

# SQUARE DANCING

OCTOBER, 1981

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New Dancers

*(see page 12)*

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# FROM THE FLOOR

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

Dear Editor:

We are always grateful to see nice words written about the visits of dancers to our country, but before North Americans get the wrong impression from Ruth Moody's article in the May issue of SQUARE DANCING and start forwarding CARE packages, may we correct it. Had the visitors attended during the normal dance season, they would have seen our dancers dressed in styles and fashions that are beautiful. To thank people for their kindnesses with a bolo tie that is different or perhaps a pretty necklace would never be wrong, but please, no secondhand clothing.

Art and Blanche Shepherd  
Christchurch, New Zealand

Dear Editor:

I'd like to protest the fast, fast calling that seems to be the style now. It's like being a monkey on a stick and not dancing for pleas-

ure. It seems to be the caller's aim to call so fast the squares break down. We've had all of A 1 and A 2 and five months of APD, so we dance a lot to many callers.

Helen Grant  
Laguna Hills, California

Dear Editor:

It was with great interest I read about the Badge of the Month, Paris Pairs, in Tennessee in your May magazine. From over the water, this is Paris Calling (the name of our group) from France to say that we, too, hope to get people hooked on the idea of square dancing. Our group is small, so please stop and say hello if you are in Paris, or if you have friends here who would like to join us, ask them to contact me. We have had one visitor from the U.S.A. so far and would love to see another.

Roy S. Mann  
52 Ave. Ed. Vaillant  
93290 Tremblay les Gonesse, France

**Any square dancers traveling to Paris, get in touch with Roy and help support the Paris Calling club. — Editor**

Dear Editor:

My friend and I are both dance widows. As we do not have male partners, we dance together. We took lessons and graduated, completing Mainstream and danced it for two years. We have had some Plus 1 and 2. Now

*Please see LETTERS, page 57*

## SQUARE DANCING

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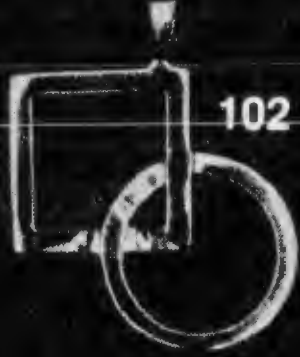
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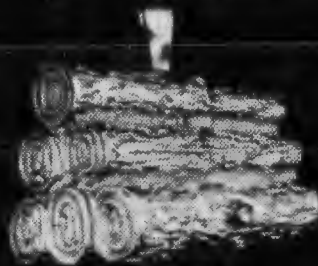


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# AS I SEE IT

bob osgood



October, 1981

**W**HETHER WE LIKE to admit it or not, square dancing is big business. Don't misunderstand us. The average square dance club may be operating on a break-even basis or, if it's lucky, have enough money in the treasury to see it successfully through the next dance or two. And the callers, the largest percentage that we talked to in recent months, figure that if they can pay for the gasoline, the rising costs of records, the purchase and upkeep of a public address system, square dance clothing and a callers' notes service, they would be delighted. In both instances, the clubs with huge treasuries and the callers who find themselves in or above the 50% tax bracket are certainly in the minority.

The suppliers, those who manufacture and retail square dance records, dresses, petticoats, shoes, slippers, PA systems, badges, books, etc., are not, for the most part, big operations. Many of them headquarter out of somebody's home and when you're speaking of such things as square dance recording companies, you're speaking of production units and not groups that own large expensive equipment or pressing plants that turn out the discs. Most of the hardware in square dance recordings is simply rented for the occasion.

It's a composite of all of this, (the square dance vacation institutes, the several hundred square dance publications, the more than 30 recording companies, and lots and lots of small businesses) that tally up to a fairly good annual gross income. However, let's boil all of this down to just one event that takes place each year — the annual National Square Dance Convention.

The most recent National, held in Seattle in June, attracted a total of 24,379 delegates, and while we don't have all of the statistics, let's just play around with some of the known facts. 2,946 paid \$12.00 each at the door for a total in the neighborhood of \$35,352. The balance, or some 21,433 individuals, may have paid \$10 each (there was a May deadline on this) for perhaps a total of \$214,330. Owners of 1,164 RV's paid \$50 each for hookups, etc., for a total of \$58,200. 737 cookbooks were sold for \$4,790.50 and 8,645 official programs going at \$1.50 each brought in \$12,967.50. This comes to a gross of \$325,640. Of course, we don't know the number of dollars spent on hotels and motels or what almost 25,000 individuals spent on food during the several days the Convention was in town. Our gross does not include commercial booth space nor does it include any form of transportation or incidental entertainment.

One of the members of the National Executive Committee told us once that the Convention was a several million dollar project in the eyes of the Convention cities and the Square Dance Convention was, and remains today, a very desirable feather in any city's budget. All of this is even more significant when you realize that the planning and actual production of each Convention is done by volunteers. Many thousands of dollars in man hours to put it all together, along with the donated services of callers and teachers, make it a rare and unusual event to be sure. Nevertheless, looking at the numbers involved, square dancing does, to many people, represent big business.

## *A Practical Idea*

**S**OMEHOW WE GOT OFF on the subject of money this month so let's pursue it a bit further. Money is always a touchy topic in a volunteer activity but regardless of the devastating influence of inflation, square dancing is still a great value. We recently had the opportunity to talk to some square dancers from a mid-west city, who were bemoaning the fact that they were about to lose an all-important phase of their activity. For years, the public schools in their area had provided high school students with three semesters of square dancing, and it had proven to be most successful.

They were one of a few areas where well-qualified, professional square dance callers were accredited by the state and allowed to teach square dancing in schools in the same concept that it was presented to adult square dance groups in the same community. "This was always an advantage to us," one of our friends said. "During the late spring each year, many of our clubs hosted students who had learned to dance in school and we gained quite a few new club dancers from this project."

Recently, public finances became a problem. Not only were school funds for classes of this type tightened, but callers who had found the rates satisfactory 10 years ago



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were no longer able to handle the assignments.

"It just wasn't in the cards," said our friend. "Just the cost of gasoline, getting to and from the schools, let alone keeping up with other expenses, made it impossible for our callers. The whole program would have gone down the drain had it not been for our local dancers and callers associations. Realizing the importance of training our young people correctly, our two associations decided, jointly, to subsidize the program, paying out of the groups' treasuries whatever money was needed to make up the difference. The school administrators are delighted. The callers are relieved to know that the program is continuing and both of our associations feel that this one of the best projects our treasuries have ever supported. Everybody is happy."

This might just plant the seed in the minds of dance leaders in the other areas. Dancer and caller associations can easily determine what the situation is with public school sponsored classes and a meeting with the dance or phys. ed. department heads and possibly the principal or school superintendent could get a very worthwhile community project off and running.

We'd like to follow through on this so if you can add more to the idea please send in your thoughts. They could be helpful.

### *Came the Dawn*

**A** NUMBER OF YOU visiting our mini-booth in Seattle this past summer had the opportunity to meet the newest member of our staff, Dawn Draper. This was particularly delightful to a number of Canadians, who had learned to dance with Dawn or had been fellow callers with her in Victoria, British Columbia, until she left the activity some 20 years ago. Dawn comes to us to be of general assistance in editorial, advertising and promotion. Over the years, Dawn has enjoyed an extensive career as a broadcaster, being most recently affiliated with CKO All-News Radio in Toronto. In addition, her work has involved sales, sales training and writing.

We're delighted to have Dawn with us on our staff. You'll be learning more about her and you'll see her fine hand at work in the magazine in the coming months.

# It would be a shame if the **APPLAUSE** died out.



**I**MAGINE IF YOU CAN a large hall filled with square dancers. The tip, somewhere during the middle of the program, has just finished. There's a bustle as the eight dancers in each square move into the center, join hands momentarily, saying thank you to each other, then after a bit of conversation, they hurry off to the sidelines.

If this is the scene at dances in your area, it's too bad, because one of the things that we have always enjoyed about square dancing is the spontaneous applause at the end of each dance. Through applause, we vent our own feelings of sheer delight at being able to dance, together, *with friends*. In a way, we're saying thank you to all of them, but we're also saying "Bravo! Well done!" to that person behind the microphone. "It's a let down," a caller told us recently, "to finish a call and get no reaction. I put my heart into that call, wanting to please the dancers. I don't expect them to rush up to the stage and carry me off on their shoulders, but the dancers are my barometer. I gauge their acceptance by their reaction following each dance. A good roar of applause tells me one thing. A very light smattering of applause tells me that perhaps I hadn't done my homework well enough, that I'd left the dancers out of position, that the combination of basics used in the choreography was unwise or ineffectual. When I mentioned this to a dancer-friend, he told me not to worry because the dancers wouldn't be on hand if they didn't enjoy my calling. But that doesn't satisfy my need for an immediate and visible response."

Callers are more than performers. They are the intermediaries between the dancer and the square dance. They want to do the best job possible and the one way they know that they've succeeded is through applause. Applause expresses appreciation, acceptance and approval. In a way it is a tribute, a group's way of saying "thank you." There's also a child-like joy in not only being able to get through the dance successfully (one reason for applause) but to have enjoyed it with the seven others in the square.

Applause is traditional in our activity. It is natural. It is primitive and it is square dancing. We've noticed, in watching large groups of round dancers, that they frequently tend to shy away from clapping after a round—even if it's the greatest round dance ever written. Perhaps this is because they know the dance and are not dependent upon someone bringing it to them. Or, it might be because there are only two people dancing together—they can express their pleasure in a word or two. We hope this reaction never gets into the square dance ranks, for whether we're appreciating each other, expressing our ecstasy over the recent dance or saying "thank you" to the caller, the natural, unrestrained, contagious sound of applause belongs to square dancing and we hope it will never leave!



# DISCOVERY

DEPARTMENT  
FOR NEW  
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## Greetings, New Dancers,

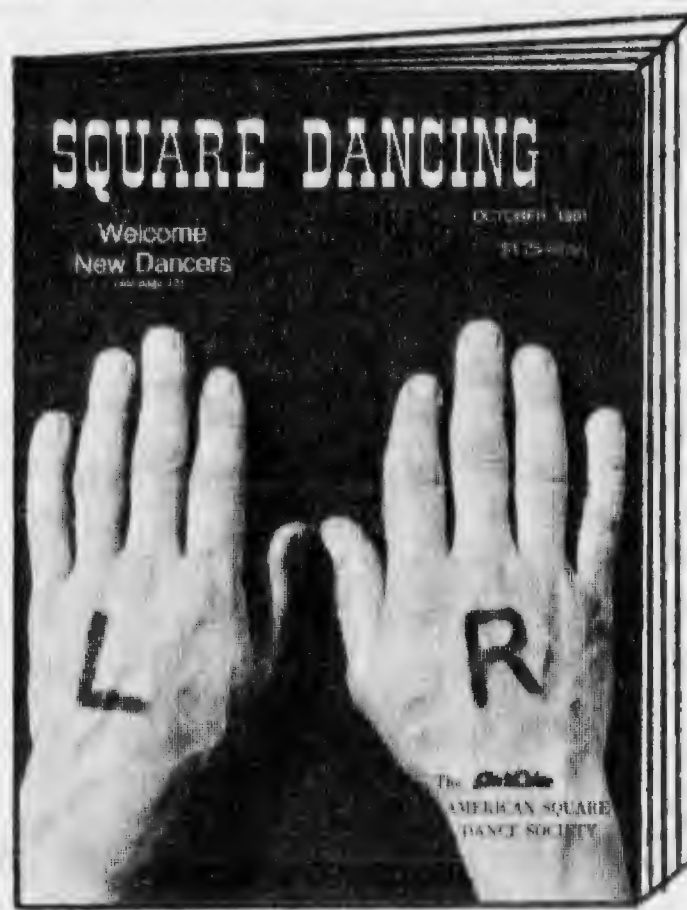


**T**HOSE OF US WHO SQUARE DANCE salute you and welcome you into our classes and our circle of friends. We hope you will experience great pleasure and joy in the months to come as you discover how much of value there is in this hobby you have just entered. Each year at this time, thousands of men and women of all ages, from the very young to those who have retired from a business life, enter into one of the great recreations of all time — *square dancing!*

While we were kidding a bit when we put this month's cover together, nevertheless hands play an important role in square dancing and one of your first responsibilities is to get them sorted out — one *right* and one *left*. Hands are for shaking with friends, for clapping at the end of a dance (see article page 11) *and* they play a major role in your dancing. The feet may get you from point A to point B in the square but a large percentage of what you'll be doing is *handwork*. Hands in action convey much. Perhaps the most welcome sight for a newcomer is when they raise a hand to say, "We need you over here, one more couple!"

You'll be learning a new language during the coming weeks. You'll discover words that haven't been a part of your vocabulary, at least in the same context as you'll be learning them

now. However, you'll discover *if you listen*, that much of what the caller says is pure, simple English. *Join hands and circle left. Now circle to the right. Go forward, come back. Face your partner, face your corner.* All of this is easy for you to understand, but it will all be a lot easier once you have figured out which is your left hand and which is your right.



If *hands* are important and knowing our facing directions is essential, the *ear* certainly is a vitally important implement when it comes to square dancing. If you've been out of school a number of years and are not accustomed to taking verbal instructions, then you may have to *learn to listen* all over again. The caller is only half of a square dance communication's team. The other half is you. You need to *listen, hear, interpret* and react to the calls. You'll have time to do this, for while you are executing one call, the caller is giving you another. In this way, as you finish one call, you

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**PREVIEW FOR NEW READERS** Several thousand of you are reading this as your second copy of *SQUARE DANCING* Magazine with our compliments. You are the ones to whom we were pleased to give a sample copy of one of our all-star Premium records. We hope you've had an opportunity to listen and perhaps to dance to it. These Premium records are produced each year as a "living" documentary of square dancing. The 1981 records are available to any who have subscribed to *SQUARE DANCING* through December, 1981. The brand new 1982 Premium records, featuring 32 outstanding callers, most of whom are recording artists, will be announced next month in these pages. If you like square dancing, then we hope you will enjoy *SQUARE DANCING*, the monthly journal for square dancers, written by square dancers, for the enjoyment of all — editor.

---

already know what to do next because you have listened and because the calls that are coming to you consist of movements the caller has taught you to this point or they are in plain, directional English. If you are a smooth dancer, your movements will blend from one to the next without any hesitation or stop-and-go.

The terminology that you will be learning during your first 29 weeks as a square dancer makes up the Basic language of square dancing. Many of these terms have been with us as a part of traditional square dancing for many years while others have been created more recently. After these movements or basics have been around for a while, the callers decide which of them will remain as a part of the language of square dancing.

Through an International Callers Association, known as Callerlab, we have some 48 movements in the Basic plateau. The descriptions, styling notes and timing tips (the number of beats it takes to do each movement) are all included in an illustrated Basics Movement Handbook, published by this magazine, which you may obtain from your caller or by writing to us (see page 90).

Much of what you learn the first night in beginners' class will be used by you each night you dance. The little tips your caller gives you on how to swing, how to bow and curtsy, how (ladies) to work your skirts as you dance, the correct method for dancing all of the basics — from the beginning — will help you become a smooth, comfortable and considerate dancer.

As time permits, your caller/teacher will tell you things about the square dance activity, how modern modes of transportation and the public address system have contributed so

greatly to its changes over the years. You'll learn something of its history and background and you'll get a glimpse of your dancing future, as you learn of clubs in the area and about the festivals, roundups and jamborees and about the regional and national square dance conventions. You'll learn about square dance travel and about square dance vacation institutes. There's much in store for you.

Of course, there's lots to learn and your caller will have his hands filled just introducing you to the dances. However, you'll find much of this information in the special, Illustrated Square Dance Indoctrination Handbook and you'll be kept current through the pages of *SQUARE DANCING* magazine.

In the coming months, this *DISCOVERY* section will keep abreast of what you are learning in class. However, none of this will replace your caller/teacher. This column's monthly purpose is to augment those things that you are learning and to inform you a bit more about this activity of which you are now a part.

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### **A Message For New Dancers**

There's much to learn about contemporary square dancing and you won't be learning it all in one big gulp. Take your time and enjoy every step as you go along. Get to know your caller (and the caller's wife or husband). Become acquainted with the others in your class — this will take time but start out by learning a few first names the first night. Keep track of the basics as you learn them, checking them off in your Basic Movements Handbook as you go along. You came into square dancing to have a good time — by gum — have it!



# Get to know Toots Richardson

Elrene "Toots" Richardson, a lady of varied talents, proudly displays her first record (right) — one of her many abilities.

## Toots' Richardson has record out

Elrene Richardson, a lady of varied talents, proudly displays her first record (right) — one of her many abilities.



RECORD: "TOOTS" RICHARDSON, of Custer, Southwestern Oklahoma State University, proudly displays her first record, "Cowboy Two Step."

**B**Y DAY ELRENE RICHARDSON is a Professor of Psychometry at Southwestern Oklahoma State University in Weatherford. "What," you may ask, "is psychometry?" The dictionary defines it as "the measurement of the duration, force, interrelations or other aspects of the mental processes by psychological tests."

By night Elrene becomes Toots and is a busy and respected square dance caller in the state of Oklahoma. "No need," you say, "to tell us what a square dance caller is."

Toots and her husband, M.L., better known as Junior, began square dancing in 1958. About a year later she began learning to call and Toots credits Rosie Coon of Mountain View, Oklahoma, an early pioneer in square dancing and for a long time the only woman caller in Oklahoma, with encouraging her to continue. Continue she did and in 1960 she taught her first class, later organized as the Kountry Kuzins Square Dance Club.

A four year hiatus from calling and dancing from 1965 to 1969 permitted Toots to graduate from Southwestern Oklahoma State University. She currently holds a masters degree in remedial reading, a learning disabilities teaching certificate, and a certificate for teaching the emotionally disturbed. Toots is working on her doctorate in special education.

### An Active Person!

Back into the square dance field, she organized the Circle C Squares when the superintendent of the Custer City schools wanted to learn to square dance. Other Toots' clubs (with colorful names) include the Foss Dust Twirlers, the Circle C Promenaders, the Taloga Trompers and the Boots 'n Bows. She regularly calls for the Leedey Bison Twirlers, the Sayre Red River Rounders and the Hydro-Hi-Steppers. She is also actively involved with the Oklahoma State Teachers and Callers Association, having served both as secretary and president.

Elrene became known as Toots because of her addiction to "Tootsie Rolls." That name has been affectionately replaced by some square dance friends with "Tee Hee" due to her infectious giggle.

### First Album

This year Toots recorded her first LP album, the Cowboy Two Step, with country music composer, Pam Tims. Despite her focus on square dancing, and although the album contains six western swing dances, the record is not aimed at the square dance world. Side one has Toots cueing the listener step-by-step through the dances; side two is music only. The album is designed to teach special rhythmic movements in grades three and up — to help "fine tune" the muscular system of children. Melody House, producers of the album, have recently signed Toots to do a second record.

### Recreation Director

Not one to let her summers become idle, Toots accepted the position of Recreation Director for the Red River Community House in Red River, New Mexico, this past summer. Along with assistant, Jerry Barnes, caller from Mangum, square dancing was presented five nights a week. Toots was also in charge of the worship services at the Community House.

Junior Richardson has strongly supported his wife each step of the way, both mentally and physically. Of the latter he says, "Toots does the calling and I do the hauling." But Toots states that Junior works just as hard as she does. The Richardsons have two grown sons.

Toots says, "Since such exercises as square dancing are supposed to be good for strengthening cardiac support muscles, I'll probably last at least 100 years." She's certainly going to enjoy each step during that time and bring joy to a great many others along the way.

# ALPHABET SOUP

by Ralph Hay, Aurora, Colorado



I LIKE ALPHABET SOUP. When I first tasted alphabet soup there were only a few letters in the bowl. As the years have gone by, the makers of alphabet soup have been very innovative. They have added more letters until they ran out, and so they began combining letters. That made the soup even more interesting so I started eating larger bowls so I wouldn't miss any of the combinations. But when I started eating more soup I found I didn't have room for the salad anymore. After awhile I began finding numbers in my soup so I enlarged my portions even more. When I did that, I found I had to skip dessert. When the soup makers started combining the numbers, and then combining the letters with the numbers, I had to eat even more so that I wouldn't miss anything. Now I don't eat anything but alphabet soup.

I still like alphabet soup but I miss all the other foods that used to make my meals well balanced. I am intrigued by all the combinations in my soup but I'm not enjoying the flavor anymore. I am eating faster than I used to and my once gracious table manners are becoming atrocious. I am so intent on exploring everything in my soup bowl that I don't take time to visit with my table companions. There used to be lots of laughter at my table, but now I'm concentrating so hard there just isn't time to be sociable.

The people I eat with like alphabet soup, too. But I have noticed that many of those who used to eat with me don't come to the table anymore. That doesn't worry me too much because every seat is taken and there always seems to be plenty of people who like the same diet. Some of them have never eaten anything but alphabet soup. They don't even know what salad and dessert tastes like. I'm beginning to wonder how long I can keep this up. The soup really tastes good and I don't want to give it up. I could go back to the more simple soup I started with but I don't find it on the shelves anymore. Besides, my dining companions may not be ready for that. Sometime soon, I am going to have to change my eating habits. Either that, or quit eating altogether. I wonder which one it will be.

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# Uncle Sam Needs to Know About

# YOU

By Rosamond L. Webb, Wheaton, Illinois

**M**ANY SQUARE DANCE ORGANIZATIONS, such as federations, associations, and clubs, are showing concern over their obligations to the Internal Revenue Service. Ordinarily an association or group of individuals joined together for a mutual purpose such as square dancing are considered by the I.R.S. to be a corporation for tax purposes. A corporation is considered either a taxable entity or a non-profit organization.

A taxable corporation is required to file a return annually. If it has a profit it is taxed at a rate of 17% upwards. If it has a loss, this loss can be carried backward to previous years or forward to future years reducing tax in profitable years.

The Internal Revenue Service allows certain organizations, generally called non-profit organizations, to obtain a tax exempt status with the federal government. These organizations, created for charitable or mutual benefit purposes, may gain exemption from federal taxation. This exemption is not automatic. It must be requested formally. Organizations may be theoretically exempt in that they meet the legal requirements for a tax-exempt organization but they are not recognized as such by the Internal Revenue Service until they formally apply and are granted the tax-exempt status.



Barry and Rosamond Webb, dancers since 1973, past presidents of the Metropolitan Chicago Square Dancers Association and of the Circle 8 Square Dance Club in Wheaton and active trustees of Legacy. Rosamond has been in the accounting field for 16 years, the last two as comptroller of a corporation in Carol Stream, Illinois. She writes from first-hand knowledge.

Some square dance organizations have been operating for a number of years without understanding the requirements for exempt organizations. Presently, an information return is required if the organization has gross receipts of \$10,000. Gross receipts are the actual money or value received and does not indicate the actual profit realized. An organization could have gross receipts of over \$10,000 and a net operating loss. The return to be filed is called a Return of Organization Exempt from Income Tax, Form 990. It is due the fifteenth day of the fifth month following the business year end. This information return is for reporting financial activities, not for the payment of tax.

Even though an organization is generally not taxable, the Internal Revenue Service can impose penalties for failure to file the necessary returns by their due date. The law allows a ten dollar per day penalty up to a maximum penalty of \$5,000 for each year.

There is a general statute of limitations for the time the Internal Revenue Service may assess income taxes. This is a three year period. There is no limitation if the return is false or fraudulent or if no return was filed. The statute of limitations begins on the due date of the return or the date of filing, whichever is later. This means that if no return has been filed there is no statute of limitations applicable. There are many organizations operating that are in error in this area through lack of knowledge. The Internal Revenue Service is receptive to a waiver of penalty where organizations are staffed by non-professional volunteers.

Tax exempt organizations are attractive in that generally they are free from income tax. This does not mean they are free from regulation. They have definite obligations and failure to meet these obligations can be costly. Tax law is complex—don't hesitate to get professional help.





# Some thoughts from a Single Square Dancer

*The following letter from a single represents a different viewpoint than presented in this column to date. For obvious reasons, the writer prefers to remain anonymous. — Editor*

**S**QUARE DANCING has been my hobby since I graduated from lessons 22 years ago. 17 years ago my husband found another woman (a recently widowed square dancer whom we had befriended, taken to dances with us, conventions, etc.). Unfortunately I did not realize what was happening but soon found I was "single" and they were married.

I was hurt but vowed to keep dancing — and I have done just that. I have been chairman of festivals, been on the executive boards of federations and clubs and founded a singles' club in our area. My children and I have enjoyed the activities at a camping square dance resort. I've been pleased to be a charter member of a Mini-Legacy in our area and I'm gratified when I count all the local and national callers I know on a personal basis. I'm stating these things to explain that I'm glad I'm a single square dancer and can honestly say I'm happy I have no regular partner.

## **Versatility Pays Off**

I have always tried to be proficient at all dancing levels and have done more than my share of helping with classes. I do, however, like to wear a ribbon declaring to the world I am single and do not like to dance in all-girl sets. Since I enjoy Arky style dancing, the man's part is no challenge to me and, when necessary, I can fill in as a man or woman, whichever is needed.

No one has ever told me I could not come to a club and people always seem to go out of their way to see that I get to dance. There have been times when I have had to retreat to the restroom in order to sit out a tip. On the other side of the fence, there are nights when I pay for a dance and maybe dance only a few tips

during the entire evening. Those nights allow me more time to visit with the other dancers and I go home just as happy as when I've danced every tip. Many wives will call and ask me if I will be at a certain dance because they aren't going to be able to make it and their husband needs a partner for the evening.

Some of the articles I have read express the opinion that women take lessons, not for the sake of square dancing, but in hopes of finding a man. These people make me ashamed that I'm a member of the same sex. When I was president of our singles' club, I made an extra effort at the graduation dance to explain to the ladies that they should not expect to dance every tip. Those who went through class just looking for a man seldom learned their square dance basics well and often had to return the next year for additional lessons. There are no promises that square dancing will find a lifetime partner for a person. An article was printed in our local paper about two of our single dancers uniting in marriage, and three weeks later when classes started, 40 women and two men showed up.

There is one other aspect that does occur with the single woman dancer. My name is in a directory as a contact for singles coming into my area. Unfortunately many of the men coming into the area feel that I'm available for things that are against my morals. As many people visiting town do not have their own transportation, they have to be picked up. It has come to the point that when I must pick up an out-of-town single man to go to a dance, I ask a married couple to accompany us and I pick them up first.

I have never asked a man to dance. I've seldom had a regular partner. Wives trust me because they know what I've been through and how I feel about aggressive males and females. I'm glad to be a part of square dancing. I enjoy it to the fullest.

# Where it's at

By Dave Westlake, Acton, Massachusetts

**S**URELY JANE CARLSON is the prettiest square dance caller ever! But her contributions to the square dance world, and even outside it, are far more than merely being easy on the eyes. We believe that her devotion to square dancing deserves to be recognized. For with love, patience and the sacrifice of a considerable amount of time, this great lady has devoted herself to the blind, the young, the retarded and the handicapped, opening up their lives to a whole new world of excitement, fun and confidence in themselves.

Jane is the mother of four young adults—two boys and two girls. She has been calling for five and a half years, having studied under Jack Nadeau, a long-established New England caller. She is club caller for the Weston A Swingers in Weston, Massachusetts, is a member of Callerlab, the Narragansett Callers Association and a delegate to the New England Council of Callers Associations.

Knowing that square dances in schools are often run by ill-prepared, poorly-trained gym and phys. ed. teachers, she has been volunteering her services free of charge to the Boston, Sudbury and Weston school systems, the Perkins School for the Blind in Watertown, the Riverview School in Sandwich (all in Massachusetts), and the Pine Ridge School in



Jane  
Carlson

Dick Leger calling  
for the Weston A  
Swingers



Williston, Vermont, as well as other schools throughout the New England area.

Jane has been greatly encouraged and supported in all this by her husband, Ralph, who half-jokingly, half-seriously has placed these words above her date calendar: "Behind every successful woman there stands a man!" Indeed, at all important dances and functions Ralph's quiet presence and "take charge" manner smooths out possible rough spots and lightens her job considerably.

This spring, two squares were graduated from the nationally known Perkins School for the Blind, to join other blind "old timers" who had broken the ground the year before. In this effort Jane has pioneered many new ideas to assist in teaching the blind, among these, the use of mats on the floor, the correct size for a square. With these mats the dancers are able to know when they've strayed outside the square and also are able to find their positions. In time their sense of direction and timing takes over and the mats are no longer needed.

### A Great Experience

On May 21st, we were privileged to attend the graduates' first dance in public, with Dick Leger as caller, at the Weston A Swingers. We had one of the most enjoyable nights we've had in almost four years of dancing. Just watching these dancers so happily and thoroughly enjoying themselves was worth the price of admission. They were understandably nervous, since it was not only their first dance with strangers but also with a caller other than Jane, but it was *we* who should have been the nervous ones! We had to make many adjustments, to be more alert, to keep a tighter square, and to touch, touch, touch constantly. When doing the grand square it was: one, two,

three, turn; one, two, three, turn; etc. and they were always right in position!

Since one of my pet theories has to do with the therapeutic value of square dancing, I was delighted to hear the wife (who is sighted) of one of the blind dancers saying that her husband's attitude has undergone a great improvement in overall confidence in himself. It was quite obvious that all of the dancers were outgoing and eager to make friends, just like all other square dancers we have met! Inasmuch as hours and hours of precious time are spent trying to instill confidence in the blind, it is exciting to see what square dancing can accomplish along these lines in a comparatively short time. And the nice part is that it's fun to do, both for the caller and the dancers.

### **Work with Retarded Children**

The most exciting of all of Jane's work, however, from this author's viewpoint, has to be what she has done with retarded children at the Walter E. Fernald School in Waltham, Massachusetts. She says that one of her greater thrills was simply getting these children to circle left and right! Now she has them doing ladies chain, courtesy turn, left allemande and do sa do, with singing calls in which they join in. One child, a mute, who up to this time had not communicated even in sign language, suddenly began to sing much to the astonishment of Jane *and* the therapists. The latter are naturally pleased with the excellent results achieved with these children. Indeed, it would seem that contemporary square dancing combines several good therapy processes, i.e., touching, movement to music and rhythms, listening to and carrying out directions, cooperating and coordinating one's efforts with others, the creating of "wins," i.e. imparting a sense of accomplishment, the stirring up of energy, excitement and interest, and finally creating the feeling of belonging, of not being alone.

Jane's school work is an ever expanding effort, particularly in the Sudbury school system where the mothers have become so impressed with it that they have formed a group to help pay for regular square dance classes (separate from gym or phys. ed.) in the school. We feel that this is a great step forward, inasmuch as most of the so-called square dance teaching we've seen in schools has been somewhat less than inspiring. In fact, in one

Weston A Swingers dance up a storm. You'd never know that each square includes two or more blind individuals.



A blind gentleman and his sighted wife enjoy a round.

school in Connecticut, it was the custom in gym class to punish boys who were acting up by sending them to the square dance class! Jane is in the process of changing this negative attitude considerably, in the Sudbury schools at least. Maybe next they'll be punishing kids who are acting up in square dance class by sending them to gym! Wouldn't that be a switch!

Perhaps Jane's feeling for children and the handicapped is due to the fact that she herself, as a child, and her son, Randy, both suffered from dyslexia. This is a problem in differentiating right from left and in transposing letters and numbers while reading and writing. Two very prominent people who had dyslexia were Winston Churchill and Albert Einstein, so it is obvious that it does not affect one's intelligence and, indeed, many people apparently have it in a mild form without ever discovering



the fact. But it does make it more difficult to study and to learn through reading. Both Jane and Randy are convinced that the constant exercise of having to choose right and left directions in square dancing has greatly improved their coordination and their reading skills as well as improving mental sharpness in general. We who have danced to the calling of

Jane and in the same square with Randy have never detected any handicap at all.

Toward the end of the dance with the Perkins School graduates, we talked to Dick Leger. He summed it all up for us when he said, "This is really where it's at!" When we look back in memory and see all those radiantly happy faces, we couldn't agree more.

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# some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

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**A**RE YOU THINKING about learning to dance at the Advanced level? With the definite swing of many experienced dancers to the Advanced program, you may find you are thinking of taking the step. Perhaps some of your friends already have, but should *you*? Not necessarily! There are several considerations involved.

The first should be whether or not you are already a high-frequency dancer. Do you currently dance at least 25 hours a month? If you do not, you should probably not consider the Advanced Program. Have you been dancing at least two years and logged at least 300 hours of dancing with at least 200 hours at the Plus II level? If not, you're probably not ready. Do you really enjoy the puzzle solving aspect of square dancing? Do you enjoy APD, i.e. doing the calls you know from non-standard arrangements or formations? If not, you will probably become somewhat frustrated or discouraged.

Is square dancing high on the priority list of both you and your partner? Do you *both* want to learn? Advanced dancing requires more commitment and further learning. If one partner is reluctant, both can become frustrated and disappointed.

## **Adjusting to Learning Speed**

If you and your partner learn at different speeds, it can pose some problems. However the faster learner can help by *not* helping too much. Constant direction and assistance from strong partners tend to leave the weaker

partners dependent on that help and prevent them from really learning the movements.

A good way of helping each other is to review the definitions while driving to the class. You cannot do the calls if you do not know the definitions. If you don't have a dictionary of the Advanced definitions, you should get one. Keep an account of the calls you have learned and learn the required action for each position. Concentrate first on the position that you are normally in but be aware of, and learn, what dancers in the other positions must do. As in most square dancing these days, all eight in the square must do their part if the square is to succeed.

If you decide to learn Advanced dancing, try to keep things in perspective. Try to be easy going, but recognize that many may be quite intense. You must make a serious effort to learn and hold up your end without losing your sense of humor.

At a Mainstream dance a good caller tries for (and usually achieves) a 90% dancer-success ratio. Since the typical Advanced dancer wants more challenge, the caller will probably try for about a 70-80% ratio in order to cause the dancers to reach a little harder. This can be a little discouraging to experienced Plus II dancers accustomed to 95-100% success ratios. However, the effort pays good dividends for those who persevere.

If, after considering all the angles, you decide this is the route for you, we can only say, "*Hang in there, and good luck!*"

# HEAVEN is SOUTH TEXAS

*By Ralph Silvius, Alamo, Texas*

**M**Y WIFE, Arbra, and I are square dancers. I also call. In the winter we live in the northern part of the United States where we would shovel snow enduring cold sleet and blizzards just so we could go to our club dance once a week. Why? Because we loved dancing.

A few years ago we were told about a place far south of us where the winters were fairly warm and square dancing was very strong. So on retirement this year, we headed south with our travel trailer, arriving in the Rio Grande Valley about the middle of October and settling in the land of summers, Alamo, Texas. This is the story of our five-month sojourn there.

The R.V. parks are numerous and varied with different activities offered. Some are just places to park without much planned recreation. Others have everything from large air-conditioned halls to golf courses. Prices vary accordingly. We finally settled on Alamo Palms and found it had square dancing, round dancing, ballroom dancing, cards, shuffle board, swimming, arts and crafts, potluck dinners, pancake breakfasts, etc. Interested primarily in the square and round dance program, we picked up a schedule of events at the office and attended our first dance. There we learned about all the callers and round dance cuers in the Valley.

Each caller and cuer couple stays busy with about 14 sessions of dances and workshops each week. There are about five levels of dancing offered by each caller with schedules arranged so a dancer can go to each caller and stay within the level that is most comfortable.

We were soon calling at two of the parks (Alamo Palms and Alamo RecVeh Park) with Ernie and Mary Hovey teaching the rounds. At El Valle Del Sol and Tropic Star, dancers enjoyed Jerry and Sherry Haag and the Noakes on rounds. Gary and Sue Shoemake and the Umbacks were at Pharr South while

further east at Weslaco, Gene Trimmer called at Ilano Grande Park and Jerry and Sandra Rash called in Harlingen at the Sunshine Park with Ed and Arline Carter cueing rounds. In this group of nationally-known callers, there are three record producers, one publisher of a callers' note service, all are recording artists and all are members of Callerlab. They follow the approved lists for the different levels put out by Callerlab. In addition there are several other parks in the west end of the Valley that use local callers on a limited basis who offer most enjoyable dances.

During our stay in Alamo, we stayed very busy with all the workshops and dances but we did manage some sightseeing. About 15 miles to the south is Mexico and our favorite town was Progresso. The shopping is pleasant and low key and a dinner at Arturo's is a must for all winter Texans. Reynosh is another old interesting city in varying degrees of decay and renewal. To the east is the Mexican Gulf and Brownsville with one of the nicest zoos I have ever seen. Close by is South Padre Island with miles of white sand beaches where shell collecting is fun. The whole Valley is agricultural with row crops, citrus groves, avocados and palm trees by the thousands. It is a pleasant mixture of Mexican and Anglo cultural backgrounds. There is fishing of all kinds and, during the season, hunting of various kinds.

I recorded a singing call that tells it all:

*I don't know if cowboys have a heaven,  
I ain't even sure they'd let me in;  
But if they don't, I hope to go to Texas,  
It's as close to heaven as anybody's been.*

I'm sure that the man who wrote the lyrics must have been thinking about the Rio Grande Valley in South Texas and the square dancing that is available there. We'll be back next season to meet our friends and to square and round dance the winter blues away.

# CONTRA CORNER



## Modern Style Contra Dancing

By Dick Leger, Bristol, Rhode Island

I WOULD LIKE TO FEATURE A CONTRA that is very close to me in that it was named after my wife, Sue. I was fortunate to see this contra worked out for the first time at one of my weekends. Roger Whynot worked the dance out at the workshop session and my wife liked it so much he named it "Sue's Delight." It does require some skill, in that good execution is required to dance it properly.

### Setting it up

Line up your squares, up and down the hall as well as across. Have the head couples lead to the right and circle to a line. Chain the ladies across to the other line and we're ready to teach. For this particular contra I have the people open up from front to back a little more than usual for reasons you'll discover in doing the dance! It is an alternate duple with partner across, couple facing couple situation.

### Teaching the Contra

Holding just the hand of the girl on the right, as couples, balance to the right and to the left, then grapevine to the right like a sweep a quarter. Dancers will be facing direction 90 degrees! (Now you understand why I have them open up a little more than usual in their lines). Next the two ladies chain over and back. We are ready to balance right and left again and sweep a quarter to the right with another grapevine. . . . Dancers will now be in opposite lines from where they started. We bring them back with right and left thru. Everybody star thru then circle half. From there they will pass thru and swing the next, except on the ends of course! Put this girl on the right

where we finish the dance with all going forward and back.

As this is a single progression, the ends will cross every other time. If you are dealing with people not skilled in the balance, you may use a step touch each way, and likewise if they are unfamiliar with the grapevine and you don't care to teach it, you may use simple walking steps to sweep the quarter. You'll find, however, that the balance and grapevine are well worth the effort expended in teaching. One more thing, when the ends cross over, they must be in time for the swing!

### Sue's Delight

by Roger Whynot, Pride's Crossing, MA

— — — —, — — **Balance right**  
— **Left — Vine,** — — **Ladies chain**  
— — — —, — — **Chain back**  
— — — —, — — **Balance right**  
— **Left — Vine,** — — **Right & Left thru**  
— — — —, — — **Star thru**  
— — **Circle half,** — — **Pass thru**  
**and swing** — —, — — **All go forward**  
— — **and back,** — — **Balance right**

Roger Whynot has written many dances well worth passing along. I always envy a person with a creative mind that seems to have the ability to come up with that certain something that is different. We should all be thankful we still have people like Roger active in the field today. Music for this contra should be on the slow side with a heavy phrase for the balance.

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**PLANNING FOR DETROIT 82?** — If you're entertaining thoughts of attending the 31st National Convention in Michigan next June — don't wait to sign up — do it now. Once you fill out the Registration Form in the Center of this issue and send it in you can begin to look forward to a great experience. Planning is half the fun and by registering NOW you'll have your best chance to get the type of housing you prefer.

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# THE QUARTERLY MOVEMENT REPORT



OCTOBER

—

NOVEMBER

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DECEMBER

QS

*Chain Down The Line*

*Star The Route*

**F**OR THE QUARTER beginning October 1, 1981, Callerlab has selected two new movements for use in workshops at Mainstream dances. The movements are CHAIN DOWN THE LINE, written by Don Beck, and STAR THE ROUTE, authored by Don Williamson.

**CHAIN DOWN THE LINE:** From a right-hand two-faced line or left-hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples. (See dancing examples in Workshop, page 52)

**STAR THE ROUTE:** From a static square, those designated (heads or sides) will complete the call. Example: the heads will right hand star three quarters to meet the couple on their right with a left hand star one full turn . . . heads will meet back in the center of the set to star right halfway to meet the other sides with a left hand star, one full turn . . . Heads meet in the center for a right hand three quarter star back to home position. It takes 32 beats to execute STAR THE ROUTE. (See SQUARE DANCING Magazine, November, 1980, Style Lab.)

Please remember that these are the selections for the quarter beginning October 1, 1981. It does not mean that all clubs or all dancers must use the calls but rather they are for groups that would like to try something extra. They should be workshopped before being used at any dance labeled Mainstream.

As the time for fall classes approaches CALLERLAB wants to encourage clubs and caller-teachers to take a critical look at their class programs and goals.

Review the current Basic and Mainstream programs carefully in light of the time available for instruction and the clear need to graduate well-grounded dancers. Dancers should be taught not only the choreography of the various basics but also an introduction to the topics of history and heritage, dress, dance customs and manners, as well as simple rounds, mixers and contras. Teach the basics from more than just a single setup and be sure that both heads and sides can dance each part comfortably. Note that the new Basic Program (which combines the previous Basic and Extended Basic lists) makes an excellent 30 week package and is well suited for those areas where conditions limit class time to about 30 weeks a year.

CALLERLAB recommends 41 sessions of 2 to 2½ hours each to teach the complete Mainstream Program, and many areas are phasing into a two year program of instruction to ensure that graduating dancers meet with success when they enter the square dance world. It seems clear that much of our dropout problem is rooted in the fact that some dancers are rushed through class too quickly and find they cannot cope after graduation. Rushing dancers through class to increase club membership or the club treasury is shortsighted at best.

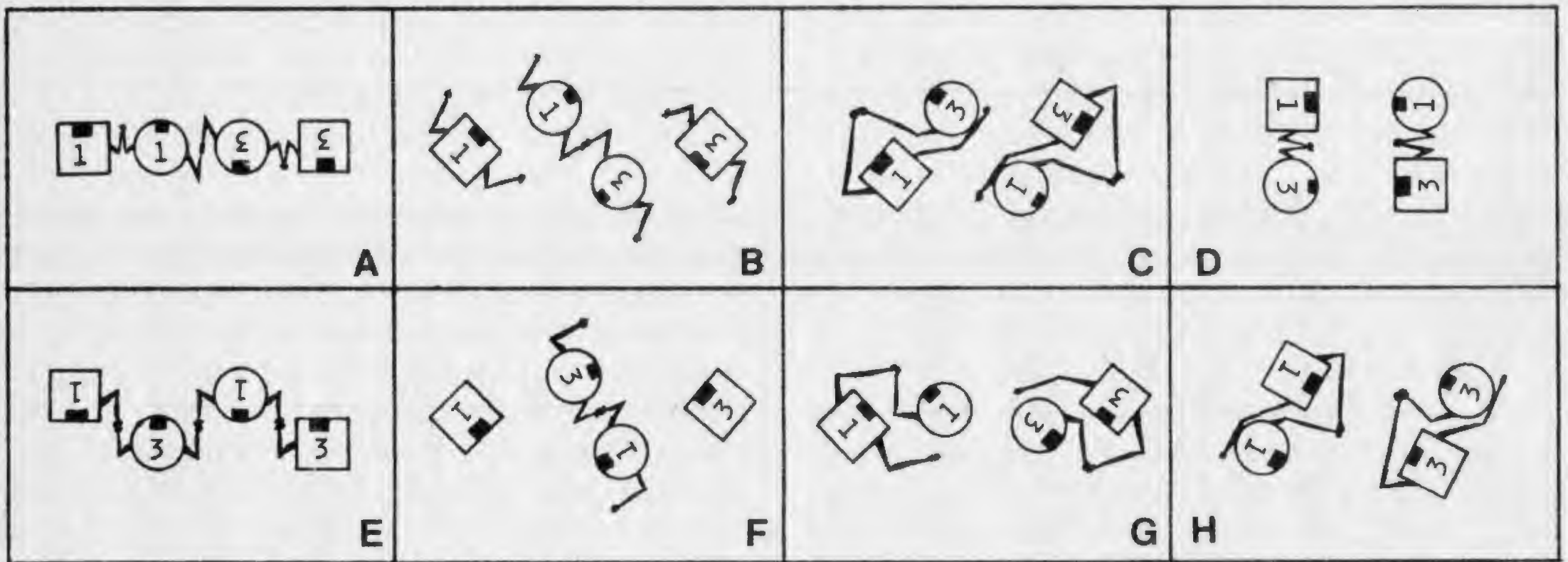
How much better to produce dancers who will be around for a long time because they are comfortable with and enjoy their square dance experience. The freezing of the Mainstream list for a period of three years enables us to look ahead and plan our teaching program without fear of disruptive changes. Let's make the most of our opportunity and rededicate ourselves to graduating really capable, smooth-dancing, happy dancers who are well prepared to take their places in the square dance world and have the background and motivation to become leaders.

# TAKE A GOOD LOOK

a feature for dancers



CHAIN DOWN THE LINE  
NEW QUARTERLY  
SELECTION



JOE: Seems a long time since we last had a Quarterly Selection, but with Callerlab skipping the summer months there is a period of half a year since the last selection was made.

BARBARA: For the final quarter of 1981, Callerlab has given us "Chain Down The Line" (see definition previous page). To you who are fairly new in the activity, this may sound like a rather complicated contemporary movement. However, to those of you who are veterans of 15 years or more, the whole thing may have a familiar ring to it.

JOE: Here's the way it goes. Starting from a two-faced line (A) the two (ladies) in the center will start their trade (B) as the men (on the end) will adjust to pick them up for a courtesy turn (C) so that the two couples have traded partners and end facing each other (D).

BARBARA: Starting from a left ocean wave (E) the movement can be done with the two in the center (the ladies) doing their trade as before (F) as the two men adjust to pick the ladies up for a courtesy turn (G) and continuing on around (H) until the two couples end facing each other.

JOE: There's no real trick to any of this. The men merely need to adjust so that they're ready to courtesy turn the oncoming lady, and the ladies before actually finishing their trade

of 180° will release hands and move out to the man for a courtesy turn.

BARBARA: I mentioned a minute ago that veterans would find this a familiar move and I guess anyone who remembers the Route, one of our old traditional standbys or Windsor's old Hurry Hurry Hurry singing call, will recognize the pattern. Visualize two standard facing lines of four, each line made up of two couples. Then visualize the two ladies chaining across. Instead of completing the courtesy turn to face back across, the couples will either turn one quarter or three quarters, adjusting so that they face *down the line*. At this point, the ladies in fact "chain down the line." In the old dance, the ladies would then be chained across the set, then down the line once again to return to their starting positions.

JOE: Of course, back in those days, we didn't have such things as trades, but most new dancers cut their teeth on this pattern and few callers would teach a ladies' chain without using it in this way.

BARBARA: We liked it then and we like it now but, as Les Gotcher said in his column last month, you probably don't need a new name or a new basic. I'm sure that somebody's going to re-invent the do si do and give it a new name such as turbo prop or flash does it.



## The Dancers

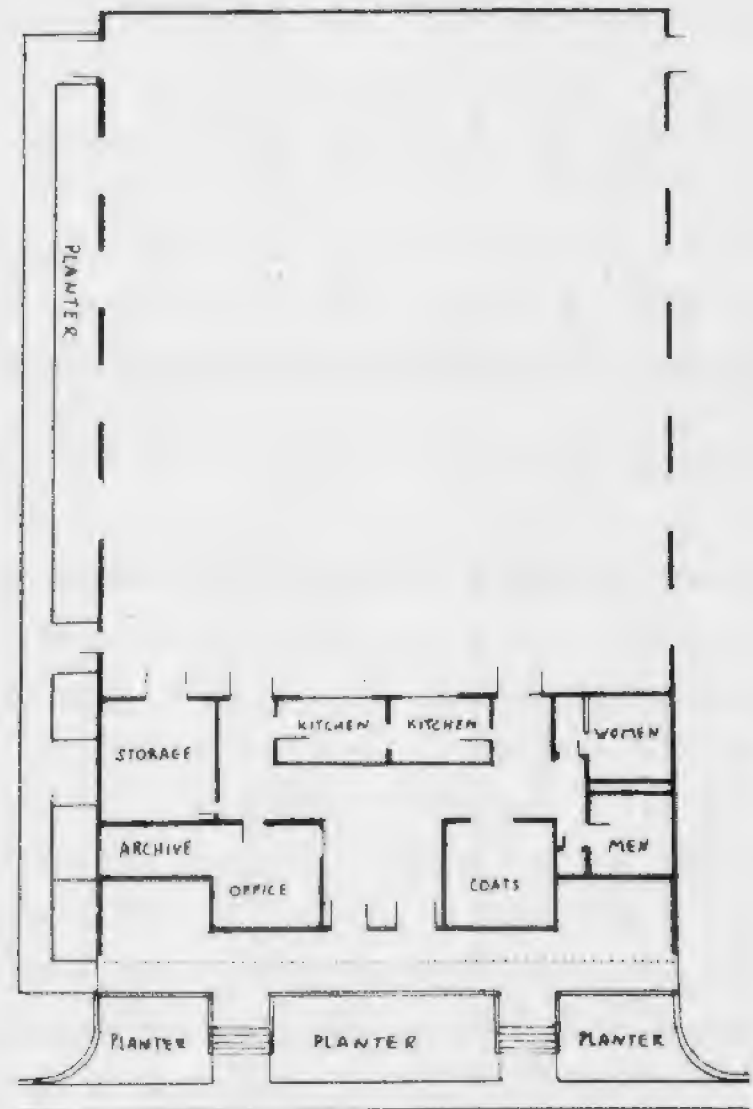
# Walkthru

## LOOK WHAT BOISE, IDAHO, DID!

**A** TIP OF THE HAT and a pat on the back to the Square Dancer Center in Boise, Idaho. Never let it be said that square dancers are anything less than super-men and super-women, dedicated to their activity, to supporting it and to finding ways of improving it.

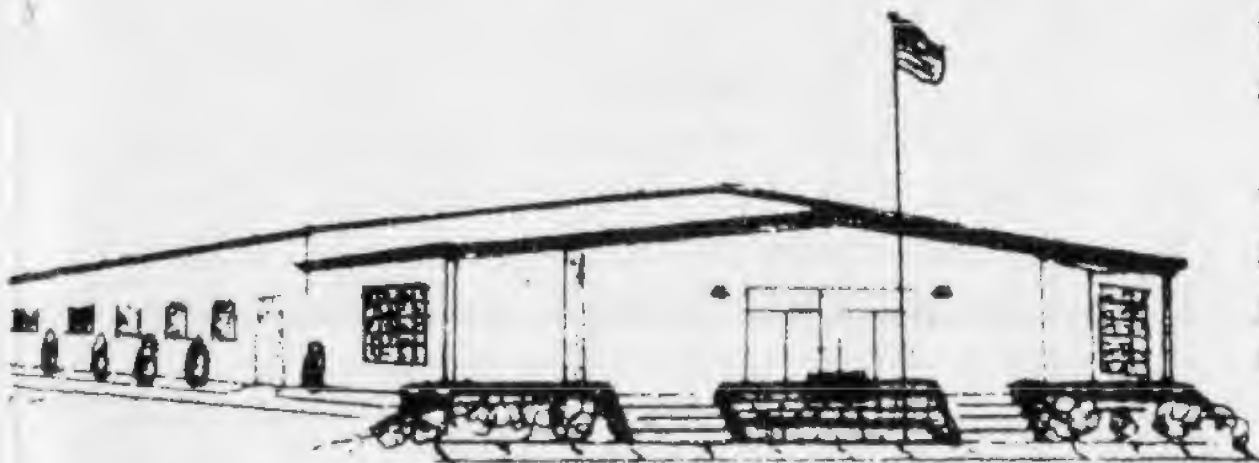
Dancers in and around Boise had a dream of owning their own square dance hall and they went about making it a reality. How did they raise the funds? In their own words, "... by every conceivable means: Special club dances, farm implement and miscellaneous sales, a casino night, donated caller fees, a barbecue, sale of a carload of bathroom tissue, raffles of cakes, quilts, dolls and kitchenware, fines assessed at special dances, rummage sales, the printing and sale of two cookbooks, recycling aluminum cans and paper, renting a plywood floor, profit from Tupperware parties, a bazaar, a 'penny-a-pound' dance, etc." Included in the fund raising were the sale of lifetime memberships in the Center, the sale of \$25.00 bonds at 6% interest and \$1,000.00 bonds at 10% interest.

In addition the dancers signed a five-year contract to operate a restaurant at the Fairgrounds. The net returns to the Center on this venture amounted to more than \$20,000 annually, using 7,000 volunteer hours of square dancers' labor. Each hour by a volunteer represented about \$3.50 to the building fund. The dancers subsequently signed a second five-year contract with the Fairgrounds.



Member clubs of the Intermountain Square and Round Dance Association elect or appoint Trustees. These Trustees, in turn, elect a seven-member Board to govern the Center. Their tenure is two years. It was the Board who originally selected and purchased the 3.7 acres for the Center. The completed Center is used exclusively for square and round dance functions. Its overall dimensions are 80' wide by 133' long, with the dance floor being 80' x 96'. The floor is designed to accommodate one dance or two dances by using a sound curtain divider. The hall also includes twin kitchens, restrooms, an office and an archive area.

As the Association says, "Whenever and wherever the need for a square dance hall arises, square dancers, working together, can achieve their goal." The dancers in Idaho certainly did just that!



## The WALKTHRU

# An ENDANGERED SPECIES

**T**HE JULY-AUGUST ISSUE of "Square Notes," publication of the Southwestern Ohio Square Dancers Federation, Inc., included an article by the editors, Dick and Midge Freking, which calls attention to a most important topic. The title was: Smooth Dancers — Endangered Species. In our society individuals, communities and groups go all out to protect various types of endangered species, from plants to wildlife. As advocates of square dancing, what better species do we have to protect than smooth dancers, that produce quality dancing and, in turn, promote a lasting activity?

The Frekings said in part, "There are various levels in modern Western square dancing, mainly so that this activity will have greater appeal to a greater number of dancers. Where we as individuals fit in mostly depends on what we are seeking from the activity . . . The level you choose to dance doesn't label your ability as a dancer. More is not always better . . . Flowing smoothly through and into ensuing calls, keeping the beat, allowing the proper time, using prescribed handholds, being conscious of styling and positioning and being aware and considerate of the others in the square all go into the makeup of a good dancer . . . Don't start climbing the ego ladder to the higher plateaus too quickly . . . Develop the good dancer characteristics first and if you later decide to move on up, you'll be a good dancer at any level you choose."

If each dancer, each caller, every club, workshop, festival and vacation institute would do its part in promoting the qualities the Frekings speak of, we could soon, with confidence, remove "smooth dancers" from the endangered list.



# BADGES

**W**E CAN FEEL CONTENT and somewhat smug as we dance within the confines of our own local club. We can feel absolutely at home and comfortable when we attend a regional or perhaps even a state festival and "bump" into many people we know. But how much more content and comfortable we should be knowing that square dancing is going on simultaneously in many, many different parts of this very, small world in which we live. Take a look at the following sampling of badges from different areas and recognize the fact that you would be warmly welcomed at any of these clubs.

## Germany

Located some 35 miles southwest of Weisbaden is the town of Bad Kreuznach. Bridge houses in this small town represent a well-known monument and the Bridge House Twirlers represent a well-established square dance club. Originally named the Calico Squares, several years ago the club decided to choose a name better suited to its locale. Now it finds that whenever a club member visits different groups, the badge gives away his home club even before someone can read it.



## Mexico

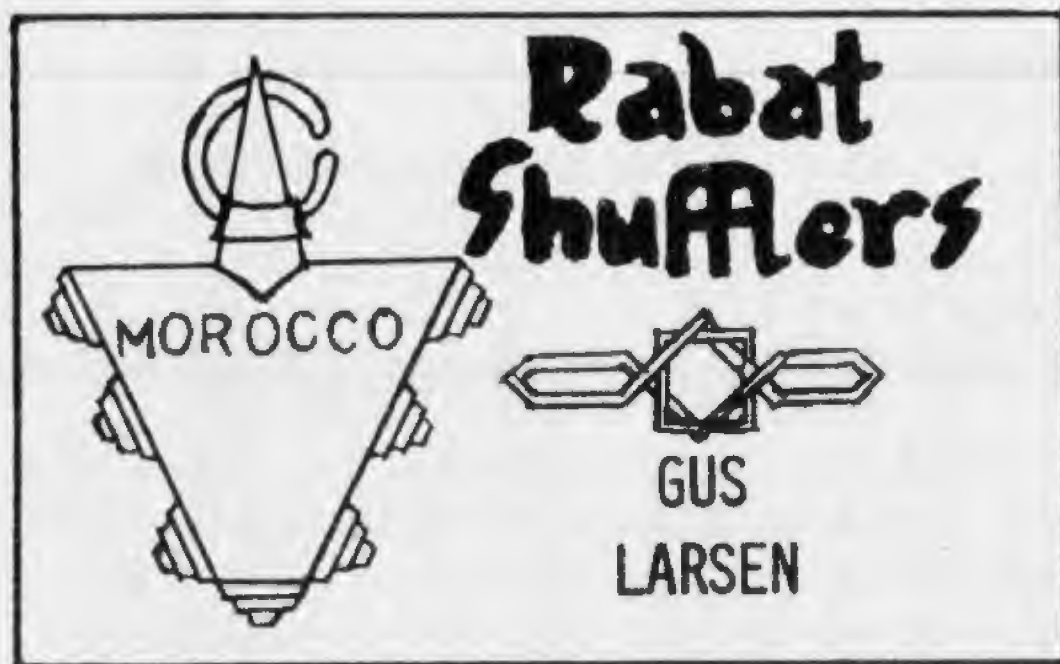
Jump across an ocean and a continent and you'll find the Los Brincadores Club of Alamos. The town is known as the "Jumping Bean Capitol of the World," and so the club decided to name itself after this motto and

depict an original version of a jumping bean on the club badge. The club dances to records, loves to have visitors, and should there be a caller in the crowd — Olé!



**Morroco**

Next, fly by jet to this intriguing area in North Africa. Dancing for about two years in the city of the same name, the Rabat Shufflers meet each Sunday night. The design on the left of the badge is a highly-decorated clasp called a Lkhoulkhal in the Berber language and is used by the native women to hold their loose outer clothing in place. Incidentally, until forming the Rabat Shufflers, many of the charter members of the club were members of the Shiraz Shufflers of Iran.



**Australia**

The Cross Trail club of Elizabeth Downs in South Australia was formed in 1977 as an off-shoot of another local club to teach newcomers the basics of square dancing and to give four amateur callers (three men and one lady) a better opportunity to call and improve their skills. For the last year and a half, Heather Towner, the lady caller, has continued this

**The WALKTHRU**

Mainstream APD group by herself. The name was chosen as the members were eager to "cross trails" with all other Adelaide clubs.



**England**

Pete Skiffins, member of The Caller Club of Great Britain, sent along a badge from one of his clubs, the Circle & Swing S.D.C. The name, a combination of two square dance basics, is depicted in a delightful badge showing a couple sitting on a child's swing and viewed through a circle cut out in the center of the badge. Pete is from Enfield, Middlesex.



# Traditional Treasury

By Ed Butenhof

**T**RADITIONAL DANCES, like other traditions are subject to many definitions. Some words which surely apply are "comfortable," "familiar," and "fun." The problem is that this is a big country with a mixture of heritages. What is traditional in a small New Hampshire town is different from what is traditional in Colorado or West Virginia. Some traditionalists say these may not be mixed, changed or moved. Traditions, however, were not handed down by Divine providence; they are versions of what were danced there 25, 50 or more years ago. The dances were brought there from somewhere else, probably in a changed form and are now traditional only because people liked them well enough to keep doing them. The process is dynamic, not static and time alone determines which dances survive and therefore become "traditional."

Any caller who works regularly with traditional material evolves his own "versions" of traditional dances which feel right and seem to flow right. This column's purpose is to give you access to such material, not in unchangeable form, but as a starting point for your own creativity. The two dances to follow are both "versions" using traditional movements.

## THREE LADIES CHAIN

by Ed Butenhof

Use a moderate tempo reel or jig

— — — —, **Couple #1 promenade inside**

(Bow to each in turn in a dignified way, end facing couple #2 from center of square)

— — — —, — — — —

— — — —, — — **Three ladies chain**

(#1 lady chains with #2; instead of a full courtesy turn in the center, man #1 simply turns lady #2 halfway and immediately chains her to man #4; he does the same with lady #4 sending her immediately to man #2 etc. The side men courtesy turn their ladies in the normal fashion. #1 man chains a lady every four counts and after six chains 24 counts, everyone has their own partner back.)

— — — —, — — — —

— — — —, — — — —

— — — —, **First and second couples circle left**

— — — —, **All four couples circle left**

— — — —, — — — —

— — — —, **Couple #2 promenade inside**

(Do figure for each of the couples with any breaks desired.)

## HEY SQUARE

by Al Brozek, Oxford, Connecticut

Use any well phrased hoedown.

— — — —, — — **Heads promenade halfway** (Outside the square)

— — — —, — — **Heads right and left thru**

— — — —, — — **Heads do the hey**

(Ladies pass right shoulders in center and left shoulders with opposite man; men pass right shoulders in center while ladies loop to left; men pass left shoulders with ladies and loop left while ladies pass right shoulders, etc. Everyone ends in home place after 16 counts.)

— — — —, — — — —

— — — —, **With corner balance and swing**

— — — —, — — — —

— — — —, **Promenade new partner full around**

— — — —, — — — —

— — — —, **Sides promenade halfway**

(Twice for heads and twice for sides returns everyone to original partners. Add breaks as desired.)

## A NOTE TO OUR READERS

With the increasing interest in these "oldies," we need some sort of a definition of just what is meant by *traditional* and what dancers have in mind when they refer to *old-time* (olde tyme, etc.). Old-time square dancing to many callers and leaders encompasses a form of dance that was prevalent prior to the period of contemporary square dancing — or, roughly, dances before the 1950s. Traditional, on the other hand, has to do with the American quadrilles, couple dances, contras and early squares that were danced when this country was very young. We'll revise these definitions as we hear from you.



# A Group Devoted to Rounds

By Herb and Harriet Gerry, Publicity

UNIVERSAL ROUND DANCE COUNCIL is everywhere. One of the many benefits of the URDC is being in touch with its members all over the world through its monthly Newsletter. For example, wouldn't you like to know what round dancers are doing in Australia? We've had occasion to correspond with one of our newer members in Australia and they have obliged our request for more information on what's happening with round dancing in their country.

Lee and Nancy Maygers paint the following picture from their observation as round dancers, not teachers. "We both round and square dance and enjoy both activities. Our club is the Sunnyside Club, Melbourne, with caller Ron Whyte, who is also a URDC member. Ron and Ella also handle rounds in our club as well as in the National Carousels Club #121 and they are tireless in their efforts to promote and preserve both square and round dancing at the highest levels possible. We dance the year round as the climate is most suitable. Our club has round dancing at all meetings, usually dancing an hour before the start of the regular program of one square tip, followed by one round. We meet three times a week, and have a learners group on Saturday. The first and third Sundays of each month are for rounds only. All rounds are cued, keeping up with as many new dances as possible. We use the Round Dancer Magazine as a guide for the top 10 popular and top five classic dances and we generally dance three or four of the top 10 dances and four to five of the classics. As of July the most popular dances in our area were 'Til Tomorrow, Hallelujah, Would You, Non Dimenticar, Maple Leaf Rag and Basin Street. The classics presently danced include Elaine, Let's Dance, Hold Me, Maria Rumba, Continental Goodnight, Alice Blue Gown, Arms of Love and Answer Me.

"At a Sunday dance we will start off with learners in the afternoon, followed by general dancing until 5:30, an afternoon tea break, then the Carousel Dancers will stay and enjoy a 'Basket Evening Snack' and dance 'til 9:00 PM. It's a big day for Ron and Ella Whyte as usually over 100 dancers show up.

"During the course of a year we come up with the same reasons for parties as dancers in the States do; birthdays, anniversaries and festivals. Each State in Australia has square and round dance clubs and we hold a National Convention every year in a different State. Our recent 22nd National Convention was in Tasmania."

Wouldn't you love to make a beautiful trip to Australia sometime and dance with these friendly and interesting people? Should you find yourself on a plane in that direction, be sure to take along Ron and Ella's phone number (555-1496). They would be most happy to welcome you!

URDC is ever concerned with events in round dancing, not only in this country, but all over the world. If you'd like to know more about this organization, drop us a card at 306 S.W. 13th Avenue, Boynton Beach, Florida 33435.

## URDC Convention

Our 5th Convention was held this past July in Michigan and was attended by some 350 couples. Events included major clinics on the waltz, jive, fox trot, tango, cha cha and styling. Intermediate workshops were given on dances which included the rhumba, waltz and international fox trot and there were many fine teachings of some outstanding new dances. Bob and Rosemary Holiday were selected to take over the office of Chairman of the Board, vacated by Frank and Iris Gilbert, founders and builders of URDC. Next year's Convention will be July 22-24, Civic Center, Grand Rapids, Michigan.



*Jim Spence, Sunland, California*

**I**N 1970 at a college Phys. Ed. class, Jim started square dancing and enjoyed it so much he took the class three times! In all fairness, he must've got it right the first time because from then on he was out there helping the instructor. Jim's avid interest in round dancing came after a class in '72, when he joined the Bachelors & Bachelorettes and a chain of events pushed him into exercising his leadership ability, first as a fill-in for the regular teacher at beginners class and later in his own right with an intermediate class.

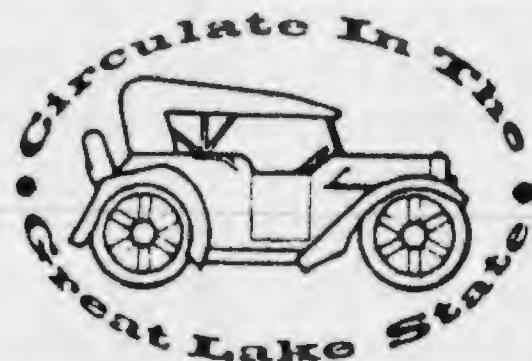
A member of SCRDTA & Roundalab, Jim has taught at state conventions and festivals, as well as the 27th National Convention in

Oklahoma and the 25th at Anaheim. His background includes sessions for the B & B's Annual Idyllwild weekend, cueing for several square dance clubs as well as conducting round dance classes and clubs of his own. Keeping couples on the floor with this credo, Jim says, "I'm a firm believer in cueing *all* rounds — if people have a good knowledge of the basics, they can enjoy dancing practically any dance if it is cued well."

On a full-time basis, Jim is very much involved in the production of this magazine, and contributed a talented hand to the assemblage of the new Basic and Mainstream Handbooks. Jim is full of surprises. A would-be "Mr. Beau Jangles," he can put on his tap shoes at a moment's notice and deliver a fair "buck 'n wing." His many interests include photography, tropical fish, gourmet cooking and music, music, music — especially the melodies of the 40's and 50's — which possibly accounts for his development of a round dance to Peg O' My Heart. Others choreographed by Jim include That Certain Quick-Step, Rhumba Orpheus and Hotstuff — which on occasion, he's known to be!



**NATIONAL SQUARE  
DANCE CONVENTION®  
JUNE 24, 25, 26, 1982  
DETROIT, MICHIGAN  
P.O. Box 35285, Detroit, MI 48235**



**H**OUSING AND REGISTRATION CHAIRMEN, Melvin and Irene Stringer, advise that there are more than 8,000 hotel and motel rooms in Detroit and surrounding area to satisfy the requests of dancers planning to attend the 31st National. You can even stay in a "foreign country." Friendly Windsor, Ontario, Canada, is just across the Detroit River from the Cobo Hall Convention Center and easily accessible by car or bus.

The Detroit Metropolitan Convention and Visitors Bureau will process all housing requests. Actual confirmation of space will come from a specific hotel or motel and room deposits should be sent directly to the motel/hotel. The Convention Housing Committee will keep a complete record of all housing. If someone must cancel a room, please do this through the Housing Committee.

Group housing, defined as "under 25 rooms," should be mailed in together, with the group leader's name on the line indicated in the housing section.

Dormitory housing is also available on two college campuses and offers economical but comfortable facilities. The University of Detroit has single and double rooms. The University of Windsor has single, double and suite accommodations.

R.V. facilities are available as well and will be covered in depth next month.

☆☆☆

Now . . . REGISTER. You'll find an application form in the center of this magazine. Remove it. Read it carefully. Fill it out completely and mail it, with your deposit, to the address noted. Then sit back and anticipate a wonderful time next June!

# The CALLERS



## Motivation (continued)

by Cal Golden, Hot Springs, Arkansas

*A caller to be a success must have the ability to motivate himself (or herself). A caller must develop motivation because a person cannot hope to motivate others without first motivating oneself. Last month, Cal described "motivation" and explained its importance in the field of calling. He discussed the caller's initial experience behind the microphone. Now, he covers those first steps and talks about goals.*

I am sure you can see you were doing everything involved in motivation:

1. You had a goal
2. You made a plan of action to accomplish that goal.
3. You set a deadline for its attainment.

And that is what motivation is really all about.

One of the greatest motivation factors is setting goals for yourself. An individual who is motivated has strong desires, determination, self-confidence and belief in his own ability and possesses a strong, positive mental attitude. If you are not now motivated, how can you become motivated? Remember, the strongest single thing that can motivate you and keep you motivated is goal setting. How is this to be accomplished?

When it comes to goal setting, according to institutes and technology, only 3% of the people in the world write goals down, and only 10% of the people in the world think about goals. I'm going to lay a goal on you that I would like you to think about! 87% of the people in the world don't have goals. It is setting goals that keeps you motivated. This is why so few people really attain success in the world today.

### Set Your Goals

1. Write them down.
2. Write down a plan of action.
3. Write down a completion date for these goals.
4. Write down the problems you may encounter in achieving your goals.
5. Write down the answers to all these problems.
6. Write down what it will mean to you if you achieve your goals. In other words, how much personal satisfaction will you get from achieving your goals?

Please believe me, I'm very serious about this. No way would the creator give you the ability to think about something you want to achieve without giving you a way to achieve it. He wouldn't do that. Have faith and believe in yourself.

If goal setting is so important, why don't more people do it? There are four

reasons why most people don't set goals and establish plans:

1. They don't know how.
2. It is too much trouble.
3. They don't have faith in their goals and plans after they develop.
4. They begin on a long range basis and that prevents them from seeing immediate results and they become discouraged.

You must set goals for half a day, 1 day, a week, a month, 6 months, a year and long range goals. After writing your goals down,

1. Review your goals.
2. Change them, if need be
3. Keep looking at them.
4. Make new goals when the old goals have been met.

How does a person become motivated and set goals? Start thinking of what you really want out of life. Write it down and then dedicate yourself to its attainment. Do this with a positive attitude. Henry Ford, John D. Rockefeller and J. Paul Getty said if your goal is only to make money, you'll never make it. But if your goal is to serve mankind and do good, ("to have.") You'll keep in mind the words "to be" and not the words "to have," You'll end up having more than you dreamed possible. Define your goals and how to get there.

### **Think Big!**

Develop a plan for achieving your goal and a deadline for its attainment. Plan your progress carefully hour by hour, day by day, month by month. You are going to want to itemize, categorize and prioritize. Make sure your time is evenly balanced in these three areas.

In everything we do in life we look for balance. Do we, as callers, get so busy and so involved in the activity of square dancing that we love so much that we forget one of the greatest things we have — our family? We ask an awful lot of our wives, don't we? Do we overlook the most precious things in our life? Our partners, our children and our friends? How many friends do we have who don't square dance? Maybe we need to make some new friends.

Develop unshakable confidence in yourself and your abilities to achieve the goals you set for yourself. How could you ever call a dance if you didn't believe you could do it? But make sure you believe in the good thoughts. Develop confidence in yourself and your abilities to achieve the goals you set for yourself.

How do you achieve your goals? How did you become the successful caller you are now? You take one step at a time. You achieve one portion of your goal at a time. Above all you must have a real burning desire to keep yourself motivated to achieve the goals you set for yourself. When you work for your goals, your goals will work for you. Real self-confidence is always demonstrated by action. The secret of successful people is the absolute confidence they have in themselves and their ability.

### **Many Tools Necessary**

A square dance caller is like a carpenter. A carpenter cannot build a house with a hammer alone. He needs other tools and equipment, in good condition. A square dance caller cannot call square dancing with a microphone alone. He needs many, many other tools of the trade and one of the many important tools is a motivated burning desire to please people. A caller needs to keep his tools



sharpened and up to date.

Callers, don't be like the woodsman who cut 35 trees on the first day; the next day he cut 25 trees, the next day 15, then 10 and then 5. The boss finally told him, "We can no longer stand this type of production." The woodsman replied, "I'm working so hard and so fast, I don't have time to sharpen my tools." Don't get so busy you don't have time to stop and see where you are going.

Above all, what really makes a motivated person successful and happy is giving more than he is getting paid for. The greatest gift of all is giving. Great leadership is taught by example and the pioneers in Callerlab have certainly given us good examples to follow. Everyone of the leaders is a winner.

A motivated square dance caller has:

1. Written down his goals
2. A deep rooted desire to stay with his goals.
3. A burning desire to be successful.
4. A positive attitude.
5. Successful habits.
6. A dynamic personality.
7. A willingness to work hard to achieve goals.
8. The ability to do things enthusiastically.
9. Self-confidence.
10. He doesn't let one failure get him down.
11. He always thinks about what he can do for other people first.
12. He is not jealous of his fellow callers.
13. He never compares himself to another caller. He only compares where he is and what he is doing with his own ability and his own potential. Remember, Henry Ford said, "We are only using 10% of our potential."
14. He is responsible.
15. He sets a good example for others.
16. He is determined.
17. He is willing to work and share his talent with others.
18. He has respect for those who have obtained success and compassion for the beginner.

### **Five Danger Signals**

The square dance caller who stops motivating himself to higher goals is in real trouble and on the road to danger. Generally there are five danger signals that serve to warn him that his own motivation is beginning to run out. These signals are:

1. *Doubt*. Doubt about yourself and your ability to do the job you've been paid to do. Self-confidence is lost and worry takes over.
2. *Procrastination*. We're going to wait awhile to do it and it never gets done. This is one of the most dangerous signals. We put off important decisions, hesitate to take risks and hope the problems will solve themselves.
3. *Devotion to false goals*. You covet the name of "caller" and being behind the microphone more than you do the program for the people. This is simply a surrender to ego and status seeking. When the square dance caller seeks to please his own ego rather than the square dancers, he is in real trouble.
4. *Complacency*. A complacent man surrenders to the urge to take it easy.

He is satisfied with good instead of excellent. He has the tendency to ignore initiative and originality among associates.

5. *Loss of purpose.* What is our purpose in the square dance activity? It is to show people a good time; to let them enjoy themselves. Bob Osgood told me that many years ago. He said, "The real fun of square dancing is five or six squares where you know everybody." It only took me 25 years for that to sink in. Without purpose there is no mental provision or concrete plan for progressing. The first goal becomes the end of a career instead of another beginning. Take Callerlab — what is its purpose? I believe its main purpose is to help and strengthen all square dance callers. Once Callerlab loses sight of this, it will have lost its purpose. At a caller's seminar one time a gentleman got up to speak. Sitting next to him was Stan Burdick who heard a young caller on the other side of him say, "I've heard that 40 times." Stan punched him and said, "Maybe this time you'll get it." Remember you never stop learning.

How can you offset the five danger signals when you have lost your motivation?

1. Crystalize your thinking and set definite goals for yourself. It's just common sense that you must know exactly where you want to go.

2. There must be a plan and a deadline for its attainment. It is the only way you can ever attain your goal. But remember, never check off a step as completed until you have already begun to work on the next one. This is insurance against stopping short of your goal.

3. You must develop a burning desire to reach your goals. As the desire becomes stronger, your personality will take on a dynamic magnetism that draws everything to you and makes your goals possible.

4. Have unshakable faith in yourself. You must maintain complete confidence in yourself and your ability to accomplish your purpose. Make a study of several successful men. Note the qualities that have made them successful. List these qualities and compare the list with your own. You'll find you possess the tools. Use them with confidence . . . they are yours.

5. You must create a force of iron-willed determination that you want to follow through with your goals. It must be self-created determination, powerful enough to remove any obstacles from your path. Remember, there is no obstacle that cannot be overcome by the mind of a man filled with desire and determination. Make your determination so strong it will eliminate any situation or circumstance which stands in the way of your goal, keeping in mind the three laws — God's laws, nature's laws and man's laws.

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*ABOUT THE AUTHOR — Cal Golden's feature on motivation states clearly that great leadership is rarely attained without the setting of goals. This holds as true in the development of square dance leadership as it does for the internationally respected world leaders mentioned in his articles. Among the "greats" admired and quoted by Cal are Henry Ford, John D. Rockefeller, J. Paul Getty, Dr. Norman Vincent Peale, Dale Carnegie, Dr. Robert Schuler, W. Clement Stone, Oral Roberts, Zig Zigler, Paul Harvey, Guy and Mildred Wilkinson. It is often the theories of such notables upon which many of Cal's own teachings are based. Such inspiration breeds motivation, and is recognizable as part of the curriculum of the caller courses conducted by Cal.*

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# LADIES ON THE SQUARE

## A CROCHETED SQUARE DANCE BAG



**T**HIS DELIGHTFUL and attractive square dance purse comes to us from Jessie Mullen, Olympia, Washington. A look at the finished product would never give a clue that the bag was made from the top of an everyday kitchen plastic container. Size of the purse can be varied, depending on the size of the plastic lid used. The directions given here make a perfect size purse for the square dance lady. It is easy to carry, holds the necessary items for a dance and slips easily over a coat hanger or wall hook at the club, along with a gal's sweater or cape. It also is so lightweight that it can be carried comfortably over the wrist.

### Directions

Cut the center from the top of a 1 lb. plastic margarine container, leaving a ring. This forms the handle of the purse. Be sure you do not cut this ring. Use 4 ply yarn and a G or H crochet hook. Fill the ring with single crochet; don't break the thread. Crochet 1 SC, 1 DC for 30 stitches (on ring SC), turn and repeat for 14 rows. Break thread. Make an identical piece; then crochet the two sections together, leaving 6 rows open at each side of

the rings for an easy opening.

For a smaller version, use the top of a ½ lb. margarine container and put on 20 to 22 stitches, and 10 to 12 rows. If you finish with a SC, the next row begins with a DC. The smaller version of the bag makes a good gift for a little daughter or granddaughter.



Bags could be color-matched to any or all your square dance dresses and would make most-appreciated and useful gifts for square dance friends.

The bag shown here fits easily into a 10" x 11" plastic freezer bag to keep in a drawer, pack in a suitcase, or to just be sure it is dust-free.

# EXPERIMENTAL NOTES

*Compiled by Ray Rose*

**ZING:** Starts from box circulate formation, one couple following another, etc: Leaders three quarter Zoom, while the trailers step forward and quarter in.

From a static square: **Heads slide thru double pass thru, Zing, slide thru, square thru three, allemande left.**

From a static square: **Heads lead right and circle to a line, touch one quarter, Zing, star thru, pass thru, allemande left.**



# Style Lab

## FLUTTERWHEEL

a lesson in flowing motion  
— and considerate dancing

**T**HE TRULY ACCOMPLISHED caller is one who has learned to blend his basics and call them in such a manner that a dancer need not hesitate in moving from one movement to the next. The accomplished dancer is one who moves in concert to the caller, blending one

move with the next and avoiding a stop-and-go action.

Often a dancer who has not learned to respect the lead time of the caller (completing one call before starting on the next without rushing) tends to crowd the calls, trying to move at the same time the caller gives his commands. This person sometimes develops into a "panic" dancer and, if the caller in turn cuts his timing to remain in front of the dancer, he becomes a "panic" caller.

In the new Basics Movement Handbook (see the center of your September issue of *SQUARE DANCING*) and in the Mainstream Plus Movements Handbook, now available (see page 90), you will find the definitions and tips for smooth dancing and also the number of steps it takes to comfortably do each basic.

Occasionally dancers will not realize that their part of the action in a particular basic does not start until the "active" dancers have moved a number of steps. This often results in rushed dancing with awkward pulling and





dragging and sometimes reaching the completion spot too early.

Perhaps we can best illustrate some of this with Flutterwheel (No. 43 in the Basic list). Tracing the movement, we start with two facing couples (1). The two ladies (the right hand dancers) turn with the right forearm (2), and "... as they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer (3), each continues on around (4). . . ." (From the *Callerlab* definition.)

The styling note at this point indicates that "... the dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person . . ." This *getting ready* to be brought into the action does not call for a long lead off by those to be picked up as the men have moved halfway through the figure by the time the

turning dancers reach them. Nor does it mean that the men then *drag* the ladies around to the finish line.

The turning line (5), remains a *line* (6), until it reaches the original right hand dancer's starting position. The dancers then release arms in the center and turn as couples to face the center (7).

The continuing or flowing motion is emphasized even more following the completion of the Flutterwheel when Sweep a Quarter is called. At this point, the clockwise motion established from the preceding Flutterwheel directs the two facing couples (8) on, one quarter more, to end facing (9). If the dancers move to the music and waste no time in the action, there is no need for inconsiderate or rough dancing — no need to yank or pull. The true pleasure in square dancing comes from a smooth transition from one figure to the next.



# fashion feature

A very dainty and sweet dress is this design by Dell Parish. Made from 100% polyester fabric, the material is yellow with a scattered orange and green print. Wide yellow lace trims the front of the bodice, giving it a pinafore appearance. Narrow lace softens the neckline. Green ribbon is used as trim and for the tied belt. The simplicity of the dress adds to its delicate charm and airy freshness.



# 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.

## Arkansas

Last May, Mr. Carl Bunch celebrated his 88th birthday. That may or may not be an extraordinary occasion, except to Mr. Bunch. But we would like to let everyone know that Carl is an active square dancer and dances regularly three to five times a week at the Plus 2 level. He is a regular member of the Shiloh Swingers in Springdale and an honorary member of all clubs in the Northwest District of Arkansas, Northeast District of Oklahoma and Southwest District of Missouri — and is loved by all. He does his own driving to and

from most of the dances and says that square dancing keeps his pacemaker charged! (He's on his third.) We think he is the oldest, active square dancer in the country. Is there anyone who knows of a more senior member of square dancing? We'd be interested to know.

— Steve DiStasio

July saw the start of a contest, sponsored by The Square Mixers of Little Rock, to find the Traveler of the Year. All clubs in the area were invited to participate. Those accepting were paired — one against one — by a random drawing for the first round of competition. In other words, two clubs were scheduled for a visitation to The Square Mixers on the same evening. Each club will be awarded points when it visits; for example, points will be given for each visiting member, also for each member who wears the club outfit. When a club caller attends or club officers come along, extra points will be given. If 50% of a club's active membership visits, this will garner extra bonus points. Members visiting who do not wear their badges will mean a loss of points. As you can see it's all in fun. Winners of the first round of visitations will meet the winners of the second round, etc., with clubs gradually being eliminated on a ladder-type of advancement. The final winner will be figured by calculating the total number of earned points. The two top winning clubs will be awarded trophies at The Square Mixers' Val-

Carl Bunch accepts a cake on his 88th birthday at the Rogers Swinging 8's Club and then its time to dance.



# ROUND THE WORLD of SQUARE DANCING

entine's Dance next February. The first-place club will also receive a cash prize. Our purpose is to encourage clubs to visit The Square Mixers — as well as to have fun. However we welcome any club and/or dancers to our dances at anytime whether they are a part of this contest or not. The Square Mixers hope to make this Traveler of the Year an annual event. — *Bill McLendon*

## **New York**

The Gingham Square Dance Club of Watkins Glen will sponsor its 3rd Annual Apple Jamboree at Watkins Glenn High School on October 24th. Caller will be Charlie Valent. Gay and Marg Kast will be the cuers. During the evening there will be skits and contests and refreshments will be homemade apple pie and ice cream. Door prizes will all be apple-related items such as sweet cider, apple jewelry, etc. A handcrafted doll house, made by one of our members, will be given away. Last year an Apple Quilt, which was given away, received honorable mention in the Family Circle magazine. Plan to attend this special dance. — *Mrs. Edward Johnson*

## **Canada**

On December 7, 1958, eleven couples of Calgary square dancing grandparents got together at the home of caller, Don and Jean Martin, and formed the Gran Squares Square Dance Club. Now 23 years later, the club is still going strong with a membership of 127 grandparent couples. The Martins were recently honored for the time and effort they continue to put into this special group.

Members, Mickey and Irene Donnelly, gift Don and Jean Martin with a silver tray from the Gran Squares.



Port Hardy is a small town of approximately 5,000 people, located at the northern tip of Vancouver Island. The first graduation class of Hardy square dancers, flushed with the success of being called "graduates," declared their club the "Crosstrailers" and fearlessly sent out invitations to all clubs on the Island to attend their first square dance Jamboree. The response was 228 dancers registered for the event, making it the largest gathering of people, with one purpose in mind, to converge on Port Hardy. The club was jubilant and the town was overwhelmed. Impromptu dancing was held Friday night in the grassy field of Beaver Harbour Park. Tours of the Utah Mines and the Port Alice Pulp Mill took place on Saturday and Sunday mornings. Saturday afternoon more than 100 square dancers danced in the North Island Mall, generating great interest in the activity, and, hopefully, many new beginner dancers for the club this year. Saturday night the Lion's Hall was more than filled to capacity as caller, Ken Smith, and fellow callers from UVICTA shared their own calling styles. Following the dance, the participants went to town, had a bite to eat, then danced in the restaurant and were up early Sunday morning to dance again. Finally on Sunday night, more than 30 Crosstrailers went to jail — that is to dance in a jail cell and earn their Jailbird Badge — a little crowded, a little crazy, a lot of fun. The Crosstrailers felt good about this, their first event, especially as they heard the parting words of the visiting dancers, "When is the next Jamboree in Port Hardy?" — *Joe and Marlene DiMarco*

## **Virginia**

The New River Squares of Dublin invite one and all to their Thanksgiving Dance to be held in the Student Lounge of the New River Community College on Saturday, November 21st, 8:00-11:00 PM. Johnny Jones from Kingsport, Tennessee, will be the guest caller. The New River Squares are sponsored by the college. They pay a quarterly fee and are guaranteed a place to meet, to hold open dances and are assisted with supplies.

— *Don Byrne*

## **California**

Max and Margaret Neumann (she checks all record releases for tempo and keys for the reviews in this magazine), were the surprised honorees at a 50th Wedding Anniversary party at the Rip 'n Snort Square Dance Club in Los Angeles the latter part of June. Active



dancers for many, many years, the Neumanns have served in almost every capacity one could mention in square dance club leadership, been on panels at conventions, and have been supporters and participants in the Asilomar Square Dance Vacation Institutes held semi-annually in Northern California for years. A memory-book, put together by their daughters, contained well wishes from friends and square dancers of long-standing.

**Washington**

The Press Breakfast at the 30th National Square Dance Convention in Seattle included its light moments. Unplanned, Shirley Blanchard, wife of Convention Chairman, Don,



The Neumanns 50th Anniversary in Los Angeles.

the attendees. They accepted the challenge so cooperatively that some of those in the room did not realize that they were mouthing the words, and were backed by a pre-recorded tape. The antic was planned and executed by Dave and Bonnie Harry, A-Live Sound.



Shirley, Charles and Bud, looking like old-time troopers, go along with the gag in Seattle.



The Feeneys 60th Anniversary Dance in Washington.

More than 300 people square and round danced on June 30th to celebrate Harry and Graya Feeney's 60th Wedding Anniversary at Lac-a-Do Hall in Olympia. The Feeneys have been dancing since 1960 and enjoyed this very special evening which was hosted and called for by Pat and Ardell Feeney, Olympia, and Barry and Linda Feeney of Roberts, Wisconsin, two of the senior Feeneys six children. They also have 27 grandchildren and 17 great-grandchildren. — *Jessie Mullen*

*Please see **WORLD**, page 62*



The Harrys, of A-Live Sound, provide a lot of music.

Charles Royer, Mayor of Seattle, and Bud Goldsmith, Chairman of the 31st National to be held in Detroit, were invited to "sing" for

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1981

**T**HIS MONTH we're taking you to Arlington, Texas, for some samples of the types of material Jon Jones enjoys using. He emphasizes that these are not necessarily his own creations but they do represent the calling his dancers have come to expect.

One and three lead right, circle to a line  
Pass thru, chase right  
Boys run, pass thru, wheel and deal  
Centers pass thru, curlique, walk and dodge  
Partner trade, pass thru  
Chase right, boys run  
Reverse flutter, sweep one quarter  
Pass thru, allemande left

One and three square thru, pass thru  
Chase right, single file circulate two spots  
Boys run, star thru, pass thru  
Chase right, scoot back, walk and dodge  
Partner trade, pass thru, wheel and deal  
Centers pass thru  
Allemande left

One and three pass thru, separate  
Go round one, line up four  
Star thru, double pass thru  
Track II, swing thru, boys run  
Half tag, trade and roll  
Right and left thru  
Dive thru, double pass thru  
Track II  
Swing thru, spin the top  
Right and left thru  
Cross trail thru, skip one girl  
Allemande left

One and three lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Centers in, cast off three quarters  
Star thru, double pass thru  
Track II, fan the top, pass thru  
Tag the line, track II  
Swing thru, walk and dodge  
Partner trade  
Allemande left

One and three square thru, split two  
Line up four, pass thru, chase right  
Girls run, curlique, boys run  
Allemande left

One and three lead right, circle to a line  
Pass thru, wheel and deal  
Centers flutter wheel, sweep one quarter  
Pass thru, cloverleaf  
Everybody double pass thru, track II  
Swing thru, boys trade, boys run  
Tag the line, track II  
Scoot back, boys run  
Allemande left



Jon Jones

*Jon, Shirley and family make their home in Arlington, Texas, a community not far from Dallas, where Jon does most of his calling and teaching. First an enthusiastic dancer, then a caller and teacher, Jon has been active in square dancing for more than two decades. He's been extremely involved in area caller/teacher activities and has been a member and strong supporter of Callerlab - the International Association of Square Dance Callers, since its earliest days. Most recently, Jon served as this group's general chairman for two years and continues to serve in an advisory capacity. Jon and Shirley are familiar figures in a number of square dance weekend and week-long square dance institutions, including Banff in the Canadian Rockies and Asilomar on the Pacific Coast.*

One and three lead right, circle to a line  
Pass thru, chase right, box circulate  
Walk and dodge, partner trade  
Square thru, chase right  
Single file circulate  
Girls turn back  
Allemande left

Singing Call (Corner Progression)

Head two lead right, circle four you know  
Break right out, make your line  
It's up and back you go  
Pass thru, wheel and deal  
Double pass thru  
Track II and when you do  
Swing thru, go two by two  
Turn thru, left allemande  
Your partner do sa do  
Go back, swing your corner  
Promenade around you know  
Add 16 beat tag

Girls face the men  
Everybody grand square

Four ladies chain three quarters  
Sides right and left thru  
Heads lead right  
Circle to a line  
Half sashay  
Star thru  
Substitute  
Allemande left

Heads half square thru  
Split two, line up four  
Star thru, substitute, dive thru  
Pass thru, split two, line up four  
Star thru, substitute, dive thru  
Square thru three quarters  
Allemande left

Heads square thru, do sa do, make a wave  
Head men and side ladies diagonally circulate  
Centers trade, boys diagonally circulate  
Left allemande

Heads lead right, circle to a line  
Right and left thru, Dixie style  
Ocean wave, girls circulate, boys trade  
Allemande left

Heads right and left thru, square thru  
Sides face, grand square  
Heads clover leaf  
Heads cross trail  
Allemande left

## BITS AND PIECES

by Jerry Murray, Rochester, MN.

### PLUS II

Heads curley cross, square thru  
But with the third hand, swing thru  
Boys run, lines forward and back  
Slide thru, curley cross, boys fold  
Star thru, boys trade  
All promenade

Heads lead right, circle to a line  
Single circle to ocean wave  
Triple trade, boys run  
Triple trade, couples hinge  
Girls single hinge, diamond circulate  
Flip the diamond, right and left thru  
Circle half with outside two  
Sweep one quarter, lines forward and back  
Single circle to an ocean wave  
Triple trade, boys run, triple trade  
Couples hinge, girls single hinge  
Diamond circulate, flip the diamond  
Right and left thru  
Circle half with the outside two  
Sweep one quarter to a  
Left allemande

Sides lead right, circle half  
Sweep one quarter, lines forward and back  
Pass thru, wheel and deal  
Centers swap around  
Swap around with outside two  
Centers swap around again  
All cloverleaf, centers swap around  
Swap around again  
Centers swap around, all cloverleaf  
Centers swap around  
Left allemande

All join hands, circle left  
Do paso, partner left, corner right  
Partner left, full around  
Head ladies center, tea cup chain  
Heads curley cross, square thru  
But with the third hand, swing thru  
Boys run, curlique, coordinate  
Girls go one quarter more (hinge)  
Diamond circulate, flip the diamond  
Explode the wave, partner trade  
All single circle to a tidal wave  
Triple trade, single hinge  
Triple scoot back, coordinate  
Crossfire, trade and roll

### SPECIAL WORKSHOP EDITORS

Bob Van Antwerp .....Workshop Editor  
Joy Cramlet .....Round Dances  
Ken Kernen .....Ammunition

Load the boat, touch one quarter  
Follow your neighbor, trade the wave  
Relay the deucey, spin chain the gears  
Boys fold, peel the top, turn and left thru  
Pass thru, wheel and deal, centers zoom  
Others swap around, star thru, pass thru  
Chase right, boys run, pass thru  
Wheel and spread, pair off  
All cloverleaf, centers pass thru  
Star thru, all cross trail thru to corner  
Left allemande

Right and left grand to partner  
All eight spin the top  
All eight swing thru  
Remake the thar to a wrong way thar  
Slip the clutch, skip one girl to Dixie grand  
Right left right left allemande

### SINGING CALLS

#### JUST CAN'T LEAVE YOUR LOVE ALONE

By Wade Driver, Houston, Texas

**Record: Rhythm #153**, Flip Instrumental with  
Wade Driver

OPENER, MIDDLE BREAK, ENDING

**Circle left**

You let me down all over town  
I guess by now I should be gone  
Left allemande do sa do  
Four ladies promenade inside  
Turn partner right go left allemande  
Swing your own and promenade  
What could I do without you  
I just can't leave your love alone

FIGURE:

Head couples square thru four hands you do  
Do sa do with the corner one  
Swing thru and then boys you run  
Ferris wheel then right and left thru  
Square thru and go  
Three quarters round you know  
Swing that corner promenade  
I tried and tried to say goodbye  
I just can't leave your love alone

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

#### SUNDAY

By Frank Lane, Estes Park, Colorado

**Record: Dance Ranch #661**, Flip Instrumental  
with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade on Monday  
Get back home swing old Tuesday  
He's the one you left he feels so blue

Circle left around on Wednesday  
All the way 'til you get to Thursday  
Left allemande when Friday comes  
Weave the ring looking for your maid  
Swing her boys and promenade  
Cause whew Saturday that's payday  
After payday comes my fun day  
I shine all day Sunday  
That's the day I can be with you

FIGURE:

Four little ladies chain you see and  
Then it's couples one and three who  
Promenade three quarters round I say  
While two and four right and left thru  
Pass on thru do a do sa do to an  
Ocean wave (scoot back)  
Hey girls circulate boys trade  
Turn thru left allemande  
Come on back and promenade by two  
After payday that's my fun day  
I shine all day Sunday  
That's the day I can be with you

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

#### GUITAR MAN

By Gary Shoemake, Carrollton, Texas

**Record: Chaparral #309**, Flip Instrumental with  
Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

**Circle left**

Well I quit my job down at the car wash  
I left my mama a goodbye note  
Walk around that corner see saw your own  
Now those men star by the right  
And roll it roll it along  
Allemande left the corner weave the ring  
To the guitar go guitar  
You're gonna swing your baby once around  
Well you promenade back home  
I thought my pickin' would set them afire  
But nobody wanted to hire a guitar man

FIGURE:

Well the head two couples square thru  
You're gonna count about four you go  
Make a right hand star with outside two  
Heads star by the left in the middle  
Go back to same two everybody pass thru  
Make a U turn back and when you do  
Touch one quarter boys run right  
Left allemande come back swing your baby  
You're gonna promenade that land  
I thought my pickin' would set them afire  
But nobody wanted to hire a guitar man

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

# ROUND DANCES

## SARAH'S CHA — CEM 37040

**Choreographers:** Vernon and Sandy Porter

**Comment:** Usual busy cha cha routine with a transition for the girls. Music is good.

### INTRODUCTION

1-4 **CLOSED M facing LOD Wait; Wait; Walk, 2, Fwd/2,3; (Twirl) Walk, 2, Fwd/2,3 to BANJO diag COH & LOD;**

### PART A

1-4 **Rock Fwd, Recov, Back/2,3; Rock Side, Recov to SEMI-CLOSED facing COH, Fwd/2,3; Fwd, Hook, —, — (Fwd, 2, Around/2,3) to BANJO M facing WALL; Rock Fwd, Recov, Back/2,3;**

5-8 **Rock Back, Recov, Fwd/2,3 to CLOSED M facing WALL; Rock Side, Recov to SEMI-CLOSED face LOD, Fwd/ 2,3; Roll LF (W RF), 2, 3, 4 to SEMI-CLOSED facing LOD; Rock Fwd, Recov, Rock Back, Recov (Rock Fwd/Turn, Recov to BANJO, Rock Fwd RLOD, Recov Back LOD);**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except end in SKIRT SKATERS facing LOD (meas 15 W Roll, 2, 3, Touch to identical footwork; Rock Fwd, Recov, Rock Back, Recov):

### PART B

17-20 **SKIRT SKATERS Fwd, Turn, Fwd/2,3 face COH; Back, Turn, Fwd/2,3 face RLOD; Fwd, Turn, Fwd/2,3 face WALL; Back, 2, Back/2,3 (Back, Turn, 1/2, Touch) end BUTTERFLY M facing WALL;**

21-24 **Fwd, Recov, Back/2,3; Back, Recov, Fwd/2,3; (BUTTERFLY Tilt) Cross Rock, Recov, In Place/2,3; Cross Rock, Recov, In Place/2,3;**

25-28 **Rock Fwd, Recov, In Place/2,3 (Wrap LF/2,3) Rock Back, Recov, manuv/2,3 to BUTTERFLY M facing COH; Rock Back, Recov, In Place/2,3 (Rock Apart, Recov, Wrap/2,3); Rock Back, Recov, Turn/2,3 end WRAP POS facing LOD;**

29-32 **Fwd, 2, Fwd/2,3; Fwd, 2, Fwd/2,3 (Roll LF to LEFT-OPEN facing LOD); Fwd, Check, Recov, Turn, 1/2,3 to OPEN facing RLOD; Fwd Check, Recov Turn, Spin Manuv/2,3 (Fwd Check, Recov, LF Spin/2,3) to end BANJO diag COH and LOD;**

SEQUENCE: A — B — A — B (meas 17-30) — Ending.

Ending:

1-2 **LEFT-OPEN facing LOD Fwd/Check,**

**Recov/Turn, In Place/2,3 to face Partner and COH in LEFT-OPEN; Fwd/Turn, 2, Point, — (LF Twirl, 2, Point) twd WALL.**

## GLAD RAGS — Hi-Hat 996

**Choreographers:** Don and Pete Hickman

**Comment:** Good "Glad Rag Doll" music. Dance is not difficult.

### INTRODUCTION

1-4 **BUTTERFLY M facing WALL Wait; Wait; Vine (Twirl), —, 2, —; Fwd, —, Pickup to CLOSED M facing LOD, —;**

### PART A

1-4 **Fwd, —, Point, —; Back, —, Point, —; Fwd, Two-Step; Fwd Two-Step;**

5-8 **Fwd, Close, Back, Close; Walk, —, 2 face WALL, —; Vine (Twirl), —, 2, —; Side, —, Pickup to CLOSED M face LOD, —;**

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

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

### PART B

17-20 **Side, Close, Turn to OPEN face LOD, —; Rock Side Back to Back, —, Recov/Turn to LEFT-OPEN facing RLOD, —; Fwd, Close, Fwd/Turn Back to Back, —; Rock Side, —, Recov to OPEN facing LOD, —;**

21-24 **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step to CLOSED M facing WALL;**

25-28 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close Thru to CLOSED M facing WALL, —;**

29-32 **Side, Close, Side, Close; SEMI-CLOSED Walk, —, 2, —; CLOSED Vine, 2, 3, 4; Pivot, —, 2 to CLOSED M facing LOD, —;**

SEQUENCE: A — B — A — B — A meas 1-8

Ending: Last time thru Part A meas 8 Step Apart, —, Point, —;

## MELODY D'AMOUR — Belco 298

**Choreographers:** Richard and Jo Anne Lawson  
**Comment:** An interesting routine with music reminiscent of Tijuana Brass. One band with cues.

### INTRODUCTION

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

5-8 **(Traveling Box) Side, Close, Fwd, —; Walk RLOD, —, 2, —; Side, Close, Back, —; Walk, —, Pickup to CLOSED LOD, —;**

### PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Please see MELODY page 51**



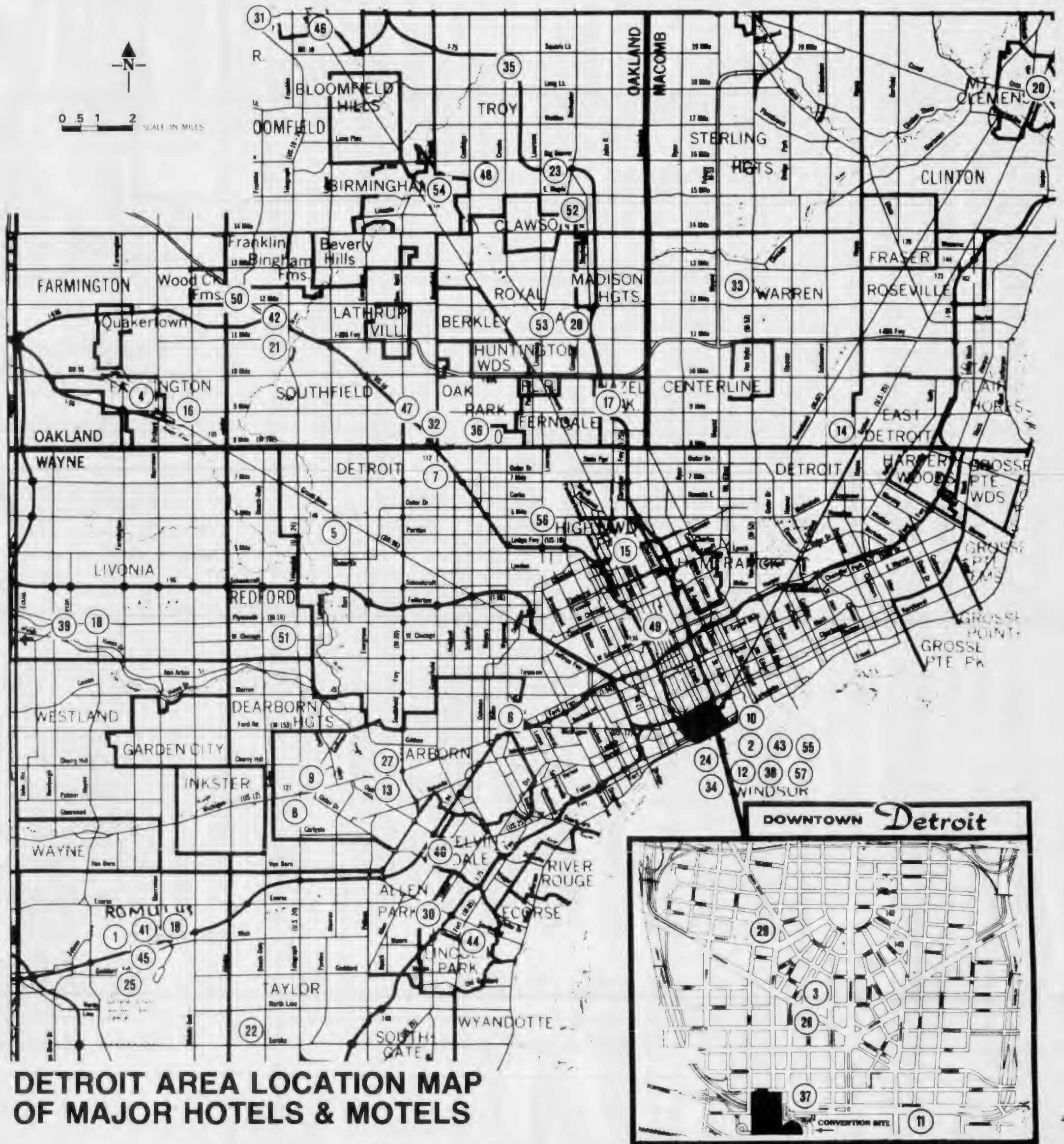
**NATIONAL SQUARE  
DANCE CONVENTION®  
JUNE 24, 25, 26, 1982  
DETROIT, MICHIGAN**

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



# ADVANCE REGISTRATION APPLICATION

Here is your official registration form. Although the Convention is not slated until mid-1982, now is the time to register and assure yourself of ample housing. Read over and fill out the section on the next two pages and mail it to: Housing, P.O. Box 35285, Detroit, MI 49235.



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Planning to attend one of these major square dance events is half the fun. There is much to see and do enroute to the National in '82 and there is much to enjoy right in the Detroit area. Read over this application, filling it out as you go along. Talk up the Convention idea with others in your square dance community. Traveling together to a National enlarges your fun and personal enjoyment. If you feel that there is a possibility of your attending, DON'T WAIT. Register now and begin your period of anticipation and planning. You'll be glad you did.

JUNE 1982											
		1	2	3	4	5					
6	7	8	9	10	11	12					
13	14	15	16	17	18	19					
20	21	22	23	24	25	26					
27	28	29	30								



31<sup>st</sup>

NATIONAL SQUARE

JUNE 24

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**CHECK PAST CONVENTIONS ATTENDED**

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1967 Philadelphia
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1968 Omaha
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1969 Seattle
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1975 Kansas City
<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1976 Anaheim
<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1977 Atlantic City
<input type="checkbox"/> 1963 St. Paul	<input type="checkbox"/> 1978 Oklahoma City
<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1979 Milwaukee
<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1980 Memphis
<input type="checkbox"/> 1966 Indianapolis	<input type="checkbox"/> 1981 Seattle

TOTAL ATTENDED

Received & Sent to Housing Bureau

\_\_\_\_\_

Date

FIRST NAME	
HIS	<input type="text"/>
HERS	<input type="text"/>
CHILD	<input type="text"/>
CHILD	<input type="text"/>
CHILD	<input type="text"/>
CHILD	<input type="text"/>

Quantity

<input type="checkbox"/>	CONVENTION PROGRAM
<input type="checkbox"/>	**NATIONAL SQUARE
<input type="checkbox"/>	COOKBOOKS
<input type="checkbox"/>	R/V RESERVATION

(U. S. FUNDS ONLY) TOTAL

\*A National Square Dance Convention is in the interest of the National Square Dance Community

DEADLINE FOR CANCELS FOR REFUNDS . . . . . (\$1.00 charge per delegate)

NO REGISTRATION WILL BE CONFIRMED AFTER . . . . .

**RECREATION**

(PRICES INCLUDE REGISTRATION)

Please send \$50.00 registration advance by WED. till Noon Sun.

Dancers planning to attend MUST BE REGISTERED

**CAMPGROUND**

Will you be using general or handicapped?

Do you require handicapped?

PLEASE SEND INFO ON PARKS AND CAMPGROUNDS

**PROPER SQUARE DANCE NATIONAL SQUARE**

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\_\_\_\_\_

Date





## HERE ARE YOUR HOUSING CHOICES — ENTER 4 PREFERENCES ON YOUR APPLICATION.

One of the advantages of signing up early for a National is to be assured of your preference of housing. If you have your own means of transportation, your need for being close to the Convention site will not be as great as if you are planning on walking from your accommodations to Cobo Hall each day. By listing the code number of your hotel/motel preferences, the housing committee will be able to place you as nearly as possible to your most desired location. For additional application forms, write the Convention address — P.O. Box 35285, Detroit, MI 48235

	Single \$	Double \$	Twin \$	Double Double \$	Suite \$	Driving Time Minutes
1. Abbey Inn	25-30	30-35	-	40-50	-	30
2. A B C Motel, Windsor	24-28	26-34	-	32-38	-	10
3. Book Cadillac Hotel	-	54	54	65	150-225	Walking
4. Botsford Inn	-	40-45	-	60-70	60-100	30
5. Coach & Lantern Motor Inn	28	32	-	34-41	-	30
6. Congress Inn	28	32	-	-	-	20
7. Crystal House Motel	26-30	-	33-37	-	-	20
8. Dearborn Towne House	-	36-39	-	46-49	-	20
9. Dearborn Travelodge	-	-	45-55	50-60	-	20
10. Detroit Downtown Travelodge	38	40	42	48	-	5
11. Detroit Plaza Hotel	65	75	-	-	150-475	Walking
12. Elmwood Casino, Windsor	25-27	28-30	-	36-38	38-40	15
13. Fairlane Inn	42	49	52	62	-	20
14. Heritage Inn	32	34	-	38	-	20
15. Highland Plaza Hotel	31	31	31	31	-	15
16. Holiday Inn, Farmington Hills	42	-	47	57	85-150	40
17. Holiday Inn, Hazel Park	45	50	-	-	-	20
18. Holiday Inn, Livonia	40-44	45-49	-	55-59	-	30
19. Holiday Inn, Metro Airport	-	55	-	69	-	30
20. Holiday Inn, Mt. Clemens	-	40-45	-	-	-	40
21. Holiday Inn, Southfield	57-63	63-67	-	75	-	30
22. Holiday Inn, Taylor	35	41	-	-	-	30
23. Holiday Inn, Troy	-	45-55	-	-	-	30
24. Holiday Inn, Windsor	54-59	64-69	69	-	-	10
25. Host International	55-65	60-70	60-70	72-82	100-150	30
26. Howard Johnsons, Detroit	45	55	55	77	-	Walking
27. Hyatt Regency, Dearborn	62	77	-	-	250-600	20
28. Jones Royal Motor Inn	18-25	20-26	-	27-29	-	30
29. Leland House	25-33	33-45	39-50	65	-	5
30. Lincoln Inn	-	26-30	-	38-42	-	20
31. McGuires Motor Inn	-	25-32	-	32-36	75-100	30
32. Michigan Inn	59-77	69-77	-	89-97	118-350	20
33. Midway Motor Lodge	-	54-64	-	62-72	-	30
34. National Traveller, Windsor	-	-	46	52	-	10
35. Northfield Hilton	-	-	-	80-90	-	30
36. Northlander Inn	50-70	60-81	72-90	90-100	-	25
37. Pontchartrain Hotel	59-74	74-89	74-89	-	-	Walking
38. Princeton Motel, Windsor	25-28	28-31	-	-	-	5
39. Quality Inn	35	40-45	-	55	-	40
40. Ramada Inn, Dearborn	53-58	63-68	63-68	83-88	-	20
41. Ramada Inn, Metro Airport	53-58	63-68	63-68	83-88	-	30
42. Ramada Inn, Southfield	53-58	63-68	63-68	83-88	-	30
43. Richelieu Inn, Windsor	-	46-52	-	52-60	-	10
44. Royal Ascot Motor Inn	-	30	-	40-45	-	20
45. Sheraton Inn, Metro	-	50	-	-	-	30
46. Sheraton Inn, Pontiac	43-45	48-50	-	58	70-80	45
47. Sheraton Inn, Southfield	-	75-85	-	105-115	-	20
48. Somerset Inn	61-63	71-73	71-73	-	-	30
49. Hotel St. Regis	72	84	-	84-114	160-215	10
50. Stouffer's Northland Inn	-	44-60	-	72	88-158	30
51. Travellers Motor Inn	20	22-27	-	29	39	30
52. Troy Hilton Inn	54-62	64-72	-	80	150-225	30
53. Uptown Motel	17-22	19-24	-	23-26	-	20
54. Village Motor Inn	-	40-48	-	44-54	-	30
55. Viscount Hotel, Windsor	-	48-52	50-56	50-56	-	10
<b>DORMITORY</b>						
56. University of Detroit	-	19-25	-	-	-	20
57. University of Windsor	15	24	-	-	40	10

## MELODY, continued from page 46

- BANJO/Check, —; Cross, —, Side, —;  
5-8 Fwd, Lock, Fwd, Lock; Walk, —, Face  
WALL, —; Turn Two-Step; Turn Two-  
Step end in SEMI-CLOSED facing WALL;  
9-12 Fwd Two-Step; Fwd Two-Step; Open  
Vine, —, 2, —; 3, —, 4 to SEMI-CLOSED,  
—;  
13-16 Fwd, Close, Back, Close; Walk, —, 2, —;  
Turn Two-Step; Turn Two-Step end in  
CLOSED M facing WALL;

### PART B

- 1-4 Side, Close, Turn Back to Back, —;  
Side, Close, Turn to OPEN, —; (Basket-  
ball) Turn, —, Recov, —; Turn, —;  
Recov to OPEN facing LOD, —;  
5-8 Lady Under Two-Step; Two-Step to  
BUTTERFLY M face COH; Side, Close,  
Fwd, —; Side, Close, Thru to OPEN fac-  
ing RLOD, —;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B ending in  
OPEN facing LOD;  
17-20 Blend to BUTTERFLY Side, Close, Side,  
Close; Blend to OPEN Walk, —, 2, —;  
Blend to BUTTERFLY Side, Close, Side,  
Close; Walk, —, Pickup to CLOSED M  
facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Last time thru Part B blend to BUTTER-  
FLY Apart, —, Point, —; Together to  
BUTTERFLY, —, Touch, —; Walk (Twirl),  
—, 2, —; Apart, —, Point, —;

## SHAVE AND A HAIRCUT-TWO BITS —

Belco 298

Choreographers: Betty and Clancy Mueller

Comment: You'll find a little variety both in the  
music and the routine. One band is cued.

### INTRODUCTION

In BUTTERFLY FACING WALL hold 1  
chord

### PART A

- 1-4 Vine, 2, 3, 4; —, —, Stamp, Stamp; OPEN  
facing LOD Fwd Two-Step; Fwd Two-  
Step;  
5-8 Cut, Back, Cut, —; Back, Close, Fwd,  
—; Strut Fwd, —, 2, —; 3, —, 4 to BUT-  
TERFLY M facing WALL, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

### PART B

- 1-4 Vine, 2, 3, 4; 5, 6, 7, 8; BUTTERFLY  
BANJO Wheel RF, —, 2, —; 3, —, 4 to  
BUTTERFLY facing COH, —;  
5-8 Repeat action meas 1-4 Part B moving  
RLOD:

### PART C

- 1-4 BUTTERFLY Side, Touch, Side, Touch;  
Side, Close, Side, —; Side, Close XIF to  
OPEN facing LOD, —; Walk, —, 2 to  
BUTTERFLY facing WALL, —;  
5-8 Side, Touch, Side, Touch; Side, Close,  
Side, —; Side, Close, XIF, —; Change  
Sides, —, 2 to BUTTERFLY M facing  
COH, —;  
9-12 Repeat action meas 1-4 Part C moving  
RLOD:  
13-16 Repeat action meas 5-8 Part C to BUT-  
TERFLY M facing WALL:  
SEQUENCE: A — A — B — A — C — A — A — B  
— A plus Ending.  
Ending:  
1-2 Vine, 2, 3, 4; —, —, Stamp, Stamp;

## COAST TO COAST WALTZ — Old Timer 1701

Choreographers: Chick and Mary Gray

Comment: Nice easy waltz set to lilting music.

One side has cues.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point,  
—; Together to BUTTERFLY, Touch, —;  
PART A  
1-4 Waltz Away; Waltz Together; Fwd,  
Swing, —; Back to BUTTERFLY, Touch,  
—;  
5-8 Waltz Bal L; Waltz Bal R; Side, Draw,  
Close; Side, Draw, Close;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except end  
in CLOSED M facing WALL:  
17-20 Fwd/Turn L 1/4, Side, Close; Back/  
Turn L, Side, Close; Fwd/Turn L, Side,  
Close; Back/Turn L, Side, Close to  
CLOSED M facing WALL;  
21-24 Dip, —, —; Recov, 2, 3; Dip, —, —; Re-  
cov, 2, 3;  
25-28 Repeat action meas 17-20 Part A;  
29-32 Dip, —, —; Recov, 2, 3; BUTTERFLY  
Vine, 2, 3; Pickup, 2, 3 to SIDECAR diag  
WALL and LOD;  
PART B  
1-4 Prog Twinkle to BANJO; Twinkle to  
SIDECAR: Twinkle to BANJO; Twinkle to  
CLOSED M face LOD;  
5-8 Dip, —, —; Manuv, Side, Close; (R)  
Waltz Turn; (R) Waltz Turn end in SIDE-  
CAR M face LOD;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except end  
in CLOSED M face WALL:  
17-20 Fwd, Side, Close; Back, Side, Close  
blend to BUTTERFLY; Step, Swing, —;  
Step, Swing, —;

- 21-24 **Vine, 2, 3; Thru, Side, Close; Waltz Bal L; Waltz Bal R;**  
 25-28 Repeat action meas 17-20 Part B:  
 29-32 Repeat action meas 21-24 Part B except end in BUTTERFLY M facing WALL:  
 SEQUENCE: A — B — A meas 1-31 then Step Thru, Apart, Point;

### **ENCHANTING LADY — Grenn 14299**

**Choreographers:** Jack and Carol McLaughlin  
**Comment:** This is an active waltz. The waltz music is not quite up to the usual Grenn tone.

#### **INTRODUCTION**

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**  
 PART A  
 1-4 **Roll LOD, 2, 3; Thru, Face, Close; Fwd Walz; Fwd, Touch (Transition Fwd, Close, Touch) to SKATERS, —;**  
 5-8 **Fwd/Turn L 1/4, Fwd, Close face COH; Back/Turn, Back, Close, Face RLOD; Hover Fwd, Fwd, Recov; Hover Back, Back, Recov;**  
 9-12 Repeat action meas 5-8 to end facing LOD:  
 13-16 **Fwd Waltz; Fwd, Touch (Transition Fwd, Close, Touch) to OPEN, —; Roll, 2, 3; Thru, Face Close to BUTTERFLY M facing WALL:**

#### **PART B**

- 1-4 **Vine (Twirl), 2, 3; Pickup, 2, 3 to BUTTERFLY SIDECAR M face diag LOD and WALL; Twinkle to BANJO; Twinkle to CLOSED M face WALL;**  
 5-8 **Whisk; Recov (Face), Touch to BUTTERFLY, —; Side, Draw, Close; Side, Draw, Close;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B:  
 SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:  
 1-4 **BUTTERFLY facing WALL Side, Draw, Touch; Side, Draw, Touch; Side, Draw, Close; Side to REV SEMI-closed, Point RLOD, —;**

## **QUARTERLY SELECTION DRILLS**

### **CHAIN DOWN THE LINE**

You'll find the definition on page 23 and some diagrams and discussion on the movement in Take a Good Look, page 24.

- Box 1-4  
**Right and left thru**  
**Veer left**  
**Chain down the line**  
**Slide thru**  
**Allemande left**

- Box 1-4  
**Heads slide thru**  
**Square thru three quarters**  
**Left swing thru**  
**Balance**  
**Chain down the line**  
**Square thru three quarters**  
**Allemande left**

- Box 1-4  
**Swing thru, boys run**  
**Ladies trade**  
**Couples circulate**  
**Chain down the line**  
**Pass thru**  
**Wheel and deal**  
**Centers pass thru**  
**Allemande left**

- Box 1-4  
**Swing thru**  
**Boys run**  
**Couples circulate**  
**Chain down the line**  
**Star thru, pass thru**  
**Trade by**  
**Allemande left**
- 1P2P  
**Right and left thru**  
**Dixie style to a wave**  
**Boys trade**  
**Left swing thru**  
**All eight circulate**  
**Chain down the line**  
**Flutterwheel**  
**Sweep one quarter, pass thru**  
**Allemande left**

- 1P2P  
**Right and left thru**  
**Dixie derby**  
**Chain down the line**  
**Flutterwheel**  
**Cross trail thru**  
**Allemande left**

- 1P2P  
**Pass the ocean**  
**Ladies trade**  
**Recycle, veer left**  
**Girls circulate**  
**Chain down the line**  
**Star thru**  
**Pass to the center**  
**Square thru three quarters**  
**Allemande left**

Note on this quarter's selections: all of these drills furnished by Callerlab are for Chain Down the Line. The second selection, Star the Route, will be discussed in Take a Good Look next month.

1P2P

Right and left thru  
Dixie style to ocean wave  
Left swing thru  
Chain down the line  
Flutterwheel  
Right and left thru  
Cross trail thru  
Allemande left

Static Square

One and three lead to the right  
Right and left thru  
Veer left  
Couples circulate  
Chain down the line  
Flutterwheel  
Slide thru, eight chain five  
Allemande left

#### A QUARTET TO TRY OUT

From Kim Hohnholt, Gillette, Wyoming

Box 1-4

Swing thru, men run right  
Tag the line in, spin the top  
Centers run, half tag the line  
Trade and roll  
Single circle to a wave  
Walk and dodge  
Partner trade and roll  
Single circle to a wave  
Recycle, touch a quarter  
Walk and dodge  
Partner trade and roll  
Left allemande

Static Square

Heads square thru, sides half sashay  
Swing thru, scoot back  
Walk and dodge, men run right  
Ladies run right, star thru  
California twirl, touch a quarter  
Spin chain thru  
Ends circulate once  
Walk and dodge, ladies fold  
Star thru, couples circulate  
Bend the line, pass thru  
Wheel and deal, centers pass thru  
Left allemande

Box 1-4

Swing thru, men run  
Tag the line, cloverleaf  
Ladies square thru three quarters  
Do sa do to a wave, walk and dodge  
Men fold, curlique  
Men trade, trade with the ladies  
Ladies trade, ladies run  
Tag the line right, ferris wheel  
Pass thru, left allemande

1P2P

Right and left thru, pass thru  
Men run, walk and dodge  
Tag the line in, pass thru  
Ladies run right, men run right  
Spin the top  
To a right and left grand

#### SINGING CALL

##### ARE THERE ANY COWBOYS?

By Lee Swain, Memphis, Tennessee

Record: **Lightning S#101**, Flip Instrumental  
with Lee Swain

OPENER, MIDDLE BREAK, ENDING

Circle left

I've searched this golden land of ours  
From the east coast to the west and  
I know it was the cowboys  
That made our land the best  
Left allemande turn partner by the right  
Four men star by the left hand  
Go once around tonight  
Turn partner by the right  
To the corner left allemande  
Come back swing your honey  
Promenade the land  
Those cowboys were my heroes still are today  
Are there really any cowboys left  
In the good old U.S.A.?

FIGURE:

One and three square thru four hands you go  
Around that corner lady do a do sa do  
Make an ocean wave and swing thru  
And the boys run to the right  
Those couples circulate and  
You ferris wheel tonight  
Now the centers pass thru  
Everybody pass thru trade by and  
Swing your corner and promenade you do  
I'm tired of make believing and  
All those things they say  
Are there really cowboys left  
In the good old U.S.A.?

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

# AMMUNITION

Our special "Ammunition" columnist is always on the lookout for not-too-difficult material that can be used with basic plateau clubs. You might send dance contributions directly to him, Ken Kernen, 201 E. Greenway Road, Phoenix, Az. 85022.

Heads pass thru, courtesy turn  
Half square thru, California twirl  
Half square thru, separate  
'Round one into middle  
Pass thru, split two  
'Round one to lines of four  
Pass thru, centers arch ends turn in  
Pass thru, split two  
'Round one into middle  
Star right halfway  
Left allemande

Sides right and left thru  
Cross trail thru, 'round one into the middle  
Box the gnat  
Right and left thru with a full turn  
Split two 'round one into the middle  
Right and left thru with a full turn  
Separate 'round one into the middle  
Right and left thru with a full turn  
Split two 'round one into the middle  
Right and left thru with a full turn  
Separate 'round one into the middle  
Right and left thru with a full turn  
Left allemande

Four ladies chain three quarters  
Heads square thru three quarters 'round  
Separate 'round one to lines of four  
Star thru  
Right and left thru with a full turn  
Split two 'round one to lines of four  
Bend the line, pass thru  
U turn back, half square thru  
U turn back  
Right and left grand

Sides right and left thru  
Square thru four hands, split two  
'Round one into the middle  
Square thru three quarters 'round, separate  
'Round one into the middle  
Half square thru, separate  
'Round one into the middle  
Square thru one quarter  
Left allemande

Sides pass thru, separate  
Around one into the middle  
Square thru three quarters, split two  
Around one into the middle  
Star right, go once around  
Back by the left  
Pick up corner, star promenade  
Inside out outside in  
Once and a half and star again  
Outside men roll back one to lines of three  
Lonesome ladies roll back to lines of four  
Bend the line, box the gnat, pull by  
Left allemande

Heads right and left thru, rollaway  
Pass thru, separate  
'Round one into the middle  
Box the gnat, pull by  
Split two around one to lines  
Pass thru, bend the line  
Pass thru, bend the line  
Box the gnat, pull by  
Left allemande

## SINGING CALL ADAPTATION

### HELLO, GOOD MORNING, HAPPY DAY

Adapted by Heiner Fischle,  
Hannover, W. Germany

Record: **Prairie 1029**

OPENER, MIDDLE BREAK, CLOSER

Circle left

I dreamed that I was walking down the highway

All the folks seemed to be going my way  
Walk all around the corner, see saw 'round  
your law

Left allemande and weave around the ring

Hello, good morning, (\*) happy day

Do sa do and then you promenade her

Hello, good morning, happy day

Gonna get my head up off that pillow

FIGURE:

Heads (sides) lead to the right and there you  
circle

Break and make a line, go up and back

Pass thru, bend the line and square thru

Five hands you count around the track

Count to five, left allemande the corner

Do sa do a new girl, promenade her

Hello, good morning, happy day

Sunshine is creeping 'round my window

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Closer.

\*Note instead of calling "happy day" you can  
name and welcome guest people or clubs.

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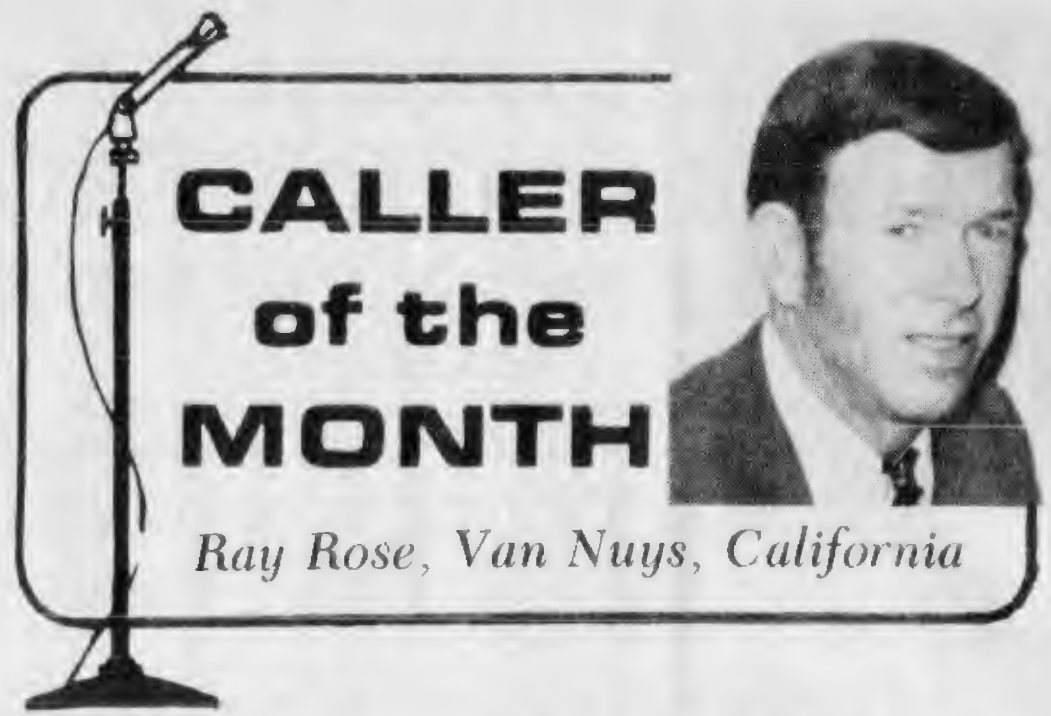
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**I** WILL GO ONE TIME and if I don't like it, that is it. I don't want to hear anymore about it! These were Ray Rose's famous final words prior to the "one time" it took to get hooked on the activity that has lasted for over 16 years and shows no sign of slowing down.

Ray has been calling full time now for eight years and during that time has formed two teen clubs as well as two adult clubs. Not surprising, since as a club-oriented dancer, upon graduation from a 16 week class, Ray became an officer in the sponsoring club and moved through the ranks of treasurer, vice-president and president. All this before the intrigue of becoming a caller took hold and blossomed with the assistance of Scotty Langlands, hours of practice and a class of teens that quickly outgrew the backyard patio.

A member of Callerlab since 1975, Ray is presently on both the Quarterly Selection and the Advance committees. He's been a member of the Western Callers Association, the Southern California Callers Association and the Professional Callers Forum. Aptitude, coupled with a conscientious concern for square dancing, makes Ray's compilations of experimental figures an interesting regular



feature for this magazine.

Completely involved in square dancing and grateful for that "one night" many years ago when he gave it a try, Ray Rose says of the future, "I'm just getting started."

**LETTERS**, *continued from page 3*

when we want to dance with the same club — but on a different night for workshop — we have been told we could not dance as the group does not want to dance with women dancing together as partners. Our money was taken and we were allowed to dance in class and the club, but not in the workshop. We were humiliated and hurt. I would like to hear how others feel about such actions.

Frances Fox  
Marcellus, New York

Dear Editor:

SQUARE DANCING magazine is to square dancing, what a jet is to international travel.

Bonnie Walker  
Editor, MODERN SQUARE  
Higden, Arkansas

Thank you, and we welcome everyone to climb abroad and travel with SQUARE DANCING each month. — Editor

Dear Editor:

The first letter in the June issue made me wonder about square dancers who feel as this writer does. In our area the swing is substituted for the do sa do. We also bump on a weave the ring. These add to our square dancing pleasure. It is true that we have visitors to our club who do not do these movements. We have found that usually these dancers are ei-

**BOB RUFF**

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Billy Clayton  
Dorchester,  
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It's also fun, to find yourself in a square, dancing smoothly to the music, where everyone holds up his end of the action. Let's also remember that Callerlab has given us standard ways of dancing the various basics and cooperation is also the name of the game. — Editor

Dear Editor:

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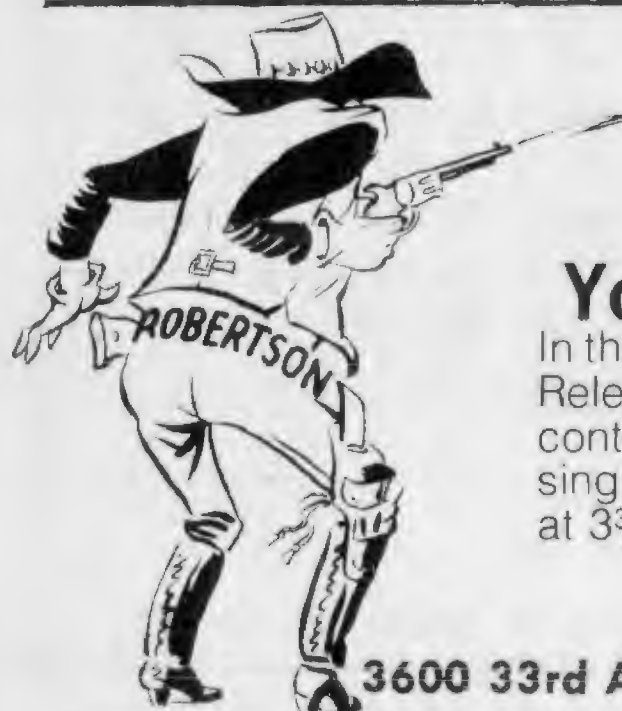
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Dear Editor:

My wife and I are fans of your magazine and look forward to each issue . . . We were especially impressed with the article, Square Dancemanship, in May. We have had the good fortune at times to have been in a square with smooth and graceful dancers. The satisfaction we received from these tips is something that is hard to explain. It doesn't happen very often anymore. Smooth and graceful dancing has given way to the rush to higher levels of square dancing where all the styling

and little extras that made smooth and graceful dancing have been sacrificed, and the proper way of executing several basics have been forgotten by the callers and dancers alike. Maybe some day smooth and graceful dancing will become the status symbol to achieve. We sure hope so. In the meantime, it is nice to read about how it used to be and how nice it could be if we were dancing that way now. We have the dream.

Dick and Jo King  
Denver, Colorado



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Jim Davis



Daryl Clendenin



Marlin Hull



Jim Hatrick



Bob Stutevous

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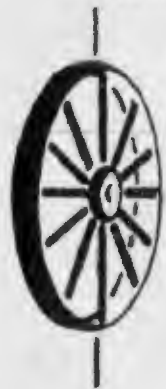
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Dear Editor:

I have recently become intrigued with the idea of knowing what were the outstanding square dance records of the last 20-30 years. We started dancing in 1962, stopped in 1964, and took it up again in 1980. It seems to me other newcomers to the field might want to know the "greats" of the past. I mean records that have been popular over a long period of time. I only have a small collection but I do have one record that may fit this category — "Summer Sounds, MAC 2051." My guess is that these vintage or super-outstanding records are produced probably at the rate of one per year, maybe one in five years. My question is has any group made an attempt to make a list of the truly great records of the past 30 years?

Theo Koerner, Earleton, Florida  
**Anyone want to tackle this project? It could be interesting and might provide some surprises to all of us. — Editor**

Dear Editor:

Do you trust yourself, or do you trust the caller? We've been dancing for years but it took a gentleman who's been at it for only three years to tell it like it is. He said, "What goes on, on the dance floor once the music starts, is strictly between me and the caller." It doesn't seem like a startling comment, but do you realize if this remark was carried out to the letter, there'd be less frustration, more relief, fewer errors. Think about it. I am and I'm a better dancer already.

Luigo Sisino, Holualoa, Hawaii

Dear Editor:

I think it is time to separate people who square dance into two groups. (1) Square



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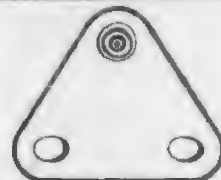
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Dancing would be Mainstream or even a little Mainstream Plus, but NOT to include all position dancing. (2) Square dancing Plus would include everything else — 10 new calls each week, with variations and APD. We enjoy dancing; however when it ceases to be fun or we cause pain to more "professional" dancers it is really time to call it quits. I am sick to death of some group, whoever they are, constantly dreaming up new calls and then, adding to the confusion, by coming up with APD. I object because they infringe on my right to

go dancing and have a good time.

Venard Haubert

Levittown, Pennsylvania

Dear Editor:

I was happy to see the article on the Maxhimers in your May magazine. My husband and I first became acquainted with Ralph when we took square dance lessons from him at the Glendale Civic Auditorium in 1955. Over the years I've thought about him and wondered what he was doing. I guess he's always been my idol. I always proudly an-



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nounce that I had the best instructor in the whole world. Ralph not only taught the basic movements but taught style right along with the movements. I feel style is just as important. How I wish instructors today would stress it.

Dottie Lefmann  
Capitola, California

**WORLD, continued from page 41**  
**Michigan**

Convention-time in Detroit has given

many people a shot in the arm. Bob and Mary Brennan of Livonia, Vice Chairmen of Radio and TV for the 1982 National, are great idea people and have come up with a winner. Usually when anyone mentions Michigan, the first thought is "cars," so Bob and Mary, with the aid of Tom Mulee and Joe Achor, square dancers and employees of the Ford Design Center in Dearborn, constructed a Cadillac. Now I know you are asking yourselves — a Cadillac constructed by Ford employees? But hear the story. Bob and Mary said, "Why can't

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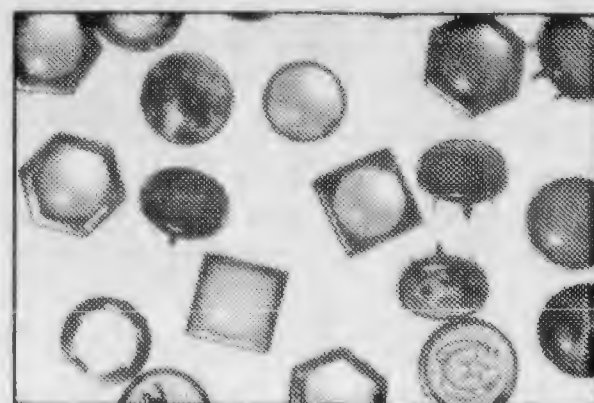
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we have our version since the Caddy is considered the top of the line and the Michigan Convention is going to be the top?" March, 1980, in the basement of the Design Center, the construction of the Convention Cadillac began, to be completed 130 hours later in time for the pre-Convention dance in April of last year. The overall dimensions of the car are 5' x 14'. It's made of 1/4" foam core board on a folding wood frame, with plywood support pieces. A cross-member, used as a support to aid in rolling it on six ball casters, was added

along with an instrument cluster. After its debut at the pre-Convention dance, the car was carefully taken apart and the fragile pieces were stored in the Brennan's home. Later it was packed and sent to Seattle to be displayed at the this year's Convention. The Brennans, using the song, "Lord, It's Hard to be Humble," wrote a parody about the 1982 Convention, taped it, and it is played while the car is assembled. Between now and next June, the Caddy will be running on a path of tours promoting the 1982 "big one." — *Bev Warner*

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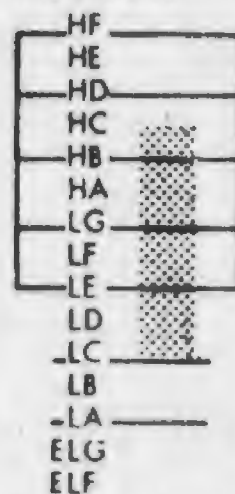
### IF YOU KNEW SUSIE — Longhorn 1034

Key: F      Tempo: 128      Range: HB Flat  
Caller: Guy Poland      LA

**Synopsis:** (Break) Circle left — allemande — do sa do partner — men star left — turn partner right — corner allemande — swing own — promenade (Figure) Head couples square thru four hands — corner do sa do — curlique — cast off three quarters — fan the top — boys move up recycle round — pass thru — partner trade — square thru three quarters — swing — promenade (Alternate break) Sides face grand square — four ladies chain across — chain back — promenade (Alternate figure) Head couples square thru four hands — corner do sa do — swing thru boys run to right — half tag — scoot back — boys run right —

## 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 Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



star thru — pass thru — left allemande —  
swing — promenade.

**Comment:** A tune that has been released and recorded many times. A melody line that nobody should have trouble with. Music is above average and the figure has a nice flow. To offset rushing, the elimination of do sa do before curlique might be considered.

Rating: ☆☆☆

**GIMME A LITTLE KISS — Hoedowner 104**

**Key: A Flat Tempo: 128 Range: HB Flat  
Caller: Gordon Sutton LC**

**Synopsis:** Circle left — allemande corner — come back do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads curlique — walk and dodge — circle four — make a line — up to middle and back — pass the ocean — scoot back — boys run right — tag the line — girls go left — boys go right — swing corner — left allemande — promenade.

**Comment:** An old memorable tune. Dancers can add to the chorus with vocal contributions. The figure has enough for any Mainstream dancer. Music is above average.

Rating: ☆☆☆

**GAL WITH A SMILE ON HER FACE —  
Old Timer 1602**

**Key: B Flat Tempo: 132 Range: HC  
Caller: Shannon Duck LB Flat**

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — allemande left allemande thar forward two and star — men back in right hand star — shoot star — four ladies chain three quarters — roll promenade (Figure) One and three promenade halfway — lead to right circle four halfway — veer to left — bend the line — forward and

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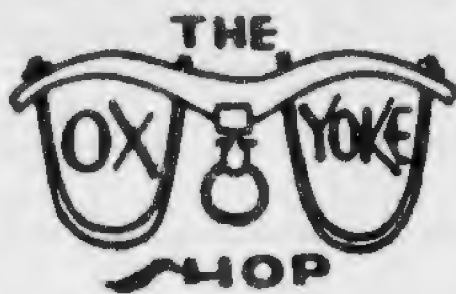


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back — pass thru — partner trade — square thru four hands — corner swing — allemande left new corner — promenade.

**Comment:** Music is very average. Has good voice and music separation. Figure is Mainstream and the timing was well executed. Nothing outstanding on this release but clear recording by Shannon. Rating: ☆☆☆

## QUEEN OF THE HOP — Bob Cat 108

Key: D Tempo: 130 Range: HD  
Caller: Gary Kincade LD

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — al-

lemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag your line — cloverleaf — girls square thru three hands — swing corner — promenade (Alternate figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel — slide thru — swing — promenade.

**Comment:** A tune that seemed monotonous to the dancers. The music is average with a piano and sax lead in places. The figure is very average and timed out very well. The



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RB 269 Don't You Ever  
Get Tired

RB 310 Petticoat Junction  
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J Bar K 107 Raindrops Keep  
Falling On My  
Head (Re-release)



Cal Golden



Don Williamson

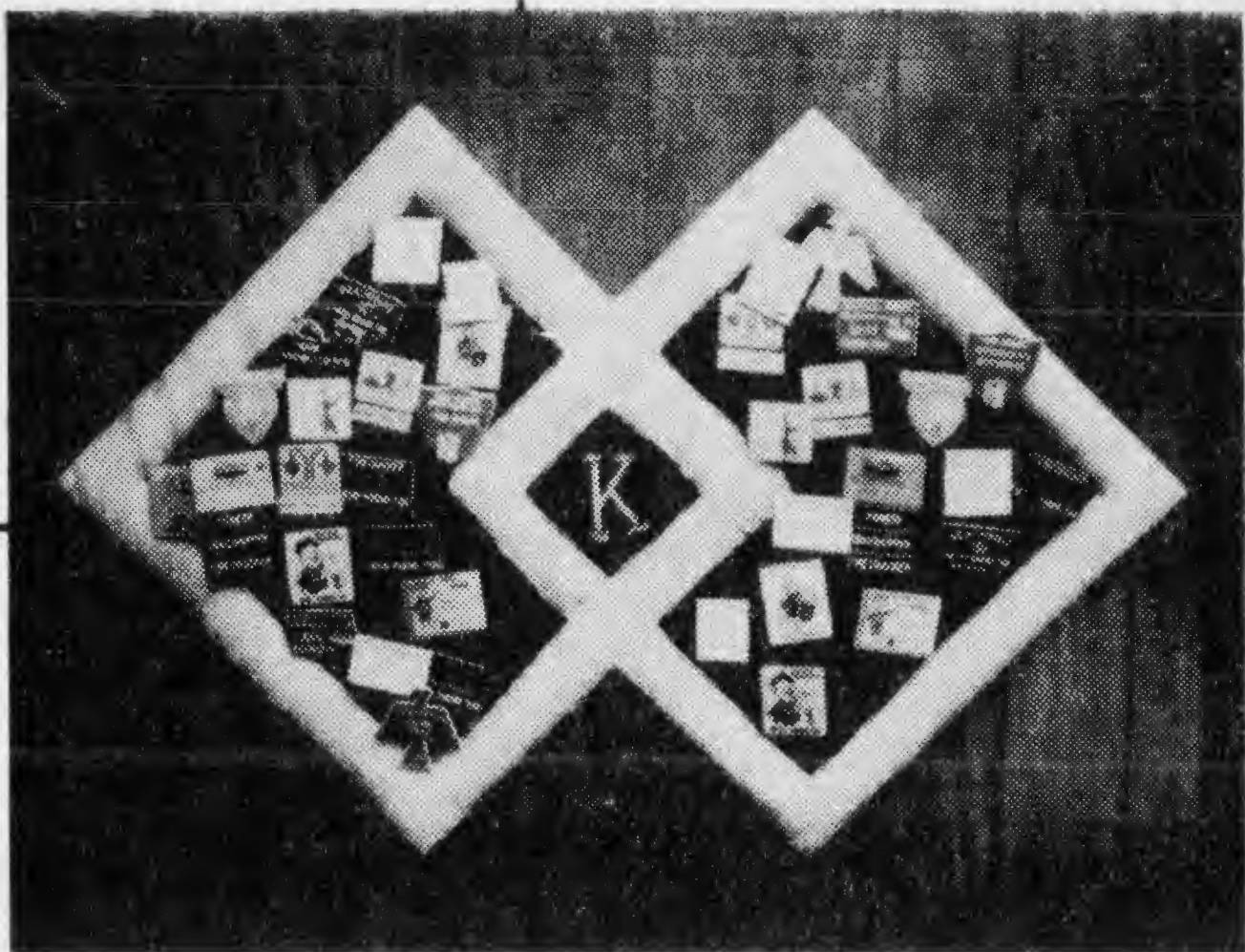


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band reminded you of a combination of rock and jazz. Rating: ☆☆

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#### Lightning S 101

**Key: B Flat Tempo: 128 Range: HB Flat**  
**Caller: Lee Swain LB Flat**

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

**Comment:** Fine separation of voice and music on this release. Good figure usage by Lee and his voice comes over very well. The music is above average but not outstanding. Dancers gave mixed reactions on this release.

Rating: ☆☆☆☆

### COME MONDAY — Circle D 215

**Key: A Flat Tempo: 128 Range: HC**  
**Caller: Jerry Jestin LC**

**Synopsis:** (Break) Circle left — men star right — allemande left — do sa do — girls star left — swing own — promenade (Figure) Heads flutter wheel — sweep one quarter — double pass thru — track two — swing thru — boys run right — wheel and deal — eight chain four — swing corner — promenade.

**Comment:** This release has a melody line that does not seem to lend itself to square dance music. To this reviewer the tune seems to be more of a ballad type. However, the music is



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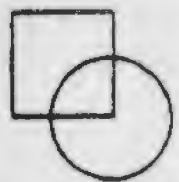


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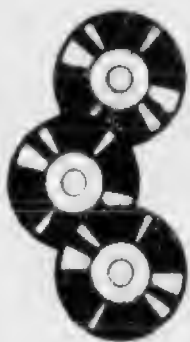
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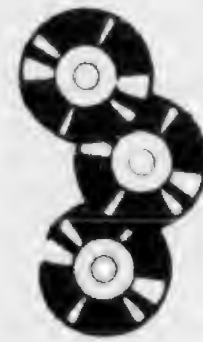
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very acceptable. Dancers did not give it a high rating. Rating: ☆☆

**EASTBOUND AND DOWN — Rhythm 152**  
**Key: F Sharp Tempo: 128**  
**Caller: Wade Driver Range: HC Sharp LC Sharp**

**Synopsis:** (Break) Circle left — left allemande — home do sa do — men star left — turn partner right — left allemande — swing own — promenade (Figure) Heads promenade half around — down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — do sa do — swing thru — boys trade — turn

thru — left allemande — promenade.  
**Comment:** This tune has been recorded many times before and some were well accepted. That may deter some buyers. The music is good and figure is Mainstream. Wade does a good job on this release. Rating: ☆☆☆☆

**JUST CAN'T LEAVE YOUR LOVE ALONE — Rhythm 153**  
**Key: C Minor Tempo: 130 Range: HE Flat LC**  
**Caller: Wade Driver**  
**Synopsis:** Complete call printed in Workshop.  
**Comment:** Good rhythm music with a rinky tink piano sound. The figure is average. Melody

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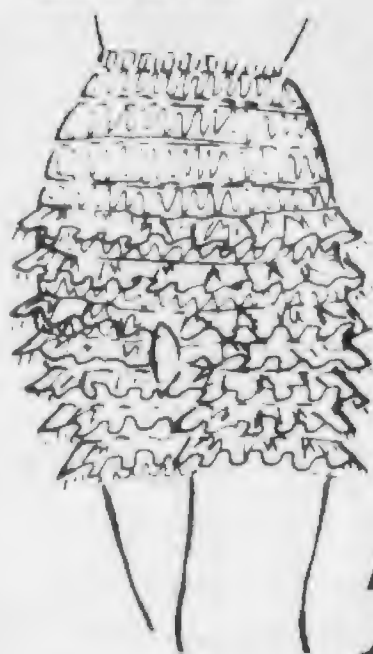
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line may give callers some problems without practice due to key change modulation.

Rating: ☆☆☆☆

**I AM A DREAMER — Lightning S 201**

Key: D Flat & E Flat  
Caller: Mel Roberts

Tempo: 128  
Range: HG  
LA Flat

**Synopsis:** Four ladies promenade — swing own — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do corner — swing thru — boys run right — tag the line — turn right — wheel and deal — box the gnat

— pull her by — left allemande — do sa do next girl — promenade.

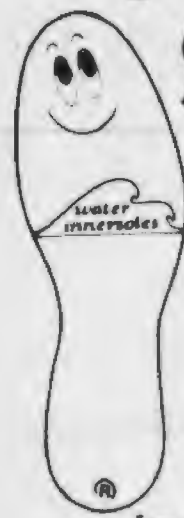
**Comment:** Good music on this release that offers another average figure that choreographically is fine but not different. The separation of voice and music is well done as Mel was easily understood. Rating: ☆☆☆

**SUNDAY — Dance Ranch 661**

Key: A Tempo: 128 Range: HB  
Caller: Frank Lane LA

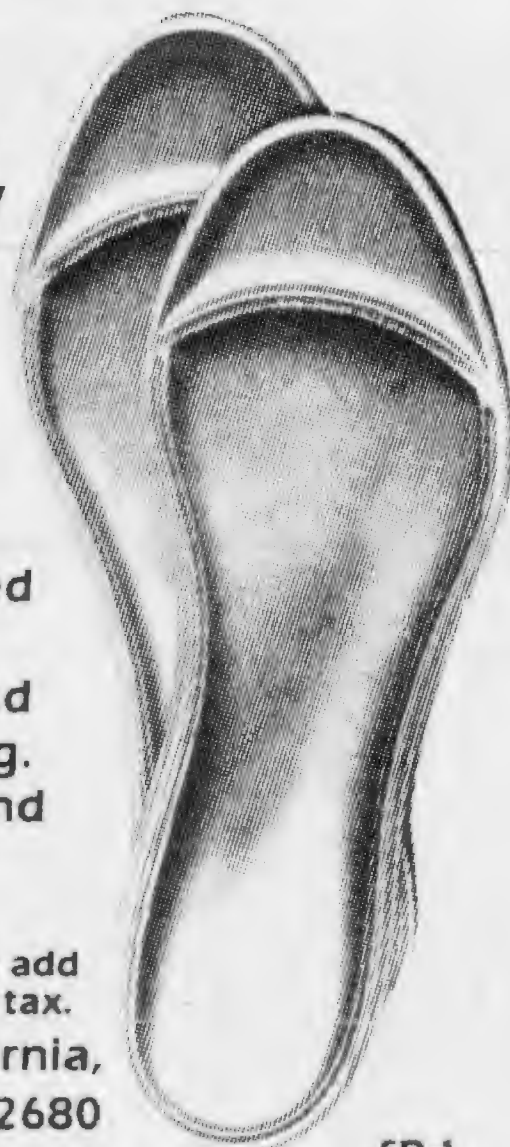
**Synopsis:** Complete call printed in Workshop.  
**Comment:** A typical Frank singing an old standard melody. The music is above average and

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the figure is well timed and enjoyed by the dancers. The tune should pose no problem for the caller. Rating: ☆☆☆☆

### YOU'RE THE REASON GOD MADE OKLAHOMA — Rhythm 154

Key: C Tempo: 128 Range: HD  
Caller: Wade Driver LC

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — allemande left — swing — promenade (Figure) Heads square thru four hands — make right hand star — heads star left — same two right and left thru — dive in — square thru three

hands — swing — promenade.

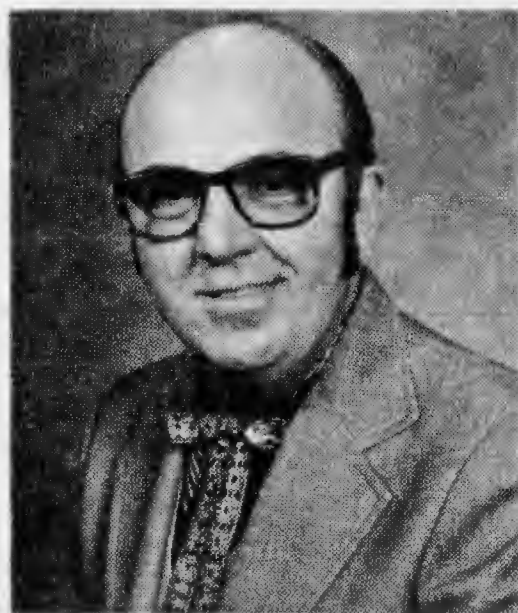
**Comment:** The voices on this release added to the called side. The figure is one of those that is over used in many recent releases. The tune is fairly new and the music is average.

Rating: ☆☆☆

### OH LONESOME ME — Old Timer 1401

Key: C Tempo: 128 Range: HC  
Caller: Don Henderson LD

Synopsis: (Break) Allemande left allemande thar — forward two and star — shoot star full turn — pull corner by — left allemande — grand right and left — do sa do — allemande left —



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promenade own (Figure) Heads square thru fou hands — swing corner — promenade — head two couples wheel around — right and left thru — flutter wheel full around — sweep one quarter more — pass to center — square thru three hands — swing corner — promenade.

**Comment:** Many will recall this as one of the hits a few years back with the late Bill Castner doing the recording. The music evidently is the same and still is good. An updated figure makes this a better release. Calling is average on the called side of record. Rating: ☆☆☆

**KISSES Blue Star 2138**

**Key: D, E & F Tempo: 130 Range: HC**  
**Caller: Bob Yerington LB**

**Synopsis:** (Break) Join hands circle — left allemande — swing corner — men star left — turn thru — left allemande — weave ring — meet own promenade (Figure) Heads promenade halfway — down middle right and left thru — two ladies chain across — chain back — Dixie style to ocean wave — trade the wave — square thru three quarters — swing corner — promenade.

**Comment:** A revival of a tune recorded by MacGregor years back. The instrumental is not the best by Blue Star. The offering of trade the wave does add a little spice to the figure. Instrumental is faster than the called side.

Rating: ☆☆☆

**YOUR MEMORY — Bogan 1333**

**Key: C Tempo: 130 Range: HD**  
**Caller: Tim Ploch LC**

**Synopsis:** (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Head square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — boys run — bend the line — up to middle and back — touch one quarter — circulate — boys run — swing corner — promenade.



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PR 1036 "Polka On An Ol' Banjo" by Renny

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**Comment:** An improvement in the music on Bogan is being noticed by this reviewer. This tune is average though some callers may enjoy. The choreography was danceable and posed no problems. Callers will have to determine their purchase desires. Rating: ☆☆☆

follow his efforts. The music is good as usual by Chaparral. Figure is easy to dance. The instrumental may be hard to follow for some callers. Rating: ☆☆☆☆

**GUITAR MAN — Chaparral 309**

Key: D      Tempo: 130      Range: HD

Caller: Gary Shoemake      LD

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

**Comment:** Gary always seems to do an unusual recording that is well liked. Many callers try to copy Gary's ability and it is very difficult to

**LADIES LOVE OUTLAWS — Bob Cat 107**

Key: D & E      Tempo: 130      Range: HB

Caller: Mike Holt      LA

**Synopsis:** (Break) Circle left — left allemande — turn partner right — four men star by the left — turn partner right — corner allemande — come back one — swing — promenade (Figure) One and three promenade three quarters — two and four square thru three hands — do



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sa do — make an ocean wave — swing thru two by two — boys run to the right — bend the line — touch a quarter — all eight circulate — boys run to the right — swing corner — promenade.

**Comment:** A release where the caller is alternating between singing the melody and talking it. The figure has enough movements for satisfaction. The melody is not outstanding and seems to not quite be the key for this caller. Not an overall good release. Rating: ☆☆

### NO TEARDROPS TONIGHT — Dance Ranch 662

**Key: G**      **Tempo: 128**      **Range: HB**  
**Caller: Ron Schneider**      **LB**

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle eight — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — slide thru — right and left thru — flutter wheel — reverse flutter — promenade.

**Comment:** The music on this Dance Ranch release is not up to their standard. The figure is very Mainstream with no major problems. Ron does a nice job with the music he has to use. Rating: ☆☆☆

### BOUQUET OF ROSES — Old Timer 1106

**Key: C**      **Tempo: 128**      **Range: HC**  
**Caller: Smokey Snook**      **LB**

**Synopsis:** (Break) Allemande left into Alamo style — balance — swing thru — balance again — swing thru — boys run to right — partner trade — face your own right and left grand — do sa do — left allemande — come back promenade (Figure) One and three lead to right circle — make a line — into middle right and left thru — pass thru — bend the line — square thru four hands — trade by — left allemande — do sa do — promenade.

**Comment:** The recording on this release was not

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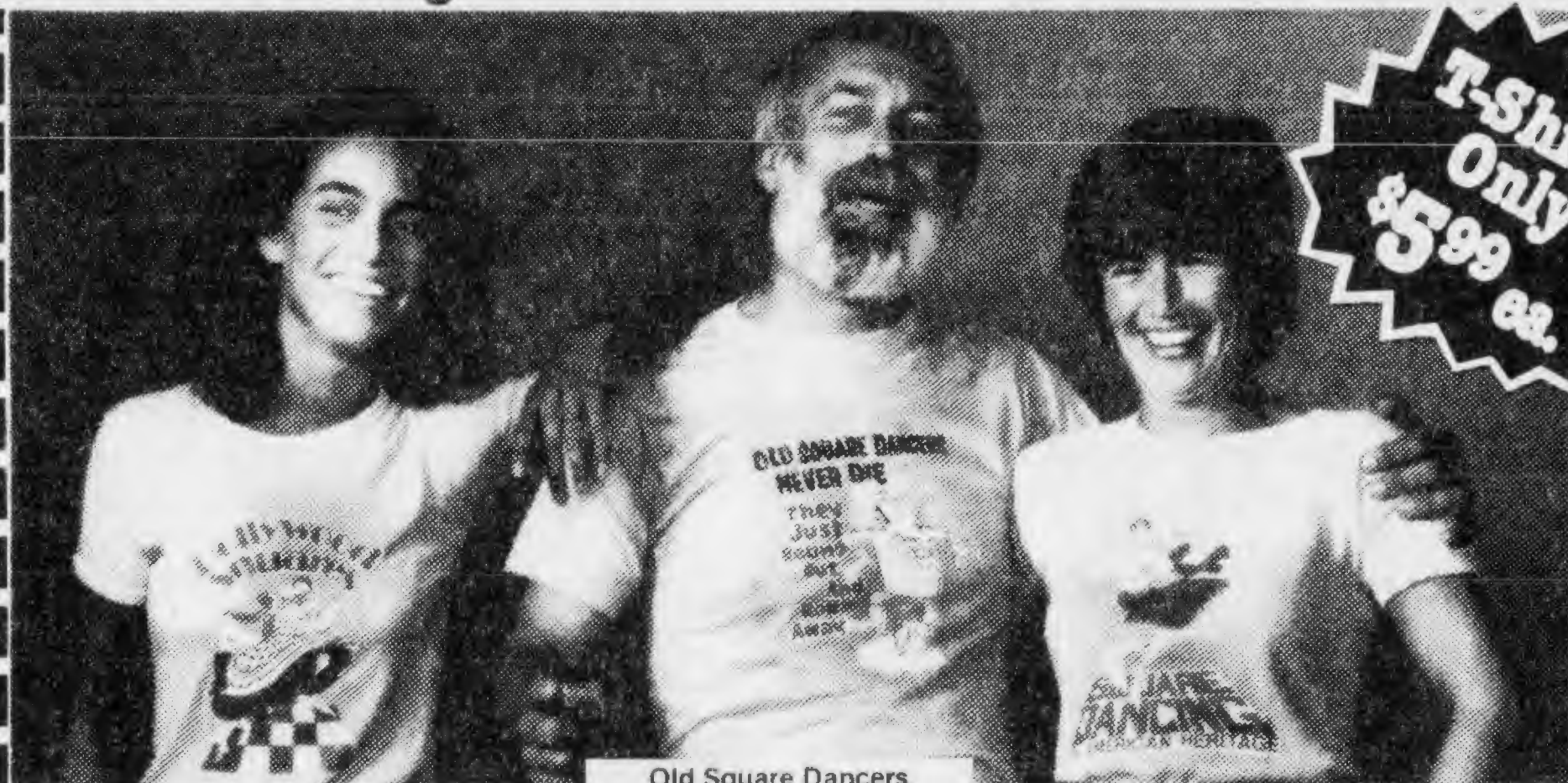
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the best as the caller had many hiss sounds on the words. A microphone adjustment would be advantageous. The figure and tune are average. Rating: ☆☆☆

**THIS THING CALLED LOVE — Bee Sharp 115**

**Key: G      Tempo: 130      Range: HE**

**Caller: Toots Richardson      LD**

**Synopsis:** (Break) Bow to partner and corner walk around corner — see saw own — join hands circle left — allemande corner — do sa do own — corner allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — slide thru again four hands — trade by — swing corner — promenade.

**Comment:** Nice to hear women callers being used. This release has many words that some callers will have to compensate for by using good word metering. This is not a problem throughout the record. No difficulty in the figure and the music is above average.

Rating: ☆☆☆

**FLIP HOEDOWN**

**Rhythm Sticks — Roadrunner 550**

**Key: A Flat**

**Caller: Randy Dougherty**

**Tempo: 128**

**Comment:** A good hoedown and instrumental that is well balanced and recorded. The banjo and fiddle lead is not so outstanding as to override the rhythm track. The use of sticks is novel enough to be enjoyed. The vocal side is well done. Rating: ☆☆☆☆

**ROUND DANCE**

**WEST OF THE MOON — Grenn 14299**

**Choreographers:** Eddie and Audrey Palmquist

**Comment:** Part A of this dance is slow foxtrot; Part B is triple jive. The cues are written in international ballroom terminology and space does not permit a write-up that would be clear to those who are unfamiliar with these terms. The dance would fall into the advanced to challenge category. The tune is the old East of the Sun. Enchanting Lady on the flip side is written up in the Workshop.

**INSTRUMENTAL SINGING CALLS**

**ROCKY TOP — Kalox 1259**

**Key: D**

**Music: The Jewel Men**

**Tempo: 140**

**JUST BECAUSE — Flip side to Rocky Top**

**Key: B Flat**

**Tempo: 138**

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**Music: Kalox Rhythm Boys Band**

**Comment:** Once again, two good buys of dances that were popular and previously successful. Well played, well recorded and another good consideration for callers. Just Because may and should be slowed for comfortable dancing as well as consideration to the tempo on Rocky Top. Rating: ☆☆☆☆

**TURN OUT THE LIGHT — Kalox 1260**

**Key: A Flat** **Tempo: 128**  
**Music: Longhorn Rhythm Boys Band**

**CROSS THE BRAZOS** — Flip side to Turn Out The Light

**Key: F** **Tempo: 128** **Range: HB Flat**  
**Music: Kalox Rhythm Boys Band**

**Comment:** Two very fine sides of successful releases a few years back. If callers do not have these two tunes it is a good buy. The efforts of Kalox to offer this bargain is commendable. Figures have been updated in some instances. Good music on both sides. Rating: ☆☆☆☆

**HOEDOWNS**

**RIVER BOAT ROMP — River Boat 125**

**Key: C** **Tempo: 130**  
**Music: The Paddle Wheels** — Guitar, Bass, Banjo, Harmonica, Piano, Drums

**PADDLE WHEELIN'** — Flip side to River Boat Romp

**Key: C** **Tempo: 130**  
**Music: The Paddle Wheels** — Guitar, Harmonica, Banjo, Bass, Piano, Drums

**Comment:** The recording level seemed to be low on this release. A good rhythmic sound that will be a caller selective choice. The River Boat Romp side, to this reviewer, is not as good as Paddle Wheelin' although both can be an addition to a caller's case. Rating: ☆☆☆☆

**COTTON EYED JOE — Kalox 1258**

**Key: A** **Tempo: 134**  
**Music: Kalox Rhythm Boys Band** — Guitar, Bass, Banjo, Fiddle

**BILLY CHEATUM** — Flip side to Cotton Eyed Joe  
**Key: A** **Tempo: 134**

**Music: Kalox Rhythm Boys Band** — Guitar, Bass, Banjo, Fiddle

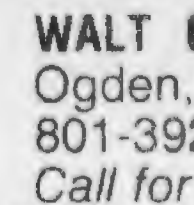
**Comment:** The Cotton Eyed Joe number is getting quite a play recently due to the western dance craze. This side is one of the better recent releases of this tune. The Billy Cheatum side did not track well on the opening few bars and it may be a defective record as all other releases were all right. Both sides deserve consideration. Rating: ☆☆☆☆

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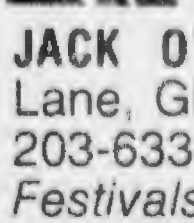
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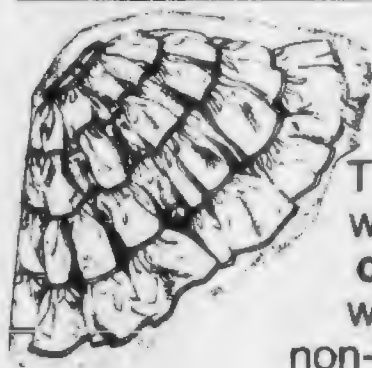
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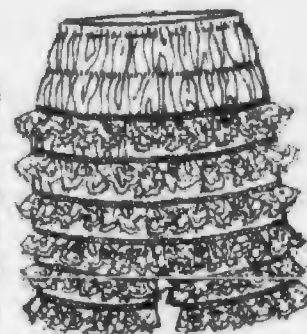
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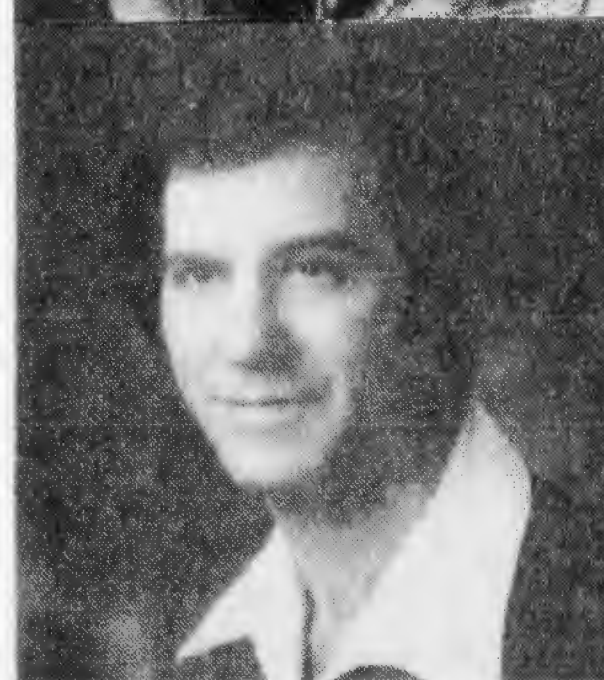
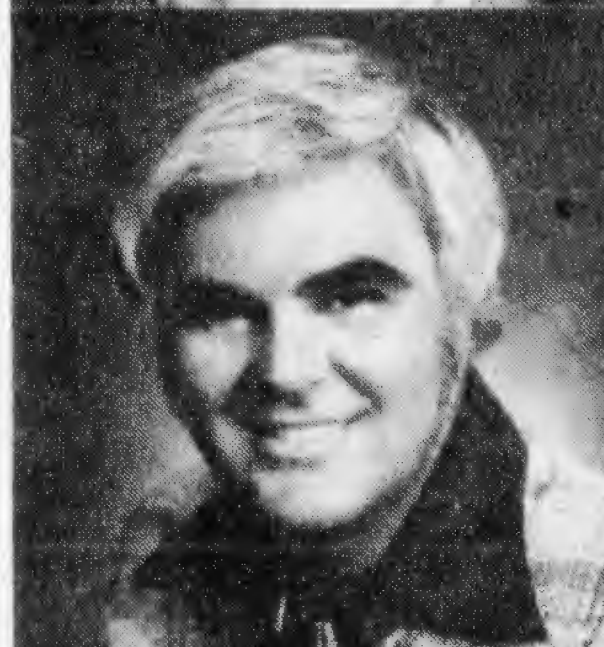
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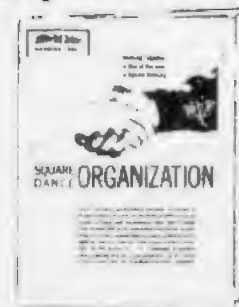
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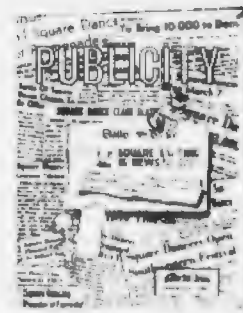
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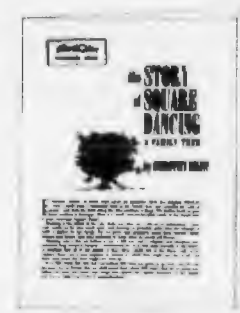
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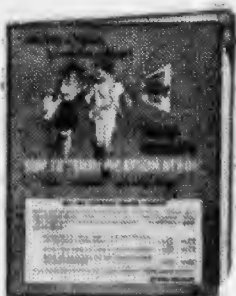
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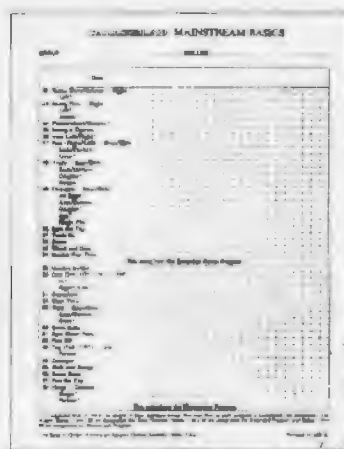
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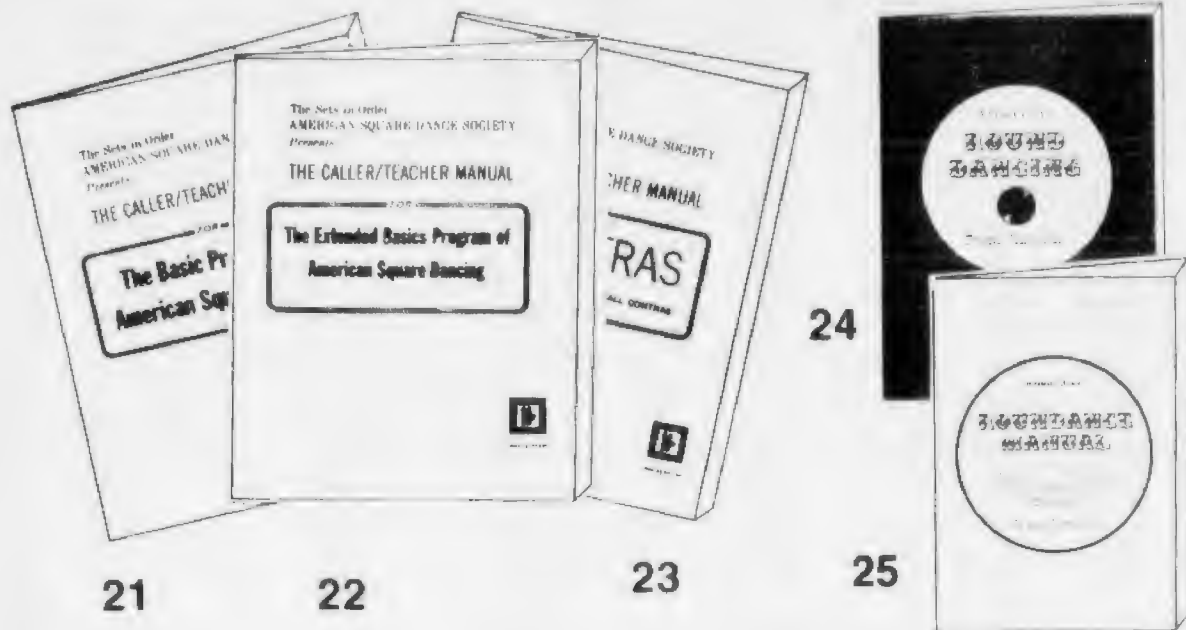
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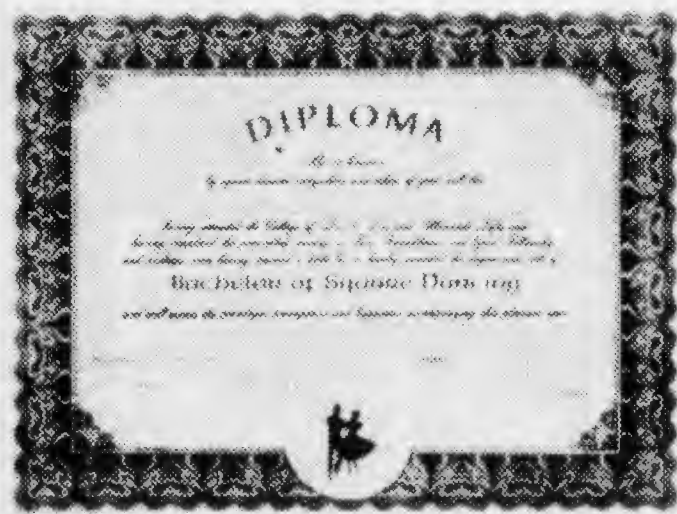
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## DEADLINES

A reminder that January will include the Big Events for 1982. We will be happy to list your festival, anniversary dance, special hoedown, convention, etc. but we must have the information by November 1st. As with the monthly Date Book listings, the Big Events will include the date, name of the activity, location, city, state and a contact address and/or telephone number. These listings will also be included throughout the year the month preceeding as well as the month of the

event. Please send your listings to this magazine, addressed to 1982 Big Events, no later than November 1, 1981.

February 1982 will include Vacation Institutes — deadline for information is December 1st; March 1982 will list callers' schools — deadline, January 1st.

These free listings in SQUARE DANCING Magazine are an ideal way to let the square dance public know about you and your activity. It is another Service provided by The Sets in Order American Square Dance Society.

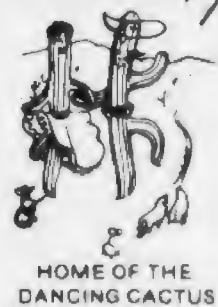
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