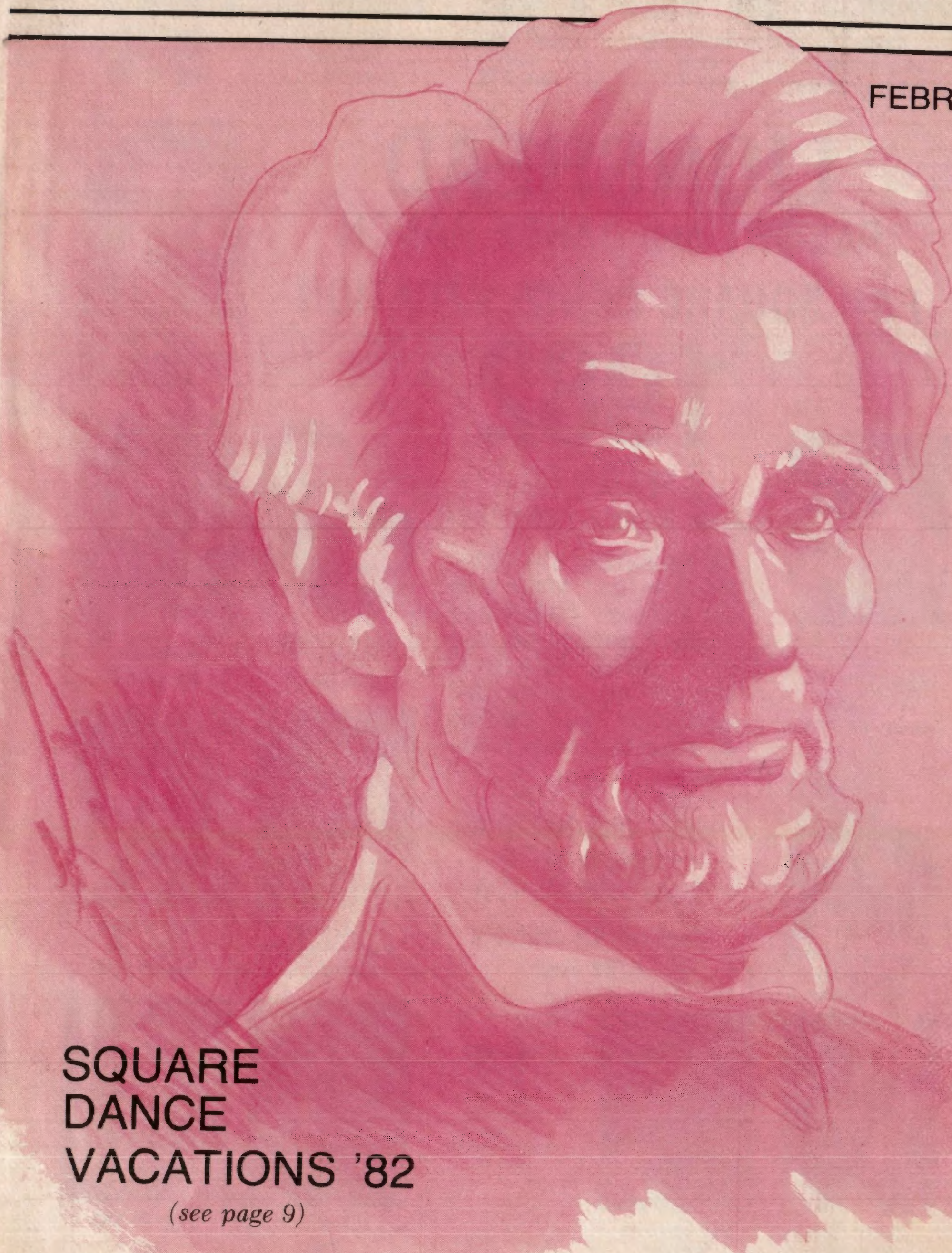


SQUARE DANCING

FEBRUARY, 1982

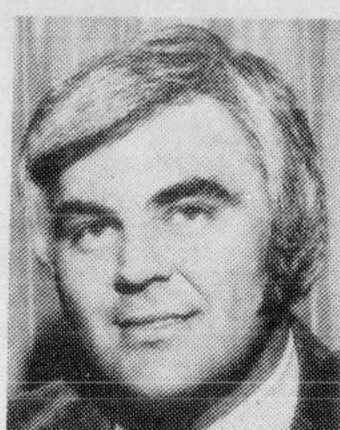
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SQUARE
DANCE
VACATIONS '82

(see page 9)

official magazine of The **Sixth Order** AMERICAN SQUARE DANCE SOCIETY



Wayne Guss
Utah

Craig
Satterthwaite

Conn Housley
Idaho
June 1-5

Scott Smith
Utah
June 8-12

Ken Bower
California
June 14-19

Dave Guille
Wyoming
June 21-26

MEMORIAL DAY WEEKEND May 28-31



Dale Casseday
Arizona—Colorado
June 28-29 &
July 1-4



Daryl Clendenin
Oregon
July 12-17



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S/R/D Instruct.
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Texas
July 16-31



Chuck & Charline
Creighton
Host & Hostess



Bill Wright
Texas
August 16-21



Claude Ross
Missouri
August 23-28



Bob Carmack
Missouri
Aug. 30-Sept. 3

KNOTHEAD
Jon Jones
John LeClair
Sept. 4-6
Convention
Center
West Yellowstone
Montana



Chris Vear
Texas



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Dick Waibel
California
August 9-14



Conn Housley
Idaho

FUNSTITUTE WEEK Sept. 7-11

CL
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FROM THE FLOOR

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

Dear Editor:

Thank you for the nice article concerning our Square Dance Center in your October issue. We do appreciate the interest shown in our achievement of building and operating our own hall. You will be glad to hear that we held a "bond burning" dance in April of this year. The Center is now free and clear of all indebtedness. We are now planning to raise \$30,000 to pave the parking area, install security measures and provide a more heat-efficient entrance.

Julie and Doug Hyslop
Nampa, Idaho

Dear Editor:

We do enjoy your magazine. I am saving them all although they are passed around to other club members to read in hopes that they

will get a subscription and enjoy it all the more.

Jack and Thelma Bousfield
Milton, Ontario, Canada

Dear Editor:

The Premium Records you so graciously gave us at the National Convention are being put to good use. We have a young caller just starting and these records are a big help. Thanks again and again.

Doc and Agnes Karls
Alamogordo, New Mexico

Dear Editor:

Congratulations on your 33 years of continuous service to square dancers. Not only do you provide a fine magazine, you also provide information and supplies essential to the activity. May you continue for many years more.

Russ Moorhouse
Warehouse Point, Connecticut

Dear Editor:

We have danced many miles to your Premium Records and enjoyed them immensely. Keep it up!

Bill and Jean Dyck
Vernon, British Columbia

Dear Editor:

I find that the most important single item in teaching beginners to square dance is language. I must say that SIOASDS does a very

Please see **LETTERS**, page 55

SQUARE DANCING

(ISSN 0037-2889)

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OF

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VOL. XXXIV—NO. 2

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<p>Aug. 1—5 Sunday—Thursday MIKE SIKORSKY Reseda, CA <i>*Package Only</i></p>	<p>Aug. 8—12 Sunday—Thursday MIKE DEGNETICH San Jose, CA RON WELSH Modesto, CA <i>*Package Only</i></p>	<p>Aug. 15—19 Sunday—Thursday (DARK)</p>	<p>Aug. 22—26 Sunday—Thursday GARY SHOEMAKE Texas <i>*Package Only</i></p>	<p>Aug. 29—Sept. 2 Sunday—Thursday RANDY DIBBLE Sacramento, CA <i>*Package Only</i></p>
<p>ROUNDS with WARD & JOYCE FOSTER CASEY & SHARON PARKER</p>	<p>— CLOSING — LABOR DAY WEEKEND September 3, 4, & 5 JOE SALTEL & DAVE ABBOTT FRIDAY, SATURDAY & SUNDAY EVENING DANCING ROUNDS 8:00, SQUARES 8:30</p>			<p>HOSTS DAVE & SUZANNE ABBOTT (916) 964-2252 P.O. BOX 81 McCLOUD, CA 96057</p>

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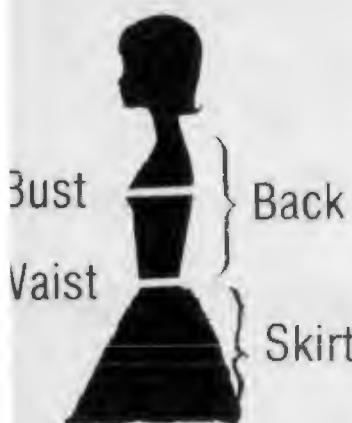
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AS I SEE IT

bob osgood



February, 1982

WONDER OF WONDERS — It appears that square dancing might, at long last, be getting a TV series devoted to the activity. This is the goal of Larry Hall, who is serving as production manager on a project through South Carolina's Educational television channel, WNSC-TV 50. If Larry's efforts materialize in this direction, the first of a planned 26 program series will already have been shot with samples ready for viewing at the Reno Callerlab Convention in April.

Over the years, square dancing has received exposure on commercial television and in motion pictures. Except for a few instances, the television presentations have been geared to entertainment, as one might expect, and motion picture use of square dancing has, for the most part, been relegated to background atmosphere. While there's nothing wrong with this, square dancing brought before the public in this way frequently is misinterpreted or simply does not have the impact of convincing a non-dancer that square dancing just might be worth his consideration as a possible hobby.

The Phil Donahue hour a couple of years ago, where square dancing received a plus portrayal, was one of the exceptions. We are still getting "feedback" from people who saw the program and became interested in the activity as a result.

The recent public service T.V. presentation syndicated from Seattle, Washington, showing the National Square Dance Convention of last year, together with personalized interviews, also received favorable notices, although as in the case of many such shows no publicity was put out ahead of time as to when public showings would be in the various out-

lets and so the size of the viewing public was probably limited.

It appears that the South Carolina project will be an exception. According to the information received from production manager, Hall, the series, which will feature caller, Ralph Thrift, and a square of dancers, will cover Callerlab's Basic through Mainstream plateaus, sticking religiously to the styling and timing definitions as outlined in the current Illustrated Basic and Mainstream Handbooks. Technical assistance will come from a number of sources with Cal Golden providing tips for callers and with a coverage of the history of the activity interspersed throughout the programs.

From the outline it does appear that the program is headed in the right direction. Showings of the series will be handled through local Public Service Stations and when the series is ready for release, we will let you know so that you can alert the local public service channel in your area regarding the availability of the series.

A Promise — Are We Keeping It?

HOW MANY TIMES have you attempted to sell a non-dancing couple on the joys of square dancing? To the best of our knowledge, more than 75% of those attracted to the activity have been "sold" by a friend or neighbor, relative or acquaintance, who is himself a happy dancer. Figuring that you have done your share of "selling," how many people have you promised that square dancing is not only enjoyable but is a fun-filled and *inexpensive* hobby? You may also have spread the word that square dancing is easy to learn, requires only a limited amount of time to enjoy and, during those periods when a person is square dancing, tends to remove him from his worries and cares and transport him into a joyous care-free recreation.

Once "sold" and the non-dancer has been wooed into a class and eventually into a club, how many of those promises have you been able to keep? It's important that we look realistically at our sales points. *Is the activity inexpensive?* Yes, when compared to a number of other recreations and other forms of entertainment, it's still a bargain and it is an activity that the husband and wife can enjoy *together*.

Is it friendly? Folks we have been interviewing said "yes" and point out that their best friends *are* square dancers.

Square dancing does mean different things to different people and in our area, things may be a bit different than they are in yours. However, there is no reason in the world why the promises we make to the new dancer can't be fulfilled. As we mentioned earlier in our column, a poll taken by Legacy showed that by far the weakest point in square dancing today is the realm of etiquette. "Why is that so important?" a person might ask. Certainly while good manners play an important role in most everything we do, seldom do we come in as close contact with others as we do when we dance with seven others in a square. Each individual who square dances is in a position to help retain or discourage others with whom he dances. It's not a bad idea to check your own score card on square dance behavior every once in a while and see if you are the type of person you would enjoy dancing with or whether your attitudes need a bit of polishing.

DISCOVERY this month (page 13), reminds us of some of the pluses and minuses on the subject of square dance etiquette. We invite you to check it out.

A Story Begins to Unfold

ALTHOUGH at this point, we only have bits and pieces, shreds of what may become a most interesting story, we'll pass along to you what we have heard so far. Not long ago, several square dancers in Germany happened to be visiting friends in the sector behind the Iron Curtain — in East Germany. They left their car, which proudly displays a square dance decal, in a public parking area at the Leipzig Fair, and spent the next few hours seeing the sights.

While they were away several residents of the area spotted the decal and waited by the car. Eventually the car owners did return and after an initial conversation, it was discovered that there are active square dance groups in the towns of Leipzig, Magdeburg, Plauen and Halle. In at least one of these areas they dance to German calls and a live band.

Little else is known about the groups at this time, how many dancers are actually involved

in these or other cities in the communist block, whether they have their own callers, how they keep in touch, etc. It's stimulating to think that perhaps in an area of which we know so little, American Square Dancing may actually have a toehold. It is known that the sending of printed informational material of any kind through the mail to East Germany is prohibited. However a contact address has been established, so as we learn more, we'll pass the word along to you.

This brings up a point. Here in the office of SIOASDS we try to maintain a current list of where square dancing is being enjoyed — around the world. Service men and women stationed overseas comprise a good portion of this list but we're especially interested in keeping up to date with *all* overseas activity.



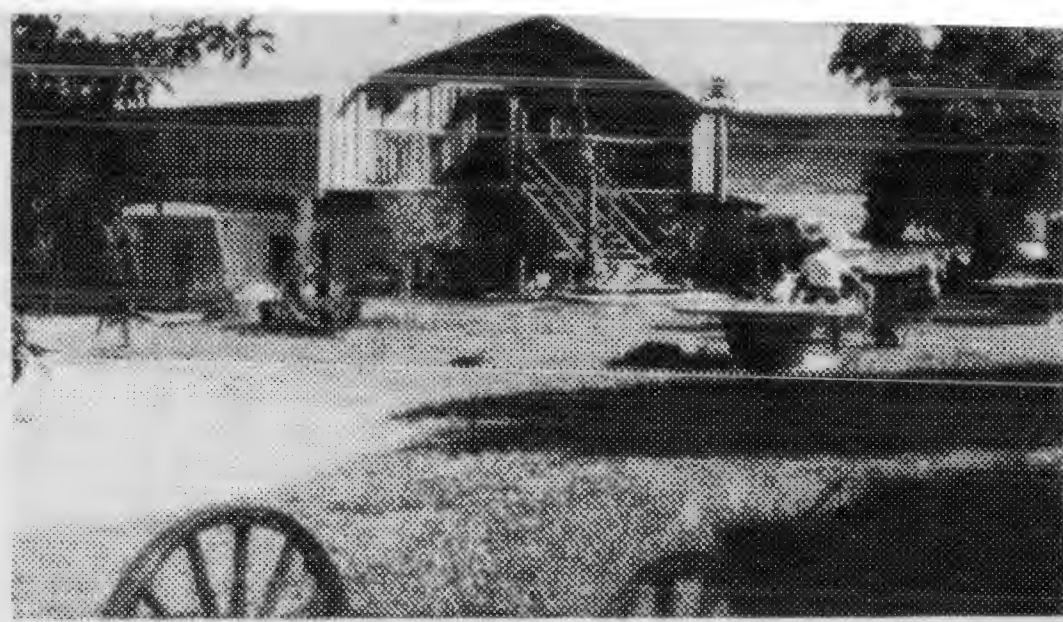
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SQUARE DANCE VACATIONS 1982

VACATION — a period spent away from home or business in travel or recreation (Webster). . . . Square and round dancers might add to that definition: Time spent enjoying their hobby to the fullest with similarly-minded enthusiasts. Indeed square dance vacation institutes are booming. The well-established locales are catering to satisfied repeaters as well as to first-timers, while new square dance vacation establishments seem to be on the increase. Such institutes range from weekend events to week-long arrangements as well as to those areas which provide camping facilities for an entire summer. Programming varies from structured schedules of workshops and party dances in rounds, squares and contras to informal dancing in the evening only. Some areas have full outdoor recreational facilities, specializing in what their particular geographic location includes. Some have specialized programs for children, either with or separate from their parents.

No two vacation institutes are exactly alike. Most offer brochures or flyers about their fa-

The Gymnasium at Keene State College, Keene, New Hampshire, is the location of Ralph Page's Year End Camp of squares, contras and ethnic folk dances.



The Parrish Ranch, Berthoud, Colorado, a peaceful and restful spot to relax, enjoy the scenery and outdoor life as well as some outstanding dancing.

ilities and by writing to them, you can see for yourself what might suit you. The accompanying list includes those vacation institutes known as of this date. Read it through. See what area and what time period might work for you. Write the institutes directly and then sit back and be prepared to enjoy a very special vacation. Only don't wait; many of these sell out year after year and an early reservation is necessary.

As a sample of the variety which is available, here are short descriptions of three different vacation arrangements. Parrish Ranch, in the foothills of the Rockies in Colorado, is a real 2,000 acre working cattle ranch, owned and operated by Vaughn and Jean Parrish. Dancers who enjoy camping may set up tents or take advantage of the full RV hookups. Some cabins are available. The summer schedule of dancing in the recreation building on the grounds includes calling by Vaughn as well as by a variety of guest callers. Fishing, swimming, horseback riding, hayrides, cook-outs and Sunday morning Christian fellowship services are all available.

Representative of the shorter vacations — the weekend — are those held at Potawatomi Inn in Pokagon State Park near Angola, Indiana. Started in 1965 by caller, Bill Peterson, this year a choice of five weekends are scheduled. Different square and round dance leaders are on staff for each institute. Square and round dance workshops are held in the daytime on Saturdays with party dances on Friday and Saturday evenings. A final dance session winds up the event on Sunday morning. Meals, lodging and all dance sessions are included in the package. A large dance hall holds more than 100 couples. The surrounding area offers hiking, camping and swimming in the summer and tobogganing, ice skating

and cross country skiing in the winter for those who wish to participate. A great sense of comradeship prevails and lasting friendships are made through the closeness of living, eating and dancing "under one roof."

Dating back to an early beginning in folk dancing, Ralph Page has successfully combined American squares, contras and rounds with dances of other countries at his various dance camps. Offering both weekend and full week camps in New Hampshire and New York, these institutes stress the traditional along with the importance of good music, good styling and timing, and the belief that all dancing — whatever kind it is — should be

fun. Ralph also believes in the importance of excellent food, particularly that from New England. Different staffs are on hand for each camp, including those who specialize in the dances or music of one particular country. Callers and leaders who attend these sessions as participants are frequently included in the evening programs.

So — what will it be for you — a full week's vacation of dancing and making friends; one or more shorter weekend sessions; a summer in your RV stopping here and there to enjoy the area and the dancing? Whatever you are looking for, someone, somewhere, is offering it. Have a great square dance vacation!

Vacation Institutes — 1982

ARKANSAS

Arkie Stars Memorial Day Weekend, May 28-29, Arkadelphia. Contact Sharon Golden, PO Box 2280, Hot Springs 71913 (501) 624-7274.

CALIFORNIA

Asilomar (SIOASDS) Square Dance Vacation, July 25-30, Pacific Grove. 32 years of square dance vacation fun. Write SQUARE DANCING Magazine, 462 No. Robertson Blvd., Los Angeles 90048.

The Best Little Weekend, Apr. 9-10, Richmond Auditorium, Richmond. Free RV parking. Benefits Squaredancers Exhibition traveling fund. Write Dave and Diane Kinsey, 321 Murindo Pl., San Ramon 94583.

Square Esta, May 28-30, Griswold's Inn, Claremont. Advanced level. Information 6559 Coldwater Canyon, North Hollywood 91606 (213) 763-5973.

Square Dance Vacations, July, Pacific Grove. Write Continental Squares, 39256 Paseo Padre Pkwy., Fremont 94538.

McCloud Dance Country Vacations, Memorial Day to Labor Day. Write Dave and Suzanne Abbott, PO Box 81, McCloud 96057.

Spring Fling '82 Weekend, Mar. 6-7, Saugus. R.V. parking for self-contained units. Information (805) 252-2549.

CANADA

Alberta Square Dance Institute, June 20-26, Banff Center, Alberta. 26 years of squares and rounds. Write Ernie Power, 12035 52 St., Edmonton, Alberta T5W 3S7.

Winter Whirl Weekend, Feb. 26-27, Nottawasaga Inn, Alliston, Ontario. Advanced and Challenge. Contact Glen McLean (705) 726-9355.

4-Day Day Holiday, Feb. 14-19, Keltic Lodge, Ingonish, Cape Breton, Nova Scotia. Square, folk and social dancing. Contact Dept. of Tourism, Brenda Morgan (902) 424-5000.

House of Roth, July-Labor Day, Clementsport, N.S. Camping and children's program available. Write Gloria Roth, 1050 W. State St., Coopersburg, PA 18036. (After May 1 write House of Roth, Clementsport, Nova Scotia B0S 1A0.)

COLORADO

Dance Ranch, June-August, Estes Park. Week-long sessions. Write Frank Lane, PO Box 1382, Estes Park 80517.

Parrish Ranch, May 15 to Labor Day, Bethoud. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud 80513.

Fun Valley, Spring to fall, South Fork. Write Mack and Jean Henson, 2050 Elmwood Dr., Abilene, TX 76905. (From May to October write Fun Valley, Box 208, South Fork 81154.)

Peaceful Valley, June to September, Lyons. Full outdoor program as well as dancing. Write Karl Boehm, Star Route, Lyons 80540.

Lighted Lantern, Golden. Write Beryl and Kerrie Main, 756 Lookout Mountain Rd., Golden 80401. (Wintertime write 2516 E. Elmwood, Mesa, AZ 85203.)

Shaw Foundation Summer Dance Week, July 5-11, YMCA Camp, Granby. Emphasis on contras and traditional. Write Don Armstrong, 511 Wagon Rut Loop S, New Port Richey, FL 33553.

CONNECTICUT

Fun & Frolic Weekend, Feb. 19-21, Enfield. Write Earl Johnston, PO Box 2223, Vernon 06066.

FLORIDA

Lehigh Resort, Year-round weekends. Write Dance Vacations, S/D Lehigh Resort, 225 East Joel Blvd., Lehigh 33936.

GEORGIA

The Square Dance Resort at Andy's Trout Farm, April-October, Dillard. Relaxed week-long programs. Write Jerry and Becky Cope, PO Box 129, Dillard 30537.

GERMANY

2nd International Friendship Vacation, Aug. 15-21, Waging am See, Bavaria. Write Val Meyer, Pelkovenstr. 72, 8000 Muchen 50, West Germany.

INDIANA

Potawatomi Dance Weekends, Apr. 2-4, Apr. 23-25, Sept. 17-19, Oct. 8-10, Angola. Varied staffs. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154.

Turkey Run Inn, Mar. 26-28, May 14-16, June 4-6, Turkey Run State Park, Marshall. Squares and rounds, varied staffs. Contact Clancy Mueller, 112 Hollybrook Dr., New Whiteland 46184 (317) 535-4437.

Fallin' Leaves Frolic, Sept. 24-26, Pokagon State Park, Angola. Contact Duane Gluth, 9525 Hawthorne Dr., Munster 46321.

KENTUCKY

Winter Weekend Square & Round Dance, Feb. 5-6, Lure Lodge, Lake Cumberland. Sponsored by Kentucky Dept. of Parks. Contact Dave Hommel, 4915 Chenoweth Run, Louisville 40299 (502) 267-5222.

June Jubilee S/R/D Weekend, June 11-13, Rivermont. Contact Jim Long, 328 Indiana Ave., Sullivan, IN 47882.

Septemberfest, Sept. 18-25, Kentucky Dam Village State Park. Full or partial participation. Write Kent and Janice Berkley, 231 No. 4th St., Mayfield 42066.

MARYLAND

Thanksgiving Weekend, Nov. 25-28, Hunt Valley. Squares and rounds at the Marriott Hunt Valley Inn. Write S/D Festival, Box 283, College Park 20740 (include self-addressed envelope).

MASSACHUSETTS

Advanced Weekends, Apr. 2-4, Old Orchard Beach; Apr. 30-May 2, Hidden Valley Ranch; May 14-16, Berkshire Hilton, Ittsfield. Contact Red Bates, 222 Glendale Rd., Hampden 01036.

Square Dance Weekends, Feb. 5-7, Northwood; Mar. 26-28, West Yarmouth; May 21-23, Lake Shore Farm; July 16-18, Sheraton Inn, Boxborough. Mainstream Plus II, varied staffs. Contact Paul Schatz, 27 Dunbar St., Sharon 02067.

Superior Mainstream Plus II Weekend, Mar. 26-28, W. Yarmouth. Write Earl Johnston, PO Box 2223, Vernon, CT 06066.

Early Bird Weekend, Mar. 26-28, South Egremont. Write Dick Hair, PO Box 362, Leicester 01524.

MICHIGAN

A 1 Camping Weekend, May 14-16; **Family Weekend**, June 18-20, Waffle Farm Campground, Coldwater. Contact Bill Peterson, 30230 Oakview, Livonia 48154.

"Funny Farm" Campground Weekends, 4th of July-Labor Day, 45 mi. SW Traverse City. Write Bernice Prior, 334 Isle 3 N.E. Leisure Beach, Pt. Richey, FL 33568.

MISSOURI

Kirkwood Lodge, May to October, Osage Beach. 12 weeks and 2 mini-weeks, featuring national leaders. Write Square Dance Vacation, Kirkwood Lodge, Osage Beach 65065.

MONTANA

Lionshead Resort and Dance Ranch, May 28 to September 11, West Yellowstone. Varied staffs. Write Buck and Alice Jones, West Yellowstone 59758 (406) 646-7296.

The Square & The Round Dance Center, May 28 to September 6, Lolo. Weekends and week-long programs. Write Ray and Afton Granger, 9955 Highway 12 W., Lolo 59847

MINNESOTA

Rochester Holiday Weekends, Feb. 19-21, Mar. 12-14, Holiday Inn, Rochester. Plus II squares and rounds. Write 1817 16th St. NW, Rochester 55901.

NEBRASKA

Dance-O-Rama S/R/D Weekend, May 28-30, Camp Calvin Crest, Fremont. Write Harold Bausch, 2120 Jaynes, Fremont 68025.

NEVADA

Jackpot Festival '82, Aug. 8-12, Las Vegas. Plus II to Challenge. Contact Charles Supin, 924 Niblick Dr., Las Vegas 89108.

Double R Squares Weekend, Mar. 26-28, Las Vegas. Part-time participation accepted. Contact Ray and Donna Rose, 13440 Erwin St., Van Nuys, CA 91401.

NEW HAMPSHIRE

Folk Dance Weekend, May 7-9, The Inn, East Hill Farm, Troy. Folk dancing, contras and lancers. Contact Ralph Page, 117 Washington St., Keene 03431.

Square Dance Weekend, Nov. 5-7, The Inn, East Hill Farm, Troy. Squares, contras, English country dances. Contact Ralph Page (see address above).

Annual Year End Camp, Dec. 28-Jan. 2, Keene State College, Keene. Squares, contra and folk dancing. Contact Ralph Page (see address above).

NEW YORK

Annual Fall Camp, Sept. 7-12, The Inn, East Hill Farm, Troy. Squares, folk and contra dances. Contact Ralph Page (see address above).

Challenge Weekend, Apr. 16-18, Tamarack Lodge, Greenfield Park. Write Lee Kopman, 2965 Campbell Ave., Wantagh 11793.

Pinewoods '82, July 17-Sept. 4. Full weeks of American and English dance and music. Write for brochure to Country Dance and Song Society, 505 Eighth Ave., New York 10018.

NEW MEXICO

Red River Community House, June through September. For the family; camping facilities or motels. Write Toots Richardson, Rt. 1, Box 42, Clinton, OK 73601. (Summers, write Box 213, Red River, NM 87558.)

NORTH CAROLINA

Fontana Village Resort, April to October, Fontana Dam. Write Al (Tex) Brownlee, Fontana Village Resort, Fontana Dam 28733.

NORTH DAKOTA

Square Dance Weekend, Feb. 26-27, Carrington. Contact Sharon Golden, PO Box 2280, Hot Springs, AR 71913.

OHIO

Lazy R Campground, May 14-16, May 29-31, July 2-5, Aug. 20-22, Sept. 3-6, Sept. 18-19 — Challenge weekends; July 11-13 — Advanced; July 30-Aug. 1, Aug. 5-8 — Plus II. Contact Harry and Polly Reed, 2340 Dry Creek Rd NE, Granville 43023.

Annual Honeymoon Weekend, Mar. 19-21, Burr Oak State Lodge, Glouster. Write Janet Marlow, 3795 Pamela Dr., Gahanna 43230.

Weekend, May 12-14, Atwood Lodge, Dellroy. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154.

OREGON

Labor Day Weekend, Sept. 3-5, North Bend. Write Sand Dune Sashays, 553 8th Ct., Eastside 97420.

PENNSYLVANIA

Advanced and Challenge Weekends, Village Square, Downingtown. Write Cliff and Gussie Irons, Rt. 322, Guthriesville, R.D. #1, Downingtown 19335.

Round-A-Cade, Feb. 13-51, Yorktowne Hotel, York. Write Joe and Es Turner 7409 Masters Dr., Potomac, MD 20854.

Special Spring Weekend, Apr. 16-18, Wilkes-Barre. Squares and rounds at the Master Host Inn.

SOUTH CAROLINA

Charles Towne Square & Round Up, Feb. 19-20, July 23-24, Charleston. Contact Barbara Harrelson, 419 Hawthorne Rd., Lancaster 29720.

TENNESSEE

Round Dance Clinic, May 28-30, Oct. 22-24, Montgomery Bell State Park. Write Ronald Grendell, 544 Bell Rd., Antioch 37013.

TEXAS

Alamo Assembly, Feb. 19-21, San Antonio. Mainstream and Quarterly Selections; **February Institute**, Feb. 26-28, Advanced. Write Richard Wasser, 4917 Flagstone Dr., St. Worth 76114.

Smith Bros. Institute, Feb. 27-28, Oasis Motor Hotel, Bay City. Write Harper Smith, Rt. 2, Box 47 AM, Celina 75009.

VIRGINIA

Mini-Week, Aug. 24-27, Natural Bridge. Challenge. Contact Chuck Stinchcomb, Box 304, Beltsville, MD 20705.

VERMONT

Wing Ding, May 29-30, Stratton Mt. Plus II. Contact Red Bates, 222 Glendale Rd., Hampden, MA 01036.

WASHINGTON

Hayloft Weekends, Memorial Day, 4th of July, Labor Day, Lynnwood. Write Bob and Bea Wright, 15320 3513 Ave. W, Lynnwood 98036.

Circle 8 Ranch, Memorial Day to Labor Day. Weekends. Rt. 4, Box 54C, Cle Elum 98922

WISCONSIN

Sweetheart S/D Winter Weekend, Feb. 12-14, Oconomowoc. Write Earl and Esther Thompson, 1431 Cleveland Ave., Racine 53405.

Chula Vista, April to November, Wisconsin Dells. Write Judy and Fred Kaminski, Chula Vista Resort, Wisconsin Dells 53965.

Royal Interlaken Weekends, March to May and September to November, Lake Geneva. Different staffs, different levels. Contact Bill Blevens, 1257 Frankline Lane, Buffalo Grove, IL 60090.

balance. It could mean that by forcibly twirling someone, catching him or her off guard, or holding a hand too long might cause that dancer to lose balance and fall.

If you're looking for an activity where you are applauded for doing your own thing while disregarding the comfort and pleasure of others, then you may discover that square dancing is not for you. Conforming to a thoughtful and gracious manner not only adds to your own pleasure but makes the whole activity more enjoyable for others. As one dancer told us recently when being asked about pet peeves and her idea of what makes a good dancer, she responded, "The most important rule of all in square dancing is the golden rule."

If you enjoy having people fill your square quickly, then think twice before you pass a three-couple, incomplete square to join another group across the floor.

If you were ever one of three couples made to sit out while waiting for a fourth couple to arrive and complete the square then make it a point to arrive on time to avoid causing others to sit one out.

Avoid being coaxed to get into a square. Don't forget, however, that there are times when people physically need to pace themselves, so they sit out. Rather than risk a health hazard, it's important that we respect the may-we-sit-this-one-out request of others.

Have you ever experienced the embarrassing situation of having a couple leave your square while the dance was still in progress?



Committing the unpardonable sin

To many, this is *the* unpardonable sin. It is one of the most painful infractions of the rules of square dance etiquette. Unless there is an emergency, a sudden illness or an understandable reason, leaving six others in the lurch is simply inexcusable. When there is an emergency, a brief explanation to one of the dancers in the square will help. If time allows, bringing in a substitute couple will smooth things out.

What of the *talkers*? They come in several varieties and all of them defy good rules of square dance etiquette. The pseudo-instructor is so many times the culprit. This is the *caller-within-the-square*, the person who



Teaching? Let the caller do it

knows what *you* should be doing but, in trying to move you around, disrupts the entire traffic pattern himself. The man behind the microphone is the one in charge. Let him do his job. This is not to infer that an experienced dancer cannot help one who is having trouble. Sometimes at the break, if asked for, a helping hand can save future embarrassment particularly if the caller is not available. As a general rule, the experienced dancer is of the greatest help when he or she is simply in *the right place at the right time*. The offender is also the one who talks during the instruction making it impossible for the others in the square to hear the caller.



If you have something to say —
wait until the tip is over

Etiquette involves more than just one individual reacting to another. *Club etiquette* is equally important. Have you ever heard anyone say, "You won't catch us going to the *Allemanders Club* again — it's an *unfriendly club*." To its members the club may be warm and hospitable but its members may be less than congenial to those coming in as guests. Perhaps you've had the experience of attending a club where the only person smiling was the treasurer who met you at the door. He greeted you with outstretched hand — but only to take your money. Make sure that your club isn't afflicted with this "dollar-signs-in-



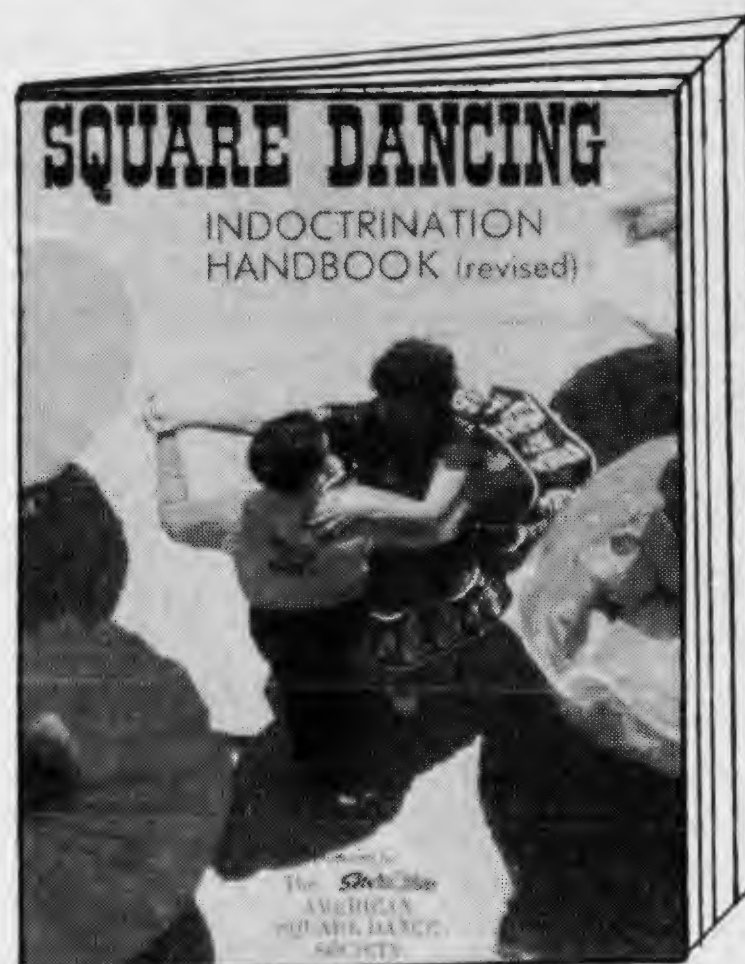
Don't let the dol-
lar signs show

the-eyes" syndrome. How insincere the welcome that invites guests primarily to increase the size of the crowd (and the treasury) while, once inside the door, leaving guests to fend for themselves. Look at it this way: The club is our square dance *home*. The guests, coming

into our *home* deserve to be treated like *guests* with courtesy and thoughtfulness — not with contempt or disinterest.

☆☆☆

We've said these things before. The Square Dancing Indoctrination Handbook includes many of these and other pointers on good



etiquette but each year thousands of new dancers come into the activity and it never hurts to run over the ground rules again. They're spelled out in their entirety in the *Indoctrination Handbook** but here's the list to check over for yourself: *Be a good listener, Get into squares quickly, Be a courteous dancer. Be on time for class and club. Be a thoughtful dancer. Be a cooperative dancer. Take it easy. Be a friendly dancer. You're never through learning. Enjoy yourself — have fun.*

Because the International Legacy poll taken last summer shows that more than 30% of those questioned felt that etiquette needed attention above all else, we have included these thoughts as a part of *Discovery*. What other pointers having to do with etiquette in square dancing concern you? If you are bothered by couples who leave the square without saying "thank you" or if there are other situations that you feel should be touched upon — drop us a line. We'd like to hear from you.

*Indoctrination Handbook available from The Sets in Order American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, CA 90048 — 30¢ per copy, \$20.00 per 100, plus postage.



*a modern electronic miracle
makes it possible for
this man to square dance*

Now I Can Hear The Caller

by John M. Centa, Hayden Lake, Idaho

"Hey, I'm dancing." Hearing impaired John Centa in the square.

Not long ago, John Centa was a very frustrated man coping with a progressive hearing loss that was gradually forcing him to give up square dancing, an activity he had enjoyed for over thirty years. The miracle of the Audio Loop has changed all that and John is anxious to share his good fortune with any dancers who today are feeling the strain of no longer being able to clearly hear the calls. John became aware of Audio Loop systems while attending a White House conference studying the needs of the hard of hearing. — editor

TRY AS I WOULD, I couldn't understand the calls over the beat of the music and the hubbub of shuffling feet, clapping hands and the happy noises of the square dance crowd. After an evening of dancing I'd go home far more exhausted from the strain of trying to hear, than from the dancing itself.

Now I have a new lease on life and dancing, thanks to the Carron Audio Loop.™

With the permission of the local dance hall, I strung my 70 ft. loop on hooks in the ceiling so that it hung over the front squares; plugged it into the special amplifier, taped my microphone to the cooperative caller's microphone; set my hearing aid on its telephone position and — Glory Be! — I was back in business!

The caller's voice is crystal clear, thanks to

The hearing aid (below) goes on with a flip of the switch. Installing the loop (right) is no big chore.



the directional microphone provided with the Carron Loop, with just enough music pickup to give me the beat. And *all* the distracting noise and echos from the dancers and hall have disappeared. I suspect I hear the caller more clearly than most of my hearing friends in the back of the hall.

At the end of my first evening on the loop, one of my long term dancing friends commented, "John, you look like you're dancing on air, and you're on the beat, not lagging behind as usual. How come?" "Simple," I exulted. "I can hear and understand the calls instead of having to wait for visual cues from my partners to know what the figure is. It's heaven!"

Now I'm dedicated to taking this message of help to thousands of hearing-impaired square dancers who can benefit equally from using this technique. (The Carron Loop is just one of several excellent systems available.) With the Loop, a hearing aid with telephone setting must be used. A tiny inductance coil in these aids picks up the loop signal and the volume is controlled by the volume control in each aid. Other more expensive "loop" systems do not require use of a hearing aid; they provide individual "receivers." However, in most cases, severely hearing-impaired users will require both the sound amplification of the loop system plus the amplification provided by their own hearing aids.

I can only encourage my hearing-impaired peers to try the loop. You'll love it!

Observations by the Author

Any number of dancers can tune to the loop for there is no loss in signal strength with people "load."

Hearing is excellent within the perimeter of the loop (maximum of 10 to 15 feet).

Each user must have his own receiver.



John Centa's caller, Wes Read, using his microphone along with the loop's mike.



These systems cannot help those who have no, or too little, residual hearing. They will not help those with problems which prevent understanding, even though the sound is heard.

If you are helped by a hearing aid, the systems can give you a tremendous assist.

All systems provide excellent sound quality. In some cases they minimize or eliminate the echoes, reverberations and intrusive background noises common to most halls. They make it possible to hear in acoustically bad rooms where even the hearing have problems.

For further personal comments contact John Centa, 10555 Friar Drive #13, Hayden Lake, Idaho 83835. Please send a self-addressed, stamped envelope.

For technical or price data contact: IPAS International Corp., 1440 Broadway #2250, New York, New York 10018;

Phonic Ear Inc., 250 Camino Alto, Mill Valley, California 94941;

Desmond J Carron, 10541 Farnham Drive, Bethesda, Maryland 20014.

John adjusts his amplifier prior to an evening of dancing.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Square Dance Club Presidents

OTHER FIELDS OF ACTIVITY as well as square dancing have the same experience with their officers, i.e. an ego complex but no administrative ability. This usually causes a club to end up with a low attendance or a falling away of membership. My wife and I have not only done some square and round dance teaching but we have also been presidents of several square and round dance clubs. I don't profess to have any great amount of administrative ability but I have found that clubs worked best when run by an executive committee consisting of the elected officers and the immediate past president. (Our officers always included husband and wife combinations.) No matter how much experience a president has had, he should always act according to the committee's decisions. When a president starts thinking he is a one-man genius, you can expect trouble in the club.

It is not my intention to be hard on club presidents because they and the other elected officers have their hands full keeping everyone happy. But a president must realize there are others to lean on. When all officers work together as a unit, the club members are more likely to work together and fewer clubs will fall by the way.

— Art Peavey, Bella Vista, Arkansas

On What Is a Square Dancer

IF YOU ARE A SQUARE DANCER, you are a square dancer — not a Mainstream or a Plus I dancer, but a square dancer! Sure there are levels of dancing, as there have always been, although never as clearly defined as now. It is all for the good as a dancer can check out an advertised level and tell if he can handle what will be called.

I say we are all square dancers whether we dance Mainstream or Plus 2. I hesitate to include Advanced or Challenge dancers since their do sa dos and promenades, along with some other basic figures, are not what we teach. I think they should be given another name and could come under the broad general head of American Folk Dancing, just as round dancing and mixers do.

It should not take an act of Congress to establish what our National Folk Dance is. It includes contras, squares, clogging, Kentucky running sets, etc. Have you ever asked people who do not dance what they think the National Square Dance is? Some of them will tell you it is the Virginia Reel. I suggest we quit trying to get Congress to pass an act and just assume we know best what is our National Folk Dance. It would save a lot of time and effort that some people are putting into politicking which end result will, in my opinion, have very little effect in increasing the popularity of the dancing we each enjoy.

— Hal R. Tray, Baltimore, Maryland

On Fashions for Beginners

DURING THE PAST SEASON we took our class to a dance nearby, which included a fashion show by a local square dance shop. It was nice for the students to see dresses and materials they had never dreamed of, but when one model showed an outfit with a price tag of over \$120.00 (dress, slip, shoes), there were gasps. Later in our own class, we put on a fashion show of some 20 women who sew their own clothes and included

information about the cost. The new dancers were glad to see that with talent, time and effort, a square dance wardrobe could be put together at a reasonable cost.

— *Leonard Capozziello, Milford, Connecticut*

On Setting Up Squares

AFTER PARTICIPATING IN SQUARE DANCING since 1950, I have been wondering if Callerlab may possibly be evolving a kind of caste system among today's dancers? Even workshops, which are supposed to be learning experiences, seem to offer blatant setting up of squares, often with the seeming approval of the callers, who perhaps are fearful of losing some of their most experienced dancers. Ego must be a factor. Callers' ego must be gratified by the rapid assimilation of new figures by those who learn most quickly. Dancers have their egos boosted by "looking good" in the set. However, what about the egos of those in a set in which there is such a struggle that everybody sits down and many are so discouraged they leave the dance? What about dancers forced to sit out because they do not believe in this practice of setting up squares? What does it feel like to approach empty spaces in a set and be told "this set is closed."

Callers, in the position of leadership, are the only people with enough clout to discourage cliques and setting up squares. Effectiveness would depend upon early announcements and periodic reminders. Also dancers can be "mixed" from one set to another during calls or sets can be arranged by the use of a computer.

Beginning dancers are enticed into classes by being told that if they can walk they can square dance. Then some callers provide no place for their graduates to go. If they walk into unfamiliar workshops or dances, will they continue their enthusiasm for the activity if they find themselves closed out of sets? Man's inhumanity to man should not be encountered in square dancing. — *Shirley Baitinger, Long Island, New York*

A Place for Singles in a Couples Class

by Don Byrne, Dublin, Virginia

AT THE END OF SEPTEMBER, our club, the New River Squares, started its new series of lessons. Out of habit, we advertised for couples and advised any singles to try to find a partner, if they wished to come.

A week before the lessons started, I called a one-night stand for a singles' club whose members included two men and 15 women. They all liked the evening so much that I started thinking about the number of singles that feel left out of the fun of square dancing. On top of that, one of the members had belonged to a club until her husband died and she felt out of place after that, so she stopped dancing.

Two nights later a single man showed up at our club meeting and wanted to know if he was welcome. We welcomed him. He told me of other single clubs he had known in other states and how they worked. Our club members agreed that it would be nice to try to get

singles involved.

Through this gentleman and the lady from the singles' club, I had the word spread that singles were welcome to our lessons and would not need partners. Our club members were going to help make up the couples. As a result, in a week and a half, we had 27 people enrolled in class. We had three married couples, 14 women and seven men. Each tip we had everyone up on the floor.

I feel that if we had this kind of turnout in the little time we had to get the word out, what would happen if we really had taken the time to let all the single groups know about the lessons?

It is hard to tell how many will go on after the lessons, but I am hoping that they will stay on and help us recruit for the next class. I feel we have just scratched the surface of a large group of people who would like to get involved but fear they may feel left out.



The Birth of a Chain

by Les Gotcher, Zephyrhill, Florida

THIS IS THE TRUE STORY of how a "Chain" was accidentally worked out and how the dancers thought they were doing a figure but did not remember exactly how it went so they put their heads together and came up with a really beautiful figure. Here is that true story.

Back in 1947 I was calling a state festival in Austin, Texas, (my home state) and a group at the festival put on an exhibition. I happened to be sitting in the balcony watching when this group did what was, to me, one of the greatest sets of figures that I had ever seen in square dancing. A lady by the name of Pat Morrison Lewkowicz had worked this figure out and taught it to an Austin square dance club, the group that was performing.

After the session was over I asked to see this lady and after complimenting her on working

out something so beautiful, asked if I could have a copy of the call she had used. She said, "Sure, but what do you want with it? You can't possibly teach it to the average square dancer unless you take hours doing it. This is strictly an exhibition number." I told her that I would like to have it anyway, and she gave me her copy of the call.

We talked for quite a while and I asked her how she came up with the name Teacup Chain. She said she started working on it one night after the club dance, where she had come on to the idea for a chain figure. She told me that she had had two sets of dishes of different colors. She used four cups of one color for the ladies and four of the other color for the gents and in this way she could keep them straight. She said that she had turned the cups upside down and on the bottom of the cups she used a marking pencil and put the number One on one pair, the number Two on another pair, etc.

The Name Came Naturally

The sun was beginning to rise and was just starting to shine in her dining room window when she finished the figure and had written out the pattern exactly as the dancers were to do it. She just hoped she would be able to teach it to them. After she worked out the choreography and knew that it would work she looked around and noticed the cups she had used and decided that she would call it the Teacup Chain.

That was the birth of the Teacup Chain, which was not an accident in any way. It took a lot of hard work and a lot of determination. Now, I would like to tell you a different "chain" which *did* happen by chance. This is a true story concerning the accidental birth of another most beautiful chain.

In 1948 and 1949, I had been working on a new idea called *Sight Calling*. I had learned that the dancers were either *in* or *out* of sequence, and I had learned that I could get dancers in a certain position and do things that I wanted to do with them. I had been working out ways to get them into positions in the square without memorizing the calls. I didn't like to memorize all the calls and I was sure that the dancers were not happy having to memorize everything.

At this point, let me tell today's newer callers that back in the 40's and early 50's, not

only did the caller have to memorize the calls, the dancers had to memorize all the figures. A caller was not expected to change things around. Everything was set. He must call it that way because that was the way the dancers had memorized it. Along about that time I started doing what we called *hash*. The dancers did not know what I was going to call. I had a very good group of dancers to work with and I went by their reaction to the changes I was working out. They didn't like memorizing any better than I liked it, so we got along beautifully. Actually, that was the birth of hash.

In 1950 I started booking dates to go to different places and teach and call. The callers were wanting something different; the dancers were wanting something different. As a result, I did not book one-night stands like callers do today. All engagements were for either two or three days. I would hold morning classes for callers, showing them how to *sight call* and then we would have an afternoon workshop for the dancers, showing them how to *listen* to the caller — up to this point, listening hadn't been all that important. Then we would have a night dance. This worked out well for everyone, the callers, the dancers and for me.

Too Tough for the Dancers?

On one of my tours in 1952 I decided that I was going to teach the Teacup Chain to groups that were considered to be good dancers. Of course I had been led to believe that the figure was just too much for the average dancer, but I had to see for myself. I started teaching the Teacup Chain all over the country, and it worked. This soon became the yardstick that dancers were judged by. If you could do the Teacup Chain then you were considered to be one of the better dancers in any area. So the Teacup became the epitome of square dancing all over the country.

On one of these tours, a caller by the name of Paul Hunt of Long Island, New York, contacted me and asked if he could book me for just a one-night dance for one of his *better* groups. The night I was to be there Paul had a calling date over in New Jersey and could not be on hand. He had everything all set up and there were about 18 squares. I soon found out that they were good dancers so decided to teach them the Teacup Chain. We worked on

it and after several runs they were good enough to do it right. I used it for the remainder of the evening, throwing it in every once in a while. They were able to do it alright and they loved it and were really happy with themselves.

The following week when the club met for their weekly dance Paul asked them if they learned anything new from me. They told him they had learned to do the Teacup Chain. Paul asked them to show him how it went and, believe it or not, none of them could remember the pattern. Some thought it went one way and some thought it went the other way. Paul told me they worked nearly all evening trying to figure out how to do the Teacup Chain and, according to Paul, they finally worked it out. On my next tour through the northeast, Paul asked me to call for the same group, and he promised this time he would be there too.

When we started out that night Paul asked, "Les, can I call the first tip so you can see if we are doing the Teacup Chain correctly?" I said, "Fine." Paul squared them up and called the "Teacup Chain." I sat there amazed. The dancers were doing a beautiful figure but it did not even slightly resemble *the* Teacup Chain. When the dance was over, Paul asked, "Did we do it right?" I had to tell him that it was not the Teacup Chain at all *but* it was a beautiful figure. Paul asked me to reteach them the Teacup Chain, which I did. But I kept thinking about the chain figure they had shown me. It was really a beautiful thing to watch.

A Chain is Born

When the dance was over, I asked Paul to show me again what he had called to them. Of course, he was happy to do so. "Well, it's not *the* Teacup Chain," I said, "but it is really a nice chain figure. Why don't you write it up and send it to me and I will put it out in some of my caller's material that I am sending out quarterly." Paul said, "That's fine but we don't have a name for it." After some thought, he said, "This group is called the Island Squares. These people worked it out so why don't we call it the Island Chain?" And that was the birth of the "Island Chain" — accidentally, of course.

Note: There's more to the Island Chain story. Watch for it in a coming issue.

some words on

ADVANCED DANCING

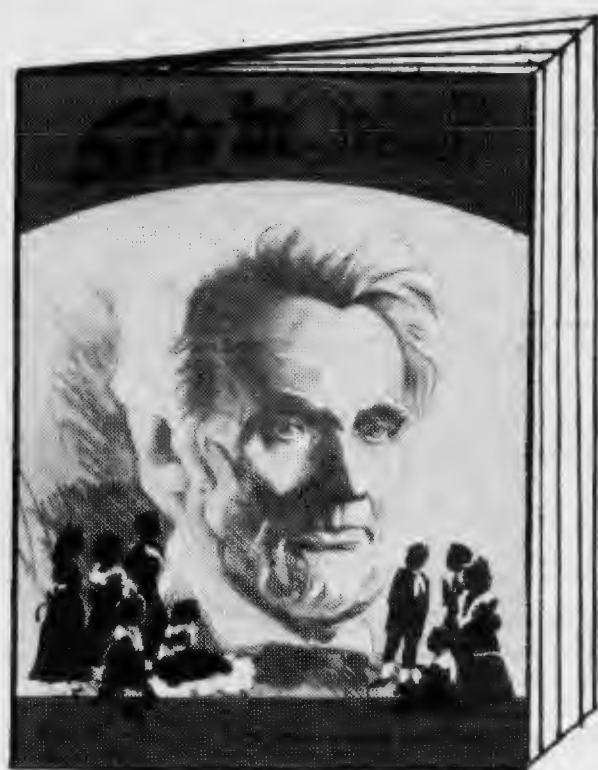
by Bill Davis, Sunnyvale, California

IN MOST PARTS of the country tape groups have played a significant role in the training of Challenge dancers and, to some degree, Advanced dancers also. The appropriateness and desirability of tape dancing has been, and still is, the subject of some controversy. Let's look at the practice and see what the pros and cons are.

To start with, what is tape dancing? In a nutshell it is the practice of forming a group of four or more couples and then using taped recordings of other dances/teaching sessions to both learn and enjoy Advanced and Challenge dancing. (Tape dancing is not confined exclusively to Advanced levels, but that is the particular area covered here.) The fact that such groups are very widespread is clear evidence of their utility in the minds of many dancers. The primary motive/force behind Advanced/Challenge tape groups is that there are more groups of dancers wanting to learn Advanced dancing than there are competent callers to teach them. In addition, since Advanced dancers are small in number in many areas, they are not able to afford the expense of a competent caller, even if one were available. (In many cases this tends to be self-correcting in that the existence of dancers

wishing to do Advanced dancing tends to bring forth competent callers who are willing to put in the effort to learn.)

Other factors also tend to create tape groups. A major one is the relative abilities of dancers. A critical factor in the compatibility of a group strongly oriented toward learning is the speed at which the learning can proceed. Square dancing may be unique in that it is very difficult for a fast learner to proceed on his own. He can go only as fast as the group. The larger the group, the higher the probability that there will be dancers in the group that, at best, will hold it back and, at worst, will prevent the group from reaching a degree of competence desired by the faster learners. Thus, learning groups at the Advanced/Challenge levels tend to be as capable as their weakest dancers. In recognition of this, the better dancers often form small groups that are able to learn fast. However, limited size also limits the financial resources to support a proficient caller. Tapes offer a reasonable solution to their dilemma. Three factors, then, appear to be primary in motivating tape groups: 1) financial resources; 2) equality in learning rate (necessitating small groups); 3) lack of qualified callers. Any one of these



Looking Back with SQUARE DANCING

WE'VE ALWAYS REFERRED to our traditional square dance as the true folk dance of America and, when possible, have emphasized that fact with our covers. Square dancing done in circles, squares and lines has always been a part of this nation's heritage and over the years we've told of square dancing in the White House, in New England, in the regions of Kentucky and across America as this country grew. Our cover this month was drawn for us in 1943 by our Hall-of-Fame artist, Gene Anthony, and first appeared as a cover of the February, 1951, issue of Sets in Order. We're pleased to repeat it this month — thirty-one years later.

factors is sufficient, and all three may be behind any group.

Desire for Variety

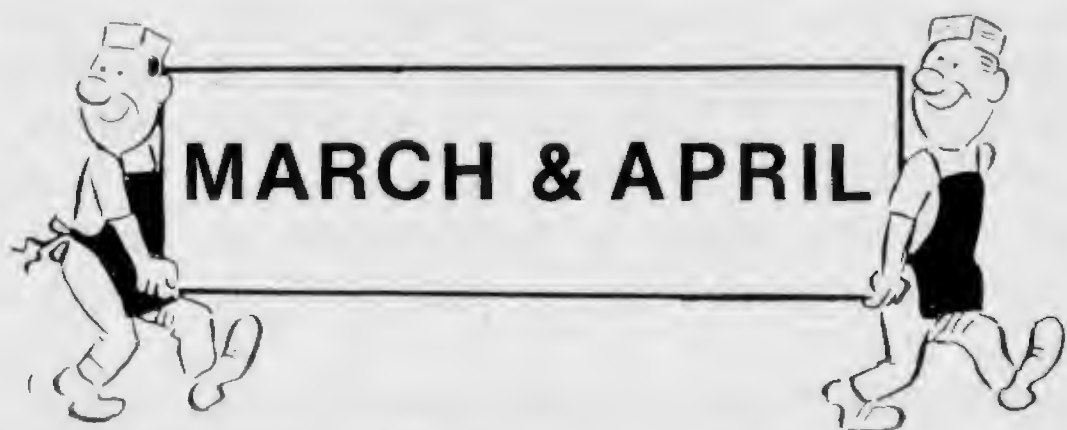
Other considerations also exist. One is the desire for variety. Through tapes, dancers can experience the choreography of just about any caller they may wish to hear. Another is the opportunity for an experienced dancer to become a leader/teacher without the necessity of having the talent to be a caller. There are many very good teachers and leaders in square dancing who have a contribution to make but who realize that they will never be good callers. By running tape groups these people can gain both self-satisfaction as well as the appreciation of the dancers they train. By and large, we feel that tape dancing is a desirable, and even necessary, part of Advanced/Challenge dancing in today's environment. However, there are also abuses and negative aspects to taping that should be aired. Many tapes these days are sold by the callers who make them. However, many more are merely made at a dance with the permission of the caller. Some dancers abuse the privilege granted by the caller by using the tape to compete with other callers — including the one that allowed the taping. The situation is illustrated by the case in which a caller comes

into an area to do an Advanced/Challenge dance and has a small crowd of less than six squares. The dance is taped, and one week later that tape is danced by more than six squares who may have even paid (a smaller fee) to dance to the tape. This, of course, seems quite unfair to the caller who has provided the tape. It is known to have happened, however.

A practice that is considered by many to be an abuse of taping privilege develops when tape dancers proselytize dancers from larger (usually caller taught) groups but are not willing to support the source group by their presence and financial contributions. Since the tape groups tend to skim off the best dancers, the residual groups suffer doubly from the action. Most responsible tape dancers continue to dance with and support the source groups. They are, of course, the dancers who really have their own long-range interest in mind.

We have not touched on the requirements of running a successful tape group. Perhaps we shall get to that in the future. In the meantime, if you are involved in a tape group, be considerate and aware of those with whom you interact both outside the group as well as within it.

Coming Attractions



Callers, would-be callers and never-should-be callers hit the spotlight next month as we cover the behind-the-scenes action of caller schools and caller training.

Who should call and why? . . . What percentage make it to the top? . . . Who are the dropouts? . . . Is it money or love? . . . What of the risks? . . . The rewards?

You'll get these answers and more from accredited leaders in the calling field, along with a glimpse of what they never taught in caller school!

In April, Square Dancing Magazine turns to travel with talk of tours, cruises and caravans for the square dance pleasure of groups ranging in size from a few couples to hundreds.

There'll be pictures and stories along with a reference listing of travel sources, informationally equipped to bring you up to date on everything you ever wanted to know about travel experiences designed for square dancers.

LADIES ON THE SQUARE

RECYCLING SQUARE DANCE ATTIRE



WITH ONE EYE cast toward rising prices and another on quality and fashion, many square dance ladies are turning toward the possibility and opportunity to recycle square dance costumes. This plan has many plus factors to be considered.

The new dancer may find a second-hand dress or skirt a satisfactory, low cost way of obtaining her first outfit to wear during classes. By purchasing from a knowledgeable, long-time dancer, she is certain to come out with a dress meeting all the requirements for comfortable dancing, i.e. a full enough skirt to accommodate a petticoat, sleeves that allow for adequate arm action and a fabric that is easy to care for.

The seasoned square dancer who desires to add to her wardrobe but has run out of closet space or who seeks a "new look," finds, in the recycle rack, a commissionable way to earn a little money which will help pay for new material or new outfits. In addition the recycling process offers many ladies an opportunity to purchase just "one more dress" to add to their collection.

It has been noted that in many areas across the square dance world, more and more clubs

and associations are picking up the recycle plan and are providing members with a means of selling and buying used clothing. In addition some commercial square dance stores have added a recycle section to their floor. Recycling has not replaced the individual square dance seamstress nor the commercial manufacturer but has become one more method by which the square dance gals (and guys) can obtain clothing.

Idea Catching On

In scanning current area square dance publications, we found several advertisements for recycled clothes. Here are a few examples:

Play It Again Fashions, California (takes used clothing and accessories on consignment)

The Dance Store, California (includes a recycle rack of previously owned dresses, slips, shoes, shirts, ties and accessories)

Almost New Dance Togs Outlet, Pennsylvania (offers men's and ladies' clothing in all sizes and prices)

Squarewear Swap-Around, Missouri (two local clubs accept un-new articles on consignment).



A corner of the Circle Right Shop — a lot can be displayed in a small space.

Representative of square dancers who have pursued this type of endeavor are Dot Hess and her assistant, Trudy Austin, and their Circle Right Shop in Rockaway, New Jersey. The shop came into being when Dot read an article wondering what happened to all the pretty square dance clothes after a person no longer danced. Dot and Trudy met in square dance lessons five years ago. Dot is an expert at bookkeeping and accounting. Trudy is a former fashion model. The two put their heads and talent together. They started by sending "help" flyers to clubs asking for used but good square dance clothing. Letters were mailed to

former square dancers letting them know the shop would take their clothes on consignment. As with all such stores, clothes must be clean and in good order. Today, the Circle Right Shop receives clothing in person, by Parcel Post and by United Parcel. The shop is located in an unused recreation room and, while it is small, there is a constant turnover of items. It has become a unique community square dance service and a successful part-time business.

So ladies — and men — don't discard your danceable attire — recycle it. Help yourself; help others. Keep the dance floor beautiful!

For Devotion to the Square Dance Activity THE SILVER SPUR

Awarded to
Gladys and the late Ted Sparshatt
of Victoria, British Columbia, Canada
— on the 30th day of May, 1981



The presentation scroll read:

As a tribute to the memory of Ted and in recognition of the inspiration and tireless devotion of a very special couple to square dancing — we salute you.

If friendship is square dancing's greatest reward, then you, as a team set an example for all to follow. Your continued efforts over more than two decades to spread goodwill provided a bond of strength and the kind of liason within the square dance network that has been instrumental in keeping the foundations of the activity secure. You deserve thanks, not only for generating the very essence of squaredancemanship but for the boundless energy and keen vision with which you inspired so many to begin dancing, to stay dancing and to echo your love of square dancing. Your work linked dancers, callers and clubs. Your performance on behalf of Associations, the Cross Trail News and special events such as the Trans Canada Square Dance Train brought you in touch with all phases of square dancing in a truly international sense, and with sensitivity you wove a thread of kindness through it all.

You are held in the highest esteem and we join your many square dance friends in Canada, the United States and overseas to say "thank you."

Like the knights in the days of the crusades. . . . "You have done your work well" and indeed, you have "won your spur."



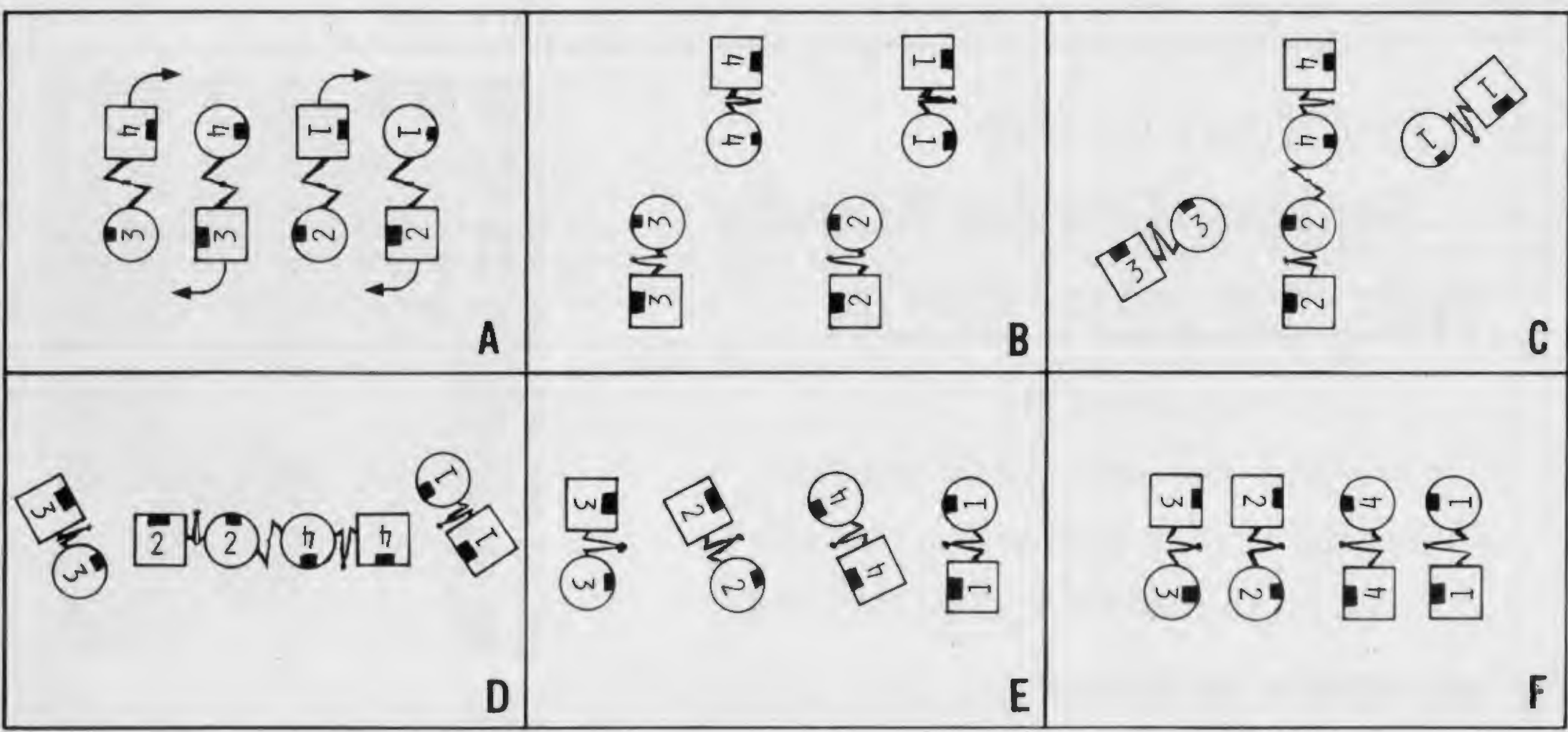
The Sets In Order AMERICAN SQUARE DANCE SOCIETY
speaking for
Square Dancers, everywhere

TAKE A GOOD LOOK

a feature for dancers



RELEASE THE COLUMN
SECOND SELECTION OF
CURRENT QUARTERLY
MOVEMENTS



BARBARA: Joe and I find the two current Quarterly Selections enjoyable.

JOE: Actually, we get a kick out of the Quarterly Selections particularly when they are reasonably intelligent, can be danced smoothly and when our caller has plenty of time to introduce us to each movement and then lets us work with it for a while until it becomes a part of our automatic reaction process.

BARBARA: New movements are a problem when they come too rapidly and when we have virtually no time to practice them. We both feel that the system of a universal selection of these figures is the answer, because we can be introduced to a pattern by our caller and then dance the movement at any of the other clubs we visit.

JOE: Last month we talked about hinge and flutter and if you remember, Release the Column was also described in that issue. We're going to take a look at the pattern starting from a right hand column formation (A).

BARBARA: As indicated by the arrows, the four men in this example occupy the second and fourth positions in each of the columns. These individuals will move diagonally out and forward to pair up with the dancer in front of them (B).

JOE: Momentarily this puts them in off-set two-faced lines with couples one and four in one off-set line and couples two and three in the other.

BARBARA: We bring that up because from this point the movement continues on like a ferris wheel.

JOE: Those couples facing in move forward momentarily making a two-faced line (C). While those facing out do their part of a wheel and deal (D), those in the center wheel and deal (E) and the movement ends in a double pass thru formation (F).

BARBARA: When our caller introduced this to us in the workshop section of one of our regular dances, he simply called it directionally and we had no problems.

ANOTHER 10 COMMANDMENTS

JIM BLACKWOOD of Quincy, Illinois, shares his 10 Commandments of Square Dancing which he uses in his two square dance classes. He feels they apply to all square dancers and are most apropos to new dancers. It is one of the "tools" he works with to help people find fun in their dancing by "dancing to the music, dancing stylishly, dancing correctly, listening to the caller, understanding and abiding by etiquette and taking pride in all of it."

1. Thou shalt learn to listen. This should probably be items one, two and three to emphasize its importance. Dancers must be able to follow the caller's instructions. To do this, they must hear what is said, and to hear, they must listen. Most of us have forgotten how to listen. To be a good square dancer, one must relearn the art of listening.

2. Thou shalt not hesitate to ask questions if you don't understand a call or figure. But, ask the caller, rather than a dancer. The caller is the instructor.

3. Thou shalt always do the figure correctly. As time passes, you will see many examples of improper dancing. Most of these gimmicks destroy timing and interrupt the smooth, graceful flow of the dance. The considerate dancer has fun and takes pride in dancing correctly and stylishly. The inconsiderate dancer does his own thing, unconcerned that he is creating problems for the other dancers and for the caller.

4. Thou shalt always be a smooth and graceful dancer. A great deal of pleasure in square dancing comes from flowing gracefully

to the beat of the music from one figure to the next. Smooth, stylish dancing should be your goal — not rough, jerky dancing. High kicking, rough swinging, hip bumping, etc. are never in good taste and are potential sources of injury to others. Don't do anything which might cause injury to others.

5. Thou shalt always dress properly. For men this means western style attire and long sleeve shirts — even in warm weather. For ladies this means a square dance dress, petticoat and pettipants. Always wear your name badge. Looking like a square dancer helps you feel like a square dancer.

6. Thou shalt bathe diligently so that the sweet aroma of soap and bathing lotion may fill the air around you.

7. Thou shalt take care that the words of thy mouth are not scented with garlic or other offensive odors.

8. Thou shalt avoid partaking of schnapps, lagers and all other spirits of fermentation and distillation before and during the dance. Square dancing requires a clear head.

9. Thou shalt not let any stranger in thy midst sit on the sidelines and cool his heels nor fail to speak to him.

10. Thou shalt not be a snob, considering thyself too good to dance with any and all, sitting out the mixers or leaving a square, lest thou be required to dance with those whom thou deemest unworthy, for the gods of retribution will visit their mischief upon thee, and thou will be the one to goof the square.

CLUBS THAT ARE NAMED AFTER THEIR AREAS

ONE POPULAR AND LOGICAL direction to turn when selecting a name for a square dance club is to look at the town or area in which a group meets and consider naming a club after its location. This month we present four clubs and their badges which honor their home locale. They are from four different states and include four widely divergent types of club organization.

Arizona

The Cottonwood Roadrunners was formed almost four years ago and dances in Cottonwood, Arizona. The club meets on Saturday nights with a beginners class held on Wednesday evenings. Dances held during the summer months are fun dances to bring the class up to the club level. When choosing a name, a vote of the membership was taken with Cottonwood Roadrunners winning out. The roadrunner bird is native to the Cottonwood area. A third-dimensional, yellow roadrunner is centered on a dark green background on the badge.



North Carolina

In a mountainous, wooded area of North Carolina is situated the town of Brevard. The surrounding county is known as the land of waterfalls. Also located in Brevard is the Sylvan Square Dance Club. Sylvan means wooded and the club selected this name apropos of its surrounding geography. The club began two years ago to rekindle an earlier



interest in square dancing in that area. The blue and white club badge portrays a large waterfall cascading down a mountain with a pine tree at one side.



Texas

The Bay Area Solos Square Dance Club was formed in Seabrook in 1979. The group chose the name as the club serves not only

Seabrook but much of the Galveston Bay area. As the name implies, the club is a singles' group and attracts many dancers from the Johnson Spacecraft Center. The club badge is three dimensional with an orange sunset and a "solo" seagull in the foreground. The background is "oiler" blue (as in Houston Oilers).

California

20 miles southeast of Yreka is Scott Valley. This beautiful area is surrounded by the Trinity Alps and the Salmon and Marble Mountains. Scott River runs through the entire Valley. The Scott Valley Mountaineers meet in Etna, the largest town in the Valley, with a population of almost 800. The club caller travels from Tulelake, 125 miles away, once a week for a workshop and once a month for a party dance. The perimeter of the badge is in green which encircles the brown mountains and blue sky and river in the center of the badge.

A L O A D T H E B O A T C B X G P Q R T
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The WALKTHRU



YOUR
 SQUARE
 DANCE
 NAME
 GAME

TEST YOURSELF and see if you can find the 35 square dance terms hidden in the accompanying puzzle. The words run horizontal and vertical, forward and backward. Circle those you find and then check your solution with page 36. Jim Spence on our production staff put this together.

Traditional Treasury

By Ed Butenhof, Rochester, New York

TRADITIONAL DANCES are usually bits and pieces of other dances put together differently. If the dancers like a particular combination, it lives; if not, it dies. Every caller who uses traditional figures experiments with new combinations. I imagine it satisfies some creative urge within us to do so. The dancers benefit because they get variety without the necessity of memory work. The caller has to do the memory work. In any case, here are a couple of my contributions for your use — if you like them.

BUTTERFLY PROMENADE

Music — a brisk march tempo reel

Formation — square

— — — —, **Heads promenade full around**

Around the outside, back to place.

— — — —, — — — —

— — — —, **To the right promenade left shoulders**

With the right hand couple promenade around each other, men shoulder to shoulder and back to place.

— — — —, **To the left promenade right shoulders**

Similar with left hand couple with ladies shoulder to shoulder on the turn. The two movements together form a figure eight pattern.

— — — —, **To the right dip and dive around**

Heads face right and dive, sides face left and arch, dip and dive all around back to place.

— — — —, — — — —

— — — —, — — **All butterfly turn**

Couples have nearest arm around partner's waist side-by-side, men back up, ladies go forward and wheel around for 8 counts.

— — — —, **Everybody go forward and back**

— — — —, **Sides promenade full around etc.**

Repeat for heads, sides, heads, sides with breaks as desired.

Sometimes dances are put together for special occasions. In this case it was the reception at my son's wedding. Since the bride and groom met at a country dance, they

wanted dancing at their wedding also. I felt a wedding dance should display the bridal couple and so put the following dance together.

ANN AND KEN ARE WED

Music — a moderate tempo reel to start

Formation — a big circle of couples with one couple in the center

— — — —, — — **Center couple bow**

— — — —, — — **Bow to others**

— — — —, — — **Swing partner**

— — — —, — — — —

— — — —, **Promenade inside the ring**

Promenade inside acknowledging each couple, but aiming, if desired, for a specific couple.

— — — —, — — — —

— — — —, **Pick a couple and do sa do**

— — — —, **Same couple pull to the center**

— — — —, **Opposite person swing etc.**

This call replaces the beginning bows and is 16 counts. It's followed by a 16 count swing with partner as before. When the two couples promenade they should head for different parts of the outer circle. Dance until 8 to 16 couples are in the center, depending on the size of the group, then have the lead couple lead a promenade of everybody into a big circle.

What I did at the end was speed up the tempo of the music (with live musicians that was easy) and go into southern big circle figures — after all the wedding *was* in Tennessee.

WE'RE KEEPING TRACK

If you call for or dance with a group that does these traditional dances please let us know. We're interested in keeping a continuing record of clubs that enjoy these oldies-but-goodies and may, sometime during the coming year, run a listing of these groups. This goes for those of you who also have contra clubs and for those who have split groups — contemporary clubs that include some traditional as a regular part of their program.

Packed With P's and Served With TLC

by Betty and Clancy Mueller, New Whiteland, Indiana

PREPARE YOURSELF FOR CLASS or club ahead of time. Add plenty of *Peppy* music to give the right consistency. Stir in *Patience* as needed. Don't under-stir. A pinch of *Persistence* can be added along with the *Patience*. Very carefully, add *Psychology* so as not to spoil the flavor of trust. Age the recipe so that all the mixed ingredients can provide a finished product for serving at any time.

Preparation comes not only from studying for that very night or day but from spending many hours reading books, pamphlets, magazines and other related material. Educate yourself by attending panels, clinics, workshops, nationals, weekends, festivals and schools as often as possible.

Peppy music is a great ingredient. You can tell if the music is good when you put it on,



The Muellers have been synonymous with round dancing for close to thirty years. They are well known as teachers, choreographers and authors and were among the founders of Roundalab. They are still active members.

because toes start tapping without the dancers even knowing it and smiles sneak onto their faces. Hunt out your old big band records on the LPs you or your children have, and use this terrific music for drills in class. Write some simple routines of just several measures that they can do over and over to that good beat. Turn the bass knob on the PA up, to let them hear that beat. Change the music often so as to keep it interesting. Try not to use a piece of music that is a classic or good old standard dance as they then will be confused when they grow enough to learn these dances.

Patience is the most important ingredient, but to be effective should go hand in hand with **Persistence**. Show them what to do as you say it. Have them do it. Show it again. Do it again. Explain cadence cueing and pre-cueing and use both to get the beat or rhythm ingrained. Tell which type of cueing you are using at the time. Show the difference between "gliding" across the floor and "klunking or waddling" — this bit of humor tends to relax them and helps to win them over. Use circles, with all moving one way, to teach the flow of a step. Use Alamo style circles to teach hitches and scissors. When directions are confusing, place everyone on one side of the room to give the proper direction to move and then go back to the normal circle to move in regular dance position. Work just the men. Work just the women. Try the steps together, as partners again. Move them up or back a partner or two to keep them calm when they are sure their partner is wrong. Observe the blushes when they discover they were in error and not their partner. Then observe the glow and smiles when they are back with Momma or Poppa saying "by golly we can do that step right!" Don't leave them away too long as it can be damaging if they have to dance with the poorest in the class for a long period. Move often and return. Group the steps with the

same rhythm patterns together, and remind the class of what your drills are, or what we now call "hash" will include, but not in any particular order so they learn to listen. Examples are: vine, 2, 3, 4; walk, —, 2, —; cut, bk, cut, bk; rock, —, rec, —; fwd, lock, fwd, lock; walk, —, 2, —; limp, 2, 3, 4; walk, —, 2, —. Have more than one way to teach or present a step — particularly a turning two-step. Be patient enough to know that what comes across to one person may not mean a thing to the next person. Treat them gently and they will copy your attitude in dancing with their partners and in being patient until success is achieved.

Psychology should be added carefully so as not to spoil the flavor of trust. Don't lead them astray and say "Now you can all do this, or a two year old can do this step." What is easy for you may be a mountain to them and you should not give them a mental block to overcome besides learning all of the steps. Add little styling hints as you move along. Tell them what to do with their hands. Remind them, as Poppa says, "Where your nose goes, your toes goes."

Congratulate when you can. A little praise goes a long way. Be sincere, be prepared, be calm, keep your cool, smile even if it hurts. No two classes will be the same.



Marvin and Floriene Martin, Cincinnati, OH

MARVIN HAILS FROM IOWA and Floriene was born in Kansas but it was in the state of California that they met, married and became the team that would find itself, nearly forty years later, busily teaching and promoting round dancing in Cincinnati, Ohio.

Although they started square dancing in 1952 with Bob Van Antwerp, it was not until 1972 when they joined the "Round-A-Liers"

Roundalab '81 comes out with two lists of classics

The 1981-82 Roundalab Classic List has been established through an extensive balloting of the membership. All Roundalab members were asked to vote for ten *easy* level dances, fifteen *intermediate* and ten *advanced*. Votes could only be cast for dances used regularly and frequently. Here are the results:

The ten dances included in the easy classification were Dancing Shadows, Tips of My Fingers, Mexicali Rose, Walk Right Back, Tango Mannita, Frenchy Brown, Street Fair, Hot Lips, Take One Step and Sleepy Time Gal. The intermediate list of fifteen includes Birth of The Blues, Answer Me, Folsom Prison Blues, Feelin', My Love, Continental Goodnight, Dream Awhile, Green Door, Roses for Elizabeth, Spaghetti Rag, Hold Me, Moon Over Naples, Neapolitan Waltz, In the Arms of Love and Patricia.

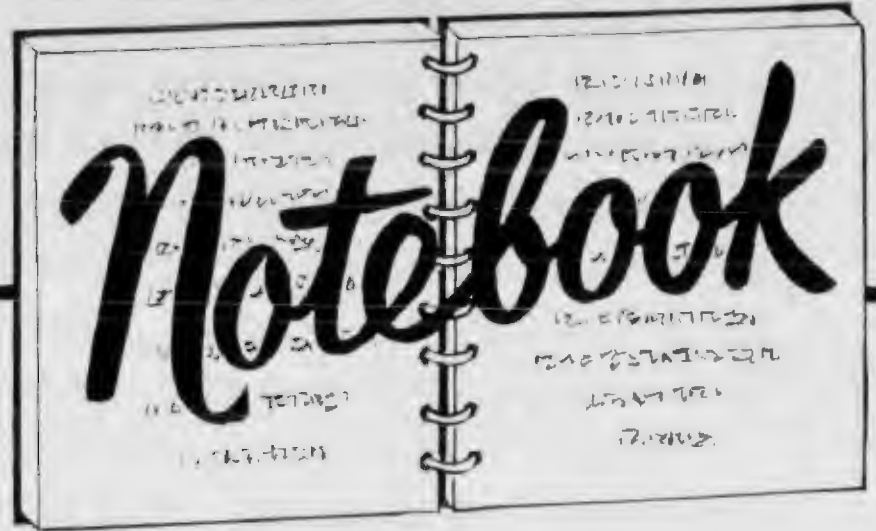
An advanced list could not be established, in that there were insufficient dances in this category that met the criteria set by the Classic List Committee.

that they became seriously involved in rounds. As their dancing progressed, Marvin began cueing by substituting for various round dance leaders in the Cincinnati area. Today, he is the leader of two clubs, "Merry-Go-Rounders" and "Round-A-Liers," and cues rounds for four square dance clubs.

The Martins are consistent in their reputation for graduating a goodly number of newcomers each year. This is their fourth season for beginners in round dance classes. 29 diplomas were handed out the first year, 28 the second year and 28, again, the third time around.

Class and club members, unstinting in their praise of these leaders, say . . . "their patience and thoughtfulness have been boundless in guiding us over the rough spots in dancing. We are proud to have Marvin Martin and his lovely wife, Floriene, as our teachers and friends."

The CALLERS



Beyond The Basics – Some Observations

This month we touch on a pair of subjects. One is a viewpoint on All Position Dancing by Caller Decko Deck. Coming as it does right on the heels of a series on the same subject by Jerry Schatzer (see the December and January Callers Notebook segments), it will be interesting to note another caller's viewpoint. But first, before getting into the subject of APD, here are some thoughts for those of you who are training this year's troops of new dancers.

IF THE TEACHING OF NEW DANCERS occupies a good portion of your schedule, then you are, without a doubt, aware of not only your opportunities in this direction but your responsibilities as well. Among these is teaching the dancers the basics in such a way that they may go out into the square dance world in a few months, confident of their dancing knowledge, secure in the feeling that they will be able to uphold their place in the square and not be embarrassed because their training in this direction has been incomplete.

In recent years prior to the establishment of plateaus for the basics and the assignment of a specific number of lessons for each level, callers would sometimes be pressured for one reason or another, into moving dancers too quickly from class to club thereby minimizing the dancers' chances for a smooth entrance into the square dance world. Today with twenty-nine, two and one half hour lessons prescribed for the basics and a total of forty-two lessons required to complete the Basics, through Mainstream, it is felt that the caller has ample time not only to instruct the dancers thoroughly in the Basics but also to provide them with the equally important knowledge of *how to be a square dancer*.

This comes under the heading of building attitudes. It starts that first night when the caller introduces himself and his partner and points out to the class members that becoming acquainted with each other, joining the nearest square where dancers are needed, being quiet while the instruction is going on and then thanking the others in the square once the tip is over, is all an important part of square dancing.

To the beginner, *everything* is new. It may have been years since he or she has been in a class situation, converting spoken instruction into action and following directional commands. A great majority of the class will feel awkward. Many will be nervous. Some will be downright embarrassed with what they feel is their inadequacy. Knowing this, the caller will create a learning attitude by stressing that "everybody makes mistakes," and explaining that we learn from our own mistakes and then try to avoid making them again.

Much teaching is done by demonstration and example. It's one thing to stress proper square dancing attire but it's even more effective when the caller and his partner come to the dance well groomed and in square dance costume.

As the person in command, you will find that your patience pays off. Shouting at the dancers in order to get attention will only compound the noise problem. Politely asking for quiet and then waiting until you get it before proceeding will get the *attention* of the dancers and their *respect*.

"Don't do as I do — do as I say" is not always the best way to impress your students. As a caller, your dancers may very well mimic your actions. Check and see if you demonstrate a basic one way but dance it another. When you are dancing with your group, perhaps when a guest caller takes the mike for a tip, do you drop back into bad habits, cutting your timing, doing non-uniform adaptations of the basics? At the beginning of the tip when you dance do you acknowledge the others in the square, are you quiet while the person at the microphone explains a tricky spot in the next dance and, once the tip is over, do you thank the others? If you do all these things, your dancers will notice and, as their instruction period moves on, they will be more apt to do as you did rather than simply following something you have asked them to do.

Remember the importance of welding the group into a friendly unit. The class unit should be, and quite frequently is, the very epitome of a club. Dancers may have their first opportunity to share unselfishly in the various responsibilities. They may begin to develop a club attitude of friendly welcome to those coming in from the outside. They may develop a sense of pride in their unit. If you have started out at the very beginning mixing the dancers between tips so that they have grown accustomed to dancing, not just with their own partner but with others as well, they have become more adept as dancers learning to adjust to others' heights and styles, but have also learned to be friendly and considerate. These things they will only learn in the beginning. Bad habits are difficult and sometimes impossible to change once a dancer has finished his lessons.

Read over the material in the square dancers' Indoctrination Handbook, interjecting as much as you can during the learning period. If time does not allow you to personally go in detail into some of the subjects, then your suggestion that the class members read portions of the Handbook as an assignment will make your job that much more effective.

Apparently an emphasis on square dance etiquette, which at one time ranked high in the caller/teacher's list of priorities, today has been shadowed by an emphasis on teaching a quantity of material. If you are building toward a strong future, now is a good time to reassess your priorities. Don't change what you are doing in instructing *quality* dancing but, at the same time, give serious thought to developing strong attitudes of the dancers of the future.

The author of the following article has been actively engaged as a caller and teacher for over three decades. Although "Decko" Deck's square dance career is today mainly centered in the Washington D.C. area, in the early days he contributed much to the pioneering of the activity. As Lt. Col. Deck of the USAF, he founded clubs in Ottawa, Canada where he was stationed for two

years, and later in Detroit, Michigan. The energy and building force of "Decko" Deck is as much in evidence today as it was those many years ago. Along with his club and class commitments, he is currently involved within Callerlab.

Do What You Do Do Well

by "Decko" Deck, Arlington, Virginia

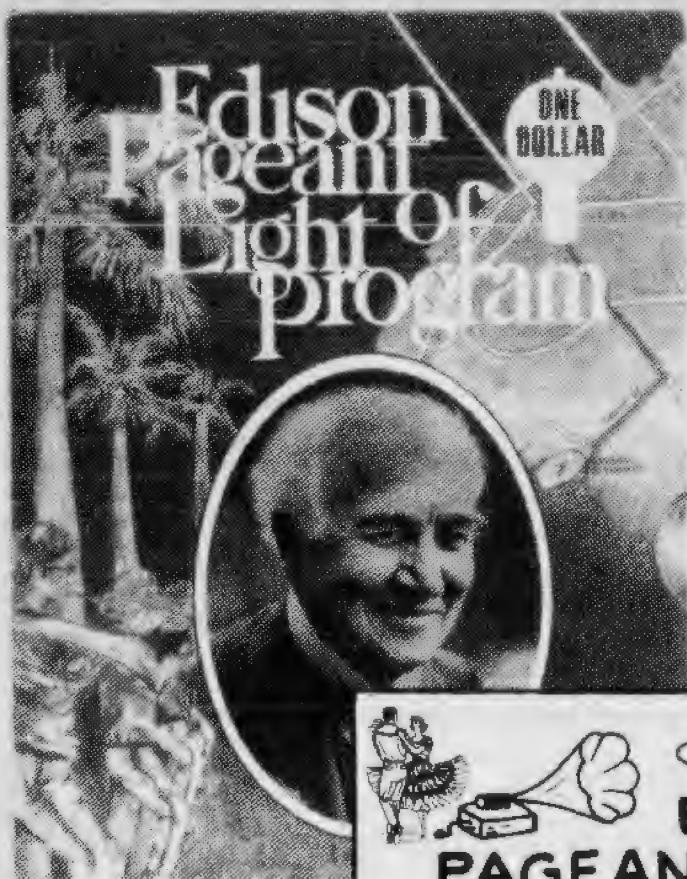
HASH CALLING started in the early 1950's with Les Gotcher traveling his million miles through the United States and Canada. Les was the leading proponent of "hash" calling in the world of square dancing for at least a quarter of a century. Thousands of callers listened to Les and his theory of "hash" but few grasped what he was trying to say. As a result "hash" calling became mostly "trash" calling and "hash" dancing died an ignominious death.

Early in 1973 and in 1974, the term "all position dancing" (APD) was heard more and more as Callerlab recognized and defined Les's concept and developed what we now recognize as the all-position concept of dancing. I have always believed "all position" (hash) to be the most viable answer to the problems of dancer boredom, level divisiveness and dropouts.

There is no level identification attached to APD. Slowly the square dance world is learning that APD is the sophisticated child of "hash." Hopefully, this time around we will be more successful in educating ourselves. Callerlab has made an excellent start in this direction by establishing the basic reference manual. It is an official list of the Mainstream basics, complete with exact definitions; styling guidance and timing references. Similar to the Basic Handbooks issued for years by SQUARE DANCING Magazine. This is the foundation we need. In addition, Callerlab has provided its member callers with some "do's and don'ts" in applying the APD concept to Mainstream dancing. There are many degrees of sophistication that can be applied to APD dancing at any moment in any dancing formation. In this kind of dancing, the club caller walks a fine line between dancer excitement and dancer frustration, but never dancer boredom. The festival caller, on a one-time appearance, has a similar but less demanding problem in this regard. However in both instances, APD calling requires considerable imagination, a finely tuned floor sense, plus a very, very thorough knowledge of the Callerlab defined basics and their application.

The APD concept is stimulating to the caller and dancer alike, regardless of experience. Properly applied this concept of square dancing can hold almost any dancer's interest indefinitely, using nothing more than the Mainstream basics. This allows the experienced dancer to miss dances or drop out awhile and step back in at anytime with little effort except to brush up on reaction time. The returning dancer does not have to learn new terms, new combinations or new basics after an extended absence. Embarrassment, second rate feelings and frustrations are minimal. Boredom for the regular attendee is virtually non-existent and fun for everyone is maximized. The caller works more and the dancer works less.

To apply the "all position" concept, the question for caller and dancer alike is not: How many basics do I do? But rather, *how well do I do the basics I do?*



Florida's Square Dancers Take Part in Pageant of Light



The Annual
EDISON
PAGEANT of LIGHT
Square & Round Dance
TUES., FEB. 16, 1982
Exhibition Hall, Edwards Dr., Ft. Myers

THOMAS ALVA EDISON, "known best for his ingenuity, persistence and foresight, was highly regarded for his love of people, his fellowship with colleagues and his close personal friendships." That quote about Mr. Edison by Susan Koenig of Ft. Myers almost sounds as though she might be talking about a present-day square dancer, for fellowship and friendship is what this activity is all about. The two — Edison and square dancing — come together each year at the annual Edison Pageant of Light held for 10 days in Ft. Myers, Florida.

Answers to puzzle on page 29.

A	L	O	A	D	T	H	E	B	O	A	T	C	B	X	G	P	Q	R	T
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V	I	A	R	S	D	O	S	A	D	O	A	P	P	L	E	Z	O	O	M
I	A	C	A	G	G	R	A	N	D	S	Q	U	A	R	E	M	I	C	T
D	I	K	E	S	E	S	B	I	O	K	C	A	R	T	K	C	A	B	Z

Thomas Edison was a celebrated citizen of Ft. Myers and after his passing in 1931, the city held memorial services each year on his birthday, February 11th. Finally in 1938, the town decided to inaugurate a larger vehicle and thus the Pageant of Light was born. This period of time includes plays, art and craft shows, sporting tournaments, symphony and band concerts, balls, a square and round dance and climaxes with the Grand Parade of Light on the final evening.

Edison patented 1,097 inventions during his lifetime, 360 having to do with electricity, the most famous being the incandescent lamp, and his favorite being the phonograph. How important both have proven to be to the history of square dancing! His original laboratory can be seen in Greenfield Village where it was moved by his friend, Henry Ford, another gentleman who touched the early development of the dance activity with his Cotillions, dancing masters and records.

This year's Pageant of Light Square and Round Dance Festival will be held February 16 at Exhibition Hall in Ft. Myers. A time to honor a great man while enjoying an activity which "lights" the hearts and feet of so many!

☆☆☆

From time to time we get letters or articles about square dance events tied into some special area festival or activity. This annual pageant in Florida was brought to our attention by Irene McKown of Ft. Myers. Why not send us information about your locale's special attraction when it includes a square or round dance event? — Editor

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

Try This Alternate Duple

THIS MONTH'S FEATURED DANCE was written by Tom Noonan especially for the New England Convention when it was held last year in Worcester, Massachusetts. The dance is a little unusual so I get into the teaching of it as fast as I can in order to give a little more time to getting the tricky parts of the dance understood.

Setting It Up

Have the heads lead to the right and circle to a line. Have the two ladies chain across and then everyone pass thru and do a U turn back. At this point we are set up to teach the contra. Take the time to have everyone join hands so as to line up the lines nice and straight.

Teaching The Dance

All face your corner and do sa do to an ocean wave. Balance forward and back then all go straight ahead with a single file promenade. All turn and come back single file to the same girl for a left allemande. Ladies chain over, chain the ladies back but courtesy turn a quarter more on the chain back. At this point you will be facing either up or down so couples promenade in the direction they are facing. Wheel around and come back as couples. When you are opposite the same couple you did the chain with, just the men turn back and you are ready to start the dance again. At the

completion of this dance it is important to note to the dancers that the men must anticipate the turn back so the do sa do can be started on phrase. This dance has an unusual twist to it as the initial balance and promenade add up to 12 counts of music, consequently the single promenade back plus the allemande left make up the next 12 counts.

WORCESTER PROMENADE

by Tom Noonan, Londonderry, New Hampshire

— — — —, **With the corner do sa do**

— — — —, **Make an ocean wave**

and balance

Forward and back — promenade, straight ahead — —

Turn around and come on back, — — — —

With the same girl allemande left, — — the ladies chain

— — — —, — — **Chain back**

— — — —, **Courtesy turn one quarter more and promenade**

— — — —, **Wheel around and come on back**

— — — —, **Men turn back and do sa do**

A smooth style of music should be used for this dance, but no particular record is recommended. I would prefer a slightly slower than normal tempo, something around 126 to 128 beats a minute.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

Z-COORDINATE: From parallel two-faced lines or waves: Centers step ahead as ends slide together (step and slide) then finish like a coordinate, i.e. triple trade, then lonesome ends and center centers move up to the ends of lines/waves. Waves remain waves; lines remain lines.

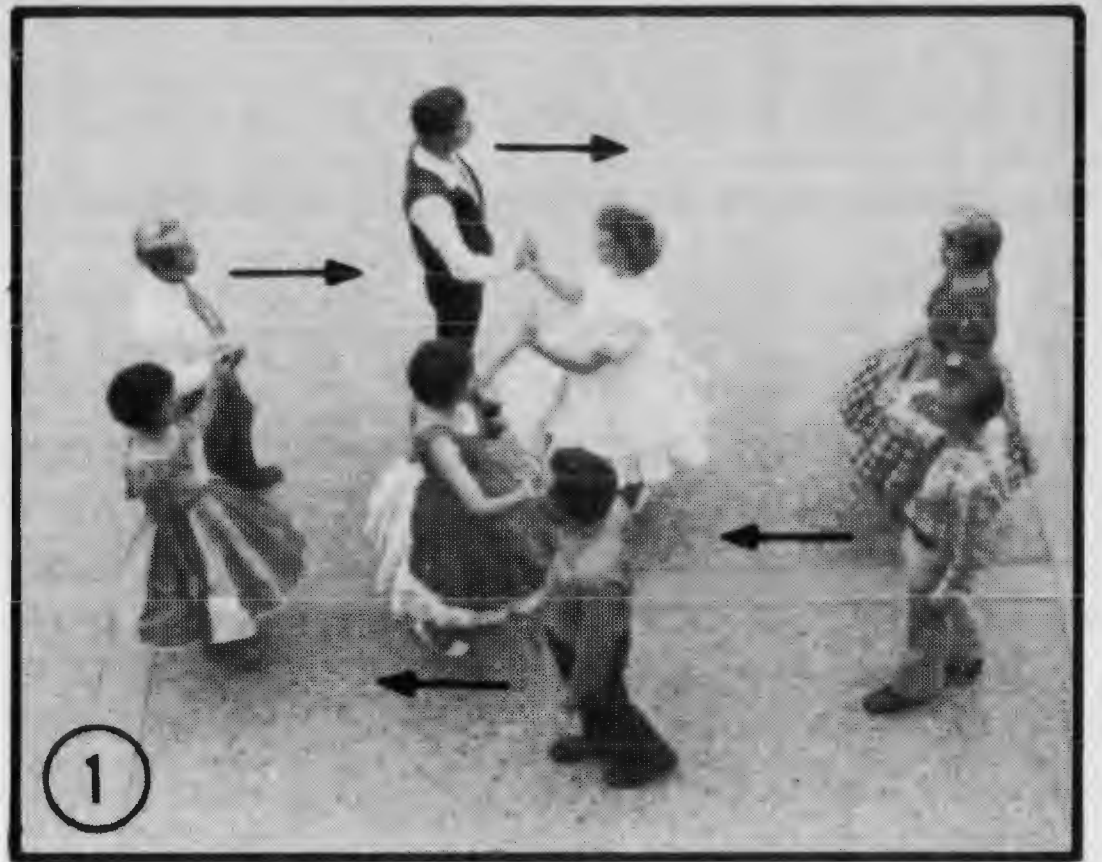
From a static square: **Heads square thru four hands . . . star thru . . . pass the ocean . . . Z-coordinate . . . allemande left.**

From a static square: **Heads lead to the right . . . circle up four and break to a line . . . right and left thru . . . Dixie style to an ocean wave . . . left swing thru . . . Z-coordinate . . . right and left grand.**



AS ONE OF THE controls set up to limit the total number of movements involved in the regular programs, Callerlab has established a program of Quarterly Selections. During three quarters of the year (eliminating the third quarter — July, August, September) callers may select one, two or no Quarterly Selections to be utilized by callers and dancers during the next three months. During a calendar year, therefore, there may be as many as six quarterly selections added to the Quarterly Selection list.

Each year at the annual Callerlab's Convention, the members vote on the movements that should be retained on the Quarterly Selection list, which ones should be moved into one of the existing plateaus and which should



be dropped all together. At this time, we have six Quarterly Selections: Dixie derby, linear cycle, ping pong circulate, release recycle, hinge and flutter and release the column. (See Take a Good Look, page 26.)

During the next two months, callers will undoubtedly be looking closely at all six to determine which way they will vote at the coming Convention. At the same time, dancers who particularly like or dislike any of the movements should let their caller know. Unless a caller dances frequently, he may have the feeling that a particular movement is comfortable to dance while, from the dancers' standpoint, it may be awkward for one reason or another.

One of the movements on the current

RELEASE RECYCLE





Quarterly Selection list to be considered is Release Recycle. Let's look at it. The action starts from a quarter tag formation (1) and in starting the men will follow the direction of the arrows. (For tag the line directions, see Basic 63 in your Mainstream Basics Handbook which appeared in the December, 1981, issue of SQUARE DANCING.)

Those on the ends of the right hand wave (in this instance, the men) start moving forward (2) and at the same time, the men on the outside start forward (3). Those coming from the outsides will move forward to an adjacent center dancer while those who had previously been in the ocean wave move forward to one of the outside dancers (4).

As the dancers become adjacent, they re-

cycle (5) and it is here that the ladies (in our example) remember to wait for the oncoming man to approach before starting the recycle. They should also remember that in doing the recycle, there is no hand contact but, in following the definition for a Recycle (Mainstream Basic 68) the ends of this momentary wave will cross fold as the centers of the wave fold in behind the ends and follow them around to end as two facing couples.

As pointed out in the Tips to Dancers "some adjustment may be required to get around with the man and end in the double pass thru formation." (6). You will discover that while an adjustment is needed in the beginning, this becomes an automatic action as you become accustomed to the pattern.

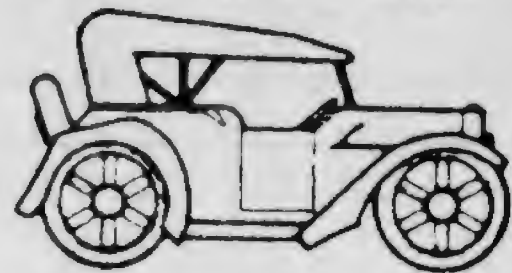




**NATIONAL SQUARE
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JUNE 24, 25, 26, 1982
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Circulate In The



Great Lake State

THE SQUARE DANCE CLUBS in Windsor, on the Canadian side of the border, are planning a huge "Welcome to Canada" Trail-In Dance to be held Wednesday, June 23, in the beautiful, new Athletic Complex at the University of Windsor. Over 25 couples are working with the Ontario Government to supply information packages and travel guides to the province, obtain souvenirs to be presented, handle fund raising dances, etc. Under the direction of Lorna Layman, 32 ladies have made two beautiful queen-sized quilts, valued at \$700.00 each, which will be raffled off with the money going toward expenses of this special "Welcome to Canada." Further information will be forthcoming closer to Convention-time, but anyone needing advance information may write Phyllis Norris, 13 Popular Drive, McGregor, Ontario N0R 1J0.

Exhibitions

Dora and Chuck Olsen, Vice-Chairmen of Exhibitions, report the following Exhibition Groups have already signed up to participate: Squares — Squarenaders (California), National Cowboy Hall of Fame (Oklahoma), The Spirits (Texas), Random Tandems (Washington), Seattle Skylighters (Washington); Rounds — Jim's Dandies (Colorado); Traditional — Heritage Dancers (Illinois); Clog — Moore Mountain Cloggers (Tennessee), Air Cap Tappers (Kansas), Oil Kountry Cloggers (Oklahoma); Tap — Maycroft Square Tappers (Michigan); Specials — Mac Wheelers — Wheelchairs (Michigan), Square Dancing Dogs (Michigan). You read correctly. That last group is canines who square dance!

Serendipity

Serendipity is the name given to the Sew and Save Room at the Convention. A team of professionals will be on hand to serve dancers. Ladies from Authentic Patterns will demonstrate how to custom fit patterns to each person. The Singer Company will show how to utilize all the dials, buttons and feet on sewing

machines and how to create beautiful decorations on any basic pattern. Personnel from the Joanne Fabric Shoppes will display clothing constructed by Michigan ladies. They will show how material samples and "go-togethers" lend themselves to comfortable and attractive clothing. Mary and Joe Shara, Vice Chairmen of the Sew and Save Room, will "give out a mini-encyclopedia of the galaxy of ideas and directions presented during the Convention." Plan to include a visit to Serendipity during your Convention visit.

Program Book

The Program Book is a necessary part of any National Convention. It lists all the callers, cuers, prompters, etc., their addresses, and an hour-by-hour schedule of who, what, where and when — including exhibitions, educational seminars, exhibitors, and all the many extras involved with a Convention. If you order your Program Book on the pre-registration form it costs \$1.50. If you have already registered and forgot to include a request for a Program Book, send your check in now, with your registration number, to PO Box 35285, Detroit, Michigan 48235. The Program book will be in your packet when you check into the Convention next June. If you wait to buy one at the Convention, the cost will be \$2.00 and you may miss out entirely as the books are printed according to the number pre-ordered. Anyone interested in advertising in this eye-catching Program should contact Clayton and Ann Kowalk, 2600 Dunbar Dr., Lansing, Michigan 48906. A full page is \$350, half page \$210, quarter page \$140, eighth page \$105 and business card size \$70.

Singles

A full-time dancing program is planned for single square dancers with levels from Mainstream to Advanced 1 and rounds. It is important that singles register as "single," wear a "single's ribbon" and dance in the single's hall some of the time each day to be counted.

ROUND THE WORLD of SQUARE DANCING



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

Virginia

Five couples from the Roanoke Valley answered the call to entertain White House visitors with a demonstration of Western square dancing. Armed with a special invitation from the National Parks Service to demonstrate square dancing, caller, George Shell, his wife, Dean, and five other couples felt honored to be participants in this entertainment program at our nation's capital. The dancers, dressed in patriotic red, white and blue, presented a colorful spectacle as they promenaded on stage at the Ellipse. 6,000 tourists from all over the world were on hand taking pictures and get-

ting an insight into square dancing. This was an exhilarating experience for all, and was made doubly so because the calling and dancing was done to the live music of the Norfolk & Western String Band.

— George and Dean Shell
California

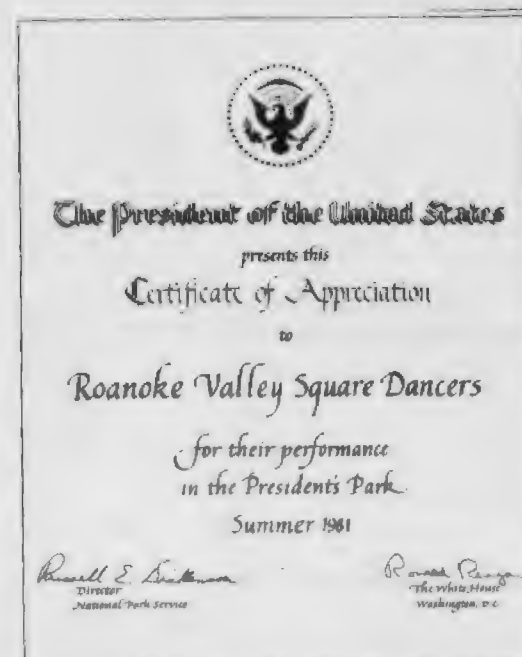
The Central California Square Dance Association announces two special events: March 6-8 a Wing Ding for Beginners, Mainstream plus and Advanced dancers. This three-day activity will be held at the Turlock Fairgrounds and information can be had from Orville and Barbara Lang, 3304 Stenbridge Ave., Modesto 95350. June 18-20 are the dates of the Annual Cup of Gold Festival. Predominately aimed at Mainstream and Mainstream Plus dancers, as well as round dancers, the Festival will take place at the Sonora Fairgrounds. For information write Bob and Betty Sagaser, 410 Sharon Court, Manteca 95336.

Colorado

The people of Colorado Springs know there is a "Learn to Square Dance Week." Due to the joint efforts of the Colorado Springs Square Dance Callers Association and the School District II Community Education Program, the public saw and participated in a full week of activities in September, 1981. The week started with the Mayor officially proclaiming "Learn to Square Dance Week." Then, a series of dances, including contras and



Dancers flank their caller and law, George and Dean Shell, in front of the White House (left). The Certificate of Appreciation from the President (below) expresses appreciation for their participation.



ROUND THE WORLD of SQUARE DANCING

traditional, was held each night of the week in a designated Community School in various sections of the city. Area callers donated their time. The week culminated in an all-day square dance and flea market on Saturday. Workshops, exhibitions of clogging and round dancing, all levels of square dancing, plus an opportunity to buy new and used square dance articles were a part of the activity. During the entire week a local television station ran a series of commercials produced and sponsored by the Callers Association to create interest in square dancing. In addition to promoting our activity, the week aided the Community Education Program by providing additional funds. A check for \$1075.00 was presented to Gene Blackney, Supervisor Community School Relations, by Bill Cash, President of the Callers Association. This represented the cumulative donations from the week's activities. Square dance clubs use various designated Community Schools in District II during the year for classes and clubs. Thanks to these coordinated efforts, the word that "Square dancing is fun" was heard and enrollment in beginner classes is up!

— Ron and Char Counts

The R. R. R. (Recruit, Retain and Regain) of the Colorado State Square Dance Association will hold a leadership training seminar in

Denver, April 24 and 25. All leaders and dancers from all area Councils have been invited with an expected attendance of approximately 500. The two-day program will include a dance Saturday night.

— Larry and Eileen Perotti
Iowa

The Iowa State 20th Square and Round Dance Convention will be held on March 26 and 27 at the Five Flags Center in Dubuque. For information write Steve and Martha Christ, 2655 Anamosa St., Dubuque 52001.

Canada

During 1982, Canada will be celebrating the 150th Anniversary of the Rideau Canal System. The Smiths Falls Happy Squares is planning an open dance in honor of this event. All square dancers who might be in the area are invited to the Canal Barge Dance on March 20th from 8:00 to 10:30 PM at the Smiths Falls & District Collegiate. Level of dancing will be New Dancers and Mainstream. Ralph O'Hara and Mike Turner will do the honors at the mike. For further information telephone Jack Code at (613) 283-1865.

Turkey

In October our Base here in Adana held its annual Octoberfest and had a display booth for square dancing. A couple happened to be visiting from a remote area of Turkey and we discovered they have a club which consists of five or six squares. We are planning on corresponding with the dancers in Ankara and attempting to organize a Turkey-wide conven-

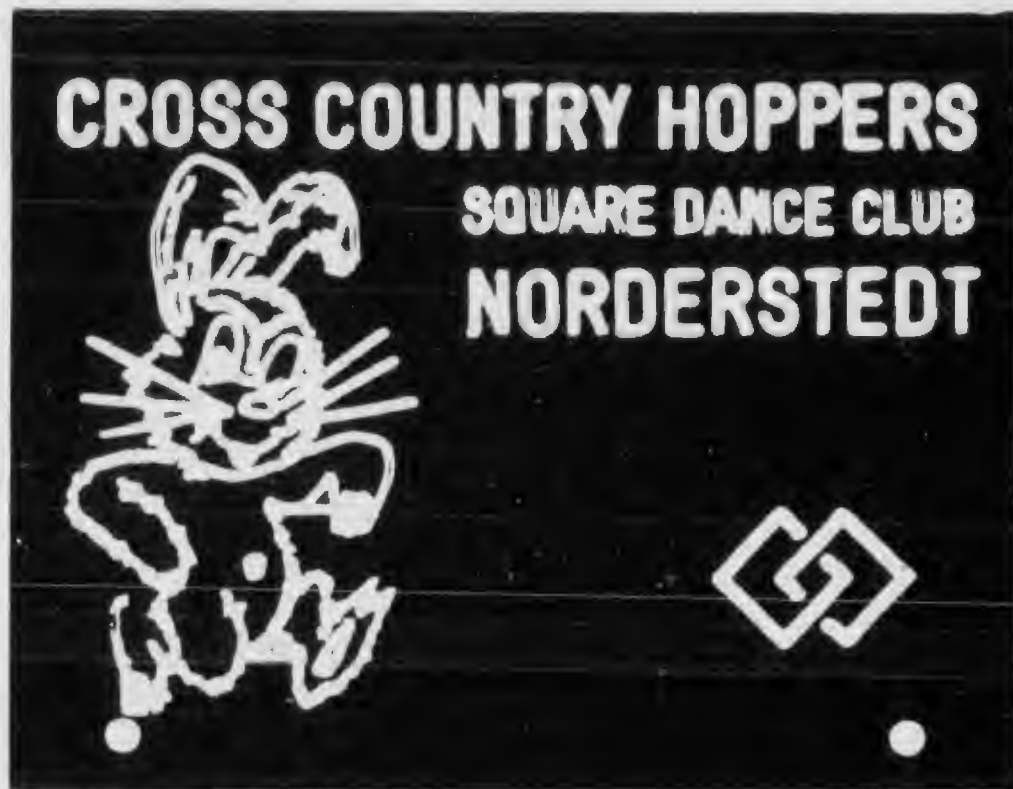


Members of the Hodga Hoppers demonstrate dancing for interested onlookers at the military base in Adana, Turkey.

tion. We don't know if one has been held before. — *Mark and Cyndee Hayes*

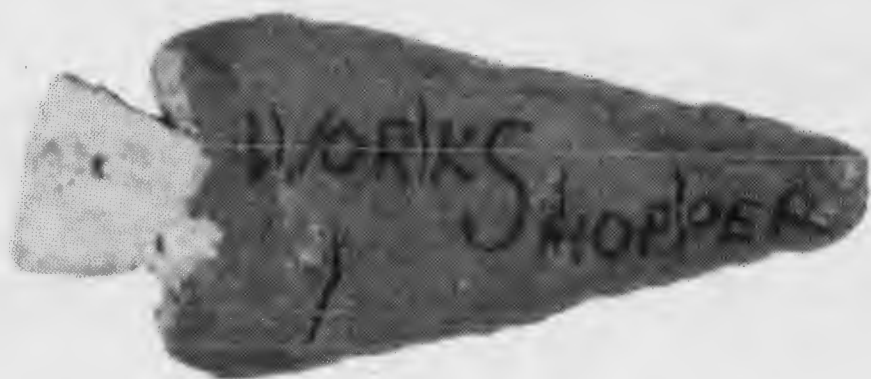
Germany

Greetings from our club in the northern area of West Germany! We are the Cross Country Hoppers of Norderstedt. We dance



A rabbit is the appropriate emblem for the Cross Country Hoppers of Norderstedt, Germany

every Thursday. Most of the German clubs have their own club caller. Traveling callers are most of the time unknown. Some clubs are interested in getting well-known callers for their special dances. For 1982 we have planned club nights with Chris Vear, Paul Hartman and Al Stevens. In the northern area of Germany there are no Americans, but there are 14 clubs; the oldest one started in 1963. The level of most clubs is Quarterly Selections. Two clubs are Basic level. Our club is dancing Plus II and on Mondays we have a workshop group, Works-Hoppers, learning



A clay carrot is the special Workshopper badge of the Cross Country Hoppers.

Advanced 1. Every year since 1979 some of our dancers have visited other European clubs, including Oslo, London and Bruxelles. This year we are preparing to visit Zurich, Switzerland. — *Walter Rieckmann*

Texas

Jasper, a small East Texas town located amidst the tall pines and beautiful lakes, has a new square dance club — the Lake Country Squares. What makes this club extra special? Our square of kids! They are rapidly becoming the talk of East Texas. While only dancing a few months, they have already had several exhibitions. An added attraction is 11-year-old, Gabe Hilliard, who does the calling. Gabe had planned to be a lawyer but says he has changed his mind and will be a square dance caller instead. Regular club caller, Loyd Phillips, and "Gabe" invite anyone traveling through Jasper to stop and dance with us at the Community Center on fourth Friday nights.



Young members of the Lake Country Squares surround their caller, Gabe Hilliard.

1983 ROSE PARADE FLOAT

Interested in dancing on the 1983 Square Dance Float in the Rose Parade in Pasadena, California? Send your name (couples' last and his and her first), address, (include zip and telephone number) and home square dance club, along with a picture of yourselves to: Square Dancers of America, Box 2, Altadena, California 91001. Five couples' names will be drawn at the Detroit Convention. Winners pay all travel and motel expenses and must be in Pasadena from December 26 through January 1st. Five hours of Mainstream dancing will be expected from those riding on the float. If you wish your photo returned, please include a stamped, self-addressed envelope.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1982

SINGING CALLS remain, for the most part, a refuge from the storms of new movements. To be sure, basics at all plateaus are incorporated into today's singing calls but, for the most part, the true "hits" are designed as relaxers. Try these on for size.

SINGING CALLS

OUT BEHIND THE BARN

By Marshall Flippo, Abilene, Texas

Record Blue Star #2148, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Four little ladies promenade

You go walking round the ring

Get home and swing there with your man

All join hands and circle to the left

Left allemande go weavin' round you know

Yes I got my education out behind the barn

Swing your girl and promenade

Past each examination on my Daddy's farm

I got my education out behind the barn

FIGURE:

One and three promenade halfway around

Two and four do the right and left thru

Touch a quarter boys run to the right

Go right and left thru turn the girl

Star thru and load the boat

I smoked my first cigarette

Out behind the barn swing your corner

Promenade I got so sick

You should have seen how that

Tobacco turned me green

I almost died of nicotine out behind the barn

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

THE MATADOR

By Bob Vinyard, Fenton, Missouri

Record: JoPat #108, Flip Instrumental with Bob Vinyard

OPENER:

Sides face grand square

Everybody holds their breath as he

Passes by the horns of death

Then the crowd is on its feet to roar

For the matador "ole" circle left

**With his scarlet cape begins the sweep
El toro whispers from his lips promenade**

MIDDLE BREAK:

Circle left

Tonight she'll meet beneath the stars

Lady in men sashay

Dance to mandolins and soft guitars

Lady in men sashay

Allemande left walk by two turn thru

Allemande left and promenade

FIGURE:

Heads square thru and go do sa do the

Corner you know swing thru

Boys run right ferris wheel you do

Centers pass thru swing thru

Boys trade turn thru and go

Allemande left and

Promenade her back home inside her heart

Is beating for the matador

ENDING:

Sides face grand square

As he leaves the ring they all cheer

Sombreros fly into the air

She throws the crimson rose she wore

To the matador

Heads face grand square

La da da da da la da da da da da da

Inside her heart is beating for the matador

All eight to the center California twirl

Walk out California twirl "ole"

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

OKC IS MY HOME TOWN

By Gerald McWhirter, Oklahoma City, OK.

Record: The Roofers #109, Flip Instrumental with Gerald McWhirter

OPENER:

Walk around corner turn partner by left

Heads ladies center tea cup chain

Sides to right with right new heads center

Left turn and one quarter sides to right

New heads to center turn and one quarter

Sides to right with left new heads to center

Three quarter chain everybody turn your Jane

Keep this lady promenade with Kitty to

O.K. City boys that's my home town

continued to next page

MIDDLE BREAK & ENDING:

Four ladies hit the road go
Walking talking around come on home
Swing with your man join up hands and
Circle to the left go walking round
Allemande left gonna weave the ring
Weave it in and out until you meet own
Swing the lady there and promenade

FIGURE:

One and three square thru four hands you go
To the corner do sa do make ocean wave
Single hinge and then scoot back boys go
Boys run right right and left thru
Turn your girl pass thru partner tag
But U turn back and swing
Swing corner lady promenade
Promenade home to O.K. City
Boys that's my home town

ALTERNATE FIGURE:

One and three promenade halfway round
Lead to the right do a little do sa do
Curlique and then split circulate friend
Boys run to right right and left thru
Slide thru square thru three quarters
Swing swing corner lady promenade
Promenade home to O.K. City
Boys that's my home town

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

An Observation: Our record reviewer has pointed out to us the increasing number of singing calls that incorporate the Grand Square. For the sake of variety, the authors of singing calls might benefit by trying some of the available variations.

FOOTBALL HERO QUADRILLE

By C.O. Guest, Mesquite, Texas

Record: Kalox #1265, Flip Instrumental with C.O. Guest

OPENER:

Wait four beats sides face grand square
Go, 2, 3, 4, 5, 6, 7, 8
1, 2, 3, 4, 5, 6, 7, reverse
1, 2, 3, 4, 5, 6, 7, 8
1, 2, 3, 4 heads ready star left

FIGURE:

Go full around — — — —
When you're there face in and
Square thru four hands
— — — — star right with outside pair
Once around now heads star left
In the middle full around

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances
Ken KernanAmmunition

Swing corner keep her promenade

— — — — — — — —

— — — — heads star left

MIDDLE BREAK & ENDING:

Sides face grand square

— — — —, — — — —

— — — —, — — — — reverse

— — — —, — — — —

— — — —, — — — — four ladies chain

— — — —, — — — — chain 'em back

— — — —, — — — — promenade home

— — — —, — — — —

— — — —, sides ready star left

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

SAMPLES FROM CALIFORNIA

by Ed Postel, Modesto, California

One and three lead right . . . veer left

Wheel and deal . . . touch

Swing thru . . . spin the top

Hinge one quarter . . . boys run . . . trade by

Swing thru . . . boys trade . . . boys run

Wheel and deal . . . pass thru

Left allemande

One and three lead right . . . circle to a line

Pass thru . . . wheel and deal

Double pass thru . . . first left . . . next right

Curlique . . . all eight circulate . . . boys run

Swing thru . . . boys run . . . wheel and deal

Star thru . . . pass the ocean . . . girls circulate

Boys run . . . tag the line right . . . bend the line

Allemande left

One and three pass thru

Separate around one

Pass thru . . . tag the line in

Center two right and left thru

Same two square thru . . . others slide thru

All right and left thru . . . rollaway half sashay

Curlique . . . make right hand stars

Once around . . . girls U turn back . .

Find corner . . . allemande left

Sides forward and back . . . flutter wheel

Sweep a quarter more

Heads promenade half

Zoom . . . new centers star thru

Same two cross trail . . . separate go round
one

Pass the ocean . . . fan the top

Right and left thru

Half sashay . . . star thru . . . centers half
sashay

Centers pass thru . . . centers in

Cast one quarter (one quarter only now)

Ends U turn back

Boys run . . . wheel and deal . . . pass thru

Centers curlique . . . center boys run
Same two pass thru
All promenade

Heads California twirl
Separate around one to line of four
Star thru . . . centers pass thru
Curlique . . . boys run . . . bend the line
Pass thru . . . bend the line
Pass the ocean . . . swing thru . . . boys run
Girls trade . . . girls circulate
Sides only partner trade
All eight right and left thru
Allemande left

Heads California twirl . . . separate around two
Line of four forward and back
Star thru . . . centers pass thru
First couple left . . . next right
Forward and back . . . curlique
Circulate once
Boys run . . . swing thru . . . boys run
Wheel and deal
Pass thru . . . trade by . . . star thru
Flutter wheel
Allemande left

Sides pass the ocean . . . recycle
Centers star thru . . . pass thru
Separate around two to line of four
Box the gnat . . . pass the ocean . . . recycle
Make a wave . . . fan the top
Right and left thru . . . pass thru
Bend the line
Star thru . . . pass thru . . . outside trade
Square thru three inside
Star thru . . . flutterwheel
Allemande left

One and three flutterwheel
Sweep one quarter and a quarter more
Side ladies chain
Four ladies chain three quarters
Side couples pass the ocean
Trade the wave . . . left swing thru
Same girls run . . . same couples veer right
Boys circulate . . . girls run . . . girls trade
Boys circulate . . . girls run . . . bend the line
Right and left thru . . . star thru . . . pass thru
Allemande

Sides lead right . . . circle to line of four
Make a wave . . . triple trade
Boys U turn back
Wheel and deal . . . turn and left thru
Star thru . . . pass thru . . . trade by
Make a wave
Girls circulate . . . girls run . . . tag the line right
Wheel and deal . . . pass thru
Allemande

A CHANGE IN FORMAT

Perhaps you've noticed the . . . three-dot set-up between the basics that we're using this month. We're adopting this style from some of the caller's note services after a number of you said that it was easier to work out the calls if the "pause dots" were included. Let us know if you like them.

(APD For Fun)

Heads half sashay . . . lead right to ocean wave
Boys trade . . . swing thru
Hinge one quarter
Boys run . . . wheel and deal
Pass thru . . . centers pass thru
Leaders left . . . trailers right
Forward and back . . . pass the ocean
Swing thru
Boys run . . . girls circulate twice
Wheel and deal . . . star thru . . . spin the top
Explode . . . right and left grand

Sides star thru . . . pass thru . . . make a wave
All eight face left . . . centers pass thru
Boys U turn back . . . make a wave
Boys run . . . wheel and deal
Centers star thru . . . same two slide thru
Pass thru
Allemande

Heads star thru . . . curlique . . . face left
Pass thru . . . trade by . . . star thru
Two ladies chain . . . girls run
Hinge one quarter
Boys trade . . . girls run . . . wheel and deal
Pass thru . . . trade by
Spin chain thru . . . boys run . . . wheel and deal
Box the gnat
Right and left grand

BITS AND PIECES

by Ron Hunter, Reseda, California
Corner progressions for singing calls

Heads star thru . . . California twirl
Right and left thru
Heads only rollaway . . . step to ocean wave
Swing thru . . . spin the top
Hinge one quarter . . . boys run
Zoom . . . square thru three quarters
Swing and promenade

Head ladies chain . . . heads pass the ocean
Swing thru . . . extend
Swing thru . . . scoot back . . . boys run
Girls lead to flutterwheel . . . slide thru
Swing and promenade

ROUND DANCES

THE ONE YOU LOVE — Grenn 14302

Choreographers: Fred and Della Sweet

Comment: An interesting waltz routine with pleasant big band sounding music.

INTRODUCTION

1-4 **Lead hands joined M face WALL Wait; Lunge Thru, Recov, Side; Thru, Side, XIB; L Turn Fwd, Touch to CLOSED;**

PART A

1-4 **(L) Waltz Turn end M face RLOD; Bk, Side, Hover, Bk end CONTRA BANJO M face DIAGONAL WALL & LOD; Bk, Side/Close, Side; Check Fwd to SIDECAR M face RLOD & WALL, Bk/Turn, Fwd end BANJO M face LOD & WALL;**

5-8 **Manuv CLOSED M face RLOD; Spin Turn; Bk, Side, Close; Fwd, Side, Draw end M face LOD;**

PART B

1-4 **Whisk, 2, 3; Thru, Side, Hinge; SEMI-CLOSED face RLOD R Turn, Side, Fwd face LOD; Chair, Recov, Slip CLOSED M facing LOD & COH;**

5-8 **Double Reverse Spin; Drag Hesitation end CONTRA BANJO face RLOD & COH; Outside Swivel end SEMI-CLOSED; Chair Recov, Slip end CLOSED M face LOD;**

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

Ending:

1 **Fwd, Side to SEMI-CLOSED, Hook/Tilt**

AIN'T CHA GLAD — Grenn 14302

Choreographers: John and Ginny Craven

Comment: A busy two-step with adequate music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Wait; Apart, Point, Pickup to CLOSED M face LOD;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Scissors to SIDECAR; Scissors to BANJO;**

5-8 **Fwd, Close, Bk, Close; Walk, —, Check, —; Fishtail; Walk, —, 2, —;**

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

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

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Scissors to SIDECAR; (Hitch) Side, Close, XIF end in SEMI-CLOSED facing LOD, —;**

5-8 **Fwd, Lock, Fwd, Lock; Walk, —, 2 end**

CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end M face WALL in BUTTERFLY;

9-12 **Side, Close, Turn face LOD in OPEN, —; Solo Turn Two-Step face RLOD; Bk, Close, Fwd, —; Fwd Two-Step;**

13-16 **Basketball Turn, 2, 3, 4 end BUTTERFLY M face WALL; Side, XIB, Side, XIB; (Twirl) Walk, —, 2, —; Pickup, —, 2, —;**

SEQUENCE: Dance goes thru twice except to eliminate meas 16 instead Step apart and Point.

LITTLE BIT OF COUNTRY — TNT 174

Choreographer: Shirley Fleck

Comment: A bouncy two-step to good music. Cues on one side of record.

INTRODUCTION

1 **Face partner hands up shoulder high wait two beats**

1-5 **Clap, Clap, Bump, Bump end BANJO; Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step end M face WALL;**

6-9 **(Twirl) Side, —, XIB end SEMI-CLOSED, —; Walk, —, 2 end CLOSED M face WALL, —; 1/2 R Turn Side, Close, Fwd, —; 1/2 R Turn Side, Close, Fwd end M face WALL, —;**

10-12 Repeat meas 1-3 Part A except to end M facing WALL in CLOSED;

13-16 **Side, Close, Side, Close; Side, —, Thru end SEMI-CLOSED facing LOD —; (Twirl) Side, —, XIB, —; Walk, —, 2 end M face WALL in BUTTERFLY, —;**

17-20 **Vine, 2, 3, Touch; (Wrap) Rev Vine, 2, 3, —; (Unwrap) Side, Close, Side, —; Side, Close, Thru, —;**

21-24 Repeat action meas 17-20 Part A:

PART B

1-5 **Clap, Clap, Bump, Bump end BANJO; Fwd, Close, Bk, —; Bk, Close, Fwd end OPEN facing LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

6-9 **Strut, 2, 3, 4 end facing WALL; Step Fwd Point, Step Bk, Point; Hitch Apart, Close, Fwd, —; Side, Close, Thru, —;**

10-12 Repeat action meas 7, 8, 9 Part B:

PART C

1-3 Repeat action meas 1-3 Part A except to end in CLOSED M face WALL:

4-7 **Side, Close, Fwd, —; Side, Close, Bk, —; (Twirl) Side, —, XIB end SEMI-CLOSED, —; Walk, —, 2, —;**

8-11 **Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov, —;**

12-15 **Circle Away Two-Step; Together Two-step to CLOSED; Side, Close,**

Fwd, —; Side, Close, Thru, —;
SEQUENCE: A — B — C — A (10-24) — C —
A(1-7) plus Ending.

Ending:

1 **Side, Close, Apart, Point.**

LET'S FOXTROT — Grenn 14303

Choreographers: Marty and Byrdie Martin

Comment: Lot of action in the dance routine. Big band sounding music.

INTRODUCTION

1-2 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Run, 2;**

PART A

1-4 **Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, Run, 2; Fwd, —, 1/4 R Turn M face WALL, —;**

5-8 **Side, Close, Side, —; Thru, —, Side, Close; SEMI-CLOSED Fwd, —, Pickup to CLOSED M face LOD, —; Side, Close, Fwd, Close;**

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

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

PART B

1-4 **Hover to BANJO; Manuv, Side, Bk, —; Impetus to SEMI-CLOSED face LOD; Chair Recov to CLOSED;**

5-8 **L Face Turn; L Face Turn; Whisk; Pickup to CLOSED, 2, 3 —;**

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

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

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **CLOSED M face LOD Side, Close, Fwd, Close; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, Close; Side, —, Corte, —.**

SONGS FOR LOVERS — Grenn 14303

Choreographers: Bob and Jean Kellogg

Comment: A fun two-step to pleasant music.

INTRODUCTION

1-4 **OPEN Wait; Wait; Basketball Turn, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL;**

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; M's R & W's L hands joined Circle 1/4, 2, 3, —; (Under arch to face RLOD) Circle 1/4, 2, 3 face RLOD, —;**

5-8 **M Under arch, 2, 3, —; Circle together end BUTTERFLY M face WALL; Face to Face Two-Step; Bk to Bk Two-Step end OPEN face LOD;**

9-12 **Cut Bk, 2, 3, —; Bk Hitch, 2, 3, —; Scissors to SIDECAR; Wheel, 2, 3 end M face DIAGONALLY LOD & COH, —;**

13-16 **(Twirl) Fwd, Close, Turn to face RLOD &**

BUTTERFLY BANJO, —; Wheel, 2, 3 end BUTTERFLY M face WALL, —; Basketball Turn, —, 2, —; 3, —, 4 end CLOSED M face WALL, —;

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, XIF end SIDECAR, —; Side, Close, XIF to BANJO, —;**

5-8 **Fwd, —, Face to BUTTERFLY SIDECAR, —; Side, XIB, Side, XIB; Bk, —, Face in BANJO, —; Side, XIB, Side, XIB;**

9-12 **Fwd, —, Check, —; Fishtail; Side, Close, XIF, Side; Fwd, —, Face in CLOSED M WALL, —;**

13-16 **Twisty Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; Fwd, —, Hook in Front, —; Spot Unwind, 2, 3, 4;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **BUTTERFLY M face WALL Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Cut Bk, 2, 3, —; Face, —, Apart/Point, —.**

SQUARE DANCE IDEAS

by Gerald McWhirter, Oklahoma City, Oklahoma

**One and three right and left thru
Flutter wheel . . . sweep a quarter more
Double pass thru . . . leads trade
All right and left thru . . . roll away
Left square thru three quarters to a
Right and left grand**

**Two and four pass thru . . . cloverleaf
While heads pass thru
All right and left thru . . . veer left
Couples circulate . . . couples hinge
Bend the mini line
Allemande**

**One and three swing thru
Others divide and star thru
Extend to same sex with right hand
All linear cycle . . . center four square thru
Three quarters . . . ends pass thru
Move on to the next and star thru
All pass thru . . . trade by
Swing thru to right and left grand**

**One and three pass thru
Separate go up the outside round two
Line up four . . . eight to middle and back
Box the gnat . . . right and left thru
Slide thru . . . right and left thru
Roll away . . . left square thru three quarters
To right and left grand**

continued to next page

Two and four pass the ocean . . . fan the top
Others partner hinge . . . all fan the top
Girls fold . . . peel off . . . ferris wheel
Swing thru . . . boys trade . . . boys run
You four half tag . . . allemande

One and three pass thru . . . cloverleaf
Others pass thru . . . all pass thru
Trade by . . . slide thru and roll
All pass thru to right and left grand

PLUS 1

by Ray Rose, Van Nuys, California

Heads square thru four, swing thru
Girls fold behind the men, peel the top
Right and left thru, rollaway a half sashay
Touch one quarter, men run
Right and left thru, step to a wave
Trade the wave
Allemande left

Sides square thru four, right and left thru
Rollaway a half sashay, single circle to a wave
Girls trade, girls run, tag the line
Face right, ferris wheel
Centers pass thru, touch one quarter
Split circulate once and half to a diamond
Diamond circulate, flip the diamond
Girls trade, swing thru, men trade
Turn thru, allemande left
Walk by one, promenade partner

Sides square thru four, star thru, pass thru
Chase right, men run, star thru, veer left
Ferris wheel, centers pass thru
Star thru, right and left thru
Load the boat, star thru, pass thru
Bend the line, touch one quarter
Triple scoot back, men run
Allemande left and promenade

Heads promenade halfway, right and left thru
Flutterwheel and sweep one quarter
Pass thru, right and left thru, swing thru
Men trade, turn and left thru, swing thru
Girls circulate, men trade, men run
Couples circulate, couples trade
Bend the line
Touch one quarter, coordinate, bend the line
Slide thru, pass thru, trade by
Allemande left

Heads star thru, pass thru
Right and left thru, pass thru, trade by
Swing thru, men run, ferris wheel
Double pass thru, Track II, swing thru,
Men run, couples circulate, chain down line
Star thru, pass thru, trade by
Allemande left

FROM THE 1982 PREMIUM RECORDS

As a means of being of service in several directions, we are printing boiled down versions of the calls that appear on this year's Documentary-in-Sound Records — first, for those dancers who would like to work out the dances and second, for you callers who may pick up some ideas you'd like to use.

1982 BASICS

Dave Harry

Alderwood Manor, Washington

Heads right and left thru, cross trail thru
Separate around one to a line of four
Right and left thru, pass thru, wheel and deal
Double pass thru, first go left
Second go right, right and left thru
Pass the ocean, everybody swing thru
Boys run to the right around the girl
Ferris wheel, centers pass thru
Do sa do, make an ocean wave, swing thru
Boys run around the girl, bend the line
Touch a quarter, single circulate
Boys run again, right and left thru
Dive thru, centers square thru three quarters
Do sa do ocean wave, swing thru, boys run
Bend the line, cross trail, left allemande

Side pair square thru four, do sa do
Ocean wave, swing thru, swing thru again
Right and left thru, pass the ocean
Swing thru again, boys run
Wheel and deal, right and left thru
Star thru, veer left, couples circulate
Bend your line, right and left thru
Pass the ocean, swing thru, boys circulate
Girls circulate, boys trade
Boys run around this girl, wheel and deal
Right and left thru, dive thru
Centers zoom, new centers pass thru
Do sa do, make an ocean wave
Swing thru, boys run to the right
Wheel and deal, right and left thru
Dive thru, pass thru, do sa do
Make an ocean wave, all eight circulate
Go once and a half, boys run
Star promenade, then girls backtrack
Right and left grand with the partner

1982 MAINSTREAM BASICS

Mike Sikorsky

Reseda, California

One and three right and left thru
Pass the ocean, recycle, zoom
New centers pass thru, touch a quarter

Check your wave, centers trade
If you're facing out, run to the right
Star thru, everybody do a double pass thru
Lead pair do a partner trade
Right and left thru, veer to the left
Couples circulate once, tag the line
Everybody face in, pass thru
Boys fold in front of the girl
Touch one quarter, all walk and dodge
Same sexes partner trade, face back in
Star thru, center two right and left thru
Pass thru, swing thru, right and left grand

Sides lead right

Circle up four, make a line, touch a quarter
Girls run right, pass thru, do a U turn back
Star thru, pass thru, wheel and deal
Center four do a U turn back
Touch one quarter, new centers circulate
Boys run, everybody do a right and left thru
Rollaway half sashay, pass the ocean
All eight circulate, boys trade
Girl lead and recycle, star thru
California twirl, pass thru, bend it
Pass the ocean, swing thru, girls circulate
Boys trade, right and left grand

1982 MAINSTREAM & QUARTERLY SELECTIONS

Earl Rich

Reno, Nevada

Heads square thru four, do sa do
Make a wave, swing thru, spin the top
Right and left thru, touch a quarter
Boys run, trade by, right and left thru
Step to wave, swing thru, boys run, half tag
Trade, roll, right and left thru, star thru
Pass thru, bend the line, touch one quarter
Boys run, trade by to a wave, swing thru
Boys run, half tag, trade, roll to face
Right and left thru, step to a wave
Fan the top, right and left thru
Pass the ocean, swing thru, boys run
Wheel and deal, pass thru
Centers step to a wave, ping pong circulate
Ping pong circulate, release recycle
Double pass thru, cloverleaf, centers pass thru
Right and left thru, star thru, pass thru
Bend the line, right and left thru
Pass the ocean, scoot back, boys run
Bend the line, right and left thru
Pass the ocean, all eight circulate
Swing thru, boys run, half tag
Trade and roll, right and left thru
Step to a wave, linear cycle, right and left thru
Pass the ocean, all eight circulate
Swing thru, boys trade, boys run

Boys circulate, wheel and deal
Right and left thru, touch one quarter
Walk and dodge, partner trade
Pass the ocean, recycle
Pass to the center, centers pass thru
Swing thru, boys run, wheel and deal
Pass to the center, touch one quarter
Walk and dodge, partner trade
Left allemande

1982 PLUS ONE & TWO

Jerry Schatzer

Los Angeles, California

Allemande left like an allemande thar
Remake the thar ladies star
Carefully now, shoot the star
Go backward two, right and left
Make a ladies star, put her in the middle
Ladies star, shoot the star
All eight spin the top, when you meet her
Right and left grand

Heads pass thru, chase right
Sides divide on the outside, curlique
All eight circulate one time
Cast off three quarters, boys trade
Grand swing thru, recycle
Square thru four
Walk into a wrong way right and left grand
Meet big daddy and pull on by
Allemande left

Sides do right and left thru
Rollaway and back away, heads lead right
Veer left, couples circulate, centers trade
Same center four follow your neighbor and spread
Look at the diamond, diamond circulate
In the wave swing thru, flip the diamond
Boys trade, ladies trade, centers run
Bend the line, pass thru, tag the line
Turn out, bend the line, slide thru
Centers square thru, but the third hand
Dixie grand, left allemande

Side pair lead to right but veer left
Couples circulate, ladies cross run
Everybody three quarter tag the line
Ladies swing thru, boys trade
Girls explode your wave, ladies cloverleaf
Double pass thru, cloverleaf, boys spread
Pass thru, three quarter tag
Boys swing thru, ladies trade, roll to face
Ladies pass thru, boys explode your wave
Wheel and deal, centers zoom, others turn thru
Single circle to ocean wave, boys trade
Turn thru, give the corner a squeeze

AMMUNITION

This column edited by Ken Kernen features material using the Basic Plateau. Contributions for this special section are welcome.

Side ladies chain, all join hands
Circle left, ladies in men sashay
Circle left, ladies in men sashay
Allemande left come back promenade
Heads wheel around
Two ladies chain and rollaway
Square thru four hands
Right and left grand

Sides right and left thru with a full turn
Separate round one into the middle
Right and left thru with a full turn
Right and left thru, dive thru, star thru
Right and left thru with a full turn
Separate round one into the middle
Right and left thru with a full turn
Right and left thru, dive thru
Pass thru, left allemande

Side ladies chain
Head cross trail thru
Around two down the middle
Cross trail thru
Around two make lines of four
Forward eight and back
With couple across
Circle four three quarters round
Box the gnat
Square thru three quarters round
Left allemande

All four couples forward and back
All four couples half sashay
Heads lead right and circle four
Change the circle to a right hand star
Back by the left a left hand star
Heads to the middle right and left thru
Pass thru, U turn back
Star thru, separate round one
Sides pass thru
Circle four with outside two
Change the circle to a right hand star
Back by the left a left hand star
Sides to the middle right and left thru
Pass thru, U turn back
Star thru, separate round one
Heads pass thru and circle four
Head men break to lines of four
Star thru, square thru three quarters
Left allemande

Couples one and two right and left thru
New head ladies chain across and rollaway
New number one split the opposite
Round one to a line
Sides right and left thru
Cross trail thru
Left allemande

Walk around the corner
Men star by the left
Turn opposite right and square the set
Head men and new corner girl
Forward and back
Circle four three quarters round
Pass thru, circle four three quarters more
Back out in lines of four
Forward eight and back
Ends box the gnat
Centers cross trail thru, ends pass thru
Left allemande

SINGING CALL ADAPTATION

SOUTHERN RAINS

Adapted by Ken Kernen, Phoenix, Arizona
Record: Summer Rains, D & R Records,
CW-158

OPENER, MIDDLE BREAK, CLOSER

Four ladies promenade inside of the ring
Get on home and swing, everybody swing
Join your hands and circle left go walking
'round you know
Left allemande the corner
Weave the ring and go
Southern Rains — from the coast
of Mississippi
Southern Rains — promenade when the rain it
hits me
I can't dip into the Jordan seven times to ease
the pain
But I'll pray for hope and help
from Southern Rains

FIGURE

Head (side) ladies chain go
straight across the ring
Head (side) couples square thru four hands
around you go
Circle up four with the outside two, break out
and make a line
Without a stop right and left thru, turn the girl
in time
Square thru — four hands this time
Swing the corner, then promenade
You may not believe my story
You may say that I'm insane
But there's nothing closer than those
Southern Rains

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



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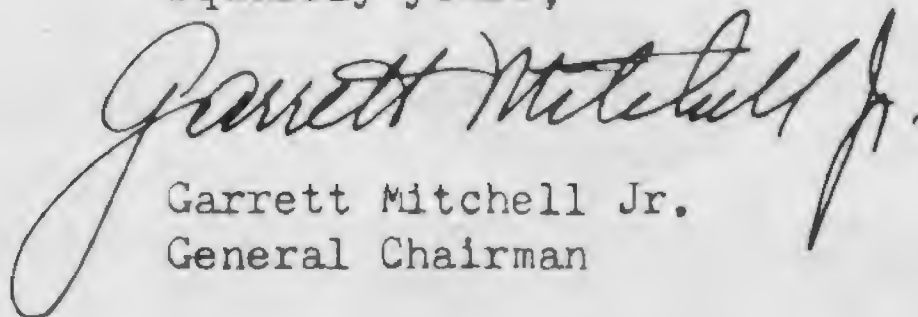
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On behalf of the convention, both committee and dancers, I'd like to thank you for your generosity in providing systems for our use.

Squarely yours,


Garrett Mitchell Jr.
General Chairman

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181 Walkin Cha Cha by Vern Porter

180 Roger Two Step by Gene Trimmer

179 Let It Show by Stan Bieda

178 Juanita Jones by Mike Trombly

ALL our TNT Round Dances Available — None are out of print.

177 Strawberry Blonde by Wynne Mahler

176 Walk Right Back '81 by Barbara May

175 Wrote Me A Letter by "Hank" Hanke

174 Little Bit Of Country by Dave Fleck

173 Stallion Grey (Patter) by Mike Trombly

172 Mention My Name In Seattle

by Gene Trimmer



CALLER of the MONTH

Troy Ray, Fort Worth, Texas

FORT WORTH IS NOW TRULY HOME base for Troy Ray who has called in a number of states since teaching his first group to dance in a garage in Tulsa, Oklahoma, ten years ago. He was club caller for the Buttons & Bows in Tulsa for three years, and then left for New Mexico where he spent the next five summers as Director and Resident caller for the Red River Community House. It was not until after his first season at Red River that Troy met Carol. The story goes that first, he taught her to dance and when she'd learned her lessons well, he married her. At any rate, by the second season at Red River, they were a team occasionally heading for the mountains on their motorcycles — of which they have three — named His, Hers and Ours. His and Hers are trail bikes, Our is a Honda Gold Wing 1100, and they have recently added a small trailer to haul sound equipment and petticoats when they take a mind to "zoom" to a dance.

During the winter season of 77-78, they went to Yuma, Arizona, where Troy was resident caller at Mesa Verde Village Travel Trailer Park.

In the summer of '78, the Rays returned to Fort Worth where Troy now regularly calls for

four clubs in the area: Plain-O-Squares, Log Cabin Swingers, Swing N 8's and Buttons and Bows. He is teaching two beginner classes a week and in March will start a Plus I and Plus II class, all sponsored by the clubs he calls for.

As 1982 continues to unfold, you are likely to hear more of Troy Ray. He started the new year by joining the ranks of the recording artists, and will be heard on the Mountain Recording label.

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

good job of describing new movements and detailing how the movements ought to be done, but some other sources . . . Wow! After all, it seems to me that square dancing is much like learning a new language. One must hear the command first of all, then he must translate it into action. I believe that people who have an aptitude for learning languages learn square dancing more quickly than those who do not have this aptitude.

Charles Barnett
APO New York

Dear Editor:

Thank you for providing great articles for interesting reading. Congratulations on your 33rd Anniversary. May we all enjoy many more.

Anita Brown
Modesto, California

Dear Editor:

We have been dancing 31 years; wouldn't give it up for anything. When we started there were only 25 basics and lots of styling, skirt work, courtesy and smiles. A lot of us hope it doesn't get out of hand and turn into a business. Please keep square dancing simple so all levels can dance together. There is enough

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Troy and Marguerite Lorch
Santa Ana, California

Dear Editor:

Our new class of “singles” is well underway and they are progressing smoothly. I am following the lesson plan you put in the July issue and so far it is working. I am deviating a little bit from it but it is a good working tool. I still think callers should be teachers first.

Lee and Ina McNutt
Carmichael, California

Dear Editor:

Thank you for the nice article concerning our Square Dance Center in your October issue. We do appreciate the interest shown in our achievement of building and operating our own hall. You will be glad to hear that we held a “bond burning” dance in April of this year. The Center is now free and clear of all indebtedness. We are now planning to raise \$30,000 to pave the parking area, install security measures and provide a more heat-efficient entrance.

Julie and Doug Hyslop
Nampa, Idaho

1982 INFORMATION VOLUNTEERS

If you are willing to continue as an Information Volunteer (or wish to be listed for the first time) in the August 1982 SQUARE DANCING Magazine World-Wide Directory, please send a postcard to SQUARE DANCING Magazine, c/o Directory, with your name, address and telephone number, confirming the information. This card should reach this office between January 1 and June 1, 1982, at the latest. To be listed in the Directory, dancer, caller, and cuer associations are

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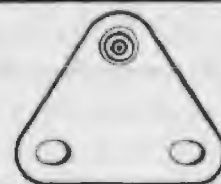
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asked to send their current president's name and association address no later than June 1st. Volunteers should be those who can be contacted between August, 1982, and July, 1983.

LEGACY ANNOUNCEMENT

Don and Vera Chestnut, Verona, Wisconsin, have recently been appointed Executive Secretaries of Legacy. The Chestnuts were General Chairmen of the 1979 National Convention, have just completed a two-year term as president of their state organization, are the 1981-82 Treasurers of the National Executive

Committee and present secretaries of their area association.

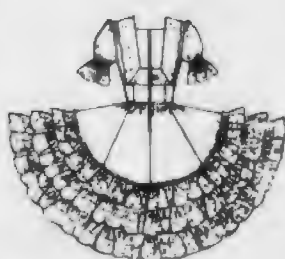
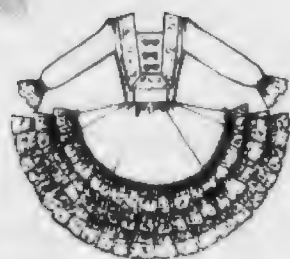
Dick and Jan Brown, previous Executive Secretaries, resigned for health reasons. They have ably served Legacy in many ways, not the least of which was the production, compilation and analyzation of two surveys. They will complete the results of the most recent Legacy survey.

All correspondence to Legacy should be sent to the Chestnuts at 2149 Dahlk Circle, Verona, Wisconsin 53593.

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SINGING CALLS

I'M GONNA LOVE YOU BACK TO LOVIN' ME AGAIN — Mountain 11

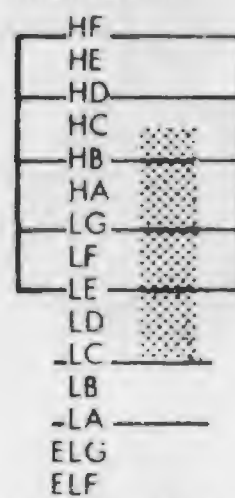
**Key: G Tempo: 126 Range: HC
Caller: Tom Trainor LC**

Synopsis: (Break) Four ladies chain across — chain across — chain again three quarters — sides face grand square eight steps — allemande left — weave ring — do sa do — promenade (Figure) Head two couples pass the ocean — release recycle — centers pass thru — star thru — pass thru — wheel and deal — centers pass thru — swing thru — men run — ferris wheel — centers square thru three — swing corner — promenade her.

Comment: A different feel on the rhythm of this tune that gave dancers a mixed reaction. Overall the music is good and the figure is

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.

Mainstream. This tune could be well accepted as it is certainly above average.

Rating: ☆☆☆☆

MUSIC OF HAWAII — Hoedowner 105

Key: E Tempo: 128 Range: HC Sharp
Caller: Erv Parrish LC Sharp

Synopsis: (Opener & End) Allemande left — allemande thar — right and left four boys back up star — shoot star — pull partner by — left allemande — weave ring — swing — promenade her (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Head two couples promenade half-way — down middle pass thru — partner trade — make left hand star — with corner pair right and left thru — curlique — split circulate — single hinge — girls trade — boys run right — promenade.

Comment: A release that has above average music with a dance movement that has enough dance qualities to be enjoyed. The tune is not familiar. Rating: ☆☆☆

TIGHT FITTIN' JEANS — Red Boot Star 1263

Key: A Tempo: 130 Range: HC Sharp
Caller: Elmer Sheffield LE

Synopsis: (Opener) Circle left — walk around corner — see saw own — men star by right — allemande corner — weave ring — swing own — promenade (Break & End) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru roll it once — do sa corner — touch a quarter — split circulate — boys run right — right and left thru — pass the ocean — scoot back — boys trade — swing corner — promenade.

Comment: A recent popular tune that was due for a square dance release. Music is good and the figure rolls right along in well timed execution. This dance could be popular with many of the callers. Rating: ☆☆☆☆



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**RIGHT BACK WHERE I STARTED AGAIN —
Roadrunner 204**

**Key: D Tempo: 130 Range: HB
Caller: Wayne Baldwin LB**

Synopsis: (Break) Circle left — Allemande left
corner — do sa do own — left allemande —
weave ring — do sa do — promenade (Figure)
Head two couples square thru four hands —
do sa do corner — swing thru — girls circulate
— boys trade — boys run right — bend the line
— curlique — girls run — turn thru — swing
corner — promenade.

Comment: A good recording with adequate
choreographic moves. The music is very good
and the calling is clear and concise. Dancing
to this release was well received.

Rating: ☆☆☆☆

OL' SHOWBOAT — Prairie 1041

**Key: F&C Tempo: 132 Range: HD
Caller: Darryl Lipscomb LC**

Synopsis: (Break) Heads lead star the route —
circle left — left allemande — swing — prom-
enade (Figure) Heads square thru four —
corner do sa do — make wave — ladies trade
— spin the top — box the gnat — fan the top —
recycle — star thru — roll — swing corner —
promenade.

Comment: Use of star the route starts this re-
lease. The music has strong beat with ade-
quate accompaniment with fiddle use. The
choreography has a nice feel to it and the
caller does a nice job in his execution.

Rating: ☆☆☆

THE MATADOR — Jo Pat 108

**Key: A Minor Tempo: 128 Range: HC
Caller: Bob Vinyard LA**

Synopsis: Complete call printed in Workshop.
Comment: A novel release that is well done. The
music is above average, calling is clear and
very acceptable. Figure is not difficult. The
recent "pop" record of this tune makes it a



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possible hit. Callers will need to practice word metering. Rating: ☆☆☆☆

Comment: A fairly novel tune that might be interesting for some callers to consider. The music is above average. The figure is nicely timed and the musical voids may give callers some fun. Lots of words to consider. Rating: ☆☆☆

ALONG CAME JONES — Chinook 048
Key: E Tempo: 128 Range: HC Sharp LA
Caller: Daryl Clendenin

Synopsis: (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads promenade three quarters — two couples rollaway and turn thru — do sa do outside two — make ocean wave — swing thru two by two — box the gnat — pull by — left allemande — walk by one — swing the next — promenade.

WORKING ON THE MUDDY MISSISSIPPI LINE — Thunderbird 218

Key: D&F Tempo: 130 Range: HA LA
Caller: Tommy Russell
Synopsis: (Break) Walk around corner — See saw own — join hands circle left — men star right — allemande left — weave ring — swing own — promenade (Figure) Heads prome-



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nade halfway — sides pass thru — cloverleaf
— double pass thru — track II — slide thru —
load the boat — swing corner — promenade.

Comment: An overall average release that has good musical accompaniment with the addition of an organ. The load the boat figure added to the dancers' enjoyment. The tune melodywise is normal and not outstanding. Good calling by Tommy. Rating: ☆☆☆

OKC IS MY HOME TOWN — The Roofers 109
Key: D Tempo: 130 Range: HA
Caller: Gerald McWhirter LA
Synopsis: Complete call printed in Workshop.

Comment: A fine instrumental with a definite outstanding beat. The tune is Kansas City My Home Town to this reviewer. Well done, well timed and good figure. Nice calling and very relaxed by Gerald. A good buy.

Rating: ☆☆☆☆

FOOTBALL HERO QUADRILLE — Kalox 1265
Key: E Flat Prompted not sung
Caller: C.O. Guest Tempo: 135
Synopsis: Complete call printed in Workshop.
Comment: An unusual but good release that offers a little variety with an easy dance movement. A good piece of music well played and a

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tune that can even be used in class work. The guitar work is very interesting. Listen closely for the start of the grand square. Count it before trying. Rating: ☆☆☆☆

BACK IN BABY'S ARMS — 4 Bar B 6043
Key: A&B Flat Tempo: 130 Range: HB Flat LA

Caller: Bill Owsley

Synopsis: (Break) Left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — do sa do — touch a quarter — scoot back — boys run right — right and left thru — slide

thru — swing corner — left allemande — promenade.

Comment: A good background musical accompaniment and good rhythm feeling. The calling is well done by Bill to a tune that callers should know. The figure is very adequate and dancers enjoyed dancing this release. A long introduction should be expected.

Rating: ☆☆☆☆

DREAM OF ME — Bob Cat 111
Key: A Tempo: 132 Range: HA LA
Caller: Lee Swain
Synopsis: (Break) Sides face grand square —



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left allemande — weave ring — do sa do —
promenade (Figure) Heads promenade half-
way — sides right and left thru — flutterwheel
— sweep one quarter more — pass
thru — do sa do — eight chain four —
swing — promenade (Alternate figure) Heads
promenade halfway — square thru four hands
— right and left thru — veer to left — ferris
wheel — centers square thru three quarters —
swing — promenade.

Comment: A tune that may not be too easy for
callers to handle due to melody line and word
metering. The figure is Mainstream and not
difficult. Rating: ☆☆☆

PUT ON YOUR DANCING SHOES —

Blue Star 2149

Key: G Tempo: 130 Range: HC

Caller: Marshall Flippo LD

Synopsis: (Break) Four ladies chain three quar-
ters — join hands circle — rollaway — circle
left — left allemande — weave ring — swing —
promenade (Figure) Head two couples prom-
enade halfway — down middle right and left
thru — flutter wheel — sweep a quarter more
— pass thru — right and left thru — veer left —
chain down the line — slide thru — swing —
promenade.

Comment: A different sound on Blue Star and
quite an addition to the band sound. The use
of chain down the line certainly fits the dance
movement. A record that callers will enjoy call-
ing. Is one of the better ones Flip has recently
recorded. Rating: ☆☆☆☆

OUT BEHIND THE BARN — Blue Star 2148

Key: C&D Tempo: 132 Range: HD

Caller: Marshall Flippo LC

Synopsis: Complete call printed in Workshop.

Comment: A release that has the feeling of a real
square dance tune and figure. Flip sounds
better than in some releases and seems to
enjoy it. The figure has a load the boat and is



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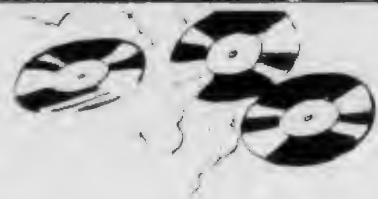
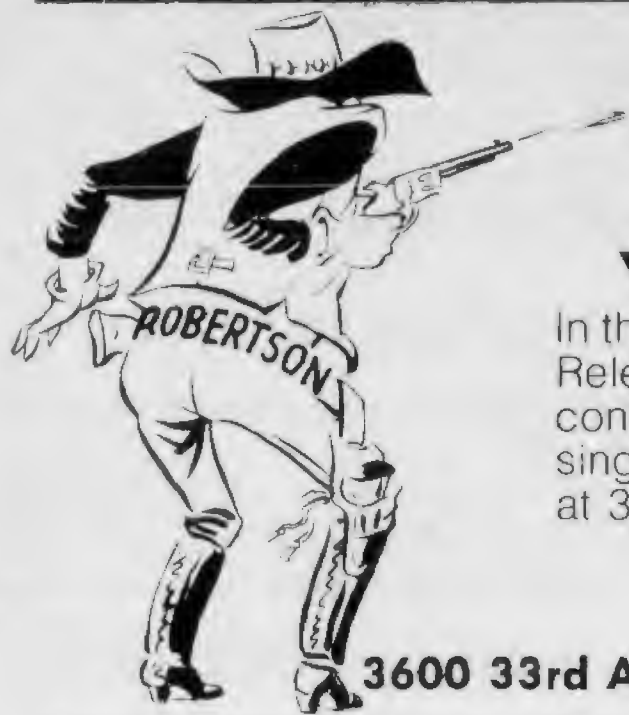
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well timed. The key change added to the enjoyment. Rating: ☆☆☆☆☆

FRIDAY NIGHT BLUES — Jo Pat 208
Key: A Tempo: 130 Range: HC Sharp
Caller: Joe Porritt LA

Synopsis: (Opener) Head ladies center tea cup chain — sides face grand square — join hands circle left (#2 and #7) men star right — left allemande — home do sa do — four ladies star by right — turn partner left — roll promenade (#3 #4 #5 #6 Figure) One and three promenade halfway — sides square thru four hands — swing thru — boys run right — ferris

wheel — double pass thru — lead couples zoom — others trade — swing corner — promenade.

Comment: A ballad type of singing call that callers will have to work with to make successful. A nice job by Joe with good background music. A good singing voice will help on this release. Rating: ☆☆☆

WHEN THE CALLER PACKS HIS CASE — Thunderbird 220

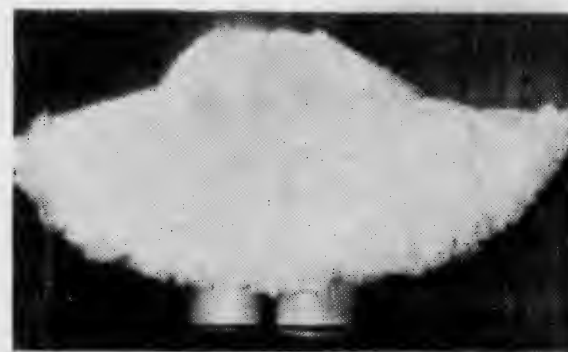
Key: B Flat Tempo: 130 Range: HD
Caller: Mike Seastrom LB Flat
Synopsis: (Opener) Circle left — left allemande



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— come back box the gnat — pull by — left allemande — weave ring — do sa do — promenade (Break & End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads right and left thru — roll a half sashay — sides square thru four hands — swing thru — boys run right — lines up to middle and back — pass thru — wheel and deal — centers zoom — new centers pass thru — swing — promenade.

Comment: A reasonably novel tune with a good beat and background music. The figure is not difficult but interesting and well done by Mike.





Callers might enjoy this release. A good established beat. Rating: ☆☆☆☆

FOOL SUCH AS I — Prairie 1042

Key: C **Tempo: 128** **Range: HE**
Caller: Renny Mann **LC**





Synopsis: (Break) Circle left — allemande — do sa do — men star left — curlique at home — boys run right — left allemande — promenade (Figure) Heads square thru four — slide thru — reverse the flutter — go across ladies lead Dixie derby — ferris wheel — pass thru — corner swing — promenade.

Comment: A different yet relaxed release using a

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flutterwheel — sweep one quarter more — pass thru — do sa do — swing thru — boys trade — swing corner — promenade.

Comment: A nice feel on this tune with very adequate musical accompaniment. The figure is Mainstream and the calling is clearly understood. The dancers had a good response.

Rating: ☆☆☆☆

I'VE NEVER BEEN SO LOVED — Red Boot 270

Key: F Tempo: 132 Range: HD
Caller: Johnny Jones LD

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — down middle right and left thru —

DON'T THINK LOVE OUGHT TO BE THAT WAY — Big Mac 036

Key: D Tempo: 128 Range: HB
Caller: Will Eads LA

Synopsis: (Break) Allemande left — forward two

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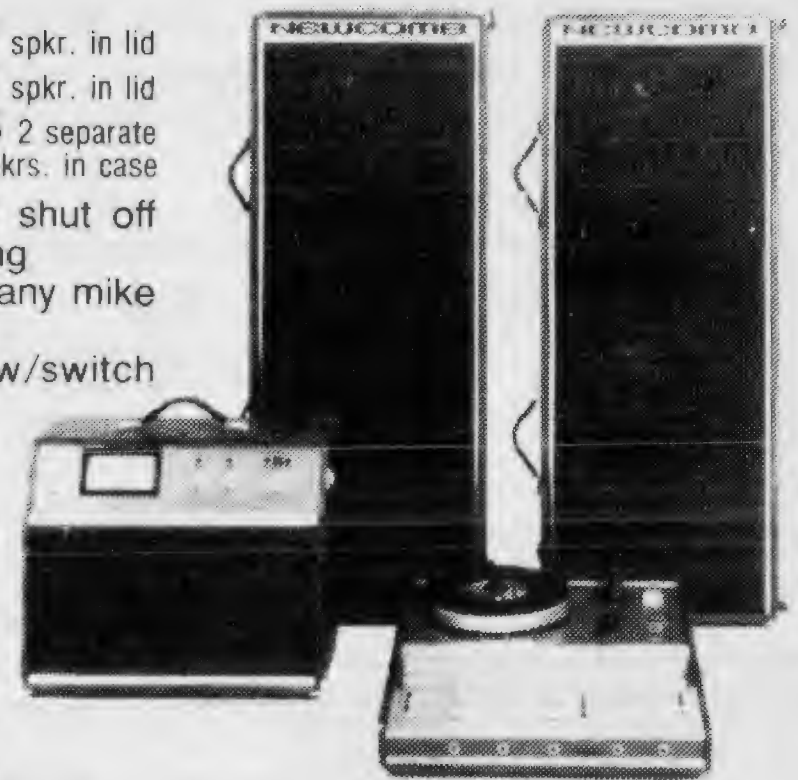
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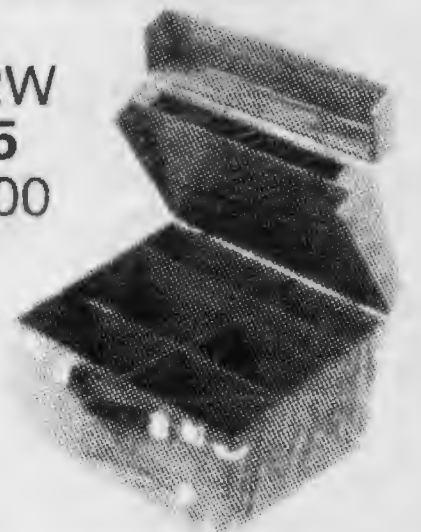
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make allemande thar — boys swing in back up star — shoot star full turn — pull partner by — allemande left corner — weave ring — swing own — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — to outside two right and left thru — swing thru — swing thru again — boys run right — promenade.

Comment: A easy calling melody line on a release that is instrumentally well played. The figure is one that has been used many times before. To this reviewer the music seems to increase about four beats during the playing

of the record.

Rating: ☆☆☆

TAKIN' IT EASY — Red Boot Star 1264

Key: B **Tempo: 132** **Range: HB**
Caller: Elmer Sheffield **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing own — promenade home (Figure) Heads promenade halfway — sides right and left thru — square thru four — *do sa do — relay the deucey — swing corner — promenade. (Alternate Mainstream figure from *) Eight chain four — swing corner — promenade.

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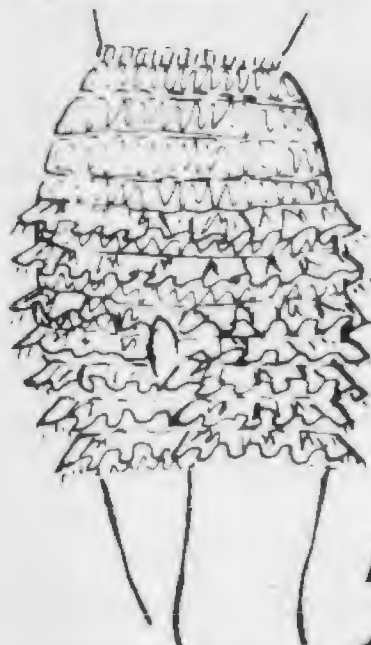
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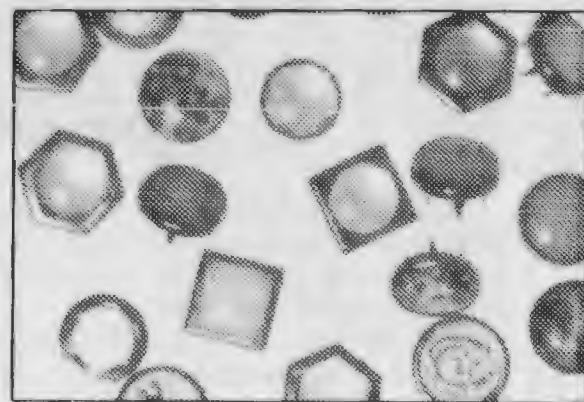
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Comment: A relaxed dance though it offers a relay the deucey to keep the dancers happy. The music is very adequate with backup voices. Callers may have to practice to offer the proper word usage in the musical phrases. Rating: ☆☆☆

BLAZE OF GLORY — Prairie 1043
Key: E Tempo: 132 Range: HC Sharp
Caller: Al Horn LE
Synopsis: (Break) Circle — left allemande —
curlique — boys run — allemande — right and
left grand — do sa do — promenade (Figure)
Heads square thru four hands — outside

swing thru — boys run — couples circulate —
girls hinge — diamond circulate — flip the
diamond — recycle — square thru three hands
— trade by — swing corner — promenade.

Comment: The "circle left" is so quiet the
dancers had a hard time hearing the start. The
figure had enough movement to be enjoyable.
The rhythm is good with fine accompani-
ment. Rating: ☆☆☆

MELE KALIKIMAKI — Dance Ranch 664
Key: E Flat Tempo: 130 Range: HC
Caller: Al Stevens LA
Synopsis: (Break) Sides face grand square —

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four ladies promenade — swing at home — promenade (Figure) Heads promenade half-way — in middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: A Christmas tune release with nice music background that has that Hawaiian feeling. Nice calling by Al. The dance movement has nothing unusual but can be used in all groups. This tune was released last year at Christmas time. Rating: ☆☆☆☆

made a guess that record production would be down this month. A look at the number of reviews tells you how wrong we were.

FLIP HOEDOWN

VICKEY LEE — Bob Cat 109

Key: D

Tempo: 124

Caller: Lee Swain

Comment: Another flip release that allows dancers to use one side and the caller to use the other side for a patter record. The music seems to drop in volume quality in some places to this reviewer. Dancers had a mixed reaction. Rating: ☆☆☆

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- August 2-6 — Cal, Gloria Roth, Bill Peters, Joe Prystupa,
Clementsport, Nova Scotia, Canada
- August 15-20 — Cal & Ralph Trout, Vineland, New Jersey
- October 18-21 — Cal & Stan Burdick, Hot Springs, Arkansas
- November 15-20 — Cal, Stan Burdick, Tex Brownlee,
Fontana Dam, North Carolina

CALLERS SEMINARS

- February 7 — Caller's Seminar, Phoenix, Arizona
- 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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JP 108 "Matador"
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JP 107 "She Believes In Me"
JP 103 "Selfish"
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JP 204 "Gonna Have A Ball"
JP 106 "Heartbreak Mountain"
JP 402 "Four In The Morning"
JP 401 "Tennessee Sunshine"
JP 101 "Blue Moon Of Kentucky"

JOHN'S PATTEN — Kalox 1263

Key: F

Tempo: 128

Caller: John Saunders

Comment: A good instrumental release with John calling some nice figures on the flip side. A well timed workshop record that dancers will enjoy. The use of Plus I and II along with Quarterly movements are the majority of figures used.
Rating: ☆☆☆

HOEDOWNS

HUMMIN' BIRD — Four Bar B 6044

Key: D

Tempo: 130

Music: The Bradsmen — Banjo, Bass, Piano, Guitar

TATERS — Flip side to Hummin' Bird

Key: F

Tempo: 132

Music: The Bradsmen — Banjo, Bass, Piano, Guitar

Comment: Two good hoedowns well recorded and equally well played. Strong emphasized beat and not too heavy melody line. These could be useful to callers in their record case. The Humming Bird side seems to the reviewer as the better one.
Rating: ☆☆☆☆

SQUARE S ROMP — Kalox 1264

Key: A

Tempo: 140

Music: Lone Star Ramblers — Banjo, Bass, Piano, Guitar, Clarinet, Vibes, Fiddle

WHUP WHUP — Flip side to Square C Romp

Key: G

Tempo: 134

Music: Kalox Rhythm Boys Band

Comment: Two hoedowns, one a smoothy, Whup Whup, and a more traditional one in Square S Romp. Both well played and callers have an opportunity to make a choice. The Square S Romp may need to be slowed.

Rating: ☆☆☆

More on page 76



Joe Porritt
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JP 102 "Rhythm Of Rain"

JP 104 "Someone Like You"

JP 105 "I Don't Know Why"

JP 1977 "All I Ever Need Is You"

JP 202 "Tulsa Time"

JP 203 "It's Forever"

JP 205 "I Don't Drink From The River"

JP 207 "Love Has Made A Woman
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JP 501 Jopat/Jolee

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JP 301 "All Of Me" (Loehrs)

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Jerry Vance



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MELODY HOEDOWN — Melody 116

Key: G

Tempo: 132

Music: Lamon Staff Musicians — Piano, Guitar, Drums, Bass, Banjo, Fiddle

BLUE RIDGE MOUNTAIN MEMORIES — Flip side to Melody Hoedown

Key: A

Tempo: 138

Music: Lamon Staff Musicians

Comment: Two variable tunes are offered on this release. The option is a clog instrumental and the other is traditional. Both are well played and callers can decide their needs. The clog-ging instrumental is quite a mover.

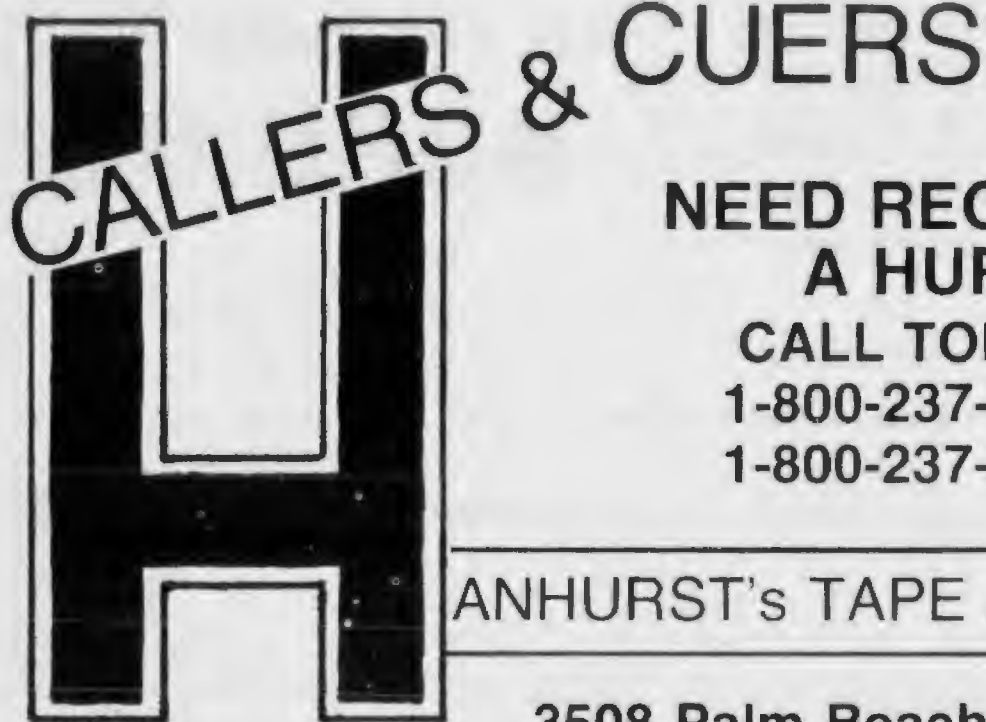
Rating: ☆☆☆☆

IN MEMORIAM

Evelyn Burkepale, wife of caller, Bill Burkepale, passed away October 31. Together the two were instrumental to the growth of square and round dancing in the Nashville area. In honor of Bill and Evelyn, the Nashville Area Callers Association voted to sponsor an annual dance for The Arthritis Foundation.

J. B. Dill, chairman of the Jekyll Island Fun Fest and host of the Cal Golden-Dick Barker Callers Colleges passed away in November.

Our sincere sympathies to both families.



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- LM 141 **Short Road** — Bob Fisk
- LM 142 **The Square Dance Is On** — Mac Letson & Tony Oxendine

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CONGRESSIONAL S/D PARTY

The National Folk Dance Committee is planning to host a gala square dance reception for all members of the 97th Congress in Washington D.C. on April 27th. They are hopeful that an evening of dancing and meeting with square dancers will induce many Congressman to co-sponsor HJR #151, the bill designating the square dance as the National Folk Dance of the United States. (The Senate has already passed a similar bill.)

Congressman Leon Panetta of Carmel Val-

ley, California, is sponsoring the Folk Dance Committee's use of the Longworth Cafeteria, Longworth House Office Building, for the reception. Invitations were sent to each state organization for one couple to attend and it is hoped that each state will be represented.

Funds donated by square dancers in California will help defray the estimated cost of \$3,000. Any surplus will be used for square dance promotion. Donations may be sent to Reception, PO Box 5775, San Jose, CA 95130.

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Buddy Jones, New Mexico

August 10-14

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August 17-21

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August 24-28

Bobby Jones, Texas

August 31-September 4

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Feb. 5-6 — MASDA 22nd Dixie Jamboree,
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Feb. 5-7 — Solvang Winterfest, Vets Hall,
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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 — 11th Annual All Western
Snowbird Jamboree, Civic Auditorium,
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Feb. 12-13 — Dixie Squares Jamboree, Dixie

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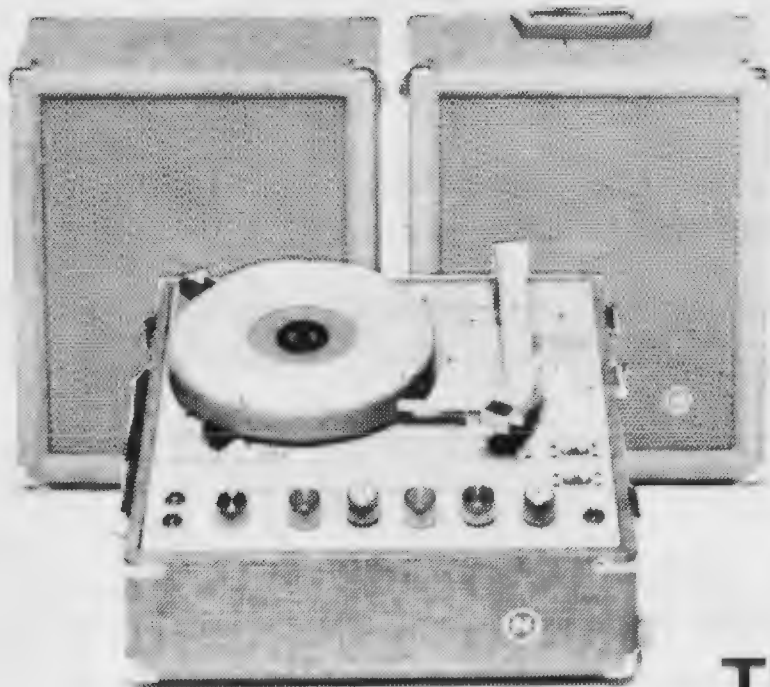
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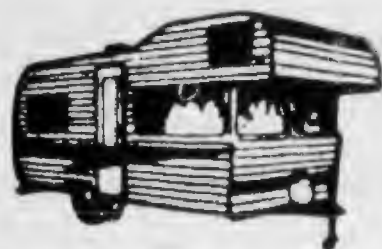
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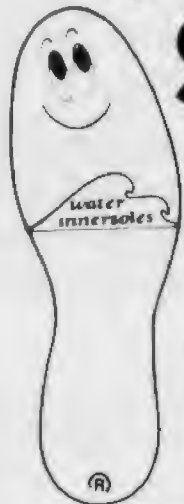
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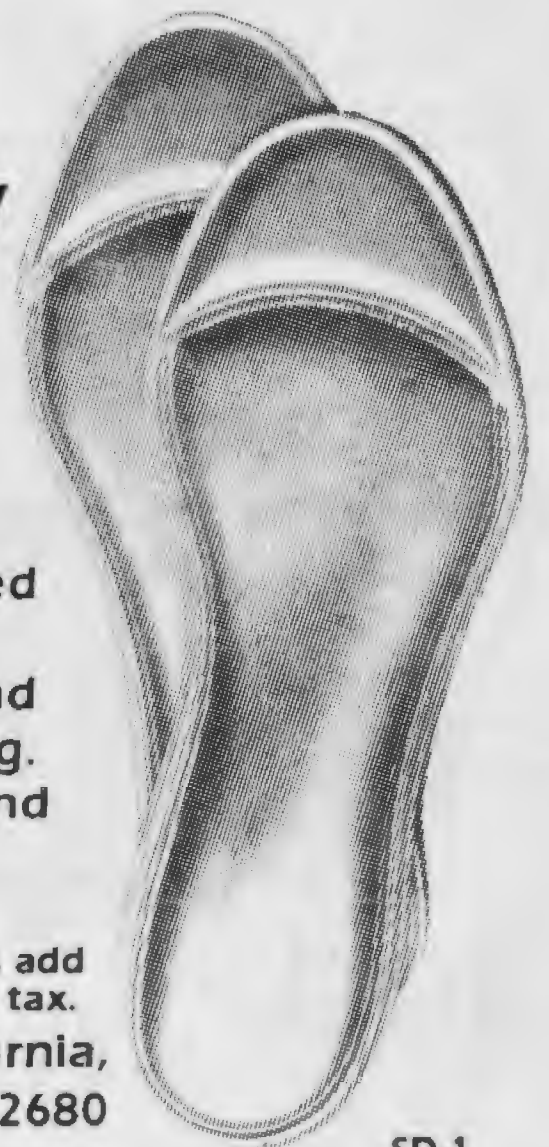
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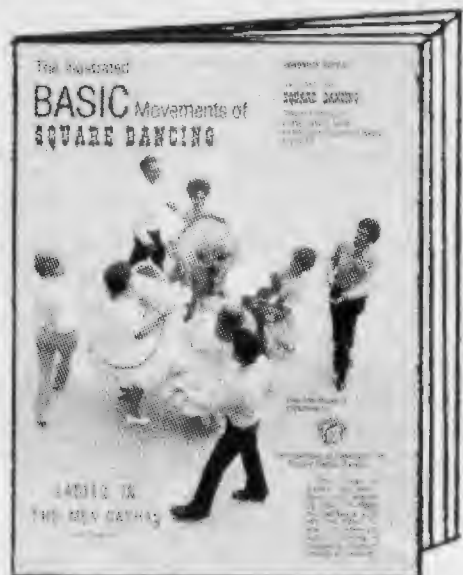
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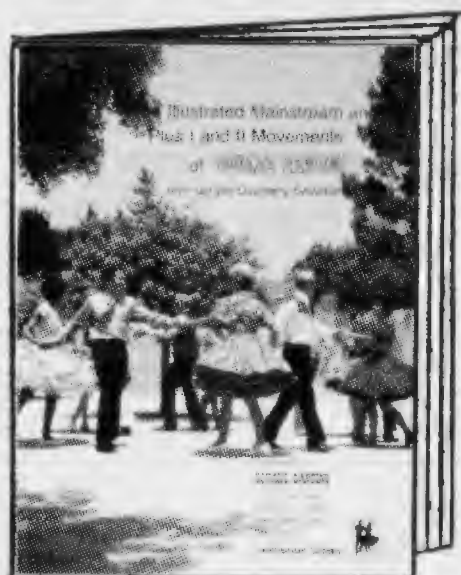
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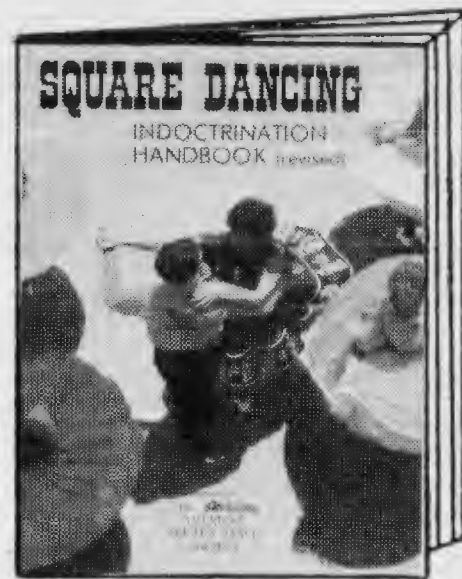
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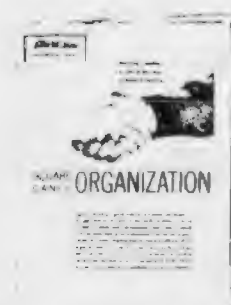


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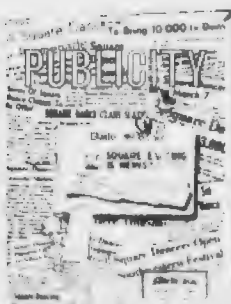
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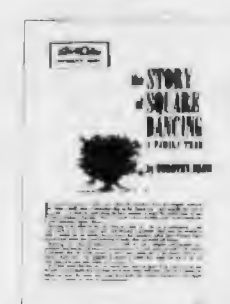
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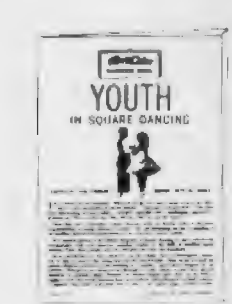
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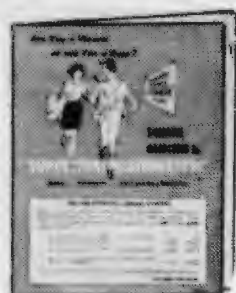


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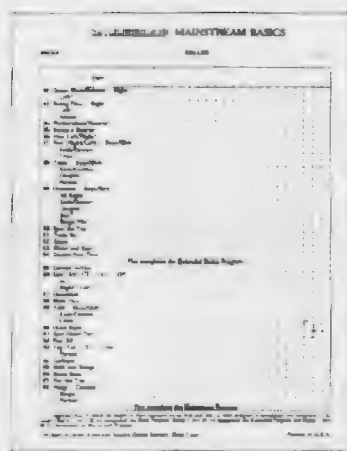


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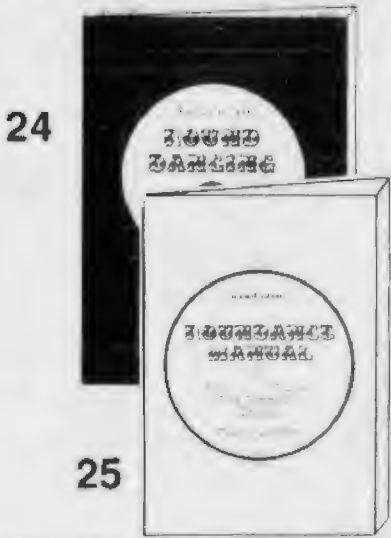
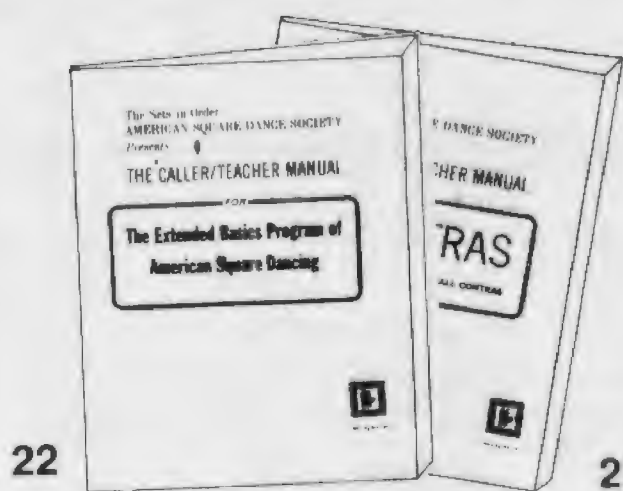


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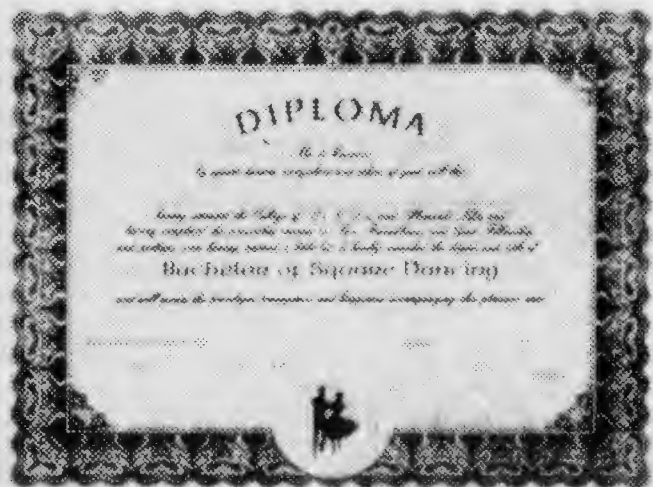
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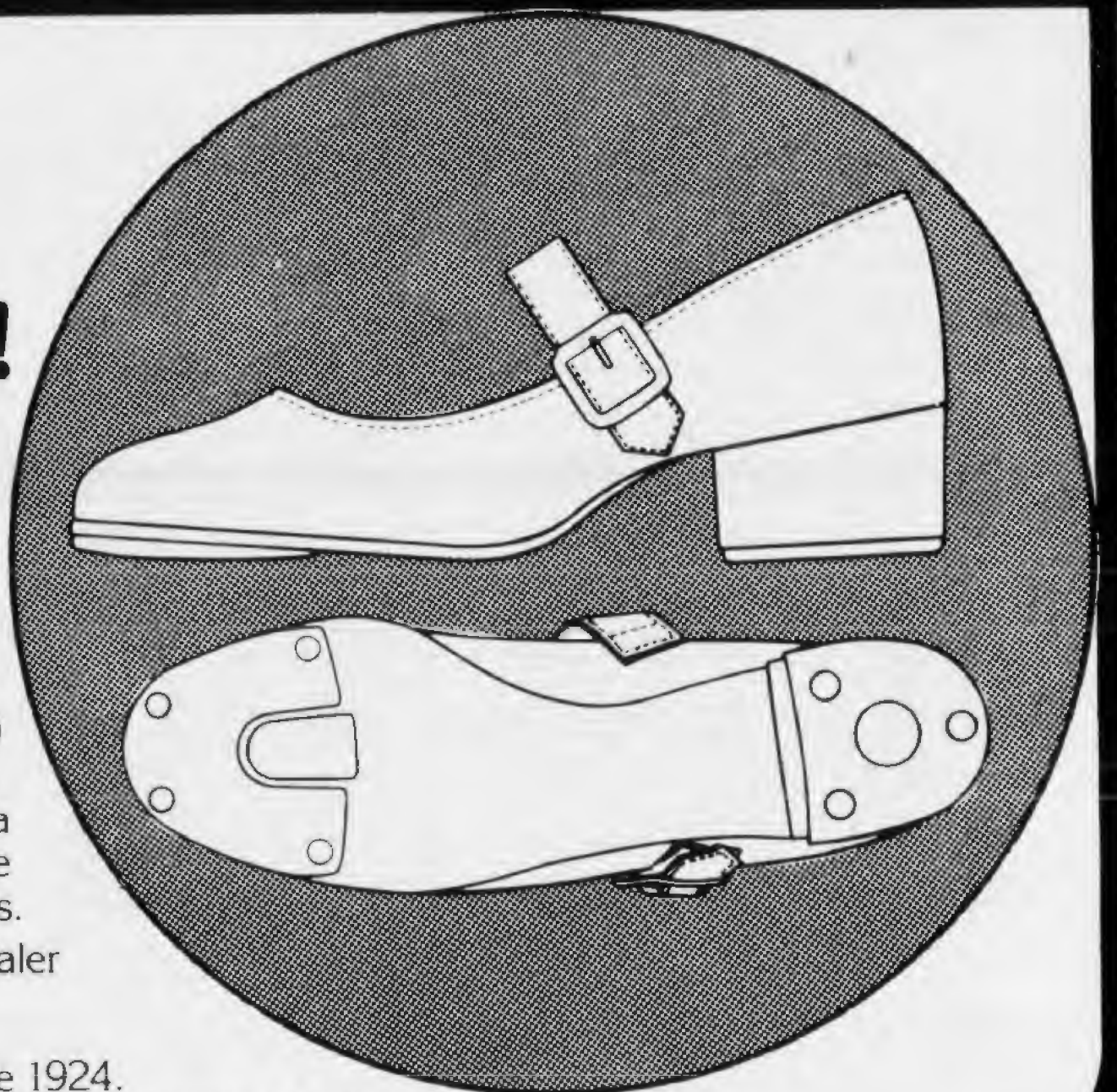
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