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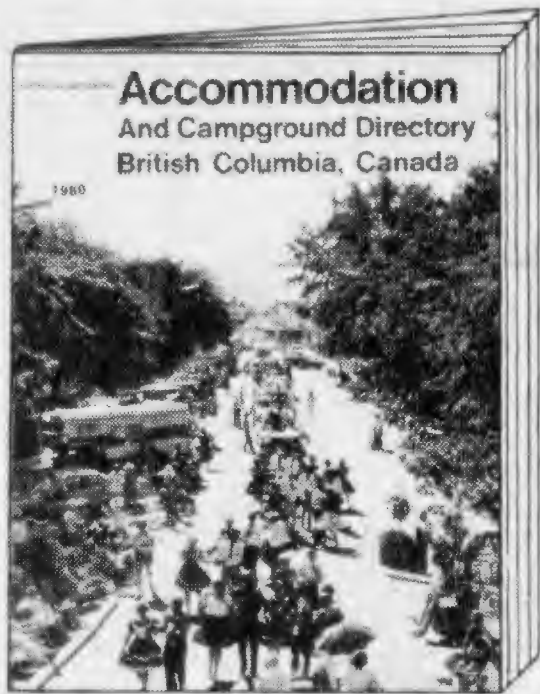


FROM THE FLOOR

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:

We Jamboree directors were thrilled to see the picture of our square dance parade on



page 41 of your April issue. The problem is that the accompanying caption says that this is the Calgary Stampede Parade and this is not

correct. The picture is taken on Main Street in Penticton and is of the British Columbia Square Dance Jamboree Parade.

Trev Grey-Dreaper
Penticton, British Columbia

Whoops! Sorry about the goof. Indeed it was the Penticton Festival. — Editor

Dear Editor:

We particularly enjoyed the articles "Changing Attitude," "Which Direction to Turn," "The Dancer Responsibility," "On Advertising Levels," and "The Drop Out Problem" in the April SQUARE DANCING. Perhaps we relate best to the veteran caller's suggestions, "Let the Name of this Program be Square Dancing."

Ted and Babe Mueller
Wichita, Kansas

Dear Editor:

I wonder if any of your readers share my dislike of All Position Dancing? Once upon a time if you were in an unusual setup, you knew that probably your set had goofed or the caller had, and it was relatively easy to get into regular lines of four and carry on dancing. Nowadays you don't know if you've made a mistake or if the caller has, or if he intended it that way, so you try to carry on dancing with your formation becoming more and more way

Please see LETTERS, page 5

SQUARE DANCING

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OF

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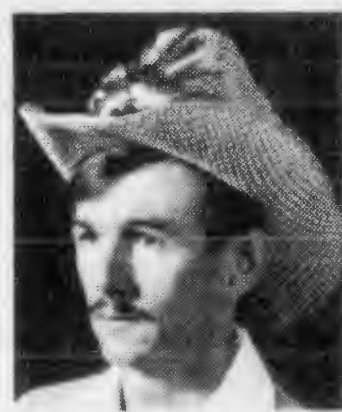
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out, every set looking different and very little smooth body flow. You are also having to touch or hold hands with someone of your own sex a lot of the time. Ugh! May I appeal to Callerlab to recommend their members not go overboard on APD.

Dick Taylor
Gloucester, England

Dear Editor:

Will you please tell us exactly what constitutes a Star Tip? Recently our club has been asking our callers to make every fourth tip a Star Tip and I'm not sure exactly what this
Please see LETTERS, page 47



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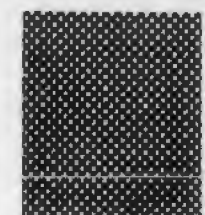
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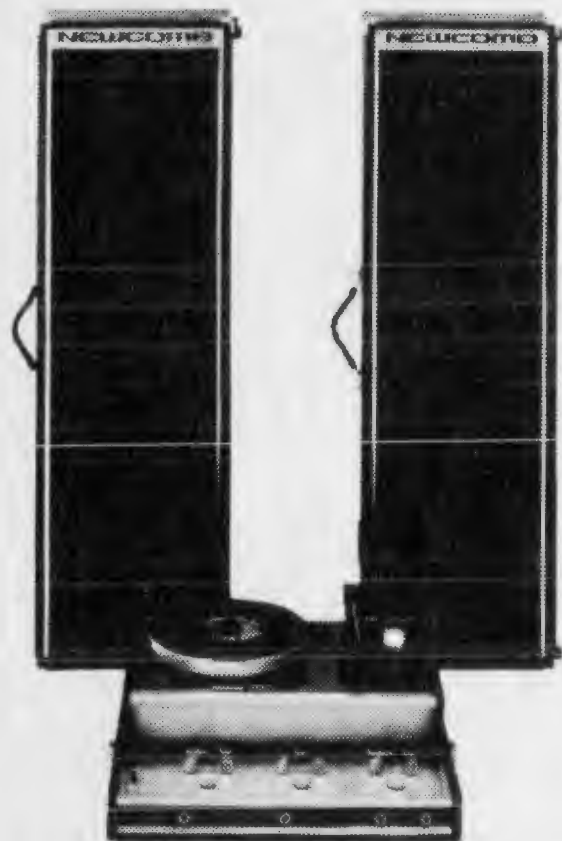
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July, 1981

ALTHOUGH it has taken more than ten years to accomplish, today we see the segments of the square dance activity clearly defined with a program available for everyone from the individual who has a limited time to devote to a hobby, to the couple whose only desire is to dance, and would dance morning, afternoon and night if given the opportunity. Somewhere in between are various plateaus based on a gradually escalating number of movements.

Because each basic takes so much time to be taught and additional hours of actual dancing before the movements can be done automatically, these plateaus are measures of an individual's *desired involvement* and depend upon the *frequency* with which a person wishes to square dance, as well as the availability of groups at the chosen level.

Phase One: In terms of what is possible, and starting from the beginning, a Limited Basics Program which actually predates most of what is being danced in contemporary circles is *available*. To some this is termed the *traditional or old time* phase of square dancing. Unlimited in variety, it is built around few basic movements. The calls are combinations of memorized patterns and good directional calling.

Phase Two: Callerlab, after several years of committee work, has produced a program involving 48 basics in family groups that can be comfortably and thoroughly taught in twenty-nine 2 to 2½ hour teaching sessions. This Basic Program is a combination of basics from the previous Basic and Extended Basics Program. "Frozen" for a period of three years, it is designed to provide a recreation for those

able to dance once a week.

Phase Three: In addition to the Basics list, another 20 movements (extending the learning period to a total of forty-one 2 to 2½ hour teaching sessions) brings the dancer to the Mainstream plateau. Involvement would extend the dancer's frequency of dancing nights.

Phase Four: Dancers happy with Mainstream but looking for additional movements on an occasional basis will find themselves in clubs or workshops that include the Callerlab's Quarterly Selections. Presently, the list contains four movements which could be used in addition to the 68 in the Mainstream category.

Phases Five and Six: At this time, Plus One and Plus Two plateaus are separated. The first contains 17 movements, the second an additional 9. It is probable that dancers involved in either plateau would be dancing at a greater frequency than those dancing Mainstream.

Advanced and Challenge: Each movement to be learned takes just so much time in teaching but must be followed up with continual practice until the movement becomes an automatic reaction. Obviously, to move on into these categories, a dancer must be able to

The CALLERLAB Lists

CALLERLAB PROGRAMS		CALLERLAB
BASIC PROGRAM (B) 1-48		MAINTENANCE PROGRAM (M) 49-68
1. Cutsie Family	1938 31. That Family	1952 45. Cloverleaf
a. Right	a. Allemande thru	1954 50. Turn Thru Family
b. Left	b. Bowing way thru	a. Turn Thru
T. 2. Forward & Back	7. 32. Shoot the Star	b. Left turn thru
T. 3. Cassino	(Reg. Full Around)	1957 51. Eight Chain Thru
T. 4. Swing	T. 33. Slip the Clutch	[1/2 bands]
T. 5. Promenade Family	T. 34. Box the Owl	1971 53. Sweep a Quarter
a. Couples (full, 1/2, 3/4)	T. 35. Ocean Wave Family	1955 55. Pass to the Center
b. Single file	a. Right hand wave	1954 54. Spin the Top
c. Around way	b. Wave balance	Celeste Family
T. 6. Allemande Family	1949 c. Alamo right wave	a. In
a. Left	d. Wave balance	b. Out
b. Right	1955 28. Pass the Ocean	1959 56. Cast Off
c. Left arm turn	1952 37. Bowing Thru Family	1957 57. Walk & Dodge
d. Right arm turn	a. Bowing thru	1955 58. Slide Thru
T. 7. Right & Left Grand Family	a. Alamo swing thru	1955 59. Fold Family
a. Right and left grand	b. Girls	a. Boys
b. Wave the ring	c. Ends	b. Girls
c. Right over quarter	d. Centers	c. Ends
T. 8. Star Family	1953 38. Run Family	d. Centers
a. Right	a. Boys	e. Cross
b. Left	b. Girls	1957 60. Chase Style to an
T. 9. Star Promenade	c. Centers	Circle Wave
T. 10. Pass Thru	d. Ends	1957 61. Spin Chain Thru
T. 11. Split Family	1955 39. Trade Family	1952 62. Post Off
a. Outside couple	a. Boys	1952 63. Tag Family
b. Ring (one-couple)	b. Girls	a. Tag the Owl (full 1/2)
T. 12. Half Sashay Family	c. Centers	b. Partner tag
a. Half Sashay	d. Couples	1951 64. Curlique
b. Promenade	e. Partners	1959 52. Scroll Back
c. Ladies in man sashay	1960 40. Wheel & Deal Family	1958 59. Fan the Top
d. Ladies in man sashay	a. From lines at four	T. 67. Hinge Family
1954 e. U turn back	b. From two lead lines	1970 a. Couple
a. Promenade	1952 41. Double Pass Thru	b. Single
T. 14. Separate Family	1972 42. Zoom Family	c. Partners
a. Separate	a. Zoom	1974 65. Recycle (waves only)
b. Double	b. Submarine	
1952 15. Courtesy Turn	1970 43. Fullerwhirl Family	
T. 15. Ladies Chain Family	a. Fullerwhirl thru	
a. Two Ladies (reg. 1/2)	b. Submarine	
b. Four Ladies (reg. 1/2)	1951 64. Wag Family	
T. 17. De Picot	a. Left	
T. 18. Lead Right	b. Right	
T. 19. Right and Left Thru	1965 45. Trade By	
1960 20. Star Thru	1979 46. Touch Family	
T. 21. Circle in a Line	a. Touch	
1957 22. Bend the Line	b. Touch	
T. 23. All Around the Left Hand Lady	Circular Family	
T. 24. Saw Saw	a. Boys	
T. 25. Square Square	b. Girls	
1957 26. Square Thru Family	c. All right	
(1 1/2 bands)	d. Ends	
a. Square Thru	e. Centers	
1953 27. California Twist	f. Couples	
T. 28. Dive Thru	g. Boys	
1942 29. Cross Thru Thru	h. Single file (couple)	
1953 30. Wheel Around	i. Split	
	1974 48. Ferris Wheel	

The revised list of the basic plateaus through Plus Two with the current Quarterly Selections is available through your Callerlab-member caller or by writing the Callerlab office, Box 679, Pocono Pines, PA 18359. There is a minimal charge.

dance with considerable frequency. Workshops, where the movements can be learned, plus the involvement of dancing several times a week, appear mandatory in order to hone one's skills and retention powers to adjust to these more concentrated plateaus.

A Choice

With six selections, one of these concepts should match the dancing needs of every individual. Imperative, of course, is *the availability of places to dance* and the understanding that *no level is better than another*.

To this point it has taken a number of years of diligent work to come up with a concept that will work. Callers with many years of experience have helped to draft a very workable program but from this point it is up to us all to implement it.

First must come unanimous support of the programs. Only by universal adherence to the identification of club, festival and convention dances to these levels, will dancers be able to depend on programs of their choice. Secondly, by following the basic lists and sticking to the advertised level, callers will be aiding in building a reliable system. And thirdly, by dancers insisting that the publicized plateau be followed by the callers they will be lending strong support to the program.

We've come a long way to reach the point where the plateaus are well established. They *will* work, but only with the support of all dancers, callers and teachers. The reward will be a continual growth of square dancing involving more happy dancers than ever before.

Perhaps Callerlab, through its Board of Governors and its Executive Secretary, John Kaltenthaler, has explained it best with this statement of purpose which appears on the reverse side of the Callerlab Program sheets:

WHY LISTS AND LEVELS? Callerlab lists have been developed to provide guidance to those who teach square dance classes, to callers for programming the appropriate level of the dances they call and to dancers for scheduling dances they will enjoy the most. The levels or programs are not intended to segregate dancers into exclusive groups or to indicate that one who chooses to dance at his or her own preferred level is any better or any worse than any other dancer. Dancing skill can be achieved at many levels, and the quantity of calls is not necessarily an indication of

The three Illustrated Basic Movement Handbooks are in the process of being updated to accurately present the Callerlab lists and descriptions and will be ready for class use this Fall.

dancer proficiency.

It is hoped that the lists will be used as intended to aid in a logical teaching progression and through coverage of basics in classes and to provide an enjoyable modern Square Dance for dancers of all inclinations. In addition, Callerlab's intent is that approved styling and timing of square dance movements will be an integral part of all classes and dance programs. It is also hoped that proper teaching to include timing and styling will result in smooth flowing dancing to the music for the greater enjoyment of all.

BASIC/MAINSTREAM — HOW LONG?

The new Basic Program designated as (B), which consists of the previous Basic and Extended Basic programs, may well be an excellent first-year program in many areas. It is recommended that 41 sessions of 2 to 2½ hours each be used to teach the full Mainstream Program.

WHAT NEXT? Quite a few responsible leaders within and outside of Callerlab recommend that dancers dance regularly at the level at which they graduate for at least one

year before they enter into workshops for additional levels of dancing. This means that if you graduate at the Mainstream or QS level, you stay there for a year before going into Plus levels. If you graduate at the Plus Level, you stay there for a year before going into Advanced etc. Stay at each level as long as you are enjoying it and having fun.

GREATER ENJOYMENT. Proper execution of the basics at the Basic and Mainstream levels will result in more comfortable and enjoyable dancing and make entry into other levels that much easier. There should be no pressure for movement from one level to another once a dancer has graduated. Dancers should be encouraged to take their time, enjoy what they are doing and learn to dance well at their chosen level.

ADVERTISE. The advertising of dance levels for club dances and the posting of levels at festivals is encouraged. Including the desired level in the caller's confirmation agreement will provide programming guidance to the caller as well as protection for the sponsoring organization.

The Basic Check Lists

The Basic Check Lists combined for the Basic and Mainstream Selections are now ready for distribution. Printed on two sides of a single sheet of paper and three-hole punched, one sheet is sufficient to record the basics as they are taught and reviewed. Graph spaces provide room for an entire season. One dozen two-sided sheets come to a package. See page 76 for details.

CALLERLAB MAINSTREAM BASICS

GROUP _____ CALLER _____

Date _____

1. Circle Left and Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Promenade — Couples (Full, 1/2, 3/4)
6. Single File
7. Wrong Way
8. Allemande Left/Arm Turns
9. Right and Left Grand/Weave
10. Wrong Way Grand
11. Star — Right Hand/Left Hand
12. Star Promenade
13. Pass Thru
14. Split the Couple/Ring
15. Half Sashay — Standard
16. Half Sashay
17. Ladies in Men Sashay
18. Turn Back Backtrack
19. Separate Divide
20. Chain — Two Ladies
21. Chain — Four Ladies
22. Chain — 3-4
23. Do Pass
24. Lead Right
25. Right and Left Thru
26. Star Thru
27. Circle to a Line
28. Band the Line
29. All Around the Left Hand Lady
30. See Saw
31. Grand Square
32. Square Thru (1-5 Hands)
33. Left
34. Calliope Twist
35. Cross Thru
36. Cross Trail
37. Wheel Around
38. Allemande Thru/Wrong Way Thru
39. Shoot the Clutch
40. Slip the Clutch
41. Box the Oop
42. Ocean Wave — Right Hand/Left Hand
43. Alamo Style/Wave Balance
44. Pass the Ocean
45. Swing Thru — Right/Alamo
46. Left
47. Non
48. Non
49. Boys/Girls
50. Ends/Centers
51. Cross

The Sets in Order American

CALLERLAB MAINSTREAM BASICS

GROUP _____ CALLER _____

Date _____

39. Trade — Boys/Girls
52. Ends/Centers
53. Couples
54. Partner
45. Wheel and Deal
55. Lines of Four
56. Two-faced Lines
41. Double Pass Thru
42. Zoom/Substitute
43. Flatterwheel/Reverse
44. Vase Left/Right
45. Trade By
46. Touch/Touch 1/4
47. Circulate — Boys/Girls
48. All Eight
57. Ends/Centers
58. Couples
59. Box
60. Single File
61. Split
49. Farris Wheel — This completes the Basic Program —

49. Cloverleaf
50. Turn Thru/Left Turn Thru
51. Eight Chain Thru (1-8)
52. Sweep a Quarter
53. Pass to the Center
54. Spin the Top
55. Centers in/Out
56. Cast Off 3/4
57. Walk and Dodge
58. Slide Thru
59. Fold — Boys/Girls
62. Ends/Centers
63. Cross
64. Dixie Style to an Ocean Wave
61. Spin Chain Thru
62. Peel Off
63. Tag the Line Full / 1/2
64. Partner
64. Curliques
65. Scoot Back
66. Fan the Top
67. Hinge — Couples
68. Single
69. Partner
68. Recycle (Waves only) — This completes the Mainstream Program —

It is suggested that all basics be taught in their standard set-up first and then as each program is completed, the variations (*) be taught. Basics 1 thru 48 are designated the Basic Program, and Basics 1 thru 68 are designated the Mainstream Program.

The Sets in Order American Square Dance Society (Side Two) (6/81) Printed in U.S.A.



A Tribute to Roy and Lee Long

On June 6, 1981, at the 19th Annual Square and Round Dance Festival in Dallas, Texas, special tribute was paid to Roy and Lee Long for their dedicated service to square dancing in that state. A part of the article in the Festival Program is shared here by George and Martha Johnson. — Editor

ROY AND LEE LONG had a dream! Through their efforts the Texas State Federation of Square and Round Dancers became a reality. This couple had the foresight, vision and determination to successfully accomplish what 26,000 square and round dancers of Texas are enjoying today.

In September, 1962, a meeting was held in Fort Worth, in an effort to organize Texas. Invitations had been sent to well-known organized districts by the Longs. Representatives from seven of these organizations attended the meeting. The Longs were elected chairman of the meeting. Much interest was generated and in two short months an organizational meeting was held in Dallas at which time a constitution was drafted and adopted. Roy and Lee were elected the Federation's first President.

Immediately after their election they set out in their 1962 Rambler, traveling 28,000 miles, visiting member associations and other areas to encourage participation in the State Federation.

Plans were begun for the first Texas State Festival to be held at the Dallas Memorial Auditorium. Roy and Lee signed the contract

for the auditorium and gave their personal guarantee for the rent since there was no state treasury to draw from at that time. They had 50,000 tickets printed on credit and bought a \$1,900 Chevrolet for the door prize, with the promise that they would pay for it at the close of the festival. Eight districts sold eight thousand tickets to the first festival, with four thousand sold in North Texas by their friends to guarantee their personal commitments on behalf of the State Federation. They paid for everything required for the first festival and had almost \$4,000 left. These were among the many sacrifices that the Longs and other officers made during the early organizational days.

They were re-elected to serve a second term as State President and served as State Festival Chairman again in 1964. Again they made their presence known wherever and whenever they could, assisting and encouraging associations to actively participate in the newly formed state organization. By the end of their second term fourteen associations had joined the State Federation — a tribute to Roy and Lee.

In their attempts to organize the state they have on file 2,300 letters which they wrote in their organizational attempts as State Federation President and State Festival Chairman.

The Fourteenth National Square Dance Convention was held in Dallas in 1965, with Roy and Lee Long as General Chairman. This couple again demonstrated their leadership capabilities by directing the activities to make this a great Convention. They have been members of the National Executive Commit-

tee since 1965, serving as Social and Special Events Advisor for all Conventions. Other responsibilities on that committee include being chairman of the National Executive Committee and advisor to conventions held in Texas.

Roy and Lee were instrumental in getting most of the National Executive Committee to attend Louisiana's first State Festival. Because of their expertise in the field of Special Events they have directed numerous Fashion Shows including those on the national and state levels. At Louisiana's First State Festival they were in charge of the entire Fashion Show.

How Busy Can You Get?

Meanwhile, they have served their club well. They are active charter members of the Wheel and Deal Square Dance Club in Dallas and also honorary members of the Fun Timers Square Dance Club of Oklahoma.

Since the end of their term as president in 1965, the Longs have served the State Federation in many capacities, namely: First Insurance Director, Educational Director, Chairman of the Archives Committee, Chairman of the Publicity, Gifts, Trophy and Rosettes, and Exhibitions and Facilities for State Festivals. They were the Texas State Federation's official representative at the Inaugural of President Jimmy Carter.

The square dance world is filled with wonderful people. We meet them in our classes and clubs. We get acquainted at festivals and conventions, on square dance trips and at vacation institutes. Chances are you know others, who, like the Longs, have made your life just that much happier. But, we'll never know about them unless you tell us. So, how about it? We care.

Their travels have been extensive over the years. Their two sons, Mark and Roger, and Lee's mother accompanied them on their many trips to National Conventions.

Since 1951, square and round dancing has rewarded them with many friends, successes, and experiences. It has provided them with travel and social opportunities. Their love and dedication of the activity has been an inspiration to all dancers who have been privileged to know them. Seeking a way to reward others for their continued dedication to square dancing, Roy and Lee established the Leeroy Award. The award is presented at the Texas State Festival each year.

Whatever goes into the History Book of Texas Square Dance Records, Roy and Lee will be remembered as a major contributor to this history.

Square Dance Week — and New Classes

HOW MANY TIMES over the years have you wished that square dancing had the same exposure to the public as some have to the events, services and products you see advertised on television and in the daily news papers? Just imagine how the activity might benefit if the Madison Avenue people set up a major campaign for us. What they could do with the colorful appeal of attractively costumed men and women, catchy square dance tunes and this wholesome recreation!" As you know, a campaign such as this would cost into the millions of dollars but, take heart. We can do almost as well on our own.

A few years ago more than 40 of the United States and a number of Canadian Provinces joined together in recognizing Square Dance Week with proclamations from local and state leaders, demonstrations on T.V. and in shopping malls and consequently in newspapers from one part of the North American Continent to another. This year Square Dance Week receives new impetus as an official project of LEGACY — the International Square Dance Leadership Communications group. The dates are — **Monday, September 21, through Sunday, September 27, 1981** — just about the time square dance classes will be starting in most areas around the country. So — **climb on the bandwagon and take part in SQUARE DANCE WEEK — 1981.**

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

A COMMENT FREQUENTLY HEARD from dancers having their first exposure to Advanced or Challenge is "What's so advanced about that call? We had it at club a few years ago." The answer, of course, is that there is no particular type of call that typifies Advanced, nor is there any particular technical requirement or criteria necessarily associated with the selection of Advanced calls. What then is the method used for establishing the Advanced and Challenge lists? The method is a bi-yearly vote by callers working in Advanced programs. The selection process is guided by recommendations from the Callerlab Advanced Committee headed by Ed Foote, who does all the mailing, coordination, and tabulation of the polling. Currently the only criteria for eligibility for a call to be considered for one of the Advanced programs is that it be at least two years old. Beyond that the major factor in selection is simply popularity of the call.

There is a certain amount of inbreeding, to be sure, because the prior existence of a call on the list will generally cause it to be used and that, in turn, tends to enhance its popularity. This tends to be a very good mechanism overall because it minimizes changes in the list and functions to provide stability. It is difficult to get widespread agreement on a specific change, and agreement is what is required to modify the list. On the other hand, when it is clear that certain calls are simply not used (i.e. not popular), then a committee recommendation to change will probably be agreed to by most of the callers involved because they have probably experienced the same reactions that caused the recommendation. Similarly, if a new idea or call comes along and is found to be very popular, there is a strong chance that it will get the necessary vote to make the list.

What is the measure of call popularity? Probably frequency of use. At the present

time, there is no mechanism for determining frequency of use of Advanced calls any more than there is for Mainstream. However, Advanced callers recognize the concept of popularity as a meaningful measure of the appropriateness for a call to be on a given list. At the recent Callerlab meeting of the Advanced Basics Committee, it was suggested the committee recommend that a particular call be considered for movement from the C-1 list to the A-2 list. The reasoning behind the suggestion was two-fold. First, it was pointed out that the effect of the call was desirable from a choreographic point of view. Secondly, it was noted that the call was a very popular "workshop" call at Advanced weekends in which the callers made judgments as to what to workshop/introduce to dancers already dancing at the A-2 level. Many concurred with these observations, recognizing not only the correctness of the assertions but also the VALIDITY of the criteria.

The most interesting factor here is the acknowledgement of the appropriateness of "popularity" as a reason for putting a call on a list. That is to say, if a call is liked by callers and dancers for whatever reason (perhaps undefinable), that in itself is reason for its use. New ideas are being proffered all the time. Some catch on, some do not. The particular combination that makes for a successful call is both subjective and ephemeral. It is usually too difficult to put your finger on the thing that will make a call click (at any level), but it is not difficult to determine which calls *have*.

As mentioned before, popularity (frequency of use) works both ways. At the same time a call is being recommended for addition to the list, another is being recommended for deletion because it is used infrequently. The reason for the unpopularity of a call may have a clear basis in the minds of some. It may, indeed, be hard to execute properly; it may have

Please see ADVANCED, page 54

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Dancer (Newcomer and Veteran),

In the last few years, square dancing seems to have made an about face, changing from the concept of quantity of new material into an awareness of quality dancing. This not only means moving to the music and avoiding jerky sporadic uneven movements, but it involves a better acquaintanceship with the basics in the various plateaus.

Sometime pick up your Basic Movement Handbook and look at the lists as Callerlab has outlined them. Of course, if you have finished the basic plateau, then you probably know and can dance automatically all the movements — or can you? Somewhere along the line was a basic overlooked or perhaps, since you first learned it, you may have forgotten how to do it.

Today's callers are aware of these plateaus and while the conscientious caller will still steer clear of using movements outside of the level that is posted for a particular evening's

dancing, he is free to call any of the movements within the advertised plateau.

To some this means no-sex or APD (all position dancing). Instead of thinking of a man's part and a lady's part for a majority of movements, you think in terms of dancing any position in a square and from many different formations or setups. Just as an example, let's look at wheel and deal. For a starter, let's take a two-faced line. In our first example (1) the two opposite facing men in the center have left shoulders adjacent so this is referred to as a left two-faced line (even though you might get into this formation by having couples veer right). To begin, the dancers start almost like a two-couple weather vane, wheeling as couples (2) then moving apart slightly (3) as they turn to face each other. From a right two-faced line (4) where those in the center have right shoulders adjacent, each couple moves forward slightly (5) then wheels (6 and 7) to face the other couple (8). No problem so far.

When we started dancing wheel and deal a





AN AID FOR NEW DANCERS

In today's square dancing there is much to learn, not only the basics, but the art of listening, of simple club organization as well as the broader overall view of the activity that every dancer will want to know. It's almost impossible, with so much to teach the new dancer, for the caller to cover it all. So, as an assist, we bring you "Discovery."

This special section of each issue of *SQUARE DANCING* magazine, starting with the October, 1981, issue and running through May, 1982, will deal largely with answering the questions that are asked by all new dancers. We'll be covering almost every subject starting with the simplest and going into more depth as the new dancer gets ready to move on into club dancing.

Extra copies of this special 8 issue series intended for those learning to dance are available in bulk to caller/teachers and sponsoring clubs. You may order 10 of these limited subscriptions, to be delivered each month to one address, for only \$25.00 (Canada \$35.00). That's only 31¢ per copy for this limited-time offer. The newsstand price is \$1.25 per copy.

For additional sets of the 8 issues over the 10 special sets (when ordering at the same time) send \$2.50 each. Orders for this special offer must be received at our Los Angeles office by August 31, 1981.

number of years ago, the most common starting formation was one of identical lines of four (9) having passed through (10). Dancers of the 1960's did this so frequently, it becomes second nature for those on the left to move slightly forward (11) as those on the right end of each line wheeled in front of them (12) so that by comfortable maneuvering (13) they ended in starting double pass thru formation (14).

Being creatures of habit, dancers instinctively expected that they would start as facing lines of four, would pass thru first, then wheel and deal. Callers were most cooperative and seldom, if ever, was a wheel and deal called from any but this type of formation. But the definition for wheel and deal is for four dancers in a line, either all facing the same direction or in a two-faced line. This means that if all dancers were promenading, two couples together, around the hall, the caller should be able to call a wheel and deal to





reverse the moving direction and place dancers moving clockwise as couples. But it wasn't as easy as that. Dancers accustomed to having others behind them and ending in a certain prescribed manner found it difficult to adjust.

Things got even more out-of-hand when a caller, having placed them in facing lines of four (15), omitted the pass thru portion and immediately called a wheel and deal. Often this resulted in utter bedlam.

Today, with an awareness of the different setups from which basics can be called, dancers in this situation know that they simply ignore the other line of four and, within their own line, allowing the couple on the left to move slightly forward (16) and the couple on the right side to wheel in front of them (17) they end, one couple behind the other, in a completed double pass thru formation (18).

The purpose of all of this, and there is a purpose, is that we as dancers must pay atten-

tion to some of the simple basics we learned early in our dancing experience. Do we still make a mistake in doing a square thru — turning away rather than toward the person beside us? Do we instinctively give the correct hands for a star thru, a California twirl or a curlique? Are we sufficiently knowledgeable about the four segments in a grand square knowing that we dance (with the phrase) three steps and turn on four so that the entire pattern takes 32 beats or steps?

If we can do these little things *well*, then no matter how many basics we know, we should be able to say to ourselves that we are accomplished dancers. This is important!

Completing one level or plateau of the basics does not mean that we are through with these and are ready to move on. There is always more to learn and just about the time we think we have a movement "down pat" along comes a caller who has "discovered" a different, but legitimate, variation.



TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



PEEL OFF
AND SQUARE THRU
LISTED AS
CALLERLAB
EMPHASIS CALLS

JOE: Last year Callerlab members decided against introducing a Quarterly Selection during the summer months. This was done, we imagine, because many groups are more or less dormant during the summer and Quarterly Selections brought in at this time could be missed by many dancers.

BARBARA: At first Callerlab suggested reviewing earlier Quarterly Selections and other movements that were in the various basic lists. Then, a short time ago, they came out with a list of what they call "emphasis calls" or movements on the Mainstream list that frequently give trouble to dancers and could stand a review. We applaud this for there are indeed basics that we and others with whom we dance frequently forget. For the quarter that ended last month, one of the movements emphasized was wheel and deal and we have included it this month in our Discovery series (page 13). For this quarter, Callerlab suggests peel off and square thru.

JOE: Let's take a look at square thru. Square thru is not a difficult movement but apparently many dancers have made it difficult simply by not realizing that all turns are *in* and by turning *out* the whole concept of a square thru is lost.

BARBARA: When we learned square thru, our caller had us move around a chair that was placed in the center between two facing couples. As we gave a right to the opposite and pulled by, we were told to turn *in* so that we would be moving around the chair.

JOE: Another point that is important to remember is that after pulling by the last hand, the dancer moves directly forward and *does not* turn.

BARBARA: Joe just used the word *pull* and by this we do not mean *yank* or *jerk*. The act of gently *pulling* is one of adding passive resistance to a movement. You know that someone is there — you are not working with a *dead fish*. As in a right and left thru, the joined hands are held until the dancers become adjacent, at which time the hands are released so that a dancer is not pulled out of position.

JOE: The square thru has been with us a long time — it is not a new creation. As a two-couple right and left grand it showed up in early contras and quadrilles. As a traditional part of our current square dance picture, it's important that we understand how to square thru correctly, and Barbara and I hope these suggestions will prove to be helpful.

"Lend a Hand" Department

Although SQUARE DANCING is the widest read magazine written by and for square dancers (an estimated 75,000 or more readers every month), there are thousands of enthusiasts who have never seen a copy and (heaven forbid), some who have never even heard of us. Chances are, right in your own club there are a number of dancers who would be just as enthusiastic about the magazine as you are — once they could see a copy or learn a bit about it. Our most effective sales force is our readers and if you enjoy being a part of our "family" there's a good chance that your friends will also. We have a number of ways subscribers can help us reach out to new readers and if you're interested why not drop a line to "Friends of SQUARE DANCING," 462 North Robertson Blvd., Los Angeles, CA 90048. We'd like to fill you in. Thank you!

The Dancers

Walkthru

UNUSUAL DANCES

WE'VE ALWAYS DELIGHTED in the fact that square dancers are ingenious people, with great ideas. Here as proof of that statement are two square dance clubs which produced two very unusual dances. It just may be that in your area you may find something similar to provide for your club, or it may be that while these two locations are not available to you, it will tickle your imagination with something special for an upcoming event. As with any club activities, it's the joy of sharing the dancing together — regardless of where it takes place — that makes it a memorable occasion.

Covered Bridge Squares

Frank and Betty Olier, then presidents of the Covered Bridge Squares of New Jersey, had a dream. They wanted their club name to have special meaning, to bring it to reality. It took three years of planning, but the Oliers, after much groundwork, decided to combine their dream with an historical tour.

On a Saturday morning, members of the Covered Bridge Squares plus guests from three other square dance clubs, boarded a chartered bus. The destination was Allentown, Pennsylvania. Here they toured a 1755



Club members dance inside Wehr's Bridge.

Pennsylvania Dutch rural homestead and barn museum and the Zion Reformed Church where the famous Liberty Bell was hidden in 1776. Following a lunch stop, the group arrived at Wehr's Covered Bridge, the oldest, covered bridge in the county, having a 120-foot-long single span with stone abuts. All traffic stopped as the Covered Bridge Squares' members, true to their name, danced in the covered bridge. The local newspaper recorded the event for posterity. Next a tour of a furnace and cast house, where again they danced; and finally a stop at Bogert's Covered bridge, built in 1841, and one final dance.

A truly unusual square dance!

Jet Sets Square Dance Club

The Jet Sets from Ellsworth AFB, South Dakota, also decided they wanted to give dancers an "unusual" location for dancing. The Jet Sets hosted the South Dakota Winter Flying Snowflake Festival and Don Malcom, club caller and Festival Chairman, put his



More than 40 squares dance at Ellsworth AFB.

talents to working overtime.

First, a State Festival had never been held on an Air Force Base. It was soon learned why — security is rigidly maintained — but permission was finally granted. After selecting a building and making plans, the club decided it wanted to include some dancing inside a military airplane, with an appropriate badge for the activity. At first the Base authorities not

only said, "No," they thought that Sgt. Malcom had become a bit wacky. But Sgt. Malcom persisted and by the date of the Festival all was arranged.

The weekend included a tour of Ellsworth AFB, excellent dancing to caller Don Malcom and Wayne Wheeler, live music at the Festival, the posting of the Flag by the Base Color Guard, and, for a large percentage of the dancers, the opportunity to dance in a military airplane, one square at a time. The participants will long remember the occasion!



Only room for one square at a time inside this military airplane at the Snowflake Festival.

Sugarcoat Your News Releases

REMEMBER MARY POPPINS' song, "Just a spoonful of sugar makes the medicine go down. . ."? She had a way with children but her advice can be aptly applied to getting your square dancing information into print.

Try sugarcoating the news releases you send to your local newspaper (as well as those you send to your area and/or national square dance publications). By sugarcoating, we don't mean to make them syrupy — no, but we do mean to make them more palatable and appealing to an editor.

Generally newspapers and magazines receive far more material than they can use, so the story which gets in is one that (first) appeals to the editor and (second) he feels will appeal to his reading public.

Does your story have eye-appeal, especially in accompanying photos? Are they interesting, unusual, captivating? Do they tell a story by themselves? Are they good for the activity?

Have you created an unusual headline or title for your article? Is it catching? Does it tantalize a person to read on? Watch columns in papers and magazines you enjoy reading and see what it is about the article(s) that appeals to you and draws you along. Learn from it. No matter what the subject matter, there will be something to be gained which you can apply when writing about square dancing.

There are different ways material can be used in the press: Items about a dance that include date, time, place, caller, etc. can always be factually given if a paper or magazine has a column strictly for this. Or, it can be sugarcoated and included in a simple but interesting article about the event. Approach

it from a different angle.

Or, if you are looking for a general release about square dancing or about your club or your association, again remember Mary Poppins' advice. A well-thought-out plan of attack before the attack begins will more often result in getting your story printed.

We've got a great activity — well worth telling the world about — so, go tell your tale!

BADGE OF THE MONTH



The Mainstreamers of Lima, Ohio, were formed in 1979 with the purpose of raising the level of dancing in the area. Starting out with Mainsteam, Quarterly Movements and Plus 1, the club soon added Plus 2 to its advertised level. The members compliment Callerlab for standardizing the various levels.

The bright yellow badge has a flow of blue water coursing across it. Interesting to note, the badge was designed by dancing friends in Texas and made by friends in Michigan for this club in Ohio.

The Mainstreamers dance the 2nd Friday of each month and welcome all dancers.

Traditional Treasury

By Ed Butenhof

IF YOU CALL one-night stands as I do, you probably get asked at virtually every dance to do the Virginia Reel. That seems to be one dance that everyone remembers from the Third Grade. If you do call it, you probably get tired of calling it after a while. Here's an alternative that you can use which has the same reeling figure.

THADY U GANDER

(Record available from Lloyd Shaw Foundations)

Setup: Have four couples line up, one behind the other, all facing the caller, lady on the man's right as usual. They then turn to face partners. The first couple is closest to the caller; #2 is next and so on.

— — — —, **First couple down the center**

— — — —, **Cross and up the outside**

(First couple promenades down the center, lady on man's left, cross trails and up the outside of the opposite line, ending in partner's place.)

— — — —, **First lady leads men around**

— — — —, — — — —

— — — —, **First man leads ladies around**

— — — —, — — — —

(First lady and the three men beside her join hands in a line and she leads them around her partner's line and back to place, 16 counts. First man does the same with the three ladies beside him. This goes fast.)

— — — —, **First couple reel the set**

— — — —, — — — —

(The first man will always turn with the ladies and vice versa. First couple turn each other with right elbows, then to the second person in the opposite line with left elbows, back to each other to turn right elbows, etc. After turning the fourth person, the first couple turn each other just far enough to back into position in their original line but at the bottom of the line. A new first couple is now ready to begin the dance.)

WINDMILL LANCERS

A good, dignified contrast to the above dance is one that Ralph Page reconstructed from old dance books. He calls it the Windmill Lancers. Ralph uses military march music for

it, but any precisely phrased music could be used. It is danced in normal square formation.

Chorus:

Grand right and left

(4 counts per hand; bow deeply to partner on the other side and continue grand right and left back to place; total of 32 counts.)

Slowly turn partner with two hands

Corner the same

(With hands shoulder high; total 16 counts)

Promenade full around (16 counts)

(This is all slow and stately with as many flourishes as time permits.)

Figure:

— — — —, **Ladies star three quarters**

(This cue is given before promenade finishes so the star can begin precisely as the new phrase begins. While the ladies star, the men march 4 steps to their right and then 4 steps into the next man's spot. They meet their own partners there, everyone having progressed one position around the square.)

— — — —, **Turn partner by left hand**

(Hands are shoulder high, palms up for the man, and the turn is slow, with great dignity.)

— — — —, **Ladies star right three quarters**

— — — —, **Turn partner by left hand**

— — — —, **Ladies star right three quarters**

— — — —, **Turn partner by left hand**

— — — —, **Ladies star right three quarters**

— — — —, **Turn partner by left hand**

(Everyone is now home. The sequence is chorus, figure, chorus, figure, etc., but the second time the figure is done, the men star right while the ladies march right to the new position. The third time the figure is done, ladies and men alternate. This is accomplished as follows: Ladies star, turn partner once and a half, men star, turn partner once and a half, ladies star, turn partner once and a half, men star, turn partner once and a half.)

☆☆☆

This dance is a nice change of pace. As Ralph says, "Every civilization has had their slow dances as well as their fast ones." Let this be part of your program variety.

What the Press says about Square Dancing

THERE HAS BEEN a resurgence of interest among the non-dancing public recently concerning what goes on behind those four walls in a square dance hall. Back a number of years ago when the activity was brand new and taking on *fad* proportions in a number of areas, it was not unusual to see quite a bit in the daily press regarding square dancing. It was *the thing to do*. It was the *Disco* of the late 1940's and early '50's. Hollywood screen stars were doing it, New York actors and actresses were heading out to Greenwich Village following their performance for a couple of hours of square dancing, and the newspapers ate it up. Minnesota Governor, Mennen "Soapy" Williams, called a dance in his native state and it made big news in the local paper.

Perhaps we haven't quite reached that level of high interest this time around but there are indications that editors are beginning to look in our direction once again. There has been a growing flow of clippings and full page square dance articles coming into the office regularly and what is encouraging is the fact that on the whole, the stories appear to be more knowledgeable about the activity than they were a few years back. This is an indication perhaps that more of today's writers have come in personal contact with the activity and no longer do story leads that start with:

**Cage the bird and shut the door
Join your hands and circle up four**

Instead, the writers seem to be familiar with the vernacular of today and appear to be doing a good job of telling it as it is. From some of the recent stories, here are a few quotes:

(From Denise Stanley,
Medford, Oregon Mail Tribune)

"Although the dance is an American tradition, it's not the whiskey-slurping, brawling barn dance once done in saloons and in mining camps of the west. Square dancers are looking for a new image. No alcohol is the well-advertised rule, and square dance associations across the country, wage fights to keep advertisers from using square dancing in alcohol



Broadway Sends Dancers Twirling
Square Dancing's Changed A Lot Since The Days Of Drafty Barns And Overalls

By CHEMISTICKLAND
Sunday Mail Writer

Mention of a Rock, old-fashioned square dance evokes images of drafty barns, squeaky fiddles, women in frilly blouses, and men in overalls. A

...explained his wife Mary Lee. "Some nights people dance as much as two or three miles. It's also good mental exercise because the dancers never know what the next call will be. They have to listen closely so they can follow his calls. Some-times they don't know

...Although the Broadways have a mutual interest in square dancing, Al's square commitments don't leave them a lot of time for dancing. So Mary Lee spends a great deal of time acting as Al's public relations and financial secretary and his assistant when he teaches square dance classes.

Lifestyles

The MAD TRIBUNE Sunday, February 15, 1981 Page 14 Section C

Squared partners



...square dancing is a social activity that has become increasingly popular in recent years. It is a form of folk dance that originated in the United States and is now danced in many parts of the world. Square dancing is a social activity that has become increasingly popular in recent years. It is a form of folk dance that originated in the United States and is now danced in many parts of the world.



Square dancing keeps 'seniors' fit as fiddles and on their toes

commercials . . . Every Friday or Saturday night at a school, grange or dance hall, hundreds of people in bright, full ginghamed skirts or cowboy boots meet to swing their partners to 'hoedown music' . . . People in more than 40 countries do the same thing. You go to Japan and you can dance the same dance . . ."

(From Elisa Miale, Parker, Colorado News-Press)

"The Parker Squares sponsor their own classes every Wednesday at the Parker Community Center. The classes last from September to March. Graduates are invited to join the club. . . . Dancers range in age from 30 to 60. Men are asked to wear long sleeve shirts and women skirts . . . No alcohol is allowed in the hall during the dance 'It doesn't mix well with square dancing. You don't have a lot of concentration on those calls' . . . Despite the club expertise and efforts at perfection, occasionally someone turns left instead of right or a man finds himself swinging another man rather than his woman partner. Then the smiles break into laughter as the group scurries to regain the proper pattern . . ."

It's always interesting to see what the reporters find most significant. In a majority of the articles, mention was made of the colorful costumes. Quite a few have something to say about the no-liquor policy and most of them underscore the great enthusiasm of those who take part.

Those who have been fortunate enough to get this type of coverage in their local press tell us that quite frequently they have little or nothing to do with the story materializing. Someone will call from the paper, asking if they could cover the dance and that's the way it starts. However, others tell of paying a visit to the paper, talking to one of the editors and building an interest.

One writer indicated that he finally got an excellent story after patiently waiting more than 10 years. A major staff change on the newspaper evidently did the trick, but gentle persistence pays off and a "thank-you" coming from dancers in the area never hurts. As one enthusiastic supporter wrote recently, "We were delighted when a story appeared in our weekly paper. It wasn't about our club but it *was* about square dancing and it couldn't help but benefit all of us."

LifeStyle Section 7
The Indianapolis Star
SUNDAY, FEBRUARY 1, 1981

Keeping in step with the past



Old contra dances live on

By [Name] [Address]

When it comes to square dancing, the Parker Squares are a force to be reckoned with. The club has been around since 1950 and has a long history of sponsoring dances every Wednesday night at the Parker Community Center. The dances are held from 7:30 to 11:00 p.m. and are open to all ages. The club has a membership of over 100 and is one of the largest square dancing clubs in the area. The dances are held in a large hall and are very popular with the community. The club has a long history of sponsoring dances every Wednesday night at the Parker Community Center. The dances are held from 7:30 to 11:00 p.m. and are open to all ages. The club has a membership of over 100 and is one of the largest square dancing clubs in the area. The dances are held in a large hall and are very popular with the community.



Photo by [Name]

People

Ring Around the Caller

By [Name] [Address]

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Stepping out with Parker Squares

Petticoats swirl, hearts pound as dancers twirl

By [Name] [Address]

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Lee and Nancy MacKay, Provo, Utah

IN JANUARY, 1957, while taking a course in square dancing sponsored by the Adult Education Department of Provo, Lee and Nancy were introduced to round dancing as a part of the lessons. Following graduation they joined a local square dance club where the Round of the Month was regularly taught. So rounds became a normal part of the activity for them.

They remember the first round they learned in the club was Lovers' Waltz and it took them four months to conquer, going early, staying late and working at it during break time at the dances, but their love for round dancing was formed. With national leaders like Frank and Carolyn Hamilton and Manning and Nita Smith coming to the state, the MacKays absorbed all they could and soon were traveling weekly a 100-mile round trip to attend the nearest round dance class.

By 1960 they were asked to teach the Round of the Month at Brigham Young University and they are still teaching this eager

group of college dancers. This led to an advanced round dance group meeting weekly in the MacKay living room or patio.

In the early 1970's they attended two of Frank Lane's callers' colleges and there decided that their bent was really rounds and not squares and soon after they organized the Dance-A-Rounds.

Lee and Nancy were part of four couples who started the Utah Round Dance Association and they served on the Board for nine years. They are members of Roundalab and URDA; they have taught and cued at several regional festivals and Nancy was instrumental in the production of the "Great American Folk Dance," a half-hour film about square dancing produced by KBYU in 1973. Lee does most of and cueing and teaching but Nancy substitutes whenever needed.

The MacKays have six children, all of whom have danced and one who married a budding caller. The children are married and have presented Lee and Nancy with 13 grandchildren (so far). Lee is a tax consultant, contractor and Administrative Assistant for the H & R Block Company. Nancy works full time as a registered nurse. In their "spare" time they are active in the Mormon Church, manage and maintain an apartment complex and vacation in a mountain cabin Lee built. Nancy makes her own square dance dresses and Lee's shirts and enjoys all sorts of handwork. The current energy crunch has curtailed some of their traveling, so the MacKays have taken up clogging to supplement their local dancing.

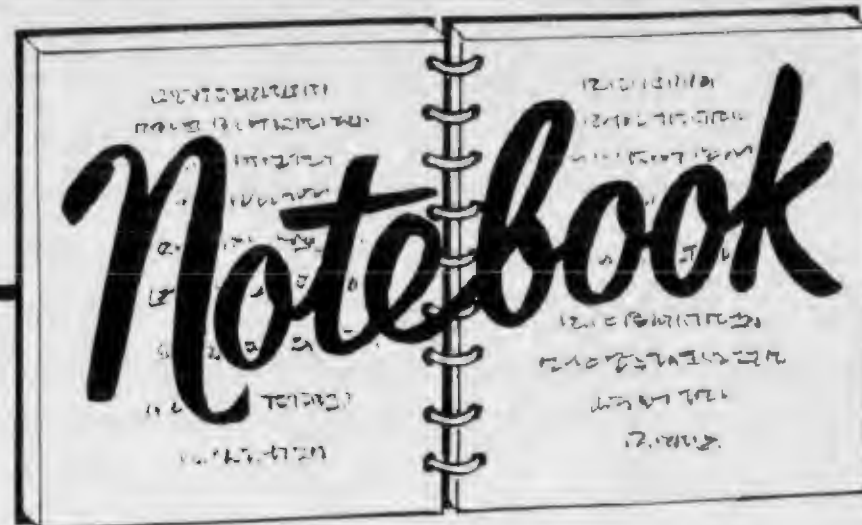
EXPERIMENTAL NOTES

Compiled by Ray Rose

CHISEL IN, OUT, BY: It is done from a double pass thru. Centers do a pass thru and face in. (The same as Pass in.) The same four people face out (pass out). For a Chisel In, they would all pass thru and face in (Pass in). For a Chisel Out, pass thru and face out (same as pass out). For Chisel By, outsides would trade. Chisel By can also be done from a trade by and means that centers pass in and pass out as the outsides partner trade.

From a static square: **Heads lead to the right, veer left, tag the line right, ferris wheel, Chisel In, star thru, Chisel Out, half tag, girls trade, linear cycle, star thru, pass thru, Chisel By, pass thru, Chisel By, right and left grand.**

The CALLERS



A Sensible Progression

Is a Key to Successful Teaching

AS ANYONE WHO has recently taught a new dancer class knows, the task of teaching is far greater than simply presenting a bundle of basics. To be sure, learning the basics is important, but even more important is *learning how to dance*. To the brand new dancer, a movement such as right and left thru is exceptionally difficult. However, after the new dancer learns *how* to move to the music, *how* to turn toward the partner and *how* to courtesy turn comfortably, all follow-up movements that utilize these simple maneuvers can be taught quickly and painlessly.

The new dancer needs to learn to listen, to follow calls rather than to execute them at the same time or even before the caller is through giving them. This all comes under the heading of *learning to be a square dancer*. That is why in teaching the first lessons we have a well-thought out order of teaching. No caller/teacher should begin the responsibility of introducing square dancing to newcomers without first working out a lesson plan. In the early stages, as well as in the weeks to follow, repetition is all important. You will discover that once the principles of dancing and of following the calls are instinctive, the dancer learns more rapidly.

Callerlab's new basic program lists the basics in family groupings. This works well as a teaching order in some instances. As an example it's possible that you may teach a portion of the segments in the promenade family, the promenade as couples going all the way around the square and single file in one lesson, but you may wish to teach the dancers to promenade halfway and three quarters at a later time — once they have mastered the idea of promenading.

As you move down the list, you will notice that presenting the basic in its simplest form and reviewing it until it has been thoroughly learned and digested before presenting offshoots of the same movement is just smart teaching. This might be true with basic family 26 — the square thru. In our suggested order we make certain that the dancers know how to do a plain, garden variety of square thru before being introduced, several lessons later, to a left square thru.

With this as our theme, we have taken the 48 basics in the Callerlab family groupings and broken them down into 29 two and one-half hour teaching segments. However, we are not saying this is the *only* possible teaching sequence. It is *one* suggested order of teaching.

The Basics — a suggested order of teaching

The object in teaching the basics to new dancers is to cover all of the movements in one of the plateaus, first, before moving on to the next level. To accomplish this, callers, while sticking to the one plateau, may not present the basics in exactly the same order as other callers. As a matter of fact one caller may not use the exact same sequence of teaching twice. While Callerlab has a teaching order, it suggests that some members of the family groupings should be taught later than others. It shows these in italics on its list. We have taken this one step further and actually moved these basics to a logical position later on in the same plateau. Here is our *suggested* order of teaching.

FIRST SEMESTER 15 Weeks

SESSION ONE

- 1. Circle Left and Right (1a, b)
- 2. Forward and Back (2)
- 3. Do Sa Do (3)
- 4. Swing (4)
- 5. Couple Promenade (5a)
- 6. Single File Promenade (5b)
- 7. Allemande Left/Right (6a, b)
- 8. Arm Turns Left/Right (6c, d)
- 9. Right and Left Grand (7a)
- 10. Weave the Ring (7b)
- 11. Star Left/Right (8a, b)
- 12. Star Promenade (9)

NOTE: Walk, Honors and Square identification are included this first night. While this initial session appears to be packed, these simple basics are learned quickly.

SESSION TWO

- 13. Pass Thru (10)
- 14. Split Outside Couple/Split the Ring (one couple (11a, b)
- 15. Couple Separate/Divide (14a, b)
- 16. Rollaway Half Sashay (12b)

NOTE: While this appears early on the CL list you may wish to move it back to the fourth session.

- 17. U Turn Back (13a)
- 18. Wrong Way Grand (7c)

NOTE: This is one example of teaching the standard basic Grand Right and Left in one session and reviewing it sufficiently before teaching a variation in a following session.

- 19. Courtesy Turn (15)
- 20. Two/Four Ladies Chain (16a, b)
NOTE: You may wish to introduce Two Ladies Chain at this session and wait until the following session to introduce Four Ladies Grand Chain.

SESSION THREE

- 21. Do Paso (17)
- 22. Right and Left Thru (19)
- 23. Lead Right (18) (couples)
- 24. Circle to a Line (21)
- 25. Bend the Line (22)

NOTE: In instances where class enrollment is left open for the first three nights you may find tonight's program filled with review and, out of necessity, may have to drift some of this material to the next session.

SESSION FOUR

- 26. All Around the Left Hand Lady (23)
- 27. See Saw (24)

NOTE: Not much new introduced. Mainly a review session to bring everyone up to the same level so that they are ready to move ahead.

SESSION FIVE

- 28. Grand Square (25)
- 29. Square Thru (26a)

NOTE: Present the very basic concept of the Square Thru at this session and drill with it for a number of dancing hours before moving on to variations.

SESSION SIX

- 30. California Twirl (27)
- 31. Dive Thru (28)
- 32. Half Sashay (12a)

NOTE: We moved the standard, non-rolling Sashay to this point and suggest that it can be moved back even further until a logical time for its introduction comes along.

SESSION SEVEN

- 33. Cross Trail Thru (29)
- 34. Wheel Around (30)
- 35. Wrong Way Promenade (5c)

SESSION EIGHT

- 36. Star Thru (20)
NOTE: This appears earlier on the CL list and you may want to move it up.
- 37. Ladies Three Quarter Chain (16a, b)
- 38. Promenade Half/Three Quarters (5)
NOTE: These are variations of movements taught earlier. We have suggested the possible delay in presenting them until the standard form has become automatic.

SESSION NINE

- 39. Left Square Thru (26b)
NOTE: By this time the new dancers will have had three weeks to practice the standard version of the Square Thru.
- 40. Ladies In, Men Sashay (12c)
- 41. Allemande Thar (31a)
- 42. Shoot the Star (32)

SESSION TEN

- 43. Slip the Clutch (33)
- 44. Box the Gnat (34)

SESSION ELEVEN

- 45. Wrong Way Thar (31b)
- 46. Backtrack (13b)

SESSION TWELVE

- 47. Right Hand Ocean Wave (35a)
- 48. Ocean Wave Balance (35d)
- 49. Swing Thru (37a)

Well, How Do You Compare?

As you can tell from the Callerlab numbers in parenthesis, we have broken quite a few basics out of their family groupings and placed them in what seemed to us a logical teaching order. We know from experience that this order will work but we also realize that it's not the *only* possible order. Right at the present time a group of us are working on the revised Caller/Teacher Manuals for the Mainstream Basics and we're thinking about placing the movements in a suggested order of teaching. We'd welcome any comments you may have on the order you see here and whether you approve or have changes to suggest.

SESSION THIRTEEN

- 50. Run (38a, b, c and d)
NOTE: Boys, girls, ends and centers.

SESSION FOURTEEN

- 51. Alamo Style Wave (35c)
- 52. Alamo Swing Thru (37b)
NOTE: Having practiced the standard Swing Thru from a Right Hand Ocean Wave for two weeks, this variation comes easily.

SESSION FIFTEEN

- 53. Trade (39a, b, c, d and f)
NOTE: Boys, girls, ends, centers, couples and partners.
- 54. Wheel and Deal (40a, b)
(From lines of four and two-faced lines)

This is the Half Way Mark in the 29 Lesson Basic Course

SECOND SEMESTER 14 Weeks

SESSION SIXTEEN

- 55. Double Pass Thru (41)

SESSION SEVENTEEN

- 56. Zoom (42a)
NOTE: Zoom and Substitute are put into the same family in the CL list but because of their similarity we have moved Substitute to the end of the list. Feel free to use it where it fits best in your teaching schedule.

SESSION EIGHTEEN

- 57. Flutterwheel (43a)
NOTE: From this point on much of the class time is devoted to drill-review with the emphasis on becoming a better dancer. In the coming sessions we suggest one or two new movements each class session but this, of course, is flexible.

SESSION NINETEEN

- 58. Veer Left (44a)
- 59. Trade By (45)

SESSION TWENTY

- 60. Touch (46a)

SESSION TWENTY ONE

- 61. Touch 1/4 (46b)

SESSION TWENTY TWO

- 62. Cross Run (38e)
- 63. Circulate (47a, b, c, d, e and f)

NOTE: At this point introduce the general concept of a Circulate with boys, girls, centers, ends, couples and everyone doing the action.

SESSION TWENTY THREE

- 64. Ferris Wheel (48)
- 65. Box Circulate (47g)

SESSION TWENTY FOUR

- 66. Pass The Ocean (36)
- 67. Single File Circulate (47h)

SESSION TWENTY FIVE

- 68. Reverse Flutter Wheel (43b)

SESSION TWENTY SIX

- 69. Left Hand Ocean Wave (35b)
- 70. Left Swing Thru (37c)

SESSION TWENTY SEVEN

- 71. Split Circulate (47i)

SESSION TWENTY EIGHT

- 72. Veer Right (44b)

SESSION TWENTY NINE

- 73. Substitute (42b)

NOTE: When the class accepts these basics quickly, then you have an opportunity to do more drilling, aiming for quality rather than quantity. Sugarcoating this by having a party as the final session and perhaps including a party night or two during the course at which no new basics are presented is an excellent method of encouraging better dancing.



SINGING CALLS

ON A HI-WAY HEADING SOUTH — Thunderbird 215

Key: A Flat Tempo: 130 Range: HC LD Flat
Caller: Chuck Myers

Synopsis: (Opener & Ending) Circle left — walk around left hand lady — see saw own — allemande left corner — weave ring — do sa do promenade (Break) Four men promenade inside — swing at home — join hands circle left — allemande left — weave ring — meet own swing — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — pass the ocean — linear cycle — up to middle and back — square thru three hands — swing corner — promenade.

Comment: An average release with a dance figure that offers a linear cycle. Music is very adequate utilizing a fiddle and banjo lead. The

melody line is average. Nice job of calling by Chuck. Rating: ☆☆☆

9 to 5 — Red Boot 265

Key: G Tempo: 130 Range: HE LG
Caller: Wayne McDonald

Synopsis: (Break) Allemande left — do sa do at home — men star left — pick her up with arm around star promenade — girls backtrack two times around — meet partner turn thru — left allemande — promenade (Alternate middle break) Sides face grand square — circle left — allemande left — promenade (Figure) Four ladies chain across — chain back — ladies center back to back — boys promenade outside once around — do paso — her by left — corner right — her left again — take corner by right and promenade.

Comment: Red Boot really throws a big band sound at the dancers on this release. An exceptionally good instrumental. The figure is average with an alternate middle break that is basic. Dancers' consensus leaned heavily towards good instrumental and fair figure and call. Rating: ☆☆☆☆

CRYSTAL CHANDALIERS — Blue Ribbon 231

Key: E & F Tempo: 130 Range: HC LE Flat
Caller: Bill Stone

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — al-

Please see RECORDS page 56

LADIES ON THE SQUARE

IDEAS FROM TWO PUBLICATIONS



BLESS THE CREATIVITY of the square dance ladies! From two different areas come these ideas for your square dance enjoyment.

Belts

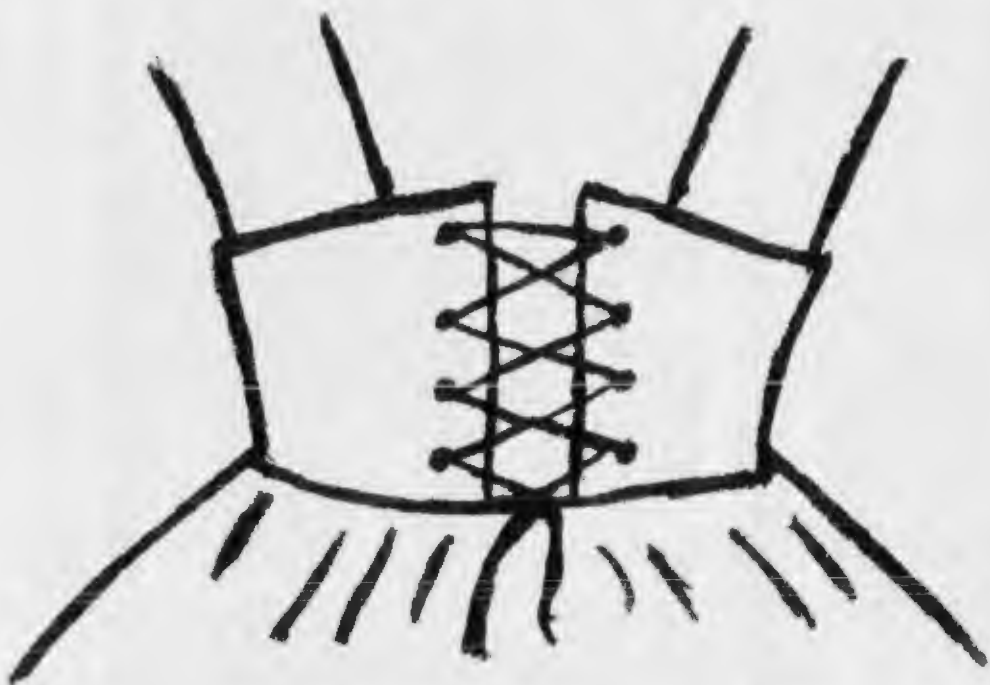
Belts can add a finishing touch to a square dance dress, trim a waistline and add spirit to a full skirt. When belting a skirt or dress, keep in mind that the matching belt is the most figure flattering. A lighter colored belt makes the waist appear larger, while a darker belt will bring the waist in. For the smaller figure, the cincher belt or corselet is comfortable to wear and keeps a blouse tucked in when wearing a two-piece outfit. These can be purchased or you can make your own, as follows:

1) Cut a paper pattern to your waist measurement. Mark back and sides. Cut so it is 8" in the back and front and then taper each edge so sides are 5".

2) Cut three layers of buckram and two of desired cotton with pattern.

3) Stitch buckram together and sew onto wrong side of one piece of cotton. Trim buckram to seam edge. Clip curve of cotton and press in.

4) With right sides out, baste other cotton piece in place and top stitch. Turn in front



edge. Punch eyelets up front edge and lace with a white or black shoelace.

For a very plain dress, make a 2" wide stiff belt with a print fabric. Make a matching tie for your partner's shirt.

Try a two-color belt on a dress that has a print skirt and a solid top. On the belt have the print fabric at the top and the solid fabric at the bottom.

Macramé is also striking when made in bright colors with long tassels that drape over your full skirt. — *Bill and Bette Vanderbie, The Roundup, Minnesota*



Figure A

Bessie Christenson's Travel Hangers

These hangers are wonderful for traveling. Low neck dresses stay put and they also work well for your husband's trousers. Tape two wire hangers together at the sides and bottom to keep them from slipping apart. Cut two 9-yard lengths of rug yarn or leftover knitting worsted and wind into balls. Start by taping the ends of both balls of yarn to the hanger hook. Holding the hangers between your knees and working with one ball of yarn on the right side, make three half hitches on the hook. Working with the other ball of yarn on the left side, make three more half hitches, making a pattern that looks like figure A. Continue on around the hanger in this fashion, ending at the neck of the hanger. The yarn may be tied off with a bow or you can add a pom pom. — *Michigan Square Dance News*

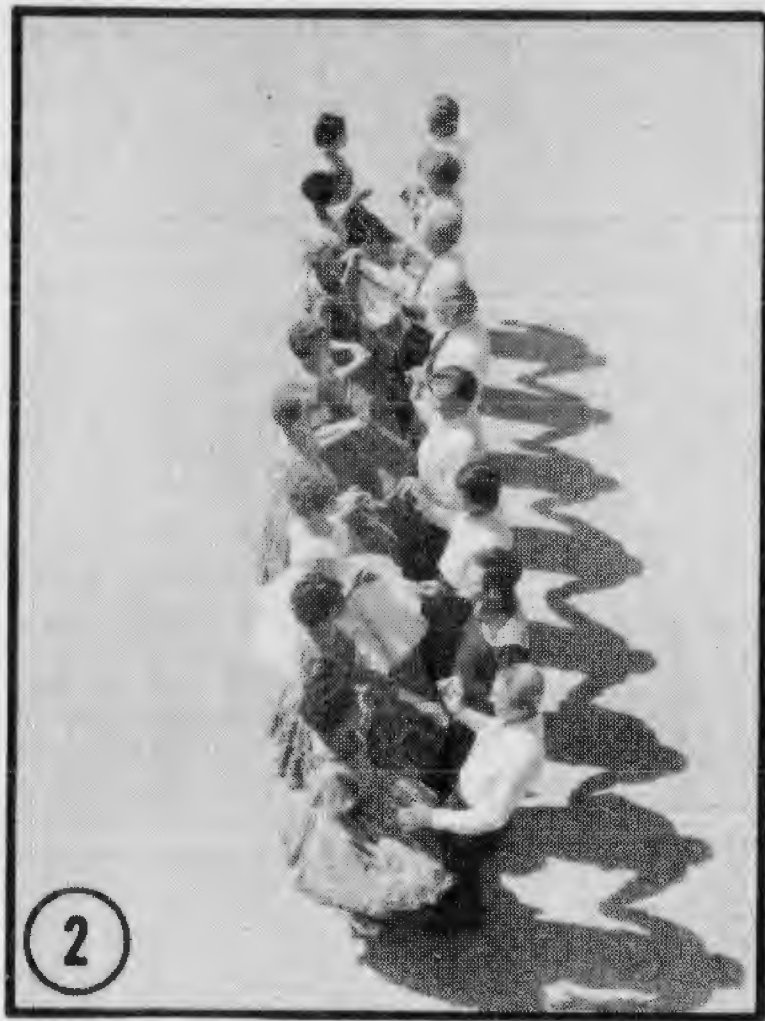
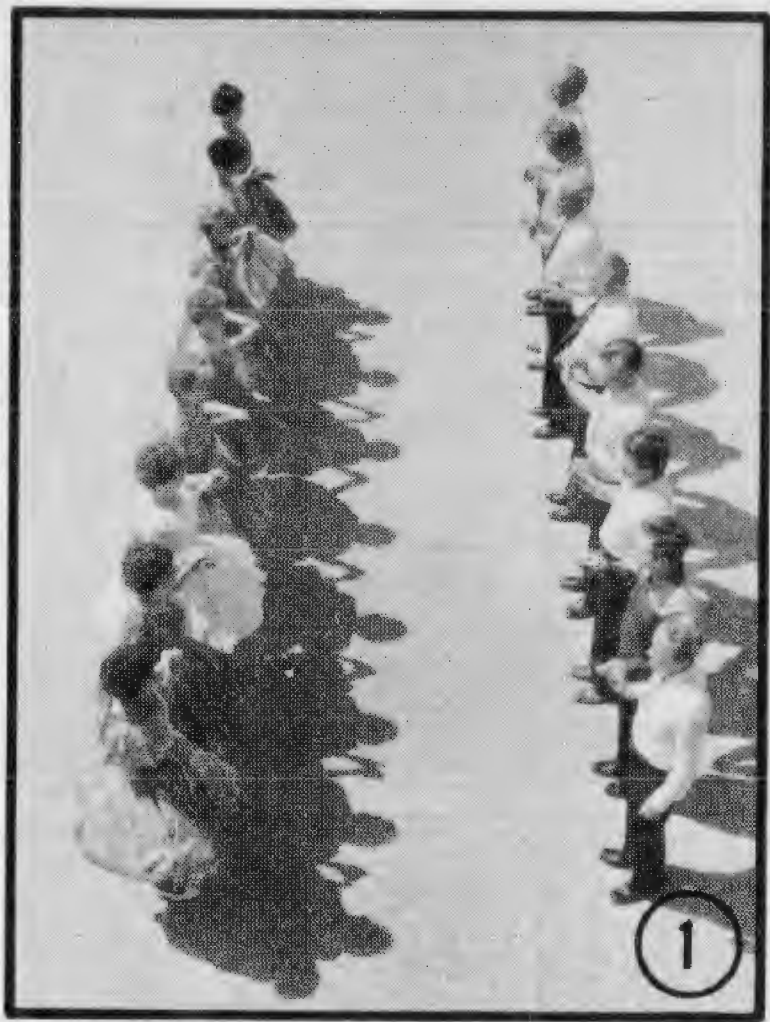
The Contra JOY

AS THOSE OF YOU who have tried contras recently have recognized, virtually all of the movements used in these line dances come from the square dance lists of basics. Because contras have been around for a long time, most of the basics appear in the early parts of the Basic plateau. Some are novelties, ones that are emphasized in contemporary square dancing from time to time but, when introduced, are used as "unusuals" or gimmicks and are explained to the dancers at that time.

EDITOR'S NOTE: *During the course of a year we will explore in the Style Lab some things that are a bit different from the usual run of contemporary material. In the past we have spotlighted a number of what we term "gimmick" dances such as the Grand Stroll and variations of the Grand Square. We have run quadrilles and once or twice every twelve months we've brought in a contra. This month it's a contemporary contra with a traditional flavor. Its key movement is one we've done for years in the squares – the Hey for Four. We hope you'll enjoy it.*

One of those movements is the Hey or the Hey for Four. (See SQUARE DANCING, March 1981 issue, page 38.) The Hey pattern is a weaving traffic pattern which, a few years back, received quite a bit of attention in our patter calls and we remember it being done from a double pass thru position where the two ladies are facing each other in the center and pass right shoulders then, as the men start forward, they pass left shoulders with the men, etc. You'll see what we mean in a





minute. So, let's take a look..

The setup for JOY is two facing lines of dancers with the men on the caller's right facing the line of ladies, on the caller's left (1). The movement starts with everyone going forward (four steps) (2) and back (four steps). In this particular dance which is known as a duple because the first, third, fifth, seventh and every other couple is active, the actives will now start the action by moving forward into the center (3). Then they pass thru (4) and

move around one couple as shown by the arrows. Once the active couples have gone around that one couple, they will then make a right hand star with them (5) and, having gone all the way around (360°), the men will drop off and roll out (6) as the two ladies chain (7).

As they finish the courtesy turn (8) the ladies move into the center to face each other (9) so that, at this point, these four people, with the ladies in the lead (10), will do the Hey for Four. Starting now (11) the two ladies pass

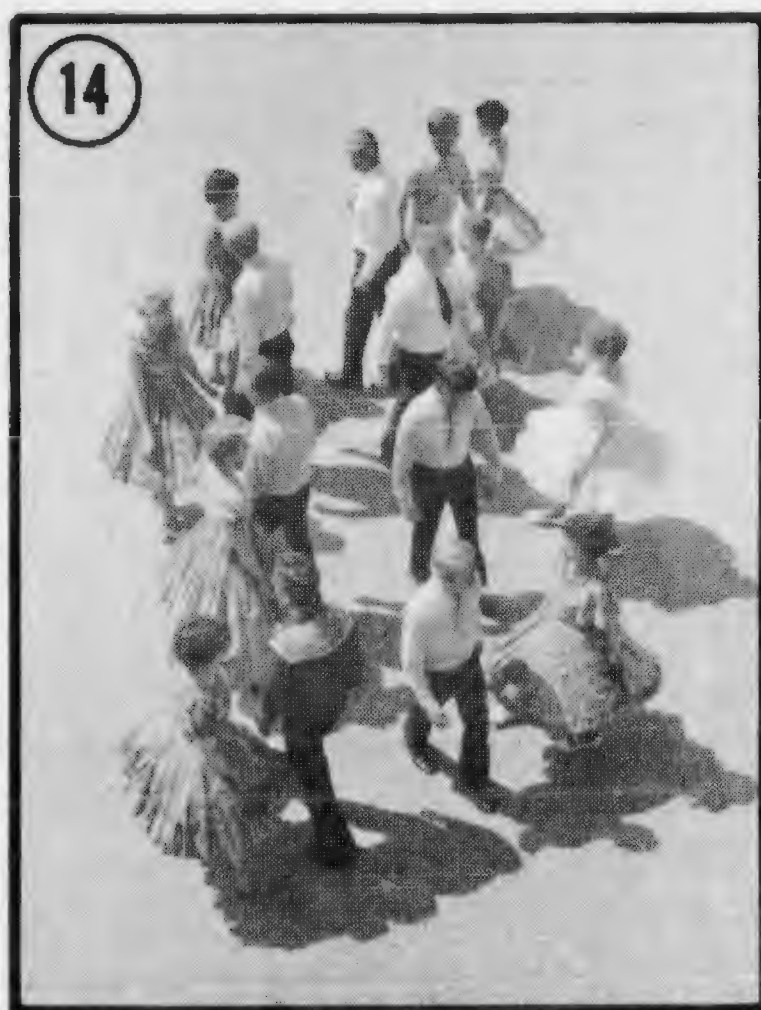




right shoulders (12) and toward the men, now in motion and pass left shoulders. Continuing this weaving or figure 8 pattern (13), the men pass right shoulders as the ladies make a counterclockwise loop on the outside (14) and they continue this weaving motion alternating first one shoulder and then the other. The two symbols (15) show with arrows the counterclockwise turn the dancers use as they reach the outside each time. In the nearest group of four, by following the number one man and

lady (marked with a triangle Δ) you'll be able to follow the dancers carefully (16).

— Finally, after 16 steps and while the men are still finishing their counterclockwise loop (17) the two ladies give right hands in the center to start a ladies chain. As they complete the courtesy turn (18), you will notice that the active dancers have moved *down* one position but that the active men are now on the left or in the ladies' line while the active ladies are in the men's line. To balance this out, the actives





do a traditional movement in a figure 8 pattern known as "*The lady around the lady and the gent around the gent.*" The active lady starts (19) and, following the arrows, goes in between the couple that she had been working with and to the right around the lady (20). Her partner following her cuts in between and goes around the man (21) so that, once this movement is completed, the men are in the men's line and the ladies in the ladies' line and the action is ready to start again, with the

couple at the head of the hall being inactive during the next sequence.

This delightful contra was created by Lannie McQuaide of Columbus, Ohio. It is best described as a satisfying dance to do and one that is well phrased to the music with a minimum number of calls or cues needed once the dancers have learned the pattern.

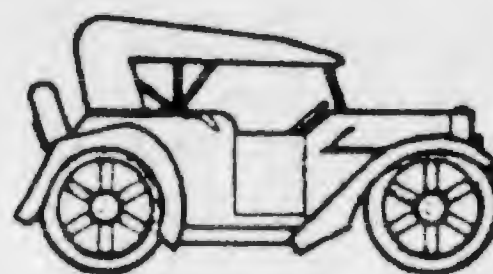
Try it. You'll like it.





**NATIONAL SQUARE
DANCE CONVENTION®
JUNE 24, 25, 26, 1982
DETROIT, MICHIGAN**

P.O. Box 35285, Detroit, MI. 48235



BEFORE THE INK on the Seattle Convention is dry, the Great Lake State of Michigan, and Detroit city in particular, is circulating ahead with plans for the 31st National Convention to be held June 24-26, 1982!

The Michigan Council was formed in 1958, held its first State Convention in 1960 and sponsored the 10th National Convention in 1961 so it is well qualified to undertake the 31st. Some 250 clubs are represented in the Council and many individuals will be working diligently to make the 1982 event a very special one.

Here are some key personnel:

General Chairman: Bud and Helen Goldsmith — 5188 N. Valley Circle, Kalamazoo 49002 (616) 323-2575

Assistant General Chairman: Wilbur and Leona Seamster, 214 Harold St., Midland 48640 (517) 832-2078

Business Chairman: Joe and Edith Sucher, 5921 Grayton Rd., Detroit 48224 (313) 881-0796

Education Chairman: Art and Marie Brown, 21203 8½ Mile Rd., Southfield 49075 (313) 356-3793

Program Chairman: Tom and Sheila Huis, 1202 Barber Rd., Hastings 49058 (616) 945-9113

Publicity Chairman: Lloyd and Linda Catey, 3462 Doane Hwy., Rt. 2, Grand Ledge 48837 (517) 645-7417

Registration and Housing Chairman: Melvin and Irene Stringer, 18437 Littlefield, Detroit 48235 (313) 862-4945

Services Chairman: Howard and Delphie Jones, 17436 Moran St., Detroit 48212 (313) 892-5875

Social and Special Events Chairman: Jim and Rhoda Jeffery, 15 Spezia Dr., Oxford 48051 (313) 628-1458

Publicity

The Cateys who are handling publicity are eager to have a current mailing list for all publications and organizations wishing to receive releases and assist in spreading the word about the Convention. If you wish flyers, news releases or pre-registration forms, send your name, address, affiliation and type of release desired to the Cateys at the address shown earlier in this article.

State Costume

Yellow capes and vests with the silhouette of Michigan in navy blue top a sleeveless navy blue and white dress for the ladies and a white shirt and navy pants for the man. A person's home town is designated by a gold star sequin on the state map and embroidered in script beneath. Anyone interested may obtain a pre-packaged kit containing patterns, material, trim and notions from Dulie's Duds, 4664 Third St., New Era 49446. Because there is no "exact fit" to the cape or vest, Dulie will make these for a small additional fee.

Plan now for a square dancing vacation in 1982 which will include the National Convention. You'll be glad you did.



An added attraction — Greenfield Village

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.

Maine

Standing proudly and solidly in downtown Augusta with a reputation for spiritual leadership for a full century, this edifice now has a new purpose — square dancing. When Carol and Dave Stewart first saw this old church, they nurtured a dream which has become a reality. They started with a small part of the building, using it as a book and square dance shop. Gradually expanding their operations with Dave doing much of the remodeling himself, today the structure houses in addition to the book shop, a driving school, travel agency,

an electronics lab and an air-conditioned auditorium for square dancing. Dave calls the squares and Carol cues the rounds and there is a full program of classes, workshops, clubs and a summer callers college. In addition the hall is used for baton classes, private parties, business events — and coming full circle — a Sunday morning worship service. Drop by 70 State Street in Augusta sometime and see “the church that got converted.” *Dancing Hi-Lites, Moose Jaw, Saskatchewan, Canada*

Michigan

Margaret (Marge) Somerville was the belle of the ball at a recent Central Lake Square Dance Club where more than 100 dancing friends joined her husband, Steve, in honor of her 85th birthday. The Somervilles were part of the formation of this club some 20 years ago and have seldom missed a dance since. During the years they have regularly helped with refreshments and cleanup of the club. Marge says she's planning a real whing-ding for her 90th birthday. — *Joseph Blackmore*

Mexico

We dance in Alamos, the Jumping-Bean Capitol of the World. We, of course, are the jumpers and have been doing so for the last four years. We have no caller and at the beginning none of us had square danced before, but we bought records and books and started in. It was great fun. Since that time some of our members have been back to the States

Legacy V met in Denver, Colorado, in May with 180 leaders from 31 states and 3 Canadian provinces. Representing many facets of the square dance activity, a portion of those attending are shown here.



long enough to attend classes and bring back new ideas and techniques. Some of us venture to Guadalajara in the summer and dance with the clubs there. We usually dance on Thursday evening but when square dancers come to town, we'll put a dance session together in a hurry — any day of the week! If anyone reading this is planning to visit Alamos, you'll find one of Mexico's loveliest colonial villages AND a square dance. Contact me at Calle Sonora #18, Alamos, Sonora, Mexico.

— Zach Montgomery

New Jersey

The Ironia Reelers, from the city of the same name, celebrated their 20th Anniversary last April with a dinner dance. Past presidents, officers and charter members were honored and the club's history from its modest beginnings of two squares to its healthy status of 107 couples was reviewed. Dancing was provided by Jim Adams and Wilson Hoff with Grace and Walt Pennie handling the rounds. If any of you are ever in the vicinity of our club, come join us for a fun Plus 1½ dance.

Wisconsin

Great things are beginning to take place in the Wisconsin world of square and round dancing. As another line of communication to

the dancer and caller, Here 'Tis has been designated the official publication for the state. Wisconsin Round Dance Leaders Council (WRDLC) has been recognized by the State Convention Committee for the purposes of programming. The Wisconsin Advanced and Challenge Association (WACA) has just been organized to unite advanced and challenge dancers in the state. — Here 'Tis

Saudi Arabia

The first of three annual Arabian Jamborees was held in the Aramco compounds in Dhahran and Abqaiq in February. More than 300 dancers enjoyed the calling of Wayne Baldwin of Plano, Texas. The theme of the Jamboree, "Dancing on Oil," was portrayed in a keepsake badge depicting an oil derrick with the words, "I've danced on the world's largest oil fields." The second Jamboree was held in Jeddah in April where some 200 dancers squared up to the calling of Al Horn from Penrose, Colorado. In addition to the Jamboree, Al spent time with students and instructors at the Parents Cooperative School where square dancing is taught as part of the physical education program. This experience gives the children a richer understanding of their American heritage in their foreign learning environment. The Flares and Squares hosted the first Jamboree; the Red Sea Squares hosted the second. Some 70 members of the Lockheed Circle Eights traveled 290 miles to at-

Cal Golden receives a gold record from Don Williamson, producer of Gold Star Records, for his 1980 hit record, "God Bless America," the largest selling single record in Gold Star's history.



tend the February dance and it's interesting to note the background in this club with members coming from Sri Lanka, Thailand, Norway, England, Philippines, Canada, Scotland, Germany, Wales and the United States. Any language barrier is quickly hurdled by the universal language of square dancing. The Circle Eights operate an open-door policy where anyone is welcome to come in and learn to square dance anytime. — *Stuart Borise*

Nevada

The Circle 8 Square Dance Club of Boulder City reports the 8th Annual Hoover Dam Festival was a happy and successful venture. This year was significant because the Festival commenced a month-long 50th Anniversary celebration for Boulder City. Special events included a street exhibition square dance. Plan now for the 1982 Hoover Dam Festival to be held March 5 and 6, featuring Kip Garvey.

— *Marge Avery*

Missouri

The Thunderbird Square Dance Club of Sikeston will hold its 7th Annual Thunderbird Festival on July 31 and August 1 in the air-conditioned Skateworld. Callers Bill Volner and Joe Porritt will be at the mike with rounds conducted by Buzz and Dianne Pereira. Further information available from Mrs. Bill Volner, PO Box 702, Sikeston 63801, telephone (314) 471-0391.

Michigan

The 19th Annual Subscription Dance by the Lansing Area Federation of Square and Round Dancers will be held July 17th at the Gardner Junior High School in Lansing. Featured caller will be Reath Blickenderfer with Linda and Lloyd Catey cueing rounds. All dancers attending will enjoy the evening's dance and also receive 10 issues of the Lansing Newsletter. — *Jack & Pat McConnaughey*

Tennessee

The 20th Annual Crippled Children's Dance sponsored by the Cumberland Valley Western Square and Round Dance Association and the Nashville Area Callers Association raised almost \$6,500.00 for the Easter Seal Summer Camping Program. This public-minded Association also assisted in manning the telephones for the Easter Seal telethon as well as for a public broadcasting auction. New officers have just been elected with Al and Jean Doty holding down the office of president for the Cumberland Valley Association. — *Betty & Pete Rawston*

New Hampshire

The Littleton Square Dance Club will sponsor its 5th Annual Autumn Leaves Festival at Peabody Base Lodge on Cannon Mt. in Franconia, September 18 and 19. Calling will be by Jim Ford and Ralph Peacock with rounds in the capable hands of Lloyd and Annie LaValley. The Festival will feature Mainstream and Plus 1 and 2 levels. The foliage at this time of year is usually spectacular. There are campgrounds and motels nearby. For information contact Earl and Louise Trombley, 86 Cottage St., Littleton 03561.

New Mexico

It was a pleasure to attend the first New Mexico State Singles Square Dance Convention in mid-April. Sponsored by the Swinging Singles, it was very well organized. Some 200 people attended, representing nine states, plus one gentleman from England. My hat's off for a job well done.

— *Loren Goode*

Brazil

On the occasion of a month-long city-sponsored music festival in Sao Paulo, square dancing was introduced to literally hundreds of enthusiastic, hand-clapping, foot-stomping Paulistanos by Nashville Express, a local group who play American country and western music. Members of the group had been taking square dancing lessons and wanted to include a sample in the music program they would present in four theatres in the area. They recruited eight young people as dancers (non-English speaking) and practiced with them until their dancing was show-quality. We saw one of the performances and they were terrific. They even invited people to the stage for a short lesson given in Portuguese. There was no shortage of volunteers as Brazilians are outgoing, love to dance and the lively "Rock'n in Rosalie's Boat" was one of the songs used. Our regular group dances to records on Wednesdays and we would enjoy having tours come our way so we could learn from and enjoy both the callers and the dancers. Tour directors, take note and think Brazil. — *Bob Barrowcliff*

Canada

Please correct the list in your May magazine for Canadian Dancers News, the official publication of the Canadian Square & Round Dance Society. It should read Bob and Audrey Milks, editors, PO Box 5759, Station F, Ottawa, Ontario K2C 3M1.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

July, 1981

MEMORY COULD BE playing tricks on us but try as we may, we can't remember a time when more record labels and more callers were issuing records at a greater pace than they are right now. Consistently, over the past few months, our record reviews and round dance write-ups have reported on many new recordings. With 34 in January, 33 in February, 22 in March, 16 in April, 24 in May and 34 last month in June, that's a total of 163 for the first six months of 1981. This seems like some sort of a record record. Here are four of the current high-raters.

SINGING CALLS

FOOL FOR LOVE

By C.O. Guest, Mesquite, Texas
& Rocky Strickland, Duncanville, Texas

Record: Longhorn #1033, Flip Instrumental with Rocky Strickland

OPENER, MIDDLE BREAK, ENDING

Men star left and roll it around

Turn partner right to wrong way thar

Men back in shufflin' down that line

Shoot that star allemande left and

Weave that ring

Are you a fool for love

When you meet do sa do and promenade

Are you a fool for love like me

FIGURE:

Heads reverse the flutter and

Promenade three quarters around

While the sides square thru four hands

Face out and cloverleaf

The others partner trade to a

Right hand star you've got it made

Heads star left roll it one time

To the corner swing and

Promenade down the line

Are you a fool for love like me

ALTERNATE FIGURE:

Heads promenade go halfway round

Down middle square thru four hands

Meet the sides swing thru and then

Boys run right and ferris wheel

Centers square thru three quarters

Swing the corner promenade

Are you a fool for love like me

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

KING OF WESTERN SWING

By Tim Ploch, Houston, Texas

Record: Bogan #1330, Flip Instrumental with Tim Ploch

OPENER, MIDDLE BREAK, ENDING

Circle left

They call me Mr. Honky Tonk the

King of western swing there's something

In that music that I love to pick and sing

Walk around that corner see saw your own

Left allemande that corner and you

Weave around that ring when I hear that

Steel guitar it makes me feel so proud

Do sa do your lady and promenade around

From Tennessee to Texas when they

Hear me do my thing they call me

Mr. Honky Tonk the king of western swing

FIGURE:

Heads square thru four hands around

Round that corner lady well do a do sa do

Swing thru go two by two boy will trade

Then girl fold peel off and bend the line

Go up to middle and back square thru

Count me three find the corner swing

Left allemande that corner then you

Promenade that ring from Tennessee to Texas

When they hear me do my thing they call me

Mr. Honky Tonk the king of western swing

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

CRAZY ARMS

By Singin' Sam Mitchell, Holiday, Florida

Record: Roadrunner #601, Flip Instrumental with Singin' Sam Mitchell

OPENER, MIDDLE BREAK, ENDING

Circle to the left

Blue's not the word for the way I feel

A storm is brewing in this heart of mine

Allemande left the corner come back do sa do

Let the men star left go down the line

Come on back and curlique

Boys run right and then allemande left

Come back and promenade

Crazy arms that reach to hold somebody new

That's why I'm crazy without you

FIGURE:

One and three promenade halfway round
Down the middle curlique then boys run
Single circle to an ocean wave
Scoot back for me same four
Right and left thru you see
Pass thru and trade by corner lady swing
Allemande left come back promenade
Crazy arms that reach to hold somebody new
That's why I'm crazy without you

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

FAIS DO DO

By Jerry Rash, Alamo, Texas

Record: Sun Ra #1010, Flip Instrumental with
Jerry Rash

OPENER, ENDING

Circle left I can hear the fiddle from the
Fais do do playing my favorite song
Say hello to Linda do you want to go along
Walk around your corner see saw your own
Allemande left the corner
Weave around that ring well the
Fais do do let the good times roll
Let the music fill your soul
Do sa do when you meet your girl you
Promenade her home it's the
Fais do do let yourself go got to
Dance to the fiddle and bow
Hey hey what can I say
Dancing at the Fais do do

ALTERNATE BREAK:

Walk around the corner see saw your own
Join hands circle left allemande left
Allemande thar go right and left the men
Swing in you have a back up star
Slip that clutch skip one
Left allemande grand right and left
When you meet your girl promenade
Walking around you go
Take her home and swing her as we
Dance to the Fais do do

FIGURE:

One and three lead to the right
Circle round that track
Break out and make a line move up and back
Touch a quarter coordinate move on around
Couples circulate move up wheel and deal
Swing thru two by two turn thru I sing
Allemande left that corner
Promenade that ring the
Fais do do let yourself go
Got to dance to the fiddle and the bow
Hey Hey what can I say dancing at the
Fais do do

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

TAKE YOUR PICK

by Ray Godfrey, Ventura, California

Heads roll a half sashay, forward and back
Square thru four touch one quarter
(check waves)

Centers trade, boys run, pass the ocean
Scoot back, boys trade, boys run
Ferris wheel, double pass thru
Peel off, forward and back
Touch one quarter, boys run
Centers square thru three quarters
Left allemande

Heads roll a half sashay, forward and back
Square thru four do sa do, swing thru
Centers run, ferris wheel
Double pass thru, peel off
Forward and back, pass the ocean
Swing thru
Boys run, ferris wheel, double pass thru
Cloverleaf, double pass thru
Lead couple partner trade
Left allemande

Heads right and left thru
Square thru four, swing thru, boys run
Ferris wheel, double pass thru
Peel off, forward and back
Touch one quarter, all circulate one spot
Girls only walk and dodge
Those who can star thru
Others face in, slide thru
Left allemande

Heads square thru four
Touch one quarter, walk and dodge
Boys fold, touch one quarter
Boys fan the top, girls move up
Single hinge, boys run, swing thru
Boys run, ferris wheel
Double pass thru, peel off
Forward and back, touch one quarter
All circulate one spot
Girls walk and dodge
Those who can star thru
Other girls go centers in
Cast off three quarters
All slide thru
Square thru three quarters
Trade by
Left allemande

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances
Ken KernenAmmunition

TRY THESE ON FOR SIZE

by Don Shotwell, Daly City, California

One and three half sashay
Up to the middle and back
Turn and left thru
Two and four right and left thru
Then half sashay
Same two turn and left thru
Cross trail thru
Left allemande

One and three lead right and circle
Head gents break to a line
Slide thru, touch, swing thru
Turn and left thru, touch, swing thru
Turn and left thru
Square thru three quarters
Left allemande

One and three right and left thru
Box the gnat
Turn and left thru
Same two square thru two hands
Pass thru and you turn back
Turn and left thru, touch, swing thru
Turn and left thru, slide thru
Pass thru, wheel and deal
Box the gnat, turn and left thru, pass thru
Left allemande

Two and four right and left thru
Roll away half sashay
Turn and left thru
Square thru two hands, slide thru
Pass thru, chase right
Split circulate, scoot back
Walk and dodge, partner trade
Left allemande

One and three right and left thru
Roll away a half sashay
Two and four pass thru and you turn back
One and three turn and left thru
Two and four pass thru, chase right
Girls run right, same two turn and left thru
Four ladies chain across
All join hands and circle to the left
Four ladies roll away a half sashay
Circle to the left
Ladies roll a half sashay
Right to partner
Right and left grand
Promenade

One and three lead right and circle
Head gents break to a line
Forward up and back that way
Roll away a half sashay
Turn and left thru, pass thru
Chase right, partner trade
Follow your neighbor and spread
Trade the wave, girls trade, boys trade
Just the boys scoot back, boys run right
Couples circulate, wheel and deal
Turn and left thru, pass thru, trade by
Star thru, pass thru
Partner trade, left allemande

One and three lead right and circle to a line
Eight roll away a half sashay
Turn and left thru
Pass thru, chase right, boys run right
Forward up and back
All roll away a half sashay
Heads only diagonally turn and left thru
Sides diagonally turn and left thru
Lines go forward up and back
Now swap around, boys run right
Walk and dodge, wheel and deal
All double pass thru, track II
Swing thru, boys run right
Couples circulate, ferris wheel
Centers pass thru, all pass thru
Trade by, star thru, pass the ocean
Boys run right, wheel and deal
Box the gnat to a right and left grand

One and three lead right and circle
Head gent break to a line
Forward up and back that way
Roll away a half sashay
Turn and left thru, star thru, pass thru
Trade by, center couples chase right
Walk and dodge, pass thru
Centers pass thru, all clover leaf
Centers pass thru, all pass thru
Trade by, do sa do to an ocean wave
Swing thru, boys run right, star thru
Pass thru, trade by, pass thru
Centers pass thru, track II
Tag the line right, wheel and deal
Turn and left thru, star thru
Tag the line in, end ladies chain diagonally
Just the center two turn and left thru
Same two half sashay
Left allemande

DANCE AUTHORS — we're always on the lookout for more, good, danceable material. So, be our guest and send in your dances for The Workshop — and, thank you.

ROUND DANCES

WHY NOT ME — Hi-Hat 994

Choreographers: Art and Gladee Peavey

Comment: An easy and fun to do two-step. The music is nice.

INTRODUCTION

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

PART A

1-4 Fwd, Lock, Fwd, Lock; Fwd, —, 2, —; Cut, Bk, Cut, Bk; Rock Bk, —, Recov M face WALL in CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Side, XIB, Side, XIB end SEMI-CLOSED facing LOD; Fwd, —, 2, —;

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

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

PART B

1-4 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;

5-8 Side, XIB, Side, Brush Thru to OPEN; Fwd Two-Step end BUTTERFLY M face WALL; Side, XIB, Side, Brush Thru to OPEN; Fwd Two-Step;

9-12 Rock Apart, —, Recov, —; (W Crossing in front of M) Cross, Side, Cross, — LEFT-OPEN; Rock Apart, —, Recov, —; Cross, Side, Cross, —;

13-16 Vine Apart, 2, 3, Touch; Vine Together, 2, 3 Face/Touch to CLOSED M facing WALL; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 BUTTERFLY M face WALL Side, XIB, Side, XIB; Apart, —, Point, —.

MARY-LOU — Hi-Hat 994

Choreographer: Gloria J. Hall

Comment: An active routine with very good music.

INTRODUCTION

1-6 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —; Fwd, —, Side, Close; Bk, —, Side, Close;

DANCE

1-4 Fwd, —, 1/4 R Turn, —; Side, Close, Side/Turn M face RLOD & WALL, —; 1/4 L Bk Turn, —, Side, Close; Side, —, Fwd end BANJO M face LOD, —;

5-8 Fwd, Lock, Fwd, —; Manuv M face RLOD CLOSED, —, Side, Close; Spin

Turn, —, 2, 3; Bk, —, Side, Close M face LOD;

9-12 Fwd BANJO, —, Check, —; Fishtail; 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side to CLOSED, Close;

13-16 Fwd to BANJO, —, Check, —; XIB, —, Side, —; Fwd, Lock, Fwd, —; 1/4 R Turn M face WALL in CLOSED, —, Side, Close;

17-20 Fwd, —, Side, Close; SEMI-CLOSED Thru, —, Fwd, Close; Check Fwd, —, Recov, —; Bk, Close, Fwd, —;

21-24 Manuv M face RLOD in CLOSED, —, Side, Close; Spin Turn, —, 2, 3 M face LOD; Bwd Two-Step; Dip Bk, —, Recov, —;

25-28 Fwd Turn 1/4 L, —, Side, Bk; Bk Turn 1/4 L, —, Side, Fwd; Fwd Turn 1/4 L, —, Side, Bk; Bk, —, Side, Close end M face DIAGONAL LOD & WALL;

29-32 Fwd, —, Side, —; Recov, —, Thru SEMI-CLOSED, —; CLOSED M face WALL Side, Close, Side, Close; Fwd, —, Pickup to CLOSED M face LOD, —;

INTERLUDE

1-2 Side, Close, XIF SIDECAR, SIDE TO BANJO; Dip Bk, —, Recov to CLOSED, —;

SEQUENCE: Dance-Interlude-Dance plus Ending.

Ending:

1-4 Side, Close, XIF SIDECAR, Side to BANJO; Dip Bk, —, Recov to CLOSED, —; (Twirl) Side, —, Close, —; Side, Point, Thru, —.

MISS PEABODY BROWN — Grenn 14296

Choreographers: John and Mary Macuci

Comment: This dance was presented about 1974 and is again being offered. The music is excellent and the old favorite tune is "Sweet Georgia Brown."

INTRODUCTION

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

PART A

1-4 Fwd, —, Manuv, —; Bk, —, 2 M facing RLOD —; R Turn to SIDECAR M face LOD, —, Bk, —; Fwd, —, 2 BANJO, —;

5-8 Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 to SEMI-CLOSED face LOD, —; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, M face WALL, —;

9-12 Twisty Vine, —, 2, —; 3, —, 4, —; 5, —, 6, —; 7, —, 8, — end BANJO M facing LOD;

13-16 Fwd, —, Lock, —; Check, —, Recov, —; Behind, —, Side, —; Fwd, —, Lock,;

PART B

- 1-4 CLOSED **Fwd, —, Point, —; XIF & Swivel to SIDECAR, —, Point, —; XIF & Swivel to BANJO, —, Point, — XIF & Swivel to SIDECAR, —, Point, —;**
 5-8 **Fwd, —, 2 to BANJO, —; Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; Fwd, —, 2 to HALF-OPEN, —;**
 9-12 **Fwd, —, 2, —; M Roll Across, —, 2, —; W Roll Across, —, 2, —; Fwd/Check, —, Recov to BANJO, —;**
 13-16 **Bk/L Turn, —, Bk/R Turn M face RLOD in SIDECAR, —; Close, —, Bk/L Turn, —; Bk/L Turn BANJO M face LOD, Close, —; Bk, —, Bk, —;**

PART C

- 1-4 **Fwd, Close, Bk, Close, Fwd, —, 2, —; Progressive Scissors, 2, 3, —; 4, 5, 6, —;**
 5-8 Repeat action meas 1-4 Part C:
 9-12 Repeat action meas 1-4 Part C:
 13-16 **Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3, —;**
 17-20 **Fwd, —, Fwd/Check, —; Behind, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
 21-24 Repeat action meas 17-20 Part C:
 SEQUENCE: A — A — B — B — A plus Ending.
 Ending:

- 1-4 BANJO Repeat action meas 1-4 Part A:
 5-8 **Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2, —; 3, —, 4, — M face WALL; Side, Close, Apart, Point.**

THAT GIRL — Grenn 14296

Choreographers: Harvey and Norine Wiese
Comment: An active routine to the tune of "Girl From Ipanema" big band sound.

INTRODUCTION

- 1-4 CLOSED **M face LOD Wait; Side, Touch, Side, Touch; Dip, —, Recov, —; Walk, —, 2, —;**

PART A

- 1-4 **Fwd, —, Fwd/R Turn M face WALL, —; Side, Close, Side, —; Bk, —, Side, Close; Side to BANJO, —, Fwd, —;**
 5-8 **Fwd, Lock, Fwd, —; Manuv to CLOSED M face RLOD, —, Side, Close; Pivot —, 2 face LOD, —; Fwd, —, 2, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Fwd to BANJO M facing LOD, —, Check, —; Fishtail, 2, 3, 4; L Face Diamond Turn, —, 2, 3; 4, —, 5, 6 M face RLOD in CLOSED,**

- 5-8 Starting M facing RLOD repeat action meas 1-4 Part B to end CLOSED M facing LOD:

- 9-12 **Side, Close, Side, Close; Side, Close, XIF end SIDECAR, —; CLOSED Side, Close, Side, Close; Side, Close, XIF To BANJO, —;**

- 13-16 **Fwd, —, Run, 2; Manuv to CLOSED M face RLOD, —, Side, Close; Pivot, —, 2 M face LOD, —; Walk, —, 2, —;**

SEQUENCE: A — B — A — B — meas 1-3 of A ending in SEMI-CLOSED Fwd, —, Lunge (Chair).

WILLOW WALK — Grenn 14295

Choreographers: Fred and Della Sweet
Comment: Interesting routine with very good music.

INTRODUCTION

- 1-4 BUTTERFLY **M face WALL Wait; Side, —, Draw, —; Side, —, Draw to OPEN facing LOD, —; Rock Bk, —, Recov, —;**

PART A

- 1-4 **Swivel, Swivel, Fwd/Close, Fwd; Swivel, Swivel, Fwd/Close, Fwd; Fwd, Close, Bk, Close; Swivel Fwd, 2, 3, 4;**
 5-8 **Rock Side, Recov, (W XIF OF M) Cross/Side, Cross end LEFT-OPEN facing LOD; Rock Side, Recov, Cross/Side, Cross end OPEN; M face WALL lead hands joined Lunge twd LOD, —, Recov, —; Lunge twd RLOD, —, Recov, —;**

PART B

- 1-4 BUTTERFLY **Side, Touch, Side/Close, Side; Rock Bk, Recov, Change Sides/2, Close M facing COH; Side, Touch, Side/Close, Side; Rock Bk, Recov, Changes Side/2, Close M facing WALL;**
 5-8 **Heel/Ball, Change, Heel/Ball, Change; Rock Bk, Recov, Changes Sides/2, Close M facing COH; Heel/Ball, Change, Heel/Ball, Change; Rock Bk, Recov, Change Sides/2, Close end OPEN facing LOD;**

PART C

- 1-4 **Fwd, 2, 3, Swing; Spin Manuv end M face RLOD in CLOSED; Buzz L Arnd, 2, 3, 4; 5, 6, 7, 8 end M face WALL**
 5-8 **Side/Close SIDECAR, Fwd/Close, Fwd, —; Side/Close BANJO, Fwd/Close, Fwd, —; M face WALL CLOSED Side, Close, Fwd, —; Side, Close, XIF to OPEN facing LOD, —;**

SEQUENCE: A — A — B — A — C — C — B — A Step Apart and Point.

**DANCING ON THE CEILING QUICKSTEP —
Grenn 14295**

Choreographers: Eddie and Audrey Palmquist
Comment: A high intermediate quickstep routine. The music has a nice big band sound.

INTRODUCTION

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

PART A

1-4 **Fwd, —, Fwd/R Turn M DIAGONAL WALL & RLOD, —; (Chasse) Side, Close, Side face RLOD, —; Bk, Lock, Bk, —; Impetus, —, 2, 3 to SEMI-CLOSED face DIAGONAL COH & LOD;**

5-8 **Thru, —, Fwd/L Turn, —; Side, Bk to BANJO, Bk/L Turn to CLOSED, —; Side, Close, Side to CONTRA BANJO, —; Fwd, —, Fwd, Lock;**

PART B

1-4 **Fwd, —, Manuv, —; Side, Close to CLOSED RLOD, (Spin Turn) Pivot, —; 2, —, Bk to CLOSED DIAGONAL WALL & LOD, —; Bk, —, Side, Close;**

5-8 **Cross, Fwd, Lock, —; Fwd, —, Fwd/Check BANJO, —; (Fishtail) XIB, Side, Fwd, Lock; CLOSED L Turn, —, Side, Close M facing RLOD;**

9-12 **Bk/L Turn, —, Side, Close face DIAGONALLY WALL & LOD in SEMI-CLOSED; Side, —, (In & Out Runs) Man Over, —; BANJO, Bk, W Around, —; Side, Fwd to SEMI-CLOSED, M Over, —;**

13-16 **BANJO, Bk, W Around, —; SEMI-CLOSED Fwd, Fwd, Thru, —; Side, Close, Side, —; Thru, —, Fan to CLOSED M face DIAGONAL WALL & LOD Touch, —;**

SEQUENCE: A — A — B — A — A — B and Dip Bk and Hold.

FROM THE '81 PREMIUM RECORDS

Earlier this year we received a number of requests from readers for write-ups of the calls used on the SIOASDS Premium Records. Here are a few more:

BASICS

by Kenn Reid, San Diego, California

Bow to the partner

Bow to the corner

Join hands circle to the left

Walk around that corner lady

Come back and see saw the partner

Back to the corner, left allemande

Right and left grand, promenade

Don't stop, couples one and three

Square thru four hands, split the sides

**Round one, make a line of four
Box the gnat, right and left thru
Star thru, dive thru, pass thru
Split that couple, round one
Line of four up to the middle and back
Box the gnat, right and left thru
Star thru, dive thru, pass thru
Allemande your corner, promenade**

**Four ladies chain three quarters
Side couples promenade half way
Lead to the right, circle up four
Break out and make a line
Right and left thru, star thru
Dive thru, pass thru, star thru
Square thru three hands
Courtesy turn with the girl you see
Star thru, dive thru, pass thru
Allemande left, promenade
Four ladies chain
Those ladies roll away half sashay
Circle to the left, allemande left
Go forward two, allemande thar
Slip the clutch, left allemande
Promenade**

**Sides square thru four hands
With the heads make a right hand star
Star by the right
Sides you star by the left
Pick up your corner with an arm around
Insides back out full turn
Join hands, circle to the left
Don't change it, two men, two girls
Men pass thru, separate go around one
Stand behind the ladies
Ladies square thru three, star thru
California twirl, bend the line
Right and left thru, star thru, dive thru
Square thru three hands, split that couple
Round one, make a line of four
Box the gnat, pull her by
Allemande left your corner, promenade**

**Four ladies chain straight across
Two and four do a right and left thru
Same ladies roll away, half sashay
Star thru, circle up four
Line of four up to the middle and back
Square thru three hands
You're facing out, bend the line
Right and left thru
Two ladies chain across
Star thru, circle up left
Half way round, dive thru, pass thru
Left allemande, promenade
Don't stop, one and three wheel around
Star thru, dive thru, pass thru
Split the couple, make a line**

Eight to the middle and back
 Box the gnat, right and left thru
 Pass thru, go on to the next
 Right and left thru, star thru
 Dive thru, pass thru, right and left thru
 Square thru three hands
 Left allemande the corner
 Promenade
 Sides face, everybody grand square
 Allemande left you corner
 Come back and bow real low

EXTENDED BASICS

by Norm Cross, Milnor, N.D.

Walk all around the left hand lady
 See saw the pretty little taw
 Join hands in an eight hand ring
 Circle to the left, ladies in, men sashay
 Circle to the left, ladies in, men sashay
 Circle to the left in the same old way
 Allemande left like an allemande thar
 Make that star, shoot that star
 Promenade, but don't slow down
 One and three wheel around
 Right and left thru, star thru, do sa do
 Ocean wave, girls circulate one spot
 Swing thru, boys run, ferris wheel
 The centers pass thru, half square thru
 Bend the line, star thru, square thru four
 Bend the line, right and left thru
 Star thru, pass thru, trade by
 Pass thru, trade by, allemande left
 Promenade, swing your lady

All four ladies chain across
 Heads square thru four hands
 Circle up four the outside pair
 Break right out to a line of four
 Pass thru, wheel and deal
 Centers swing thru, box the gnat
 Square thru three quarters
 Do sa do, make an ocean wave
 Ladies trade, box the gnat
 Right and left grand, promenade

Sides wiggle up to the middle and back
 Pass thru, partner trade, cross trail
 Go around one, lines of four
 Dance up to the middle and back
 Star thru, right and left thru
 Touch one quarter, split circulate one
 Boys run around those girls, pass thru
 Wheel and deal, centers pass thru
 Star thru, pass thru, bend that line
 Up to the middle and back, star thru
 Circle up four half way round
 Veer to the left, couples circulate one spot
 Wheel and deal, eight chain two

Touch to a wave, swing thru
 Girls circulate, boys trade
 Boys run around the girls, bend the line
 Dance eight to the middle and back
 Right and left thru, flutter wheel
 Reverse that flutter, pass thru
 Wheel and deal, zoom, zoom again
 Double pass thru, first go left, next go right
 Pass the ocean, all eight circulate
 Boys go double, girls trade, swing thru
 Boys run around the girls, bend the line
 Dance eight to the middle and back
 Pass thru, partner trade, star thru
 Right and left thru, veer to the left
 Ferris wheel, touch one quarter
 Make a right hand star, to your corner
 Left allemande, promenade

GERMAN IMPORT

by Karl-Heinrich Fischle, Hanover, Germany

Heads promenade three quarters
 Sides square thru four hands
 Separate, walk around two
 Hook on the ends, line up four
 Go forward and back
 Opposite lady, box the gnat
 Right and left thru, pass thru
 Bend the line, ladies chain
 Left allemande

TWO FROM JOEL

by Joel Kadish, San Jose, CA

Heads lead right, make a line
 All pass thru, tag the line, face in
 Ends pass thru
 Come around behind those two, star thru
 All trade by, swing thru, boys trade
 Boys run, ferris wheel
 Centers sweep one quarter to a
 Left allemande

Head boys take corner forward and back
 Star thru, split the outside two
 Go round one, make a line
 Ends pass thru
 Come around behind those two
 Star thru, all trade by
 Same sex touch one quarter
 (check your wave)
 Split circulate, boys trade, boys run
 Bend the lines, square thru four hands
 Trade by, all pass thru
 Allemande

YEARBOOK '82

All of the Workshop dances in the 1980 and 1981 issues of SQUARE DANCING will appear in the new yearbook due out in December. Watch for publication dates.

AMMUNITION

Ken Kernen handles this limited Basics section each month and is always pleased to hear from readers.

Sides half sashay
Heads half square thru
Circle four once around
Inside four California twirl
Star thru, right and left thru
Sides pass thru, separate
Round two to lines of four
Go up to the middle and back
Pass thru, centers arch ends turn in
Box the gnat
Right and left thru with a full turn
Change feet
Left allemande

Four ladies chain three quarters
Heads right and left thru
All four couples half sashay
Heads half square thru
Right and left grand

Sides half sashay
Heads pass thru
Separate around one, down the middle
Box the gnat, right and left thru
Pass thru, split two
Around one to lines of four
Right and left thru
Rollaway to a right and left grand

Heads men and corner girl star right
Come back by the left
Pick up the partner, star promenade
Hub out rim in
Once and a half the others star in
Hub out rim in
Once and a half the others star in
Outside girls roll back one
To a line of six
Lone girls roll back one
To a line of eight
Back out and form two lines
Forward eight and back
Star thru, two ladies chain
Everybody half sashay, pass thru
Right and left grand

Four ladies chain
Heads half sashay
Sides half sashay
Sides face grand square
Walk, two, three, turn
Walk, two, grand right and left

SINGING CALL ADAPTATION

GOD BLESS AMERICA

Adapted by Ken Kernen, Phoenix, Arizona

Record: Gold Star 712

OPENER

(Sides face grand square)

God Bless America

Land that I love

Stand beside her and guide her

Through the night with a light from above

(Four ladies chain)

From the mountains to the prairies

You chain her back and promenade

God Bless America, my home sweet home

FIGURE:

**All four men promenade to the right
on the outside**

All four ladies make a right hand star

Men go home alone, ladies left hand star

Yes star by the left and go, home for a do sa do

Run to the corner, swing go 'round and 'round

**Left allemande new corner, come back and
promenade**

God Bless America

My home sweet home

((My home sweet, sides face grand square) use
before middle break and closer)).

MIDDLE BREAK:

Four score and seven years ago

Our fathers bought forth on this continent

A new nation conceived in liberty

And dedicated to the proposition

That all men are created equal

(Four ladies chain)

— — — —

You chain her back and promenade

God Bless America

My home sweet home

CLOSER:

This nation under God shall have

A new birth of freedom

And that government of the people

By the people, for the people

Shall not perish from the earth

(Four ladies chain)

— — — —

You chain her back and promenade

God Bless America

My home sweet home

Tag:

God Bless America

My home sweet home

SEQUENCE:

Opener, Figure twice, Middle break, Figure twice
(have ladies promenade and men star, for
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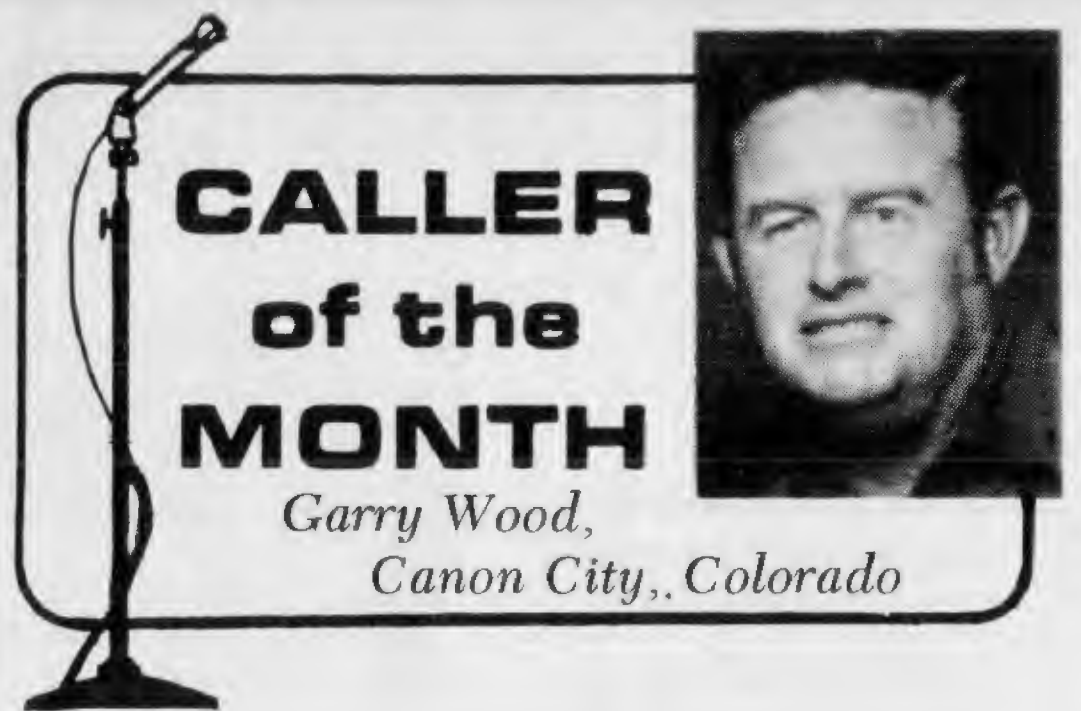
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CALLER of the MONTH

Garry Wood,
Canon City, Colorado

PERHAPS TYPICAL of the unsung, local square dance caller who year after year conducts classes and clubs, introduces newcomers to the world of square dancing and keeps them happy is Garry Wood. Each Friday night Garry drives 123 miles round trip to conduct classes for the Shavano Shufflers of Salida. In three years he missed only one dance due to an operation, but he was there the next week, bandages and all. He offers his services free of charge to local 4-H clubs, retirement homes, etc. Garry also calls special party dances during the year for club and class members.

Here is what the Shavano Shufflers say about Garry: "Our membership has grown from 45 to 171 and Garry has never lost one member nor does he have a fall off in the middle of classes . . . Garry and his wife, Bonnie, and callers like them are the ones who are making square dancing really go over throughout the world because they stay home and tend shop . . . We think he's the greatest . . ."

Garry also teaches classes closer to home on Tuesday nights. In the daytime he is head of maintenance for the school district.



Rocky Strickland

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B-299-B ROSES Two-Step by Jerry Packman & Betty Drafz

1st Band Music Only; 2nd Band with Cues by Jerry Packman



Guy Poland

LETTERS, continued from page 5

means. Is it really permissible to set up squares for these tips? That is so foreign to usual square dance etiquette that I find it hard to accept and it has caused lots of hurt feelings and misunderstandings in our club.

Bill and Vi Beeson
Hardy, Arkansas

We find that various areas regard a Star Tip differently. Perhaps the nearest thing to a definition is a dance that is beyond the posted level of the evening. One caller indicates that if he is calling a Mainstream evening and announces a Star Tip, it means he will call Plus movements. In a class situation, a caller may call a Star Tip for those helpers who are beyond the point of the beginners. One group says a Star Tip is nothing more than a "cop out" because it caters to those who go beyond an advertised level and shortchanges others who have paid for the evening but cannot dance that tip. We suppose that careful use of Star Tips might not cause too great a problem but an overuse or misuse of them would defeat the Callerlab concept of plateaus. If Star Tips have the effect of segregating dancers, then it seems to us that friendliness could be jeopardized. — Editor

Dear Editor:

In response to your February Pro and Con article, "To Be A Member or Not To Be a Member," my husband and I find ourselves in just the opposite situation. We graduated from square dance school and joined their club, to find it infested with cliques. Believe me, we tried. So we have become "drifters," just waiting for someone to say, "Won't you join? Wouldn't you like to be one of our club members?" How does one become a member? It's not that we can't dance; five



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nights a week dancing has fixed us up in a hurry.

Name Withheld
Denver, Colorado

Dear Editor:

Where may I purchase the luggage tags shown on the cover of the April issue of **SQUARE DANCING**?

Gertrude Stoll
Whiting, New Jersey

To be frank, the cover was just an artist's imagination. No such tags exist. But you have given us an idea and we are checking to see what might be possible. — Editor



Dear Editor:

Enclosed you will find our order for your Handbook Library. I am ordering 100 of each. They are to be put into Public Libraries throughout the State of Georgia as a one-time gift. We intend to put one set into each Library to be used by dancers and non-dancers alike.

Mrs. Robert Anderson
Atlanta, Georgia

A great idea! — Editor

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Dear Editor:

We really enjoy your magazine. I am particularly interested in obtaining a pattern of your March Feature Fashion. Do you know where I can obtain a catalogue of these patterns?

Edith Garnham

Portage La Prairie, Manitoba, Canada

The great majority of the dresses shown in the Fashion Feature section are original designs by those ladies modeling. Often they take a sleeve from one pattern, a bodice from another, a skirt from another and put them together or sometimes they sketch their own design from scratch. Whenever possible, we do include available pattern numbers in the pages of Ladies on the Square. In addition, check the advertisements for patterns in each issue. — Editor

Dear Editor:

The policy to give free tickets or chances to receive free tickets for donations to the Float Fund was a mistake. The response at our club has been that the members felt that they had no chance to have their ticket drawn, so their donation would be lost in the masses. On the other hand with the miniature roses, they would have something for their donation and when the Rose Bowl Parade takes place, they could feel they had made a tangible, individual contribution to the float. I feel the individual contributions will be down this year from the past two years. The group should bring back the miniature roses next year.

William Morgan
Wahiawa, Hawaii

Dear Editor:

I received a caller school scholarship from your magazine last year and was asked to let

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you know how the school has helped my calling. I attended Cal Golden's College in Hot Springs last June. Many things have happened since. I was asked to become club caller for the Silver Dollars in Quincy; I taught my first class; I've been asked to call in Missouri, Illinois and possibly Iowa for regular and special dances. I was hired last August to be the assistant caller for a camping group and I became a member of the Mid-Missouri Callers Association. The scholarship made it possible for me to attend Cal's College and to accom-

plish all these things. The College prepared me to call for a club, a one-night-stand and to teach others. It also gave me confidence and experience.

Cindy Ketzler
Quincy, Illinois

Dear Editor:

I am treasurer of The Mayflower Steppers American Square Dance Club here in Plymouth, England. My wife and I have been square dancers for three years now and we have certainly found fun and friendship in this



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superb hobby. We are into our second year of membership in Sets in Order and SQUARE DANCING is a great magazine. It really helps us with our dancing and keeps us up to date with all that's going on in the square dance world. On a personal note, I would be quite interested to hear from square dancers in any of the Plymouths on your side of the Atlantic. I had quite a surprise that there are so many when I had a look into our atlas.

Bob Griffiths
4 Wolrige Way
Plympton, Plymouth
England PL7 3RU

Dear Editor:

Our beginner class started in September and graduated the end of May. We had told them they could go to the National as there would be a Mainstream Level they would be able to attend. The other night we attended a callers' meeting and were told the beginners shouldn't go because the lowest level would be Mainstream plus Quarterlies. What do we tell our beginners now? Isn't a National supposed to be for all levels of dancing? Are the beginners a forgotten bunch? We can't survive without our beginners in square dancing. Are the dancing levels so much above the beginners that we can't include them in our activity anymore? Without beginners square dancing will die. When it does we will have only ourselves to blame.

Jerry Walker
Endicott, Washington

Dear Editor:

We had a run of guest dancers who insisted on wearing cowboy hats on the dance floor. We took this way to remind them, and it worked. The following was posted at the door,

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Neal and Bonnie Pruett
Salem, Indiana

Dear Editor:

Being single I really appreciate your January article on singles. Our group, the Square Spares of Morton Grove, has been active for

five years. We get widows, divorcees, etc. They are uncertain about themselves and our people try to make them feel welcome. I think we have succeeded. They result in a few marriages. These couples return to our dances, besides their couples clubs.

Stuart Perelman
Chicago, Illinois

Dear Editor:

This is to inform you that we wish to remain as Information Volunteers in the August Directory. We had guests from Germany last

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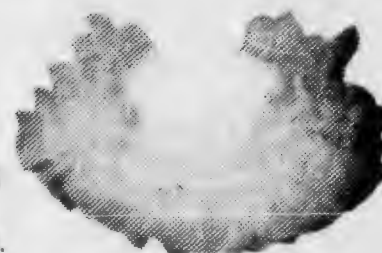
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(ADVANCED, continued from page 12)

poor flow; it may be a clumsy way to achieve a particular choreographic result. Some may say that the callers don't know how to use it properly. Even if that is true, it probably does not matter. If, for whatever reasons, it is not

used, that is reason enough for eliminating it from the repertoire to make room for something else.

Thus, it turns out that many calls on the Advanced lists were, indeed, used in club and workshop environments sometime during the past few years or so. Their subsequent frequency of use was not high enough to qualify them as viable Mainstream calls, but they were used sufficiently for callers (and dancers) in the Advanced program to select them for use in that program.



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RECORDS, continued from page 26

lemande left — do sa do — four men star by left — turn partner right — allemande left — promenade (Figure) Head two couples promenade halfway — side two right and left thru — flutter wheel — sweep one quarter more — pass thru — do sa do — spin chain thru — girls circulate — girls turn back — promenade.

Comment: Music is average and the choreography is very workable as called by Bill. The tune is fairly familiar and should be easily handled by the callers. Key change helped the instrumental. Rating: ☆☆☆

HONK YOUR HORN FOR DIXIE — Thunderbird 216

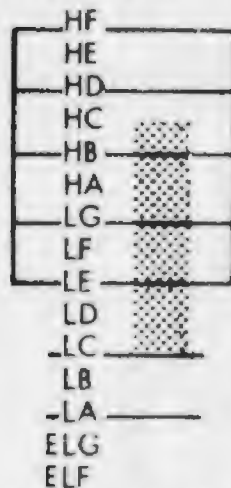
**Key: B Flat Tempo: 132 Range: HB Flat
Caller: Bob Bennett LB Flat**

Synopsis: (Break) Four ladies chain across — rollaway a half sashay — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — into middle and touch a quarter — boys run right — right and left thru — pass thru — trade by — curlique — double scoot — girls scoot and swing — promenade.

Comment: A fun dance figure with good music and a nice job by Bob. The dance moves right along and dancers will need to keep on their toes. Melody is not difficult but breath control

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: ☆Below Average, ☆☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

and proper use by callers will need to be exercised. Rating: ☆☆☆

CALENDAR GIRL — Crow 001

Key: G **Tempo: 132** **Range: HG**
Caller: Bill Crowson **LB**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — lead right circle to a line — go up and back — slide thru — do sa do — spin chain thru — girls circulate — swing — promenade (End) Sides face grand square.

Comment: A tune that will be well remembered by some of the younger set from a few years back. A very nice beginning by this new company. The music is above average with good vocal background. Tempo may want to be slowed slightly for average dancer. Welcome to Crow Records. Rating: ☆☆☆☆

SEATTLE ON MY MIND — Hi-Hat 5026

Key: E **Tempo: 128** **Range: HA**
Caller: Ernie Kinney **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — do sa do own — left allemande — promenade (Figure) Head ladies chain — sides promenade three quarters with partner — crowd in between heads — make a line — up and back — slide thru — centers square thru three — left allemande — come back do sa do — swing corner — promenade.

Comment: Was an appropriate release for the National Convention in Seattle. Nice instrumental music with adequate figure structure. Easy calling chore for callers. The melody line is simple and the many alternate figures offered give callers an advantage as to what to select. Rating: ☆☆☆☆

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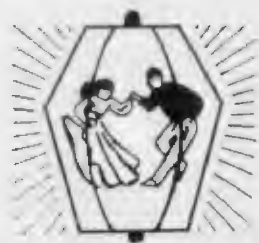


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SOMEBODY'S KNOCKING — Blue Star 2133
Key: E Minor Tempo: 130 Range: HB
Caller: Marshall Flippo LD

Synopsis: Sides face grand square — circle left — left allemande — promenade (Figure) Head two promenade halfway — down middle — curlique — boys run right — square thru three quarters — trade by — right and left thru — swing thru two by two — boys run — half tag — swing corner — promenade.

Comment: A different kind of a singing call for Flip but well done and nicely called. You can depend on the choreography when Flip does it. The music is average. The overall release is good and better than some of his recent releases. Rating:☆☆☆☆

FAIS DO DO — Sun Ra 1010

Key: D Tempo: 130 Range: HA
Caller: Jerry Rash LA

Synopsis: Complete call printed in Workshop.
Comment: A good rhythmic tune that has a lot of words for callers but easily handled by Jerry. Good balance on music which gives dancers that "make you want to dance" feeling. Dancers liked the feel of this release and it did offer a traditional fiddle in the music. Rating:☆☆☆☆

I AM THE DREAMER — Bogan 1332

Key: D Tempo: 132 Range: HF Sharp
Caller: Tim Ploch LA

Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — promenade (Figure) Heads square thru four hands — meet corner right and left thru — touch one quarter — split circulate go twice — scoot back — boys fold — girls turn thru — corner swing — left allemande — promenade.

Comment: Good action in the dance figure. Music is adequate with strong rhythm beat. The slight minor key adjustment in the melody line may have to be considered, although not that difficult. Clear and concise calling on

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caller's part.

Rating: ☆☆☆☆

Comment: Nice relaxed tempo with choreography that is above average allowing enough dance movement to be interesting. Melody line is not difficult. Instrumental is adequate and balance between voice and music is better than some past releases. Rating: ☆☆☆

I KEEP PUTTIN' OFF GETTIN' OVER YOU — Lore 1194

Key: D Flat Tempo: 128 Range: HD Flat
Caller: Moe Odom LB Flat

Synopsis: (Break) Circle left — allemande corner — do sa do partner — left allemande — weave ring — swing that gal — promenade her (Figure) Heads promenade halfway — down middle square thru four hands — swing thru — boys run — half tag trade roll — pass thru — trade by — touch one quarter — scoot back — swing corner — promenade.

MERRY OLDSMOBILE — Blue Star 2132

Key: F Tempo: 132 Range: HD
Caller: Dave Taylor LD

Synopsis: (Break) Circle left — left allemande — do sa do — four men left hand star — turn partner by right — left allemande — promenade (Figure) Heads square thru four hands

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Comment: An old melody that has been recorded in prior years but is still good for square dancing. Word metering in figure will have to be worked on by callers. Normal Blue Star music is used. Dave gives a clear call on this release. Rating: ☆☆☆☆

Caller: Tim Ploch

LC

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — half tag — scoot back — boys run — slide thru — make right hand star — girls turn back — swing corner — promenade.

Comment: This company has released three records this month by Tim and this reviewer feels too many releases in a single month by one caller may work to the caller's disadvantage. The figure is adequate as well as the

DOES FORT WORTH EVER CROSS YOUR MIND — Bogan 1331

Key: C Tempo: 130 Range: HD

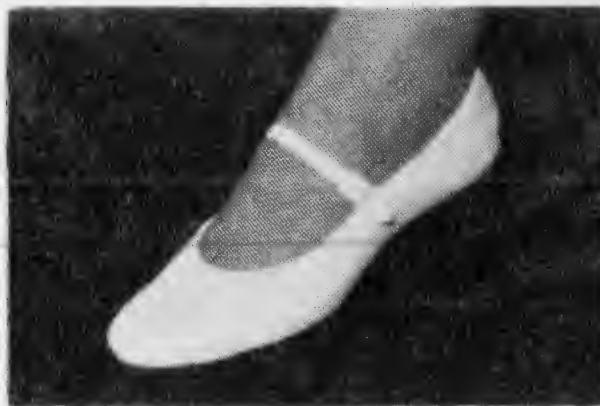
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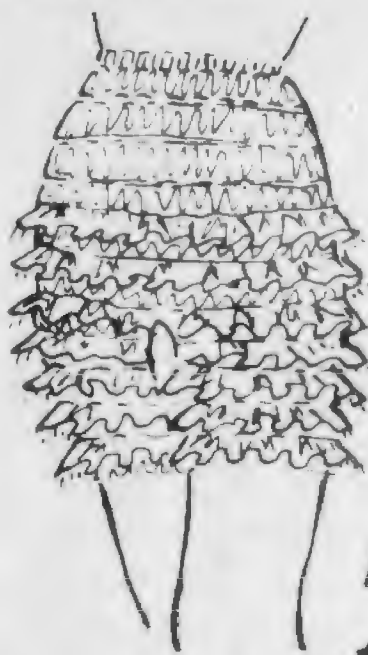
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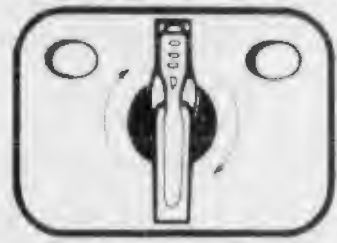


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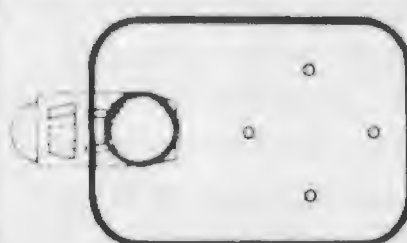
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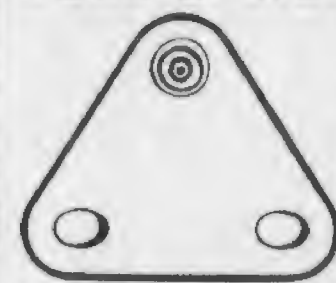
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music and the Bogan label is putting out better music. The melody line is average.

Rating: ☆☆☆

SOUTHERN RAIN — Red Boot 266

Key: E Tempo: 128 Range: HC Sharp
Caller: Johnny Jones LB

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutter wheel in middle — sweep one quarter more — pass thru — right

and left thru — rollaway — pass thru — U turn back — swing corner — allemande new corner — promenade.

Comment: This tune has caught the eye of other companies as it is a nice tune. That figure is average but Mainstream. The other label that recently released this tune gets the nod as the better. The overall dancer reaction on this release was good.

Rating: ☆☆☆

LET'S DO IT RIGHT — Coyote 401

Key: E Flat Tempo: 128 Range: HC
Caller: Darren Gallina LB Flat

Synopsis: (Opener) Circle left — left allemande

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— do sa do — men star left — curlique with partner — boys run right — left allemande — promenade (Break & End) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle star thru — pass thru — swing thru outside two — boys run right — half tag — scoot back — boys run again — slide thru — corner swing — left allemande — promenade.

Comment: Not an outstanding release but adequate and an average tune with good instrumental. The tune seemed to become monotonous.

The figure had enough movement for dancers' enjoyment though the dancers had mixed emotions on the release. Rating: ☆☆☆

YOUR CHEATIN' HEART — Gold Star 714
Key: B Flat & C Tempo: 130

Range: HD
LB Flat

Caller: Cal Golden

Synopsis: (Break) Head couples star the route — circle left — allemande left — promenade (Figure) Heads square thru — corner do sa do — spin chain thru — girls circulate two times — turn thru — left allemande — walk by own — swing next — promenade.



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Comment: For many dancers this is a well-remembered and established tune. Good instrumental with an adequate but many times used figure. The use of star the route figure fits nicely but will probably need to be taught to the dancers. Rating: ☆☆☆☆

does a nice job on the calling and the music by Johnny Gimble is good as usual.

Rating: ☆☆☆☆

CRAZY ARMS — Roadrunner 601

Key: D **Tempo: 128** **Range: HC**
Caller: Singin' Sam Mitchell **LA**

Synopsis: Complete call printed in Workshop.

Comment: A nice dance with enough figure to be interesting and good balance on voice and music. The melody line is easy to retain. Sam

MULE SKINNER BLUES — Sun Ra 1012

Key: A **Tempo: 130** **Range: HA**
Caller: Jerry Rash **LA**

Synopsis: (Break) Circle left — allemande left — do sa do — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads square thru four hands do sa do — swing thru — spin the top — boys move up right and left thru — square thru three hands — swing corner — promenade.



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Comment: A fine sound on this release with good rhythm background. The choreography is very average and has been used many times in dances and recordings. Easy dance for callers and they can use their yodeling ability.
Rating: ☆☆☆☆

slightly rushed but not a difficult move and handled by the dancers. Nice calling by Tim with a good instrumental featuring a good piano man plus fiddle and guitar backup.
Rating: ☆☆☆☆

KING OF WESTERN SWING — Bogan 1330
Key: C Tempo: 128 Range: HC
Caller: Tim Ploch LC
Synopsis: Complete call printed in Workshop.
Comment: A honky tonk sound as well as a western sound like the title indicates. The action of peel off and bend the line seemed

ONE DAY AT A TIME — Hi-Hat 5027
Key: A Tempo: 128 Range: HB
Caller: Lee Schmidt LA
Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do — swing thru — men trade — men run right — bend the line — right and left thru —



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flutter wheel across — reverse the flutter — promenade.

Comment: A western tune that good singing callers will enjoy. The figure is Mainstream though not outstanding. Dancers had mixed emotions on this release. Music is adequate. Rating: ☆☆☆

FOOL FOR LOVE — Longhorn 1033

Key: F **Tempo:** 132 **Range:** HD
Caller: Rocky Strickland **LC**

Synopsis: Complete call printed in Workshop.
Comment: A specialty type record with a blues rock sound and rhythm. Some callers can handle and others will fail in their try. The figure is very different and well accepted by dancers. Nice job and seemingly enjoyed by Rocky. Tempo may want to be slowed.

Rating: ☆☆☆☆

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Key: C **Tempo:** 128 **Range:** HC
Caller: Harry Lackey **LB**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — two and four right and left thru — square thru four hands — do sa do — star thru — pass thru — tag the line — leads turn around — swing corner — promenade.

Comment: A smoothie by Harry utilizing a few extra syllables in his calling execution on the promenade. Figure is average. Good instrumental. Dancers enjoyed this dance as a change of pace movement. Rating: ☆☆☆☆

HOEDOWNS

UP JUMPED THE DEVIL — Blue Star 2128

Key: A **Tempo:** 130

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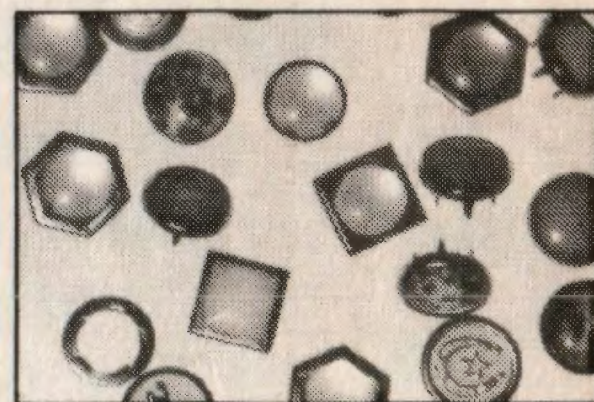
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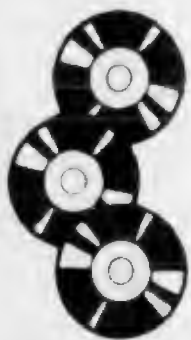
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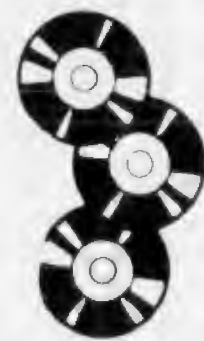
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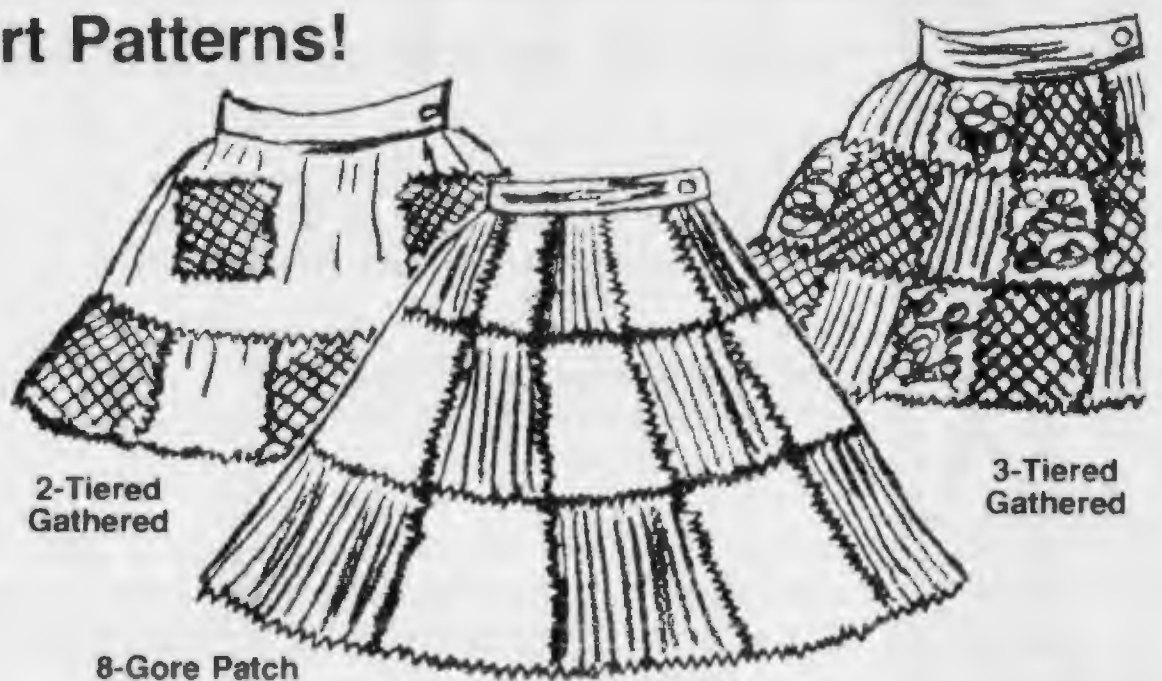
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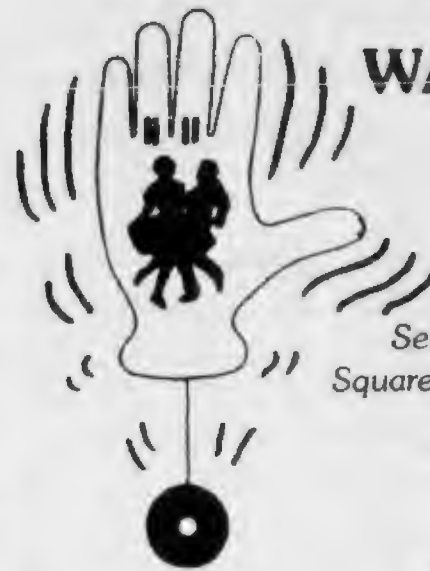
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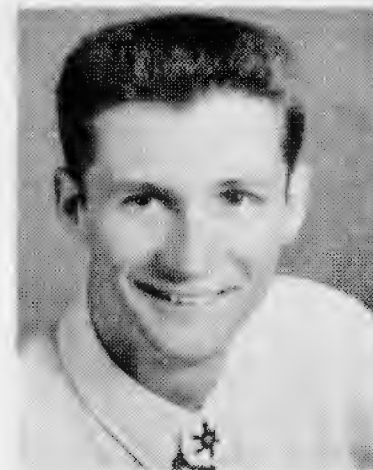
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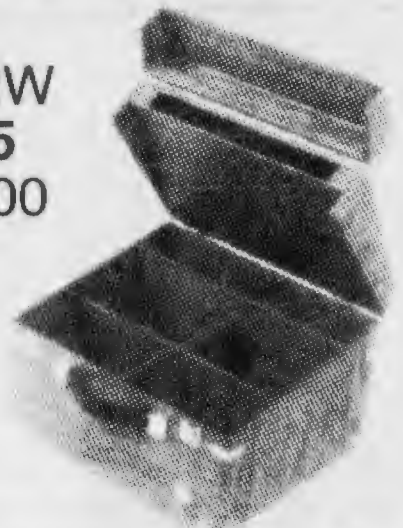
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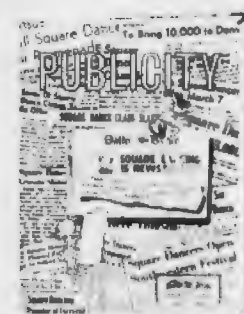
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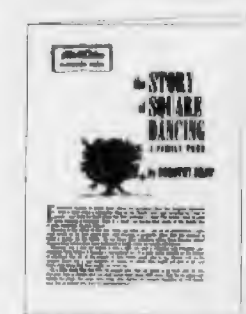
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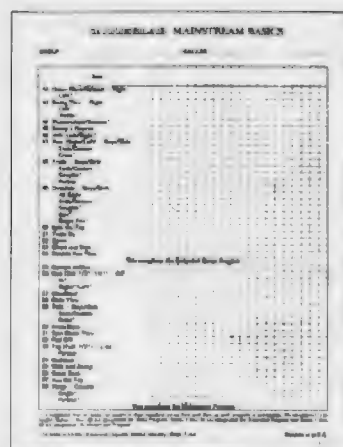
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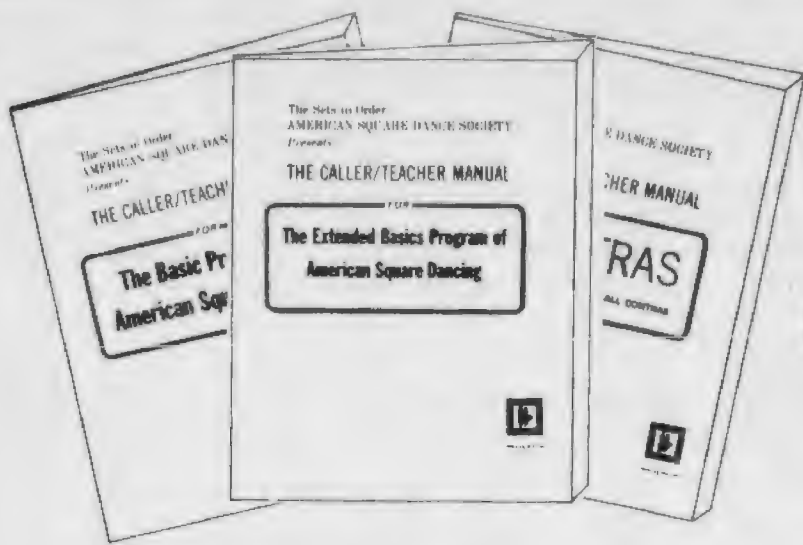


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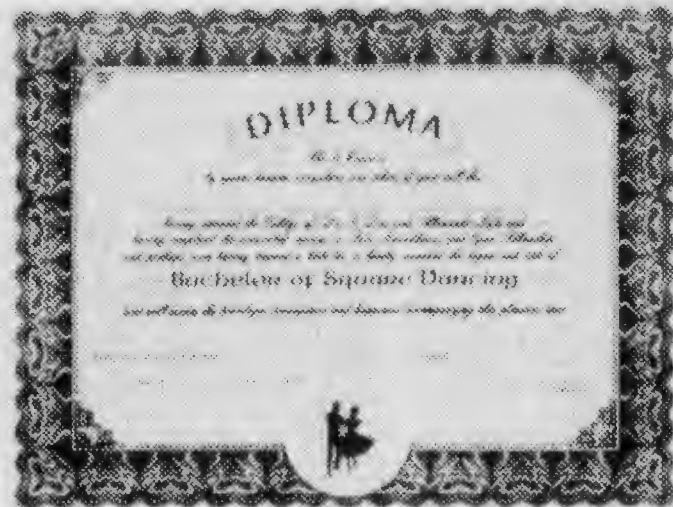
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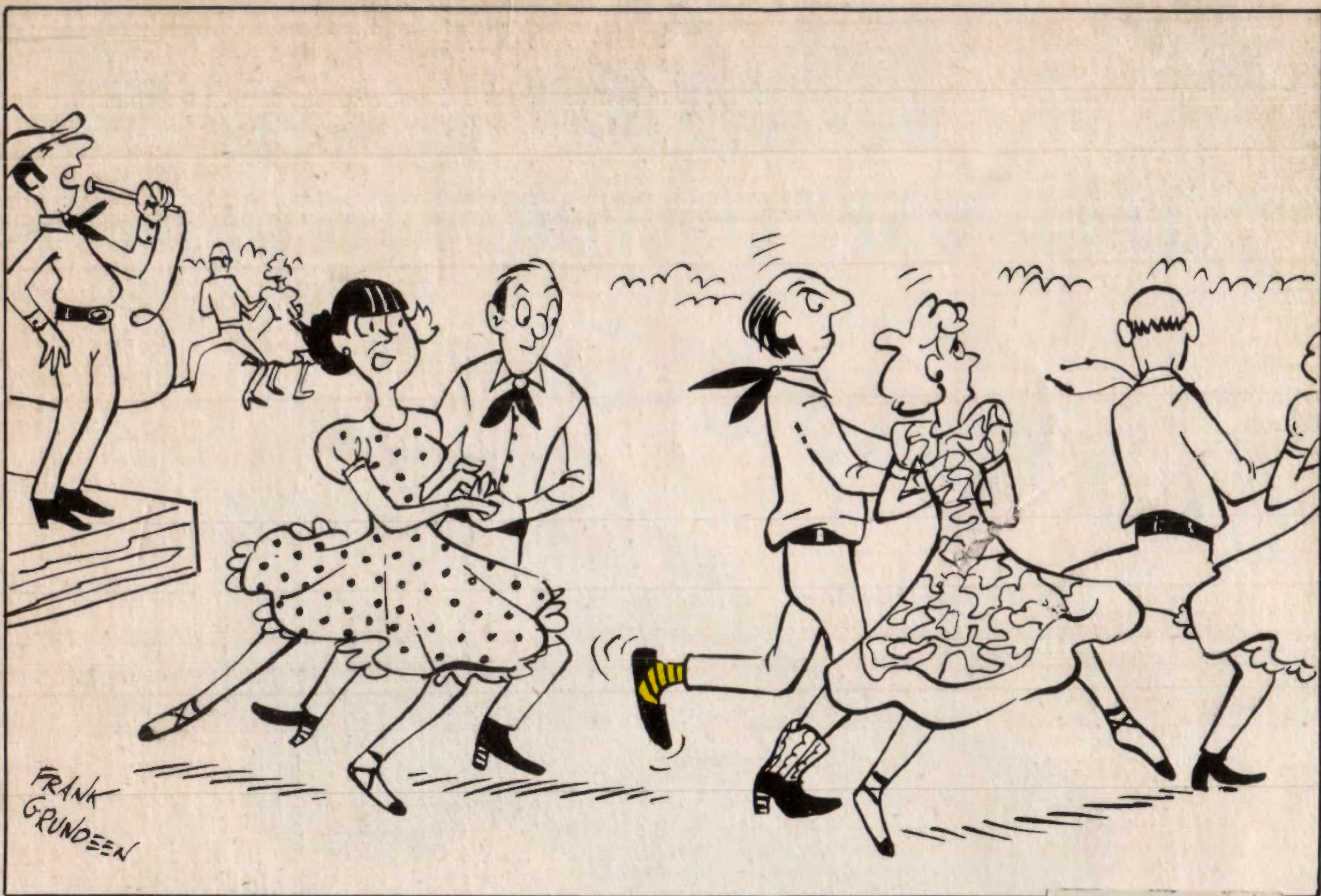
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