

SQUARE DANCING

JANUARY, 1982

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Telephone (_____) _____



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 were married in August in a church, but because square dancing has meant so

much to us, we wore square dance attire. Following the service, our reception was held at the American Legion Hall at our regular Hi-Stepper Club dance. An article about our wedding in the local paper attracted much attention and several friends are now planning to give square dancing a try.

Diane and Jim Cripps
Ocean Gate, New Jersey

Dear Editor:

We have Sets in Order (SQUARE DANCING) from 1970 to 1980 for anyone's library — free, if they will pay the postage.

John Craven
1241 E. Coulee Rd.
Bismarck, ND 58501

Dear Editor:

Like the October letter, we would like to protest the too, too fast calling. We can do quite well in keeping up, but all the beauty of modern square dancing is being spoiled. We have seen callers deliberately push their speed up if the dancers are doing "too" good at keeping up. Then the squares break down. Come on, callers, let's get back to beautiful dancing!

D. and H. McDaid
Elk Forest, Maryland

Dear Editor:

It has come to our attention that Barney Lusina of Expanding Horizons World Travel Please see **LETTERS**, page 55

Lifestyle 2
Arts & Leisure 5

Panorama

Newlyweds: 'We do-si-do!'

Mr. and Mrs. Cripps dance for first time as husband and wife.

Diane attends Maroon and Tom Smith sample food at reception.

A full of new guests Mr. and Mrs. Jimmie Cripps after ceremony.

Local press coverage of the Cripps' wedding.

SQUARE DANCING

OFFICIAL PUBLICATION
OF
THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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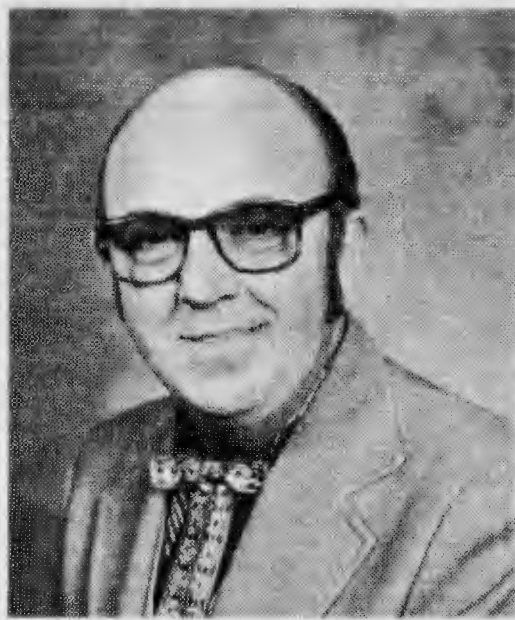
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CAL WILL BE CALLING FOR THESE SQUARE DANCE WEEKENDS AND FESTIVALS:

JANUARY 8, 9 — January Jamboree, Panama City, Florida, Cal, Darryl McMillan
JANUARY 22 — Caller Association Festival, Storm Lake, Iowa
FEBRUARY 5, 6 — Winter Square Dance Jubilee, Phoenix, Arizona
FEBRUARY 13 — Golden Circle 8 Festival, Jackson, Tennessee
FEBRUARY 26, 27 — Weekend, Carrington, North Dakota, Cal, Norm Cross
MARCH 6 — Festival, Lufkin, Texas, Cal, Lloyd Phillips
MARCH 21 — Show Your Colors Ball, Wakefield, Massachusetts
APRIL 16, 17 — Weekend, Myrtle Beach, South Carolina, Cal, Tony Oxendine & Pat Barbour
APRIL 24 — South Central Square Dancers & Callers Festival, Wichita, Kansas
MAY 1 — All-Niter, Winchester, Indiana
MAY 14, 15 — Cactus Twirlers Festival, Del Rio, Texas
MAY 28, 29 — 4th Annual Arkie Star Memorial Weekend, Arkadelphia, Arkansas, Cal, Lee McCormack
JULY 9, 10 — 11th Annual Seaside Squares Jamboree, Pensacola, Florida
JULY 23, 29 — 12th Annual Jekyll Fun Fest, Jekyll Island, Georgia, Cal, Dick Barker
AUGUST 13, 14 — 2nd Annual Festival 82, Glassboro, New Jersey, Cal, Ralph Trout, Don Hanhurst, Tom Miller
SEPTEMBER 24, 25, 26 — Annual Jamestown Camporee, Jamestown, Virginia
SEPTEMBER 26-OCTOBER 2 — Square Dance Week, Dillard, Georgia

CALLERS SEMINARS

JANUARY 16, 17 — Texas State Callers Association, Houston, Texas
JANUARY 23, 24 — Siouland Callers Association, Aurelia, Iowa
FEBRUARY 14 — Memphis Callers Workshop, Memphis, Tennessee
MARCH 7 — Special Callers Seminar, Beaumont, Texas
MARCH 28 — Southern California Callers Association, La Mirada, California
SEPTEMBER 3, 4, 5 — Michigan State Square Dance Leaders, Midland, Michigan
OCTOBER 30, 31 — Rainier Teacher & Caller Association, Tacoma, Washington

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JULY 12-16 — Cal Golden, Hot Springs, Arkansas
JULY 18-22 — Cal and Dick Barker, Jekyll Island, Georgia
AUGUST 1-6 — Cal, Gloria Roth, Bill Peters, Joe Prystupa, Clementsport, Nova Scotia, Canada
AUGUST 15-20 — Cal and Ralph Trout, Vineland, New Jersey
OCTOBER 18-22 — Cal and Stan Burdick, Hot Springs, Arkansas
NOVEMBER 15-20 — Cal, Stan Burdick, Tex Brownlee, Fontana Dam, North Carolina

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January, 1982

WHAT DO SQUARE DANCERS think about the activity as it is today? This question has in recent years stimulated a number of polls, two taken by Legacy, the International Communications Center of Square Dancing, representing all phases of this activity, and one by this publication. On the basis of their earlier poll, the Legacy group circulated a second questionnaire this past spring and summer and while the final reports are not yet in, the preliminary rundown is interesting.

Of the items listed in the questionnaire which might possibly be due for a change, would you like to guess which were the most needed changes in the minds of the greatest number of dancers? Remembering that a good number of these questionnaires were circulated to members (trustees) of Legacy and another large number were circulated to those attending the recent National Square Dance Convention in Seattle, the total results from 2,959 completed forms show these reactions.

The unanimous choice in the realm of "desired changes" comes under the heading of the need for "more emphasis on etiquette." 36.2% of the questionnaires circulated by Legacy members and 38.1% of the questionnaires coming in from the National rated this by far the most important area of needed change.

Others (with an average order of choice) showed, in second place, clubs, festivals, conventions etc., announcing the level of the dance by listing the plateau of calls being used. This rated around 30%. In spot number three, rating 25% of the poll, was the plea for fewer figures (basics). Number four, or 20%,

wanted a change in floor level (we presume this means that those attending a dance should be able to handle the advertised plateau). In fifth place was the heading "more lessons" and we interpret this to mean that classes are running fewer than 29 for Basics, fewer than 41 lessons for Mainstream and about 19% suggested that this needed changing.

Obviously there was some overlapping of the questions but the message regarding the most needed change is loud and clear. Too many dancers are being ushered out of class and into the activity with less than an adequate knowledge of their responsibility as a *considerate* dancer. While we may be critical of the manners of those who have been dancing for a number of years, the responsibility starts with the training of the brand new dancer. Only if etiquette is explained in the beginning does a dancer know that it is discourteous to leave a square before a tip has been completed and ill-mannered to bypass one incomplete square in order to get into another. It is inconsiderate to overlook the importance of hygiene and cleanliness and it is thoughtless to carry on a conversation when the instructor is on the microphone. These are just a few of the topics which appear in the Ten Commandments of Square Dancing and a good place to read up on these and other points is in the Indoctrination Handbook which many callers hand out to new dancers. (You'll find it listed on our order page toward the back of this issue.)

Had only a few who filled out the questionnaire listed etiquette as a prime problem, we might have overlooked it here — but when more than a third registered concern, we felt it was time to do something about it. So, during the coming months we'll focus attention on just why etiquette *is* important and how we can make some obviously needed changes.

There may be some changes in all these findings when the balance of the questionnaires have been tabulated but the message at this time is clear where the "voice of the dancer" wants to be heard. We'll be looking at all five areas where change appears to be needed, and during 1982 we hope to cover them all. When there is change called for, where does the responsibility lie but on the shoulders of the caller/teacher and those groups who sponsor classes and have an influ-

ence over the callers they hire for class and workshop.

Before we leave the subject, it's interesting to note that of a cross section of dances, 53% of those who filled out the questionnaire at the Convention dance from two to six times per month. At least 17% dance four times per month, 11% dance six times each month, 9% dance eight times each month, 7% dance ten times per month and 7% dance twelve times per month.

Our thanks to Legacy and to Dick and Jan Brown, recent executive secretaries, for setting up the poll and for tabulating results.

Travel Anyone?

THOSE CRUISING on a number of the major luxury ships this winter may be surprised to discover that along with the ship's crew, the purser, the ship's doctor and others, there may be a ship's square dance caller. This came to light recently while talking with Tom Karp of Hillsdale, New Jersey, who indicated that in recent years, he has placed as many as 45 callers on different cruise ships.

As a part of the all-important planned recreational programs featured on such cruises, professional callers have been added to provide simple, one-night stand square dance entertainment for as many as 800 passengers on any given cruise. The object in offering square dancing is to provide entertainment and a social activity that can help weld a shipload of passengers into a friendly "family-like" atmosphere.

☆☆☆

At the time of this writing, Bob Van Antwerp was prepping a Christmas show for one of the major television networks. Set for Lake Tahoe, Nevada, Bob and several hundred square dancers would form the backdrop on this happy Christmas show. And, speaking of Van Antwerp, he takes the cake in our book for his concept of being a *traveling* caller. Recently, he left his Lake Tahoe, Nevada, lair, flew to Los Angeles, changed planes and flew to Christchurch, New Zealand, was whisked from the airport to the hall that would house a square dance festival in that city and called for the next three days. Wrapping up his calling on Sunday, he was back on an Air New Zealand jet the next morn-

ing winging it to his home in Nevada and classes on Tuesday night. That's going a long way for a calling date.

The Newsbeat

SQUARE DANCE NIGHT at Disneyland, 1981, was a roaring success and, with about 7,500 dancers on hand, the October event just about doubled the 1980 attendance. Co-sponsors of this annual affair, Norm and Joan Holloway and Ken and Carla Parker, are optimistically pointing toward October 9, 1982, which is the date set for number three. To us, the wholesome atmosphere of the Magic Kingdom lends a natural backdrop for square dancing. Perhaps you'll be able to attend next year.



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SQUARE DANCING

Has Brought Me Back To Life

by Trudy Austin, Newton, New Jersey

WE TAKE FOR GRANTED the precious life given us at birth. One grows to adulthood, marries, has a family, and each day is a series of ups and downs. Time becomes a winged vehicle, until an unexpected moment when a young life is snuffed out. A policeman at the door — March is not the usual time for donations. My husband's voice, "Please come in." The calm voice of the officer saying, "There has been an accident; we need to have you identify your daughter."

All the way to the morgue my husband kept repeating, "It's a mistake; it won't be her." The half-mile ride seemed endless, yet I did not want it to end. My heart knew the answer. The peace of death was upon her face—beautiful and serene. My heart wanted to stop; instead I continued to move as if in a deep disturbing dream. The necessary arrangements were made and soon it was over.

A void seemed to envelope me and slowly close in. A large shell formed around me, getting harder every day. I was no longer a person. I was slowly becoming an object. Ob-

A new year arrives and for most of us, after the excitement of the holidays, it's simply another day. Sometimes we pause long enough to reflect on the past 12 months and perhaps rededicate ourselves to trying harder during the forthcoming period of time. But really, each day, each moment, is a time to make a new beginning, to breathe in all that life has to offer. The following true account is offered in the hope that someone who reads it may be encouraged to make a new beginning—to bear the weight of some sorrow—and to find new meaning in the word, happiness. We thank Trudy for sharing it. — Editor

jects have no feelings. This becomes a safe way to live, no more hurts.

About five months later my husband met a former co-worker. Conversation revealed how low I was feeling. Ed, an avid square dancer, invited us to come for lessons. When my husband suggested this, a voice inside me said, "Why not? It won't hurt." Class night arrived. We were met at the door with smiles and handshakes and ushered into a bustling gym where other couples were mingling.

The music started. The caller rounded everybody up into a huge circle. His first words were, "We'll get along fine if you will listen to me, only me, and trust me!" After the first 30 minutes, I found myself listening. A new element—listening! How long had I stopped using this necessary device? Four class lessons had me thinking, feeling and an occasional smile would work its way onto my face.

Five years later, I am a new person, with a very full and exciting life, filled with wonderful friends, young and old. Square dancing has brought me back to life.

The National Folk Dance UPDATE

WITH THE PASSAGE of SJR59, the Senate unanimously voted to designate the Square Dance as the National Folk Dance of the United States of America. This historic event was witnessed by Mac and Mary McClure and George and Ann Holser. Both couples traveled to Washington from California at their own expense to lobby for the bill. Now they are heading a concerted effort to get the House to pass HJR151. This bill must be co-sponsored by 218 members of Congress before it can be brought to the floor for a vote. The National Folk Dance Committee urges square dancers to write, call or visit their representatives, asking them to be a co-sponsor of this bill.

The following, from the Congressional Record of September 24th, was given by Majority Leader, Senator Howard Baker of Tennessee. It's delightful to discover a bit of humor being permanently recorded.

"Mr. President, yesterday, the Senate passed a joint resolution designating the square dance as the national folk dance of the United States. I was pleased that I was able to cosponsor this resolution with 27 of my colleagues. But today, I wish to express my admiration and commendation to my most distinguished colleague and friend, the minority leader, Senator Robert C. Byrd of West Virginia. For it is the distinguished minority

Senator Robert C. Byrd, flanked by Mac and Mary McClure and George and Ann Holser, after passage of SJR #59.



leader, a geographic neighbor, a kindred spirit in the appreciation of American custom and folklore, and an erudite student of our history, who had brought this matter to my attention — through his sponsorship of Senate Joint Resolution 59.

"Of course, I must admit, Mr. President, that my original intentions in cosponsoring this resolution was of a more dubious nature. Convinced that a so lively and energetic expression of the American spirit most certainly would have had its origin in Tennessee rather than West Virginia, I was prepared to, shall we say, appropriate this resolution. I must say to the minority leader, however, in the spirit of historical accuracy, that my research in this regard has been disappointing. And it is a disappointment I fear I must deliver to Senator Byrd's State as well. My research indicates square dancing in this country has its roots in neither Tennessee nor West Virginia, but in New England of all places.

"Rebuffed on that count, Mr. President, I have nonetheless comforted myself in the knowledge that the clog dancing form of the square dance, which as I am sure the minority leader will agree is most artfully performed in Tennessee, is now the vanguard of America's square dancing boom.

"Seriously, Mr. President, the square dance is indeed a rich element of our heritage—a reflection of the vitality, resourcefulness, creativity and imagination of our people. That its popularity is increasing throughout our land is as reassuring to me as any other symbol of the continued creativity and vitality in our country.

"So finally, Mr. President, with the permission of Senator Byrd, I renew my request that my name be added to this resolution and I would say to my friend, the minority leader, 'If he'll do the fiddlin', I'll do the callin' and perhaps we can persuade our friends from New England to do the dancin'."

DISCOVERY

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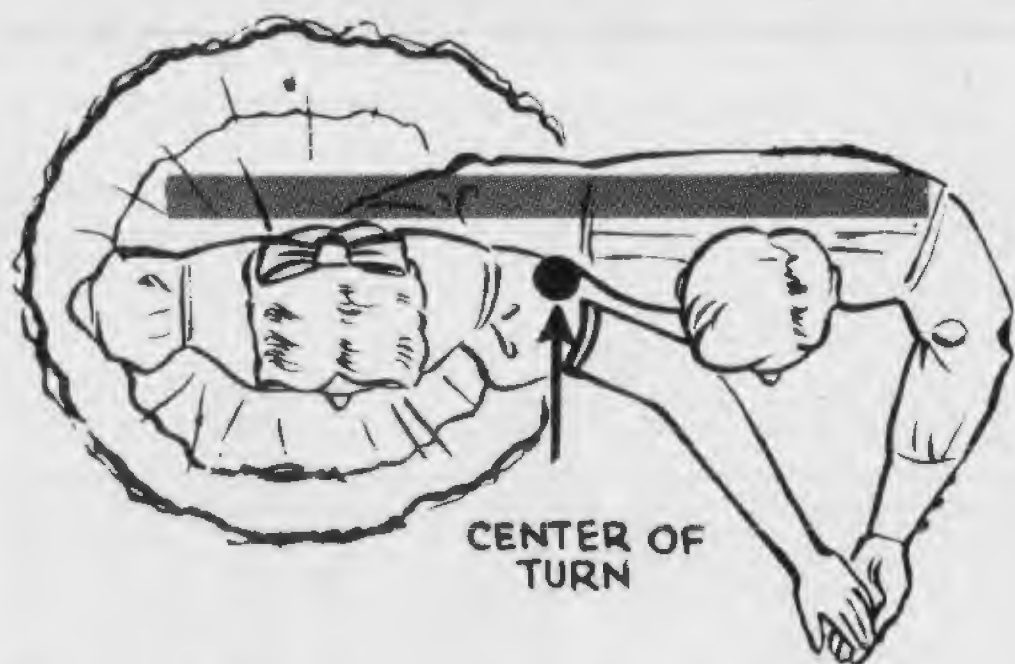
We have terms in square dancing that seem to identify a dancer as being "better" than someone else. The label is often affixed to one who knows a greater quantity of basics and for that reason one gets the mistaken belief that a Mainstream dancer is "better" than a Basic dancer; a Plus I dancer "better" than one who knows just the Mainstream basics; a Plus II, therefore, "better" than a Plus I and A1 "better" than a Plus II, etc. How misleading this grading system can be when, actually, our current system of levels is to identify the plateaus of dancing, not the ability of dancers.

Think of any number of activities, sports, hobbies, where the newcomer learns essentially *all* the rules of the game in the first few lessons and from that point on, he works on the fine points, learning to improve his style, learning to *understand* more about the game.

A good part of the in-depth thinking in square dancing has to do with comfortable dancing — smooth styling — which, of course, involves movement to music. It also includes consideration for the others with whom one dances. For a man to swing his partner and then move on to a left allemande while thinking only of his own direction, may send the lady careening completely out of the square. On the other hand, the man, who, with a vise-



Moving into a courtesy turn, dancers should be adjacent before the turn.



To be effective, a courtesy turn depends upon the pair of dancers maintaining a parallel plane and then moving as a single unit.

like grip, thrusts his partner in the direction of her corner, serves more as a weapon than as a partner.

Courtesy is more than simply saying "thank you" at the end of a dance. Sometimes the added frills and furbelows, the "little fun things" we do may not be all that courteous or comfortable or that much fun for those with whom we dance. They may have a tendency of throwing a person off balance, sending him in the wrong direction or even causing him to lose his balance and fall. The knowledge and understanding of this does not come immediately. It comes with dancing and developing a dancing skill.

Think, as you dance with others, what makes a person enjoyable or unsatisfactory as a partner? **Men:** Ever dance with a dominating female who knows not only where she

should be at the completion of a given movement but where *you* should be and sees to it that you get there? So many times she turns out to be wrong! **Ladies:** Have you ever done a left arm turn with a man who stays in one place, sometimes even putting his right hand in your back to be sure you get around quickly enough to be out of the way so that he may move on to the next action? These thoughtless bits of roughness can exist right through Mainstream, through Plus I and II, through Advanced and even through the Challenge levels. On the other hand, smooth dancing, if it is the goal rather than the coincidence of a new dancer class, can be achieved early and enjoyed throughout one's square dancing experience.

The word "courtesy" shows up in only one of our basics — the *courtesy turn* — but there is a tendency, particularly on the part of the inexperienced dancer, to roughly swish a partner around following a lady's chain or a right and left thru. Perhaps, because of this, in the beginning of our square dance boom of the 1940's, someone affixed the title "courtesy turn" to remind dancers that this particular maneuver is a positioning basic that needs to be done cooperatively by the dancers and that it takes about four steps for a 180° change of direction.

To be done correctly, the two dancers, side by side, work as a unit and turn equally around a center point or hub. They remain as a unit as though a board were attached across the back



of the pair keeping them in a line. As the man backs up, the lady keeps pace with him moving forward, with the result that both dancers complete the movement simultaneously and the man is able, through gentle pressure of his left hand, to direct (not catapult) his partner into the next pattern.

How many times we have heard dancers remark, "We learned that in our early class days but nothing more has been said about it as we moved along in our dancing?" This is also true of the couple swing and promenade and of movements like a lady's chain or four ladies grand chain.

Working together as in the grand chain calls for a simultaneous reaction on the part of all dancers. Starting from a square (1) they begin

together (2). As the ladies move into the center (3), they make their right hand star and move in unison (4) toward their opposite.

Each man turns his right shoulder in to anticipate the lady (5) and he starts his courtesy turn from the point of contact (6). Moving at a controlled rate of speed (7), all four couples end the courtesy turn *together* (8), ready, all of them, to go into whatever the next call may be.

Nothing that what we've said here is geared to any one plateau more than another. It affects all plateaus. A person who can comfortably do a lady's grand chain, a do paso or a square thru is in a much better position to comfortably execute spin chain the gears, linear cycle or any movement in any plateau.



So They Gave Up Football

part two

Last month Erna Egender of Aurora, Colorado, took us back to 1939 and her participation in the Cheyenne Mountain Dancers under the direction of Dr. Lloyd "Pappy" Shaw. This month we pick up her story as they arrive in Washington D.C. to participate in the National Folk Festival. — Editor

HOW DOES ONE EXPLAIN the feeling of being on the stage of Constitution Hall dancing for all those people? After a few days of living history from Thomas Jefferson's Monticello to the Washington and Lincoln Monuments, the Capitol, White House and many other fantastic sights, to be dancing in that historic hall was really a thrill. After the first night, the directors of the Festival had a party at one of the leading hotels and invited the Shaws to come and bring the kids.

From Washington we traveled north to Swarthmore, Pennsylvania, where we spent a night at the college doing a 2½ hour exhibition, followed by a teaching session for those that wanted to try our Cowboy Dancing. The next day we headed farther north to New York City where we taught for three days at New York University. We stayed at a hotel four blocks away and walked to the University and, needless to say, in the spring of 1939, we were more than somewhat of a shock to the sophisticated New Yorkers.

We kept going north to Bennington, Vermont, for our next stop where we gave an exhibition and taught at the Bennington School of Dance. Finally across the Canadian border and from there the most direct route to Colorado, stopping one night in Lawrence, Kansas, where we danced at Kansas University.

When we left Colorado Springs, our group



Spectacular is the word for Pop the Weasel.

consisted of Pappy and Mrs. Shaw, two squares of dancers, Don Barney who drove the bus, Frank Evans who was an additional chaperone and relief driver, Harriet Johnson (affectionately called Teach) who played the piano for our dancing and Anne McCracken (another student) who played the fiddle and, fortunately, also was a dancer. I say fortunately because we left one of our girls in New York City with pneumonia and Anne danced in her place for the remaining exhibitions.

We returned to Colorado Springs after three weeks and many miles of traveling. It was an exciting, fun trip but, in addition, it was quite an education for seventeen young people, most of whom had never been that far from home. Certainly it was one of many experiences Herb and I had as members of Pappy's dance team and as students at Cheyenne School which continue to enrich our lives.

☆☆☆

Another fond recollection we have of dancing with the Cheyenne Mountain Dancers were the treks to Central City, Colorado, to dance before and after the performances at the Opera House. At that time the season was only three weeks in duration. On Saturdays and Sundays there were matinee performances in addition to the evening shows. We were housed in various old homes that the

Opera Association owned. We took our meals in the boarding house where the cast, ushers, bell ringers, etc. ate, so we were able to get to know many of them.

One summer, Tamara, the famous dancer, was in the production at the Opera House and we were privileged to have her come watch our performance several times. She was so impressed with Pappy and his dancers that she gave him a figure to use in one of our waltz routines. The figure is still a very important and often used position in round dancing—Pappy named it after her—the “tamara.”

The Central City Episodes

Herb's first summer at Central City was 1937; we were both there in '38, '39 and '40. At that time Central City was a true mining town. They had restored the Teller House Hotel and we were thrilled to see the “Face on the Bar-room Floor” in the bar. The Opera House had also been restored to its original beauty and we really felt a part of history as we sat in the back row or stood watching the performances. Pappy, as always on any of our trips, made sure we saw and were aware of anything of historical value in the area. We visited old mines, panned for gold and took full advantage of the sights in and around Central City.

Before the Opera performance, we would

walk down the dirt road to Williams Stable in our hoopskirts with the boys in cutaway coats and very formal shirts. We were very dignified for this performance which included waltz quadrilles, mazurkas, etc. After the Opera it was a different story. Again we headed down the middle of the dirt road but this time we were in square dance clothes and anything but dignified. We made an entrance whooping and hollering and immediately started our program of western squares. There was a var-souvianna, schottische and probably a Cowboy Weasel which the audience really enjoyed. After the performance, Pappy would invite the spectators to join us in our dancing and many of them did.

William Stable in those days had no finished loft. We danced on the first floor, but there were no built-in bleachers for the audience, nor were there any dressing rooms. The billboard on the outside of the entrance read: Central City Opera House Association Presents Lloyd Shaw and His Pioneer Dancers in this stable before and after every performance at the Opera House.

What an experience! We all regretted graduating from school and having to work summers so we were no longer able to go to Central City.

The Cheyenne Mountain Dancers perform before Williams Stables in Central City, Colorado.



DR. LLOYD SHAW AND HIS PIONEER DANCERS BEFORE WILLIAMS STABLES, CENTRAL CITY, COLORADO

What Are They Dancing?

YOU MAY DANCE in a club in California, while your brother-in-law is a member of a group in Florida or perhaps in Canada or Germany. We're all a part of the grand network known as square dancing. But it's nice to keep in touch, to find out what is being danced in other locales at about the same time of year. For that reason we asked several callers in different areas to share with us one of their dance programs from this past fall. We thank them for this opportunity to compare notes.

Phoenix, Arizona — Sharp Shooters — 5 years old — 11 squares — Caller, Smokey Snook

Warmup Mainstream/Peel	Dancing Shadows	Top/Release
Off/Spin Chain	Single Circle 1/2 & 3/4 to a	Recycle/Follow your
Thru/Partner	Wave/Peel the Top/	Neighbor/Spreads/APD
Tag/Half Tag/Split	Grand Swing Thru/	Recycles
Circulate/Cast	APD Pass the Ocean/	Devil Went Down to
3/4/Fan the Top	Hinges/Triple Trade	Georgia
Cowboy Heaven	Tight Fittin' Jeans	Tic Toc
Frenchy Brown	Engine #9	3/4 Tags/
Teacup Chain/APD	Relay the Deucey/Explode	Cloverleaf/Rolls/Track
Coordinate/Crossfire/	the Wave/Chase	II/Diamonds/Dixie Grand
Triple Scoot Back/	Right/Extend/Ping	Wild About Honey
Dixie Derby	Pong Circulate/Linear	Mexicali Rose
Honky Tonk Saturday Night	Cycle/Remake the Thar	Turn & Left Thru/APD Spin
Tips of My Fingers	You're the Reason God	Chain the Gears/APD
Workshop Quarterly	Made Oklahoma	Dixie Style/Trade the
Selection/Chain	Left Footers One Step	Wave/Trades/Folds
Down the Line	Load the Boat/All 8 Spin the	Pickle Up a Doodle
Dixie on My Mind		

Columbus, Ohio — Chuck Wheelers — 8 years old — 10 squares — Caller, Chuck Marlow

Warmup	Style Ocean Wave/	the Top/Release Recycle
Patter/Mainsteam/Track	Cross Run/Recycle/	Hat Full of Feathers
II/Coordinate/	Chase Right	Dream Awhile
Honeysuckle Rose	Old Chunk of Coal	Sweet Caroline
Suzette	Begin the Beguine	Relay the Deucey/Circulates/
Piano Roll Waltz	New York, New York	Scotbacks/Flutterwheels
Allemande Thars/Remake	Diamond Circulate/Flip the	Crazy Arms
the Thar/Single Circle	Diamond/Rolls/Spin	My Love
Ocean Wave/Trade	Chain the Gears/	Calahan
the Wave/Follow your	Explode the Wave/	Linear Cycle/Load the
Neighbor	Dixie Grand	Boat/Peel the Top
Sweet Fantasy	Great Balls of Fire	Mr. Sandman
Corredo	Good Ol' Girls	Elvira
Could I Have This	Rumbarito	All Night
Dance?	Tea Cup Chain/Ping Pong	Easy Mainstream/Fun
All 8 Spin the Top/Chain	Circulate/Extends/Fan	Gimmicks
Down the Line/Dixie		Wild About Honey

Fairport, New York — Genesee Dancers — 25 years old — 20 squares — Caller, Mike Callahan

Easy Mainstream and Plus
I/Chase Right/
Diamond Circulate/Flip
Diamond/Track II/
Single Circle to a Wave
Elvira
Very Smooth
Star the Route/Chain Down
the Line/
Coordinate/Left Swing Thru
Memory of You

Mission Bell Waltz
Workshop/Zing
Kaw-Liga
Elvira
APD Workshop/Load the
Boat/Peel the Top
No Teardrops Tonight
Glad Rags
Dancing the
Quarterlies/Linear

Cycle/Release
Recycle/Ping Pong
Circulate/Chain
Down the Line
Guitar Man
Could I Have This
Dance?
Rumbarito
Pecos Promenade
Give Me a Little Kiss

The Hague, Netherlands — Do Si Do Club — 2 squares — Caller, Jac Fransen
45 minutes of rounds precede dance (cuer Yvonne Fransen); 2 tips of contras mid evening or following the dance

Easy Level Patter
Fais Do Do
Quarterly Selections/Star
the Route/Chain
Down the Line
Sweet Feelin's
Plus Workshop/
Diamonds/Spin Chain the
Gears/Teacup Chain

Dig a Little Deeper in the
Well
Green, Green Grass of
Home
Fun Tip/6 persons/Left-
handed Movements
West Virginia
Vaya Con Dias

Plus Workshop/Track
II/Coordinate/Relay
the Deucey/Grand
Track
Music Box Dancers/Quando
Fun Tip/Red Hot/Other
Forgotten Movements
Sing Along Songs

The **BIG EVENTS** of 1982

THOSE WITH AN URGE TO ATTEND some of the "special" square dance events during the coming year, need look no farther. Here are some of the outstanding activities which will take place in 1982. Some are three-hour festivals; others last a full day or a complete weekend. Occasionally dates will change, so watch the monthly listings in *SQUARE DANCING Magazine's Date Book* for an update on what is going on. Monthly additions will be announced in each issue as they are received. Where known, a contact has been given for additional information.

Jan. 7 — Paddlewheelers Dance, City Auditorium, Vicksburg, MS

Jan. 7-14 — Annual S/R/D Festival & World Convention, Bermuda — PO Box 145, Avon, MA 02322

Jan. 8-9 — January Jamboree, The Ranch House, Panama City, FL — PO Box 2280, Hot Springs, AR 71901

Jan. 9 — ECTA Student Jamboree, Neckarsulm, Germany

Jan. 9 — Nettle Creek Stompers Anniversary, Elementary School Cafeteria, Hagerstown, IN — (317) 647-6988

Jan. 14-16 — Annual January Jubilee, Philadelphia Sheraton Hotel, Philadelphia, PA — 9804 Dubarry St., Glenn Dale, MD 20769

Jan. 14-17 — Southern Arizona S/R/D Festival, Tucson, AZ — 7041 E. Rosewood, Tucson 85710

Jan. 15-17 — Rhythm Records Winter Festival, Santa Cruz County Fairgrounds, Watsonville, CA — 1725 Don Ave., San Jose

Jan. 22 — Annual Siouxland Caller Association Festival, Aurelia, Iowa

Jan. 22 — Annual Snowbird Dance, Seminole Middle School Gymnasium, Seminole, FL — 2460 Persian Dr., Apt. 12, Clearwater, FL 33515

Jan. 22-24 — Napa Weekend '82 (A2), Napa Town & Country Fairgrounds, Napa, CA — 1751 E. 38th St., Oakland, CA 94602

Jan. 23 — Jack Frost Frolic, Middle School, So. Burlington, VT — Box 451, Shelburne,

- VT 05482 (802) 862-3691
- Jan. 23 — Go Texas Jamboree, Conroe High School Cafeteria, Conroe, TX — (713) 756-3202
- Jan. 23 — Annual January Jamboree, Teamsters Hall, Little Rock, AR
- Jan. 23-24 — Annual Valley of the Sun Festival, Mesa Centennial Hall, Mesa, AZ
- Jan. 29-30 — Panama City S/R/D Festival, Municipal Auditorium, Panama City, FL
- Jan. 29-31 — Oregon Mid-Winter Festival, Eugene, OR
- Jan. 29-31 — Snowflake Fantasy, Eugene, OR — 28796 Sutherlin Lane, Eugene 97405
- Jan. 30 — Y-O-8 Charity Dance, Heman Park Community Center, St. Louis, MO
- Feb. 4-6 — Mid-Winter Festival, Honolulu, HI — 1736 So. Beretania St., Honolulu 96826 (808) 941-6015
- Feb. 4-6 — Winter Jubilee, Arizona State Fairgrounds, Phoenix, AZ — 4149 West State Ave., Phoenix
- Feb. 5-6 — Belles & Buoys S/D Mardi Gras Festival, Mississippi Gulf Coast Coliseum Convention Center, Biloxi, MS
- Feb. 5-6 — MASDA 22nd Dixie Jamboree, Civic Center, Montgomery, AL — 5202 Surrey Rd., Montgomery 36109
- Feb. 5-7 — Solvang Winterfest, Vets Hall, Solvang, CA — 1165 Glines Ave., Santa Maria, CA 93455
- Feb. 6 — Foot & Fiddle Valentine Dance, Larimer County Fairgrounds, Loveland, CO
- Feb. 7 — Parada del Sol Dance, 7502 E. Osborn Rd., Scottsdale, AZ
- Feb. 7-9 — Jamboree by the Sea, Oceanside, CA
- Feb. 12-13 — Annual Sweetheart Dance, Community Center, Fultondale, AL
- Feb. 12-13 — Winter Festival, Amarillo, TX — 51 Chisholm, Amarillo 79100
- Feb. 12-13 — Sweetheart Ball, Las Vegas, NV
- Feb. 12-14 — 14th Annual Fur Rendezvous Festival, Wendler Jr. High School, Anchorage, AK — 4801 Becharof, Anchorage 99504
- Feb. 12-14 — Sequoia Stomp, Visalia, CA
- Feb. 12-14 — Ice Breaker IV Festival, Beaumont, TX — 2300 Silsbee, TX 77656
- Feb. 12-14 — Squar-rama, Fresno, CA
- Feb. 12-14 — Snowflake Festival, Albuquerque S/D Center, Albuquerque, NM
- Feb. 13 — 12th Annual Valentine Special, North Little Rock Community Center, Little Rock, AR — (501) 663-5790
- Feb. 13 — Sweetheart Ball, Central School, Williston, VT — c/o Stevens, Box 271, Essex Junction, VT 05452 (802) 878-2562
- Feb. 14 — Valentine Dance, Waikiki, Honolulu — 1736 So. Beretania St., Honolulu 96826
- Feb. 18-20 — Sunshine Festival, Civic Center, Lakeland, FL
- Feb. 19-20 — Death Valley Reunion, Death Valley National Monument, CA — PO Box 14701, Las Vegas, NV (702) 452-9642
- Feb. 20-21 — Arizona Eights Weekend Dance, Randolph Hotel, Oxford, England — 139 Bury St., Ruislip, Middlesex
- Mar. 5-6 — 9th Annual Spring Fling, Norfolk City Arena, Norfolk, VA — 3300 Ocean Shore Ave., #1502, Virginia Beach 23451
- Mar. 5-6 — TASARDA 3rd Festival, Old Armory, Tallahassee, FL
- Mar. 5-6 — 1st Annual Louisiana R/D Convention, Harahan, LA
- Mar. 5-6 — 9th Hoover Dam Festival, Boulder City, NV — 881 Joy Lane, Boulder City 89005 (702) 293-4918
- Mar. 5-7 — 8th Annual S/R/D Festival, Palm Springs Pavilion, Palm Springs, CA — PO Box 1786, Palm Springs 92262
- Mar. 6 — Annual Sugar Off Dance, Knowlton, Quebec — c/o Burnham, P.O. Box 628, Knowlton J0E 1V0 (514) 243-5480
- Mar. 6 — Pine Squares S/R/D Anniversary, Lufkin Civic Center, Lufkin, TX — 209 Maplewood, Lufkin 75901 (713) 639-1614
- Mar. 6 — 1st Annual Spring Festival, Boy's Club in Carnes Park, Camden, AR
- Mar. 6 — 5th Annual Pot O' Gold Special, YWCA, 3410 Magnolia St., Texarkana, TX
- Mar. 6 — Annual Spring Fling, Martin St. School, Milton, Ontario — 395 Pine St., Milton L9T 1L3
- Mar. 6-8 — Wing Ding, Turlock Fairgrounds, Turlock, CA — 3304 Stenbridge Ave., Modesto, CA 95350 (209) 577-0725
- Mar. 7 — Benefit Dance for Friends of Handicapped, Souderton Area High School, Souderton, PA
- Mar. 11-13 — WASCA's 23rd Annual Spring Festival, Sheraton Washington Hotel, Washington D.C. — 4702 Locust Hill Ct., Bethesda, MD 20014 (301) 530-0018
- Mar. 12-13 — Town & Country Club 13th Sweetheart Dance, Community Center, Fultondale, AL
- Mar. 12-13 — MSDA 29th Azalea Trail, Municipal Auditorium, Mobile, AL
- Mar. 19-20 — Maple Sugar Festival, So. Bur-

- lington, VT — 128 Killarney Dr., Burlington 05401 (802) 862-4764
- Mar. 19-20 — Heart of America Singles Spring Festival, Kansas City, MO — 722 Walnut, Apt. 901, Kansas City 64106 (816) 474-1506
- Mar. 19-20 — 13th Annual Louisiana State Convention, Monroe Civic Center, Monroe, LA — 117 Martha Dr., Monroe 71203 (318) 323-8702
- Mar. 19-20 — 27th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, MS
- Mar. 19-21 — 5th Annual Texas Fling (Challenge), Houston, TX 13034 Hermitage Lane, Houston 77079 (713) 464-7291
- Mar. 19-21 — Bakersfield Fiesta, Kern County Fairgrounds, Bakersfield, CA — Star Rt. 3, Box 3K, Tehachapi, CA 93561
- Mar. 20 — Spring Fling, National Guard Armory, Chipley, FL
- Mar. 20 — 13th State S/R/D Convention, Convention Center, Monroe, LA
- Mar. 20 — 16th Annual ORA Spring Swing, Bell Auditorium, Augusta, GA — 422 Kemp Dr., Augusta 30909 (404) 736-2440
- Mar. 20 — 2nd Annual Live Music Dance, Waugh Chapel Elementary School, Odenton, MD 21113 (301) 969-8526
- Mar. 20 — Canal Barge Dance, Smith Falls & District Collegiate, Smith Falls, Ontario, Canada — (613) 283-1865
- Mar. 20 — New Squares St. Patrick's Day Dance, New River Community Center, Dublin, VA
- Mar. 21 — 15th Connecticut S/R/D Festival, Wethersfield, CT — 185 Hewey St., Waterbury, CT 06708
- Mar. 21 — Show Your Colors Festival, Wakefield, MA
- Mar. 26 — Cienega Valley Squares Anniversary, San Dimas Recreation Center, San Dimas, CA — (714) 797-7874
- Mar. 26-27 — Springtime Tallahassee Clogging Festival, FL — 703 Coble Dr., Tallahassee 32301
- Mar. 26-27 — 20th Iowa State S/R/D Convention, Five Flags Civic Center, Dubuque, IA
- Mar. 26-27 — IDA 3rd Fontana Spring Frolics, Fontana Dam, NC
- Mar. 27 — Spring Frolic, Olean, NY — 222 Glendale Rd., Hampden, MA 01036
- Mar. 27 — 20th Annual Spring Spree, Thomas Stewart Secondary School, Peterborough, Ontario, Canada — 164 Prince St., Peterborough K9J 2A4 (705) 742-1219
- Mar. 28 — Starlighter's Annual Luau, Fremont, NE — 2120 Jaynes, Fremont 68025
- Apr. 1-3 — 34th Annual Gateway Festival, St. Louis, MO
- Apr. 2-3 — 23rd Annual Lubbock Spring Festival, Lubbock Memorial Civic Center, Lubbock, TX — 2422 48th St., Lubbock 79412 (806) 799-4528
- Apr. 2-3 — Alabama Jubilee, Civic Center, Birmingham, AL
- Apr. 2-3 — Spring Jamboree, Lodi, CA
- Apr. 2-4 — Derby City Festival, Kentucky Fair and Exposition Center, Louisville, KY — 907 Cannons Lane, Louisville 40207
- Apr. 2-4 — '82 Spring Jamboree, Sporthalle Alsterdorf, Hamburg, Germany — Sachsenwg 26F, 2900 Hamburg 61
- Apr. 2-4 — Greater St. Louis Annual Federation Gateway Festival, St. Louis, MO
- Apr. 3 — London Festival, Montcalm Secondary School, London, Ontario, Canada — 363 Hale St., London N5W 1G5
- Apr. 3 — SW District Dance & Workshop, Sacramento School, Alamogordo, NM — 1204 Canyon Pl., Alamogordo 88310
- Apr. 3 — 11th Annual FLAC-FEST, Broadway Jr. High School, Elmira, NY — c/o Schlenker, Box 92, Kanona, NY 14856
- Apr. 5 — Sugar Camp Dance, Mont St. Gregoire, Quebec — 370 Union Blvd., St. Lambert J4R 2N1 (514) 672-7183
- Apr. 5-7 — Callerlab Convention, MGM Grand Hotel, Reno, NV — Box 277, Pocono Pines, PA 18350
- Apr. 16 — Guys & Dolls Spring Festival, Texarkana, TX
- Apr. 16-17 — Spring Fling, Gillette, WY
- Apr. 16-17 — Myrtle Beach Ball, Convention Center, Myrtle Beach, SC — 419 Hawthorne Rd., Lancaster, SC 29720
- Apr. 16-17 — 5th Annual Pairs 'n Squares Spring Frolic, Robert Moore School Auditorium, Fort Frances, Ontario, Canada — 937 Phair Ave., Fort Frances
- Apr. 17 — North Carolina Azalea Festival, YMCA, Wilmington, NC — 238 So. Channel Haven, Wilmington 28403
- Apr. 23-24 — 24th New England S/R/D Convention, Worcester, MA — 162 Bullard St., Holden, MA 01520
- Apr. 23-24 — Desert Twirlers Jamboree, Mohave High School, Riveria, AZ
- Apr. 23-24 — 6th Annual Queen City S/D Festival, Frank Cochran Center, Meridian, MS — 4943 West Gate Hills, Meridian
- Apr. 23-24 — 7th Annual Nova Scotia R/D

- Festival, Dartmouth, Nova Scotia, Canada
— 6th Pine St., Dartmouth
- Apr. 23-24 — A Spring Extravaganza, 1st
United Methodist Church, Baton Rouge,
LA — (504) 261-2622
- Apr. 23-24 — Whirlaways Spring Fling,
Cornwall, Ontario, Canada — c/o McLel-
lan, R.R.1, Long Sault, Ontario K0C 1P0
- Apr. 23-25 — California State Convention,
San Diego Community Con Course, San
Diego, CA — 1212 East Service Ave.,
West Covina, CA 91790
- Apr. 24 — Spring S/D Festival, Wichita, KS
- Apr. 30-May 1 — Ranch House Roundup,
Panama City, FL
- Apr. 30-May 2 — Silver State Festival, Reno,
NV
- May 1 — Promenaires Spring Festival,
Decatur, AL
- May 1 — ECTA Student Jamboree, Hanau,
Germany
- May 1 — Annual All-Nighter Dance,
Winchester, IN
- May 1-2 — North Country Hoedown, Com-
munity Center Ballroom, Gilbert, MN
- May 6-8 — T&D International Convention,
McMaster University, Hamilton, Ontario,
Canada — 71 Roywood Dr., Don Mills,
Ontario M3A 2C9
- May 6-8 — Winnipeg Crocus Festival,
Winnipeg, Manitoba, Canada
- May 7 — 10th Anniversary Buffet Dance,
Griffin Memorial School, Hitchfield, NH
— (603) 424-2252
- May 7-9 — 3rd Annual Spring Festival,
Mohave County Fairgrounds, Kingman,
AZ
- May 7-9 — 23rd Annual Buckeye S/ R/Contra
Convention, Dayton Convention Center,
Dayton, OH
- May 7-9 — Dam Hot Foot Daze Festival,
Metaline Falls, WA
- May 14-15 — Square Dance Festival, Del
Rio, TX
- May 14-16 — Singles Convention, Reno, NV
- May 15 — 14th Annual Rose City S/R/D Fes-
tival, Saint Clair College, Windsor, On-
tario, Canada — (519) 252-0672
- May 16 — Apple Blossom Festival,
Townsend, VT — 40 Nichols, PO Box 184,
Newfane, VT 05345 (802) 365-4207
- May 16 — Northway Squares Dance-a-thon,
Moses Ludington Hospital, Ticonderoga,
NY — c/o Jenkins, Mockingbird Hill in
Minerva, Olmstedville, NY 12857
- May 19-20 — Roanoke Valley S/D Festival,
Natural Bridge, VA — (703) 774-3011
- May 21-22 — May Festival, Bayfront Plaza
Convention Center, Corpus Christi,
TX — 502 Barracuda, Corpus Christi 78411
(512) 854-2944
- May 21-23 — Southcoast S/D Festival, Costa
Mesa, CA
- May 22 — Merry Mixers Special, Civic Cen-
ter, Huntsville, AL
- May 22 — MSDA Special, Shrine Auditor-
ium, Mobile, AL
- May 23 — B 'N' B's 8th Annual Strawberry
Festival, Wagon Wheel S/D Center, Torr-
ance, CA — 13713 Vermont Ave., Sp. 33,
Gardena, CA 90247
- May 23 — Do-C-Do 24th Anniversary, John
Jay High School, Poughkeepsie, NY — c/o
Lacoste, Peters Rd., RD 8, Hopewell Jct.,
NY 12533 (914) 897-5447
- May 28-29 — Starduster's Spring Fling, Wil-
liam Fleming High School, Roanoke, VA
— (703) 366-1496
- May 28-30 — 29th Florida S/R/D Conven-
tion, Lakeland Civic Center Complex,
Lakeland, FL — PO Box 40914, St.
Petersburg, FL 33743
- May 28-30 — Golden State Round Up, Civic
Auditorium, San Francisco, CA — 787
Grace Ct., Livermore, CA 94550 (415)
447-6227
- May 28-31 — Spring Fling, Convention Cen-
ter, Las Vegas, NV — 2409 Pine Creek,
North Las Vegas 89110 (702) 453-1441
- May 28-31 — Billings 100 Birthday State Fes-
tival, Shrine Auditorium, Billings, MT —
4311 Stone, Billings 59101
- June 4-6 — 20th Annual State Festival, El
Paso Civic Center, El Paso, TX — 529
Greenbrook Lane, Grand Prairie, TX
- June 4-6 — 8th Annual Buckeroo Roundup,
Buckeroo Barn, Roseburg, OR — 5051 No.
Stephens, PO Box 522, Roseburg 97470
- June 4-6 — Bishop S/D Festival, Indian Gym,
Bishop, CA — 2277 Loch Lomond, Bishop
93514 (714) 873-4937
- June 4-6 — Round Up Days, Los Angeles
County Fairgrounds, Pomona, CA —
19361 Lockleven, Glendora 91740 (213)
335-2349
- June 5 — Spring Fling, Barre, VT — 17
Dearfield Dr., Montpelier, VT 05602 (802)
229-0232
- June 5 — Village S/D Festival, John Knox
Village International Pavilion, Lee's
Summit, MO — Recreation & Fine Arts,
Lee's Summit 64063 (816) 524-8400

- June 9-10 — Dance in the Clouds, Jay Peak, VT — c/o Tetreault, Box 55, West Charleston, VT 05872 (802) 895-4283
- June 11-12 — 28th Annual Colorado State S/R/D Festival, Adams State College, Alamosa, CO
- June 11-13 — 31st State Convention, Arena-Auditorium-Complex, Duluth, MN — 1618 Wisconsin Ave., Superior, WI 54880
- June 12 — Hollomanders 23rd Anniversary, Fairgrounds Exhibit Bldg., Alamogordo, NM — PO Box 1440, Alamogordo 88310
- June 13 — Rose Festival, Glens Falls, NY — 11 Rose Rd., So. Glen Falls 12801
- June 13 — Live Music Dance, Chamberlain Street School, Rochester, NH — c/o Bullock, PO Box 202, Somersworth, NH 03878
- June 17-19 — Red River Community House Festival, Red River, NM — Rt. 1, Box 42, Clinton, OK 73601
- June 17-19 — Pensacola S/R/D Festival, Municipal Auditorium, Pensacola, FL — 6614 Flagler Dr., Pensacola (904) 476-6105
- June 18-20 — South Cariboo Jamboree, 100 Mile House, British Columbia, Canada — RR 1, 100 Mile House V0K 2E0
- June 18-20 — 31st Annual Washington State S/D Festival, Wenatchee, WA — 131 View Ridge Circle, Wenatchee 98801
- June 18-20 — 16th Annual Cup of Gold Promenade, Fairgrounds, Sonoma, CA — 410 Sharon St., Manteca, CA 95336
- June 24-26 — 31st National S/D Convention, Cobo Convention Center, Detroit, MI — PO Box 35285, Detroit 48235
- June 26-July 3 — 1st Guernsey S/R/D Festival, Great Britain — 2 Okehampton Cr., Spring Lane, Mapperly Plains, Nottingham, England
- July 1-4 — 16th Annual Alaska State S/R/D Festival, Anchorage, AK — 309 West 57th Ave., Anchorage 99502
- July 2-4 — Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
- July 2-4 — 27th European Summer Jamboree, Landenburg, Germany
- July 5-10 — 10th Annual Week of S/D in Adirondacks, Aviation Mall, Glens Falls, NY — c/o Jenkins, Mockingbird Hill-in-Minerva, Olmstedville, NY 12857
- July 9-11 — 14th Annual Leadership Seminar, Central Washington University, Ellensburg, WA — 1220 No. Arthur Pl., Kennewick, WA 99336
- July 15-17 — 13th Annual Thunder Bay S/D Festival, Thunder Bay, Ontario, Canada — 407 Markland St., Thunder Bay P7B 2J2
- July 15-17 — 19th Annual Star Spangled Banner Festival, Hunt Valley Inn, Hunt Valley, MD — 5356 Hesperus Dr., Columbia, MD 21044
- July 15-17 — Oregon Summer Festival, Grants Pass, OR
- July 16-17 — Skagit Squares Summer Outdoor Dance, Sherman Anderson Ball Park, Mount Vernon, WA — 408 Central Ave., Sedro Woolley, WA 98284 (206) 855-1414
- July 20-22 — 25th NSDCA Camporee and Annual Meeting, York, PA — PO Box 224, Little Chute, WI 54140
- July 22-24 — National Round Dance Convention, Civic Center, Grand Rapids, MI — 15138 Ina Dr., Philadelphia, PA 19116
- July 23-24 — Arkansas S/D State Convention, Convention Center, Little Rock, AR — 6708 Westover Dr., Little Rock 72207 (501) 664-3910
- July 23-25 — Singles Summerama, Western Dance Center, Sullivan Park, Spokane, WA — 5611 Northwest Blvd., Spokane 99205 (509) 328-7073
- July 29-31 — 3rd Canadian National S/R/D Convention, Metro Centre, Halifax, Nova Scotia — PO Box 643, Halifax, NS B3J 2T3 (902) 434-3023
- Aug. 2-7 — 29th Annual British Columbia Jamboree, Penticton, British Columbia, Canada — Box 66, Penticton, B.C. V2A 6J9
- Aug. 4-7 — 20th Overseas Dancers Reunion, Villa Capri Motel, Austin, TX — 13011 Larklair, San Antonio, TX 78233 (512) 654-9260
- Aug. 5-7 — 10th Canadian Round Dance Festival, York University, Toronto, Ontario, Canada — (416) 431-7858
- Aug. 6-7 — Mississippi Gulf Coast 20th Annual Festival, Mississippi Coast Coliseum Convention Center, Gulfport-Biloxi, MS — 4502 Kendall Ave., Gulfport 39501
- Aug. 6-7 — 25th Annual New Orleans S/R/D Festival, Rivergate Convention Center, New Orleans, LA — PO Box 50255, New Orleans 70150
- Aug. 6-8 — Paradise Promenade, Grass Valley, CA
- Aug. 7 — Annual Muscular Dystrophy Benefit Dance, Village Square, Downingtown, PA — (215) 269-2821
- Aug. 8-12 — Jackpot Festival '82, Marina Hotel, Las Vegas, NV — 924 Niblick Dr., Las Vegas 89108
- Aug. 13-14 — 3rd Waccamaw Jamboree,

- Myrtle Beach, SC — 350 Crooked Pine Dr., Surfside, SC 29577
- Aug. 19-21 — Kamper Dancer Festival, Ottumwa Coliseum, Ottumwa, IA — PO Box 16, Ottumwa 52501
- Aug. 20-21 — 7th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec — PO Box 906, Pointe Claire-Dorval, Quebec H9R 4Z6
- Aug. 20-22 — Lakeside Campout, Lawrence Lake, WA — 11832 Dan Cook Rd., Yelm, WA 98597
- Aug. 21 — Firehouse Annual Luau, Pensacola, FL
- Aug. 21 — Annual Corn Roast Dance, Knowlton, Quebec — (514) 243-5480
- Aug. 21-22 — 6th Annual Little Rock Jamboree, Mentone, AL
- Aug. 22 — 1st Annual B 'N' B California Luau, Wagon Wheel Hall, Torrance, CA — 13713 Vermont Ave., Sp. 33, Gardena, CA 90247
- Aug. 27 — Cienega Valley Squares Annual Luau, San Dimas Recreation Center, San Dimas, CA — (714) 797-7874
- Aug. 27-28 — 9th Tennessee State Convention, Cook Convention Center, Memphis, TN
- Aug. 27-28 — ASARDA 6th State Convention, Civic Center, Birmingham, AL
- Aug. 27-29 — Monterey Festival, Monterey, CA
- Sept. 3-5 — Square Affair, Santa Maria, CA
- Sept. 3-5 — 12th Annual Singles Dance-A-Rama, Capital Hilton Hotel, Washington, D.C. — 10406 Fairfax Village Dr., Fairfax, VA 22030
- Sept. 5-6 — Annual Clogging Convention, Hemet, CA
- Sept. 10-11 — 2nd Annual Rim Country Festival, Payson, AZ — 1004 Carson City Circle, Payson 85541 (602) 474-4994
- Sept. 10-12 — Shindig '82, Duluth Arena Auditorium, Duluth, MN — PO Box 6472, Duluth 55806
- Sept. 11 — 18th Annual ORA Fall Round-Up, Bell Auditorium, Augusta, GA — 422 Kemp Dr., Augusta 30909 (404) 736-2440
- Sept. 12 — Cornhusker Festival, Christensen Field House, Fremont, NE — 2120 Jaynes, Fremont 68025
- Sept. 16-18 — Georgia State Convention, Macon Coliseum, Macon, GA
- Sept. 17-18 — 6th Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia, NH — (603) 838-6122
- Sept. 17-19 — Festival of Fun, Stockton, CA
- Sept. 17-19 — Fun Festival, Angel's Camp, CA
- Sept. 23-25 — 21st Annual Delaware Valley S/R/D Convention, Centre Hotel, Philadelphia, PA — 1511 Lakewood Dr., Wilmington, DE 19803
- Sept. 24 — Flaming Leaves Festival, Lake Placid, NY — c/o Shuler, P.O. Box 945, Lake Placid 12946
- Sept. 24-25 — Nebraska State Convention, Lincoln, NE
- Sept. 24-26 — Fall Festival, Hemet, CA
- Sept. 25 — Allegheny Valley S/D Fed. Annual Dinner Dance, Kane, PA — 637 Swan St., Dunkirk, NY 14048
- Oct. 1-2 — 19th Fall Foliage Festival, Montpelier, VT — 17 Dearfield Dr., Montpelier 05602 (802) 229-0232
- Oct. 2 — Oglebayfest Free Dance, Oglebay Park, Wheeling, WV — 144 Edgington Lane, Wheeling 26003 (304) 242-8118
- Oct. 2 — 16th Quinte Twirlers Jamboree, Bayside Secondary School, Hwy 2 between Bellsville & Trenton, Ontario, RR 1, Milford, Ontario K0K 2P0 (613) 476-6647
- Oct. 8-10 — 26th Annual Jubilee, San Jose, CA — PO Box 1559, Los Gatos 95031 (408) 263-4552
- Oct. 9 — Square Dance Night at Disneyland, Anaheim, CA — 6871 Danvers Dr., Garden Grove, CA 92645
- Oct. 15-16 — 7th Annual Fall Fun Festival, Lakeland Civic Center Complex, Lakeland, FL — 4704 Southwood Lane, Lakeland 33803
- Oct. 21-23 — 18th Aloha State S/D Convention, Princess Kaiulani Hotel, Waikiki, Hawaii — 1736 So. Beretania St., Honolulu 96826 (808) 941-6015
- Oct. 22-24 — Harvest Hoedown, Roseville, CA
- Oct. 23 — 3rd Annual Bear Huggers' Dance, Princeton Arena, Princeton, AR
- Oct. 24 — Pumpkin' Caper, Dunkirk, NY — 637 Swan St., Dunkirk 14048
- Oct. 24-26 — Roundalab, Ramada Inn, Salt Lake City, UT — 1025 No. Highland, Memphis, TN 38122
- Oct. 29-30 — 33rd Annual ASSDF Fall Festival, Pine Bluff Convention Center, Pine Bluff, AR
- Oct. 29-30 — Rocking Squares 10th Annual Octoberfest, Natural Bridge, VA — 908 Thorn Hill Rd., Lexington, VA 24450
- Nov. 5-7 — Fiesta de la Quadrilla, Balboa

Please see **BIG EVENTS**, page 92

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

A COUPLE OF MONTHS AGO this column reported on the new Callerlab Advanced list with additions and deletions. We mentioned that the Basic Challenge (C-1) list was in the process of being revised. This has now been completed. There were nine new items added to the list this year. In summary, they are: five new calls, three new formations in which circulate and other appropriate calls can be done, and one concept. Three items dropped from the C-1 list and moved to the Advanced list were the "as couples" concept, the position identifiers belles and beaux and the call, split/box counter rotate.

Although several actions can be accomplished from the new formations established for C-1, the primary rationale for identifying these formations on a list is to allow the circulate that goes with the formation. The three formations are butterfly, magic column and "O." The butterfly formation is most easily visualized by noting that it can be established from a column by having the outside, or end, dancers simply slide apart one position. To do a butterfly circulate, dancers move up one spot into the next position just as in a column circulate. Centers who become ends must, of course, veer out and ends who become centers must veer in. The "O" formation is the counterpart of the butterfly in that it is derived from a column by having the centers slide apart one position. As with the butterfly, dancers circulate by simply moving up one dancer position in the formation. The "O" and the butterfly are related and can be interchanged with each other by the call, squeeze, which requires adjacent dancers trade and slide apart while separated dancers (in the same plane) slide together and trade. Thus, squeeze the butterfly gives an "O;" squeeze the "O" gives a butterfly.

The magic column formation is established from a regular column by having the center four dancers turn around (180 degrees). The

"handedness" of the magic column is established by the outside dancers. Thus, if the outsides have right hands joined, it is a right-hand magic column. The circulate action in a magic column is a little more difficult to see than in most other formations allowing a circulate. Think of a regular right-hand column with four dancers on the west facing north and the four dancers on the east facing south. If the center four dancers now turn around, we have a right-hand magic column. Note, however, that there are still four dancers facing north and four facing south. To do a magic column circulate the lead dancer in each column moves to the other column as in a normal column circulate. The other three dancers move ahead into the spot of the next dancer who is facing the same direction. Thus, the three trailing dancers who are facing north move up into the next north-facing spots; the trailing dancers who are facing south move into the south-facing spots. There is one traffic pattern that must be established. Two facing dancers on each side must cross to the other column simultaneously. The traffic pattern is for the center dancer to move first. Other calls that are identified for use with magic columns at C-1 level are split circulate, walk and dodge and transfer the column.

The concept added to the C-1 list is the tandem concept. As with the as couples concept, this calls for two dancers to act as a single dancer. However, instead of side-by-side dancers acting as a couple, tandem requires that two dancers standing front-to-back in single file act as a single dancer. Thus, from a #1 (BBGG) column tandem walk and dodge would have the boys act together as a single dancer by both walking forward two positions while the girls as a single unit would sidestep to the other file. Calls identified as acceptable for tandem at C-1 level are hinge, scoot back, swing thru, touch 1/4 and walk and dodge.

Please see **ADVANCED**, page 92



A Double Progression Keeps Everyone Busy

by Dick Leger, Bristol, Rhode Island

FOR THIS MONTH'S CONTRA, I would like to feature a brand new one that we worked out recently during a weekend session at the Fletcher Farm School in Ludlow, Vermont. It was written by Roger Whynot at the school, so he appropriately named it "Fletcher's Folly." The dance is an alternate duple, double progression. To quickly explain a double progression, it means for every time through the dance (64 counts) a person will move two places either up the line or down the line. The cross over on the end will be every time instead of the usual every other time.

Setting it up

Line up the squares up and down, and also across the hall. Heads lead right and circle to a line. Two ladies chain across and then whirlaway with a half sashay. Take just a moment to all join hands in long lines to straighten them out and we're ready to teach the dance.

Teaching the Contra

The two men will take right hands across and balance, then turn by the right hand halfway so they will swing their own partner in the other line. They will make sure to put their own partner on their right hand side after the swing. The ladies chain over and back. Em-

phasize at the completion of the ladies chain that they should all join hands in long lines to execute the forward and back. Everyone will cross trail thru and if they meet someone, swing; if they don't, don't. This means that the only people who won't be swinging will be the end person in each long line! The next call will be right and left thru and half promenade back. The ends can cross over during either of those last two calls. And now we're ready to call the dance.

FLETCHER'S FOLLY

by Roger Whynot, Pride's Crossing, MA

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

— — — —, **Men take right hands and balance Forward and back turn halfway, — — Partner swing**

— — — —, **Same two ladies chain across**

— — — —, **In long lines forward and back**

— — — —, — — **Cross trail thru**

If you meet someone swing, If you don't — don't

— — — —, **Across the floor right and left thru**

— — — —, — **Half promenade back**

The ends cross over and, men take right hands and balance

The music for this dance should be a little on the slower side, definitely not over 128 beats per minute. You'll find that the dance moves along briskly, even at a slower tempo.

Callers School Scholarships — 1982

Again this year The Sets in Order American Square Dance Society will offer several full and partial scholarships to men and women wishing to attend callers' schools. This program is designed primarily to be of assistance to those who could not otherwise attend because of financial circumstances.

If you have a sincere desire to call or to improve your skills as a caller and feel that by attending a callers' school you might be of increased value to the activity, send us a one-page letter, telling us something about yourself, your choice of callers' school and perhaps a statement of why you desire to be a caller. Letters should reach our office no later than March 1, 1982, to be considered for this year's scholarship awards.

THE QUARTERLY MOVEMENT REPORT

JANUARY — FEBRUARY — MARCH



BY CALLERLAB

QS

Hinge and Flutter

Release the Column

FOR THE QUARTER beginning January 1, 1982, the Quarterly Selection Committee has selected two movements for use in workshops at the Mainstream level. Please note that not all groups want new material and that not all groups desire the moves from other than standard positioning. The two moves selected are **HINGE AND FLUTTER**, by Ron Schneider, and **RELEASE THE COLUMN** by Phil Kozlowski. Definitions appear below:

HINGE AND FLUTTER: Starting formation, ocean wave(s). All dancers do a single hinge, the in-facers will do a reverse flutterwheel while the out-facers do a right about face to finish as in a reverse flutterwheel. Ends in facing pairs.

Please ensure that all dancers are in established waves before calling Hinge and Flutter since the move begins with the single hinge action. There are some all position dancing calls that dance smoothly if your groups are so inclined. Please note, however, that not all groups desire to dance other than from common boy/girl arrangements. It is not Callerlab's intention to force APD onto any group.

HINGE AND FLUTTER

Box 1-4

Do sa do (to a wave), **hinge and flutter**
Pass the ocean, recycle
Left allemande

1P2P

Pass the ocean, hinge and flutter
Sweep one quarter, square thru three quarters
Left allemande

Static Square

Heads pass thru, around one to a line
Centers touch (to a wave), **hinge and flutter**

Ends star thru, double pass thru
Lead couples partner trade, pass thru
Trade by, touch to a wave, hinge and flutter
Pass the ocean, all eight circulate
Hinge and flutter, sweep one quarter
Box the gnat, right and left grand

Box 1-4

Pass thru, U turn back
Do sa do (to a wave), **hinge and flutter**
Star thru, California twirl
Touch (to a wave), **recycle**
Left allemande

Box 1-4

Swing thru, hinge and flutter
Touch a quarter, boys run
Left allemande

RELEASE THE COLUMN: Starts from any right or left handed column formation. The number two and four dancers in each column move forward and slightly left or right to pair up with the dancer in front of them (making a momentarily off-set two-faced line) and then all finish like a ferris wheel to end in a double pass thru formation. From a common or normal column, Release The Column produces a common or zero double pass thru formation. (See dancing examples in Workshop, page 46.)

Again, there are APD variations available but not all groups desire these. Do not force them to dance APD if not desired.

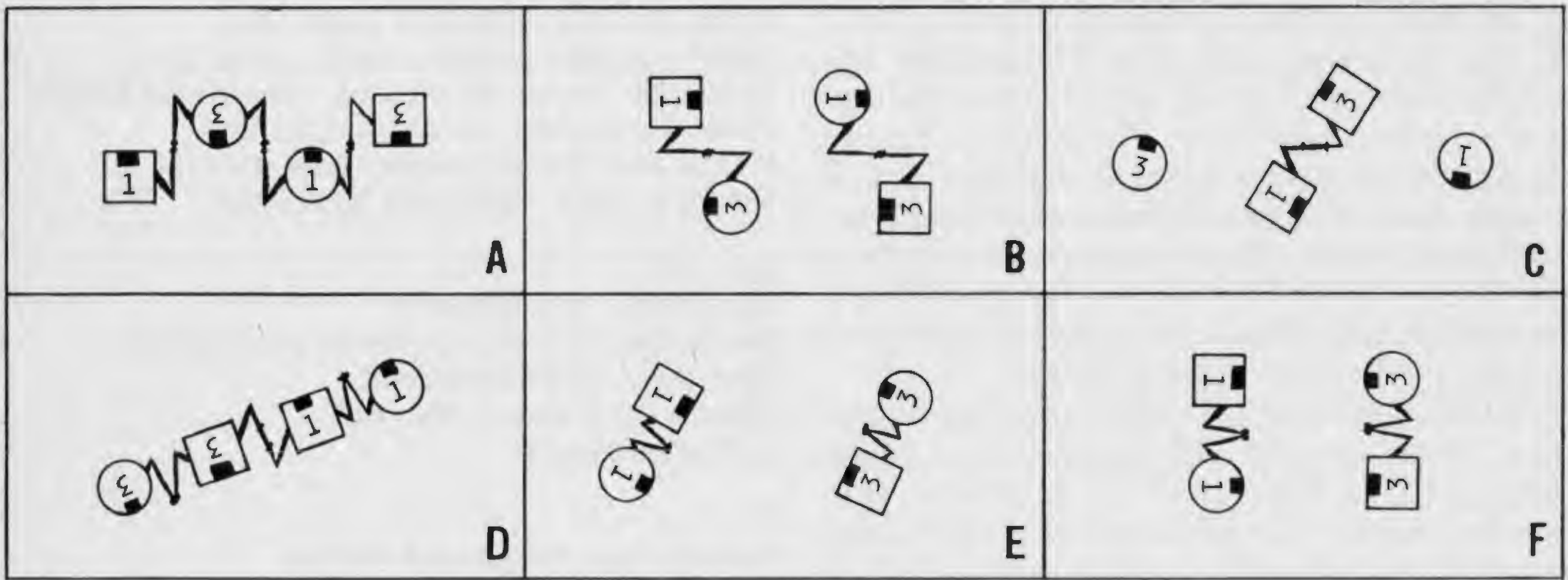
Callerlab members will be voting on all existing Quarterly Selections by mail ballot. The described moves will be on the QS list for the period beginning January 1 until removed or accepted after a three year trial. Please let us hear from you on the dancer reaction to these moves and routines.

TAKE A GOOD LOOK

a feature for dancers



A LOOK AT
CALLERLAB'S
QUARTERLY SELECTION
HINGE AND FLUTTER



JOE: We have some favorable reactions to Hinge and Flutter, possibly because it has a familiar ring to it and it is a composite of movements we already know.

BARBARA: In this case, it's just what the title says — two dancers hinge a quarter and, as you'll see in our example, two of the dancers do a reverse flutterwheel and that's it.

JOE: To get to our first diagram, have the head couples step to a wave (A). A 1/4 hinge will put them at right angles to their original

facing direction (B) and from this point we show the facing men dancers stepping forward and slightly on the diagonal to take left fore-arms (C) and start a reverse flutterwheel. Picking up their opposite lady (D) who has done a U turn back, the men return with her to their starting location (E) and face across to the other pair (F).

BARBARA: If started from two parallel ocean waves, the action would be the same and dancers would end in facing lines of four.

EXPERIMENTAL NOTES

Compiled by Ray Rose

TRACK TO A DIAMOND: From parallel columns: Dancers one and two in each column Track 2; others extend and cast three quarters. Ends in twin diamonds.

From a static square: **Heads lead right, circle up four, break to lines, touch one quarter, track to a diamond. Diamond circulate, flip the diamond, men run, star thru, veer left, bend the line, allemande left.**

The Dancers

Walkthru

IF IT AIN'T BROKE — DON'T FIX IT

by Alice Maycroft, Muskegon, Michigan

IN TOO MANY of our clubs today, change of officers means a big disruption of the club itself. More leaders feel that the way to express leadership is to make changes that will make the members aware that there is a new Board in force.

All too often changes are made just for the sake of change. Policies that have worked for years are cast aside and new untried policies are substituted. Many clubs have folded for just this reason.

A good rule of thumb to follow is, "If it ain't broke, don't fix it!" Continue that which is tried and true and change only that which, by change, would better benefit the club.

A good change of leadership is when the transition goes so smoothly that the change is never really felt. Maybe we should say, "If it ain't broke, don't break it," and then we wouldn't have the problem of having to fix it.

☆☆☆

These comments by Alice Maycroft carry more than a grain of truth. A newly elected officer should tread on eggs, and not with hobnail boots. His presence need not be made known by a "shot heard round the world." Best that he come in quietly and look around before he takes any action.

That club which includes on its Board an on-going individual (perhaps the ex-president or perhaps one or more qualified former officers) is in a good position to know why certain policies are in effect or why some particular action has been taken in the past. Then the new president and/or Board can judge whether there is a need for change and, if so, whether it means just a minor adjustment or a major overhaul.

When a club or an association is functioning

successfully — hooray! The new electees can give thanks and then set about to efficiently maintain things as they are. They may find opportunities to gently refine something and their work may go almost unnoticed. But this

BADGE OF THE MONTH



The Tumbleweeds of Cherokee, Oklahoma, were formed in February, 1978, by nine couples who had just graduated from a beginners class. Since that time, the club has grown considerably and now includes members from five surrounding towns (Enid, Alva, Amorita, Aline and Jet) as well as from Cherokee.

The badge portrays the "Tumbleweed" cartoon characters as shown here on the banner, of which the badge is a replica. The colors are brown and blue.

The Tumbleweeds dance every 1st and 3rd Saturday at the Austin Drug Store Building and cordially invite visitors to join them at anytime.

The WALKTHRU

is not to say that they are not doing a completely satisfactory job. They may even be doing an outstanding job. It takes just as steady a hand to maintain a club on a positive

course as it does to redirect it.

The wisest leader is one who can step into an office and, when finding things in good order, leave them that way. Conversely a good leader will not be afraid to make changes when and if they are needed. Let's all remember this adage: "If it ain't broke, don't fix it."

RESPECT YOUR HALL

A NEW YEAR'S RESOLUTION which would be wise for each square dance club to consider might go something like this: "I pledge to respect the hall where I dance and to assist in maintaining it in good order."

Square dancers enjoy a variety of facilities for their clubs, workshops, classes and festivals. Some of these are owned and operated by dancers (individually, as clubs or as associations). Others are county, city or state buildings, such as schools or parks. Still others may be in private concerns which rent out rooms, such as churches, banks, industries and so on.

It really doesn't matter whether the landlord is a square dancer or a non-visible individual who has never heard of the activity. The responsibility of maintenance should be on the shoulders of each person who uses the hall. School districts often have very strict rules which pertain to the use of their facilities. Disrespect for such rules is tantamount to having them withdrawn from square dance use. Similarly recreation departments generally have rigid procedures which must be followed in order to retain permission to use their buildings. But whether a club finds itself dancing on the premises which requires a signed agreement (not only financially but also policy-wise) or whether it dances in a hall under more informal agreement, respect for the hall should never be overlooked.

If rules are laid out, they should be made known to all participating dancers. When no procedural chart exists, the basic considerations should be adhered to.

Safety — The hall should be locked (doors and windows) and secured before leaving. Fire regulations as to numbers allowed inside should be followed.

Cleanliness — The hall should be left in good condition (unless an agreement exists that someone else will come in for clean up). This means floors swept, chairs and tables replaced, food and paper products removed,

any decorations taken down. Rest rooms — Check to see if they come under the supervision of the club? Handle accordingly.

Lighting, heating, air conditioning — Recommendations for use should be followed carefully. At the end of a dance they should be turned off or left as requested by the owner.

Decorating — What does the owner permit? Find out before making elaborate plans which may include staples, wire, thumb tacks, etc. Be careful of paint, woodwork, acoustic tile, fabrics, etc. when decorating.

Fees — Does the facility permit collecting donations at the door? Find out if there are any restrictions.

Parking — Are you responsible for this area? Find out.

Don't take anything for granted. Ask questions. Make an acceptable agreement to both sides. Then follow it. With many dancers to give a hand, it doesn't mean too much work for any single person. With thought and consideration given to the facilities, its bound to make better relations between the square dance activity and the owners of the halls we need. Let's make 1982 a year of respect for these marvelous places which house square dancing.

PUBLIC RELATIONS BEGIN AT HOME

THERE HAVE BEEN NUMEROUS articles about getting the square dance story out to the non-dancing public to acquaint them with the activity and to entice them into giving it a try. There have been an equal number of excellent articles about "how to" write square dance material for local newspapers and/or square dance publications. All have a pertinent place

and help with needed public relations.

However there's another side to PR work that lies much closer to each of us and which is sometimes overlooked. That is the PR which takes place (or doesn't take place) within our own home club. Obviously there's no need to recruit these people — they already belong. Similarly there's no need to sell them on the positive factors of the club. Probably no reason to fill them in on the background of the club's activities. Or is there? If we look deeper into any of these suggestions, might we find there is a reason to recruit, to sell and to fill in?

We've heard the statement that people are often nicer and gentler with friends than with their own family. Could this possibly be true of a square dance club? Are there some members of our own club whom we take for granted? How long have they belonged? Such a long time that perhaps they've forgotten the joy of discovering what makes the club special? Or such a short time that no one has taken a moment to fill them in on what makes the club tick?

If you can continually recruit — that is regenerate the enthusiasm of someone who is already a member — that, in turn, may inspire him to be a better member, a more active participant.

Look around your club. Have cliques

The WALKTHRU

sprung up unnoticed by you? Perhaps not cliques that set up squares but "harmless" cliques? Do you find yourself always sharing refreshments with the same group of people; always drifting to the same area to chat with the same friends between tips? Do you share a ride to club activities always with the same couple? Do your chums always sign up to work together on the same committee?

How many of last year's graduates, now novitiates in the club, do you really know? Is there a positive plan to assimilate them into activities? If there is a plan, has it been thought out carefully so they won't be pushed too fast into responsibilities? Have you ever considered the old Scout buddy system, a long-time member with a newer member? This works well with club duties, when squaring up, welcoming guests, etc.

When we put our best foot forward into expanding our public relations within our own club family, the love and concern, the fun and fellowship, which is bound to result will not only encompass our own group, but eventually will spill out into the larger square dance activities. It begins with us. It should begin within our own home club.

Looking for a Great S/D Vacation?

. . . then try a Sets in Order Asilomar!

Imagine yourself in a square dance club-like atmosphere in one of the most beautiful natural settings, anywhere — the Monterey Peninsula, on the California coast just north of Carmel. This is the location of the twice-yearly Square and Round Dance Institutes sponsored by The Sets in Order American Square Dance Society and this magazine. Each day is filled with dancing on a fantastic hardwood floor. Delicious meals for the six days are included as part of the package as is the housing in the hotel-like campus. Add all of this together with friendly dancers and a staff second to none and you come up with the perfect escape from the busy world. Check the dates:

July 25 - 30, 1982

As for our staff, we'll have Wade and Gloria Driver of Houston, Texas, Bob and Roberta Van Antwerp of Stateline, Nevada, and Mike and Gail Seastrom of Northridge, California handling the squares. Harmon and Betty Jorritsma of Garden Grove, California will be doing the rounds. The contras will be handled by your hosts, Bob and Becky Osgood from Los Angeles, California.

If you've attended a session in the past three years, you will automatically receive a flyer and application form. If not, please write:

Asilomar Square Dance Vacation, 462 North Robertson Blvd., Los Angeles, CA 90048.

Traditional Treasury

ONE OF THE nice things about square dancing is the instant friendships that can be made all around the world. Not long ago, Barbara and I had the opportunity to travel to England and while dancing was not our primary purpose in being there, we did get a chance to dance and call (with live music) several times, through our friends Jack Hamilton (caller and leader of the Southerners Band) and Brian Salway. While the English have their own traditions and styles in dancing, they also do square and contra dancing in the traditional style we have come to think of as American. Here are two of the dances we learned while there.

JACK'S MIXER

by Jack Hamilton, Tonbridge, Kent, England

Music: Use a moderately fast hoedown.

Formation: Four or five couples lined up in a column facing the caller.

— — — —, — **Men lead around**

The four (or five) men follow the leader anywhere he goes. He may either return the group to the same set or go to another one.

— — — —, — — — —

— — — —, — **Ladies lead around**

Same thing as with the men.

— — — —, — — — —

— — — —, **Couples promenade around**

Follow the lead couple around to the left in circle, ending in the same place.

— — — —, — — — —

— — — —, — — **Partner swing**

— — — —, — — — —

— — — —, — — **Men lead around, etc.**

If you want to do so you can have #2 man lead out this time and have the #1 man drop to the end of the line, similarly when the ladies lead around.

THREE SEA CAPTAINS

as taught by Brian Salway, Bristol, England

Music: A bouncy jig works nicely.

Formation: Lines of two couples facing lines of two couples all around the hall.

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

— — — —, — — — —

— — — —, **All four couples circle right**

— — — —, — — — —

— — — —, **Center four star right**

— — — —, — — **Star left**

Ends swing opposite while this is going on, a full 16 counts

— — — —, — — **Dip and dive**

Right hand couple of each line arch, others dive; this is continued around the little set of four. Two arches and two dives return everyone back to their original place. One more, the fifth, moves everyone on to the next couple. In other words, the right hand couple will arch, dive, arch, dive, arch, while the left hand couple starts with the dive.

— — — —, — — — —

— — — —, — — **Circle left, etc.**



Do You Remember When?

This cover first appeared 31 years ago on the January, 1951, issue of Sets in Order (SQUARE DANCING) Magazine. Chuck Jones, who was to do a number of our covers, portrayed m'lady square dancer in the long dress of that era and the male characters showed off their cowboy boots. The New Year's message was by Lloyd Shaw. The Houston Star, Adam and Eve and the Missouri Hoedown were the spotlighted squares and Dale Garrett was Caller of the Month. 1951 was the first year of the many Sets in Order Asilomar Square Dance Vacation Institutes.

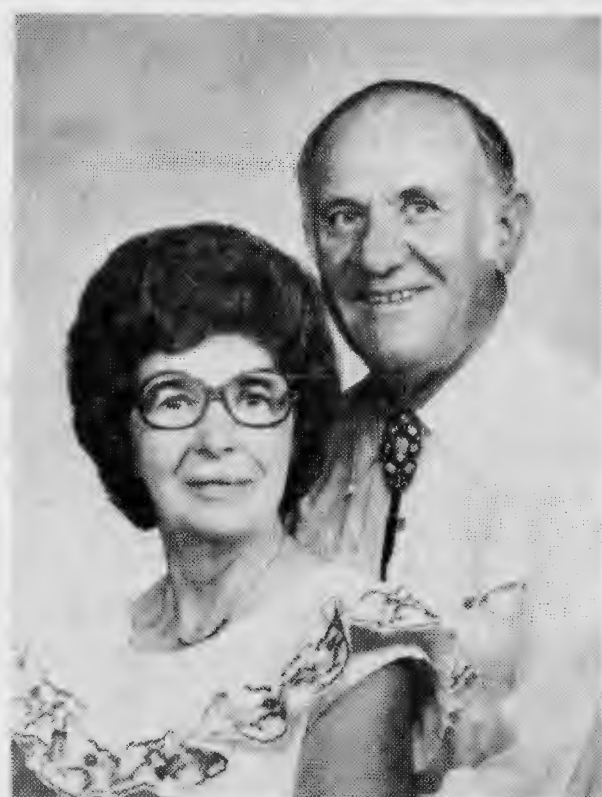
PLAY IT COOL



An Even Temperment Pays Off

by Deane and Helen Serena, Colorado Springs.

ANGER DOES NOT BELONG on the dance floor at any level. Indignation, resentment, rage, fury are all stages of anger and any of these emotional states may result when one is displeased. Strong words, you say? Perhaps, but few will argue that anger is probably one shortcoming most of us succumb to occasionally . . . and unfortunately the breath of ire and



Deane and Helen Serena have been dancing and teaching for 33 years and throughout that time have contributed a great deal to all phases of the activity. Deane is a square, round and contra leader. Together, they have instructed for the Lloyd Shaw Foundation at Colorado State University as well as clinics at state and local festivals. Deane served on the Foundation Board of Directors and as Vice-President of the Foundation. He was also the first President of the Colorado State Square Dance Association. Charter members of the Colorado Round Dance Association, the Serenas have two weekly round dance clubs and conduct one beginner's class each year.

wrath can corrode and curtail our activity, known for happiness and great fun. In a "follow-up" of drop outs, when asked why they discontinued lessons, some replied, "We were fighting about it," or "Round dancing can cause divorce."

Anger can be detrimental to our health causing physical pain and mental anguish compounded with the loss of friends. This is hardly in keeping with round dancing that is lauded as good for our health and to be enjoyed to the fullest by everyone, if only we consider the other fellow. Perhaps an inward glance and the following suggestions will help prevent situations that tend to cause anger to erupt.

Dancer: If you have chosen round dancing as your hobby, first and foremost it should be fun. Don't be too serious and don't expect too much too soon. Be patient with yourself and your partner . . . we all learn at varying degrees. Join the circle at the beginning of a dance . . . crowding in late can be annoying and disruptive. Respect your neighbor . . . don't tailgate or lag behind, causing a problem in the flow of the dance. Be courteous, tolerant and helpful to new dancers . . . remember how insecure you felt. Respect your instructor and be tolerant if he "goofs" . . . he has hundreds of routines to memorize. Stand still while he is teaching . . . movement disturbs his train of thought. Don't sit out a teach unless it is physically impossible for you to dance it . . . even though you already know the dance it is rude to sit out, for it may give the impression you are "better" than those on the floor. If you must sit, consider others—keep your voices down. Let the instructor know you are having a good time . . . applaud his ef-

forts and yours too—enthusiasm is contagious.

Instructor: The instructor, in turn, should be patient. A word of encouragement and a compliment when earned will turn a frown into a smile. Be tactful about correcting mistakes. Don't point out anyone singly . . . do it as a whole group, or later on the sideline. Put some humor into your teaching. If you enjoy it, they will too.

Instructor's Helper (wife, husband, etc.): Be a go between . . . smooth ruffled feathers when needed. Watch for problem areas so they may be corrected. Help during a teach, but don't overdo it . . . one teacher on the floor at a time is enough.

Visitors: When visiting another club be a good visitor . . . when in Rome, etc. applies. Don't be a show-off. Leave a good impression and they will be happy to see you again.

It is impossible to please everybody, but to help keep round dancing the best hobby ever, keep your temper in check. You will have no regrets or ever have to say "I'm sorry."

ROUNDALAB — 1981

ROUND DANCE TEACHERS from 21 states and one Canadian province attended the 5th Annual Roundalab (The International Association of Round Dance Teachers, Inc.) Convention in San Antonio, Texas, October 25 thru 27. The theme was "Communication." It permeated the work sessions, spilled over into the breaks and was very evident in the Educational Clinics.

The Standard Abbreviation and Cue Word lists tentatively adopted the previous year were given final approval. Any changes and/or additions were adopted for a one-year trial period. The interim supplements to Phase I thru Phase V of round dancing were given final approval. A Roundalab Classic List of 10 easy and 15 intermediate level dances was approved for 1981-82.

The Education Committee presented a two-part program:

Please see **ROUNDALAB**, page 92



Gloria Hall, Swayzee, Indiana

KNOWN TO MANY through her amiable "Coffee Break With Gloria" feature in Round Dancer Magazine, this busy lady's activities tend to encompass most every aspect of the round dance world. She is prepared for any event whether the program is for advanced dancers or non-dancers and believes the main purpose of teaching at any level is to give the participants a sense of satisfaction in whatever they do and learn.

Gloria started round dancing ten years ago and was thoroughly indoctrinated by the time she entered the teaching field in 1977. Currently, she serves as Program Chairman of the Indiana Round Dance Council, programs

rounds for the Guys and Dolls of Indianapolis, teaches two round dance clubs and serves as adult adviser with the Girl Scouts, teaching leaders how to use dance in their programs. On the social dancing level, Gloria will be lending her expertise this spring to teaching high school students how to dance so they may get up, without embarrassment, at the Junior/Senior Prom. To encourage the enjoyment of moving to music, Gloria uses the traditional contras, lines, circles and mixers along with the ballroom style.

Fond of contra dances, Gloria uses them in basic round dance classes and in her regular programming. She says the melding of square dance figures and round dance timing seems to help beginners feel the music and step to the beat of the dance. Among the experienced, the better a square dancer is, the more likely he or she will enjoy contras. She believes this holds true because of the smooth styling and rhythm of the contra dance.

Occasionally, Gloria can be found at home in a large, old style farm house surrounded by trees and garden. It is, she says, her haven of serenity but the door is always open to square dance friends and the coffee pot is on.

The CALLERS



Variety in Choreography (and other views)

Part II

by Jerry Schatzer, Hollywood, California

We started this interview by discussing *All Position Dancing as one method of achieving a form of variety*. We discovered Jerry had many other suggestions and we've asked him to share them with our readers.

S/D: Jerry, what emphasis do you place on sight calling, particularly where it affects variety?

Jerry: Most guys are getting into sight-calling today. They don't need to set themselves up into zero boxes or zero lines in order to keep from getting lost. So, another way to approach variety is to make a list of all the basics that can be done from a static square. Most guys start with these two calls: **Heads square thru** or **Heads lead right and circle to a line**. There are many more, over 30 on the Mainstream list alone. Use them. While it's not earth shaking, it is *variety*, and that's what the dancers want. If the callers would provide unusual sequences of calls, provide this variety of using basics from formations within larger formations, we could perhaps avoid the pitfall of having so many dancers rushing prematurely into the higher levels of dancing in order to get the variety they want. That type of dancer becomes a *name collector* of basics. He can't *stack* the calls; he can't *hash* the calls; he's only been exposed to the basics from elementary positions, with the caller drawing on the most frequently used sequences of calls. He's become accustomed to dancing a *safe* Plus II level.

S/D: Are there other approaches to achieve choreographic variety?

Jerry: There's another way to approach variety: There are a number of calls, on the Mainstream list especially, that are under-used. Callers are *afraid* to call them, "because the floor will break down." And so dancers are weak on them because "the callers don't call them often enough." It's a never-ending merry-go-round. Callers should make it a point, especially in their home clubs, to consistently call everything on that Mainstream list. It doesn't all have to be done in one dance or even in one month if the club is weak. But start building a program, *keep track from week-to-week of what you've done*, then *review* it until the dancers know it, and then *call it on some kind of regular basis* so that the dancers remember it.

Some callers make the mistake of saying they themselves can dance Plus II, so they can call Plus II, and that it's a snap for them to call for a dance at a lower level. Just because you can dance a certain level, doesn't mean that you can call that level or even a lower level dance and *make it interesting*. Anybody can parrot the names of the calls on a list, and assuming his timing, phrasing, rhythm, and singing are at least OK, he'll do a passable job. But his dance will

be essentially just like everybody else's unless he "puts the icing on the cake" with VARIETY, the unusual, the unexpected in choreography.

There's still another approach to variety. Use the things we used to do as callers years ago when some of our modern basics were invented. We forced ourselves to be creative because we were working with fewer basics, and because we were looking for new and exciting ways to use the new and exciting basic that had just been written. When cast off first came out, we used it after a double pass thru and centers in. We used it after wheel and deal and outsides in. We used it from waves and mini-waves. We used it from two-faced lines following a centers trade, and we used it from 3 x 1 lines. We, as callers can force ourselves into thinking along these same lines today. Let's say that cast off is a brand new basic. How can I use it with variety? It may help to spark the imagination. Again this kind of thing has to be thought out and planned with checkers at home.

ABOUT THE AUTHOR – A member of Callerlab since its first convention in 1974, Jerry is currently a member of the Board of Governors and Chairman of the Dance Level Identification Committee responsible for the Callerlab Plus Level programs. Although he started calling in 1962, it was not until 1971 that he finally decided to leave the haven of the corporate world as a research chemist with IBM to pursue a full-time calling career. Since then Jerry has been featured at ten National conventions, as well as countless festivals and weekends throughout the US and in Canada. He is a staff member of Kirkwood Lodge in Missouri, Lighted Lantern in Colorado, Chula Vista in Wisconsin and Square-L-Round in Oklahoma. As a recording artist for Hi Hat, his recent releases include "If You Want Me," "My Heart," and "Old Fashioned Love."

Here's another approach: I find myself being more creative in a basics class than I am at a dance. If I'm teaching a particular basic to a class or workshop group, I'm concentrating on calling that basic from a variety of formations, setups, and positions to show the dancers that the rule for the basic never varies, that they can always go back to the definition that I've given them and apply it in a variety of situations. But if I'm out at a dance, and I've got all the 69 Mainstream basics in addition to the 26 Plus level basics at my disposal for the evening, I, like many callers, can easily fall into the trap of providing variety with just an endless succession of names rather than picking one, two or three basics and using them with variety. If we callers would go to our club dances and concentrate on thoroughly working two or three basics each dance, then review them each successive dance, our dancers would get the variety they seek and also learn their basics providing them with a firm foundation for the day when they're ready to go into the higher levels of dancing. It would also have the bonus effect, I believe, of slowing down that mad rush through the levels by dancers who think that the only variety in square dancing is the accumulation of more and more basic names.

And here's yet another approach to variety: The memorizing of *equivalent modules* for the frequently used calls. For example, swing thru + box the gnat + right and left thru = two ladies chain. Heads spin the top + turn thru = heads

lead to the right. Pass the ocean + spin the top = swing thru.

Don't make the mistake of going into a festival or into a group of strangers at a club where you are a guest caller and kill the floor with a fantastic variety of unusual, imaginative choreography. You have to be very careful in that type of situation. The dancers are not familiar with your voice or delivery style. They may not be "trained listeners." They may be used to dancing a *safe dance* with few or no surprises in choreography. The sound may be bad, or at least different than they are accustomed to. You can't hit them with unusual choreography in those situations until mid-evening and then only with a limited amount of the unusual. Back off and dance. A teaspoonful more, then back off and dance. *The first thing you have to do with a crowd of strangers is to create listeners.* Use basics with just a *little* bit of a twist to perk the dancers up and let them know that this is not going to be the same choreography that they've been accustomed to hearing, but don't force them to listen for three hours. They need play time, time to relax and have fun.

Try Out the Unusals with the Homefolk

With your home club, dancers who know you well and who have been trained to listen to you, that's where you try out the unusual. Here's where you should note what went well, and what you may be able to get a crowd of strangers to do with a minimum of breakdown. You have to analyze, you have to think. Too frequently callers don't like that. They like to get up and call and have a good time at their hobby. But when you're on stage accepting money from people, you've become (to some degree) a professional, and you owe them more. It's much more than just having a good time yourself while working with a captive audience. Otherwise, they won't come back to be captivated again.

There's a certain amount of mistake making in becoming a good caller. You can't get around that. But the object is to learn from your mistakes. When you try your unusual choreography and the floor breaks down, don't be so naive as to say "the dancers couldn't dance." In that case you'll never become a good caller. You have to say, "I goofed. I mis-read my floor. I have given them something to do that was not within the realm of their knowledge and which I shouldn't have expected them to do in the first place." Ask yourself "What didn't I do or say that might have helped them get through the dance successfully. If I'd modified the setup slightly, if I'd given a different or additional directional word or phrase, would they have done what I wanted?" Too many callers go home and say, "They couldn't dance," and let it go at that.

Many calls that are at higher levels can be performed by dancers with the caller using plain English terms or Mainstream basics that the dancers are familiar with. Examples are triple trade, the "as couples" concept, scoot and dodge and turn and left thru. This is an effective teaching technique also, when your eventual goal is to introduce the basic that you're directionally cueing into the dancers' repertoire. If you're at a dance, however, especially at a Mainstream level dance, I don't believe you need to mention the name of the basic. We want to avoid cluttering the mind of the dancer, especially the Mainstream dancer, with names. Some callers would say go ahead and give them the name so they'll be much more prepared for higher level dancing. I think too many callers are gravitating to the thought that everything we teach dancers from night one of lessons should be done to prepare them for the higher levels of

dancing. My goal is not necessarily to prepare every dancer for advanced and challenge dancing — most will never go that far anyway. My goal is to provide variety, teach them everything that I do teach correctly, make them *good listeners*, and most of all show them that square dancing can be fun and interesting at all levels.

Beware of creating square *puzzle-solvers* instead of square dancers. From the first night of lessons, we've created a monster. We have taught dancers that square dancing is the learning of new names, and that square dancing is a puzzle to be solved. That's true, to an extent, but we must teach them also that in square dancing, as in all dancing, the primary goal for most people is the joy of moving to music. There will always be an element, a segment of our dancing society, who will become primarily square puzzle-solvers, but that percentage of dancers is extremely small. I find that the vast *majority* of dancers, even at the advanced and challenge levels, still want to DANCE in time to the music. It's true that they demand more variety, both formation and basic-name variety, but even challenge dancers tire quickly of "close-order-drill" type choreography.

Variety in Situations

From the first night of lessons, we've taught the dancers that variety is adding more and more names. We're locked into that because there's a certain amount of material the dancer has to learn before he is considered an elementary club-level dancer. That's the same in any hobby you take up, or in any course that a student takes. You first learn the basic ideas, moves, rules, whatever. **The true maturation of the dancer, hobbyist, or student, takes place when he learns to apply the basic rule in a variety of situations.** Unfortunately, many dancers are not maturing because the callers fail to **provide the variety of situations in which the dancer has to apply the basic rule.** The caller, instead, relies on the introduction of more and more names to provide variety, or "to keep the dancers off his back" when the dancer starts to become too proficient.

The caller has to educate the dancer: **Our goal in basic class or workshop was to learn the basic names for the most popular positions and formations, along with the most popular sequences of calls.** That's where most dancers are when they graduate today into club level dancing. **The caller then needs to define a new goal for the dancers. "I'm going to show you how to apply the basic knowledge that I've given you in a variety of situations."** Some caller/teachers may say that we should do this from the first part of the basic course. That would be ideal. But we don't live in an ideal world, so we have to teach dancers to dance defensively. We only have a certain number of weeks available in which the dancers must learn a certain number of basics. In addition, we can only retain the dancer's interest for a certain period until he must achieve a realistic goal, otherwise he feels that the goal is not worth the work involved to achieve it. As a result we wind up teaching them the most popular combinations, the ones that they'll hear most often, so that they become 70% success-rate dancers. At that point, they join the club, and begin the road to becoming a "seasoned dancer."

If we could get dancers and callers off the kick that the only way to provide variety is through the introduction of new names, whether those names are on one of the Callerlab lists or some new experimental name, we'd be ahead in the long run.

LADIES ON THE SQUARE

Dress Ideas from Our Readers



HERE ARE TWO very attractive and interesting ideas for square dance seamstresses to consider. The first comes from Laurel Grandle of Maryville, Tennessee.

English Smocking

Laurel decided to English smock a white blouse which she then teamed up with a yellow, gingham skirt. Every stitch was put in by hand, which means a great deal of time and patience. The photo does not show the color of the embroidery floss which is yellow and light blue, nor does it show the smocking which Laurel added to the outsides of the sleeves (which she gusseted). Laurel also smocked inserts on the front of her husband, George's shirt, matching the color to her blouse. She further accented the yoke of his shirt with yellow piping.



A Dress to Honor

Ed and Phyllis Fraidenburg of Midland, Michigan, were invited to call and teach at the Banff Institute of Fine Arts this past June. With a nod to her husband for the idea, Phyllis decided to make a dress with the Canadian flag symbol appliqued on it. She chose a white cotton-blend fabric for the dress, making it

with an eight-gored skirt. She then added 11 red maple leaves, following the pattern on the flag, and scattered them about the dress. The leaves were sewn on by machine. Can you imagine the surprise and pleasure of the Canadian dancers when Phyllis honored them with this dress?



The same idea could be adapted in many ways. Square dance travelers to any foreign country might choose some symbol of that country to add to a square dance costume. Club members could make a plain background dress and then simply tack or baste on symbols of different holidays to match special club dances, i.e. Christmas trees, Valentine hearts, Easter bunnies, graduation hats, etc.

Our thanks to both Laurel and Phyllis for these outstanding ideas. Add them to your collection of sewing hints.

Style Lab

TRIPLE SCOOT

WORKING FROM COLUMNS these days is commonplace. (From a square, heads lead right, circle to a line and then each dancer, with the opposite, does a curlique — is one method.) We have come to accept this formation as one of our “work horse” setups and find that the possibilities for it are limitless.

Anyone getting into this starting formation (1) who has already been taught to do a garden variety scoot back should be able to do a triple scoot without much coaching.

This is simply a case of “all who can” going through the normal scoot back pattern. Check the illustration (2) and you will see three normal setups for the dancers to do a scoot back—the arrows point up the combinations. Moving forward on the diagonal (3), they engage with the adjacent (right) arm and turn (4) forward 180° (5). As this is going on, those facing out simply fold or trade into the position vacated by the person previously standing beside them (6) and those who have done the arm turn step forward.

At the completion of the eight beat movement, dancers will have been reunited with the partner they started with, each having changed facing directions. The same results would have been accomplished if each couple had done a partner trade.

In our photographs each month we always try to show hands-at-the-ready during a movement and hand-contact just before and just following a movement. Occasionally this is overlooked, but not intentionally. A momentary hand-touch will give the dancer the assurance of being positioned correctly.



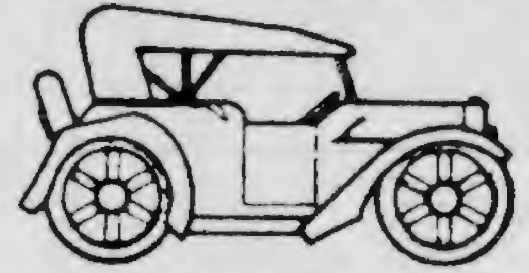




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Great Lake State

THE 1982 PROGRAM CHAIRMEN, Tom and Shelia Huis, have some dedicated and talented Vice Chairmen assisting with a memorable dance schedule for next June. Gale and Josie Congdon are in charge of square dancing. Gale has been calling for 14 years and presently teaches beginners as well as calling for Mainstream to Advanced Clubs. He also runs square dance weekends in the summer and guest calls at many specials during the year. Jack and Pat Farmer are Vice Chairmen of round dancing. They have been actively teaching rounds since 1967 and currently conduct their own round dance groups, a basic class and cue for square dance clubs. They have also served as round dance instructors at various festivals and weekends. Contras will be under the guidance of Shirley and Mickey Halverson. They began their dancing in 1956 and soon were calling. They are callers, round dance cuers and contra prompters and have participated in 15 National Conventions as well as various state conventions and festivals. All these people are dedicated to making the program interesting and valuable to all dancers and leaders attending.

Singles, Youth, Exhibitions

Also under the wing of the Program Chairmen are Craig Olsen and his sister, Krista, Co-Vice Chairmen of the Youth Room. Craig has been dancing since 1971 and is currently a sophomore at Western Michigan University. Krista attends graduate school at the same University and also teaches aerobics for the YMCA, cues rounds and is the leader and instructor of the Kalamazoo Kids 'N' Kuzins exhibition group, of which Craig is also a member and which was formed by the Olsen family in 1973.

John Einowski and Marti Gorelick are in charge of Singles. John has been dancing for six years and helped form the Solo Stars Club. Marti has been dancing since 1969 and has

been a member of several singles clubs in the Detroit area. A full-time dance program — at all levels and including rounds — is being planned for singles.

Vice Chairmen of Exhibitions are Chuck and Dora Olsen. They have been square dancing since the early 1960's, started teaching basics to small groups in their basement soon after and presently call for two clubs. They are the parents of Craig and Krista.

Requests for Trail Dance Sponsors

The 31st National invites groups to host a Trail Dance on Monday, June 21st, or Tuesday, June 22nd. These dances may be sponsored by local callers, associations or clubs. No single couple may host a Trail Dance. The dance must be close enough to Detroit to enable dancers to reach Detroit for the Trail End Dances (covering all levels) Wednesday night and the official Convention opening on Thursday morning. A sponsor is responsible for his own dance, including callers, hall, finances, sound and local advertising. Any advertising will be included in the official Convention publicity releases for national advertising. You may or may not charge for the Trail Dance. Please direct your inquiries to Ed and Martha Rambie, 901 Abbey Road, Birmingham, Michigan 48008.

Detroit's Talented Own

Many talented people claim Detroit as home. Writer Ernest Hemingway, actor Charleston Heston, singers Diana Ross and the Supremes, Gladys Knight and the Pips, all have a personal relationship with the city.

Official Tours

Convention Services Int'l. has programmed some very special trips and events for the 31st National. Many will operate from the Monday prior to the start of the Convention until the weekend following the big event. There will be full-day trips to

*Please see **NATIONAL**, page 92*

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.

Germany

The 27th European Fall Round-Up was held in early September and hosted by the Berlin Square Dance Association. For some of our member clubs, Berlin is a long way to travel but the Association compensated that by making available the largest number of inexpensive overnight quarters ever. 68 member clubs signed the guestbook. In addition the United States was represented by dancers from Colorado, Maryland and Florida, while the furthest away from home were the Tutaenui Twirlers from New Zealand. Approximately 550 dancers attended, some of whom arrived at odd times, not calculating on the border formalities to be braved. For some it took hours to have papers cleared. The Berlin hosts had the most hours of Plus level dancing yet. . . . Many of those not dancing on Sunday morning were touring the city or going into East Berlin. Normally politics have no room in square dancing but in Berlin things are different and special and we all learned from it, if only to find out how good we've got it. . . . While Berlin may not have been the largest Round-Up ever, it certainly was one of extremely good spirits. Thank you Berliners.

— Ilse Wersin, EAASDC Publicity
Connecticut

The 15th Annual Connecticut Square and Round Dance Festival will be held Sunday, March 21st, from 2:00 to 9:30 PM in Wethersfield. There will be 10 halls with

dance levels from Mainstream to Advanced 1. Round dancing will also be programmed. Busing will be provided between the halls. The festival is co-sponsored by Connecticut Callers Association, CARTS (Round Dance Teachers Association) CASDC and Calendar (square dance associations). Contact for advance sales is Mim Winchester, 43 Eaton Rd., Tolland, CT 06084 (203) 872-0287.

— Russ and Bobbi Moorhouse
Nebraska

During the month of September in recognition of National Square Dance Week, yellow rocks popped up in front yards around Norfolk. In addition the 49'ers Square Dance Club sponsored a large float in the LaVitsself Celebration Parade in Norfolk. At the State



Gloria and Bill Schlacter, presidents of the Dudes and Darln's, stand in front of a yellow rock which mysteriously appeared in their front yard during Square Dance Week. The rock stands for square dance friendship.

ROUND THE WORLD of SQUARE DANCING

level, the Nebraska Educational TV Channel showed the square dance film, Sundown Shindig. — *Alverna Johnson*

Oregon

At the 1981 National Convention in Seattle, an International After Party was held one evening in the ballroom of the Hilton Hotel. Sponsored by the Oregon square dancers, callers and dancers from seven countries (Japan, Taiwan, Australia, Belgium, Holland, Germany and the United States) participated. Gene and Lois Noble from Portland emceed. It was like "old home week" for the



Warren Engdahl of Roseburg renewed acquaintances with a Japanese dancer.

Oregon dancers, many of whom had visited Germany in 1980 and the Orient in 1978. Just prior to the Convention they hosted an Australian group in Portland. Plans are underway now for the Oregon group to travel to Australia and New Zealand in 1983. In the meantime dancers coming from overseas are invited to stopover in Portland and other Oregon cities. Contact either Bill and Barbara Radcliff, 3020 N.E. 17th Ave., Portland 97212, (503) 281-9098 or Ed and Mary Warmoth, Rt. 2, Box 325-12, Cornelius 97113, (503) 628-2537. *Ed and Mary Warmoth*

Indiana

For quite a few years, the Guys and Dolls of Hammond have put on exhibition dances to try and promote square dancing in our area.

Last summer we danced at the Ethnic Festival, the Little Red School House Festival, Woodmar Shopping Center and put on two one-night stands. Last, but not least, we were in the Labor Day Parade in Calumet City, Illinois. We decorated a forty-foot semi and danced on the truck bed during the parade as well as in the street in front of the reviewing stand. We received first place for the most unusual entry and second place for the best-decorated truck. We are a relatively small club (20 couples) and were very proud to have three squares turn out for the parade. We dance every second and fourth Friday, 8:00 to 11:00 PM, at the Woodmar Methodist Church Community Center, September through May. We cordially invite anyone reading this to come and dance with us.

— *Mr. & Mrs. Harvin Gillim*

The Nettle Creek Steppers of Hagerstown invite you to help celebrate its 20th Birthday on January 9th at the Elementary School Cafeteria from 8:00 to 11:00 PM. An all-singing call program will feature our own club caller, Dave McAllister. Call (317) 647-6988 any evening for more information.

— *Gale and Mary Powell*

Australia

The Warana Sunshine State Round-Up held in September was very successful. For a change we had a live band. The weather was beautiful then and through October; the same kind of weather we expect to have next year for the 12th Commonwealth Games Square Dance Jamboree. The Jamboree will be the biggest square and round dance event ever held in Australia and we urge everyone to join us. — *Elva Hoppe*

Colorado

The 1982 Square Wheels Trailer Club Caravan will start in Denver and make its first stop at the State Square Dance Convention in Alamosa for two days. From there, on June 13th we will visit such fun spots as the Great Sand Dunes, Durango Area, dance at the Four Corners and take in Mesa Verde. Guests who wish further information or might like to join this caravan should write to Jack Halfacre, 2000 W. 92nd Ave., #331, Denver 80221 and include a self-addressed, stamped envelope.

New York

An offer made by Northway Squares Square Dance Club to sponsor a Dance-a-

thon for the benefit of Moses Ludington Hospital has been accepted. On Sunday, May 16th, the event will take place at the new hospital in Ticonderoga. Featured will be square dancing—both modern and Old Tyme—wheel chair dancing, contra dancing, round dancing, rock 'n roll and disco. Something for everyone! Recorded music will be used for the continuous dancing from 1:00 to 5:00 PM. Donations of \$1.00 per minute of dancing will be collected by members of the Northway Squares until 5:00 PM on May 16th. Our goal is \$2,400. Anyone wishing to make a donation, please make their check payable to Northway Squares and mail to Mary and Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, New York 12857. — *Mary Jenkins*

Texas

The Annual State Festival, sponsored by the Texas Federation of Square and Round Dancers, will be held in El Paso, June 3, 4 and 5 at the El Paso Convention Center. Callers and cuers will come from all over the state. Dancing will be offered at nearly every level to C 1. The theme is "Allemande in Amigo Land." Anyone desiring additional information should contact Joe and Opal Rogers, 529 Greenbrook Lane, Grand Prairie 75051 (214) 263-8130.

Sweden

In September we made about ten performances and have been most successful square dancing. We have now in Tyreso about 50 dancers starting this term with the Extended Basics. A Beginners Course has 120 new enthusiasts. Over one weekend I educated about 40 new instructors and it will be very interesting to see how many of them will start courses in the country. I have educated them after your Fundamental records. I have also got in contact with EAASDC in Munich and may be going to one of their dancing weeks during the New Year. — *Peter Myhr*

Canada

The Canadian Dancers News annually publishes a Calendar/Directory. Proceeds help the Canadian Square and Round Dance Society. The calendar pages, with ample room to write in one's dance schedule (or other plans), run from September 1981 to December 1982. Opposite each month are listings of the special Canadian dances (known prior to publication) scheduled for that month. A di-

rectory at the back of the calendar lists all clubs in Canada, their callers and leaders, associations and publications. It's an attractive and ably-produced venture. Available from Canadian Dancers News, PO Box 5759, Stn. F, Ottawa, Ontario K2C 3M1 for \$3.00 plus postage and handling.

Florida

Two squares of the Square Saints from St. Augustine danced at the Ponce Mall and on the square in town during National Square Dance Week. It was fun and we stirred up a good bit of interest. We also acquired a few couples for our new classes. — *Vi Herschler*



The Square Saints put up posters to call attention to Square Dance Week.

New Mexico

Greetings from Alamogordo, hub of the Tularosa Basin. Nestled between the San Andres and Sacramento Mountains on the west and east respectfully, we live in a somewhat arid region, but we can be in the mountains of Cloudcroft—only 19 miles away—in minutes. An even shorter drive puts one in the great expanse, miles and miles of glistening white, of National White Sands Monument, the world's largest surface deposit of gypsum. If the preceding sounds a bit like a Chamber of Commerce pitch, forget it. We are just proud of our area and of the Holmanders Square Dance Club—the oldest, continuously active club in the Basin. We're also proud to bear the name of the base where the Fightin' Forty-Ninth TAC Fighter Wing is located. There's always an extra potato in the pot for the square dancer visiting our area.

— *Doc and Agnes Karls*

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1982

FROM THE CURRENT HARVEST of new singing calls our reviewer picks these four as being among the most exciting in the winter collection. If you haven't tried them yet you might look them over and, at the same time, cast your eyes on the reviews starting on page 60.

CINCINNATI

By: Jack O'Leary, Glastonbury, Connecticut
Record: Top #25360, Flip Instrumental with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade one time around
Get home and swing with your man
Join hands circle left go round the ring
Left allemande and weave the ring
Been to New York and to L.A. and
Down to New Orleans
Do sa do get around that girl and
Promenade the ring
I'm headin' home to Cincinnati and
I'm hoping you'll be waitin' for me

FIGURE

Heads pass the ocean ping pong circulate
Release recycle do a double pass thru
Track II recycle there
Veer left you do a ferris wheel
Center four pass thru and swing
Swing that lady go once around and
Promenade the ring
I'm headin' home to Cincinnati and
I'm hoping you'll be waitin' for me

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

SOMEWHERE OVER THE RAINBOW

By Jerry Haag, Pharr, Texas
Record: Chaparral #207, Flip Instrumental with Jerry Haag

OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw your own
Join hands circle left
The men star right one time around
Left allemande and weave the ring
Somewhere over the rainbow
Swing your own and promenade
Birds fly over the rainbow
Why then oh why can't I

FIGURE:

The heads you promenade and go
It's half around that ring you know
And square thru I sing now
With the sides you swing thru
Boys run you do and
Tag the line to the right
Boys trade girls run around one
All eight circulate boys run promenade
And those dreams that you dare to dream
Really do come true

ALTERNATE FIGURE:

Heads you promenade and go
It's half around the ring you know
Lead to the right circle to a line
Forward up and back then right and left thru
Let's turn again flutter wheel
Sweep a quarter pass thru swing corner
Left allemande come back promenade

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

CHRISTMAS TIME'S A COMING

By Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #2147, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the big old ring
Box the gnat at home everybody do sa do
Join your hands and circle left halfway round
Allemande left with the corners all
Weave around the ring

weave in and out you go
When you meet that pretty little beau
Step right up and swing and whirl
Promenade them home
Ring ring bells are ringing
Joy joy hear them singing I just know
I'll be going back to my country home

FIGURE:

Head two couples promenade halfway
Down middle right and left thru
And you take that lady home
Sides go forward touch a quarter
Same four walk and dodge
Square thru on the third hand
Make an ocean wave girls trade
All eight half circulate and corner swing
Allemande left come back promenade the ring

**Ring ring bells are ringing
 Joy joy hear them singing I just know
 I'll be going back to my country home**
 SEQUENCE: Opener, Figure twice, Middle
 Break, Figure twice, Ending.

BILL BAILEY

By Johnny Creel, Metairie, Louisiana
Record: Lore #1196, Flip Instrumental with
 Johnny Creel

OPENER, MIDDLE BREAK, ENDING

Circle left

**Won't you come home Bill Bailey
 Won't you come home
 She moaned the whole night long
 Walk all around that corner lady
 See saw your pet allemande left the corner
 Weave around that set remember
 That rainy evening I turned you out
 Do sa do and then you promenade
 I know I'm to blame ain't that a shame
 Bill Bailey won't you please come home**

FIGURE:

**One and three promenade three quarters
 Two and four go right and left thru
 Turn your girl and then double pass thru
 First go left next go right
 Do a curlique then circulate one time
 Boys run that corner swing
 Swing that corner maid new corner
 Allemande come back and promenade
 I know I'm to blame ain't that a shame
 Bill Bailey won't you please come home**

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

TWO FROM RAY

by Ray Rose, Van Nuys, California

Plus 1

**Heads square thru four, swing thru
 Girls circulate, men trade, men run
 Couples circulate, couples trade
 Bend the line, right and left thru
 Square thru four, trade by
 Swing thru, spin the top, right and left thru
 Square thru four, trade by, pass thru
 Allemande left**

**Heads square thru four, do sa do
 Spin chain the gears, touch one quarter
 Scoot back, men run, star thru
 Veer left, couples circulate
 Wheel and deal, right and left thru
 Swing thru, spin the top
 Right and left thru, star thru
 Pass thru, trade by
 Allemande left**

The following drills utilize the new quar-
 terly selection **Release the Column** (see page
 25 for description).

RELEASE THE COLUMN

1P2P

**Right and left thru, touch a quarter
 Release the column, pass thru,
 Swing thru, boys run, bend the line**

1P2P

**Touch a quarter, release the column
 Centers pass thru, touch a quarter
 Walk and dodge, partner trade
 Right and left thru, touch a quarter
 Release the column, centers sweep a quarter
 Left allemande**

Note: The above routine achieves a "stir the
 bucket" effect.

Box 1-4

**Swing thru, boys run
 Bend the line, right and left thru
 Touch a quarter, release the column
 Centers pass thru (box 1-4)**

1P2P

**Touch a quarter, release the column
 Zoom, new centers pass thru
 Circle to a line of four (4P1P)**

THE 1982 PREMIUM RECORDS

Each month, the Workshop is featuring ex-
 cerpts of calls from the new Premium Records
 collection. Here is track four from each of the
 four '82 LPs.

Basic — Record A

John Saunders

Altamonte Springs, FL

**First and third square thru
 Square thru the outside two four hands
 You're facing out, California twirl
 Right and left thru, pass thru
 Bend the line, touch one quarter
 Circulate, then boy run right, square thru
 You're facing out, bend the line
 Touch one quarter, circulate one spot
 Boy run around the girl, right and left thru
 Veer to the left, couples circulate
 Ladies trade, bend the line
 Right and left thru, star thru**

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances
Ken KernAmmunition

Dive thru, square thru three quarters
Left allemande

Sides square thru four
Make a right hand star with the outside two
Sides star left in the middle
Go back to that same couple, swing thru
Girls circulate, boys trade, boy run right
Bend that line, pass thru, wheel and deal
Right and left thru, flutterwheel you two
Pass thru, swing thru, girls circulate
Boys trade, boys run right, bend the line
Pass thru, bend again, touch one quarter
Circulate one spot, boy run right
Left allemande

Mainstream Basics — Record B

Cal Golden

Hot Springs, AR

One and three right and left thru
Flutterwheel, same two swing thru
Boys run around that girl, half tag
Walk and dodge, touch a quarter
Scoot back, boys run, right and left thru
Slide thru, touch a quarter, scoot back
Allemande left

One and three ladies chain across
Same two cross trail thru, separate
Go behind the sides and star thru
Double pass thru, first go left
Next go right, pass thru, wheel and deal
Double pass thru, peel off, star thru
Cloverleaf, double pass thru
Lead dancers do a U turn back, do sa do
Ocean wave, swing thru, boys run
Right and left thru
Turn the girl a quarter more
Two-faced line, girls trade, ferris wheel
Center two pass thru, star thru
Right and left thru, pass the ocean
Swing thru, boys run, tag your line
Face right, ferris wheel
Center two pass thru, grand right and left

Mainstream & Quarterlies — Record C

Claude Ross

Blue Springs, MO

Allemande left in the Alamo style
Swing thru, swing thru, turn partner right
Left allemande, come back one promenade
Head pair square thru four, swing thru
Girls circulate, boys trade, spin the top
Right and left thru, Dixie derby, ladies trade
Ladies cross run, girls circulate, tag the line
Face to the right, wheel and deal

Star thru, pass thru
Wheel and deal, center pair step to a wave
Release recycle, center pair pass thru
Swing thru, spin the top, right and left thru
Dixie derby, couples circulate, boys run
Boys trade in the middle, boys run
Wheel and deal, pass to the center
Centers square thru three, left allemande

Promenade, don't stop
Head pair wheel around, square thru four
Trade by, star thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off three quarters
Center pair right and left thru
Same pair flutterwheel, sweep a quarter
Ends star thru, double pass thru
Cloverleaf first pair zoom
Second pair swing thru, turn thru
Allemande left, right and left grand

Sides square thru four
Curlique, walk and dodge, bend the line, pass
the ocean
Recycle, veer left, couples circulate
Ferris wheel, center pair pass thru
Allemande left

Plus I & II — Record D

Scott Smith

Ogden, UT

Heads square thru four, do sa do
Ocean wave, spin chain the gears
Swing thru, boys run, ferris wheel
Square thru three, single circle half
Make a wave, boys trade, spin your top
Right and left thru, load the boat
Touch a quarter, follow your neighbor
And spread, explode the wave, bend the line
Pass the ocean, ladies trade, recycle
Veer left, couples circulate, girls hinge
Diamond circulate, flip the diamond
Swing thru, boys run, bend the line
Slide thru, left allemande

Head ladies center, teacup chain
Sides lead to right, circle up four
Make two lines, right and left thru
Ladies lead Dixie style, ocean wave
Take a peek and trade the wave, recycle
Veer left, couples hinge, triple trade
Couples hinge, bend the line, pass thru
Wheel and deal, right and left thru
Pass thru, swing thru, boys trade
Boys run around the girl, bend this line
Right and left thru, slide thru, star thru
Load the boat, left allemande

ROUND DANCES

TENDERLY — Windsor 4769

Choreographers: Pete and Carol Metzger

Comment: A nice waltz routine with good big band sounding music.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point; Together to BUTTERFLY, —, Touch;**
 5-8 **Dip Bk, —, —; In Place, 2, 3; Dip Bk, —, —; In Place, 2, 3;**

PART A

- 1-4 **Waltz Away, 2, 3; Turn In, 2, 3; Bk Up, 2, 3; Bk, Face, Close;**
 5-8 **Balance L, 2, 3; Balance R, 2, 3; Roll LOD, 2, 3 end facing; Thru, Face, Close in CLOSED;**
 9-12 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M facing WALL;**
 13-16 **(Twirl) Side, XIB, Side; Thru, Face, Close; Side, Draw, —; Side, Draw, —;**

INTERLUDE

- 1-2 **Apart, Point, —; Together to CLOSED M face LOD, Touch, —;**

PART B

- 1-4 **1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close end SIDECAR facing DIAGONALLY LOD and WALL;**
 5-8 **Progressive Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end in BANJO;**
 9-12 **Progressive Twinkle Bwd, 2, 3; Twinkle Bwd, 2, 3; Twinkle Bwd, 2, 3 end CLOSED M facing LOD;**
 13-16 **Dip Bk, —, —; In Place, 2, 3; Dip Bk, 2, 3; In Place, 2, 3;**
 17-20 **(L) Waltz Turn; (L) Waltz Turn end M facing WALL; (Twirl) Side, XIB, Side; Thru, Face, Close;**

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

Ending:

- 1-2 **Dip Center, —, —; Twist, —, —.**

MY BABY JUST CARES FOR ME — Windsor 4769

Choreographers: Tom and Jan Kannapel

Comment: An active two-step with big band music.

INTRODUCTION

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

PART A

- 1-4 **L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Rock Side, —, Recov to Bk to Bk, —; Side, Close, Bk Turn to OPEN facing LOD;**
 5-8 **Rock Bk, —, Recov, —; Fwd, Close, Manuv end M face RLOD in CLOSED, —; Pivot, —, 2 end M face LOD, —; Fwd, —, 2, —;**
 9-12 **Fwd, —, Side, Close; Bk L Turn face COH, —, Side, Close; Open Telemark, —, 2, —; 3, —, Thru M face WALL, —;**
 13-16 **Turn Two-Step; Turn Two-Step; Twisty Vine, —, 2, —; 3, —, 4, —;**

PART B

- 1-4 **Hover, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step M face LOD;**
 5-8 **Walk, —, 2, —; L Turn face COH, —, Side to BANJO, Close; Side, —, Bk, —; Side to SIDECAR, Close, Side, —;**
 9-12 **Fwd L Turn, —, Side to BANJO M face RLOD, —; Bk, —, Bk Turn CLOSED M face WALL, —; Side, Close, Side, —; Manuv, —, Side, Close M face RLOD in CLOSED;**
 13-16 **Spin Turn end M face LOD; Recov Bk, —, Bk, —; Side, Close, Side, Touch; Side, Close, Side, Touch;**

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

- 1-3 **BUTTERFLY M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, —, Thru to Point, —.**

CREAM N' SUGAR — Chinook 1006

Choreographers: Ernie and Mary Hovey

Comment: Easy Two-Step. Pleasant music. Cues on one side.

INTRODUCTION

- 1-4 Stand Apart and face partner **Wait; Wait; Strut Together, —, 2, —; 3, —, 4, — end BUTTERFLY M facing WALL;**

PART A

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Circle Together Two-Step;**
 5-8 **Scissors Thru; Scissors Thru to CLOSED; Side, Close, Side, Close; Side, —, Thru, —;**
 9-12 **Side, Close, Fwd, —; Scissors Thru to SEMI-CLOSED facing LOD; Cross Over Two-Step end LEFT-OPEN; Fwd Two-Step;**
 13-16 **Cross Over Two-Step end OPEN; Fwd Two-Step end M face WALL; Side, —, XIB, —; Side, —, Thru, —;**

PART B

- 1-4 CLOSED M face WALL Side, Close, Fwd, to REVERSE SEMI-CLOSED, —; Walk, —, 2 end CLOSED M face WALL, —; Side, Close, Bk to SEMI-CLOSED, —; Walk, —, 2, —;
- 5-8 Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov to BUTTERFLY M face WALL, —;

SEQUENCE: A — B — A (1-8) — B — A plus Tag.

TAG:

- 1-4 M face WALL and Partner Circle Away Two-Step; Circle Together Two-Step; (Twirl) Side, —, XIB, —; Apart, —, Point, —.

HOW DEEP — Hi-Hat 999

Choreographers: Richard and JoAnne Lawson
Comment: Busy Two-Step with good big band sounding music.

INTRODUCTION

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

PART A

- 1-4 Fwd, —, Side, Close; Fwd, —, Side, Close; Walk, —, 2, —; Side, Close, Fwd, Close;
- 5-8 L Turn, —, Side, Close; L Turn, —, Side, Close M facing WALL; Blend to BANJO M face LOD Walk, —, Check, —; Fish-tail;
- 9-12 Fwd, —, Run, 2; Manuv M face RLOD in CLOSED, — Side, Close; R Turn, —, Side, Close; R Turn, —, Side, Close end M face WALL;
- 13-16 Side, —, Behind, Side; Thru, —, Side, Close; Side, XIB, Side, Front; Walk, —, 2 end M facing LOD, —;

PART B

- 1-4 L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Fwd, —, Side, Recov; Manuv M face RLOD, —, Side, Close;
- 5-8 Bk Pivot M face LOD, —, Fwd, Bk; Bk, —, Side, Close; Fwd, Close, Bk, Close; Walk, —, 1/4 R Turn M face WALL, —;
- 9-12 Fwd, —, Side, Behind; Thru, —, Draw SIDECAR, Touch; L Turn, —, Side, —; Fwd, —, Step Thru M face WALL in CLOSED, —;
- 13-16 Side, Bk, Close, —; Bk, Close, Fwd, Manuv M face RLOD; Pivot, —, 2 M face LOD, —; Run, 2, 3, 4;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-6 Fwd, —, Side, Close; Bk, —, Side, Close; Walk, —, 1/4 R Turn M face WALL, —; Side, Behind, Side, Front;

Side, —, Draw, Close; Apart, Point, —, —.

BOUQUETS — Hi-Hat 999

Choreographers: Roy and Jean Green

Comment: Not a difficult two-step to nice melodious music.

INTRODUCTION

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

PART A

- 1-4 Fwd, Close, Bk, Close; Walk, —, 2, —; Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL;

- 5-8 Side, XIB, Side, Thru to SEMI-CLOSED; Walk, —, 2 end CLOSED M face WALL, —; Side, Close, Side, —; Side, Close, Thru to SEMI-CLOSED, —;

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

- 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M facing WALL;

PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Cross to BANJO M facing LOD, —;

- 5-8 Fwd, Lk, Fwd, Lk; Walk, —, 1/4 R Turn M face WALL in CLOSED, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED, —;

- 9-12 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to CLOSED M face WALL, —;

- 13-16 Side, Behind, Side, Behind SEMI-CLOSED; Walk, —, 2 to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 BUTTERFLY Side, Close, Side, Close; Apart, —, Point, —.

BITS AND PIECES

By Ron Hunter, Reseda, California

Some of these are Singing Call adaptations at the Mainstream level with corner progression. The balance are Patter Calls.

Singing Calls: Mainstream level (Corner Progression)

Heads square thru four . . . right and left thru Roll away half sashay

Curlique to ocean wave . . . swing thru

Hinge one quarter . . . scoot back

Split circulate . . . swing

Promenade

Sides square thru four
Do sa do . . . swing thru . . . boys run
Fan the top (to the right)
Half tag . . . trade and roll . . . slide thru
Swing and promenade

Sides box the gnat . . . square thru four
Heads roll away . . . touch one quarter
Split circulate . . . ladies fold
Boys lead Dixie style to ocean wave
Ladies trade . . . boys fold . . . peel off
Girls circulate . . . boys trade . . . bend the line
Right and left thru
Do it Dixie style again to ocean wave
Left swing thru . . . boys fold . . . peel off
All circulate . . . bend the line . . . pass thru
U turn back . . . touch one quarter
Boys U turn back
Right and left grand
Heads square thru four . . . right and left thru
Heads only roll away . . . touch to ocean wave
Swing thru . . . boys fold
Girls square thru three quarters
Gents courtesy turn ladies (= lines)
Pass thru . . . partner trade . . . pass thru
Just centers trade and pass thru
All partner trade
New centers trade while ends pass thru
All partner trade and pass thru . . . ends trade
Centers trade . . . slide thru
Allemande left and square your set

ADVANCED MATERIAL

This month we open the pages of the Workshop to dance drills and choreography beyond the Plus II category. These 28 examples contain Advanced movements in the A1 and A2 plateaus.

SOME A-1 and A-2

By Lloyd Lewis, Santa Monica, California

Four ladies chain
Sides left wheel thru
Right and left thru
Step to a wave, split circulate
Split counter rotate
Transfer the column
Right and left grand

(Box 1-4)

Right and left thru, step to a wave
Trade the wave, split circulate
Split counter rotate
Box circulate
Split counter rotate
Left allemande

Heads wheel thru
Right and left thru
Touch one quarter, scoot back
Trade the wave
Split counter rotate
Left checkmate, promenade

1P2P Line

Pass the ocean, switch the wave
Crossover circulate, turn and deal
Pass thru, trade by
Right and left grand

Box 1-4 Wave

Girls trade, single hinge
Trade the wave, left scoot and weave
Left allemande

(From static square)

Sides recycle, that boy trade
Explode the wave, slide thru
Eight circulate, centers twice
Pass the ocean, trade the wave
Left allemande

Box 1-4

Right and left thru, veer left
Acey deucey, couples circulate
Three quarter tag the line
Cross clover and explode the wave
Left touch one quarter, mix
Right and left grand

Sides pass the sea
Chain reaction, acey deucey
Girls run, right and left grand

Box 1-4

Swing thru, girls circulate
Trade the wave, left swing thru
Left swing and mix
Right and left grand

1P2P line

Pass the sea, single hinge
Scoot chain thru (lefty)
Left split circulate one and a half
Left flip the diamond
Left allemande

1P2P

Pass thru, bend the line
Right and left thru, rollaway
Pass the ocean, split circulate
Centers run, bend the line
Left touch one quarter, triple scoot
Split counter rotate, switch the wave
Promenade

1P2P

Pass the ocean, eight circulate
Split circulate, split transfer
Split counter rotate, out roll
Circulate, right and left grand

Sides wheel thru, swing thru
Boys trade, recycle, pass thru
Girls run, split counter rotate
Scoot and weave
Right and left grand

1P2P

Pass thru, boys run
Explode the wave, partner trade
Touch one quarter
Split counter rotate
Split circulate Right and left grand

1P2P

Pass thru, bend the line
Right and left thru
Flutter wheel, touch one quarter
All slip, split counter rotate
Right and left grand

1020 Line

(Ex. four ladies chain)
Heads lead right and circle to a line
(opposite lady line)
Right and left thru, pass thru, boys run
Scoot back, swing thru, centers run
Bend the line, touch one quarter
Eight circulate, split counter rotate
In roll circulate
Right and left grand

Box 1-4

Pass and roll, linear cycle
Reverse the flutter, pass thru
Wheel and deal, zoom
Triple star thru, backtrack
Pass the ocean, eight circulate
Linear cycle, reverse the flutter
Turn and left thru, Dixie style
Left allemande

1020 line

Right and left thru, pass thru
Wheel and spread
Touch one quarter
Split counter rotate
Right and left grand

1P2P line

Right and left thru, pass the ocean
Recycle, veer left
Boys run, split counter rotate
Box transfer Right and left grand

Heads wheel thru, swing thru
Girls turn back, acey deucey
Turn and deal
Right and left grand

Box 1-4

Swing thru
Acey deucey, split circulate
Split counter rotate, box circulate
Split counter rotate
Right and left grand

1C2C Line

Touch one quarter, left cast a shadow
Left swing thru, trade circulate
Right and left grand

1020 Line

Pass thru, bend the line
Right and left thru, rollaway
Pass thru, girls run
Centers trade
Split counter rotate
Transfer the column
Right and left grand

Box 1-4

Left touch one quarter
Centers trade
Centers run, crossfire
Split counter rotate Left allemande

1P2P Line

Right and left thru, pass the ocean
Swing thru, acey deucey, boys run
Crossfire, split counter rotate
Motivate
Right and left grand

1020 Line

Touch one quarter, peel and trail
Recycle, veer right
Girls circulate, cast a shadow
Right and left grand

Heads rollaway, sides pass the ocean
Those ladies trade, extend
Lock it, single hinge, triple scoot
Box circulate, girls trade
Split counter rotate, swing thru
Trade circulate
Split counter rotate, peel and trail
Right and left grand

Four ladies chain three quarters
Sides rollaway
Heads right and left thru
Pass the sea, left swing thru
Left chain reaction Left allemande

AMMUNITION

Our special "Ammunition" columnist is always on the lookout for not-too-difficult material that can be used with Basic plateau clubs.

Four ladies chain three quarters
Four ladies chain across
Heads right and left thru
Half square thru
Right and left thru
Star thru, pass thru, bend the line
With couple across circle four halfway
Make a right hand star once around
Head men lead to a line of four
Star right with the couple across
Head men lead to a line of four
Pass thru, bend the line
Star right with the couple across
Head men lead to a line of four
Star thru, pass thru
Left allemande

Sides right and left thru
Four ladies chain three quarters
Four ladies chain across
Heads California twirl
Separate around one into middle
Pass thru, split two
Round one to lines of four
Pass thru, face the girl beside you
Star thru, California twirl
Right and left thru, cross trail thru
Left allemande

Heads right and left thru
Pass thru, separate
Round one into the middle
Right and left thru
Pass thru, right and left thru
Dive thru, star thru
Right and left thru, cross trail thru
Left allemande

Heads half square thru
Right and left thru
Face partner, box the gnat
Right and left thru, star thru
Circle half, dive thru, pass thru
Right and left thru
Face partner, box the gnat
Right and left thru, star thru
Circle half, dive thru
Right and left thru
Pass thru, star thru
Right and left thru
Pass thru, left allemande

Four ladies chain three quarters
Four ladies chain across
All four couples rollaway
Sides pass thru, separate
Stand behind the heads
Heads pass thru
Right and left grand

Heads star thru, pass thru
Star thru, cross trail
Pass your partner by
Left allemande

Head men and corner forward and back
Lead right and circle four
Side ladies break to lines of four
Bend the line, pass thru
Centers arch ends turn in
Star thru, cross trail thru
Left allemande

Four ladies chain three quarters
Circle left, allemande left allemande thar
Shoot the star promenade
Heads wheel around right and left thru
Half square thru, give a right to the next pull by
Allemande left

SINGING CALL ADAPTATION

JUST CAN'T LEAVE YOUR LOVE ALONE

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm 153

OPENER, MIDDLE BREAK, CLOSER (Same as original record)
(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 (to the right)
Turn the partner by the right
You go left allemande
Swing your own and promenade
What could I do honey without you
I just can't leave your love alone

FIGURE:

Four ladies chain, across the ring
Side (head) couples square thru go five
Head couples divide and then star thru
Everybody do the right and left thru
Roll away half sashay and pass thru
Everybody separate
Swing that corner, promenade
I tried and tried to say goodbye
I just can't leave your love alone

TAG:

I just can't leave your love alone

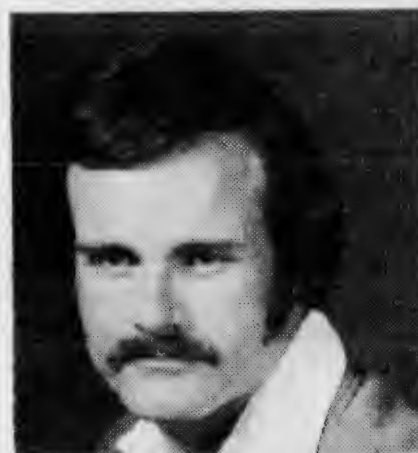
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Closer.



RHYTHM records



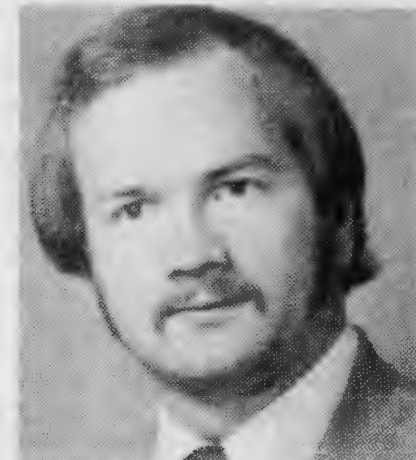
Wade Driver



Pat Barbour



Dave & Nita
Smith



Bob Baier



Kip Garvey



Jerry & Barbara
Pierce

FOR THOSE WHO WANT THE VERY BEST!

New Releases

- RR 151 Trucking Fever by Kip
- RR 155 Luxury Liner by Wade
- RR 156 Loving Her Was Easier by Wade
- RR 157 Dixie On My Mind by Wade and Pat
- RR 158 I'm Getting Good At Missing You
by Wade and Pat
- CD 216 If I Keep On Going Crazy
by Charles Wheatley
- CD 217 Play It By The Rules by Kevin Bacon

Brand New

- RR 3000 It's Almost Like Starting Over —
New Country Western Album by Wade Driver

Current Releases

- RR 140 Rusty Old Halo by Wade
- RR 141 Too Good To Throw Away by Pat
- RR 142 It's All Right With Me by Wade
- RR 143 Hello Blues by Bob
- RR 144 Love Me Over Again by Wade
- RR 145 Breaking Up Is Hard To Do by Kip
- RR 147 Amarillo By Morning by Pat
- RR 148 You Should Be In Movies by Wade
- RR 149 She Can't Say That Anymore by Bob
- RR 150 Dream Lover by Wade
- RR 152 Eastbound And Down by Wade
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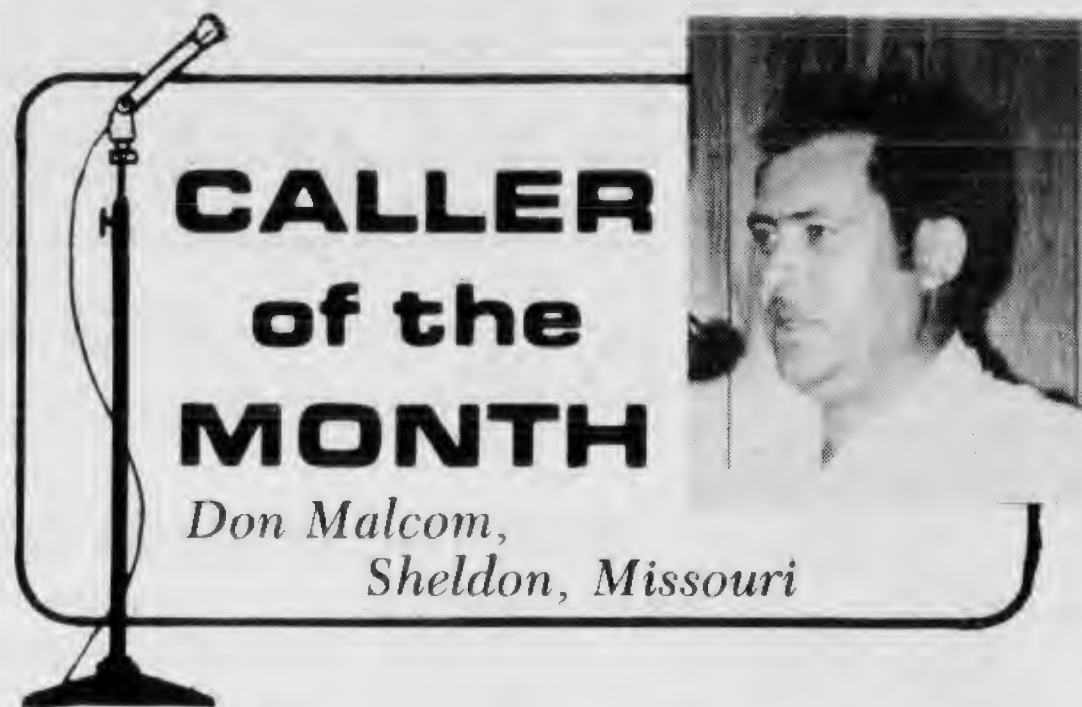
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Don is considered to be superb at one-night stands, attracting many dancers to the activity over the years. But that's not where it ends, for he has also taught at least two classes per year since 1970. He has served as a leader in ten clubs, been club caller for seven clubs and has continually improved his own education through callers' colleges featuring such mentors as Ed Gilmore, Cal Golden, Harold Bausch, Warren Berquam and Geroge Gargano. An accredited member of Callerlab, Don has instructed two such schools himself and plans to continue to do so, on an annual

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basis.

Crediting his wife Elaine for her support in all endeavors, it is clear those endeavors will continue to be many. When Don Malcom outlined his dreams and goals, among them were such achievements as recording, writing books on calling and leadership, conducting leadership seminars, and calling the world's longest square dance!

(**LETTERS**, continued from page 3)

of California is advertising that his company is the SOLE travel coordinator for our Commonwealth Games Jamboree. I would like to let you know that this is not so. He is our Official Travel Coordinator but has not got sole rights.

Elva Hoppe
St. Lucia, Queensland, Australia

Dear Editor:

The response to my request for a copy of Wolverton Mountain music on Golden Square by Bill Castner was overwhelming. Square dancers are wonderful people! Please convey our thanks.

Art and Blanche Shepherd
Christchurch, New Zealand

Dear Editor:

In your September issue you had an article "Promoting Square Dancing," encouraging clubs everywhere to promote square dancing through the week of September 21-27. Our mayor in Sheridan, Wyoming, wrote a proclamation proclaiming Square Dance Week. We sent news releases to our paper and radio stations. Members obtained a window at the Ritz Sporting Goods store on Main Street and dressed manikins in apparel from the Prome-

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nade Shop and Corral West Ranchwear, placing them in a dancing position. Other square dance apparel was also displayed. There were posters about square dance week, stating when and where beginners lessons would start. The Capitol Drug also furnished radio spots announcing this information. Also your article on "applause" in October was great. We don't feel there is enough appreciation shown the caller.

Mr. and Mrs. Jack Adsit
Sheridan, Wyoming

Dear Editor:

One of the features of SQUARE DANCING magazine that I particularly like is your Round Dance cue section. Without it I would have even more problems than I do.

Harry E. Walz
San Angelo, Texas

Dear Editor:

As old-time club callers (1955-81) we appreciate your concern for dancers of all ages and square dancing as a whole. We enjoy the variety of information and entertainment the

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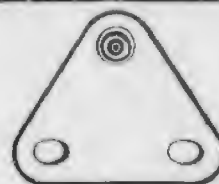
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magazine offers. It is good to have opinions of square dance leaders aired and exchanged . . . Keep up the good work for the future of comfortable and enjoyable square dancing everywhere.

Guy and Mildred Wilkinson
Hot Springs, Arkansas

Dear Editor:

Thank you for just being! Your magazine is the frosting on the cake for square/round/contra/clogging.

Mat Oprean, Gardena, California

Dear Editor:

We certainly enjoyed the November Style Lab in color. It explained Grand Sweep so clearly. . . . Our letter in the same issue gave our address as Alabama but it should be Michigan.

Lois Dawson
1696 Maryland Street
Birmingham, Michigan 48009

Our apologies. Readers, please see page 76 in the November magazine and correct the Dawson's address as shown here. — Editor

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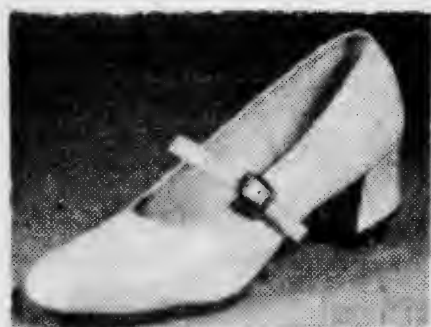
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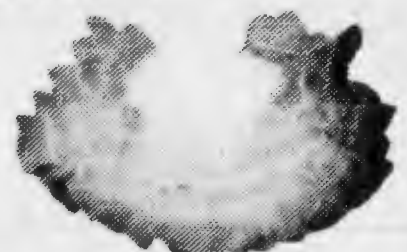
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SINGING CALLS

BILL BAILEY — Lore 1196

**Key: A Flat Tempo: 130 Range: HE Flat
Caller: Johnny Creel LE Flat**

Synopsis: Complete call printed in Workshop.

Comment: A good recording of an old tune that many will enjoy. The recording is above average and the figure has enough of a dance pattern to be enjoyed. If callers do not have a Bill Bailey record they may want to consider this one. Rating: ☆☆☆☆

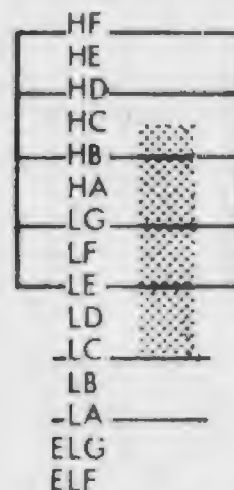
TIGHT FITTIN' JEANS — Eagle 3002

**Key: C Tempo: 130 Range: HE
Caller: Berry Vestal LC**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do —

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.

promenade (Figure) Heads promenade half-way — down middle square thru four hands — do sa do — swing thru — boys run right — half tag trade and roll — pass thru — trade by — swing — promenade (Alternate figure) Heads square thru four — corner lady do sa do — swing thru — boys run to right — bend the line — right and left thru — pass the ocean — make your wave — recycle — swing corner — promenade.

Comment: A well recorded release by a fairly new company. The music is above average as is the figure. The calling is clear and dancers enjoyed this number. We welcome this company to the recording field. Rating: ☆☆☆☆

REVIEWER'S COMMENTS

Thirty-six records reviewed this month that seemed to offer an overall average review. One tune was released by three companies. Many figures seemed to be duplication. Instrumentals were generally good.

I'VE GOT YOU TO COME HOME TO —

Chinook 047

Key: G **Tempo:** 130 **Range:** HB
Caller: Jim Davis **LB**

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn thru at home — left allemande — swing own — promenade (Figure) Heads promenade half-way — sides pass thru — cloverleaf — heads pass thru — right and left thru — square thru four hands — swing corner — left allemande — promenade.

Comment: Chinook has added an organ in this release that was well accepted. The figure is very average with nothing outstanding. The dance is basic and can be used for new dancer groups. Tune and melody line should pose no problems for callers. The background voices are subdued and better than most releases. Rating: ☆☆☆

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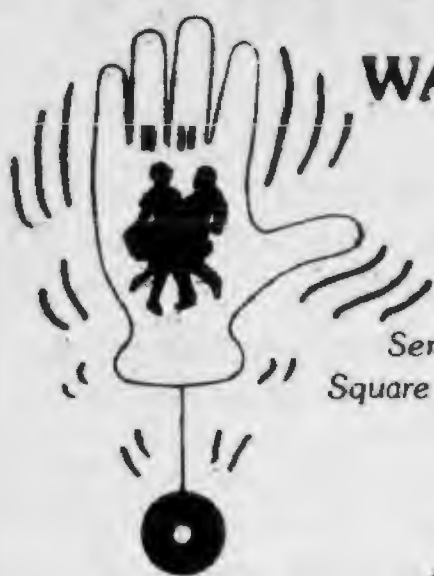
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GRAND OLD FLAG — Big Mac 030

Key: E Flat Tempo: 128 Range: HC
Caller: Mac McCullar LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left corner — do sa do — men star left — turn thru — left allemande — promenade (Figure) One and three square thru four hands — meet sides right and left thru — veer left — couples circulate — ferris wheel — centers star thru — pass thru — cloverleaf — centers pass thru — swing corner — left allemande.

Comment: A novelty record that may be of value to some, but this reviewer questions the need for a record to offer the pledge of allegiance to the flag. The tune is well recorded and is a recut of one that has been done before.

Rating: ☆☆☆

RAINBOW STEW — Big Mac 034

Key: A Tempo: 136 Range: HC Sharp
Caller: Ron Mineau LA

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — make a wave — ladies trade — recycle — veer left — ferris wheel — into middle pass thru — touch one quarter — scoot back — swing corner — promenade.

Comment: Of the three releases this month of this tune, this one was enjoyed most by the dancers. The tempo kept the dancers on the move. Music and calling both very adequate.

Rating: ☆☆☆

LOOKIN' FOR LOVE — Windsor 5112

Key: E & F Tempo: 130 Range: HD
Caller: Larry Jack LB

Synopsis: (Break) Four ladies promenade — box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four

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— corner do sa do — relay the deucey —
swing thru — boys trade — turn thru — al-
lemande new corner — promenade.

Comment: A fine job of recording by Johnnie.
Very clear for dancers to follow. The music is
above average and the choreography offers
enough dance material for most dancers, in-
cluding a half circulate. The tune gives one a
nice feeling and even though Christmas is in
the title, it is not mentioned in the dance fig-
ure. Rating: ☆☆☆☆

Comment: A recent popular tune that Larry has
made into a square dance. This release offers
a relay the deucey. The music is above aver-
age but callers may have to work for melody
line. Rating: ☆☆☆

CHRISTMAS TIME'S A COMING —
Blue Star 2147
Key: B Tempo: 130 Range: HB
Caller: Johnnie Wykoff LA Sharp
Synopsis: Complete call printed in Workshop.

SIMPLE SONG — The Roofers 108
Key: B Flat Tempo: 130 Range: HG
Caller: Gerald McWhirter LB Flat
Synopsis: (Intro) Sides face grand square —
four ladies chain — chain home — prome-



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Comment: A very easy tune to call and the choreography offered by Gerald makes the dance enjoyable. The music is average. The alternate figure gives the caller a choice of movements. Rating: ☆☆☆

LOVING HER WAS EASIER — Hoedowner 106

Key: E Tempo: 128 Range: HC Sharp
Caller: John Reitmajer LB

Synopsis: (Break) Circle left — left allemande corner — do sa do own — men star left — turn thru with partner — left allemande — swing own — promenade (Figure) One and three square thru four hands — slide thru — up to middle and back — pass the ocean — scoot back — boy run around this girl — tag the line — turn to right — girl fold in front — pass thru — left allemande — swing — promenade.

Comment: A nice relaxing release that offers a danceable piece of choreography. The calling is well done by John. Tune may not be familiar but is easy to follow melody-wise. The instrumental is well recorded and fairly slow paced. Rating: ☆☆☆☆

ACAPULCO — Mountain 5

Key: D Tempo: 128 Range: HD
Caller: Dean Fisher LA

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — roll prome-



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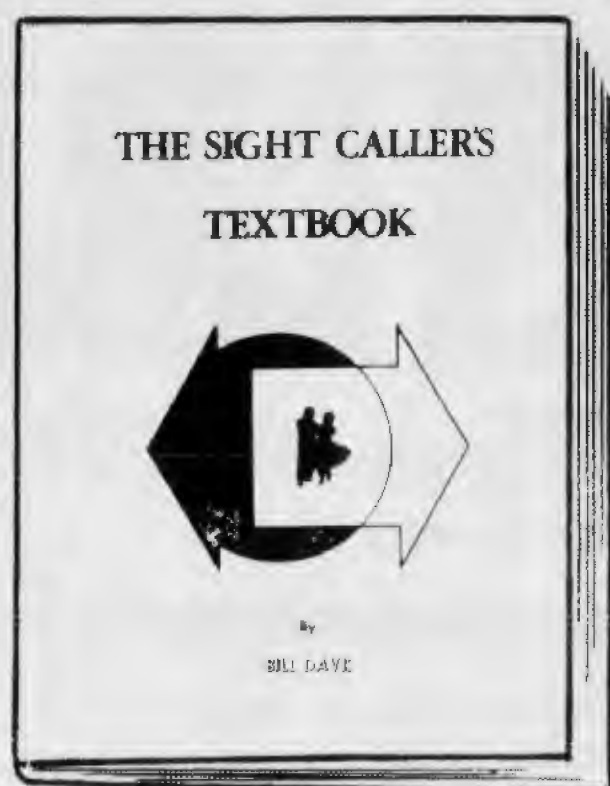
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nade — (Figure) Heads square thru — do sa do corner — swing thru two by two — scoot back — linear cycle — pass the ocean — recycle — swing corner — promenade (Alternate figure) Heads promenade halfway — sides right and left thru — square thru four — corner do sa do — eight chain four — swing corner — promenade.

Comment: This tune is well played but may offer some problems in the word metering and phrasing. It will be beneficial to rehearse the tune. This record will have to be heard by callers to make a definite decision. The figure offers a linear cycle. Rating: ☆☆☆

QUEEN OF HEARTS — Prairie 1047
Key: E Tempo: 132 Range: HB LB
Caller: Vern Weese

Synopsis: (Break) Circle left — left allemande — turn partner right — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — meet corner do sa do — swing thru — boys trade — boys run — partner trade — promenade.

Comment: A well played instrumental with a good rhythmic bounce. The dance movement is Mainstream with nothing outstanding. This

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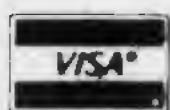
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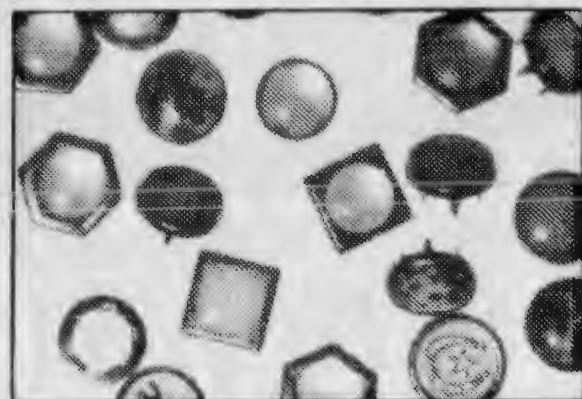
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reviewer feels the tune may become monotonous when calling it. Rating: ☆☆☆

CINCINNATI — Top 25360
Key: B Flat Tempo: 130 Range: HD Flat
Caller: Jack O'Leary LD
Synopsis: Complete call printed in Workshop.
Comment: A good instrumental with a fine banjo and piano instrumentalist. The choreography offers Callerlab quarterly movements of ping pong circulate and release recycle which dancers enjoyed. Added to this release is a group clogging routine which makes it an overall good buy. Rating: ☆☆☆☆

RIGHT IN THE PALM OF YOUR HAND — Mountain 12

Key: E Tempo: 132 Range: HC Sharp
Caller: Mark Clausing LA
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag — scoot back — hinge one quarter — girls trade — recycle — swing corner — promenade.
Comment: A rather "rock" feeling on this release with a seemingly rhythm change that produced a mixed reaction in dancers. The in-



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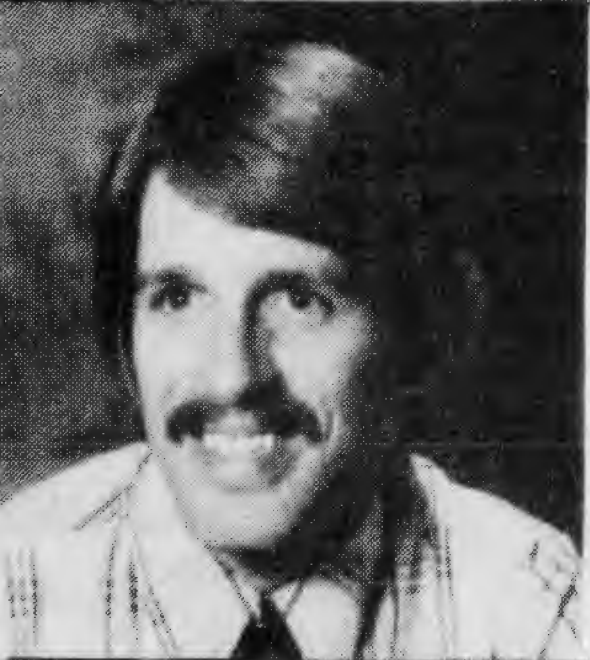


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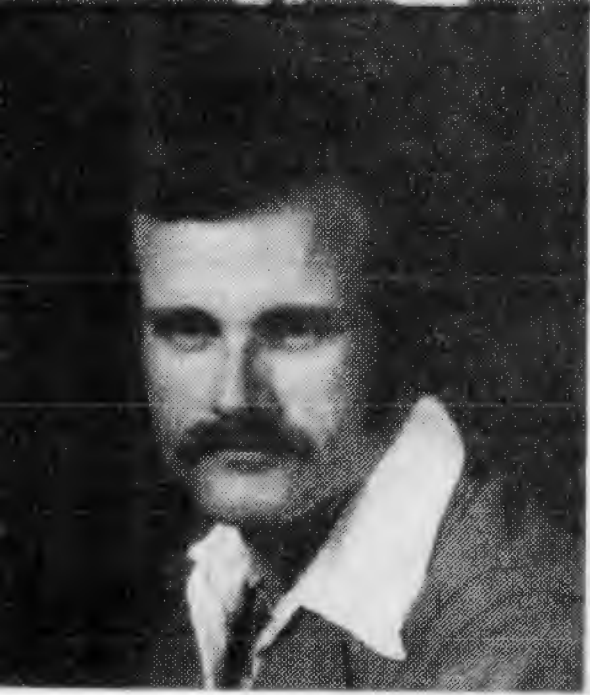
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Comment: You can always expect a good instrumental and above average calling from this company. The background voices are new for Chaparral but very well done. The caller will have to practice the word metering on this release as suggested on the cue sheet. A good buy. Rating: ☆☆☆☆☆

thru — four hands — right and left thru — veer left — ferris wheel — square thru three hands — swing corner — promenade.

Comment: This release offers a grand parade movement with a Mainstream figure. The instrumental is above average and well played. The tune is not difficult and has an easy melody line. Is very country. Rating: ☆☆☆

THREE CHORD COUNTRY SONG — Windsor 5108

Key: B Tempo: 128 Range: HC Sharp
Caller: Gary Weston LB
Synopsis: (Break) Heads in grand parade (Figure) Heads promenade halfway — square

YIPPI CRY EYE — Windsor 5109

Key: G Tempo: 132 Range: HA
Caller: Larry Jack LG
Synopsis: (Opener) Circle left — walk around corner — see saw own — allemande corner —

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weave — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — allemande corner — weave ring (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — box the gnat — pull by — left allemande — come back swing — promenade.

Comment: This release seemed to be the best one of the Windsor records this month. The figure is average Mainstream, music above average and the calling well understood. A western feeling in this tune which should be

easily handled by callers. Rating: ☆☆☆☆

**LET'S ALL GO DOWN TO THE RIVER —
 Bogan 1337**

**Key: G Flat Tempo: 132 Range: HE Flat
 Caller: David Davis & Tommy White LD Flat**

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — touch a quarter — scoot back — scoot back again — star thru — promenade.

Comment: A tune that offers two callers on the

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HH-645 — **Windy City/Big "D"**
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HH-644 — **Front Door/Back Door**
by the Hi-Hatters
HH-643 — **Ten Wheeler/Flip 2 couple A-2**
by Ernie
HH-642 — **Rocking Chair/Flip 2 couple A-1** by Ernie
HH-638 — **Tijuana Taxi/Flip 2 Couple Plus 2** by Dave
Hoffman

chorus background. Music is very adequate and the figure offers a double scoot back that seemed very danceable. The tune is quite familiar. Rating: ☆☆☆

MOLLY BROWN — Blue Star 2145

**Key: E Tempo: 130 Range: HE
Caller: Lem Gravelle LE**

Synopsis: (Break) Four ladies chain three quarters — join hands circle — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — sides half square thru — curlique — scoot back — boys hop in

— boys run — right and left thru — load the boat — swing corner — promenade.

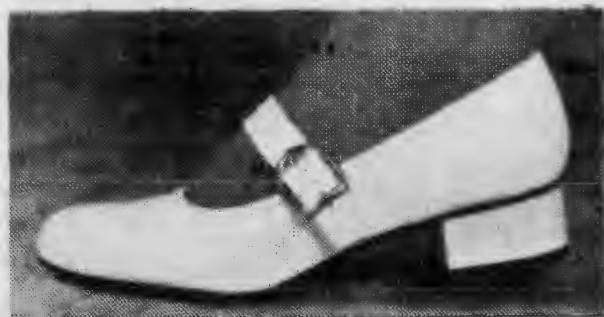
Comment: A re-issue of another popular tune a few years ago. The figure is very adequate with the use of a load the boat movement. The music is Blue Star all the way. Dancers offered mixed reactions. The reviewer's overall feeling is above average. Rating: ☆☆☆

THIS MUSIC COST ME — Eagle 1001

**Key: C Tempo: 130 Range: HC
Caller: Tom Dillander LC**

Synopsis: (Open & End) Walk around corner — come back a do paso turn partner left —

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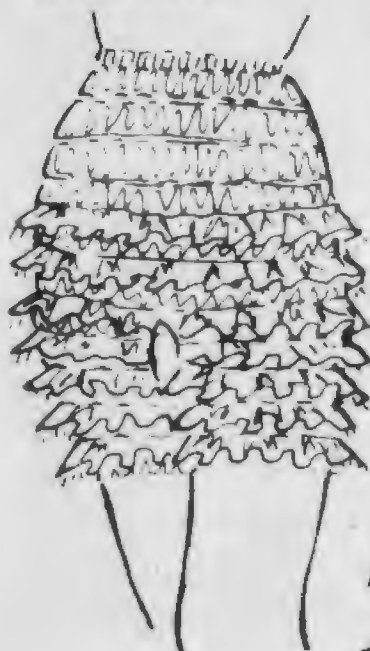
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corner right — partner left make allemande
thar boys back in — slip the clutch — left
allemande — weave down the line — do sa do
— promenade (Break) Walk around corner —
see saw own — join hands circle left — men in
right hand star — left allemande corner girl —
weave down the line — do sa do — prome-
nade (Figure) One and three promenade
halfway — down middle right and left thru —
flutterwheel — sweep one quarter more —
pass thru — do sa do — swing thru — boys
trade — turn thru — left allemande — prome-
nade.

Comment: Good instrumental on this release.

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The figure, as in most releases, seems very average. Quite a few words to handle but should pose no problem. Rating: ☆☆☆

RAINBOW STEW — Dance Ranch 663

Key: C Tempo: 130 Range: HC

Caller: Ron Schneider LC

Synopsis: (Break) Walk around corner — turn partner by left — four ladies chain — join hands circle eight — allemande left Alamo style — balance — swing thru — turn thru — corner allemande — swing — promenade (Figure) One and three promenade halfway — two and four right and left thru — square thru in

Shirley's

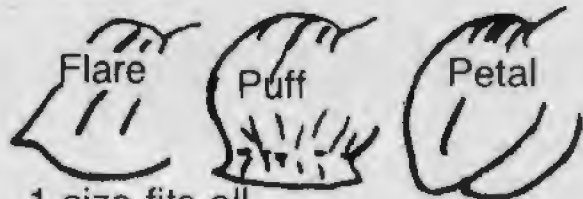
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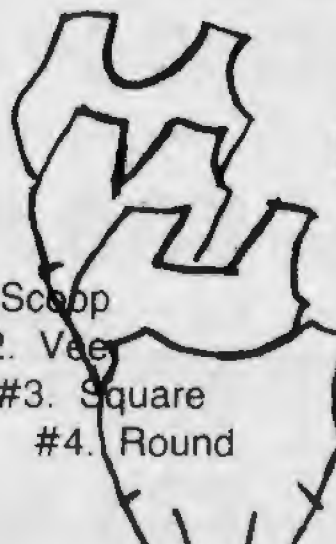
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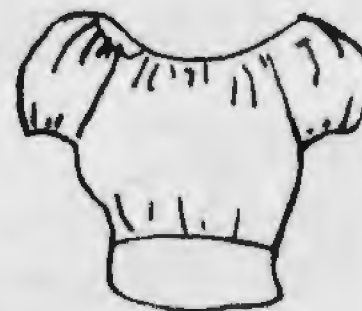


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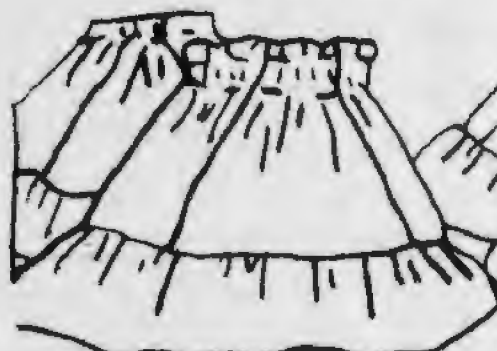


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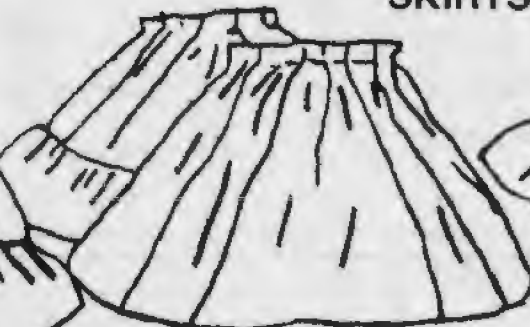
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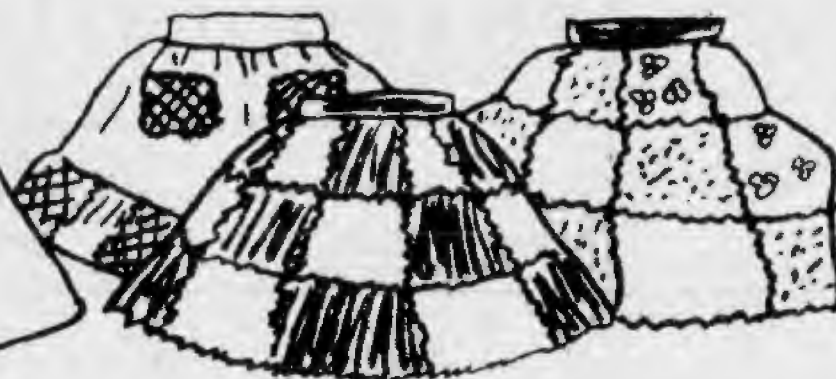
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middle — do sa do — eight chain five —
allemande left — promenade.

Comment: A nice job of calling by Ron on a
release that has a very simple basic figure
using an eight chain five. The music is above
average. Callers may have to work on the
amount of words to be used in the calling
portion. The tune should pose no prob-
lem. Rating: ☆☆☆

HELL BENT WHISKEY BOUND —

Windsor 5110

Key: E & F Sharp Tempo: 130

Range: HC
LE

Caller: Gary Weston

Synopsis: (Break) Circle left — left allemande
corner — do sa do — men star left — curlique
— boys run right — left allemande — prome-
nade (Figure) Heads square thru four — do sa
do — curlique — walk and dodge — partner
trade — right and left thru — flutterwheel —
slide thru — swing corner — promenade.

Comment: This reviewer questions a title that
offers "Hell Bent Whiskey Bound" when the
activity tries to portray square dancing as a
family activity. The music is average as well as
the dance movement. Luckily the title is not
used in the lyrics. Rating: ☆☆

NEAR YOU — Bob Cat 113

Key: D Tempo: 132 Range: HC Sharp

Caller: Mike Holt LC Sharp

Synopsis: (Break) Circle left — left allemande
corner — do sa do own — left allemande —
weave ring — do sa do — promenade (Alter-
nate break) Four ladies chain — chain home
— walk around corner — turn partner by left —
head ladies chain for tea cup chain (Figure)
One and three square thru four — corner do sa
do — swing thru — boys run right — bend the
line — curlique — cast off three quarters — fan
the top — pass thru — left allemande — swing
— promenade.



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Comment: Another old favorite tune that many will recall from years past. The dance movement is adequate but callers will need to consider the word metering. The break offers a tea cup chain. Music is average. Figure is Mainstream. Rating: ☆☆

JAMES — Rockin' A 1374
 Key: B Flat Tempo: 132 Range: HC LA
 Caller: David Cox
 Synopsis: (Figure) Sides face grand square — swing that lady — allemande corner — weave ring — promenade — heads wheel around — right and left thru — slide thru — eight chain

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nine — left allemande — walk by one — swing next — promenade.

Comment: A novelty tune utilizing a dance movement that is done four times through. The figure uses a grand square each time as well as an eight chain nine. Music is average. Rating: ☆☆☆

JINGLE BELL ROCK — Bogan 1336
 Key: A Tempo: 132 Range: HC Sharp LA
 Caller: Tim Ploch
 Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four

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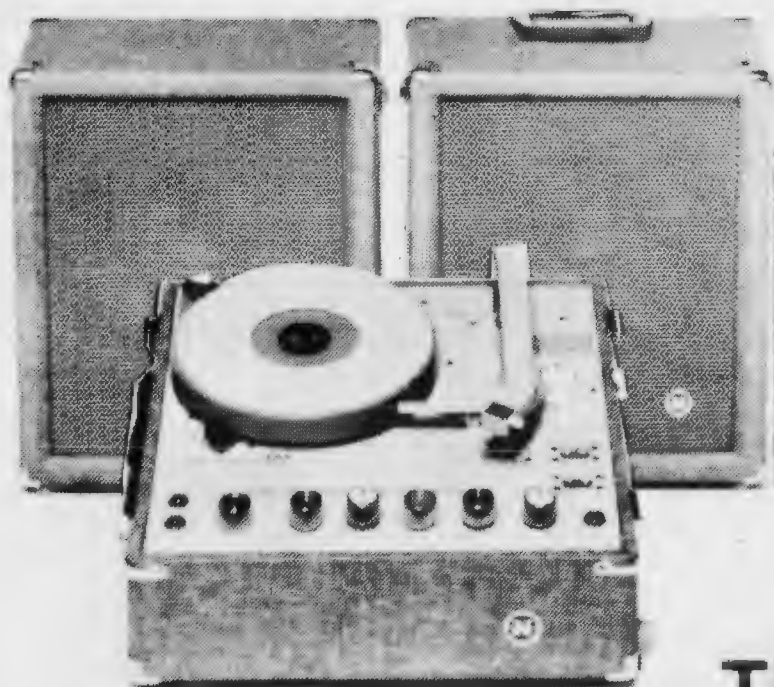
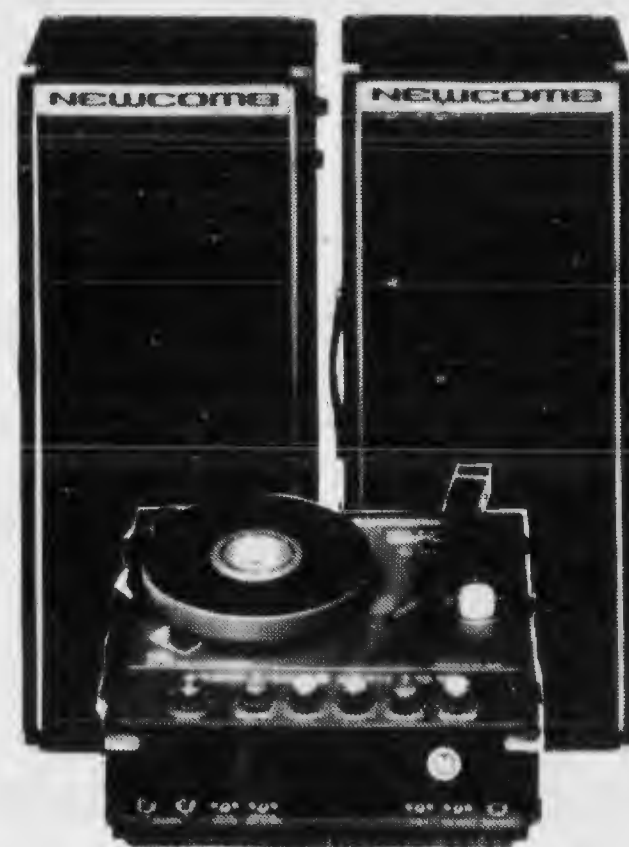
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hands — corner do sa do — swing thru —
boys run — bend the line — right and left thru
— flutterwheel — slide thru — swing corner —
promenade.

Comment: This was a Christmas release and probably appealed to many for the season. The figure is very average. The tune may have had to be worked on by the caller. An average instrumental but not difficult to follow.

Rating: ☆☆☆

NEW WORLD IN THE MORNING — Blue Star 2144

Key: B Tempo: 132 Range: HB
Caller: Dave Taylor LG Sharp

Synopsis: (Break) Circle left — allemande left —
weave ring — do sa do — promenade (Figure)
Four ladies chain three quarters — heads lead
right — circle four to a line — forward up and
back — right and left thru — slide thru — spin
chain thru — girls circulate — girls turn back
— promenade.

Comment: A release that was quite popular a few years ago. The music is Blue Star and above average. The dance figure by Dave is adequate. However the key range seems low for him. Options of breaks are offered on the cue sheet.

Rating: ☆☆☆☆

TWO STREETS — Brahma 301

Key: G & B Flat Tempo: 130 Range: HD
Caller: Don Jochum LA

Synopsis: (Opener, End) Circle left — left allemande corner — home do sa do — men star by left — turn thru — left allemande — swing own — promenade (Break) Sides face grand square — four ladies promenade — swing own — promenade (Figure) Heads square thru four — walk around corner — do sa do — swing thru — spin the top — boys move up — right and left thru — square thru three quarters — swing corner — promenade.

Comment: The melody line on this tune may not be easy for some callers to handle. The figure



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is very average and frequently used. Music has a nice bounce to it and is above average. Don does a nice job of calling. Rating: ☆☆☆

OCCASIONAL ROSE — Hi-Hat 5036

Key: A Tempo: 128 Range: HB

Caller: Ernie Kinney LA

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left turn thru at home — left allemande — swing — promenade (Figure) One and three promenade halfway — square thru four — do sa do with outside two — swing thru boys run — half tag

— trade and roll — pass thru — trade by — swing — promenade.

Comment: Ernie comes up with a smooth call with a Mainstream figure that most dancers can handle capably. The melody line may need work by callers but should offer no big problem. The instrumental is strictly Hi-Hat and has a Mexican flavor. Rating: ☆☆☆☆

YOU'RE THE BEST — Eagle 2002

Key: G Tempo: 120 Range: HB

Caller: Joe Goins LD

Synopsis: (Break) Allemande corner — right

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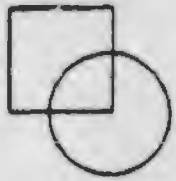
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and left grand — meet own turn thru — left allemande — come back promenade — when home sides face grand square (Figure) Heads pass thru — partner trade and roll — pass thru — touch one quarter — swing thru — boys run right — star thru — pass thru — trade by — do sa do — make a wave — swing thru — boys trade — turn thru — left allemande new corner — come back promenade.

Comment: A fairly slow moving tune. Dancers offered mixed reactions. Choreography is average. The music on this company's releases is generally very good but this one is just average. Rating: ☆☆



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MUSICAL EXCELLENCE

BABY WE'RE REALLY IN LOVE — Bob Cat 112
Key: A Tempo: 130 Range: HC Sharp LE
Caller: Gary Kincade

Synopsis: (Break) Walk around corner — see saw own — men star by right — pick up partner arm around star promenade — girls roll back — left allemande — weave — swing — promenade (Figure) Head two couple promenade halfway — lead to right do sa do — swing thru — boys run to right — bend line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A rhythmic dance with an above average musical rendition. The dance figure is



Gary Shoemake



Ken Bower



Beryl Main



Jerry Haag



Randy Dougherty

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CAL-7003 Direct From Lighted Lantern by Beryl Main

CAL-7004 Cooked Up Texas Style by Gary Shoemake

CAL-7005 Chaparral Presents A Solid 10 by Jerry Haag

C-207 Somewhere Over The Rainbow by Jerry Haag

C-311 Louisiana Saturday Night by Gary Shoemake

C-310 For What I Been Thinkin' 'Bout You
By Gary Shoemake

C-407 If It Ain't Love by Beryl Main

C-509 I Loved Them Everyone by Ken Bower

New Roadrunner Releases

RR-503 Set Out Tonight For New Orleans by Randy Dougherty

RR-550 Rhythm Sticks by Randy Dougherty

RR-204 Right Back Where I Started Again by Wayne Baldwin



Wayne Baldwin

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Mainstream. Not an outstanding release as dancers offered mixed reactions as to their dance enjoyment. Rating: ☆☆

RAINBOW STEW — Prairie 1044

**Key: C Tempo: 136 Range: HC
LC**

Caller: Darryl Liscomb

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — make ocean wave — swing thru — spin the top — single hinge — all eight circulate — boys run right — square thru three quarters — swing that corner — promenade.

Comment: The second release this month of this tune. Music is well played with enough figure to make it danceable. The overall review by dancers was average and not outstanding. The caller came through clearly.

Rating: ☆☆☆

With Current Releases (see page 70) down a bit, we see a bit of a record lull coming.

**I'M LOVIN' WHAT YOUR LOVIN' DOES
FOR ME — Mountain 9**

**Key: E Tempo: 136 Range: HB
LB**

Caller: Mark Clausing

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — boys move up with a curlique — boys run to the right — trade by — square thru three quarters — trade by — swing corner — promenade.

Comment: A fast moving dance that will keep the dancers on their toes. The figure is Plus I with a peel the top. The instrumental is well played and well recorded. Two voices are used on this release. The grand square pre-cue comes quite quickly. Rating: ☆☆☆☆

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PRISONER OF HOPE — Big Mac 035
Key: F Tempo: 136 Range: HC
Caller: Jeanne Moody Briscoe LC

Synopsis: (Break) Circle left — left allemande — turn partner right — men star left — curlique — left allemande swing own — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left — same two curlique — follow your neighbor — left allemande — do sa do — swing corner — promenade.

Comment: A fast moving number that could be slowed for smoother dance execution. The tune melody-wise may have to be listened to closely for proper execution. The figure offers a follow your neighbor. Callers will have to listen to this release to determine their use.

Rating: ☆☆☆

HOEDOWNS

JOHN STEEL — Windsor 5111

Key: B Tempo: 128
Music: The Windsors — Bass, Guitar, Steel Guitar

EASY DO IT — Flip side to John Steel

Key: B Tempo: 128
Music: The Windsors — Bass, Guitar, Steel Guitar

Comment: A fairly different sound using a basic rhythm pattern with slight over-riding steel guitar sound. The two tunes are well played by the steel guitar. Slide patterns may be distracting and seem very sweet for hoedown music. Not outstanding to this reviewer.

Rating: ☆☆☆

FLIP HOEDOWNS

JIMMY'S LOWDOWN — Big Mac 031

Key: E Flat Tempo: 132
Caller: Jeanne Moody Briscoe

Please see RECORDS, page 92

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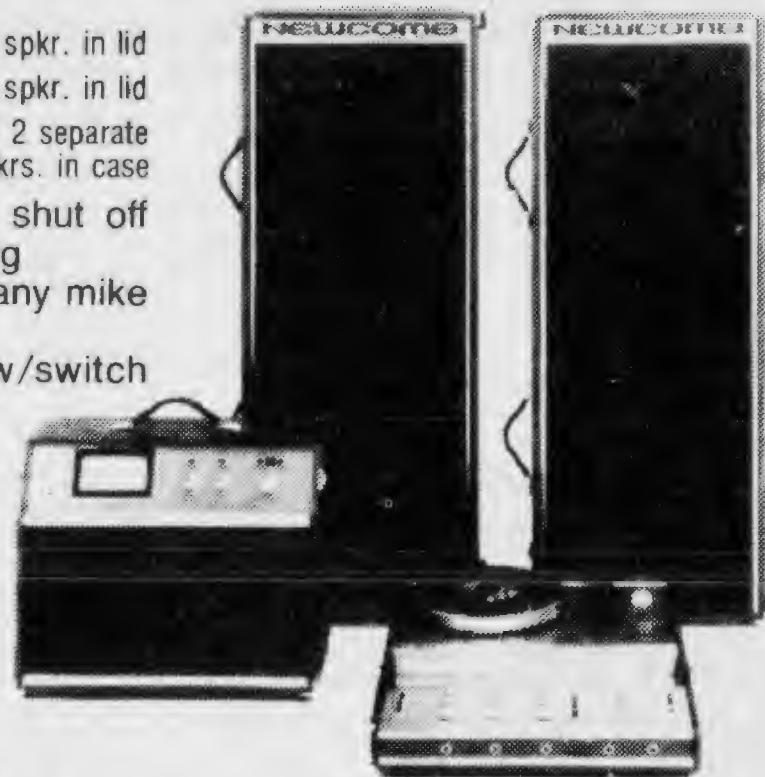
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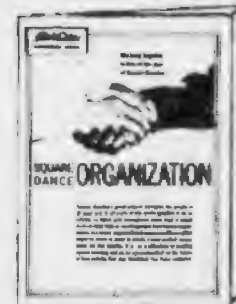


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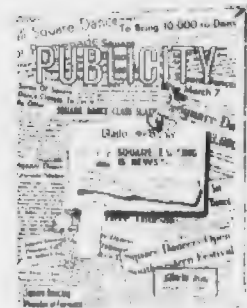
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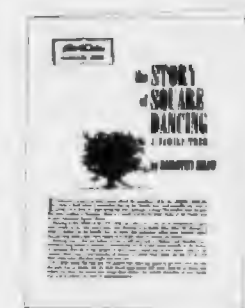
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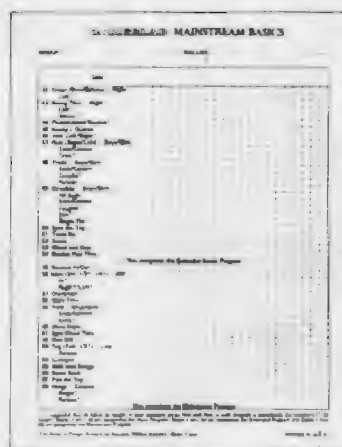


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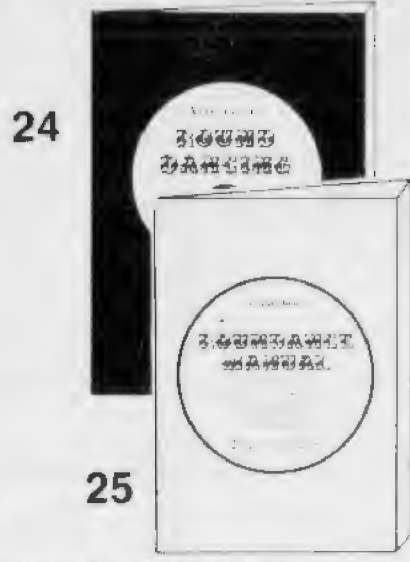
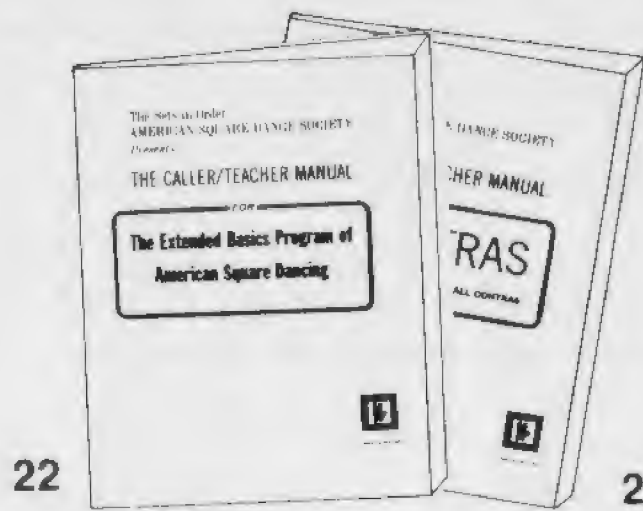


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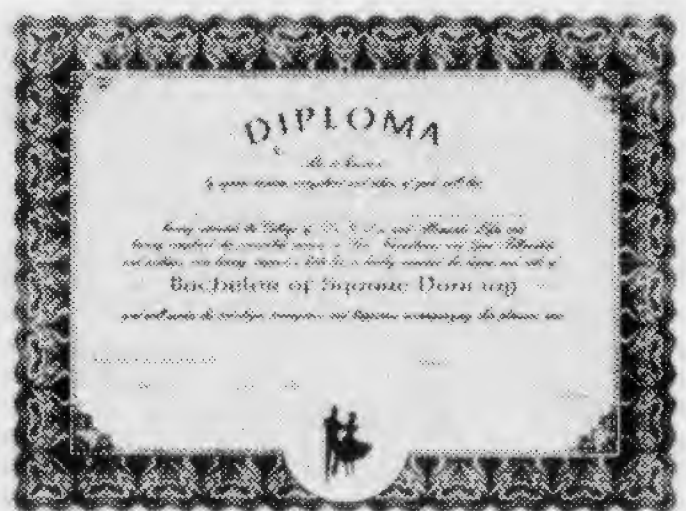
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RECORDS, *continued from page 86*

Comment: The second release this month featuring calling on one side with flip side using a hoedown. The music is above average with a melody line fairly established. Jeanne records well using quarterly selections with added Plus I movements. The label happened to be reversed on this reviewer's copy so check yours. Rating: ☆☆☆

MAGMA — Chinook 505

Key: B Flat

Tempo: 130

Caller: Daryl Clendenin

Comment: A record that is well recorded by Daryl. A release that may be of value to the "basement" dancers. The hoedown flip side is average. The dance public has to determine the need for this type of record.

Rating: ☆☆☆

BIG EVENTS, *continued from page 22*

Park, San Diego, CA

Nov. 6 — Guy Fawkes Dance, Greenfield Park, Quebec — 370 Union Blvd., St. Lambert J4R 2N1

Nov. 6 — Square Wheelers 20th Anniversary, Blanchard Auditorium, Acton, MA — 33 High St., Acton 01720 (617) 263-1352

Nov. 14 — 9th Golden Rocket, Columbus, OH — 1102 Hepplewhite St., Westerville, OH 43081 (614) 882-8930

Nov. 19-20 — Turkey Strut, Gatlinburg Auditorium, Gatlinburg, TN — 286 Overlook Rd., Asheville, NC 28803 (704) 684-3275

Nov. 25-28 — All American S/D Festival, Marriott's Hunt Valley Inn, Hunt Valley, MD — Box 283, College Park, MD 20740

Dec. 4 — 6th Las Vegas B & B Anniversary, Western High School, Las Vegas, NV — 1628 Bluestone Dr., Las Vegas 89102 (702) 648-8677

ADVANCED, *continued from page 23*

The five calls added to C-1 are all eight swing and mix, cross roll to an ocean wave, 2/3 recycle, round off (up from the Advanced list from which it was dropped), and tally ho (the current Advanced Quarterly Selection). The first two are from the C-2 list as are the tandem concept and the butterfly and "O" formations. Magic column was previously a C-1 Quarterly Selection/Experimental. 2/3 recycle is an oft-used fractionalization of the popular Mainstream call.

Space does not permit defining all these calls at this time, but you may check your dictionary for all of them (with the possible exception 2/3 recycle). So I'll go out on a limb and say that 2/3 recycle is essentially single hinge + split circulate. This list is effective as of November, 1981, and will stay fixed until November, 1983. The total list may be obtained on request by sending a self-addressed stamped envelope to the Callerlab office: Box 679, Pocono Pines, PA 18350.

ROUNDALAB, *continued from page 32*

(1) Methods of communication and teaching aids;

(2) A Voice Clinic, conducted by Dr. Arden Hopkin of Texas. Dr. Hopkin's session combined lecture and audience participation thru voice and breathing exercises.

Chairman for 1981-82 will be Harmon Jorritsma of California. Charlie Capon will continue as Executive Secretary. Board of Directors will include Ray and Anne Brown, Ted and Barbara May, Charlie and Bettye Procter, Ty and Ann Rotruck, Bruce and Roberta Bird, Edith Capon, Irv and Betty Easterday, Betty Jorritsma, Don and Pete Hickman, Charlie and Madeline Lovelace, Bud and Shirley Parrott, Doc and Peg Tirrell and Wayne and Norma Wylie.

The 1982 Roundalab meeting will be held October 24 thru 26 in Salt Lake City, Utah. —Doc & Peg Tirrell, Publications Chairmen

NATIONAL, *continued from page 40*

Frankenmuth, an old Bavarian town, and Niagara Falls; shorter trips to Greenfield Village, Bob-Lo Amusement Park and Meadow Brook Estate to mention just a few; evening events and special activities for young people. Space is limited and reservations should be made early. Tickets may be picked up at the Tour Desk at the Convention. For an official tours' form and complete details write CSI, P.O. Box 36293, Grosse Pointe, Michigan 48236 or the National Convention address given in this column head.

COMING NEXT MONTH

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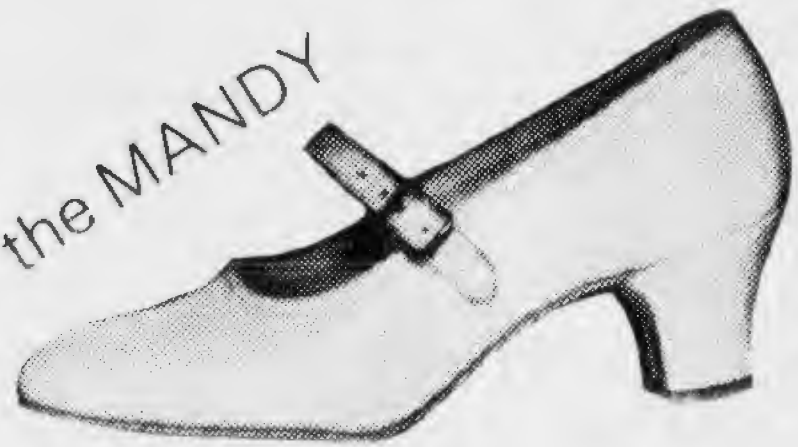
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fashion feature

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