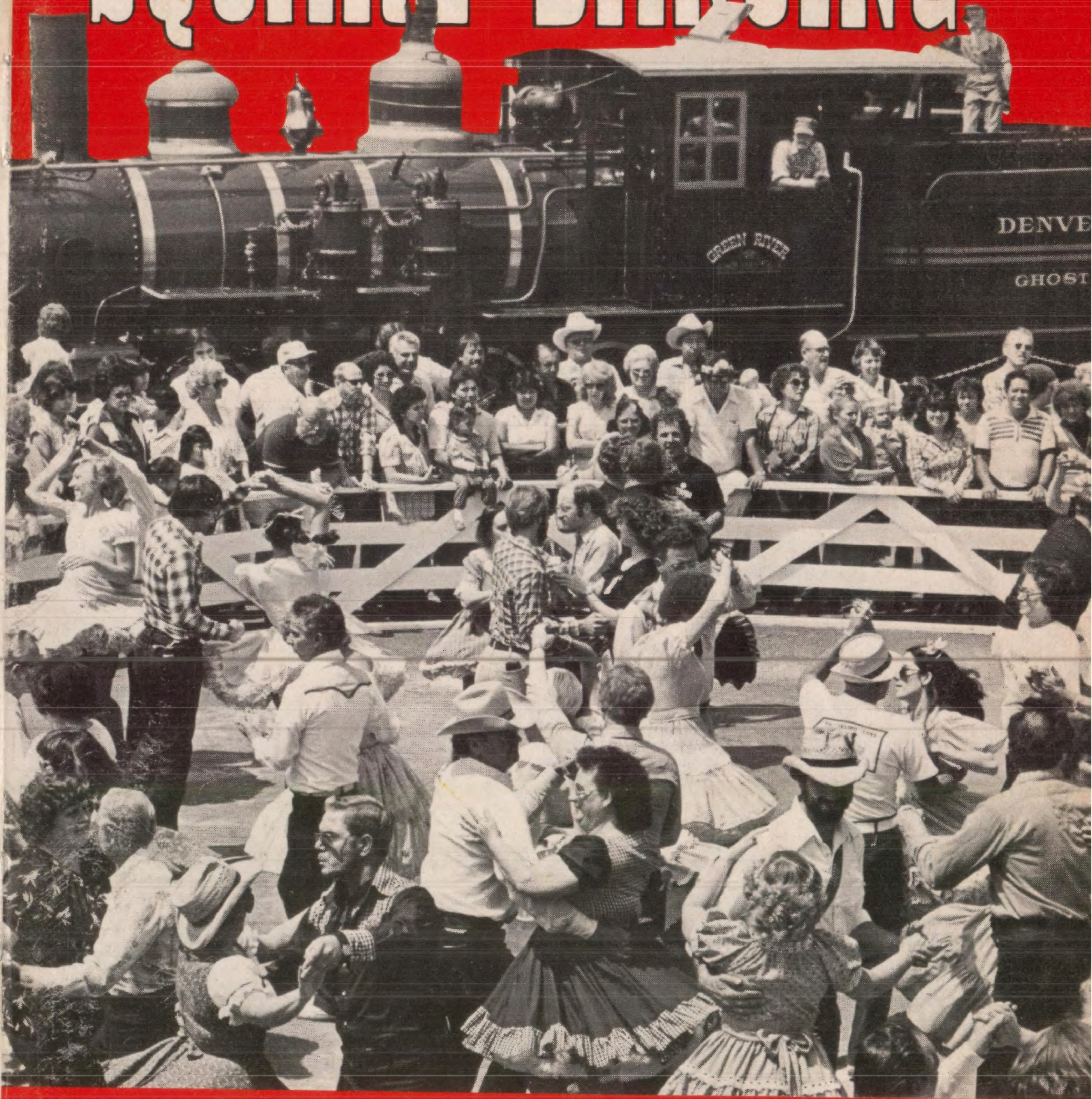


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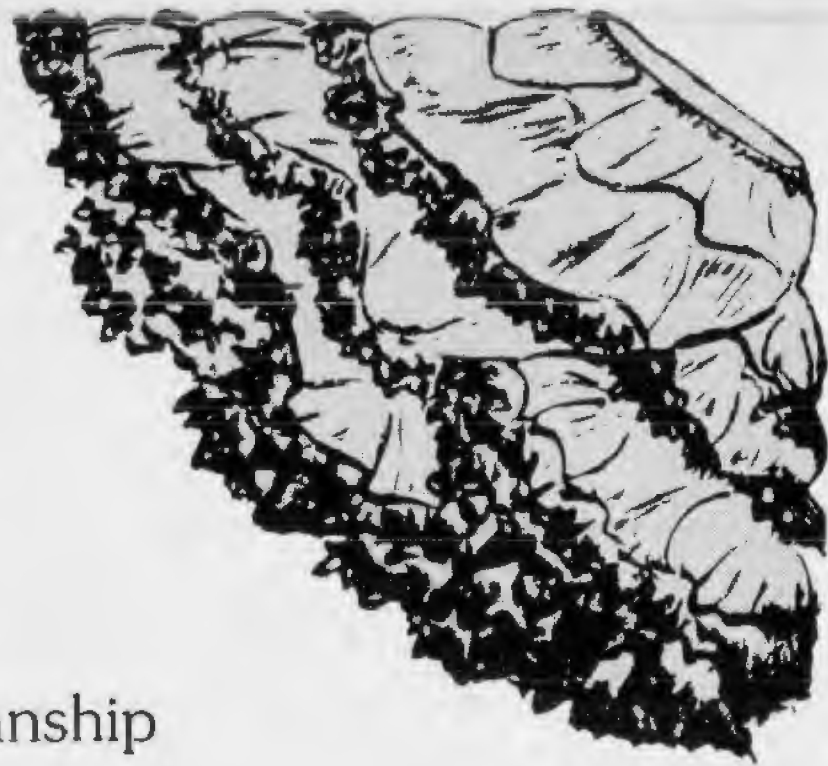


KNOTT'S BERRY FARM — see SQUARE DANCING in AMUSEMENT PARKS page 9

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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:

I am overwhelmed and absolutely delighted to be the recipient of the Silver Spur Award . . . I know Fred would have been so proud if he had lived, but I am sure he knows. I really cannot find appropriate words to tell you my feelings, but I can assure you I am the proudest square and round dancer in England today. I will do my utmost to live up to the honour bestowed on me.

Gwen Manning
London, England

We are delighted, too. Readers, please see page 11. — Editor

Dear Editor:

Thank you again for your assistance and publicity in helping have the 97th Congress

designate the Square Dance as the National Folk Dance of the United States for 1982 and 1983. Callers, dancers and publications, working so diligently all over the nation, are the ones who really made it all come true. By the way, we gave dozens of copies of your Indoc-trination Handbook to members of Congress in our lobbying efforts.

George and Ann Holser
Aptos, California

Congratulations to you on your efforts.

— Editor

Dear Editor:

I went to the doctor for a checkup and he was so pleased he called in four nurses to ask them how old they thought I was. They were astonished when I told them I was 86 in July. The secret of it all is belonging to four square dance clubs and attending hoedowns. My wife and I get plenty of exercise this way and also meet lovely people. Our advice to live long is don't sit home and watch TV. Go square dancing!

Albert Levesque
Corte Madera, California

Dear Editor:

Thank you for publishing our article "Roundancing for Non-Roundancers" in your March issue. We are receiving many nice comments on it. The square and round activ-

*Please see **LETTERS**, page 75*

SQUARE DANCING

(ISSN 0037-2889)

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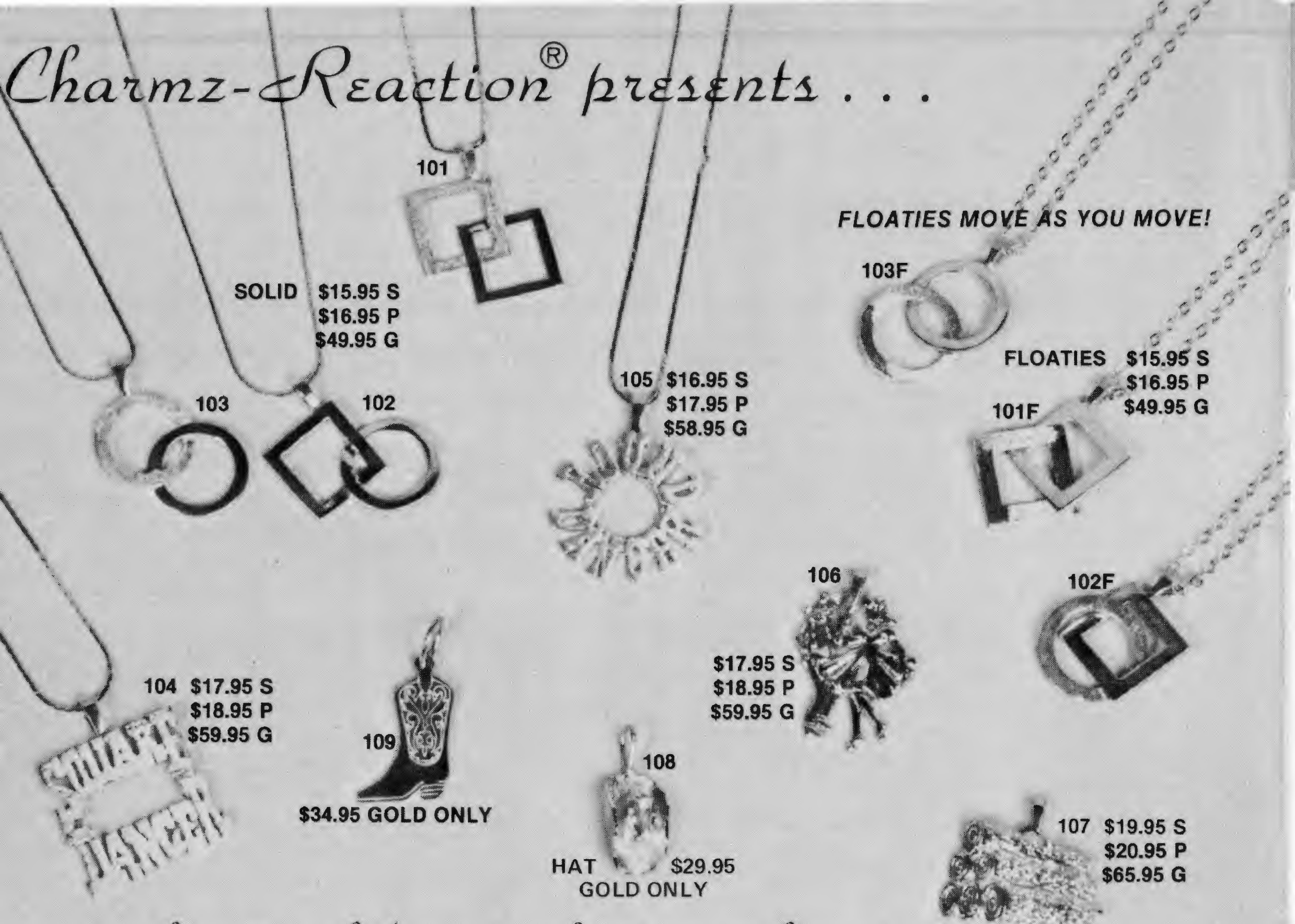
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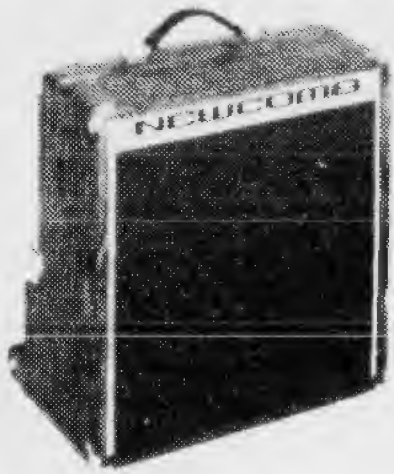
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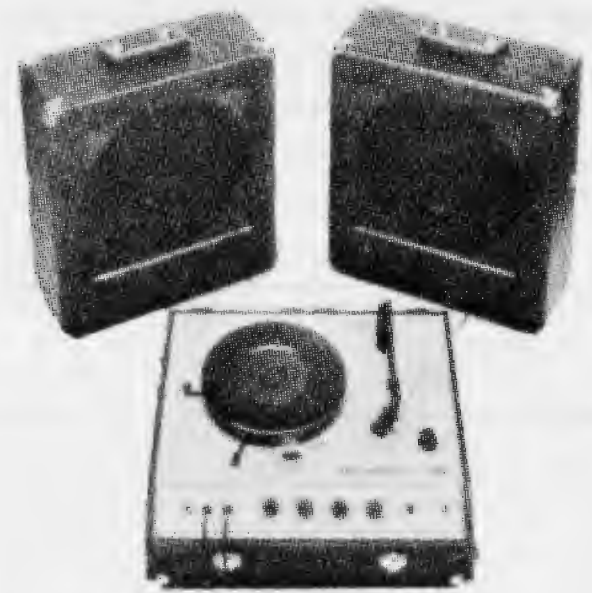
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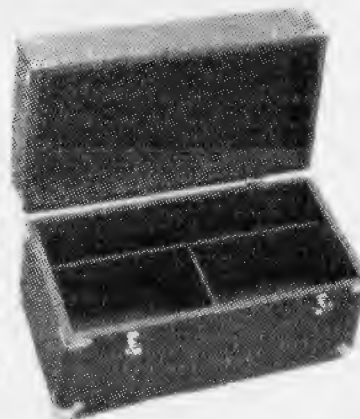
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September, 1982

THE GROWING VALUE of the American dollar has made it possible for an increased number of U.S. citizens to travel abroad this past summer and their enthusiastic feedback has been pouring into the office. "We had such a great time in Great Britain," one couple wrote. "Of the seven nights we spent in London, we managed to get in five nights of dancing."

One lady called to say how amazed she and her husband were that they not only were welcome at so many dances in Germany but that "... we could understand everything they called!" Obviously many dancers in America don't realize square dancing is called in the same language world-wide that they're accustomed to here in the States.

We've been noticing, too, how many dancers from other countries have recently been visiting America. Numbers of Australians, New Zealanders and Japanese are making the rounds and there's a good chance that clubs in your area will be getting their share of visitors. With the Olympic Games coming to Los Angeles in 1984 we should be expecting many guests from all parts of the world. What a great opportunity to put out the "Welcome Mat" and show our visitors from overseas some true square dance hospitality. More on this later.

Let's Take A Look At Our Styling

SQUARE DANCERS TODAY are faced with an interesting dilemma. We have, thanks to Callerlab, a uniform standardization of the basic movements, agreed upon and voted into effect after more than five years of dedicated

work by hundreds of today's callers. We might assume by this that all dancers are dancing the same style — but are they? It might also be assumed that all callers are instructing by the agreed upon definitions — but are they?

We seem to have two situations prevailing which prevent the 100% support of a concept of uniform dancing.

The first is the existence of creative innovators who, over the years, have given us the spinning dervishes of the right and left grand, the high kicks of the left allemande, the lumberjack imitations of the see saw (your pretty little tau) and the reckless abandon or applause tactics of the clapping dancers. This seems to be a phase situation with creations coming on the scene for a short time and then vanishing into the sunset. Sometimes conducive to bodily danger, usually disconcerting, we see them as temporary concerns that will vanish through lack of caller encouragement.

Preserve Tradition

The second situation, however, poses a different set of concerns. Area differences, traditional variations in style, stemming from the pre-contemporary days of the activity, help to mark square dancing as a true folk art. Discourage *these* differences, wipe out some of the colorful variations, and you erase much of the past from this segment of Americana. For example, the running step of the Appalachian big circle dances, the two-step of the early Texas dance with its Sweetwater and Abilene lifts, and even the traditional clogging and the occasional slipping in of play parties are important touches that we hope will be preserved, perhaps not as a part of the contemporary scene where hundreds or thousands of dancers can gather under one roof and dance together to a single caller but, hopefully, they will be preserved within the regions where they have been sustained and where they can be shared with the rest of us.

The contemporary square dance has a future dependent largely upon uniformity — uniformity in terminology and uniformity in dance styling. And, by uniformity we're not talking about regimentation, about a sameness that will stifle self expression, but a standardization that will allow dancers to learn in one locality and square dance in another — anywhere in the world.

Although we have come a long way in this

direction, there are some instances where uniformity is struggling. Let us pinpoint a few examples.

The promenade position is a good place to start. Just before, during and immediately following WW II, each community had its own style of promenading. There was escort, hands-in-front (right hands on top), hands-in-front (left hands on top), skirt skaters and varsouvianna positions — just to mention five. Today the hands held in front (joined right hands on top) is standard, allowing dancers to execute a backtrack and other moves, smoothly and with no problem. The varsouvianna position and the hands-in-front (left hands on top) have all but disappeared. But what of the other two? The side-by-side (inside hands joined, arms slightly bent at the elbows) escort position is used frequently in some areas as standard practice when a couple promenades around the outside of the square.

A Natural Addition

As for the skirt skater's position, what more natural way to promenade following four ladies chain or a do paso or any other movement that ends with a courtesy turn?

The movement sometimes substituted for a circle to a line is used in some areas. However, it is *not* a circle to a line. It is more accurately labeled *slide to a line* although no such name now exists except in a few scattered instances. And, finally, the swing-like movement substituted for a do sa do is used in some parts of the country.

We are not saying that any or all of these movements are good or that they are not good. That is not the point. Standardized definitions are important for a number of reasons. For one thing, the basics are the caller's tools and a caller needs to know exactly what each movement will do in its prescribed definition and styling so that he can use it intelligently in constructing his choreography. If, for all the various reasons, uniformity is important in this activity — and we feel that it is — then we must accept one standard definition for each basic movement — which essentially we have done, thanks to the efforts of Callerlab.

Then, what about these other movements? Why not give them names of their own and, when the caller wants to use them, he will have acceptable, recognized labels at his disposal. As a suggestion, why not call "skater's

promenade" when it's natural to retain the courtesy turn position? At all other times and unless otherwise called, the dancers will dance the standard, hands-in-front (right hands on top) promenade position.

If the caller wants the dancers to *slide* into a line rather than circle to a line — provide him with a standardized call, "slide to a line" for that purpose. For the swing-type substitute for a standard back-to-back do sa do, why not simply "swing" or, if that won't do, possibly "hi de ho" as at least one person has suggested?

A Name of Its own

We've been facing this situation for some time. (We had an editorial on the subject: "Poor Kid — A Modern Day Fable" — June, 1981, page 12.) Standardization with most basics has been accomplished universally but let's be realistic and understand that there's still work to do. If this requires action by the Quarterly Selection Committee of Callerlab, fine. That's the place to start. If it should be studied by a Basics Definitions Committee or some other group — fine. But let's begin. All callers, whether members of Callerlab or not, should have a voice. Dancers, dancer-leaders, anyone who's interested, can write to Callerlab (P.O. Box 679, Pecono Pines, PA 18350) or to us for forwarding to Callerlab. Like any other decision regarding basics, if the terms become Quarterly Selections and are tried for a period of time, they can be voted upon and retained as a part of the language of square dancing or dropped from the square dance lexicon altogether.

And, one other thought. We shouldn't have a different set of standards for different areas any more than we should for different plateaus of dancing. What is smooth, considerate dancing at the Basic level should not differ when a dancer reaches out to the Advanced or Challenge plateaus — not if it's all a part of the same activity. The principles of moving to the music, of adhering to a flowing style that alternates the use of hands, that requires a hand-shake hold in a right and left grand and hands-up in an ocean wave should be the same in all phases of square dancing.

A relatively short time ago we had no central point to which challenges of this type could be presented. Now we do. Let's put all of this into focus and come up with a solution.

SQUARE DANCING

in the

AMUSEMENT PARKS

ON THE COVER Square dancing in the hot California sun pleases the spectators and eases the usual costume requirements —

photo courtesy of Knott's Berry Farm



By David Ciaffardini, Pacific Palisades, California

FROM EVERY ANGLE the event appeared to be a square dancer's most extraordinary dream, made real.

As the sun was setting, thousands of square dancers warmed up for a dance-filled evening in a wonderful land where fantasies miraculously come true. As dancers sashayed into the night they were joined by a host of strange animals — a five-foot mouse, a six-foot dog, a band of roly-poly piglets — all swinging and do sa do-ing to spirited square dance music.

In the midst of this strange scene, callers Bob Van Antwerp, Bob Fisk and Nelson Watkins, called out patter to packed dance floors as spaceships roared behind them, submarines docked a few hundred yards away and smiling elephants flew through the sky as gracefully as birds.

Between tips, dancers seeking a few minutes of relaxation stepped away from the dance floors to go bob-sledding through the caves of a snow-covered mountain. Other dancers found their way on board sailing ships filled with lusty pirates; others took the time to creep through the innards of a creeky haunted house. But somehow, despite the distractions, fine music and great calling lured wayward dancers back to the dance floors.

☆☆☆

This dream-like scene is not the wispy figment of a fatigued dancer's imagination. No, this noteworthy square dancing event took place in Disneyland, a location where the most fantastic dreams have been coming true

for nearly 30 years.

Disneyland is one of the world's greatest amusement parks, so it should not be surprising that it would incorporate square dancing, one of the world's greatest amusements, into its entertaining grasp. What is surprising, however, is that square dancing is not a permanent activity at Disneyland, nor are open square dances a permanent activity at any major amusement park we know of — but that might change.

During the past year Disneyland and several other Southern California amusement facilities including Six Flag's Magic Mountain, Knott's Berry Farm and the Universal Studio's Tour have hosted open square dances. From both the parks' and dancers' perspectives the events have achieved positive results. Hundreds, even thousands of fee-paying dancers are attracted to the facilities; their colorful clothes and bustling activity adds sparkle and gaiety to the parks' ambiances and the dancers are rewarded by having a unique, fun-filled environment in which to show off their hobby.

In recent years square dancing at Disneyland has taken place during yearly "Square Dancers Nights" initiated by dancers, Norm and Joan Holloway, who live in Garden Grove, California. The Holloways and Disneyland organize the events as "mix-in parties" in which the Holloways essentially "rent" the park and its facilities for an evening, after ensuring they will have at least 7,000 people attending the event. In 1980 the Hol-

loways managed to book several callers and sell over 7,000 advanced tickets and so, Square Dancers Night at Disneyland was born.

"We'd known people at Disneyland for 20 years and always tried to get them to have more square dancing," Norm Holloway explained. "The park was very responsive. They had square dance exhibitions and for a while they tried to tie in square dancing with country and western performers, but it was high priced and didn't work. People are either going to go square dancing or see entertainers — not both."

Holloway said Disneyland officials believe square dancing fits right in with the park's philosophy. "Part of the theme of the park is dedication to the growth of America," Holloway said, "and square dancing is part of America's development."

Although SQUARE DANCING Magazine concurs with dancers' desires to introduce square dancing into their local amusement park's activities, Holloway, who helped organize the 1964 National Square Dance Convention, warns that a tremendous amount of work and dedication is required for success. He said he spent two hours a day, seven days a week for four months setting up last year's Square Dancers Night. "I'd say it takes someone who has done this kind of thing before," he said. "There are too many problems involved."

At Knott's Berry Farm, park officials are excited about square dancing, especially since last April when they organized a weekend square dance festival that featured callers Nate Bliss and Melton Luttrell from Texas and Jerry Schatzer, Lee Schmidt and Mike Sikorsky from California. According to Al Dietrich, Knott's official square dance caller and activity coordinator, each day of the event drew over 3,000 square dancers.

"The event was so successful as far as the park is concerned that we're planning others that'll be bigger and better," Dietrich said. "The callers and dancers had a ball."

Despite Dietrich's praise and the generally positive outcome of Knott's Festival, some dancers and callers said they felt the event could have been organized a little better. Caller, Jerry Schatzer, had mixed reactions. "I talked to many people who told me they

really had a good time. But there were a few problems compounded by the unusually warm weather that weekend," Schatzer said. "The worst problems," he recalled, "were with the sound and the fact there was no air conditioning at most dance areas. It got to be pretty steamy especially for the cloggers who had to dance in the sun on black top. Overall though it was a fun day and I think Knott's was overjoyed."

Knott's To Expand

Dietrich admitted there were a few problems with the festival but he insisted they will be improved for the next festival. "This was an experimental run. Next time we're going to have different dance locations and even more callers. It *will* be bigger and better than ever."

Although Knott's has had very few open square dances during the last decade, they have perhaps promoted square dancing more than any other amusement park in the country by regularly featuring square dance and clogging exhibitions (five nights a week during summer months) at the park. According to Dietrich the exhibitions are crowd attracting and inspire many onlookers to inquire about square dance lessons in their own area.

☆☆☆

Amusement park officials suggest that dancers who would like to introduce or expand square dancing at their local amusement parks should write or telephone the parks' entertainment or special events coordinator. By mentioning that square dancing events have been successful at other major amusement parks you'll easily encourage them to consider the idea. Whether the park will want to set up their own square dance festival, as they did at Knott's, or whether they will offer a "rental" agreement similar to that at Disneyland, or whether they have another alternative, are matters to be worked out.

The callers, dancers and promoters we talked with all agree that square dancing is an excellent way to put more amusement into amusement parks. They all also echoed the sentiments and words of Norm Holloway: "Square dancing at amusement parks should be for the sake of the dancers and not to exploit them. The quality of square dancing should be the primary concern; the park is a nice secondary item making it an extra-special square dance event." □ □ □

A First For Great Britain The Silver Spur

Awarded to

Gwen Manning

London, England



THE SILVER SPUR has gone to the land where the legends of knighthood began — where the thrilling tales of King Arthur were, centuries ago, interwoven with the imaginary capital of Camelot. We may not know whether there was truly a spot called Camelot, but we do know that in London, England, on the second day of May, in this year of 1982, Gwen Manning, a very special lady of the square dance realm, was deservedly honored and dubbed — for like the knights, she had won her spurs.

The ceremony took place at Alexandra Park Lower School at the Merrymakers Square Dance Club's 18th anniversary celebration. Although some 250 dancers were on hand, only Jim and Joan Ive, the dance chairpersons, and Kenn Reid of San Diego, California, the featured caller for the evening, were aware of what was to come. The Ives escorted Gwen to the stage and presented her with a beautiful floral bouquet. It was reported she was totally surprised and speechless when Kenn, on behalf of The American Square Dance Society, bestowed on her the Silver Spur and accompanying certificate which read:

In grateful recognition of your tireless and continuing contribution to the growth and strengthening of American Square Dancing overseas, we salute you. Your leadership has inspired many. Your caring attitude sets a high standard of square dance fellowship for all to follow and the hospitality you have extended to visitors has left a trail of goodwill around the globe. The keen vision, displayed almost two decades ago, by you and your late husband Fred, was responsible for the far reaching development of the round dance phase of our activity in Great Britain. Your combined efforts are also remembered and appreciated.

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



*The Sets In Order American Square Dance Society
Speaking for Square Dancers, Everywhere*

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Square Dancer,

The coming of fall signals the start of a new square dance year. Clubs that have been dormant and those that have been running with minimal crowds during the recent hot months think of September and October as a new beginning. It's also the start of the semester for dancers just coming into the activity. Let's focus on this and think seriously of what we hope to accomplish with a new dancers' class.

The first goal is rather apparent. We, callers and dancers alike, who are involved in *recruiting, training and retaining* the new dancers, are looking to the future when these men and women will be joining us in our clubs.

And so, in our drive to bring our friends into the activity we make a number of promises: i.e., *you will learn quickly; classes are inexpensive, friendly and fun; you'll be dancing with us in our club in no time.*

Let's take a look at some of those promises to see if we're being realistic. There was a time

when teaching dancers enough basics to get them into "club level" might amount to 15 two and a half-hour sessions. But then we had a list of only 50 basics. Let's say that today our goal is to bring the newcomers into a Mainstream club. That means that they must be able to react automatically to all 68 of the basics in family groupings that make up Mainstream (see the box, opposite page).

Now, if you stop and think about it for a minute, how long did it take you, as a new dancer, to actually learn a new movement? Undoubtedly it took very little time before you had the do sa do down pat but then think about the other movements you were taught and reviewed in one session, and then re-taught and reviewed over the subsequent weeks until you could react automatically and felt you had really *learned* the basics. Callerlab, with more than 1,400 members, feels strongly that to learn just the first 48 basics takes 29 learning periods and to do the whole 68 Mainstream list takes no fewer than 41 weeks. This group of veteran callers further suggests that one year of additional dancing at

A New Concept

Jack Lasry of Hollywood Beach, Florida, former chairman of Callerlab, recently introduced us to a new term. The word "Dropouts" is a tag we have for those dancers who leave the activity for all of the *normal* reasons; the same reasons, perhaps, that cause an individual to leave any activity — change of job, moving to a new locality, family problems, illness, etc. These, Jack explains, we have come to know as Dropouts. On the other hand, PUSHOUTS are those individuals who would and could stay in the activity if they were encouraged. Perhaps they were slow learners and the combined impatience of a caller and members of a sponsoring club left them behind. Peer pressure on the part of the experienced dancers who tried to move them into an existing club too quickly and before they were fully prepared would tend to PUSH out some. Callers undoubtedly share in the responsibility for PUSHOUTS by inadequate teaching. Whatever the reasons, these are the persons we should be most concerned about, for it is these that we should be able to retain.

Nobody likes to be a "loser." No one enjoys being embarrassed. And if classes cannot properly train a new dancer to the point where he can dance with ongoing clubs, then he's going to make mistakes, break up squares, try the patience of the veteran dancer, become disenchanted and be PUSHED OUT of square dancing — probably for ever.

the Mainstream level after the 41 weeks of class is necessary before the new dancer moves on.

It's easy to make all sorts of exceptions. "But our group is different. We'll absorb these new class graduates, mix them with our experienced dancers so they will pick up the Quarterly Selections and the Plus figures our club can dance and, in no time at all, we'll have everybody dancing our level." Who's kidding whom?

We've used the figure of an 80% pushout rate (see box opposite) from the time dancers enter a class until they graduate and try to move into an existing club. One of the prime reasons given for pushouts, at any level, is unfriendliness, lack of common courtesy, the forming of cliques. Cliques, incidently, are essentially a protective cloak an experienced dancer may pull over himself as a means of dancing with those at his own experience level.

Friendliness or unfriendliness aside, no matter how well-meaning the club member may be and how friendly that person may have been previously with the individuals he or she brought into the class, if the new dancer is not of equal ability, then this protective fence goes up and the new dancer feels unwanted. If brought into a square and a caller uses terminology the new graduates have not been taught, they become embarrassed, another prime reason for them to give up and get out.

If you really meant it when you sold the new dancers on becoming a part of the square dance activity, then face up to the fact that they're going to need all the practice time possible at the Mainstream level before these calls have been thoroughly learned and can be executed smoothly and automatically in the square dance world.

Developing good reaction time takes patience and continued dancing, so what are we talking about? To conquer the 68 basics, that's 41 weeks (class sessions), then dancing at the Mainstream level, using just these 68 movements and no others, brings the total up to 22 months of dancing from the time the dancer steps into a beginners class 'til he is ready to move out from Mainstream. If this sounds a bit ominous, let's look at the alternative. If we wish to develop competent dancers we must either provide them with the time to learn, or cut back on the amount of material to be mastered. It's that simple.

As a teacher or caller, and as club members

"In Family Groupings"

This simply means that in some of the Basic categories there may be as many as nine things to teach. Six may be taught during one session but the other three may be suggested for a later "teach" after the initial traffic pattern of the movement has been learned. As an example, take the Circulate Family (47). It has been suggested that six of the nine parts be taught initially and the balance a bit later, after the concept of Circulate is understood. That means that Boys(a), Girls(b), All Eight(c), Ends(d), Centers(e), and Couples Circulate(f) can all logically be taught at one time.

Then, at a later session, after these first six have been reviewed sufficiently so that the dancers are reacting to them automatically, introduce Box Circulate(g). At still other sessions Single File Circulate(h) and Split Circulate(i) are brought in until all nine parts of the family have been introduced in possibly four different teaching sessions.

What this means is that instead of having to teach 68 Basics to cover Mainstream in 41 lessons, we're talking more like 100 teaching items — some separated temporarily from their family units for ease in teaching and learning but all a part of the total 68 Mainstream Basics Concept.

who have worked hard to bring in new recruits, it must be distressing to know that only a small number of those in class will be dancing one year from now. However, with the suggested 41 weeks (classes) plus 52 weeks (dancing at Mainstream only), the mortality rate will be definitely lessened and you should begin to see more and more class members becoming strong supporters of the clubs and of square dancing as a whole.

So where do we go from here? Well, first of all, let's forget the rush. Let's take those 41 weeks that Callerlab says are necessary to train a dancer through 68 basic movements. Second, when the class has successfully completed Mainstream let's make sure that the dancers have a place to dance at that plateau, and without any new movements being taught, for a period of one year. This may mean reevaluating our club level but, with callers and dancers working closely together we can create a fun and friendly ongoing Mainstream dance. □ □ □

THE FUN STARTS the minute you park your trailer at El Valle del Sol . . . so states the brochure for this lovely combination travel trailer/mobile home park in the lush, tropical Rio Grande Valley of South Texas. For square and round dancers, we might paraphrase that to read, "The fun starts the minute you step inside Peppermint Palace," site of square dancing for snowbirds or for those who make this location their permanent home.

In the fall of 1974, Sherry and Jerry Haag started a program of teaching both squares and rounds at El Valle del Sol Trailer Park in Mission, Texas. "Dancers were so scarce, we really had our work cut out for us," says Sherry. "We got busy teaching lots of classes. From 1974 through March, 1982, we graduated approximately 1,300 dancers."

FUN in the Texas SUN

Two Mobile Parks become a Mecca for square dancers



By 1977, the Haags had added a full dance program at Tropic Star Trailer Park in Pharr, 10 miles to the east. This made it impossible for them to teach both rounds and squares and so a round dance couple was added to the staff. Currently Glen and Mary Nokes from Denver, Colorado, instruct round dancing and ballroom dancing at both locations.

People living in the two parks are offered a full schedule of dancing, from beginner classes through Advanced II APD. Dancing begins at 9:30 in the morning on weekdays, with additional workshops after lunch. Rounds and squares alternate at Tropic Star Park and El Valle del Sol and a calendar is posted for people to make their selection. A typical week of evening dances, which start at 7:30, might

look like this. Rounds are included each night except on the Advanced evening.

Sunday — Mainstream (Tropic Star)

Monday — Plus II (Tropic Star)

Tuesday — Advanced II+ (El Valle)

Wednesday — Mainstream (El Valle)

Thursday — Plus II (El Valle)

Friday — Advanced I+ (Tropic Star)

Large Halls

The Peppermint Palace ballroom accommodates 45 squares. The Twirlers Square Dance Club dances at the Palace on Thursday evenings and also helps the Haags host various special events. Hudson Hall at the Tropic Star Park accommodates 65 squares. Folding doors at one end of the hall can be opened for another 40 squares, if needed.



Jerry and Sherry Haag, spark plugs for dancing at El Valle del Sol and Tropic Star Park.

Jerry and Sherry treat all the dancers like club members and plan "specials" for them during the season. One annual treat is a bus trip to dance with a group somewhere within 200 miles of the parks. Sometimes they make this a mystery trip to add spice to the occasion.

The second Sunday of each month is a sing-along. Jerry accepts requests from the dancers for their favorite singing calls. This is a fun night with all levels joining together. Once a year, the Haags hold a Parade of States' dance with banners, flags, etc. representing the states and Canadian provinces in the parks. Last winter Michigan won with the most dancers present. Obviously people from the snow areas would delight in spending the winter in a beautiful resort area where the average yearly temperature is 78 degrees.



Glen and Mary Nokes

Other special dances include various theme or costume dances and a New Year's Eve or holiday dance. This coming year will find Jerry sharing the mike with Gary Shoemake on January 1st. Each March a Spring Fling is held at the Tropic Star with guest callers, Ken Bower and Bill Wright. Graduations, too, are a festive time. Sherry comments on the wonderful people who learn with them. One couple, who dance regularly, have been married 58 years. Another couple started lessons last year and graduated this past spring. They are 78.

The Mobile Parks

The Tropic Star Park has over 300 RV sites with full hookups. Movies, bridge, exercise classes, hobby rooms are just a part of what is offered. Swimming, hot tubs, 9-hole golf and tennis are available. Dancing to big bands on Tuesday and Saturday nights is part of the schedule as are Broadway-type shows which are booked in on a regular basis.

El Valle del Sol has hookups for 450 large travel trailers in an attractive citrus grove. Another 100 sites accommodate permanent, large mobile homes. Recreational activities include a variety of hobby workshops, arts and crafts, bike riding, swimming, pancake brunches, ice cream socials, bus tours, etc. in addition to the full program of dancing.

The Mobile Haags

Sherry and Jerry make their home in Cheyenne, Wyoming, for half of the year, spending the balance of the time in South Texas, bringing beautiful music and beautiful dancing together for the residents. Could it be that there might be an RV in your future? If so, the Tropic Star Park and El Valle del Sol invite you to consider their locales. And the Haags look forward to having you dance with them.

Annual RV/Mobile Park Listing

SQUARE DANCING Magazine publishes an annual list of Retirement Square Dancing, i.e. RV and Mobile Parks which offer square dancing as part of their activities. To include your location, please send the name and address of the park, plus the name(s) of the callers and cuers to Retirement Listing, The American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, CA 90048. To be included in the 1983 Directory, this information should reach us no later than March 1, 1983.

Wheelin' and dealin' WHEELCHAIR

SQUARE DANCING

By Mary Jenkins, Olmsteadville, New York

THE ARTICLE in March, 1982, issue of **SQUARE DANCING**, "Tips for Wheelchairers," by Phyllis and Charlie Plimpton was of great interest to me. I have been doing wheelchair dancing in more than 150 nursing homes and homes for the aged since 1975. I have given workshops, seminars and in-service training for activity directors, staff members and volunteers. In 1976 my handbook, "Wheeling and Dealing With Nursing Home Residents" was published and a second handbook is now ready. I have given talks and lectures on wheelchair dancing for square dancers, square dance leaders and educators and have conducted two wheelchair festivals with nearly 100 wheelchair dancers all dancing at the same time. So I feel I speak from experience.

In very few instances have I had square dancers as partners for wheelchair dancing. Most of the dances are held during the morning or afternoon when many square dancers are working. Many retired people who square dance are too busy workshopping or want to keep out of nursing homes as long as possible! May these people never be among the lonely residents of nursing homes who look forward to a visit from square dancers to dance for the residents or with them.

The majority of people who push the wheelchairs at the dances I call would be "turned off" if they had to learn all the movements suggested in the Plimptons' article. They cannot give their undivided attention to a complicated call because they are concentrating on that person in the chair they are pushing. They must be alert to their needs at all times. Because of this concentration a partner may not even hear the command.

The do sa do in my program is "pass right shoulders, go way over, turn around, pass right shoulders once again, go way over, turn around."

This reminds me of a lady who was sup-

posed to "not be with it" who said to me after one dance, "Young lady, what's this business of see saw?"

"Oh, Miss Finigan," I replied, "that is a left shoulder do sa do. In modern square dancing it is called see saw."

"Well, from now on," she said disgustedly, "say left shoulder do sa do. No more of this see saw business!"

Much of my wheelchair dancing is done from lines (partners facing) because:

(1) Many older people have done line dances, string dances and contras. These are not foreign to them but bring back memories.

(2) Wheelchairs are easier to manipulate in lines, use less space and are less confusing to dancers.

(3) Dancers can see their partners across from them. Many people are unable to turn their heads to look at partners beside them. Isn't it much nicer to look at your partner? Eye contact is so important, even in wheelchair dancing!

We do not touch hands nor do we mention hands, since so many hands are useless or missing.

The important ingredients that make up a successful wheelchair program, in my estimation, are a good sound system, good music, kind, happy and willing people as partners for the residents and a caller with lots of imagination who loves people and can create dances on the spot as the need arises, making the best of any situation.

The Plimptons evidently have been successful and satisfied with their way of conducting wheelchair dancing and I feel the same about mine. May we and many other volunteers continue to bring joy and happiness to people who are confined to institutions and may more square dancers realize that there is much more to the square dance activity than boasting about the number of times a week they dance or the level they can dance.



Editor's Note: This poignant farewell came after a minority group in one club undermined the work of the caller and other responsible club members. It points up the message that there is always a "right" way of handling any situation and the words, "consideration," "tact," and "communication" need to be in force. The story has a happy ending. This particular caller – dedicated and qualified – was asked to call for another club which recognized his ability and qualities.

. . . a Caller's Farewell

DURING THE 40 YEARS that my wife and I have been involved in the square dance activity, we have extended much of our time and effort in directions considered by us to be to the best advantage of the activity and the participants. We have always said that "anytime our efforts were not recognized as being in the best interest of the activity and especially if the dancers' needs were not being served," we would quietly fold up our P.A. equipment and step out of the picture.

That is what we said, but I know now that we did not have any recognition of what a shock the arrival of that time would be — and how difficult it would be to follow through on our commitment to step out of the picture.

Well, ready or not, the time has come. That was clearly indicated in the results of the club's survey.

The board did offer to allow me to finish the current season, but to do so would have been an unfairness to the club, to you as dancers and yes, even to me. It would be embarrassing to me to attempt to call a good dance, knowing that I would not be satisfying some of you.

As was stated, I have submitted my resignation, to be effective at your earliest convenience. I regret that I did not recognize the extent of your dissatisfaction in time to take

this action on my own, rather than having waited until you had to show me.

Now, please do not try to read into what I have said anything that would indicate anger, for none is intended — some hurt pride, disappointment and embarrassment, yes, but no anger.

This club is a fine club, made up of good, friendly people, and we have enjoyed approximately 18 years of a wonderful relationship, some bad times, some good times, but if I had it to do over, I wouldn't change a bit of it, except possibly these last few days. You now have a good, loyal group of officers and I congratulate your president and his wife on their attack of the job ahead of them. They cannot win the battle alone; they need the complete cooperation of you all. Unless every one of you accept the new conditions and sincerely apply yourselves with the determination that you have extended on occasions in the past, then regardless of the efforts of your officers, the hard work that you and I have extended these last 18 years will go down the drain. And that, my friends, is the last thing in this world that we want to happen.

We thank you from the bottom of our hearts for the many wonderful things you have done for us. We love you — every one.

COMING NEXT MONTH: Early contemporary square dancing was filled with gimmicks, unusual, often spectacular variations that needed to be taught every time they were used. Some of them such as the Grand Square and Tea Cup Chain have made it to the basic lists but others have all but disappeared into the sunset. We'll take a look at some of them in the October issue. Also, look for your 1983 National Convention Registration Form next month.



Thirty-second

National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

WHAT'S THE MATTER, BUNKY? Did you try to spin chain the gears when the caller said spin chain thru? Is that what's wrong, Bunky? Are you afraid you might not be able to find a place to stay at the 32nd National in Louisville? Is that what's troubling you?

Not to worry, Bunky. When it comes to the square dancing, you're on your own. But when it comes to places to stay, boy, do we have room for you! Bunky, you never had it so good. We'll have 10,327 rooms (over 7,000 in the Louisville metropolitan area) waiting for you. That's how many have been reserved within 75 miles of the Kentucky State Fair and Exposition Center. Based on 4½ people per room (which the National Executive Committee says is the figure to use), we'll have room for 43,889 3/4 square dancers. If you're like us, you probably can't wait until next June to see three-fourths of a square dancer!

300 rooms have been set aside at the University of Louisville, too, and that's only about a promenade-and-a-half from the Fairgrounds. Put another way, it's about a mile. Even closer are the camping facilities — they're right on the grounds — with room for 2,000 campers. Security will be provided, as will gate passes for getting in and out of the Fairgrounds without paying for parking privileges each trip. None of the camping sites will be on pavement, and the whole camping package for four days will cost you only \$50.00 total.

Like we said, Bunky, you never had it so good. When you get here, we'll go look for that three-fourths of a square dancer together.

— Lou Younkin

Education Department Seeks Help

The difference between a festival and a convention is said to be the Education Department. Education includes panels, clinics (workshops), seminars and meetings held to

pass on ideas and information. There are currently 75 events scheduled for the 32nd National. You can be a part of it. The Education Committee will soon be contacting leaders, callers and instructors to moderate and participate in these events. We would like to have any ideas or problems that you, the dancers, want to see resolved or discussed. Any topic related to square, round, clog or contra dancing will be considered. Send your ideas to Gary and Cathy Young, 8406 Laverne Dr., Fern Creek, KY 40291 or Dave and Carole Hommel, P.O. Box 44, Jeffersontown, KY 40299.

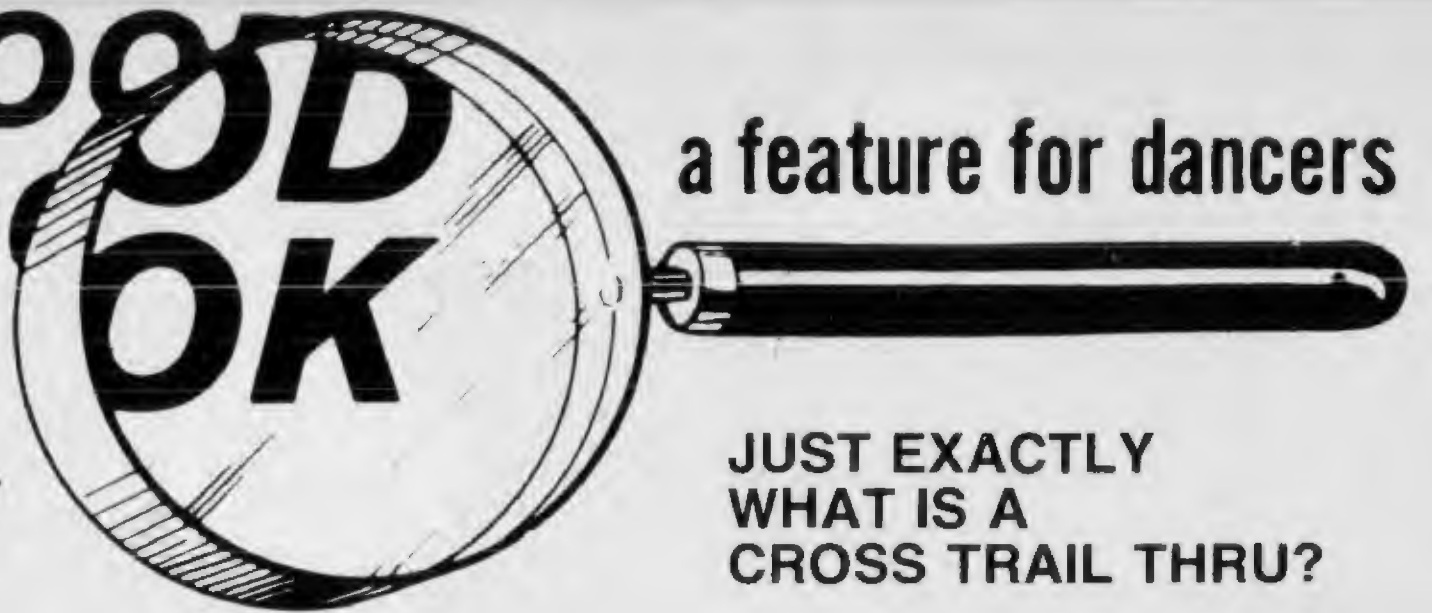


A Moving Experience

Bob Braden is shown calling for dancers aboard the 32nd National Square Dance Convention Float. This beautiful float, designed and built under the direction of Social and Special Events Chairmen, Bill and Juanita Beach, and John and Willie Stigler, Fashion Show Vice-Chairmen, won an award in the 1982 Derby City Festival Pegasus Parade and was featured on PM Magazine. The 35-foot long float, decorated in the blue and green colors of the Convention, will be entered in other local parades to promote the 32nd National and "The Wonderful World of Square Dancing."

TAKE A GOOD LOOK

a feature for dancers



JUST EXACTLY
WHAT IS A
CROSS TRAIL THRU?

<p>NOT THIS ...</p>	<p>A</p>	<p>B C</p>	
<p>NOR THIS ...</p>	<p>D</p>	<p>E F</p>	
<p>BUT THIS</p>	<p>G</p>	<p>H I</p>	

BARBARA: We've had some interesting discussions over the years about the Cross Trail Thru. It seems that different callers have varied ideas concerning the definition.

JOE: As one example, a caller told us once that, starting from two facing couples (A), the dancers pass thru. And, once they have passed thru, they remain facing out (B) and do a half sashay (C). Not correct.

BARBARA: Another definition that intrigued us, although, like the other not correct, also starts from facing couples (A). In this version, the couples do a half square thru — but, without hands. They pass thru (D), turn a quarter to face their partner (E), do a pass thru — only this time passing left shoulders (if there were such a thing as a left pass thru) and end facing out (F).

JOE: Perhaps the best way to explain the Cross Trail Thru is to say that it is one basic

that does not, of itself, have an ending. It is dependent upon a follow-up call to determine if the dancers go around the outside, face another couple or just what.

BARBARA: Let me give you the Callerlab definition: "Starting formation — facing couples. Dancers pass thru. The right-hand dancer crosses in front of partner to the left while the left-hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call." That really says exactly what is expected.

JOE: Now, if you do a Cross Trail Thru by the definition, you can start with a facing couple (A), if you wish, and have them pass thru (G). Then, the person on the right crosses to the left (H), in front of the other dancer, who crosses to the right. They then do whatever the caller wishes them to do from that point.

□ □ □



Dancers entertain Chapter 69 of The Mended Hearts in Seaton Hall, St. Vincent's Hospital.

Square Dancers Visit The Mended Hearts

By Gordon Luff, La Puente, California

A YEAR AGO, on the evening before my open-heart surgery, Al Edmunds, President of Los Angeles Chapter No. 69 of The Mended Hearts, Inc., bounced into my room and told me, "It's a piece of cake. I had my surgery 11 years ago." After talking with Al for a few minutes, I told him I thought I was in good shape to tolerate the surgery because I had been square dancing for more than 20 years.

Three days after the operation, Al appeared again. After saying, "Welcome back," he asked if I could get a group to put on a square dance demonstration to entertain the local chapter of The Mended Hearts.

I was back dancing three months after my operation and last spring I asked some of our friends if they would like to put on such a demonstration. The response was an over-

whelming, "You tell us when and where and we'll be there!"

The night picked was March 17th and, unfortunately, occurred during one of the worst rainstorms in Los Angeles' history. This forced some last-minute cancellations. Nevertheless, over two squares of gaily-costumed dancers appeared at St. Vincent's Hospital, Los Angeles, and demonstrated square dancing for the 10th Anniversary of the local Mended Hearts' chapter. Included among the dancers were three, Bob Shadduck, Max Neumann and Launor Carter, who had all undergone open-heart surgery, as had our caller for the evening, Ray Orme. An immediate empathy between the dancers and viewers was established.

After a brief business meeting conducted by Al Edmunds and a short motion picture, "Back in Action," the dancers took over. Several demonstration squares were danced and then members of the audience were invited to join in some simple mixers. Comments from the Mended Hearts' members included, "interesting, educational, entertaining" to more specifics about the "attractive dresses worn by the ladies" and "the beautiful patterns during the dance."

In all it was a fun-filled and rewarding evening and an opportunity to demonstrate the recuperative as well as recreational value of our hobby. Al Edmunds said afterwards, "A most heartfelt thank you."



Caller, Ray Orme, can smile and encourage members of The Mended Hearts when he tells them, "I've been there, too."

Photos by Launor Carter

LADIES ON THE SQUARE

KNITTED

MAJORCAN-STYLE BOLERO



SOMETIME AGO, *Let's Dance*, the monthly magazine of the British Association of Square Dance Clubs, included directions for an attractive knitted bolero. We had some difficulty in deciphering the directions and so turned to Tommi Herrington, square dancer and knitter-par-excellence from Potter Valley, California. Tommi knitted a sample bolero (shown with this article) and graciously shares her instructions with our readers.

Materials Needed

6 oz 4-ply yard (Columbia, Minerva, Glimmer, Fluff, Roly Poly, Dazzle, etc.)

1 pair Size 13 knitting needles

1 pair Size 7 knitting needles

Directions

Using #7 needles, cast on 74 sts.

(A) K1, P1 for 6 rows.

Change to #13 needles.

(B) K1, P1 for 10 rows. Always knit 1st

stitch in the regular way but all other knit stitches, knit into the stitch below to make a loose stitch.

Change to #7 needles.

(C) Knit 6 rows as per (A), increasing in every 7th st. in 1st row (84 sts).

Change to #13 needles.

(D) Knit 12 rows as per (B).

Change to #7 needles.

(E) Knit 6 rows as per (A), increasing in every 8th st. in 1st row (94 sts).

Change to #13 needles.

(F) Knit 14 rows as per (B).

Change to #7 needles.

(G) Knit 6 rows as per (A), increasing in every 10th stitch in 1st row (114 sts.).

Change to #13 needles.

(H) Knit 16 rows as per (B). Bind off.

Ties

With #7 needles, right side facing you, pick up 41 sts. along the side of the garment. Always knit first 4 sts. and last 4 sts. of every row.

Row 1: K4, P33, K4

Row 2: K4, K1, P1 (7 times), K2 tog., K1, *K2 tog. in back of stitches, K1, P1 (7 times), K4 (39 sts)

*Always do second K2 tog. in back of sts.

Row 3: K4, K1, P1 (7 times), P3, K1, P1 (7 times), K4

Row 4: K4, K1, P1 (6 times), K1, K2 tog., K1, K2 tog., P1, K1, P1 (6 times), K4 (37 sts.)

Row 5: K4, K1, P1 (6 times), K1, P4, K1, P1 (6 times), K4

Row 6: K4, K1, P1 (6 times), K2 tog., K1, K2 tog., K1, P1 (6 times), K4, (35 sts.)

Row 7: K4, K1, P1 (6 times), P3, K1, P1 (6 times), K4

Row 8: K4, K1, P1 (5 times), K1, K2 tog., K1, K2 tog., P1, K1, P1 (5 times), K4 (33 sts.)

Row 9: K4, K1, P1 (5 times), K1, P4, K1, P1 (5 times), K4 (This continues next page.)

Row 10: K4, K1, P1 (5 times), K2 tog., K1, K2 tog., K1, P1 (5 times), K4 (31 sts.)

Row 11: K4, K1, P1 (5 times), P3, K1, P1 (5 times), K4

Row 12: K4, K1, P1 (4 times), K1, K2 tog., K1, K2 tog., P1, K1, P1 (4 times), K4 (29 sts.)

Row 13: K4, K1, P1 (4 times), K1, P4, K1, P1 (4 times), K4

Row 14: K4, K1, P1 (4 times), K2 tog., K1, K2 tog., K1, P1 (4 times), K4 (27 sts.)

Row 15: K4, K1, P1 (4 times), P3, K1, P1 (4 times), K4

Row 16: K4, K1, P1 (3 times), K1, K2 tog., K1, K2 tog., P1, K1, P1 (3 times), K4 (25 sts.)

Row 17: K4, K1, P1 (3 times), K1, P4, K1, P1 (3 times), K4

Row 18: K4, K1, P1 (3 times), K2 tog., K1, K2 tog., K1, P1 (3 times), K4 (23 sts.)

Row 19: K4, K1, P1 (3 times), P3, K1, P1 (3 times), K4

Row 20: K4, K1, P1 (2 times), K1, K2 tog., K1, K2 tog., P1, K1, P1 (2 times), K4 (21 sts.)

Row 21: K4, K1, P1 (2 times), K1, P4, K1, P1 (2 times), K4

Row 22: K4, K1, P1 (2 times), K2 tog., K1, K2 tog., K1, P1 (2 times), K4 (19 sts.)

Row 23: K4, K1, P1 (2 times), P3, K1, P1 (2 times), K4

Row 24: K4, K1, P1, K1, K2 tog., K1, K2 tog., P1, K1, P1, K4 (17 sts.)

Row 25: K4, K1, P1, K1, P4, K1, P1, K4

Row 26: K4, K1, P1, K2 tog., K1, K2 tog., K1, P1, K4 (15 sts.)

Row 27: K4, K1, P1, P3, K1, P1, K4

Row 28: K4, K1, K2 tog., K1, K2 tog., P1, K4 (13 sts.)

Row 29: K4, K1, P3, K1, K4

Row 30: K4, K2 tog., K1, K2 tog., K4 (11 sts.)

Row 31: K4, P3, K4 (11 sts.)

Row 32: K11 (11 sts.)

Row 33: K4, P3, K4 (11 sts.)

Repeat Rows 32 and 33 until desired length of ties. (40 rows) Knit every row for 8 rows. Bind off.

Repeat on other side of garment for matching tie.

A British bolero, knitted by Californian, Tommi Herrington, and modeled by Mary Belle Robbins.



EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CROSS DOUBLE DOWN: From parallel waves: Ends facing in and adjacent dancer split circulate two places as the others cross over circulate once.

From a static square: **Heads square thru four**
Cross Double Down . . . girls circulate . . . pass thru
Tag the line right . . . bend the line
Allemande left

SWING DOWN THE LINE: From left hand waves: All left swing thru. New ends courtesy turn the centers to end as facing couples.

From a static square: **Heads square thru four**
Trade the wave . . . Swing Down the Line
Pass the ocean . . . girls trade . . . swing thru
Men run . . . wheel and deal
Allemande left

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

MAVERICK STYLING, CHAPTER TWO. In July we discussed maverick styling as it applied to dress. This issue let's look at maverick styling as it is manifest in execution of dance figures. In the Mainstream area there are two instances of maverick styling that are reasonably widespread today. They are the arm-around-waist do sa do and the bump and grind in weave the ring. We mention them in passing to illustrate the idea of maverick styling.

In the Advanced and Challenge areas there is an instance of maverick styling that has received some notice in the last few years. Many Challenge (and even Advanced) level dancers substitute a hand touch or other acknowledgment for a full arm turn allemande left. Let's look first at the probable cause and motivation for this practice and then at its appropriateness.

In my view, there are two possibilities for the cause of this (and other maverick) styling practice. First is the possibility that the maverick styling is, in the minds of those practicing it, an improvement on the figure in terms of the perceived use of the figure within the choreography being presented — especially as it is commonly used. The second possibility is that it is being done simply to satisfy the dancer's desire to show off in some way (It is my feeling that the arm-around do sa do fits primarily into the first category and the bumpy weave the ring fits primarily into the second.) I believe that the acknowledgment style of allemande left fits primarily into the first category. To understand that, one must view the function of allemande left in the Advanced and Challenge areas.

First, recognize that the move is often *not* followed by a right and left grand. Indeed, in many instances, the caller will leave the dancers right at home after the allemande left. The use of the allemande left in the Challenge (and to some extent the Advanced) area is, in many cases, not a meaningful dance action but a statement by the caller that the particular sequence (puzzle) has been completed and dancers may acknowledge their successful

completion by noting that their corner is indeed right there on one hand while their partner is on the other hand. Dancers may then step home and await the next sequence.

After extensive use of the allemande left in this fashion, dancers recognized that there was no dance function involved in this use of the call. They devised a short cut that fit the function of the call. Because the flow of the dance has ended at this point, no significant compromise in the *dance* aspect was felt. No one that I know of ever taught anyone to do this or even encouraged it from the stage or microphone.

Now, it is certainly possible that some dancers, having fallen into this practice for the above reasons, may persist in the practice when that reasoning does not apply. They are then into the second possibility of maverick styling, i.e. for the purpose of identifying themselves (as being "with it" or whatever). We recognize this as a human trait (albeit somewhat immature).

How about the propriety or appropriateness of this shortcut styling? This is, of course, the real issue for most people. There is certainly some justification for the advice, "When in Rome, do as the Romans do." Thus, at a non-Advanced dance there should be no question that shortcut allemande lefts are inappropriate. I have not personally seen this abused by any but the most unaware or insecure dancers.

What about at Advanced and Challenge dances? I am of the view that if the caller wishes to use allemande left in his choreography in such a way that it serves a purpose other than simply indicating the end of a sequence, then he can employ choreography that does just that. Indeed, if the caller wishes to discourage use of the acknowledgment allemande left, he can devise choreography that makes it difficult for the dancers to succeed if they do not do the call properly. On the other hand, if the caller does use the allemande left exclusively for simply terminating a sequence — especially when combined with leaving the

dancers right at (or very close to) home — the chances will continue to interpret the call allemande left as an acknowledgment.

A trend that we currently see in the choreography of many callers is the elimination of the allemande left altogether by going straight into a right and left grand. For the caller who wishes to eliminate acknowledgment allemandes, this is a sure-fire technique. Of course, dancers being human (as mentioned above) they will probably come up with a maverick manifestation in the performance of

right and left grand to get their special kicks.

Finally, a word to Advanced dancers. It is our feeling that acknowledgment allemande lefts are definitely out of place at Mainstream, Plus and even beginning Advanced dances. So show your class by being aware of where you are. To Advanced and Challenge callers — if you don't like to see acknowledgment allemandes, either eliminate the call or use choreography that puts meaning into the proper execution of the call.

□ □ □

Your Organization's Archives

By William M. Litchman, Albuquerque, New Mexico



I WONDER HOW MANY ORGANIZATIONS in this country, associated with square dancing, have a place to keep the valuable records associated with their creation and operation? If you are a member of an organization (and nearly every square dancer in the country is), does your organization have a way of preserving its own history?

Let's ask two very important questions: Is the history of square dancing important? Are we making history right now? The answers to these two questions are an emphatic "yes" and "of course we are making history!"

Well, then, let's do something about it! The Lloyd Shaw Foundation Archives is concerned about the fact that much of the history that American square dancing has made has been lost because it was not successfully preserved, either through lack of space, accident, or some other disaster. Many people feel that they don't have the time to devote to the preservation of records, letters, recordings and other aspects of the history of square dancing. In addition, many people don't feel that they have the resources to keep the information around.

I would like to suggest a viable alternative to throwing out all of this material which has

some value to the history of square dancing. The Lloyd Shaw Foundation Archives is a perfect place to keep this kind of material and information. However, we can't do it all alone.

To really help organizations keep their history growing and to keep it from getting lost in the shuffle of papers, the Archives proposes to serve such organizations by helping them store and catalog important materials which have lost immediate usefulness but which have some historical value for the organization and/or for square dancing in general. By cataloging this material and making such a catalog available to the organization, each organization would keep track of what is on file at the Archives, confidential materials can be kept confidential, and research information could be made available to those desiring access.

There are many organizations in the square dance world who could use such a service. In fact, Legacy is already participating in a joint and pioneering project with the Archives to keep historical and valuable materials available to Legacy without requiring officers to continually worry about preservation, condition and loss. Also, when officers change, transfer of papers often does not take place because they are forgotten, get lost in the

mail, or simply are misplaced and then destroyed. If these records show the development of an organization important to the continuation of square dancing as we know it or as it has become, this would be a sad misfortune. For example, an organization such as the National Square Dance Convention Committee must have a very valuable file of historically important material which will be of vital usefulness to a future chronicler of square dance history. If this material should be lost, it would be a serious blow to any successful or accurate history of square dancing.

I would like to suggest to such organizations that they plan for their own future history-making by considering a joint project with The Lloyd Shaw Foundation Archives. In the same breath, it should be made clear that the Archives cannot shoulder the entire financial burden for these projects and there must be some kind of financial cooperation as well.

For example, in order to continue to grow and serve as the Archives has in the past, it is important to acquire funds sufficient for the purchase of a computer. This computer will effectively divide the human time required in the cataloging and managing of the materials in the collection by at least 10. It is this savings in time which will make projects like the one suggested above, and others, feasible in to-

The Lloyd Shaw Foundation is a non-profit organization designed to retain Dr. Lloyd "Pappy" Shaw's philosophy of square dancing. To anyone not familiar with that name, Dr. Shaw was responsible for the resurgence of square dancing in the 1930's. The Archives Division of the Foundation has undertaken a monumental task of cataloging and storing materials pertinent to the history, present and future of our activity, in all its forms. It is a worthwhile task. It needs support and financial assistance to purchase a computer. Is your association, your organization or are you in a position to help? Contributors will be rewarded by what will be available to serve the entire square dance world. — Editor

day's world.

If you think that your organization would be served by participating in such an historical project as that mentioned above, particularly organizations such as Legacy, Callerlab, Roundalab, and the National Square Dance Convention Committee, please contact the Archives. If all would pull together in this work, only a small portion of each budget would be required to successfully complete the project. Please write or call: Dr. Wm. M. Litchman, Director; The Lloyd Shaw Foundation Archives; 1620 Los Alamos, SW, Albuquerque, NM 87104 (505) 247-3921

CONTRA CORNER



Contras make great Teaching Tools

IN THE LAST FEW YEARS, a number of callers have written to tell us they have found this form of dancing (the contras) to be excellent teaching tools. ". . . as a means of instructing my dancers to take it easy and not rush while moving to the music, I've discovered that contras are just what the doctor ordered," wrote one caller/teacher. "If I can get the new dancers to the point where they can do just a few of the simple basics, I find there are many contra dances that will provide them with the

experience they need to learn to react automatically to the calls."

Another caller tells us that much of what he teaches in the first few weeks of a beginner class is done in a large circle. ". . . the right and left thru, ladies chain and a number of other basics done with two facing couples are a natural for simple Contras. I've used the big circle for practice in moving 8 steps to the left and circling 8 steps to the right. Honors, the swing, moving forward and back and balanc-

ing are a cinch and work well from the big circle. The same goes for the allemande left, the right and left grand and promenade. In recent years, I've even taught the square thru, ocean wave and swing thru while the dancers are in a large circle. So many of these basics work beautifully when presented in this way and phrased to the music."

Dancers who are introduced to more than just the square formation accept all phases of square dancing — and enjoy them. If it's variety a caller is looking for, the extra patterns afforded by the contra line and circle are the answer. So many of the contra routines that have been explained in this column in recent years can be adapted to a large circle. This is particularly true of those dances known as alternating duples. If the dancers were to move in couples, two couples together making a line of four and all promenading counterclockwise, and if they bend the line and have the two ladies chain they would be in a circle contra formation. One couple would have its back to the center of the hall and the other couple would have its back to the wall. Each dancer would be facing his original partner in the other circle.

At this point, the call "face your corner" would be a signal for all the men to face to their left, the ladies to their right. That facing direction would remain the same for the duration of that particular dance and the individuals would progress, along with their partner, from one corner couple on to the next, either in their clockwise or counterclockwise facing direction.

We use Don Armstrong's Caller/Teacher Manual for Contras as our guide in this and refer you to Aston Polka Contra as an excellent place to start.

☆ ☆ ☆

If you have a hankering to teach and call contras, don't make the mistake that one caller

wrote us about recently. He had danced contras for the first time at a National Square Dance Convention, liked what he did and felt this is what he would like to bring to his dancers. Because it was quite effortless and used simple basics, he came to the conclusion that the teaching and calling would be duck soup. He was wrong.

He found this out in no uncertain terms when he tried out his first contra at a regular dance with some 20 squares of dancers. So disastrous was the experience that he firmly believes that none of these people will try contras again.

Start Slowly

As a preventive measure, before you try your wings at teaching and calling a contra to a large group, gather about you six couples and spend an evening becoming acquainted with the new dimension contras offer. Even before this trial run, work on your program. Practice prompting which is a bit different from patter calling (as Don Armstrong's Caller/Teacher manual explains) then, when you select your dances for your trial run, be sure that they are fairly uncomplicated and make certain you have a mental picture of what is to happen.

For the next month or so, we will use this column to give you an introduction to teaching and prompting contras but then remember, you are not going to become an expert contra caller or an authority on the subject until you've had an opportunity to dance, teach and prompt for a reasonable amount of time.

WARNING: Please avoid taking a contra assignment, introducing these line dances to experienced or inexperienced square dancers, *before* you know what you're doing. Too many people have tried these dances at the hands of some inexperienced individual with the sad results that they were embarrassed, confused, discouraged and, saddest of all, unsold on the contra concept from that point on.



CONTRAS AT THE NATIONAL: We've heard nothing but good reports from the folks who attended the many contra sessions at the 31st National in Detroit this June. Apparently this phase of the Convention is growing in popularity with each succeeding year and we hear from quite a number of readers that their first exposure to contras is at a National. During the coming 12 months we'll feed you information on contra plans for the 32nd National slated for Louisville, Kentucky, next June. □ □ □

The Dancers

Walkthru

THE BIG BUFFER

By Barbara Johnson, Homewood, Alabama

AS SQUARE DANCERS KNOW, there are many reasons that some people drop out of the activity. If you thought you could eliminate one of those reasons with only one effort, wouldn't you want to try it? The particular reason I refer to is the disappointment a new dancer often has when going from class to club dancing.

We are supporting a program in the Frontier Twirlers' club, Birmingham, Alabama, which is known as Big Buffer. It is not new, but it is very worthwhile. We are acting only as a "temporary adoption agency" and would be happy to hear of other clubs that would like to try this program.

What is a Big Buffer?

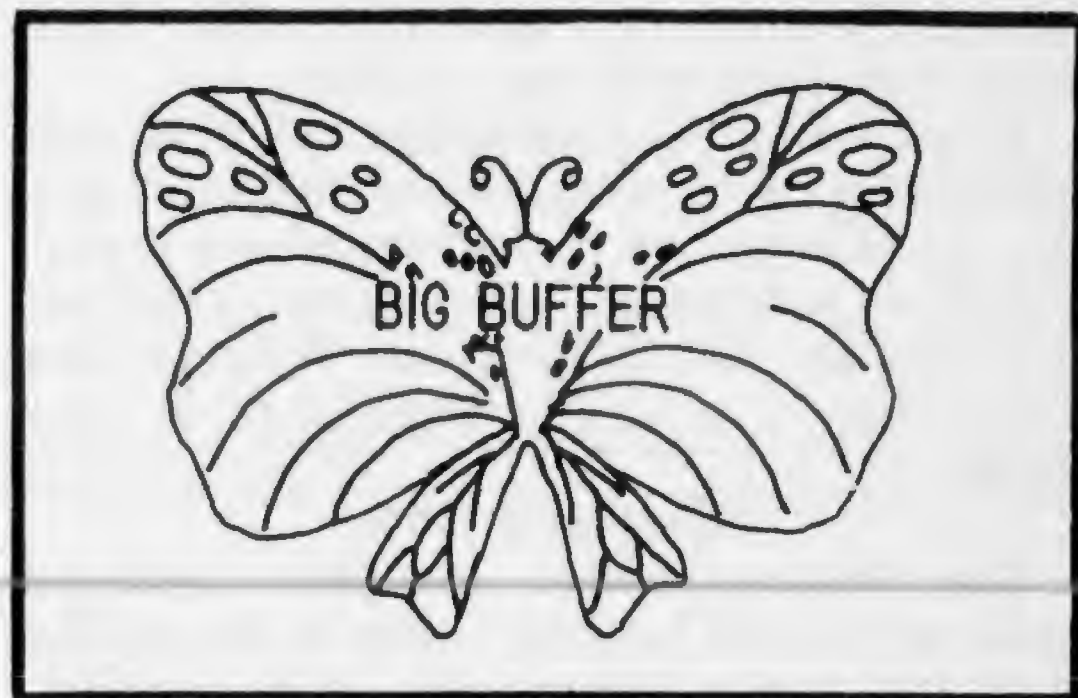
We're sure you've heard of Big Brothers — the organization that looks after and has fun with "little guys." Following the same concept, we feel square dancers need something like that. Big Buffers, although it sounds like a tongue-tied version of Big Brothers, is more than that.

The dictionary defines "buffers" twice. First, as something that absorbs and softens the shock of a blow. Second, as something for polishing. Our hope is to soften the shock for new dancers, fresh from class, who can't dance at most club levels. And further, we would like to see club dancers — the buffers — polish these newer dancers and help them shine.

Guidelines

1. Adopt a new dancer — for one year.
2. During the year, call the new dancer twice a month for fellowship or with information.
3. Take the new dancer with you to a dance once a month.

The Frontier Twirlers have adoption certificates and Big Buffer badges available at \$2.50 each. They can be obtained or more information may be had by writing Barbara Johnson, 216 Kent Lane, Homewood, Alabama 35209. Or set out on your own, within your own club framework, to do something similar. And please share your ideas and results with us.

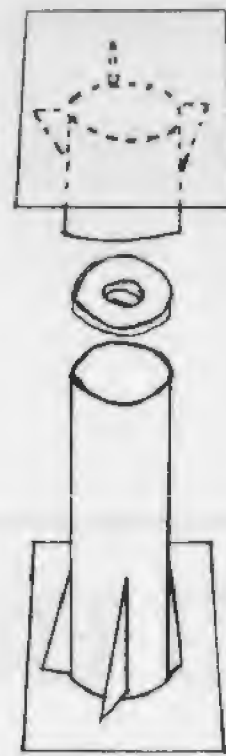


We selected a butterfly as a badge design because of the transformation a butterfly makes from beginning as a caterpillar. In a similar way, a new dancer needs to spread his wings and become an experienced dancer. Won't you help "release and recycle" new dancers from their cocoons to become beautiful butterflies? Being a Big Buffer is one way that may help.

Guinness World Record

It's official! The Guinness Book of World Records includes the following: "A total of 18,520 (2,315 squares) took part in the 30th National Square Dance Convention in the Memorial Stadium, Seattle, Washington. The caller was Marv K."

MOTORIZE your Assembly Line



A sketch of the pedestal

WHEN THE HERE 'TIS MAGAZINE moved to the basement of Bill and Colleen Wilton's home in Waukesha, Wisconsin, it took getting out only one issue of the magazine for them to realize that, due to a shortage of space, they had to find a better way of assembling the magazine. Not ones to be daunted by a challenge, the Wiltons designed a circular, electrically-controlled assembly table. They share their idea with our readers.

If you are on the production staff of an area publication, work with an association in getting out information to your members or perhaps have a large club newsletter, read on. You may be able to copy the Wilton's idea (They offer it to all.) or adapt it to fit your needs.

What and How

The Wiltons had a two-piece pedestal made with a ball bearing collar in the middle of it for easier movement. A seven-foot-diameter plywood piece was mounted on top of the pedestal. A series of pulleys were connected to the drivewheel of a one-horsepower motor. (The Wiltons just happened to have an

extra motor!) Finally an electrical control was added, permitting the table to run from one to three cycles per minute.

They have found, with *Here 'Tis* which is 18-22 sheets, not including the cover, that two cycles per minute is about right. They average 600 books per hour and it takes them about three hours from table to mailbag.

Five to six people stand at the table to collate; another person keeps the table filled and still another takes the collated books off and gives them to the staplers. The staplers put on the covers, which have been presorted by zip code.

The Wiltons have found this system not only speeds up their work tremendously but takes less room. It also has eliminated complaints from readers about missing, blank or duplicate pages.

Dedicated and clever people — Bill and Colleen Wilton — editors of *Here 'Tis*. If you have specific questions, contact them at Box 943, Waukesha, Wisconsin 53187. If you need an answer, please include a stamped, self-addressed envelope.



The motor, pulleys and electrical hookup (left); the crew at work on an issue of *Here 'Tis* (above).

Let the KIDS DANCE

By Jan Thompson, Canadian Dancers News

SQUARE DANCING IS A FAMILY AFFAIR. At least that's what the members of a club in Red Deer, Alberta, believe. And after seeing the results, I'm inclined to agree.

The Parkland Swinging Families Square Dance Club is unique because it was formed expressly to include children. The Savage, Woznik and Cook families represent three generations of square dancers and, when they realized that there was no club where their children were welcome to square dance, they decided to form one.

Verna Kerchinsky is the club's instructor, working with caller/couple, John and Dorothy Mellon. They like the family concept and are pleased with how fast the children learn. A slightly modified approach is needed when working with children. The caller/instructor must take into consideration the shorter attention span of child dancers by keeping the tips short.

The Red Deer Club found that other adjustments were necessary, too. They dance on Friday nights so there's no school the next day. They start a little earlier and break for lunch at nine o'clock instead of at the end of the evening. They hire a babysitter and provide toys and books in a separate room so that they very young children can be cared for, too. Babysitting costs extra but at a dollar per child, it's a bargain.

The club officially opened in the fall of 1980 but it was organized well before that. It started as a small club with 15 adults and 10 children, the youngest being 11 years old, but they have had inquiries from several families so the club has definite growth potential. Many of the kids had been dancing with other clubs for varying lengths of time but had been excluded from membership.

"They were too short, you see," founding member, Nellie Savage, told me.

"Too short?" I said, trying to look taller than five foot one. I had a mental picture of a president couple, tape measure in hand, screening club visitors.

"All the children were inattentive sometimes," Mrs. Savage added.

I think I'm in trouble. My thoughts have frequently been known to wander during a tip and more than once I have even (horrors!) completely missed a call. But although I have seen adult dancers throw a square into confusion by fooling around, I have never seen a child do the same thing.

Children have enormous energy, humour and enthusiasm. They bring freshness and spontaneity with them. They are the square dancers of tomorrow and we can't afford to turn them away. They may never come back if we do.

BADGE OF THE MONTH



"We are a Mainstream Club dancing every Thursday night at the Southeast Christian Church Friendship Hall. When we started dancing, we were 'lucky to have a square,' so choosing our name became very easy. The four leaf clover became our symbol and we chose green and white as appropriate colors.

"We promote fun, fellowship and friendship through square dancing. There are no officers, no formal meetings, no politics. The club is run by majority rule. Pappy Shaw put it this way: 'Keep it simple; keep it fun.' And that's exactly what we intend to do."

The above quote from club members introduces our badge for the month, the Lucky Squares, of San Antonio, Texas.

Traditional Treasury

By Ed Butenhof, Rochester, New York

ONE OF THE BEST KNOWN resources for early square dances is a book called "Good Morning" and subtitled "After A Sleep of Twenty-Five Years, Old Fashioned Dancing Is Being Revived."

The book was sponsored by Mr. and Mrs. Henry Ford who were appalled by the decadent, modern dances that were replacing their old favorites and were trying to hold back the tide of the Jazz Age dances. Their names appear as authors in the first edition (1926) but in the fourth edition (1943) Benjamin Lovett, a Massachusetts dance leader, gets his due credit for authorship. Ben was hired by Henry Ford, not only to write the book, but to call dances and run callers' institutes in Michigan.

While the Ford/Lovett efforts did not succeed in returning quadrilles and lancers to their former level of popularity, they certainly did succeed in preserving the style and choreography and in passing along the leadership techniques. The books include music as well as dances and are well worth acquiring. The plural is due to the differences among the several editions. They can often be found in used book shops.

An example of the dances from the 1926 edition follows. I've changed the timing a bit since the indicated timing seems awkward now. Maybe it did then, too.

PLAIN QUADRILLE #13, Figure 4

Music: "Girl I Left Behind Me"

— — — —, **First couple lead right pass thru**

First couple is now back to back with couple number two.

— — — —, **Balance, swing the girl behind you**

Balance as a couple while back to back, then turn around and swing the opposite.

— — — —, **Same man, new lady lead to next, pass thru**

— — — —, **Balance, swing the girl behind you**

— — — —, **Same man, new lady lead to next, pass thru**

— — — —, **Balance, swing the girl behind you**

— — — —, — — **Promenade**

All the way around

— — — —, — — — —

— — — —, **Second couple lead right and pass thru**

In the first edition all the dances in square formation had multiple parts, the quadrilles had four figures and the lancers had five. By 1943 however, some "regular" squares had crept in. Here is one of them.

GRAND DAD

Music: It was noted that it could be a singing call to the tune "It Ain't Gonna Rain No More"

— — — —, **First couple lead right circle half**

— — — —, **Promenade back single file**

Drop hands and walk back in single file to original places.

— — — —, — — **Heads sashay**

Two head couples in closed position slide across the set, men back to back and return ladies back to back.

— — — —, — — **Sides sashay**

— — — —, **First couple lead across, circle six halfway**

Make circle with second and third couples and circle half

— — — —, **Promenade back single file**

— — — —, — — **Heads sashay**

— — — —, — — **Sides sashay**

— — — —, **All four couples circle half**

— — — —, **Promenade back single file**

— — — —, — — **Heads sashay**

— — — —, — — **Sides sashay**

— — — —, — — **Allemande left**

— — — —, **Grand right and left**

— — — —, — — **Bow to partner**

— — — —, — — **Promenade**

— — — —, **Second couple lead right, circle half**

The timing on the grand right and left and promenade is more leisurely than we are accustomed to today. Take your time.

The Big Search

Finding Suitable Music for Round Dances

by Ken Croft & Elena de Zordo,
San Francisco, California



WHERE DO YOU FIND music for round dances? We're often asked this question by dancers who would like to try their hand at choreography. An answer, unfortunately, cannot be given simply, for music comes from various sources. But we can make a number of suggestions to would-be choreographers about where to look for good, danceable music and point out some of the advantages certain kinds of music have over other kinds.

We enjoy listening to music while driving, so the car radio is always on — sometimes tuned to an “easy listening” station and sometimes to a “country western” station. No “rock and roll.” Actually, there's music around us all a good deal of the time — on the radio, on TV,

Ken and Elena have been square dancing and round dancing for about fifteen years and teaching rounds for about eight. At present they have one intermediate R/D club in San Francisco — the Lite Fantastiks; they also conduct a R/D program for two S/D clubs, the Caper Cutters and the Cloverleaves. They have choreographed and published 45 rounds, several of which have been “top ten” selections by Round Dancer Magazine. They are active in the Round Dance Teachers Association of Northern California (Ken is currently the first vice-president), Universal R/D Council, and Roundalab. Every couple of years they go to Japan and conduct a series of R/D workshops and seven years ago were made honorary members of the Japan Folk Dance Federation. Their Index to Round Dance Routines, published by Eddie's & Bobbie's Records in Dallas, has proved to be an invaluable reference work for record dealers, R/D teachers and leaders, and dancers.

in stores and offices (Muzak, etc.). But when you're considering music for dancing, an important criterion is this: does the music you hear make you want to move? If so, and you can identify the pieces (by title, that is), you've made a start toward selecting music for round dancing. It's better to focus on several pieces rather than just one; not everything you select will be readily available. Two-steps and waltzes offer more possibilities, but don't rule out fox trots and Latins. Make a list of the pieces you're interested in.

Virtually all round dances are written to music on singles (45 rpm), either *pop labels* (Columbia, MCA, RCA, Warner Bros., etc.) or *dance labels* (Grenn, Hi Hat, Roper, Hactor, etc.). The latter ordinarily have better arrangements for dancing, but a lot of the current round dance hits were written to pop tunes.

Pop Labels

Pop label companies produce “oldies” (favorite tunes from the past) as well as current favorites (records on the popularity charts). So pop labels provide an excellent source of music for R/D routines. Almost every large record store has the *Phonolog*, a large, loose-leaf index to albums and singles available from pop record suppliers. It is kept up to date by new index pages which the publisher provides on a regular basis to replace outdated ones. The *Phonolog* has separate alphabetical sections for easy reference — pop titles, pop artists, pop albums, and the like. You will probably find the pop title section the most useful. Information about a given piece of music on records follows each title, performers (vocalists, groups, or bands), record producers, and record numbers (both albums and singles); the symbol 33 indicates the piece

is on an album, and 45 denotes a single.

Some cautions are in order here: (1) Even if the *Phonolog* lists a given single as available, someone should check with the record producer to make sure that ample copies can be secured. Sometimes record stocks run low and then completely out. A new pressing may take several weeks or months, or the record may be dropped entirely from the company's active list. (2) Check the arrangement of your selection carefully. Does it have a suitable introduction and ending? How many times are the parts repeated? Nowadays, two or two-and-a-half times thru a piece of music seems much preferred to three or more times thru. Is the speed at 45 about right? If not, can the record be speeded up or slowed down without distorting the music? Does the arrangement have interludes (or bridges)? If so, how many? The outside limit appears to be two, but one (or none) is still better. Does the music retard or stop at any place and then continue at normal tempo? Retarding and breaks may be regarded as a special challenge in choreography, but the skill with which these are handled may spell the difference between a successful dance or a fizzle. (3) Have other R/D routines been written recently to your selection? You can check this out in the Croft/de Zordo *Index to Round Dance Routines thru 1979 and Supplement, 1980-81* (available from Eddie's & Bobbie's Records in Dallas). When a new record is released, and several R/D routines are written to it within a short time, dance clubs tend to shy away from all the routines. The same applies to R/D teachers' associations in choosing ROM's. This is a tendency, not a hard-and-fast rule. If someone has recently published a routine for a piece of music you're interested in, hold it back for two or three years, and then, if the record's still available, release your routine at that time.

Dance Labels

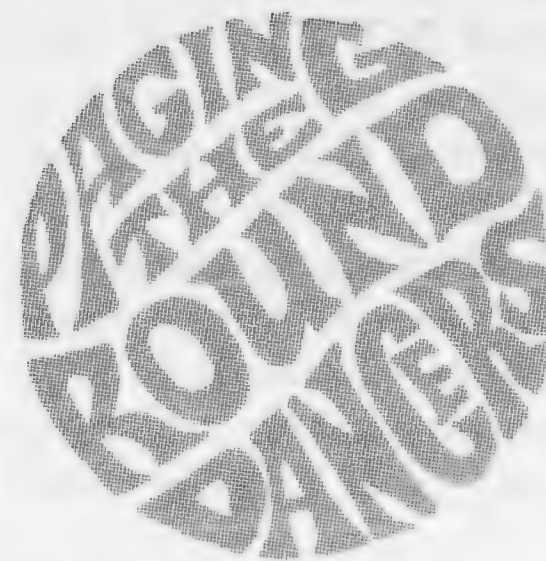
Most of the cautions noted above do not apply to ballroom labels such as Dance Along, Roper, Hctor, and Telemark or R/D labels such as Grenn, Hi Hat, and Belco. However, in the case of ballroom labels, you should check the Croft/de Zordo index to see how long ago a given record was used for a round dance and check with the producer about the current supply. If a dance becomes a hit, then

several hundred copies will be needed. Here's something to be noted about pop labels and ballroom labels: you can write a routine to a record you've selected and send it in for publication to *Round Dancer Magazine* and/or *The Cue Sheet*. No permission from anyone is required. First, however, you should read the instructions given in these magazines for preparing and submitting cue sheets.

Music on R/D labels, on the other hand, presents a few complications. You can write a new routine for a record that was previously released, provided it's not on the classic or evergreen list. R/D label companies frequently re-release older music with new choreography and, ordinarily, a new title. These companies have different policies in regard to re-releases, so if you find music on a R/D oldie that interests you, contact the producer about doing a new release.

Another approach to a R/D label company is to submit the music (on an album, on a single that's no longer available, or on tape) along with a routine you've written. These may be accompanied by special instructions for re-orchestrating the music. As a rule, your material will be screened by experienced choreographers, and the company will decide whether or not to produce your dance.

In this little essay we've given a number of suggestions about music that we think will be helpful to new R/D choreographers. A great deal of additional information can be found in the *Round Dance Encyclopedia & Reference Manual*, published by the Universal Round Dance Council, and the *Roundalab* publications of the International Association of Round Dance Teachers.



Paging has been omitted this month so we may bring you this special Round-dance module. Next month this feature will return.

The CALLERS



Keeping the Fun in Fundamentals

By Bob Howell, Euclid, Ohio

This article by Bob Howell was originally presented at the Toronto & District Square and Round Dance Association meeting, February 13, 1982. Before retiring, Bob was principal of a Junior High School in Euclid, Ohio. For the better part of his life he has also been a recreation consultant and caller. He is an active member of Callerlab, Legacy and the Lloyd Shaw Foundation, and is a regular workshop Editor of American Square Dance Magazine. If you have ever met Bob and his wife, Phyllis, you would know he practices what he preaches, putting joy, fun and love into every aspect of this activity.

WHETHER WE ARE TEACHING A NEW CLASS in square dancing, round dancing or contras, working with more experienced dancers, or doing a one-night stand program, we must never lose sight of the fact that dancing, for most, is a form of recreation and should be fun. Square dancing in all of its current forms is basically a social activity and intended to provide an atmosphere of fun for all those who are participating. As I look back on many classes that I have taught in the past 30 years, I sometimes shudder when I think of the discomfort and anxieties I created in some of my dancers. A few years back I fell into the terrible trap of trying to get eight to 10 squares of neophytes through a certain number of basic movements in a set number of evenings and, oh, how I wish that I could have the same people back again so that they might experience a more fun oriented approach to a lifelong activity. Many of those people never found the true joy to be had in the American dance.

The same has not been true where one-night stand programs are involved. I realized many years ago that people came to a one-night stand for sociability and wanted the opportunity to move to various types of music without having to do much learning. Too often the caller takes voluminous time to explain a movement or basic and the interest of the dancers is lost. The best teacher is one who can get his followers to complete the basic or figure with the most succinct directions. The best teacher teaches least. This does not mean, however, that brevity leaves the dancers in a state of confusion. He must understand what is being communicated.

Dr. Boda, the great philosopher from Ohio State University, employed a method of teaching which he called "pius fraud" whereby one keeps dealing cards with a smile on his face while actually dealing some of them from the underside of the deck, without the players' knowledge of exactly what is going

on. Why take time to teach an allemande left when you can slip the command in after the dancers have been turning their corners with a left-hand turn several times? The same thing can be done by having the first and third couples do certain things and then begin referring to the same couples as *heads*. Too many callers kill the fun of an evening by over-teaching or talking too much. After all, the dancers are the most important people on the floor — not the caller.

Have you ever been exhausted after the second or third tip and wondered why? Of course, many callers use very poor judgment in the length of their tips but I am referring to that individual caller who does not know how to phrase or time his calling. Uncomfortable flow of basic body mechanics in following various basics or patterns can be most annoying. Dancing off the phrase will mentally and physically exhaust you in a hurry. Clipping time in square dancing and dancing off-phrase is quite uncomfortable.

Value of Quick-Teach Routines

Frequently I call for clubs which are primarily square dance oriented and do not involve a round dance cuer. At these dances I employ frequent circle mixers. Many of these are the same routines that I use at a one-night stand. They are what I call “quick-teach” routines, which can be accomplished in one or possibly two walkthrus. Over the years I have adopted some pet routines which I adapt for the evening, the season or the occasion, using appropriate music to fit the aforementioned needs.

Music is the greatest motivator to get people moving; however sure-fire motivational gimmicks are always handy to have up one’s sleeve. I would like to share some of the “quick teach” routines and sure-fire motivational aids that have proven most successful for me.

To get those present at a newly assembled class or a one-night stand motivated to get out on the floor and moving to the musical phrase, have everyone form a circle and begin with toe tapping, circling left and right, going forward and back, promenading single file etc. So far this is a no-partner routine. There is generally much nervous anxiety as the dance begins so it is necessary to pair off all present as quickly as possible with as little discomfort as possible. Here are some of the methods I use.

Double Ring: Boys in the center facing in, form a circle. Girls form a circle around the outside of them. Inside circle move left with the music and the outside circle move right. When the music stops, the boys turn around, the girl in front of him steps forward and they become partners.

Backward Charge: Have all the gents line up facing one wall of the hall and the ladies line up facing the opposite wall. On the command “charge” they all begin moving backwards. No one is to look behind them. Your partner is the person you back into.

Star Promenade: Use any hoedown or march music. If the group is not too large, a right-hand star is formed in the center by four people — two ladies opposite one another and two gents opposite one another. The remainder stand in a large circle. When the music begins the star begins to turn. Inform those in the center that they are to point to one of the persons in the circle and that person then comes in to join on or elbow hook the person who has chosen him. *Only choose one person.* The music is stopped and the star is reversed. As the star begins to grow suggest they put their arms around one another to keep

the star more confined. Continue stopping the music and reversing direction while picking up more until all the people have been chosen. You then simply stop the music and working from the center out in pairs have them raise the hand of their partner remembering that one group will start with a gent while the other will start with a lady. Have them assemble with partners in a large circle with their lady on their right and you will be ready for a circle-type dance. If you are working with very large numbers, make the star with eight or sixteen spokes in the center.

Circle Mixers

The objective is to use basic square dance movements with as little instruction as possible and to move to the musical phrase. Here are some suggestions for mixers to use after the dancers are "partnered-off" and ready to dance as couples in a single circle formation.

CIRCASSIAN CIRCLE (Folkcraft 1167 x 45A)

Formation: Single circle of couples facing center, lady on gent's right, all hands joined.

- | | |
|---|--|
| 1-8 All forward and back
(four steps in and out) | 33-40 Do sa do corner |
| 9-16 Once again, forward and back | 41-48 Swing corner |
| 17-24 Girls forward and back | 49-64 Promenade new partner around ring |
| 25-32 Boys center, turn left,
Walk out to corner lady | |

I DON'T KNOW WHY MIXER (MacGregor 2059)

Formation: Single circle facing center, lady on man's right

- | | |
|--|--|
| 1-8 Circle left | 33-40 Men forward, turn left,
come out to corner lady |
| 9-16 Circle right | 41-48 Swing corner |
| 17-24 All forward and back
(four steps towards center) | 49-64 Promenade new partner |
| 25-32 Ladies only forward and back | |

RED WING MIXER (TOP 25347)

Formation: Single circle partners facing, man faces CCW, lady CW

- | | |
|---|---|
| 1-8 Turn partner right hand around
(or elbow swing) | 25-32 Pass her, do sa do the next |
| 9-16 Pass her, turn next with left elbow | 33-48 Pass her, swing the next
(long swing) |
| 17-24 Pass her, turn next two hand swing | 49-64 Promenade |

Couple Mixers

The objective is to further relax the dancers and to orient them to round dance as well as square dance basics and terminology. Use when there is no round dance program.

COLONEL BOGEY MIXER (Kalox K 1112-B)

Formation: Double circle, partners side by side, lady on man's right

- | | |
|--|--|
| 1-8 Walk eight steps in line of dance | 13-16 Walk diagonally right four steps to new partner |
| 9-12 Face partner, back away four steps | |

HYLL'S MIXER (Phrase Craze — Lloyd Shaw Recordings 3323)

Formation: Double circle facing line of dance

- | | |
|--|--|
| 1-8 Walk eight steps forward | 17-24 Walk diagonally right to new partner and do sa do |
| 9-12 Face partner back away four steps | 25-32 Swing new partner twice around |
| 13-16 Rapidly clap hands three times and stomp feet three times | |

C.J. MIXER (Grenn 15018)

Formation: Double circle facing line of dance, varsovianna position, opposite footwork
1-8 Walk, 2, 3, turn, back up (LOD) 2, 3, 4
9-16 Walk Fwd (RLOD), 2, 3, turn, Back up (RLOD), 2, 3, 4,
17-24 Star left, 2, 3, 4, 5, 6, change, hands,
25-32 Star right, 2, 3, 4, 5, 6, to a new, one,

Square Dances

The objective is to orient neophytes to square dance terms, figures, basics and rhythms. I generally move my big circle into squares by having the couples promenade in twos, then fours, then eights. I freeze the action, bend the line in the middle, have the ends join hands and circle to the left. Freeze again and follow with the set identification — lady on man's right, corner on the left and numbering the couples in the set. Immediately use the following routine to good hoedown music.

Circle left (16 steps) Circle right (16 steps) Do sa do corner (8 steps) Swing partner (8 steps) Promenade (16 steps) Then . . .
#1 couple bow and swing and promenade. Repeat for #2, #3 and #4 then

1 and 3 go forward and back. Promenade all the way around
Same four step into the middle and circle once around
Do sa do corner and promenade. (Repeat for the side couples)

I generally follow the identification routine with a singing call to a figure called The Bridge. The intro, middle break and closer are the same as the first 64 counts listed above. Here is the figure:

Heads go forward up and back, put the ladies in the center, make a bridge across the track

(Men stay at home, ladies sweep in joining right hands and retaining left hands with partner creating three arches across the set)

Couple two through the center, four through the sides

(#2 as a couple duck through the center

arch, while couple #4 separates and ducks through the two side arches)

Then swing on the other side

Now four through the center and twos through the sides

(Reverse the above action)

All swing and promenade

(Repeat for sides with heads ducking under then repeat again for sides and heads)

This is a wonderful spot during lessons to make use of simple quadrilles such as Pretty Baby, Summer Sounds, Queen's Quadrille etc. Phrasing is of the utmost importance.

Trios

The objective with trios is to use routines that are not sex identified. Can be used when there is a preponderance of one sex over the other. Have groups of three promenade around the room until all are gathered in.

REBECCA'S ROUNDABOUT (any 64 count sequence of music)

1-16 **Promenade 16 steps in open position**

17-24 **Make a three hand, right-hand star**

25-32 **Back with a left-hand star**

33-40 **Circle to the left**

41-48 **Circle to the right**

49-64 **Right and left hand persons make an arch with outside hands in front of the center person. Center person ducks under the arch (releasing the other two persons hands) and goes around the right hand person, then ducks through the arch again going around the left hand person and finally ducking through the arch again and moving forward to form a new trio.**

T.B.C. TRIO MIXER (appropriate seasonal music, 64 count sequence)

Formation: Lines of three facing lines of three in a large circle. NOTE: Lines facing CCW are #1 lines, while lines facing CW are #2 lines. Persons on the outer ends of each line are leaders.

Intro: **Leader of #1 line leads around** (lead with joined hands around other line of three and back to place).

- — — —, — — — —
- — — —, **Leader of #2 line lead around** (around #1 line, back to place)
- — — —, — — — —,
- — — —, **Four corners (ends) star right**
- — — —, **Center two do sa do**
- — — —, **Everybody go forward and back**
- — — —, — — **Pass thru**
- — — **Bow, #1 line leads around**

Contras

The objective is to use music and dance that depends entirely on sound phrasing. A great asset in developing the feeling of musical phrase. Contras are an excellent teaching aid due to the fact that they are repetitious and as we all know, "education is a process of repetition." They are invaluable in teaching fundamental square dance basics. One learns to dance to the beat of the music. The use of contras will improve any caller. *Build them into your classes.*

O.N.S. CONTRA (Alternate Duple)

- Intro: **In long lines go forward and back**
- — — —, — — **Partner do sa do**
 - — — —, — — **Corner do sa do**
 - — — —, **Swing corner, keep her**
 - — — —, **Put her on your right circle left**
 - — — —, — — **Circle right**
 - — — —, — — **Star by the right**
 - — — —, — — **Star by the left**
 - — — —, **All go forward and back**

SIMPLICITY CONTRA (Alternate Duple)

- Intro: **With the one below do a do sa do**
- — — —, — — **Same girl swing**
 - — — —, — — **Right and left thru**
 - — — —, — — **Right and left back**
 - — — —, — — **Two ladies chain**
 - — — —, — — **Chain them back**
 - — — —, — — **Star left**
 - — — —, — — **Star right**
 - — — —, **New one below do sa do**

HOWELL'S BREAK (Alternate Duple)

- Intro: **Do sa do with the one below**
- — — —, — — **Same girl swing**
 - — — —, **Put her on the right, go down in fours**
 - — — —, **California twirl, come on back**

- — — —, **Bend the line, two ladies chain**
- — — —, — — **Chain back**
- — — —, — — **Left hand star**
- — — —, — — **Back by the right**
- — — —, **Do sa do new one below**

I, too, have employed "pius fraud" throughout this presentation as I have attempted to build sequentially through the dancing, using as many "quick-teach" techniques as possible, hoping to wet one's appetite with simplicity, and eventually beauty, in moving comfortably to well-phrased music. It makes no difference at which level one dances or with which type (square, round or contra) one indulges himself. He will dance better if given the leadership and the opportunity to do so. It all begins the first time he steps on the dance floor. Dancing is fun, so build that fun into all of your fundamentals.

□ □ □



1



2

Style Lab

CAST OFF THREE QUARTERS

THIS MAINSTREAM MOVEMENT (56) can be done from a line of four dancers (1) or from an ocean wave (7). The emphasis in recent choreography has been from a line of four dances all facing in the same direction. From this setup, dancers seem to have little or no problem. From the ocean wave, possibly because it is done with less frequency, the movement sometimes causes trouble.

Allowing the definition to instruct us, here is the way it goes. "... each half of the line or wave works as a unit and moves forward (2) and (7) around a pivot point (3), (4) and (8) three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around and with the pivot. If the adjoining dancers are facing in



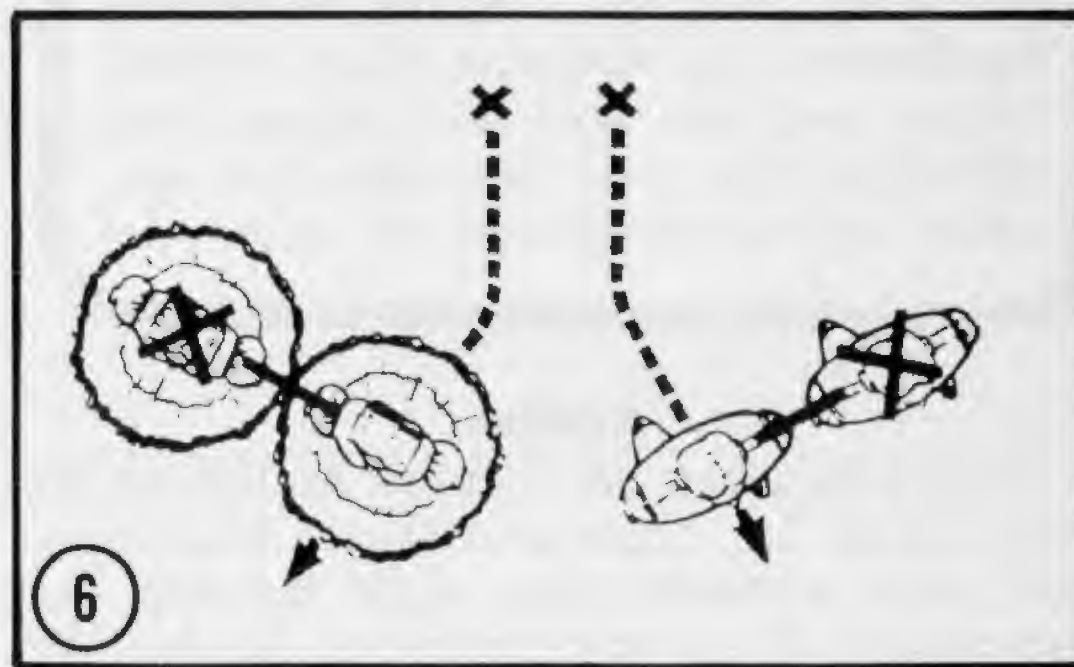
7



8



9



opposite directions, the pivot point is the handhold between them (8) and they move equally around that pivot point.”

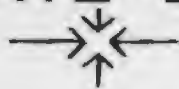
In either example, the completion of the movement sees the dancers at right angles to their original starting position (5) and (9). The definition would hold for any combination of men and women together (6) and would hold true when working from a two-faced line.

While the Cast Off Three Quarters is considered a strong part of contemporary square

dancing, it has been with us for many years as a part of traditional contra dancing. As an example, “active” couples have moved down the center of a contra line, done an independent U turn back (backtrack) and headed back up the line of dancers (10). As they come adjacent to the dancers who were originally their corners, they join with them (11) and Cast Off Three Quarters (12) with the result that they end in their lines facing across the set, each active dancer having progressed one position.



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.

Alaska

The T-Squares are located in Tok at the Junction of the Alcan and Glenn Highways. You must virtually pass right through our community if you are driving to Alaska. We meet every Saturday night at 7:30 at the Recreation Center. We dance at the "friendly level" and would like to have you join us.

— Kurt Sorenson

Missouri

The 24th Annual Square Dance Festival, sponsored by the Western Missouri Callers Workshop Association, will be held at the Student Union Building, Central Missouri State University, Warrensburg, on September 3, 4 and 5. There will be round dancing and three levels of square dancing from

Mainstream to Advanced; also a style show and after parties. Lodging and camping are available. For information contact Al Warren, 835 Chennault, Whiteman AFB 65303.

Norway

The Fjord Frolickers from Oslo held its Annual Jamboree, April 24-26, in the gymnasium at the American School in Bekkestua. Some 11 squares made up of the hosting club and the Stavanger Squares, Norway, and the Tyreso Squares and Ericsson Squares, Sweden, enjoyed the dances, after parties and a potluck dinner on Saturday. Caller for the Jamboree was Steve Sandemann from NATO Headquarters, Brussels. Any square dancers coming to Norway are welcome at the Stavanger Squares at anytime.

— Paul Eriksen

New Zealand

Due home this month to Christchurch are Art and Blanche Shepherd who have headed an Around the World Tour with 36 New Zealand and two Australian square dancers. Adventure '82 set off in July with dances planned in Honolulu, San Francisco, Estes Park, Toronto, Halifax, Christchurch and Waltham Abbey in England, Amsterdam, Strasbourg, Zurich, Athens and Sydney. After two months of traveling, dancing, sightseeing and drip-drying laundry in basins, we imagine home will look mighty good — but what memories these folks will have!

Tennessee

The Cumberland Valley Western Square and Round Dance Association announced at its installation meeting in May that the Association had raised \$7,600 at its 20th Annual



The local skating club in Brantford, Ontario, Canada, recently held its annual revue. Caller, Norm Burtch, choreographed and recorded a short square dance routine for the skaters. The audience thoroughly enjoyed this unusual exposure of square dancing as performed on ice.



White River Junction exhibition dancers; a gigantic Grand March and a portion of the 8,000 dancers at the New England Convention (clockwise).

Photos by Dave Westlake.

Crippled Children's Dance to be donated to the Middle Tennessee Easter Seal Society. This yearly event is sponsored in conjunction with the Nashville Area Callers Association. It's an all out effort on everyone's part and all clubs in the Association cancel for this dance.

— *Pete and Betty Rawstron*
West Virginia

Oglebay in Wheeling is the place to be on Saturday October 2nd for an all-day square dance marathon, absolutely free to the public. It is part of the two-day Oglebayfest celebration. Johnny Jones and Jerry Cochran will call the tips with Dick and Gail Glaskis and Dan and Emma Lou Risley cueing rounds. There will also be all types of music, a parade, fireworks display, arts and crafts tents, a display of antique automobiles and much more. All free — even the parking. Three years ago, square dancers put on a demonstration dance for those attending the Oglebayfest. The park management was so impressed by the enthusiasm of the dancers, that they now furnish the free dance in the Pine Room, a beautiful hall with a large, hardwood floor. This is proving to be a great assist in promoting new classes in the area. — *Paul and Ruth Tenfel*

Massachusetts

Once again square dancing worked its magic upon dancers and non-dancers alike, as the 24th New England Square and Round Dance Convention took over the city of Worcester last April for two days. Over 8,000 dancers came by car, bus, camper and plane



from all over New England and adjacent states. Hours of pleasurable dancing at all levels were available in 16 halls scattered throughout the city, at which 186 callers and cuers donated their time and talent. During the "celebrity hour," Charlie Baldwin was presented the Yankee Clipper Award for "unselfish dedication to the advancement of square and round dancing in New England." Charlie has been the long-time editor of *The New England Caller* and a caller in the area for many years, devoting much of his free time to promoting the activity throughout the area.

— *Dave Westlake*

Texas

On April 25th, the Rhythm Cloggers of Houston sponsored a Clog-A-Thon to raise money for the Heart Association. Gary and Susan Truax organized the event; Gloria and Wade Driver were coordinators and 55 participants clogged along. Wade is Task Force Advisor for the State of Texas Heart Association.



Egypt

A portion of The American Square Dance Workshop tour is shown with leaders, Johnny and Marjorie LeClair, in Luxor. Johnny is seen in a less familiar pose atop a camel and with a "new friend." Could this be a recruit for his next beginners class? In addition to Egypt, the recent tour visited Greece and Switzerland. A good time had by all!

New York

September 25 is the date of the Allegheny Valley Square Dance Federation's 17th Annual dinner dance to be held in Kane, Pennsylvania. Last year's event attracted dancers from 30 clubs.

North Carolina

The 4th Annual Charity Ball, sponsored by the Folk, Round and Square Dance Federation of North Carolina will be held September 25th. There will be 12 dances across the state on that Saturday evening. In addition square dancers will be selling chances for prizes to be given away at each dance location. The entire proceeds of the evening will go to the Cardiology Research Department, Duke Hospital, in memory of Ruth Jewell who passed away a year ago.

Italy

The High Steppers of Aviano Air Base hosted the Spring Jamboree of the Mediterranean Area Square Dancers Association last March. Callers and dancers came from Rome

The Clog-A-Thon lasted four hours with a five-minute rest allowed every half hour. Almost \$3,000 was raised. The Rhythm Cloggers, sore feet and all, were pleased with the results and look forward to next year's Clog-A-Thon. Their slogan: "We dance to live to help others live to dance." — *Fay Krenek*

October 9th will find the Pasadena Longhorn Square Dance Club celebrating its 35th Anniversary. The teacher for the first class was J.E. "Red" Porter. He is still the club caller today. In the beginning only six, two-hour sessions were required to learn to dance. Words for each dance were typed out and dancers memorized them. There were no single caller clubs; anyone who wanted to contribute a patten or singing call could. M.K. Kopp was a member of that first class. By the end of the first year, M.K. was taking his turn at the mike. He helped teach the next class and has been helping ever since. All are invited to our special dance at Moose Lodge on October 9. — *E.S. Frazier*

and Naples to join the festivities. Four of the five callers in Italy were on hand and contras and rounds were included on the program along with the squares. At the Saturday evening dance, the 40th TAC Group Commander was guest of honor and graciously participated in one dance. A total of 11 hours of dancing was enjoyed during the three days and at the close, everyone agreed it had been a most successful Jamboree. The 10th MASDA Semi-Annual Jamboree will be held in Naples, October 8-10, and the 11th in Rome in the spring of 1983. — *Rod and Peggy Carter*

Bermuda

The 1982 Bermuda Square Dance Convention was attended by dancers from 16 states, Canada and Haiti. There were four halls going simultaneously for six mornings, workshopping various levels, as well as round dancing. Afternoons were unscheduled so people could sightsee and relax. Evenings saw three halls in operation. A portion of the attendees danced at the Bermuda Rendevous Historical Ceremony at St. George's. Others danced at the Market Day Exhibition in Hamilton. Still others danced on Front Street, all with the cooperation of the Bermuda Department of Tourism. The 1983 dates for the 4th Convention are January 4-11. The staff will include Jim Purcell, Chuck Stinchcomb, Charlie and Bettye Procter and Bob and Norma Silva. For information write Bermuda S/D Convention, PO Box 145, Avon, MA 02322. — *Gerrie Purcell*



The P.P.I.A. Square Dance Club in Djakarta. **Indonesia**

Our square dance club in Djakarta consists of young people 17 to 25 years old. We practice on Fridays at 5:00 PM. Mr. Peter Scotty, our caller taught us for the past two years. We really enjoyed his lessons. Now he has been transferred to another town. At present, I take the responsibility as a new, volunteer caller.

— *Herman*

Australia

During September and October, the Whitehorse Square Dance Club of Melbourne is making a tour of Europe and the United Kingdom. 50 members, along with caller and taw, Jack and Dot Murphy, are looking forward to dancing in Basildon, England; Heidelberg, Germany; and Rome, Italy, with the Clayhill 1 in 8's, Heidelberg Hoedowners and Ramblin' Romans respectively. We would like to thank all these clubs in advance for their wonderful cooperation.

— *Jack Murphy*



The Delta Squares of Atlanta, Georgia, members of the only known airline square dance club, attended the Bermuda Convention en masse.

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FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1982

MASTER CHOREOGRAPHER, Jack Lasry, takes over the lead section of this issue of the Workshop with a wide variety of dances and drills using Basic and Mainstream movements. The secret in much of today's calling is to be able to interest the dancers without depending on a constant flow of new basics. Try these.

BASIC CHOREOGRAPHY: Most of the time when we call a centers in, we follow with a cast off figure. This action is so automatic that many Mainstream dancers react to a centers in with a cast off without your saying a word. Let's add a little variety to this action so our dancers will react by listening to us as they do in most situations:

1P-2P

Pass thru . . . wheel and deal
Double pass thru . . . centers in . . . centers run
New centers run . . . lines up and back
Star thru . . . cloverleaf . . . centers swing thru
Centers turn thru . . . left allemande

Box 1-4

Star thru . . . pass thru
Wheel and deal . . . double pass thru
Centers in . . . centers run
New centers California twirl
Lines up and back . . . box the gnat
Right and left thru . . . pass thru
Wheel and deal . . . zoom
Square thru three quarters
Left allemande

Heads pass thru . . . around one to a line
Pass thru . . . tag the line . . . centers in
Centers California twirl
Centers square thru four . . . ends trade
Then star thru . . . swing thru . . . boys run
Half tag . . . trade and roll
Left allemande

Heads star thru . . . double pass thru
Centers in . . . centers cross fold
Left allemande

Sides rollaway half sashay
Heads star thru
Double pass thru . . . centers in
Centers fold . . . left allemande

1P-2P

Pass thru . . . wheel and deal
Double pass thru
Centers in . . . cast off three quarters
Center four right and left thru
Flutter wheel and sweep one quarter
Ends star thru . . . all double pass thru
Leads U turn back . . . swing thru
Boys run . . . cross trail . . . left allemande

Box 1-4

Do sa do to a wave
Boys circulate . . . girls trade . . . swing thru
Girls circulate . . . boys trade
Boys run . . . wheel and deal
Square thru three quarters . . . trade by
Left allemande

1P-2P

Curlique . . . eight circulate
Hinge . . . girls trade . . . recycle
Star thru . . . pass to the center
Square thru three quarters
Left allemande

1P-2P

Swing thru . . . boys run
Half tag, trade and roll
Cross trail . . . left allemande

1P-2P

Swing thru . . . boys run
Half tag trade . . . freeze
Boys run . . . pass thru
Left allemande

1P-2P

Swing thru . . . boys run
Half tag . . . freeze . . . walk and dodge
Trade by . . . swing thru
Box the gnat . . . square thru three quarters
Left allemande

Choreo "Gimmicks". Some slip the clutch setups from parallel ocean waves to left allemandes:

1P-2P

Square thru three quarters
Courtesy turn your partner
Two ladies chain
Send them back Dixie style to a wave
Slip the clutch . . . left allemande

1P-2P

Right and left thru
Dixie style to an ocean wave . . . boys trade
Slip the clutch . . . left allemande

1P-2P

Right and left thru
Two ladies chain . . . send them back
Dixie style to an ocean wave . . . girls trade
Boys trade . . . slip the clutch
Left allemande

1P-2P

Curlique . . . eight circulate . . . hinge
Girls trade . . . grand swing thru
Spin the top . . . eight circulate
Girls trade . . . recycle . . . pass thru
Left allemande

1P-2P

Curlique . . . eight circulate
Center four trade . . . eight circulate
Girls trade and roll
Girls square thru four
Boys facing out run . . . curlique
Balance in your wave . . . girls trade
Boys trade . . . turn thru
Left allemande

Heads pass thru . . . around one to a line
Centers square thru four . . . ends star thru
Swing thru . . . girls circulate . . . boys trade
Spin chain thru . . . boys circulate double
Girls run . . . bend the line . . . box the gnat
Half square thru . . . trade by
Left allemande

1P-2P

Pass thru . . . chase right
Balance . . . centers trade . . . swing thru
Boys run . . . cross trail . . . left allemande

Box 1-4

Swing thru . . . cast off three quarters
Walk and dodge . . . chase right . . . boys run
Slide thru . . . left allemande

Box 1-4

Do sa do to a wave . . . girls trade
Recycle . . . veer to the left
Ferris wheel . . . double pass thru
Track II . . . girls run . . . bend the line
Left allemande

1P-2P

Right and left thru
Dixie style to a wave . . . eight circulate
Boys trade . . . boys cross run
Girls trade . . . recycle . . . veer left
Couples circulate . . . bend the line
Left allemande

DANCING MAINSTREAM — STANDARD POSITION

Promenade with partner in sequence

Heads wheel around . . . right and left thru
Flutter wheel . . . star thru . . . pass thru
Trade by . . . swing thru
Spin the top . . . right and left thru
Flutter wheel . . . left allemande

1P-2P

Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Double pass thru . . . peel off . . . curlique
Boys run . . . centers swing thru
Centers box the gnat
Square thru three quarters
Left allemande

Heads pass thru

Separate around one to a line
Pass thru . . . tag the line right
Ferris wheel . . . boys pass thru
Curlique . . . girls trade . . . swing thru
Boys run . . . bend the line . . . slide thru
Left allemande

1P-2P to Box 1-4

Pass the ocean . . . scoot back
Girls circulate . . . boys trade
Spin the top . . . right and left thru
Slide thru . . . left allemande

DIXIE GRAND FIGURES

Four ladies chain
Heads rollaway half sashay . . . circle left
Circle right single file
Men U turn back . . . Dixie grand
(Right pull by, left pull by, right)
Left allemande

Four ladies chain . . . heads rollaway
Circle right . . . circle left single file
Girls U turn back . . . Dixie grand
Left allemande

Four ladies chain . . . heads lead right
Circle to a line . . . pass thru
Bend the line
Slide thru . . . Dixie grand
Left allemande

Box 1-4
Right and left thru
Dive thru . . . substitute (zoom)
Dixie grand . . . left allemande

Heads star thru . . . double pass thru
Centers out . . . bend the line
Centers square thru four
Ends star thru

Heads star thru . . . double pass thru
Centers out . . . wheel and deal
Zoom . . . boys pass thru . . . star thru
Wheel and deal . . . left allemande

1P-2P
Pass thru . . . wheel and deal
Double pass thru . . . centers out
Ends trade . . . centers California twirl
Lines pass thru . . . wheel and deal
Girls square thru three quarters
Star thru . . . promenade home

Box 1-4
Swing thru . . . boys run
Tag the line . . . boys go center out
Wheel and deal . . . double pass thru
Centers in . . . cast off three quarters
Star thru . . . trade by . . . swing thru
Boys run . . . half tag . . . trade and roll
Left allemande

DANCING THE MAINSTREAM BASICS

Box 1-4 wave to Box 1-4
Boys circulate
Girls trade . . . recycle . . . spin chain thru
Girls circulate double . . . boys run
Bend the line . . . star thru
Pass thru . . . trade by
Left allemande

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

1P-2P to box 1-4
Right and left thru
Rollaway half sashay . . . center four
Square thru . . . on the third hand curlique
Ends of the line curlique
All eight circulate
Trade and roll
Lines go up and back
Right and left thru . . . slide thru
Left allemande

1P-2P to Box 1-4
Right and left thru
Dixie style to a wave . . . boys cross run
Boys circulate . . . girls trade
Recycle . . . dive thru
Square thru three quarters
Left allemande

1P-2P
Pass thru . . . tag the line
Cloverleaf . . . double pass thru
Centers in . . . cast off three quarters
Star thru . . . left allemande

Box 1-4 wave to left allemande
Scoot back
Girls circulate . . . boys trade
Spin the top . . . cross trail
Left allemande

Box 1-4 wave to Box 1-4
Scoot back
Girls circulate . . . boys trade
Spin the top to an eight hand wave
Grand swing thru . . . boys run
Bend the line . . . square thru three quarters
Trade by . . . left allemande

1P-2P to Box 1-4
Pass the ocean . . . eight circulate
Scoot back . . . girls circulate
Boys trade . . . boys run . . . couples circulate
Wheel and deal . . . dive thru
Square thru three quarters
Left allemande

1P-2P to Box 1-4
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters
Centers square thru four
Ends star thru . . . swing thru
Spin the top . . . curlique
Eight circulate . . . boys run . . . star thru
Pass thru . . . wheel and deal
Centers square thru three quarters
Left allemande

1P-2P to Box 1-4

Heads cross trail around one to a line
Pass the ocean . . . scoot back
Girls circulate . . . boys trade
Spin chain thru
Boys circulate one spot
Swing thru . . . turn thru
Left allemande

Sides rollaway half sashay
Heads square thru four
Do sa do to a wave . . . swing thru
Spin the top . . . curlique
Boys run
Centers square thru three quarters
Left allemande

Sides rollaway half sashay
Heads square thru four
Swing thru . . . spin the top
Curlique . . . boys run right
Double pass thru . . . cloverleaf
Centers curlique . . . walk and dodge
New centers square thru four
Centers in . . . cast off three quarters
Star thru . . . centers pass thru
Swing thru . . . turn thru
Left allemande

COMBINATIONS THAT MOVE FROM 1P-2P TO BOX 1-4

Theming Dixie style to a wave

1P-2P to Box 1-4 wave

Right and left thru
Dixie style to a wave . . . boys cross run
Boys circulate

1P-2P to Box 1-4 wave

Right and left thru
Dixie style to a wave . . . boys trade
Boys cross run . . . boys circulate
Girls trade . . . right and left thru
Pass thru . . . trade by

1P-2P to Box 1-4

Square thru three quarters
Courtesy turn
Dixie style to a wave . . . boys trade
Boys cross run . . . boys circulate
Girls trade

1P-2P to Box 1-4

Right and left thru
Dixie style to a wave . . . boys trade
Left swing thru . . . girls cross run
Girls circulate . . . boys run
Bend the line . . . right and left thru
Star thru . . . pass thru . . . trade by

NOVELTY FIGURE

Head ladies chain . . . sides right and left thru
No. 1 couple only face your corner
Box the gnat . . . square sets
New head couples cross trail around two
Hook on the end . . . lines pass thru
Bend the line . . . girls left hand star
Boys right hand star . . . reverse the stars
Men fall in behind your partner
Star all eight
Girls roll out around your man
Left allemande

One of our Callerlab goals for the coming year is to evaluate the Quarterly Experimental Selections and come to a conclusion regarding which ones, if any, will become members of the Mainstream list. If you would like to express some ideas, please do so to me at your earliest chance . . . your opinions will help formulate the direction for the entire square dance movement, so speak up. Write to Jack Lasry, 1513 No. 46th Ave., Hollywood, Florida 33021.

1P-2P

Pass thru . . . boys run right
(establish the wave)
Spin chain thru
(Add directional aids if necessary)
Swing thru . . . boys run
Right and left thru
Dixie style to a wave . . . left allemande

1P-2P

Pass thru . . . boys run right
Spin chain thru . . . ends circulate one spot
Girls run . . . star thru
Left allemande

1P-2P

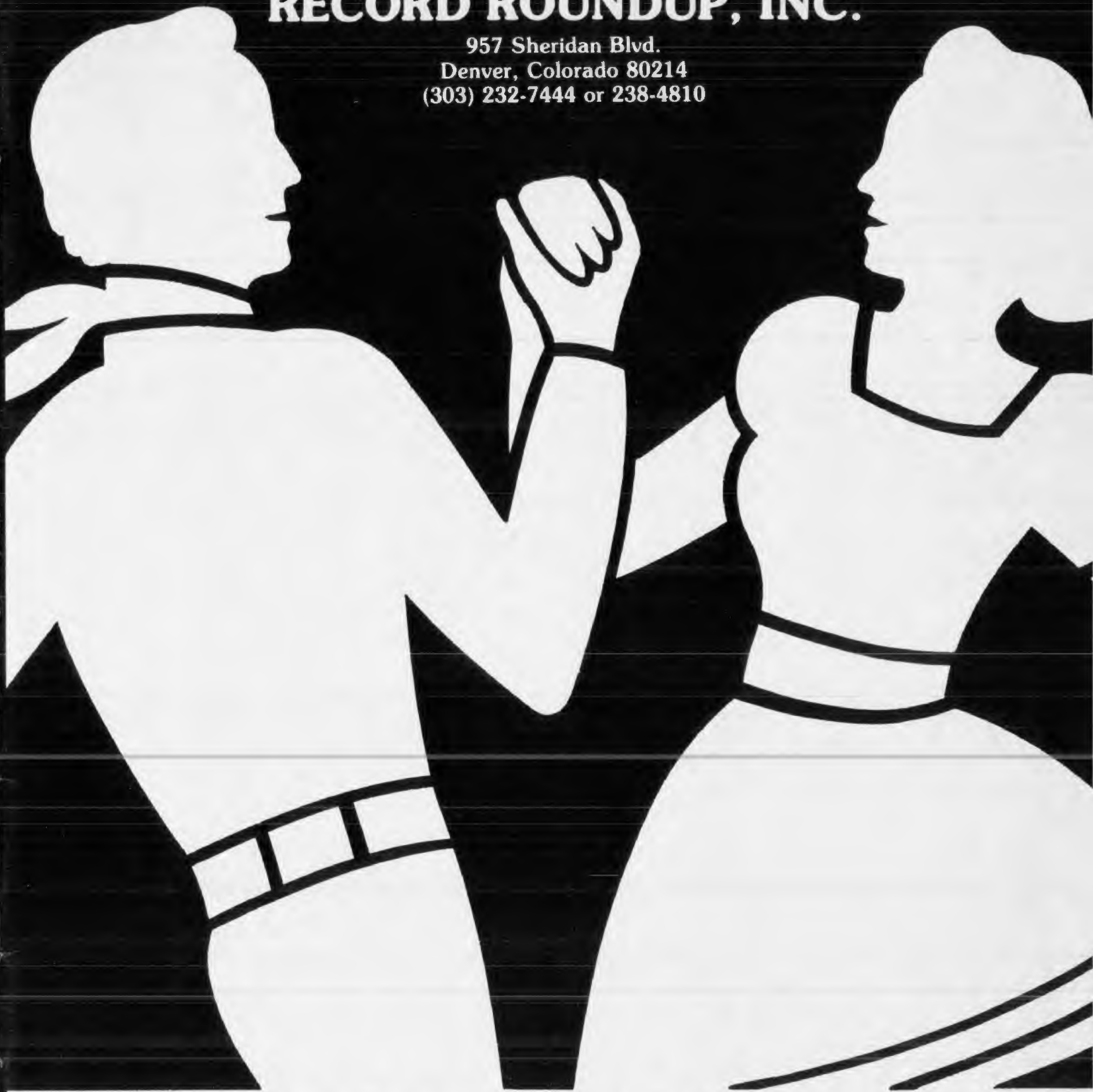
Pass thru . . . boys run right
Spin chain thru . . . ends circulate double
Swing thru . . . boys run
Square thru three quarters
Courtesy turn
Ladies lead Dixie style to a wave
Left allemande

Heads rollaway . . . circle eight
Four girls square thru four
Swing thru
Spin chain thru . . . boys run
Right and left thru . . . flutter wheel
Slide thru . . . left allemande

WORKSHOP *continued on page 69*

SQUARE DANCE RECORD ROUNDUP, INC.

957 Sheridan Blvd.
Denver, Colorado 80214
(303) 232-7444 or 238-4810



25TH ANNIVERSARY CATALOG

Dear Square Dancer,

Many of you have ordered in the past from our little loose-leaf catalog. We've decided to go all out this year and celebrate our 25th Anniversary by printing a special catalog, and including some of our favorite

choices from the new fall styles.

We have included our best-selling petticoats and shoes at our usual low prices, plus a special chance to save by using the enclosed coupon.

We are one of the largest square dance retailers in the U.S., with a full line of square dance apparel, records, books, and caller's supplies. We promise fast delivery and quality merchandise — we've been doing it for 25 years. So why not give us a call?

**Thanks,
Chris, Evalyn, Kathy, Paula, Dixie, Mary**

P.S. If there's some special item you want, but don't see it in our catalog, give us a call anyway. We probably have it, or can get it for you. Your special order is welcome.



#70 Two-Piece Outfit

Stop on Red! Everyone will stop and look at this flashy red two-piece outfit with metallic silver trim. This outfit, as well as all the others pictured in our catalog, is a 65/35 polyester/cotton wash and wear.

It's also an eyestopper in **Navy, Brown, or Hot Pink.**

And it looks sharp with **matching men's shirt.** We recommend our 640 to match the red, and the 677 to match the navy, brown, and hot pink.

Three-tiered skirt with matching peasant blouse only **\$44.95**

Sizes: **P, S, M, L, XL**

Stock Number: **70**

Shipping Weight: 1 lb.

#640 Red Western Shirt to match the #70 or #466 outfits. This shirt is accented with square white pearl snaps, and is pictured with a white **Kentucky Colonel Tie.**

It is also available in **black** for **\$25.95**

Sizes: **see opposite page**

Shipping Weight: $\frac{3}{4}$ lb.

The Kentucky Colonel Tie is a favorite, and comes in White, Brown, Light Brown, Rust, Kelly Green, Lime Green, Mint Green, Powder Blue, Turquoise, Royal Blue, Navy, Purple, Lilac, Burgundy, Red, Hot Pink, Orange, Peach, Yellow, Ivory, Grey, and Black.

Stock Number: **KCT**

Price: **\$3.95**

You'll feel like royalty when you come to the dance in this **royal blue dress** trimmed with yards of elegant eyelet lace. Our **#466** dress has a five inch tier of eyelet lace around the bottom, and a panel of eyelet lace running up the front.

You'll feel **regal in red**, too. There is a shirt to match in both the royal blue and red (see below).

Our price is only **\$54.95**

Dress sizes: **6 - 20**

Shipping Weight: 1 lb.



Made in America. Our catalog features quality American-made goods, including shirts from **Rockmount**, and dresses, skirts, and blouses from **Kate Schorer, Bettina, Square Up Fashions,** and **Malco Modes.**

#677 Men's Western Shirt comes in **Royal Blue, Navy, Brown, Peach, Yellow, Mint Green, Carnation Pink, Lilac,** and **White.**

This quality shirt from Rockmount will last and last. Our price, **\$24.95**

This shirt is pictured with a **scarf tie** of **white eyelet lace** to match the dress above. Scarf tie is stock number **STL** for **\$4.95.**



#640 Men's Shirt



Shirt Sizes 14-18 are available. Please specify both neck size and sleeve length when ordering. Sleeve lengths are:

S(32"), M(33½"), L(35"), XL(36")

Sizes 14 and 14½ come in S and M sleeve lengths only.

15, 15½, and 16 in S, M, and L.

16½ and 17 in M, L, and XL.

17½ and 18 in L and XL only.

Add \$1.00 extra for 17½, 18.



#677 Men's Shirt

Since men's shirts and women's dresses are made by different manufacturers, it's often difficult to match colors exactly. We do our best, and if we say it matches, it's darn close! However, if you are unhappy with any product, for any reason, please return it and your money will be promptly refunded.

OUR MOST POPULAR PETTICOATS!

This full soft nylon slip will caress your legs. In the last year it has become our best seller.

It has two layers of soft nylon with a chiffon ruffle.

It's available in white in a variety of sizes. Please specify both **waist and length** when ordering this slip.

Sizes in White: **P-19", S-19", S-21", M-21", M-22", M-23", L-23", XL-24"**

Stock Number: **NSW**

Cost: **\$35.95**

Shipping Weight: 1½ lbs.

We have a rainbow of other colors — **Red, Hot Pink, Light Pink, Light Blue, Royal, Navy, Yellow, Mint Green, Apple Green, Kelly, Orange, Peach, Lilac, Purple, Burgundy, Black, Brown, Rust, Beige, and Ivory.**

Sizes available in Color:

P-19", S-21", L-23"

Stock Number: **NSC**

Cost and Shipping Weight:
as NSW above.

Red and Ivory are also in stock in size M-22".

A pastel multi-color with white chiffon trim is available for \$2 extra.

Other waists and lengths can be special ordered. It usually takes 2 to 5 weeks. Extra length petticoats can be special ordered. For every inch over 23", add \$1.50 to the above price.

Approximate shipping weights are included on all items for the convenience of our foreign customers.



NSW or NSC Petticoat



#580 Petticoat

#580. For those who like a not-so-full petticoat. This slip has two layers of sheer nylon with a band of lace around the bottom.

It comes in **White, Black, Red, Light Blue, and Pale Pink.**

Sizes: **P-19", S-21", M-22", L-23"**

Cost: **\$27.95**

Shipping Weight: 1¼ lbs.

#500. A soft nylon slip similar to the #580 above. Slightly less material and a thinner row of lace at the bottom.

In Colors: **Peach, Yellow, Beige, Brown, Navy, Mint Green, and Hot Pink.**

Sizes: **S-19", M-21", L-23"**

Cost: **\$26.95**

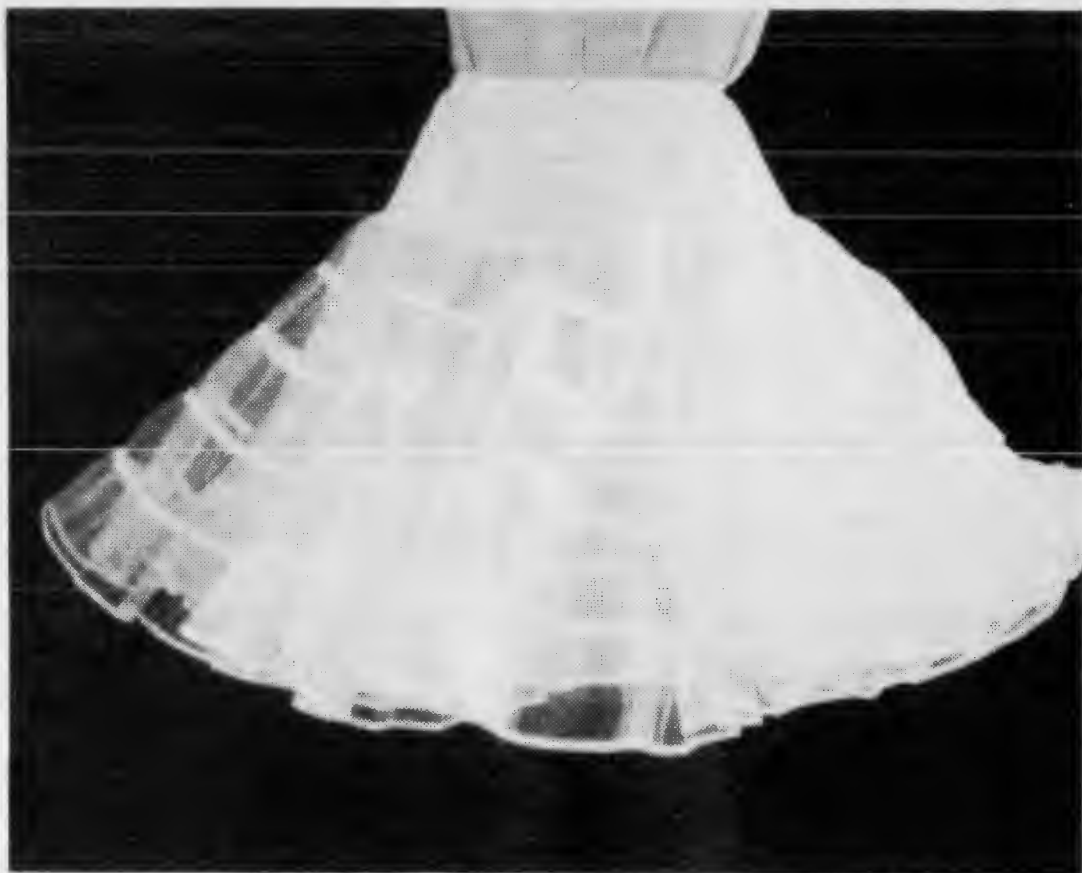
#578. This petticoat is a **favorite of beginners**. It is **economical** and comes in a **wide variety of colors**. It's made of one layer of nylon horsehair net in five tiers with a ribbon binding on each tier.

This attractive slip features a **smooth organdy underliner** and sells for **\$16.95**. It's the least full of our petticoats except for the #580 on the opposite page.

Colors: **White, Black, Red, Orange, Yellow, Light Blue, Royal Blue, Navy, Turquoise, Lime Green, Lilac, Brown, Gold, Pale Pink, and Hot Pink.**

Sizes: **P-19", S-21", L-23"**

White and Red are also available in **JP-17" and XL-24"**.



Organdy with Chiffon. This is the best seller of our fuller slips. It features a 40 yard sweep of smooth organdy with a soft chiffon ruffle at the bottom, and sells for only **\$35.95**.

It comes in **White, Red, Burgundy, Pale Pink, Peach, Lemon Yellow, Light Blue, Navy, Beige, Brown, and Rust.**

Sizes: **S-19", M-21", L-23"**

Stock Number: **740**

Shipping Weight: **2¹/₄ lbs.**

The top of the line for smoothness with body is our **gathered organdy petticoat**. It features a 40 yard sweep of gathered organdy in four tiers with a cotton top.

In Stock Colors: **White, Red, Ivory, Navy, Black, Kelly Green.**

Sizes: **S-20", M-21", L-22"**

Stock Number: **040**

Price: **\$41.95**

A 60 yard organdy petticoat (very full) is in stock in White for \$46.95. Other colors are available by special order.

Stock Number: **060**



For travel or storage of your petticoat, we recommend our **"Petti-Pak"**. This sturdy vinyl petticoat bag has a draw string at the top and is stock number **PP1**. Our number **PP2** travel bag is made of a nylon mesh which allows the petticoat to breathe. This type of petticoat bag is recommended for damp climates. Either bag sells for **\$3.95**.



Spring Forward, Fall Back to basic elegance and simplicity for fall.

We fell in love with the **rust color** and **slimming lines** of this new fall dress from the Kate Schorer Company.

The restrained elegance of the four-tiered skirt is accented with **ivory trim** and an embroidered ivory braid down the front.

This dress is a classic in **Brown** and **Navy**, too.

Price: **\$45.95**

Sizes: **6 - 20**

Stock Number: **491**

Shipping Weight: 1 lb.



Border prints are in for fall, and this is the most exciting one we've seen.

You can wear your fullest petticoat with this breathtaking 16-gored dress. We think it's a steal at **\$49.95**.

It also comes in a piquant **black** or luxurious **forest green**.

Sizes: **6-20**

Stock Number: **489**

Shipping Weight: 1 lb.

Easy Care — all the dresses featured in our fall catalog are **65/35 polyester/cotton wash and wear**.



Fiesta! You'll feel mysterious and exciting in this dramatic dress with tangy Spanish flavor.

Black and grey panels are high-lighted with rows of lace.

Price: **\$55.95**

Sizes: **6-20**

Stock Number: **495**

Shipping Weight: 1 lb.

All orders shipped UPS unless otherwise specified.



You'll feel romantic in this delicate **rose print** accented with dainty lace around the collar and hemline.

The modest overlapping vee-neck with plunging white collar adds a slimming effect.

This dress also comes in a genial **cornflower blue**, and a mysterious **dusky green**.

Price: **\$58.95**

Sizes: **6-20**

Stock Number: **483**

Shipping Weight: 1 lb.

SPECIAL 25th ANNIVERSARY CATALOG



The Majestic. Durable and comfortable. The Majestic features a **leather upper** and **leather sole**, buckle strap, and a composition heel approximately 1 $\frac{1}{4}$ inches high.

A **steel arch support** and **cushioned insole** make this a very comfortable shoe to dance in. Many of our customers like them so much that they wear them all the time, for work, shopping, or housewear.

The Majestic is fully lined and comes in **Black, White, Red, Navy, Brown, and Bone**. All colors in stock in **Narrow (AA)** and **Medium (B)** in sizes **5-11 (including half-sizes)**, and in **Wide (D)*** in sizes 6-9.

Cost: **\$25.95**

Stock Number: **M1**

Shipping Weight: 1 $\frac{3}{4}$ lbs.

White and Black are also in stock in a **Slim (AAA)** in sizes **6-10**, and in **Medium** in **4-12**. Other colors in Slim by special order (2-3 weeks).

A beautiful metallic **silver** or a brazed **gold** is available for **\$26.95**.

Stock Number: **M3**



The Dancer. For those of you who like a little higher heel. This fine leather dance shoe is crafted like the Majestic, but with a narrower strap and a 2 $\frac{1}{4}$ inch cuban heel.

It's an attractive and comfortable shoe for square dancing, round dancing, or ballroom dancing.

Black, White, Red, Navy, Brown, and Bone come in **Narrow (AA)** and **Medium (B)** in sizes **5-10 (including half-sizes)**. **Wide (D)*** is in stock in sizes **6-9**.

Cost: **\$28.95**

Stock Number: **D1**

Shipping Weight: 1 $\frac{3}{4}$ lbs.

A White or Black Patent Leather Dancer is available in the above sizes for only **\$29.50**.

Stock Number: **D2**

The Gold or Silver Dancer is \$29.95.

Stock Number: **D3**

*Please note — the wide is quite roomy, and many women who are used to buying a larger shoe to get the necessary width, may find that they take a half-size smaller in a wide.

Polish. Made especially for the Majestic and Dancer shoes, but may be used on others. White, Black, Red, Navy, Brown, Bone, **\$1.25**.

Shoe Cleaner. Recommended for Majestic and Dancer shoes. When used as directed, it will remove soil and old polish and allows new polish to restore a like-new finish. **\$1.50**.

Silver Dressing. A good way to refurbish your silver shoes. Not for touch-ups. (A gold dressing is available, but it's not as nice a metallic color.) **\$1.95**.



Sissy

Mid-Thigh

Sissy (short) Cotton-Poly Blend

Colors: White, Black, Red, Light Blue, Royal, Navy, Aqua, Pale Pink, Hot Pink, Lilac, Yellow, Gold, Orange, Burgundy, Brown, Pastel Multi-Color.

Sizes: S, M, L, all colors. XL in stock in white, black, red only.

Stock Number: **C1**

Price: **\$8.95**

Sissy Nylon

Colors and Sizes as above plus Lime, Green, Mint Green, Kelly Green, Peach, Purple, Beige, Rust.

Stock Number: **N1**

Price: **\$8.95**

Mid-Thigh Cotton-Polyester

Colors and Sizes as C1 above.

Stock Number: **C2**

Price: **\$9.95**

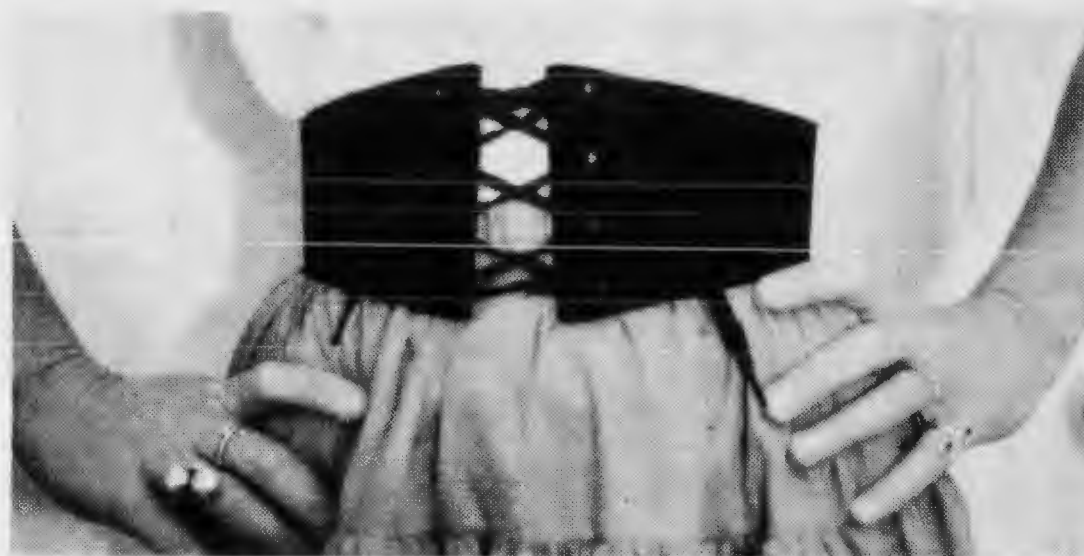
Mid-Thigh Nylon

Colors and Sizes as N1 above

Stock Number: **N2**

Shipping Weight: 1/2 lb.

Price: **\$9.95**



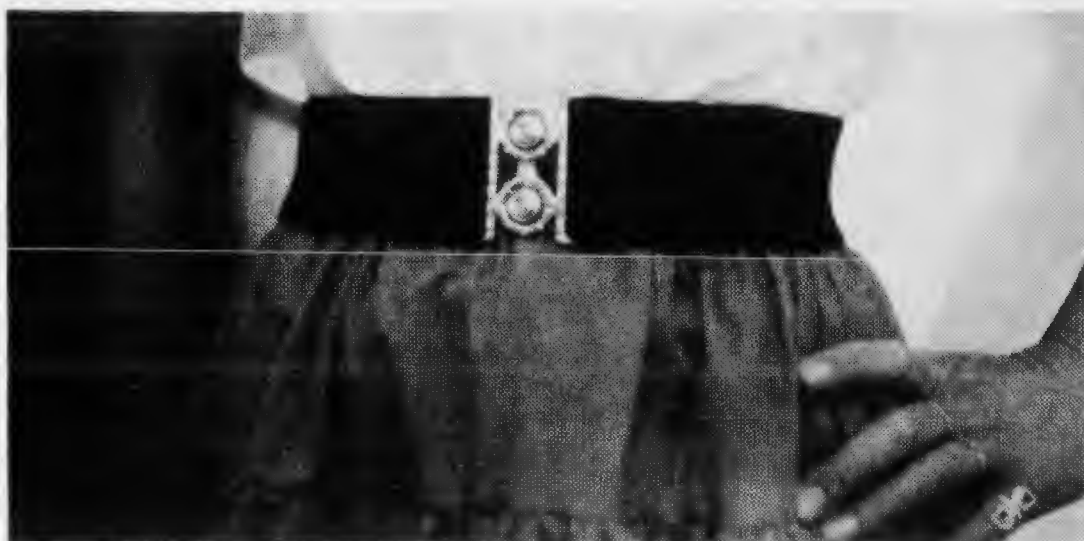
Cinch Belt

A wide belt, reinforced to prevent curling. Black, Red and Navy have a suede-like finish. White leatherette, metallic Gold, and metallic Silver are also available.

Sizes: S-23", M-27", L-29", XL-31"

Stock Number: **WB1**

Price: **\$7.50**



Stretch Belt

An elasticized poly-cotton belt, two inches in width, with a metal clasp. Comes in Black, White, Red, Brown, Navy, and Turquoise.

Sizes: S-26", M-29", L-31", XL-33"

Stock Number: **WB2**

Price: **\$4.95**

Gold and Silver are \$6.95 each.

FOREIGN SHIPPING COST

For your convenience, approximate shipping weights have been shown for all items in our catalog. You may designate, on the order blank, which items you want shipped by air or surface mail. **AIR-MAIL - Small Parcels Packet** is the quickest, and is usually less expensive than Air Parcel Post. However, there is a 2 pound weight limit to most countries. The weight limit for Small Parcels Packets to Australia is 1 pound each. Larger orders should be sent **AIR PARCEL POST. SURFACE RATE** is the most economical, but you should allow 4 to 6 weeks for delivery.

AIRMAIL - Small Parcels Packet

1/2 lb. - \$3.40
 1 lb. - 6.05
 1 1/2 lb. - 8.70
 2 lbs. - 11.35

AIR PARCEL POST

\$5.00 for the first
 1/4 pound, plus \$1.10 for
 each additional 1/4 pound.

SURFACE RATE

\$3.25 for the first
 2 pounds, plus \$1.05
 for each additional
 pound or fraction.



#52 Skirt, #34 Blouse

This **Basic Three-tiered Skirt** comes in a multitude of colors — **Yellow, Orange, Red, Hot Pink, Royal Blue, Navy Blue, Turquoise** (pictured), **Shamrock Green, Brown,** and **Black**. The skirt has an elastic waist and comes in **P, S, M, L,** and **XL**.

#34 Blouse



Kathy is wearing it with our **#34 blouse**. This all-purpose blouse has a panel of peek-a-boo eyelet lace which runs all the way around. Comfortable raglan sleeves are accented with a row of lace. A black cinch belt adds drama.

The **#52 skirt** and the **#34 blouse** are **\$17.95 each**. The blouse comes in white only.

Our **#34L Blouse** (not pictured) is similar to the #34 above, but with long sleeves. It sells for **\$19.95**.

#133 Skirt. You'll look demure in **petite polka dots**. This six-gored skirt has an elastic waist and a bottom tier highlighted with a row of delicate lace. It sells for **\$19.95** and comes in **Black, Red, Brown** and **Navy**, sizes **P, S, M, L,** and **XL**.

#126 Blouse. This white blouse with set-in sleeves goes well with anything. The puff sleeves are made of eyelet lace, and the neckline is accented with a row of lace.

It comes in **P, S, M, L,** and **XL** for **\$17.95**.

Shipping weight is 1/2 lb. for each of the above items.



#133 Skirt, #126 Blouse



#126 Blouse



#6329 Men's Shirt

This beautiful men's shirt is embroidered with roses across the back and down on to the pockets. It's polyester/cotton wash and wear and sells for **\$33.95**. It comes in **Black or White**. See page 3 for shirt sizes.

#108 Two-Piece Outfit. You'll stand out from the crowd in this feminine two-piece outfit.

The three-tiered skirt features panels of flowered lace and the collar of the blouse is trimmed in lace with a matching bow.

An outstanding value, too, at **\$36.95**, in either **Black, Burgundy, Red, Brown, Navy, or Royal Blue.**

Sizes: **S, M, or L** only.
Shipping Weight: 1 lb.



#2. Lots of eyelet lace around the neck and sleeves. This very feminine blouse goes well with any skirt. It sells for **\$17.95** and comes in **P, S, M, L, and XL.**



#20S. This plain white cotton/poly blouse is a best buy. It also comes in **Red, Yellow, or Hot Pink** for **\$10.95.** Sizes as above.

"Hoedown" — one of our most popular two-piece outfits. A good club dress, and a favorite of clogging teams and country swing dancers.

Blue denim broadcloth with red checks. Skirt has an elastic waist. The Hoedown comes in **S, M, and L** only.

Price: **\$33.95**
Stock Number: **HD**
Shipping Weight: 1 lb.



#108 Two-Piece Outfit



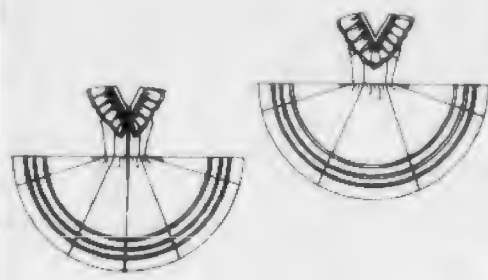
#109 Two-Piece Outfit

CORNER

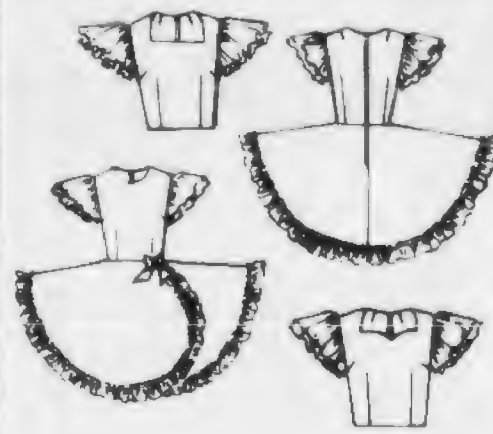
SEWING



#309



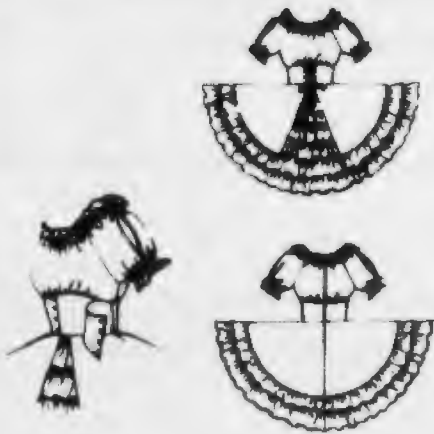
#319



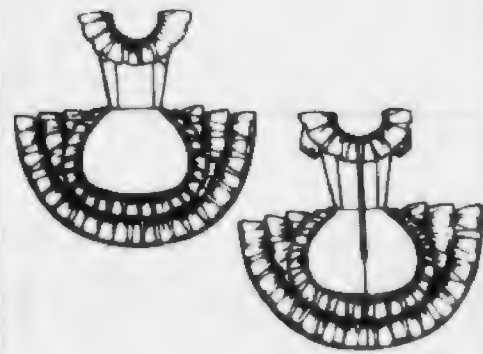
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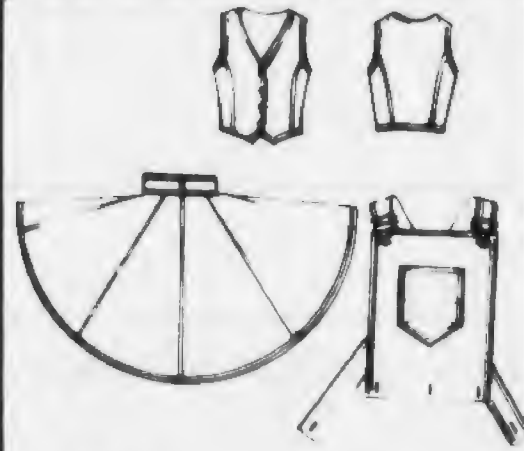
#275



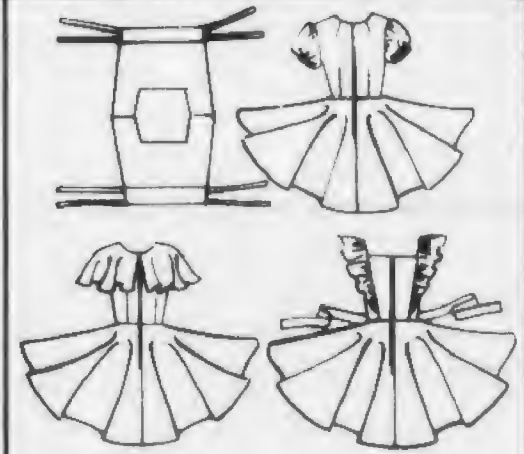
#317



#314



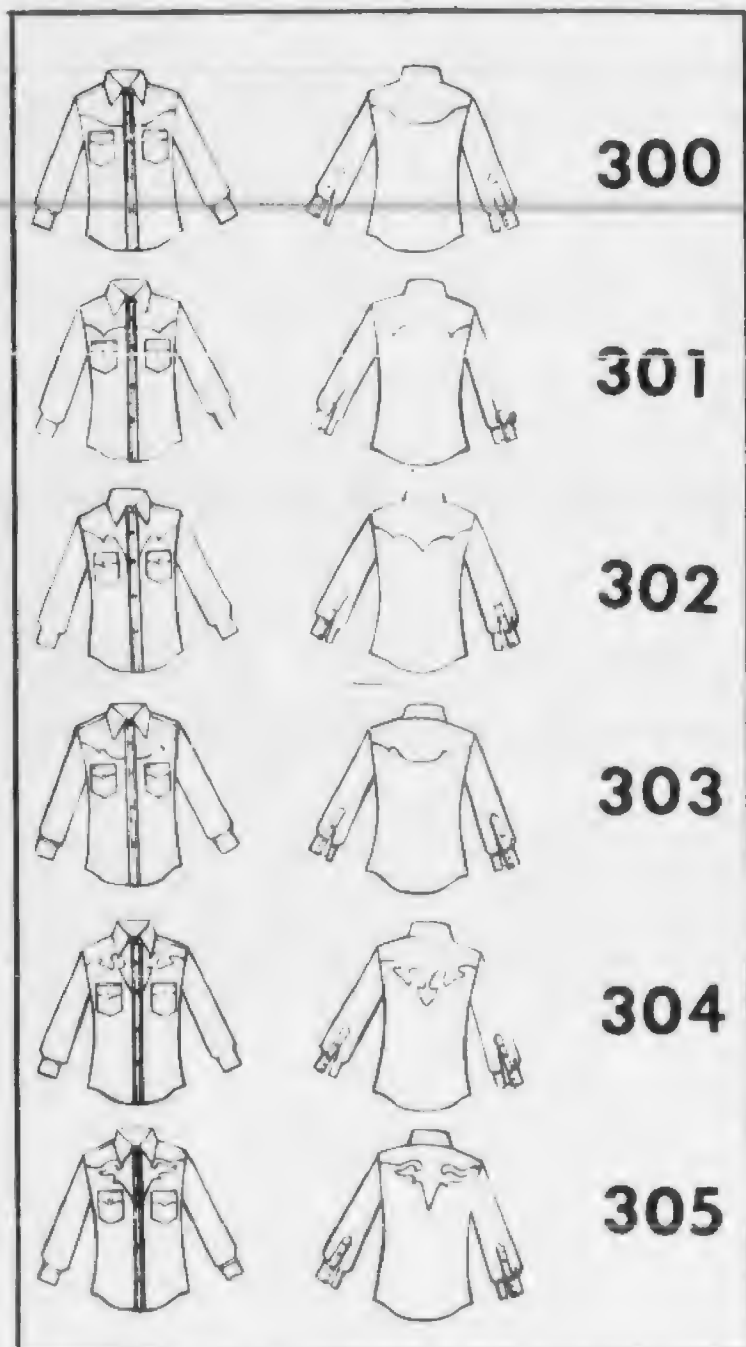
#281. 8-gore skirt with bib or vest.



#276. 3-in-1 dress. Circular skirt with 3 different tops.

Match your man with any of the shirt patterns below. The **basic #300 shirt pattern is \$2.00**. You may add a fancier western yoke by ordering **302, 303, 304** or **305** for **\$1.00 more**.

All of the above are from **Authentic Patterns** and come three sizes per pattern: **5-7-9, 6-8-10, 12-14-16, and 18-20-40**. They are **\$4.00 each**.



DRESS SIZES

Size	5	7	9	6	8	10
Bust	30	31	32	30 1/2	31 1/2	32 1/2
Waist	22 1/2	23 1/2	24 1/2	23	24	25
Hip	32	33	34	32 1/2	33 1/2	34 1/2
Back Waist						
Length	15	15 1/4	15 1/2	15 1/2	15 3/4	16
Size	12	14	16	18	20	40
Bust	34	36	38	40	42	44
Waist	26 1/2	28	30	32	34	37
Hip	36	38	40	42	44	46
Back Waist						
Length	16 1/4	16 1/2	16 3/4	17	17 1/4	17 3/8

Needle Notes. A great book of ideas, hints, and instructions for designing and sewing your own square dance dress. Now in it's seventh printing. **\$7.50**

Needle Notes, Volume II. A continuation of book I plus some additional ideas on capes, ponchos, bodices, alterations, more. **\$7.50**

8-Gore Skirt Pattern. With or without ruffle at bottom. One size fits all. **\$2.00**

Circular Skirt Pattern. With or without ruffle at bottom. One size fits all. **\$2.50**



Antenna Flag in red, orange, blue, yellow, or green. **PS-2** for \$2.25.



Pennant, PE-1, \$2.25. Same colors.

Pressure sensitive
Vinyl Bumper Sticker,
\$1.00 each

Square Dancers, VBS-9, or
Round Dancers, VBS-10.

Square Dancers Have More Fun, VBS-13.

Honk . . . at VBS-14.

Semi-Contact Sport. You bet! VBS-7.

"Swing With Your Neighbor", VBS-11.

An American Heritage, VBS-3.

Groups of 8, VBS-12.

I'd Rather Be Clogging, VBS-14.

Honk . . . if you can Tea Cup Chain, VBS-6.

Round Dancers Do It In A Circle, VBS-5.



Oval Decals. Round Dancers, OS-1, silver letters on blue; **Square Dancers, OS-2,** silver on red; **Cloggers, OS-3,** gold on black. **\$1.50 each.**

Square Dance Cap in red, blue, brown, or yellow. **\$5.95.**

Pressure sensitive **Prismatic Decal** reflects rainbow of colors. Comes in silver, gold, red, or blue for **\$1.95 each.**

Interlocking Squares is FIG-2.

Square and Circle is FIG-3.

Dancing Couple is FIG-1.

Camper Decal is 6" square. Red on clear backing, or red, blue, or black on white. **CS-3** for **\$1.25.**

Waving Hands. Square dancers wave back at you. Suction cup fits on 3 different ways. Fits on window, dash, **\$2.95.** **WH** in white, or Dayglow red, orange, lime, yellow.

License Plate Frames, \$3.95 each.

I'd Rather Be Square Dancing, blue letters on white, **LPF-1.**

Square Dancers, white on red, **LPF-2.**



Small Round Decals. Interlocking Square and Circle is MS-6; Dancers, MS-1; Interlocking Squares, MS-3. Red on clear background fits on bumper or inside window. **50¢ each.** Also comes in black on bright red.

Small Dancers. Water transfer decal in red or white for the inside of your window. **WD** for **75¢.**



Clockwise from upper left:

Interlocking Squares Motif is featured on this **Scarf Slide** number **SS-3** for **\$5.95**. In silver or gold.

Matching Collar Tips are **CT-3**. **\$6.95**

Metal Towel Holder (below) with interlocking squares is **TH-3L**, or **TH-3S** (smaller opening). Each are **\$6.95**.

The shiny **Collar Tips** are especially attractive, and there is a plain **Scarf Slide** to match in silver or gold. This tie slide (and all the others pictured, except the Apache) has a unique locking mechanism which keeps the tie from slipping. The plain **Collar Tips** are number **CT-4** for **\$6.50**, and the **Tie Slide** is number **SS-4** for **\$5.95**.

The Apache Scarf Slide is two concentric rings which spread the tie slightly apart. An attractive western look. **\$1.00** for silver or gold. **SS-1**.

Racy red and black **Garter with Gun**. Gun fires real caps. Number **G-2** for **\$2.95** (caps not included).

Stylish square dancer's **Pendant with Black Ribbon**. Number **P-5** for **\$5.50**. In silver or gold.

Matching Tie Slide is **SS-5** for **\$5.95**.

Matching Towel Holder is **TH-5S** or **TH-5L** (larger opening) for **\$6.95**.

Collar Tips with Engraved Border are number **CT-6** for **\$8.50**. In gold also.

Square Scarf Tie Slide with dancers is on our blue tie. It is number **SS-2** for **\$1.95**. Colors as shown.

Leather Towel Holder in black or brown with metallic dancers. **TH-2** for **\$5.50**.

Velour Towel with square dancers. In a host of colors: Rose (pictured), Red, Pale Pink, Hot Pink, Burgundy, Purple, Lilac, Powder Blue, Royal, Navy, Turquoise, Forest Green, Kelly, Lime, Mint Green, Lemon Yellow, Pale Yellow, Honey Gold, Peach, Beige, Brown, Rust, Black or White. Number **VT** for **\$3.50**.

Scarf Tie of snag-resistant 100% polyester is **ST-3** for **\$2.95**. Colors as above.



German Silver Buckle with Square Dancers in black, red, or navy blue. This hand-engraved belt buckle of pure German Nickel-Silver is **\$75.00**. A great gift for a special square dancer. Number **MB1**.

Vine of Roses. Nickel-Silver with etched brass overlay gives off a golden sparkle. Red only. **MB2** for **\$60.00**.

Red Rose on Silver. An eye-catcher! **MB3** for **\$75.00**.

Left to right:

Genuine Jade Stone. **BT1** for **\$9.95**.

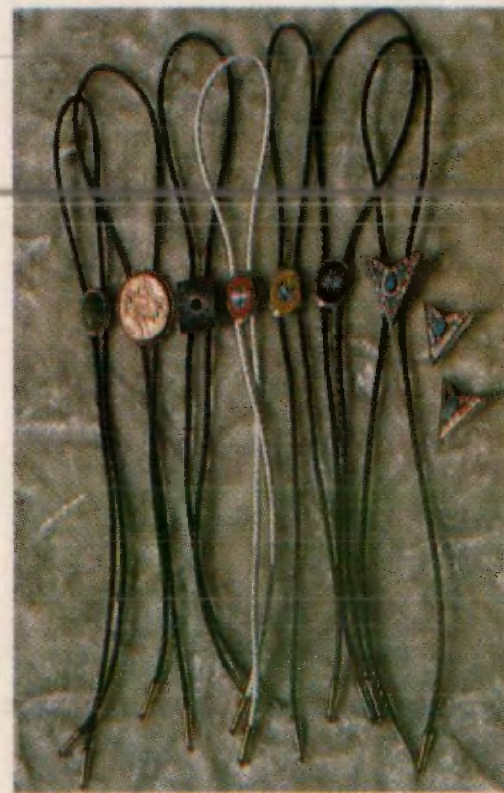
Hand-Engraved Copper. **BT2** for **\$9.95**.

Sparkle in Black (pictured), Gold, or Silver. **BT3** for **\$3.95**.

Sunburst. Three colors as pictured. **BT4** for **\$3.95**.

Collar Tips with Turquoise stone. **CT5** for **\$4.95**.

Matching Bolo, **BT5** for **\$4.95**.



Clockwise from upper left:

Flower in Brass. **MB-6** for **\$9.95**.

Sunburst. In gold or silver. **MB-7** for **\$9.95**.

Leather Squares, **MB-20** for **\$12.95**.

Dancers. **MB-21** for **\$9.95**.

Silver Dollar Buckle. Secure mounting for silver dollar. **MB-17** for **\$4.95**.





#294 Dress

This lovely dirndl look is very popular. Our **#294** one-piece dress features a checked skirt with a solid-color bodice that laces up the front. The puffy sleeves add a Germanic flavor.

This lovely dress is a bargain at **\$48.95** and comes in **Navy, Black, Red,** and **Brown** in sizes 6-20.



Rockmount
Ranch Wear
MFG. CO.

Matching Shirt. The **#680** men's shirt in **Navy, Black,** or **Red** with white stitching looks great with either of the above outfits.

Available Sizes: Please see page 3 of our catalog.

Price: **\$24.95**

Shipping Weight: 1/2 lb.

Back Orders. We may occasionally have to back order an item. Even though we maintain one of the largest inventories of square dance apparel in the nation, we occasionally run out of something. If we have to back order an item for you, we promise to ship within 30 days, or refund your money.

You'll feel **Lovely in Lace.** With a tiny bow in front. On this very feminine dress with alternating black and print gores. Elegant. Also in red with red print panels.

Sizes: **6-20**

Price: **\$53.95**

Stock Number: **865**

Shipping Weight: 1 lb.

Looks sharp with the matching black and red **#680** men's shirt below.



#865 Dress

BEST SELLING LP's, TAPES, BOOKS

LP's, Tapes

The Fundamentals of Square Dancing – Level 1. Outstanding instructional series by **Bob Ruff**. Level 1 features pictures and descriptions of 35 calls. Bob leads you through each figure, gradually adding new calls, with a review at the end.

SIO 6001 – LP only.

The Fundamentals of Square Dancing – Level 2. As above, but adds 19 new calls.

SIO 6002 – LP only.

The Fundamentals of Square Dancing – Level 3. Level 3 completes the series. It uses a total of 66 calls with a review at the end.

SIO 6003 – LP only.

Square Dance Party. Warner Brothers did a great job on this fun level LP. It uses 37 basics and comes with an illustrated booklet showing all figures and calls. Great for beginners. Twelve dances by **Don "Big D" Stewart**.

LP Cassettes 8-Track
WB1505 WB1504-C WB1504-8

Marshall Flippo Calls The Basic Fifty. Our best selling album. A great way to practice or have a fun dance party in your home. Marshall Flippo calls five hoedowns, five singing calls using the first 50 basics. His clear, easy to understand delivery makes this record a joy to dance to.

LP 8-Track
BS1021 BS1021-8

Marshall Flippo Calling The Seventy-Five Basics – Plus. Our second-best-selling LP.

LP 8-Track
BS1025 BS1025-8

Flippo Calling the Mainstream Plus. Uses the first 67 basics. No singing calls here – ten great hash calls by Marshall Flippo.

LP 8-Track
BS1034 BS1034-8

Wanted – Mainstream 1 & 2 APD. A challenging mainstream plus I and II all position dance album featuring five hash calls, five singing calls by **Gary Brown**.

LSB-1002 – LP only.

A Party with Chaparral, featuring squares by **Ken Bower, Jerry Haag, Beryl Main,** and **Gary Shoemake,** with rounds by **John and Wanda Winter.**

LP Cassettes 8-Track
CH7001 CH7001-C CH7001-8

Solid 10 with Jerry Haag. Ten great singing calls by Jerry. Includes **Rockin' in Rosalie's Boat, Music Is My Woman, The Gambler,** seven more.

LP Cassettes 8-Track
CH7005 CH7005-C CH7005-8

Cooked Up Texas Style. And served in great style by **Gary Shoemake.** Includes **The Devil Went Down to Georgia, Somebody Loves You, Sugarfoot Rag,** seven others.

LP Cassettes 8-Track
CH7004 CH7004-C CH7004-8

Direct From Lighted Lantern. Includes **Pecos Promenade, Flash of Fire, Summertime Dream,** seven more favorites direct from **Beryl Main.**

LP Cassettes 8-Track
CH7003 CH7003-C CH7003-8

Chaparral Favorites by Ken Bower. Ken has the **Disco Fever,** along with the **Rockin' Pneumonia and the Boogie-Woogie Flu.** He also sings **I Will Survive,** seven others.

LP Cassettes 8-Track
CH7002 CH7002-C CH7002-8

So In Love With You. Brand new! **Ken Bowers'** latest LP includes **Somewhere Over The Rainbow, King of the Road,** title song, seven others.

LP Cassettes 8-Track
CH7006 CH7006-C CH7006-8

All LP's are \$8.95

All Cassettes and 8-Tracks, \$9.95.

Books

Basic Movements of Square Dancing. Diagrams, pictures, and descriptions of the first 48 Callerlab basics. Everyone should have one to refer to. **A best buy. 50¢.**

Mainstream Plus I and II Movements. Diagrams, pictures, and descriptions for Mainstream movements (49-68) and Plus I and II movements in the order of teaching suggested by Callerlab. **Only 50¢.**

Round Dance Manual. An inexpensive pocket manual of round dance positions, terms, and definitions. **\$1.25.**

Square Dance Movements. **Bill Burleson's** popular handbook of square dance movements has simple easy-to-follow descriptions of 478 different movements including Advanced and C1-C2-C3. **\$4.50.**

SQUARE DANCE RECORD ROUNDUP, INC.

SOME INTERESTING WAYS TO GET OUT FROM BOX 1-4

Box 1-4

Square thru four
Tag the line
Centers in . . . cast off three quarters
Box the gnat . . . right and left thru
Slide thru . . . left allemande

Box 1-4

Half square thru . . . tag the line
Centers in . . . cast off three quarters
Left allemande

Box 1-4

Square thru four . . . tag the line
Cloverleaf . . . zoom
Double pass thru
Centers in . . . cast off three quarters
Right and left thru . . . slide thru
Left allemande

Box 1-4

Square thru four
Half tag the line
Split (box) circulate . . . scoot back
Boys run . . . bend the line . . . pass thru
Bend the line . . . right and left thru
Slide thru . . . left allemande

DANCING SOME EASY LEVEL MAINSTREAM FIGURES

1P-2P to box 1-4

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters
Centers square thru four
Ends star thru . . . swing thru
Girls circulate . . . boys trade
Boys run . . . wheel and deal
Pass thru . . . trade by
Left allemande

1P-2P to Box 1-4

Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Centers curlique . . . walk and dodge
Separate around one to a line
Star thru . . . centers pass thru
Left allemande

Box 1-4 to corner

Do sa do to a wave . . . eight circulate
Spin chain thru . . . girls circulate one spot

Spin the top . . . curlique . . . eight circulate
Boys run . . . star thru . . . pass thru
Bend the line . . . right and left thru
Dixie style to a wave
Slip the clutch . . . left allemande

CREATIVE CHOREOGRAPHY USING BASICS

Heads rollaway . . . sides square thru four
Swing thru . . . spin the top . . . boys fold
(girls, check your two face line)
Girls tag the line right
Girls step forward to a two faced line
(with the boys) . . . wheel and deal
Star thru . . . wheel and deal
Pass thru . . . trade by
Left allemande

Heads pass thru
Separate round one to a line
Do sa do to a wave . . . girls fold
(boys check your two face line)
Boys tag the line right
Boys step ahead to a two faced line with girls
Ferris wheel . . . girls pass thru
Curlique . . . boys trade . . . boys run
Bend the line . . . star thru
Dive thru . . . square thru three quarters
Left allemande

1P-2P

Pass thru . . . wheel and deal
Double pass thru . . . leads U turn back
Swing thru . . . spin the top . . . boys fold
Girls check your line
Girls tag the line left
Square thru three quarters
(girls check your two faced lines)
All finish a ferris wheel . . . girls pass thru
Curlique . . . boys trade . . . turn thru
Left allemande

DANCING MAINSTREAM BASICS

1P-2P to corner

Curlique . . . eight circulate
Boys run . . . swing thru . . . girls circulate
Boys trade . . . scoot back . . . girls trade
Recycle . . . square thru three quarters
Left allemande

1P-2P to Box 1-4

Right and left thru
Pass the ocean . . . boys circulate
Girls trade
Recycle . . . dive thru
Square thru three quarters
Left allemande

Box 1-4 to Box 1-4

Swing thru . . . boys run
California twirl . . . boys trade
Bend the line . . . star thru . . . dive thru
Square thru three quarters
Left allemande

Box 1-4 to corner

Swing thru . . . boys run
California twirl . . . boys trade
Couples circulate . . . wheel and deal
Slide thru
Square thru three quarters . . . courtesy turn
Dixie style to wave . . . left allemande

1P-2P to corner

Pass thru . . . tag the line in
Centers square thru four . . . ends star thru
Centers in . . . cast off three quarters
Centers square thru four
Ends slide thru . . . pass thru
Left allemande

1P-2P to Box 1-4

Pass thru . . . wheel and deal
Double pass thru . . . peel off
Pass thru . . . tag the line right
Wheel and deal . . . curlique
Girls circulate . . . boys trade
Boys run . . . bend the line . . . star thru
Pass thru . . . trade by . . . left allemande

PASS THE OCEAN

1P-2P

Pass the ocean . . . swing thru
Boys run . . . wheel and deal
Square thru three quarters
Left allemande

1P-2P

Pass the ocean . . . girls trade
Swing thru . . . turn thru . . . left allemande

THE EASY DANCES — Ken Kern is on a leave of absence from his chores on the Ammunition column as he moves his family to Albuquerque. For some ideas on one-night stands and party dances, see this month's Caller's Notebook (page 33).

1P-2P

Right and left thru
Rollaway half sashay . . . pass the ocean
Turn thru . . . left allemande

1P-2P

Right and left thru
Rollaway half sashay . . . pass the ocean
Boys trade . . . boys run . . . wheel and deal
Pass thru . . . left allemande

COMBINING PASS THE OCEAN WITH FERRIS WHEEL

1P-2P

Pass the ocean . . . swing thru
Boys run . . . ferris wheel
Centers pass thru . . . star thru . . .
Cross trail . . . left allemande

1P-2P

Right and left thru
Rollaway half sashay . . . pass the ocean
Boys run . . . ferris wheel
Centers pass thru . . . swing thru . . . turn thru
Left allemande



ROUND DANCES

DEEP PURPLE — Grenn 17008

Choreographers: Joe and Eva Hankins

Comment: Not a difficult foxtrot rhythm routine and the music is very good big band sound. One side of records has cues.

INTRODUCTION

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

PART A

1-4 Fwd, —, Run, 2; Fwd, —, Run, 2; Fwd, —, Side, Close; Bk, —, Side, Close;

5-8 L Turn, —, Side, Close M face RLOD; L Turn, —, Side, Close M face WALL; Fwd, —, Side, Recov; Thru, —, Side, Close;

9-12 Rock Side, —, Recov, Thru; Rock Side, —, Recov, Thru; Circle Away, —, 2, 3; Together, —, 2, 3 end BUTTERFLY M face WALL;

13-16 **Fwd, —, Side, Close; Bk, —, Side, Close; Vine, —, 2, 3; Thru to SEMI-CLOSED facing LOD, —, 2, 3;**

PART B

1-4 **Fwd, —, Run, 2; Manuv, —, Side, Close end M facing RLOD in CLOSED; (Spin Turn) Pivot, M face LOD, —, Rise, Recov; Bk, —, Side, Close;**

5-8 **Blend to SIDECAR Twinkle, —, 2, 3 BANJO; Twinkle, —, 2, 3 end CLOSED M face WALL; Vine, —, 2, 3; Pickup to CLOSED M face LOD, —, Side, Close;**

9-12 **Rock Side, —, Recov, Thru; Rock Side, —, Recov, Close; Rock Fwd, —, Recov, Bk; Rock Bk, —, Recov, Fwd;**

13-16 **L Turn, —, Side, Close M face RLOD; L Turn, —, Side, Close M face WALL; (Twirl) Side, —, XIB, Side; Pickup to CLOSED M face LOD, —, Side, Close;**

SEQUENCE: A — B — A — B — A thru meas 15 plus Ending.

Ending:

1 **Step Thru, Rock Apart, Ack,.**

SEE A DREAM WALKING — Grenn 17007

Choreographers: George and Joyce Kammerer

Comment: An advanced routine to delightful music. Cues are on one side of the record.

INTRODUCTION

1-4 **CLOSED M face LOD Wait; Dip, —, Recov, —; Fwd L Turn, —, Side/Bk, Bk twd LOD; Bk L Turn, —, Side/Fwd, Fwd end M face LOD in CONTRA BANJO;**

PART A

1-4 **Fwd blend to CLOSED, —, Fwd, Fwd; Fwd R Turn, —, Side/Bk, Bk M face RLOD; Spin Turn M face LOD; Bk L Turn 1/4, —, Side, Fwd BANJO;**

5-4 **Top Spin; CLOSED Fwd, —, Fwd, Fwd; Fwd R Turn, —, Spin/Check, Bk L Turn; Double Reverse Spin end CLOSED M face LOD;**

9-12 **Fwd L Turn, —, Side, Bk; Bk, —, Bk, Bk M face RLOD; Impetus end SEMI-CLOSED facing LOD; Fwd, —, Fwd, Fwd end BANJO;**

13-16 **Fwd, —, Side, XIB end SEMI-CLOSED; Blend to CLOSED M face WALL Twisty Vine; ; Fwd, Fwd, Fwd end CLOSED, —;**

PART B

1-4 **Whisk; Reverse Whisk; Unwind to BANJO; Outside Swivel, —, Pickup to CLOSED M face RLOD, —;**

5-8 **Starting RLOD repeat action meas 1-4 Part B to end facing LOD;**

9-12 **Hover end SEMI-CLOSED facing LOD; Feather to end BANJO; Telemark end SEMI-CLOSED; Thru, —, Side/Bk, Bk ending facing DIAGONAL RLOD and COH in CONTRA BANJO;**

13-16 **Outside Spin; Twist Turn end SEMI-CLOSED; Thru, —, L Turn to BANJO, Bk; Bk L Turn, Bk L Turn M face LOD, Fwd, Fwd;**

SEQUENCE: A — A — B — A thru 15 plus Ending.
Ending:

1-3 **Twisty Vine, —, 2, 3; Fwd, —, Fwd, Side; Hook, —, Tilt to WALL, —;**

SINGING CALLS

NEW YORK NEW YORK

By Ken Anderson, Orlando, Florida

Record: Jay Bar Kay #6020, Flip Instrumental with Ken Anderson

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Start spreading the news I'm leaving today

I want to be a part of it in

Old New York four ladies chain

You turn them now chain them home

Roll promenade for me to find

I'm king of the hill head of the list

FIGURE

Heads star thru pass thru circle four

Break make a line go up and back

Pass thru wheel and deal centers star thru

Pass thru cloverleaf new centers square thru

Three hands around and that corner swing

Left allemande and promenade to find

I'm king of the hill cream of the crop

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

SHE'S WEARING HER JEANS

A LITTLE BIT TIGHTER

By Al Horn, Penrose, Colorado

Record: Prairie #1056, Flip Instrumental with Al Horn

OPENER, ENDING

Circle left

When you left you said

You're doing her a favor

She cried and begged you not to go

Men star right move it once you go

Allemande left and weave the ring go

Now she's wearing her jeans

A little bit tighter do sa do and promenade

Maybe you'd best wait a little bit longer

Before you come back

Give her another chance

DANCE continues next page

MIDDLE BREAK

Sides face grand square
She thanks you for the call
There's someone at the door and
He's driving a big long Cadillac
She probably won't be home
When you come to get your clothes
There on the back porch in a paper sack
Circle left now she's wearing her jeans
A little bit tighter allemande left
Come back swing your own promenade
Maybe you'd best wait a little bit longer
Before you come back
Give her another chance

FIGURE

Four couples rollaway heads pass thru
Separate around one and make a line
Star thru cloverleaf move around some more
Centers zoom new centers pass thru
Swing the corner lady and left allemande
Come on back do sa do promenade
Maybe you'd best wait a little bit longer
Before you come back
Give her another chance

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

THAT SONG IS DRIVING ME CRAZY

By Gary Shoemake, Carrollton, Texas

Record: Chapparral #312, Flip Instrumental with
Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go one time around
Get back swing your baby round the town
Hey join hands circle go moving round
Left allemande corner weave the ring
You sing high and I'll sing low
Everybody sing along swing your baby
Get once around you promenade
It's a simple song you can sing along
With an ole' time melody
Won't you play that crazy song again for me

FIGURE:

Head couples promenade halfway you know
Down the middle with a right and left thru
Take your baby home
Square thru four hands go moving around
Do sa do get around that outside two
Come on now swing thru and boys trade
Turn thru then you do an allemande left
That corner promenade
It's a simple song you can sing along
With an ole' time melody
Won't you play that crazy song again for me

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

BOTTOM OF A BOTTLE

By Bobby Lepard, Aiken, South Carolina

Record: Blue Ribbon #232, Flip Instrumental
with Bobby Lepard

OPENER, MIDDLE BREAK, ENDING

Circle left

Have you ever looked at love thru
The bottom of a bottle
Did you ever stop to wonder what you'd see
Left allemande your corner
Turn your partner by the right
Four men star left around you see
You turn your partner by the right
Your corner allemande

Swing your honey promenade

If you ever look at love thru
The bottom of a bottle
You'll see lonely hurt, pain and misery

ALTERNATE MIDDLE BREAK: PLUS II

Do an allemande left your corner
Right to partner spin the top
Turn half by the right
Girls star left three quarters boys move up
Spin it again half by the right
Boys star left three quarters girls move up
Turn thru left allemande and weave the ring
Have you ever looked at love thru

The bottom of a bottle

Swing your girl around and promenade
If you ever look at love thru

The bottom of a bottle

You'll see lonely hurt, pain and misery

FIGURE

Heads square thru in the middle and
Count to four you go now
Gonna get to the corner do a do sa do
Swing thru tonight boys run right
Tag the line ladies lead cloverleaf
Girls in the middle square thru three quarters
Swing your man around and promenade
If you ever look at love thru

The bottom of a bottle

You'll see lonely hurt, pain and misery

ALTERNATE FIGURE: PLUS II and QUARTERLY SELECTION

Heads square thru and go four hands around
Gonna meet that corner lady do sa do
Touch a quarter
Follow your neighbor and spread
Gonna make your wave then swing thru
Boys run right chain down the line
When you get there slide thru
Swing corner promenade
If you ever look at love thru

The bottom of a bottle

You'll see lonely hurt pain and misery

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

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CALLER of the MONTH

Bill Squires, Springlake, Michigan

SWINGIN' BILL SQUIRES IS THE NAME and keep-
 ing up to date is very definitely part of
 successfully playing the game. One of his fa-
 vorite comments is, "My, how times have
 changed! But we are changing also."

Bill and his wife, Rita, entered square danc-
 ing in the 1950's. He recalls ten easy lessons as
 the total requirement to enter club activity.
 Today, he is constantly reminding himself of
 the never ending changes that perpetuate the
 need for continual study. Bill does not hesitate
 to tell you he teaches and calls following the
 direction of Callerlab, an organization he be-
 longs to and strongly believes in.

This year marks Bill's 25th as a caller. Like
 so many dedicated leaders, the effort he has
 put into square dancing is difficult to measure,
 but it is known that his yearly teaching pro-
 grams have brought countless people into the
 activity and that he has been an inspiration
 and a help to many new callers. Calling at all
 levels, Bill includes Beginner, Mainstream
 and Plus programs in his busy schedule. The
 Hi-Nabors are celebrating their 20th anniver-
 sary this month and he has been their
 teacher/caller for the entire 20 years. He also



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by Mike
- TB 221** I'll Fly Away by B. Bennett
- TB 222** Without Love by Stan Russell

- TB 223** Raisin' Cain In Texas
by B. Bennett
- TB 224** She Thinks I Still Care
by Will Larsen
- TB 225** My Little Bundle of Southern
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Hoedowns

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According to Swingin' Bill Squires, square dancing needs strong direction. Feeling that the entire activity is dependent on classes, he does not hesitate to verbalize this message to all: "Square dancers and clubs, do not forget the lifeblood and foundation of this beloved recreation — the classes of new dancers. Without this area, square dancing would become extinct."

(LETTERS, continued from page 3)

ity is intertwined, especially here in Southern New Jersey so we, as round dance leaders, need and read SQUARE DANCING Magazine — and particularly appreciate everything you include about round dancing. Keep up the good work.

Hap and A.J. Wolcott
Linwood, New Jersey

Dear Editor:

I dance around the Melbourne area and am looking for someone from anywhere in America who would like to be a pen pal with me. I am 19 years old and some of my other hobbies are push-bike riding and reading.

Beth Bruce
4 Nobelius Avenue
Narre Warren, Victoria
Australia 3805

Dear Editor:

I would like to respond to the letter in the March issue which stated that people who don't have time for square dancing should drop out in order to avoid having squares break down. While I agree that perhaps these people should avoid those clubs that are seeking a higher level of dancing, I also feel there



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- ST 607 Review Of Plus Calls
- ST 608 Follow Your Neighbor/
Explode The Wave
- ST 609 Relay The Deuce/Cross Fire
- ST 610 All 8 Spin The Top/
Remake The Thar
- ST 611 3/4 Tag The Line/Ping Pong
Circulate/Grand Swing Thru
- ST 612 Singing The Blues/Detour
(Review of Plus calls)

ought to be a place in square dancing for the person who can't attend on a regular basis but who still enjoys dancing and associating with other dancers. When we exclude people from our activity for any reason, we go contrary to the idea that square dancers are the friendliest people anywhere.

Larry Eggett
Salt Lake City, Utah

Dear Editor:

I was dancing along and doing just fine
And really having a wonderful time.
All of a sudden I let out a shriek
And looked down at my poor little feet.
Who in the square could cause me such
pain?
Then I realized what happened and felt
so ashamed.
While doing a plain little do sa do,
I had turned and stepped on my own big
toe.

Bernice Jacobs
Margate, Florida

Dear Editor:

Both Dick Leger and Ed Butenhof have asked if we enjoy their sections of your magazine. As soon as I open the magazine, I read Contra Corner and then Traditional Treasury. Then I try anything that interests me to music. If it feels good, I try it at a small seniors' club that my wife and I have. Please keep them up.

Fred Prowse
Hamilton, Ontario, Canada

Dear Editor:

Please put me down again for this year's Info Volunteers. I have had several contacts from as far away as Nevada and Oklahoma. This week I met a caller from Washington who was visiting on company business. He had



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- BM 045 If I Ain't Got It**
by Jeanne Briscoe, Salinas, CA

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been to Boston many times but was unaware of whom to contact. This time he made contact through your August Directory.

Donna Jenkins
Woburn, Massachusetts

Dear Editor:

Pico Rivera is around a 70% Mexican-American community and, of course, folklorico is their national, traditional dance. There used to be a large group of square dancers which held classes in the area about eight years ago but with the onslaught of van-

dalism, Pico Rivera has been labeled the place to stay away from at night. The Hoop De Doos offered classes last year but brought in only five couples, one of which was of Latin descent. Still, they are all dancing with clubs. It's too bad we can't reach the Mexican-American population more than we do since they are inherent dancers.

Shirley Wetzel
Pico Rivera, California

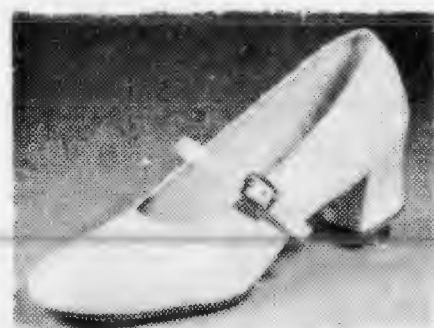
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more valuable to us callers, as well as dancers . . . Incidentally, I enjoyed meeting you at Callerlab in Reno. I put off joining Callerlab all these years because I figured it was just a waste of time, but I never felt such a close relationship in my life as I did with my fellow comrades in calling. I am proud to be a part of it and support it to the limit.

Doug Saunders
 South San Francisco, California

Dear Editor:

In 1979 I had four heart failures but we're back square dancing on my doctor's orders. We square dance two to three times a week and round dance once a week and my doctor is very happy with my checkups. We started getting your magazine in 1965 and still pass it on to the class members.

Stubby Hammond
 El Cajon, California

Dear Editor:

The Paradise Promenaders of Kappa on the island of Kauai dance every Thursday night. We invite any visitors to dance with us. Telephone 822-5012 or 322-9021 on arrival. Our dance night may change after the first of the year, so please check.

Wilbur Kurzhai
 Kapaa, Hawaii

Dear Editor:

I am interested in acquiring the following back issues of SQUARE DANCING (Sets in Order) Magazine: March and July, 1962; June, August and September, 1963; any issues from December, 1949, thru December, 1960, with the exceptions of September, October, December, 1949; May, 1957 and February, 1959, which I have. I have some extra months from 1963 through 1969, 1972, 1973 and 1976



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through 1981 if someone would like to trade.

Bruce Tompkins
17 Stage Road
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Connecticut 06805

Dear Editor:

Many nights I come home from a square dance a little unsure of some new call. I get out my SQUARE DANCING Magazine and find out the proper way to do it. I have also received many items by ordering from your advertisers. Many square dance clothes and in-

formation are not available here in Canada and I have not had any trouble getting them through customs. Two years ago the Weyburn Twirlers Club sent a traveling friendship banner out. We asked to have it sent home each New Year's Eve, but so far we have not heard anymore about it. Would anyone know where it is? Please send it home and we will refund your postage.

Joan and Harold Neiszner
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- JP 103 "Selfish"
- JP 201 "When You Say Love"
- 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"
- 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"

HOEDOWNS

- JP 501 Jopat/Jolee
- JP 502 Country Cat/City Slicker

ROUNDS

- JP 301 "All Of Me" (Loehrs)
- JP 302 "No Love At All" (Loehrs)

Dear Editor:

We have been subscribers since 1977 and have found endless helpful and interesting reading each month. It is with great pleasure we renew our subscription and the premiums you send just make it that much better.

Rita Stewart
Noosa Heads, Queensland, Australia

Dear Editor:

A few years ago our club mislaid its traveling Friendship Door. Through your magazine, it was eventually tracked down and re-

turned to us. It had seen so much of the world, we decided to retire it and send out a second. Now Door #2 has not been heard from since 1980 in Delorainne, Manitoba. If anyone knows of its whereabouts, would they please contact us? Thank you.

Art and Joyce Bexson
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Dear Editor:

Thank you very much for the special feature on page 85 of the March issue regarding



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HOW TO USE THE RECORD REPORT

(Starting on the next page)

All singing calls are checked and rated by our reviewer

and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A

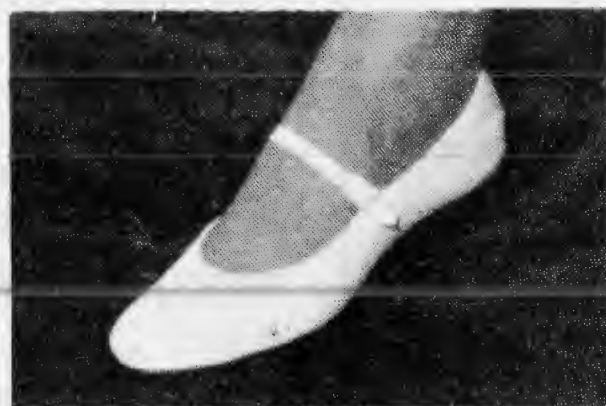
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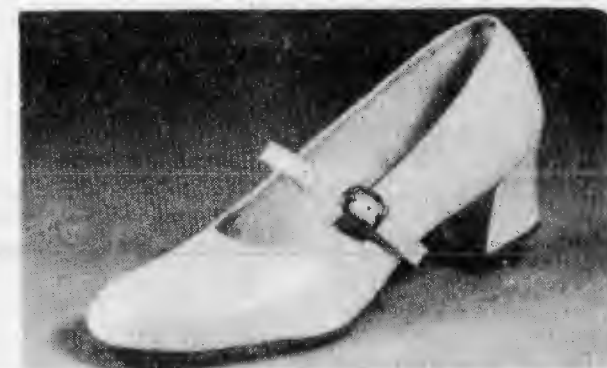
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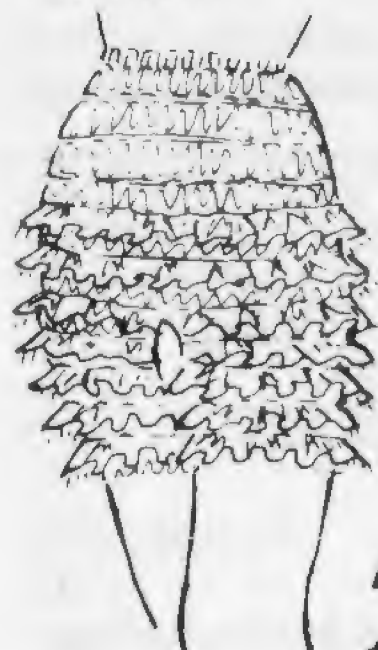
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synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



HOEDOWNS

PHRASING ON THE BEAT — Gold Star 404
Key: A Flat Tempo: 128

BEAT AND RHYTHM — Flip side to Phrasing
On The Beat

Key: F Tempo: 128

Comment: Phrasing On The Beat has a nice feel with a different sound though it may not be easy for callers to use. Mixed reaction to the Beat and Rhythm side. It has the beat all right but callers will have to listen to decide their reaction. The record gets better as it goes farther into the music track. When the melody line drops it seems to lack lustre. Overall rating to this reviewer is average. Rating: ☆☆

SINGING CALLS

ROCKY TOP TENNESSEE — Prairie 1057
Key: D Tempo: 132 Range: HC
Caller: Al Horn LD

Synopsis: Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru — do sa do corner — slide thru — right and left thru — turn lady to Dixie style — make a wave — balance — girls circulate — boys trade — allemande — swing — promenade.

Comment: A release that has been recorded many times before though callers may want to take a listen. The figure is very average with strong beat. Rating: ☆☆☆

THAT SONG IS DRIVING ME CRAZY —
Chaparral 312
Key: C&D Tempo: 132 Range: HD
Caller: Gary Shoemake LC

Synopsis: Complete call printed in Workshop.
Comment: Gary comes across with a little differ-

ent sound than usual for Chaparral. Good music by Johnny Gimble as always. A fine tune with a very simple figure. Callers can handle this tune and the break with a whistle provides enjoyment. The Dixieland feel to this recording is good. Rating: ☆☆☆☆☆

SURROUND ME WITH LOVE — Hi-Hat 5038
Key: D Tempo: 128 Range: HB
Caller: Jerry Schatzer LA

Synopsis: (Break) Left allemande corner — weave ring — swing — promenade — sides face grand square — (Figure) Heads promenade halfway — down middle square thru — meet outsides a double swing thru — all eight circulate — scoot back — swing corner — promenade (Alternate Figure) Heads square thru — meet corner lady spin the top — boys run right — wheel and deal — right and left thru — star thru — dive thru — square thru three — swing corner — promenade.

Comment: A rather sweet sounding tune with a fairly different rhythm feel. Music is good. The choreography of the dance movement is not difficult but well timed. Callers will have to listen for their approval. Nice job by Jerry. Rating: ☆☆☆

ANOTHER CHANCE — ESP 305
Key: C&D Tempo: 130 Range: HD
Caller: Paul Marcum LC

Synopsis: (Break) Circle left — left allemande — swing own — sides face grand square (Figure) Heads promenade halfway — down middle full square thru — right and left thru — veer to left — ferris wheel — center two slide thru — slide thru again — pass thru — swing — promenade.

Comment: A good musical reproduction on this release. Dancers enjoyed dancing this and the figure offers nothing more difficult than a ferris wheel. This tune is another recent country release. Key change may need some practice for smooth transition. Rating: ☆☆☆

ON THE ROAD AGAIN — Lazy Eight 9
Key: D Tempo: 124 Range: HB
Caller: J.N. Beaird LA

Synopsis: (Opener) Circle left — left allemande — swing — promenade (Figure) Red hot — turn right hand lady right hand — partner left hand — corner lady right — partner left — allemande thar — slip the clutch — left allemande — do sa do — swing corner — promenade.

Comment: A popular Western tune that hit the charts with Willie Nelson. Not much of a figure. Red hot is the featured basic and it gets a little over used. Music is good. Rating: ☆☆☆

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GRENN MEDLEY — FTC 32043

Key: F, C, F, E Flat Tempo: 132 Range: HD
Caller: Gary Brown LC

Synopsis: (Intro) Allemande left allemande thar — forward two and star — boys back up star — shoot star full around — right to partner — pull by — allemande left — weave ring — do sa do — promenade (Break) Circle left — allemande corner — promenade (Ending) Circle left — walk around corner — see saw own — men star right — allemande corner — come back do sa do — left allemande — promenade (Figure) Heads square thru four hands — meet sides right and left thru — curlique — follow your neighbor — take a peek — trade the wave — swing thru — boys trade — turn thru — left allemande — promenade. (End of second figure) Sides face grand square.

Comment: Quite a fast moving dance on first two tunes then the rhythm changes drastically. The tempo change was not accepted too well by the dancers. All fine melody-wise but the tune changes are not easily blended. Callers will really have to listen. This reviewer feels the tempo change and the blending may cause problems. Good music. Rating: ☆☆☆

FOURTEEN CARET MIND — Lazy Eight 13

Key: F Tempo: 124 Range: HD
Caller: J.N. Beaird LC

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Head two square thru four — with sides make right hand star — heads star left in middle — to same lady do sa do — touch one quarter — scoot back — swing — promenade.

Comment: A tune that has good points in that it offers a relaxed feeling dancewise. The movements are not rushed. In this reviewer's opinion several of the words (probably used in the original lyrics but not fitting in the square dance vernacular "with a hurting head and



LIGHTNING S



Mel Roberts



Lee Swain

LS-101 ARE THERE ANY COWBOYS--Lee Swain

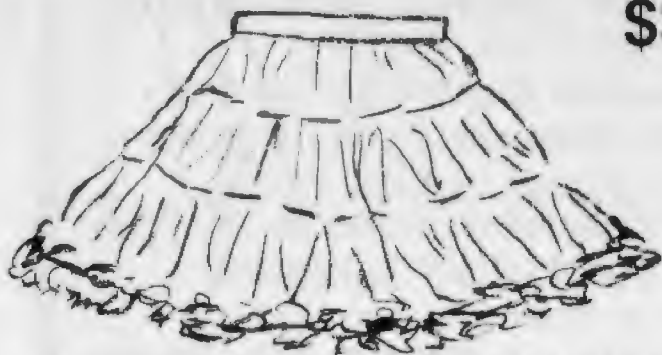
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half pint of wine") could be easily revised without doing anything but improving the call. As you may have determined from this reviewer's comments in the past, references of this type just do not fit into the square dance mold. Rating: ☆☆

ing correct. Dancers enjoyed this because of the popular melody. Rating: ☆☆☆☆

NEW YORK NEW YORK — Jay-Bar-Kay 6020

Key: E Tempo: 128 Range: HC
Caller: Ken Anderson LB

Synopsis: Complete call printed in Workshop.
Comment: An excellent reproduction of the original tune with fine music instrumentally. Callers may have to adjust to get word meter-

EVERYTHING'S A WALTZ — Hi-Hat 5042

Key: E Flat Tempo: 128 Range: HA Flat
Caller: Ernie Kinney LA Flat

Synopsis: (Break) Allemande left — turn partner right — ladies star by left — do sa do at home — slide thru — allemande left — weave ring — swing — promenade (Figure) Head two ladies chain — sides promenade three quarters — step in between heads — make a line — go up and back — slide thru — centers square thru three — allemande left — do sa do own —



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swing corner — promenade.

Comment: A nice feeling on this release with choreographic features that are not difficult but adequate. The music is typical Hi-Hat and enjoyable, as is the dance. The tune is not difficult. Rating: ☆☆☆☆

WHAT ARE WE DOIN' LONESOME — Hi-Hat 5043

Key: C Tempo: 128 Range: HC
Caller: Bronc Wise LC

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande corner — weave

ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — ladies trade — recycle — touch one quarter — walk and dodge — partner trade — pass the ocean — boys cross fold — swing corner — promenade.

Comment: Although the melody line may not be easily established for many callers, the music is still above average. Figure is well timed. Not an exciting but a smooth tune. Rating: ☆☆☆

EASE THE FEVER — ESP 501

Key: C Tempo: 132 Range: HC
Caller: Bob Newman LA

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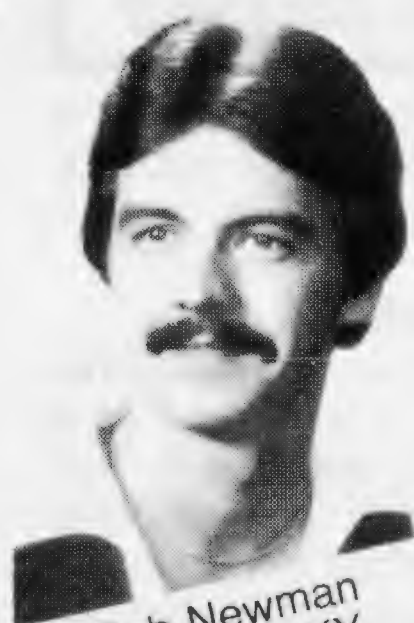
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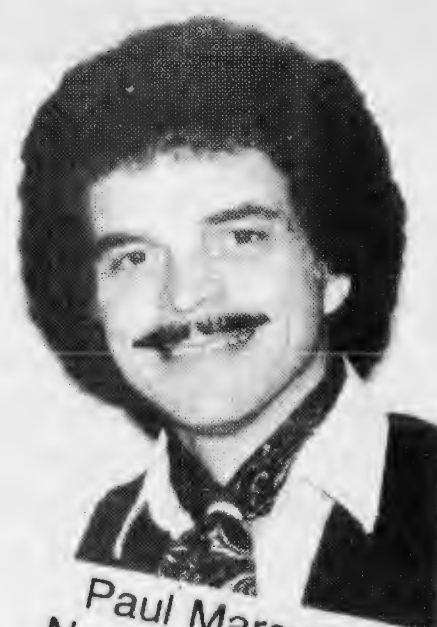
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Synopsis: (Opener) Sides face grand square — four ladies promenade — swing at home — promenade (Middle Break & End) Four ladies chain — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — same two pass the ocean — extend — swing thru — spin the top — boys move up and curlique — girls run right — square thru three quarters — U turn back — swing corner — promenade.

Comment: A clear distinct call by Bob on this record. A rhythmic release with a lot of feeling in the music. The choreography is very stan-

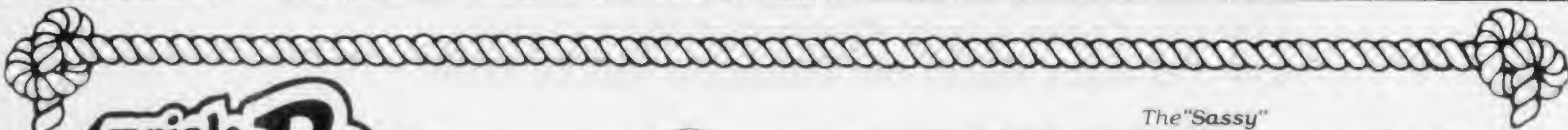
dard and quite danceable. Seems like a lot of words to use but not as difficult as it sounds.

Rating: ☆☆☆

KANSAS CITY LIGHTS — Desert 3

**Key: D Tempo: 132 Range: HD
Caller: Bill Reynolds LA**

Synopsis: Sides face grand square — allemande — weave ring — do sa do — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive in — square thru three hands — swing corner — promenade.



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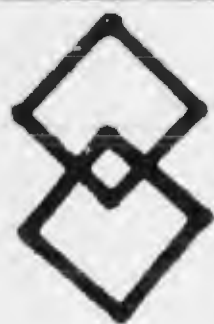
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Comment: The music is very shallow and not solid on this tune. Callers will really have to work to follow the melody line. In fact it has to be really known by the user. Figure is average.
 Rating: ☆☆

DO ME WITH LOVE — Prairie 1055

Key: D **Tempo:** 132 **Range:** HB
Caller: Al Horn **LB**

Synopsis: Circle left — men star — go allemande — weave ring — swing own — promenade (Figure) Heads right and left thru — cross trail round one — make a line — right and left thru — turn again pass the ocean —

hinge and flutter — sweep a quarter — allemande — walk by one — swing — promenade.

Comment: Mixed emotions were expressed by dancers on this release. However, the tune is well established and easy to follow. The hinge and flutter move worked in nicely. Al seems to enjoy calling this release. Rating: ☆☆☆

MAKE THE WORLD GO AWAY — Red Boot Star 1266

Key: B **Tempo:** 128 **Range:** HB
Caller: Ron Libby **LB**

Synopsis: (Opener & End) Sides face grand



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Comment: A nice recording with fine music by Red Boot. The figure is basic enough to cause no problems for club dancers. The melody is fairly well known and the figure is quite

danceable.

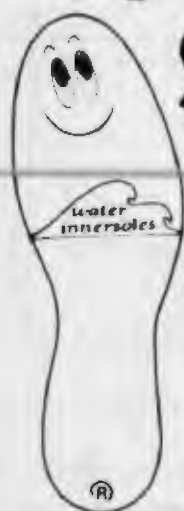
Rating: ☆☆☆☆

MY JOURNEY GETS SWEETER — Lazy Eight 14

Key: D Tempo: 124 Range: HA
Caller: J.N. Beard LB

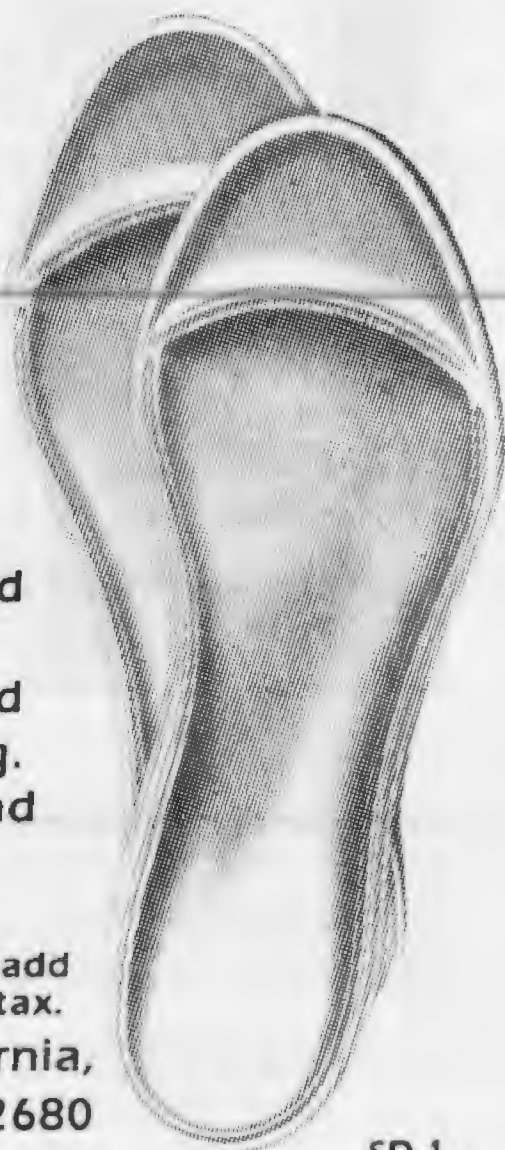
Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — corner allemande — swing — promenade (Figure) Head two couples square thru four hands — do sa do — make a wave — swing thru — boys run right — couples ferris wheel full around — pass thru — touch one quarter — scoot back — swing corner — promenade.

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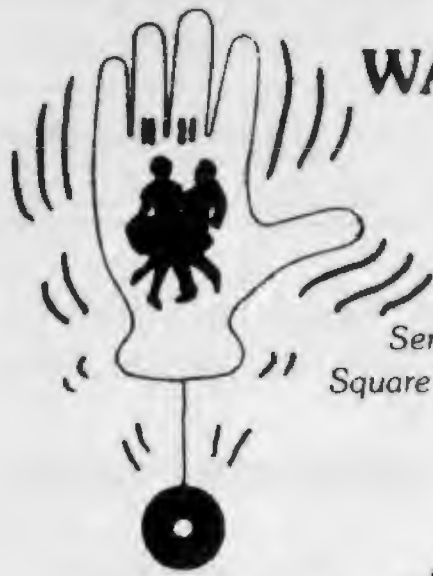
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six — swing corner — promenade.

Comment: A good sounding tune that may concern some callers in getting words in the right place. Sounds easy when Mark calls it but callers will need to practice. Lots of rhythm on this release and figure is very simple.

Rating: ☆☆☆

SOME DAYS ARE DIAMONDS — Hi-Hat 5041
Key: E Tempo: 128 Range: HG Sharp
Caller: Tom Perry LB

Synopsis: (Break) Heads in star the route — circle left — allemande — promenade (Figure) One and three square thru — corner do

sa do — touch a quarter — split circulate — scoot back — girls turn back — make a line — up to middle pass the ocean — ladies trade — swing — take her home.

Comment: A good piece of music with a nice figure that has a little different flavor to it. A tune that is good for harmony parts as is exhibited. Star the route is used in opener. Another overall good release by Hi-Hat.

Rating: ☆☆☆☆

SUGAR TIME — Brahma 302
Key: G Tempo: 132 Range: HD
Caller: Don Jochum LD

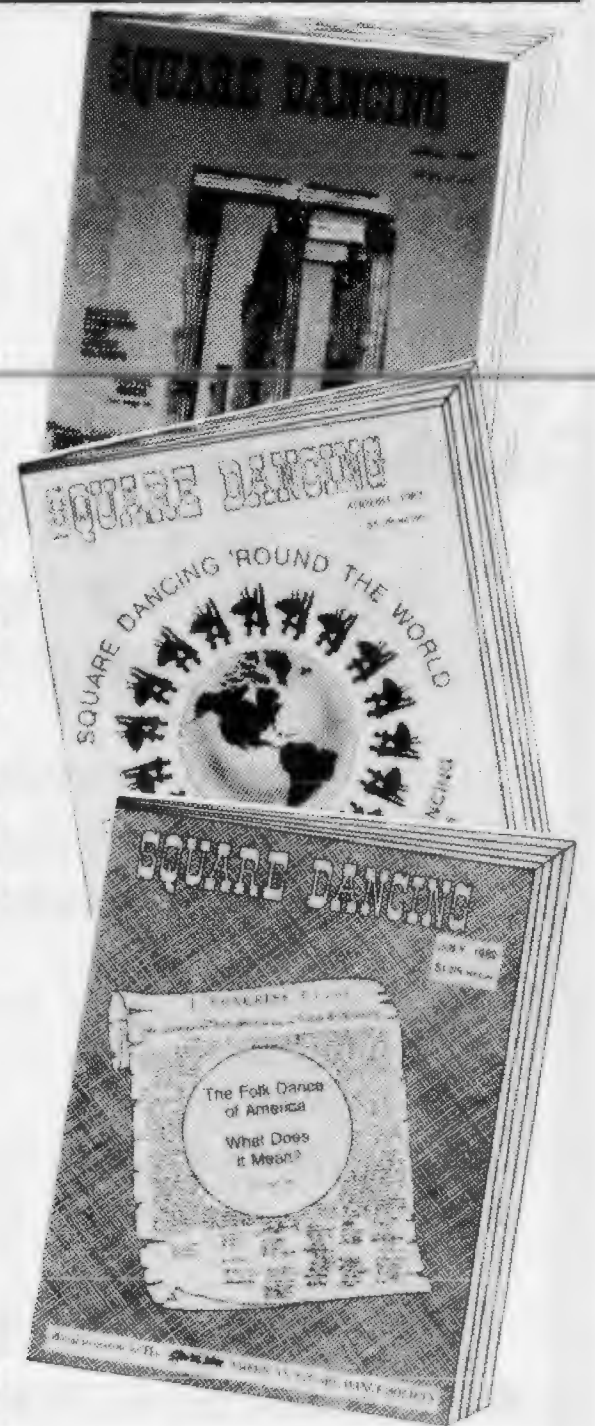


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Synopsis: (Opener & End) Circle left — walk around corner — home do paso partner left — corner right — partner left — make allemande thar — men swing in back down the line — slip clutch — left allemande — promenade (Break) Four boys promenade — swing at home — join hands circle left — left allemande — weave ring — swing own — promenade (Figure) One and three promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — dive in — square thru three hands — swing corner — promenade.

Comment: Don brings back an old favorite of a few years ago. The music is average and the figure is very basic but it moves right along. Music offers a good rhythm feel and dancers will know the melody. Rating: ☆☆

SHE'S WEARING HER JEANS A LITTLE BIT TIGHTER — Prairie 1056

Key: C **Tempo: 130** **Range: HC**
Caller: Al Horn **LC**

Synopsis: Complete call printed in Workshop.
Comment: One of Al's best releases. It has a little zip to it and the figure is danceable and not difficult in any way. The tune is fairly new and not difficult to follow. Dancers enjoyed this perhaps because of words. Rating: ☆☆☆☆

ROLLIN' IN MY SWEET BABIES ARMS — ESP 109

Key: G & A **Tempo: 136** **Range: HD**
Caller: Elmer Sheffield **LD**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel — sweep one quarter more — pass thru — do sa do — star thru — pass thru — tag your line — leads turn back and swing — promenade.

Comment: A rather fast moving dance. Dancers may have to adjust their movements accordingly. Not a difficult figure to execute. The music has a lot of bounce to the ounce and gives one "a want to dance" feeling. The harmony part is interesting and callers will have no difficulty in calling this release. The key change helps this tune. Rating: ☆☆☆☆

FLIP HOEDOWN

PEPPER — Red Boot 311 **Key: F**
Caller: Don Williamson **Tempo: 128**

Comment: Don does a nice job on this record using Plus dance movements. A good record for practice by dancers. It is a good patter record and instrumental is well worth a listen to. Dancers enjoyed it. Rating: ☆☆☆



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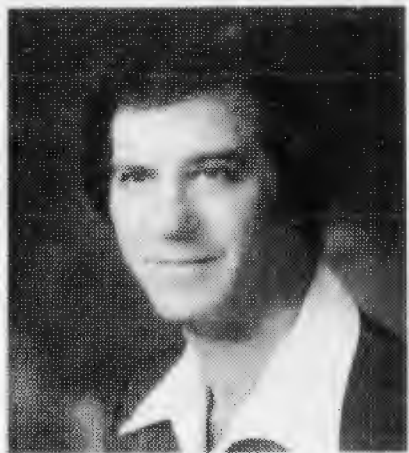
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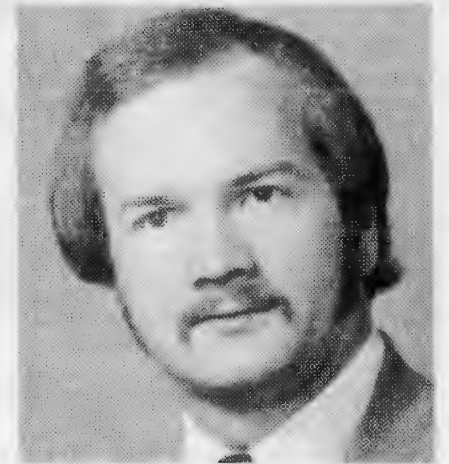


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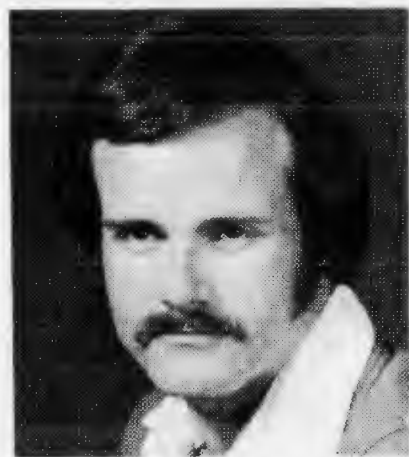
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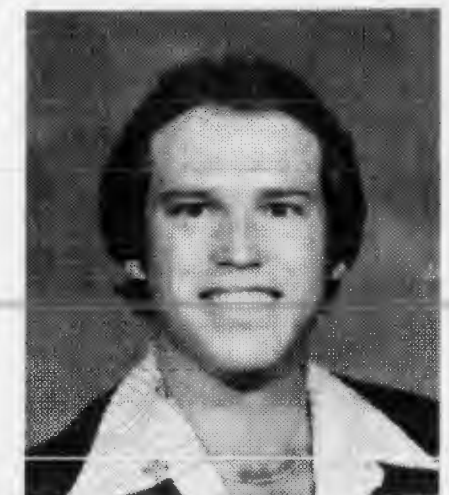
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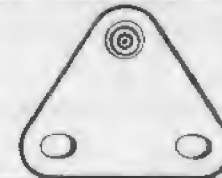
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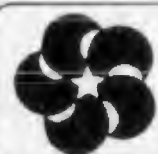
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Sept. 24-26 — Fall Festival, Hemet, CA

Sept. 24-26 — 3rd New Mexico R/D Festival, Cahoon Armory, NMMI Campus, Roswell, NM — 612 Starlite Dr., Clovis, NM 88101

Sept. 25 — Allegheny Valley S/D Fed. Annual Dinner Dance, Kane, PA — 637 Swan St., Dunkirk, NY 14048

Sept. 25 — Square Dance Night at Disneyland, Anaheim, CA — 6871 Danvers Dr., Garden Grove 92645

Sept. 25 — 1st Annual N.A.S.D.O. Dance, Craighead County Fairgrounds, Jonesboro, AR — 840 East Main-21, Blytheville, 72315 (501) 763-3762

Oct. 1-12 — 19th Fall Foliage Festival, Montpelier, VT — 17 Dearfield Dr., Montpelier 05602 (802) 229-0232

Oct. 1-2 — London Bridge Dance, Lake Havasu City, AZ — c/o Nesbitt, PO Box

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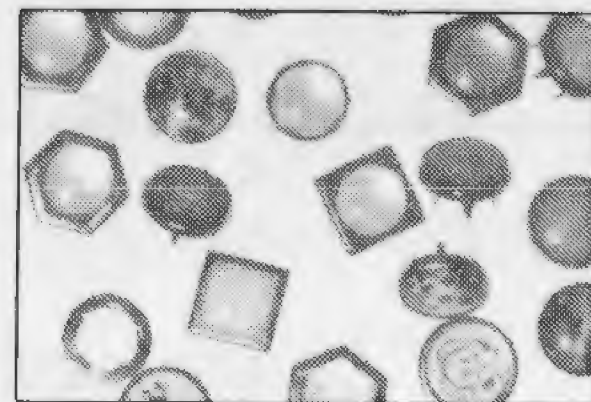
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Oct. 1-3 — Burning Embers, Best Western Inn, Niagara Falls, NY

Oct. 2 — Oglebayfest Free Dance, Oglebay Park, Wheeling, WV — 144 Edgington Lane, Wheeling 26003 (304) 242-8118

Oct. 2 — Longhorn 35th Anniversary Dance, Moose Lodge, Pasadena, TX — 3915 Danprey, Pasadena 77504

Oct. 2 — Quinte Twirlers 16th Jamboree, Bayside Secondary School, Trenton, Ontario — c/o Berwick, RR 1, Milford, Ontario KOK 2P0 (613) 476-6647

Oct. 8-9 — Peanut Festival, Dothan Civic Center, Dothan, AL

Oct. 8-9 — All Kentucky City Festival, Hardin County Fair Squares Bldg., Elizabethtown, KY — 607 Perry Ave., Elizabethtown 42701 (502) 737-8628

Oct. 8-10 — 26th Annual Jubilee, San Jose, CA — PO Box 1559, Los Gatos 95031 (408)

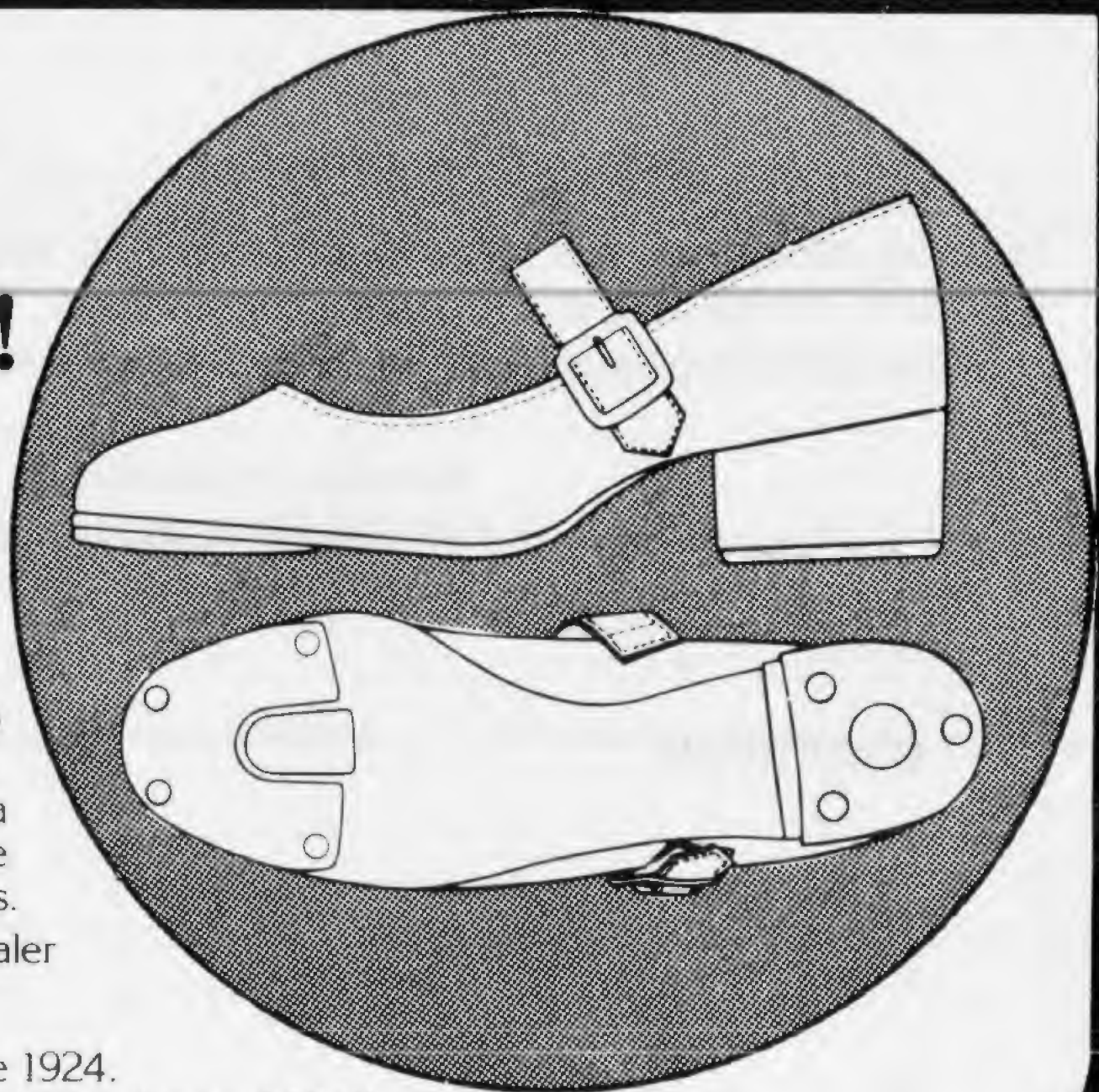
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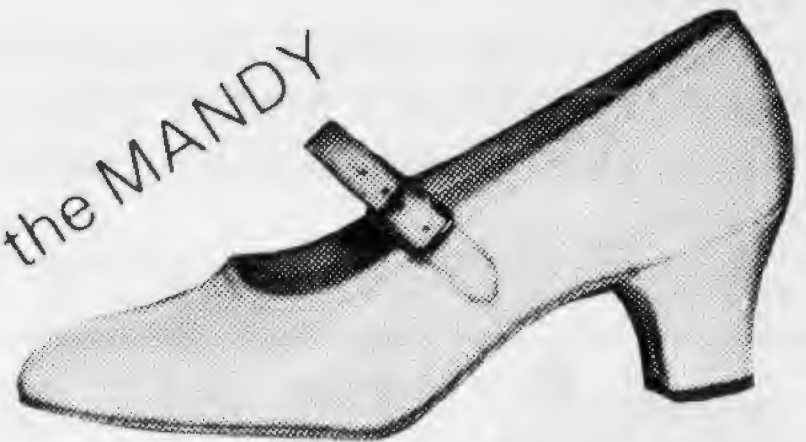
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Oct. 9-11 — 3rd Annual Autumn Fun-Fest, Missouri Southern State College, Joplin, MO — 1808 Wynwood Dr., Carthage, MO 64836

Oct. 9-11 — 1st International S/D Festival,

Montreal, Quebec

Oct. 10 — 17th Annual Fall R/D Workshop, Westfield Middle School, Indianapolis, IN — 527 Hawthorne Dr., Carmel, IN 46032

Oct. 10 — 15th Annual Dance To See, Sun Center, Feltonville, PA

Oct. 15-16 — 7th Annual Fall Fun Festival, Lakeland Civic Center, Lakeland, FL — 4704 Southwood Lane, Lakeland 33803

Oct. 15-16 — Druid Promenaders Fall Dance, Shelton State Community College, Tuscaloosa, AL — 2504 Glendale Gardens,



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Oct. 15-16 — Houston 34th Annual Festival,
Astro Hall, Houston, TX
Oct. 15-17 — Contra Dance Weekend, Couer
d'Alene, ID — (509) 838-2160

Oct. 15-17 — 12th Commonwealth Games
International S/D Jamboree, Brisbane,
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Oct. 16 — 3rd Annual Bear Huggers' Dance,
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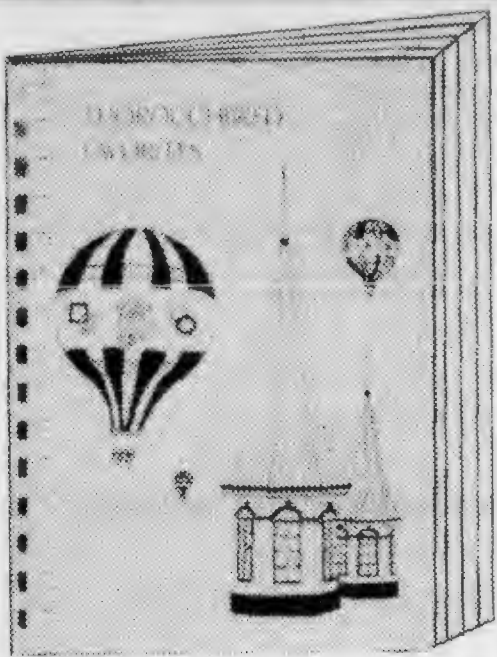
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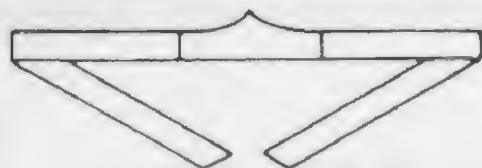
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Natural Bridge, VA — 908 Thorn Hill Rd.,
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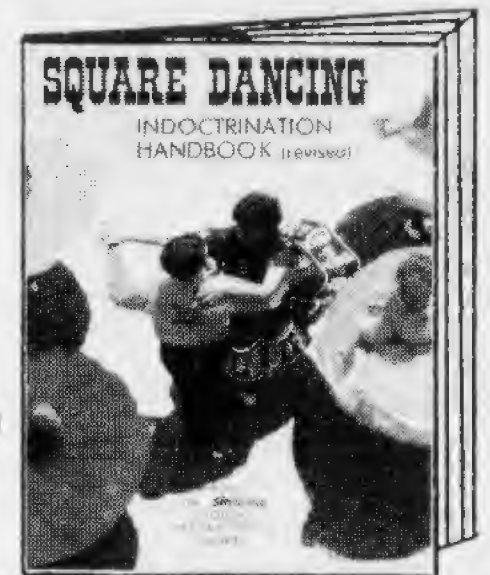


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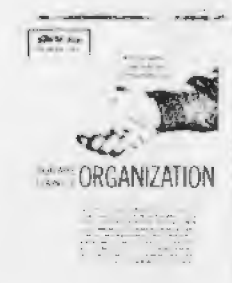


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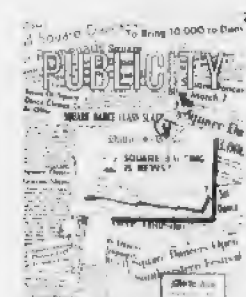
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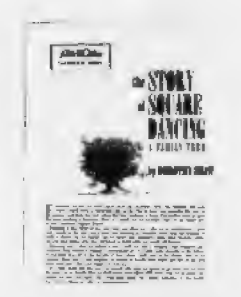
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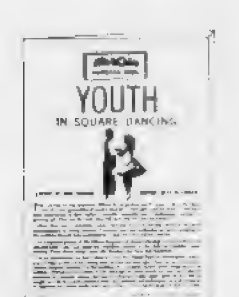
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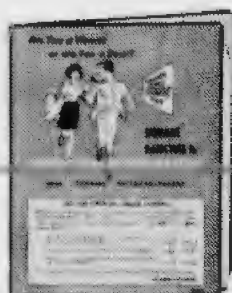


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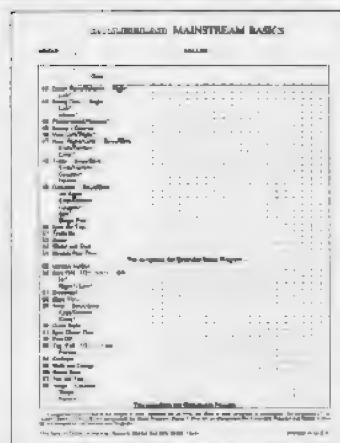
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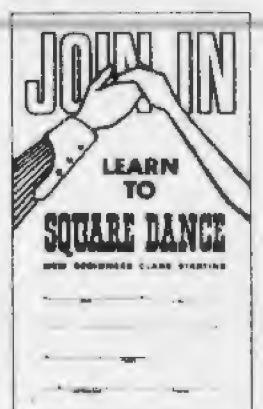
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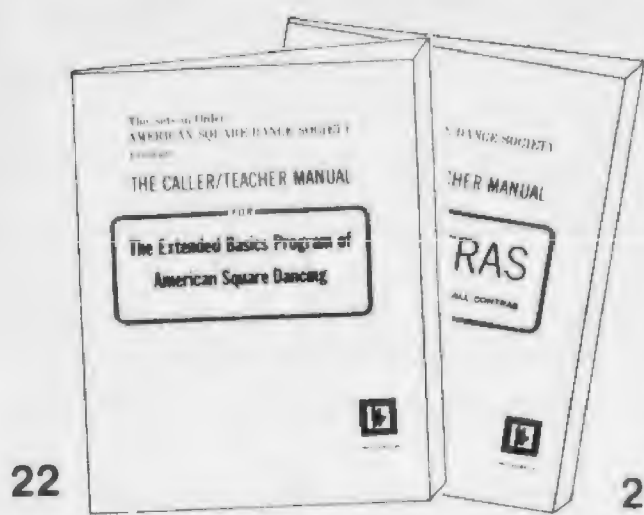
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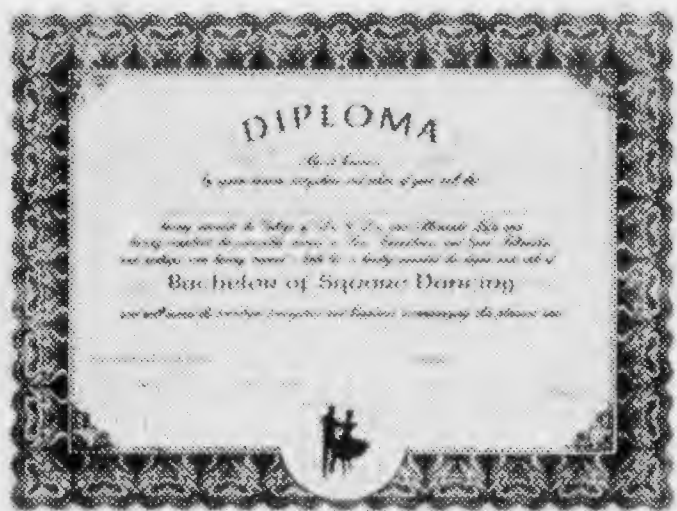


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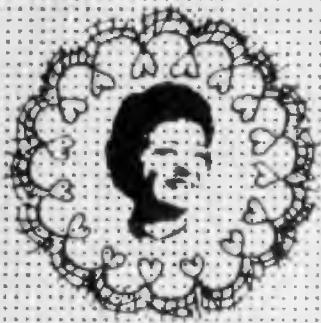
fashion feature

Stripes are very effective on a dance floor. Joan Bacon has used black and white striped batiste fabric for her jumper-style dress. Black dotted Swiss material is used on the sleeves with black lace to trim the neckline and hem. Camel-colored braid adds a touch of color at the neck, waistline and pocket.



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