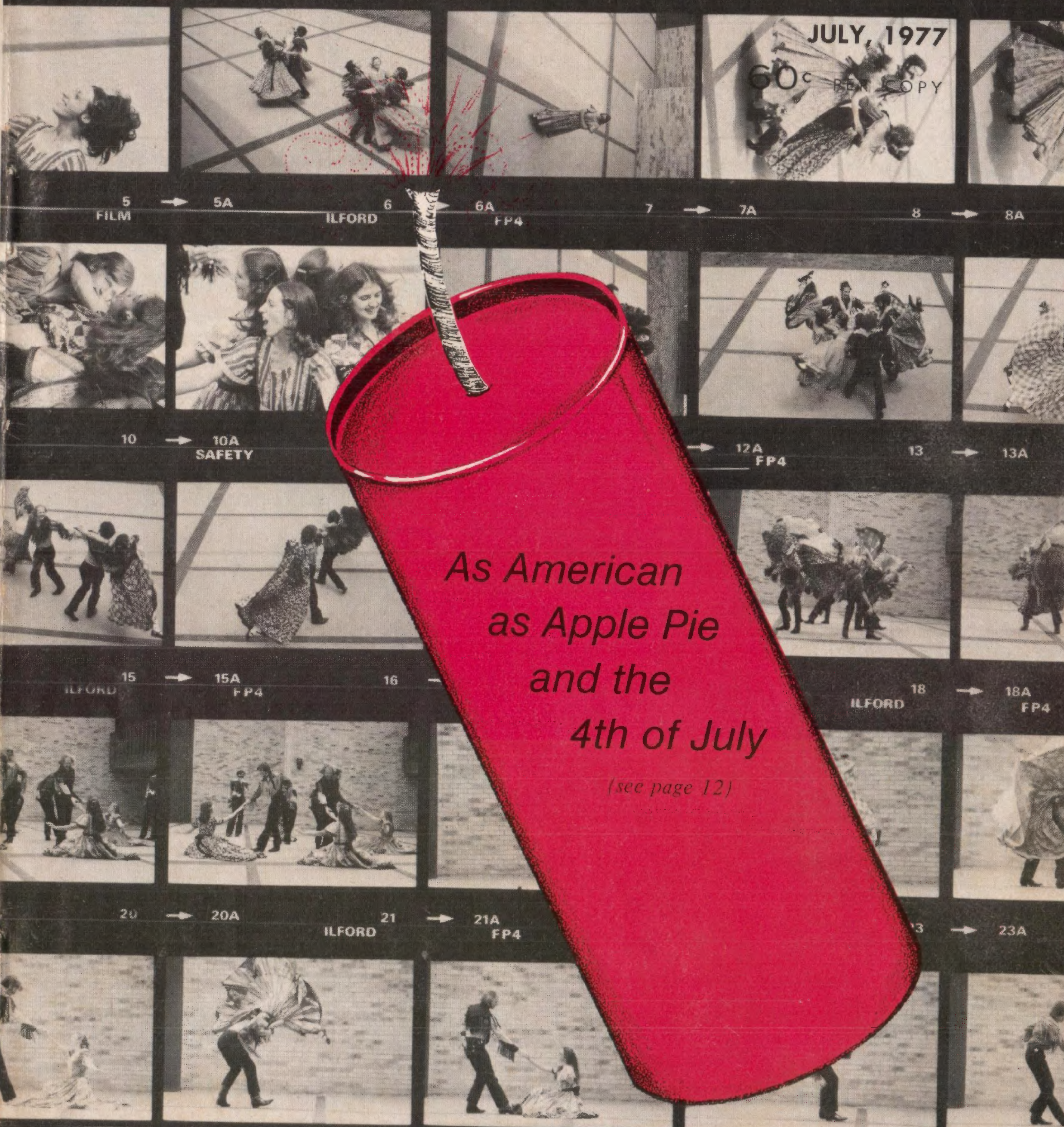


# SQUARE DANCING



JULY, 1977

60c REW COPY

*As American  
as Apple Pie  
and the  
4th of July*

*(see page 12)*

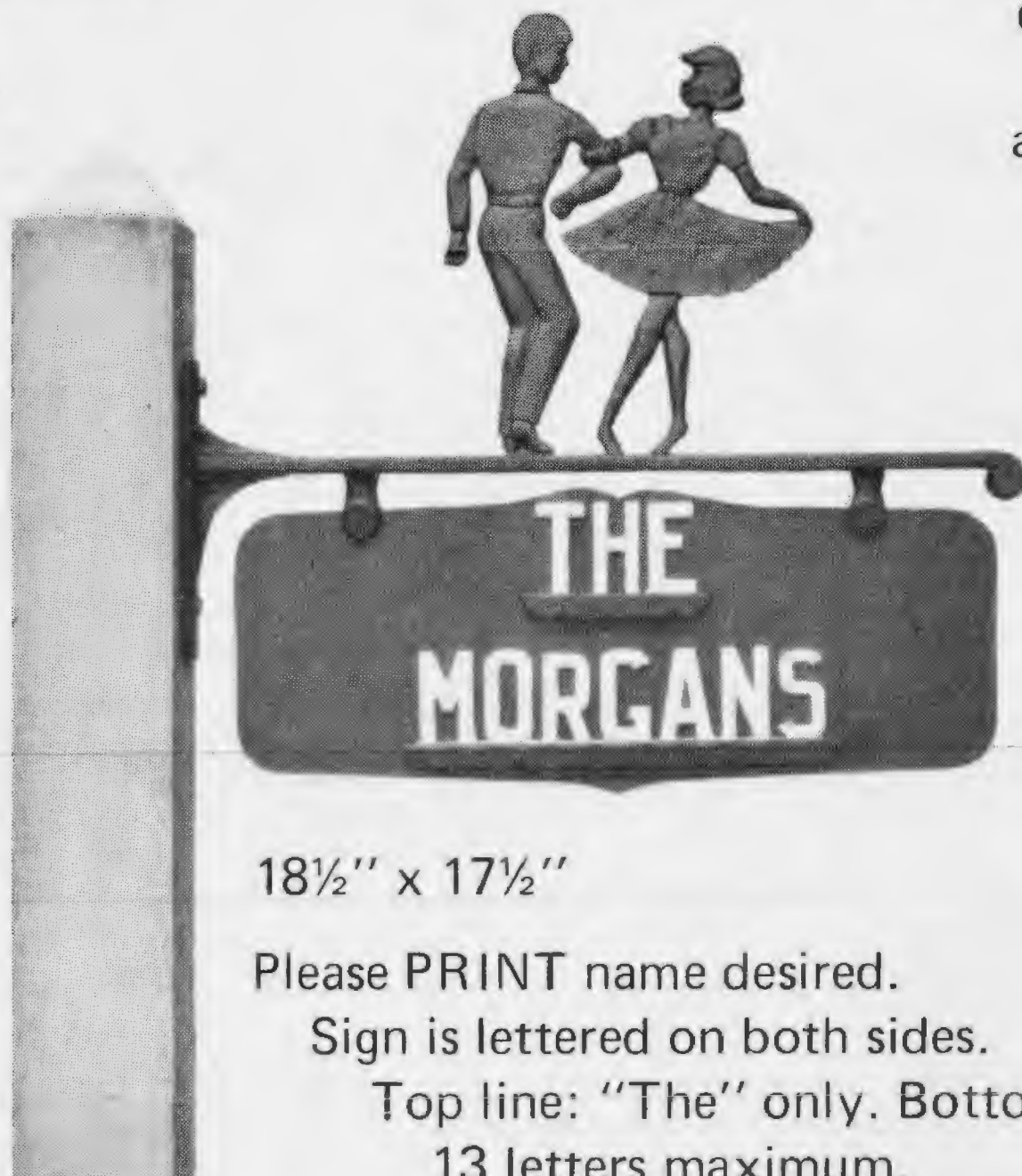


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# FROM THE FLOOR

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

Dear Editor:

Square dancing has reached an all-time high throughout this area since December 1st, 1976. All of our clubs continue all year around. Just about make expenses during the summer when many club members take vacations — then winter brings dancers from the cold states. This year we have had a “bumper” crop of tourists — often 200 extra per club and all good dancers. We have had fun — fun — fun!

Dorothy Lather  
Sarasota, Florida

Dear Editor:

When the USS Enterprise visited Hobart last year we indicated we had a square dance club and any square dancers from the ship would be very welcome. There were apparently no dancers on board; however, we had the company of two sailors we found resting just

outside our hall. . . . We invited them in for a cup of coffee and they spent the evening with us. Both were non-dancers and neither had ever  
*(Please turn to page 47)*



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXIX-NO. 7

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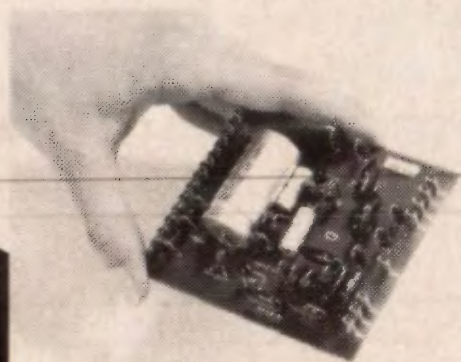
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# RED HOT

*Line*

PREFERENCE POLL: In compiling the votes for the most popular singing calls and rounds for this month we were surprised to note that nearly 40 different singing calls and 30 rounds were included in the balloting. Here are the results:

## SINGING CALLS

Flash of Fire  
Something About You Baby I Like  
On the Rebound  
This Old Piano  
Betcha My Heart

## ROUNDS (A=Advanced)

The Millionaire  
One More Time  
Your Sweetheart  
Maria (A)  
Waltz With Me

IN MEMORIAM: Dale Garrett, veteran caller, teacher and dancer, passed away May 10th in Santa Barbara, California. Dale, first president of the Associated Square Dancers in the Los Angeles area, and his wife, Ruth, played a leading role in the boom period of American Square Dancing. Dale is survived by his wife, a son and daughter and several grandchildren.... An automobile crash took the lives of Harry and Dorothy Percy and seriously injured their two-year old granddaughter, Nicole, in Providence, Rhode Island, Sunday, May 8th. An active caller specializing in contra dancing, Harry, who was affectionately known as "Happy Harry," was past president of the New England Callers Association and had made a number of recordings.... Our deepest sympathies to families and friends.

UPDATE ON WASHINGTON: The push for National legislation is not forgotten. We would like to report that the folks are renewing their drive for Congressional Recognition of square dancing as the National American Folk Dance. For information write to National Folk Dance Committee, P. O. Box 5775, San Jose, Calif. 95130.

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

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# AS I SEE IT

bob osgood

July, 1977 • 90% of those we might attract into square

**W**HAT WILL SQUARE DANCING be like in the year 2000? This is a question we should be asking these days as it appears that the activity is in a very healthy condition and growing. Those among you who have been square dancing since 1952 have firsthand knowledge of the incredible changes that have taken place over the past quarter century. Will these changes continue and, if so, what will square dancing be like as we move into the 21st century?

Leaders in government and industry establish "think tanks" as a means of projecting their business and civic needs sufficiently well into the future so that they can plan ahead. Those within the square dance "family" need also to be looking toward the future.

The trend in living today seems to be toward more and more leisure time. Retirement age in some businesses is becoming lower every year. Many businesses are going to four-day work weeks and we read of the possibility of a 20-hour work week in the not too distant future. All of this means more time to be spent on hobbies and recreation. If we are to believe the reports coming from recent studies on recreation, those activities such as square dancing that involve the husband and wife together may well be the most popular recreational attractions of the coming years.

If this is true, is our activity keeping pace with the recreational needs of Mr. and Mrs. Average Citizen? We wonder, now that we have labeled the "popular" square dancing as Mainstream and have increased the number of basics from the 75 of two years ago to the 95 now on the CALLERLAB Mainstream list, if we aren't moving square dancing too far away from its popular epicenter.

If a careful study were made of this activity's potential we would guess that about

90% of those we might attract into square dancing would be willing to spend 30 weeks in learner classes if they could then keep up with the popular program on a once-weekly basis. We shouldn't be blinded by the fact that while there are literally thousands of people moving on into the higher plateaus, there are possibly many times this number who do not have the time to spend dancing several times a week, nor who wish to be involved in square dance classes lasting 41 weeks or longer.

This is the time for good careful planning. This is the time when square dance "think tanks" should be taking a good hard look at where this activity is heading and possibly where it will be in the year 2000. Our guess is that there is an overwhelming need for a plateau of square dancing with a moderate number of basics — say 75, with classes that can train a dancer well in 30 weeks. The square dance ecology program needs to be studied and we need to find ways now to retain the majority of those dancers who come through the doors of our square dance classrooms and say, "Teach me to dance."

With all of our various associations, area publications, CALLERLAB, LEGACY, and the annual National Square Dance Convention working together, we have the potential to plan well for the future. We say — let's get started!

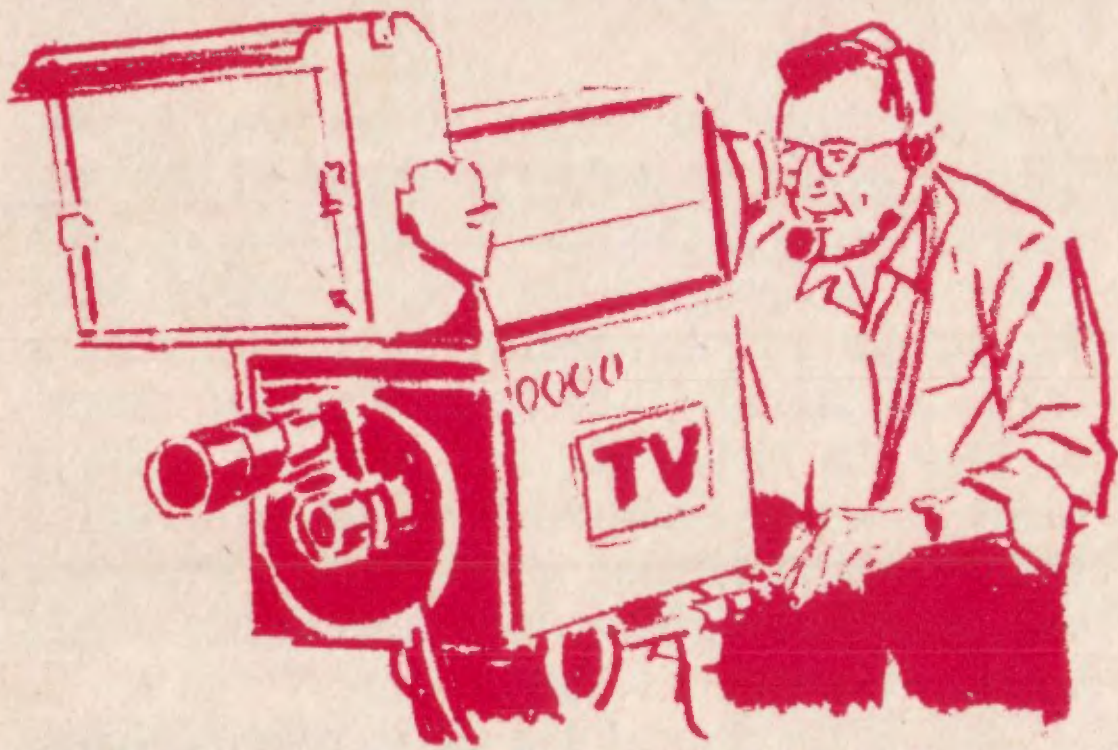
We would like to present an ideal picture of how square dancing could be in the year 2000. We'd like your ideas along with some suggestions as to how this ideal goal might be reached. Just send them to the "editor." And, thanks for taking part in laying the groundwork for the future.

## *You Asked For It*

**H**OW DOES A PERSON go about recording on a square dance label? What are the rules for square dance banner stealing? Is there a

fool-proof way to set up sound in a difficult hall?

As you can tell, we get all types of questions. Most of them we try to answer in individual letters, but so many of the questions are of general interest. Some end up as editorial comments in this publication while others lead to feature articles or even a series of articles.



While at the recent CALLERLAB Convention in Kansas City a couple came up to us and asked for advice relative to putting on a regular weekly half hour television square dance show. Here, to the best of our recollection, are some of our answers:

Keep the show moving. What pleases you as a square dancer may not be the most visually interesting to the spectator. There's a great sameness in what we dance; even though the basics may be continually changing, the patterns to the viewer may appear the same. Look for variety. Include the Stars, Lines, Circles and Grids. They all have a place in today's dancing. Some of the simple dances are the ones that appear to be the most exciting from the viewer's standpoint. In putting on a television square dance work closely with your producer and camera staff to make sure that you get sufficient high camera angles to stress the variety of patterns. Avoid too many close-ups where the patterns are lost. Keep the tips short. Five or six minutes for a patter call may not seem long when you're dancing but two minutes may be plenty of time for any pattern when it's projected on the screen. Aim for variety. In addition to the squares, select couple dances with a good floor pattern. Contras make an excellent visual presentation and the stately quadrilles add a good change of pace.

Your performers should be well costumed,

visually attractive and happy as they dance. They don't need to all be youngsters or just oldsters. The best representation of square dancing could well be to show participants of all ages dancing together.

Keep your program moving. If there is to be a commentary or a description of what is being done perhaps this can be accomplished "over the action." In other words, while the dance is in progress fade the sound and let your commentary come in briefly and clearly.

Avoid *contests* like the plague. Make certain before you agree to appear that the sponsors of the program represent products or services that are complementary to the square dance activity. Have a good talk with your station announcers and writers beforehand to make certain that what is said about square dancing is not only true but is in the best interests of the activity. Be sure that the setting, the background, the props and the dialogue take square dancing "out of the barn." Show it as it might be in the living room of your home, in a nice hall or in the ballroom of a fine hotel.

☆☆☆

This is what we mean by "You Asked For It." We won't try to cover any subject in complete depth, but there are so many topics of interest to square dancing that we'll try to tackle some of them in the months to come. Often as not, we'll bring in the viewpoint of others who are especially knowledgeable on a particular topic. Why not send us a subject you'd like covered?

### *Heard In Passing*

**H**AVE YOU HEARD this new call? *Heads move forward and back, guillotine (heads roll away).*

Or this one: *Lines of four Pass Thru, Playboy (centers fold).*

Or this: *Do Sa Do all the way around, Copout (don't make waves).*

☆☆☆

From the Seattle Times comes a story of one gentleman who was awarded \$50,000.00 damages by a Spokane County Superior Court jury for a fall suffered in a hospital. The hospital contended that the patient fell because he tried to get out of bed by climbing the guardrail. He testified that because of the injury *he cannot dance anymore.* The gentleman is 96.





# Check off Time for New Classes

**O**VER THE YEARS ASDS has kept a tally on the recruiting of new dancers for fall classes. Of all the methods used, advertising in newspapers, magazines, handing out flyers, putting up posters in conspicuous places and listing on market bulletin boards, no method has proved to be more effective than personal, man-to-man, word-of-mouth communicating.

There is something extremely compelling and genuine about a personal invitation made by one enthusiastic dancer to one who has not yet discovered the world of square dancing and it's most effective when the invitation to join a class is "sugar coated."

"For many years," says Shirley Cutter, "my husband Roger and I have made it a point to personally invite two or three of our non-dancing friends, either lodge or business acquaintances of his or church friends of mine, to come over and spend an evening with us. We usually start out with a hotdog social at the house and then pile everyone into the station wagon and take them to a square dance one-night stand or for the first night of a beginner class.

"So far the idea has never backfired on us. The people have always seemed pleased with the square dancing and we're delighted that several of our friends who started out this way are now dancing in the club with us."

### **The Best Sales Tool**

"One-night stands are our single most successful method of recruiting new dancers." This, from caller Eric Stanley, who goes on to say, "We used to try lots of different methods of bringing in newcomers, but we now find that the exciter dance is a single 'prove it to yourself' endeavor, and the previously skeptical non-dancer can see firsthand what fun square dancing is. More than this, he can sample it for himself and determine that he does *have the ability* to square dance."

Red Hodes, another caller, once told us that "...starting in the late spring we hand out small business card size announcements to our dancers telling about the one-night stands that will be held early in September. During the course of the summer our dancers do much of the recruiting for us. Each time they get someone's interest sufficiently aroused they are able to give them a card with the who, what, where, when details they'll need.

"In addition," Red adds "we've found during the summer months that several of the church fellowship groups in our area are on the lookout for fun evenings that are different. In recent years we've talked two of them into letting us provide a one-night stand for their members which we use as a 'sampler.' In this way we find that we can sometimes attract a square or more of people who are already friends to join us when the classes begin."

Many effective square dance recruiters have told us that the best way to attract new dancers is to pick them up and deliver them to class. Others remind us that a simple willingness or desire to attend may not be enough. The soft-selling job may have to continue until you have the newcomers successfully registered.

Also, a follow-up call during those first early lessons isn't a bad idea. Keep fanning the spark once it starts glowing. If you're sincerely "sold" on square dancing, your enthusiasm will rub off on the new dancer. Just be careful and don't "over sell." You'll find that square dancing is its own best salesman.

☆☆☆

It won't be too long now until classes start so, if you're a dancer, you might check around to see what classes will be opening in your area and when. For you callers, if you don't already have your hall rented for the coming season or are a bit late in getting information cards printed up, now's the time.

# The CLASS concept

**T**HE CONCEPT OF TEACHING newcomers to square dance seems to change a bit each year. On the one hand we have the rank beginner, the person who has never square danced before. On the other hand is today's active square dance program, populated by dancers who have been in the activity anywhere from one to 30 years. The question: how to successfully and with as few dropouts as possible transfer these new dancers into a world populated by square dance veterans?

Let's stop and consider for a moment just what is involved in preparing a new dancer for an active role in the mainstream of square dancing. There are a number of attitudes that must be learned. He must become a good listener and be able to convert commands into actions. He must learn how to move to the music, to react automatically and to achieve a certain degree of expertise in the field of body mechanics. On top of this he must learn a certain number of square dance basic movements.

Once he has learned to react automatically, the movements will come easier. Each basic must be explained to him, reexplained and then practiced until it becomes automatic.

Based on the assumption that teaching *and* learning takes time, a beginner will need a minimum of 40 weeks to reach Mainstream. Here are several plans and theories.

**PLAN ONE:** A given class completes the Extended Basics Plateau after thirty lessons. Then, without releasing the members, the class becomes a "catch-up" workshop covering the balance of the basics that constitute the Mainstream Plateau. The former class members who are now members of the workshop "club" retain a sense of having to move forward, but do not move out of the workshop until they have successfully learned all of the Mainstream Basics.

**PLAN TWO:** A "double-up" program. Instead of meeting once a week for a given

number of weeks until the Mainstream Basics have been learned, the class meets twice a week. This is not an unusual situation for those who have taken classes in other subjects where the sessions are held two or three times a week. With the space between classes shortened, the retention abilities of the participants are increased and in 25 weeks, 50 lessons would be completed.

**PLAN THREE:** *The three-step class theory.* The class is divided into three Blocks to correspond with the three sets of plateaus that make up the Mainstream Program. The first fifteen weeks would be devoted to indoctrinating the new dancer and introducing him to the basics that make up the first, or Basic Program. Having learned these movements, he is a Basic Movements dancer and (1) is qualified to join a Basics club if one exists in the area, (2) can take part in festival or convention dancing in areas marked "Basic Plateau" or (3) he is ready now to move on to the Extended Basics Block.

The next fifteen weeks of class are devoted to learning the Extended Basics. Upon completion and having had thirty weeks of lessons, the new dancer can join an Extended Basics club, attend festivals and conventions and participate in halls designated for the Basic Plateau and for Extended Basics dancers, or he may move now into a Mainstream class.

The final fifteen weeks would be devoted to learning the balance of the movements that make up the Mainstream Block of Basics. During this period he would also be introduced to the CALLERLAB Quarterly Movements and the Mainstream Experimental Movements. He would be ready now to join a Mainstream club and to dance at festivals and conventions in halls marked "Mainstream."

☆☆☆

Perhaps none of these concepts is the ideal solution. Maybe the answer will be a combination of several. However, these do provide food for thought and grist for the discussion mills.



# Legacy '77

## Square Dance Leaders Gather for # 3

**W**ITH DELEGATES coming from more than 30 of the United States, from Canada and from Stuttgart, Germany, the 1977 meeting of LEGACY Trustees was held in the Hyatt Regency Hotel, in Memphis, Tennessee, May 5-8, 1977. The almost 200 trustees present represented the square dancers, square dancer associations, caller associations, CALLERLAB, round dance teacher associations, National Square Dance Convention Executive Committee, square dance publications, square dance record companies, square dance suppliers and the various foundations and special interest

groups that make up the LEGACY program. Considerable time during the four-day meeting period was spent by the trustees in solution-oriented discussions and on projecting plans for smaller LEGACY or mini-LEGACY sessions around the world. The LEGACY meetings, such as this one recently held in Memphis, are constructed largely to receive the input from square dance veterans with ten years or more experience in the field. The main purpose of the local mini-Legacies is to bring leadership awareness training and communications into various square dance population centers.

It took two sittings to picture the crowd, but here are the Trustees who made up LEGACY Three at Memphis. Delegates came from as far away as Stuttgart, Germany, and represented all phases of the square dance world.





Enthusiasm, joy and spontaneity spark the youthful dancers en route to France.

All photos by Gary Dodge

# Goodwill Ambassadors—part II

by Sharon Kernen

## The Calico and Boots head for France

**C**ALICO AND BOOTS — a fairly *usual* sounding name for a square dance club — but combine this with an exuberant membership of Colorado University students from Boulder, Colorado, and you not only have an unusual club but one that is downright *exciting*. Just what makes these kids special? Those of us who

witnessed their portion of the Historical Pageant at the National Square Dance Convention in Anaheim tasted just a bit of the joyous enthusiasm and expertise indicative of their dancing style.

The club was founded in 1946 on the University campus by faculty sponsors,

Calico and Boots blends tradition with contemporary dancing in its performances. Attractive costuming (left below) emphasizes the western garb. Rounds, as demonstrated by Frank and Nancy Zartman, leaders of the group (right), cover the span of many years.



Charlotte Irey, Jack Twombly, and George Dobbins. Over the years this dedicated trio guided the club as it grew and began to establish its trademark in the dance world. It all came together when the group took its cue from Colorado Springs neighbor and renowned dance leader, "Pappy" Shaw. After seeing the breathtaking joy exhibited by "Pappy's" Cheyenne Mountain Dancers, Calico and Boots adopted their dancing style and philosophy of enthusiasm and tradition. Calico and Boots has continued a long and loving association with the Lloyd Shaw Foundation, in more recent years looking to Dorothy Shaw for much appreciated guidance, encouragement and inspiration, truly going beyond the medium of dance and finding the joy of grace in life itself.

### A FIRSTHAND REPORT

Sharon Kernen, a member of our magazine staff, attended the University of Colorado and danced with Calico and Boots. Her husband, Ken, also on our staff, called for the group and coached the exhibition team for five years. We will look forward to a follow up report once the trek to France is completed.

A good deal of the overwhelming appeal of C & B exhibition teams has been due to the use of intricate, professionally executed aerial figures. Names such as Backward Birds, Ox Bow Loop, Merry Go Round, the Flying Vane and Petticoat Fountain become part of each new team member's vocabulary as he rehearses daily

to achieve the excellence of performance established by so many team dancers before him. Coupling this expertise with a visible, heartfelt love for dance represents an unbeatable combination.

During the years since its inception C & B exhibition teams have literally spread their spirit of the dance from coast to coast, from the Rockefeller Center in New York to the National Folk Festival in Denver, to the National Square Dance Convention in Anaheim, California, and covering numbers of points in between.

Where do they go next? Well it is now official that authorities from Dijon, France have requested that Calico and Boots represent the United States at their International Dance Festival in September, 1977. (Check the January 1977 issue of SQUARE DANCING for the report of the Bachelors and Belles from Long Beach, California, who represented the U.S. at this event in 1976.) It is a singular honor and Calico and Boots is extremely proud to be invited.

The business of raising enough funds to finance transportation of the dance team and a live band to Dijon is keeping the club members busy these days. Many Colorado dancers have pledged their support and others who are interested in lending a helping hand are writing directly to Frank and Nancy Zartman, 12891 Sheramdi, Longmont, Colorado 80501.

Hearty congratulations to Calico and Boots. American Square Dancing for the second year will take its place in Dijon among the folk dances of the world.



Going in for the spectacular, the youthful Calico and Boots members display a California Showbasket (left) while the pair above exhibits an "aerial" called the Flap.

# Advanced Challenge

## Part Three

### *The Caller's Responsibility*

*By Lee Kopman, Wantagh, Long Island, New York*

ONE OF THE DEVELOPMENTS in contemporary square dancing is an upsurge of interest in advanced level dancing. A few years ago dancers were deserting their clubs in protest against the constant infusion of new basics. Once the fundamentals were stabilized, however, — credit The American Square Dance Society and CALLERLAB — the dropout trend was reversed. Dancers remained in the activity and, after a time, many began looking for a little more excitement than they found in mainstream. The result was a demand for callers who could handle more complex material.

Callers who feel the urge to respond to this demand should give serious thought to the responsibilities involved. Those who work part time at their art may not have the energy or freedom to study the subject as thoroughly as is required. A caller who is comfortable in club level, and who can keep his dancers interested with the endless combinations possible in mainstream, need feel no compulsion to change his style. Of course, the same is true of the caller who is out of sympathy with the trend toward intricate choreography and experimentation.

Once a caller decides to make the transition from mainstream to challenge, his first obligation is to gain experience (if he hasn't already done so) as an advanced dancer, preferably in live sessions conducted by an expert. One of the best ways of learning where the difficulties lie is by becoming a participant in the action. Awkwardness in body flow, for example, is felt more readily on the dance floor than from observation at the microphone. If sessions with a live caller are unavailable, commercially produced workshop tapes are a possible alternative. A number of such services are on the market.

In the meantime, the prospective challenge caller builds a personal library of professional materials. Subscriptions to *SQUARE DANCING* magazine and *American Square-dance* are essential. These two periodicals not only keep him up to date on developments in

the entire field but provide him with a wealth of ideas on new figures and how they are taught and used. He should, in addition, receive several note services prepared specifically for professional callers. These tip sheets, which do not necessarily duplicate each other, describe the experimental movements which are receiving attention from leading exponents.

Included in the caller's professional collection should be one of the several glossaries which define all of the dance figures and explain the steps involved. The caller should also have at hand the three basic lists: Advanced Level, Basic Challenge, and Extended Challenge. When all else fails and none of these sources clarify a particular problem, the caller can contact any of the nationally known leaders for assistance. He will receive help and advice.

From every available resource, the caller assembles sequences which he feels he and his dancers can manage. He must know how each figure begins, what it accomplishes, and where it leads. He devotes some time each day, if possible, writing original patterns of his own with the aid of his dolls or checkers. He should have a group of dancers eager and willing to work with him as he gains confidence and skill.

At the dance session, he walks his dancers through the new movements step by step. When he is certain that they are ready, he calls the figures, supplying as much directional phrasing as he can. Dancers need all the help they can get when learning new routines. Calling directionally keeps the dancers moving and serves to fill the time needed to complete a given command.

It is advisable for the caller, new to challenge, to stay with traditional positioning before attempting APD (All Position Dancing) on the advanced level. Because there is so much material to draw on, he can no longer rely on memory alone. He must develop the ability to sight call, glancing at his notes when necessary,

by constantly keeping his eye on the floor.

Having acquired some degree of expertise, the caller may receive invitations to preside at an advanced level dance. He should reject such an assignment unless he feels thoroughly prepared. He and his dancers will be happier if he refuses such an invitation on the grounds of inexperience or lack of skill. He will maintain his reputation if he waits until he is ready.

No caller qualified on the challenge level would dream of entering a hall or room marked "Mainstream" and begin to call advanced figures. Similarly, the caller who is not ready to handle challenge does not accept an advanced level calling date and put the dancers through mainstream basics. He may speed up the tempo with the idea that increasing the speed makes for challenge. Tempo is not the critical factor. Unusual choreography, new figures, novel formations (hourglass, galaxy, phantoms) and fractional movements, all executed at normal speed, comprise true challenge. The other is a type of square dancing formerly called "hot hash" and now out of style.

In preparing his program, the advanced level caller looks for ways other than standard for his setups. A mainstream caller depends on "heads lead to the right and circle four" or "head two ladies chain, one and three star thru, pass thru and circle to a line." In challenge the caller uses

(for example) "heads wheel thru and roll, do a partner trade and roll, then pass thru" to achieve the same result. Or, he might say, "heads touch a quarter and quarter thru, reverse explode the wave, then circle to a line."

The standard "square thru four hands" or "heads curlique, boys run" to achieve Box 1-4 is replaced in challenge (again, examples only) by "one and three fan the top, swap the wave" or "heads half square thru, slide thru, pass the ocean, trade circulate, trade the wave, girls trade, recycle."

Comparable equivalents should be at the caller's fingertips. An infinite variety of maneuvers from a square into zero lines (1P2P), from a zero line to Box 1-4, and similar "get-ins" and "get-outs" are his stock in trade. By varying and employing the great number of alternatives possible, the caller avoids the monotony of repetition and keeps his dancers interested. It goes without saying that the caller's knowledge of mainstream must be thorough and complete. He should be equally at home in mainstream plus and with the CALLERLAB recommendations for the stage above these two plateaus.

These are just some of the commitments a caller makes when he undertakes challenge calling. He should know what his obligations are before becoming involved in it.

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## Coming Attractions

**I**N THE AUGUST ISSUE of SQUARE DANCING you'll find the 1977-78 Square Dancers Directory with International listings of Information Volunteers and with the current names and addresses of association presidents and listings of area publications around the world.

In the September issue of SQUARE DANCING will be your brand new 32-page illustrated Handbook for the 43 extended basics and mainstream basics as adopted by CALLERLAB. In addition will be many special features, along with the regulars you look for in SQUARE DANCING. This will be a great issue to show to your friends.

The "Discovery" section will start again in the October issue of SQUARE DANCING, with a preview in the September issue. This year we will have a new photographic series designed especially for the new dancers, covering many of the basics that often give the new dancer trouble. Those wishing to have copies of these special Discovery issues to hand out or to sell to the new dancers may order them to be delivered to your home in a bundle in quantities of 10 each of the eight issues (a total of 80 magazines) at \$20.00 in the United States and \$24.00 in Canada and overseas. Larger orders in increments of 10 copies per issue are available. Orders should be received at our office by September 1, 1977 to be included in the print count.

☆☆☆

Interested in becoming a SQUARE DANCING Magazine Sales Representative? You can earn valuable awards while at the same time introducing this magazine to your square dance friends. It's our major way of reaching new subscribers. If you have not already written for information, drop us a note, telling us a little about yourself, to The American Square Dance Society, Sales Rep's Department, 462 North Robertson Boulevard, Los Angeles, California 90048.

## Additional More Advanced Movements

**I**N ORDER TO PROVIDE additional plateaus for those wishing to move past the mainstream of square dancing, CALLERLAB committees have come out with other lists. These will be presented in order, starting with the Mainstream Plus One which would be the next step after Mainstream Experimental (including the Quarterly Movements). It is assumed that to move from one plateau to the next a dancer will exhibit proficiency in handling the Basic, Extended Basic and Mainstream Basic plateaus. Then, after mastering these blocks, he could move on to the following:

**Mainstream Plus One** – These follow immediately after the Mainstream Experimentals:

Anything and Roll	Peel the Top	Tea Cup Chain
Clover Flow	Single Circle to an Ocean Wave	Triple Scoot
Dixie Grand	Spin Chain the Gears	Triple Trade
Pair Off	Substitute	Turn and Left Thru

**Mainstream Plus Two** – These would be learned after Mainstream Plus One:

All Eight Spin the Top	Diamond Circulate	Relay the Deuce
All Eight Swing Thru	Explode the Wave	Remake the Thar
Checkmate	Flip the Diamond	Swap Around
Curley Cross	Follow Your Neighbor	Trade the Wave

These comprise the total suggested by the CALLERLAB committees. In the future we will have a discussion based on the consensus of callers working in these advanced levels relative to the approximate time requirement in each plateau before moving on to the next block.

## Who Needs a Treasury?

by Polly Picard, San Jacinto, California

**T**HE TWIRLING SNOWBIRDS Club of Hemet, California has discovered that it is fun to give money away. Last year, when the club was organized at Golden Village, the members began a fund raising to finance a big barbecue at the end of the season.

There was a problem, however. As the money grew, so did the membership. A head count showed over 500 members – too many for a sit-down barbecue, especially if the members are vacationers interested in dancing. The barbecue was put on ice.

When the members began the 1976-77 season, a committee was formed to evaluate the club. It was found that no treasury was needed. Golden Village furnishes the big assembly hall, and Ken Bower is resident caller. All dancers pay a door fee at each of the six or seven dances a week. There is no need for a treasury to rent a hall or employ a caller.

President Larry Ingalls called for suggestions on how to disperse the \$600, and a suggestion box was set up. A committee tallied the ideas, and it was found that the majority of members thought the money should be spent to help others.

The most popular idea was the donation of

funds to train a seeing eye dog. Club president Larry Ingalls said that it takes about \$3500 to train a dog and its blind master. The club sent \$450 to the International Guiding Eyes, Inc., as a start on the "purchase" of a dog.

Hemet and Golden Village rely on the Riverside County Fire Department Volunteer Rescue Unit for first aid and other medical emergencies. Members of the club voted to donate \$150 to the Unit to purchase oxygen and other medical supplies. This fund, too, will be continuous. Ingalls said, "They are here when we call them, and it is right that we should do something for them."

This energetic club also collected 650 cans of food for local charity at Christmas, 1976. Members give one evening a month to stage an exhibition of square dancing at local rest homes.

As Larry Ingalls says, "Until our challenge is met, we think we have the largest square dance club meeting under one roof in the whole United States. The membership is 560, and growing. It also has obtained its charter from the Associated Square Dancers of California. It is a big club, with big ideas and what's more, it follows through on those ideas."



# THE QUARTERLY MOVEMENT REPORT

JULY — AUGUST — SEPTEMBER

BY CALLERLAB



*This time its Follow Your Neighbor and Follow Your Neighbor and Spread*

*. . . for the next three months*

**F**OR THE THIRD QUARTER of 1977 the CALLERLAB Quarterly Movements Selection Committee has chosen Follow Your Neighbor and its companion call, Follow Your Neighbor and Spread, to be used in Mainstream programs for the months of July, August and September.

**Follow Your Neighbor** by Deuce Williams starts from right or left-hand parallel ocean waves. On the call, dancers facing in step straight ahead to join adjacent hands and cast (turn) three-quarters. At the same time, dancers facing out "follow" into their neighbor's position with a three-quarter looping turn (270 degrees) to rejoin the neighbor with the other hand. Right-hand waves change into left-hand waves and vice versa.

It is easy to develop a bad habit when executing this figure, since many callers erroneously teach the dancers facing out to run or fold into the adjacent spot. In the original concept of the call, the author was quite emphatic in describing the action.

*"Be sure you realize that the correct routine is for the dancers facing out to walk in a circular path, actually coming around three-quarters of a full circle and arriving at the 'finish line' just as the others are completing their three-quarter cast (turn). The dancer can time that loop so as not to arrive too soon or too late. Oftentimes we've seen dancers making a little spot turn almost in place, then having to stand there and wait for the centers to finish their turn. The 'loop' method of dancing the call is the way it was designed to be done."*

The author also noted that the dancers facing in should step directly forward to join "inside" hands. This can be done either with

the right hand or the left hand, depending on the starting setup. From a right-hand wave all action is right-handed — dancers facing in meet with the right hand and dancers facing out loop to their right. From left-hand waves all action is left-handed.

**Follow Your Neighbor and Spread** is a natural extension of the Follow Your Neighbor call. It starts from an ocean wave and is executed exactly like Follow Your Neighbor, but when the "spread" is called the dancers who have done the cast (turn) three-quarters will spread apart by sliding sideways to become the *ends* of a new ocean wave. Those who have done the loop will move into the center position and become the *centers* of the wave.

If this movement is done correctly, there should be no standing or waiting time for any dancer. By adding the *spread ending* to Follow Your Neighbor, right-hand waves end in right-hand waves and left-hand waves end in left-hand waves.

CALLERLAB suggests that all Mainstream club dancers be exposed to these two movements during the coming quarter. These are not brand new movements; they have been in use by many callers for a number of years and have received good dancer reception.

Check page 18 of this issue for a diagram of Follow Your Neighbor. Next month we will feature Follow Your Neighbor and Spread in diagram form. For a few practice routines of both movements, see page 43 in this month's Workshop section.

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The next quarterly movement(s) selections from the CALLERLAB Committee will cover October, November and December and will appear as a part of the October issue of SQUARE DANCING magazine.

# TAKE A GOOD LOOK LOOK

a feature for dancers

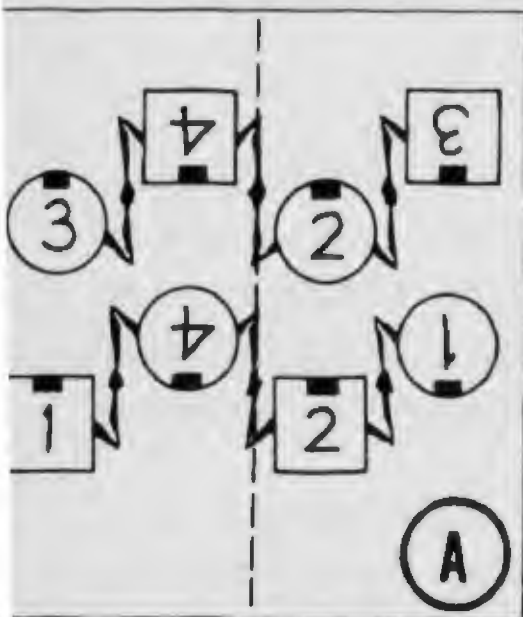


JOE

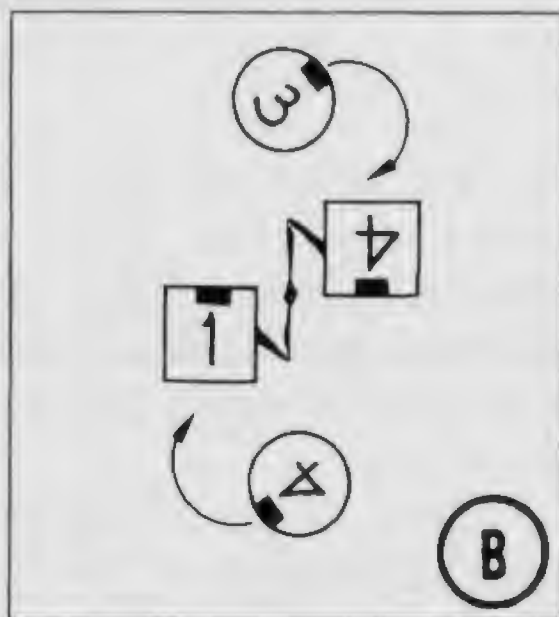
BARBARA



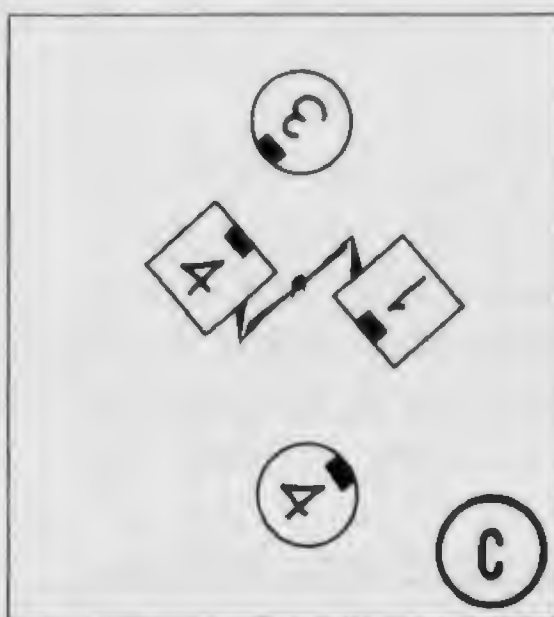
*First of the Quarterly Movements, Follow Your Neighbor, is the center of Joe and Barbara's conversation this month.*



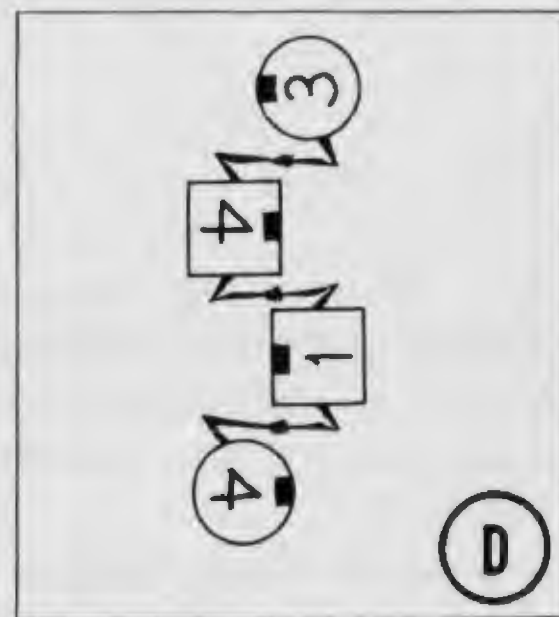
A



B



C



D

BARBARA: It's interesting to note that the first of the two current Quarterly Movements is one that has been around since 1968. We've done it a few times in our workshops and will enjoy dancing it some more.

JOE: The title, Follow Your Neighbor, is distinguishable from other calls and is a good indicator of the action. Let's take a look at it. To get into our starting formation, we've had the head couples do a square thru, curlique (or touch a quarter) and then step to an ocean wave, ending in two parallel, right-hand ocean waves (A). In our diagram we've separated the two ocean waves with a dotted line and from this point on we will follow the action of the two couples on the left.

BARBARA: To do Follow Your Neighbor those dancers who are facing in move straight ahead, join right hands and start to turn three-quarters (B).

JOE: At the same time the dancers facing out tend to follow with a three-quarter, looping turn (270 degrees) to end up adjacent to the same person (neighbor) they were previously standing beside (C).

BARBARA: Those who are turning in the center finish their three-quarter turn to end in a wave at right angles to their starting formation.

With all four couples involved in the action, the result is two parallel ocean waves. Where we had a right-hand wave before we now have a left-hand wave (D). If the movement had started in left-hand waves we would end in right-hand waves.

JOE: As dancers we become accustomed to turning quickly, almost pivoting in place. There is a tendency in this movement for those facing out in the beginning to do a spot turn into the place adjacent to them and then turn a quarter more. Instead, the looping turn should be taken gradually, in approximately six steps, so that those originally facing out reach the new ocean wave at the same time as those who are turning in the center. With practice this movement can develop a nice flow.

BARBARA: Next month we'll be adding on to Follow Your Neighbor as we take a good look at the second of the CALLERLAB Quarterly Movements, Follow Your Neighbor and Spread.

JOE: We note that there have been a few discrepancies in terms cropping up recently. The word "cast" is sometimes used for "turn" and while we use hands up for an ocean wave, we realize that some sections of the country use forearms. More later.

## The Dancers

# Walkthru

## MICROPHONE TECHNIQUES FOR THE NOVICE

**A**T MOST SQUARE DANCE CLUBS, sometime during an evening's dance someone other than the caller will use the microphone. It may be the president of the club, a program chairman, a visitor or even the caller's spouse. How many of them use the mike correctly?

There's the person who simply can't be heard — and that's a total waste of time. There's the individual who blasts over the mike — and that's an annoyance. There's the character who mishandles the mike — and that's a concern.

A microphone is an expensive instrument and a necessary tool for the caller. His willingness to let amateurs use it calls for cooperation and proper handling on their part. Consider these suggestions:

First, ask your caller to show you where to hold onto the mike and how far to hold it from your mouth. There are many different types of microphones. Some work best when held about six inches from the mouth; others are designed to be held on the chin just below the lower lip. A caller is knowledgeable about his own equipment and can quickly demonstrate how to use it to its best advantage.

When using a mike during a dance, it will already be turned on. However, should you have any question about whether it is on or not, simply ask someone ahead of time to let you know if he can hear you. Banging or even tapping on the head of a mike may damage it and even snapping one's fingers in front of it can be disconcerting.

There's never a need to shout into a microphone. The very purpose of a mike is to amplify the voice. So speak at a natural volume, taking care to enunciate clearly. Be sure when speaking to move the mike with your mouth if you turn your head from side to side so as not

to drift out of range. When using a stationary mike, check ahead of time to find out its range and direction so you will know how much you can physically move and still have your voice picked up. A lavalier mike, on the other hand, because it is attached around your neck, allows greater flexibility of movement.

At the conclusion, hand the mike back to the caller or lay it down *very gently*, preferably on a protective padding or in its case.

A little time to learn how, a little care with the handling and your caller, your audience and your small friend, Mr. Mike, will all be grateful.

## FUND RAISERS

**L**ooking for ways to increase your club treasury? Here are several ideas which may stimulate your thinking: A Garage Sale (club members bring items in good condition they no longer have any need for which are displayed during a dance and bought by individuals at bargain prices); A Bake Sale (homemade cookies, cakes, breads, jellies, etc. are sold at a dance with pre-tagged prices); A Pancake Breakfast (on a weekend morning a club committee puts together a special breakfast for families and friends for which tickets are purchased ahead of time); Ticket Sales Commissions (some theatres offer special savings on group sales of tickets); Special Dances (either a larger-than-usual dance is held in a large hall or a higher-than-usual donation is asked for a dance); Box Supper (ladies of the club each donate a fancy-wrapped supper which is bid on by the gentlemen of the club; donor eats the supper with buyer); Commissions on Tickets to State Festival Dances (check your local association to see if such benefits are available).

# TOO MANY INDIANS

**A**S THE TITLE IMPLIES, the following article discusses the need for more "chiefs." It is a reprint from the December 1976 issue of *Pen-Del Fed-Fax*, publication of the Federation of Delaware Valley Square and Round Dancers, written by Romie Hamilton. This group well knows the value of people who will take on responsibility as it was the host and producer of the 26th National Convention in Atlantic City.

...

Although the reasons for initial involvement in square dancing are varied (a new recreation, liking to dance, making new friends, wanting to share an activity with one's spouse, or just because it is known to be fun), most people come into square dancing primarily to dance and they remain strictly dancers. Fringe benefits are taken for granted: friendship, a spirit of togetherness, an escape from the tensions and pressures of the work-a-day world . . .

Suppose, however, there was no club to go to, no friends to dance with? What if there was no one willing to do more than just dance? It takes that extra involvement to make a club happen. And, once involved, it takes a special kind of leadership to keep a club vibrant and healthy. What happens when a club officer does not fulfill his prime responsibility: to make the club enjoyable and beneficial to members? If the officers are not willing to improve, then the clubs suffer, some fold, and the loss affects us all.

Joining a club is supporting a club, but this is the minimal level. After a dancer's name is part of the membership list, how many get and give in equal measure? Some dancers join many clubs. In these clubs someone has to arrange refreshments, contact callers, keep records,

write letters, order badges, welcome guests, plan special activities, set the fees and do whatever else is necessary to keep the dancers happy. Most club people are willing to assist but not to accept leadership responsibility. Why? There are many reasons given. How can we persuade more of our many Indians to take their turns as Chiefs?

We believe that good leadership inspires and encourages others to become leaders. We believe that willing, joyful dedication to making one's club a success is catching. Running a club is so much more than taking in money and making announcements. It is delegating responsibility; it is following up with guidance and help; it is seeing that no one person carries too heavy a burden; it is being aware and also making the club members aware of the fact that our clubs are part of a larger family (the Federation) and that they have a right to expect good leadership and guidance from this source but that they also have a responsibility to contribute and support the Federation activities.

Club members who are willing to do more than assist will assure their club of a long and healthy life. Club officers dedicated to serving responsibly as good club chiefs and as club leaders concerned with the health of square dancing can make the difference, can change the situation and solve the problem. What problem? Too many Indians who could, if they would, make very good Chiefs!

# NO LONGER A CHIEF

**N**OT IN REBUTTAL to the previous article, but coincidentally a discussion on the other side of the fence, the following is excerpted from a letter written by square dancers who have been active for better than ten years. The name has been withheld for obvious reasons. After reading both articles,

what is pointed up is the need for balance in the activity. We need Chiefs; we need Indians; we need understanding between both. We need to give and take and work together. We need patience. Perhaps you, too, have shared similar frustrations as those which follow.

"In our area our dropout rate is severe. We all know that people decide for one reason or another to stop dancing after three or four years. One of the reasons disturbs me greatly and is directly related to club membership.

### They've Had It

"We have quite a few dancers who belong to no club. They started out in a club and many belonged for five or eight years. They are our best dancers and don't want to quit dancing but club membership is out for them forever. Why? Because we've had it with all the personality problems. One of the saddest problems in this area is who's going to be the next year's officers. It's a vicious circle. The older members have taken their turns, many times, and now want someone else to do it. What happens is that the very newest dancers have all the enthusiasm and are recruited as officers. They have seen nothing but a friendly group of dancers so why should there be a problem of running the club. But their inexperience makes for frustrations when confronted with having to find a new hall, the rising costs of halls and callers, the battles of whether or not to have round dancing, refreshments, high level workshops, etc. The personality problems that crop up over these problems are more than most people can take for more than two years.

"I believe that one of the reasons this problem is so acute in this area stems from a person's classes. Very few of our clubs want more than 15 weeks of lessons. They want and need more members to compensate for the drop-outs. This might be OK if there were nothing to learn but the 75 basics. There's a lot more to teach now than that, so something's got to give and what goes is smooth dancing and the do's and don't's of club membership and dancing.

"I'm also beginning to believe that with the emphasis in the country in the past five years on introspection, etc., a great majority of Americans don't know how to work together for the betterment of the total group. Square dancers have not escaped this disease and it's high time we put some emphasis on stopping it.

"Our promotional material indicates that square dancers are different. We don't have the problems the rest of the world does. This is false. We may be able to leave our purses under a chair at a dance knowing they and the money will be there when we get back, but we do have other problems that are common to every group.

"It makes me unhappy to realize that after ten years of square dancing (six of those as officers), if we are to continue dancing we must refuse to help operate a club. And there are a lot of others just like us. It's not fair to the clubs in the area for us to feel this way but it's also not fair to us to have to go through the same problems over and over again. We dance to have fun and relax. We are active in other organizations like church, school, League of Women Voters, etc. and we don't want to fight, be frustrated and be problem-solvers in our one recreational activity."

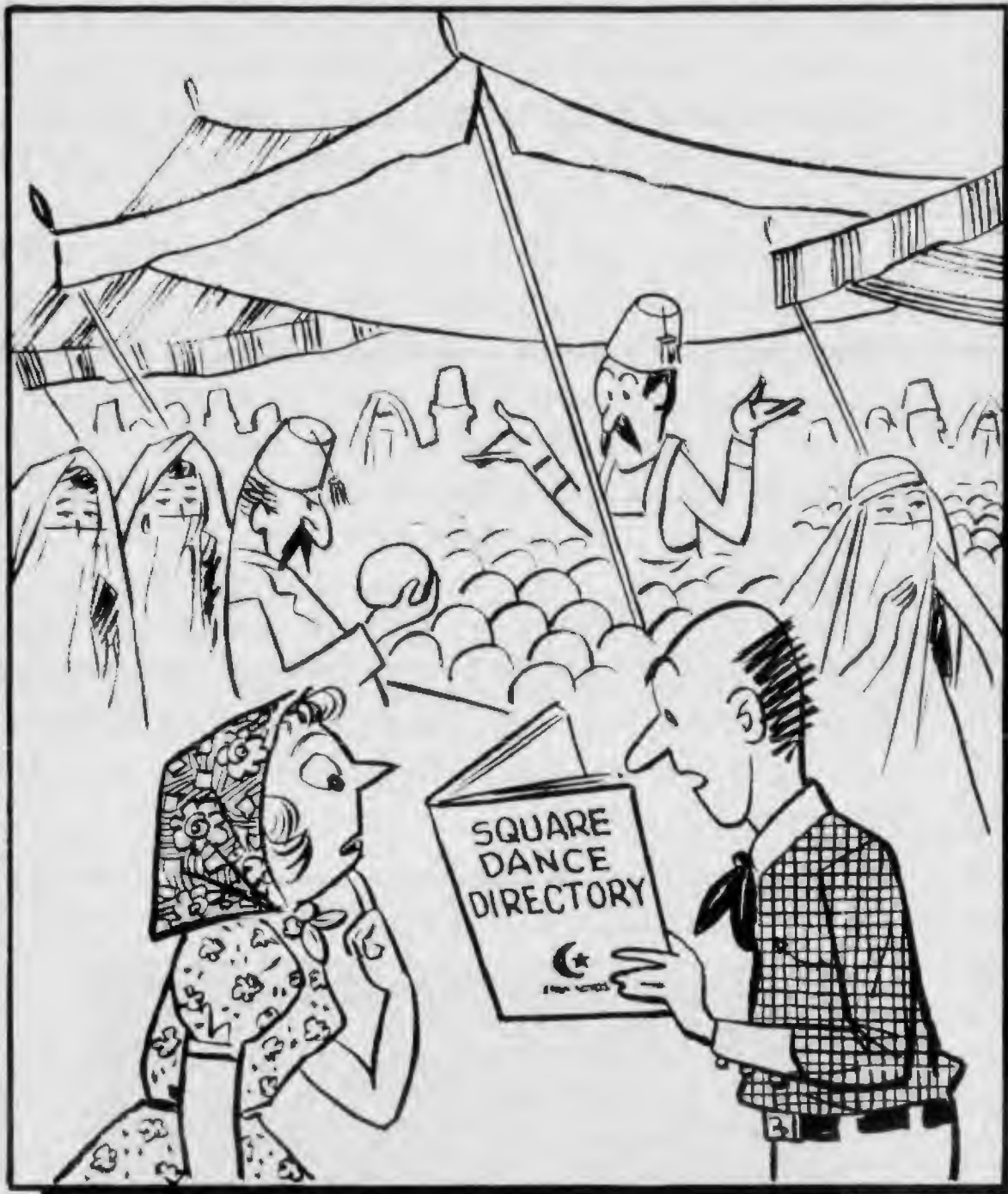
### BADGE OF THE MONTH



July — an appropriate month to consider some of the history of the United States. Come back to 1608 when Captain John Smith was the first white man to visit the banks of the Susquehanna River. The Indians in the area, of the same name, lived in a village close to the river.

Jump now to 1963 when a square dance club was formed at the Bainbridge Naval Training Center on the same river banks. Taking its cue from history, the Susquehanna Swingers' badge depicts the river, the Indian tepees and a modern-day square dance couple, all colorfully portrayed in red, green, yellow and white on a black background. Currently the group dances in Havre de Grace, Maryland.

# SQUARE DANCE DIARY *by a square dancer*



Ah, summer for square dancers around the world means time for that

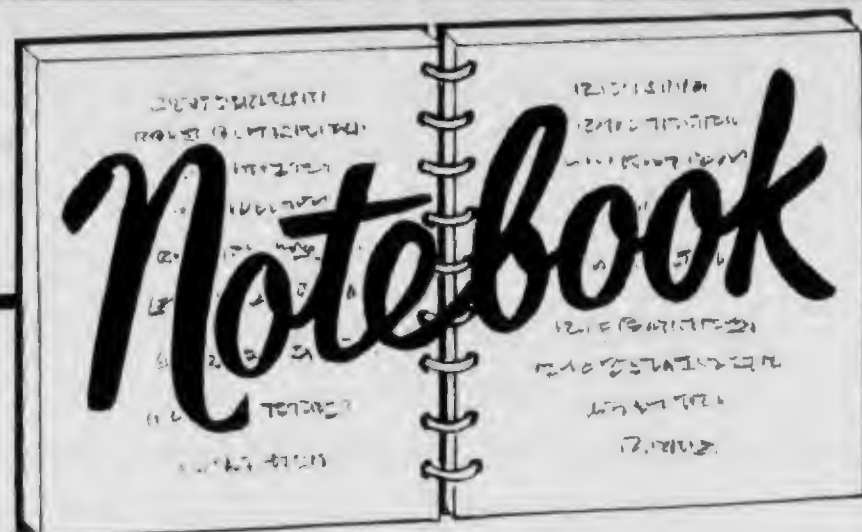
## SQUARE DANCE VACATION

"...IT SAYS TO GO DOWN THE THIEVES ALLEY...ACROSS THE NATIVE BAZAAR AND SHEEP MARKET, THEN TURN LEFT..."

"...AH HA, THAT SHOULD GET US OUT TO THE COAST AND BACK WITHOUT MISSING A SINGLE NIGHT OF SQUARE DANCING..."



# The CALLERS



## More on the Business Side of Calling

By Allen Finkenaur, Trumbull, Connecticut

*In Textbook Chapter 19 (SQUARE DANCING, October, 1972), Al Brundage emphasized the need for being businesslike and keeping complete and accurate records. These are basic suggestions that will help to save you hard earned tax dollars and let you know how you are doing, financially, in your calling business. We continue further in the business phase of square dancing and get more into the details of what information to keep, how to record it, as well as setting up an office, and selecting a tax advisor.*

**K**EEP NO MORE THAN A MINIMUM of records to provide you with the information you need and enable you to comply with tax return filing requirements. Record keeping brings in no fee and while it may not be as personally satisfying as calling, it is, nevertheless, just as important. Don't allow record keeping to take up too much of your time or get too complicated. A minimum form of record will usually be kept up to date more easily and current records tend to be more complete and accurate, reflecting all the day-to-day income, expenses and information required. Your financial records must be designed to take into consideration who will be preparing your tax return. The fewer records you keep, the more necessary it will be to pay someone else to summarize the information and put it on a tax return form.

The minimum record I recommend is a diary. It is also one of the best records that callers can maintain. The diary described here will be in two parts. The main portion will contain information about your income and will include all expenses except those pertaining to your automobile. The second record will account for your car expenses. The main part of the diary is a day-to-day record of every receipt of income and all expenses and will include comments on your daily business activity. To avoid losing pages, this diary should always be a bound book. A diary should be used for just a single year's information. The one diary for each year requirement allows you to file each diary away with other tax records, making files for a single year a complete package. The caller who calls frequently will want a diary with sufficient space to record and describe his substantial amount of activity. The new caller may need less space.

**Income Information:** Enter the amount of receipts from calling dates,

classes, items you sell or any receipt of income connected with your calling business. The recording in the diary should tell the whole story, fully explaining the source of the income, reason for income, the amount received, if you were paid by cash or check, and whether the money was deposited in your bank or if it simply went into your pocket. Any of this information which is not necessary for tax records could prove to be helpful to you simply for future reference. It is strongly recommended that all receipts be deposited in your bank account. If there are letters or contracts involved with specific dance dates, you should file them away in a folder or envelope with references on them to your corresponding diary page. The diary page should also cross reference the location of these file documents.

**Expense Information:** These are the items that reduce your income taxes and, needless to say, are therefore very important. Every payment by check – and always use checks whenever possible – payments by credit card and payments by cash must be recorded with a notation of the check number or other reference. You should write a sufficiently clear description to fully identify the item purchased and the reason it is a necessary business expense. Record this information about your expenses whenever they happen. It can't be emphasized enough that current recording is very important – expenses may be forgotten if you wait until later to write them down.

**Other Information:** Keep track of the time you spend in practicing your calling. Describe each practice session and note the time spent. List the letters you write and telephone calls you make – all the things you do that are a part of your business activity. This portion of the record will be very handy in case of an Internal Revenue Service audit. The diary shows that you work for a real business and it describes the time and effort that is required of you as a caller. Even if this diary is your record and is, therefore, self-serving, it will be a very helpful document in a tax examination.

Have a large envelope to go with your diary. This will hold all the bills and invoices you collect. If at all possible, every purchase and payment should have an invoice. Each invoice should contain a complete description of the items purchased. If the description is not complete, you should write the full description of the item on the invoice or sales receipt.

In the second part of this diary you will record your automobile and transportation expenses. This record could be a part of the main diary but is handier if kept in your car and filled out when these expenses occur. This record should be kept on a sheet of paper and put in a large envelope along with invoices of your car expenses. One or two sharpened pencils should also be kept in the envelope. Here is a suggested record form:

Period from \_\_\_\_\_ to \_\_\_\_\_

Date	Odometer Reading			Gas, Oil & Grease	Tolls	Other Expenses	
	Begin	End	Miles			Description	Amount



As the automobile expense form becomes filled, a new one can be added to the envelope. Each completed expense record should be stapled to its supporting invoices and filed along with your main diary as a part of a year's financial records.

A simple though important part of financial records is a separate checking account for your calling business. In many areas such a bank account is free and even where charges are made it is a cheap price to pay for the record help it gives you. All duplicate deposit slips should be marked to identify the income they contain. By paying bills by check you have one more easy support record to prove your expenses.

At the end of the year, you or your accountant can take your diary and review each page. Information on income can be posted to a summary workpaper showing date and amount of income. If desired, the income can be separated into its components, i.e. calling, classes, sales, etc. The totals on this workpaper will tell you your gross earnings from each phase of your business and the sum of all these totals will be "Gross Receipts" for line #1, Schedule "C" of your federal income tax return. Information about expenses can be posted, by date, to another workpaper summarizing expenses by type of expense, i.e. cost of records, office supplies, etc. The total of each expense classification can be posted to expense lines of Schedule "C." These items which represent purchases of assets to be used for more than one year should be posted to a depreciation record (described later).

The auto expense form will give you full information about the amount of these expenses and mileage information to test whether actual expenses should be claimed on your tax return or if you should use the cents per mile formula permitted under IRS regulations. All of the invoices, diary, auto expense records, summary workpapers and other business papers should be carefully put into a package for each year's activity and filed away in a safe place in your office area.

There are many additional types of financial records that can be kept to account for receipts and disbursements. Those of you who are interested in keeping additional records, or those who have a spouse with such an interest, can ask your tax advisor or an accountant to develop a simple but more summarized type of record-keeping system for cash receipts and cash disbursements. Don't forget, however, that the most important thing is to keep your business records simple and up to date.

#### **Keeping Track of Depreciation Expenses**

There is another record that must be kept by you or your tax advisor. It is a record of depreciation expense supporting your tax deduction for the cost of assets you acquire and use for more than one year. The IRS will not allow you to take an outright expense deduction for your calling equipment, automobile, typewriter, adding machine, or other asset of this kind. You must spread their cost as a tax deduction over the life span that they are used in your business.

The shorter the life, the more tax deduction is allowable for the year. There are several methods of depreciation. Each will give you a different amount of tax deduction. Determining depreciable life and method of

depreciation is a technical tax consideration and should be discussed with your tax advisor or someone who knows your tax situation before making a decision. The deduction for depreciation requires a permanent record which could be kept in this manner:

Public Address System		Useful Life 5 years
Purchased New 1/1/70		Salvage Value \$100.00
Investment Credit taken	\$ 60.00	
Original Cost	\$600.00	
Salvage Value	<u>100.00</u>	
Depreciable Basis	\$500.00	
Depreciation 1970	<u>100.00</u>	
	\$400.00	
Depreciation 1971	<u>100.00</u>	
	\$300.00	
Depreciation 1972	<u>100.00</u>	
	\$200.00	
Depreciation 1973	<u>100.00</u>	
Depreciation 1974	\$100.00	

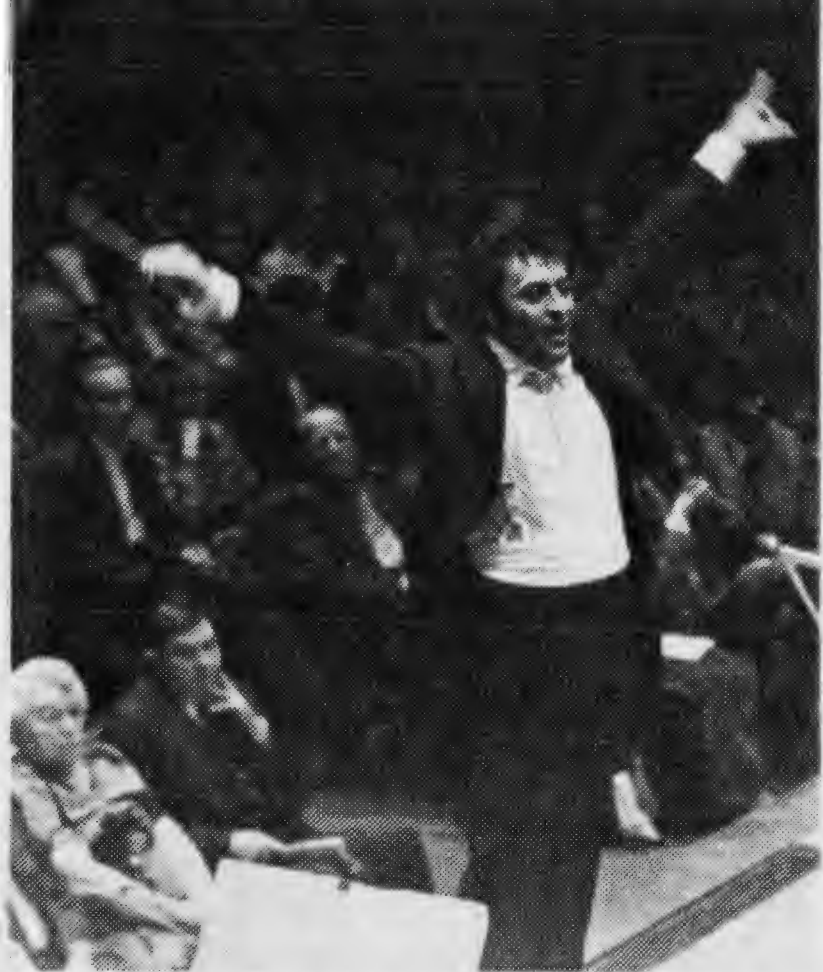
The depreciation schedule starts with "cost" of the asset. This is usually the price paid for it. Cost includes freight and any other expense incurred to get the item to you for your use. If you trade in an asset for a new one, the cost of the new asset is the remaining tax cost of the asset traded in plus the additional cash you paid to get the new asset. From cost, the IRS will insist you deduct a salvage value. Salvage value is the amount you estimate you will get for the item when you dispose of it. Salvage value must be taken into account unless the amount of the estimated recovery at the end of the life of the asset is less than 10% of the tax cost. The remaining cost, after subtracting salvage value, is divided over the years you will use the asset in your business and that part allowed as a tax deduction each year.

The depreciation record, along with the checks and invoices supporting the purchase of the asset, should be retained outside of your regular financial files for a year, since these records will be used to support more than one year's tax return deduction.

The IRS in their publication, "Your Federal Income Tax," says the following in regard to record keeping:

You are required by law to keep records that will enable you to prepare a complete and accurate income tax return. Although the law does not require any special form of records, you must retain all receipts, cancelled checks, and other evidence to prove amounts claimed as deductions.

*Coming soon – Allen Finkenaur will discuss state taxes and ideas for setting up your home office and getting tax advice. We will also tell you more about CPA Allen and his square dance calling background.*



Zubin Mehta the conductor

# Maestro and Square Dancer

All photos by David Weiss



— and the dancer.

**Z**UBIN MEHTA, music director of the famed Los Angeles Philharmonic Orchestra, and soon-to-be conductor of the New York Philharmonic, joined hands with square dancers last Fourth of July. Celebrating America's birthday and that special moment when the popular conductor became a United States citizen, Nancy and Zubin Mehta held a typical picnic for the members of the orchestra, their families, and Southern California civic leaders.

Unknown both to the guests and to the maestro, Mrs. Mehta had arranged a truly American touch, a one-night stand of square dancing. Working closely with The American Square Dance Society for several months, plans were laid. The courtyard of their home was smoothed for dancing, loud speakers were tested, live music was contracted and two squares of dancers arranged.

On the appointed day with the guests occupied in the garden, the musicians and

The maestro (below) with wife and friends, explains how simple it is to square dance. That's Becky on the left. The courtyard (right) is the perfect setting.

callers, Bob Osgood and Ken Kernen, made the final arrangements. At a signal from Nancy Mehta, the music started and each dancer took a surprised guest as partner and led the balance of the 300 guests through the house and into the courtyard into a Grand March. From there the balance of two hours was a time of pure joy, friendship and discovery of square dancing by many who had not seen "our" dance.

From the enthusiasm expressed by all, the square dancers knew they had made many new friends for their hobby.



# LADIES ON THE SQUARE

## A FLOUNCE SKIRT

By Lorraine Melrose

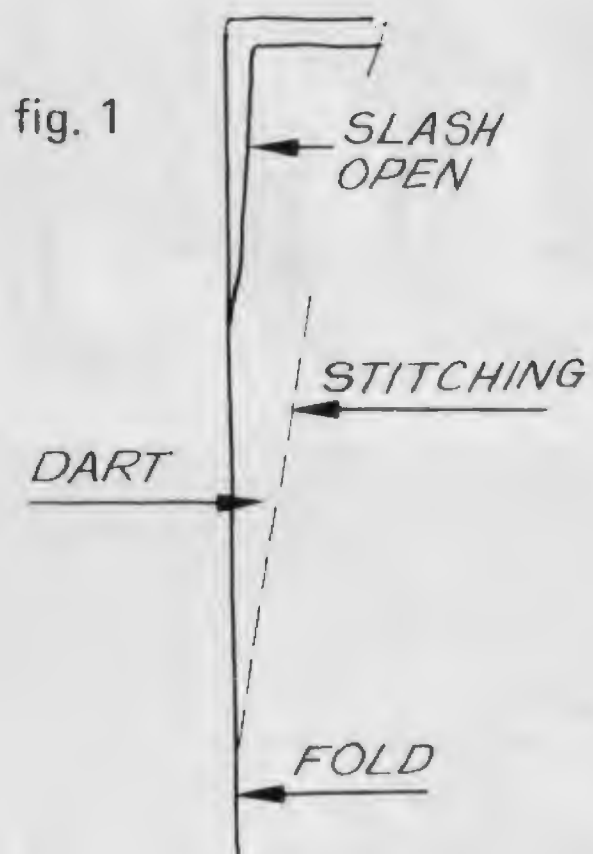


ONE OF THE NICEST SKIRTS for sheer and/or lightweight fabrics is the flounce skirt, made on a circular underskirt or lining.

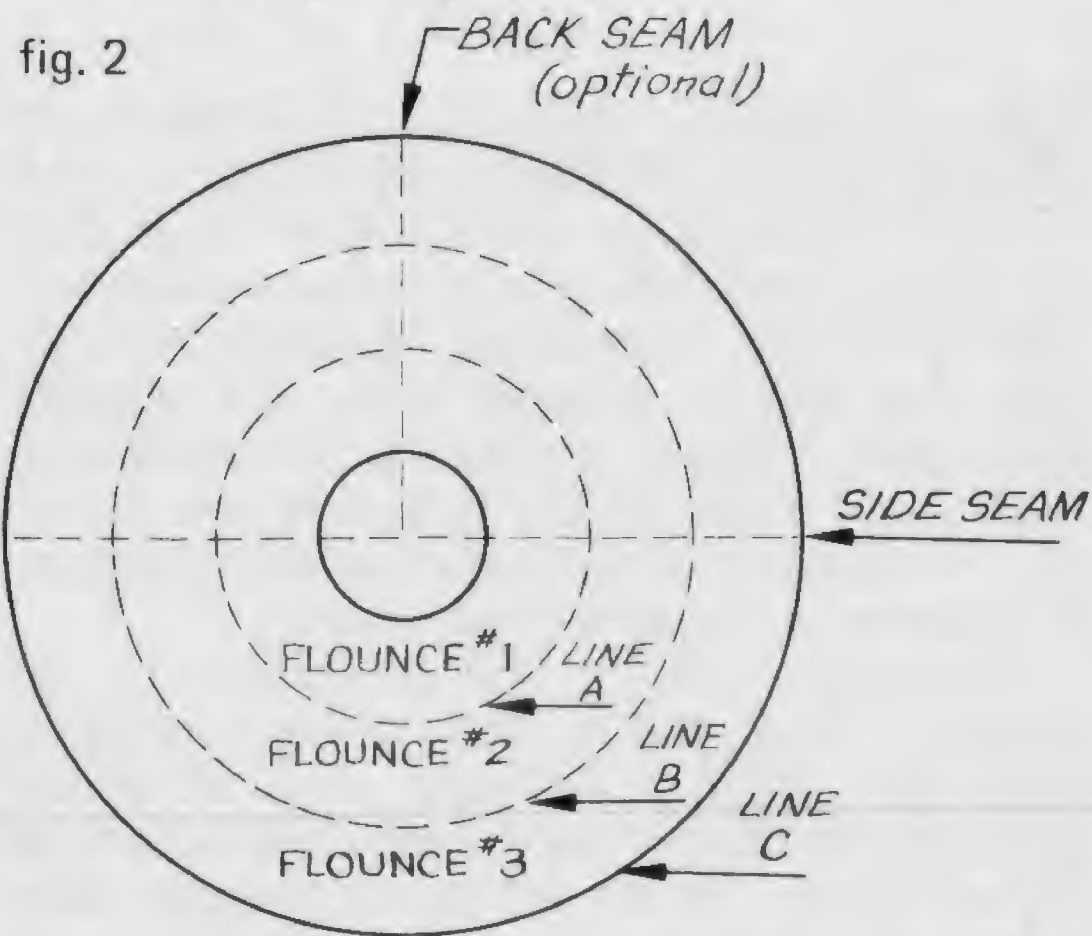
Choose lining material which will bring out the tone or richness of color in your fabric. If the dress is to be washed, be sure to pick a lining which also is washable. You should plan to underline the bodice with the same material so that the tone of the fabric is not different from bodice to skirt. This underskirt also allows a greater choice of petticoat color as it acts as a shield between the petticoat and outer fabric.

Three flounces will make a very nice skirt. The number may be varied if desired, the method remaining the same. The widths of the various flounces may also be changed.

Make a full circle skirt for the lining. (See *MAY SQUARE DANCING* for pattern.) Narrowly hem the bottom, then stay stitch around the waist. Leave an opening for your zipper. For center back zipper either plan a third skirt seam or plan to insert the zipper using the dart method. (Fig. 1)



Divide the finished length of the skirt into three even divisions. Mark these on the full circle skirt using pins and then hand baste these circle markings. (Fig. 2)



The width of each flounce should include the depth of the flounce plus  $\frac{1}{4}$ " for hem, plus 1" for heading and hem. Both edges of the flounce should be hemmed with a very tiny flat or rolled hem, using the hemmer foot and a tiny zig-zag stitch or a straight stitch. Planning  $\frac{1}{4}$ " for each hem will leave a  $\frac{3}{4}$ " heading. You will then gather  $\frac{3}{4}$ " from one edge (using a zig-zag stitch over #30 crochet cotton, width #2, length #2; or with buttonhole thread on the bobbin for a straight stitch).

The width of the top flounce will include the depth of the flounce, plus  $\frac{1}{4}$ " hem, plus  $\frac{5}{8}$ " seam allowance (rather than 1" as at the top). This is because the top flounce will be sewn onto the bodice and will not need a regular heading.

The length of fabric needed for each flounce is determined by measuring the circumference

line at the *bottom* of the flounce and then adding half that amount to it, making it  $1\frac{1}{2}$  times the circumference. (Fig. 2)

**Measurement:**

Flounce #1: measure line A then add half of A;

Flounce #2: line B plus half of B;

Flounce #3: line C plus half of C;

Example: If line A is 86", add half of A (43") to equal 129", which will be the length of fabric (plus seam allowances,) needed for Flounce #1.

These measurements are planned so that flounce #2 will cover the heading of flounce #3, and flounce #1 will cover flounce #2. Also, by measuring  $1\frac{1}{2}$  times the *bottom* of each flounce, each flounce will have enough fullness to flow nicely and will not "pull in" on the skirt on the flounce's bottom edge.

When sewing the seams on the top flounce, be sure to leave an opening for the zipper.

Pull up the gathering on each flounce and pin in place. Work from the bottom up, doing #3 first, checking to be sure the flounce hem and lining hem are even. Then stitch together.

## ABOUT THIS FEATURE

Ladies on the Square, a "regular" in this magazine, covers a broad variety of subjects primarily of interest to the distaff side. If you have questions you would like to see covered or suggestions for categories that you feel would fit this feature, please let us know. It may be that you have an idea that could be incorporated into a future Ladies on the Square. We thank you, in advance.

Next gather, pin, check, and stitch #2. When putting on #2, be sure its bottom edge covers the heading of #3 and is even with the stitch line. Repeat for #1.

When attaching the top flounce (#1) at the waist, clip through the seam allowance to the stay stitching every  $\frac{1}{2}$ " or closer if needed. This allows the seam allowance to spread open so as to equal the seam line length. Otherwise it will bind and give the effect of not being big enough around the waist.



Don and Elinor Williams — Vestal, New York

**E**VEN THOUGH Don and Elly Williams now specialize in round dancing, square dancing is still an important part of their lives and they value the friendships made in both areas.

The Williams' were introduced to square dancing in 1954 when they began dancing with Shirts 'n Skirts Square Dance Club. Club caller Art Cook also taught rounds and so Don and Elly became interested in that phase of the activity. It wasn't until 1966, encouraged by round dance leaders Ken and Carol Guyre, that Don and Elly began teaching.

At the present time they have a round dance

club using a program of easy and intermediate rounds and they teach rounds at the Shirts 'n Skirts, where they recently began a 2 plus 2 program. Don and Elly conduct two basic classes each year.

Three years ago they were asked to teach a "mini-course" in social dancing by the local Community College and have had full capacity classes for six terms.

Don and Elly have held office in a local square dance club, were active in forming the Finger Lakes Area Council of Square and Round Dance Clubs and have served as President of that organization and as festival committee members. Currently they are members of Penn York Callers and Teachers Association and the Syracuse Area Square Dancers Association. They have been on staff of several local festivals, conducting workshops and presenting exhibitions.

Don is a substation designer for a locally based electric utility and Elly works in the bookkeeping department of a local drug store. They have one son, a daughter-in-law, and a three-year old granddaughter, Libby, who already loves to dance.



# Style Lab

## SCAT-A-COOK A Contemporary CONTRA

**I**N RECENT YEARS we've received a number of contras built around contemporary lines, using basics designed primarily for current day square dancing. We have shied away from them,

not because the movements were non-traditional, but primarily because of the fact that the joy of contras, of moving to the phrase of music, was simply not a possibility with these particular contras. The reason for using many traditional movements in contra dancing has been because they could be danced to an 8 beat phrase of music, or within combinations that added up to an 8 beat or combination of 8 beat phrases.

If dancing to the music is one of the reasons for the success and joy of doing contras, then our reasoning is that we should stick to contras that retain this flavor, whether they be truly traditional or whether they be written recently to retain the traditional feeling.

To those who think that this is overlooking some good possibilities, we would like to be among the first to say it is true that some of the contemporary movements do phrase well. But we're also quick to admit that by spot-





lighting contras with contemporary basics, we could be opening the flood tides to scads of contra material that could simply not be danced to the music.

This month we are spotlighting a contra written by Chip Hendrickson which, while it does use some of the newer movements, still phrases out beautifully. The contra is called Scat-A-Cook and we invite you to go over it with us. Start with two regular lines, the men in one, the ladies in the other (1) and ask the first, third, fifth, etc. to be active and to cross over (2). The contra starts by having each dancer face his corner (3) and do a do sa do all the way around and then a quarter more (4) to virtually end in an ocean wave (though no hands are taken). The men run (5) to the right around this lady and then each couple casts off (6) three-quarters around (7) to face straight across the set.

A right and left thru (8) across the set (9)

followed by a star thru (10) has the dancers facing their corners once again (11). A pass thru puts the dancers with a new corner (12) and accomplishes the first progression. It leaves one couple at the head and another at the foot inactive or "dead."

Those who can, swing their new corner (13), finish their swing by putting the lady on the man's right side and follow it with a right and left thru across the set (14). All this time the "dead head" and the "dead foot" have been standing and waiting; they now cross over to the opposite side (15). This is the second progression.

The others do a ladies chain (16) followed by a flutter wheel (17) and finish the dance with a new head couple ready to start the pattern a second time (18).

This is a double progression dance in that those who are active in the beginning have worked with two couples, and during the





course of the 64 beat figure a new couple has become active (at the head) and a previously active couple (at the foot) has become inactive.

It's a busy contra and while it does include three contemporary basics, men run right, star thru and flutter wheel, the patterns phrase out well and it is an enjoyable dance to do.

### SCAT-A-COOK REEL


By Chip Hendrickson, Newtown, Connecticut

**Formation:** 1, 3, 5, etc. active and crossed over.

- — — —, **With the one below do sa do**
- — **And a quarter more, — — men run right**
- — **Cast off, — — do a right and left thru**
- — — —, — — **Star thru**
- — **Pass thru, bow — swing new corner**
- (First progression)
- — — —, **Face across, right and left thru**
- — — —, — — **Two ladies chain**
- — — —, **Ladies lead flutter wheel**

**Cross at the head and foot**  
(Second progression)

Callers just entering the field of contra calling should be aware of the fact that there are more than enough contras using proven traditionally phrased basics and for that reason, as a bit of advice, we suggest that callers stick to these as much as possible. Scat-A-Cook is an example of a well-phrased contra using a contemporary basic. Undoubtedly there are others. However, there is a preponderance of movements with a number of counts that will not fit the musical phrase. Our hope is that we never allow contras to get away from this feeling of relaxation and accomplishment that comes with dancing to music.

**CONTRA CORNER** 

We've combined the contra feature with Style Lab this month. You can expect to see Contra Corner as a "regular" in most issues.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Virginia

Summertime at the seashore! Historic areas! Good dancing! Southern friendliness! All this when you visit the Tidewater area and attend the 2nd Annual Independence Day Dance at the Arena in Norfolk. There will be seven big hours of dancing at the event which is sponsored by the Tidewater Square and Round Dance Council and supported by the Hampton Roads Callers Association in cooperation with the Norfolk Bureau of Parks and Recreation.—*Olivia Freeman*

## Canal Zone

Last March 25th, Bob and Ruthe Johnston from California brought a group of square dancers from Southern California to the Panama Canal Zone aboard the cruise ship S.S. Fairsea. Approximately 60 dancers from the tour joined the "Sunday Swingers" Basic 50 dance for their new class. Along with 100 local

Canal Zone dancers, there was a total of 20 squares in attendance, making this the largest dance ever in the Canal Zone dancing history. Many new friends were made by all the dancers and the fellowship served as an excellent example of "friendship through square dancing."—*Dennis Gagne*

## Ontario

The Ottawa Square and Round Dance Association announces plans to hold the 2nd Canadian National Square and Round Dance Convention August 7th, 8th and 9th, 1980. The Ottawa Civic Centre, a large, centrally located complex, has been reserved. There will be room for at least 6,000 dancers, ample parking, public transportation to the door and all the necessary facilities. The Canadian National will be conducted along the lines of the U.S. National with an all volunteer staff and all levels of square and round dancing.

The Lift-Lock Square Dance Club is holding summer dances each Wednesday evening through August 31. Dances are fun level and are held at the Chemong Yacht Haven, Peterborough, Ontario.—*Joan and Fred Potter*

## California

The Grange Hall at Marina took on a very festive appearance on April 15 when Taw Twirlers gave a "Shipshape" Party with a nautical/cruise theme. This was to honor several members of the club who are joining callers Brad and Barbara Bradford for a cruise of the Caribbean in May. Special guests were a large group from the Bradfords' clubs in the San Jose area. Decorations to set the theme included fishnets draped over the stage, ship posters, Bon Voyage signs, an ingenious display of "port-holes" made of construction paper along the walls and hundreds of bright balloons. Each

**WATCHING THE SHIPS** — Caller Elmer Sheffield of Tallahassee, Florida visits the Miraflores Locks of the Panama Canal during his recent visit to the Isthmus of Panama. Elmer was guest caller for the Fifth Annual Square Dance Jamboree organized by square dancers of the Canal Zone and held at the Panama Hilton.



# ROUND THE WORLD of SQUARE DANCING

During a recent trip to Japan, Bill and Betty Peters of San Jose, California, called for the 20th Anniversary three-day Festival of the Tokyo Fukyukai Square Dance Club. They were honored by a visit from Prince Makasa, the Emperor's brother, who addressed the dancers (far right) and later joined in a square with Betty as his partner.



to the Warren County Heart Association. This year's affair attracted 40 squares of dancers with clubs from several states represented.

## Massachusetts

Square dances will be held every Thursday during June, July and August by the Chicopee Square Dance Club. Dances will be held at the Polish American Citizen's Club A/C Hall in South Hadley.

## Mississippi

A few feet from the Mississippi Sound, across a sand beach and busy U.S. Highway 90, the 15th Annual Mississippi Gulf Coast Square Dance Festival will be taking place on August 5th and 6th. Pete Fountain's Buena Vista Hotel in Biloxi will be the site. As he has for the past 14 years, Marshall Flippo will call Friday. Don Franklin and Beryl Main take over on Saturday. Jerry and Barbara Pierce will be in charge of the round dance program.—*Harold Smith*

## Saudi Arabia

Desert Swingers of Riyadh is truly an International club with members from Canada, the United Kingdom, Lebanon and the United States. The club has been active for six years, maintaining a "core group" of one or two

guest received an identifying badge on entering: one with a tiny polished stone for the Landlubbers not going on the cruise; one with a tiny shell for the lucky Seafarers. Costuming was in kind; even an "Admiral Dewey" appeared, in appropriate uniform. Entertainment included a demonstration of the native dance of Haiti, the Meringue, by a young couple from that Caribbean island. Some 100 dancers enjoyed the fun.—*Helen Orem*

## Missouri

Thunderbird Square Dance Club will hold its 3rd Annual Festival August 12th and 13th, at the Skateworld Roller Rink in Sikeston. Callers will be Bob Fisk and Bill Volner with Jack and Lee Ervin conducting the round dancing. For further information contact Mrs. Bill Volner, P.O. Box 702, Sikeston 63801.

## Ohio

This year's Wheeler Dealer's 4th Annual Heart Fund Dance was held in Middletown in February. A four-year total of \$7,500.00 went

A portion of the 40 squares dancing at the Wheeler Dealer's Heart Fund Dance in Lebanon, Ohio.



The Desert Swingers of Saudi Arabia dance on the hot sand to earn their Sand Flea fun badge with three squares having "hot feet" to show for their effort. This is just one of the many activities of this small but mighty enthusiastic club.



squares throughout this period. However, in 1976 a new class was started and the club members were astounded by the large turnout. Eight to nine squares of dancers are within two weeks of completing the Basic Fifty course.—*Alton Harrison*

#### **Kentucky**

On Sunday, March 20, the 6th Annual Benefit Square Dance for the Cardinal Hill Crippled Children's Hospital was held in Lexington. A report of the dance showed that 26 clubs were represented; a total of 278 people were registered; Square 'n 8 from Louisville won the "Man-Mile" trophy for the third consecutive year with 19 couples in attendance; a grand total of \$1,488.72 was turned over to the Hospital as a result of the generosity of all the dancers in attendance. Now everyone is looking forward to 1978 and a repeat of the dance.—*Homer Walter*

#### **Washington**

The 21st Annual Summer Square Dance Festival and Salmon Barbecue will take place August 26th, 27th and 28th at the Western Dance Center, Sullivan Park, Spokane. Publicity Chairman is Marge Mosolf, W. 215 Hoerner Rd., Spokane, 99218.

#### **Michigan**

The 15th Annual Subscription Dance by the Lansing Area Federation of Square and Round Dancers will be held on July 29th at the Gardner Junior High School in Lansing. Featured caller will be Dave Taylor with Lyle and

Agnes Esch in charge of round dancing. Dancers are urged to attend and receive ten issues of the Lansing Newsletter.—*Donald Cade*

The Augustfest Square Dance is scheduled to be held August 13th at the LaSalle High School in St. Ignace. The dance is a benefit for the Bay-Cliff Health Camp and is sponsored by The Business and Professional Women's organization.

#### **Colorado**

Two Rivers Plaza in Grand Junction will be the site for the 9th Annual Peach Festival on August 26th and 27th. C.O. Guest will be the featured caller and there will be peaches and cream for all (oh, those calories!). Pre-registrants will receive a '77 tag for their Peach Festival Badge.

#### **Idaho**

"Dancin' in Heaven in '77" is the theme for the 13th Annual Idaho Square and Round Dance Festival to be held at the Student Union Building in Moscow July 29th and 30th. Ben Coleman will be the featured caller with Chuck and Maryann Lisle and Ike and Bonnie Fackenthall in charge of round dancing. Write Domain and Eunice Bricco, 1228 13th, Clarkston, Washington 99403 for information.

#### **Indiana**

Phil Roberts, leader in international round dancing, has been conducting styling sessions emphasizing poise, balance, control, and coordination in the basic and more intricate

*(Please turn to page 66)*

# 8 pounds of sound by Hilton



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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

*July, 1977*

**A**S A BRIEF summer intermission from our new format here in the Workshop, we feature a caller from overseas. This month we go to Melbourne, Australia, where we will visit Wally Cook. Perhaps we'll have the opportunity to dance with the oldest club in the Southern Hemisphere as Wally calls some of his favorite, though not necessarily original figures.

Allemande left  
Allemande thar  
Go forward two and star  
Boys back in to a right hand star  
Shoot that star to an alamo style  
Balance for awhile  
Swing thru and  
Boys run right  
Partner trade  
Left allemande

Heads square thru  
Right and left thru  
Dive thru  
Veer left, veer right  
(or do a simple pass thru if you find this awkward)  
Right and left thru  
Dive thru  
Star thru  
Pass thru and  
Separate round one  
Line up four  
Pass thru  
Wheel and deal  
Ladies veer left, veer right  
(or pass thru)  
Swing thru  
Centers trade  
Boys run  
Pass thru  
Wheel and deal  
Centers zoom  
Others veer left, veer right  
(or pass thru)  
Allemande

Heads right and left thru  
Swing thru  
Boys trade  
Spin the top and  
Step thru  
Swing thru  
Girls trade  
Boys trade  
Boys run  
Couples trade  
Wheel and deal  
Right and left thru  
Swing thru  
Turn thru  
Allemande

## GOOD MAINSTREAM DANCE

Heads square thru  
Do sa do  
Swing thru  
Boys run  
Tag the line  
Face right  
Boys cross run  
Bend the line  
Slide thru  
Allemande

Heads square thru  
Swing thru  
Boys run  
Half tag, trade and roll  
Curlique and  
Scoot back  
Boys run right  
Star thru  
Circle half  
Veer to the left  
Half tag, trade and roll  
Curlique  
Walk and dodge  
Partner trade  
Pass thru  
Wheel and deal  
Centers zoom  
Others pass thru  
Allemande

Heads square thru  
 Do sa do  
 Spin chain thru  
 On the other side  
 Spin chain thru  
 Right and left thru  
 Dive thru  
 Square thru three quarters  
 Allemande left

**WALLY  
 COOK**



*Wally Cook started calling in 1950 when square dancing in Australia was just beginning to grow in popularity. Within 12 months Wally was calling regularly six and seven nights a week. Wally and his wife, Jeanne, along with callers Bob Hunt and Jim McCutcheon and their wives, were co-organizers of the first State Square Dance Convention to be held in Australia. Since that time Wally has been a featured caller at all 17 Australian National Square Dance Conventions. He has held executive offices in the Victorian Square Dance Callers Association since its inception and was the first Australian caller to become a member of CALLERLAB. He has recorded on the Top label and recently released an all-Australian LP of square dancing. Wally calls for the Youth Hostels of Australia, the Victorian Workshop Clubs and the Latter Day Saints. There are also one-night stands and interstate and local guest appearances. His occupation is Property Officer of the State Electricity Commission of Victoria; Jeanne is a dressmaker. The Cooks are the parents of a married son, John, and have one grandson, Gregory. Wally's hobbies are golf and water skiing.*

Four ladies chain  
 Sides curlique  
 Walk and dodge  
 Circle four  
 Make a line  
 Curlique  
 Coordinate  
 Wheel and deal  
 Sweep a quarter more  
 Right and left thru  
 Curlique  
 Coordinate  
 Ladies U turn back  
 Boys run right  
 Promenade

**CHANGE IN PROCESS**

It's taking us a little time to change over to the new format with Jack Lasry handling most of the details of the Workshop. This month and next we're spotlighting two Feature Callers which will conclude the series. Lasry asks that we extend to choreographers an invitation to submit material to us for possible use in the Workshop. We'll forward it to Jack.

**SINGING CALL**

**MIDNIGHT SPECIAL**

By Jim Davis, Seattle, Washington

**Record: Circle D #206**, Flip Instrumental with Jim Davis

OPENER, MIDDLE BREAK, ENDING

**Sides face grand square**  
**Well you wake up in the morning**  
**Boy you hear the ding dong ring**  
**And you look upon the table**  
**You see the same old thing**  
**Four ladies chain it right on over**  
**Turn and chain 'em home again**  
**Promenade let the midnight special**  
**Shine its light on me**

FIGURE:

**Heads square thru and do a do sa do**  
**Swing thru and then boys you run**  
**You're gonna ferris wheel**  
**Why don't the centers pass thru**  
**Swing the corner lady round**  
**Left allemande and promenade**  
**Let the midnight special**  
**Shine its light on me**

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

**SPECIAL WORKSHOP EDITORS**

Jack Lasry . . . . . Workshop Editor  
 Joy Cramlet . . . . . Round Dances  
 Ken Kernen . . . . . Ammunition

Gene Pearson

*Groves, Texas*

Heads pass the ocean  
Girls trade, recycle, pass thru  
Single circle to an ocean wave  
Spin the top, recycle  
Right and left thru, pass the ocean  
Girls trade, eight circulate  
Recycle, pass the ocean  
Fan the top, recycle  
Swing thru, boys trade  
Curlique, boys run, bend the line  
Right and left thru, pass thru  
Bend the line, pass the ocean  
Girls trade, eight circulate  
Recycle, right and left thru  
Pass to the center  
Square thru three quarters  
Allemande left

Heads pass the ocean  
Girls trade, recycle  
Pass thru, swing thru  
Girls circulate, boys trade  
Boys run, bend the line  
Right and left thru  
Dixie style to an ocean wave  
Girls circulate, boys trade  
Left swing thru, boys circulate two times  
Girls trade, girls circulate once  
Left swing thru, girls circulate two times  
Boys trade, boys circulate once  
Left allemande

John Ward

*Alton, Kansas*

Heads lead right, circle to a line  
Pass thru, half tag trade and roll  
Half square thru  
Half tag trade and roll  
Half square thru  
Half tag trade and roll  
Star thru, allemande left

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, track II to a  
Curlique, split circulate  
Boys run, allemande left

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off to a line  
Pass the ocean, spin chain thru  
Boys run, flutter wheel  
Star thru, allemande left

## SHADES OF THE PAST

### HOMICIDE

By Fred Applegate, La Mesa, California

Heads half square thru  
With the sides square thru  
Heads go three, sides go four  
Center four left square thru  
Sides separate and half square thru (on the  
outside)  
Line up four, bend the line  
Half square thru  
U turn back, square thru  
Heads go four, sides go three  
Center four left square thru  
Heads separate, half square thru (outside)  
Line up four, bend the line  
Square thru three quarters  
Left allemande

### SAME SEX FACE

By John Ward, Alton, Kansas

Heads lead right circle to a line  
Pass thru, half tag  
Trade and roll (same sex facing)  
Pass thru, trade by  
Half square thru, all turn back  
Star thru, centers flutter wheel  
Pass thru, left allemande

## SINGING CALL

### I WANT TO TAKE HER TO A SQUARE DANCE

By Guy Poland, Dallas, Texas

**Record: Longhorn #1018, Flip Instrumental**  
with Guy Poland.

OPENER, MIDDLE BREAK, ENDING  
Four ladies promenade inside around the ring  
You get back home swing your man around  
Join hands circle left around that land  
Left allemande weave around that ring  
I want to take her to a square dance  
Do sa do and promenade for me  
I want to hold you oh so close dear  
All the boys will be wishing they were me  
FIGURE:

Heads square thru four hands around will do  
When you meet that corner do sa do you know  
Star thru and flutter wheel across my friend  
Pass thru and chase right across you go  
Cast right three quarters boys trade  
Turn thru left allemande  
Come back and promenade  
Walking hand in hand as we stroll along  
Just thinking about the plans we made  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

# ROUND DANCES

## MUDDY WATER — Grenn 14243

**Choreographers:** Charlie and Bettye Procter

**Comment:** An easy two-step though you must watch the sequences. Real dixieland music.

### INTRODUCTION

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

5-8 Apart, —, Behind, —; In Place, Step, Step, —; Together, —, Behind, —; In Place, Step, Step, —;

### PART A

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end in BUTTERFLY M face WALL;

5-8 Side, —, Behind, —; Side, —, Front, —; Balance Away, Step, Step, —; Balance Together, Step, Step, —;

### BRIDGE

1-2 Apart, —, Point, —; Together, —, Point, —;

### INTERLUDE

1-4 Back Apart, —, 2, —; In Place, Step, Step, —; Together, —, 2, —; In Place, Step, Step, —;

### PART B

1-4 Side, Close, Side to face LOD in OPEN, —; Rock Fwd, —, Recov to BUTTERFLY M face WALL, —; Side, Close, Side to LEFT-OPEN face RLOD, —; Rock Fwd, —, Recov to face LOD in SEMI-CLOSED, —;

5-8 Fwd Two-Step; Fwd Two-Step; Circle Away, —, 2, —; Together, —, 2, —;

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

Ending:

1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; (Twirl) Side, —, Behind, —; Side, —, Front, —; Quick Apart Point.

## HEY THERE — Dance Ranch 638

**Choreographers:** Herb and Erna Egender

**Comment:** The two-step is not difficult. Tune is "Georgie Girl." There are cues on one side of record.

### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Side, —, Thru to OPEN facing LOD, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; (Fwd Two-Step) Step, —, Hook, —; Arnd, 2, 3

end BUTTERFLY M face COH —;

5-8 Side, Close, Side, Close; Side, Draw, Close, —; Hitch Apart, Close, Fwd, —; Change Sides, 2, 3 end in OPEN facing LOD, —;

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

13-16 Repeat action meas 5-8 Part A except end M face WALL in CLOSED:

### PART B

1-4 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru to SEMI-CLOSED, —;

5-8 Circle Away Two-Step; Away Two-Step end facing WALL & partner; Strut Together, —, 2, —; 3, —, 4 end CLOSED M face WALL, —;

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

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

### BRIDGE & ENDING

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Open Vine Side, —, Behind, —; Side, —, Front to BUTTERFLY M face WALL, —;

5-6 Side, Touch, Side, Touch; Side, —, Thru, —; For ending eliminate meas 6 and Step Apart and Point.

SEQUENCE: A — B — Bridge — A — B — Ending.

## LOVE IN SPRINGTIME — Grenn 14246

**Choreographers:** Chet and Barbara Smith

**Comment:** A nice waltz routine and good music.

### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### PART A

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Front, Side, Close;

5-8 Apart to OPEN-FACING, Point, —; (L Spin) Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end CLOSED M face WALL;

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

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

### PART B

1-4 Blend to OPEN Waltz Away, 2, 3; (L Wrap) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; (Under) Waltz Diagonal Out, 2, 3 end LEFT-OPEN facing LOD;

5-8 Twinkle, 2, 3; Twinkle, 2, 3; (Under) Waltz Diagonal In, 2, 3 end OPEN facing LOD; Fwd, 1/4 R Turn face WALL to BUTTERFLY, Close;



- 9-12 OPEN Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3; Fwd, Point, —; Back, Touch to SIDECAR, —;
- 13-16 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 end in BUTTERFLY M facing WALL;

SEQUENCE: A — B — A — B plus Ending.

Ending: On meas 16 Part B last time thru as M does Twinkle W Twirls, Change hands Step Apart and Point.

### VERY SMOOTH — Grenn 14246

Choreographers: Harvey and Norine Wiese

Comment: A two-step routine interesting to dance and very pleasant (Very Chic) music.

#### INTRODUCTION

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

#### PART A

- 1-4 Side, Close, 1/2 L Turn to Bk to Bk, —; Side, Close, 1/2 R Turn to OPEN face LOD, —; Lunge, —, Recov/Turn to face RLOD, —; Lunge, —, Recov/Turn to face LOD in OPEN, —;

- 5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step end in BUTTERFLY M face WALL;

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

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

#### PART B

- 1-4 Release trailing handholds Change Sides Two-Step to LEFT-OPEN; Fwd Two-Step; Change Sides Two-Step to OPEN; Fwd Two-Step;

- 5-8 Blend to CLOSED M face WALL Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Fishtail) Behind, Side, Fwd, Lock; Walk, —, 2 CLOSED, —;

9-12 Repeat action meas 5-8 Part B:

- 13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

#### PART C

- 1-4 Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, Turn M face WALL, —;

- 5-8 Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, Pickup to CLOSED M face LOD, —;

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

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

SEQUENCE: A — B — C — B plus Ending.

Ending:

- 1-4 CLOSED M face LOD Fwd Two-Step; Fwd Two-Step end M face WALL; Side, Behind, Side, Front; Apart, Point, —, —.

### HAPPY SOUNDS — MacGregor 5504

Choreographers: Bill and Dottie Stephenson

Comment: A fun routine and very good music.

#### INTRODUCTION

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

#### PART A

- 1-4 Face to Face Two-Step; Bk to Bk, Two-Step ending in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Cross end in CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;

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

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

#### PART B

- 1-4 Fwd, 2, 3, Swing; Bk, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;

- 5-8 Side, Behind In Place/Side, Behind, In Place; (Twirl) Side, Behind, Side, Touch to BUTTERFLY; Side, Behind In Place/Side, Behind, In Place; (Rev Twirl) Side, Behind, Side, Touch;

- 9-12 Bk Away, 2, 3, Touch; Together, 2, 3, Touch in CLOSED; Side, Close, Fwd, —; Side, Close, Bk, —;

- 13-16 Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Step Apart, —, —, —; Ack, —, —, —.

### JING JING JING — Grenn 14245

Choreographers: Bill and Marie Brown

Comment: A two-step routine with action. The music is a bit different.

#### INTRODUCTION

- 1-4 OPEN Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch to SEMI-CLOSED; Fwd, Close, Back, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;

- 5-8 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; Pickup to CLOSED, —, 2, —;

### PART A

- 1-4 **Side, Close, Cross, Fwd; Rock Fwd, —, Recov, —; Side, Close, Fwd, —; Walk, —, 2, —;**  
 5-8 Repeat action meas 1-4 Part A except M start with R foot:  
 9-12 **L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2, —;**  
 13-16 Repeat action of meas 5-8 of Intro:

### INTERLUDE

- 1-4 Repeat action meas 1-4 Intro:  
 5-8 Repeat action meas 5-8 Intro except to end in SEMI-CLOSED facing LOD:

### PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Basket ball Turn, 2, 3, 4 to OPEN; Fwd, —, 2, —;**  
 5-8 **BUTTERFLY M face WALL Face to Face Two-Step; Bk to Bk Two-Step; Roll LOD, —, 2, —; 3 face RLOD, —, Step Bk, —;**  
 9-12 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Cross to BANJO, —; Behind, Side, Fwd, Lock; Walk, —, 2, —;**  
 13-16 **Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —, 4 to OPEN, —;**

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

Ending:

- 1-4 **Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch to SEMI-CLOSED; Fwd, Close, Back, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;**  
 5-8 **Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Walk, —, 2, —; Apart, —, Point, —.**

*The dance descriptions for the flip sides of two of these records will appear later.*

### MAINSTREAM DANCES

By Jack Lasry, Miami, Florida

Heads square thru, swing thru  
 Boys run, crossfire  
 Trade and roll  
 Right and left thru  
 Flutter wheel, slide thru  
 Left allemande

Heads lead right, circle four to a line  
 Curlique, coordinate  
 Couples circulate  
 Crossfire, girls run  
 Pass thru  
 Grand right and left

Heads square thru, swing thru  
 Boys trade, boys run  
 Crossfire, eight circulate  
 Boys run, do sa do to a wave  
 Girls trade, recycle  
 Veer left, couples circulate  
 Crossfire, eight circulate  
 Boys run, do sa do to a wave  
 Recycle, left allemande

### GEE WHIZ

By Bronc Wise, Long Beach, California

Heads lead right, veer left  
 Ladies trade, ferris wheel  
 Centers sweep a quarter  
 Curlique, walk and dodge  
 Spin chain thru  
 Girls turn back, girls circulate  
 Wheel and deal, curlique  
 Walk and dodge, bend the line  
 Left allemande

### MEN ONLY

By Bill Hay, Santa Ana, California

Heads rollaway half sashay  
 Circle left  
 Four men up and back, slide thru  
 Men only walk and dodge  
 Star thru, wheel and deal  
 Left allemande

### SINGING CALL

#### A WHOLE LOT OF THINGS TO SING ABOUT

By Ernie Kinney, Fresno, California

Record: **Hi-Hat #479**, Flip Instrumental with Ernie Kinney  
 OPENER, MIDDLE BREAK, ENDING  
 Circle left

I've got a whole lot of things to sing about  
 I've got a whole lot of things to say  
 Left allemande do sa do  
 Men star left that way  
 Turn thru at home go left allemande  
 Swing your lady round and promenade  
 Cause I want you here beside me  
 Every step of the way

FIGURE:

Heads square thru four hands you go  
 Around the corner lady do sa do  
 Star thru pass thru chase right you do  
 Swing thru and then the centers trade  
 Swing the corner girl go left allemande  
 Come back do sa do and promenade  
 Cause I want you here beside me  
 Every step of the way

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

## TAKE A GOOD LOOK

Here are some practice routines for the CALLERLAB Quarterly Movement, Follow Your Neighbor. You'll find the movement diagrammed on page 18.

Heads square thru four hands  
Curlique  
Follow your neighbor  
Left allemande

Heads square thru four hands  
Step to an ocean wave  
Follow your neighbor  
Boys run, box the gnat  
Slide thru, left allemande

Here are some Will Orlich examples from 1973.

Head couples slide thru  
Curlique  
Follow your neighbor  
Boys run, wheel and deal  
Curlique, follow your neighbor  
Girls run, wheel and deal  
Pass thru to a left allemande

Head couples half sashay  
Circle up eight  
Four boys forward and back  
Boys pass thru, separate  
Around one into the middle and slide thru  
Boys follow your neighbor  
Centers run, bend the line  
Circle eight  
Four girls pass thru, separate  
Around one into the middle and slide thru  
Girls follow your neighbor  
Swing thru, step thru  
Star thru, wheel and deal  
Dive thru  
Square thru three quarters  
Left allemande

Heads square thru four hands  
Do sa do to an ocean wave  
Follow your neighbor  
Follow your neighbor  
Swing thru, centers run  
Wheel and deal, left allemande

## WEIRD

By Patrick Gale, Phoenix, Arizona

Four ladies chain  
Send them back dixie style  
To an allemande thar  
Slip the clutch, left allemande

## MAKE TRACKS

By Ed Fraidenburg, Midland, Michigan

Head ladies chain right  
All four ladies chain across  
Heads lead right, circle to a line  
Rollaway, pass thru, wheel and deal  
Double pass thru, track II  
Right and left grand

## EAST COASTER

By Fred Christopher, St. Petersburg, Florida

Heads pass thru, partner tag  
Swing thru, girls circulate  
Boys trade, boys run  
Couples circulate, tag the line in  
Pass thru, wheel and deal  
Double pass thru  
Cloverleaf, zoom  
Centers swing thru, pass thru  
Right and left thru  
Square thru three quarters  
Trade by, left allemande

## SINGING CALL

### PUFF THE MAGIC DRAGON

By Nate Bliss, Yucaipa, California

Record: Blue Star #2040, Flip Instrumental  
with Nate Bliss

OPENER, MIDDLE BREAK, ENDING  
Join hands and circle go walking around  
And then allemande your corner  
Turn the partner by the right  
The boys star by the left hand  
Go once around and then  
Box the gnat with the partner  
Then do the wrong way grand  
Little Jimmie Piper loved that rascal Puff  
Pull her by left allemande promenade her pop  
Puff the magic dragon lived by the sea  
And frolicked in the autumn mist  
In the land of Anna Lee

FIGURE:

Head two couples promenade halfway around  
the ring  
Lead to the right and circle four  
You make a line and then  
Line up four go right and left thru  
Turn that girl and then pass thru  
Tag the line all face in box the gnat and  
Cross trail thru corner lady swing  
Swing that corner lady around  
Promenade that ring  
Puff the magic dragon lived by the sea  
And frolicked in the autumn mist  
In the land of Anna Lee

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

# AMMUNITION

This section is designed for callers and teachers who need interesting material within the Basic Program for clubs and classes. This month we have selected material with the emphasis on figures from lines.

Sides lead right and circle to a line  
Square thru three quarters  
Bend the line  
Square thru three quarters  
Bend the line  
Right and left thru  
Star thru, pass thru  
Left allemande

Sides promenade all the way  
Heads right and left thru  
Sides lead right and circle to a line  
Pass thru, bend the line  
Right and left thru  
Star thru, pass thru  
Sides right and left thru  
Heads cross trail thru  
Round one to lines of four  
Go forward eight and back that way  
All four couples rollaway  
To a right and left grand

Heads pass thru  
Around two to lines of four  
Box the gnat, right and left thru  
Two ladies chain across  
Now chain the ladies down the line  
Four ladies star right diagonally across  
Left allemande

Couple number one lead right and circle four  
Head man breaks to a line  
Couple number three promenade three quarters  
Line of four go forward and back  
Line of four roll a half sashay  
Centers arch, ends duck thru  
Everybody right and left thru  
Dive thru, star thru  
Right and left thru  
Square your sets that way  
Couple number one lead right and circle four  
Head man breaks to a line  
Couple number three promenade three quarters  
Line of four go forward and back  
Line of four roll a half sashay  
Centers arch, ends duck thru  
Left allemande

Heads cross trail thru  
Around one to a line of four  
Right and left thru  
Pass thru, bend the line  
Cross trail thru  
Walk by partner, head for corner  
Left allemande

Heads lead right and circle to a line  
Right and left thru, pass thru  
Bend the line, pass thru  
Bend the line, star thru  
Pass thru, U turn back  
Box the gnat, right and left thru  
Square thru three quarters  
Left allemande

Sides lead right and circle to a line  
Pass thru, bend the line, pass thru  
Girls turn left around your man — keep walking  
Left allemande

Heads pass thru round one to a line  
Forward four and back that way  
Centers only a half sashay  
Everybody half sashay  
Star thru, California twirl  
Left allemande

## SINGING CALL ADAPTATION

### SOMEBODY LOVES YOU

Adapted by Ken Kernen,  
Canoga Park, California

Record: Chaparral 302

OPENER, MIDDLE BREAK, ENDING  
(Circle left)

It's been a long time since you went away  
I stop and think about you every day  
Men star right go once around that way  
Left allemande now, weave the ring — go  
La la la la la la la la la

Do sa do and then you promenade  
I'll send this one thought to you every day  
Guess who loves you, somebody loves you  
FIGURE:

(Head) ladies chain, well you turn 'em and then  
Same (heads) you promenade go half way my  
friend

Lead to the right and circle four you know  
Go full around now, star by the right hand  
Go once around, the girls turn back and swing  
Left allemande and promenade the ring  
With all my heart I'm hoping you're okay  
Guess who loves you, somebody loves you  
TAG: I do

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

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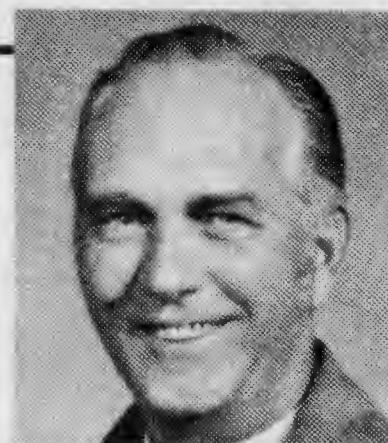
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## CALLER of the MONTH



*Dee Cox — Cortez, Colorado*

**D**EE COX AND HIS WIFE, Euleen, were among a group of beginning square dancers in Beulah, Colorado in 1953. They had no caller and struggled to learn to square dance by records. After trying a few singing calls Dee was bitten by the calling bug and he has called ever since.

No caller and his wife could be more dedicated to square dancing than Dee and Euleen. Dee calls three nights each week in Cortez in addition to his duties as club caller for the Circle Eight Square Dance Club. Dee and Euleen also have a square dance hall in Cortez.

Especially generous with his time for beginners, Dee has driven over 50 miles each Friday to teach a class in Monticello, Utah.

Through self-teaching and love of square dancing, Dee has more than earned his reputation as one of the finest callers in the Four Corners area. He has also called at Fun Valley and at the National Convention in Anaheim, California in 1976.

Dedicated caller/teachers make square dancing what it is and Dee Cox is one of square dancing's fine ambassadors.

RH 204 "SOMETIME GOODTIME SOMETIME BADTIME"

Flip singing call by Darryl McMillan

RH 205 "LAST OF THE OUTLAWS"

Flip singing call by Darryl McMillan

RH 206 "ON THE REBOUND"

Flip singing call by Darryl McMillan

RH 302 "IT'S ENOUGH"

Flip singing call by Bill Terrell

RH 401 "SITTING ON TOP OF THE WORLD"

Flip singing call by Johnny Walters

RH 501 "I FEEL A HITCHHIKE COMING ON"

Flip singing call by Tony Oxendine

(LETTERS, continued from page 3)

seen or heard of square dancing. However, both enjoyed themselves so much they told us they were going to find a club and learn when they returned home. . . . They were very intrigued with me being a lady caller but we have perhaps four lady callers in Australia.

Betty Starfield  
Claremont, Tasmania

Dear Editor:

The January, 1977 issue of SQUARE DANCING included a letter by Dave Haskell which erroneously made reference to "The Women's Equal Rights Amendment." Section 1 of ERA reads: "Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex." Please note that nowhere is the word "women" used. The amendment is for all people. I give much time and effort to square dancing and hope this group is American enough not to discriminate because of sex, race, religion, etc. Haskell prefers square dance setups where "men are men and women are women." I prefer centers, ends, etc. SSO dancing may be preferred by him, ADP may be my preference — ERA is for all.

Ruth Long  
Lebanon, Pennsylvania

Dear Editor:

My wife and I have become very interested in square dancing and will be graduating from class in the near future. I have further ambitions — that of becoming a caller. . . . I do realize that I will need plenty more dancing lessons and experience and do not anticipate such a thing as being a caller 30 days from now. However, I would like to know more particulars and plan to proceed on an orderly basis. If you

### ATTENTION CALLERS!

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## INFORMATION NEEDED – HAWAII

Dick Weaver, long time caller in Honolulu, has moved to Maui, Hawaii. Dick would like to find out how many square dancers would be interested in buying into a square dance oriented resort condominium on Maui. The price range would probably be \$70,000 to \$100,000

**This is not an offer to sell – only a request for information.**

Please send reply to: **Dick Weaver**  
**33 Lono Avenue #220**  
**Kahului, Maui, Hawaii 96732**

have any information or suggestions that would help me I would appreciate hearing from you.

Name Withheld

For the last five or six years we have been running a Callers' Textbook in chapter form in each issue of SQUARE DANCING magazine and soon we plan to put this out as a single volume. I'm sure that it will be a big help to you as you start to call. We have some Caller/Teacher Manuals which are exceptionally helpful to the caller. There are also Callers' Schools available to the budding caller. You'll find that your best teacher is actual dancing

experience. You will be listening critically and analytically to the various callers who are at the microphone. You will determine certain sets of values and over a period of the next three years (a minimum of three years dancing before actually starting to call is considered wise) you'll discover whether you want to spend the time, effort and expense in learning to call. – Editor.

Dear Editor:

I would like to compliment you on the series for new dancers that you have been running

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by Ernie Kinney
- BLUE RIBBON RECENT RELEASES
- BR 218 "ALL DAY SUCKER"  
by Jerry Hightower
- BR 217 "TRUCK DRIVIN' MAN"  
by Ernie Nation

### New Releases

- HH 478 "FLY AWAY AGAIN"  
by Joe Johnston

### CHECK THESE HOEDOWNS

- HH 633 "18 WHEELER" (flip)  
by Dick Waibel
- HH 634 "TEN FOUR" (flip)  
by Dick Waibel
- HH 635 "BREAK 1 - 9" (flip)  
by Dick Waibel  
(coming)

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd., Fresno CA 93726  
Distributed by Corsair-Continental Corp & Twelgrena, Inc.

since October, 1976. The series, titled "Discovery," was very informative. I think that this series should be written up as a separate booklet that could be presented to new dancers as they progress through their classes.

Ken McLain  
Winchester, Virginia

Dear Editor:

Being an Information Volunteer for several years for SQUARE DANCING magazine, I regularly receive requests from the U.S. asking about square and round dancing in Europe. The

last letter I received came from Arizona and stated "... certainly a new experience for us to dance to a German caller. We all hope that we can understand enough to manage, or do you by chance have an English speaking caller?" The letter continued inquiring if we were familiar with C.R.O.W.D. Yes, we do know C.R.O.W.D. and most of us know Marv and Syl Leibowitz who were stationed in Europe for some time. We have British, Dutch, German and American callers and teachers and all teach and call in English. So, please, anyone

## THE OTHER SIDE OF THE MIKE

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

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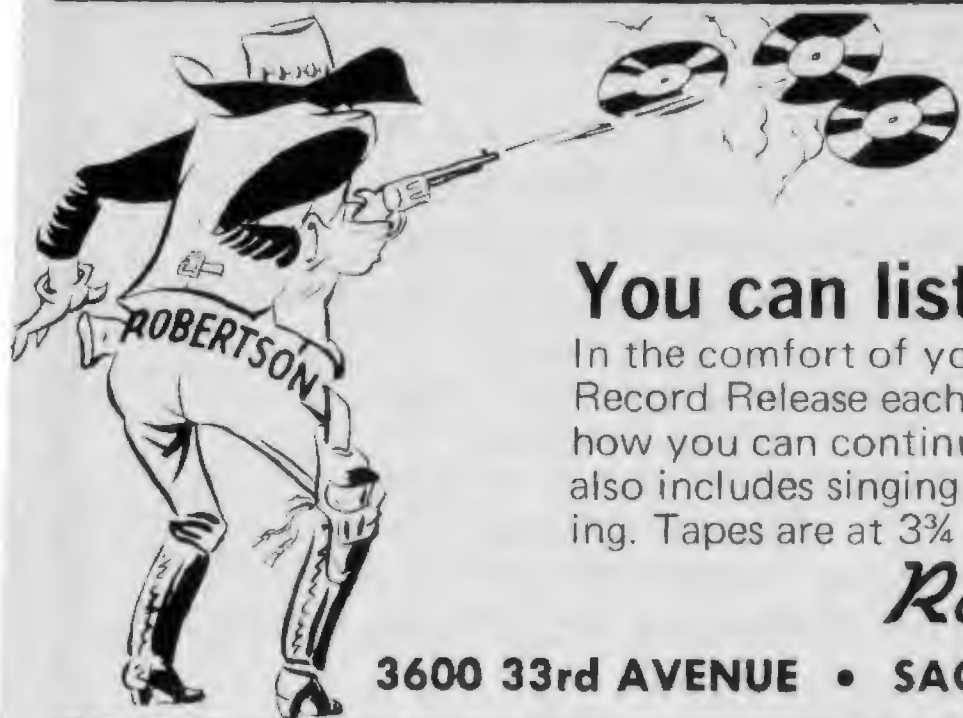
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Detlev Junker  
West Germany

Dear Editor:

As I Took a Good Look at Mix on page 26 of the April issue of SQUARE DANCING, it

began to look more and more familiar. I finally realized that it isn't appreciably different from Trade the Wave, which could also be called in mainstream vocabulary as All Eight Cross Run. If you want to make it even more basic, just call for a Partner Trade.

Orlo Hoadley  
Rochester, New York

Dear Editor:

For some reason or other patterns for square dance costumes, dresses, shirts, etc., are as scarce as hen's teeth up here. Are there any of

**KALOX-Belco-Longhorn**

**NEW ON KALOX**

K-1206 BIG CITY Flip/Inst. Caller: C.O. Guest

**LATEST RELEASES ON KALOX**

K-1201 AIN'T LOVE GOOD Flip/Inst. Caller: Jon Jones

K-1202 RING MY BELL Flip/Inst. Caller: Dick Han

K-1203 THANK YOU FOR ALL THAT SUNSHINE Flip/Inst. Caller: C.O. Guest

K-1204 ROCKING GOOD WAY Flip/Inst. Caller: Bailey Campbell

**NEW ON LONGHORN**

LH-1018 I WANT TO TAKE HER TO A SQUARE DANCE

Flip/Inst. Caller: Guy Poland

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LH-1016 BETCHA MY HEART Flip/Inst. Caller: Lee Swain

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2nd band with cues by Bill Tracy

B-271B MY LITTLE CORNER OF THE WORLD  
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Rocky  
Strickland



Jon  
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Lee  
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your readers in possession of such patterns which they would be willing to let go of or perhaps they would care to correspond with us and we could then make copies of patterns? We would sure be glad to hear from anyone.

Freda and Byron Harley  
1011 Kilwinning Street  
Penticton, B.C., Canada V2A 4N8

Dear Editor:

I certainly do enjoy your publication and use many articles in our club newspaper that I print monthly. Keep up the good work.

Elaine Hastings, Mobile, Alabama

Dear Editor:

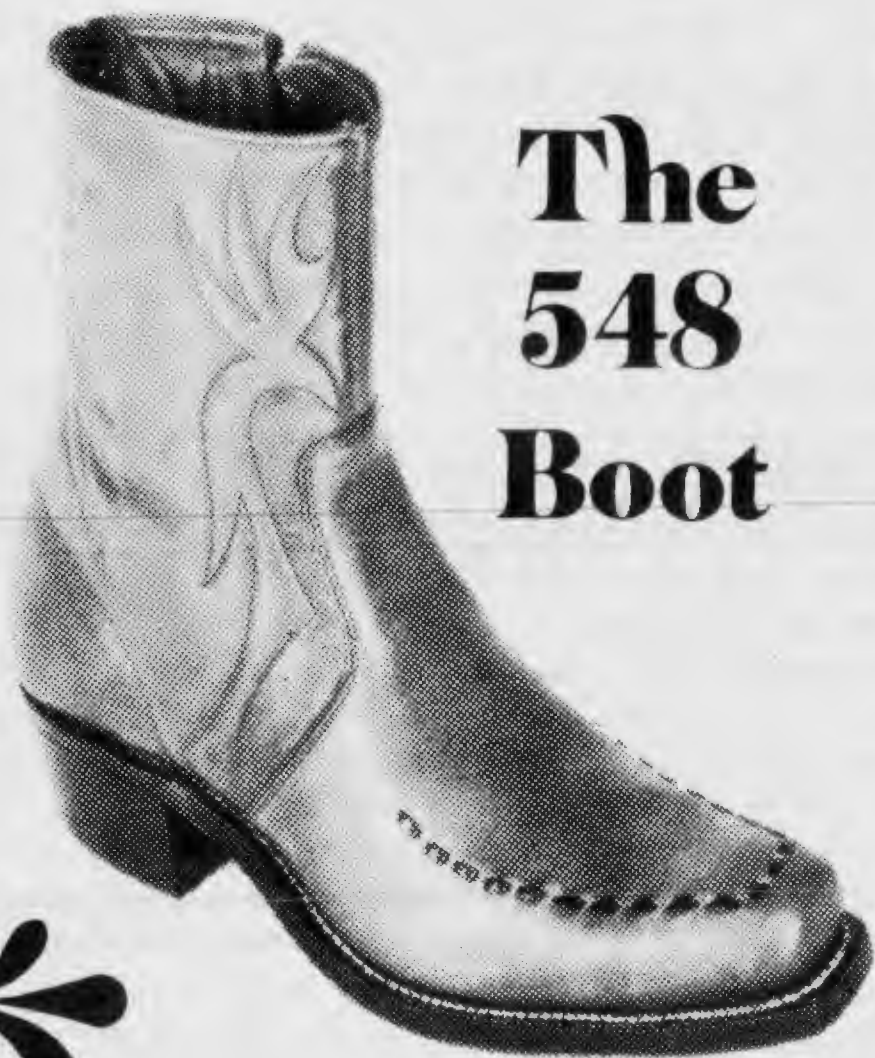
As a beginning caller (one year's experience) I want to tell you how helpful the Callers' Notebook series has been to me. The knowledge gained from the series has advanced my calling career timetable immensely. You can be sure I will purchase the "Textbook" when it is completed and assembled for sale.

Wilson T. Dyer  
Amherst, New Hampshire

Editing of the Textbook is now under way at three different locations. No definite publication date is available at this time.—Editor.

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## SINGING CALLS

### FULL TIME JOB — Bogan 1292

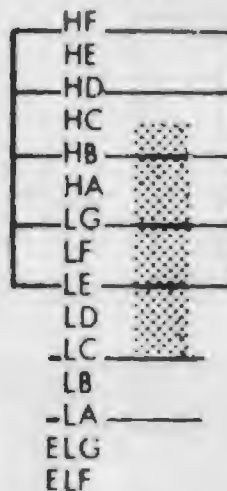
Key: F                      Tempo: 132                      Range: HD  
Caller: Lem Gravelle                      LC

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — left allemande — do sa do — men star left — turn partner right — left allemande — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin top — right and left thru — ladies lead dixie style to ocean wave — left swing thru — girls run left — promenade (Alternate Figure) Heads square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — turn thru — left allemande — do sa do — corner swing — promenade.

**Comment:** Opportunity presents itself for

### HOW TO USE THE RECORD REPORT

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



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

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

callers to execute versatility on this tune as Lem does. A good tune once recorded on MacGregor label but this figure is better.

Rating: ☆☆

### ONE TIME TOO MANY

— Swinging Square 2374

Key: C                      Tempo: 130                      Range: HD  
Caller: Harold Finney                      LC Sharp

**Synopsis:** (Break) Four ladies promenade once around — swing at home — left allemande — partner do sa do — men star by left — turn partner by right — corners allemande — swing own — promenade (Figure) One and three promenade halfway — come down middle right and left thru — flutter wheel in middle — sweep a quarter more — pass thru — do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

**Comment:** A re-release of tune previously done by MacGregor Music is not up to par with the MacGregor recording but still a good tune. Recording of caller does not seem to have depth. Rating: ☆+

### EASY COME EASY GO — Thunderbird 164

Key: E Flat                      Tempo: 128                      Range: HG  
Caller: Bill Volner                      LB Flat

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Head two couples promenade halfway — two and four right and left thru — same two flutter wheel — sweep a quarter — everybody double pass thru — track II — swing corner — left allemande — come back promenade.

**Comment:** Word metering may have to be adjusted by some callers. Easy to call and use of Track II is made. Rating: ☆☆

### PUFF THE MAGIC DRAGON

— Blue Star 2040

Key: B Flat                      Tempo: 132                      Range: HC  
Caller: Nate Bliss                      LD

**Synopsis:** Complete call printed in Workshop.

**Comment:** A re-issue of an old release. The calling is well done by Nate. The increase and decrease of music on called side does not seem to add to the continuity of musical rendition. Callers may enjoy using.

Rating: ☆☆☆

### I WANT TO TAKE HER TO A SQUARE DANCE — Longhorn 1018

Key: B Flat & C                      Tempo: 130                      Range: HC  
Caller: Guy Poland                      LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** A real fine tempo for nice relaxed

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dancing. Good figure gives dancers enough for club level fun. One of the better from Longhorn. Rating: ☆☆☆

**I CAN'T GET USED TO SLEEPING WITHOUT YOU** – Bogan 1293

Key: C                      Tempo: 130                      Range: HA  
Caller: Andy Petrere                      LC

**Synopsis:** (Break) Circle left – allemande left corner – do sa do – allemande left – weave ring – do sa do – promenade (Figure) Heads square thru four hands – corner do sa do – curlique – scoot back – boys run around that girl – pass thru – chase right – boys

run – square thru three hands – swing corner – promenade.

**Comment:** Dance figure has nice movements. Music is average. Reviewer wonders why some words in original lyrics can't be changed to offer less suggestive things, yet this one is minor. Rating: ☆+

**MIDNIGHT SPECIAL** – Circle D 206

Key: E                      Tempo: 128                      Range: HB  
Caller: Jim Davis                      LB

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A real good musical feel on this record with use of harmonica and fine

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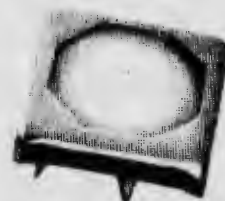
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rhythm. The dance is adequate and one of the best released on this fairly new label.

Rating: ☆☆☆

## GOOD WOMAN BLUES — Circle D 207

Key: E Tempo: 130 Range: HC Sharp  
Caller: Ralph Thrift LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande corner — weave ring — meet own do sa do — promenade home (Figure) Head two square thru four hands — corner do sa do — swing thru two by two — boys run right — tag the line — face right — wheel

and deal — turn thru — corner left allemande — swing own — promenade.

Comment: Music gives good lift to callers. Figure average. Some callers will enjoy this tune as it is easy to call. New company is showing promise. Rating: ☆+

## A WHOLE LOT OF THINGS TO SING ABOUT — Hi-Hat 479

Key: E Flat Tempo: 128 Range: HB Flat  
Caller: Ernie Kinney LB Flat

Synopsis: Complete call printed in Workshop. Comment: One of the better releases this month. Easy melody and nice figure move-

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### New Releases

- RB 224 Laredo by Ralph Silvius
- RB 225 All the Sweet by Don Williamson
- RBS 1234 Southern Nights by Elmer Sheffield, Jr.
- RBS 1235 Baby You Look Good to Me Tonight by Johnnie Wykoff

### Current Best Sellers

- RB 213 I Wish Her Well by John Hendron
- RB 214 Do You Right Tonight by Allen Tipton
- RB 218 Wheels by Don Williamson
- RB 219 Say It Again by Bob Vinyard
- RB 220 Thinking of a Rendevous by Elmer Sheffield, Jr.
- RB 222 Say You'll Stay Until Tomorrow by Johnny Jones

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- Dec. 2-4 Jack Lasry, Elmer Sheffield, Jr., Don Williamson, Dick & Pat Whaley

### Asheville, N.C. Civic Center

- July 1-2 John Hendron, Allen Tipton, Johnny Jones, Don Williamson, Richard Silver, Gene Spence, Woody Christopher, Bill & Elizabeth Sloop

### Crossnore, N.C.

- Aug. 5-6 Bob Vinyard, Don Williamson, Woody Christopher, Bill & Elizabeth Sloop

### Myrtle Beach, S.C.

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ment. Should be good for dancer and caller alike. Rating: ☆☆☆

run — tag the line to the right — wheel and deal — swing corner — promenade.

## THANK YOU FOR ALL THAT SUNSHINE — Kalox 1203

Key: B Flat, C & D  
Caller: C.O. Guest  
Tempo: 132 Range: HD LB Flat

Synopsis: (Break) Four men promenade inside — at home curlique — boys run — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — heads square thru four hands — meet corner do sa do — swing thru — boys

**Comment:** C.O. lets it out again in fine fashion with relaxed calling. A good tune with nothing fancy on the figure. A lot of good releases this month keeps this from a workshop tune. Key change helps in instrumental. Rating: ☆☆☆

## ALL DAY SUCKER — Blue Ribbon 218

Key: B Flat Tempo: 130 Range: HB Flat  
Caller: Jerry Hightower LA

Synopsis: (Intro & End) Four ladies chain across — chain back three quarters — sides

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**Comment:** A nice release with both good tune and figure. Jerry does well on this. Most

callers can handle. Reviewer's record skipped in middle of tune so check before purchasing. Rating: ☆☆

**MEXICAN JOE — Lore 1156**

**Key: C                      Tempo: 132                      Range: HA**

**Caller: Tim Hohnholt**

**Synopsis:** (Break) Circle left — allemande alamo style — balance out and in — swing thru two by two — balance again — swing thru two by two — boys run right — girls run left — left allemande — promenade (Figure) Head couples promenade three quarters — two and four right and left thru — pass thru — right

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  - BC 101 BOBCAT RAMBLE by Bob

and left thru — flutter wheel — square thru three quarters — corner swing — promenade.  
**Comment:** A tune some callers can enjoy doing. Music is average and figure not outstanding. May be a simple sleeper for callers.

Rating: ☆+

### RING MY BELL — Kalox 1202

Key: B Flat      Tempo: 132      Range: HC  
 Caller: Dick Han      LB Flat

**Synopsis:** (Break) Four ladies chain — chain back home — join hands circle — left allemande — turn partner right — men star left — swing own — promenade (Figure)

Head couples promenade halfway — square thru four hands — swing thru — boys run — ferris wheel — square thru three hands — swing — left allemande — promenade.

**Comment:** Good music and call done well by Dick but since another company issued a release first it makes this record late. Believe other company has been successful enough to placethis one second. Rating: ☆☆

### BILLY THE KID — MacGregor 2208

Key: D Minor      Tempo: 132      Range: HC  
 Caller: Monty Wilson      LC

**Synopsis:** (Break) Four ladies promenade one

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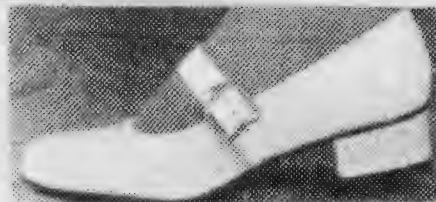
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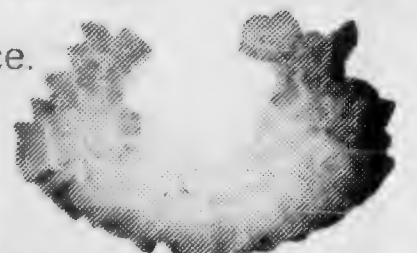
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S 1101 "Saddle Romp"/"Cinch"

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time around – home box the gnat – swing – join hands circle left – allemande left corner – weave ring – do sa do – promenade (Figure) One and three square thru four hands – make a right hand star with outside two once around – heads to middle with left hand star once around – find corner do sa do – curlique – scoot back – swing – promenade.

**Comment:** Some callers may want to use this novelty tune. Lots of words and the figure has been over used many times. Good calling by Monty. Speed should be slowed.

Rating: ☆ +

COME ON COME ON THINK SUMMER  
– Thunderbird 165

Key: F Tempo: 136

Range: HC  
LC

Caller: Glenn Walters

**Synopsis:** (Break) Four ladies chain – box the gnat – swing partner – join hands circle – allemande left – weave ring – meet own do sa do – promenade (Figure) Promenade half way – down middle – curlique – boys run – swing thru – boys run again – half tag the line – trade and roll – pass thru – trade by – swing corner – allemande left – promenade.

**Comment:** Fast moving dance and figure move-

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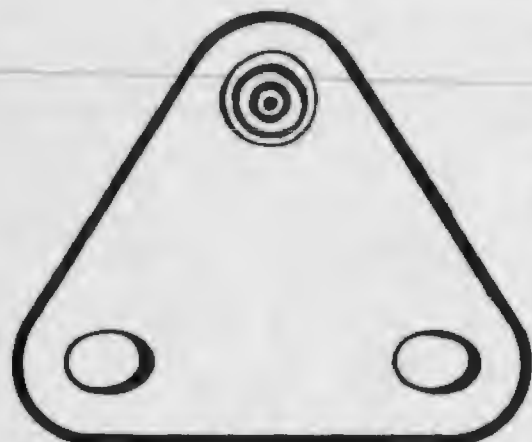
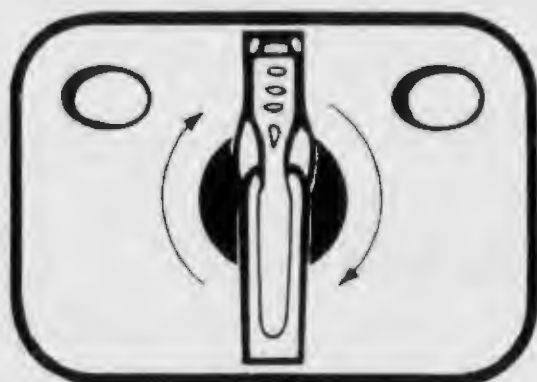
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ments are very standard. Good instrumental  
 with use of organ. Key changes may give  
 callers some problems. Introduction is diffi-  
 cult to maneuver into and believe cue sheet  
 meant to say ladies promenade instead of  
 chain on introduction. Rating: ☆☆

**THINKIN' OF A RENDEZVOUS  
 — Red Boot 220**

**Key: D Tempo: 128 Range: HB  
 Caller: Elmer Sheffield Jr. LC Sharp**

**Synopsis:** (Break) Circle left — left allemande —  
 do sa do — men star left one time — turn  
 thru — left allemande — swing own —  
 promenade (Figure) Square thru four hands  
 — do sa do — spin chain thru — girls circulate  
 twice around — turn thru — left allemande —  
 walk by one — swing next — promenade.

**Comment:** Figure good enough for club use.  
 Music good also. Most use can be made of  
 this by callers. Key range very easy. May  
 have to work on word meter. Rating: ☆☆

**SAY YOU'LL STAY UNTIL TOMORROW  
 — Red Boot 222**

**Key: F Tempo: 128 Range: HC  
 Caller: Johnny Jones LB Flat**

**Synopsis:** (Break) Four ladies promenade inside  
 — box the gnat — swing own — join hands  
 circle left — left allemande corner — weave  
 ring — swing — promenade (Figure) Four  
 ladies chain — heads flutter wheel — couples  
 two and four curlique — walk and dodge —  
 swing — left allemande corner — weave ring  
 — swing — promenade.

**Comment:** Nothing unusual with this release.  
 Music and figure is average. Not one of Red  
 Boot's best. Rating: ☆+

**MARRIED IN LAS VEGAS — MacGregor 2209**

**Key: B Tempo: 132 Range: HB  
 Caller: Otto Dunn LB**

**Synopsis:** (Break) Circle left — left allemande —

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turn partner right — men star left once around — turn thru with own — left allemande — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square thru four hands — corner do sa do — make ocean wave — ah so — wahoo — star thru — swing corner — promenade.

**Comment:** Doesn't appeal to this reviewer as a square dance release. Word metering needs work on. Words of married in Las Vegas divorced in Mexico seem to be overused. Not one of MacGregor's best, has an Ah so and Wahoo movement. Rating: ☆+

### OKLAHOMA MORNING — Hi-Hat 481

**Key:** D      **Tempo:** 130      **Range:** HB  
**Caller:** Mike Sikorsky      LD

**Synopsis:** (Break) Walk around corner — see saw own — men star right — put arm around partner star promenade — girls roll back left allemande — weave ring — do sa do — promenade (Figure) Head two ladies chain — sides flutter wheel — sweep a quarter — pass thru — swing thru outside two — boys run — bend the line — right and left thru — square thru four hands — swing — promenade.

**Comment:** Nothing really outstanding musically or figure-wise in this release. Sounds like many others previously issued. Rating: ☆+

### SAY IT AGAIN — Red Boot 219

**Key:** E Flat      **Tempo:** 130      **Range:** HB Flat  
**Caller:** Bob Vinyard      LB Flat

**Synopsis:** (Break) Four boys promenade inside — pass own — swing next — join hands circle left — ladies center — men sashay — allemande left — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — meet corner circle up four — go halfway round — pass thru — trade by — swing thru — boys run right — ferris wheel — centers square thru three hands — corner

swing — promenade.

**Comment:** Good Red Boot sound with nice feel on the figure, Bob does nice relaxed calling job. Callers will enjoy doing this number.

Rating: ☆☆

### SMOKEY MOUNTAIN SMOKE

— Red Boot 221

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

**Synopsis:** (Break) Circle left — allemande left — do sa do — men star left once around — turn thru — allemande left — weave ring — meet partner do sa do — promenade (Figure) Heads lead to right — circle four — make a line — go up and back — pass thru — chase right — boys run to right — curlique — coordinate — bend the line — square thru three quarters — swing corner — promenade.

**Comment:** Fine music that could be used for patter. Figure has good use of chase right and coordinate. Rating: ☆☆

### FLIP HOEDOWN

#### TEA CUP CHAIN — Bee Sharp 221

**Key:** E      **Tempo:** 134  
**Caller:** Dave Taylor

**Comment:** The success of only half of a record will depend on whether dancers will pay the price to learn the figure. It is new in concept on a single issue but this reviewer has reservations concerning its success.

Rating: ☆+

### HOEDOWNS

#### ASHES — Ghost Town 3

**Key:** G      **Tempo:** 136  
**Music:** Ghost Town Echo — Banjo, Bass, Guitar

#### JENNIFER'S JIG — Flip side to Ashes

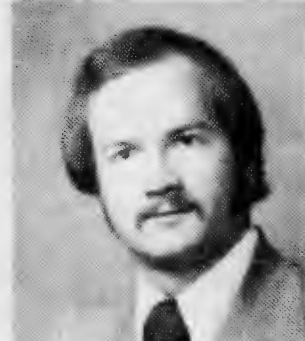
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**Music: Ghost Town Echo** — Banjo, Bass, Guitar

**Comment:** Not too bad a release on this new company. Lots of good banjo. May have to be slowed for comfortable dancing. Good instrumentals are always needed. Rating: ☆☆

#### DIRECTORY—IMPORTANT

You will notice when you receive your August issue with our 1977-78 Directory that there have been a number of changes made over the previous year. For the Directory to be effective we need current updates of association officers, editors and information volunteers.

#### NEW SQUARE DANCE MAGAZINE

A new national magazine, "National Squares," published quarterly in the interest of the National Square Dance Convention, will issue its charter edition in August, 1977. Howard B. Thornton will serve as Editor-In-Chief assisted by co-workers Pete Hughes, Chet Ferguson and National Committee members.

The continued Convention attendance growth is the reason for establishing "National Squares" to bring dancers much information too extensive for most present publications.

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# ROUND THE WORLD of SQUARE DANCING

(Continued from  
page 35)

international round dance figures. A Hoosier, formerly of New Albany and now headquartering in Indianapolis, Roberts, together with Russ Collier, a popular local round dance leader who has provided facilities at Collier's Round Dance Hall, have pooled their talents during the past several months to bring to round dancers in the area a wealth of information and experience in international round dance techniques. In view of the response to these sessions, plans are now under way to provide a similar instructional series at a later date.

## Maryland

The Dancing Demons of Marlow Heights held the first known square dance marathon in history. The purpose of the marathon was to raise funds for club activities. 17 club members began dancing Sunday, February 20th, and 24 hours later five of the original group were still dancing to Bill Harrison's calls. The remaining 12 dancers chalked up at least 12 hours and Bill could very well be the first to call 24 hours of continuous dancing. Five-minute breaks each hour were allowed and the time was often used to add more padding to sore and blistering feet. Adult advisors were on hand to monitor the marathon, prepare food, and give moral support.—*Alice Kemerer*

## New Mexico

The annual August weekend square dance in Ruidoso Downs has been increasing in size each year and this year should be no exception.

The dates are August 13th and 14th and the place is the Chaparral Convention Center. Melton Luttrell and Beryl Main will call for the square dancing with John and Wanda Winter in charge of rounds. George and Ruth Cooper, guiding lights behind this affair, work hard all year to make this dance bigger and better and they are to be congratulated for its continuous growth and success.

## Hawaii

Dick Weaver was a member of the Hayseed Club in Honolulu since 1952 and club caller since 1954. Dick has left Honolulu and now resides on Maui, where he hopes to continue his calling career working with the Parks and Recreation Department there. Friends and square dancers coming to Hawaii may reach him at 33 Lono Street #220, Kahului, Maui, Hawaii 96732. His home telephone number is 244-3635.

## North Carolina

The Holiday Jubilee at the Convention Hall of the Holiday Inn in Boone features Chuck Meyers, Fred Keller and Bobby Keefe with Tommy Holleman and Jessie Taylor conducting rounds. The festival is scheduled for July 22 and 23 and a separate session of advance level dancing will be held on Sunday, July 24. This is one of the South's finest festivals and hosts promise you a very exciting weekend. Contact Fred Keller, Box 30, Rt. 9, Lexington, N.C. 27292 for additional information.

## Oregon

Ingredients: One slightly crazy square dance club, a long series of guest books, and a succession of faithful "doortenders" to make certain that every guest couple signs in every night for 15-plus years. The result? Crazy-8s of Portland reached an important plateau early in



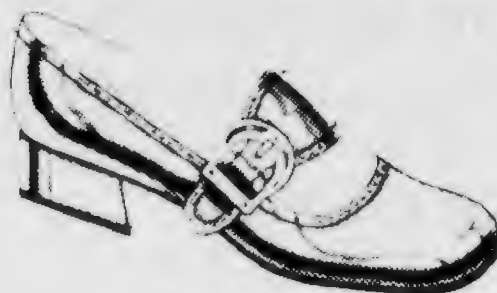
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1977 when they registered their 8,888th guest couple at the doors of Portland's Square Dance Center. The occasion was fittingly marked with a special presentation to Aggie and Dan Leary of the Barn Owls. Two "extra special" gifts, each retailing at 88¢, were handed the Learys, who were admittedly hard pressed to show enthusiasm. After a proper interval the Learys became the proud owners of an Air Pot, a party-type coffee dispenser. Crazy-8s are now facing a minor problem — it was no great strain,



Wendell Checketts, Kathy Kocher (left) and Joella Checketts (right) with Aggie and Dan Leary, the Crazy-8s' 8,888th guest couple.

honoring the 8th, 88th, 888th, and 8,888th couples but it does seem like a while to wait for the 88,888th guest. However, with a roster full of "crazies" working on the problem, it would appear certain that they'll figure out something to take up the slack.

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through the courtesy of Director Arthur Green. Coffee Pickin' Squares has graduated its second class of dancers. A full square traveled to the Panama Canal Zone for the International Festival and danced with the Canal clubs and 170 dancers from the U.S. who were on the cruise ship "Fairsea." Dancers coming to Costa Rica are invited to join the group any Tuesday night and San Jose, Costa Rica is a wonderful place to spend a vacation. William Loehrer, Apartado #5, Eszazu, Costa Rica, will be happy to provide information for those interested.

**Germany**

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- July 1-3 — 4th of July Weekend, Broken Arrow Campground, Winamac, Indiana
- July 1-3 — Midnite Sun Festival, Fairbanks, Alaska
- July 1-4 — Scrunch Bunch 4th Annual Camper's Fiesta, KOA Campground, Columbus, Indiana
- July 2 — Holiday S/D, Elementary Gym,

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Lyons, Colorado  
July 2 – All-nighter, Royal Oak Park, Pomeroy, Ohio  
July 2 – 2nd Independence Day Dance, Arena, Norfolk, Virginia  
July 2-3 – July Jamboree, Buena Vista School, Buena Vista, Colorado  
July 4 – Badge Dance, Kaiser Steel Gym, Fontana, California  
July 4 – 4th Annual S/D, Lamar Park, Wyoming, Michigan  
July 5-9 – 7th Annual Fun Fest, Jekyll Island,

Georgia  
July 8 – Cash-Vear Special, Washington Irving School, Colorado Springs, Colorado  
July 8-10 – 22nd Annual Funstitute, McCall, Idaho  
July 8-10 – 11th Annual Stampede & S/D Roundup, Henry Wisewood School, Calgary, Alberta, Canada  
July 8-10 – 20th Summer Festival, Douglas Co. Fairgrounds, Roseburg, Oregon  
July 8-10 – 9th Annual Leadership Training Seminar, Spokane, Washington

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Ranch, Innisfail, Alberta, Canada

July 16 – 12th Annual Barn Dance and

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Park, Orland, Indiana

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Gaylord, Michigan

July 21-23 – S/D Festival, Confederation Col-  
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- July 22-24 - 1st Rocky Mountain High, Buena Vista School, Buena Vista, Colorado
- July 22-24 - Round Dance Clinic, Civic Center, Durham, North Carolina
- July 23 - 11th Annual Dam Dance, Flaming Gorge, Utah
- July 23-24 - 11th Annual S/D Festival, Sports-center, Owensboro, Kentucky
- July 24-29 - Callers' College, Anthony Island Motel, Hot Springs, Arkansas
- July 24-29 - SIOASDS Asilomar Institute and Callers' School, Pacific Grove, California
- July 29 - Newsletter Subscription Dance, Gardner Jr. High School, Lansing, Michigan
- July 29-30 - 13th Annual S/R/D Festival, Student Union Bldg., Moscow, Indiana
- July 29-30 - Black Hills S/D Festival, 4-H Bldg. and Central States Fairgrounds, Rapid City, South Dakota
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- July 30 — 6th Annual Freshman Frolic All-nighter, Big Red Barn Skating Rink, Greenwood, Indiana
- Aug. 4-6 — 5th Canadian R/D Festival, York University, Toronto, Ontario, Canada
- Aug. 5-6 — 10th Annual Old Miner's Days Dance, Convention Center, Big Bear Lake, California
- Aug. 5-6 — S/D Jamboree, Provincial Vocational Institute, Charlottetown, Prince Edward Island, Canada
- Aug. 5-6 — Mississippi Gulf Coast Festival, Buena Vista Hotel, Biloxi, Mississippi
- Aug. 5-6 — Autumn Frolic, SLU Grand Ballroom, Hammond, Louisiana
- Aug. 5-6 — 5th Annual Dogpatch USA S/D Festival, Dogpatch, Arkansas
- Aug. 7-12 — Callers' College, Anthony Island Motel, Hot Springs, Arkansas
- Aug. 8-13 — S/D Jamboree, Penticton, British Columbia, Canada
- Aug. 10-13 — 15th Annual Overseas Dancers Reunion, N. Tex. State University, Denton, Texas
- Aug. 12-13 — 3rd Thunderbird Festival, Skateworld Roller Rink, Sikeston, Missouri
- Aug. 12-14 — 19th S/R/D Convention, Milwaukee, Wisconsin
- Aug. 12-14 — Florida Callers Assn. Callers' College, Orlando, Florida
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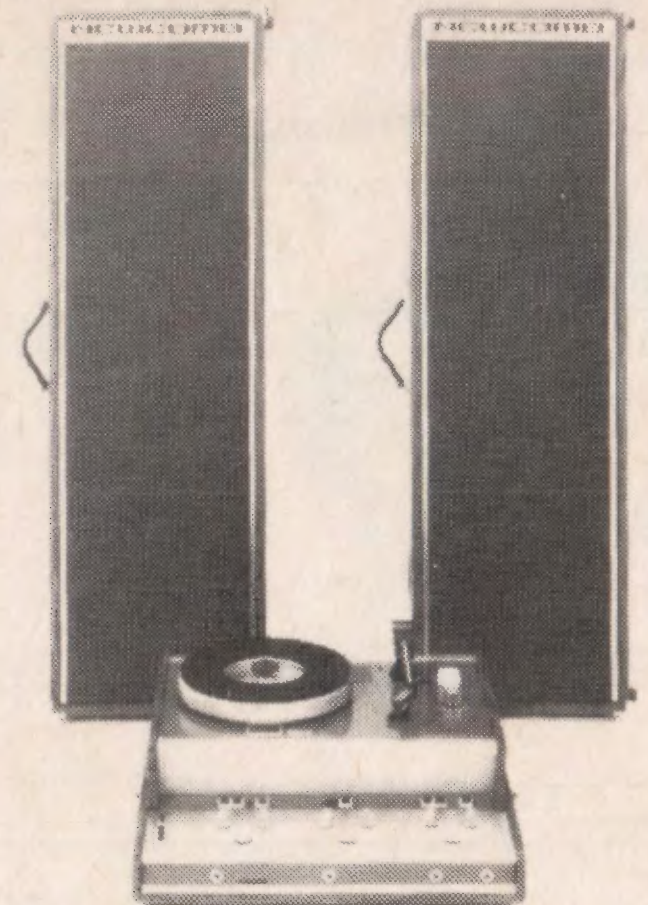


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 Aug. 19-21 – S/D Weekend Campout, Indian Valley Campground, Grand Rapids, Michigan  
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 Aug. 25-28 – Worms Backfish Festival, Worms, Germany  
 Aug. 26-27 – 9th Annual Peach Festival, 2 Rivers Plaza, Grand Junction, Colorado  
 Aug. 26-28 – Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee  
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**THE PRINCESS SPECIALTY SHOP**  
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es

# fashion feature



Small yellow and orange flowers scamper across this cotton/polyester floral print of Jan Hawkins' happy dress. Solid orange polyester fabric is used to trim the sweetheart

neckline, as a border at the hemline, to interface the bottom of the puff sleeves, and as a narrow piping on the belt. No-iron, of course, and Jan's perfect fit receives an A+ grade!

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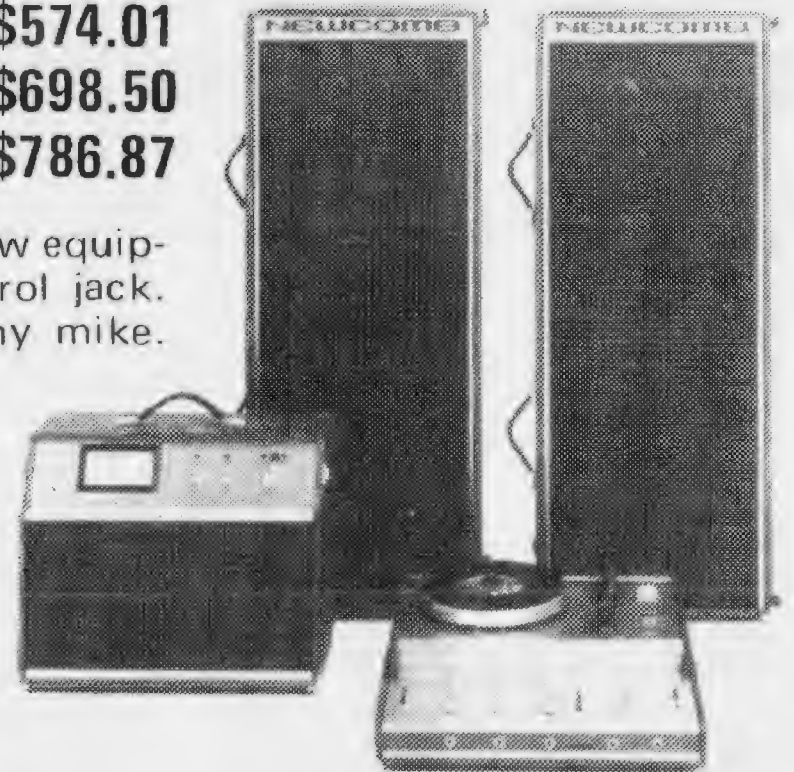
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- 2041 — Two-Step Rhythm  
 Round cued by Bill Tracy
- 2040 — Puff the Magic Dragon  
 Caller: Nate Bliss
- 2039 — Tulsa/Rawhide Hoedowns

**BOGAN**

- 1294 — Save Your Kisses for Me  
 Caller: Lem Smith
- 1293 — I Can't Get Used to Sleeping  
 Without You  
 Caller: Andy Petrere
- 1292 — Full Time Job  
 Caller: Lem Gravelle

**DANCE RANCH**

- 640 — Second Fling  
 Caller: Ron Schneider
- 639 — Reunion Waltz, Round  
 Cued by Herb Egender

- 638 — Hey There, Round  
 Cued by Herb Egender
- 637 — Baby Face  
 Caller: Frank Lane
- 636 — Tonight Carmen  
 Caller: Ron Schneider

**ROCKIN' "A"**

- 1366 — Walkin' Over Yonder  
 Caller: Doyce Massey
- 1365 — Under Your Spell  
 Caller: Allie Morvent

**LORE**

- 1157 — Janie Caller: Johnny Creel
- 1156 — Mexican Joe Caller:  
 Tim Hohnholt
- 1155 — Ah So Pretty Little Girl  
 Caller: Harold Bausch

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 Caller: Harold Finney
- 2374 — One Time Too Many  
 Caller: Harold Finney

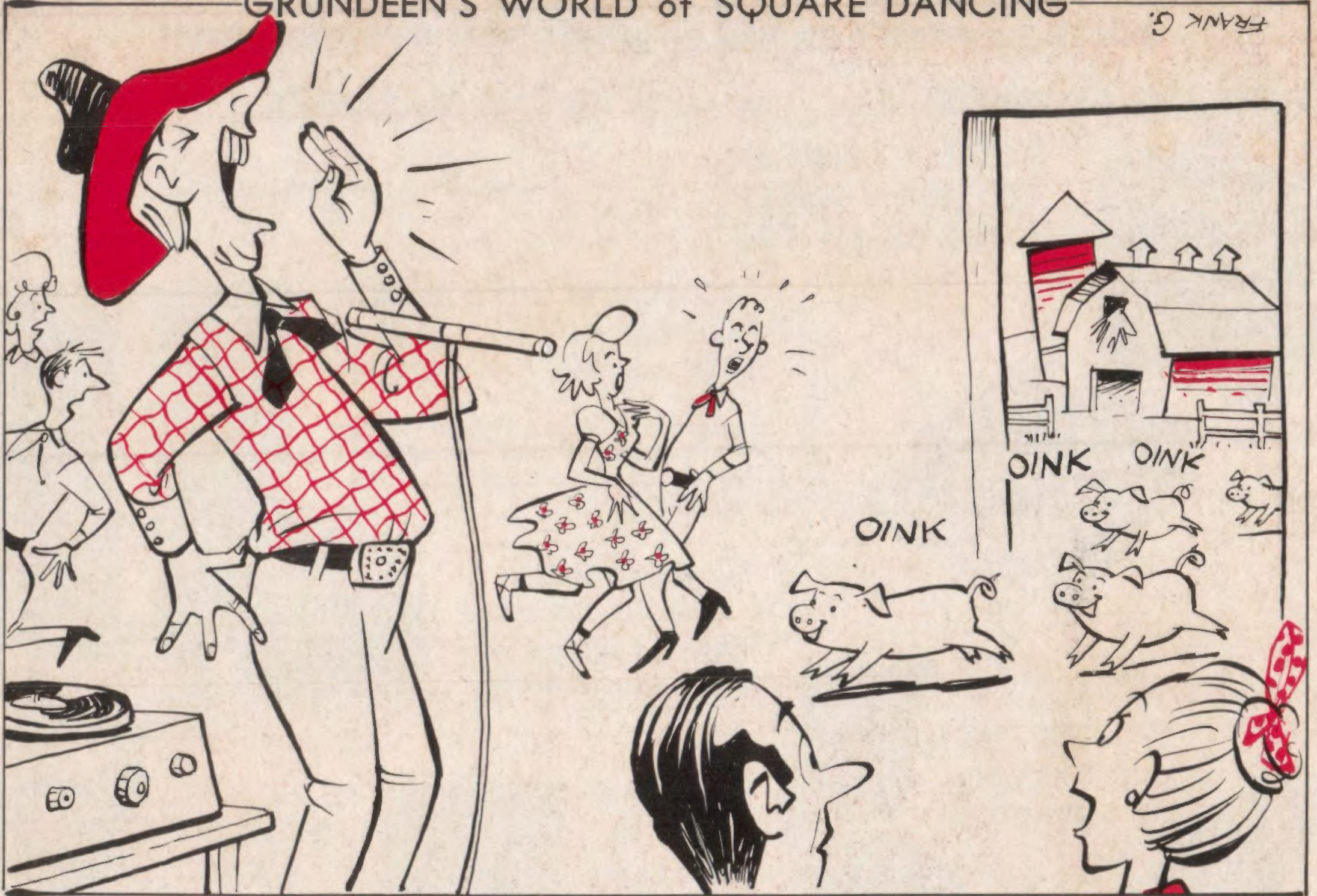
**BEE SHARP**

- 211 — Teacup Chain Instructions  
 and Caller: Dave Taylor
- 210 — Breaker One, Two, Three  
 Instr. and Caller: Dave Taylor
- 209 — Breaker Three Instr. and  
 Caller: Dave Taylor
- 208 — Square Chain Thru Instr.  
 and Caller: Dave Taylor
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