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APRIL, 1978

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(See page 5)



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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:

To the "Name Withheld by Request" regarding long dresses versus tutus, may I say "Yeah!" I started wearing a long dress for my contribution to the Bicentennial celebrations and found it to be so pleasurable that I have continued. To all the ladies who would like to but feel "peer pressure," try it . . . dancing in a long dress is a trip all of its own and the men love them. I can remember when *everyone* wore long dresses . . . can you? To slower dancing, live music and long dresses — *Salute!*

The Greenoughs
Yucaipa, California

Dear Editor:

The West Coast Square and Round Dancers Association respectfully requests permission to reprint in the "West Coast Dancer" magazine the article by Chris Vear entitled "The Real

Reasons," that appeared on page 10 of your January issue. We would also appreciate permission to reprint "Attitude — a Goal for (Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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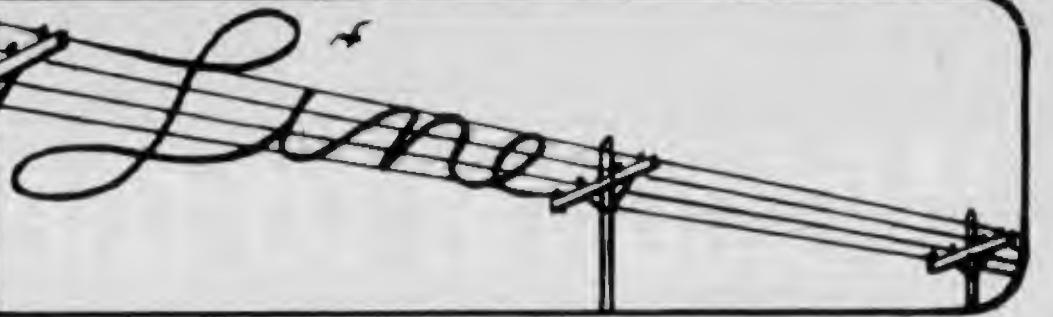


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RED HOT



THE AMERICAN DANCE STAMPS: Diamond in shape, the artist has depicted four forms of the dance, including the American Folk Dance -- Square Dancing - (see cover). First day of issue in New York City is April 26th. (See page 57 for cachet.)



A UNIQUE APPROACH TO MERCHANDISING: The Associated Merchandising Corporation based in New York City with major department store outlets in communities around the nation, has suggested to its outlets the timeliness of setting up square dance apparel shops in their stores. Here's a great opportunity to check your local stores and provide square dance demonstrations.

PREFERENCE POLL: Receiving the most votes on limited number of responses -- SINGING CALLS: Some Broken Hearts Never Mend - RR 115; Rockin' In Rosalie's Boat - CH 202; Sun Coming Up - WW 901; Southern Nights - RBS 1234; Don't Worry 'Bout the Mule - BS 2051. ROUND DANCES: Sandy's Waltz - GR 14248; Let's Cuddle - MGR 5504; Happy Sounds - MGR 5504; Tuxedo Junction - Bel 271; One More Time - HH 952. NOTE: This is not a true representation of record popularity - only a small number of ballot cards having been received. In the future, unless a good response is received, this feature will be omitted. YOU may help make this successful each month by sending to this publication a post card listing your current singing call and/or round dance favorites. Cards received by April 25th will be tabulated and the results will appear in the June Hot Line.

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

April, 1978

NOT TO BE CONFUSED WITH Square Dance Week which starts the third week in September, this month we celebrate American Dance Week which begins on the 26th. Evidently the ruckus kicked up by organized square dancing to promote a commemorative square dance stamp has alerted practitioners of other forms of dance to beat the drums a bit for their particular dance form. As a result, and as you no doubt know, we'll not only be getting a square dance stamp but the ballet crowd will get theirs and so will the modern dance and the theater dance people. It's nice to know that somebody is recognizing all American Dance forms with a week's celebration.

Apparently America has become very dance-conscious in recent years. It's interesting to note that of the four forms being selected by our Postal Service, *only square dancing* can reasonably be considered a true participation dance. We sit and marvel at good ballet or modern exhibitions and enjoy such theater dance productions as Chorus Line, but when it comes to active participation — actually getting out there on the dance floor and *being a dancer* — that's left up to square dancing.

The recognition we're getting from our nation will focus the attention of many thousands, perhaps millions of non-dancers on the fun and joy of America's folk activity. If we take advantage of the opportunity and play our cards correctly, we can experience our greatest boom!

A Place for Everyone

THERE'S BEEN CONSIDERABLE DISCUSSION recently as to which direction square dancing should take in the coming years. There are those who sound off loudly for challenge

dancing and the advanced levels that require a fairly strong commitment on the part of those who choose to take this route. Then there is the extreme opposite — those who wish only casual involvement — say once a month at most in a pure recreational form of the hobby. And there are those whose preferences lie somewhere in between.

Recently there has been a flurry of concern from those in the challenge ranks and those who put out callers' note services regarding the suggestion that a moratorium be placed on all new figures for a period of a year. This has been suggested perhaps as a means of solidifying the activity and allowing things to calm down a bit. "After all," say the supporters of this line of thought, "we have somewhere between 2000 and 3000 movements in the Encyclopedia now. Certainly we can get along with what we have."

"You're overlooking something important," say those in the challenge ranks. "Where would the activity be today if someone hadn't *invented* square thru? And how much dancing pleasure we'd be deprived of without swing thru, circulate and wheel and deal. Our whole generation is based on new discovery and invention. To stand still is to go backwards and this just isn't the American way. Why, without some of these basics we'd still be doing Bird in the Cage and Dive for the Oyster!"

Perhaps it's those in mid-stream between the two extremes who are the most concerned. They say, "We understand those who choose challenge dancing. They have the time or they make the time to dance several times a week, often to tapes, in order to handle a few hundred movements and to keep up with the flow of new ones as they come out. The problem is that our phase of the activity, whether you call it Mainstream or *relaxed level*, suffers. We depend upon relatively few, if any, new movements if our program is to work but callers who use the new movements with their

more advanced groups fail to notice our choice of plateaus and use the new movements on us too."

And so it goes — and has gone for some time. If a good system of plateaus is going to work then we must (1) accept a philosophy regarding these levels and respect the basics within each grouping. (2) As callers, we must respect the plateau each club or festival has set for itself and call *only* the basics within that block while, as dancers, we must be aware of what these basic blocks are and insist that our callers stay within the boundaries.

We are getting closer to a solution and it's quite exciting when we realize that while square dancing is not the same for everyone, it is possible for us all to live together and find the plateaus of square dancing that suit our needs.

If we can define a true Mainstream (or whatever it may be called) that can be taught along with good styling in a relaxed 30 lessons and then build our activity with this plateau as its foundation, every other phase of the activity can be healthy. Certainly there will be some in the Mainstream group who will wish to go on — not because they are better dancers or more advanced, but because they can devote more than once a week to the activity. They will have this choice.

Dances for Singles

THE FIRST SINGLE or no-partner dance we remember doing was the Hully Gully. Used to be the kind of dance you'd put on between the squares and great gobs of people would get up to fill the floor — all facing the front of the hall to start. Assuming everyone knew the routine, you'd put on the record and off everyone would go — no two dancers together — everyone working independently from the others and everyone having a ball!

Now we see that the single or solo dance has come into its own. There's Amos Moses, Pata Pata and a wide assortment of others. And they call them line dances which means that they are dances usually done by an individual without a partner — a little confusing to those old timers who think of contras as *line dances*.

Recreation leaders have been using these no-sex dances for years and apparently callers doing one-night stands who are often faced with more boys than girls, or vice versa, find

them a welcome method of involving everyone.

Now a Grant F. Longley, Ph.D., Franklin, Massachusetts, has collected a large number of these dances and put them into a single volume called the Line Dance Manual. All in all there are 46 dances described in full, including such intriguing titles as Strawberry Patch, danced to Tony Orlando and Dawn's "Who's In the Strawberry Patch With Sally?," and The Slush which can be danced to any number of tunes.

While most of the dances seem to be a simple combination of footwork and changing facing directions, a dance such as Oceanic is a routine done with basically just the hands.

It's a well put together Manual and well worth its price tag of \$5.00 for those doing one-nighters, church picnics and parties. (You can get a copy by writing the publisher, The New England Caller, Inc., Box NC, Norwell, Massachusetts 02061.)

So What's New

WE WERE QUITE IMPRESSED a couple of years ago when we watched a caller with his Canadian manufactured public address system utilize the first automatic needle changer we had seen. Some time before we had seen our first remote volume control mounted on the microphone base. This allowed the caller to simply raise or lower the music volume without moving over to his P.A. system and changing the master controls. Now in addition he could also, by a flip of the finger, raise the tone arm, knowing that it would be speeded back to the start of the record and lowered onto the grooves with only a second's interruption.

Now comes yet another time-saving device. An impulse can be sent from a wireless microphone, used most frequently by round dance teachers, to lift the needle from the record player half a hall away and replace it at a pre-set spot on the disc. No wires, no helper to sit on the stage to lift the needle, just a few settings to arrange beforehand and then a flip of the switch from the center of the dance hall and voila, a light goes on, the needle drops in place and the music starts exactly on cue.

What will come next? Perhaps a complete P.A. system no larger than a deck of cards. Maybe sound transmitted to a small receiving set worn by each dancer. Who knows? It wasn't

too many years ago when our old Concord P.A. which took a half-a-dozen of us half an hour to carry into the hall and set up was the latest and greatest. Today the systems are so sophisticated they literally perform miracles. From what we've seen in the past we can expect even greater wonders in the future.

Floors — The Dancers Best Friend

OURS ISN'T A LARGE HALL — holds about nine squares when filled — but it is one of the best floors anywhere. Maple, laid on a sub-floor, the floor has never been treated, waxed or finished since the day it was laid 10 years ago. Danced on almost seven nights a week, the leather soles of the dancers shoes have provided an unbeatable finish.

When people ask us our advice on a dance floor we suggest the same thing. However, we have seen all types of surfaces used as dance floors (see the article on page 12) and we are aware that what works well on one type of floor may not work out on another.

Chuck Pratt reminds us of the time when as a small boy it was his responsibility to drag a large bale of hay up and down the wooden floor. The purpose, he remembers, was to pull loose any splinters and at the same time lend a natural polish to the surface.

Once we get started on dance floors, we're reminded of so many unique occurrences. There was the time we danced on the flight deck of the carrier Kersage. Metal plating isn't the best dance floor — but who noticed? Then there was the time in San Diego where the overflow of dancers made it necessary to move out to the parking lot and dance on the asphalt.

We had done this many times in the past with different solutions. We had used the small ball bearing-like rubber shavings from a tire retreading plant to smooth out a black top surface but that was always dirty and the rubber bits stuck to one's skin and clothing. We had used powdered soapstone (talc) mixed with Spangles. The mixture proved to be a good, temporary dance surface but the cloud of dust, three feet high, that resulted made the dancers look like a bunch of zombies.

The method used at San Diego was unique. They brought in many gallons of liquid glass in large tank trucks and sprayed it on the asphalt surface. After a few minutes when the glass had

hardened it was transformed into a very satisfactory, temporary dance surface.

And then there was the episode some 25 years ago, at the annual Nebraska State Round-up at the Aksarben (Nebraska spelled backwards) Stadium. Jack Hoheisal had called the afternoon workshop and as everyone left the hall at five in the afternoon, preparing to come back in time for the big dance at 8 o'clock, some energy-conserving individual switched off the air-conditioning.

The multi-purpose facility had been used the night before as an ice skating rink and earlier that morning had been transformed to its normal terrazzo surface for the dancing. Without the air-conditioning the composition floor heated, allowing the stored up moisture to seep to the surface.

The early workers arriving at the hall shortly after 7 P.M. that evening were greeted by the sight of a "lake" 2 inches deep across the whole dance surface. Mops, rags and buckets in the hands of square dancers and building maintenance people working full tilt were barely able to make the floor moderately dry and danceable by 8:15.

These have been just a few memories on the all-important subject of *the floors we dance on*. Except for the element of *sound*, few factors are more important to good square dancing than the dance surface itself. This we've seen proven time and again.

First Day Covers Anyone?

THIS THING ABOUT having a square dance stamp after anticipating it for ten years or more is a bit dramatic. Because of our deadline schedule we're putting this issue together in mid-February without having any idea of how the stamp will appear. We do know that it will be one of a block of four honoring American Dance (the other three are Ballet, Modern and Theater Dance). This means that a sheet of sixty (if they come in this form) will contain only 15 Square Dance stamps.

There will be a first day cover specially designed by our artist and containing the square and dancers design of the American Square Dance Society and the pertinent background information. For the details, please see page 57.

Remember, the date of issue is April 26 and the place is New York City.

SQUARE DANCE

VACATIONS 1978

THE ENTHUSIASTIC DANCER in quest of his Valhalla has settled for a weekend or a week at one of several dozen exclusive square dance vacation institutes. Although each camp experience is different than the others, they nevertheless share several elements in common. All gear themselves to the pleasure of the dancer. All provide dancing to fine callers and teachers, most with workshops in the daytime and party dances at night as standard fare. Prices range from economy to deluxe. Many include all or some of the meals. A majority provide housing and dining facilities as a part of a package.

If 1978 seems to be the year for you to venture out for a square dance vacation, pick your location and the dates that suit you best. Then drop a card to one or more of the institutes asking for a brochure. Here are just some of the vacations being offered – take your pick.

Apr. 24 thru Oct. 19
10 weeks. Fontana Village Resort.
Write Fontana Village Resort,
Fontana Dam, North Carolina
28733

Apr. 21 thru Nov. 19
17 Weekends. Chula Vista, Wisconsin,
Dells, Wisconsin. Write Judy
Kaminski, Chula Vista Resort,
Wisconsin Dells, Wisconsin 53965

Apr. 2 thru Nov. 11
31 weeks. Andy's Trout Farms.
Write P.O. Box 129, Dillard,
Georgia 30537

May 26 thru Sept. 1
Weekends and weeks. Lionshead
Resort and Dance Ranch. Write
Buck Jones, Lionshead Resort,
West Yellowstone, Montana 59758

June 1 thru Aug. 26
Parrish Ranch. Write Vaughan and
Jean Parrish, 825 Cherryvale Road,
Boulder, Colorado 80303

Sept. 22-24
Fallin' Leaves Frolic Weekend
Potawatomi Inn, Angola, Indiana
Write Duane and Sue Gluth,
9525 Hawthorne Drive, Munster,
Indiana 46321

Aug. 27 - Sept. 2
Crossed Sabres Dude Ranch
East Gate of Yellowstone National
Park, Wapiti, Wyoming 82450

June 30 - July 2
Pre-Cade, Hunt Valley Inn
Write Joe & Es Turner, 7409
Masters Drive, Potomac, Maryland
20854

Dance-A-Cade, Hunt Valley Inn
Write Joe & Es Turner, 7409
Masters Drive, Potomac, Maryland
20854

Oct. 27-29
Squar-Esta Weekend
Fresno Townhouse, Fresno,
California. Write 6559 Coldwater
Canyon Blvd., North Hollywood,
California 91606

Dance Ranch Vacations, Estes
Park, Colorado. Write Frank Lane,
Box 1382, Estes Park, Colorado
80517

Fun Valley, South Fork, Colorado.
Write Oct. 1 - May 1, Mack Henson,
2050 S. Elmwood Drive, Abilene,
Texas 79605 or May 1 - Oct. 1
Fun Valley, Box 208, South Fork,
Colorado 81154

Peaceful Valley Lodge
Write Karl Boehm, Peaceful Valley
Lodge, Star Route, Lyons,
Colorado 80540

June - Aug.
Rainbow Lake Lodge, Brevard,
North Carolina 28712

June - Oct.
Kirkwood Lodge, Osage Beach,
Missouri 65065

July 16-20
Shaw Foundation Dance Week
Scandinavian Lodge, Steamboat
Springs, Colorado. Write Lloyd
Shaw Foundation, 1480 Hoyt
Street, Lakewood, Colorado 80215

July 23-28
SIOASDS Asilomar Square Dance
Vacation and West Coast Callers'
School, Pacific Grove, California
Write Square Dance Vacations,
462 N. Robertson Blvd., Los
Angeles, California 90048

Fernwood
Route 209, Bushkill 107,
Pennsylvania 18324

Cherry Ridge Campgrounds
R.D. 3, Honesdale, Pennsylvania
18431

Red Boot Roundups
Contact Don Williamson, Route 7,
College Hills, Greeneville,
Tennessee 37743

Apr. 21-23
Weekend Pokagon State Park,
Angola, Indiana. Write M. Forsyth,
9901 Pendleton Pike, Lot 177,
Indianapolis, Indiana 46236

June 2-4
Weekend Turkey Run State Park,
Marshall, Indiana. Write M. Forsyth,
9901 Pendleton Pike, Lot 177,
Indianapolis, Indiana 46236

Sept. 22-24
Weekend Turkey Run State Park,
Marshall, Indiana. Write M. Forsyth,
9901 Pendleton Pike, Lot 177,
Indianapolis, Indiana 46236

May 27-29
Memorial Day Weekend, Fease's
Shady Rest Lodge, Rhinelander,
Wisconsin. Write Elmer Elias,
5106 S. Menard Drive, New Berlin,
Wisconsin 53151

Sept. 2-4
17th Labor Day Weekend, Fease's
Shady Rest Lodge, Rhinelander,
Wisconsin. Write Elmer Elias,
5106 S. Menard Drive, New Berlin,
Wisconsin 53151

Sept. 8-10
Hoday Holiday Weekend, Fease's
Shady Rest Lodge, Rhinelander,
Wisconsin. Write Elmer Elias,
5106 S. Menard Drive, New Berlin,
Wisconsin 53151

Asilomar celebrates its 27th year



Summer, 1951 — Asilomar One

WHEN SETS IN ORDER, then not quite three years old, announced it was going to sponsor a week-long square dance vacation institute back in 1951, dancers shook their heads. It would never go. Nobody, not even the most enthusiastic dancers, would pay good money, travel halfway across a state and then dance, morning, afternoon and night for six days. It just didn't make sense.

Of course, there had been several leadership weeks sponsored by men such as Lloyd Shaw and Herb Greggerson and they had been successful and there were a few folk dance camps scattered around. But a square dance vacation institute geared for the dancer was a bit daring.

Well, that initial institute sponsored by Sets in Order and located on the Monterey Peninsula at a place called Asilomar (Refuge by the Sea) was held and it was successful. So successful was it, in fact, that two institutes were held the second year and from two to three every year since.

The Asilomar vacation institutes are actually extensions of Sets in Order (SQUARE DANCING magazine). They put into practice on an intimate, personal basis what we try to put into SQUARE DANCING magazine every month. They give those on the magazine staff a

nose-to-nose, person-to-person opportunity to "meet the people" and this in-person contact has helped greatly in achieving the perspective so necessary for issuing the publication every month.

Just as the magazine features varied personalities among its writers, the staff (staff/faculty) at Asilomar is made up of some of the top personalities in the field of calling and teaching. Since its inception 27 years ago, more than 60 leading individuals have appeared on the staff roster. Names like Ed Gilmore, Raymond Smith and Joe Lewis, Marshall Flippo, Bob Van Antwerp and Frank Lane, Bruce Johnson, Lee Helsel and Don Armstrong have appeared on the roster over the years. The Frank Hamiltons, Manning Smiths, Charlie Procters and Irv Easterdays are but a handful of the many outstanding leaders who conduct the round dancing.

Today there are dozens of fine vacation institutes scattered around the country and we at SIOASDS must be excused if we allow our pride and pleasure to show when we start talking about Asilomar — a granddaddy among many.

Winter, 1978 — The same great location





THE BEGINNING — 2" x 4" stringers are laid out on the lawn of King's Park.

The FLOOR is the thing

(even out-of-doors)

WHAT DO YOU DO when the dancers in your area decide to host a square dance jamboree for some 3,500 dancers and no hall in the area can hope to accommodate a crowd so large? . . . You improvise!

Of course that's all well and good. Move the dancers out of doors and dance on the street. Dancers, you say, are accustomed at the big festivals and conventions to dance on black top and cement. But then suppose you don't want to go this route? You know that nothing can beat a genuine wood floor and that's what the dancers want. And that's what they're going to get . . . but how?

All of this deciding took place in Penticton,

British Columbia (Canada) some 25 years ago and as a result this moderately sized square dance community, located in a valley mid-way between two lakes, has played host to thousands of dancers on a 40,000 square foot plywood dance surface, perhaps one of the largest wooden outdoor dance floors anywhere.

This summer the Penticton based, British Columbia Jamboree will be especially important — partly because the event is celebrating its silver anniversary, but also because it will tie in with the provincial theme "Your Year of Discovery" to celebrate the Bicentennial of Captain Cook's landing at Nootka Sound in 1778. And, as if that weren't occasion enough,

FINAL STAGES — Each sheet of plywood is staggered and each second sheet is only 4' in length to allow for the offset.



SECOND DAY — Starting at the center point adjacent to the stage the plywood is laid two rows at a time using finishing nails to protect boards and dancers.



the area will be playing host to thousands of world travelers converging on neighboring Alberta Province for the Commonwealth Games and the First Canadian Square Dance Convention.

And now that we've established the importance of the event let's talk about the dance floor. It's a massive project. Each year a new floor is put up for the event. Some 1,188 sheets of 5/8" plywood are rented from a local lumber yard for \$1.50 per sheet, an arrangement that has proven to be more than satisfactory as the lumber yards have been able to dispose of the material immediately after each Jamboree.

The floor is actually laid on the grass surface by members of the local Kiwanis Club as a fund-raising project for them and takes approximately four days to complete. The photos on these pages will explain the setup.

Over the past 24 years the Penticton dancers

and townspeople who share in the event have worked the whole procedure down to a science. The installation of the current floor takes four days. The actual dancing events take six. Then, in no time at all the floor is disassembled and the organization's sound system and tools are put away.

As the Jamboree itself is a non-profit organization, any profits that have been made over the years have gone back into improving the operation. At the present time the group owns a covered stage which is erected on a flat bed trailer. While not in use as a stage, it serves as a storage room for the equipment.

There's little question of the success of this annual event and those of you who will be sharing in Penticton's square dance hospitality August 7-12 this summer will realize that not only the dance floor but the whole undertaking is one of pride and friendliness.

THE GRAND MARCH is ample proof that the floor is in place and ready for several days of dancing pleasure.



VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



Few articles that have appeared in this magazine have caused a greater stir among dancers and callers than Chris Vear's "The Real Reasons" (SQUARE DANCING, January '78). The letters that have been received since the article appeared have expressed many views, some in opposition to the article's stand but far more supporting it. Usually letters of comment would appear in the "From the Floor" section, but because these are the Voice of the Dancer, we have taken excerpts from a number of them and present them here. Some readers may have missed the significance of Chris's words and we suggest that in reading these reactions you may wish to read the original article once again.

• My immediate reaction to Chris Vear's article in the January issue of SQUARE DANCING was, "We're lucky Chris moved to our country." We need more leaders, particularly at the national level, to speak out with courage as Chris has. Too many callers believe, and with some justification, that if they don't call the latest, bestest and mostest they'll lose status in the profession. Callers need to look beyond their noses — the future of square dancing affects them as well as current and would-be dancers. I think the major responsibility lies with the callers. If they don't call it the dancers can't dance it. Success must be measured on a fun scale to keep the activity healthy and growing. — *From Hayes Herschler, St. Augustine, Florida*

• Shouldn't we, those of us who are captivated, dedicated, breathe and depend on square dancing as a diversion, hobby, stimulant and a sort of ritualistic way of life, accept this article as well as many others as a sort of prediction, an advanced warning as to the actual direction we are, in reality, headed? Shouldn't we as squares speak up defiantly, speak out emphatically and *emphasize in self defense*, demanding that the elements responsible for our present chaos heed hereafter more cautiously, giving more thought to the fundamentals and the future — such as reasons why we are being bombarded constantly with hundreds of nonsensical clap-trap trash called square dance move-

ments? Our dances should be more on the side of simplicity. I do not infer that we should sacrifice the challenge. Let's face it, we often drive miles through tempestuous turbulence of gusty, sleety slop to get to a dance for the sole purpose of dancing. So let's dance and have an evening of enjoyment — a shindig with the atmosphere of a happy Fiesta! Further, I believe we should face up to the statistical facts and revert back and accept the achievements and pleasures of yesteryear as a guide to a happy and successful future. — *From Walt Parker, Hatboro, Pennsylvania*

• I just finished reading the article by Chris Vear. I wish I'd said that! No one who knows Chris can deny his sincerity. Anyone who is really honest must know that everything he says is true. Amen to placing enjoyment of the participants above all. Square and round dancing is fun. It will grow as long as we make it so by our strong emphasis on fellowship and enjoyment. I try to tell every class that when this recreation becomes work better let it go, and many are doing just that when they find that their fun activity has turned into work. — *From Paul Greer, Temple, Texas*

• I have read the article by Chris Vear and am in total disagreement with it. I consider this article to be a putdown of challenge dancing and an insult to all challenge dancers. He has stated, "The emphasis has been shifted from

the fun and fellowship that should be an inherent part of the activity to a desire for technical accomplishment." As a challenge dancer for the past three years, it may come as a complete surprise to a lot of people when I say that we, too, have fun and a strong sense of fellowship. We not only do not force dancers to take up challenge dancing, but as anyone in this phase of the activity will tell you, it is very difficult to get into a challenge club. Because of the nature of this type of dancing, most challenge clubs have to remain closed in order to advance . . . Chris Vear seems to suggest that challenge dancers consider mainstream dancers to be in the minor league and thus look down upon them. I have yet to hear a challenge dancer belittle any other dancers' level. On the contrary, it is usually the challenge dancers who are being put down and this article is a prime example.

No dancer has ever graduated from a beginner class and moved directly into challenge. We reached this level by attending all our club dances regularly while others attended occasionally. When we became bored with the endless walk thrus and the incessantly low levels for the benefit of the dancers who stayed home we were faced with a choice. We could either quit square dancing or take up challenge dancing. A big challenge club is considered to be about five squares. There is only one person who has contributed more to the activity than the challenge dancer and that is the challenge caller who has had to work twice as hard for half the money. — *From K. Sardazin, Newtonville, New York*

● Have been in contact with a number of dancers who wholeheartedly agree with Chris Vear's article. We took square dance lessons six years ago because we wanted to join in with all the beautiful people who wanted to relax and have a good time — not to engage in a constant "I'm a better dancer than you," "You goofed up our set. "I don't want to dance in a set where you are," "Look at me, I'm a challenge dancer." People are dropping out — the real nice people who wanted to square dance for fun and relaxation, to get away from office tensions and daily pressures. But it's not too late. After a hard day's work, let's square up for fun! — *From Marty Miller, Colorado Springs, Colorado*

● There has been one thing that was present in the past and is still present today that has nothing to do with rhythm, phrasing or body flow. That one thing is *spirit* — love of our wonderful hobby, the banding together of people from all walks of life to a common love and interest. Above all the levels of dancing there is only one level of fellowship and friendship. As we see these plateaus of dancing levels being formed and standardized, this has nothing to do with the *spirit*. The average life of a square dancer in the activity is three years. We all want to increase that. If we look at the total picture we will see many reasons for people dropping out of the activity. One of these reasons is boredom. They wish a little bit more than mainstream dancing. Thus the reason for plus one and plus two plateaus and challenge dancing. Perhaps if we supply the needs of this 20% of the dance population, we can keep them in the movement. Ah, but whatever level, let's keep the "spirit." . . . This is that sparkling, bubbly, heady zest and enjoyment that is so much a part of our wonderful world of square dancing. — *From Jim Davis, Seattle, Washington*

● I've been calling since 1960 but have been turned off by the increasing complexity of square dancing — more "new" basics and "experimental" figures that also, increasingly, turn off new dancers, especially those who cannot or do not want to dedicate their lives to square dancing. Unfortunately, I'm afraid the vocal minority of "professional square dancers," who take the time necessary to keep up with all the new figures, are dictating the path square dancing is currently taking and callers must try to keep up. Hopefully, more of the silent majority of dancers and callers will respond positively to Chris Vear's article and this will be reflected in your magazine. — *From Steve Walton, Sierra Vista, Arizona*

● All of these new calls are not too much for the old square dancers, but how about the new dancers? What are we expecting of them? I have given this some thought for some time. The article by Chris Vear is one that all of us should read slowly twice. If we do we will see what a new dancer is looking at and why some are dropping out. — *From Charles Stirewalt, Kannapolis, North Carolina*

Square Dancing in Dijon

coverage of the 32nd annual Fete de la Vigne

Personal recollections by Nancy Zartman

You may remember that in this country's Bicentennial year a group of square dancers from Southern California were invited and attended the annual folk dance festival in Dijon, France (see Goodwill Ambassadors, SQUARE DANCING, January '77). This last fall the invitation went to the youthful dancers who constitute the Calico and Boots Square Dance Club from the University of Colorado. This account by one of the group will be all the more meaningful to those of you who attended the 25th National Square Dance Convention in Anaheim, California in 1976 and witnessed the lively exhibition of this group as they portrayed the Cheyenne Mountain Dancers in the Convention's pageant.

IT IS VERY DIFFICULT to write coherently about our trip to Dijon, France, with the Calico and Boots Square Dance team of Boulder, Colorado. We talked about it, dreamed about it and suddenly our dreams became a real opportunity.

There were times when we didn't think we could do it. How could we earn some \$11,000 for plane fare alone in just five months? We despaired of finding a band when the fourth one we asked said no. But we gathered our forces and looked to ourselves, and come September, there we were in France with 19 dancers, a caller, two jack-of-all-trades supporters and our own in-group four-person band!

The International Folk Festival in Dijon is an old-established event centered around the celebration of the grape harvest for the making of wine in the Bourgogne area. Its major purpose actually is to promote international

understanding and peace and the interaction between participating groups is a major part of the event. All groups are expected to handle themselves well, be in the right place at the right time and mix with other dancers, as well as perform well. Many groups bring pins and other small gifts to exchange, and then dance and sing and make music together every free moment. Last year there were groups from seven French provinces and 19 foreign countries including Germany, Austria, Belgium, Canada, Spain, Greece, Indonesia, Israel, Italy, Poland, Portugal, Romania, Sweden, Switzerland, Czechoslovakia, Turkey, Russia, Yugoslavia and the United States.

For us it began in Besancon on Thursday evening, September 8th. As we talked and planned a rehearsal, we also ironed dresses, the band tuned up and we all tried to relax. The next morning at 8:00 o'clock we rehearsed in the Park in Besancon. Boy were people curious! Then we headed for Dijon. In Dijon we were housed in a dorm with several other dance groups and were transported around by bus.

How can I write in a few words of the wonderful experiences we had? Officially we danced in three parades in Santenay, Beaune and Dijon and gave two short performances at the Palais des Exposition and a half-hour show in the Municipal Theatre.

There were interesting problems: What kind of American dances could we do that would move us quickly down a street in a parade or through narrow aisles into an eating hall? (We waltzed and schottisched, of course.) How does one keep playing music while running down a cobblestone street? (Just ask our musicians on

banjo, guitar, harmonica and washtub base which, dismantled, became a drum for the parades.) What happens when we do aerials (those skirt swirling exhibition "lifts" where the men send the ladies into the air then break their fall as they near the ground), on a slanted stage, rip out half a skirt on the first waltz in a parade (you pin it back together the best you can and keep on going), or try to figure what to do next when we can't hear the caller?

Importance of the Band

We feel much of the credit for our success goes to our band. They were fully as good as any group there. So much depended on their ability, not only to play for the performances, but in parades, at meals, on the street, in fact almost everywhere and at any time. These members of our group not only gave up the chance to dance, but they changed strings on the run, ad-libbed for dances they hadn't rehearsed, played with other groups, thought up what to sing, played at meals, etc., etc., and etc. I think I can safely say that Mitch and his banjo was the best-known musician at the festival. He played with just about every group and was recorded by four international radio stations.

There are lots of exciting moments: A dorm party with the Russians one night; a dancing party with the Swedes where we shared some contras with them providing the music and where we discovered that a number of mixers they do are definitely variations of dances we knew such as Light in the Window and On the Carousel. They did a number of familiar figures, including a hey.

Most of my memories are of various people in our group: Joe excited because he succeeded in communicating with someone without a common language; Barbie pulling U.S.A. buttons out of all the pockets in her apron and handing them out every which way (when it was over we found we had given away 950

buttons); John watching a Czech girl dance who then smiled wider and wider as he copied her; Ron running up with a tiny pair of shoes given him by the Yugoslavs.

The meals were taken in a large historic hall, the Cellier de Clairvaux, and every group entered and exited with music and singing or dancing up and down the narrow aisles with everyone else joining in or clapping in time. During the meals, groups would suddenly jump up, pulling others in to dance with them, until two-thirds of the hall were snaking around through the aisles while the band stood on their seats to play. It was a raucous, wonderful time. Meanwhile course after course of good food was served, if only you could find them to eat it!

Much credit goes to our 17-year old French guide, Thierry Waryn, who kept us on the track, solved our problems and became a wonderful friend. It was a wonderful trip and we've been invited to return again. Most important we discovered that even on an international basis we have a common language with music and dance!



Strictly exhibition material, this over-the-head number and the aerial lifts of the Calico and Boots dancers wowed the onlookers in France.

The Square Dance Scene in Germany today



ARE YOU EASILY IMPRESSED? Well, then fasten your seat belts and we'll attempt to astound you. This will be possible if you are one of those who feels that American square dancing is fairly restricted to the United States or perhaps to North America. To be sure, from what you've read and from what you hear there must be a club or two in Australia, three or four in New Zealand, a sprinkling in Japan and perhaps as many as a dozen or so scattered throughout Europe — wherever American service personnel are stationed. Boy! Are you in for a surprise!

We're not going to touch upon the Orient or the South Pacific right now. That's entirely another kettle of fish, but we can set you straight about the square dance situation in Europe.

Truly some twenty or twenty-five years ago most of the square dancing you'd find on the Continent was centered around the American G.I.s. Then, in time the American square dancers rotated back to the States. Usually other Americans would step in and carry on with the calling and club leadership, but with

the citizens of the various countries getting involved in the activity, it was inevitable that they would eventually start clubs of their own and develop their own callers and teachers.

This was especially true in Germany. In England the British have had their own clubs for many years. In Holland, Norway and Denmark and perhaps in some of the other northern countries the activity flourishes on its own and continues to grow.

82 Clubs

To better serve the needs of the square dancers in Europe, The European Association of American Square Dance Clubs was formed some time ago and today boasts a membership of some 82 clubs, 66 (80%) of them located within the Federal Republic of Germany. Here, from a recent issue of the EAASDC magazine, *The Chatterbox*, is a rundown of the clubs and over on the right is a map of Germany pinpointing the clubs as they exist today.

In time we'll be covering the square dance picture in Great Britain, Japan, Australia, and New Zealand, hopefully to sharpen up your viewpoint of the activity outside the U.S. of A.

Distribution of EAASDC Clubs Within the Federal Republic of Germany

Cities within Germany and their clubs	Hannover	2	Solingen	1	
Ahrensburg	1	Heidelberg	3	Stuttgart	4
Ansbach	3	Heilbronn	2	Ulm	1
Augsburg	1	Henstedt	1	Wiesbaden	2
Bad Kreunznach	1	Hof-Martinlamitz	1	Worms	2
Berlin	5	Illesheim	1	Wuerzburg	1
Birkenfeld	1	Kaiserlautern	1	Zweibruecken	1
Bitburg	2	Karlsruhe	1	Total	66
Bonn	2	Kitzingen	1	Clubs Outside Germany	
Bermerhaven	1	Lahr	1	Belgium	1
Darmstadt	1	Mannheim	3	Spain	4
Dortmund	1	Muenchen	4	Great Britain	2
Frankfurt	3	Nuernberg	1	Italy	2
Germersheim	1	Offenburg	1	Netherlands	6
Goeppingen	1	Oland	1	Iceland	1
Hahn	1	Ramstein	1	Total	16
Hamburg	2	Sembach	1		
		Soellingen	1		

Distribution of EAASDC Clubs within the Federal Republic of Germany



DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear Not-So-New Dancer:

Whether everyone believes it or not, square dancing is a folk activity, ever changing but still with its roots deep in American tradition and history. As a folk dance, it reflects the cultures of many of our people, coming as they have from all parts of the world.

As a folk art, it reflects area differences — differences not so much in style, for standardization has brought us together on that, but in the little things, in the way our clubs operate and how different clubs program their dances.

Take rounds, for instance. Some areas program two rounds between every tip of squares. Some use only one and there are areas where rounds are used infrequently, if at all. In some of the larger communities dancers will have a wide choice of clubs to attend, ranging from a basic program through clubs that attract the challenge dancers.

And so, because areas differ so greatly we've had to talk to you here in generalities. When we suggest that your class start thinking in terms of forming its own club, for instance, we're talking to you as members of a fairly large class.

And, while we're on the subject of clubs, we do hope that you will become a club member, not just for the dancing alone, but for the opportunity to put something back into square dancing. Sharing with club responsibilities can offer so much to your joy of dancing — it's all an important part of the fun.

How We Dance

There are a number of different *trades* in

square dancing. Essentially the term means that those indicated by the call will simply exchange

Partner Trade



Couples Trade



Couples Trade



places. This is a good, short, English language term that does as good a job as any basic term in saying exactly what it means.

The first trade figure you were exposed to was Partner Trade and the principle used in this uncomplicated basic holds true in all Trade patterns. Let's start with a single couple (1). The idea of the Trade is for the two dancers to exchange places and facing directions. Each moves forward (2) in a 4-count arching pattern, passing right shoulders (3) and finally ending side by side (4) with the two dancers having traded places with each other.

Taking this a step further we have a line consisting of two couples all facing in the same direction (5). They will Trade in the same fashion as the two individuals did earlier. Each

will move forward in an arc (6) passing to the left of each other (7) to complete the movement facing in the opposite direction. The couples will have exchanged places with each other (8).

Let's say that we have a line of two couples facing in opposing directions — a two-faced line (9). This time the entire line pivots (10) as each couple moves forward in an arc (11) and trades places with the other couple, to end again in a two-faced line (12).

Individuals can Trade from ocean waves (Trade the Wave) and from a number of other formations. The *trading* action is a workhorse basic and once you have learned the principle of the simple Partner Trade you'll find that the variations will become easy for you.



LADIES ON THE SQUARE

A MACRAME SQUARE DANCE TIE

By Phyllis Howell



Macrame tie looks elegant on a dark square dance shirt

IF YOU'D LIKE TO GIVE your husband or square dance partner a new and elegant look to his square dance attire, try making him a macrame tie. Any number of patterns could be worked successfully. Here is just one which we think is most attractive.

Supplies Needed

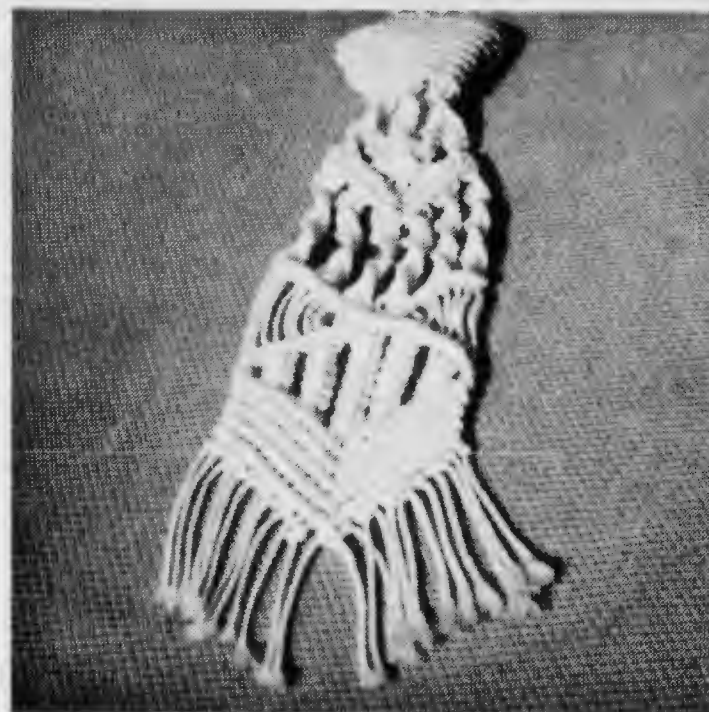
You'll need a macrame board, pins and most important, a knowledge of macrame terms and knots. If you've never worked with macrame before, don't start here, but rather visit your nearest craft center (or a friend who works with macrame) and learn how. In addition you'll need 160 feet of a tightly twisted or woven rayon cord $1/16$ " thick. Also one large hook

and eye with loops large enough to accommodate one strand.

Directions

Cut two 2-ft. long mounting cords; center together on a working surface and pin. Cut one 17-ft. long cord and eleven 12-ft. long cords. Fold the 12-ft. long cords in half and mount them over the double mounting cord. Fold the 17-ft. long cord so that one strand is 6-ft. long and the other strand is 11-ft. long. Mount so the 11-ft. long strand is first on the right side of work. Make ten horizontal bars of double half hitches to left and right, using 11-ft. long strand as knot bearer.

To form "knot" of the tie, turn work over and bring ends of last bar together. Using the last two cords on left side of work and last two cords on right side of work, tie the first half of a square knot. Repeat the first half of a square knot until the twisted sinnet measures $1\frac{1}{2}$ ". Divide remaining cords into groups of four and make five more twisted sinnets. The outside two will measure $1\frac{1}{4}$ ". The other three will measure 1". Pin the two outside sinnets to the side. With four cords on right and four cords on



A close-up view of macrame detail

the left make a loose square knot over the remaining eight cords. Using the left sinnet that was pinned aside, take the outside cord to use as a carrier. Make a diagonal bar of double half hitches using the cords from the loose square knot. Use half the cords. Do the same with the right sinnet that was pinned aside.

Make a second diagonal bar below the first using the outside cord as a carrier. Divide the cords in groups of four. Cross the carrier from each side so that when you make the first half square knot sinnet, it will be secure in the center. Make six twisted sinnets. The center four will be 2" long; the two outside ones will be 2½" long. With sinnets laying flat, use the outside cord as a carrier and make a diagonal bar of double half hitches using half of the cords. Repeat the same from the opposite side. When you reach the center, use the right hand carrier and continue the diagonal bar with the left hand cords. Now take the left hand carrier and make a diagonal bar of double half hitches and continue past the center and use the right hand cords.

Divide cords in four, starting with the center four. This will leave two cords on each side. With the center four make a flat sinnet measuring 2" using a full square knot. Do one flat sinnet on each side to measure 1 3/8". The next outside sinnets will measure 3/4". Using the outside cord as a carrier, take the single cord next to it and make a double half hitch. Continue to make a diagonal bar of double half hitches with the same carrier cord. Use half the

Looking For Ideas?

Square dancers are a clever lot! You've probably discovered this already in your own club and among your dancer acquaintances. Looking for a recipe, a pattern for a shawl or an idea for a party theme? Chances are your dancing friends will come up with the answer. If not, why not share the problem with us? Our volunteer staff is loaded with ideas. Just let us know what you're looking for and we'll try to help.

cords. Do the opposite side in the same manner. Continue to make diagonal bars using the outside cord as the carrier. The center can be left open but if a closed center is used (as pictured), the carrier cord is half hitched on the opposite side. This is done from both sides.

Make as many diagonal bars as you have material or a desired length, allowing 2½" for an overhand knot and fringe. The type of fringe depends on the cord. Braided cord does not make a loose fringe. Twisted cord does.

Thread each strand of the double mounting cord through the loops of the hook; repeat the same on the opposite side for the eye. Adjust to fit the neck with the hook and eye at the center back. Remove, position and pin to working surface. Fold over excess portion of strands. Using free ends as working strands, tie a 1" long flat sinnet with square knots on two center strands, beginning directly below the hook and eye. Tie an overhand knot on each end close to sinnet. Trim ends.

Clothing and Square Dancing

A MINI
EDITORIAL

AT THIS PARTICULAR POINT IN TIME when just about anything goes — no holds barred, when dress-up for ladies, even in fine restaurants, is pants suits and men rise up in arms if told to put on a jacket (horrors) and tie (egad), it is nice to know that at a square dance there is something "special" about the way we dress. It is special because ladies do look like ladies and you don't need a program to tell the hims from the hers. At a square dance even a usually plain-appearing damsel becomes a doll decked out in petticoats, colored slippers and a pretty, full skirted dress. And the male — the man is a man, sparkling in western pants and shirt, perhaps boot-shoes and - ah, yes, a tie — bolo, string or neckerchief — but nevertheless a tie!

Now why is all this such a big deal? Because *square dancing is a big deal!* It's not just another come-as-you-are, dress-as-you-wish thing. *It is a square dance!* Folks who see you dressed up *know* you're a square dancer. It's not a uniform; it's your individuality that's showing. Lest you ever wonder, we strongly side with those who say that the way we dress reflects the way we feel about square dancing.

We often hear complaints from dancers that they have attended a state convention or festival and found that they were unable to participate in the round dancing because they were unfamiliar with the dances programmed. With a bit of coordination and cooperation among teachers, this could be avoided to a great extent. One way of insuring that all dancers have the opportunity to learn and dance the same routines is through the selection of a Round of the Month. Our first article this month describes the method used by one Federation in choosing a round dance that is to



be taught by all teachers. The second article points up a system of coordination to determine the most popular rounds in the area. If each teacher makes certain that his or her dancers are able to dance the majority of routines on the list, all are able to participate in the round dancing.

Choosing a Round of the Month

THE TEXAS STATE Federation of Square and Round Dancers has an interesting and rather unique way of selecting the rounds of the month for the Federation members.

There are approximately 55 round dance teachers in Texas. Each month these teachers receive a ballot which lists four or five dances that meet the criteria for the Round of the Month. They are asked to rate the dances in order of their preference and return the ballot to the Round Dance Coordinator, Dave and Nita Smith of Lubbock.

Rounds by Points

A point system is used to determine the favorite round, or the one the teachers feel to be the best selection for the Round of the Month. Dances rated number one on each

ballot are assigned a point count of five; number two dances receive four points, etc. Each dance is then tallied and the dance with the most point counts receives the honor of being the selection for Round of the Month.

A certificate is awarded to the composers of the selected dance and the cue sheet for the dance is mailed to approximately 150 dancers and teachers, and to dance publications throughout the State of Texas.

These rounds were selected for 1977: Four Walls; One More Time; Oom Pah Pah; The Millionaire; Lawdy Miss Clawdy; Honky Tonk; Let's Cuddle; Sandy's Waltz; Tuxedo Junction; Jazz Me Blues; Wildflowers and Love Makes the World Go 'Round. How many of these were danced in your area?

Coordination—name of the game

NECORTA (New England Council of Round Dance Teachers' Associations), through many surveys and reviews, continues to make available to the New England round dancer information to help everyone round dance with enjoyment anywhere in New England. If the round dance teachers use this information, the dancers from all classes can visit other groups and dance 85% of the rounds being done at any square or round dance festival at the easy

through intermediate level.

Survey Indicates Success

NECORTA has just completed a check of the use being made of the selections of rounds by the NECORTA screening committee, the New England Caller and those taught at the New England Conventions. Each year between 50 and 60 dances are recommended by the three groups and this survey covered the past two years ending February, 1977. A total of

121 dances were on the list.

62 teachers replied (61% of the membership) and of these 33 held classes all year 'round while the other 29 did not have classes during the summer months. There were four categories: Easy, Intermediate, Advanced and Classics. Only the dances used by more than 50% of those replying in each group in order of popularity are listed.

All 62 teachers used some of the Easy group. Of the 54 dances listed, the following were the most popular: Waltz With Me; Apron Strings; Tic Toc; Deep Purple; One More Time; Broadway Joe; Dreamland Waltz; When My Woman Begins; Bicycle Morning; Easy to Love; Gozo; Whispering Cha Cha; My Darling; I'm Available; Country Gal; Tanzie and Dancing Arches.

58 teachers used some of the Intermediate group and of the 36 listed these were given the

most votes: Maria; Patricia; C'Est Si Bon; Arvedercia Roma; I Wanna Be; Dawn is Breaking; Whoopee; Brazilla and Tennessee Saturday Night.

41 teachers used some of the Advanced group. 23 dances were listed and these proved to be the most popular: Dance; Domino and Adoration Waltz. 61 teachers used some of the Classics. Of the eight dances listed, these were used most often: Roses for Elizabeth; Feelin; Folsom Prison Blues and Lara's Theme.

The popular dances on the Easy, Intermediate and Classics list comprise most of the dances being used at square dances in New England. It is recognized that each teacher and group may have favorites that are not on the lists but this would not stop a round dancer from being able to participate in the majority of rounds being done.



Ed and Betty Navage, Waterbury, Conn.

ED AND BETTY NAVAGE started to dance in the late 1950's when the Cha Cha was the rage. After a couple of years of ballroom dancing, their teacher asked them to become assistant teachers in her studio, which they did for several years. This involvement made very heavy demands on their time, and they decided to take a rest from it for a while and get a change of scenery.

For the next couple of years they took to hiking over nature trails, and they also enjoyed their home and the eventual birth of their first grandchild. (They now have four.)

In 1969 they were persuaded by a friend to take square dance lessons, and to this they added a concurrent course in round dancing. Ed served as treasurer and then president of the Roost Promenaders Square Dance Club in Waterbury, Connecticut, and they promoted the round dance movement in that club. Their ballroom background was an asset and their enthusiasm kept the group lively.

Eventually Betty was asked to cue rounds in some open spots at square dances. In 1974 they started their first basics class, and at present they conduct several classes year-round from basics upward to advanced level. Betty cues regularly at two square dance clubs. Their dancers are identified as the Navigators, and the advanced level dancers are members of Navigators Carousels.

The Navages have a Round Dance Party on the first Sunday of each month, catering to every level of round dancing and this event attracts dancers from within and beyond the state of Connecticut.

The Navages have choreographed four dances in the Latin rhythm: Tico Tico Samba (Telemark); Merengue '74 (Telemark); Green Eyes Rhumba (Hi Hat); and currently Amadia Mia Rhumba (Hector). Ed and Betty were on the teaching staff of the New England Square and Round Dance Convention in Danvers, Massachusetts in 1977. They attend as many Cades and clinics in the U.S. and Canada as their time permits.

Ed is now retired from Anaconda American Brass and Betty is still actively working as executive secretary to the president of North American Philips Controls Corp. in Cheshire, Connecticut.

To sum it all up: Dancing is a happy, healthy, rewarding way to live, to meet wonderful people from near and far, and to look forward to meeting them again and again.

TAKE A GOOD LOOK

a feature for dancers



This is a good time to look at how we dance and add a bit of quality to our dancing.

JOE: You'll note from the box item below that our callers will be skipping a quarterly movement and many of them will be working on basics from the plus lists. If our caller is true to form he'll probably use the workshop time for polishing up our dancing, particularly on the Extended and Mainstream basics.

BARBARA: At our last workshop he gave us a workout on flutter wheel and reverse flutter wheel, reminding us not to anticipate the "pick-up" but to wait until the person doing the pick-up was actually adjacent.

JOE: And I remember that he had to spend more time with the men in a reverse flutter wheel. For some reason it seemed to take us longer to react to the call.

BARBARA: Another helpful workshop we had was on the eight chain thru. If we don't watch out it's easy for the folks, once they reach the outside of the set, to simply continue on in a wrong way right and left grand in a sort of egg-shaped pattern. Actually, you need to do a courtesy turn as you reach the ends or it isn't

an eight chain thru.

JOE: It was pointed out to us that you can do a modified form of courtesy turn without breaking the rule. The man gives his left hand to the lady as though he were about to give her a courtesy turn but then, instead of putting his right hand in the small of her back, he simply adjusts in a half left face turn to end beside her before going on with the movement.

BARBARA: We've also worked on simple little movements like trade and realized that some dancers were unaware that in changing places with a dancer facing in the same direction, you always pass right shoulders.

JOE: Perhaps the strangest thing for us to realize was the fact that many dancers were not aware of distance indicators – how far to turn. Square thru three-quarters still throws some dancers. So does cast off half or wheel and deal and a quarter more.

BARBARA: No matter how experienced a dancer we may be, we can always improve on how we dance.

QUARTERLY MOVEMENT REPORT



The CALLERLAB Quarterly Selection Committee has voted *NO NEW MOVEMENTS* for the second quarter of 1978 – April, May and June. It is the feeling of the committee that callers in need of workshop material for Mainstream dancers should choose movements either from the Plus I or Plus II lists as appropriate for their groups. The committee also suggests that callers exercise good judgment in the selection of the calls and ensure that all basics, figures, and terms from the Mainstream Program list are well-taught and well-danced before moving to other movements. This is the third time that no new movements have been selected. CALLERLAB, in its procedures, allows for zero, one or two calls per quarter to be selected for workshopping at Mainstream dances by the members of the committee.

The Dancers

Walkthru

THOUGHTS ON LEADERSHIP

JUDGMENT, DESIRE, COMMUNICATION, knowledge, sense of humor, sincerity, responsibility, humility, sensitivity, preparedness — together these words make up a neat packet of what an ideal club leader might possess. Oft times in a square dance club, an individual suddenly may find himself in a position of leadership which he may not have sought. But once there, he should learn to make the most of the opportunity. Not only will it benefit the club, but it can be a benefit to the individual as well to grow into a stature which he may not have thought he possessed.

People enjoy following a good leader. They respect clear-cut, well-defined leadership. If natural leadership does not seem to be your bent, work at developing it. How? Be interesting. Enthusiasm sparkles; when you act enthusiastically about what you are doing, you'll find you will glow and your club members will respond to it.

Get to know the club members; develop their friendships. Respect for them and interest in them will reflect back similarly to yourself and to what you wish to accomplish. Learn to sense their goals, needs and desires.

Be involved in all facets of the club, but being involved does not mean doing each job. As long as you are informed about everything, allow those responsible for each task to see that it gets done. Asking questions at the right time can spark their work along. Giving a touch of advice when needed can spell the difference between failure and success. Be sure you let those in charge get the credit for what they have accomplished.

Create excitement about the club and its activities. Even an enjoyable hobby such as square dancing may seem familiar at times but occasionally changing what the members expect

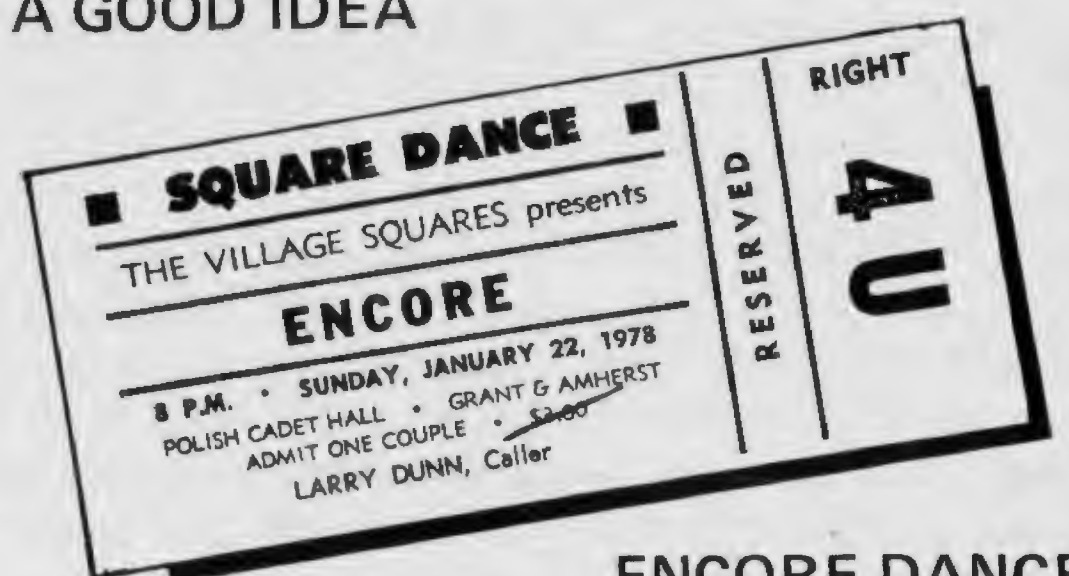
will create a new appreciation by all.

Know how to persuade, when to be conciliatory, what is needed to educate and above all develop patience. When a person is on the "inside" of planning, he may forget that those on the "outside" (the vast majority of the club members) need to be informed. This takes time. It is not accomplished by hitting them over the head with information.

Determine to assist your club in avoiding cliques. Too often members will feel that their status is indicated by the length of time they have been members and consciously or unconsciously snub newer club additions. Remember, it takes all working together to make a club click and the melding of old-timers along with newcomers is a fantastic blend of experience and enthusiasm.

Then when your term of office is over, remember how much time and effort you put into it and give your support to those who follow after. It's truly a successful leader who can also be a successful follower.

A GOOD IDEA



ENCORE DANCE

GLEANED FROM THE FLADA FLYER, publication of the Frontier Leaders and Dancers Association (Western New York), was an invitation to an Open House for individuals

The WALKTHRU

who used to dance. Reminding these dropouts that perhaps they had thought back on their square dancing as "some of the best times we ever had," the Village Squares invited them back for more of the same fun and fellowship.

Drying up the Dropouts

THE FOLLOWING APPEARED in NEWS NOTES, Albuquerque, New Mexico, and was written by John and Dorothy Coleman. Food for thought for all of us to absorb and benefit from.

The big guy with the bushy red hair and the shiny boots had been eyeing us as we paid our money and signed the guest book. Now he headed toward us, hand stuck out. "Howdy, I'm president of this here club, the Thrills and Spills. Y'll make yerselves at home. The music will start in a minute. See ya in a square." Well, he saw us in a lot of squares, and we saw him in a lot of squares, but we were never in the same one. In fact, we never danced with any Thrills and Spills' members, just the other guests. And he was the only club member that spoke to us. I'll have to take that back; the guy at the door thanked us for our money.

No Longer Fun

It was a pretty miserable evening for us. We came by ourselves and didn't know anyone. Because our club had recently folded, we had no friends left dancing. Besides that, the Thrills and Spills' caller called all the latest stuff, and we couldn't do a lot of it. Our club caller had used the basic and extended level calls, and occasionally introduced a call from the mainstream. The people in our club had liked that. They only danced twice a month and didn't make an effort to learn the new calls that came to town. On the way home, we decided to drop out. Square dancing was no longer fun for us.

Later we analyzed why we dropped out. For the most part it was the three things we saw when we visited the Thrills and Spills. First, we didn't enjoy visiting clubs where there were

Only the 50 Basics were used the first night. All former graduates were admitted free. The idea: to rekindle the enthusiasm of these former dancers and to follow up the Open House with a series of "Dance Nites" which would eventually cover the Extended Basics.

A great idea for recouping some of those lost to the activity.

cliques. Cliques are fun for the people in them but generate feelings that cause the outsiders to drop out. Dancing with your buddies is OK but only a couple of tips. After that, dance with the guests and new club members. Secondly, don't make dancing too difficult. Most club members only dance twice a month and occasionally miss one of those. They will continue to enjoy dancing if the caller will call the basic and extended level calls and introduce mainstream calls gradually and easily. Dancers in the club that want to dance at higher levels will be able to at festivals, pro-caller dances and district dances. When the Thrills and Spills learn this, their guests will come back and may join the club. The third reason people drop out is that their friends have dropped out. This is why it is important for club members to move out of their clique and become friends with guests and new club members.

If the members of the Thrills and Spills continue their present behavior, their club officers will find themselves sitting around wondering where the dancers went. The solution to the dropout problem lies with each club member. They can't afford to "leave it to the officers; that's their problem." Each square dancer must accept responsibility for improving his club so that when he goes to visit the Thrills and Spills, he will go with a group of friends, dance with all the people there, to calls that he can do and enjoy.

How about it — does your club have any of these problem? Are you contributing to the problem? Do you need to change your behavior before it causes you or others to drop out? Be honest.

Square Dancing

as it might have been

related in the Book of Genesis

By Mary L. Schuhsler

With no intent at blasphemy, Mrs. Schuhsler of Staten Island, New York, has created a delightful conception of square dancing. We hope you'll enjoy it. She and her husband have found a new world of friends, fun and pleasure in this activity we all enjoy and she offers this as a bit of entertainment.

IN THE BEGINNING there was the do sa do and the promenade. And the people learned how to do them well. And the caller look-ed out over the floor and he was well pleased.

Then he invented the mysterious directions of right and left, which brought into being the
(Please turn to page 73)

BADGES OF THE MONTH

Two club badges are featured this month and while these groups may not know each other, they have more in common than just their enjoyment of square dancing. Both have reached back to the early Americans for their club names and found answers from our Indian friends.

APACHE RAINDANCERS



DOUG
PATE

Austin, Texas

Taking a leaf from a sub-division, the Apache Shores some 25 miles west of Austin, this group decided to call themselves the Apache Raindancers. Formed in 1974, the club was accused of being responsible for the heavy rains in Texas in 1975, although they swear their dancing is strictly limited to squares and rounds and does not include the rain dance. The quaint dancing maiden featured on the badge is also repeated on the skirts of the ladies' club dresses.

Wanatah, Indiana

A tepee-shaped badge, with a canoe below carrying the member's name, heralds the Braves and Squaws of Wanatah (an Indian name). Club information is sent out via "Smoke Signals," the club newssheet. The club president is respectfully called "Big Chief Wanatah" while the caller is known as "Heap Big Medicine Man." Dancing on the 2nd and 4th Sundays at the Legion Post, the club invites all to stop by and "whoop it up" with the tribe.



BRAVES
and
SQUAWS

WANATAH, IND.

DIAMOND JIM
YOUNG

SQUARE DANCE DIARY *by a square dancer*



It's been a long time in coming but it looks like at last we will have our

COMMEMORATIVE SQUARE DANCE STAMP

"...LOU'S BEEN SAVING UP HIS CORRESPONDENCE FOR SOME TIME JUST WAITING UNTIL WE GOT THE SQUARE DANCE STAMP..."



"...OH, HE'S BUYING UP ALL THE SQUARE DANCE STAMPS IN THE PLACE..."

• Chapter fifty-one

Basic Modular Choreography

By Calvin Campbell, Alameda, New Mexico

THE FIRST TIME A CALLER DISCOVERED that he could take pieces or figures from several different dances and put them together to make a new dance, module choreography was born. The term "hash call" came about because callers were mixing together modules or pieces taken from dances such as Colorado Double Star, Arkansas Traveler, and others into a *hash* in which the dancer could not easily anticipate what was going to come next. These original modules were often quite long and usually started out from a static square, i.e. everyone in sequence and girl on the boy's right.

As new terms were added and callers experimented with these new terms it became obvious that certain formations such as ocean waves, eight chain thru positions, and facing lines of four occurred again and again. In 1976 CALLERLAB designated names for a number of these formations which are generally recognized by square dance callers. These formations have become reference points from which callers plan and call the next moves.

Square dance routines are broken down into modules or blocks of calls which start or end at certain reference points, where the caller can monitor and control the progress of the dancers. By using relatively short modules joined together in smooth flowing patterns, the caller can provide a great deal of variety with a limited amount of memory work. The caller can also lengthen or shorten the square dance routines as needed. By interchanging various modules the caller can improvise a dance on the spot.

Basic Types of Modules

In order to understand how these modules may be fitted together in various ways, we need to define several different kinds of modules. These will be used as building blocks to create interesting square dance routines.

A Setup Module is defined as a call or group of calls which move the dancers from a static square to a specific formation and dancer arrangement, (Formation, Rotation, Affiliation – FRA) of the caller's choice. For example, if the head couples square thru four hands, this sets up an eight chain thru formation. The dancers are moving from a static square formation to an eight chain thru formation. If you have the head couples flutter wheel, sweep a quarter and pass thru you will set up the same eight chain thru formation. The three square dance terms used become the setup module.

A Getout Module is defined as the call or group of calls which move the dancers from a specific formation or choreographic (FRA) arrangement back to a static (zero) square. The getout may or may not use a left allemande as part of the module. If you have danced for any length of time you know

that getouts to a left allemande are the most popular way to get back to a static square. As an example, from the above setup have the dancers right and left thru, dive thru, square thru three quarters, left allemande, then promenade and you are on your way back home. Many getouts are either to a left allemande or a right and left grand. It is assumed that once you get to this point you can get the dancers the rest of the way back to a static (zero) square.

Setup modules are used to start a square dance routine and getout modules are used to end a square dance routine. Each of these can and should be composed of interesting choreography. This will be discussed in detail later. In some cases you may use nothing more than these two modules. However, in between these two building blocks you can place several other kinds of modules to extend the routine and to provide more variety and fun for the dancer.

A Zero Module can be defined as a group of calls which move the dancers through a relatively short routine and then back to the same choreographic (FRA) arrangement. The net result of the entire module of calls zeros out to where the dancers are back to the same reference point. As an example, from an eight chain thru formation have the dancers swing thru, centers run, wheel and deal. Everyone is back to an eight chain thru formation and looking at the same person. Several other interesting aspects of zero movements are discussed further in *The Callers' Textbook*, Chapter 10 (July, 1971) and Chapter 36 (March, April, May 1976).

Conversion Modules are defined as the call or group of calls which changes the square from one specific formation to another specific formation. For instance, if you have the dancers in an eight chain thru formation and want to convert to a two-faced line, you can call swing thru, centers run. The value of this kind of module will become more apparent as we get into more detail.

Equivalentents are defined as a module of calls which has the same positioning effect as another call or single square dance term. The most common equivalentents are referenced for star thru, two ladies chain, and right and left thru. As an example, swing thru, spin the top, right and left thru is equivalent to star thru. Knowing this reduces the amount of visual tracking of the dancers by the caller and provides an easy way to add variety to your square dance routines. Equivalentents are discussed further in *The Callers' Textbook*, Chapter 10 (August 1971).

Choreographic Reference Points

The next tool that the module caller needs is a handy set of reference points or dancer arrangements (FRA) around which modules can be built. You have a choice of at least 46 formations and any number of combinations. From a practical viewpoint you will probably use only a very few of the many possible formations.

First, you will want to pick reference points where you not only know the formation but also the exact choreographic arrangement of the dancers. This is referred to as Formation, Rotation and Partner Affiliation (FRA). (See Chapter 48, December 1977.) With these facts you can plan your getouts or use one of the sight calling formulas to resolve the square.

Second, in order to maintain control over the length of the routine you will need to pick reference points which have a quick getout. You may not always choose to use the quick getout but it is there when you need it. This is a courtesy to the dancer. No one likes to stand around for a long period of time while the caller tries to find the corner. So when the dancing breaks down, get out to a static square and get everyone dancing again.

Third, you will want to limit the number of reference points so that you can build up a sizeable number of modules which can be interchanged. This really does not limit the number of formations and dancer arrangements that you can use. These can be designed as parts of the various modules.

ABOUT THE AUTHOR: Calvin Campbell is a Doctor of Veterinary Science but his interests extend far beyond his four-legged patients and go deeply into the realm of square dancing. An enthusiastic square dancer since college days, Cal devotes much of his spare time calling and teaching in the Albuquerque, New Mexico area. Co-author with Don Armstrong of the Quick Reference Guide, a thought-provoking book for callers, Cal and his wife, Judy, are devoted members of the Lloyd Shaw Foundation and Fellowship. You can determine from this Textbook chapter Cal's in-depth knowledge of the square dance scene.

Two reference points which have become almost universally accepted by callers are the Box 1-4 (zero box) and the 1P2P line (zero line). This nomenclature not only tells you the formation but also tells you the exact choreographic arrangement of the dancers in the formation (FRA).

A quick way to set up a Box 1-4 is to have the head couples square thru four hands. The number one man is now facing the number four lady in an eight chain thru formation. The four people facing on one end of the formation form a Box 1-4. If the side couples square thru four hands the same reference point is established. Even though the dancer arrangement differs the choreographic effect is the same. Since the formation may be divided into two boxes of four people each and everyone is also in sequence, it can also be called a zero box (ZB). If you look at this figure carefully it is just a circle with the sides squeezed in and everyone facing his corner. The choreographic effect is zero. The simplest getout is just a left allemande, the same as from a static zero square. See Figure 1.

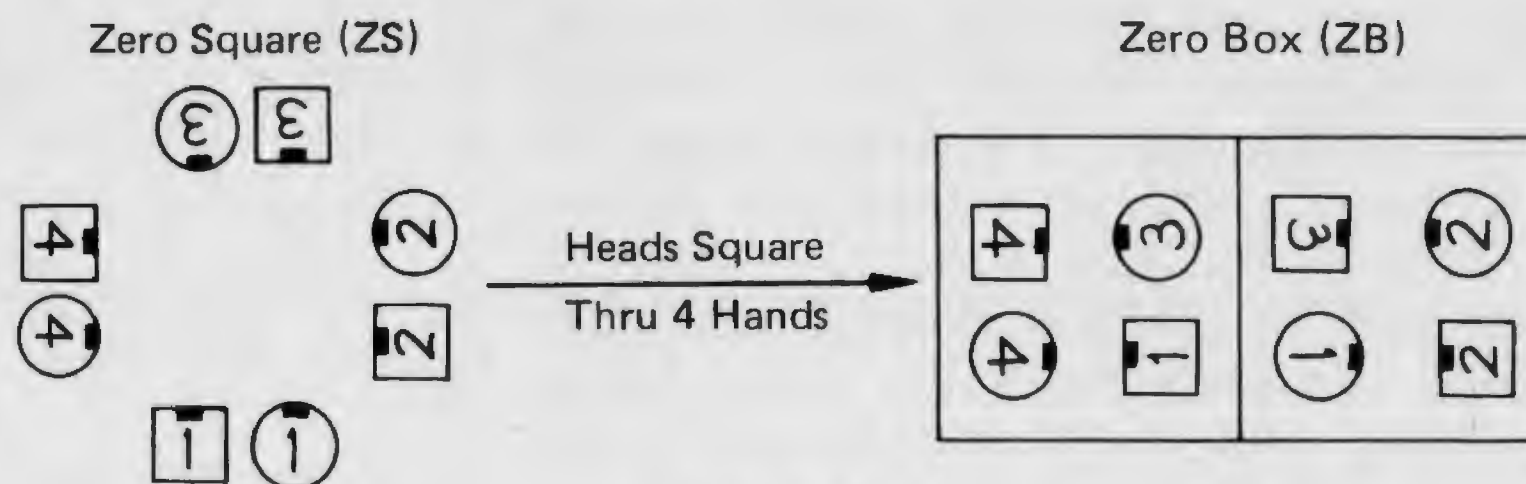


FIGURE 1

To set up a 1P2P line have the heads lead right and circle four to a line. The number one man is on the end of a line with his partner beside him (1P)

and the number two man and his partner in the same line (2P). The formation is facing lines of four and everyone is in sequence so this can also be called a zero line (ZL). In this case the static circle has been broken into two facing lines of four but otherwise the choreographic effect is zero. If the sides lead right and circle four to a line the same reference point is established. Once again the simplest getout is just a left allemande. See Figure 2.

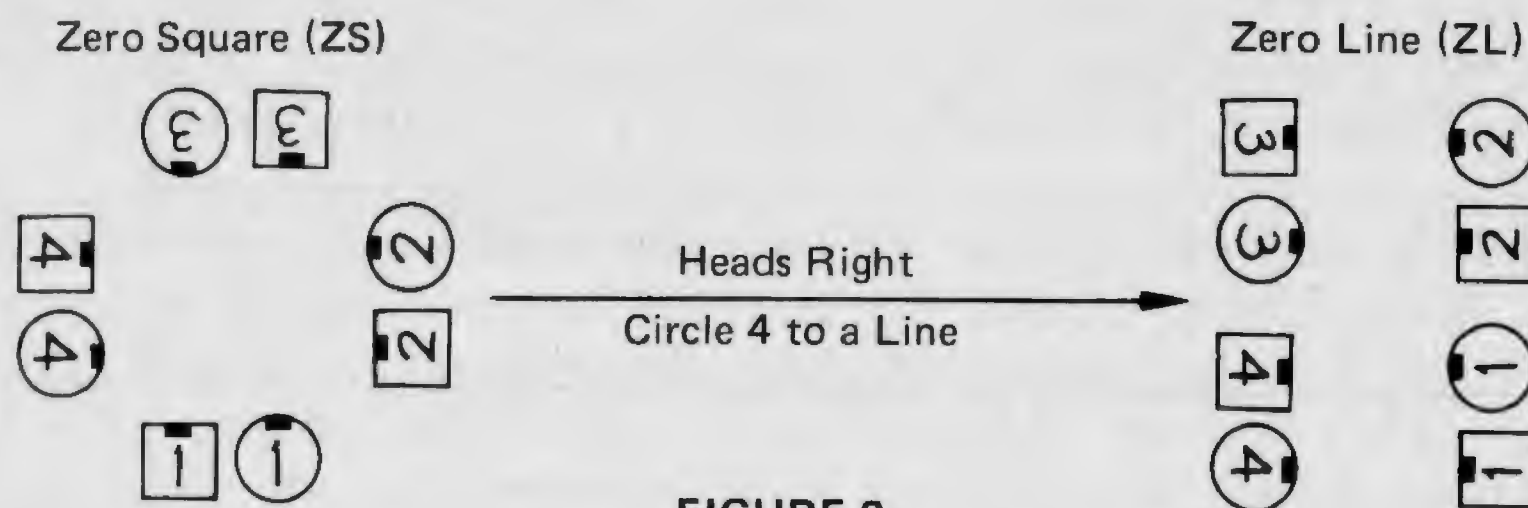


FIGURE 2

Whenever you use these two reference points for choreographing modules you have the quickest possible getout at the end of any module. Even though you will probably eventually use several reference formations, these two will serve as a base from which to expand your knowledge. These and several other formations are discussed in Chapter 45 (March, May 1977).

Constructing Square Dance Routines

With these tools in mind let's compose a square dance routine using four modules, i.e. a setup, two zeros, and a getout. Figure 3 illustrates the different ways these blocks could fit together. As you can see at the end of the setup and the first zero, you have two options. You can get out to a static (zero) square or move on to the next module. Thus you can lengthen or shorten the routine as needed.

FIGURE 3

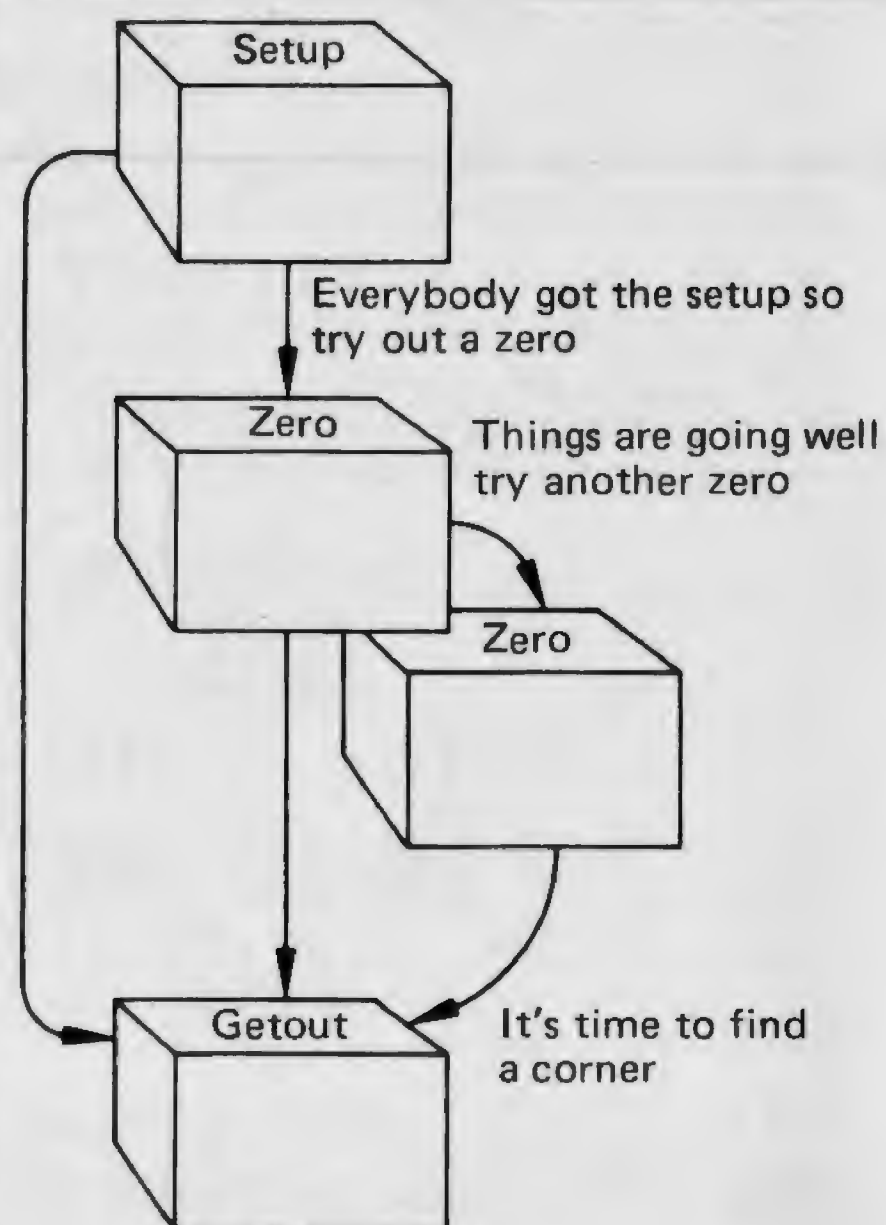


Table 1 contains modules which may be placed into these blocks. The reference formation is the Box 1-4 (zero box). In order to allow you to follow the action easily you will find that either the heads or the sides will be in their home position at the end of the setups and the zeros. Using these modules and the examples used in the definitions of the various modules, write out several routines of various lengths. There are over 100 possible routines from just these 16 modules.

THE FORMS OF CALLING CHANGE

Where at one time the caller's job was relatively uncomplicated, requiring only that he memorize a few set patterns and a bit of colorful patter, today he virtually needs a college education in the science of calling before stepping up to the microphone. Zeros, equivalents and modules, terms never dreamed of two decades ago, are today part of a common language of calling. We are attempting, through the pages of this Callers' Textbook, to describe some of these systems and theories. Hopefully they will provide useful reference material for future generations.

TABLE 1

BOX 1-4 MODULES

SETUPS Static Square to Bx 1-4 (ZB) (ZS-ZB)	Heads Right & Left Thru, Pass Thru Separate Around One Into the Middle Pass Thru	Heads Right & Left Thru Same Ladies Chain Heads Lead Right	Heads Pass Thru Separate Around One to a Line Everybody Star Thru Centers Pass Thru Right & Left Thru
ZEROS Bx 1-4 (ZB) to Bx 1-4 (ZB) (ZB-ZB)	Star Thru Right & Left Thru Slide Thru	1/2 Square Thru Bend the Line Square Thru 3/4 Bend the Line Slide Thru	Swing Thru Centers Run Couples Circulate Wheel & Deal Dive Thru Pass Thru
GETOUTS Bx 1-4 (ZB) to AL or RLG (ZB-AL) (ZB-RLG)	Right & Left Thru Dive Thru Star Thru Cross Trail Thru Left Allemande	Split the Outside Two Around One to a Line Everyone Star Thru Partner Trade Left Allemande	Swing Thru Men Trade Girls Circulate Right & Left Grand

You should also study the structure of each of the modules. What basics are used? What sort of traffic pattern do the dancers travel within the module? Notice in a general way the different formations that are recognizable as the module is danced. Since you know the starting and the ending point of each module you do NOT need to track key dancers through the entire routine. Instead you have check points at the end of each module. At these points you know where the dancers should be and can evaluate whether to continue on to the next module or get out to a static square.

The length of each module is limited in these examples to not more than six calls or square dance basics. This should make them easy to memorize. Each string of calls and the flow pattern which they form becomes a package. As a caller you memorize small, recognizable and easily recallable packages instead of long routines. You will find that the easiest modules to memorize will have a readily recognizable flow pattern. Since these patterns are also very enjoyable for the dancers, you have a dual benefit. Limiting the number of calls in each module also means that you are never very far from a getout.

Table 2 contains modules which may be used with the reference point of a 1P2P line. In order to simplify following the action, all the setups and zeros end in a 1P2P (zero line). Use the same basic block diagram system as figure three and construct several more routines from this reference point. Notice that in the case of a couple of these modules the dancer is required to know a little more about position dancing.

TABLE 2

1P2P LINE MODULES

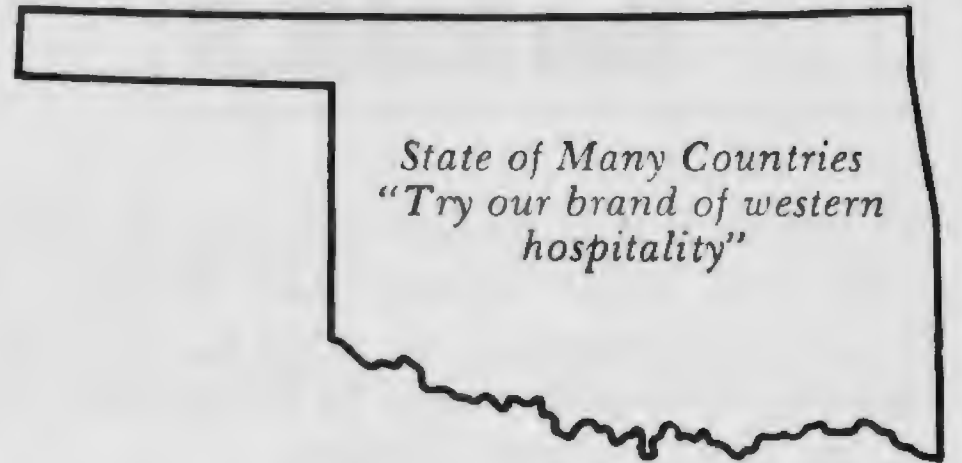
SETUPS Static Square to 1P2P Line (ZL) (ZS-ZL)	Head Ladies Chain Heads Star Thru Pass Thru Circle Four to a Line	Four Ladies Chain 3/4 Heads Star Thru Pass Thru Star Thru Pass Thru Bend the Line	Four Ladies Chain 3/4 Everyone 1/2 Sashay Heads Square Thru Split the Outside Two Around One to a Line
ZEROS 1P2P Line (ZL) to 1P2P Line (ZL) (ZL-ZL)	Star Thru Dive Thru Right & Left Thru Pass Thru Star Thru	Pass Thru Wheel & Deal Centers Pass Thru Swing Thru Boys Run Bend the Line	Pass Thru Boys Run Right Swing Thru Centers Trade Boys Run Right Right & Left Thru
GETOUTS 1P2P Line (ZL) to AL or RLG (ZL-AL) (ZL-RLG)	Right & Left Thru Cross Trail Thru Left Allemande	Pass Thru Wheel & Deal Centers Swing Thru Turn Thru Left Allemande	Right & Left Thru Roll Away 1/2 Sashay Pass thru Face Your Partner Right & Left Grand

Once you have constructed the routines you need to evaluate them from several points. (1) Look at the body flow and hand flow. Do they fit together well and with no awkward movements such as two star thrus in a row? (2) Look at the flow patterns formed by the movement of the dancers. Are the dancers going someplace and doing something interesting or do they look like a bunch of ants? (3) Where can you expect to have trouble spots with your particular group of dancers? Mix in easy modules along with those that present more challenge. Plan for extra prompting help on the expected trouble spots. (4) How much variety does the routine include? How much variety do you want? Variety includes many items such as a variety of formations and flow patterns as well as a variety of square dance terms used. You may want to limit one form or another of variety in a teaching situation. (5) Remember that modules are tools to create a dance and not a drill routine. Fitting modules together is an art in which the enjoyment of the dancers must always be kept in mind.

Cal Campbell continues next month with some hints on using Conversion Modules. His thesis will touch on equivalents and provide some final thoughts on Basic Modular Choreography. To those of you who have been following this textbook project since we started it in 1970 and are wondering when we're going to wrap it up and publish it all as a single volume – don't give up. Before this book can be released as a single volume it needs a thorough job of editing. Hopefully that time will come in the next few months. So, thanks for your patience. – editor.

27th NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER
Oklahoma City, Oklahoma
June 22, 23, 24, 1978



MANY OF THE DANCERS registering to attend the 27th National Square Dance Convention next June 22, 23, and 24 in Oklahoma City will be participating in their very first National Square Dance Convention. They may have the idea that it will be no different than local and area festivals they have attended. While there are some similarities, this is only part of it.

First of all, a National is much wider in scope. It is larger — not only in the number of dancers taking part in the festivities but also in the variety of events, many taking place simultaneously. It is wise to take a few quiet minutes after checking in at Convention headquarters to look over the program, choose those things you don't want to miss, and using the diagrams of hall locations furnished in your program, make yourself acquainted with the facilities and the location of the various halls in use. Such knowledge can save a great deal of time and effort in getting from one location to another.

Pace Yourself

You can't possibly attend all of the activities so decide first off what appeals to you the most. Another word of caution — if you try to spend every minute on the dance floor you may end up too tired to enjoy the fun on the last day. Plan to attend some of the clinics and panel sessions and take time out to watch the exhibitions.

Clothing

Square dance attire is a must at the National Convention. Plan to take enough clothing so that you can change twice a day (one outfit for daytime, one for evening). In that way you will find that you feel fresh and a change of costume can provide a lift at a time when you're beginning to drag a bit. Shoes are a very important item of dress at any big affair where you plan to spend a good part of the time on your feet. Try to take several pairs and be sure they are comfortable and well-fitting. A change of footwear can be restful to weary feet.

Not All Dancing

There is much more to a National Square Dance Convention than the dancing. You'll find several panel discussions programmed and you may want to choose one that appeals to you. Leaders throughout the world of square dancing are selected to give their particular views and you may come away with a completely new insight into many phases of the activity. You may find that you will have material to take back to your home club, suggestions that may make the club more successful.

Sightseeing Is Important, Too

If you're visiting Oklahoma and Oklahoma City for the first time, it's a good idea to plan to take in some of the sights and acquaint yourself with a bit of the local culture. Many will be coming from rather distant areas and this could be the only opportunity to see this particular part of the country (or the world). Check at one of the information centers at the Convention for interesting things to see and places to visit during your stay.

You'll want to visit the display booths and see what is being offered in the way of square dance supplies, clothing, etc. Who knows? You could see just the dress or shirt you've been looking for at one of the booths.

Enjoy!

Most important of all, have a good time. Make new friends and visit with old friends. Make it a time to remember, to reminisce about in the months following the Convention. Be sure you are registered, though. You'll find a pre-registration form in the center of the October, 1977 issue of SQUARE DANCING magazine. Or write to the Registration Chairman, P.O. Box 10814, Midwest City, Oklahoma 73110. They'll be happy to send you as many forms as you need, just don't delay in getting your registration in.

Style Lab

● There is a growing emphasis by CALLER-LAB and other callers' and dancers' groups around the country to zero in on a form of dancing most acceptable to the greatest number of our potential new dancers.

During the coming months we'll single out some of these fundamental or workhorse basic movements for the camera treatment. Our object will be to smooth out some of the rough spots and to point up styling suggestions as a dancer help.

For you callers and teachers, we'll be looking at each of the movements objectively to determine whether or not they measure up to our definition of a basic. As a yardstick you might take a look at the following and see if the basics we'll be featuring meet the requirements:

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic a movement must prove its ability to withstand the test of time through continued usage.

We're planning our Style Lab shooting session now. If you have any ideas for possible subjects to cover, why not let us know.

A REPLAY ON PEEL OFF

IN THE SIOASDS Illustrated Handbook for the Mainstream Basics, Peel Off is 85th in the 96-movement suggested teaching order for the basics. This means that it is one of the last

to be learned during the formal class period. The movement has been with us for a long time and it will probably continue to be used as a part of the square dance language.

Here is the definition as it appears in the Handbook: *In a formation where one couple is directly behind another (1), both facing in the same direction, the lead couple moves forward slightly and the dancers turn away from each other (2) making a 180° turn to face in the opposite direction (3) and form the ends of a*



new line. At the same time, the trailing couple will step forward slightly (2), moving between the other two (3). The dancers turn away from each other to make a tight 180° turn (3), reversing their facing direction and ending as the center couple in the newly-formed line (4).

Couples in a completed double pass thru formation (5) form basically two setups similar to the one shown in Figure (1). As the traffic pattern starts, those in the lead step forward and begin their turn (6) as the trailing couple

moves forward and starts its independent turn (7) to end in two facing lines of four (8).

A little more complex, perhaps, might be a right handed ocean wave with the men in the center (9). If the two ladies will fold behind their men we have what is known as a Z formation (10). From here Peel Off follows the same basic description. Those in the lead turn out 180° as those behind them move forward and turn independently (11) to end in a two-faced line (12).



CONTRA CORNER



Times Change but the Fun of Contras Remains

IT'S INTERESTING to note the attention being directed to the contras these days — quite a change from just a few years ago. We can remember the time when the National Conventions would relegate contras to rooms nobody else wanted. In one instance it was the stage of an auditorium stuck off somewhere, making it next to impossible for the dedicated or the curious to find it.

All that has changed. At the 25th National Convention held in Anaheim, California in 1976, the prime room with air conditioning, perfect sound and hardwood floor was set aside for contras many hours each day. Dancers coming to these big annual events are discovering contras for the first time. Callers are attending workshops and consequently dancers at home are discovering without anything being *forced* on them that "contras can be great fun."

CALLERLAB, too, is playing a part in the growing interest. At the Saint Louis Convention just completed, sessions were set aside by a Contra Committee, not just to discuss the dance form, but to provide the opportunity for others to dance them and see what they're all about.

In recent years a number of contra clubs have sprung up across the country and in at least one instance a several week's course in contra calling and teaching has been offered with 12 callers and teachers enrolling.

Where Is It All Heading?

Contra dancing obviously is not out to replace any other form of square dancing. On the contrary, most of those enjoying contra dancing on a regular basis also regularly attend square dance clubs and round dance classes. For the most part they are just all-around square dance enthusiasts. Ask any of them why they enjoy contras and chances are they'll mention that they enjoy the no-rush opportunity to move to the music.

Basically contras offer another dimension of variety. Dancing in lines, in large rings for circle contras and in columns of fours-facing-fours for Mescolanzas affords the dancer variety in

formation.

Many callers use Scottish and Irish jigs and reels to accompany their contras. This, too, adds variety. Some excellent, richly recorded American music is also available which just adds that much more in the way of attraction.

Accent on the Traditional

In recent years contemporary contras have surfaced, using some of today's calls and basics. To be successful as a contra, these movements must be danced to the phrase of the music and so for that reason not all of the new creations are acceptable.

The 1976 Bicentennial Celebration in this country brought to light a number of older contras, some dating back to colonial times. Many were intriguing with patterns that appeared to be "new" and different. As a matter of fact, we'll use the Contra Corner next month for a three-page illustrated Style Lab combination showing one of the favorites, Market Lass. The music for the dance also helps to sell it.

As long as we're talking tradition you might try this one on for size:

THE MARKET LASS

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

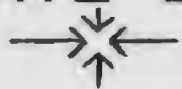
Music: LS 1008, Glenn Towle. Played by Dudley Laufman and the Canterbury Orchestra. From F & W Mistwold

- Intro** — — — —, Actives roll out and down the outside
- 1-8** — — — —, Below two couples and cross the set
- 9-16** — Pass one take both couples forward six and back
- 17-24** — — — —, Right hand to partner turn three quarters
- 25-32** — — — —, — Forward six and back
- 33-40** — — — —, Right hand to partner turn three quarters
- 41-48** — — — —, With the couple above right and left thru
- 49-56** — — — —, — — Right and left back*

*Caller indicates On at the Head every third sequence through the dance.

(Some extra Contra tips on page 84)

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.

Okinawa

The Ryukyuan Typhoon Twirlers, the Red Hots and the Rice Paddies Promenaders decided to join together for the Thanksgiving, Christmas and New Year's dances. The Red Hots presented the all-night Thanksgiving Dinner and Breakfast. A most pleasant evening and morning was enjoyed by members of the three clubs. The Christmas Dinner and Dance was hosted by the Ryukyuan Typhoon Twirlers on December 19th. Approximately 75 adults and 35 children attended. The New Year's Dance was held by the Rice Paddies Promenaders on December 31st.

Georgia

The First Annual Scottish Rite Hospital Benefit Dance, sponsored by the Northeast Georgia Square Dance Association, was a swinging success with more than \$3000.00 being raised. Held on October 15th, all proceeds from the dance and related activities went to the

Scottish Rite Hospital for Crippled Children in Atlanta. The dance was held in the Yaarab Temple Activity Building. In addition to the evening dance, an afternoon program was held with informal squares and rounds and exhibitions. Northeast Georgia Federation Callers called the dance.

Tennessee

The KSDA members of Knoxville will dance to the calling of Paul Marcum and Jerry Helt on April 14th and 15th at the Annual Dogwood Festival Dance at the Jessamine Street Center. Irv and Betty Easterday will teach the rounds.

Minnesota

The Folk Dance Federation of Minnesota, now known as the Square Dance Federation of Minnesota, Inc., celebrated its 30th anniversary in December in the main ballroom at the University of Minnesota. The evening was a grand occasion with a punch hour, dinner and program time and, of course, the dance that followed. Many of the old dances were programmed including squares, folk dances, rounds and contras. One of the highlights was having the first president and the current president in attendance as well as the first and the current editor of the Federation's publication, The Roundup. Everyone had a marvelous time seeing and conversing with old friends. The Federation was organized in 1947 and held its first festival that same year at the University. Since 1967 five-year reunions have been scheduled.

Virginia

The Ingleside Red Carpet Inn, located in the Shenandoah Valley just minutes away from the Skyline Drive and Wilson's Birthplace, will be the site of the 3rd Annual Spring Square and Round Dance. Featured will be callers Chuck Stinchcomb and Harry McColgan, with Jim Harlow as host caller. Marion and Ida Faye will be the round dance leaders. For the campers,

A Grand March started the evening festivities at the first annual Scottish Rite Hospital Benefit Dance in Atlanta, Georgia last fall.



ROUND THE WORLD of SQUARE DANCING

the K.O.A. is located at Verona, just a short drive away. The date is May 26th and for details and tickets write Jim Harlow, P.O. Box 10009, Lynchburg, Virginia 24506.

The Covington Alleghany Square Dance Club will host the 5th Annual Spring Festival at the Alleghany County High School in Covington on April 15th. Callers will be Harry McColgan, George Jordan and Harry Hise.

The 9th Annual International Azalea Festival Square Dance, hosted by the Riptides Square Dance Club, will be held April 21st and 22nd at the Scope in Norfolk. This is part of the week-long series of events that will make up the 25th International Azalea Festival sponsored by the Norfolk Chamber of Commerce as its annual salute to the NATO nations headquartered there. Callers featured this year will be Cal Golden, Harold Bausch and Al Stevens. Rounds will be conducted by Ron and Carolyn Hankey.

Local clubs in the Mechanicsville area held a Christmas Mother Dance at Adams School in Richmond in December. Several callers donated their time and club members provided refreshments. Some \$1200.00 was collected and turned over to the Christmas Mother to provide for the needy at Christmas.

Wyoming

The Stardusters of Cheyenne will host their 7th Annual Night Owl Dance on May 6th from

9 P.M. to 4 A.M. The dance will be held in Allison Hall of the First United Methodist Church and Harold Bausch will be featured caller.

The Quadra Dangle Club of Laramie sponsored a poster contest for the junior members of the club. The posters were to promote square dance week and to recruit non-dancers. The winner of the contest was Matthew Music, a 13-year old member of the Junior Quadra Dangle Club. Matthew, the son of members of the Senior Quadra Dangles Club, is quite an artist.

Germany

Soest Belles and Beaux are sponsoring the European Spring Jamboree April 7th, 8th and 9th in Dortmund. This club was formed at the military post of Soest (Westphalia) in 1965 by a few couples who had arrived in Germany from Canada. In the course of time German dancers joined the club. Today it is 100% German and boasts of 74 members. American square dancers are invited to come and join the fun at the Jamboree.

Louisiana

A new round dance club, the Vine Twirlers, has been formed in the New Orleans area. It is headed by Chris and Lee Meibaum and the group dances at the Lakeshore Playground in Metairie. For several years Chris helped Opal Goodman teach at the Bar-None Rounders. When that group was disbanded, the new club was formed. Another new group in the area is the Spinning Rounds, headed by Jimmy and Sibyl Olsen and Chuck and Opal Goodman are Honorary Members.



Winner of the square dance promotion poster contest sponsored by the Quadra Dangles Club of Laramie, Wyoming, was 13-year old Matthew Music. The poster was displayed at a local store.

WOOSH . . . Mary Sullivan's face registers pure, unadulterated joy as she smashes a (shaving) cream pie in her husband's face. Mary won the honor by being the highest bidder. She also won first place in both the berry and cream divisions of the pie baking contest sponsored by the Terceira Twirlers of Lajes Field, Azores. The fund raising event was held primarily to buy new curtains for the club's hall. —

U.S. Air Force Photo
by Marna M. Melsha.



Kentucky

The 19th Derby City Festival "Springtime in Kentucky," sponsored by the Kentuckiana Square Dance Association, will be held April 7th, 8th and 9th at the Kentucky Fair and Exposition Center in Louisville. Callers include Ken Bower, Gary Shoemake, Elmer Sheffield and Bruce Busch. Betty and Clancy Mueller and Bob and Rosemary Holiday will conduct the round dance program. Exhibitions, Grand March and a sewing clinic are planned.

Michigan

The 23rd Annual Square Dance Festival will be held at the High School Gym in Traverse City on May 19th, 20th and 21st. Presented by the Northwest Michigan Square Dance Council, the event will feature Dave Taylor and Jerry Schatzer on squares, with George and Eileen Eberhart conducting the round dancing.

Missouri

A "Spring Swing" will be held April 28th, 29th and 30th at the Convention Hall, Liberty Park, Sedalia. It is sponsored by the Sedalia Parks and Recreation Department and host caller Tom Cave will be joined by Bobby Lightfoot, Don Donath, Jack Pinkston and Al

Warren in presenting the square dance portion of the program. John and Dottie Golson will be in charge of rounds.

Illinois

Southern Illinois University Student Center will be the location for the 2nd Annual Spring Festival sponsored by the Southern Illinois Square Dance Federation. Dick Jones, Johnny Jones and Jack and Darlene Chaffee will be featured.

West Australia

We have noted many items about clubs called Swinging Saints. We started a club by that name about nine months ago and it has been very successful with increasing numbers every week. We dance every Friday night in Joondanna, a Perth suburb, and invite any visitors to join us. We are also a member of the International Saint Club. Our caller is Phillip Hartley, new to calling, but a dancer for 27 years. We'd like everyone to know that Western Australia is enthusiastic about square dancing.
— Charmaine Hartley

Massachusetts

The 19th New England Square and Round
(Please turn to page 78)

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1978

CONDUCTING A SUCCESSFUL WORKSHOP

By Dave Taylor, Naperville, Illinois

CONDUCTING A SUCCESSFUL WORKSHOP poses many questions that need to be answered before actually instituting a plan of action.

Should the workshop be open or closed?

What type of workshop material should be selected?

Is there a need to review?

Should singing calls be included in the program?

Should the workshop be continuous or should it start all over from the beginning every 10 or even 20 weeks?

The most important question of all — is there a need? If there is no need, all of the other questions need no consideration. If there is a need, it is important to determine the exact need. Unfortunately, the term workshop has taken on some limited connotations (i.e. advanced, challenge, hi-level, etc.). Certainly there are workshops in these categories and they are needed. However, there are many levels of experience that have a need for workshops. Dancers who have just completed the first 50 basics may need workshops covering the extended program. It is possible that mainstream dancers who wish to improve their skills need workshops in the mainstream plus one program. Mainstream plus one dancers may wish a workshop in the mainstream plus two program.

The club or the caller who chooses to start an advanced workshop with the idea of making advanced dancers out of people who do not

have the necessary experience has severely handicapped his chances for success. Nothing is more frustrating to the dancer and the caller than an advanced and experimental workshop for dancers who have not mastered position dancing.

If there is a need for a workshop that is being offered, success should be easy. Common sense will easily answer all of the remaining questions.

CAUTION! Common sense tells the boxer to lead with his left — but does he always use common sense? Dale Carnegie in his famous book, "How to Win Friends and Influence People," said "I won't tell you anything you don't already know; I will just remind you that you are *not* doing it."

Should the workshop be open or closed?
Answer: closed.

The most common complaint heard but not heeded is "Some new people came in and the caller had to start all over. Ten nights in a row he had to 'peel the top.'" Workshops that teach the first night every night become a bore to your more accomplished dancers.

A workshop is an educational experience and should be progressive. There should also be some form of advanced payment whether it is monthly, quarterly, or a nominal yearly fee and payment to be made each night. Dancers will readily accept this. There is no Adult Education Class, Social Club, Fraternity, or religious organization (Masons, Knights of Columbus, B'nai B'rith) that will allow someone to claim membership by dropping in now and then and making payment for that night only.

What type of workshop material should be selected? When a workshop is advertised as extended basics or mainstream plus one, there is an exact number of basics that must be workshopped. It would help improve the dancers' capabilities if the caller were to review some of the previously learned basics and explore them from varied positions. The dancers

would also feel as though they were being kept up to date if the caller would select some of the current experimental movements that are within their grasp from a relatively easy teach. Dancers enjoy the feeling that their caller is keeping them current. Some of the experimental movements of the past that would fall into this category are hinge, partner trade and roll, touch 1/4, lock it, acey deucey, etc.

Many times experimental movements suffer a very short life and are not heard of again. This often leads to the complaint that the dancer was taught something he couldn't use and it was a waste of time. NOT SO! Within many of the experimental movements that are no longer being used, the dancers have learned turns, rolls, and positioning that helps them throughout their dancing careers.

It is very apparent that the teaching ability of a caller is of paramount importance in conducting a successful workshop. Hurried walk thrus, complicated patterns, fast tempo, all position figures, and lengthy recitals before arriving at an allemande left when used with new workshop material, have a counter-productive effect.

No one has successfully determined the exact number of times a new figure should be walked before calling it to the dancers because of the differences in complexity involved. Ed Gilmore advised callers to walk a new figure until you, the caller, couldn't stand to walk it one more time — then walk it one more time and that should be almost enough for the dancers. It makes no sense at all to call a figure before the walk thru has been successfully executed. It should be walked from both the head couples and the side couples position or whatever positions you intend to call. Callers who walk such figures as "relay the deucey" from a head couples Box 1-4 (example, head couples square thru four hands then relay the deucey) and then proceed to call the same figure to the sides without having thoroughly walked it, have either a cruel outlook or a sadistic sense of humor. All position dancing, such as half sashayed positions or two boys or two girls together, should *never* be presented until the dancers have thoroughly mastered the material from the standard positions for a period of weeks.

In presenting a new basic to dancers, whether it is part of one of our accepted basics

or an experimental basic, the caller should avoid complicated getins, getouts, and the use of other currently learned basics. Long recitals of square dance choreography before reaching an allemande left is also very unwise. A dancer could perform the new workshop figure in excellent fashion and fall apart on something else during a long complicated sequence before reaching his corner for the highly sought allemande. In such case the dancer's self-confidence could be seriously affected, causing future performance to falter measurably. The tempo should be slightly slower for the very same reason. The caller should use every measure of his or her talent to ensure the success of the dancer. Since relay the deucey (a mainstream plus two basic) was previously mentioned and since it is rather complicated, the caller would be wise to call such simple figures as:

**Couples one and three square thru
Go all the way around
To the outside two
Make an ocean wave
Relay the deucey**

(Fill with helpful patten such as used in B-Sharp Workshop record "Relay the Deucey" BS-207)

**When you are through
Change hands and allemande left
or
When you are through
Swing thru and boys run
Wheel and deal
To an allemande left**

Nothing succeeds more than success and success breeds success. Using simple, uncomplicated patterns such as these builds a confidence within the dancers and they tend to dance with much more enthusiasm and efficiency. Two new figures and two or three figures for review would provide a good program for the dancers to assimilate comfortably.

Review is another vital part of the workshop. Everything that has been taught should

SPECIAL WORKSHOP EDITORS

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

This Month's Contributor

Just about everybody knows Dave Taylor. While that statement may seem a bit exaggerated, Dave has called in many areas throughout North American and overseas, having recently completed a calling tour of New Zealand. An author of our Textbook chapters, Dave is a member of the Square Dance Hall of Fame, a charter member of CALLERLAB and an influential caller-coach. As a workshop caller for many years he is well qualified to write on this subject.

be taught at least two more nights and quickly reviewed a few more nights after that. Time should be allotted between tips and after the dance for those who do not absorb the workshop material as quickly as others.

Callers who use singing calls at a workshop have often been criticized. This criticism rarely comes from the dancers. It comes mostly from callers who do not use singing calls at their workshops and from some of the dancers who are repeating what they have heard from these callers. Rather than give this subject more time than it deserves, it is better to point out that callers who do singing calls at their workshops invariably have much larger workshop groups — draw your own conclusions.

As for the question, should workshops be continuous? — If it is a large group and all is well — keep it continuous. If it is a small group, work them into the clubs after 15 or 20 weeks (whatever was advertised) and let them know that you are starting all over. Some of the dancers who had poor attendance or had problems during the first session may wish to rejoin you. Continuous workshops in general seem to be more successful. This could be due to the fact that dancers enjoy being kept current and feel a real sense of accomplishment and improvement. The square dance picture differs from area to area, therefore, there is no one answer that can be applied to all cases. The caller should study the needs carefully and make a decision based on his experience and geared toward the dancers' needs.

It is usually not in the best interest of the dancers to plan the club program based on the accomplishments of the workshop group. This can only be done if there are 80% or more

actively involved in both groups. Some callers have seriously hurt their programs with the declaration, "If you don't come to my workshop, you won't be able to dance at my club." Fortunately, their numbers are few and getting fewer. Callers who wish to stimulate an interest in the workshop concept among their club dancers have several options:

1. Advertising in magazines;
2. Flyers at dances (explaining the goals);
3. Direct approach with a short pitch on the microphone;
4. Sample.

The sample idea can be used once the workshop has started. Pick a *good, interesting* experimental figure. Start by telling the club that you want to show them an interesting experimental figure that the workshop group enjoyed. Then, see to it that the club members enjoy it and offer an invitation to join in the *fun*.

The caller should take the time to make a periodic check of those workshop figures that are going to be kept in the program. Periodic workshop notes should be mimeographed or printed with the names of these figures and instructions on how to do them. The dancers enjoy receiving them and they are very helpful.

The workshop has provided a great service to the square dance world. It has helped people improve their efficiency in dancing and in many cases has provided a means for those people, who have had to drop out temporarily, to return to this great activity. Workshops have become an integral part of the square dance movement. The measure of success is usually numbers. It is sincerely hoped that this article will be of help to those who are attempting to get involved in the workshop concept and perhaps even in some small way to those who have already been conducting successful workshops.

CHOREOGRAPHERS — WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material — bits and pieces a caller can interject into his calling program. Send them to our dance editor at our Los Angeles address, and thank you.

ROUND DANCES

SOME DO SOME DON'T — Hi-Hat 959

Choreographers: Art and Ruth Youwer

Comment: This two-step is not difficult. The music has a Latin flavor.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Circle Away, —, 2, —; Together, —, 2 to face WALL in CLOSED, —;

PART A

1-4 Apart face LOD in OPEN, Point Fwd, Pickup to CLOSED, Touch; Side, Step/Step; Side, Step/Step end in SEMI-CLOSED facing COH; Fwd, 2, 3, Kick; Back, Flick, Fwd, Point;

5-8 Back, 2, 3, Kick; Fwd, Kick, Face to CLOSED M face LOD, Touch; Side, —, Draw, —; Side, —, Draw, —;

9-12 Fwd, 2, 3, Swing; Back, Step/Step, Fwd, Step/Step; Back, 2, 3, Swing; Fwd, Step/Step, Back, Step/Step;

13-16 Side, XIB, Side, Touch; (Twirl) Side, XIB, Side, Touch end BUTTERFLY M face WALL; Side, Close, Side, —; Bk to Bk Two-Step end BUTTERFLY M face WALL;

PART B

17-20 Change Sides, —, 2 end LEFT-OPEN facing LOD, —; Fwd Two-Step; Change Sides, —, 2 end OPEN facing LOD, —; Fwd Two-Step;

21-24 Fwd, 2, 3, Kick; Bk, 2, Face, Touch; Rock Apart, Recov, Change Sides, 2/3 M face COH; Rock Apart, Recov, Close, —;

25-28 Moving twd RLOD repeat action meas 17-20 Part B:

29-32 Twd RLOD repeat action meas 21-24 Part B except end CLOSED M face WALL:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 Side, Close, Side, Close; Side, Close, Side, Step/Point;

JAMIE — Hi-Hat 959

Choreographers: Buzz and Dianne Pereira

Comment: An intermediate two-step to music which has a lilt to it.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, Together, Touch to BUTTERFLY; Side, Draw, —, Close to SEMI-CLOSED face LOD;

PART A

1-4 Run, 2, 3, —; 4, 5, Pickup to BANJO, —; Fwd, Close, Bk, Flare to SEMI-CLOSED face LOD; Rock Fwd, Rock Bk, Recov, —;

5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL:

9-12 Side, Close, Side to OPEN, —; Rock Thru, —, Recov to BUTTERFLY, —; Side, Close, Side to LEFT-OPEN, —; Rock Thru, —, Recov to CLOSED M face WALL, —;

13-16 Side, Close, Side, Close; Side, —, Reach Thru, —; Side, XIB, Side, XIF to BUTTERFLY; Side, Draw, —, Close;

PART B

1-4 Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;

5-8 Apart, Close, Together, —; Side, Close, XIF, —; Side, Behind, Side, Behind; Side, Draw, —, Close;

PART C

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

5-8 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Draw, —, Close; Side, Draw, —, Close;

SEQUENCE: A — B — C — A — B — Thru meas 7 of C then Step Apart, —, Point, —.

SATIN DOLL — Belco 275

Choreographers: Bill and Virginia Tracy

Comment: Not a difficult two-step. The xylophone is used on the recording. One band has cues.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, Face WALL in CLOSED, —;

5-8 Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

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

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

PART B

1-4 Side, Behind, Side, Behind; Swd Two-Step; Side, Behind, Side, Behind; Swd Two-Step;

5-8 Side, Close, Cross, —; Circle Away Two-Step; Circle Together Two-Step; Side, Close, Cross, —;

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

13-16 Repeat action meas 5-8 Part B except to Pickup to CLOSED:

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A except on last meas Step Apart and Point.

NICKELODIAN — Belco 275

Choreographers: Richard and Jo Anne Lawson

Comment: A busy two-step and peppy music.

There are cues on one band of the record.

INTRODUCTION

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

PART A

- 1-4 Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BANJO;

- 5-8 Fwd, Lock, Fwd, Lock; Walk, —, Face to CLOSED, —; Turn Two-Step; Turn Two-Step M face LOD;

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

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

PART B

- 1-4 Side, Draw, —, Close; Face to Face Two-Step; Side, Draw, —, Close; Bk to Bk Two-Step;

- 5-8 Side, Close, Side, Close; Side, —, Step Thru to OPEN face LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

PART C

- 1-4 Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BUTTERFLY;

- 5-8 BUTTERFLY TILT Fwd, Lock, Fwd, Lock; Walk, —, 2 end CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step;

INTERLUDE

- 1-4 Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;

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

Ending:

- 1-4 Step Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

IT'S A SIN — Hi-Hat 960

Choreographers: Don and Pete Hickman

Comment: Pleasant routine to dance and the music is smooth. Makes one want to dance.

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; OPEN face LOD Side, Close,

Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

- 5-8 Fwd, Close, Fwd, —; Fwd, Close, Fwd, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn face WALL in CLOSED, —;

PART B

- 1-4 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov, —;

- 5-8 Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2 to CLOSED, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2 to BUTTERFLY M face WALL, —;

PART C

- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bk, —, Recov to CLOSED M face WALL, —;

- 5-8 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

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

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2 to BUTTERFLY, —; Side, Close, Apart/Point, —.

LARA 78 — Hi-Hat 960

Choreographers: Tom and Jean Cahoe

Comment: Interesting rhumba routine. Big band sound for music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Rock Fwd, Recov, Close, —; Rock Bk, Recov, Close, —;

- 5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Breakaway Side, Cross, Recov, —; Side, Cross, Recov to CLOSED M face LOD, —;

PART A

- 1-4 Fwd, 2, 3, —; SEMI-CLOSED Rk Fwd, Recov, Close, —; Rock Bk, Recov to LOOSE-CLOSED M face WALL, Side, Behind; Side, Front, Side, Recov to LEFT-OPEN face RLOD;

- 5-8 Fwd, 2, 3, Flare; Cut, 2, 3 face partner, —; Side, Recov, Thru face RLOD, —; Side, Recov, Thru to CLOSED M face LOD, —;

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

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

PART B

- 1-4 SEMI-CLOSED Fwd, 2, 3, Brush; (Roll Across) Fwd, 2, 3 to 1/2 LEFT-OPEN, —; Fwd to LOOSE-CLOSED M face COH, Side, Behind, Solo Spot Turn end

in SEMI-CLOSED face RLOD;
5-8 Moving RLOD repeat action meas 1-4
Part B:

PART C

1-4 CLOSED M face LOD 1/2 L Turn, 2, 3
to BANJO, —; Turn, 2, 3, —; CLOSED
Fwd, Side, SEMI-CLOSED Recov, —;
Pickup to CLOSED, 2, 3, —;

5-8 Fwd, 2, 3, —; Side, Recov, Thru to
SEMI-CLOSED, —; Side, Recov, Thru,
—; Side, Recov, Thru, —;

9-12 Fwd, 2, 3, —; Change Sides, 2, 3, —;
Change Sides, 2, 3, —; Fwd, 2, Pickup to
CLOSED;

SEQUENCE: A — B — A (8 meas) — C — A
meas 15 then Step Side, Recov to HALF-
OPEN, CLOSE, —.

SINGING CALL

I DON'T WANTA BE ALONE TONIGHT

By Andy Petrere, Greenwall Springs, Louisiana
Record: Blue Star #2053, Flip Instrumental
with Andy Petrere

OPENER, MIDDLE BREAK, ENDING

Circle left I don't wanta be alone tonight

There's just too many memories to fight

Do an allemande left with the corner

Do sa do four ladies promenade go

Walking round the ring turn partner by right

Left allemande swing that lady boy then

Promenade that land promenade that lady

Swing her hold her tight oh

I don't wanta be alone tonight

FIGURE:

Those heads square thru count 'em four hands

Do sa do the corner one time you go

Curlique follow your neighbor

Boys cross run recycle touch a quarter

Scoot back and roll to face her

Swing that lady boys and promenade

Promenade your lady swing her

Hold her tight ooh

I don't wanta be alone tonight

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

MAINSTREAM DANCING

By Jack Lasry, Hollywood, Florida

Heads lead right, circle to a line

Square thru four hands

Trade by, swing thru

Boys run, ferris wheel

Double pass thru

Centers in cast off three quarters

Centers square thru four hands

Ends star thru

All pass thru, left allemande

Heads lead right, circle to a line

Pass the ocean

Spin chain thru

Girls circulate one spot

Boys run, bend the line

Cross trail, left allemande

Heads lead right, circle to a line

Pass the ocean

Spin chain thru

Girls circulate one spot

Boys run, tag the line

Lady left, gents go right

Left allemande

Heads lead right, circle to a line

Pass thru, wheel and deal

Double pass thru, peel off

Centers box the gnat

Centers square thru four hands

Ends star thru, all cloverleaf

Centers swing thru, turn thru

Left allemande

Heads lead right, circle to a line

Pass thru, wheel and deal

Double pass thru, cloverleaf

Double pass thru, track II

Boys circulate, recycle

Left allemande

Heads lead right, circle to a line

Pass the ocean, swing thru

Girls circulate, boys trade

Spin the top to a curlique

Coordinate, ferris wheel

Double pass thru

Lead couple California twirl

Pass thru, allemande left

FIGURE

By Cliff Long, Mars Hill, Maine

Heads rollaway, forward and back

Touch a quarter

Girls run

Do sa do the outside two

Swing thru, split circulate

Boys run, go up and back

Pass thru, chase right

Hinge a quarter, split circulate

Centers trade, boys run

Move up and back, pass thru

Wheel and deal

Touch a quarter

Same two scoot back

Hinge a quarter, step thru

Left allemande

DIVIDING SQUARES

By Jeanne Briscoe, Salinas, California

Heads square thru, curlique
Make a wave, swing thru, centers run
Wheel and deal, pass to the center
Boys touch a quarter
Girls divide and touch a quarter
All circulate one place, face in
Star thru, swing thru, turn thru
Pass to the center
Square thru three quarters
Left allemande

Sides rollaway half sashay, circle left
Boys up the middle and back, pass thru
Separate around one into the middle
Touch a quarter
Girls divide and touch a quarter
All eight single circulate one place
Boys run, centers pass thru
Square thru three quarters
Trade by, do sa do to a wave
Recycle, square thru three quarters
Trade by, left allemande

SINGING CALL

SMOKE ALONG THE TRACKS

By Mike Sikorsky, Sepulveda, California

Record: **Hi-Hat #485**, Flip Instrumental with
Mike Sikorsky

OPENER, MIDDLE BREAK, ENDING

Four ladies chain
Turn a little gal and then you
Rollaway and circle left
Go movin' round the bend
Roll that gal away circle left that way
Left allemande bow and weave around that ring
Goodbye so long
When you meet that lady you do sa do
Promenade this lady baby
Go walkin' don't look back
I'll swing the girl I left
In the smoke along the track

FIGURE:

One and three go right and left thru
Turn a little girl and then
Square thru four hands four hands my friend
Hey swing thru that outside two and then
The boys run right do a half tag scoot back
Go across the ring tonight boys run right
Square thru three hands the lady swing
Promenade this lady go walkin'
Don't look back I'll swing the gal I left
In the smoke along the track

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

SINGING CALL

TAKE A LOT OF PRIDE IN WHAT I AM

By Daryl Clendenin, Portland, Oregon

Record: **Chinook #009**, Flip Instrumental with
Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Circle left things I learn in a hobo jungle
Were things they never taught me
in a classroom

Walk out around that corner gal see saw own
Men star right one time around

Allemande that corner swing your own
And promenade it didn't take a lot of doing
But I take a lot of pride in what I am

FIGURE:

Heads square thru four hands you go
Make a right hand star with outside two
Heads star left in the middle
To your corner go do sa do to a wave
Recycle sweep one quarter more slide thru
And swing the corner promenade
It didn't take a lot of knowing
But I take a lot of pride in what I am

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

SINGING CALL

MIDNIGHT FLYER

By Mike Hoose, Johnson City, Tennessee

Record: **Red Boot #230**, Flip Instrumental
with Mike Hoose

INTRODUCTION

Sides face grand square walk 2 3 4

Ooh midnight flyer engineer
Won't you let that whistle moan
Paid my dues and I feel like traveling on

OPENER, MIDDLE BREAK, ENDING

Walk around that corner gal
Come home a do paso turn the partner left
Corner by the right partner left you know
Allemande thar boys back up
You back up down the line slip the clutch
Left allemande weave the ring in time
Ooh midnight flyer do sa do with the girl
And promenade her home paid my dues
And feel like traveling on

FIGURE:

One and three promenade go half way around
Two and four go right and left thru
Turn the girl you see flutter wheel
In the middle and sweep one quarter more
Pass thru do sa do do an eight chain four
Ooh swing that corner promenade
Engineer won't you let that whistle moan
Paid my dues and I feel like traveling on

SEQUENCE: Intro, Opener, Figure twice, Mid-
dle break, Figure twice, Ending.

AMMUNITION

Four gents to the center make a right hand star
Now back by the left but not too far
Pass your own and pick up the next
Star promenade go round the set
Gents back out and the girls sweep in
Once and a half and we're gone again
Girls in the middle, gents on the rim
Star promenade with the pretty side in
Head couples wheel around
Square thru with those you meet
Four hands round and those facing in
Star by the right in the middle of the pen
Outside two just turn alone
Centers star back by the left and when you do
Star promenade the outside two
Just the inside ladies do a half sashay
All star promenade in the usual way
Head two couples wheel around
Square thru four and don't ask why
Right to momma pull her by
Left allemande

First and third do a half sashay
Go forward up and back away
Box the gnat across the track
Half square thru the other way back
Right to corner and box the gnat
Half square thru the other way back
Lines go out and back right in
Arch in the middle and the ends duck in
Circle four in the middle of the floor
Exactly once and there you stand
California twirl, left allemande

First and third do a half sashay
Go forward up and back away
Box the gnat across the track
Half square thru the other way back
Right to corner and box the gnat
Half square thru the other way back
Lines go out and back right in
Arch in the middle and the ends duck in
Circle four in the middle of the floor
Once around and when you do
Pass thru and box the gnat
Half square thru the other way back
Lines go out and back again
Arch in the middle and the ends duck in
Box the gnat in the middle once more
Half square thru across the floor
Separate and go around two
It's down the middle and box the gnat
Cross trail thru and don't just stand
Corners all left allemande

Four ladies chain three quarters
Heads go forward and back
Right and left thru on the center track
All four couples do a half sashay
Heads to the middle and back once more
Half square thru
Then right and left grand

Side ladies chain across
First and third lead to the right
Circle half then dive thru
Right and left thru the inside two
Pass thru, square thru three quarters
U turn back then pass thru
Right and left grand

Sides promenade and go half way
Then lead to the right in the usual way
Circle up four then break to a line
Go forward eight and back away
Arch in the middle and the ends duck out
Around just one and down the middle
Cross trail thru and around just one
Line up four then all join hands
Circle up eight to the music of the band
Girls roll away and a right and left grand

SINGING CALL

I DON'T KNOW WHY

By Ken Kernen, Phoenix, Arizona

Record: Shaw 509

OPENER, MIDDLE BREAK, ENDING

Left allemande your corner, turn partner by the right

Go once around and then the men star left
It's once around and then, turn partner by the right

Left allemande and weave around the ring
You never seem to want my romancing
You do sa do this partner and then you promenade the ring

I don't know why, I love you like I do
I don't know why, but I do

FIGURE

Head (Side) two couples promenade, half way 'round the ring

Come down the middle and do a right and left thru

Same couples do sa do and then you face the sides

Circle to the left, go once around
Star by the right hand, go once around and then

Girls turn back and swing that man and then you promenade and sing

I don't know why, I like to dance with you
I don't know why, but I do

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

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CALLER of the MONTH

Graham Rigby —
 Samford, Queensland, Australia

GRAHAM RIGBY is about as involved in square dancing in the South Pacific area as a professional caller can be! Now in his 25th year at the microphone, he's called for clubs, festivals and conventions in all states of Australia, New Zealand, England and the United States and this year became the second Australian to join CALLERLAB — The International Association of Square Dance Callers.

Graham and his wife, Val, first met at their "S-Bar-B" Club just over 24 years ago. Together with sons, John and Peter, they have enjoyed the "family togetherness" of square dancing and this year were blessed with a daughter, Nicole.

Apart from his home club and class commitments, Graham has conducted callers' schools and travels regularly throughout the State of Queensland. He's hosted his own radio and television shows and has recorded extensively for R.C.A.

A Past President of the Square Dancing Society of Queensland and a "three times" Convenor of Australia's National Convention, Graham has, in fact, been a featured caller at all

eighteen "Nationals." He's been Queensland's State Editor for the "South Pacific Square Dance Review" since its inception.

Graham, Val and family look forward to many more happy years in square dancing with fun and friendship always as their goal.

(LETTERS, continued from page 3)
1978," that appears on page 19 of the same issue. We understand that credit must be given to the Society and to Mr. Vear. These and frequent other articles which you publish are of inestimable value to the square dance movement and we join others in expressing our appreciation. Our magazine has a circulation of 2700 here on the West Coast of Florida and through this medium we hope to pass along these thoughts.

Hugh and Jean Fultz
St. Petersburg, Florida

We're delighted to have you use items from the magazine and appreciate your using the credit line, "Reprinted from SQUARE DANCING, Official Publication of The Sets in Order American Square Dance Society." This, of course, plus any by-line credit that might be listed with the article. — Editor

Dear Editor:

Do you know of any active square dance group of deaf people? If so, I'd like to get in touch with them. Some of us in the Baltimore area are interested in starting a group here, but wonder if someone has already converted square dance calls to Sign. We would really appreciate any information re this idea.

Mrs. David R. (Nell) Putnam
10517 Wilmar Place
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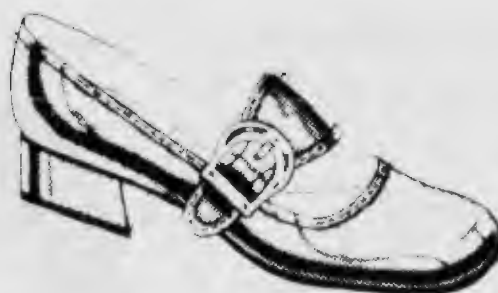
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there are special groups of this type in operation, but we have no current references. Please send any information directly to Mrs. Putnam and perhaps forward a copy to us. — Editor

Dear Editor:

I would like to publicly thank the Square Dancers of America, Inc., and particularly John Fogg and Charles Naddeo for using my recording of the Japanese Square Dance, "Yoake No Uta Yo" during the network coverage of the Rose Parade. It is quite a thrill to hear one's voice on National/International TV. For a bit

of history — this was originally recorded by Masura Wada in 1969 while my wife and I were stationed in Japan and where I called for a couple of groups of Japanese and Americans. I returned home with six copies of the record and have been using it ever since. . . . because of its international flavor it was selected as one to be used on the Rose Parade Float. I am quite honored and thrilled that my taped version was the one used but would like to remind everyone that the idea for the record and the original recording belong to "Wada-San" of Tokyo. A

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final point, the continued appearance of a float in the parade depends upon all of our contributions and effort. Let's keep up the good work.

Don Pfister
San Diego, California

Dear Editor:

Here's a plug for square dancing. Just received a letter from ardent square dancers telling all their friends across the country what square dancing means to them and how busy they are dancing three and four nights a week. Most of their friends are getting or have gotten

divorces since their kids are grown and they have nothing left in common. My friend says square dancing has held them closer together, as they don't even have time to argue anymore. They don't have time to get bored with each other. Since I'm a widow, it keeps me out of the ole rockin' chair.

Margaret Lane
Hot Springs, Arkansas

Dear Editor:

We have two and a half callers in our family (I call myself half because I just graduated from

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callers' class last June). I have a small problem with the language 'cause I speak Spanish (original language) but I was surprised at my graduation from callers' class, everybody was able to understand my commands and I sang a patter call and a singing call, "Gentle On My Mind." I love singing and dancing so I'm trying like the Devil. We are kind of popular family; we belong to two clubs and are very active members. We've appeared on the commercials for square dancing that we're having on television in the Portland area. My husband and

one son are calling for about one year.

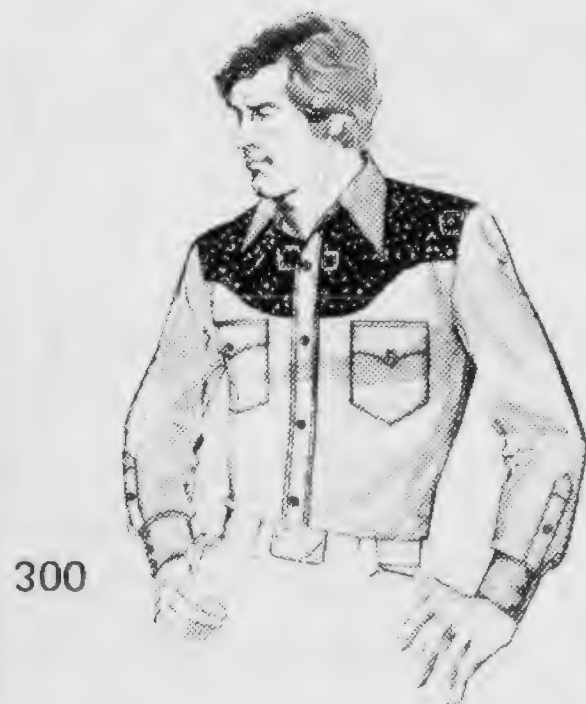
Alicia Van Blaricom
Portland, Oregon

Dear Editor:

Our class of five squares is moving along nicely, having reached a halfway point in our 30 lesson course. No one but another square dance teacher can know the pride we feel when we see the dancers we have taught handling themselves so confidently on the dance floor.

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Dear Editor:

What became of the do si do? The non-dancers seem to use this phrase in connection with square dancing when they are talking about it but if they ever watch it they never hear it any more. Also, what has become of the use of mixers at square dances? We used to do a lot of these and they were very well accepted. I notice that callers use them at the beginner level party dances, but when these same dancers reach club level, mixers aren't used. We do need some variety at square dances and other than

using a different tempo of music, mixers are one way of having fun and helping us to get acquainted with all the new dancers we seem to get each year. You do feel better acquainted with someone when you have ended up with that person in a mixer and dance the following square with him or her.

Harriet Hartinger
Seattle, Washington

Dear Editor:

Sarasota really misses Bob Dawson because his tips were short, easy and fun, all of which

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we need more of — especially shorter tips. Thus, more dances for those who want them while those who don't can sit out and rest.

Bea and John Mercer
Sarasota, Florida

Dear Editor:

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dancers right after graduation. A great way for them to have the opportunity to hear some of the top callers in a relaxed, comfortable climate with the new friends met during teaching sessions.

Russell Hoekstra
Longmeadow, Massachusetts

Dear Editor:

We have been square dancing for five years and have thoroughly enjoyed every edition of your fine magazine. Now that we are entering the challenging world of square dance calling

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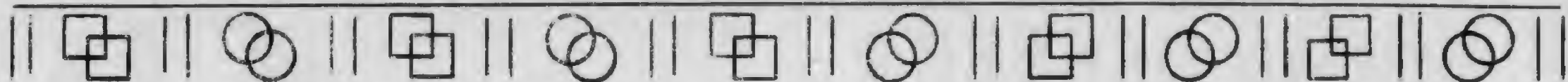
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and teaching two beginner classes of square dancers each week, we feel an even greater need for the magazine and read every article with much enthusiasm. With our renewal comes our best wishes for the holiday season and have a good year at Sets in Order!

Manley and Mildred Fay
Bad Axe, Michigan

Dear Editor:

The members of the Blue Ridge Twirlers of Winchester, Virginia, wish to compliment the members of CALLERLAB for the recent elec-

tion of Curley Custer to their Board of Governors. Curley has been our club caller for over 15 years and he is held in high esteem among square dancers from Virginia to Maine. We wish, also, to congratulate Al Brundage and Bob Van Antwerp for their reelection and Herb Egender, Deuce Williams and Bob Yerington for their election. We are sure that they will find Curley Custer a worthy constituent, interested in the future of the activity.

Ken and Marge McClain
Winchester, Virginia

The Osgoods (Bob and Becky) invite you to join them this Fall on a 21-day junket to England

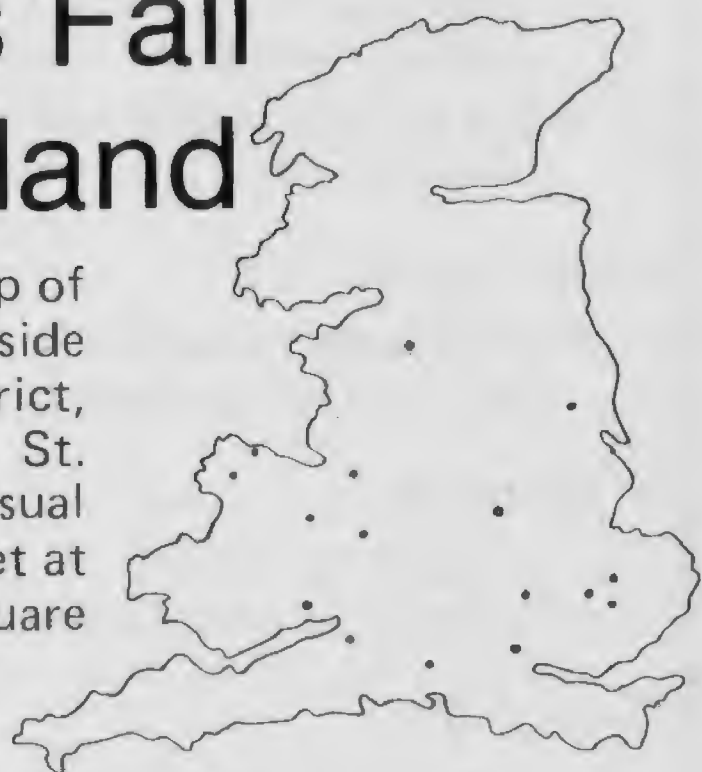
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September 15—October 6, 1978

We'll stay in first class hotels and some country inns. All breakfasts, all dinners (except two) and many lunches are included. A private coach and personal guide will be with us throughout. Admissions to all events listed are included along with round trip air transportation from Los Angeles for \$1850.00 per person. (\$1800.00 per person from Chicago.)

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SINGING CALLS

I DON'T WANTA BE ALONE TONIGHT — Blue Star 2053

Key: E Tempo: 130 Range: HB
Caller: Andy Petrere LB

Synopsis: Complete call printed in Workshop.
Comment: Lots of action in this dance. Music has definite beat with not too difficult melody line for callers to follow. Record could probably be used for patter if callers so desire. It offers one minor key modulation. Rating: ☆☆

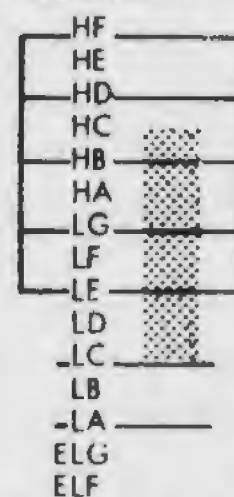
WALK ME TO THE FLOOR — Blue Star 2052

Key: G Tempo: 130 Range: HC
Caller: Roger Chapman LD

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — swing — promenade

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.

(Figure) Heads square thru four hands — corner do sa do — make wave — balance — scoot back — boys trade — boys run — ferris wheel — center four pass thru — swing corner — left allemande — promenade.

Comment: This dance moves the dancers. Figure offers simple scoot back for club level dancing plus ferris wheel. Standard Blue Star music. Overall release would be average.

Rating: ☆☆

SOMEBODY LOVES YOU — Bogan 1302

Key: C **Tempo: 130** **Range: HA**
Caller: James Jeeter **LB**

Synopsis: (Break) Walk around corner — see saw own — men star right — pass partner — left allemande — turn partner by right — four ladies promenade one time — turn partner by right — left allemande — promenade (Figure) One and three square thru four hands — swing thru — boys run right — crossfire — roll — box the gnat — right & left thru — pass the ocean — recycle — pass thru — left allemande — promenade.

Comment: A re-issue of an older release that still offers a good instrumental. Called side sounds like it is not studio recorded as it does not do justice to the caller. It is shallow with lack of depth. Figure offers crossfire & roll. Nice effort by James. Rating: ☆☆

I GOT THE HOSS — Red Boot 231

Key: E & F **Tempo: 130** **Rating: HC**
Caller: Johnny Jones **LC Sharp**

Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle touch a quarter — walk & dodge — swing thru — boys trade —

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boys run to right — half tag — trade & roll — pass thru — swing corner — left allemande — promenade.

Comment: A western tune feel with a clear enough recording by Johnny. Figure features half tag trade & roll to accepted timing. Instrumental may be used as a patter record as it features quite a bit of banjo.

Rating: ☆+

MIDNIGHT FLYER — Red Boot 230
Key: F Tempo: 128 Range: HD
Caller: Mike Hoose LC
Synopsis: Complete call printed in Workshop.

Comment: Good instrumental with voices on introduction that add variety to the release. Many dancers will enjoy this recording as it has an unusual flair. Clear calling by Mike. Nothing outstanding in choreography.

Rating: ☆☆

WHAT YOU DO WITH WHAT YOU'VE GOT — Chinook 008

Key: D Tempo: 130 Range: HB
Caller: Daryl Clendenin LC Sharp
Synopsis: (Break) Allemande left — allemande thar — forward two — men back in right hand star — shoot star — forward two —

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allemande thar — men back in star again — shoot star right & left grand — promenade own (Figure) Heads square thru four hands — do sa do corner — curlique — make a wave — balance up & back — swing thru — centers trade — boys run — square thru three quarters — swing corner — promenade.

Comment: Nothing outstanding on this recording except the "beat" change that is executed. Dancers will have to determine their acceptance. Melody line is very average. Figure is standard. This company seems to use this recording as a patter release (called "Bandit"). Rating: ☆+

TAKE A LOT OF PRIDE IN WHAT I AM
— Chinook 009

Key: D **Tempo:** 128 **Range:** HA
Caller: Daryl Clendenin **LC Sharp**
Synopsis: Complete call printed in Workshop.
Comment: Nice release with good music and relaxed timed dance. Instrumental music has made improvement since original releases. Club level use can be made of this. Rating: ☆☆+

THIS MONTH'S RELEASES

The eight record releases reviewed this month represent a more-or-less typical post-holiday season lull and you can expect the number to climb back up to normal next month. If you benefit from these reviews then perhaps you would like to voice your vote in our monthly record popularity poll (see the Hot Line). Why not send in your vote for the top selections?

SMOKE ALONG THE TRACKS — Hi-Hat 485
Key: E **Tempo:** 128 **Range:** HC Sharp
Caller: Mike Sikorsky **LB**
Synopsis: Complete call printed in Workshop.

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- TB 175 Let Your Love Flow by Bud Whitten
- TB 176 But I Do by Kip Garvey
- TB 177 Forever You'll Be Mine by Bob Bennett



Bob Bennett



Bobby Keefe



Harold Thomas



Kip Garvey



Bud Whitten

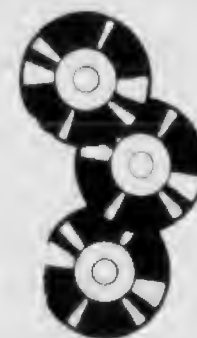
- TB 178 Time by Bud Whitten
- TB 179 I've Got the World on a String by Bob Bennett
- TB 180 Roll You Like a Wheel by Bob Bennett
- TB 181 Hold Me by Bob Bennett

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Comment: Dancers will be made aware of scoot back from a half tag on this recording. Danceable with choreography lift. Music above average and calling very clear. Tune is very simple for caller useage.

Rating: ☆☆+

HOEDOWNS

DAZZLE — Chinook 501

Key: B & C

Tempo: 130

Music: **The Warriors** — Banjo, Guitar, Drums, Bass

BANDIT — Flip side to Dazzle

Key: D

Tempo: 130

Music: **The Warriors** — Banjo, Guitar, Drums, Bass

Comment: Both recordings are different in their approach to hoedown releases. Bandit offers rhythmic "beat" change that some callers may enjoy. Dazzle offers more melody line with steady afterbeat for a seemingly acceptable hoedown record.

Rating: ☆☆

You'll find the listings of the new Current Releases on the next page.

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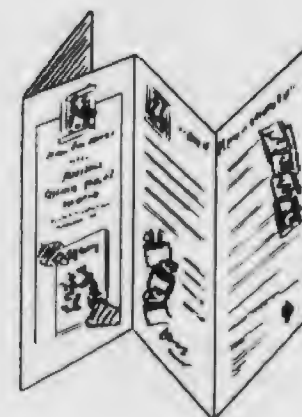
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2

Introduce SQUARE DANCING magazine to a friend; You must know a dozen or more square dancers who would enjoy the magazine as you do. Write us for some flyers to hand out — let them see copies of your magazine. For each one you send in — if you ask for it at the time — we'll send you a 1978 premium record of your choice.



3

Finally, if someone you know sees your magazine and expresses interest in subscribing, tell him where to send in his request and check (\$7.00 per year in U.S., Canada and Overseas). Naturally, when you use any of these methods to help us grow we are most appreciative.

Cut out this address coupon and stick it on your return envelope (use glue or Scotch tape).

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JOIN MORE THAN 300 AS SQUARE DANCING SALES REPRESENTATIVES

THE NUMBER of Sales Representatives is growing daily. These are individuals, dancers as well as callers, who have been in the activity three years or longer who come in contact regularly with other square dancers and who are helping us to extend the readership of **SQUARE DANCING** magazine through new memberships in The American Square Dance Society.

Even though **SQUARE DANCING** magazine has almost 30,000 subscribers (90,000 regular readers) there are many enthusiastic dancers in every area, including yours, who are not at the present time subscribers. Help us convert these friends into subscribers and gain for yourself (1) points that can be used for valuable premiums. Two points go to Sales Reps for every new subscriber they send in; one point for every renewal. The points can be converted into coffee makers for the club, microphones and P.A. systems for the callers, or fun square dance vacation institutes for dancers — and much more. (2) If your main interest is in helping us reach more dancers, then you may elect as have others, to have your points devoted to the SIOASDS Scholarship program, to your local club or association, or to be used by the Society in any of more than a dozen helpful projects.

This program has grown out of requests for subscription forms that current members could hand out to their friends. "We've been *sold* ourselves on the magazine," writes one 5-year subscriber, "and when friends saw our copies they asked us how they could subscribe. Now that we're sales reps we're not only helping ourselves earn valuable premiums but we're

helping others become more knowledgeable about the activity."

One club has its own sales rep as a member and has already earned for itself one 75-cup coffee maker and is working toward a second. One association that encourages each new beginner to subscribe is saving its points toward a new public address system. There's no limit to what you can earn.

To learn more about the Reps program, send in your name and address to Sales Reps, 462 North Robertson Boulevard, Los Angeles, CA 90048. We will send you more information and an application form to fill out.

JIMMY CARNEY FIRST WINNER IN SALES REPS PROMOTION

Anchorage, Alaska, may not seem like a hotbed of square dancing but to watch Jimmy Carney, veteran square dancer from that city you would feel that this is the hub and center of the activity. In a recent special two-months Sales Reps program, Jimmy earned 113 points to win first place honors. His prize, an additional 25 points. Second place honors went to Bill and Mary Jenkins and third place went to Dick and Carole Manning.

According to these and others who participated in the program, it is an easy job to interest square dancing friends in becoming members of The American Square Dance Society and subscribers to **SQUARE DANCING** magazine. There will be more of these specials coming up soon with valuable bonus gifts to those who encourage their friends to become subscribers.

RESEARCHERS—CALLERS—COLLECTORS—HISTORIANS BACK ISSUES of Sets in Order (SQUARE DANCING)

A FINAL BACKLOG of past issues of Sets in Order (**SQUARE DANCING** magazine) is taking up needed space in our store room. Most are bundled up as complete sets going back to Vol. 1, No. 1 — some are missing a copy or two. Each collection guaranteed to include no fewer than 300 different issues. \$100.00 per set — you pay the freight. Sorry, no partial set-fillers at the present time. First come, first served as long as they last. Average shipping weight 80 to 85 lbs.

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The National Federation of Young Adult Square Dance Clubs (NFYASDC) is a nationwide organization for young adult clubs and individuals. Its purpose is the growth and expansion of square dancing among young adults. NFYASDC provides a forum allowing young adult clubs to channel ideas and share experiences. The realization of goals and the growth of NFYASDC nationally will provide recognition and benefits already enjoyed by other square dance groups.

Membership is open to square dance clubs whose general age range is 18 to 40, and to all interested individuals. Three major functions are to maintain a national young adult club roster, to have young adult activities at festivals and conventions (afterparties, panels, scheduled dancing) and to publish a bi-monthly newsletter of square dance events and articles pertinent to and written by young adult clubs/dancers.

The first national meeting was at the 26th National Convention in Atlantic City. 50 individuals representing 15 clubs attended this meeting. Since that first meeting the membership has grown considerably. Soon over 100 individuals and 30 clubs will belong to NFYASFC. The Federation's strongest form of communication is the newsletter.

NFYASDC will be at Oklahoma City for the 27th National Convention. It is hoped that many young adults will attend as the National affords the best opportunity for meeting each other.

If you are interested in joining NFYASDC send your name and address, along with \$3.00 for a year's membership, to NFYASDC, c/o Carol Schafer, 2861 Cushing Road, Camden, New Jersey 08104.

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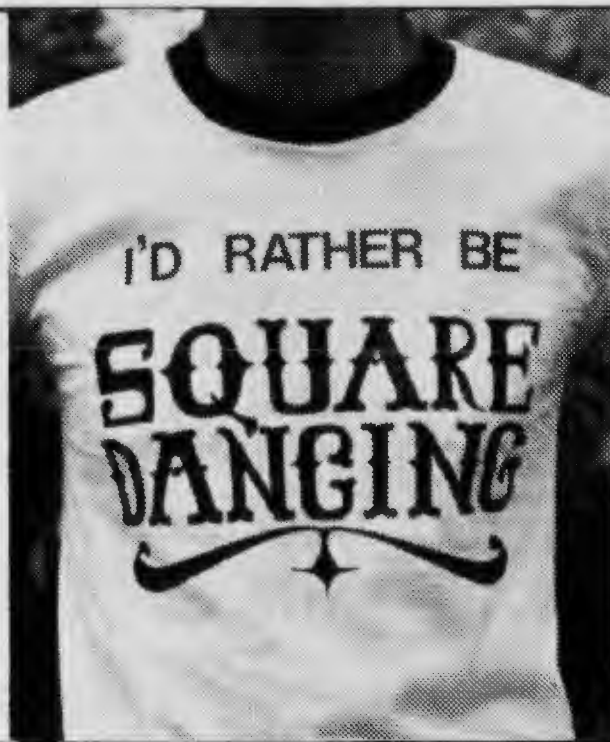
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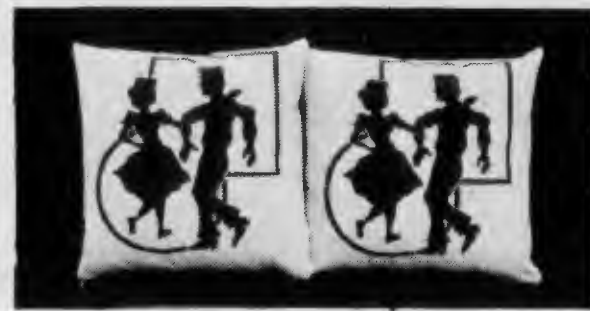
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(SQUARE DANCING ACCOUNT, *continued from page 29*)

left allemande and the right and left thru. And in his ineffable wisdom he put the woman on the right and the man on the left. But lo, the people did not always obey him, and so they created the Arky figure.

And it came to pass that the faithful followers learned how to move to the right and to the left on command. And with them, the caller was well pleased.

And so he blessed them with the ocean

wave. And the ocean wave begat the spin chain thru, and the spin chain thru begat the spin chain the star, and the spin chain the star begat the swap the top, and the swap the top begat the relay the top, and the relay the top begat the relay the deucey, and the relay the deucey begat pandemonium. Now the caller spoke to the multitude, and he patiently led them through the intricacies of the new figures. But some of the people fought among themselves and failed to hear his counsels so they never learned them correctly and still they tried to

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teach their fellow men. And the caller look-ed upon them and he was much wroth. And he hummed a little tune to himself, for that is what he doth when he is much wroth.

Now the people began to feel that they were very smart and the sin of pride stalked among them, and they began to anticipate the next call so that they blamed their neighbors for the missteps. And the caller, seeing this, became angry with them, and he spake thusly to them: "Hearken to me, ye stiff-neck-ed people, and do not anticipate me, lest I dump thee." But

they would not and continued to push and shove each other and call their own directions.

And it came to pass that the caller took thought to chastise the proud multitude, and he called a difficult patter, but they were up to it, and executed each step flawlessly. And he again took counsel with himself how he might teach this group a lesson in humility – and gradually the solution came and he called, "boys run, girls run, slide thru, cast off," and thusly, moving them right and left with great speed,
(Please turn to page 78)



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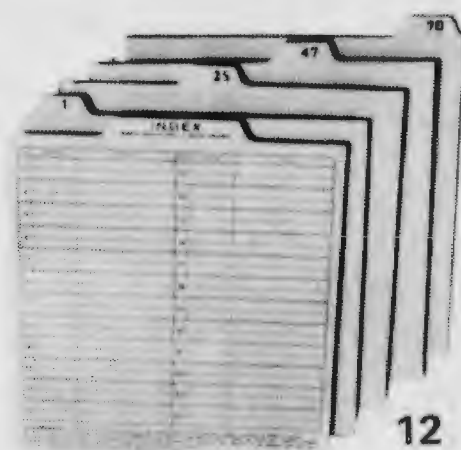
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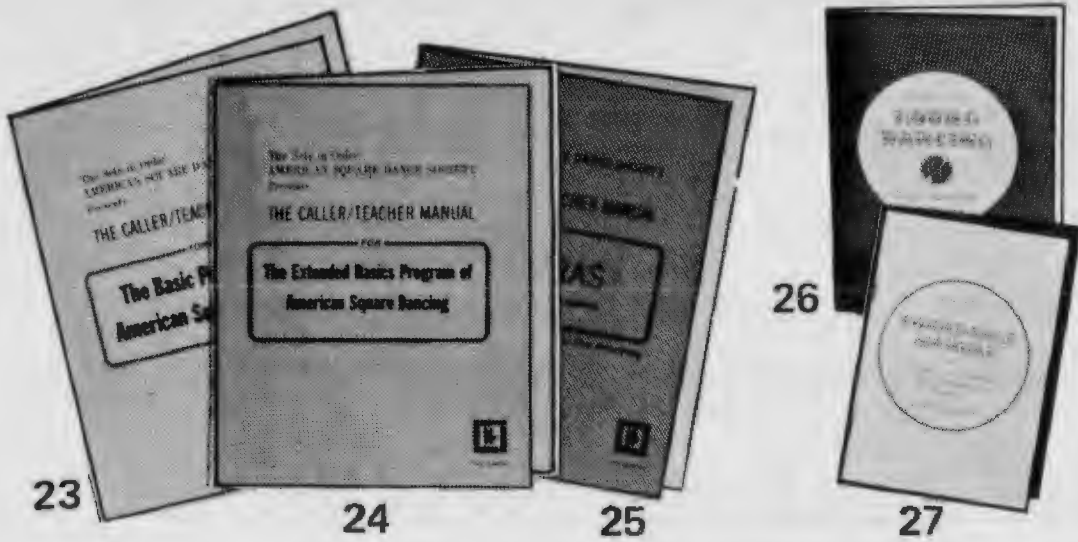
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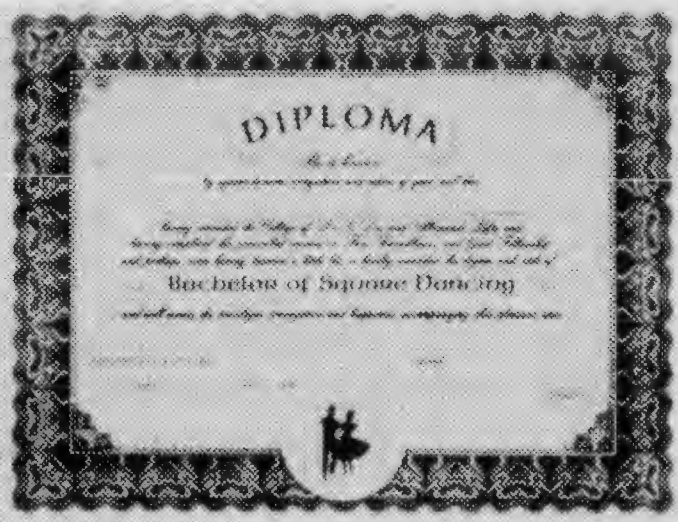


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(GENESIS, continued)

until they were spinning like tops and became very puff-ed up with their execution of these calls. And then he called a peel off and lo! everyone stared at his neighbor in confusion . . . and so the floor was stopped. And the caller spake to the confused multitude, "Listen to me, all ye of little faith, heed my calls and do not assume airs, for even the most sophisticated among you can foul up on a basic called from a strange position."

And they heard and obeyed — and their dancing days were long and fruitful in the land. And no longer did they stir up resentment in the breast of their fellow man, nor cause the black and blue marks to appear on another's arm, but rather they heeded the caller and all was harmony and enjoyable dancing until the next class came along.

(WORLD, continued from page 43)

Dance Convention is scheduled for April 28-29 in Danvers. This is always a big affair and dancers are urged not to miss it.

Western Massachusetts Square and Round Dance Association is planning its first "Spring

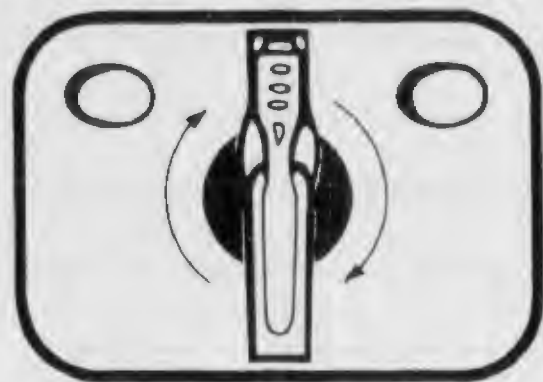
Fling" May 7 at the K of C Hall and the Elks Hall in Chicopee. Dancing will be from 2 to 10 P.M. There is room for over 100 squares with plenty of free parking space. Over 20 callers and a number of round dance leaders will be on hand to keep the program moving. Some square dance shops will be exhibiting their wares and refreshments will be available.

New York

Sidney Hotfooters will present the 7th Annual May Festival on May 6th at the Unatego High School, mid-way between Unadilla and Otsego. Jim Mayo, Wes Wood, Ken Hover and Mike Callahan will call. Don and Elinor Williams will be in charge of round dancing.

Altamont Station Squares of Altamont will celebrate the 10th Anniversary of the club on April 30th. Gloria Rios Roth has called for this club once each year since its inception. Club caller Al Cappetti will join Gloria to call for this special dance. This is an exceptional thrill for Al as he graduated from Gloria's Callers' School in Springfield, Massachusetts 10 years ago and this will be his first opportunity to share the

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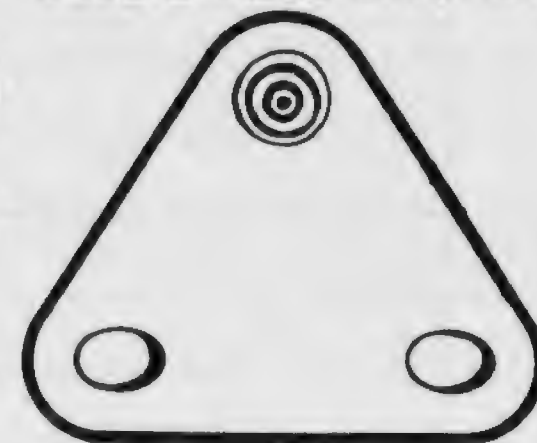
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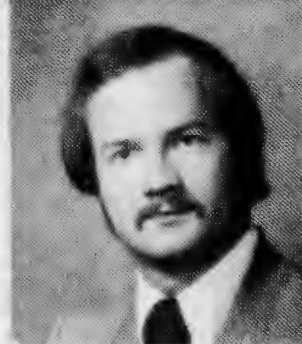


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mike with his teacher. The dance will be held at La Salette Seminary in Altamont.

South Carolina

A warm, southern welcome will await you in the beautiful Sun-Fun City of Myrtle Beach for the Myrtle Beach Ball on April 14th and 15th, at the Convention Center on the Grand Strand. A fine square and round dance program will feature John Inabinet, Bobby Lepard, Harold Thomas, Tony Oxendine and Harold and Judy Hoover. There will be two levels of square dancing, clogging exhibitions and an afterparty

by the Red Rose Ramblers of Lancaster. All dancers are invited to play in the Myrtle Beach Ball Golf Tournament on April 12th and 13th.

AUSTRALIAN NATIONAL CONVENTION

The 20th Australian National Square Dance Convention will be held in Brisbane on June 8th to 11th, 1978. The folks in charge can guarantee mild, enjoyable weather and great programs of dancing, as well as the famous Queensland hospitality. Flow-on tours are being arranged through the major sponsoring T.A.A.

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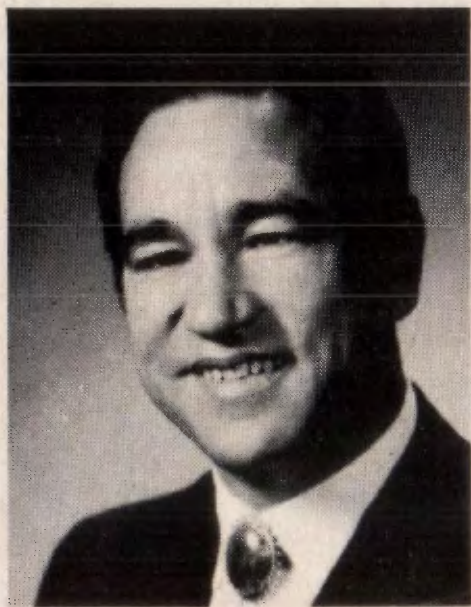
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Airlines, so that dancers will be able to relax on the beautiful Great Barrier Reef after the Convention. The organizing committee would be pleased to hear from any caller or leader who is considering bringing a group to share in the fun of this occasion. Contact Don Proellocks, 56 Bannerman St., Oxley 4075, Australia.

NO E.S.P.

It may seem to some of our readers that we overdo reminders concerning the importance of current and correct names and addresses of

association presidents, publication editors and information volunteers for our annual Directory (published each year in the August issue of SQUARE DANCING). Sometimes it appears to us that we don't stress this enough. A case in point - we recently received a communication from a callers' association listing the newly elected officers for the association, including the chairmen of standing committees. That's fine, except that nowhere was an address given. So, if you're sending in this information, please remember that addresses are important!



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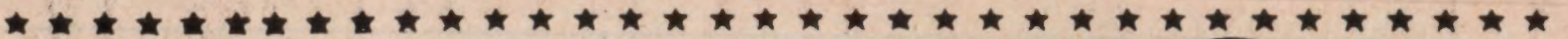
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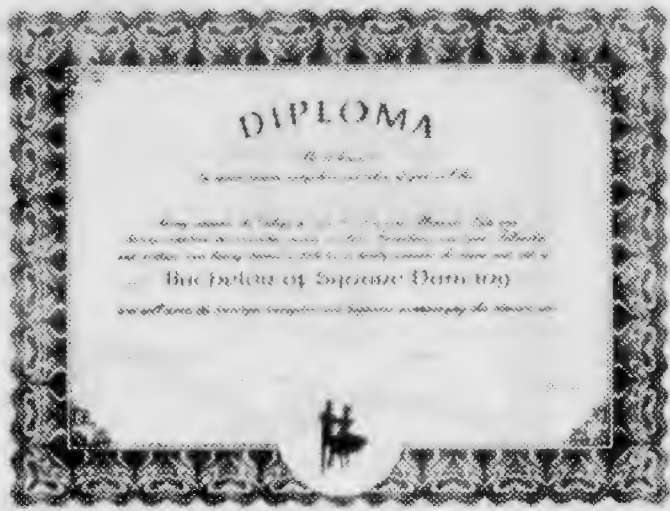
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should be used – thus, some square dance calls are not suitable for contras because they require too few steps or too many steps to dance to the musical phrase.

caller should be thoroughly schooled in actually *dancing* contras so he can fully appreciate and understand the preceding P's.

By Bill Johnston, 1978

Passive. The contra caller is not the “star” of the show. His primary function is to bring the dancer and the music together, and when he has achieved that, he should withdraw.

These pointers were presented to the members of CALLERLAB last month. Those individuals interested in calling and teaching contras will find them helpful. Our thanks to Bill and members of the CALLERLAB Contra Committee.

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Walt
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GREMLINS AT WORK AGAIN

In the February issue of SQUARE DANCING magazine, page 11, we ran listings of a number of Callers' Schools scheduled for the coming summer. Under the Dick Leger Schools, the date for the session at Boonville, New York, was given as July 3 to August 6. The correct date is *July 30 to August 5*. We thank the person who brought this to our attention and hope that those interested in attending the school will take note of the proper date. Sorry for the typo!

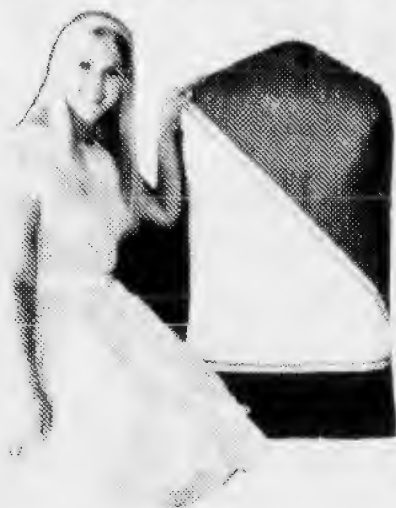
IN MEMORIAM

With deep regret we note the passing of several members of the square dance family.

Dwight Anderson, Idabel, Oklahoma
Ed Baker, Agoura, California
Dennis Fox, Bradford, Pennsylvania
Anthony Gries, Haubstaut, Indiana
Kay Hall, Seattle, Washington
Ken Shelton, Cincinnati, Ohio
Ruth Stein, Los Angeles, California

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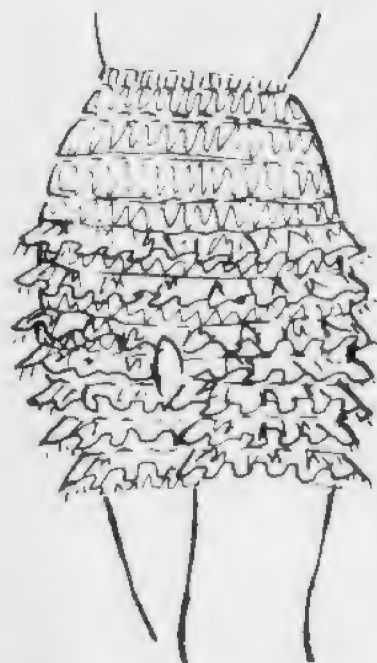
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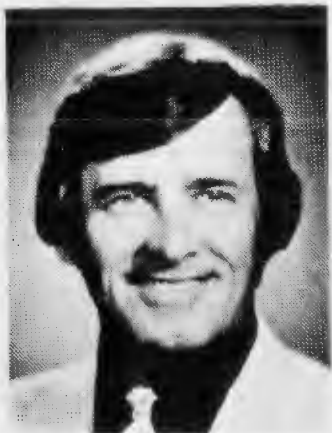
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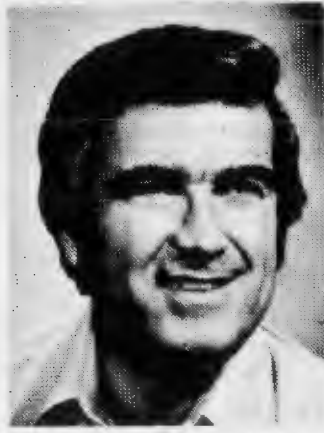
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Apr. 7-8 - 25th Alabama Jubilee, Municipal
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Apr. 7-8 - 1st Daffodil S/R/D Festival, Glou-
cester, Virginia

Apr. 7-9 - Springtime in Kentucky 19th Derby
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Apr. 7-9 - EAASDC Spring Jamboree, Dort-
mund, Germany

Apr. 14 - Castoff's 15th Anniversary Dance,
Civic Center, Boynton Beach, Florida

Apr. 14-15 - 9th Annual Springtime Fiesta,
401 Inn, Kingston, Ontario, Canada

Apr. 14-15 - Myrtle Beach Ball, Convention
Center, Myrtle Beach, South Carolina

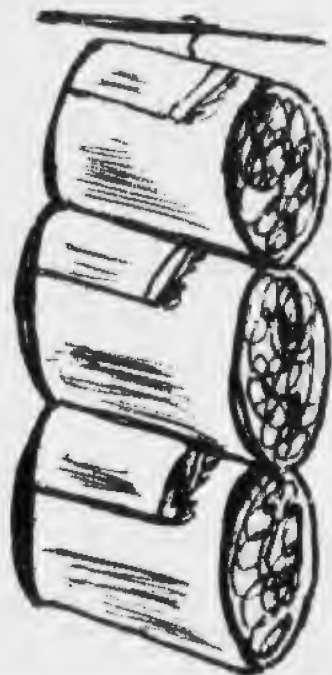
Apr. 14-15 - Dogwood Festival, Jessamine St.
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Apr. 15 - Spring Festival, University of Akron,
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Apr. 15 - 5th Annual Spring Festival, Alle-
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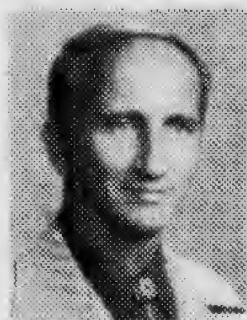
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- Apr. 21-22 — First Capitol Carnival, Belle-Clair Exposition Hall, Belleville, Illinois
- Apr. 21-22 — 16th Annual S/D Festival, Clinton Central Schools, Clinton, New York
- Apr. 21-23 — 1978 California State S/D Convention, Convention Center, Pasadena, California
- Apr. 21-23 — Trail & District Jamboree, Memorial Center, Trail, British Columbia, Canada
- Apr. 22 — 1st Anniversary Dance, PASARDA

- Hall, Ft. Walton Beach, Florida
- Apr. 23 — Dinner Dance, NCACC Gym, Bethlehem, Pennsylvania
- Apr. 24 — Fontana Fling, Fontana Village Resort, Fontana Dam, North Carolina
- Apr. 28-29 — 19th New England S/R/D Convention, Danvers, Massachusetts
- Apr. 28-30 — 12th Alaska S/D Festival, Ketchikan, Alaska
- Apr. 28-30 — Spring Swing, Convention Hall, Liberty Park, Sedalia, Missouri
- May 1-8 — Swap Shop, Fontana Village Resort,

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 May 6 – Haylofter's 7th Annual May Festival, Unatego High School, Otsego, New York
 May 6 – Official Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
 May 6-7 – 5th Maypole Dance, Munich, Germany
 May 7 – Spring Fling, Elks and K of C Halls, Chicopee, Massachusetts
 May 8-15 – Rebel Roundup, Fontana Village Resort, Fontana Dam, North Carolina
 May 12-13 – 2nd Queen City Festival, Frank Cochran Center, Meridian, Mississippi
 May 12-13 – Big "U" Jamboree, Vernal, Utah
 May 13 – 32nd Annual Jamboree, Myriad Convention Center, Oklahoma City, OK.
 May 13-14 – Blossom Festival, St. Martin's Church Hall, Niagara Falls, Ontario, Canada
 May 18-20 – International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
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 May 19-20 – Tulip Time Festival, Senior High School, Zeeland, Michigan
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 May 19-21 – 23rd Annual Festival, Hi School Gym, Traverse City, Michigan
 May 20-21 – S/R/D Double Dipper, Yavapai College Student Center, Prescott, Arizona
 May 22-29 – Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C.
 May 25 – Jerry Haag-Eddie Powell Special, Eastland Vocational Center, Columbus, Ohio
 May 26 – Inauguration Special, NCACC Gym, Bethlehem, Pennsylvania
 May 26-27 – Memorial Day Weekend, Optimist Club Building, Hardy, Arkansas
 May 26-27 – 6th Annual Spring River Festival, Hardy, Arkansas
 May 26-27 – 3rd Annual Spring S/R/D, Red Carpet Inn, Ingleside, Virginia
 May 26-28 – State S/R/D Convention, Exposition Park, Orlando, Florida
 May 26-28 – Azalea Festival, Brookings-Harbor Hi School Gym, Brookings, Oregon
 May 26-28 – Chaparral S/R/D Festival, Columbus, Ohio
 May 27 – 7th Annual Roundup, Walden Arena, Lively, Ontario, Canada
 May 27 – Alabama State S/R/D Convention, Civic Center, Montgomery, Alabama
 May 27-28 – 8th Annual R/D Festival, Worms, Germany
 May 28 – SIO Festival, "Great America," Marriott Park, Gurnee, Illinois
 May 29-June 5 – Fun Fest, Fontana Village Resort, Fontana Dam, North Carolina

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fashion feature



Bonnie Washburn chose a polyester crepe fabric to sew this square dance dress from Simplicity #6899. (This pattern is not shown in the current Simplicity book.) For the skirt, a short bottom tier is

gathered 3" under a longer top tier, thus forming a rippled flounce. The bodice features a fitted midriff and a V neck. Ready-made floral trim is used as accent between tiers and gathered into a floret at neckline.

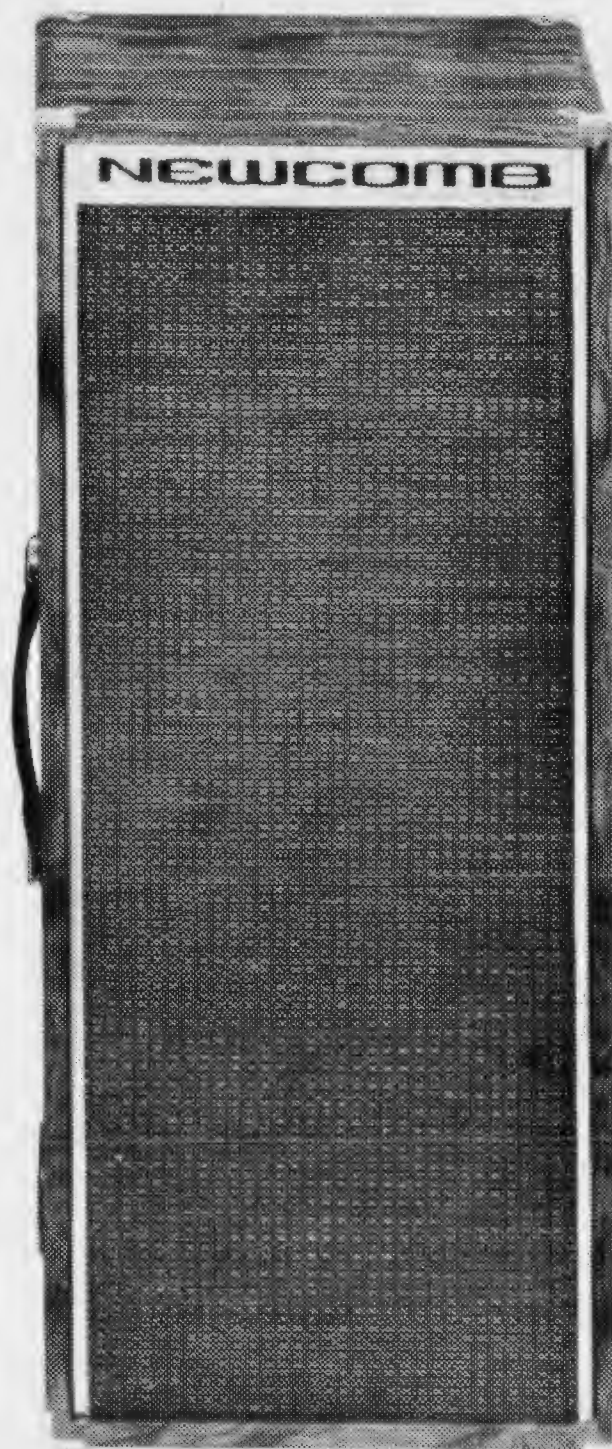
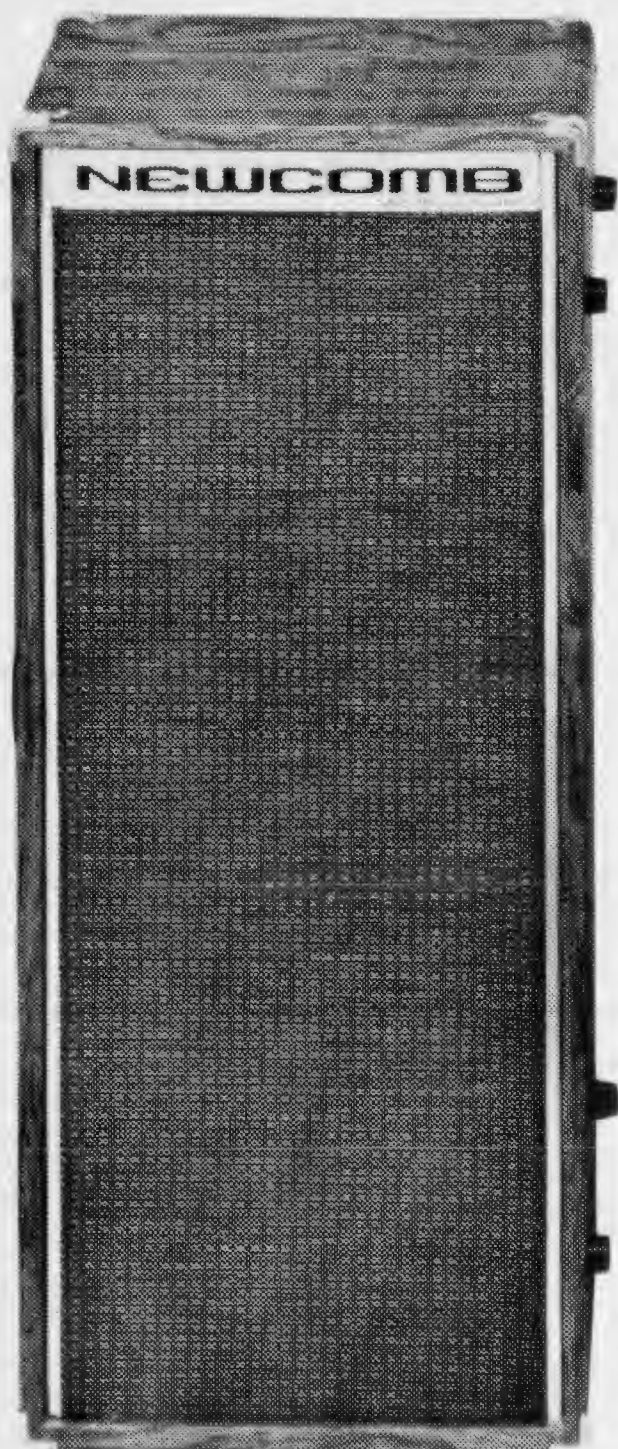
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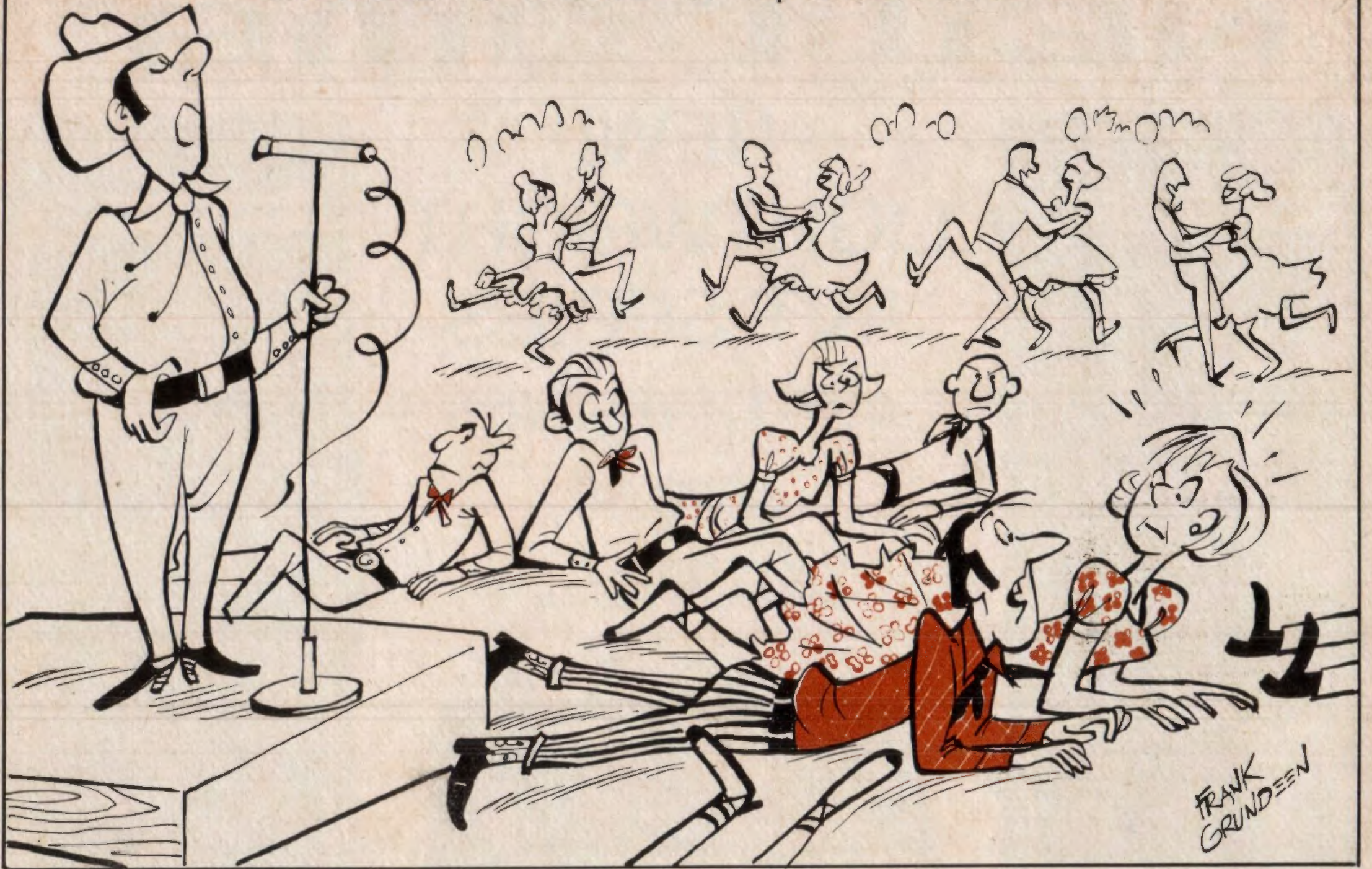
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