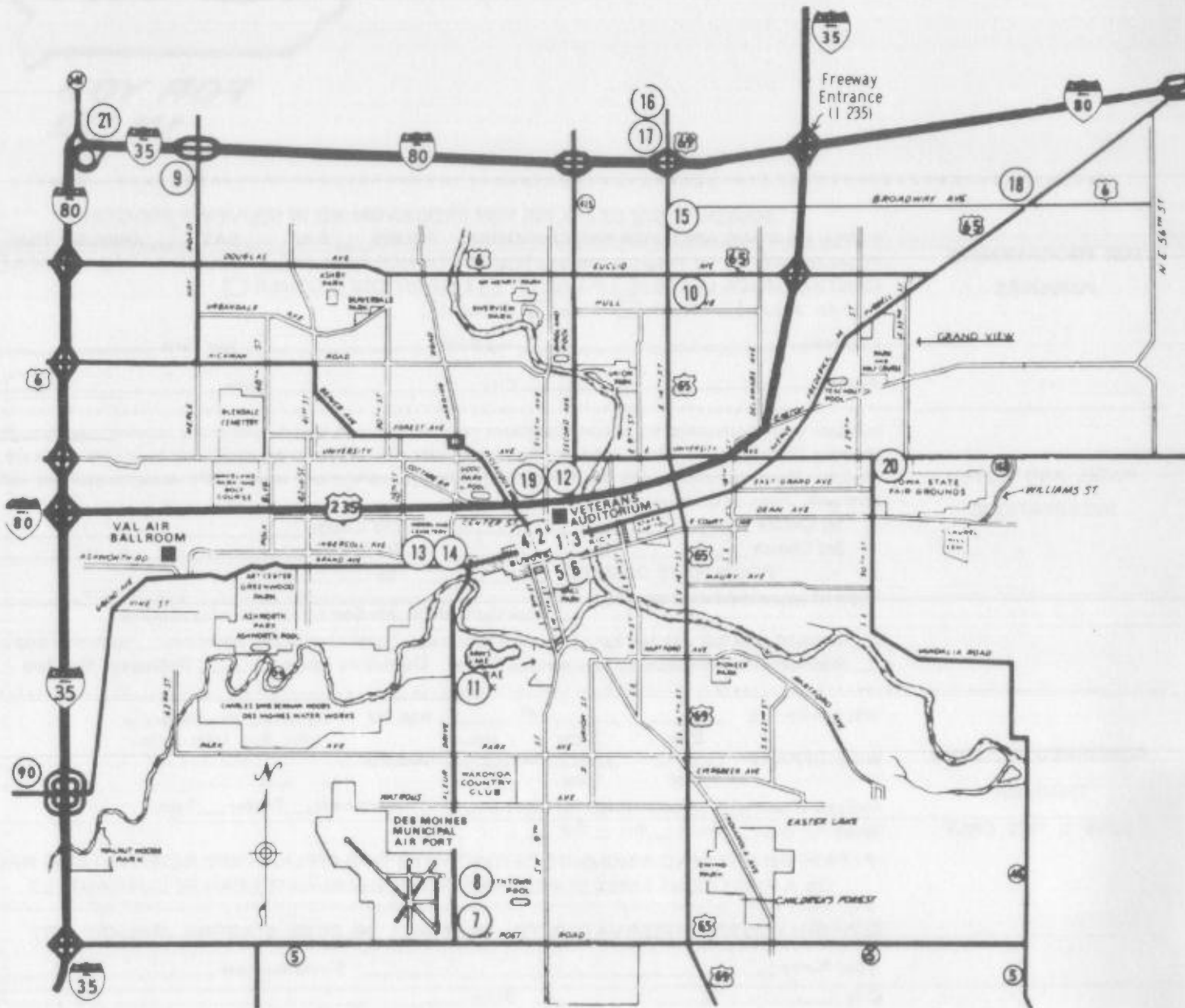
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LET'S MEET IN Des Moines



Mix & Match

It is just short of phenomenal that Don Williamson's FLUTTER WHEEL has in such a short time become such a popular new "basic" country-wide. The fact that FLUTTER WHEEL has crept into so many new singing calls means that it is well-established. Now, another one, SWEEP A QUARTER by Jerry Helt (see p. 45, Oct. 1971) seems to be similarly taking the limelight, although it hasn't yet appeared in many singing calls. Fred Freuthal suggests that you callers can use SWEEP A QUARTER right now with your favorite singing call and add some real fun with this one:

Head couples lead to the right
 Circle round the track
 Heads break to a line of four
 Go forward up and back
 Swing thru go two by two,
 Boys run — do your best
 Wheel and deal, fare those two
 And sweep a quarter left
 Boys in the middle do a
 U-turn back
 Shake hands and then pull by
 Swing the corner lady,
 Promenade, bye and bye . . .

(Tag line here)

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HAND WARMER MIXER

RECORD: Little Shoemaker, Windsor 4141A

As taught by Don Armstrong

Partners will begin by promenading. As they promenade, they clap their own hands, their partner's hands, their own, their partner's, their own (very rapidly) five times, then swing; repeat in this sequence: Your own, your partner's, your own, your partner's and a 1, 2, 3, 4, 5, then swing your lady twice around again. The couples start to promenade, but immediately the gents are instructed to reverse on the inside track, so they turn back to 16 counts. The ladies continue going forward. On the 16th count, the call is to reverse (Everyone reverses) and go back in the other direction for 16 counts. Stop one short of partner, pick up corner lady, and begin dance again.

NOTE: Clapping is done while dancers are progressing forward; it is then repeated: Your own, your partner, your own, your partner, and a 1,2,3,4,5, swing twice around again.

Easy square with lots of activity and movement.

DOUBLE BOW KNOT AND SHOOT THE OWL

Head ladies out to the right, form two lines of three

Forward six and back you trot, Tie 'em up in a double bow knot

Right hand up, left hand under; Left hand up, right hand under

* Then circle left, but don't let loose, When you're straight, shoot the goose

(When visiting lady is on the outside, facing home position)

Then everybody swing.....

* Other pattern here can be: Circle left and let out a howl

When you're straight, shoot the owl.

Repeat for side ladies.



CIRCASSIAN CIRCLE or TURN AROUND MIXER

RECORD: Windsor 4705B

The music is wild and therefore the dance varies from the original in the manner in which it is danced.

Single circle, hands joined, ladies on gents' right.

Everybody to the center, swing hands up on fourth count,
All back out (four counts)

Repeat: All to center (4) and all back out (4)

Just the ladies to the center, clap hands over head on count four

Ladies back out

Gents in four steps (Take three steps to center, stamp on fourth count)

Turn left, face out, go to your corner girl (4 counts)

Do-sa-do (8 counts)

Swing her (8 counts)

Promenade (16 counts)

Join hands and begin again

An old Scotch tune that will fill your heart with glee.....

DASHING WHITE SERGEANT

RECORD: Folkraft 1501

Formation: Three facing three in a large circle around the room.

Gent between two ladies or lady between two gents.

Circle left six hands around (8 counts)

Circle right back to place (8 counts)

Center dancer balances with his right hand partner (4 counts)

Center dancer turns that person left hand around (4 counts)

Center dancer repeats balance and turn with left hand partner (8 counts)

Each center person of each trio joins right hands with the dancer on his right, both step right, swing left across; step left, swing right across (4 counts); turn same right hand person around (4 counts). Center person then repeats with person on left (8 counts)

Hey for three (16 counts)

Each trio now does the Hey for Three. The gent or lady in the center faces to the right and begins the course of an imaginary figure 8, continuing around both loops of the 8 to come back to place. Simultaneously, the other two of the trio follow around this same figure 8 until they are back to their original places.

Forward six and back (8 counts)

Forward again and pass thru to meet a new group (16 counts)

Repeat the whole dance to the end of the record;

CHALLENGE CHALLENGER

by Dewey Berry

The Challenge Caller! What sort of animal is he? Well, first of all the caller who will call at the advanced or challenge level is just like any other caller, with one exception. He will call a little more than the average club level caller, and he will dare to give the dancers what they want and are paying for. This and only this will put a caller in the challenge category.

To begin with, a caller puts his future in calling squarely on the line when he attempts to call at the challenge or advanced level. It is no secret that most of the clubs that dance at high advanced level are very small, and most of these clubs work on a pretty tight budget, and there isn't much money left after hall rent to pay their callers. A full time caller cannot depend on challenge clubs to keep him busy, but the full timers who also call at the challenge level will always give the advanced dances that he calls that extra bit of attention that is required in challenge dances.

Most clubs, and those who run the clubs and book the callers, will tend to shy away from the caller who has the reputation of being a challenge caller. By calling what is expected by the few dancers that dance at the challenge level, he gets the labels of "hot rod," "hash slinger," and other names tacked onto his name. He will lost club level and festival dates because of his involvement with challenge dances.

I feel that there should be a place for everyone to enjoy square dancing at the level he chooses. Most of the callers who attempt to call at the chal-

lenge level have been around for ten years of more. They have a thorough knowledge of the basics, and their rules. He will get himself in trouble a lot of time because of these rules, and cause a club level floor to break down on an odd-ball cast off, or half sashayed square thru. But most dancers won't stop to think what they broke down on, only that the "hot rod" broke down the set. I have learned one very important lesson about challenge dancers. They expect to be broken down, and if the caller doesn't break everyone down now and then, he hasn't done his job. When everyone dances 100% of the dance, there is no longer a challenge involved.

Most of the callers involved in challenge call on a part time basis. They have a full time job to think of. Almost all of these callers use their own material. They spend countless hours writing new figures, and come up with an interesting dance each time. Challenge calling requires a lot of extra work, and I can see where there are only a few callers around who will call at this level. The challenge caller has to be very alert, and he must keep up to date with the new material, and maintain a steady flow of the older basics. Most of them will give directions to the harder calls, and still be ready for the next call, in time with the music. He must keep an open mind, and be able to accept criticism, good and bad. The challenge caller's life isn't the greatest. But he has a special love for square dancers, and is devoted to his profession.

What sort of guy is the challenge caller? Only you can answer that question.....





**Why Not
Turn a FROWN**



Into A SMILE!

**By Attending The
10th Iowa State Square
& Round Dance Convention
In
Sioux City, Iowa
March 24-25 1972**

Dandy Ideas this month will feature promotional ideas for clubs or associations. The card above is self-explanatory, a festival reminder with a built-in chuckle. The ideas below are from a local magazine and are worth trying. Many stores will loan their windows for colorful displays, and if one of your club members should own or manage such a shop, you've really got an "In" on good club publicity.

Clubs, are you looking for promotion ideas? Here is one that could be used. If one has an empty store window in your town, one could contact the store owners or city officials in this matter. Ask for permission to fix a window display and dress two mannequins in bright colorful square dance clothes. Place placards announcing dates for coming dances, and also where or when lessons will be given. Another idea would be to make a picture display from your latest party

dance. Show a collection of square dance magazines and records. Display souvenirs from someone who has recently attended a National Convention or a square dance camp. Drape association and club banners for your background. The club or association could do this type of project. It would benefit square dancing by giving it interesting and eye-catching publicity, plus improving the appearance of the store and entire business area.

From HOOLEYANN WHIRL, South Dakota

You Must Have Been



1



2



3



4



5

a Beautiful Baby!



6



7



10



8



9

For those readers who enjoyed the Chek-A-Kaller Contest last spring, here's a new one. These baby pictures show members of the National Advisory Board at an early age. The fourteen members are listed on Page 3. Remember, however, that there are some couples listed there, too.

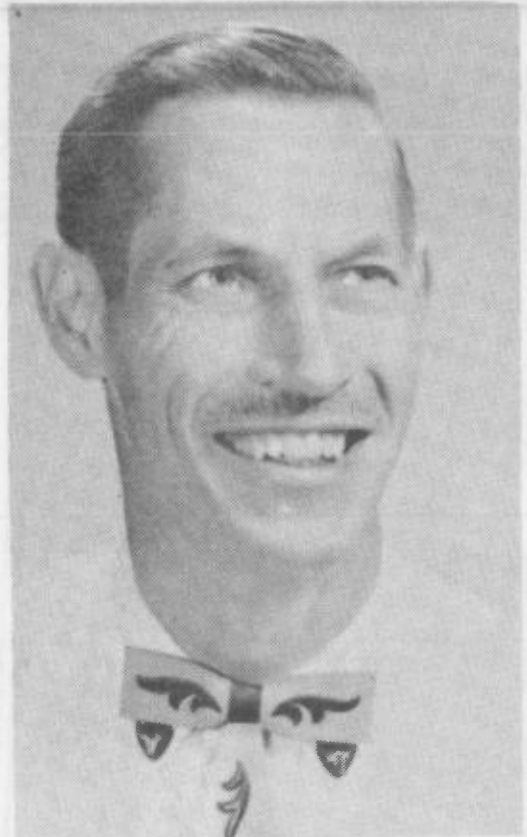
Members of the magazine staff and Advisory Board are not eligible to enter this contest. Mail your entry to this magazine. Winners who match all the pictures to their rightful owners will receive one year subscriptions.

WORKSHOP

SHOP

□ □ □ □ EDITED BY

WILLARD ORLICH



CHOREOGRAPHY

A new teaching manual for the 75 Extended Basic square dance program has included in the suggested list the movement TRADE BY. It was felt that this movement was more versatile than the term Barge thru and all of its variations, ie, Square the Barge, Pass the Barge, Swing the Barge, etc. A normal barge thru can be called from lines of four as "Half square thru, trade by". From an 8-chain thru position, square thru $\frac{3}{4}$, trade by (= $\frac{3}{4}$ Square the Barge) or Swing thru, step thru, trade by (=Swing the Barge), etc.

With this in mind, we review TRADE BY in this month's issue. A page of example figures has been lifted from a Choreo GUIDELINE issue for this purpose. The last figure exemplifies how far you can go with the Trade By idea.

REVIEW

TRADE BY

Usually called from a double pass thru position where the outside couples face out with backs to the center couples who are facing each other (BOX 1-4 plus pass thru). On call to TRADE BY, those facing out do a partner trade while those facing each other as couples pass thru. Movement in this case ends in an 8-Chain thru set-up. (See No. 8 for variation).

TEACHING EXAMPLES

By Will Orlich

Side couples pass thru
 Head couples star thru
 TRADE BY - left allemande.....

Head couples right and left thru
 Side couples California twirl
 Head couples star thru
 TRADE BY - left allemande.....

Head couples square thru
 Pass thru - TRADE BY
 Star thru
 (all with R-H lady IN sequence)

Slide thru, pass thru
 TRADE BY, pass to the center
 Square thru $\frac{3}{4}$ to
 Left allemande.....
 Heads lead right circle four to a line
 Star thru, pass thru, TRADE BY
 Star thru
 (all with opposite OUT of sequence)
 Crosstrail thru to left-hand swing
 Boys star right across the land
 Corners all left allemande.....

Heads lead right circle four to a line
 Right and left thru, *pass thru
 Partners tag (* $\frac{1}{2}$ square thru)
 TRADE BY, star thru
 (all with opposite IN sequence)
 Right and left thru, pass thru
 Partners tag, TRADE BY
 Star thru,
 (all with partner IN sequence)
 Right and left thru, pass thru
 Partners tag, left allemande.....

Head couples star thru
 Double pass thru
 Peel off to a line
 Pass thru, Wheel and Deal
 Boys turn thru, pass thru
 TRADE BY, star thru
 Wheel and deal, turn thru
 TRADE BY, star thru
 Wheel and Deal
 Centers square thru $\frac{3}{4}$ to
 Left allemande.....

Head couples turn thru
 Turn right single file
 Around two and line up four
 $\frac{1}{2}$ square thru, TRADE BY
 (=Barge thru), Square thru $\frac{3}{4}$
 TRADE BY (=square the barge)
 Swing thru, step thru
 TRADE BY (=swing the barge)
 Turn thru
 TRADE BY (=turn the barge)
 Pass thru
 TRADE BY (=pass the barge)
 Star thru, *square thru
 TRADE BY (*=square the barge)
 Pass to the center and pass thru
 (same as pass the barge)
 Right and left thru
 Swing thru and turn thru to
 Left allemande.....

Head couples pass thru
 All TRADE BY
 (Heads partner trade while
 Sides pass thru)
 Sides cloverleaf
 Heads $\frac{1}{2}$ square thru
 TRADE BY
 Sides cloverleaf
 Heads pass thru
 Left allemande.....



CALLERS' QUESTIONS

JIM HOPKINS, Innisfail, Alberta: What is the correct way to do Pass to the Center? In one book it is just the same as dive thru except no hands, the outside couple splits the inside couple as they pass to the center. The other says it is a regular pass thru, right shoulder to right shoulder, outside couples then partner trade.

ED NOTE: The latter is correct. The Pass to the Center idea is to avoid the squeeze thru and the arching (hair musser) hand holds. The old command was "insides arch, dive thru." This of course is impossible with out backing up when used from an ocean wave set-up. The right shoulder pass thru is correct when couples are FACING each other in an 8-chain thru position. From ocean waves, the rule is STEP THRU and outsides trade. Note the value of this when the command comes from a left-hand ocean wave. The "step thru" is a left shoulder pass thru. If we held to the pass thru right shoulder rule, the dancers would have to back up from the left-hand ocean wave, shift over and then pass thru.

Example:

Promenade, heads wheel around
Ladies lead Dixie style to ocean wave
Balance, pass to the center, etc.
The step thru rule is so comfortable
with instantaneous dancer response.
We hope this clears up your doubts.

CLIFF LONG, Mars Hill, Me.: Would the following call be in the line of good choreography?

Head couples square thru
Swing thru, boys run
Partners trade, boys trade
Boys run, all-8 circulate, etc.
After the boys run the second time, the girls don't seem to be able to slide together smoothly enough to execute a good circulate. What are your thoughts?

ED NOTE: I would guess that the girls start to turn around when the boys run and are therefore out of position to slide-step toward the center of the newly formed wave. They cannot circulate properly as NEW centers if they are facing on a bias from having moved in any other direction except the slide-step to the inside. This is a common fault in the "run" basic movement, ie, the inactives MUST move side ways WITHOUT changing their facing direction. It is part of the basic movement and should so be taught and executed. There is nothing wrong with the choreography; the fault lies in poor dancer reaction. This reaction probably stems from the fact that dancers never dance runs and circulates except from the simple teaching-type figures and facing directions. Any movement done from a half-sashay position or an about face direction spells trouble. Another example of this can be seen when dancers are told to wheel and deal from two lines facing each other, etc. Yet these same dancers can probably breeze thru a Relay the Deucey command (from a normal ocean wave set-up). It seems that the average caller uses only simple teaching type figures with the movements taught and then goes on to some-

thing else that is NEW. Thus it is that the average dancer isn't really well trained in all the movements they feel they already know. And I blame their leadership for this, not the dancers themselves. A real challenge to me is to lead dancers through interwoven patterns using the movements known but from every conceivable angle in square dance choreography. Using five or six new movements in a tip doesn't automatically make it a good dance. It is only a test of dancer memory and not dancing ability. An Army drill sergeant can do this without ever having to use music for dance flow.

FRED CHRISTOPHER, St. Petersburg, Fla.: Is it true the (FAN) RELAY the DEUCEY and RELAY the DEUCEY is the right term and/or name and also which of the two traffic patterns is correct.

ED NOTE: This experimental movement should be regarded in the same light as Relay the top. The word FAN refers to the action starting with the centers, in this case a $\frac{3}{4}$ arm swing. A plain relay the top starts with ends swing half and THEN centers $\frac{3}{4}$, etc. The author wanted also a third variation in which the command used was SPIN Relay the top or Deucey meaning ends swing $\frac{3}{4}$ and then finish the movement.

ALLEN FINKENAUER, Charlotte, NC.: If we add the term "and a quarter more" to a command, many of the currently used basic movements can have new variations — also for heads to pass thru and $\frac{1}{4}$ in would replace the star thru, etc.

ED NOTE: Thank you for the long letter regarding these thoughts. Yes, we do use this theory (see HOW TO BE A SMOOTH DANCER) quite extensively. The tag the line variations may seem new and different in today's dance figures but the idea of one-quarter turns has been with us fifteen years or more. Incidentally, the command to FACE in or out means from

center of set. Quarter in/out means face partner or turn back to partner. There is a difference.



TURN & LEFT THRU

TURN & LEFT THRU is a turn thru with opposite plus a courtesy turn with partner. From facing half sashayed couples, they end as facing normal couples.

FIGURES & BREAKS by Ed Fraidenburg, Midland, Mich.

Heads spin the top
Turn thru and circle four
Heads break to a line
Spin the top and
TURN & LEFT THRU
Sweep a quarter, crosstrail
Left allemande.....

Heads square thru four hands
Spin the top
TURN & LEFT THRU
Sweep a quarter, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Heads a half sashay, flutter wheel
TURN & LEFT THRU,
Swing thru
TURN & LEFT THRU
Left allemande.....

Heads square thru four hands
Spin chain thru
TURN & LEFT THRU
Spin chain thru
TURN & LEFT THRU
Left allemande.....

Heads lead right, circle to a line
Do-sa-do, fan the top
Swing thru
TURN & LEFT THRU
Slide thru, crosstrail
Left allemande.....

Heads flutter wheel, turn thru
Separate & go round one to a line
Swing thru
TURN & LEFT THRU
Spin the top
TURN & LEFT THRU
Flutter wheel, spin chain thru
TURN & LEFT THRU
Centers take a full turn around
Pass thru, left allemande.....

Heads pass thru go round one to a line
Centers spin the top
TURN & LEFT THRU
Ends star thru, double pass thru
Centers in cast off $\frac{3}{4}$
Centers spin the top
TURN & LEFT THRU
Ends star thru
Substitute & square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Flutter wheel, centers flutter wheel
Same four TURN & LEFT THRU
All pass thru, wheel & deal
ON THE DOUBLE TRACK
Flutter wheel, girls cross over
Left allemande.....

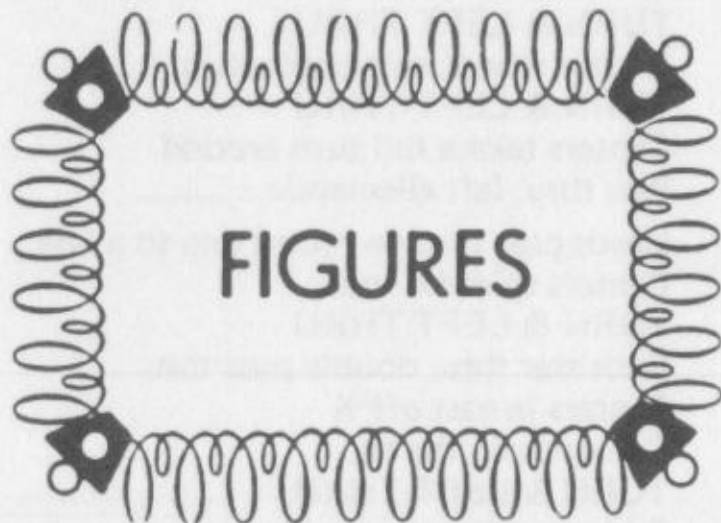
Heads lead right circle to a line
1 & 4 flutter wheel,
2 & 3 spin the top
1 & 4 spin the top
2 & 3 TURN & LEFT THRU
1 & 4 TURN & LEFT THRU
2 & 3 flutter wheel
Everybody slide thru, crosstrail
Left allemande.....

Heads dixie style to an ocean wave
Step thru, swing thru
TURN & LEFT THRU
Pass thru, left allemande.....

Heads swing thru
Centers trade & star thru
Swing thru, centers trade
TURN & LEFT THRU
Dive thru, swing thru
TURN & LEFT THRU
Flutter wheel, pass thru
Left allemande.....

Heads square thru four hands
Swing thru, men run
Couples hinge & trade

Centers swing thru
 TURN & LEFT THRU
 Flutter wheel, square thru $\frac{3}{4}$
 Left allemande.....



ROLL RIGHT TO A WAVE
 by Bob Baxter

Heads lead right, circle to a line
 Half square thru, roll right to a wave
 Swing thru, boys trade, pass thru
 Roll right to a wave, swing thru
 Right and left thru, swing thru
 Turn thru, allemande left.....

Heads square thru four hands
 Slide thru, square thru four hands
 Roll right to a wave, boys run
 Bend the line, square thru three quarters
 Allemande left.....

Heads square thru four hands
 Turn thru, roll right to a wave
 Right and left thru, dive thru
 Square thru three quarters
 Allemande left.....

Heads pair off, pass thru
 4 ladies chain, heads right & left thru
 Roll right to an ocean wave
 Swing thru, right & left thru
 Pass thru
 Roll right to an ocean wave
 Swing thru, right & left thru
 Roll a half sashay
 Pass thru, roll left to an ocean wave
 Allemande left.....

Sides star the square, pass thru
 Roll right to an ocean wave
 Swing thru, right & left thru
 Slide thru, pass thru
 Bend the line, half square thru
 Roll right to an ocean wave

Swing thru, right & left thru
 Dive thru, pass thru
 Allemande left.....

Sides slide thru, pass thru
 Square thru three quarters round
 Roll right to an ocean wave
 Swing thru, boys circulate
 Right & left thru, swing thru
 Turn thru, allemande left.....

Four ladies chain
 Two & four right & left thru
 Slide thru, swing thru
 Turn thru, slide thru
 Square thru four hands round
 Roll right to an ocean wave
 Swing thru, girls circulate
 Boys trade, right & left thru
 Slide thru, pass thru
 Bend the line, half square thru
 Roll left to an ocean wave
 Left swing thru, boys trade
 Girls circulate, boys run
 Bend the line, star thru
 California twirl, swing thru
 Allemande left.....

One & three square thru four hands
 Right & left thru
 Roll a half sashay, pass thru
 Roll right to an ocean wave
 Swing thru, boys run
 Wheel & deal, allemande left.....

Two & four right & left thru
 Half square thru
 Square thru three quarters
 "U" turn back, pass thru
 Roll right to an ocean wave
 Swing thru, boys run
 Couples trade, wheel & deal
 Allemande left.....

Side ladies chain, right & left thru
 Square thru, pass thru
 Roll right to an ocean wave
 Swing thru, right & left thru
 Slide thru, pass thru
 Bend the line, right & left thru
 Two ladies chain, right & left thru
 Spin the top, right & left grand.....

One & three slide thru, swing thru
 Turn thru, pass thru
 Roll right to an ocean wave
 Swing thru, right & left thru
 Dive thru, right & left thru

Swing thru, turn thru, pass thru
Roll right to an ocean wave
Swing thru, right & left thru
Dive thru, pass thru, allemande left.....

Side ladies chain right
All four ladies chain
Sides square thru, slide thru
Right & left thru
Half square thru
Roll left to an ocean wave
Left swing thru, boys trade
Boys run, bend the line, pass thru
"U"-turn back, right & left thru
Pass thru, wheel & deal
Substitute, boomerang
Right & left thru, dive thru
Substitute, boomerang
Allemande left.....

by Mac Parker, Arlington, Va.

Heads SWING THE DEAL

Half square thru
Double swing thru
SWING THE DEAL
Allemande left.....

Sides SWING THE DEAL

Square thru
SWING THE DEAL
Pass to the center
Right and left thru
Square thru three-quarters
Allemande left.....

Heads SWING THE DEAL

Square thru, star thru
Pass thru, cast off three quarters
Square thru three quarters
Bend the line
SWING THE DEAL
Pass thru, cast off three quarters
Ladies chain
Send 'em back Dixie Style to
 an ocean wave, rock it
All eight circulate
Allemande left.....

Heads bow and swing
Promenade outside halfway
Into the middle, SWING THE DEAL

Half square thru, star thru
Pass thru, go on to the next
Half square thru
Those who can half square thru
Everybody partner trade

New heads right and left thru

SWING THE DEAL

Half square thru, star thru
Pass thru, go on to the next
Half square thru
Those who can half square thru
Everybody partner trade
Allemande left.....

Sides flutter wheel

SWING THE DEAL

Half square thru
Circle to a line
Pass thru, cast off three quarters
Pass thru, wheel and deal
Center couples SWING THE DEAL
All double pass thru
First couple left, second couple right
SWING THE DEAL, star thru
Eight chain five
Allemande left.....

by Larry Brockett, Los Alamitos, Cal.

Sides partner trade, heads star thru
Pass thru, centers out
Cast in $\frac{1}{4}$, star thru
Substitute, pass thru
Left allemande.....

Promenade don't slow down
Heads wheel around, heads squeeze in
Cast off $\frac{3}{4}$, those who can star thru
Others turn alone and star thru
Bend the line, pass thru
Bend the line, bend it again
Cross trail, left allemande.....

Heads half sashay, star thru
Centers in, ends fold
Centers in, centers cross run
New centers fold, substitute
Centers pass thru, pass thru again
All 8 turnback, right and left thru
Left allemande.....

Heads half sashay
Lead to the right and circle up four
Ladies break to a line of four
Those who can do a right and left
 thru diagonally
Others star thru, left allemande.....

Head ladies chain, sides right and left thru
All promenade, heads wheel around
Wheel and deal, peel off a line of four
Pass thru, tag the line in

And a ¼ more, dixie style to an
ocean wave
Left allemande.....
Heads pair off, turn thru
Pass thru, centers in
Cast off ¼, wheel and deal
Girls turn thru, left allemande.....
Head ladies chain, all promenade
Heads wheel around, two ladies chain
Star thru, dive thru
Substitute, dixie grand
Left allemande.....

by Jim Johnston-Author Unknown

Sides make a "U" turnback
Heads square thru
Everybody cloverleaf
Look for your own
Go right and left grand.....

BOYS RUN AND BEND

by Bill Armstrong

One and three square thru
Spin the top, boys run
Bend the line, right and left thru
Slide thru, allemande left.....

GIRLS RUN AND BEND

by Bill Armstrong

Two and four square thru
Spin the top, spin the top
Girls run, bend the line, star thru
California twirl right and left thru
Allemande left.....

A FRIENDLY WAVE

by Bill Armstrong

One and three pass thru separate
around one
Line of four go forward and back
Center four slide thru, spin the top
Ends step forward, join the wave
Everybody right and left thru
Center four, box the gnat
Same two slide thru, spin the top
Ends step forward, join the wave
Everybody right and left thru, slide thru
Allemande left.....

DON'T WAIVER

by Bill Armstrong

Two and four pass thru separate
around one
Line of four go forward and back

Center four slide thru spin the top
Ends step forward join the wave
Everybody right and left thru
Slide thru swing thru
Boys trade, girls trade
Swing thru girls circulate
Box the gnat, change girls
Right and left thru, pass thru
Wheel and deal, centers pass thru
Allemande left.....

GRAND SWING

by Bill Armstrong

One and three swing thru, boys trade
Box the gnat, square thru
Swing thru, boys trade
Box the gnat, swing thru
Box the gnat, swing thru
Girls circulate
Grand right and left

GIMMICK NO. 1

by Howard McCreery

One and two right and left thru
Other two ladies chain
New one and three right and left thru
Side ladies chain
New one and four right and left thru
Other two ladies chain
Sides face grand square
Walk, 2, 3, turn
Allemande left.....

GIMMICK NO. 2

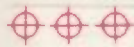
by Howard McCreery

Heads right hand star
Back by the left, pass corner
Pick up the next star promenade,
2 boys, 2 girls
Boys wheel around, star thru
Double pass thru, 1st left, 2nd right
Lines go up and back, star thru
Boys in the middle "U" turn back
Shake hands, pull by
Allemande left.....

FLUTTER WHEEL & SPLIT CIRCULATE

by Andy Rawlinson

Heads square thru, do-sa-do to an
ocean wave
Split circulate, swing thru
Split circulate, spin chain thru
Just the ends circulate



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Buz Chamberlain of Seattle has marketed a beautiful new stole that is just the thing for a cool evening. Double knit, with differing patterns showing on the outside and the reverse, the stole is V-shaped in the back. It is available in white, black, pink, powder blue, navy blue, wine beige, brown, mauve and green. The soft, warm stole is self-fringed on all the lower edges.

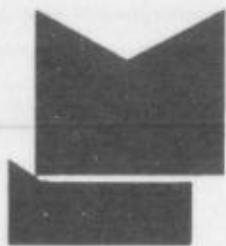
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98121**

Girls turn back, bend the line
Star thru, allemande left.....
Sides lead right circle to a line
Pass thru, bend the line
Right and left thru, star thru
Do-sa-do to ocean wave
Cast off three quarters
Split circulate
Cast off three quarters
Split circulate
Just ends circulate, girls turn back
Bend the line, star thru
Flutter wheel, allemande left.....



SQUARE DANCE magazine **WORKSHOP** features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE** Magazine, P.O. Box 788, Sandusky, Ohio 44870.



Blue Star Tape 1016, Marshall Flippo Calls in Stereo, \$6.95, pp.14¢
 Blue Star Album 1021, Flippo Calls The Basic 50, \$4.98, pp.21¢
 Blue Star Album 1020, Bob Fisk Calls Dances Tailored by Fisk,
 \$4.98, pp.21¢
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MERRBACH

PRESENTS



BLUE STAR:

- 1918— Lonesome Road Blues, Key G/ I Saw The Light, Key A
- 1917— Blue Stars And Stripes, Caller: Jerry Helt*
- 1916— Chewing Gum, Caller: Dave Taylor*
- 1915— Gonna Build A Mountain, Caller: Dave Taylor*
- 1914— Bill Bailey Mixer, Bud & Shirley Parrott
 Love Makes The World, Jimmy & Vivian Holeman
- 1913— Every Street's A Boulevard, Caller: Marshall Flippo*
- 1912— Sleepy Time Gal, Caller: Dave Taylor*
- 1911— Once A Day, Caller: Bob Fisk*

BOGAN:

- 1242— Take Me Home Country Roads, Caller: Lem Gravelle*
- 1241— Come What May, Caller: Dick Bayer*
- 1240— This Old House, Caller: John Johnston*

LORE:

- 1131— I'm Gonna Write A Song, Caller: Johnny Creel*
- 1130— Knock Three Times, Caller: Don Whitaker*
- 1129— Greyhound Blues, Caller: Don Whitaker*

SWINGING

SWINGING SQUARE:

- 2356— Charolette Fever, Caller: Jack Winkler*
- 2355— Money Can't Buy Love, Caller: Jerry LeBlanc*

ROCKIN A:

- 1356— Broken Hearted Me, Caller: Mal Minshall*
- 1355— Countryfied, Caller: Earl Wright*
- 1354— Slippin Around, Caller: Virgil Troxell*

DANCE RANCH:

- 601— Don't Let The Good Life Pass You By, Caller: Frank Lane*
- 602— Help Yourself To Some Tomorrow, Caller: Frank Lane*

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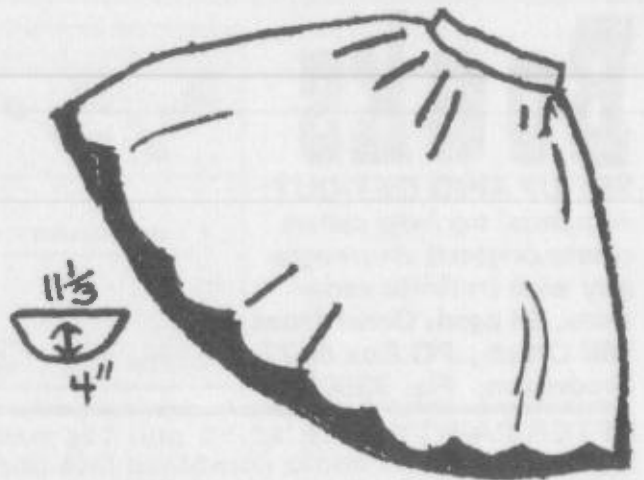
For a special skirt, try this pattern from Deloris Breske, editor of the San Antonio S and R/D News:

If you'd like a scallop design at the bottom of a soft light-weight drip-dry, prepare a 6-yard basic gathered skirt. Do not sew up the back seam. Allow 5" more length — fold this back on the outside of the skirt and about ½" shorter than desired length of the skirt. Now draw scallops with soft marker. . .measuring off a curve that is 4" deep and 11-1/3 inches across. Allow 3 scallops per yard. Start ½" from back seam — if you have excess material just cut it off. Stitch along the pencil line through both layers of material. Clip at points, turn right side out and press scallops into shape. For border cut 6 each 12" strips across the 36" piece of contrast. Sew together into one long strip. Fold in half lengthwise and press. Pin to bottom of skirt under scallops with fold at hem line. . . be sure to allow for seam at waist when figuring length of skirt. Stitch with thread to match the skirt, through the two layers of dress and two layers of border. . .trim raw edge with pinking shears and you are ready to seam up the back, gather the waist and finish.



Square dance Taws who sew must have accumulated more practical knowledge than the average, judging from all the women's pages in local square dance magazines. We learn new facts each time we peruse the exchange bulletins and the convention kits.

Here are some fabric facts — new and old.



For pettipants: soft, washable material and elastic thread (matching dress material). Puckered swimsuit material (available at shops that handle knitwear) trimmed with elastic lace. Rib stretch nylon, comes in a tube about 12 in. wide.

Circle skirts: felt or material with some body. Thin material is more apt to hang more unevenly and not look as perky.

Petticoat bag: Inexpensive cotton fabric; lightweight washable vinyl for traveling.

Trim: WASHABLE braid, rick rack and lace, liquid embroidery draw-your-own designs.

Dresses: perma-press fabric whenever possible; large prints rather than small, bright colors. Use cottons, dacrons, voile. Nylons are apt to be extremely warm.

Ponchos and capes: bonded and double knits (some acrylic and polyester knits can be washed and are perma press); knitted or crocheted capes should be made with sayelle acrylic yarn for easy washing.

Make it a practice to read the labels on the bolts when purchasing fabrics. Know which are completely washable and perma-press.



Jim and Ethel Alley of Rutland, Vt. sent us a little "chuckle of the month." Try this ad in the Dunedin, New Zealand newspaper: "The square dance bra — stays up beautifully no matter how frantic the fiddling gets."

Books

SET-UP AND GET-OUT:
A manual to help callers
create original choreogra-
phy with infinite varia-
tions. \$6 ppd. Order from
Will Orlich, PO Box 8577,
Bradenton, Fla. 33505.



AFTER PARTY FUN, \$2.50 plus 15¢ mall-
ing. Contains two books combined into one,
with new material that will put life into your
club or festival. Edited by the man who ori-
ginated after party fun at dances and festivals.
Order from Ray Smith, Star Harbor, Mala-
koff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BA-
SICS**, (64 exercises) \$3.25 ppd. 10 week dan-
cer proven basic course, dance positions, R/D
terminology, mixers, basic styling hints and
and helps on teaching. Order from Frank
Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DAN-
CING:** A pocket size (3 1/4 x 4 1/4) 66 page re-
ference book of the rules for the 150 most
popular high level calls. Starts where the ex-
tended 75 club basics end and contains the
new "Experimental 50" and the next 100
most used calls of high level dancing. A must
for club dancers, for these are the calls fil-
tering down from challenge into club dan-
cing. If it's called at a dance, you can bet it
is one of the 150 calls explained in this book
or you already know it. The pocket size and
hard gloss cover make it perfect to take to
the dance for that extra confidence. \$2.00.
MODERN SQUARE DANCING SIMPLIFIED
The "How To" Book for today's complete
club dancer. Pocket size and similar to "Chal-
lenge" book above, but covers the rules and
explanations of the first 75 basics and ap-
proximately 60 other calls and commands
encountered in club level dancing. Ideal gift
Price only \$2. Both books only \$3.50 from
JIMCO, 6210 S. Webster, Dept. 2G, Ft.
Wayne, Indiana 46807.

SQUARE DANCE FUNDAMENTALS shows
in 335 beautifully clear illustrations exactly
how the dancer looks to himself while per-
forming each of the 73 bedrock fundamen-
tals from which all more complicated figures
are constructed. Not just for beginners; also
tells exactly what a fundamental is and why.
Same for a classic, a basic, etc. The biggest
names in squaredancing have discovered new
horizons through these 208 big power-
packed pages; you can, too. A fantastic buy
at \$7.50 ppd. from **FRONTIER PUBLISH-
ERS, Box 44, Glendale, Cal. 91209.**

CALLERS NOTEBOOK— 250 original S/D
figures, all written and workshopped by Ed
Fraidenburg. Dances every caller can call.
Order from ELF Enterprises, 1916 Posey-
ville Rd., Rt. 10, Midland, Mi. 48640 \$2.50 pp.



FLORIDA— Cloverleaf Squares and
Friendship Squares Anniversary Dance,
Jan. 8, Clearwater Auditorium, Clear-
water, Fla. with Dave Taylor and
Charles & Madeline Lovelace. Proceeds
go to Boys Ranch. Phone 813-531-
3226.

LOUISIANA— The La. S/D Associa-
tion 3rd Annual S/D Festival, Shreve-
port, Jan. 8, at Convention Center. Pre-
festival dance at the Center, January 7.
Write Dick & Lois Currie, 833 S. Bur-
gess Dr., Baton Rouge, La. 70815.

KENTUCKY— KSDA Kick-Off, Jan. 9,
Sacred Heart Academy, Louisville,
with Louis Calhoun, Davey Jones, the
Heckels and Flamms.

ARIZONA— 24th Ann. Southern Ari-
zona S & R/D Festival, Community
Center Exhibition Hall, Tucson, Jan.
14-16, with Melton Luttrell, Beryl
Main, Manning & Nita Smith. Write
Dick & Boots Schwark, 4350 E. Hava-
su Rd., Tucson, Ariz. 85718.

FLORIDA— Orlando Recreation De-
partment presents Harper Smith at the
Tupperware Auditorium, Orlando, Jan.
14, for the benefit of the Night Craw-
lers.

ILLINOIS— Fun & Friendship Frolics
for new dancers in 12th-15th weeks of
lessons, planned by the Chicago Area
Callers Association, Sunday, Jan. 23.
The northside dance will be held at the
Northwest Area Boy Scout Building,
1622 North Rand Rd., Arlington Hgts.,

the southside dance at Gage Park, 55th and Western, Chicago. Write Mrs. Garnett Adams, 6562 Shabbona, LaGrange, Ill. 60525.

ONTARIO— Holiday of Rounds, Jan. 28-30, at Holiday Inn, Windsor, with Ben & Vivian Highburger featured, Tom & Bette Potts assisting. Write Bud Potts, 12030 Winthrop, Detroit, Michigan 48227.

KANSAS— 21st Annual Festival of Callers Association of Greater Kansas City, National Guard Armory, Kansas City, January 28-29.

ONTARIO— OSARDA Winter Carnival, January 29. Write Bev Trembley, 429 Bronson Ave., Ottawa, Ontario.

VIRGINIA— Blue Ridge Shufflers 3rd Annual Marathon, January 29, Wm. Fleming Gym, Roanoke, with Harry McColgan, Ray & Bea Dowdy.

TENNESSEE— Snowbird Jamboree, Feb. 11-12, Gatlinburg, with Bill Claywell, Paul McNutt, Jim Wood, Roy Hawes, Jim Coppinger. Write Curt & Dale Payne, 101 Vernon Rd., Oak Ridge, Tenn. 37830.

ILLINOIS— Metropolitan Chicago Association of S/D 11th Ann. Sweetheart Dance, Feb. 13, with Stan Burdick, Jim Smith, Harold & Marie Loess, Lancer Steak House, Schaumburg, Ill.

NEW YORK— Fun 'n Frolic Weekend, Feb. 18-20, Holiday Inn, Fishkill, N.Y. with Al Brundage, Earl Johnston, Write Earl, Box 223, Vernon, Ct. 06086.

WEST VIRGINIA— 4th Annual Mardi Gras, Old American Legion Armory, Morgantown, Feb. 20, with Jack Livingston. Write Pat Gill, Rt. 8 Box 36, Morgantown, WV 26505.

OHIO— Shirts & Skirts 4th Annual February Frolic, Feb. 27, at Amherst Civic Center, Massillon, with Reath Blickenderfer, Cecil Sayre, Carl & Pat Smith, Ken & Freda Sullivan. Write to Frank Iverson, 3343 Easton Ave., N. Canton, Ohio 44721.

Records ●

MODERN ALBUMS FOR INSTRUCTION

"The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3; Write for descriptive literature to Bob Ruff, 8459 Edmaru, Wittier, California 90605.

S/D Products

SQUARE DANCE SEALS— Colorful and eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tenn. 38118. Samples on request. One sheet (50)— 50¢; Three sheets (150)— \$1; Ten sheets— \$3; Twenty— \$5; Special discount on 100 sheets for club resale.

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Arvada, Colorado 80002
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P.O. Box 16
Bath, Ohio

WASHINGTON

A & K Record Distributors
10400 Renton Ave. South
Seattle, Wash. 98178

LATE EVENTS — KANSAS

2nd Annual Snowball Festival, Jan. 21-22, St. Anthony's Hospital Annex, Hays, Ks., with Francis Zeller and other callers. Write: Levi Bedard, Box 1025, Hays, Ks. 67601.



SURPRISE!

The North Stars of Alton, N.Y. held a surprise birthday party for caller, Dick Fleming, on their club night. Flyers were sent out to all local clubs without his knowledge and nearly two hundred dancers attended. Dick wishes to publicly thank his club and all those who helped him celebrate that night.

SUPER-SQUARE DANCERS?

Russ and Bobbi Moorhouse, of Enfield, Connecticut, report that they have completely filled four Century Club books, dancing to over 400 different square dance callers. If any readers have obtained more signatures in either Century Club or any other type of book, please notify the editors and your letters will be forwarded to Russ and Bobbi.

IN MEMORIAM

May 18, 1971 — Frank Kaltman

Frank was a well-known personality among folk and square dancers in the East. He was at one time publisher of American Squares (this magazine) and owned Dance Record Center in Newark, N.J. until his retirement.

Nov. 11, 1971 — Date Foster

Date and Dot Foster were known nationally as fine round dance teachers and choreographers, and served on the staffs of many institutes and festivals. They wrote the popular "Shortcake," as well as "Teasin' Melody," "Too Much Mustard," and "Doodley Cha." The Fosters retired when Date was first hospitalized four years ago.

INDIANA CALLERS ASSOCIATION

Officers of the Indiana Callers As-

sociation for the year 1972 are: President, Leonard Compton; Association vice president, Martin Jones; Workshop vice president, Davey Jones; Festival vice president, Ken Webster; Treasurer, Loren McCoy; Secretary, Phyllis Webster. Communications may be addressed to Mrs. Webster, at 2721 N. Washington St., Kokomo, Indiana.

GUAM GRADUATION

Tradewind Squares hosted a gala commencement for their graduates in November, under Thanksgiving decorations. Following a pot-luck dinner, the graduates underwent a three-phase initiation which included dancing while each partner had his inside foot in a shoe box, dancing in darkness with the only light the flashes of a timing device, and dancing while eating an apple. For the final phase, a prize was given for the couple eating the most, which was a series of wrapped boxes, inside which was an apple. The graduates were taken on an imaginary journey to the four corners of the square: Friendliness, Duty, Democracy, and Fun. They took the square dance oath and received their club badges and square dance license plates.

This class was the first to graduate since Rupert Maxwell became the caller last July. A new class began promptly in December; members come and go, returning to the States, but square dancing in Guam continues to flourish.

Jack Frantal

B & R RECORD POLL, Arizona

1. Square Dance Medley, Grenn 12129
2. Come What May, Bogan 1241
3. Laura, Windsor 4980
4. Once A Day, Blue Star 1911
5. I Want To Be Your Salty Dog, JBK130
6. Hazel Eyes, Scope 549
7. Tomorrow Is Another Day, BR 207
8. I'm Gonna Write A Song, FW 501
9. Don't Chicken Out, HiHat 408
10. California Sunshine, Gold Star 702
11. Indian Lake, Lightning S 7003
12. Wrap Your Troubles In Dreams, BS1910
13. Take Me Home Country Roads, W4981
14. Countryfied, Kalox 1124
15. Dock Of The Bay, WW 701
16. Broke My Heart A Million Ways, RA1356
17. Eli Stubbs Grass Band, WW 700
18. Rollin in My Sweet Baby's Arms, M305
19. Square Dancing Life, Top 25244

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

WALTZING EASY— Hi Hat 893
Choreography by Lew & Laura Wiffen
Good music and a good easy ROM waltz.

NEVERTHELESS— Hi Hat 893
Choreography by Lou & Ann Hartley
Good music and a good interestingly different intermediate two step.

BILL BAILEY— Blue Star 1914
Choreography by Bud & Shirley Parrott
Good snappy music and a fast moving fun, easy-to-do intermediate two step.

LOVE MAKES THE WORLD— Blue Star 1914; by Jimmy & Vivian Holeman
Good original music and a flowing intermediate waltz routine.

THIRD MAN THEME CHA CHA— Dance-A-Long 6054; by Ben & Vivian Highburger
Solid cha cha music; a 32 measure no-

repeat high intermediate routine.

WHAT IT SEEMED TO BE— Ranwood 895
Choreography by Charles & Dorothy Demaine

Good music and a flowing intermediate two step with some different figures.

AT LAST— Ranwood 895
Choreography by Irv & Betty Easterday
Jivey Ray Anthony music and a fast moving lively intermediate two step.

EYES OF BLUE— Grenn 14152
Choreography by Glen & Beth McLeod
Good peppy music and a good fast-moving easy three-part two step.

HEAVENLY BLUE— Grenn 14152
Choreography by Charlie & Marge Carter
Good Desert Song music, intermediate waltz routine.

WHISTLING AWAY THE DARK— RCA 740454; by Phil & Norma Roberts
Haunting Henry Mancini music; interesting international type waltz with a little challenge put to a quiet beat.

FOR ME AND YOU— Paramount 0117
Choreography by Fred & Minnie Michaels
Good music (Mills Bros. "Love") and a good flowing intermediate two step.



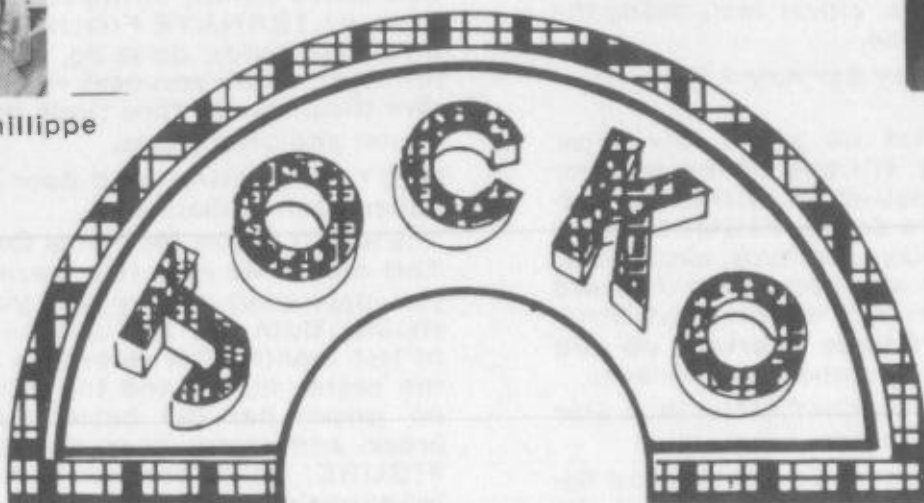
Whimpy Phillippe

A New Year.....
A New Dance.....
A New Caller to our Staff.....

JACK RITTER



Jack Ritter



JO-271 FLYING SOUTH
Jack Ritter, Caller

JO-991 LOOKING OUT MY BACK DOOR
W.W. (Whimpy) Phillippe, Caller

JOCKO RECORDINGS, 910 Eastland Circle, Columbia, Mo. 65201



SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHIPPED BY DOUG EDWARDS. THEY MAY BE PURCHASED FROM:

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P.O. BOX 538

Park Ridge, Illinois 60068

We would like to tell you first about a carry-over from last month not listed in our last write-up. This is a very fine recording and a bit of a challenge to callers who will sing seven separate songs in calling this dance:

SQUARE DANCE MEDLEY— Grenn 12129
Caller: Earl Johnston

A different tune is used for each chorus: Wabash Cannonball, Chinatown, Four Leaf Clover, Bye Bye Blues, Red Roses For A Blue Lady, Mack the Knife and Kingston Town. FIGURE: Heads promenade half way, down the middle right and left thru, star thru, pass thru, do-sa-do, right and left thru, dive thru, pass thru, swing the corner, left allemande, come back and promenade.

Only one new hoedown this month:

LITTLE FIDDLE / FLOWERS FOLLY,
Scope 310.

JUST BEING WITH YOU— Hi Hat 409
Caller: Ernie Kinney

This record has about everything; a beautiful dance with excellent music. You won't go wrong with this one. FIGURE: Heads flutter wheel across, square thru four hands, circle up four with the outside two, break to a line, up and back and rollaway, pass thru and tag the line, clover leaf, swing the corner and promenade.

SUGAR BLUES— Jay Bar Kay 128
Caller: Phil Adams

It's about time that we got a new Sugar Blues and this is it. It's one of the few records coming out nowadays without a flutter wheel in it. It's a dandy. FIGURE: Head ladies chain, rollaway, star thru, circle four, break to a line, up and back, pass thru and tag the line, cloverleaf, double pass thru, centers in, cast off three quarters, up and back, star thru, swing corner, promenade.

GONNA BUILD A MOUNTAIN— Blue Star 1915; Caller: Dave Taylor

This is fine Blue Star music with a good figure. The title appears on the Pulse label. We like this new offering better. There are two key changes in the record. Blue Star music has been consistently good. No big beat like Wagon Wheel, but real good. FIGURE: Heads square thru four hands, do-sa-do the outside two, swing thru, boys run, couples hinge and trade, centers pass thru, swing corner, left allemande, promenade.

COUNTRY GIRL WITH HOT PANTS ON
Red Boot 124; Caller: Bob Vinyard

A real good figure and a unique title will sell this record. The music on some of these Red Boot records seems slightly jumbled. The break is different with the ladies promenading three quarters and the men starring three quarters. FIGURE: Four ladies chain across, one and three flutter wheel, slide thru and pass thru, do-sa-do, swing thru and balance, boys trade, turn thru, left allemande, do-sa-do partner, promenade.

I'M GONNA WRITE A SONG— Flutter Wheel 501; Caller: D.P. Dub Hayes

A new label put out by the same people who produce Red Boot, the dance is a good one and the music is adequate. But would you believe it? A new Flutter Wheel label without a flutter wheel in it. How about that? After all, does Don Williamson of Red Boot wear his red boots to bed? Do the boys on Mustang always "horse around," and do the callers on Scope use mouthwash? Maybe not. FIGURE: Heads right and left thru, star thru and pass thru, swing thru, spin the top, pass thru, partner trade, star thru, dive thru, square thru three quarters, swing the corner, promenade.

HAZEL EYES— Scope 549
Caller: Clyde Drivere

This is a fine record and the music is probably the best that Scope has put out. FIGURE: Heads promenade half way, sides right and left thru, heads star thru, California twirl, do-sa-do the outside two, swing thru, boys trade, girls circulate, box the gnat, pull by corner swing, promenade.

BYE BYE BLACKBIRD— Pilgrim 1009
Caller: Bruce Shaw

This record has the best music of the whole package this month. We did not put it higher on the list because Peel off from a two-faced line can get a bit sticky in a singing call. The better dancers will think it is the best record of the month. FIGURE: Heads square thru four hands, do a do-sa-do, swing thru, girls fold, peel off, wheel and deal, right and left thru, dive thru, square thru three hands, swing corner and promenade. ALTERNATE FIGURE: Heads square thru four hands, do-sa-do, swing thru, boys run right, wheel and deal, right and left thru, dive thru, square thru three quarters, swing corner and promenade.

WEST VIRGINIA— Red Boot 123
Caller: Don Williamson

The tune is "Take Me Home Country Roads!" This month we have two Country Roads, so you pays your money and you takes your choice. Both are better than the Windsor of last month. The record on Red Boot has the better figure, and the following record on Bogan has the better music. Opener, break and closer have the Grand Square. FIGURE: Heads promenade half way, same ladies chain across, sides star thru, California twirl, do-sa-do, do a spin chain thru, girls turn back, boys trade, promenade.

TAKE ME HOME COUNTRY ROADS— Bogan 1242, Caller: Lem Gravelle

Four ladies chain three quarters, heads promenade half way, lead right and circle to a line, slide thru, eight chain three, left allemande, do-sa-do and promenade.

DECK THE HALLS— Square Tunes 140

Caller: Danny Robinson

The trouble with most Christmas records is that they arrive too late to tell callers about them. Special occasion records should be released at least two months in advance so that callers can hear about them and buy them for the occasion. This is a fine record. It is easy but it moves and the dancers loved it. We notice the picture on the record sleeve shows Danny with mustache and beard and Santa Claus cap. This is a poor imitation of Santa because Danny's hair is black, not white. Imitations can be fine if they do not backfire. A friend once discovered that he looked like Abe Lincoln. He was a lawyer and thought that an imitation would be good for business, so he let his whiskers grow and bought a frock coat, stove pipe hat, and posed as Abe. He did so well the people started calling him Honest Abe. He made one mistake. One night he went to the theater, and some slob shot him. **FIGURE:** Heads promenade half way, down the middle and square thru four hands, with the sides right and left thru, dive thru, pass thru, star thru, square thru three quarters, swing corner and promenade.

EVERY STREET A BOULEVARD— Blue Star 1913; Caller: Marshall Filippo

A very good dance with good music. Not one of Flip's best, but a good one nevertheless. **FIGURE:** Heads square thru four hands, corner do-sa-do, star thru, flutter wheel, sweep a quarter, right and left thru, dive thru, square thru three hands, swing the corner, promenade.

WORLD COMIN' DOWN— Lightning S9001
Caller: Rex Coats

This is a very good record. The figure is good, and the thing that makes the record different is that when the caller says "Coming Down," there is a downward musical run of about two octaves. This really makes the record unique. **FIGURE:** Heads square thru four hands, do-sa-do, swing thru, boys run right, couples circulate, move forward, tag the line, face left, wheel and deal, do-sa-do, swing and promenade.

SHOWBOAT— MacGregor 2094

Caller: Al Brundage

Al Brundage has been recording with Blue Star and has now switched to MacGregor. This recording veteran has made a lot of fine records and this is certainly one of them. The music is danceable, the figure is good, and you might just try the music for patter. **FIGURE:** Heads square thru four hands, do-sa-do with the outside two, swing thru, boys run, bend the line, up and back, right and left thru, flutter wheel, slide thru, corner swing, promenade.

ALABAMY BOUND— MacGregor 2095

Caller: Kenny McNabb

It's about time we had a new "Alabamy" and this one will do the trick. Good music and a nice moving dance is what Kenny McNabb offers here. **FIGURE:** Head ladies chain, sides square thru four hands, all star thru, flutter wheel, crosstrail thru, corner swing, left allemande, promenade.

DO YOUR THING— Top 25245

Caller: Ed Fraldenburg

A good dance with good Top music. This

record could have found its way to the top of the heap in a normal month, but this month we have so many real great records that it is really tough trying to say which are the best. **FIGURE:** Four ladies chain, heads square thru four hands, swing thru the outside two, boys run right, bend the line, up and back, flutter wheel, left allemande, come back and promenade.

SHE— Kalox 1125

Caller: C.O. Guest

A real good dance with good music but an unfamiliar tune. The boys run right and cast off is a very good move. Dancers will like it. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, spin the top, boys run right, cast off three quarters round, swing corner, left allemande, promenade.

SQUARE DANCING LIFE— Top 25244

Caller: Mike Litzenberger

Good music and a good moving dance, but the figures have nothing to distinguish it from many other dances. **FIGURE:** Heads square thru four hands, do-sa-do the outside two, ocean wave, girls trade, men run right, wheel and deal, slide thru, square thru three hands, corner swing, left allemande new corner, come back, promenade.

SLEEPY TIME GAL— Blue Star 1812

Caller: Dave Taylor

A dance that goes through four times. The dance has everything in it but the kitchen sink, yet it has nothing that hasn't been done hundreds of times before. **FIGURE:** Four ladies chain, chain them back, heads forward, do-sa-do, right and left thru, sides promenade half way, into the middle and square thru four hands, swing thru, boys run, wheel and deal, left allemande, do-sa-do at home, four ladies will promenade inside, do-sa-do, corner swing, left allemande, right and left grand, promenade.

WASH MY FACE IN THE MORNING DEW
Mustang 137. Caller: Chuck Bryant

A tune that is country all the way. We used to call it "Hill Billy;" now it has become sophisticated and we call it "country." The fact remains that in some regions it goes over big and in some regions it is not taken very seriously. The dance is good. **FIGURE:** Heads star thru, pass thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, square the barge, swing corner and promenade.

LIES— Scope 548

Caller: MacMcCullar

The title of the record is "Little White Lies." The music on the Scope label is well on the way to recovery, and is now as good as many other labels. Mac McCullar usually makes up very good dances. **FIGURE:** Heads promenade half way, sides right and left thru, square thru four hands, corner do-sa-do, swing thru, boys trade, turn thru, left allemande, come back and promenade.

PAVE THE WAY INTO TOMORROW—

Windsor 4983; Caller: Tommy Stoye

FIGURE: Head couples promenade all the way around, sides do-sa-do, swing thru, spin the top, pass thru, swing the corner, left allemande new corner, do-sa-do and promenade.

Continued on Page 61

RING OUT THE OLD, continued.

same level and the caller could exploit their ability to its fullest! One solution is to advertise, as some state publications do, the club level, such as fun, intermediate, high, challenge, and so on, so there should be no hurt feelings as dancers seek their own level. Another solution is one in use by Danny Robinson of Orlando, Florida. He calls for a "3 in 1" club. That is, the club is really a three-level dancing club with only an executive board. Each level dances on a different night, and members must demonstrate adequate ability to move up a notch, or they may choose to remain where they are most comfortable. The club may choose to have three callers or may use the same one for all three groups. Bob Dawson's ABC groups, also in Florida, operate similarly. Another solution is one I'm trying at home. We formed a group of eight squares which was open to everyone for three weeks, then closed. We really went to work and all are now really hot-shot dancers. We look at everything that comes out, turn it inside out trying to determine if it can be used at open dances. This weekly session fulfills the need for challenge on the part of the group and further serves the general square dance picture. These eight squares form a nucleus of knowledgeable dancers. Strategically placed at open dances, and guiding the dancers, they facilitate the acceptance of new figures. The group opens for three weeks each year to allow newer dancers to join.

In conclusion, I hope I have not left you with the impression that I'm all for "Out with the old and in with the new." We must maintain our basics, but to remain vital we must build for tomorrow. No, sir, I cannot imagine a square dance without a left allemande! I was sad to see the passing of such old favorites as Dixie twirl, but when something new comes out that will do the same thing (Couples trade) in a smoother and more enjoyable way for the dancers, then I say "Let's get with it!"

Mustang and Lightning S



- MS 305— ROLLING IN MY SWEET BABY'S ARMS Caller: Bill Wright
- MS 136— WISH I COULD SEE YOU JUST ONE TIME Caller: Chuck Bryant
- MS 503— L.A. INTERNATIONAL AIRPORT Caller: Curtis Thompson
- MS 1021— ARKANSAS/ D.B. BREAKDOWN Hoedown
- LS 7003— INDIAN LAKE Caller: Lem Smith
- LS 5003— FLYING SOUTH Caller: Dewayne Bridges
- LS 5004— GYPSY FEET Caller: Dewayne Bridges

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BEST CLUB TRICK, Continued

ation night they are dancing a full three hours. Graduation night it is hard to tell the new dancers from the old, they just blend in together. When students watch club dancing every week after their lessons, and notice how club dancers dress and act, a human relations barrier has been shattered! Many friendships are born between student and club dancer long before graduation. Excluding the class now in progress at ROCKETEERS, a total of fifteen hundred and sixty-five badges have been ordered for graduates. There were many more that joined after they came back for "dropout pickup."

If you were to check among the seventy to eighty clubs in the Louisville area, you would find many Rocketeers Alumni. They are everywhere! And they never fail to give Rocketeers credit. Many of the members who can dance levels exceeding the club level still make Tuesday night a regular treat. You see, they enjoy the bubbling joy that comes freely from the new dancers coming along in the classes.

Harken to me, all dancers who have meetings, meetings and more meetings, committees and gimmicks galore. Ten minutes of announcements are too much. A good bulletin board works better. Rocketeers have one couple appointed each six months to run the club with a minimum of effort. They are at the door to greet the dancers first and they take in the dues, (\$1.25 per couple). You just can't beat that price! One couple volunteers to keep the coffee pot for one month. We have about three special treats a year plus our graduations. Every member does his bit and that's it!

This club has never had a meeting. The chairman just asks a member couple to take care of the special dance, whatever it is. They ask different couples to help and there it is, the most beautiful tables you have ever seen. They just get better all the time. I am so grateful we have at least one club in this area that caters to the new dancers and gives aid and comfort to dropouts. It is a contributing factor

in supplying new dancers that far exceeds the needs of the club. All clubs profit from this. I'm not saying this will work for every area; I only know what it does here.

So, when someone says to you as a dancer or a caller, "What can we do to keep these dancers; we seem to be losing more than we gain?", just remember ROCKETEERS!

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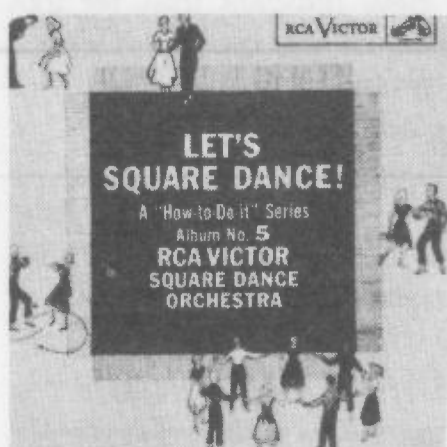
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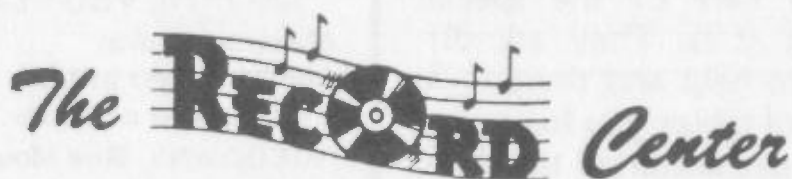
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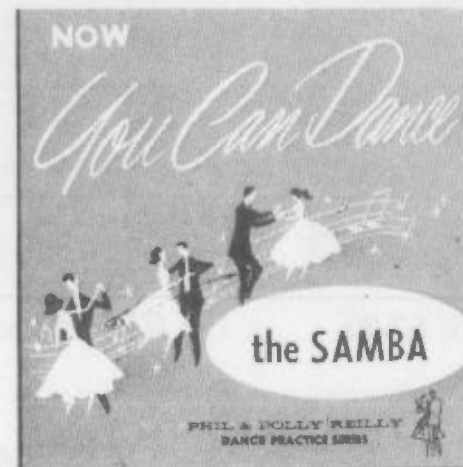
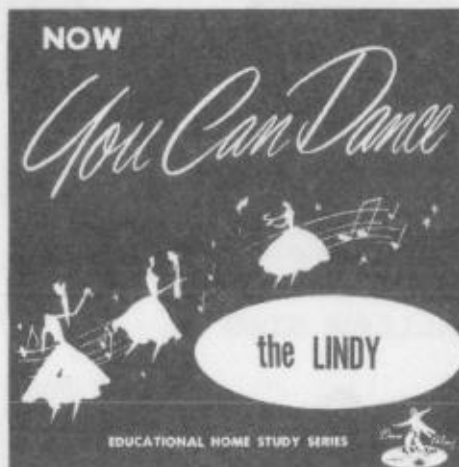
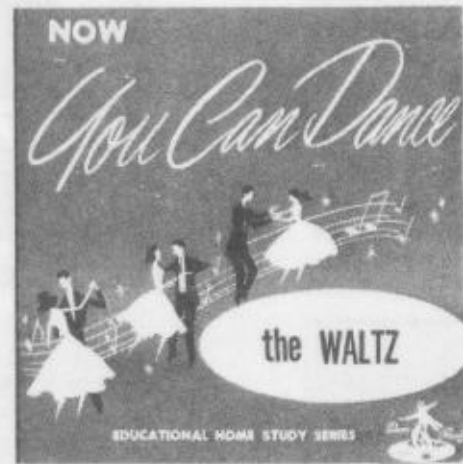
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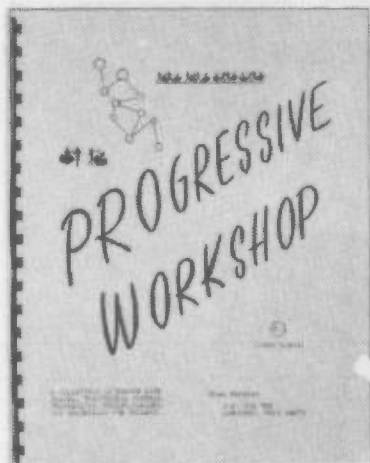
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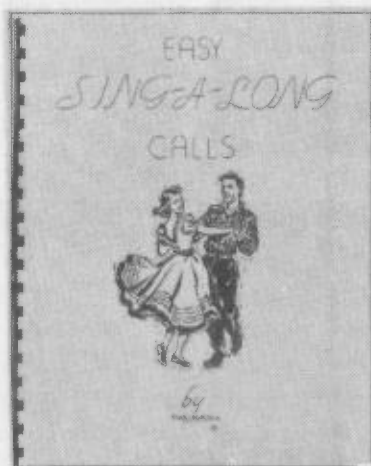
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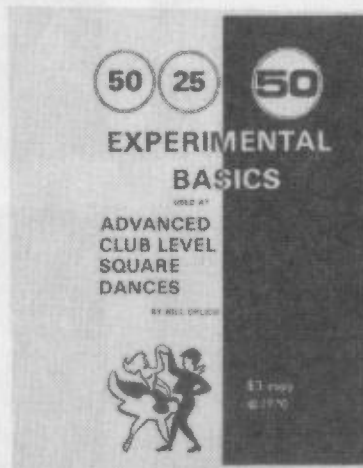
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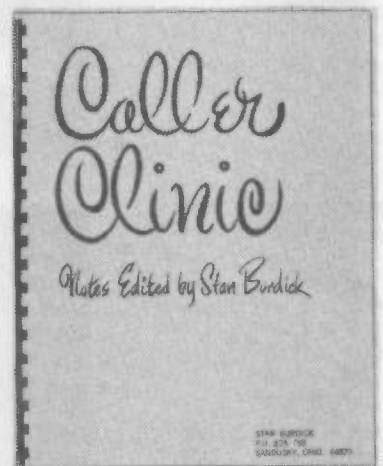
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by Jim Surack
Fort Wayne, Indiana

dance. One short section of the book is entitled, "How to get the most out of this book". Another is, "How to have fun and get your money's worth at every dance". Others include, "How to get new dancers for your club", and "How to keep happiness in your club." The larger part of the book, however, contains the explanation of the calls themselves, from Alamo Style to Yellow Rock. These are usually divided into four parts: Start or beginning position; Rule, which is the directions for executing the call; End describes the ending position; and Hint makes suggestions on avoiding trouble and includes notes on how to dance the call more smoothly.

To order book, see ad on page 54.

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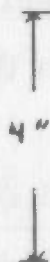
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Enjoy your achievements as well as your plans †

KEEP interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let not this blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism †

BE yourself. Especially do not feign affection. Neither be cynical about love; for in the face of all aridity and disenchantment it is perennial as the grass †

TAKE kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with yourself †

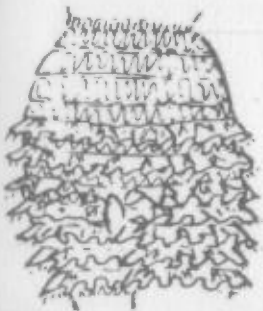
YOU are a child of the universe, no less than the trees and the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should †

THEREFORE be at peace with God, whatever you conceive him to be, and whatever your labors and aspirations, in the noisy confusion of life keep peace with your soul †

WITH ALL ITS SHAM, drudgery and broken dreams, it is still a beautiful world. Be careful. Strive to be happy †

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