

SQUARE DANCING

NOVEMBER, 1982

IS THE VISUAL DANCE

\$1.25 PER COPY

(see page 6)



it's our 34th birthday!

official magazine of The **Sons in Order** AMERICAN SQUARE DANCE SOCIETY



November, 1982

THIS ISSUE, which marks the beginning of our 35th year, salutes you — the square/round/contra dancers — who make up the fabulous and sometimes unbelievable world of square dancing. Who would have thought, in November, 1948, that this activity would reach the point that it has by November, 1982? We can boast of completely volunteer-run conventions that attract almost 40,000 participants; a recreation that has been recognized as the Official Folk Dance of America; a pastime that is enjoyed by several million enthusiastic supporters around the world and we can be proud that here, in the USA, a commemorative stamp was issued in its honor. And yet, with all its bigness, square dancing today remains for the most part a very close-knit, friendly club activity, much as it was 34 years ago.

As we set out on another year of publish-

ing, even though square dancing and SQUARE DANCING Magazine have changed over the years, we see more and more evidence of individuals and organizations working together for the constant growth and improvement of this great activity. Happy Birthday!

Homes for the Orphans

WE THOUGHT that maybe the heading would attract your attention. What we have in mind are the tens of thousands of dancers who may be missing a good part of the fun. These are the ladies and gentlemen who learned to dance, graduated from class and then for one reason or another became strays in the vast world of square dancing.

It may be that when they left class, there was no club for them to join. Perhaps the class had taken them only to a certain point and all the organized clubs within the area were dancing at several stratas above them. Being of sturdy material and not wanting to give up what to this point was a fun activity, they sought out places where they could dance, perhaps workshops in the area where they could learn more so they could, in turn, join some club. This is not always an easy thing to do. When in class, these dancers developed friendships through the common bond built around the learning experience; however within the clubs in the area, they may feel like

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strangers. While the workshops may provide a temporary solution and offer a certain amount of satisfaction in conquering new movements, they are still missing that certain pride of belonging to a club.

We have always felt that the square dance club is the hub of the activity. There is much more within its framework than dancing. It is a social center and as a friend of ours (Wendell Carlton) once said, the square dance club resembles a brick wall. Its members are the bricks and our square dancing is the mortar that binds them together.

The square dance club, be it an open club or a closed club, limited in size by the facility in which it is enjoyed, has so much to offer the dancer. If constructed along the lines of friendliness, sharing of responsibilities and sometimes non-dancing extras, then it offers a dimension to the square dancer far beyond the basics.

There must be as many people who square dance but are not members of any square dance club as there are those who do have a club affiliation. Think of what it would mean if all these people found a square dance "home." This wouldn't mean the only dancing anyone could do would be in his own club — far from it. But it would mean that every square dancer — everywhere — would belong to at least one group. We feel it would make for a richer activity, healthier clubs and happier dancers.

For many years, we've talked about bringing non-dancers into square dancing. During the coming months, let's look for ways of bringing the unaffiliated square dancers, men and women who have learned to dance and have much to offer, into our existing clubs. Think about it. Look at your club. What does it have to offer an individual who loves to square dance but for one reason or another may have been turned off when it comes to club membership? Surely there must be clubs who have been successful in bringing in veteran dancers, folks who have no real club home. This should be a prime project for 1983.

The Big Ten in Square Dancing

NEXT MONTH, in addition to announcing our 1983 Scholarship program (which by the way, will be open to round dance teachers and callers as well as square dance teachers and callers), we'll give you a rundown on what, in our opinion, were the ten most significant events in the field of contemporary square



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dancing. December will also feature a complete index of all the articles published during the past year and we'll be digging further into the bright prospects of a Mainstream program involving a greater percentage of the dancers.

And, if you're one of those who have written in saying great things about our increased use of color during the past year — thank you! We must agree that while black and white photos do the job, they can't hold a candle to full color, especially when it comes to the Style Lab — please flip the page. . . .



1



2



ALL AROUND

Your Left Hand Lady

SEE SAW

Your Taw

An early basic that needs a better understanding.

IT'S INTERESTING TO NOTE that a number of the movements we learn first in square dancing are frequently the ones we tend to do incorrectly. Basics such as a do sa do, promenade and even swing sometimes tend to mark us as less than smooth dancers, even though we may be able to work our way through 400 movements without faltering. The flowing combination of all around and seesaw is one such movement.

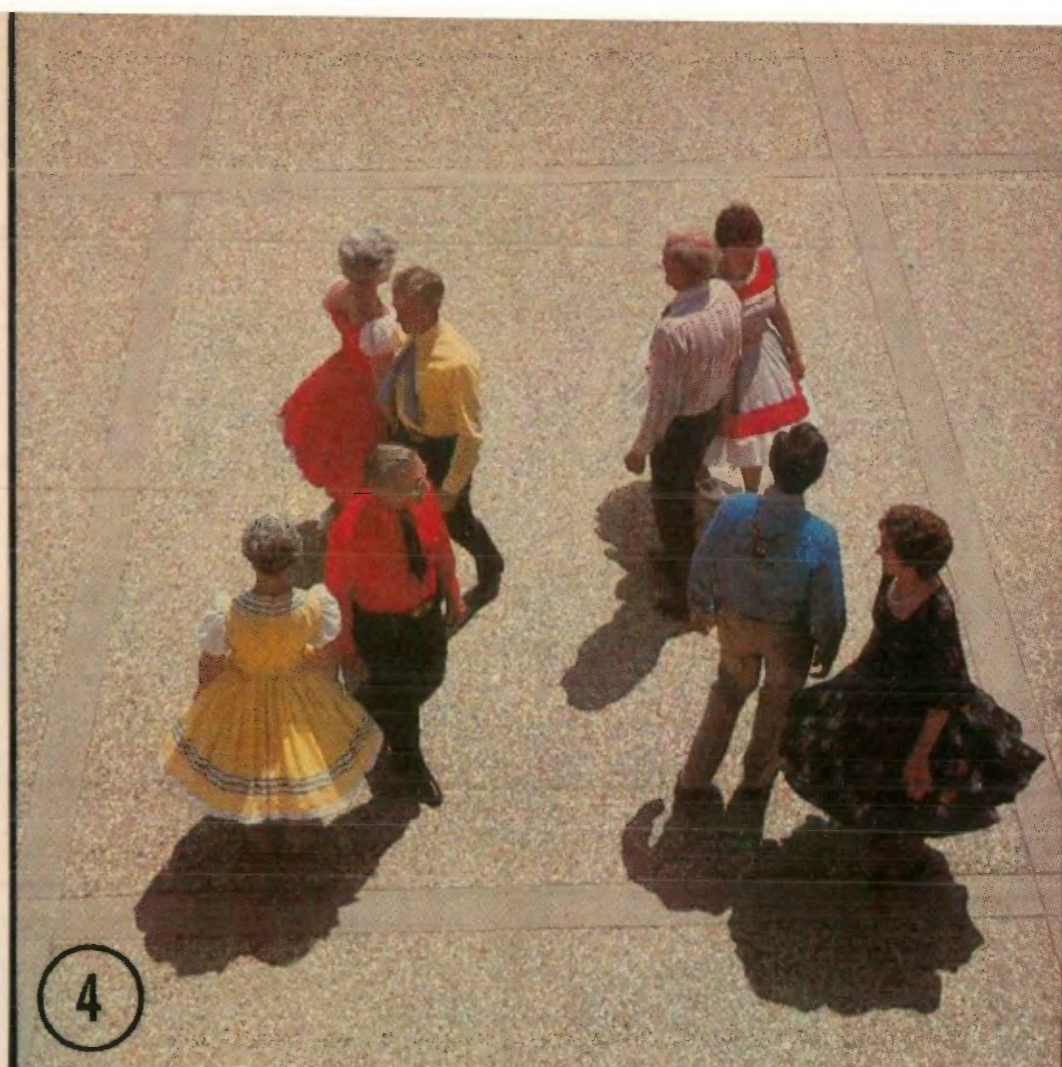
As we remember it, Ed Durlacher created the pattern in the mid 1940's as a part of a singing call "My Little Girl." An exuberant movement, it had the men making a 16 count figure eight — first around their corner and then around their partner. At the same time the ladies would move into the center and back, whooshing their skirts on the count of 4 and backing up, then repeating the action.



5



6



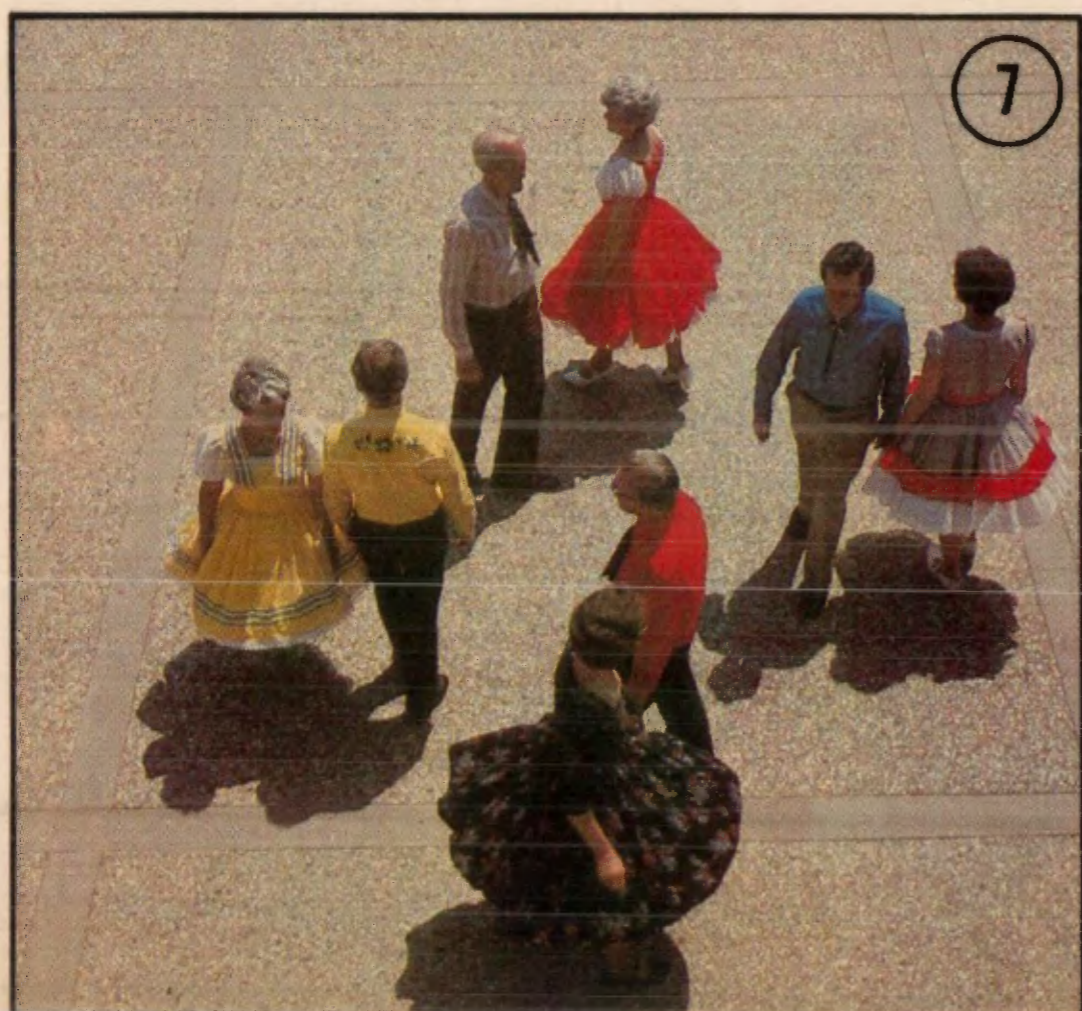
All of this was quite spectacular but somewhere along the line it lost some of its flare and the ladies, instead of heading into the center and back, countered the men's figure eight with a figure eight of their own. And that's the way we find the movement described today.

In following the dance, let's remember it's a forward motion all the way for both the man and the lady. Starting from the square (1), dancers face their corner (2), move forward to pass right shoulders with their corner (3) and start the figure eight. Still moving forward and around their corners in a clockwise direction (4), they return to their partner (5) and, in a complimentary counterclockwise turn with left shoulders almost adjacent (6), they continue their figure eight.

Let's say they have been told to do an allemande left, so they pass left shoulders with

their partners (7) and move to their corner (8). Remember, it is a forward movement all of the way. The object is to use all of the 16 steps so one portion of the movement blends with the next. Don't fall into the trap of making this combination movement a do sa do followed by a left shoulder do sa do. To do so is to eliminate one of the smoothest combinations we have in square dancing.

There's one way to check to see if you're using the right traffic pattern — it's the method many caller/teachers use in presenting the movements in the first place. Face your corner and step up side by side, right sides adjacent. Take right forearms, turn halfway round and pull by — much as you would do a turn thru. Now, step up to your partner, left sides adjacent — take left forearms and do a left turn thru to end facing your corner. Now do the same without taking arms.



The Visual Side of Square Dancing — 1983



The theme of "Rejoice" for the Pasadena, Tournament of Roses Parade is carried out on the Square Dancers of America's float depicting the rejoicing of square dancing as the Folk Dance of America along with the official recognition of the great American Eagle. You and millions of others will be seeing it on New Year's Day.

ONE OF THE GREAT THINGS about this activity is that we *all* play a part in its promotion, whether on a local basis working with our own classes, clubs and associations, or involved on a broader scale, reaching out to a public audience not yet bitten by the bug of square dancing.

In America, square dancing is on a trial basis as the Nation's official folk dance. We have a job to do if we wish the designation to become permanent. More men and women — of all ages — must become aware of the activity in every way, from viewing a demonstration to actually taking part in a one-night-stand or signing up for a class and becoming truly involved.

On the local scene, club members can invite the neighbors in for an open house. It might even work out for your group to hold one of its regular dances in a church recreation hall where the members could witness a typi-

cal evening of American Folk Dancing, with an opportunity to get up on the floor and share in the fun.

On A Broader Scale

Enlarging on the independent local project, the clubs and area associations can join in on a most effective, coordinated, promotional



Ralph Thrift and Donna Hall devote time on each show to a portion of the world of square dancing.

A VISUAL OUTREACH



IF YOU, like a number of our readers, have been a part of the square dance activity since its early boom period of the late 1940's and the early 1950's, you'll recall a time when the movies *discovered* square dancing. From the number of top Hollywood films that picked up on the activity you would have thought that the studios had invented square

dancing, for film after film included at least one sequence with a caller and a square, or several squares, or a floor filled with square dancers.

Marlon Brando square danced. Ronald Coleman tried his hand at calling in an almost forgotten film. Films, like *Duel In The Sun* with Gregory Peck, highlighted a square

LIGHTS — CAMERA — ACTION. The square of dancers react to Ralph Thrift's calls as dancers at home are invited to "join in." This colorful show could run in your area with a bit of encouragement on your part (see page 100).



dance sequence and that was almost 10 years after Clark Gable and Vivian Leigh cavorted to the center and back in the Virginia Reel sequence of *Gone With The Wind*.

Copper Canyon, *The Cowboy*, even *Ma and Pa Kettle Go to a Square Dance*, shared the marquees in many of the pretelevision theatre attractions. Warner Brothers' *Giant*, MGM's *Summerstock* and Paramount's *Pardners* all did their bit in showing off square dancing to the theatre-going public.

While usually most of the square dancing sequences in films were subordinate to the plot and were used essentially as a backdrop to the major theme, nevertheless they helped to make the era one of considerable square dance exposure. There's no telling how many men and women had their appetite for square dancing aroused through watching one of these early flicks.

The exposure of square dancing to the general public was increased greatly with the advent of home television. Here again, most of it was simply as background color for some well-known singer or in-front-of-the-camera action by the show's stars. No one can accurately assess the true value of exposure of this type but by seeing favorite stars such as Tennessee Ernie Ford, Bob Hope or Bing Crosby doing a grand right and left, right there on their T.V. screen, must have impressed the viewers that "this was the thing to do."

Also there was the added advantage to the show's producers that here was an inexpensive, colorful bit of window dressing, willing, ready and available. For the most part, square dancers were agreeable to work for nothing just for the opportunity of being seen in front of the cameras. Better still, they came already trained and beautifully costumed. Over the years, union regulations made this type of exposure almost impossible. The introduction of the Taft-Hartley Bill allowed dancers to appear on one show without joining a union but even with this square dancing on television and square dancing in the movies has all but become a thing of the past.

Reaching The Non-Dancing Public

It would appear that the activity may be ready to recruit *and* retain more dancers during the 1982-1983 season than it has in a number of recent years. The programs, thanks to Callerlab members, are more defined. Communications within the square dance "family" have improved and thanks to the actions of American lawmakers in Washington, square

AVAILABLE FILMS

A number of films have been made on the subject of square dancing. Some produced for TV are not available to the general public but others are obtainable on a rental or purchase basis: *The 23rd National Convention*, in full color and sound, was filmed in San Antonio in 1974. For information, write John McCannon, 2811 Chisholm Terrace, San Antonio, TX 78217 *A History of Square Dancing Pageant* is a lively presentation depicting the traditional thru to contemporary as part of the Bicentennial at the 25th National in Anaheim, California. Contact Ken Parker, 426 Phillips Way, Vista, CA 92483 *A Visible Anthem*, the story of Lloyd "Pappy" Shaw and his dream is a professionally produced film. Write Enid Cocke, Lloyd Shaw Foundation, 2217 Cedar Acres Drive, Manhattan, KS 66502. Other contacts to obtain films are Legacy — Don and Vera Chestnut, 2149 Dahlk Circle, Verona, WI 53593 and Callerlab — John Kaltenthaler, Box 277, Pocono Pines, PA 18350.

dancing is officially the Folk Dance of America — that is, for a period of slightly more than a year. To bring in more dancers and to encourage the Congressmen and Senators in Washington to recognize square dancing as the Folk Dance of America, permanently, we need to reach out more to the non-dancing public.

One long-needed approach is about to be realized. South Carolina Educational Television has introduced a unique, new concept of instructional television for the world of square dancing. *Western Squares* is the first television series to teach the complete Mainstream program of Western square dancing. The use of the series as a supplement to regular lessons will be of great value to beginners as well as an aid to those who are more experienced. The use of an overhead camera provides an excellent overview of the square in action, enabling a total understanding of the walk thru and proper movement. Host and instructor, Ralph Thrift, will teach Callerlab Basics, from 1 to 68, throughout the series.

But *Western Squares* is not just instruction. Special features cover every aspect of the fascinating activity we enjoy. "Backtrack," a weekly segment by Donna Hall, traces the roots of contemporary dance back to its earli-

est origins. Discussion of the history of square dancing and the pioneers who contributed so much to making the activity what it is today will also be a part of the feature.

Special Interviews

The workings behind the scenes will be revealed in "Peel Off," a section of the program devoted to interviews with officers of associations and callers' wives or husbands, representatives that the average dancer may not come in contact with. You'll get to know some of the top artists in the country as you view "Caller Circle," a feature highlighting interviews with callers whose dedication make square dance calling the art form it is today. You'll also see the callers in action at festivals and special dances. Viewers may join the Western Squares during the "Let's Dance" part of the show as they square their sets to the callers from Caller's Circle.

There's also "Cal's Corner" — weekly interviews and segments with Cal Golden — who has been calling and teaching callers to call for 35 years. He shares his experiences

and expertise with advice on styling, programming, timing and other aspects of dancing and teaching.

Western Squares is now a reality stemming from a series called Carolina Country which Larry and Donna Hall and Ralph and Jo Thrift introduced to dancers two years ago. It started as a mixture of country music and square dancing but it was soon found that the general public wanted more square dancing and less country, so the concept of Western Squares was developed.

The strength of public opinion could enhance the South Carolina project even further, if square dancers will contact their local educational channel and request that the series be scheduled in their area. A combined effort could result in the program being viewed in every state — a great way to inform the public why we dance and what we are all about, while aiding beginners in learning the basics and encouraging all dancers to put their best foot forward. For further information, check the announcement on pages 100, 101.

ON TELEVISION this fall, the new series, *Seven Brides for Seven Brothers* is a family drama with music and dance. John Walters, California caller and a number of dancers took part in several scenes. Here in an early episode, Terry Treas, as Hannah, is teaching the boys to square dance. The show, placing square dancing in the limelight, is scheduled Wednesdays, 8-9 pm, Pacific Time.

Photo courtesy of CBS Television Network



THE QUARTERLY MOVEMENT REPORT

OCTOBER

— NOVEMBER

— DECEMBER



BY CALLERLAB

QS

Grand Spin Selected

THE QUARTERLY SELECTION Mainstream Committee has decided, for the months of October, November and December, 1982, to have GRAND SPIN by Ross Crispino of Nampa, Idaho. The description of the movement follows and for further notes, along with illustrations of the selection, see the April, 1982, Style Lab in full color.

GRAND SPIN: Starting formation is from a

squared set. Heads pass the ocean, spin the top, star thru and walk out to sides position to California twirl and turn to face partner. At the same time, the side couples face and back up to corner, as in the grand square. Turn and walk to head position, do sa do and star thru with the person they meet, to end facing center of the set. Sides will then do the heads' part while the heads do the sides' part. Entire movement takes 64 beats of music.

Our First Thirty-Four Years

A Report to the Membership

AS A MEMBER of The Sets In Order American Square Dance Society, your yearly dues include 12 issues of SQUARE DANCING Magazine. The cost is now \$10.00, still substantially less than the newsstand purchase price of \$1.25 per copy. A low profile organization, your Society continues to support all groups devoted to the Promotion Protection and Perpetuation of American Square Dancing.

Your membership dollars, for the sixth year, have contributed to partial and full scholarships, enabling a number of individuals to attend the caller's school of their choice. In continuing support of the many worthwhile Callerlab programs, the Society has published its most comprehensive Handbook — the 64 page, 450 illustrations, Basic/Mainstream Movements of Square Dancing and will soon release a Caller/Teacher Manual covering the same basics.

Your yearly dues provide you with a current, on-going update of all that is happening in the square dance world. Your support assists the Society in maintaining the Hall of Fame, the Silver Spur Award and the Certificates of Appreciation. We thank you for your personal participation in remaining a member, for the many articles and letters contributed and for your efforts to encourage others to join us and receive the magazine each month, thus remaining informed members of the square dance family — Editor

This is your WORKBOOK, with understandable information clearly printed on each page.

May
We
Introduce
You to
The

CTM

THE NEW GUIDEBOOK for callers and teachers is in the final stages of production. This Manual is designed for callers and aspiring callers who would like to try their hand or improve their methods in teaching others to square dance. There are hundreds of thousands of men and women who have never been introduced to the activity. Some of these will be joining square dance classes this fall. Others perhaps in a year or so. How long they stay a part of the square dance activity will depend largely on the quality of the teaching they receive.

The goal of the new Caller/Teacher Manual is to assist you in the art of teaching. It covers the whole spectrum of the square dance classroom. Divided into three segments, the first concentrates on methods of teaching. It explains how to present material to the new dancers in such a way that they both learn and have a good time, simultaneously. It covers the many potential situations that confront the C.T. (caller/teachers) and it offers workable solutions.

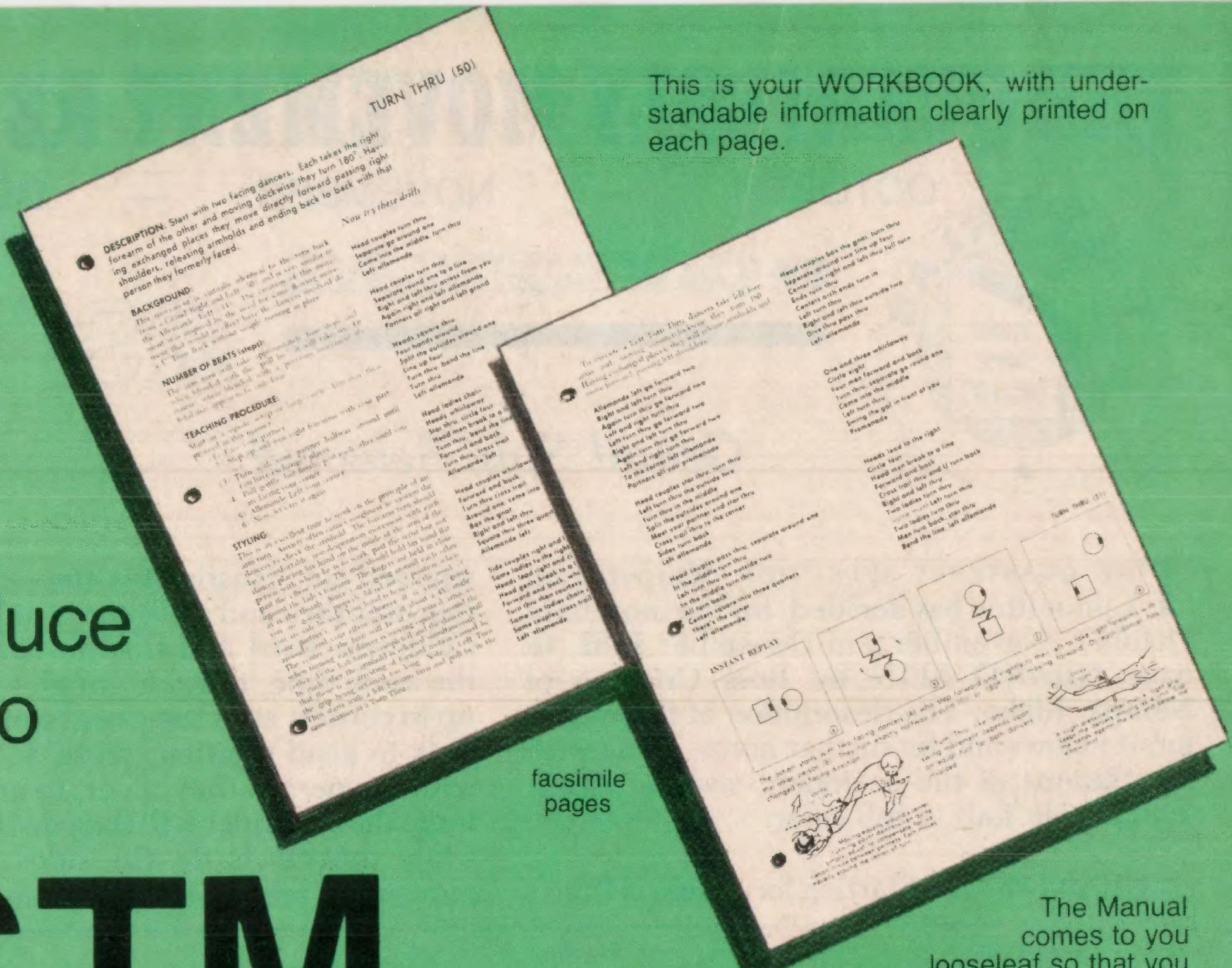
Next, it covers each of the 68 basics that make up Basic and Mainstream plateaus of square dancing. It emphasizes the importance of teaching by definition and it breaks each movement down into its component parts with the Definition, Styling Notes and Timing exactly as they come from Callerlab. Added are bits of Background History, detailed Teaching Techniques and useful hints on presenting the material to the new dancers. You'll find the Manual loaded with practical suggestions that reflect many years of teaching know-how.

Actual scenarios or scripts suggesting ways for the caller/teacher to present each basic to the new dancer are included. In some cases, more than one method is included so you may try several to determine which will work best for you. All are time tested and proven by veteran callers throughout the country.

This is actually a *workbook*. It is in loose-leaf form in a quality, heavy duty, three-ring binder that will allow the caller to add additional pages as changes occur in the Basic and

facsimile
pages

The Manual comes to you looseleaf so that you may move the pages to fit your style of teaching and to accommodate additional material as it becomes available.



A Frolic Up the Holler

or — Backwoods Dances in the Ozarks

By Ms. Neil Kelley, Little Rock, Arkansas

THEY CAME ON FOOT, by wagon, on horseback, from all over the countryside to attend the "frolic" or "country dance." Sometimes they called it a "kitchen whang," or a "stomping party." People were known to walk 20 to 50 miles to attend a dance. In later years, they came in more comfortable style in canopy-top carriages, spring wagons or top buggies.

The women wore red and blue calico dresses and Lindsey Woolsey petticoats with lace trim peeking out over the tops of their shoes. They wore no corsets except ones they made for themselves out of hickory bark. Men usually were in shirts made of denim or "sea-island domestic," big, silk handkerchief neckties, with jeans or buckskin breeches or denim overalls tucked into their hobnailed boots or left out over their Sunday shoes.

Everyone Invited

Invitations to the frolic were usually given out by word of mouth. One or two sons of a family would ride over the neighborhood to invite everyone to the party. To avoid having uninvited rowdies attend the dance, the boys might tell everyone something like, "Don't tell nobody or them dang Hammons 'll get wind of it."

The dances were generally held after dark, usually on a day when the neighbors had helped one of the settlers raise a house or barn, clear a piece of ground, strip tobacco, husk corn or roll logs. While the men were sharing this work, the women would have a quilting, a goose-plucking or a rag-carpet sewing get-together. Dances were often held after a wedding and these sometimes lasted two or three days. If the dance was held after a day of work, there would be a quick supper and the dance would begin "along toward evening."

A midnight supper was held if there was no work-gathering preceding the dance. There would likely be chicken and dumplings, apple butter, fresh pork or stewed squirrel and great baskets of pies and cakes. For drink there was lemonade and coffee. A jug of moonshine was often hidden out in the dark.

Frolics were most often held in the farmhouse or in someone's dogtrot house. Very few dances were held in barns since most barns were too small and rickety or the haymows too full to be useful. Sometimes dances were held in the schoolhouse and, in later years, people danced in the moonlight on the wooden, low-water bridges built by the W.P.A. Lanterns or candles lit the room where the dance was held and there was usually a "puncheon" floor made out of rough hewn planks, usually native oak. Many times there was only enough room in the main parlor for one set to dance at a time. Then the men would take a number. At the beginning of the dance, the caller would call out four numbers and the men could ask the women of their choice.

The fiddler brought his fiddle in a pillowcase or flour sack. He usually got a supper and free drinks. Sometimes he got as much as 25¢ for each set he played. If a fiddler knew as many as two tunes, he was good for an all-night dance. He also needed stamina to play for hours at a stretch. When the fiddler showed signs of weakness, he would be given a shot of "John's Bottled-Behind-the-Barn" eye opener. It was sometimes a big job to find a fiddler who would stay sober 'til the dance was over.

Now and then there was someone to second the fiddle on the banjo or guitar, but it was an unusual dance which had more than two mu-

sical instruments.

An assistant to the fiddler sometimes would add rhythm by beating out a patter on the upper part of the fiddle with two short pieces of heavy wire or willow sticks. This was called "beating straws."

Play Parties Popular

Often the dancers would sing the words to a tune as they danced. In some cases, singing was the only music available or allowed. In communities where the fiddle was considered the devil's instrument, the young folks would organize a social or a "kissing bee." Play-party games would be substituted for dancing. Participants would provide the music by singing the words.

Tunes came to the Ozarks over the generations from Virginia, through the Carolinas to Tennessee and into Arkansas. Many of these tunes and dance calls had obscene meanings or words. The more salacious dance patter was saved for "less conventional frolics."

The dancing itself was done in a variety of forms. The square set became the most widely known and used form of dance and often any dancing was called "square dancing." Evidence of longways and circular forms of dancing also are found in the writings about Ozark

dances. Other descriptions refer to "cotillions . . . minuet . . . reels . . . Jenny Lind Polka . . . Virginia Reel . . . the schottische, rye and varsouvienne" to mention a few. One writer described the rural dance this way, "The 'running set' was the most popular frontier dance, probably because it required few dancers."

Fancy stepping was commonly used in Arkansas dances. In the set dances, reporters have described the stepping this way:

"While passing around a lady, a gent may stop in his tracks and do a double shuffle."

" . . . the boys may perform the 'Mobile buck,' 'pigeon cooing,' 'Cairo shifter,' and the like."

The younger men and women would dance set after set into the wee, small hours of the morning. During the dancing the older people talked and the children played until they became sleepy and were bedded down on pallets in another room or in the wagons.

The dancing and merrymaking often would continue until sunup, when the farewells would be said. Many a dancer would agree with the person who, after dancing all night at a frolic exclaimed, "I feel as if I loved everybody in Arkansas tonight!"

This Season Let's Keep Track of the Dancers!

WITH A WIDE VARIETY of suggestions on how to recruit and retain new dancers some method of checking the validity of these suggestions is needed. In virtually any business, any advertising or sales campaign, the people need to know whether their advertising or promotional dollars are producing the desired results.

We may be opening a bucket of worms and we haven't even discussed this with the folks at Callerlab but, equipped with their new computer, they are in a position to tabulate the results of this year's New Dancer Program. With your help we may be able to come up with some valuable information that would serve as guidelines for the future. (1) Make a note of the number of actual enrollees on the

night your beginner class is closed. (2) At the end of the program, note the number that have completed the class. (3) Using a postcard

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

list your name and address and the starting and ending count. Then indicate (4) how many people are being retained to dance at Mainstream for a year.

It won't take long to fill out this information and you won't be able to do it until next spring. In the meantime, we'll remind you again but do keep track. We'll never know if the various programs are working successfully unless we have a method of checking.

fashion feature



It's time for a party square dance dress! Mary Jane Wood has selected a floral print and quilted it for her full circle skirt. The vibrant colors include hot pink, wine, coral, rust and green on an off-white background. Repeating the hot pink, her bodice, with flared dolman sleeves, is softly gathered to a midriff. Green trim is used as accent at the neckline and midriff.

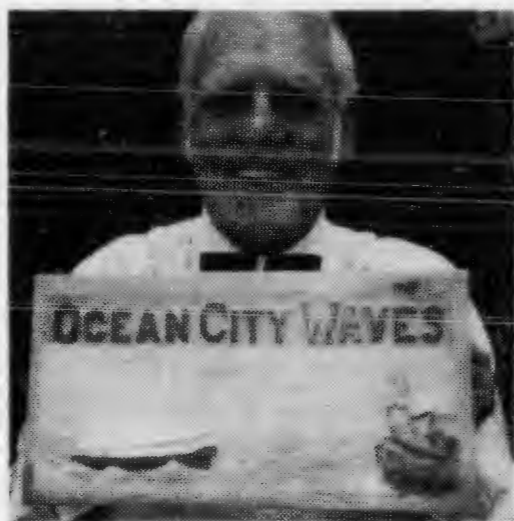
ALL KINDS of SQUARE DANCING

SQUARE DANCING encompasses club dancing, workshops, those who dance in schools, the casual one-night stand party, the handicapped who dance, and on and on. It covers all ages, all types, all interests. Here is a look at two varied segments of the hobby.

Senior Citizen Centers

One very active section of square dancing bears the label "senior citizen." These individuals, many of whom have retired from the nine to five work category, find they have a great deal of time to invest as they choose. Square dancing has proven to be an activity many have selected. (See May, 1982, SQUARE DANCING Magazine for a partial list of RV/Mobile Parks which cater to retirement square dancing.)

In Ocean City, New Jersey, members of the Stainton Senior Citizen Center enjoyed line dancing. Carl Benke, a retired school teacher from Pennsylvania, decided to teach the members the square dance, "Summer Sounds." The Director of the Center, Katherine Schimmel, was so impressed with the enthusiasm of the members that she applied for funds to engage a caller/teacher. Dave Platt of Somers Point taught the first class in March, 1982, and has continued on



A colorful, painted wooden plaque designates the Ocean City Waves club.

Bill Krasner Knows How To Click His Heels

by Jack T. Robinson

Bill Krasner knows how to click his heels. He knows how to make you enjoy clicking your heels, also. He is a square dance caller with super talent, infinite patience, and a desire to help make people happy through fun-level square dance parties.

Bill was educated in St. Louis public schools, graduating from Central High School in June, 1952. For 15 years after graduation he was a Civil Service employee. He followed that with 25 years in the insurance business. Even after he retired he still found time to take a temporary job with the Census Bureau and to put in 18 months as a coordinator for the South County Office of Project: Home, a senior citizen employment service.

During his early years Bill was a sports enthusiast, not only as an active participant but also as a coach and an official. He still loves country and the artist life.

"I got started in square dancing and square dance calling 25 years ago when I was vacationing with a group of people at Wildwood Springs Resort in Steelville, Mo.," Bill recalled. "After the regular caller failed to appear for the evening's dance, my friends urged me to try my hand at calling. I have been calling ever since."

Krasner loves his square dancing. Not only how to dance, but also its history. According to Krasner square dancing has its origin with the Marquis de La Fayette, a dance composed of five squares and performed by four couples. Early American settlers of French origin brought the dance to America, where it has become refined by local custom and enhanced by the local dialects. Many of the French settlers came,

including the d'Arques, a movement in which two dancers approach each other and click back-to-back before returning to their original position. The French dance also means "back-to-back." The square dance term, promenade, means to walk two-by-two. The French expression means "to take a walk."

Bill Krasner does not just take a walk, he calls, and calls, and calls.

"For 15 years, I called a monthly dance for patients at Renard Hospital through its Recreational Therapy Department, for which I received an award from the National Recreation Association." Bill recalls with a beaming smile on his face. "For several summers, I have called for the St. Louis Association for Retarded Children at its camp, and I have taught classes at the Jewish Community Center Association and at the University City Jewish School."

At the present time Bill calls square dances for organizations and private parties, has a class for seniors at the Wildwood Community Center twice a month, and teaches a monthly class at Deacons Dance Center. He recently taught classes through OMMHA's Arts for Older Adults program, and conducted demonstrations at the Senior Fair at Quincey Park.

Bill's pleasant smile, warm personality, and patient instructions have helped to produce many a happy heel clicker. Bill Krasner knows how to click his heels. He knows how to make you enjoy clicking your heels, also.



Older adults click up their heels at Bill's Crescent Community Center classes.



Bill Krasner has a reputation for being a square when it comes to dancing.

Bill Krasner enjoys making people happy through fun-level dance parties.

with the group as a club, known as the Ocean City Waves. He says of them, "This is a particularly spirited group. The gals have put a lot of time and effort into making dresses and the gents are decked out as well. Graduates from this course have really accomplished something."

The club meets each Thursday afternoon from 1:00 to 3:30 and lessons are free to any taxpayer or county resident who is 60 or older. Visitors to this seaside resort are invited to dance with the Ocean City Waves as guests of the club. Additional information may be obtained from Carl Benke, 1544 Asbury Ave., Ocean City 08226.

Basement Dancing

Bill Krasner started square dancing 25 years ago when vacationing at Wildwood Springs Resort in Steelville, Missouri. "After the regular caller failed to appear for the evening's dance, my friends urged me to try my hand at calling," he says, "and I've been calling ever since." For 15 years Bill called for the Renard Hospital's Recreational Therapy Department, for several summers at a camp for retarded children and also has taught classes at the Jewish Community Center and at one of the city school's evening classes. At present he holds classes for seniors at two community centers. (That's a wide variety of square dance activity under just one man's umbrella.)

Bill also calls for a "basement" group of dancers in Webster Groves and feels they are representative of many people in our activity who participate in square dancing in a non-organized manner and enjoy each other's company in their own homes. He shares the following as typical of an evening of this type of

Please see **VARIETY**, page 106

CONSERVATION

an important word in square dancing

By Ed Ross Smith, Wenham, Massachusetts

NECCA Conservation Committee Chairman

CONSERVATION. When we say that in relation to square dancing, what do we mean? Are we expecting to conserve the dancing as we know it now? Are we trying to save our clubs? Our new dancers? Our old dancers? Are we trying to save it for the future or from the future? We love it, so we want to save it all!

Realistically, there is no way we can keep it from changing. Today's world is in a state of constant change. Our dancing reflects the society in which we live. As our way of life grows in complexity, so, too, does our dancing. The computer has stepped in even to our dancing. It mixes the floor for us at many workshops and it helps callers plan figures and ways of doing figures. Already our *square* dancing has lines, diamonds, hour glasses, triangles, parallelograms and more. We dance phantom figures, dancing in and out of positions where nobody is. The new concepts are fascinating to those who have the time to work with them. Nobody should resent that.

Dancers who love the sociability of Main-

stream club dancing should hold onto it. As our new supply of dancers shrinks and others go on toward the Challenge levels, clubs, for their very survival, must work closer and closer together. They must trust each other and share. They must share special dances, Saturday dances, class balls, beginners and whatever else needs sharing. They must work together.

Our beginners are fewer and fewer. They are finding it harder and harder to cope with the complexities of Mainstream dancing.

Mainstream sounds simple but it is not. We need a second-year program. Very few dancers are ready for our Mainstream clubs until their third year of dancing. They need time to become proficient at dancing, time to feel the music, time to learn to react quickly and smoothly. They can learn disco dancing in six weeks and be out there dancing with everyone. Why should they spend years learning square dancing while their friends go on to more complex levels, leaving them behind?

We have to make changes very soon, or expect no new generation of dancers at all. We still seem to think a new dancer can absorb in one year what we did in 10, 15 or 20. Our whole program concept as it is today is unrealistic. Sooner or later, we are going to have to start from scratch.

As I see it, the dancers of today are part of a great generation of square dancers. This generation started in the '50s as the beginning of an enormous wave. This wave has built up and up through the '60s and early '70s, and now (in New England) the wave has crested. As the crest breaks up, it turns into many bits of spray and foam, and so, also, has our activity fragmented. As the wave wears itself out, so does this generation of dancers, and, in time, a new wave will have to build up — unless the sea becomes calm. Some of us had better keep that water stirred up a little.



Ed Ross Smith
and
Judy

If you are ever looking for a person who has proven his devotion to the square dance activity over many years, it would have to be Ed Ross Smith, one of New England's long-time leaders. Ed, as a caller, teacher and leader, has developed a sensitivity to the square dance movement that clearly shows in this article.

The Sets In Order American Square Dance Society
and **SQUARE DANCING** magazine present
The 1983 PREMIUM RECORDS

ARARE DOCUMENTARY-IN-SOUND compiled for your dancing pleasure combines the talents of 32 callers who are among the top artists in their field. Each has contributed a patter call, backed by a favorite hoedown and together they provide an outstanding set of four LP's featuring the Basic Plateau, the Mainstream Basics, the Plus Plateau and the Advanced One Plateau. There is something for everyone and everyone will want to own the 1983 Who's Who Collection.

As a documentary, the calling exemplifies the dancing of the year but at the same time it provides excellent dancing material for individuals and for clubs who may lack a caller of their own. Again, this year, you'll find an added touch in the way of a print-out walk thru. A portion of each caller's calls are right on each record sleeve for easy reference.

Easy to Obtain

Premium records are available only to subscribers of SQUARE DANCING Magazine whose subscriptions run through December, 1983. They are a special bonus for our readers

and the low price tag reflects just the production costs plus handling and packing charges. Shipping costs vary, depending upon where you live. The entire collection — all four exclusive, quality LP's — is available at a basic cost of \$8.00. Complete details are outlined in the order form that will accompany each renewal notice. Those who have paid in advance through December, 1983, will automatically receive a Premium order packet.

We take pride in bringing you the 1983 Who's Who Collection and a very special thank you goes to each of the callers who appear on these four recordings. We also express our appreciation to Herb Egender and Ken Kernen for production assistance and to each of the recording companies who allowed the use of their prerecorded hoedown music as accompaniment. Music was chosen personally by each caller.

Who's who? Please turn the page and allow SQUARE DANCING Magazine to present the thirty-two callers featured on the 1983 Premium Record Series →

Help your caller Help Callerlab

Of the more than 1,600 callers who are members of Callerlab — the International Association of Square Dance Callers — a great many are supporting a special drive to earn funds for their association by selling subscriptions to SQUARE DANCING Magazine. A percentage of every subscription dollar coming from a participating CALLERLAB member goes to the association for its building fund and other worthwhile projects. If your caller is supporting this special fund-raising program, help encourage non-subscribers to take out a

one or two year subscription. Renewals will count if they are received in SQUARE DANCING's office three months prior to the date of expiration. (The numbers 0383 on your address label mean that your present subscription expires with the March, 1983, issue. If your caller sends in the renewal so that it is received by December 1, 1982, he'll get full credit.) Help your caller help CALLERLAB. In turn CALLERLAB will help you through its many projects.

□ □ □



PAT BARBOUR



RED BATES



STAN BURDICK



BILL DAVIS



WADE DRIVER



BOB FISK



MARSHALL
FLIPPO



JERRY HELT



DICK HOULTON



JON JONES

JOHN
KALTENTHALER



ERNIE KINNEY



LEE KOPMAN



FRANK LANE



JACK LASRY



JOHNNY
LE CLAIR



HERE ARE THE PHOTOGRAPHS of our featured callers. We think you will agree that the names of the artists contributing to the collection read like a Who's Who of modern day square dancing. The names of the hoedowns used are also listed, along with the recording company and number identification of each selection. All of the movements used in the series are from the approved Callerlab lists. Full definitions and styling notes may be found in The Illustrated Basic and Mainstream Movements of Square Dancing Handbook and in the Plus Handbook.

1983 A (Purple) The Basic Plateau

Marshall Flippo, Abilene, TX
 Jerry Helt, Cincinnati, OH
 Dave Taylor, Naperville, IL
 Frank Lane, Estes Park, CO
 Jim Mayo, Hampstead, NH
 Mac Letson, Muscle Shoals, AL
 Stan Burdick, Huron, OH
 Dick Leger, Bristol, RI

Cindy BS2073
 Lacy BS2162
 Lightning ESP400
 Weeping Willow ST 301
 Pearl BS2162
 I Don't Worry LM103
 Pearl BS2162
 Ragtime Annie GS 402

1983 B (Orange) The Mainstream Basics

Jon Jones, Arlington, TX
 Elmer Sheffield, Tallahassee, FL
 Dick Houlton, Stockton, CA
 Tony Oxendine, Sumter, CA
 Bob Van Antwerp, Stateline, NV
 Red Bates, Hampden, MA
 Johnny Le Clair, Mesa, AZ
 Vaughn Parrish, Boulder, CO

Cindy BS2073
 Lightning ESP 400
 Sunshine JP503
 Sweet Fantasy RH304
 Sunshine JP503
 Liquid Gold WW 2
 Ragtime Annie GS402
 Charles Reel ST190

1983 C (Brown) The Plus Plateau

Wade Driver, Houston, TX
 Melton Luttrell, Fort Worth, TX
 Darryl McMillan, Lynn Haven, FL
 Gaylon Shull, Dighton, KS
 Bill Peters, San Jose, CA
 Don Williamson, Greenville, TN
 Ernie Kinney, Fresno, CA
 John Kaltenthaler, Pocono Pines, PA

Smooth and Easy R303
 Sunshine JP503
 Breezing Easy RH104
 Ragtime Annie GS402
 Weeping Willow ST301
 Pepper RB311
 On The Boulevard HH646
 Up Jumped The Devil SIO HD77

1983 D (Hot Pink) The Advanced One Plateau

Jack Lasry, Hollywood, FL
 Pat Barbour, Montgomery, TX
 Jerry Schatzer, Los Angeles, CA
 Lee Kopman, Wantagh, NY
 Johnny Preston, Utica, MI
 John Marshall, Reston, VA
 Bill Davis, Sunnyvale, CA
 Bob Fisk, Mesa, AZ

Weeping Willow ST301
 Dixie Breakdown ST300
 Rock Island Ride ST300
 Don't Do It P2005
 Marldon T2530
 Son of Butch RB309
 Pepper RB311
 Boiling Cabbage ST301

One copy, each, of all four records gives you more than two and one half hours of dancing enjoyment. You may order your records as soon as you receive your 1983 renewal form. If you are not due for a renewal until mid-1983 and wish the records sooner, write the Circulation Department for information on how to extend your subscription now so you may order your records.

EXTRA! EXTRA!

For Callers — We are pleased to present four classic hoedown tunes from the Sets In Order record library. Extended to play 5 minutes or more, the two 7 inch, 45 rpm records count as one premium. These time tested tunes make an excellent addition to any collection of accompaniment records.

Texas Crapshooter
 D & A Breakdown

Best Gal
 Up Jumped The Devil



THERE ARE NO CALLS ON THESE HOEDOWNS



DICK LEGER



MAC LETSON



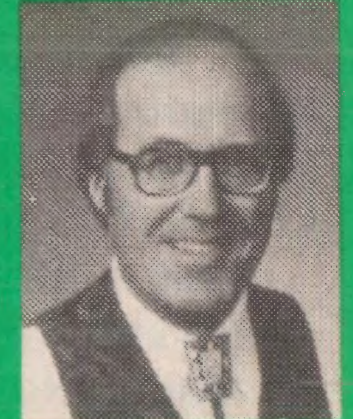
MELTON LUTTRELL



DARRYL McMILLAN



JOHN MARSHALL



JIM MAYO



TONY OXENDINE



VAUGHN PARRISH



BILL PETERS



JOHNNY PRESTON

JERRY SCHATZER



ELMER SHEFFIELD



GAYLON SHULL



DAVE TAYLOR



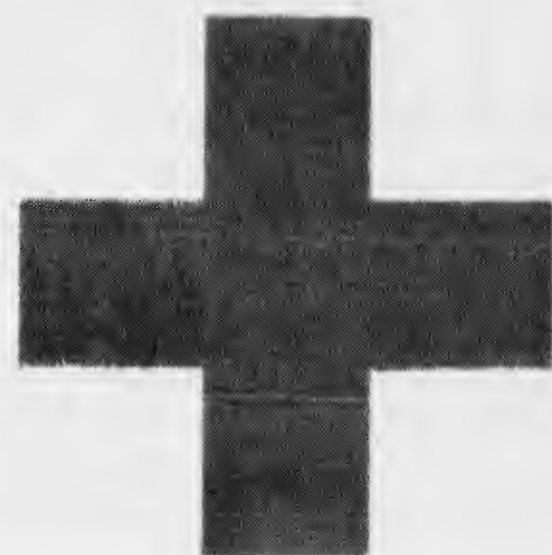
BOB VAN ANTWERP



DON WILLIAMSON



It's Face Lift Time for the PLUS Movements



THE BASICS that make up the plateau immediately following Mainstream are presently undergoing a renovation. Earlier this year, the members of Callerlab voted to combine the two programs, Plus One and Plus Two, into a single Plus plateau, listed alphabetically. In addition, they added Ping Pong Circulate to the collection and opted to start a Quarterly Selection at the Plus level.

Last month you read that Track To A Diamond and Zing were the Plus Quarterlies for October, November and December, 1982. The group intends to feature a pair of movements each quarter in the future with the possible exception of the summer months.

A major step was also taken by Callerlab members when they began to overhaul the definitions of the Plus movements. The following definitions for the 27 Plus movements are on a trial basis; as a means of acquainting more callers and dancers with the proposed wording, we bring you the definitions as they stand at the present time.

(1) ALL EIGHT SPIN THE TOP: Starting formation — thar, wrong way thar, right and left grand. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°). Those now in the middle star three quarters (walking forward) while the new outsides move forward one quarter around the perimeter of the circle to join hands with the same person again in a thar formation. If started from a right and left grand formation, everyone turns by the right halfway (180°) with the person they are facing, then completes the call as above (new centers star left three quarters, etc.).

(2) ANYTHING AND ROLL: Starting formation — various. The term “. . . and roll” may be added to any call which by definition causes one or more dancers to have turning body flow to the right or left at the completion of the call, but not to a call which by definition has all dancers walking straight forward at the completion of the call. It is an instruction to the dancer(s) to turn individually, in place, exactly one quarter more (90°) in the direction of body flow determined by the preceding command. Note that if “. . . and roll” is added to a call which by definition has some dancers walking straight forward at the completion of the call, those dancers will do nothing for the “. . . and roll.”

(3) ANYTHING AND SPREAD: Starting formation — various. After completing the “anything” movement, the center or lead dancers slide apart to become ends, and the outside or trailing dancers step forward or slide into the nearest center position. (a) FOLLOW YOUR NEIGHBOR AND SPREAD: the ending formation is an ocean wave. (b) FERRIS WHEEL AND SPREAD: the ending formation is facing lines of four. (c) From a line of four, WHEEL AND DEAL AND SPREAD: the ending formation is another line of four. (d) From a static square, HEADS/SIDES STAR THRU AND SPREAD: the ending formation is a line of four.

(4) CHASE RIGHT: Starting formation — two couples back to back. Each right hand dancer (person in the girl's position) does an exaggerated zoom action moving into the spot previously occupied by the right hand dancer behind them, to end facing in. The left

hand dancer (person in the man's position) will follow the right hand dancer by doing a run into the vacated spot, and then a box circulate one position. Ends in a box circulate formation. (The original right hand dancers end facing in and original left hand dancers end facing out.)

(5) COORDINATE: Starting formation — columns. All dancers single file circulate once and a half. The center six (three adjacent pairs) arm turn 180° (trade). The center pair spread and each of these two dancers walks diagonally forward to the end of the forming line. The two lonesome dancers move ahead, turning a quarter to become the other ends of the line.

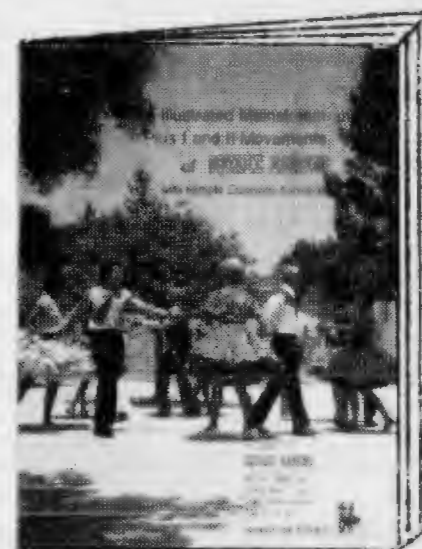
(6) CROSSFIRE: Starting formation — two-faced line, parallel lines of four, or parallel inverted lines. The ends cross fold, as the centers trade, release hands and step forward (extend) forming a right-hand ocean wave or mini wave with the dancers they are facing. If final extension leaves the original centers facing out, they remain facing out.

(7) DIAMOND CIRCULATE: Starting formation — any diamond. Each dancer moves forward to the next position in his own diamond, changing his original facing direction one quarter (90°) towards the center of the diamond. Points become centers and touch hands as centers become points but do not touch hands. If the call is directed to facing diamonds, all must pass right shoulders.

(8) DIXIE GRAND: Starting formation — Dixie grand circle, double pass thru, quarter tag, or any formation in which only four of eight dancers can start. Leaders start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses the formation converts to a circle.

(9) EXPLODE THE WAVE: Starting formation — any four-hand ocean wave. Everyone releases handholds, steps forward and turns a quarter (90°) in to face adjacent dancer

PLUS MOVEMENTS HANDBOOK



Earlier this year, the list of Mainstream Basics was removed from the Handbook that featured a combination of the Mainstream and Plus movements and a new 64 page Basic/Mainstream Handbook with more than 450 illustrations was released. The existing stock of the now outdated Plus/Mainstream Handbooks has been exhausted. It is our intention to produce a new Illustrated Handbook on the Plus movements as soon as the definitions, styling notes and timing have been approved by the Callerlab membership. At the moment we are not certain when this will be so. For the present, we offer you this temporary rundown, as it now exists.

(their momentary partner), and a right hand pull by that person, to end as couples back to back.

(10) EXTEND THE TAG: Starting formation — double pass thru, parallel waves, any tag formation (1/4, 1/2 or 3/4). All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the extension leaves dancers facing out, they remain facing out. From right-hand waves, dancers will extend to right-hand waves. From left-hand waves, dancers will extend to left-hand waves. From a double pass thru formation, dancers will extend to a (right-hand) quarter tag formation. From a 1/4 tag formation dancers will extend to parallel waves. From parallel waves, dancers will extend to a 3/4 tag formation. From a 3/4 tag formation, dancers will extend to a completed double pass thru formation.

(11) FLIP THE DIAMOND: Starting formation — any diamond. The centers of the diamond do a diamond circulate to the next position in their own diamond, while the points run ("flip" 180°) into the nearest center spot and join hands to become the centers of the forming line or wave. When "flipping" a facing diamond, the points always take the inside path, and the centers take the outside path.

(12) FOLLOW YOUR NEIGHBOR: Starting formation — box circulate. Dancers facing in release hands with the person next to them (their "neighbor") and step straight forward, join adjacent forearms, and turn three quarters (270°) to become centers of the new wave. At the same time, the dancers facing out "follow their neighbor" by moving forward in a three quarter looping turn (270°) to finish adjacent to their neighbor as the ends of the new ocean wave. When done from right-hand boxes, the dancers facing in turn by the right and the dancers facing out loop around right face, to finish in a left-hand ocean wave. When done from left-hand boxes, the dancers facing in turn by the left and the dancers facing out loop around left face to finish in a right-hand ocean wave.

(13) GRAND SWING THRU: Starting formation — tidal wave. Those who can turn by the right one half (180°) then those who can turn by the left one half (180°). If right is not specified preceding the command to grand swing thru, it is understood to be a right grand swing thru. If left grand swing thru is required, it must be specifically directed "grand left swing thru" in which case, those who can turn by the left one half (180°) and then those who can turn by the right one half (180°).

(14) LOAD THE BOAT: Starting formation — lines of four with centers facing in, and the ends of each line facing the same (in or out) direction. The end dancers will move forward around the outside, passing right shoulders with three moving people, and turn a quarter (90°) in to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four dancers pass thru, turn their back to their

partners (quarter out), do a partner trade (with their new partner) and pass thru.

(15) PEEL THE TOP: Starting formation — parallel mini waves or any Z formation. (a) The lead dancers peel off and move forward in a quarter circle in their own foursome to finish as ends of a new ocean wave, as the trailing dancers step straight forward, take adjacent hands and turn three quarters (270°) to end as centers of the new wave. (b) The lead dancers peel off as the trailing dancers step straight forward and take adjacent hands. Everyone does a fan the top.

(16) PING PONG CIRCULATE: Starting formation — from a standard right-hand ocean wave (girls in the middle, boys on the ends) in the center of the square between two couples facing in. (1/4 tag) The movement starts with the boys on the ends of the wave moving forward (circulating) and around the outside pair to take the place (facing in) of the outside boy. The boys on the outside meanwhile step ahead to become a new end in the center wave. The girls do essentially the same thing: those on the outside step forward to take the place of the girl directly in front of them as each "wave" girl steps ahead and turns into the position formerly occupied by the outside girl. The outsides have formed a wave in the center and the dancers formerly in the center wave have become the outside couples facing in. (EDITOR'S NOTE: *the following definition is also being considered by Callerlab*) Starting formation — quarter tag. The center dancers in the ocean wave step thru. Everyone does a pass to the center and the new center dancers step directly into a right-hand ocean wave.

(17) RELAY THE DEUCEY: Starting formation — parallel ocean waves or eight chain thru. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) while the two ends facing out circulate one half to become ends of a six-hand ocean wave. The other two in-facing ends begin to circulate slowly (and keep moving) once and a half to eventually become ends of the wave of six. Meanwhile, those in the six-hand

wave, working as three pairs, turn one half (180°) and the new ends of this wave now begin to circulate once and a half (and keep moving) as the remaining four dancers, working as two pairs, turn one half (180°). The original two in-facing ends now completing their circulate once and a half replace the dancers who have dropped off the ends of the wave, and step up to become ends of the six-hand wave. All six in the wave, again working as three pairs, turn one half (180°) and the center four, working as two pairs, turn three quarters (270°) as the others move up to the nearest end of the forming parallel ocean waves.

(18) REMAKE THE THAR: Starting formation — thar or wrong way thar. The hand-holds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one quarter (90°) to form a momentary Alamo ring. In a continuously flowing movement, everyone releases holds with the dancer they just turned and, with the other hand, turn the next adjacent dancer one half (180°) to form another momentary Alamo ring. Without stopping, they release holds at the completion of the half turn, and with the other arm, turn the next dancer three quarters (270°) to form another thar star or wrong way thar star.

(19) SINGLE CIRCLE TO A WAVE: Starting formation — facing dancers. Facing dancers join both hands with each other and circle left halfway. Without stopping, they drop hands and individually veer left slightly, blending into a right-hand mini wave. If the caller directs "single circle three quarters to a wave" facing dancers join both hands with each other and circle left three quarters, then continue to execute the rest of the call as above.

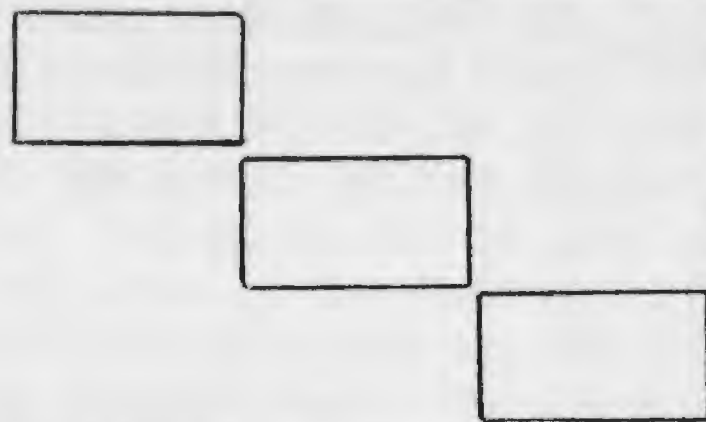
(20) SPIN CHAIN THE GEARS: Starting formation — parallel ocean waves or eight chain thru. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to form a new ocean wave across the set, as the other four dancers do a U turn back. The two centers of the wave turn one half (180°) and release hands with each other. Four dancers on each side of the

square now form a four-hand star and turn it exactly three quarters, thus forming a new wave across the set. Centers of this new wave turn one half (180°) momentarily to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) as the other four dancers do a U turn back, forming parallel ocean waves.

(21) TEACUP CHAIN: Starting formation — static square, or proceeding from everyone doing a left arm turn with partner. Also, normal, facing lines of four. The caller will specify two ladies to move to the center at the start of the call, e.g., "head ladies center for a teacup chain" and for the rest of the definition, these two ladies will be called the "specified ladies." The specified ladies (both head ladies or both side ladies) move to the center and star right three quarters, to meet their corners for a left arm turn. At the same time the other two ladies move forward around the perimeter of the square to their corners and do a right arm turn. Following the arm turns, the specified ladies move around the perimeter of the square to their new corners for a right arm turn, while the other ladies go to the center, and star left once and a quarter to meet their new corners for a right arm turn. The specified ladies then move to the center and star left once and a quarter to their new corners for a right arm turn, while the other ladies move to their new corners (around the perimeter of the square) for a left arm turn. Finally, the specified ladies move to their new corners (around the perimeter of the square) for either a courtesy turn or a left arm turn leading into the next command, while the other ladies move to the center and star right three quarters to meet their original partner for either a courtesy turn or a left arm turn leading into the next command. Everyone ends with his/her original partner.

(22) TRACK II: Starting formation — completed double pass thru. The dancers work together in "tandem," that is, the trailing dancers follow the lead dancers. Those in the right "track" (dancer in the girl's position) move single file to the left, counterclockwise,
Please see PLUS MOVEMENTS, page 82

MODULAR CHOREO



by Cal Campbell, Ft. Collins, Colorado

THIS IS THE START of what, I hope, will become a place where callers share modules and ideas about modular choreography. Everything possible will be written in non-technical terms and the emphasis will be on material. For several months we will be working with some pretty straight forward ideas and moving slowly, in order that we can all get a common base to work from. The idea started with two articles in July and August, 1982, in *The Caller's Notebook*. You may want to refer to those articles to familiarize yourself with the simple rules this series will follow. Just in case you are a new subscriber or do not have access to these two months of *SQUARE DANCING*, for now the modules published in this section will be limited to starting or finishing in one of three setups or reference points.

(1) **A Zero Square** — (ZS) Often called a static square. It is the good old point where we start out and hopefully end every dance.

(2) **Zero Box** — (ZB) Often called a Box 1-4. Don't panic. From a zero square just have the heads or the sides square thru and look at the result. The set is in an eight chain thru formation and everyone could do a left allemande and get their original partner.

(3) **Zero Line** — (ZL) Often called a 1P2P line. From a zero square have the heads or the sides lead right and circle four to a line. The set is in two facing lines of four formation and, once again, if everyone did a left allemande they would all return to the original partner.

I'm not trying to be stuffy or ignoring the other formations. These are just three universally recognized setups and serve as a good framework to start sharing modules. The letter abbreviations also provide an easy method for labeling modules. For example ZS-ZB modules start at a static square and end at a zero box. Here are three examples.

ZS-ZB

Head ladies chain
Sides curlique
Walk and dodge
Right and left thru

Four ladies chain
Sides star thru
Zoom
Centers pass thru

Sides right and left thru
Heads right and left thru
Heads flutterwheel
Sweep one quarter
Pass thru

Please notice that even though all three modules start with the head couples, the resulting setup moves the side couples around a

YOU ASKED FOR IT

In the Callers Notebook section of the July and August issues of *SQUARE DANCING*, we ran a mini-series on modular choreography. At the end of the August segment we asked callers for a reaction and we got a very positive one with almost 20 letters. Now if that doesn't seem like a great number, just realize that perhaps for every hundred or so who have the urge to write in a situation like this, perhaps one may get around to it. To us, 20 requests is significant. So here we go with a new series. Cal Campbell, who wrote the earlier segments and has contributed thoughts on modular choreography in the past, will be doing the writing. We refer you to the earlier issues for introductory thoughts that may prove helpful to you as this series continues.

bit. They are all legal because all three end up at a legitimate zero box. If you doubt me, try a left allemande and see who you get for a partner. No one said that you have to glue the second and fourth couples to a specific spot on the floor to create a zero box. If this sounds a little sneaky, it is. The idea is that you know what the setup is, but the corner positions have moved around to a new spot on the floor. Any other material called from this position will seem a little different to the dancer. When you get ready to call a left allemande, the dancers will most likely enjoy the fact that it's not the same old left allemande in the same old spot. It's a little thing, but every little bit helps. Here are three more Setup Modules that move from a zero square to a zero line (ZS-ZL) using the same idea. Watch the last one, it's tricky.

ZS-ZL

Four ladies chain three quarters
 Four ladies chain across
 Sides turn thru
 Separate around one to a line

Sides right and left thru
 Heads lead right
 Veer left
 Bend the line

Four ladies chain three quarters
 Heads spin the top
 Recycle
 Double pass thru
 Peel off

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

IN OUR SECOND COLUMN, back in January of 1981, we discussed the question of "What is Advanced dancing?" Since new classes are getting underway and giving many dancers their first exposure to Advanced, we decided to revise the previous subject from a different angle. This month, we explore "What Advanced dancing is not."

Probably first on the list of what Advanced is not is Advanced dancing is not fast or high tempo dancing. I am sure that in times past (and possibly in some places even today) there were some who called at a fast tempo on the premise that Advanced dancing meant just that. However, today I would say that the average tempo for Advanced is very little different from that of Mainstream or Plus, i.e., about 128 beats per minute.

In the same vein, Advanced dancing is not clipped timing. The aware and competent caller watches the floor and adjusts his timing to keep the majority of the floor moving into subsequent commands without having to wait for the next command or without having to push. The difference between the caller's ob-

jective at an Advanced dance and at a Plus dance is that at the Advanced the caller might adjust the timing to accommodate the slowest 30 percentile group, whereas the same caller might accommodate the slowest 10 percentile group at a Plus dance. This fact, combined with the fact that Advanced dancers are (and should be) high frequency dancers and, hence, know the calls better than the average Plus dancer, results in closer (i.e., shorter) timing for Advanced dances than for Plus dances. Thus, if a new Mainstream caller called a tip using only MS level calls, the new MS level dancer would undoubtedly feel that he did not have enough time, that he was rushed simply because he did not know the commands being used as well as the rest of the dancers on the floor. He might then conclude that Advanced dancing was high speed, even though the tempo was 128 (normal) and timing for the majority was smooth.

Advanced dancing is not the use of a large number of experimentals or a particular caller's pet calls. The Callerlab Advanced level now has Quarterly (experimental) Se-

lections just as Mainstream and Plus do. There are currently two experimentals (Zing* and Mini-Busy). Some misconception about the use of other experimentals at the Advanced level might stem from the fact that at closed, package Advanced or Challenge dances (weekends or special week packages at summer resorts) new experimentals may be used as floor equalizers to give those attending something unique to that event. This also enables the caller to give the more experienced dancer some new insight that would not be provided by simply using a call from a higher list. At an open Advanced dance, however, the use of new or other calls not on the Advanced list is no more frequent than use of such calls at the Plus or Mainstream level.

Advanced dancing is not awkward or stop-and-go timing for the purpose of puzzle enhancement or difficulty. No matter what the level, a competent caller, using a concept or call technically within the dancers' repertoire but nevertheless unfamiliar to the majority of the dancers, will give the dancers more time to execute the move than would otherwise be required. For those already familiar with the idea, the timing might have a stop-and-go flavor. Anyone watching those dancers might also get the impression of stop-and-go. However, once the concept is assimilated by the entire group, the stop-and-go feature will disappear. An example of such a situation might be the use of crossfire from lines facing out. For even good Advanced dancers, who have not done that call from that formation, extra time is appropriate to allow them to interpret the required action in light of the definition. After several uses, however, (say, about 10) the action should smooth out and no stop-and-go or awkward flow feeling should persist.

Advanced dancing is not a competition be-

ANOTHER FIRST

We've had an overwhelming number of requests for a Premium L/P Record featuring Advanced movements. In response, and with the help of this column's author, Bill Davis, we selected 8 fine callers and produced an Advanced One Plateau recording. For the list of callers, see page 20. We think you'll be pleased with the entire 1983 Series.

tween dancers or between the caller and the dancers. A characteristic of many Advanced dancers that may be confused with a competitive motif is a self-generated desire to succeed. It is probably true that dancers who gravitate into the Advanced program are, on the average, more inclined to improve their dancing skills and, hence, drive themselves harder than the average. However, it is our opinion that only the insecure dancer (at any level) is so consumed by this desire to succeed that he rides roughshod over the feelings of others. Indeed, at Advanced and Challenge dances we have often seen sets of dancers who have broken down during a particularly clever (but difficult) sequence, give a short round of applause at the end of the sequence, as recognition for those who completed it successfully. To the extent that that type of conduct is considered competitive, I would submit that it is certainly very healthy and in proper spirit and perspective. For most Americans a competitive spirit is not out of place in most dealings. To let it overshadow good manners and consideration for others is bad taste, however.

So in spite of what some may suggest or assert, in our view, Advanced dancing is not high speed, clipped timing, bad flow, stop-and-go or competitive. It is not a no-fun level.

*Zing also happens to be the Callerlab Quarterly Selection for the Plus level. See page 27 of the October magazine.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

DIAGONAL STAR: From facing couples: All right hand star to the diagonal opposite position, releasing the star, to end as couples back-to-back half sashayed.

From a static square:

Heads Diagonal Star . . . separate around one

Make lines . . . star thru . . . pass thru

Trade by . . . allemande left

CONTRA CORNER



Some Gentle Steps

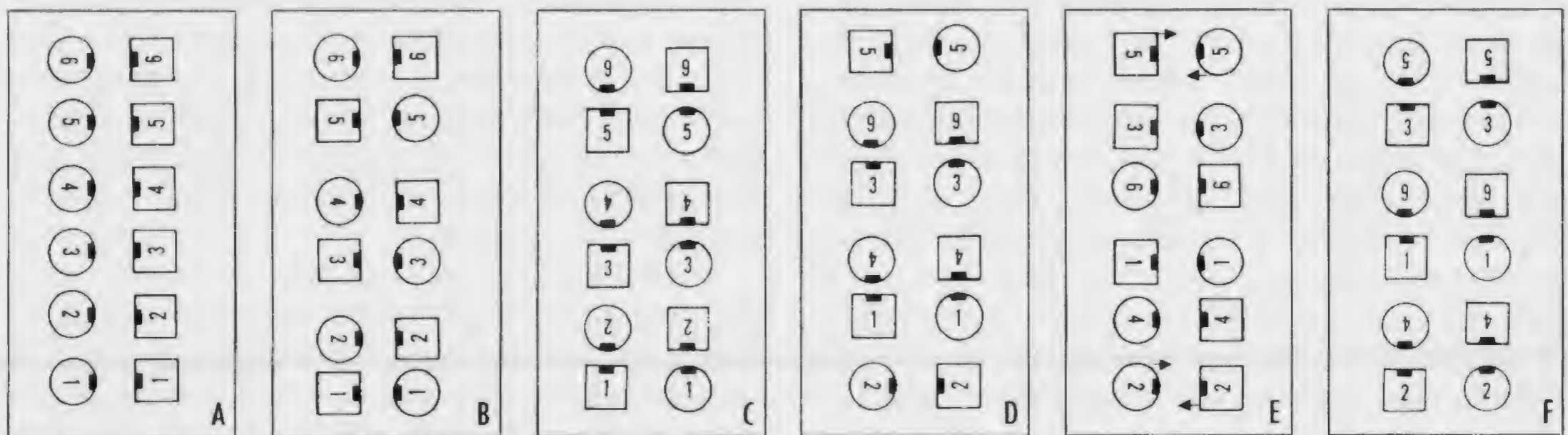
in Learning Contras

THIS IS THE SECOND INSTALLMENT in a series of "conversations" on learning how to dance and to prompt contras. In our first exchange (October Contra Corner) we talked about contras and quadrilles being arranged in such a manner that the dancers, would, for the most part, move with the phrase of the music, starting an 8 beat basic (such as a right and left thru) on count 1 and ending it on count 8.

The work done by the caller in the field of contras is very similar to the person who cues or promotes round dances. If you do the rounds, even the simple mixers, you are aware of the fact that just before the music comes to a place where you will do a certain action, you are cued or prompted by the person at the microphone. Then, as you are al-

When the person who will be doing the prompting tells his dancers to "form on," he wants all of the men to be in one line (to his right as he faces the dancers) and all the ladies in another line facing the men. One simple form of contras has one couple working with another, with the first, third, fifth and every other odd numbered couple crossed over. Those crossing over becoming the actives while those who didn't cross become inactive.

You can see what we mean by diagrams (A) and (B). Now, if all the men will face left and all the ladies will face to their right (C), you're all facing your corners. While the formation may be different than you're accustomed to, just remember that when you're in a square and face your corner, the men will face to their left and the ladies to the right, so this is nothing different. The main thing to remember as dancers is to simply think of the definition; don't fight it, and chances are you'll face in the correct direction.



most through that pattern, your prompter will tell you what to do next. This is the way it is in contra dancing. If, as a dancer, you take the full measure for each basic, you will find you are never standing still but that each motion blends with the next. You flow from an 8 count right and left thru into the next count 8 right and left back, etc.

To call (or prompt) contras, the caller/teacher has an excellent instructional workbook. It's the Caller/Teacher Manual for Contras by Don Armstrong.* The dancer, on the other hand, may need a set of guidelines. Let us help you get into contra lines and go through some simple procedures.

You all know how to swing your corner in square dancing. It's the same thing in contras, so go ahead and swing. When you're finished remember that the person with whom you have swung becomes your partner (for the moment at least) and the man puts that lady on his right side. As the dancers face across the contra set, you'll notice that all the actives have moved down (away from the caller) one position and all the inactives have moved up (toward the caller). For a brief period, those at either end of the line may become "inactive" as the others face their corners and those at the end find there is no one to face (D).

If each dancer at this point faced a new

Please see **CONTRA**, page 104

*Available from The Sets in Order American Square Dance Society, \$6.00 a copy plus postage.

TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



PONDERING POINTS
CONCERNS AND
PET PEEVES

BARBARA: We've hit one of those periods when we've collected a number of thoughts we'd like to share. Some of these are stemming from conversations Joe and I have going and coming from dances. Some we agree on, some we don't.

JOE: This first one might be considered a pet peeve. It's more of a confusion than anything else. Say you're in a square and the caller says heads go forward and back, then follows it immediately with a right and left thru. Our caller indicates that a forward and back is an 8 count movement, 3 steps forward and touch and 3 steps back and touch. Our problem, or pet peeve, is the caller who gives us time only to move forward and then, just as we're about to move backward, he calls the right and left thru, which leaves us somewhere suspended in the air between a hiccup and a hesitation. If the caller wants us to simply do a right and left thru, then skip the forward and back. Or, if he wants us to balance a two-step forward and a two-step back, why not call a balance? That's point number one.

BARBARA: My pet peeve has to do with callers who tend to add descriptive calls to a pattern that we, and apparently all of us at any given dance, know well and can do blindfolded. A good case in point is the old teacup chain. We've been doing it along with the members of our club for many years and it's one time when we can simply dance to the music and get a feeling of satisfaction as we flow from one part of the movement to another. We can understand when we're dancing with newer dancers or when there's a group of mixed ability that a certain amount of prompting will help. However, recently we have run into situations where the caller is actually behind the dancers in his prompting and we're never quite sure if we're supposed

to slow down and wait for the caller to catch up or just what. My vote would be to have the caller use a certain amount of descriptive language on patterns that continually confuse the dancers but on movements such as teacup chain, and especially if he knows his dancers, then give us the call and let us dance.

JOE: As long as we're on the subject of the teacup chain, I'd like to repeat what I have said before regarding styling. When we first learned the pattern, the men would courtesy turn or left courtesy turn each of the ladies. While there's nothing wrong with a courtesy turn, the left courtesy turn is awkward. Some years ago, and I notice that Callerlab has standardized it, all turns became arm turns, either a right-arm turn or a left-arm turn. The very last movement, when each person receives his own partner, works well as a courtesy turn or, if we're supposed to promenade, then simply a wheel around with the hands in promenade position.

BARBARA: Even with arm turns, the turning at times can get rough or uncomfortable. The men, and perhaps the ladies too, need to remember that the arm turn is an equal action movement with both the man and the lady turning equally around the central pivot point where the two arms are joined. You'll note when you try teacup chain in this manner that it is comfortable and that it flows very nicely.

JOE: We appreciate the folks from Nebraska who wrote us about their thoughts concerning the forward and back vs. the balance and we also note (according to the editor) that John Kaltenthaler has an article on descriptive calling in the Caller's Notebook, page 37.

We don't usually take the opportunity to air our concerns in this way and I guess it's because we don't have too many. For the most part, everything seems to be going smoothly.

The Dancers

Walkthru

AN EASY-TO-MAKE DISPLAY BOARD

IF YOUR CLUB, association, store or office is looking for a way to display square dance flyers, here is a very easy and inexpensive way to set up a permanent display.

Select a piece of wood, approximately 1½" high by whatever length you have room for. Mount this on the wall, either with permanent glue or screws. Take cup hooks and screw them into the wood about a foot apart.

Flyers, brochures, messages, etc. are single punched in the top center and hung from the hooks. A quantity of similar flyers can be hung from a single hook, allowing individuals to take a copy with them. Hooks can be mounted closer or further apart depending on the size and number of flyers/brochures etc. you plan to display.

Additional wooden mountings can be attached to the wall allowing for several rows of displays, one above the other. These should be hung close to eye level for easy readability.

This type of display keeps flyers neatly in place. Someone should be in charge of the display to remove information as it becomes outdated.

Keep your dancers informed and your hall neat with this inexpensive and easy-to-make display board.

Idea and photo by Jim Spence.



A CALLER'S PRAYER

By Dick and Carole Manning

WHAT MORE APPROPRIATE TIME than the Thanksgiving season for a square dance prayer. While written by and for a caller, it would be apt for all who love the activity.

Thank you, Lord, for guiding us to this world of square dancing.

It's been our total life so far — to us it's everything.

We learned the parts of girl and boy and how to swing and sway,

But then we learned of love and joy and how it grows each day.

It's taught us not just left and right but that we need to share;

And each dance night we try to show our dancers that we care.

We ask, dear Lord, one prayer. Please grant that when we leave this square dance world,

It's no less but better than when we found it.

WHERE DO WE DANCE?

OUT OF CURIOSITY this past month while reading dozens of area publications, we made notes of the various types of locations in which square dance clubs and classes meet. We were pleasantly surprised to discover a wide variety of locales which lend themselves to the enjoyment of this hobby.

Looking at the locations in a general manner, without giving specific names, we listed the types of halls used. It shows how many people and activities square dancing touches — even if just making use of their facilities. It also points up the importance of treating these buildings with care, assuring their continual use, as well as leaving a good impression of square dancers on their “landlords.”

This list does not include halls and centers built especially for square dancing, nor does it include larger facilities rented for special festivals and conventions. It does not include the variety of resorts which cater to weekend, week-long or entire summer square dance institutes. It does not include special locations where square dancing has been done such as in theatres, out-of-doors, in hospitals, castles, for movie and TV productions, or on

aircraft carriers. (Yes, it's been done there.) It is a list of the locations of the day-to-day, week-to-week square dancing. It's impressive.

Buildings Used — In No Special Order

- Grange halls
- School buildings, public and private (elementary through university)
- Lodge facilities (a long list of different lodges)
- Churches and temples (almost every denomination)
- Community centers
- Municipal buildings
- Recreation centers
- Multi-use centers
- Mobile parks
- Club buildings (women's, sports, etc.)
- Campgrounds
- City halls
- Senior citizen centers
- Firehouses
- Fairgrounds
- City parks
- Bowling complexes
- Rooms and/or cafeterias in public buildings
- Employee centers and/or cafeterias in private industry
- Restaurants (furnishing special rooms)
- Convalescent and retirement homes

Do you dance regularly in a location which is not included in this list? We'd like to hear about it.

THANK YOU TOO OFTEN OVERLOOKED

TORGY THORBJORNSEN of Denver, Colorado, wrote the following. It speaks for itself.

Thank you, dancers, for your patience, indulgence, criticism and compliments as we were learning to call. Thank you, fellow callers, for your encouragement, critiques, calling dates and assistance during our learning years.

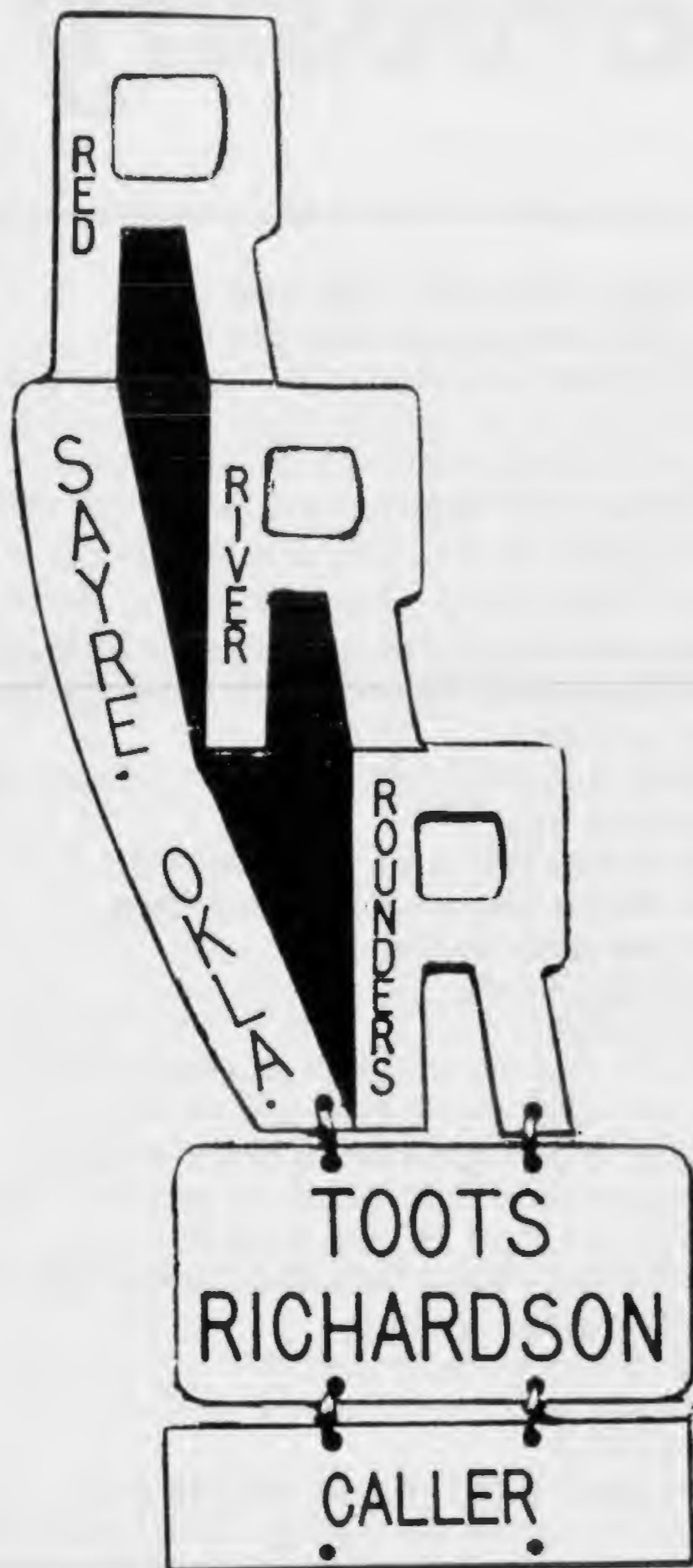
Thank you, dancers, for coming early to open up the halls, for making refreshments, for greeting guests at the door, for cleaning up. Thank you for serving as club officers and

on various committees. Thank you for the hours of planning, decorating, cooking and other functions to make a dance a success.

Thank you for attending the conventions, for dancing on floats, at shopping centers, nursing homes and other exhibitions. Thank you for encouraging new people to join your classes and then helping as angels. Thank you for your smiles and laughter, your loyalty, your pretty clothes, your courtesy and love.

Thank you, most of all, for being you — dancers!

BADGE OF THE MONTH



The Red River Rounders is logically named as the club is located in Sayre, Oklahoma, on the North Fork of the Red River. Following the river's name, the badge is in "red" and white and has an interesting, unusual shape, being long and narrow. (Perhaps again this follows the river?)

Organized six years ago, the club has an active membership with varied ages, spanning some 60 years. The Red River Rounders dance the third Friday of the month, with every Thursday being class night. Beginners dance from 7:30 to 9:00 and workshop follows from 9:00 to 10:30. Visitors are always welcome.

The WALKTHRU

DEDICATION SQUARE DANCE STYLE

By Marcia Walters, Hyannis, Nebraska

DEDICATION in square dancing includes helping with the many nondancing activities involved in keeping a hall clean and neat. Marcia Walters, in appreciation of members of her club, shares the following:

Dedication — what does it mean?
Referring to Webster's notion
It's easily described as
"A self-sacrificing devotion."

At the close of a dance
When the guests have gone home,
Dedication is present
With never a moan.

A smile on your face
And one in your heart,
Let's dedication show through
When filling a trash cart.

A broom in one hand,
Mop in another,
Busy hands in the kitchen
All working together.

Not a groan is heard
In the wee morning hours,
As members' dedication
Grows like spring flowers.

When the floor is all dusted
And the mopping is done
The hall shines back
Echoing a job well done.

With a shining kitchen
And a gleaming dance floor,
The lights are turned off
At the closing of the door.

So dedication is this
To the whole club's delight,
As we all say, "goodbye,"
'Til next Saturday night.

Traditional Treasury

By Ed Butenhof, Rochester, New York

YOU CAN GET AN IDEA of the most popular figures of the early days of square dancing from the frequency of their appearance in old dance books. One that appears quite often is the one Grace Ryan (*Dances of Our Pioneers* — 1926) called.

LADY GO ROUND AND GENT FALL THRU

Music: A fairly fast hoedown and don't worry overmuch about the phrasing.

First couple leads up to the right

First couple (lady in the lead) goes behind couple two.

Lady go round and the gent cut thru

Lady goes around both but the man goes only around the man cutting in front of his partner as she comes around.

Gent go round and the lady cut thru

Man is now in front of partner and he goes around and behind both but the lady goes only around the man. When first couple faces couple two, the lady is on the right.

Circle four and lead to the next

Circle once around. In the context of the book this is a circle left and move to left to couple three. Another way, probably non-traditional but smoother, would be to circle right halfway and move right around behind couple three for the next repetition, leaving couple two to straighten out by completing their circle. Another alternative would be to circle left and right with couple three before repeating the figure itself.

This figure was so popular that even the same book gives an alternative call for it, a sure sign. Here is the alternative.

Chase the squirrel around the two

The lady goes round, gent cuts thru

Back around the same old track

The gent goes round and the lady cuts back

A variant of this figure (or perhaps the other way around) is found in "Square Dancing of Today" by R. Kraus — 1950.

Chase a rabbit, chase a squirrel

Chase a pretty girl round the world

First couple (lady in the lead) split couple two and go around the second lady.

Now that possum, now that coon

Now that big boy round the moon

First man takes the lead and couple one splits couple two again this time going around number two man. Now circle left, or whatever.

Both of the figures can be useful to you in your calling as is, but Tony Parkes, a traditional caller from Massachusetts, has carried them one step further. He calls a dance that uses these two figures but extends them to three and four couples.

First couple lead right (lady in the lead) behind couple two

Lady round two and gent fall thru

Gent round two and lady fall thru

Both couples swing

Fours circle left

Circle right

So far, not much different except the momentum is now to the right ready to move on.

All four lead right round couple three

Second lady, then second man, then first lady and first man go behind couple three.

Both ladies round two and ladies fall thru

Three couples swing

Each swings own partner

Six circle left

Circle right

All six lead right round couple four

Order is now third lady, third man, second lady, second man, first lady, first man and they go behind couple four.

Three ladies round two and gents fall thru

Three gents round two and ladies fall thru

Four couples swing

All circle left

If done in this manner the couples are now in proper sequence for allemande left, grand right and left, or whatever. If first couple leads you each time they'll be out of sequence and a right and left thru would fix it. Frankly, I don't remember which Tony did. Another way to avoid a sequence change is to have first man lead you each time after a circle left and go in front of the next couple each time, then around behind and ladies fall thru. Repeat with ladies in the lead.

The Chase The Rabbit, Chase The Squirrel

Please see **TRADITIONAL**, page 87

FEEDBACK



In the July, 1982, Module, Stan and Connie Constantine of Colorado Springs expressed their view of rigid standards imposed at a round dance club. The perfection required forced them to leave the group. Their story was feedback to an article by Bruce and Roberta Bird and now, we have Feedback to the Feedback, with an open message to the Constantines.

by Art Renner of Milwaukie, Oregon

OBVIOUSLY your one and only R/D cuer needs to have some competition to make him or her see the light. In your place, I would suggest that you get together with a small group of dancers that feel as you do. Have a meeting and find a basement or moderately priced hall in a church, school or lodge for a practice group. Buy records — the record companies must survive to keep new material coming. Start with some that have the dance cued on one side.

Have each group member learn the lead cues for a dance. One or more will find they have an aptitude for it and one will eventually become the group leader. Tape your present cuer, if he or she will allow it, but do buy the record as you learn the cues. Don't forget, after a dance is learned well, cues are no longer necessary. If you want to branch out, subscribe to Round Dancer, Cue Sheet, and/or Carousel magazines. They all publish lists of popular dances.

After the group has been going for a year or so, start a beginner's class and for ten weeks teach steps, not dances, in several dance styles. Have the group practice steps to "hash cues" until they react quickly to the cues. Then for ten more weeks start them on easy routines and classics. Some of your regular members will want to dance with the class and teach by example. Always remember, whoever you choose as the teacher, leave the teaching to that one person to avoid confusion and bad feelings.

Round dance leaders are sometimes born, but most have the job thrust upon them when it is discovered that they have the ability. Go get 'em Tiger!

The Echo from Arizona is rebounding in the form of a rebuttal to last month's module by Flo Dorman. A different view is presented.

*by Adam and Margie Arnot,
Sun City, Arizona*

COOPERATION IS A TWO WAY STREET. Having worked with many of the top square dance callers in the country over the past 15 years, we have found that these callers are most cooperative and often do rely on the round dance teachers to complete the evening's enjoyment. We agree that we gain a lot of recruits for the round dance program from the square dance activity, but by the same token there are many round dancers who have no desire to square dance. Are these people to be ignored? In the older groups, there are many who, because of physical disabilities, cannot cope with the exertion of square dancing, consequently they turn to round dancing for their recreation.

Having conducted some 35 beginner's classes over the years, we can go back and find many of the people we taught basics still dancing at the various levels. We have always concentrated on thorough teaching of the basics in our classes and have never insisted that couples move up to a higher level of round dancing. We let them decide for themselves if they would like to progress to Intermediate or Advanced.

We agree that such things as a tango draw should not be taught on the first night of a beginner's class but depending on the learning abilities of the whole class, the basic tango could (not should) be taught near the end of the class. We have done this and it does work. We have found each beginner's class to be different and if a round dance teacher is not flexible enough to change his or her Basics program to meet the needs of the group, many of the students will just quit.

The impression has been created that all

round dance leaders are pushing English (International) Ballroom steps and terminology. This is entirely wrong as there are many leaders who stay with the easy level routines and more power to them. They meet the desires of the group that they teach and cue, but never forget if, as a round dance leader, you have a group that wants to dance at the Intermediate or Advanced level, you had better be prepared to accommodate them or down the road they'll go to where they can get instruction and dancing at the level they are seeking.

Lots of Time for Dancing

Yes, let's take a step back and take a look at what is happening, especially in the areas where the snowbirds spend the winter months: Arizona, Texas, Florida and California. These dancers have all the time in the world and if every round dance leader or square dance caller was using the same material, they would soon turn to other activities for

their amusement. What about the round dance leaders who teach to the year-round residents of the area? A close look would show that a good 80% of the dances used and taught are the same. When Callerlab and eventually Roundalab set up the different levels, the main purpose was to standardize what movements or steps were generally approved for each level, and, equally important, to help the dancers identify their level.

In closing, let us remember that in this country we have freedom of choice, be you a square or round dancer, caller or teacher. Do not expect everyone to conform to, agree with or interpret the same way the standards set up by an organization. One of the most respected teachers of squares and rounds said it best in the early fifties, "The dancers who pay their money at the door come to be entertained by you and by golly, you had better do just that or you won't see them again."



Cissie and Bud Drake, New Albany, Indiana

HERE IS A DANCING PARTNERSHIP that goes back to budding high school days and wedding blossoms in 1943 with an everlasting bloom throughout the seasons. Bud, an engineering consultant, and Cissie, homemaker and social secretary, today have five children, eight grandchildren and a whirlwind round dance career.

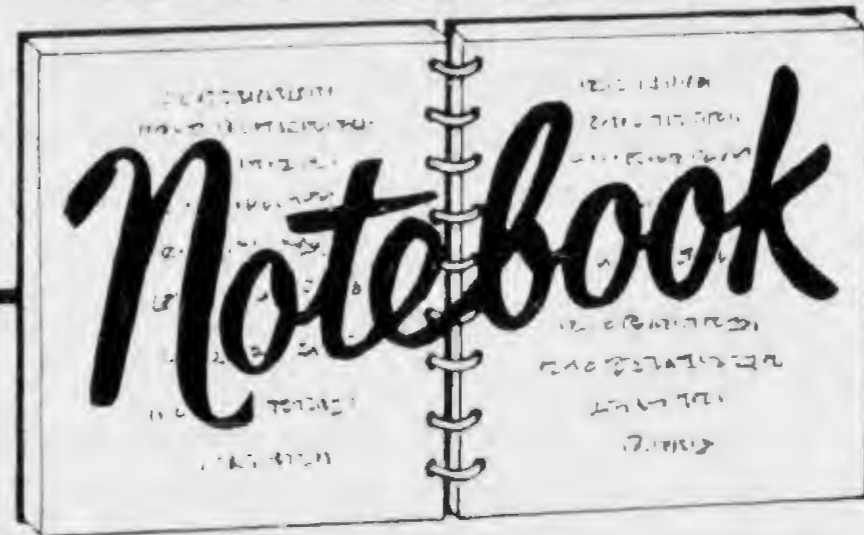
The Drakes began square and round dancing in the fifties and started teaching in the mid-seventies. Invitations to participate in the Fall Jubilee in Fontana, North Carolina,

and at Kirkwood Lodge in Missouri got the ball rolling and soon they were very much in demand. Bud and Cissie, members of Roundalab, Kentuckiana R/D Council, Dixie R/D Council and the Indiana R/D Council, have been on staff at Accent On Rounds and Dance-A-Cade, as well as featured at numerous festivals. In their home area, they teach two round dance clubs, an easy level every Monday, an intermediate on Tuesdays and a beginner's class each Sunday evening. Sunday afternoon they meet with callers and their wives to help them better understand cue sheets and how to teach easy rounds.

"Our true love is really square dancing," says Cissie; "last winter we completed A1 and A2 lessons." They hope to be able to spend more time on the square dance floor this year but, as any teacher knows, finding the time to do the things one loves for oneself is not always simple — not when, like the Drakes, you are busily engaged in sharing your experience and talent with others.

This month, you'll find Cissie and Bud conducting the rounds and holding teach/ workshops at the 20th Mid-South Square and Round Dance Festival, to be held on the 19th and 20th in Memphis, Tennessee.

The CALLERS



Helper Words for Callers

by John Kaltenthaler, Pocono Pines, Pennsylvania

WHEN WE first studied how to become callers, we learned that we had to give the commands in such a way as to eliminate confusion in the minds of the dancers. We knew that we had to tell the dancers *who* was to do *what* and depending on the call, *how far*. Later, as we progressed, we found that we could use some rhyming phrases to help us with timing in order to provide a better, smoother flow to our calling. Along the line we observed other callers using some nice phrases in singing calls or filler chatter and we tried to emulate their styles. It was at this point that we sometimes called ourselves into trouble. If we had been fortunate enough to attend a reputable callers' college, the coaches would have advised us that metering the calls to the musical phrases was a desirable characteristic we should strive for. We then learned that our problems could be described as a conflict of interest. On one hand, we wanted to use rhyming patter as an aid to time the figures and on the other, we found too many words caused us to create awkward patter.

Later as square dancing became more complex, we saw a need to use words that helped the dancers prepare to execute a given figure. In the 1960s, wheel and deal was a new call and we used to help the dancers prepare for this call by saying something similar to — forward up and back you reel, now pass thru and wheel and deal. This became a useful tool to help all dancers learn what was expected. Similarly, we could use a ladies lead — Dixie style to an ocean wave. If the caller used ladies lead to a flutterwheel, this could create confusion.

Today, with some other figures, we can develop a set of words which help the dancers achieve success. As we teach dancers in our classes, we can use these helper words to eliminate confusion and provide direction to gain a higher success rate among the dancers. Use a scoot back as an example. If we have the boys facing in, then we can say scoot back the boys go in, and we could follow this with another scoot back and the girls go in. For a flutterwheel, we can suggest who picks up a person and takes them along. Fan the top is another call during which we can help the dancers by telling them who is to turn and who is to move up. As an example of this, if we call a swing thru from a normal wave and then follow this with a box the gnat, we can logically call a fan the top. When we do this, we can help the dancers by saying, the girls turn and the boys move up.

Of course all of these helper words are of little value if we do not deliver the calls with the proper timing. Timing must include a suitable amount of beats to

complete the call (see Callerlab Timing List and the SIOASDS Illustrated Basics booklets) as well as the timing of the delivery of the call to provide a smooth and flowing dance pattern.

Helper words can vary depending on when you are introducing a call to your dancers. In Mainstream classes, you might use helper words in teaching a swing thru by saying first by the right and then by the left. As dancers become familiar with this, however, you would want to cut back on the use of the helper words. Let us look at some combinations of helper words that give the dancer a better chance of winning. (Callers note: the dancer *must* win!!)

ABOUT THE AUTHOR: John Kaltenthaler, who has long been active in caller leadership programs and busily involved in Callerlab as its Executive Secretary, is a familiar contributor to SQUARE DANCING Magazine. An expert in directional calling, we asked John if he would put some of his thoughts together on "helper words." We hope that this segment will be helpful to you.

If calling a spin the top — use girls turn and the boys move up or if appropriate boys turn and the girls move up. If using a left swing thru, you might warn the dancers — with a left hand do a left swing thru.

As you continue to use calls from lists other than the Mainstream program, you can apply these same principles to your calling. For instance in the series of allemande left and all eight spin the top — you might want to use the helpers, *girls star three quarters while the boys move up* and if you call another all eight spin the top then say *boys star three quarters while the girls move up*.

Another factor that we must consider is the overuse of helper words that do little to help the dancers and which may cause us problems in the metering or phrasing of our calls. If we use half by the right and then centers half by the left whenever we call a swing thru, the dancers will invent something to take up the slack time. The timing of the figure cannot be exceeded if we want a smooth flow. When calling an allemande thar, it is helpful if you tell the dancers who should be in the thar. The use of forward or backward also can help the dancers in determining which direction they are to proceed.

Listen to some of the callers to whom you enjoy dancing and see what they do to help the dancers over the rough spots. In most dance programs, a little use of helper words can spell the difference between success and failure. Too much use of this technique can be as detrimental as too little. Judgment, then, is the key factor as it is with most other aspects of the calling business. Let us look at some dancing examples of moderation in the series of calls as we progress from class to club and perhaps into some Plus programs.

In Classes — (Helper words in italics)

Heads square thru *count to four,*
Do sa do *that's back to back you know,*
Swing thru *first by the right and then by the left,*
Boys run to the right
Bend the line
Pass the ocean and the girls trade,
Box the gnat,
Change hands *allemande left go full around,*
Right and left grand.

After several weeks you can reduce the use of helper words for this series of calls, especially during the swing thru. Another example:

**Heads touch a quarter,
Walk and dodge girls slide over
Circle up four to a line of four,
Forward up to the middle and back you reel,
Pass thru, wheel and deal,
Double pass thru, all promenade to the left.**

From facing lines (1P2P)

**Touch a quarter, single file circulate,
Boys run right, curlique (or touch a quarter),
Scoot back boys go in, scoot back girls go in,
Walk and dodge, partner trade face back in,
Reverse flutterwheel boys pick up the girls and take 'em across,
Flutterwheel girls pick 'em up and take 'em back,
Sweep a quarter, pass to the center,
Square thru three quarters to your corner, allemande left.**

When the dancers have learned how to do selected moves, you can then dance them through several combination calls found on other dance programs without having to resort to the name of the combination figure. For instance, if the dancers can do an arm turn three quarters, then the use of helper words can permit you to call the following series of calls and the dancers will be able to win.

JUST SO NO ONE WILL GET MIXED UP

This month we announce the prepublication program of the new Caller Teacher Manual, which, in a sense, is the definitive workbook for those who teach square dancing. This is not the Caller's Textbook, a second publication we have been working on for more than 12 years and which we hope to have released (and I'm making every effort to get it released) before the turn of the century. Actually the Callers Textbook will be getting our full attention once the Caller Teacher Manual is out and available to the public. But please, don't give up on us on the Textbook. It will be a corker!

Allemande left, turn your partner by the right and the ladies star left three quarters while the men move forward on the outside, turn your partner by the right and the men star left three quarters while the girls move forward, turn your partner by the right to your corner for an allemande left, etc. It is a moot point whether these are helper words or descriptive calling. However, in either case, you have maneuvered the dancers through a more intricate pattern that has enabled them to feel pride in their accomplishment. (You recognize all eight spin the top.)

If we approach the Quarterly Selection figures in this same fashion, we can ease the transition for the dancers. Consider red hot as an example. You might use directional calling to familiarize the dancers with the figure by calling it from an allemande thar (boys in center backing up with their partners on their right arms). A suggested series of helpers could be — Shoot that star to the right hand lady and turn her by the right, back to your partner and turn her by the left, go full around to the corner and turn her by the right, come back to your partner and roll promenade. Later, as you tell the dancers the name of this call,

you can gradually reduce the helpers and allow the dancers to dance to the music. As a caller calling for a group for the first time, you might want to observe the dancers and be prepared to use helper words to get them through some figures. Don't just call a red hot and say nothing else. If the dancers stop, it would be your fault for not being prepared to help them.

Consider the Combination Movements

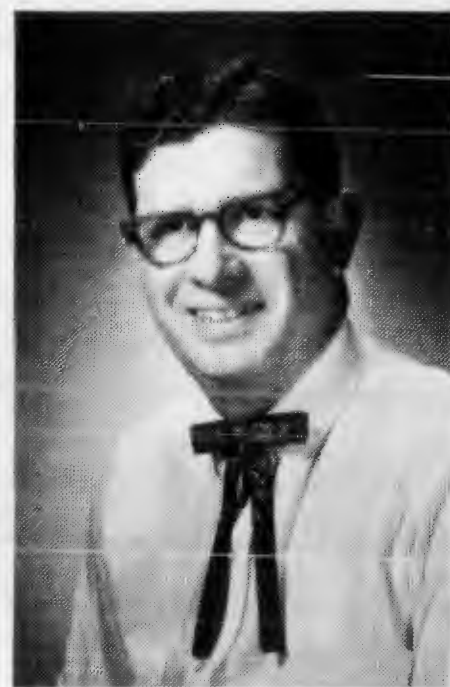
To take this concept one step farther, we should consider the figures on the Plus program since many of them are combination figures. The figure spin chain the gears allows the use of helper words to gain a better success rate. The helper words could include who was to trade or when to star as well as how far to star and then who trades in the middle and when which people turn back. A complete series of helper words from a normal wave might be as follows: Spin chain the gears, *boys go left three quarters while the girls turn back, boys trade in the middle and make your stars, turn those stars three quarters and let the girls trade in the middle while the boys turn back, now the girls finish, swing thru, and the boys run right, wheel and deal, allemande left etc.*

Many years ago, we found various callers established their own brand of calling by the patter rhymes they used during such calls as right and left grand or do paso. Some callers still use this technique. Listen to or go to a Flippo dance and see how this pro uses this technique to add his own brand of flavor to the dances he calls. Pappy Shaw used to refer to this as flavor, excitement or that special quality that leads a caller to the pinnacle of calling. He used this to develop what he called "bubble over," that overall quality that sets the good apart from the mediocre and the great from the good.

Helper words are just that — helpers. If they are overused, they become a stumbling block and should be discarded. One way in which you can check is to take a series of calls that you would like to use in your patter and write down the key commands. Ask yourself if these commands tell the dancers *who* is to *do what* and *how far*? If they stand alone and do not need amplification, don't use helper words. If, on the other hand, moderate use of helper words might make it easier for the dancers to complete the figures you call, then by all means add some helper words. It is up to you and your judgment. You enhance or destroy your reputation based on how well you call and use the various tools available.

ANGUS McMORRAN

In August, the square dance world lost one of its most enthusiastic and staunchest supporters with the passing of Angus McMorran in Ottawa, Ontario, Canada. Angus and his wife, Catherine, who passed away a few years ago, did much to promote the activity in their country. When Callerlab was formed in the mid-1970's, Angus became a member of the Board of Governors and served that organization in a number of capacities. A caller since 1955, Angus headed many caller-training courses, was a well known figure across Canada and played an important role in square dance vacation institutes, calling contemporary, traditional, squares, rounds and contras on weekends and week-long institutes across the United States. We join his many friends in sending our deepest sympathy to the family.



41 + 52 = M/S

There was a time, a number of years ago, when new dancers just coming into the activity would take six or eight weeks of lessons and be capable of dancing virtually anything any of the callers in the area might call to any of the existing groups. To be sure, once having finished the class, within the clubs there still were new things to learn – new patten call patterns and different singing calls. There would always be new and different mixers and simple round dances but none of this posed a problem, for the limited number of basics that a new dancer was exposed to during his class period were all the basics that existed. With the switch from pattern dancing using only a limited number of basics to an era when a continuous flow of new basics greeted the dancer each time he went out to dance, the face of square dancing changed greatly. Let's take a look at how things are going into the final months of 1982 and take a peek at how some of the problems may be solved with the completion of classes in the spring of 1983.

One Big Additional Recommendation

The completion of a series of class lessons frequently signals an automatic jump into a club, and this often with dire results. The club, for example, may have been in existence for 10 years or more and the club level may reflect this higher level of dancing experience. What magic then can be brought about to automatically change these new dancers into responsive higher level participants? By simply absorbing them into the club hoping that the additional movements the club members know can be assimilated by the newcomers has in most cases proved to be a fallacy. The new dancer needs exposure to what he has already learned. He needs an opportunity to dance at this Mainstream level before jumping off into scads of new basics. He needs a breathing spell in which he can learn all the niceties of square dancing while sharing club responsibilities at his own level and developing a circle of friendly square dance companions.

For this reason Callerlab has recently suggested that those who complete their 41 weeks in learning the 68 Mainstream basics, dance for a full year *before* moving on into the world of Quarterly Selections, Plus movements and beyond. Seriously, look at it this way. The new dancer is being deprived of nothing. On the other hand he is being given an insurance policy of protection that will allow him the knowledge and ability to absorb new material once he has a firm foundation.

If we were speaking on a temporary basis, that would be a different matter. If our object was simply to pour new dancers through beginner classes in order to fill the ranks of struggling clubs, knowing full well that the veteran dancers as well as the newcomers would be liable to discouragement, then we're talking about a temporary solution.

The full year of dancing Mainstream may require the majority of callers in any given area to work closely together to support such a concept but it is basically sound and, though we may not see the results immediately, project-

ing some four or five years into the future should make a very visual difference. As a caller, this adjustment may mean a few lean years while new dancers are being encouraged to dance at Mainstream before joining Plus clubs. However, one possible solution would be to invite the existing clubs to dance with the newcomers at Mainstream for the year. The success of such a challenge rests on both the caller and the existing dancers. The caller would need to work with greater dedication and diligence in order to come up with good programs constructed on just the Mainstream basics. The attitude of the veteran dancers would be to change the concept of quantity material to quality dancing. We can all benefit from improving our style, learning to move to music, and doing those basics that we have been taught with greater assurance and correctness.

Change from accepted methods is frequently different but change when it offers a promise of more and better dancers seems worthwhile. Give it a try?

SEMESTER 3 — Mainstream Classes

Last month we took a look at the 48 movements that make up the Basic plateau of square dancing which Callerlab suggests for 29 two to two-and-one-half hour sessions. We pointed out that rather than this just being a temporary landing field, it has been designed to actually be a destination point and those who had completed these basics were now in a position to dance with any group identifying itself properly as a Basic level dance.

Apparently, as things are at present, the greatest majority of dancers move on from this point for another dozen sessions until, at lesson 41, they have conquered all 68 of the Mainstream basics.

We now offer our suggestions for the third semester taking most of the basics in the same order in which they appear on the Callerlab list but moving a few out of their family groupings as a means of a more intelligent approach to learning. We invite you to take a look. You may wish to refer to this and the list which appeared last month as reference lines for classes being taught this fall.

THE MAINSTREAM BASICS

THIRD SEMESTER 12 Sessions

SESSION THIRTY
75 — **Cloverleaf** (49)
76 — **Turn Thru/Left Turn Thru** (50a, b)

SESSION THIRTY ONE
77 — **Eight Chain Thru** (51)
78 — **Sweep a Quarter** (52)

SESSION THIRTY TWO
79 — **Pass to the Center** (53)
80 — **Spin the Top** (54)

SESSION THIRTY THREE
81 — **Centers In/Out** (55a, b)
82 — **Cast Off Three Quarters** (56)

SESSION THIRTY FOUR
83 — **Walk and Dodge** (57)
84 — **Slide Thru** (58)

SESSION THIRTY FIVE
85 — **Fold** (boys, girls, ends, centers) (59a, b, c, d)
86 — **Dixie Style to an Ocean Wave** (60)

SESSION THIRTY SIX
87 — **Spin Chain Thru** (61)
88 — **Peel Off** (62)

SESSION THIRTY SEVEN
89 — **Tag the Line/Partner Tag** (63a, b)

SESSION THIRTY EIGHT
90 — **Curlique** (64)
91 — **Scoot Back** (65)
92 — **Cross Fold** (59e)

SESSION THIRTY NINE
93 — **Fan the Top** (66)
94 — **Hinge/Couples, Single, Partner** (67a, b, c)

SESSION FORTY
95 — **Recycle** (68)

SESSION FORTY ONE
96 — **Final drills, catch up and party night**

LADIES ON THE SQUARE

A SPECIAL VEST
A SPECIAL DRESS



PLAN AHEAD now for your holiday square dance parties. Why not dress up your partner or perhaps all of the men in your club with a Christmas vest? This idea comes from Elaine Clarke and appeared in *Pen-Del Fed-Fax*.

Cut a paper pattern for a vest, following the shape shown in the sketch. This pattern will be for one half of a vest. Place the front of the vest on the fold of your felt.

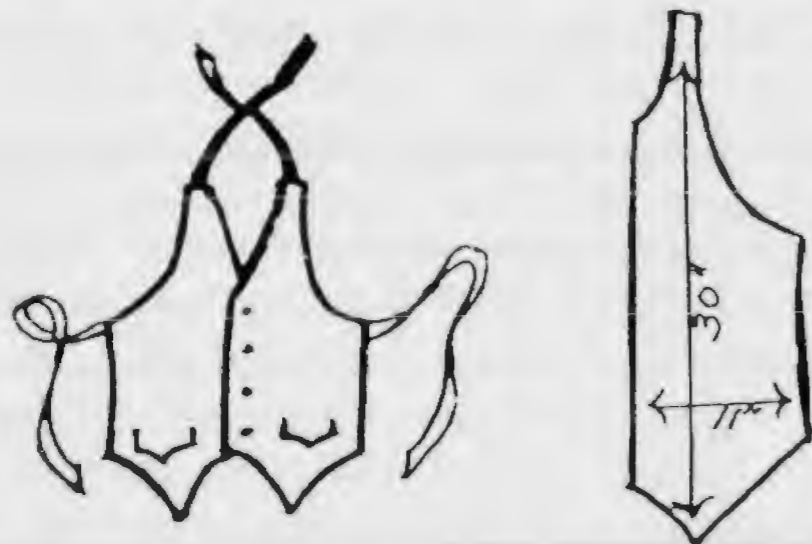
The longest point in the vest shown is 30" but this can be lengthened or shortened to fit the man of your choice. The width of one half of each vest (as shown) is 11", but again this can be adjusted. These dimensions will give you some idea of how much felt to purchase.

Cut out the vest and open it. Bind around all edges of the vest with foldover braid or tape of your choice. This could be a solid color or might be made more elaborate by using additional trim, sequins, etc.

Add a line of binding down the front of the vest to make a fake closure; then sew on buttons.

Sew two strips of braid or ribbon at the waist and neck for ties.

By using red or green felt, you'll be right in step with the holidays. Or if your membership has club colors, you might want to make the vest in these colors and let them be representative of your own group.



An Identifiable Dress

Aggie Butler and her Naval husband were stationed in the Philippines where they pursued their favorite hobby, square dancing. The Mabuhay Squares, of which they were members, designed a club dress. What makes it most unique are the scenes from the Philippines which were embroidered on each of the six panels in the skirt.

The ladies made the dresses from white, cotton polyester sheets, using the eyelet from the top of each sheet for the sleeves and/or the trim. Each lady chose a style of dress to suit her figure. After the dresses were completed, a local shop did the embroidery.

The scenes on Aggie's dress include a gypsy wagon selling baskets, the rice terraces of Bagiuo, a local house, a horse-drawn cart, a bonca boat and a woman washing clothes by hand.

As the Butlers move on to other assignments, this square dance dress will be a happy remembrance of their time spent in the Philippines.



Thirty-second

National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

Warning: Excessive Dancing Can Be Dangerous to Your Health (Or, Instead of Playing Elmer's Tune, Why not Take Some Tours?)

By Lou Younkin

IT WAS THE DAY after the National Convention in Detroit that Ray got the telephone call. "It's Elmer," said Myrtle, "There's something wrong with him." Ray hurried to his friends' house where Myrtle met him at the door. "It happened like this," she said as she led Ray to her husband who was lying on a couch and muttering square dance calls. "Elmer insisted on dancing every possible minute in Detroit. During a 64-hour period, he danced 48 hours. Then we took off for home and we stopped in Toledo to get something to eat. When the waitress asked us if we were through, Elmer thought she said "swing through," and he grabbed her by the arm. That's when she hit him with a plateful of cheeseburgers."

"Oh," said Ray, "I was wondering about those yellow spots on his face." "Yes," replied Myrtle, "do you realize how hard it is to get Velveeta out of eyebrows?"

A couple of things should be pointed out here. One, what happened to Elmer wasn't Detroit's fault. It was his fault. Two, this story isn't anywhere close to being true.

But just to be sure, to make certain, that nobody tries to play Elmer's Tune during the Louisville Convention, some diversions have been planned for those who don't want to dance 48 hours in a 64-hour period. We call these diversions tours.

And dandy tours they are. For those arriving in Louisville early, the tours begin Monday, June 20, and run until Saturday, June 25. There are city tours, cruises on the Belle of Louisville (including dancing on the evening cruises), a trip to Shelbyville that includes a meal at the restaurant run by Claudia Sanders, widow of Colonel Sanders of Ken-

tucky Fried Chicken fame, and a trip to Mammoth Cave, where the constant 55-degree temperature might feel pretty good come next June.

Churchill Downs, home of the Kentucky Derby, will be host to square dancers three afternoons. There's a trip to nearby Fort Knox where all that gold is stored (sorry, no free samples) and to Hodgenville to see the log cabin where Abraham Lincoln was born.

And that's just a part of what's available. Elmer would have loved it. But don't be an Elmer in reverse. Don't forget about all the wonderful dancing.

Deadline for tour registrations is May 1, 1983. Information is available when you register for the National Convention. Do it now. Fill out the form found in the center of last month's SQUARE DANCING Magazine.

Wanted: Square Dancers to Be Callers

Ever wonder how and where callers come from? Ever wish to be a square dance caller? Well, this is your chance. An Education Panel at the Convention will tell you how to start, how to learn and a hundred more items. Watch for the "So You Want to Be a Caller" panel.

Clogging Program

The 32nd National will offer the most complete clogging program ever assembled. A huge hall in the East Wing has been designated for cloggers with various clogging leaders programmed. Another area has been designated as a practice hall for clogging exhibition groups. Four daily clinics will be aimed at beginners and advanced cloggers. The Teen Room will feature two beginner clinics each day. There will also be two seminars on "How To Teach Clogging." Clogging associations are invited to display at the Showcase of Ideas and the Publications' display. Cloggers: We've a great program planned for you. Plan to be there!

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.

Colorado

The Steamboat Stompers of Steamboat Springs, in conjunction with the Sheraton Hotel's "The Way It Wuz Days," hosted their first festival last July. A little over 15 squares attended — a smashing success for a first festival. Everyone talked about coming back next year and bringing friends. Featured callers were Vaughn Parrish and Johnny Hayes (of England) with guest callers, Lamar Podbevsek and Pat McBride. Round dance cuers were Dick and Ilene Fuqua. An unusual event of the festival was a square dance in the swimming pool, fun to watch and to do. Another unusual occurred during the Saturday evening dance when a local cable TV cameraman asked one dancer to strap on a video tape machine and capture on film the dance from a dancer's perspective. A bit of a trick since everyone else in the square was afraid to touch him for fear of jiggling the camera.

— *Marlene Carson*

The 5th Annual Benefit Dance for Ridge Home in Denver was held in the parking lot at Barry's Coffee Shop. 20 squares of dancers attended with 10 callers and cuers participating in the program. A total of \$738.00 was raised for Ridge Home, a home and school for the mentally retarded. — *Torgy Thorbjorson*

Sweden

In February, 1980, Ann-Catherine and Jorgen Glimtoft started a square dance class in Saudi Arabia for people working at the

Swedish telephone company. In 1981 many of us dancers went home to Sweden and started our own club called the Ericsson Squaredancers. We now dance at the Plus level. There are some eight to ten clubs in Sweden, all beginners, but very enthusiastic. Eight of us from the Ericsson Squaredancers visited Columbus, Ohio, in July and we want to thank Jerry Story and Tony Oxendine and all the wonderful people we met, who made our stay in the U.S.A. unforgettable.

— *Triger and Goota Tovelet*
Singapore

I am listed as an Information Volunteer in the August Directory. Please change my address to 47A Lock Cho Flats, Jalan Raja Udang, Singapore 1232. My home telephone number is 252-1698 and my work number is 665-611, Ext. 16. Our club has survived five years without a caller. I presently am calling and will be here for two more years.

— *Toni Wilder*

Florida

SPIFFS, the St. Petersburg International Folk Fair Society, extends an invitation to clogging teams to participate in their first, annual festival, November 26-27 at the Bayfront Center Arena. For further information write 2201 First Avenue North, St. Petersburg 33713.

Massachusetts

The 7th Annual Western Massachusetts Fall Festival will be held Sunday, December 5, at the Springfield Civic Center. There will be five halls under one roof for square and rounds. Featured will be an all-day Beginners Ball hall. Exhibitors will be on the premises, door prizes will be awarded and refreshments will be available. Ample parking. For information write Bob Turnbull, 39 Carmel Lane, Feeding Hills, MA 01030.

— *Russ Moorhouse*

Oregon

The Hillsboro area has been picked as the site for the July, 1983, Oregon Summer S/R/D Festival. Expected to draw more than 2,500 persons, the three-day event will be hosted by the Tualatin Valley Council of Square Dance Clubs. The main dance events will take place at Brown Jr. High School. Callers will be Don Cochranne, Bill Peters and Roger Morris. Maryann and Bob Rother

will be cueing rounds. Ray Brendzy will call for the teens. Recreational vehicles will gather at the Washington County Fairgrounds. Advance registrations are available now. Write 1983 Oregon State Festival, Rt. 4, Box 302, Sherwood 97140. — *Bill and Bea Cook*

Texas

This year the Texas State Federation of Square and Round Dancers passed a resolution relating to on-site drinking at square dances. It is hoped that all clubs, associations, callers and other dance planners will take a cue from this action and not plan any more on-site after parties where alcoholic drinks are allowed.

Whereas, square and round dancing has acquired a reputation for being a non-drinking activity through the efforts of many dedicated dancers; and

Whereas, the instances of advertising and consuming alcoholic beverages at after parties at dance sites seems to be increasing; and

Whereas, square and round dancing is promoted as an activity in which the drinking of alcoholic beverages immediately before or during a dance is not permitted; therefore,

Resolved, that the Texas State Federation of Square and Round Dancers, in the best interest of square and round dancing, does not condone and discourages the practice of advertising, serving or permitting the consumption of alcoholic beverages at the site of any square or round dance immediately before, during, or after such dance.

This resolution was passed without opposition. — *Lee Reed*

Al Treppke was the recipient of the 1982 LeeRoy Award. This goes each year to some couple or individual for outstanding contributions to square dancing. Longevity, dedication and loyalty are just a few of the qualifications considered. Al, better known as "Father," has been square dancing for 35 years, attended 28 National Square Dance Conventions, is past president of the Houston S/R/D Council, is a member of the Crescent M Club in Houston and is greatly known for his telling of stories. — *The Texas Star*

North Carolina

Square dancers who golf will be in for a double treat, Saturday, December 11, when they come to the Christmas Dance at the West End Gym on Route 211 in West End. West

End is halfway between the golfing resorts of Pinehurst and Seven Lakes. Roger Deal will be the caller for this dance.

— *Mimi Cerniglia*

California

U.S. Cable Systems filmed a special program honoring the Folk Dance of America, square dancing. The Peanut Squares of Hollydale, the Young Americans of Buena Park, Catch All 8's and Buckboard Bouncers of La Mirada and the Braille Blind Institute Dancers of Anaheim were featured. Jack Drake, Rob Cunningham and Harry Greear called while Mrs. Greear narrated the 30-minute program. — *Lynn Pearce*

Missouri

The Wheelers & Dealers Club from St. Charles, under the leadership of club caller, Michale Corns, headed for Europe this past summer. The 40 club members danced in the German cities of Munich, Zweibrucken and Kasiserslatern. In Heidleberg they were honored guests at the 25th Annual Summer Jamboree. In Stintfang they were hosted by square dancers who had danced with the Wheelers & Dealers in St. Charles two years earlier. The club members state, "We renewed old acquaintances and made many new ones. We had the privilege of living in dancers' homes. We found out that square dancers are the same worldwide — lovely, generous, friendly and very caring people. After two weeks of dancing, eating, shopping, sightseeing and generally having a marvelous time in nine countries, we reluctantly boarded our plane for home."

Saudi Arabia

The Riyadh Ballroom Dancers Association sponsored a Summer Ball to raise money for the Annual Fall S/D Festival. In an environment where mixed dancing is frowned upon and best left to small, private get togethers, "finesse" was the obvious word. Management of the Western Electric compound was persuaded to donate the gymnasium for one night. 250 guests navigated past large construction projects and across a maze of diversions to arrive at the location. Decorations, a buffet dinner and a square dance exhibition were arranged by the Riyadh Desert Swingers. The \$1,000 raised ensured that the Fifth Annual Riyadh Fall Festival, with Jerry Story at the mike and some 45 squares on the

ROUND THE WORLD of SQUARE DANCING

Arizona

floor, would be a success. — *Stuart Borise*
Nova Scotia

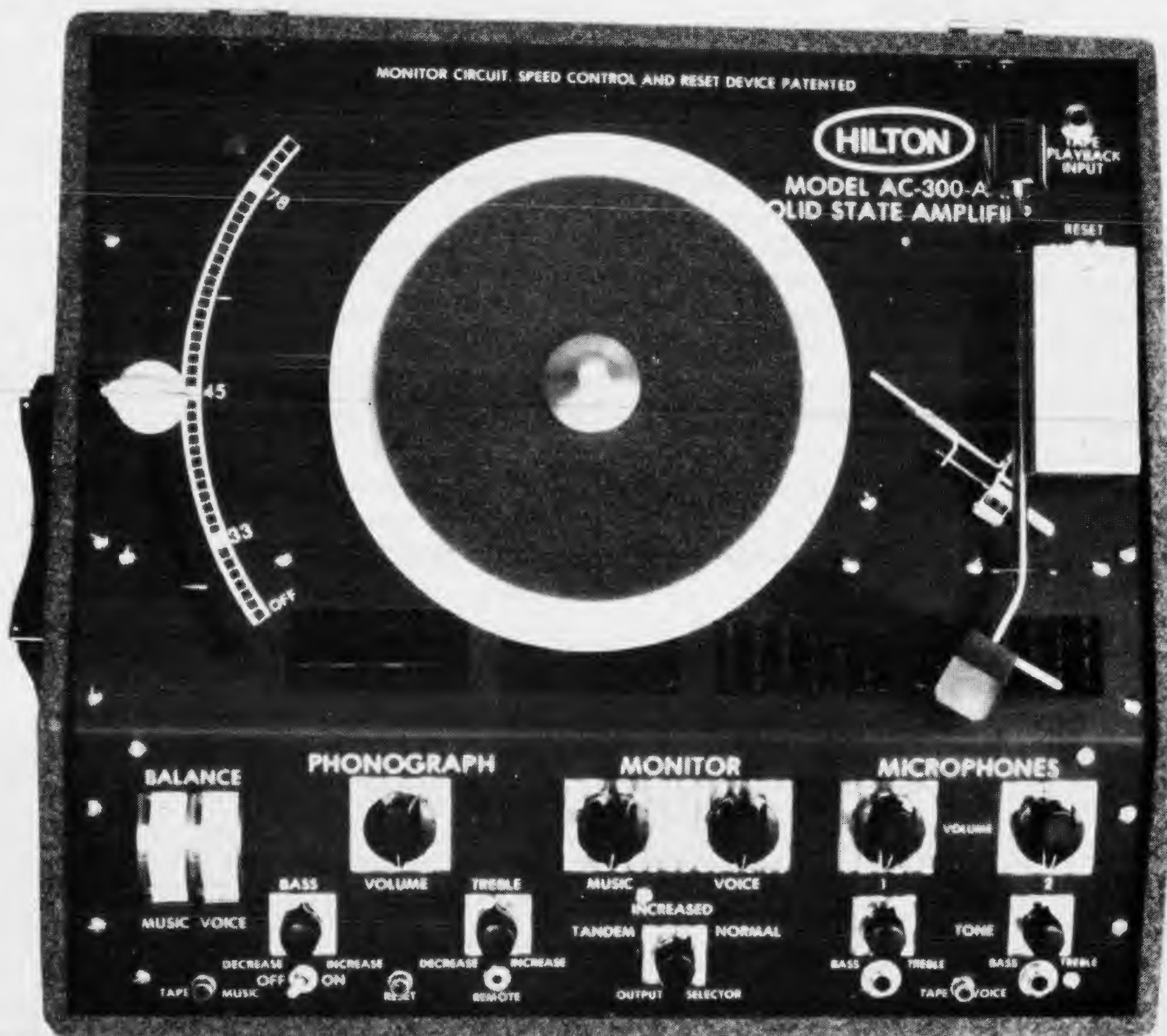
An event of major importance took place in the Province this year. The 3rd Canadian National Square and Round Dance Convention was held in Halifax, July 29-31. There was an attendance of close to 6,000 registered dancers and callers, not only from Canada but also from the United States, England, Australia and New Zealand. The event was a tremendous success and has been lauded by the participants, spectators and government. The entire atmosphere was friendly and the program proceeded with precision. I congratulate the Board and all the square and round dancers in Nova Scotia. — *Gunter Buchta*, Executive Director of DANS — Dance Nova Scotia — a non-profit organization embracing all disciplines of dance.

If anyone told me 35 years ago that I'd teach a class for 9 months before I'd graduate them, I would not have believed them. I find myself the oldest, active caller in the Phoenix area and I'm not sure how I got here. I've weathered many changes in our square dance world, served on many boards, engaged in many pro and con discussions, but I'm here to stay. It's all been worth it. Certainly not in a monetary sense because most of us "old time callers" were in it just for the love of it. We taught classes when our only compensation was smiling faces. It was great fun and a time our newer square dance generation will never know. We've become quite sophisticated and professional with many events run in a successful, business-like manner — of which we should all be proud. As a member of Callerlab, I applaud their efforts. They've done an excellent job.
— *Johnny Schultz*

35 years ago, Johnny Schultz graduated a class after eight weeks. Today his beginners dance nine months before graduation day. Below, Johnny and Bee are shown front and center with their latest group of graduates.



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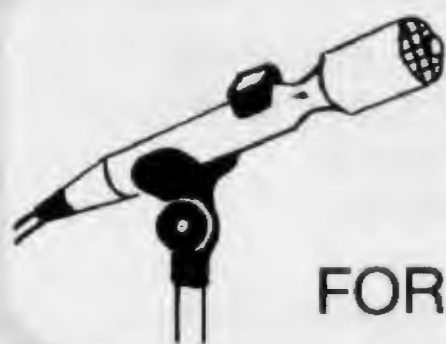
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1982

SPOTLIGHT ON BODY FLOW

by Bill Peters, San Jose, California

Despite the emphasis that many modern callers seem to place on razzle-dazzle, showstopping choreography, it has never been enough for a caller's patter presentations to merely feature combinations that are interesting or tricky or challenging or unusual. It has always been at least equally important for a caller's choreography to also be highly danceable. There is no doubt why our most popular callers have traditionally been those who, in their day-to-day programs, have been able to effectively combine highly critical square dance ingredients such as the very real excitement that the dancers feel when they collectively solve a challenging and diversified series of choreographic puzzles, and the rhythmic pleasures and the delightful sensation of dance they experience when they are encouraged to really move to the music. A caller's choreography should not only be interesting and challenging, it also needs to flow smoothly and without interruption from one command to the next. It is, therefore, the function and the responsibility of today's callers, when judging the merits of a particular square dance routine, to evaluate not only the nature of a routine's basic "personality" (hard vs. easy — unusual vs. humdrum — predictable vs. surprising, etc.), but to also consider, with equal discretion and insight, the actual danceability of each routine's body flow and the way in which each command has been made to blend and merge into the one that follows it. It is similarly every caller's responsibility to not only recognize the importance of comfortable body flow but to also be able (especially when reviewing written or printed patter material) to distinguish between choreography that flows and choreography that does not.

Consider, for example, the action of a flut-

terwheel. While it is certainly important for a caller to know that the end result of a flutterwheel is to exchange the two left-hand dancers (from "normal" couples it equals a two boys chain), it is just as important for a caller to understand something about the body flow (kinetics) of a flutterwheel's inherent body actions. Check again the currently accepted definition of a flutterwheel and note that the right-hand dancers (usually the girls) are required to begin the action by moving into the center for a right-hand arm turn, while the left-hand dancers (usually the boys) are required to wait a beat or two while their original opposite comes from across the way to pick them up. This can sometimes create an uncomfortable flow problem. While a flutterwheel called out of a courtesy turn or after a counterclockwise turning bend the line feels comfortable and forward-flowing, a flutterwheel called after a dive thru or pass to the center will typically seem awkward and jerky — as does a flutterwheel called from a dead stop — which is what happens when a flutterwheel is used as the lead-off command in a particular patter sequence or singing call figure. The routines below are designed to present flutterwheel in a smooth and dance-like environment:

Heads lead right and veer left
Couples circulate . . . bend the line
Right and left thru . . . flutterwheel
Pass the ocean . . . boys run
Couples circulate . . . bend the line
Flutterwheel . . . slide thru
Eight chain three . . . allemande left!

Head couples right and left thru
Flutterwheel . . . sweep one quarter
Pass thru . . . swing thru
Girls circulate . . . boys trade
Boys run . . . bend the line
Right and left thru
Square thru three quarters
Boys courtesy turn this girl
(and send her back)

more, next page

Flutterwheel . . . pass thru
 Wheel and deal . . . centers star thru
 Pass thru separate
 Go 'round one line up four
 Pass thru . . . wheel and deal
 Four girls swing thru
 Same girls turn thru
 Boys courtesy turn this girl
 (and send her back)
 Flutterwheel . . . sweep one quarter
 Allemande left!

Head couples promenade one half
 Come into the center . . . touch one quarter
 Walk and dodge . . . swing thru
 Scoot back . . . boys circulate
 Girls trade . . . boys run
 Couple circulate . . . wheel and deal
 Sweep one quarter . . . flutterwheel
 Star thru . . . allemande left!

The nature of the moves that precede it can, in similar fashion, also impact the smoothness — or the roughness — of a reverse flutterwheel. While a standard flutterwheel usually fares better if the preceding move has an obvious counterclockwise flow, a reverse flutterwheel works best if the prior action features a flow that is clockwise. This is no doubt why the combination flutterwheel plus the reverse flutterwheel has become so popular. Other actions that lead smoothly into a reverse flutterwheel are clockwise turning bend the line actions and the standard versions of boys run or partner trade (in which the boys have a distinctly clockwise motion). A courtesy turn, on the other hand, features a strong counterclockwise motion for the boys and should therefore never precede a reverse flutterwheel. And a reverse flutterwheel called from a dead stop situation will also seem clumsy and ungainly. Here are some smooth reverse flutterwheel routines:

Head couples lead right
 Veer left . . . ferris wheel
 Centers pass thru . . . touch one quarter
 Scoot back . . . boys run
 Reverse flutterwheel
 Dixie style to an ocean wave
 Boys cross run . . . girls trade
 Recycle . . . sweep one quarter
 Reverse flutterwheel
 Right and left thru
 Dixie style to an ocean wave
 Boys only scoot back
 Girls circulate . . . allemande left!

Head couples square thru
 Right and left thru
 Veer to the left . . . couples circulate
 Bend the line . . . reverse flutterwheel
 Pass the ocean . . . girls trade
 Recycle . . . touch one quarter
 Split circulate . . . boys run
 Reverse flutterwheel . . . square thru
 Trade by . . . allemande left!

Heads couples lead right
 Circle to a line of four
 Pass thru . . . partner trade
 Reverse flutterwheel
 Touch one quarter
 All eight circulate . . . boys run
 Reverse flutterwheel
 Sweep one quarter . . . touch one quarter
 Boys shake left hands and pull by
 Right and left grand!

Along the same lines, the clockwise or counterclockwise flow of the preceding command also determines whether a command to bend the line will dance smoothly or unsmoothly. While, from right-hand ocean waves, the series centers run, then bend the line features a comfortable and forward-moving body flow, the series ends run then bend the line requires the runners to abruptly change direction and will, therefore, feel especially awkward to the dancers. Note, however, that this particular flow problem can be easily eliminated by simply inserting a couples circulate after the bend the line. Note too that in ocean waves in which two boys are facing in one direction while the two girls are facing in the other (as in heads square thru/sides rollaway/everybody swing thru), a command for either the boys or the girls to run and bend the line produces an acceptable flow for one of the runners but not for the other and such combinations should, therefore, also be avoided. Here are some bend the line sequences that feature acceptable body flow:

Head couples lead right . . . veer left
 Couples circulate . . . bend the line
 Pass the ocean . . . swing thru
 Boys run . . . bend the line
 Right and left thru . . . pass the ocean
 Swing thru . . . right and left grand!

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

Head couples square thru
 Swing thru . . . boys run
 Bend the line . . . pass the ocean
 Boys run . . . couples circulate
 Bend the line . . . pass thru
 Wheel and deal
 Centers square thru three quarters
 Allemande left!

Heads couples square thru
 Sides rollaway . . . everybody swing thru
 Centers run . . . bend the line
 Pass thru . . . wheel and deal
 Centers pass thru . . . swing thru
 Boys run . . . right and left thru
 Dixie style to an ocean wave
 Girls circulate twice
 Boys trade twice
 Allemande left!

Head couples pass the ocean
 Girls trade . . . recycle . . . veer left
 Bend the line
 Cross trail thru . . . separate
 Go 'round one line up four
 Swing thru . . . boys run
 Bend the line . . . pass thru
 Trade by . . . star thru
 Right and left thru
 Pass the ocean . . . swing thru
 Boys run . . . tag the line in
 Pass thru . . . wheel and deal
 Centers only allemande left
 Everybody right and left grand!

Successful callers have learned that an important thing to look for when evaluating the potential smoothness of a series of square dance commands is whether or not the flow or momentum of the dancers, in the actual dance situation, will be consistently forward. Such callers have generally also discovered that while certain combinations may often appear to be smooth and forward-flowing on the printed page, they can sometimes turn out to be a bit less than smooth when they are encountered on the dance floor. To illustrate: From normal facing couples (girl on the boy's right side), the series pass the ocean and recycle is frequently encountered in printed collections of patter material. And while that particular combination poses no flow problems that are especially serious, notice, nevertheless, how the sensation of forward flow is decidedly enhanced by inserting a ladies trade after the command to pass the ocean. It will, incidentally, similarly heighten or enhance

the forward-trending feel of your choreography if you also make it a point to insert a ladies trade prior to such other wave-oriented commands as linear cycle or centers run.

A similar phenomenon characterizes one of Callerlab's current Quarterly Selections, chain down the line. A frequently observed combination is (from normal facing couples) swing thru, boys run, chain down the line. Again, there is nothing seriously wrong with the flow of that particular combination. Yet, look at how we are again able to underscore the dancers' feeling of forward momentum by the simple expedient of inserting a couples circulate immediately prior to calling chain down the line:

One and three square thru
 Swing thru . . . boys run
 Couples circulate . . . bend the line
 Pass the ocean
 Girls trade and recycle
 Veer to the left . . . couples circulate
 Chain down the line
 Pass the ocean . . . swing thru
 Scoot back . . . girls trade and recycle
 Pass to the center . . . pass thru
 Allemande left!

Head couples right and left thru
 Slide thru . . . pass thru
 Star thru . . . pass the ocean
 Girls trade . . . linear cycle
 Pass the ocean . . . swing thru
 Boys run . . . tag the line in
 Pass thru . . . tag the line right
 Couples circulate . . . chain down the line
 Sweep one quarter
 Allemande left!

SWING THRU FROM LEFT-HAND OCEAN WAVES

It would seem that the definition of swing thru that is now generally accepted by most callers (37 on the current Callerlab definitions' list) has settled a long-standing controversy. Most callers now more or less agree that a swing thru — from literally *any* ocean wave formation/arrangement — now means that those who can will turn one half by the right and then, without stopping, those who can will turn one half by the left. And while you no doubt will, at the outset at least, probably have to prime your dancers with a bit of a

mini-teach or "quickie" workshop, you will certainly also find that there is a lot of good smooth dancing built into calling swing thru from left-hand oceans waves — as well as from calling left swing thru from right-hand ocean waves. It also gives you a lot more to do (at the Mainstream and QS levels) out of left-hand waves, as for example:

Head couples right and left thru
 Cross trail thru . . . separate
 Go 'round one line up four
 Pass thru . . . partner trade
 Right and left thru
 Dixie style to an ocean wave
 (boys start) Swing thru
 (girls start) Swing thru again
 Boys cross run
 Girls trade . . . single hinge
 Scoot back . . . boys run
 Right and left thru
 Dixie style to an ocean wave
 (boys start) Swing thru
 (girls start) Swing thru
 Allemande left!

And note, in the following sequence, how smoothly a chain down the line flows out of a swing thru called from a left-hand ocean wave:

Head couples right and left thru
 Flutterwheel . . . star thru
 Everybody double pass thru
 Leaders trade . . . star thru
 Right and left thru
 Dixie style to an ocean wave
 (boys start) Swing thru
 Chain down the line
 Right and left thru
 Pass thru . . . bend the line
 Right and left thru
 Dixie style to an ocean wave
 (boys start) Swing thru
 Chain down the line . . . pass the ocean
 (girls start) Left swing thru
 Right and left grand!

A PAIR OF SWING THRU GETOUTS

From a Zero Box (Box 1-4)
 Swing thru . . . boys trade
 Boys run . . . bend the line
 Reverse flutterwheel
 Right and left thru
 Dixie style to an ocean wave
 (boys start) Swing thru
 (girls start) Swing thru again
 Allemande left!

From a Zero Line (1P2P):
 Pass thru . . . partner trade
 Reverse flutterwheel
 Pass the ocean
 (girls start) Left swing thru
 Right and left grand!

SWING THRU SINGING CALL FIGURE
 Head couples square thru four hands you go
 Swing thru the outside two
 Two by two you know
 Boys run . . . bend the line
 Do a right and left thru
 Send 'em back Dixie style
 Make that wave watch 'em smile
 Boys start swing thru
 Chain down the line and then
 Slide thru and swing that corner
 Swing that girl my friend
 (add 16 beat tag)

All of the foregoing choreography serves to reinforce Callerlab's current emphasis on the concept of "dancing by definition" (DBD). The concept, as applied to swing thru, may be further enhanced by calling swing thru not only from four-hand ocean waves but from three-hand and six-hand ocean waves as well. Remember the way we currently define swing thru (those who can by the right/those who can by the left) and then check out the following:

SWING THRU FROM THREE-HAND WAVES

Head ladies chain across
 Head couples right and left thru
 Same two ladies chain three quarters
 Side men turn them and rollaway
 (check lines of three)
 Lines of three pass thru
 Four girls make a U turn back
 (check three-hand ocean waves)
 Waves of three (start with a right) swing thru
 Center girls run right . . . allemande left!

Four ladies chain three quarters
 Head couples right and left thru
 Same ladies chain three quarters
 Side men turn 'em but don't rollaway
 (check lines of three)
 Lines of three pass thru
 Center girls only make a U turn back
 (check three-hand ocean waves)
 (start with a left hand) Left swing thru
 Girls trade . . . allemande left!

SWING THRU

FROM A SIX-HAND OCEAN WAVE

Head couples lead right . . . circle four

Head gents break and line up four

Touch one quarter

All eight circle once and a half

Center six face your partner

Do sa do all the way around

Make a six-hand ocean wave

In the wave swing thru

Boys in the wave run right

(check a two-faced line of six)

Three by three wheel and deal

Pick up the lonesome boy and circle eight

Four girls square thru

Meet the boys and swing thru

Centers trade . . . boys run

Slide thru . . . allemande left!

SOME UNEXPECTED GETOUTS

Here are some getouts that will accurately resolve the square from a normal facing lines of four setup in which the right-side couple is paired (with original partners) and the left-side couple is unpaired. (You can easily set it up by calling from a Zero Box/Box 1-4: Swing thru, boys run, bend the line, right and left thru.)

- 1) **Dixie style**
To a left allemande!
- 2) **Pass thru . . . wheel and deal**
Centers right and left thru
Outsides rollaway . . . half sashay
Zoom . . . right and left grand!
- 3) **Pass thru . . . tag the line right**
Ferris wheel . . . outsides squeeze in
Allemande left!
- 4) **Touch one quarter**
Boys shake left hands and pull by
Right and left grand!

THIS SPECIAL SERIES

This month, once again we are pleased to feature the thinking and choreography of Bill Peters. Bill is one of a trio (with Jack Lasry and Gene Trimmer) who alternate in the lead section of the Workshop. Each is a master craftsman in the art of choreography. By featuring writers from three different sections of the United States, we hope to provide a variety of choreography that will be helpful to you.

- 5) **Pass thru . . . partner trade**
Reverse flutterwheel . . . slide thru
Allemande left!
- 6) **Swing thru . . . boys run**
Half tag the line
(in your own four) **Walk and dodge**
Outsides trade
Everybody double pass thru
Leaders trade . . . allemande left!
- 7) **Pass thru . . . wheel and deal**
Centers square thru three quarters
(with this corner) **Allemande left**
Right and left grand
But on the third hand
Promenade (original partner)

SOME BITS AND PIECES

by Mickey Blunk, Huntington Beach, CA

Box 1-4

Swing thru . . . boys run . . . girls trade
Bend the line . . . right and left thru
Ladies lead Dixie style to a wave
All eight circulate . . . boys hinge
Girls circulate . . . four boys swing thru
Four girls one quarter left
Four boys turn thru and star thru
Ferris wheel . . . double pass thru
Cloverleaf
Zoom . . . new centers pass thru
Left allemande

Box 1-4

Touch one quarter . . . girls fold
Extend . . . four boys swing thru . . . extend
Boys fold . . . extend . . . four girls swing thru
Extend . . . walk and dodge . . . partner trade
Pass the ocean . . . recycle
Left allemande (zero box)

ROUND DANCES

BY THE PHONE — Grenn 17015

Choreographers: Carl and Vera Poppe

Comment: A nice, smooth, easy to do waltz. The tune is the old favorite "All Alone." One side of the record has cues.

INTRODUCTION

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

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Solo Turn, 2, 3; 4, 5, 6 end BUTTERFLY M facing WALL;**

5-8 **Waltz Balance L, 2, 3; Waltz Balance R,**

- 2, 3; (Twirl) Vine, 2, 3; 4, 5, 6;**
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to
 end in CLOSED M face WALL:

PART B

- 1-4 **Fwd, Side, Close; Bk, Side, Close end M
 facing RLOD in SIDECAR; Twinkle, 2, 3
 BANJO M face LOD; Twinkle Manuv, 2, 3
 end CLOSED M face RLOD;**
 5-8 **(R) Waltz Turn; (R) Waltz Turn end M
 face WALL in BUTTERFLY; Side, Draw,
 Close; Side, Draw, Close;**
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B;
 SEQUENCE: A — B — A — B except on meas 16
 omit canter and Step Apart ACK.

LIFE IS WHAT YOU MAKE IT — Circle D 701

Choreographers: Ted and Berma Holub

Comment: Much variety in this two-step. The
 music is a bit different but is adequate.

INTRODUCTION

- 1-4 **CLOSED DIAGONAL LOD & WALL Wait;
 Wait; Fwd, —, Manuv, —; Pivot, —, 2, —;**

PART A

- 1-4 **Whisk; Thru, —, Side, Close; Side, —,
 Fwd/Ck BANJO M face LOD, —; Fish-
 tail;**
 5-8 **Fwd, Close, Bk, —; Bk, —, Bk, Close;
 Fwd, —, 2 CLOSED M facing LOD, —;
 Side, Close, Fwd, Close;**

PART B

- 1-4 **L Pivot, —, 2/Ck face RLOD, —; Side,
 Close, Bk, Close; R Pivot, —, 2/Ck face
 LOD, —; Fwd, —, 2, —;**
 5-8 **L Diamond Turn M face RLOD; Bk, —,
 Side, Close; L Diamond Turn M face
 DIAGONAL LOD & WALL; Bk, —, Side,
 Close;**

PART C

- 1-4 **CLOSED M face LOD L Turn; L Turn end
 M face WALL, Fwd, —, Side, Close; Bk,
 —, Side, Close end SIDECAR DIAGO-
 NAL REV WALL;**
 5-8 **Twinkle to BANJO; Twinkle Manuv face
 RLOD in CLOSED; R Pivot, —, 2 face
 LOD, —; Side, Close, XIF SIDECAR, —;
 9-12 **Side, Close, XIF BANJO, —; Fwd, Lock,
 Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, 2
 CLOSED, —;****

INTERLUDE 1

- 1-4 **Side, Close, XIF, Side BANJO; Fishtail;
 Fwd, —, Manuv M face RLOD, —; R
 Pivot, —, 2, —;**

INTERLUDE 2

- 1-4 **CLOSED M face LOD Fwd, —, 2, —;
 Side, Close, XIF, Side BANJO; Fishtail;
 Fwd, —, 1/4 R Turn M face WALL in
 BUTTERFLY, —;**

SEQUENCE: A — B — A — C — Interlude 1 — A
 — B — Interlude 2 plus Ending.

Ending:

- 1-4 **BUTTERFLY M face WALL Side, Close,
 XIF SIDECAR, —; Side, Close, XIF
 BANJO, —; BUTTERFLY M face WALL
 Side, XIB, Side, —; (Wrap) Side, XIB,
 Side, —;**
 5-8 **(Unwrap) In Place, 2, 3, —; Change
 Sides, 2, 3 or M face COH BUTTERFLY,
 —; Side, Close, XIF SIDECAR, —; Side,
 Close, XIF BANJO, —;**
 9-13 **Side, XIB, Side, —; (Wrap) Side, XIB,
 Side, —; (Unwrap) Side, Close, In Place,
 —, (Twirl) Change Sides, 2, 3 M face
 WALL in BUTTERFLY, —; Side, —, Point
 twd RLOD Tilt, —.**

COCA COLA COWBOY — Belco 304

Choreographers: Art and Evelyn Johnson

Comment: A busy and easy two-step. Fun to do.
 Music is adequate. There are cues on the
 inside band.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —,
 Point, —; Together to CLOSED M face
 WALL in CLOSED, —, Touch, —;**
 5-8 **Side, Close, Side, Close, Side, —, Thru
 to SEMI-CLOSED face LOD, —; Rock
 Fwd, —, Recov, —; Rock Bk, —, Recov
 to BUTTERFLY M face WALL, —;**

PART A

- 1-4 **Side, Close, Turn Bk to Bk, —; Side,
 Close, Turn to face, —; Side, Close,
 Fwd, —; Side, Close, Bk, —;**
 5-8 **Side, Close, Turn, Kick; Side, Close,
 Turn, Kick; Side, Behind, Side, Kick;
 Side, Behind, Side, Kick BUTTERFLY
 BANJO;**

- 9-12 **Wheel, 2, 3, —; 4, 5, 6 face LOD in
 SEMI-CLOSED, —; (Twirl) Walk Fwd, —,
 2, —; 3, —, 4 end CLOSED M face WALL,
 —;**

- 13-16 **Turn Two-Step; Turn Two-Step end fac-
 ing LOD in SEMI-CLOSED; Fwd, Close,
 Bk, —; Bk, Close, Fwd, —;**

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step end M
 face WALL; Vine, 2, 3, 4; 5, 6, 7, 8;
 5-8 **Side, Close, XIF, —; Side, Close, XIF, —;
 Circle Away Two-Step; Circle Together
 Two-Step end BUTTERFLY M face
 WALL;****

- 9-12 **Side, Touch, Side, Touch; Side, Close,
 Side, Touch; Side, Touch, Side, Touch;
 Side, Close, Side, Touch;**

- 13-16 **Bk Away, 2, 3, Kick; In Place, 2, 3, Kick;
 Strut Together, —, 2, —; 3, —, 4, —;**

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

Ending:

- 1-4 SEMI-CLOSED facing LOD Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

SHORTCAKE — Grenn 17012

Choreographers: Dot and Date Foster

Comment: A redo of a popular, fun dance done in the early sixties. Music that helps keep you going. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Touch, —; Together face LOD in OPEN, —, Touch, —;

PART A

- 1-4 Heel, In Place, Heel, In Place; Heels out, In, Out, In; Walk Fwd, —, 2, —; 3, —, 4, —;

- 5-8 Repeat action meas 1-4 Part A except to end BUTTERFLY M face WALL:

- 9-12 Side, Close, Side, Touch; Side, Close, Side, Touch face LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, — end BUTTERFLY M face WALL;

- 13-16 Repeat action meas 9-12 except W twirls twice and end OPEN facing LOD:

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step end facing LEFT-OPEN; Side, —, Touch Back, —; Side, —, Touch Back, — end OPEN facing LOD;

- 5-8 Repeat action meas 1-4 Part B except do not Touch Back on meas 4 merely Touch and end CLOSED M facing WALL:

- 9-12 Side, Close, Fwd, —; Side, Close Bk, —; Side, —, Draw, —; Side, —, Draw, —;

- 13-16 Side, Close, Fwd, —; Side, Close, Bk, —; Side, —, Draw, —; Side, —, Touch end OPEN facing LOD:

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

Ending

- 1-3 OPEN Heel, In Place, Heel, In Place; Heels Out, In, Out, In; Walk, 2, Face, Bow.

WALTZ OF LOVE — Belco 304

Choreographers: Joe and Alice Hill

Comment: An easy and pleasing to do waltz with pleasant music. The inner band has cues.

INTRODUCTION

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

PART A

- 1-4 Waltz Away, 2, 3; Change Sides, 2, 3 facing RLOD; Bk Up Waltz, 2, 3; (Roll

XIF) In Place, 2, 3 end LEFT OPEN facing RLOD;

- 5-8 Twinkle, 2, 3; Twinkle, 2, 3 end BUTTERFLY M facing WALL; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

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

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

PART B

- 1-4 (Twirl) Vine, 2, 3; Pickup to SIDECAR, 2, 3; Progressive Twinkle, 2, 3; Twinkle Manuv, 2, 3 end M facing RLOD in CLOSED;

- 5-8 (R) Waltz Turn; (R) Waltz Turn end M face WALL; Fwd, Rock Side, Recov to SEMI-CLOSED face LOD; Thru, Side, Close to BUTTERFLY M face WALL;

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

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

SEQUENCE: A — B — A — B thru meas 15 then Step thru, Apart and Point.

OUR R/D POLICY

For more than 20 years we have included the dance descriptions in full for each new round dance produced by one of the specialized square dance/round dance recording companies. We have done this to support the labels who make it a point to have the records available to meet dancer demands. We have also made it our policy not to include write-ups on round dances, no matter how excellent the dance may be, on non-square dance/round dance labels. In the past there have been many instances when records were simply not available to the dancing public. Because space is often at a premium we are going one step further. Round dance accompaniment records issued in the past, which are being reissued with new dance choreography, will be listed in the Review section but not included in the Workshop section. The reuse of old tunes is commendable for much of it is excellent and deserves to be retained. Write-ups, however, will be limited to first time releases.

SINGING CALLS

I'M BUSTED

By Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star #2174, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

My bills are all due my baby needs shoes

But I'm busted
Cotton is down to a quarter a pound
But I'm busted circle left
I've got a cow that's gone dry
A hen that won't lay left allemande
Swing whirl and promenade 'em I say
The county's gonna haul my belongings away
Cause I'm busted

FIGURE

Heads promenade halfway round you do
Walk in and square thru four hands you go
Do a do sa do you make a wave now
Let the ladies trade recycle then pass thru
Trade by and swing and whirl
Left allemande and promenade a new girl
Take a walk and go walking on down honey
I'm busted

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

ALL I'M MISSING IS YOU

By Allen Tipton, Knoxville, Tennessee

Record: Red Boot Star #1268, Flip Instrumental
with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Circle left

I go to places we used to go
I do things we used to do
Left allemande and do sa do
Men star left around and go
At home turn thru go left allemande
Swing your own and promenade her
Everything's the same since you're gone
And all I'm missing is you

FIGURE

Heads flutterwheel across and go
Sides flutterwheel across there too
Sides square thru four hands around
Then do a spin chain thru
Don't ask me how I'm getting along
Turn thru swing the corner promenade her
Everything's the same since you're gone
And all I'm missing is you

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

MISSISSIPPI

By Al Stevens, New York, NY

Record: Dance Ranch #669, Flip Instrumental
with Al Stevens

OPENER, ENDING

Circle left why early in the morning
Gonna hitch a ride down to New Orleans
I wanta find myself a little cajon queen
Walk around the corner girl
See saw your baby and then

Star by the right one time I say easy boy
Find the corner girl and left allemande
Do a do sa do and promenade
The Mississippi river runs like
Molasses in the summertime and me
You know I don't hardly mind

MIDDLE BREAK

Circle left sippin' on a beer on Bourbon street
I'm sitting easy don't get me wrong
It takes a lot to please me
Walk around that corner girl
See saw your baby why
Men star by the right one time I say easy boy
Find the corner wahannie go left allemande
Do sa do promenade the land
The Mississippi river runs like
Molasses in the summertime and me
You know I don't hardly mind

FIGURE

Head two promenade you go halfway
Right and left thru you turn I say
Do sa do full around face the corner swing
Left allemande gonna weave the ring
Go get 'em boy
Do sa do promenade you know and
The Mississippi river runs like
Molasses in the summertime and me
You know I don't hardly mind

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

WHO WERE YOU WITH LAST NIGHT

By Tommy Cavanagh, London, England

Record: Top #25361, Flip Instrumental with
Tommy Cavanagh

OPENER, MIDDLE BREAK, ENDING

Four ladies right hand star full around
Courtesy turn with the man you've found
Circle left move it go around the square
Allemande left your corner and
Weave the ring from there
Who were you with last night?
Do sa do and promenade her right
Are you gonna tell your missus
When you get home
Who you were with last night?

FIGURE

Head couples fan the top and then
Step thru circle to a line my friend
Pass thru chase right move around for me
Touch a quarter scoot back turn thru you see
Swing that corner lady around
Allemande left and promenade the town
Are you gonna tell your missus
When you get home
Who you were with last night?

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

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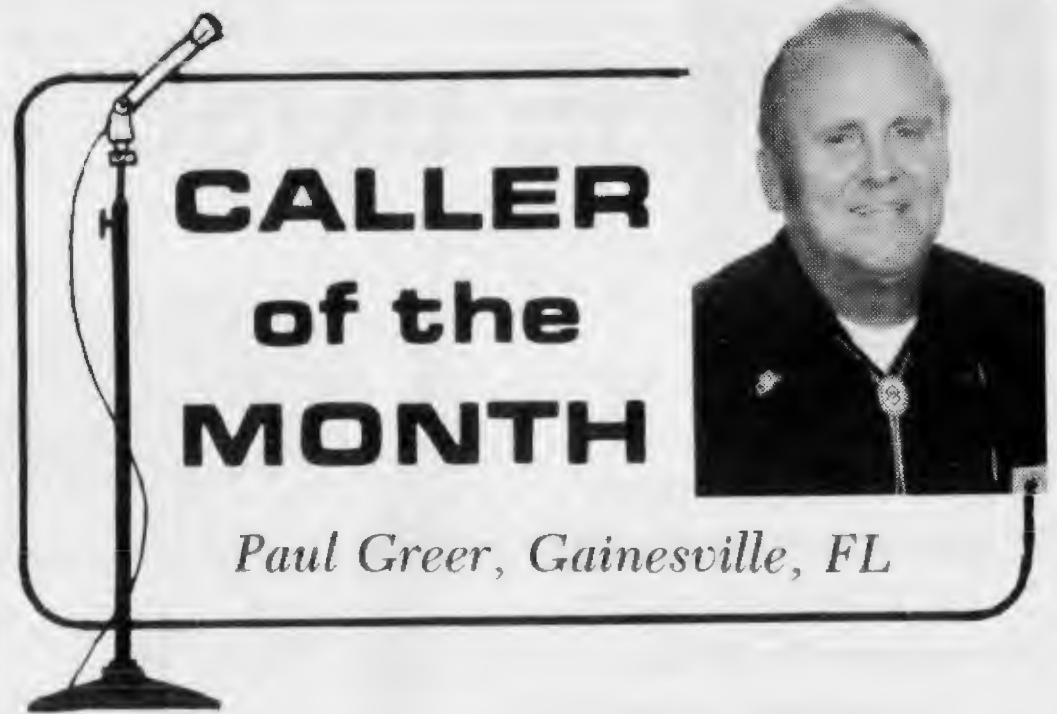


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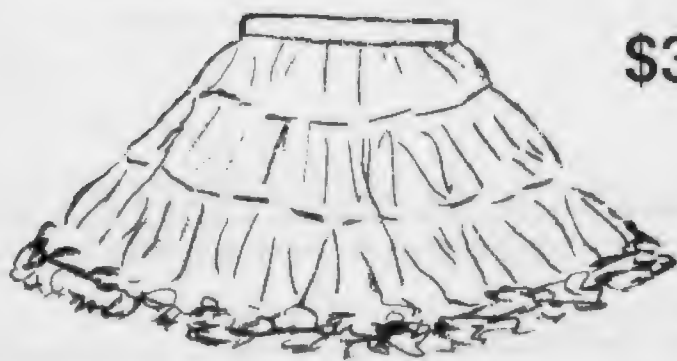
Paul Greer, Gainesville, FL

NEARLY TWO DECADES AGO, Paul Greer, fired with enthusiasm, set out to serve and promote square dancing. He has often been referred to as the Puritan Caller because of a continued effort to maintain tradition while sharing square dance knowledge with eager participants in many places throughout the world.

Paul is a Kentuckian who learned to square dance in Germany while with the military and started calling when he was posted to South Bend, Indiana. He started with five couples in an old armory after a week at Ed Gilmore's Callers College. His first club was the Twirlaways in Osceola in 1964 and during his time in Indiana, Paul became President of the Michiana Callers Association.

Tours of duty in Korea and Vietnam were not totally without square dancing — a glimpse of home is to be enjoyed and treasured by everyone everywhere. So, it was one-nighters in Korea, although in Vietnam there was no calling — only the music.

In Germany, Paul was able to introduce many new people to square dancing, the locals as well as the Americans. In May, 1971, he



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organized and conducted a square dance demonstration for the International Dance Festival, held in the magnificent Deutschland Halle in Berlin. Participants came from virtually every part of the globe and he remembers well the tremendous ovation the square dancers received.

On July 4th, 1971, while behind the Iron Curtain, Paul took a square of dancers into East Germany for a demonstration performed for senior Russian officers stationed in Potsdam. It was thought to be the first group to square dance in East Germany. After Berlin, Paul was stationed in Ft. Hood, Texas, where he served as President of the Heart of Texas Callers Association and as Vice President of the Capital Area Callers Association. The Florida sun beckoned in 1978 and since moving to that state, Paul has organized two clubs as well as calling when time allows in the north central area. The 80's include being on staff at the Square Dance Resort in Dillard, Georgia, the release of his second recording, "The Best Time of Your Life" and appointment as a Trustee for Legacy. From the early days, when Paul first discovered the great feeling he got from sharing square dancing with others, his reason for calling remains constant — a tremendous satisfaction of contributing to a wholesome, relaxing activity.

NEW ENGLAND CALLER

After 31 years, Charlie Baldwin has hung up his editor's pen and turned the magazine over to its new owners/editors, Ray and Carole Aubut. The address is now Box 8069, Lowell, MA 01853. We wish the Aubuts many successful years and extend to Charlie a hearty, "Well done!"



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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:

Thought you might be interested in knowing that the Wolf River Area Caller's Association celebrated its 30th Anniversary, September 30th.

Dave and Nancy Hussey
Appleton, Wisconsin

Congratulations to all the Wolf River members.— Editor

Dear Editor:

We enjoy the magazine and the Premium Records very much. Just listening to them helps us. We play them in the evenings and imagine going through the dances. Think it has helped our performance.

Alfred Sutton
Ashby, Nebraska

Dear Editor:

My husband and I graduated this past spring and had excellent instruction from Bill and Betty Brubacher. However since we have entered actual dances, we are amazed at the number of couples who do not know how to do

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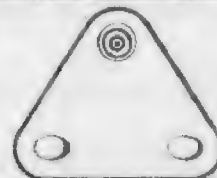
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sa do. They will inevitably swing their partner instead. Both moves are very basic. I have learned to pick up my skirt and start behind the man before he has a chance to swing me. My husband often ends up swinging the girl before he is socked in the nose from her up-lifted arms. If this swing happens before an ocean wave, I usually end up in the wrong direction. I would like to encourage callers who see this happening to call a few more "swing your . . ." Add to this a number of calls of do sa do, then swing, or vice versa and

everyone will be encouraged to follow the basics.

Phyllis Rendon
La Jara, Colorado

Dear Editor:

Have you ever thought of some sort of criteria in order to qualify for Information Volunteers in your yearly listings of the Square Dance Directory?

Bee Schultz
Sun City, Arizona

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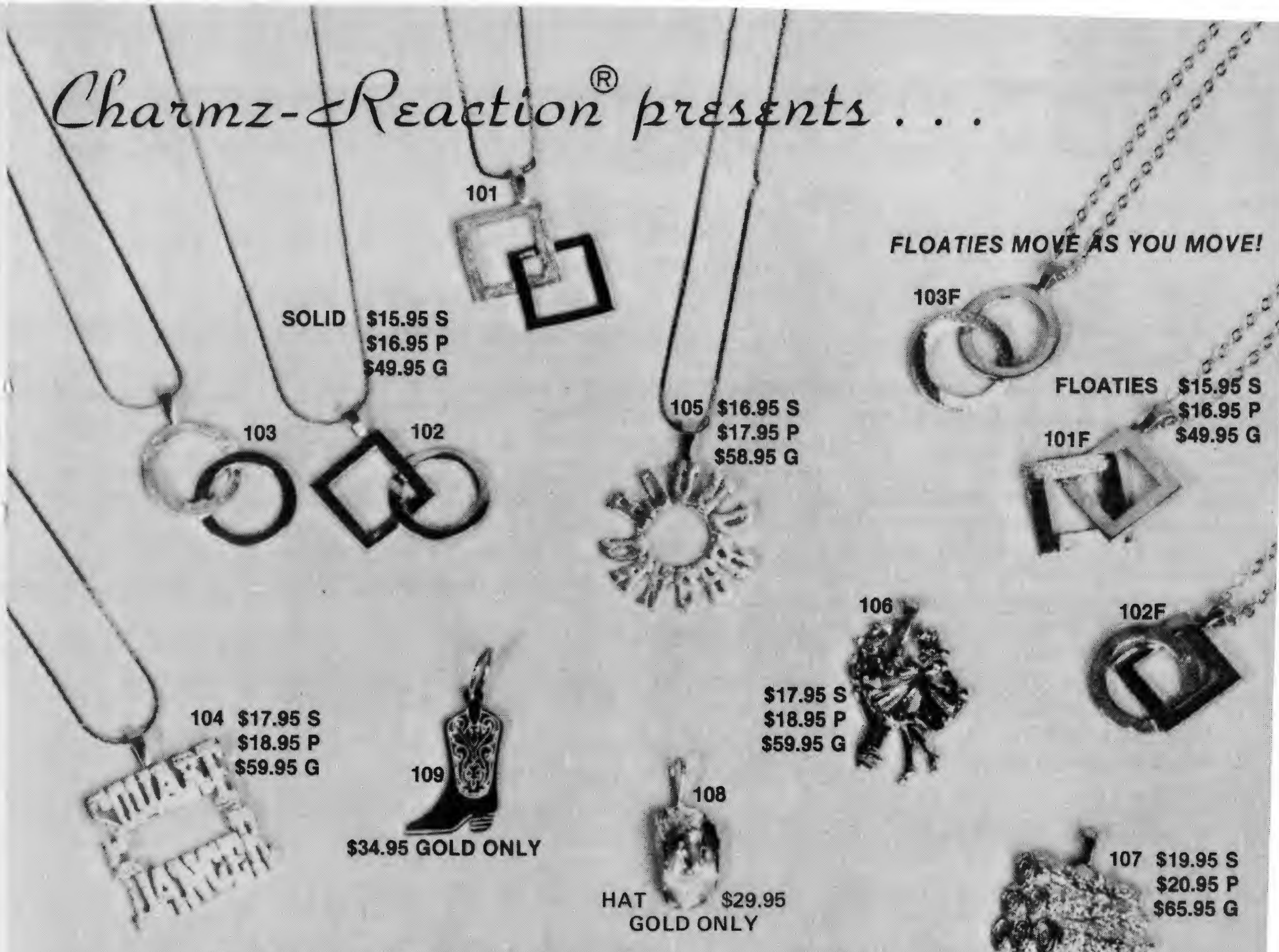
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service. We ask that those who list themselves be knowledgeable about square and round dancing in their area and be willing to share this information with those who contact them. We request they share a cross-section of dance information and not simply news about their own club dance. In addition all Volunteers are member/subscribers of SQUARE DANCING Magazine. We, as well as traveling square dancers, sincerely appreciate this group of volunteers. — Editor

Please send a gift subscription to our new president. We feel a magazine of this type is a must for club officers and have been sending gift subscriptions to our presidents for the past 10 years.

George and Eva Horn
Tulsa, Oklahoma

Super idea! — Editor

Dear Editor:
Another year, another new president.

Dear Editor:
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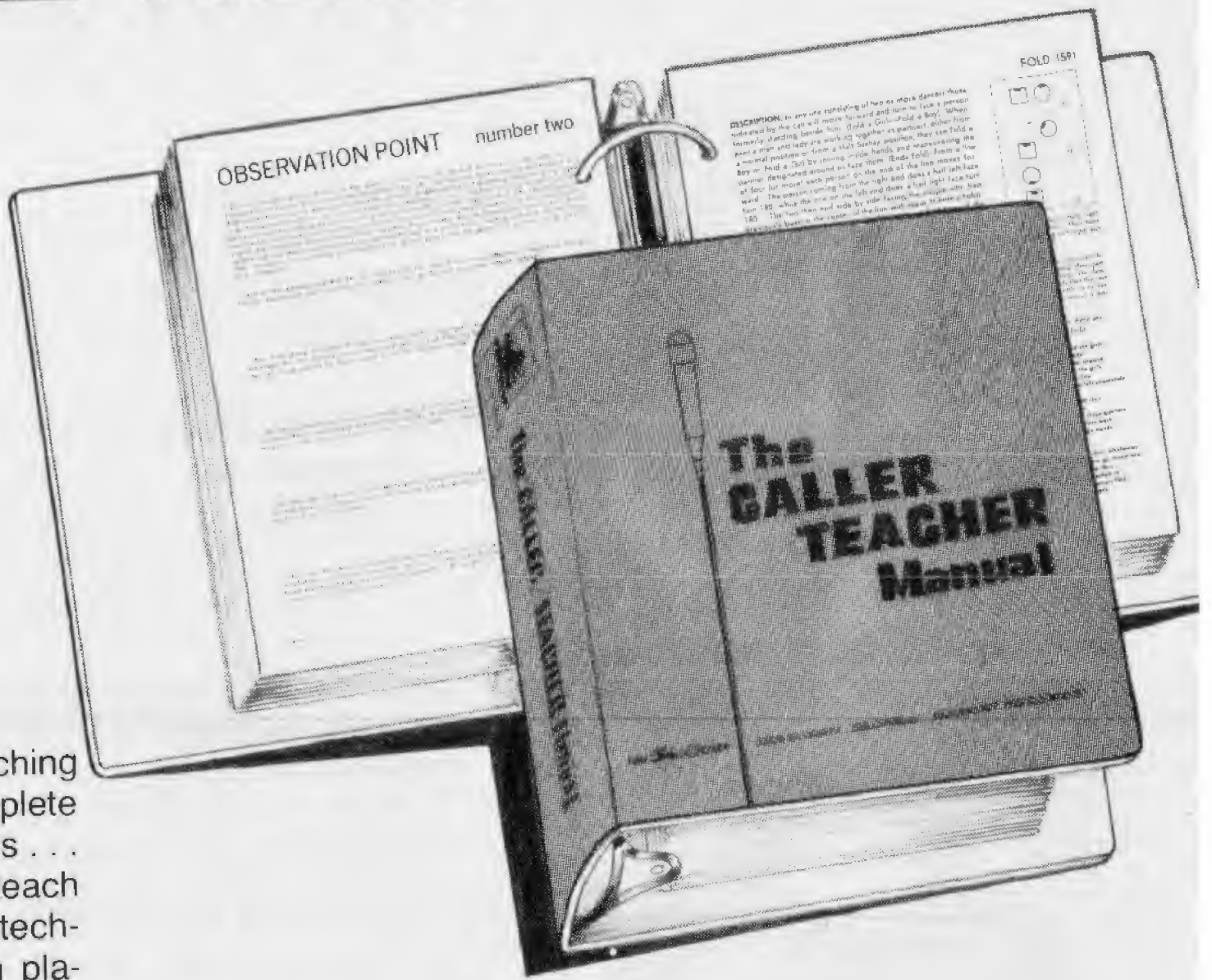
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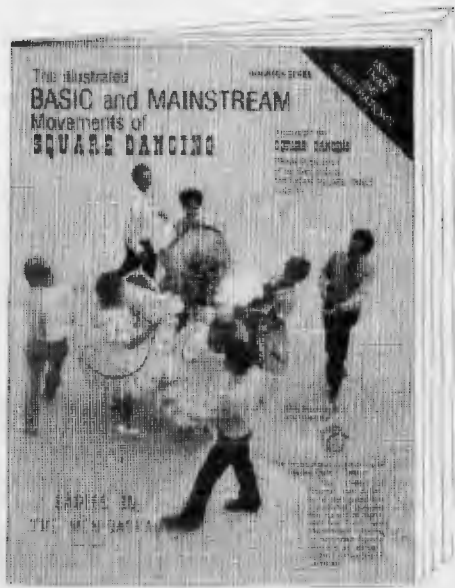
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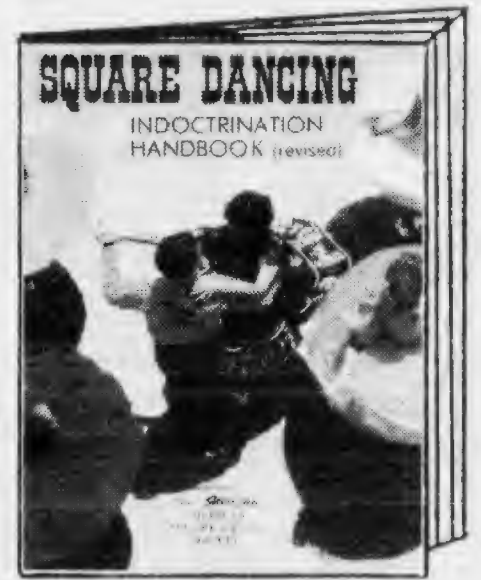


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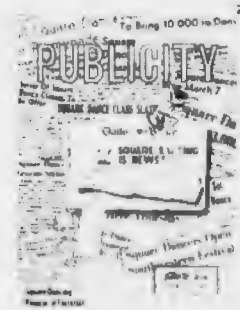
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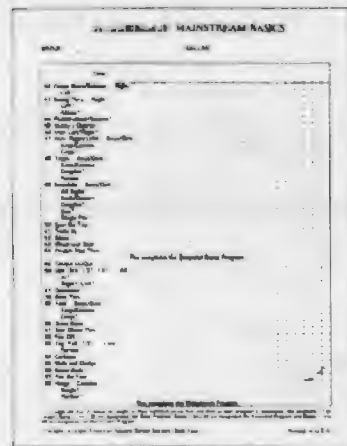
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14



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16

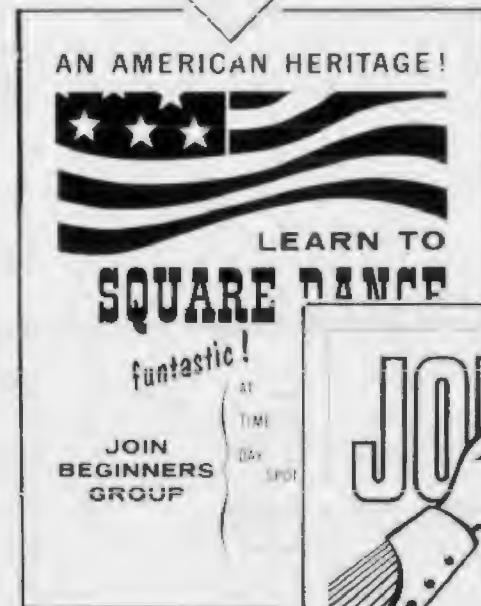


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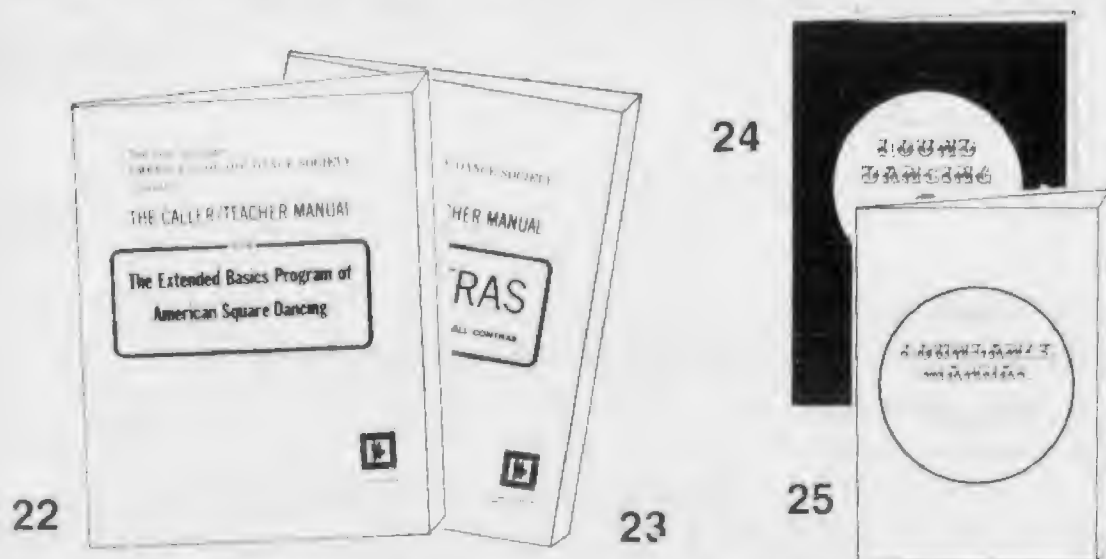


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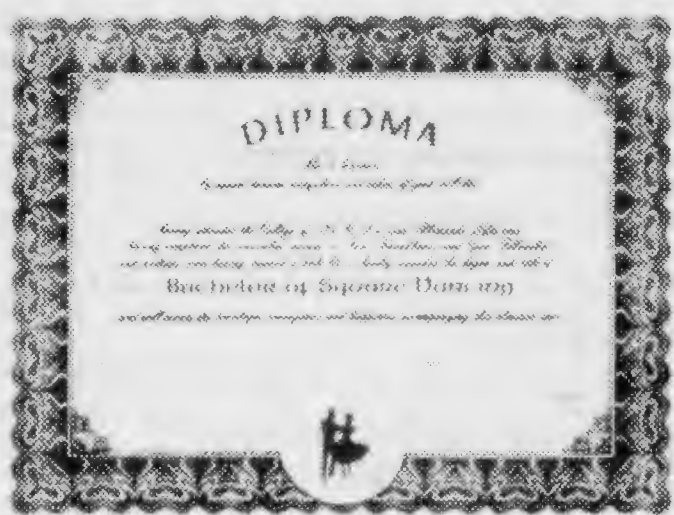


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See page 65 for information on the new Caller/Teacher Manual.



- 22. Caller/Teacher Manual for the Extended Basics (\$6.00)
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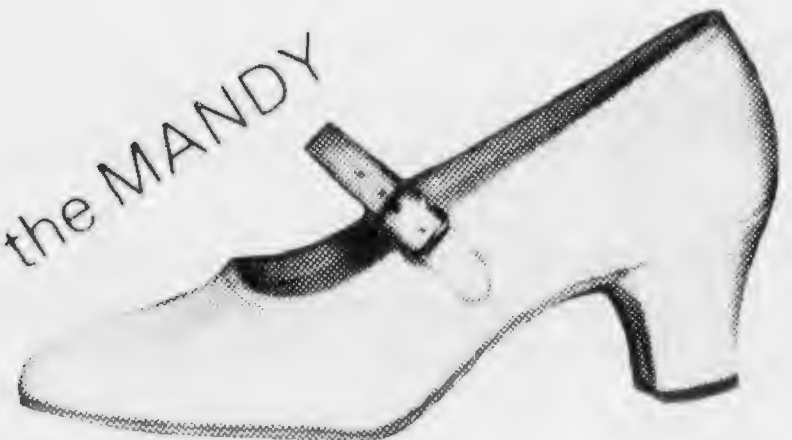
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SINGING CALLS

HEY LOOK ME OVER — Blue Star 2172

Key: F Tempo: 132 Range: HD
Caller: Johnnie Wykoff LC

Synopsis: (Break) Four ladies promenade inside ring — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — walk in square thru four hands — to outside star thru — pass thru — partner trade and roll — turn thru — trade by — swing corner — left allemande — promenade.

Comment: A dance revived from an old MacGregor release. The music is acceptable and the figure works well. Johnnie does a nice job of calling. The tune is not difficult to follow.

Rating: ☆☆☆☆

A SMILE WILL GO A LONG LONG WAY — Dance Ranch 670

Key: A Tempo: 130 Range: HB
Caller: Frank Lane LA

Synopsis: (Break) Four ladies chain — rollaway — swing new girl — allemande left — al-

HOW TO USE THE RECORD REPORT

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

lemande thar — forward two make a star — boys swing in — slip the clutch — left allemande — grand right and left — promenade (Figure) First and third pass thru — partner trade — reverse the flutterwheel — sweep a quarter — double pass thru — track II — girls trade — swing thru — all eight circulate — swing — allemande — come back promenade.

Comment: Another reissue of an old tune, due for revival. Frank does a fine job with the choreography and it dances very nicely. The music is average. The calling element should offer no difficulty. Rating: ☆☆☆

BROAD MINDED MAN — Lore 1202

Key: C Tempo: 132 Range: HA
Caller: Johnny Creel LA

Synopsis: (Break) Sides face grand square — circle left — left allemande — come back promenade (Figure) Heads square thru four hands — with sides do right and left thru — swing thru — girls fold behind those men — peel the top — right and left thru — slide thru — corner swing — left allemande — come back promenade.

Comment: A rushed grand square introduction by Johnny but he gets it in there. The music is above average. The use of peel the top works nicely and is repeated quite often. The instrumental is not difficult to follow and has nice rhythm. Rating: ☆☆☆☆

BOYS NIGHT OUT — Kalox 1268

Key: A Tempo: 130 Range: HC Sharp
Caller: Billy Lewis LA

Synopsis: (Break) Circle left — allemande left — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — heads square thru four — do sa do — touch a quarter — scoot back — roll to face — swing corner — promenade.



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Comment: A fine instrumental with a good melody line and rhythm. Kinda makes you want to dance. Some of the words could be construed as suggestive; callers will have to use judgment in their use. This reviewer has mixed emotions. Billy does a fine job in his calling.
Rating: ☆☆☆☆

NEW CUT ROAD — Hi-Hat 5045

Key: G Tempo: 128 Range: HB
Caller: Ernie Kinney LD

Synopsis: (Break) Circle left — left allemande — see saw own — men star left — turn partner right — corner allemande — swing own —

promenade (Figure) One and three square thru four hands — do sa do corner — swing thru — swing thru again — girls trade — girls run — half tag — face to right — swing corner — left allemande — promenade. (Alternate Figure-Plus) One and three square thru four hands — do sa do corner — swing thru — swing thru again — girls trade — girls run — half tag — face to right — touch a quarter there — follow your neighbor — half spread — swing — promenade (Alternate Figure — A-I) One and three square thru four hands — do sa do corner — swing thru — swing thru again — girls trade — girls run — turn and deal — star

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thru — pass thru — chase right — swing the one you're chasing — promenade.

Comment: Ernie does a nice job on a release previously issued by another company. They are different enough to make a choice. The figure is average. Rating: ☆☆☆

I'M BUSTED — Blue Star 2174

Key: D **Tempo:** 126 **Range:** HE
Caller: Johnnie Wykoff **LD**

Synopsis: Complete call printed in Workshop.
Comment: Good tune, well played, well timed, well called with comical lyrics and enjoyed by dancers. All the positives make this record a

winner. The speed may be adjusted according to dancers' needs. Rating: ☆☆☆☆

I JUST CAME HOME TO COUNT THE MEMORIES — Red Boot 276

Key: D **Tempo:** 128 **Range:** HD
Caller: Johnny Jones **LC Sharp**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — single circle — make a wave — boys trade — ladies fold — peel the top — boys move up — right and left thru — square thru

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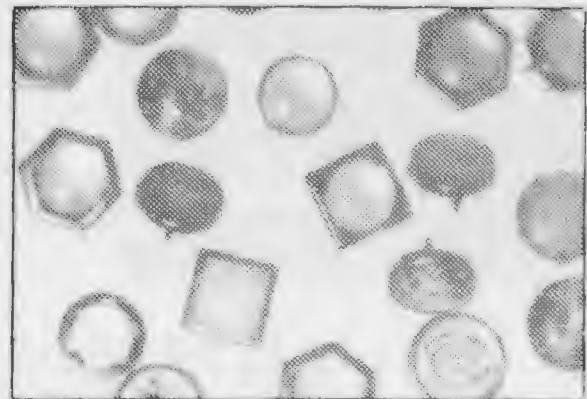


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three quarters — swing corner — promenade.

Comment: An enjoyable release. The music is good and John uses a peel the top and single circle to ocean wave. The figure times nicely. Dancers had mixed emotions on the popularity of the release but agreed it was smoothly executed. Rating: ☆☆☆

ANOTHER HONKY-TONK NIGHT ON BROADWAY — Rocket 101

Key: C Tempo: 128 Range: HE LB

Callers: Robert Shuler & Linda Carol Forrest

Synopsis: (Break) Sides face grand square —

allemande — weave ring — do sa do — promenade (Figure) Heads lead right circle four — break make a line — up and back — right and left thru — pass thru — wheel and deal — centers pass thru — make a wave — swing thru — boys run right — tag the line — girls go left — boys go right — swing corner — promenade.

Comment: A welcome to the record producing business to Rocket Records. A musical instrumental that is most enjoyable. The key for men callers in some spots may have to be tried. A different approach by a female and male caller that is well done. This clear recording is



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Rating: ☆☆☆☆

ANYTIME — Blue Star 2167

Key: D Tempo: 128 Range: HC Sharp
 Caller: Marshall Flippo LB

Synopsis: (Break) Circle left — reverse single file — girls backtrack — meet turn half — girls star left — boys move up — meet turn half — boys star left — girls move up — meet grand right and left — promenade (Figure) Heads promenade halfway — into middle right and left thru — square thru four hands — with outside two slide thru — right and left thru — ladies lead Dixie style — boys cross run — boys run right — promenade.

Comment: Another old favorite, well called. The figure is most usable for all groups. The use of cross run by boys moves nicely. Tune is very well established and music is adequate.

Rating: ☆☆☆☆

MISSISSIPPI — Dance Ranch 669

Key: C Tempo: 126 Range: HC
 Caller: Al Stevens LC

Synopsis: Complete call printed in Workshop.

Comment: A nice feel to this release. Good rhythm track with piano background assisted by a rhythm guitar. The dance is very basic and all groups can dance with no problem. Good calling.

Rating: ☆☆☆☆

ROSETTA — Kalox 1270

Key: C Tempo: 128 Range: HE
 Caller: Billy Lewis LC

Synopsis: (Break) Join hands make a ring circle left — allemande left — do sa do — men star left — turn partner right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — curlique — cast off three quarters — girls trade — recycle — pass thru — trade by — swing corner — prome-

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nade.

Comment: A reissue of Rosetta originally done by Billy. He has added a new figure. The music and his calling are good and worth a listen. The instrumental is still up to date and the figure works nicely. Rating: ☆☆☆

lease. Callers should have no difficulty with melody line. Rating: ☆☆☆☆

ALL I'M MISSING IS YOU — Red Boot 1268
Key: B Tempo: 128 Range: HC
Caller: Allen Tipton LA

Synopsis: Complete call printed in Workshop.
Comment: A smooth dance nicely called. The movement presents no problem spots for dancers. A middle of the evening type of re-

SHE THINKS I STILL CARE — Thunderbird 224
Key: A Tempo: 126 Range: HD
Caller: Will Larsen LC Sharp

Synopsis: (Break) Sides face grand square — circle left — allemande — promenade (Figure) Four ladies chain — heads promenade halfway — lead right — circle four — make a line — go up and back — slide thru — Dixie grand three hands across — swing corner — promenade.

Comment: A release that some callers may have



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to listen to so they can determine if they are able to handle the key and melody line. A real western type of recording with good musical background. The figure offers a Dixie grand.

Rating: ☆☆☆

YOU ARE MY SUNSHINE — Petticoat Patter 102

Key: D Tempo: 130 Rating: HB
Caller: Sharon Short LA

Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin

the top — right and left thru — square thru three hands — swing corner — promenade.

Comment: The sound level is very low and will have to be increased for ideal use. A tune that nobody should have trouble with. The caller is clear and the added voice supports the caller. Figure is very basic. Rating: ☆☆

RAISIN' CANE IN TEXAS — Thunderbird 223

Key: B Tempo: 128 Range: HC Sharp
Caller: Bob Bennett LF Sharp

Synopsis: (Break) Sides face grand square — left allemande — promenade home (Figure) Heads square thru four hands — split two —

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- JP 104 "Someone Like You"
- JP 105 "I Don't Know Why"
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- JP 501 Jopat/Jolee
- JP 502 Country Cat/City Slicker

ROUNDS

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

round one — make a line — up to middle and back — star thru — partner trade — promenade.

Comment: A country tune well called. Dancers could hear clearly. The figure is basic all the way and can be used by any dance level. No problems are likely to be encountered. Music is most adequate. Rating:☆☆☆

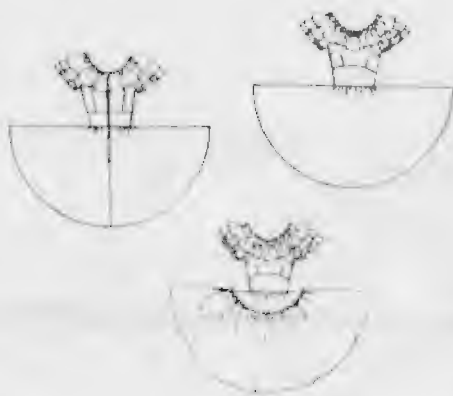
YOU'RE MY FAVORITE STAR — Blue Star 2170

Key: A **Tempo: 132** **Range: HD**
Caller: Johnnie Wykoff **LC Sharp**
Synopsis: (Break) Walk around corner — turn

partner by left — four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — walk in square thru four hands — right and left thru — veer to the left — couples circulate — wheel and deal — make right hand star halfway round — girls turn back — swing — promenade.

Comment: Johnnie does his share on releases this month. The dance is basic and offers no problems. The tune to this reviewer is average but, again, Johnnie makes it sound easy. Music is very adequate. Rating: ☆☆☆

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GOLDEN MEMORIES — Hi-Hat 5046

**Key: A Tempo: 128 Range: HA
Caller: Joe Johnston LA**

Synopsis: (Break) Head ladies center tea cup chain — circle left — left allemande — promenade (Figure) Heads curlique — walk and dodge — circle half with outside two — veer left to a two-faced line — couples circulate — wheel and deal — swing thru — turn thru — left allemande — do sa do — swing corner — swing own — promenade.

Comment: This is well recorded with a good musical background, a nice melody line and well called. A good dancer response. The

figure moves well and no problems were encountered. Joe uses a tea cup chain on introduction and break. Rating: ☆☆☆☆

WHO WERE YOU WITH LAST NIGHT — Top 25361

**Key: D Tempo: 128 Range: HC Sharp
Caller: Tommy Cavanagh LA**

Synopsis: (Break) Four ladies right hand star — courtesy turn with partner — circle left — allemande left weave ring — do sa do — promenade (Figure) Head couples fan the top — step thru — circle to a line — pass thru — chase right — touch a quarter — scoot back

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— turn thru — swing corner — allemande left — promenade.

Comment: A Cavanagh-called release that is very enjoyable with a nice dance figure offering a chase right, fan the top and scoot back. The music is good but for clarification purposes check instrumental side against vocal side for melody line. This reviewer notes introduction is not the same. Rating: ☆☆☆☆

**SEND ME DOWN TO TUCSON —
Blue Star 2171**

Key: A **Tempo:** 130 **Range:** HE
Caller: Johnnie Wykoff LA

Synopsis: (Break) Turn corner by left full turn — boys star right three quarters — put arm around star promenade — girls roll back — allemande left — weave ring — swing — promenade (Figure) Head couples square thru four hands — sides rollaway — everybody do sa do — just girls single circle half — make a wave — centers trade — boys run right — make a line — square thru three hands — corner swing — promenade.

Comment: Johnnie makes this release sound easy but callers will have to take a listen to be sure they can handle. An adequate figure with nice timing, according to dancer reaction.

Rating: ☆☆☆

**CRYING MY HEART OUT OVER YOU —
Blue Star 2173**

Key: F **Tempo:** 128 **Range:** HD
Caller: Marshall Flippo LC

Synopsis: (Break) Walk around corner — see saw own — gents star by right — pick up partner star promenade — girls roll back — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — down middle right and left thru — star thru — pass thru — swing thru — boys run to right — ferris wheel — center two — curlique — make right hand star — turn corner left — promenade.



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Comment: A real country feel to this release. Nothing fancy, straight figure use and a melody that is not out of the average caller's realm. Works nicely. Music is average.
Rating ☆☆☆

Key: F **Tempo: 128**
Music: Longhorn Rhythm Boys Band
Comment: Two releases from past years. The Molly Brown side was very popular with new dancers. The reissuance of these singles could be an advantage to new callers not having them. Figures are offered with instrumentals.
Rating: ☆☆☆

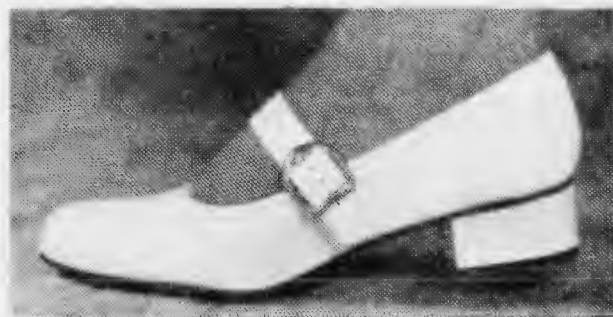
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MISS MOLLY BROWN — Kalox 1269
Key: F **Tempo: 126**
Music: Kalox Rhythm Boys Band

SEASHORES OF OLD MEXICO — Flip side to Miss Molly Brown

PLUS MOVES, continued from page 25
staying to the inside of the dancers on the left "track" (dancers in the man's position), who move single file, clockwise, to the right on the outside. The movement continues as in a

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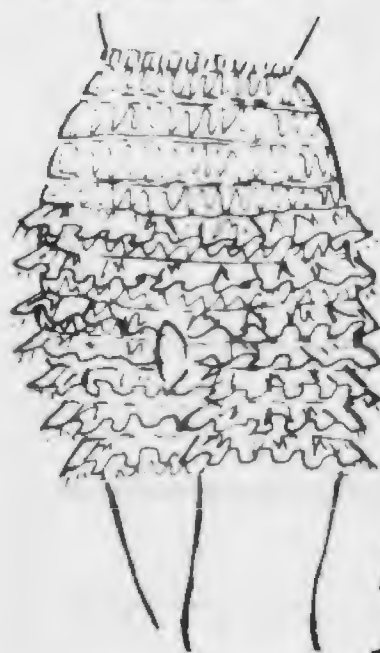
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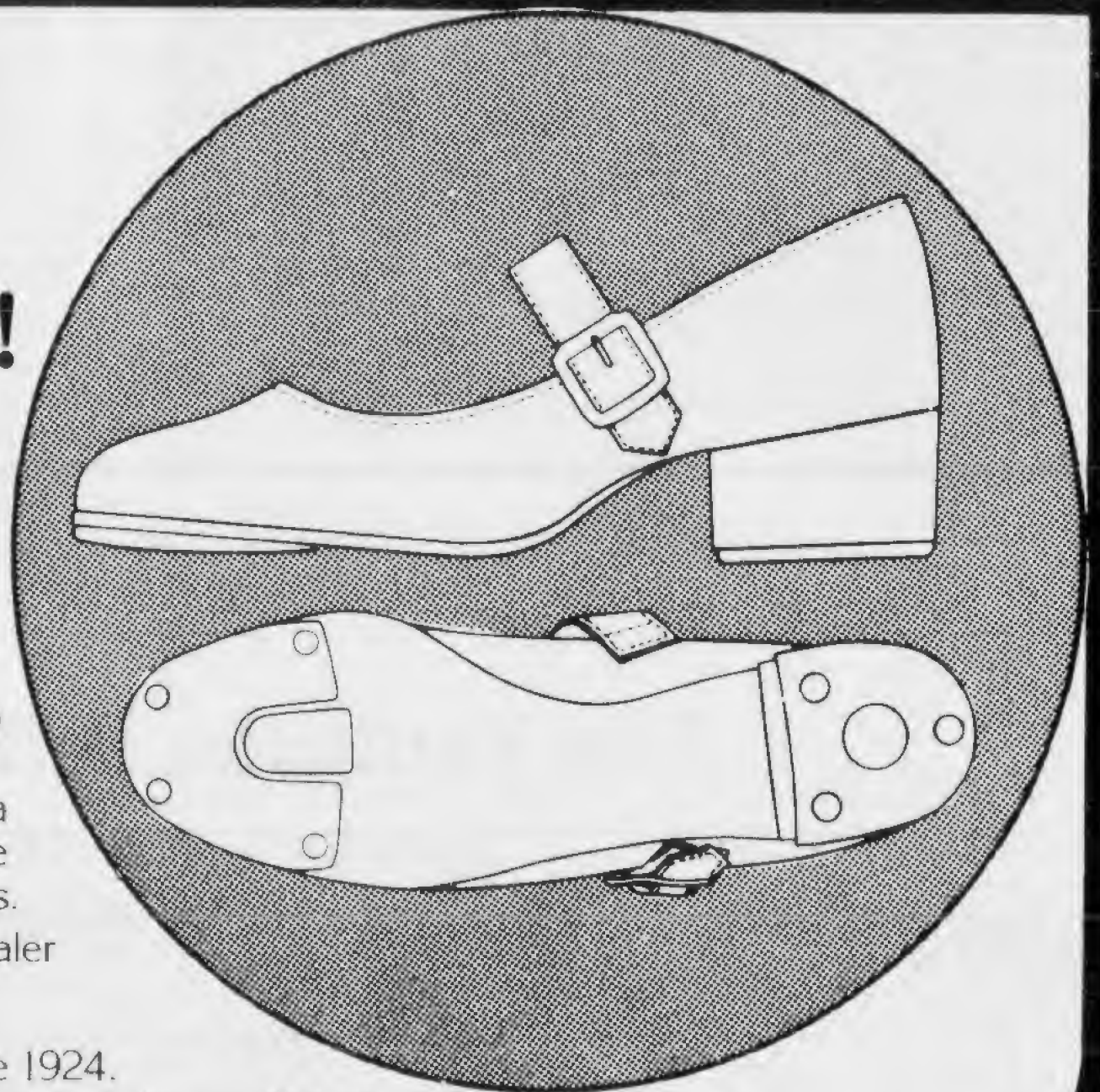
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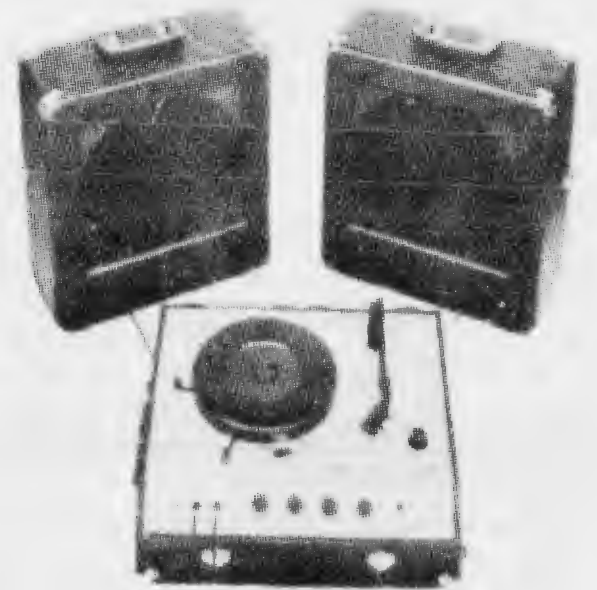
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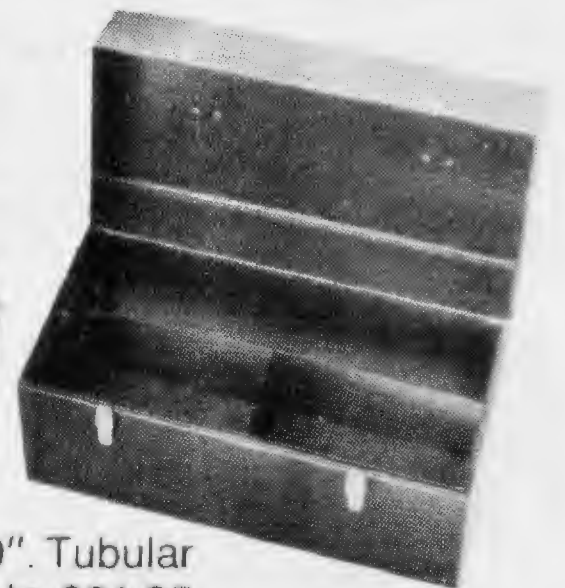
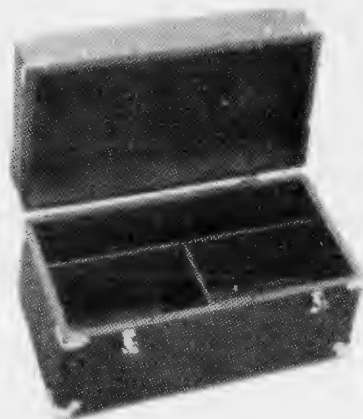
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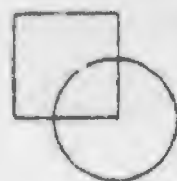
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TRADITIONAL, continued from page 34

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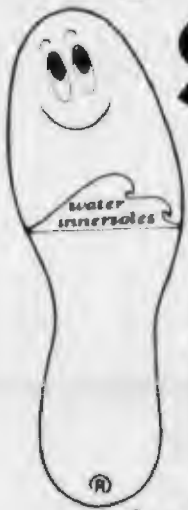
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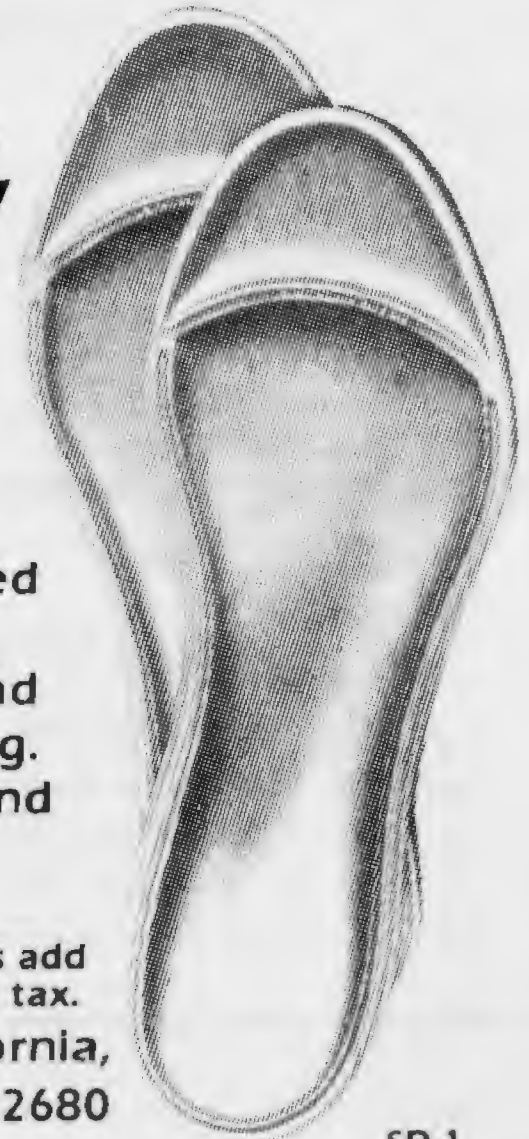
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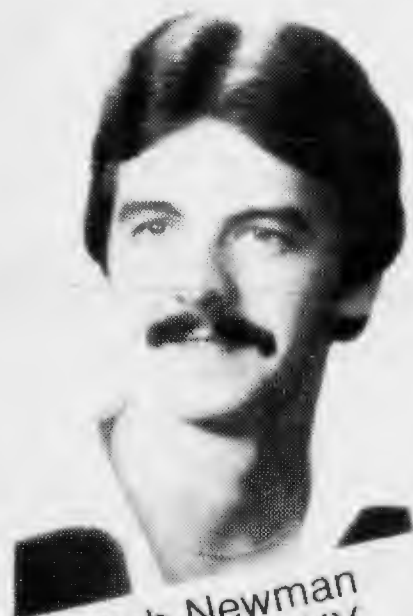
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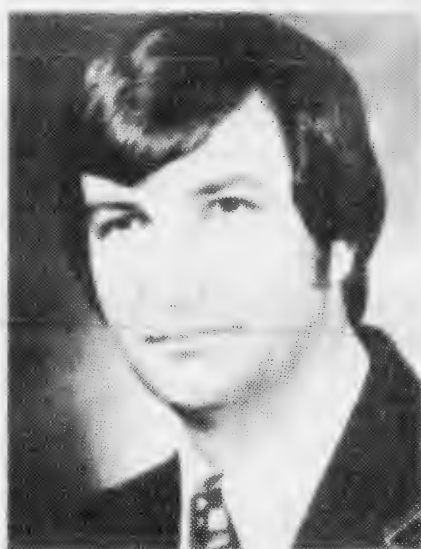
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Nov. 6 — Square Wheelers 20th Anniversary, Blanchard Auditorium, Acton, MA — 33 High St., Acton 01720 (617) 263-1352

Nov. 6 — Barren River Autumn Jamboree,



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

Nov. 19 — Tri-Valley District Fall Festival, Salt Lake City, UT — (801) 266-6613

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

Nov. 19-20 — Roanoke Valley S/D Festival, Natural Bridge, VA — (703) 774-3011

Nov. 19-20 — 20th Annual Mid-South S/R/D Festival, Cook Convention Center, Memphis, TN — 5099 Boeingshire, Memphis 38116 (901) 346-1431

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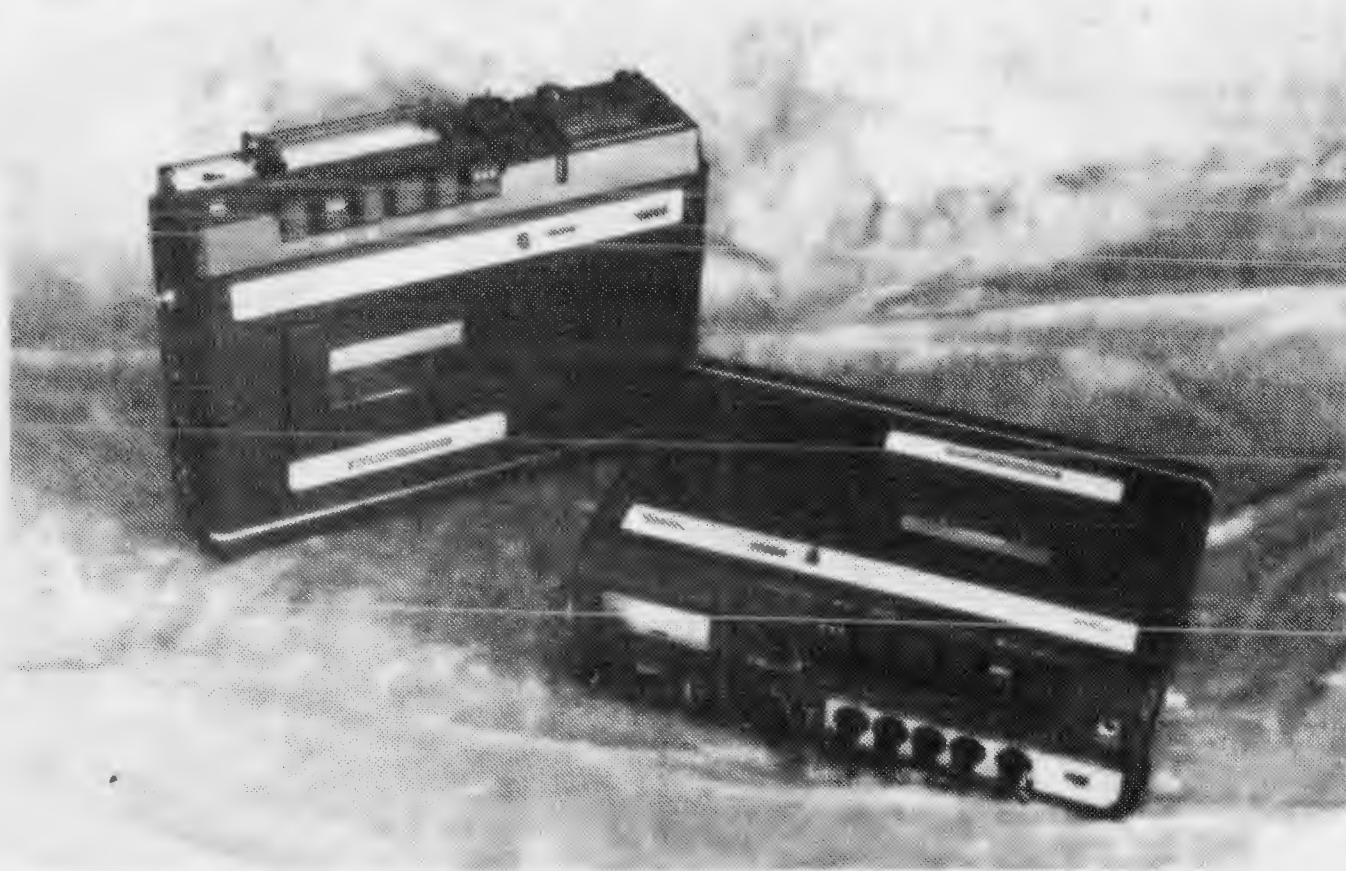
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Nov. 20 — 2nd Annual Turkey Trot, Bloomfield Recreation Center, Macon, GA

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

Nov. 26 — SPIFFS Clogging Fair, Bayfront Center Arena, St. Petersburg, FL — 2201 First Avenue North, St. Petersburg 33713

Nov. 26-28 — 3rd Annual Lakepoint Funfest, Lakepoint Resort, Eufaula, AL — c/o

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Nov. 26-28 — 22nd Annual Harvest R/D Festival, LeBarron Hotel, Dallas, TX — 2110 Tomkins, Grand Prairie, TX 75051

Nov. 26-28 — 25th Annual S/R/D Festival, Municipal Auditorium, Panama City, FL

Dec. 3-4 — 6th Annual Fumblin' Feats Festival, Palo Verde High School, Blythe, CA

Dec. 3-4 — Winter Wonderland S/R/D Festival, City Park Auditorium, Shelby, NC

Dec. 3-4 — Holiday Happening, Jekyll

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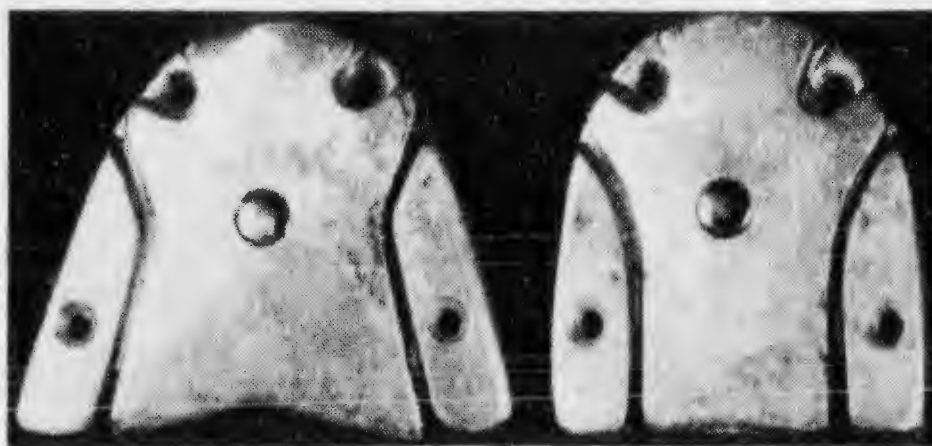
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Dec. 4 — 6th Las Vegas B&B Anniversary,
Western High School, Las Vegas, NV —
1628 Bluestone Dr., Las Vegas 89102 (702)
648-8677

Dec. 5 — 7th Annual Western Mass Fall Fes-
tival, Civic Center, Springfield, MA — 39
Carmel Lane, Feeding Hills, MA 01030

Dec. 10-11 — Christmas Ball, Riverside
Motor Lodge, Gatlingburg, TN — 419
Hawthorne Rd., Lancaster, SC 29720

Dec. 10-12 — 28th European Winter Jambo-
ree, Seeheim-Jugenheim, Germany

Dec. 10-12 — 4th Do-Si-Do, DeGray State
Park, Arkadelphia, AR

BIG EVENTS OF 1983

The January issue will list them all — that
is, if you've sent in yours. These are the festi-
vals and conventions open to the public.
Deadline for dates: Nov. 20.

NASRDS

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NATIONAL S/D CONVENTION EXECUTIVE COMMITTEE

Indianapolis has been awarded the 1986
National Convention. Other future Nationals
include Louisville, 1983, Baltimore, 1984 and
Birmingham, 1985. National Conventions al-
ways start on the fourth Thursday in June. The
1987 Convention will be awarded at Louisville
on Friday at 9:00 AM. The meeting is open to
all interested dancers.

Pete and Ester Hughes, 2885 Poplar Dr.,
Moore, OK 73160 are chairmen of the 1982-83
National Executive Committee and bid pro-
cedures, policies, etc. may be obtained from
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CONTRA, continued from page 29

corner and swung that person and then, finishing the swing, the men put that lady on their right side to face across (E), the actives would have progressed another position and would end up at the two ends of the hall with two men together and two ladies together. At this point, your prompter calls "cross at the head and cross at the foot" and those at the ends change places with their partner and we have a new head couple ready to start at the top. The previously active couple is now

ready as an inactive at the bottom (F).

Don't let all of this become confusing. Because the formations are a bit different doesn't mean that contras are difficult. Remember they use relatively few basics. The fun comes in moving with the phrase of music and in doing patterns that are virtually impossible to do within the confines of a square. This is the initial step for the new contra dancer. Keep this information handy with the idea that one day you'll be introduced to contras and this might just offer you some helpful assistance.



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VARIETY, continued from page 17
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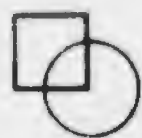
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- Small patch, under 5½" — \$2.50 for 1 color, 50¢ for each additional color.
- Large patch, 6" or over — \$3.50 for 1 color, 60¢ for each additional color.

CAPS WITH TRANSFER

Caps are mesh back with polyester front panel and visor. Front panel is white, while visor and mesh back are available in Royal, Kelly, Black, or Scarlet. Choose from Style A (Young Boy & Girl), B (Silhouette), or C (Adults).

Sizes: Regular — 6½ to 7
Large — 7¼ to 7¾

Caps with transfer \$5.00



Style A

Style C

Style B

T-SHIRTS WITH FRONT TRANSFER

Heather tone T-shirts printed with transfer in Style A (Young Boy & Girl), B (Silhouette), or C (Adults). Colors available are Kelly, Scarlet, or Royal. Order adult sizes in small, medium, large or X-large; children sizes in 6-8-10-12-14-16-18.

T-shirt with transfer \$6.00

Also available with custom design. Minimum order of 15 T-shirts when using custom design. 1 time screen charge of \$12.00.

— ORDER FORM ON FOLLOWING PAGE —



ORDER FORM (for items shown on two preceding pages)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

OHIO RESIDENTS PLEASE ADD 5½% SALES TAX

JACKETS	SIZE	JACKET COLOR	TYPE OF LINING	FIRST NAME ON JACKET	STYLE OF BACK PATCH	

T-SHIRTS	QUANTITY	SIZE	T-SHIRT COLOR	STYLE A, B, or C	TRANSFER COLOR	

CAPS	QUANTITY	SIZE (Regular or Large)	CAP COLOR	STYLE A, B, or C	TRANSFER COLOR	

PATCHES ORDERS ONLY

Quantity _____ Color of Patch _____

Style of Patch _____

If custom patch, please send a drawing of what you want.

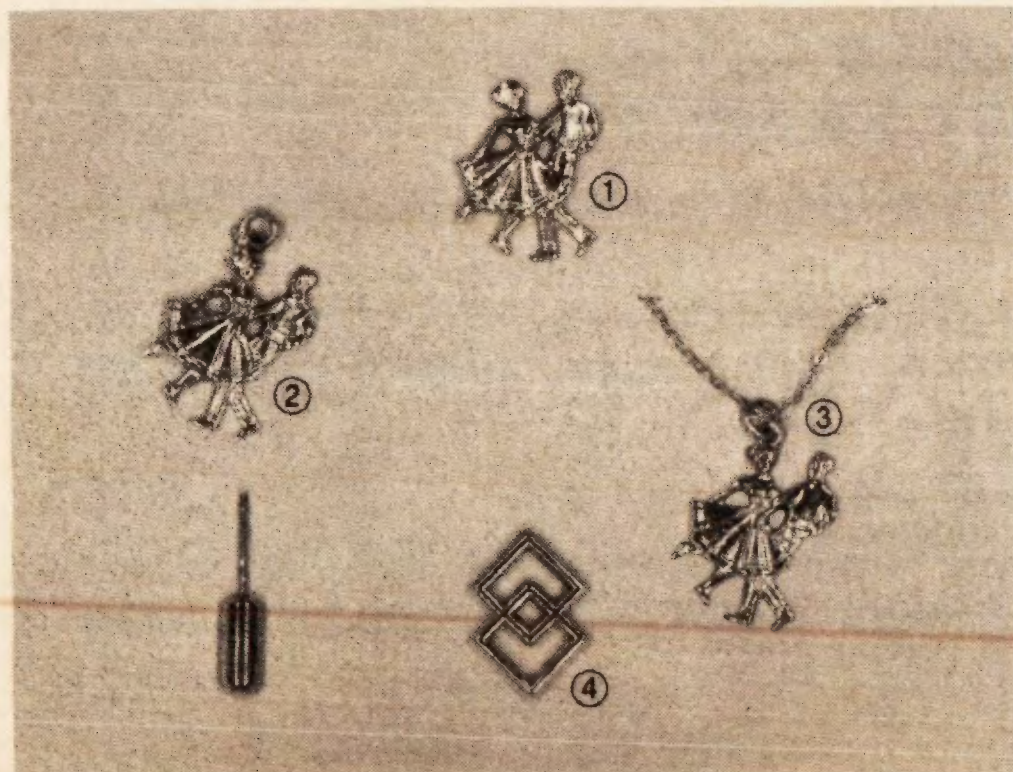
Note — Add \$2.00 per order for shipping and handling.

Normal Delivery Time Three Weeks

I've enclosed \$ _____ Please ship C.O.D.

Charge my: VISA MasterCard — Card # _____

Expires _____ Signature _____



JEWELRY

	Sterling	Vermeil
① Dancers collar or scatter pin	\$12.95	\$17.95
② Dancers stick pin	\$12.95	\$17.95
③ Dancers Necklace with sterling chain	\$15.95	\$20.95
④ Double square collar or scatter pin	\$ 9.95	\$14.95

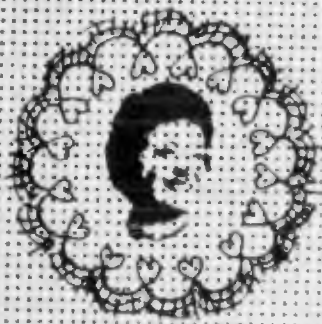
All items are sterling silver with stainless steel and nickel pin backs and catches.

Vermeil is sterling silver plated with gold. Vermeil necklace has gold filled chain.

To order jewelry: circle item and indicate quantity.

FASHIONS

BY NITA SMITH



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CLOUD
9

PETTICOATS

CLOUD NINE — Nylon Sheer Organza

The Bouffant everyone has been waiting for — it is wonderfully comfortable, light and airy — brilliant theatrical colors — any size.

40 yd sweep . . . \$34.50
70 yd sweep . . . \$45.95

50 yd sweep . . . \$37.95
80 yd sweep . . . \$51.95

60 yd sweep . . . \$39.95
100 yd sweep . . . \$65.95

Solid Colors

- | | | | | | | | |
|-------------|--------|----------|---------|------------|---------------|---------------|-------------|
| White | Lime | Beige | Maize | Brown | Mint Green | Fluor. Lime | Kelly Green |
| Apple Green | Peach | Black | Peacock | Candy Pink | Pink | Fluor. Orange | Lilac |
| Aqua | Royal | Blue | Yellow | Cerise | Orange | Fuchsia | Navy |
| Gold | Purple | Hot Pink | Red | Ivory | Fluor. Cerise | | |

NEW DC-9 (ABOVE THE CLOUDS)

Double Layer Petticoats — two layers of nylon organza proportioned to please the most discriminating dancer!!

40 yd sweep	\$36.95	50 yd sweep	\$39.95	60 yd sweep	\$44.95
70 yd sweep	\$49.95	80 yd sweep	\$55.95	100 yd sweep	\$71.95

Available in all of the above colors listed.

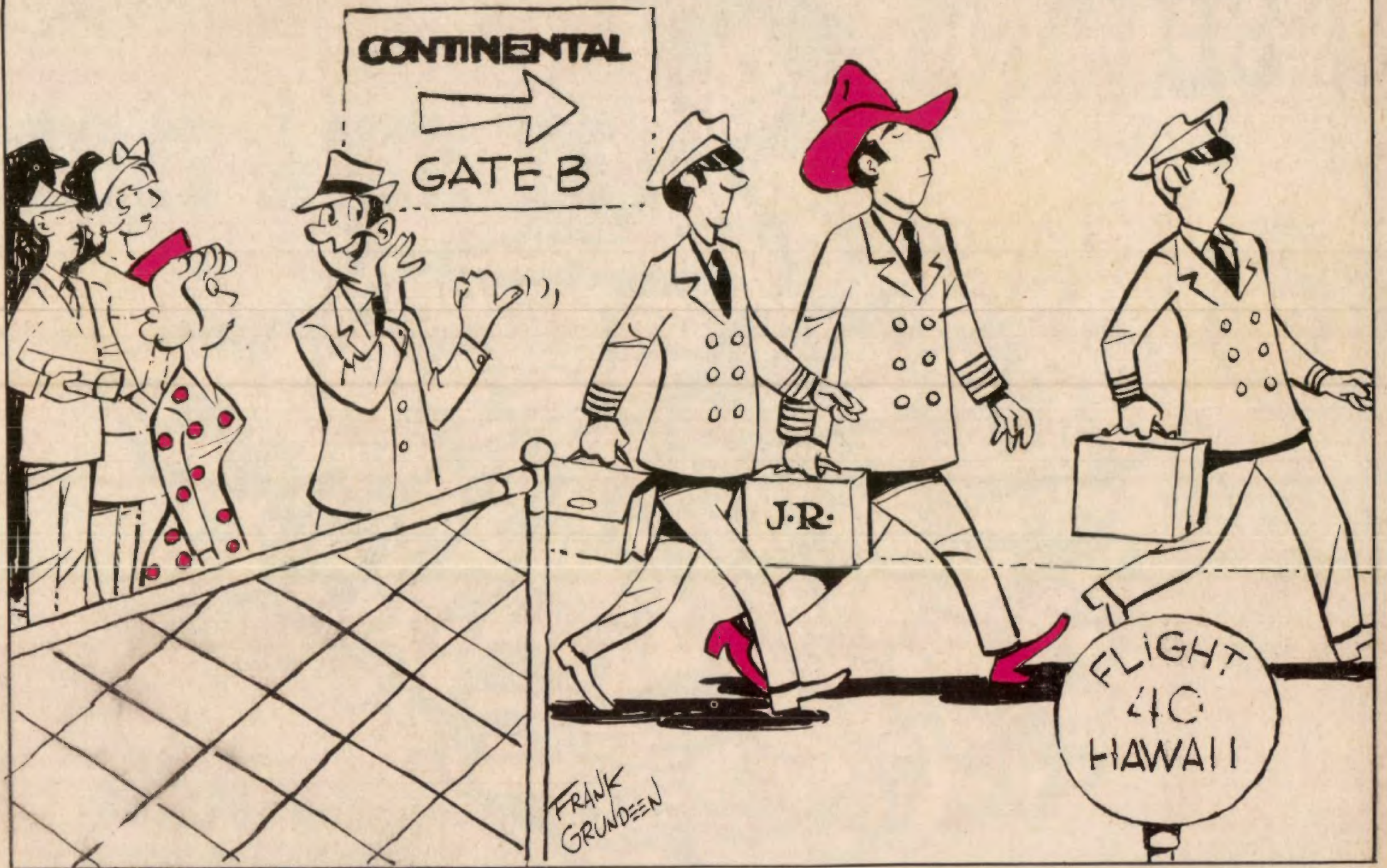
PARTY PETTICOATS OF NYLON MARQUISSETTE

Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

30 yd sweep . . \$18.95 35 yd sweep . . \$21.95 50 yd sweep . . \$25.95 75 yd sweep . . \$38.95 100 yd sweep . . \$45.95

Handing charge on all petticoats — \$2.00 (covers insurance, mailing, etc.)

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"We're in luck! He's the pilot-caller who entertains with singing calls in flight."

**The BEST SQUARE SHOE
in All America
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COMPARE AND
YOU'LL AGREE

\$45⁰⁰



Widths A-B-C-D-E-EE-EEE
Sizes 6-12
Colors — Black or Brown
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