

# SQUARE DANCING

DECEMBER, 1983

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

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# FROM THE FLOOR

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

Dear Editor:

I'm trying to locate all the Senior Citizen Square Dance Clubs and their callers. I'd like to have this list printed so the callers may be able to communicate and exchange ideas. I'll be glad to compose the list if callers would send me the following information: Club name, caller and taw, address and phone number.

"Happy Hal" and Helen Petschke  
69 Gillett St.  
Hartford, Connecticut 06105

Dear Editor:

I would like to inform square dancers about the excellent radio show available to listeners in the Midwest, South and Southwest. Otto Dunn's show is broadcast weekly at 10:30 PM Central time (9:30 Mountain, 8:30 Pacific and 11:30 Eastern) on KBOO, 1170, out of Tulsa, Oklahoma. My husband just happened to

catch it one night and we have been avid listeners ever since. Are there any other radio broadcasts catering to square dancing? I also understand that the Rochester, New York, square dance clubs made a TV commercial which can be used, for a fee, by other clubs to publicize square dancing. Wouldn't it be great to have that commercial aired nationally either during Square Dance Week or just before and after the Rose Parade Float?

Phyllis and Frank Rendon  
La Jara, Colorado

Dear Editor:

While in the process of moving and cleaning out a 21-year-old collection of "things," I came across this picture. Mike hasn't seemed to change in 19 years. He is still one of the nicest and most dedicated young men I know. He has nothing left to prove considering his multiple talents in the square/round/contra world and in addition he has a tough professional (dental) career to follow.

Don Pfister  
San Diego, California



Mike, 1964



Mike, 1983

Please see **LETTERS**, page 63

## SQUARE DANCING

(ISSN 0037-2889)

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**\$10.00 per year (12 issues)**  
**Two years \$18.00 (24 issues)**

Second Class postage paid at Los Angeles, CA  
POSTMASTER: Send address changes to

**462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048-1799 • TEL. (213) 652-7434**

OFFICIAL PUBLICATION  
OF



VOL. XXXV-NO. 12

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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December, 1983

**I**T'S MID-SUMMER for the square dance folks in Sidney, Australia, and Auckland, New Zealand. At the same time, it's mid-winter for those who square dance up in Keene, New Hampshire, Ottawa, Ontario, Canada, or in Oslo, Norway. Regardless of where you're square dancing this December, there's no getting away from the fact that it's Christmas time.

While it might seem strange to those who have always lived in the Northern Hemisphere for folks "down under" to celebrate the Yule season in mid-summer, chances are that the Christmas parties, the decorations and the ho-ho-hoing of the club Santa makes the season and the dances this month something special.

As we have done each December for 30 years or so, our staff joins with others who have worked with us on certain projects in extending our holiday greetings to you in the form of folio messages at the bottom of a number of the pages in this issue.

We'll be having our office Christmas party up at the house as we've done each year, exchange a few silly gifts, sing Christmas carols and pause a moment to be grateful for our many blessings.

A very Merry Christmas to you all and a Warm Wish for a Joyous and Happy Square Dancing New Year.

☆☆☆

You may have noticed over the past two months that we are making an effort to gain new readers for SQUARE DANCING Magazine. You saw, last month and the month before, what a difference it makes when we are able to use full color — especially on the

Style Lab and Fashion Feature pages. As our circulation increases, so, hopefully will the number of full-color issues. Some are already planned for 1984 and there could be others.

Our biggest source of new readership comes from those of you who tell your friends about us. To all of you, our thanks for your efforts. If you're enthusiastic about the magazine and feel it would be interesting and helpful to other dancers, then let your friends read this issue and encourage them to fill in the membership subscription form on page 107, or mail us their names and addresses and we will bill, accordingly. Figure on the first issue arriving four to six weeks after we receive the order. There's a good chance that if *you* enjoy the magazine, *your friends* will enjoy it also.

**Note:** The editorial "we" is usually used in this column, but because of my personal feelings on the subject, I decided the following segment would read more easily if expressed in the first person singular.

### *No Club Caller?*

**D**URING OUR UNUSUAL heat wave this past summer, I was asked to attend a meeting of square dance club representatives and talk to them about planning their coming fall classes. Sensing the reluctance of anyone to come out during the heat, I mentioned this to the person in charge and was told that, despite the warm weather, there was great interest in the subject and we could probably count on as many as 50 diehards to attend.

To the amazement of virtually everyone, more than 110 dancer-club leaders, association officers and a few callers showed up, all loaded with questions which related to the treatment and mechanics of putting together a successful square dance class.

It was a good session but about halfway through, I perceived that those attending were on a slightly different wavelength than I. Finally, in answer to one of the questions, "How will the callers know what the recently graduated dancers can and cannot do?", I asked if their club caller did not also teach their beginner class. At that point I realized the term "club caller" was unfamiliar to their ears.

"Let's stop here for just a moment," I said to the group. "How many of you represent

clubs that have a regular caller who calls for your club, either every time it meets or every other time?"

Not one hand went up. Perhaps this was something that I should have realized but it caught me off guard. "No club caller? Then how do you manage to maintain continuity within your club?"

What I had in mind, of course, were the times when, as a club caller, my routine was to make written notes of everything I had programmed for every dance, squares I had called, the rounds I had used, the basics or combination of basics that needed more work in the future, and things of this nature. These program notes would, whenever possible, be written immediately following each dance. Such notes could be passed along to a caller who might fill in for me as well as serving as a guideline and future planning. But that was only a part of it.

As the regular club caller, an individual



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becomes accustomed to the people who make up the club as well as to the group as a whole. He learns the members' names, can call a dancer Jim or Janice rather than "the man in a red shirt with the freckle-faced partner." He knows when it's someone's birthday or when it's the club's anniversary and he also knows when it's the best time to include a workshop tip, review a round or switch to easy calling.

When many of us started calling, we thought first in terms of the two all-important factors in the activity — the *dancing* and the *dancers*. The caller was that individual whose good fortune it was to bring the two, the *dancer* and the *dance*, together.

There was a time, in our area, when all dances were run by the callers and the callers' partner, the same individuals, perhaps, who conducted the classes that often grew into clubs. When, ultimately, the clubs became dancer run, there existed in many successful clubs a partnership, with the dancers and the callers working closely together. Whether or not the caller was given an opportunity to vote on club policies was relatively unimportant. He was still consulted when a decision was to be made and his viewpoints were usually seriously considered in setting club policy.

*Being a part* of the club for which he or she calls is an important element in today's activity. If it is the club caller who also teaches the new dancers, then there is a ready-made communication between the class and the club. No class caller bringing a new group of dancers into the club would risk the chance of embarrassing newcomers by calling things they didn't know.

He would be hesitant to use any movements that they had not learned yet. Thus, the segue between class and club is rarely a problem and in areas where this practice is still enjoyed, the new dancer has a better chance of moving into active club dancing once the class experience has been completed.

It's hard for some of us to think of calling as a string of one-night-stands. The challenge to the caller who faces the same group week after week not only tests his ability but provides proof of his thoughtfulness and dedication. Taking part in nondancing club activities, picnics, trips, housewarmings, etc., are all bonuses that come with the job of being not simply a hired hand for a night, but a respected and active member of the club for which he calls. □ □ □



# Recognition

## an important service of the American Square Dance Society

OVER THE YEARS and throughout the pages of SQUARE DANCING Magazine, more than 498 individuals have been recognized as Callers of the Month. Additionally, some 304 couples have been featured in Paging the Round Dancers. Include the hundreds who have appeared as authors of various chapters of the magazine over 35 years and a reader will get a fair idea of the men and women who have maintained the responsibility of leadership during the growth of this activity. As these features continue, others will be spotlighted in coming issues.

There are other areas in which the SIOASDS encourages, supports and honors men and women in the activity. Here is a rundown:

### The Square Dance Hall of Fame

In any activity the size and vastness of square dancing, there emerge great leaders. There are a number of these individuals who have contributed something extra, not just to their own community, for which they may have been appropriately and adequately applauded by friends and neighbors. These are well-established leaders who were able to add their experience and expertise to help strengthen the activity. From 1961 to the present, 34 leaders (including five couples) have been inducted into the Square Dance Hall of Fame. Here, arranged alphabetically, are their names:

Carl and Varene Anderson ('81), Don Armstrong ('70), Charlie Baldwin ('81), Al Brundage ('70), Bill Castner ('83).

Jimmy Clossin ('61), Marshall Flippo ('70), Ed Gilmore ('61), Cal Golden ('78), Les Gotcher ('79).

Herb Greggerson ('61), Frank and Carolyn Hamilton ('71), Lee Helsel ('70), Jerry Helt ('79), Bruce Johnson ('70).

Earl Johnston ('70), Fenton "Jonesy" Jones

('61), Arnie Kronenberger ('70), Frank Lane ('70), Johnny LeClair ('70).

Dick Leger ('78), Joe Lewis ('61), Melton Luttrell ('77), Jim Mayo ('78), Ralph and Eve Maxhimer ('81).

Bob Osgood ('72), Bob Page ('70), Ralph Page ('61), Bob Ruff ('81), Dr. Lloyd "Pappy" and Dorothy Shaw ('61).

Manning and Nita Smith ('71), Ray Smith ('61), Dave Taylor ('71), Bob Van Antwerp ('70).

### The Silver Spur

Many of the workers in the world of square dancing play their role virtually unnoticed. Among these dedicated individuals are those who serve as club officers, association leaders, editors of area square dance publications and in many other demanding positions. Their only *thanks* is often the knowledge that what they are doing is contributing to the future good of the square dance activity. Some, whose actions go far beyond the local scene, are considered by the SIOASDS Board as being possible recipients of the prestigious Silver Spur.

The first Silver Spur was awarded in 1956. The most recent in 1983. Here are the names of the 18 individuals (or couples) who, to date, have received the Silver Spur:

Carl and Varene Anderson ('72), Charlie and Bertha Baldwin ('76), Dick and Jan Brown ('83), Stan and Cathie Burdick ('79).

Harold and Thelma Deane ('57), Ed Gilmore ('67), John Kaltenthaler ('79), Lawrence Loy ('56), Gwen Manning ('82).

Jay Metcalf ('81), John Mooney ('58), Corky and Paulette Pell ('77), Dorothy Stott Shaw ('72).

Dr. Lloyd "Pappy" Shaw ('56), Ted and Gladys Sparshatt ('81), Steve and Fran Stephens ('74), Howard Thornton ('56), Dale Wagner ('81).

# PUBLIC OPINION POLL

*It's one thing to determine the thoughts and concerns of the dancing public. Little has been accomplished, however, until action has been taken to analyze and if possible, correct the ills – whatever they may be.*

**T**HE VOICE OF THE DANCER is sometimes heard in the land and sometimes acted upon. Many times, however, the viewpoints of individuals are passed over for one reason or another. Either the voice is not loud enough or it may fall on deaf ears. This new feature is designed to serve as a *soap-box* for square dancers who wish to express a viewpoint, sometimes critical, sometimes complimentary, about the activity and those involved in it.

This past year the results of a Legacy poll were released. The percentages on different subjects were interesting and the several thousands who filled out the questionnaires were combined to form a composite of public opinion. More important than the answers to these questions and their total tabulations were the personal viewpoints. Individuals taking part in the poll were invited to add a paragraph or more of their personal thoughts. Many did — some taking several pages to air their views.

## **Varied Concerns**

Some expressed concerns over extravagances, detours, problems. Others wished that certain habits and practices would be more generally observed. We've discovered that if one person takes the time to write and express a viewpoint, that there are dozens, maybe hundreds of others, who have similar feelings but do not write, thinking "what good

will it do?" We know, very definitely, that it does help and that people in positions of leadership, dancer-leaders, callers and teachers, are interested in these thoughts and, if the messages come through loudly and clearly and frequently enough, action will be taken.

We have sifted through the massive collection of comments as abridged by Jan and Dick Brown, who compiled the questionnaire's results, and selected some that seem to best express the opinions of a good cross-section of the square dancing public. We invite you to read them and apply them to the square dance situation in your own area. If a large percentage of those responding to the poll cite *lack of friendliness* as a prime concern, then the poll would only have value if square dance leadership acknowledges this problem and sets out to do something about it. If many believe that there are *too many new movements* or that there is a need for a *limited basics Mainstream*, then efforts should be made to find practical solutions before the activity has lost a large number of potential dancers.

Although unsigned, the comments have been gleaned directly from the recent poll. We have grouped them into sections by subject matter, indicating more than one viewpoint when possible. We have interjected editorial comment whenever it seemed appropriate. If any of these concerns apply to your area, it may be a good time to do something about them.

Here is a good example of pollsters from different areas with different demands on their time presenting varied viewpoints. You will notice that individuals are not able to provide a pure apples-for-apples input. Note the following pair of similar views on moving into the Plus program:

(From one pollster) . . . Our club exposes its students to Plus and all-position dancing before graduation. Hence our standards are higher, relative to most other area square

dance clubs. Numerous times we have had to lower our level of dancing to accommodate dancers from visiting clubs so as not to blow them away . . . (And from another) . . . Would like more emphasis on Plus calls at every dance . . .

While from other dancers came these viewpoints on the same subject:

I think dancers are being pushed into Plus programs before they can do Mainstream . . . Square dancing suffers from the use of Plus figures, making those who are not well experienced feel inferior and so they become discouraged and drop out. We know several callers who have retired from square dancing because they refuse to call "garbage" . . .

And so it goes. The fact that viewpoints change from one dancer to another and from one area to another doesn't mean that one is right and one is wrong. Actually, the concern is not a case of right or wrong as much as "are the dancers' needs being met?" Naturally, not everyone agreed on certain points. Some were quite outspoken. The following samples of opinions are divided by three ellipses.

The grouping of calls by family serves to do nothing but confuse a new dancer . . . We are definitely opposed to the use of "yellow rock" as a means of getting acquainted. This is especially true when we are at a large dance and many of those present are persons we've met for the first time . . . My pet peeve is "yellow rock". I asked a number of women if they liked the call and everyone said they'd rather it was not called. One woman had two ribs cracked.

Many of the respondents were short and to the point.

. . . Arky style — ugh!

Concerns show up in a number of categories. Check these:

. . . I would like more slow to medium dances rather than ones that are so fast you have to run to keep up . . . Square dancing would be more fun if it wasn't so fast . . . The speed is too fast . . . At a recent festival there was not one tip called at a good, comfortable speed in two hours of dancing . . . Roughness is a direct result of the high speed dancing and this brings about loss of position and loss of timing with the result that the dancers end up either pulling and jerking others or being pulled and jerked by others in an effort to keep from breaking up the square . . . Let's put the dance back into square dancing! It's become a speed contest so that we're not even moving in time with the music.

Good points! To correct, we need the attention of the callers who may, particularly when calling with other callers on a festival program, be unaware that the speed has increased. Dancers: Solve this problem by voicing it to your club

officers who may be in the best position to talk it over with the callers. And by the way, here's a good point for Callerlab to work on. Read on.

Many callers and round dance cuers play the music too loud. This makes it extremely difficult to hear the call(s) and results in squares breaking down much more frequently than they would normally . . . When too loud sound has been brought to the caller's attention, you would think that he or she would at least attempt to eliminate the problem. Such has not been the case. As a rough estimate, at least 50% of the dancers experience the problem of hearing what is being called. Here is a case where callers should relate more to the needs of the dancers . . . We dearly love square dancing but the loud music has damaged my hearing, so we must drop out. According to the U.S. Department of Labor: "Each time your ear is assaulted by loud noises, some of the delicate hair cells in the cochlea are torn away. Since there are thousands of hair cells, there is no obvious hearing loss at first, but keep up that kind of abuse for years and the damage becomes apparent and permanent." Square dance calls should be kept below 90 decibels. The sound levels can easily be measured with a sound level meter. Is your hearing worth monitoring noise levels?

No one knows for certain how many dancers leave the activity because of problems such as these. Again, here is a situation that is under the direct control of the caller. Any individual who cares about the dancers' wellbeing should make an effort to monitor both the sound and the speed levels. Here's another concern, "voiced" by a number of dancers:

Why is it that some callers insist on calling such long tips? We've had some experiences where the needle has been replaced at the start of the record, not just once but several times, making a particular patter call go on anywhere from 12 to 20 minutes — this is just too long, especially when you consider that the caller will usually follow up the patter call with a singing call. It's one thing for the caller standing up at the microphone to keep us moving and on our feet for such long periods; it's quite another for those of us who are doing the dancing. The result is that dancers often leave early. We know, from visiting other dances, that the club members will stay to the end, happily, if they're allowed normal rest-periods in between . . . We don't seem to remember callers calling such long tips in past years but it is becoming a problem here in our area. It's an "unwritten law" to never leave a square before the tip has ended but there are times when my husband has felt, for health reasons, that he should leave the square and sit down. As a result, on some occasions, we have left the dance early rather than be embarrassed by sitting out.

Okay. Even if only a few dancers have voiced these concerns, it's important that they be listened to and that action be taken. This doesn't mean that sound levels have to be turned down so that we can no longer hear the caller and the music, nor should speed be decreased to the point where the excitement of the dance is lost, nor should the dances become so short that the callers cannot develop good choreography. The majority of 45 rpm 7" hoedowns are recorded to last from three and a half to four minutes. The SIO Premium hoedown records are extended to play about five minutes. Several callers and dancers who were questioned, suggested that five minutes is sufficient time for a patter call. Others have said that twice through a normal hoedown (approximately seven minutes)

allows for a good patter call tip. On the subject of tempo, many of today's hoedown records time out to around 128 mbm (metronome beats per minute). Some callers prefer a slightly slower tempo, others slightly faster.

. . . Square dancing is an activity that is social by nature and affords the opportunity to meet people and have a good time. The necessity of taking lessons is the price of membership. Once accepted, I object to the idea of continually learning new and/or more complicated calls. There is nothing wrong with upgrading the dancing patterns with an eye toward overall improvement of square dancing in general. What I object to is the seeming determination of some club members in making square dancing a religion rather than a social experience that can be enjoyed by many with a moderate amount of lessons . . .

This exemplifies very well the tenor of many of the responses.

It seems odd that we are always pushed to learn more and more without ever getting some of the complicated movements down pat. Callers can watch the dancers stumble over a particular movement and yet never take a moment when the dance is finished to review the portions that were a problem. Too bad but squares and rounds are often turned into hard work — tough on people who work all day . . .

While some individuals may be concerned over the constant learning process, there are others who perhaps are retired and can devote all the time they wish to dancing. For that reason, answers to a general poll such as this should be considered along with the realization that we all have different frequency allotments. Those who dance only once a week would likely enjoy an evening of dancing with little or no workshopping, while others who have the time and the opportunity to dance more than once each day and several times during the week may wish to absorb more. This especially applies to the retirement communities. All of these things need to be considered when we're looking at the picture of square dancing as a whole. Finances, too, received a share of the comment in the written responses. Remember, we've always used the low cost of square dancing as a big selling point in gaining new dancers. Check this!

. . . Square dancing is getting very costly. For example, one square dance dress we priced cost \$60 and is not worth \$15 . . . Recently several clubs in our area raised their admission because hall rentals had increased. The callers reponded by increasing their fees. This does not help the club's financial situation. Soon it will put all of us on an inflation level where nobody ever gains. Clubs are not there to make a profit. Their admission fees are simply to pay expenses . . . Square dancing used to be fun and inexpensive and now some cannot attend because of increasing costs . . . The cost is still minimal though rising. It's gone up 100% in the six years I've been here . . . \$5.00 every time is getting a little too expensive. It's too much for the younger dancers who have to pay babysitters . . . It is hard for smaller clubs to meet expenses because hall rents are getting higher and the expense of callers simply cannot be met. The situation with our club is that we simply cannot meet expenses . . . In California, the price of a dance has recently gone to \$6.50 per couple. Too much! . . . We're beginning to get a bit worried about the admission price for festivals and hoedowns which is continually

inflating. \$3.50 per person, for example, is rather high. Some are dropping out . . . If we pay \$5.00 a couple and dance five tips during an evening that's \$1.00 per tip . . . Young couples cannot afford months and months of lessons plus the price of baby-sitters, etc., before they are ready to go to a Mainstream dance for fun.

Certainly prices for square dancing today vary all over the place with those dancing in retirement communities paying less perhaps than individuals in areas where halls are at a premium and callers' fees are high. There needs to be a happy medium when it comes to what we pay for an evening of square dancing but we must realize that situations do vary from one area to the next. The increasing numbers of callers who are going "full-time" and thereby depending upon calling for their entire income are in a different situation than those who are also holding down a job that meets all their requirements. The activity needs to take a good hard look at the future. From a practical standpoint, if large rents are being paid for moderate to large-sized halls that are only partially filled, then the apparent solution is to find ways to fill the halls, perhaps with popular programs that will bring in greater crowds. Not all of the comments have been critical ones. Far from it. Asked to point out concerns they had regarding the activity, respondents obliged with a good cross-section of opinions filled with positive thoughts regarding the activity, its present situation and its future possibilities. Here are a number of thoughts culled from the many responses. Again, please note that segments split by ellipses indicate opinions from different individuals.

. . . For me, square dancing offers an opportunity for social interaction with people who share common interests. My neighborhood is very fragmented and it is hard to make an acquaintance, let alone a friend. Square dancing has solved this for me. Square dancing gives continuity to my life since my husband is in the military and we move around a lot. No matter where we go, once we find a dance, we automatically have a support group ready to help us in our transition, whether traveling or settling in a new community. This is like a worldwide extended family network and has helped us ease through several moves to strange and distant lands . . . We particularly enjoy being with the people we find in square dancing and we're attracted by the fact that it is a good, clean family fun activity involving no alcoholic beverages . . . We greatly appreciate being with people who do not drink before or during a square dance. We like the family aspect — all ages are welcome and because our own children were grown before we started square dancing, we wish we had known about it so we might also have participated as a family. There has been no discrimination relative to class, racial or financial in the areas where we have danced . . . We are learning to accept others — warts and all — and hope they accept us as well . . .

We think square dancing is a wonderful hobby. When we were transferred to Toledo, we were able to get right into the swing of things and have made many friends through square dancing. We feel it is extremely important to keep the levels and basics standardized throughout the country so that we and others can feel comfortable dancing anywhere we go . . .

Without the wonderful friendships that my husband and I have made during our years in square and round dancing, I would have been totally lost when he passed away. There's a very close bond of friendship among the dancers, and their concern is so appreciated by those who have had a loss of this type. I have been very lucky to have had these friends when I needed them . . .

The most important plus is counted in terms of the friends we have made while dancing, calling, teaching and cueing. It's a great couple activity my husband and I have shared for many years . . . During an evening of dancing, all our cares and woes seem to fly away. Square dancing has the effect of making all people equal, whether doctor, lawyer, merchant or chief . . . I appreciate the liveliness, the light-heartedness, the friendliness of square dancing. After a demanding career day/week, the relaxation and, yes, stimulation, is welcome. At the same time, the challenge is fun too. The callers and square dancers in most instances are committed to making the evening fun for everyone! . . .

In reading through the volumes of notes resulting from the poll, we can't help but sense a genuine feeling of pride in being a part of the activity. The emphasis on friendliness and the caring of other dancers keeps cropping up. Although many of these thoughts are repetitive, we nevertheless think that they should be included.

. . . Square dancing has been a very fulfilling activity for me and something I hope I am able to continue until I am 92. We have made many valuable friends through square dancing and it is one of our main forms of entertainment . . . Square and round dancing are a big part of our life. We have grown closer and more understanding of each other; our entire life has been changed due to dancing. We both love it, and the people we have met . . . We enjoy the old-fashioned hospitality, the joy and enthusiasm that are the hallmarks of square dancing. We like the idea that friends are waiting for us at every dance we attend and we find the welcome mat is always out . . . Being hopelessly addicted to and obsessed by square dancing, it's hard to find anything negative about it. The people we have met and now call friends are a wonderful breed. Our prayer is that we will always be involved, absorbed and consumed with square dancing, and we do so enjoy the giving of ourselves within the clubs as much as what we are receiving from them . . . Square dancing is a good place to meet the best people! . . . We enjoy meeting friendly people and doing things with them. This includes club activities such as potluck dinners, cookouts, beach parties and those wonderful special event dances . . . Square dancing is a great activity and square dancers the nicest people in the world . . . I enjoy square dancing as a means of exercise, fellowship and a good time. I do not favor great challenge . . . As parents of school-age children (we are in our thirties) we have found square dancing to be an enjoyable, inexpensive night out. As a result of dancing, we have met many new friends and have found square dancers in general to be friendly, sociable and very helpful . . . I regret the fact that we did not start square dancing sooner . . . Since discovering square dancing, my husband and I spend more time together . . . We are having lots of fun . . . We really do love square dancing and the general socializing it offers. THANK YOU ONE AND ALL!

And there you have it. The first installment — just the tip of the iceberg, with some pros and cons that tell us something of the public opinion surrounding the activity. We have divided this great collection of paragraphs into categories and plan to run some of them in coming issues. Our purpose is to share the genuine concerns and thoughts of dancers across the country and urge leaders, who are in a position to help with the future direction of square dancing, to note these concerns so that those who shared their thoughts will not speak out in vain.

# Let's Have an Old-fashioned Christmas Dance



By Barbara McDonald, Los Angeles, California

CHRISTMAS IS FOR FAMILY, and, in our case, we strongly feel our square dance club is family! We like to recapture some of the feelings of yesteryear by observing time-honored traditions that linger in our memories.

One such tradition involves popcorn. Remember when you used to get out the wire basket and pop corn over the fire — or a bit later, when you'd shake the pan over the stove? Well let's pop'n dance, pop'n dance this holiday. A friendly, old-fashioned "family" evening of dancing can include a popcorn snack. It's festive, and fitting for a wintry-evening, but remember, it also can be adapted to dances at any time of the year.

We like to have something out on the table for the dancers to snack on during a dance. Assorted nuts are usually too expensive; candy is generally too sweet; popcorn seems just right.

Ask several members to bring corn poppers and have different couples take turns "popping" during the breaks. (Be sure to check ahead of time that your electric wattage will handle the number of poppers you plan to plug in.) With many of today's hot-air poppers, you can "pop" your corn easily into large paperbags (no mess!). Then have four or five large bowls or baskets ready to hold the freshly popped goodies.

For "nibbles" during breaks you don't need to make a lot. Just pop enough to "shake" up the routine dance and add an extra dimension of friendliness. You might want to include a basket of apples with a knife for dancers to cut a tasty slice. The two make an attractive centerpiece to a refreshment table as well as being "yummy in the tummy."

To butter or not to butter (or add oil) is a matter of individual preference — perhaps you'll decide to offer some of both. Be sure to have plenty of paper napkins on hand so your grand rights and lefts won't be sticky.

The smell of fresh popping corn is tantalizing. It's tasty; it's fun, and a wonderfully festive feeling is assured. It's just a little extra for any dance at any season.

If you want to carry the theme one step further, you can string popcorn and cranberries into festive chains to drape around the hall and on your Christmas tree. This will surely carry the family feeling back a century or two.

## A Great Cookie

When using an extra snack to perk up your dancing fun, refreshments at the end of the evening can and should be very light. Cookies would be an ideal finish for an old-fashioned Christmas dance. One easy idea is to have each couple bring one or two dozen of their favorite homemade cookies and a recipe card to place by them so people can copy their favorites for later use. (Incidentally, sharing recipes in this way is a good idea anytime during the year when homemade food is presented.) Be sure to have plenty of blank cards or scratch paper handy with pencils or pens so eager, hungry dancers can have their cookies and bake them, too!

Some cooks never tell, but I will. Here is a luscious little cookie recipe to make and take to your next dance.

## Snow Drop Kisses

3 egg whites	½ tsp white vinegar
½ tsp vanilla	
1 cup granulated sugar	½ cup Quaker or Mother's Oats (quick or old-fashioned uncooked)
½ cup mixed candied fruit or chocolate chips	

Heat oven to slow (300 degrees). Beat egg whites until frothy. (Save egg yolks for Spritz cookies later.) Add vinegar and vanilla to egg whites. Add sugar a tablespoon at a time beating well after each addition. Beat until mix-



ture is stiff and glossy. Gently fold in candied fruit (or chocolate chips) and oats. (I like red and green candied cherries cut in large pieces for a Christmas or New Year's dance.)

Drop from a teaspoon onto greased cookie sheets. Bake in preheated oven, 20-25 mi-

nutes. Remove from cookie sheets when cooled. Makes 4½ dozen cookies.

"Kisses" are super for Valentine's dances, too. Just add a drop of red food coloring to make them pink and use red candied cherries. Actually, "kisses" are delicious any time.

## Looking for a fun idea?

# Try an Old Time Dance

*Two Callers Revive the Traditional Dances for an Annual Affair. A Very Successful One!*

**T**HERE ARE COUNTLESS SQUARE DANCERS enjoying the contemporary scene who travel successfully from one program to the next and when, at last, they whirl thru Advanced, there's a "cloud nine" feeling that they've just about accomplished it all. But, happily the world of square dancing is filled with surprises and if those same dancers were turned loose for a few hours with a pair of seasoned callers, who have bridged the gap from traditional to contemporary, they're likely to discover a new challenge combined with great fun.

Every year The Valley Stars of Somis, California, sponsor a truly traditional, old-time dance at the Macey Union School in Simi Valley. Ray Orme and Fenton "Jonesy" Jones combine their many talents. Both have a firm grasp of what it takes to get folks dancing with minimal instruction and an abundance of smiles.

This specific event is held on a Sunday afternoon from 2 to 5 pm, followed by a potluck supper. Its style is that of 25 to 35 years ago when there were few classes, as such, and participants quickly absorbed the joy of it all as skillful callers danced them through the routines. When Ray and "Jonesy" put together a program, it's pure nostalgia for those who initiated their square dancing in the early years and quite a revelation for those who are new to square dancing or have yet to test the traditional.

No swing thrus, spin the tops or diamond circulates to set the senses astir, but a program

of dances so unique that even the most experienced contemporary dancer is grateful for a *walkthru*. A brief checkout before each patter or singing call and the dancer is able to flow through the routine and concentrate on a lot of fun — and that's really what an afternoon or evening of "oldies but goodies" is all about.

### Playing It By Ear

Rather than a pre-set program, Ray and "Jonesy" jointly compile a list of dances and are prepared to make choices to suit the floor. Maybe you'll recognize some of the dances listed and perhaps they'll serve as a guide when *your* club programs a special party with the theme of yesteryear. It can really be a special event.

**Patter:** The Lady Goes Halfway Round; Birdie In the Cage; Dallas Route; Dip 'N Dive; Talking Up a Square; Take A Little Peek; Forward Six; Inside Out Outside Under; Texas Star; Sally Goodin'; Wagon Wheel; Arkansas Traveller; Ladies Center Back to Back; Indian Style.

**Singing Calls:** Night Train To Memphis; Comin' Round The Mountain; 'Til The End of the World; Crawdad Song; Marching Thru Georgia; Marina; Hot Time In The Old Town Tonight; Blue Tail Fly; Ocean Wave; My Little Girl; Kingston Town; Maria.

**Rounds and Mixers:** White Silver Sands; Jiffy Mixer; All-American Promenade; Oh Johnny; Pattycake Polka; I Miss My Swiss; Lili Marlene; Waltz of the Bells; Blue Pacific.

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*"We're not trying to sell you on going back 35 years. What we're selling is that 35 to 40 years ago square dancing was fun-filled."*

*— Ray Orme and Fenton "Jonesy" Jones*



# 4<sup>th</sup> NATIONAL Canadian Square & Round Dance Convention August 2, 3, 4, 1984 Winnipeg Manitoba Canada

**Y**ES VIRGINIA, there is more than one National Square Dance Convention in North America. That's right, in addition to the Annual National Convention held in the United States, the Canadians take great pride in the fact that they, too, have a National — an affair which has become that country's showplace for an activity that has been a part of their heritage from the very beginning. August 2, 3, 4, 1984, will mark the 4th Canadian National and this year square dancers will be traveling not only from all parts of North America but from many overseas' countries as well. Large contingents are expected from New Zealand, Australia and the British Isles.

While not as large an event, perhaps, as their U.S. counterparts, the Canadians have succeeded in producing a Convention that embodies the spirit of fun and pleasure considered so important in square dancing as a whole. Folks coming from other areas will be delightfully impressed not only with the friendliness of the dancers but with the general excellence of their dancing and calling.



Night lights dramatize the Winnipeg Convention Centre.

The Winnipeg Convention Centre is located in the heart of the city. This facility has its own shopping concourse and is only 10 minutes away from most downtown hotels. The Centre boasts plenty of indoor parking, two fine restaurants, a sidewalk cafe and a movie theatre. It is fully air-conditioned and has elevator and escalator access to all floors.

The Manitoba Mosaic is the Convention theme, representing the various countries that settled the province of Manitoba and city of Winnipeg. Plans call for the many cultural groups, wearing colorful traditional costume, to take part in the opening and closing ceremonies.

After the Convention, the Winnipeg Folk Arts Council will stage its annual extravaganza, Folklorama, featuring delicious ethnic food and lots of folk dancing. This event runs the full week following the Convention and is the largest event of its kind in North America, often ranked equal to the Mardi Gras in size and attractions.

### Special Events

You name it — they have it! Sewing and pattern clinics, a fashion show, dancer panel and educational discussion groups each morning, a callers' seminar coordinated by the local caller's association, shopping boutiques featuring dance fashions, records, accessories and a street dance are all planned for the three-day convention.

One very special event will be the dance held on the final evening of the Convention. Here, on the upper level of the Convention Centre, they intend to set the record for the largest dance ever held in Canada under one roof and on one dance floor.

Top calling and cueing talent has been lined up for this Convention. Nationally-known Canadian callers will handle the closing dance.

Watch for the 4th Canadian Convention registration form in the January issue of this magazine.

## Enjoy it more in '84

# An Alternative Class Structure

by Mona and Len Cannell,  
Kettering, Ohio

**T**HIS ARTICLE IS NOT INTENDED to advocate cutting the number of lessons. It is intended to provide an alternative class structure which will allow the same number of lessons in a shorter time frame. The current Callerlab recommendation of 40 two-hour sessions, if taught weekly, occupies over nine months of the year. Twice-weekly sessions reduce the time space to between four and five months without sacrificing floor time. Most importantly, the shorter time frame required for lessons allows new graduates to dance with clubs for several months before the club programs wind down for summer.

## The Beginning

About 18 years ago, a combination of luck, necessity and an extremely enthusiastic group of beginners resulted in twice, and sometimes three-times-a-week, beginners' classes. In that place and at that time, when 25 weeks of lessons were standard, our "jet" class graduated in 10 weeks and students attended their first dance with marked skill and confidence. Many of the folks from that class are still dancing.

Like most callers, we went back to the once-a-week lessons, but the idea must have taken root in the back of our minds because two years ago we tried it again. It has been so successful that we have been convinced it is a good solution to the formidable time commitment beginners are asked to make today. (Perhaps at this point I should insert that ours is not a typical program. We teach for senior citizen recreation-oriented programs. We include Basics 1-34, selected traditional figures and several rounds. Our fall class begins the third week in September and ends the week before Thanksgiving. Spring classes begin the middle of February and end the middle of April. The graduates go into two clubs which dance once a week, the year round. Our

dancer retention runs about 86% a year later. However the first class we taught on a twice-a-week basis was what would be considered Mainstream today and it worked just as well.)

## Teaching is Education

Teaching people to dance is teaching, therefore it is education. Many college or adult night school classes are twice a week — two classes or one class and one lab session. Therefore the idea of twice-a-week learning is accepted by students. Only to callers and club dancers is it a radical idea.

Many beginners are already dancing twice a week, although the second session is informal. In our area, members of the largest local class get together informally on a second night to dance to tapes of that week's lesson. In effect, they have a rerun of the week's class.

### Advantages:

1. Retention is excellent; review time is reduced and dancers learn more completely.
2. If dancers should have to miss one lesson, they still will attend once that week instead of having a two-week break between sessions.
3. Clubs benefit by getting better trained and more confident new dancers in half the time. If a class starts during the third week in September, the graduates can begin dancing with the club by the middle of February, having had the 40 sessions even allowing for the holidays.
4. There is time to hold a second class yearly, if desired.

### Disadvantages:

1. It takes an extra amount of very careful planning by the teacher to utilize lesson time fully. Since the need for review is greatly reduced, there is more dance time to fill. For the available floor time, the caller must be prepared with more regular tips, using material already learned.
2. Hall availability a second time during the week can be a problem.

## Example of Class Structure

**Monday Teaching Session:** With the exception of the first week, new terms are limited to three or four. Periodically this session includes allied topics such as history of square dancing, good dance manners and a survey of the different programs included under the generic term, "square dancing."

**Thursday Dance Session:** Tips are designed to feature or emphasize a new term or an old term which needs more exposure. Rounds and solo dances are taught at this session using those which can be quickly learned. Examples are the Bird Dance, Jiffy Mixer, Ruby Baby and, if spread over several sessions, Left Footer's One Step, Jessie Polka or Cotton-Eyed Joe.

Both sessions vary formation and style by using quadrilles, contras, Sicilian circles and mixers. Proper styling is taught as the basic is presented and is encouraged and expected throughout the course.

### Caller Cooperation

This approach lends itself to the cooperative efforts of several callers by allowing each caller to have his individual "teaching" ses-

sions at his home facility and then combining with his fellow callers for the "dance" sessions at rotating locations or at a common site.

### Rotation of Callers

With caller "A" teaching on Tuesdays, caller "B" teaching on Wednesdays, caller "C" teaching on Thursdays, the combined dance sessions might be held on Sundays. Students could even eliminate absences by attending a parallel class before or after their own. In addition, an individual caller could reduce his obligations to four sessions per three-week cycle if necessary.

All these suggestions are made in an effort to encourage the student dancers with a shorter time-span commitment and by putting the goal of club dancing within their reach from the beginning.

## Working With Special Groups

*by Peter Mazik, Memphis, Tennessee*

**L**AST SPRING, Memphis had a "Very Special Arts Festival," sponsored in part by the National Arts Council for the handicapped. Over 30 artists were featured, using different mediums, with each one working in 30-minute segments with groups of from 12 to 20 persons. Finger-painting, coloring, ceramics, cutouts, etc., were demonstrated.

My category was "Dancing for the Handicapped." It was a challenge as some of the participants were deaf, some had visual defects, others had various crippling ailments or were mentally retarded. Every group I worked with was beautiful. I consider this type of dancing therapeutic dancing. It teaches coordination, concentration and relaxation.

I modified the dance taught to the popular "Birdie Song" so it could be used with people in wheelchairs, sitting on the floor or even by the bed patients. I want to share it with others who work with handicapped people and I would hope that those of us who work with

these special groups might eventually exchange ideas with each other.

### BIRDIE SONG

**Music:** SA 1006A or ESP 001

**Formation:** This can be done seated (in wheelchairs, on floor or in bed)

#### PART A

**With hand up in a waving position, fingers together and thumb under extended fingers, pretend it's a bird beak. Close hand to your thumb three times and say "cheep" each time. With hands in a wing position, arms out in front of you, make a flapping motion three times. Wiggle upper part of body three times. Clap hands three times to each beat of music.**

Repeat the above four motions three times.

#### PART B

**Wave right hand around  
Wave left hand around  
Wave both hands around  
Clap hands together 8 times**

Here are the cue calls as I use them for this dance.

#### PART A

**Cheep, cheep, cheep, —  
Flap, flap, flap, —  
Wiggle, wiggle, wiggle, —  
Clap, clap, clap, —**

#### PART B

(Prompt before Part B starts)

**Wave your right hand around  
— — — — — now your left  
— — — — — use two hands  
— — — — — now we clap hands  
— — — — — from the top**

The American  
Square Dance Society's

## SCHOLARSHIP FUND

If square dancing is to continue to grow and prosper, there will be an ever increasing need for new and trained caller/teachers. A newcomer to the field may learn the hard way, as many of today's veteran callers learned, by being apprentices to experienced callers in their areas or by simply watching others and learning by doing. The latter method carries with it the risk of making many mistakes and, in the process, discouraging and possibly driving many potential dancers out of the activity.

Callers' schools, operating independently, have been in existence for many years and each summer at various locations, aspiring callers sign up for these courses. We have been aware for some time that there are individuals in areas where no callers or teachers exist, who could attend a callers' school but only with some form of financial help. Here, they would receive training and advice from experienced leaders and have an opportunity to start out on the right foot.

In the spring of 1970, Dick and Marge Pentecost of The Dalles, Oregon, were provided funds by the SIOASDS to attend a callers' school of their choice. This was the start of our Scholarship Program.

In the years that followed, more than 63 individuals have received full or partial scholarships to attend a callers' school. At first, the criteria was based on the individual's talents and potential in the field of calling and teaching. Eventually, the criteria changed. We took the stand that an individual who could make a financial sacrifice and attend a school at his own expense would undoubtedly gain the maximum from attending such a course. For that reason, we limited our scholarships to those who, in addition to having the right motives for wanting to call, found it impossible to attend such a school without financial help. At times we have been aided by special donations from SQUARE DANCING readers, and, to this date, the Society has contrib-

uted more than \$12,750 to this project.

Here are the names of those who have received scholarship awards.

(1970) Dick and Marge Pentecost. (1971) Clyde and Ruth Cullings, Joseph Mainini, Leroy and Carol Foster, Tim Ryan. (1972) Jim Cholmondeley, Jim Lanier, Henry Lehman, Allan Marjerison, Clint McLean. (1973) Tom Winters, Truman Burton, Bob Lockeby, Al Eblen.

(1974) Bill Gates. (1975) Bernie Baker, Chuck Meyer, Mike Woods, Bill Lincoln. (1976) Bill Litchman. (1977) Roy Fulcher, Jo Clinefelter, Lisa Moore, Gerald Pinkston, Lester Stahly. (1978) Bill Ellis, William C. Fage, Douglas B. Foster, Bill Franck, Steven Moore, Burt Summers, Dale and Arlene Whiting.

(1979) Murphy Chang, Kim Davis, Danny and Kara Lynn Greenfield, Bill Jenkins, Terry Stafford, Marilyn L. Stertz, Frederick W. Strang. (1980) Terry Cora, Kurt Dinsmore, Jack Harkins, Cindy Ketzler, Kenneth P. Miller, Jerry L. Reed.

(1981) Thomas J. Bell, D. Hobert Herron, V.S. Houston, G.K. McNeal, Richard Tayloe. (1982) Barry Bartlette, Claude Fightmaster, Linda Hinton, Greer Jackson, Phil Rowan, Bill Womack, Don Wood. (1983) Hardy Rothrock, Jon Sanborn, Frank Gattrell, Tim Glendening, Carl Dougherty, Judith Hogan.

### 1984 Scholarship Program

Those wishing to apply for a scholarship to attend a caller's school of their choice in 1984 may send us a letter explaining why they would like to enroll and stating whether or not financial help is necessary. Address your letter to this publication and mark it, Attention: Scholarship Fund. Letters of application should be received no later than March 15, 1984. No replies or acknowledgments will be sent unless more information is needed.

Also, the Overseas Dancers Association will be accepting applications for overseas dancers to attend a caller's school. The SIOASDS will supply limited, matching funds to make this possible. Write Len Bergquist, Chairman Overseas Dancers Scholarship Committee, 14735 Sun Hills Drive, Colorado Springs, CO 80908.

# Red Boot Productions

## —A Growing Concept



**I**F THE RECORD LABELS Red Boot, Red Boot Star, Gold Star, J Bar Kay, G&W, Flutterwheel and Pilgrim ring a bell with you, it's small wonder. They're all part of a single organization — the Red Boot Record Company.

Headquartered in Greeneville, Tennessee, the organization was the brain child of Don and Mildred Williamson in the early 1960's. As with many record labels, Red Boot started out with the timely hit — White Christmas — that has remained a favorite over the years. Recorded more than 20 years ago with one dance pattern, it has since been re-done as White Christmas #2, with different and updated choreography. Chances are you'll be dancing to one version this month.

Two of the Red Boot classics, West Virginia and Oklahoma, have remained favorites among dancers and callers and in their two decades of activity, Red Boot has enjoyed a number of "hits" — a hit, according to Mildred Williamson (who claims she's general flunky for the corporation) is right around 6,000, a count that makes everyone happy.

Variety is the keynote for Red Boot. A team of more than a dozen callers are constantly coming out with new releases on at least one of the Red Boot labels.

And what's so unusual about Red Boot? For one thing, it has a built-in promotional team — the Red Boot Boys. Johnny Jones and Mike Hoose swap leads. When one takes the vocal lead, the other sings tenor. Wayne McDonald sings bass and Don Williamson, baritone. They not only record as a quartet but have initiated a series of dance/concerts where the four of them split an evening of calling and follow it up with a nondancing song fest, sometimes backed "live" by their recording orchestra. At other times they perform with specially prepared pre-recorded accompaniment.

### A Good Combination

The combination of an excellent dance supported by a relaxing after party concert is growing in popularity, and the Red Boot Boys find this type of promotion keeps the Red Boot name continually in front of the public.

What are the future plans? Wayne McDonald, national sales director for the newly re-organized Red Boot Productions, Inc., says that things look bright and this, coming from someone whose company is built solidly around the world of square dancing, sounds like good times ahead for all who are a part of this activity.

## CALLERLAB members

HELP YOURSELF — HELP CALLERLAB

Help SQUARE DANCING Magazine gain subscribers

**S**QUARE DANCING Magazine is on a subscription drive campaign and Callerlab members are helping. As you may have noticed SQUARE DANCING Magazine has increased in size and scope. Some of the recent issues have been the largest in this publication's history and, with a number of new fea-

tures introduced in the past couple of months, and others promised for the future, "growth" is our middle name. Our goal is to bring you the most complete, the most interesting, the most professional magazine it is possible for us to produce.

We know of no better way to reach the

square dance public than through the two major methods now in operation. The Sales Reps Program with its several hundred Reps (see page 31) has been a valued segment of our sales force for a number of years. The Callerlab subscription sales promotion, started last year, and, as a result, more than 1,200 new subscriptions were produced. For each one of these subscriptions, a cash payment has been made to Callerlab and for each subscription sold a registered Callerlab member receives valuable credit dollars with which Caller/Teacher Manuals, quantities of the various handbooks and paid-up subscriptions to the Magazine may be purchased.

Once again, this year, members of Callerlab who register for this special subscription program will be in line to win one of the 40 valuable prizes. Starting with two quality sound systems and a professional column speaker, prizes will include many items that will be personally valuable and useable to the Caller/Teacher.

#### Callers

By now, you will have received your information flyer from Callerlab on this special

program and Sweepstakes. If not, drop us a line in care of this magazine and the information will be rushed to you. SQUARE DANCING Magazine subscriptions are easy to sell. If you like SQUARE DANCING, chances are other dancers and callers in your area will enjoy it also. All the information necessary to be a part of this promotion will be sent directly to callers as their registration has been completed.

#### Dancers

It may be that your caller/teacher is a member of Callerlab and has registered for this program. Why not give him the opportunity to make a pitch to your members and perhaps increase the readership of SQUARE DANCING within your group? As a reader, if you feel this publication has been helpful to you, then it is also likely to appeal to others within your group.

This is our one major drive each year to increase circulation. As the circulation increases, so will features in the magazine be increased, more color photography be included and extra "specials" be introduced. Thank you in advance for your assistance.

## SWEEPSTAKES DRAWING



GRAND PRIZE

Winner of the SWEEPSTAKES drawing gets this Clinton Sound System (above and left).

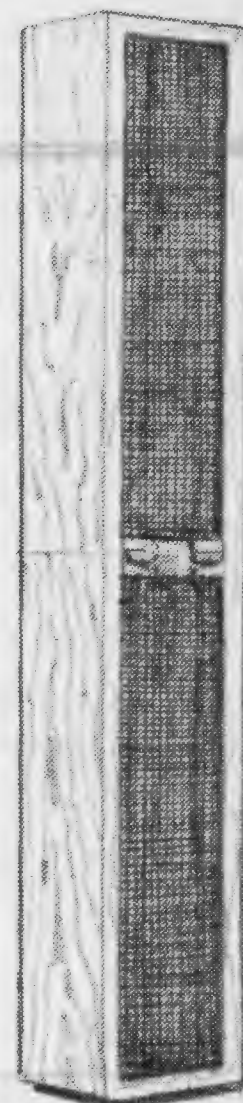
## INCENTIVE PROGRAM

The caller selling the most subscriptions earns the Ashton sound amplifier (below). The seller of the second greatest number of subs gets this Yak Stack (right).



1st PRIZE

2nd PRIZE



# Film

## How Can It Best Serve Square Dancing?

IT'S 2:00 AM and the late, late show is flickering on the big tube in the living room. Tonight it's "Ma and Pa Kettle Go To a Square Dance." Naturally, the title intrigues us and though we're tired, having been home these past three hours following our weekly dance with the Allemande Lefters, we don't want to miss an opportunity to see our favorite activity on the screen.

Finally, the titles appear followed by half a dozen commercials then, whoops — there's Percy Kilbride and all the friendly folks unravelling the story line for us. We wait. We wait some more. The scene shifts to the exterior of a barn. We can hear the party sounds and before entering we know there's a square dance in progress. The three foot high letters on the sign outside tell us there's a "Square Dance Tonight!"

As we move in, we hear the caller shouting (that's exactly what he's doing, because sound systems, as we know them, hadn't yet been introduced and the picture is set some time during the 20's or 30's). "Ladies to the center, back to the bar. Gents to the center, make a right hand star!"

Now the camera moves to a long shot of the dancers. Most are doing an allemande left and a right and left grand. Few, as far as we could see, were making any attempt at a right hand star. We didn't have too great an opportunity to watch or listen because now the camera has zoomed in on the young heroine and one of her male admirers and, as we listen, he's asking her for a date to attend Sunday's picnic. Ah ha, now we know why they had a square dance in the first place. It was the "hook" or *business* the director is using to unfold the story. So

much for Ma and Pa Kettle — we're off to bed.

☆☆☆

Hollywood's treatment of square dancing in the movies over the past 40 years has fallen into this general format. If you want a grand costume scene where Clark Gable's Rhett Butler is going to flirt with Vivian Leigh's Scarlet O'Hara, then you set up a massive Virginia Reel as a key scene for "Gone With the Wind." As a square dancer, you wish they would show more of the dancing but for the average viewer the setting is appropriate and the scene most effective. In the film "Giant," Elizabeth Taylor stops the caller, the music and the dancing so that we see an appropriately stunned audience when she announces the engagement of her son. And so it goes.

### **Slight Improvement With T.V.**

Television has perhaps fared a little better. A number of productions have included square dance sequences as a means of establishing a story line. Frequently these segments involve costumed square dancers who are delighted with the opportunity of appearing on TV and are able to perform on a one-time basis without joining the union, a loop hole provided by the Taft-Hartley Law.

The whole thing boils down to the fact that from an entertainment standpoint, neither commercial motion pictures nor television have truly taken advantage of the opportunity to present square dancing with all its color and audience appeal. In a few instances, square dancing has had good exposure. One example was the Phil Donahue show with Lee Kopman and Dave Taylor at the helm, and, while there have been others, they have been few and far between.



Perhaps square dancing's best potential lies in the realm of public service television. A series, produced by the South Carolina Educational Television Organization, and covering the complete Mainstream program was made available to local public service television channels earlier this year. A few years ago, a private production company out of Chicago did an excellent one-shot which followed a nonsquare dancing couple through their early experiences in square dancing. Up to this point however, this has just about been the extent of the exposure.

### **Do We Need Something Different?**

A number of years ago, a 15-minute color and sound film was produced as a "pilot." It was a sampler film, illustrating four or five different types of patterns and featuring a square of young married couples, eight pre-teens, a square of teenagers and a square of old-timers — men and women who were grandparents and great-grandparents.

When it was produced, it was a good representation of the forms of dancing and costuming popular at that time. It received excellent exposure throughout North America and when the State Department purchased the film rights, and translated the narrative (but not the calling) into more than six different languages, it was released through American Embassies around the world. That film, of course, is no longer available.

Today there seems to be a need for a film or a series of films aimed not so much as an interest-getter for nondancers but as an indoctrination for those entering the activity. As pointed out in an earlier issue, the new dancer today finds that most class time is filled to the brim with learning the basics. As a result, much of what is important is being omitted.

### **Time A Factor**

Many of today's leaders, callers and experienced dancers alike are unaware of the activity's traditions. The colorful heritage of the folk dance of America is frequently kept secret from those who take part in it. The caller, who once had the time to explain proper styling and timing, now uses those hours to explain modern choreography. Stressing the importance of dressing according to accepted guidelines and outlining club responsibilities are among segments of the learning process that are simply omitted. As time goes on a

large, growing portion of the square dance population will be unaware of how to move correctly to the music, or how to be a courteous and thoughtful dancer.

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*The colorful heritage of the Folk Dance of America is frequently kept a secret from those who take part in it.*

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Since proposing a series of video tapes or five to 10 minute films as a supporting element to the teaching process, we have had letters, phone calls and personal conversations with those who agree that a series of this type could be invaluable.

The idea would be to produce about five short films or video tapes under the best possible conditions. Copies would be made available through local associations to square dance groups, and particularly to class participants. These would be scheduled so they would be shown to class members (and others perhaps) as the class progresses. Each segment would include some history and heritage of square dancing. Each would include segments stressing smooth dancing, pointing out styling fundamentals and utilizing model dancers who not only would dance correctly but smile and look as if they were having a great time — which they would be.

### **Costumes Pace Class**

The contemporary dancer models would be costumed in a manner suitable to the progression of the new dancers in class. Moving from full skirt, blouse and soft-soled shoes for the ladies; slacks, long-sleeve shirt and comfortable shoes for the men, the clothing, all in good taste, would change gradually until in the final segments, the fancier outfits would be displayed.

There would be an opportunity to include a taste of the era of traditional dancing that preceded the contemporary forms. Even though today's dancers may not have the opportunity to dance in the manner of yesteryear, they will be extremely interested in viewing first hand the authentic mountain dances, the qua-

drilles, Lancers, contras, and the simple couple dances that were the forerunners to today's choreography.

Although many of our traditional leaders, Lloyd Shaw, Benjamin Lovett and others are no longer with us, today's dancers should be reminded of the part they played in bringing square dancing to us.

And what about attitude? It's one thing to read the do's and don't's of square dancing, to be reminded by the caller/teacher of the 10 Commandments of Square Dancing in the Indoctrination Handbook, but it's quite a different proposition to watch as these points are acted out on film. This way a person can grasp the importance of courtesy on the dance floor, of never leaving a square once it is formed, of saying "thank you" once the tip is ended. What is often explained briefly or read in a book *can be* forgotten. What one sees, one usually remembers.

### **The Idea Unfolds**

Slowly but surely, the elements for a film series are beginning to fall into place. Soon, we will present an outline of what *might* be included in five progressive scripts. Presently, we are trying to determine: Is the number of sequences correct? Should there be more? What should be included that hasn't been mentioned thus far? Remember, this is not to be a teaching series to show individuals how to execute certain basics. That is the caller's job. The films we are considering can most effectively explain body mechanics and cover the steps necessary to execute movements smoothly.

It's one thing to *say* to a group, you should

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## **RESEARCH MATERIALS**

*If you have any old movies of square dancing you'd like to share for researching this project, please drop us a line.*

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do thus or so, or dress this way rather than some other way. It's quite another thing to illustrate the point and *show* why these guidelines exist.

What would be most practical — Super 8 millimeter sound films or video tape cassettes? Remember that an average size television set is limited to a fairly small viewing audience. Setting up a projector and screen on the other hand might be preferred. How should the mechanics be arranged so that during class or during a refreshment break, the film might be shown?

### **What Means of Distribution**

How should distribution be handled — through Legacy or Callerlab or through existing associations or combined clubs? And how would something like this be financed? It's interesting that we mention this last. Perhaps it's because we feel if the benefits are great enough — the financing will not be a problem.

All of these things we hope to work out with the help of your ideas and suggestions. Our major concern right now is whether or not a project of this type might help to prolong the interest of the new dancer and assist in the learning experience. If we can justify the use of a pictorial presentation, then all of the nitty-gritty will simply fall into place. There'll be more on this and a rough script of potential segments coming up soon.

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## **WHAT ABOUT SQUARE DANCING**

### **IS MOST PHOTOGRAPHIC?**

Have you ever sat high in the stands at a State or National Convention watching several hundred square dancers skim through their paces? If you were looking down, chances are you were impressed with the patterns. Were you also impressed with the way the dancers were moving to music? Did they appear to be having the "fun time" that we all boast about? What we're getting at, is if square dancing is to be portrayed on film, what do you feel will encourage others? Just dancers having a good time may not be the answer. Perhaps, dancers rehearsed to synchronize their movements would be more effective. What do you think should be considered in order to translate this activity favorably onto film? Your ideas and suggestions will be appreciated.

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# 33<sup>RD</sup> National Square Dance Convention<sup>®</sup>

Baltimore, Maryland  
June 28, 29, 30, 1984



**B**ALTIMORE OFFERS TWO-FER in '84! What's a Two-Fer? That's when you get double what you bargained for. For instance, if you combine a National Square Dance Convention with your vacation and they're both great, that's a Two-Fer. Baltimore in '84 offers you a chance to do just that; read on and you'll see what we mean.

Maryland's slogan is "America in Miniature" because from the forests and mountains in the west to the Atlantic beaches of the Eastern shore, there's plenty to see and do. A half-hour drive from Baltimore takes you to Annapolis, a charming, old-world town that is the site of Colonial mansions, fine restaurants, sailboat regattas and a bustling, dockside marketplace. Continue across the Bay Bridge and in a couple of hours you can enjoy the wide, clean beaches of Ocean City, Maryland's popular, family-oriented vacation spot on the Atlantic. Dotted along the Eastern shore are quaint communities where descendents of English and Cornish settlers still speak the patois and live much as they did in the early days, depending on the water for their livelihood. (Read James Michener's *Chesapeake* before you come.)

Western Maryland offers a cool retreat for nature lovers in its many parks, where you can camp or rent a lakeside cabin while enjoying swimming, fishing, hiking or boating.

### Now That You've Seen Maryland . . .

A 45-minute drive south of Baltimore will bring you to Washington, D.C.. Pennsylvania Dutch Country is two hours north of Baltimore with Amish homes and farms that are open to the public. Not too far away is Her-

shey, Pennsylvania, offering everything from a tour of the chocolate factory to band concerts and an amusement park. Hop over to New Jersey and Atlantic City, the Las Vegas of the East.

See some possibilities for a Two-Fer? Get those crinolines packed for travel, we'll be ready and waiting for you come June, 1984.

### Speaking of Seafood

The 33rd National presents *Culinary Delights*, a spiral-bound, accurately indexed cookbook containing over 400 mouth-watering recipes. Historic Maryland has been captured in beautiful sketches throughout the text. Priced at \$7.00 each, plus \$1.50 postage, make checks payable to the 33rd National and mail to: bill and Elaine Fontz, 529 Goucher Blvd., Towson 21204.

Here's a sample recipe for *Seafood Supreme*: Take 1½ cups chopped green onion, 2 tblsps. butter, 2 tsps. dry mustard, 1½ cups flour, 4 tsps. salt, 1 tsp. pepper, ½ gal. milk, ¾ lb. sharp cheese (cubed), 12 ozs. mushrooms (stems and caps), 2 tblsps. lemon juice, 1 tsp. Worcestershire sauce, ⅓ cup sherry (optional but good), 4 lbs. assorted seafood (shrimp, lobster, crab meat and/or scallops) all cooked, and 1 2-oz. jar chopped pimento. Brown onions in small amount of butter. Mix mustard, flour, salt and pepper with small amount of milk to make a thin paste. Heat remaining milk in a large, heavy pan or skillet and stir in paste until mixture thickens. Add cheese to mixture and stir until melted. Add remaining ingredients and allow to heat through, but do not boil. Serve over fluffy, hot rice. Serves 16 to 20. □ □ □

**Register NOW for the 33rd National in Baltimore, June 28-30, 1984. A Registration Form can be found in the center of the October magazine.**

# ADVANCED DANCING

by Bill Davis, Sunnyvale, California

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**A** SUBJECT THAT I have not seen discussed to any great extent is the frequency of events in the square dance scene. To my knowledge no one has conducted any surveys with the objective of finding out if more individuals are dancing more frequently now than they did 5, 10, 15, or 20 years ago. In another vein, are there more dances now? Are there more major events than in the past? My own opinion is that there has been a very clear trend toward more people dancing more frequently. There are certainly more major events than there used to be. There are probably more clubs and open dances in general. We have seen a trend in our area to somewhat smaller open dances, but this has been accompanied by an increase in the number and kind of dances.

How about the dancers themselves? Twenty years ago only a few dancers danced more than twice a week. Most danced about three times per month. Just as a guess, I would say that in the northern California region perhaps only 30% of the dancers danced more than six times per month. And probably less than 10% danced more than eight times per month. I estimate that today most of the dancers dance about three to four times per month (not much different), but 30% now dance more than eight times per month; and there are 10% of the dancers who are dancing 12 times per month or more. Nationwide, I am sure that there are local differences. Some areas probably have not changed much from the status of 20 years ago. In other areas, such as retirement communities, an even greater increase has been experienced.

Twenty years ago the dancers who went to events outside their own club functions might have gone to one or two per year. Now there are many outside events, and many dancers who go to one a month or at least every other month. In the northern California area, there are more than 12 major (festival-type) events each year. That is more than one in every

month! We already know that the average dancer dances many more calls than he did 20 years ago. The number of frequently-used calls has increased over the years at about the same rate as inflation in our national economy.

What is the significance of these frequency observations? I have always been interested in two aspects in this type of situation. The first is to recognize and determine the frequency characteristics, and the second is to understand and use that information in some productive way. Quite often (and in the case of square dancing — usually) it is not clear *why* the frequency of a phenomenon has changed. One can, however, speculate. Let's.

## More Time For Leisure

Clearest in my mind is the reason for the increase in the frequency that individuals dance. I think the reason is that more people have more leisure time. They have picked up on the game aspect of square dancing, coupled that with the social aspect, and have found it to be a rewarding way to spend their increased leisure time. So, the same number of dancers dancing more, tends to produce more events. This is more likely than fewer, bigger events because the increase in total dance time means more people promoting and wanting to do their own thing in the square dance world. (In this connection look also at the increase in the number of record companies and records released, the number of ads in the magazines, the number of high quality magazines, etc. etc.) This seems the normal way of things and not something that will be stopped or slowed down on a voluntary basis.

To the extent that these conclusions about the frequency of events and involvement are correct, what can/should we do about it? Should we attempt in some way to turn the clock back and lower the frequency of everything? I think this would be futile and not what most would prefer. What then? My own reaction is to see where I best fit into the picture

and try to use the facts in the most productive and satisfying manner — for myself as well as the dancers. Because I enjoy involvement with square dancers at all degrees of participation, I have elected to teach dancers and conduct programs for dancers with a wide range of involvement (frequency-wise). Each program

has its own rewards. The enthusiasm of low-frequency dancers is evidenced by their noise and antics. The enthusiasm of high-frequency dancers is manifest in their keen interest in understanding the calls and the choreography. I like 'em both. I would not like to have to choose between them!

## CONTRA CORNER



### *A Different Rhythm*

by Glen Nickerson, Kent, Washington

**C**ONTRA DANCING HAS BEEN CALLED the round dancer's square dance. The fitting of the movements to the measures and phrases of the music, as in round dancing and the use of square dance type movements combine to make an enjoyable dance.

Most contras require the dancer to walk in what a round dancer would call "one-step rhythm," that is, one step on each major beat of the music. However, there are contra dances that are danced to other than the one-step rhythm and these dances can enhance a dance program by providing a change of pace, variety and a different rhythm. One such rhythm is the waltz.

The following waltz contra dance dates back to at least the late 1700's. It was included in an unnamed British Collection of 1802, complete with musical notation for the tune. The dance was reproduced in *Kentish Hops*, edited by A. Simons of Orpington, England, and published by the English Folk Dance and Song Society (EFDSS) in 1970.

#### **THE DUKE OF KENT'S WALTZ**

Longways Duple Minor  
(adapted from Triple Minor)

#### **Right hands across, left hands back**

(8 waltz measures) In modern terms this is translated as right hand star, left hand star back, each of which takes 4 waltz measures. Since this is danced as a proper duple minor, (uncrossed) the actives form the stars with the inactives next below to make a four hand star.

#### **First couple, taking both hands Side step down the middle and back And cast one place**

(8 waltz measures) Only the actives step into the middle and side step, or canter, down the center for 4 measures, then return up the center and cast off (or down) one position. At this point progression has occurred. Some prefer an unassisted cast-off while others allow the inactives to "hand" the actives around during the cast. The unassisted cast is most probably the correct form in keeping with the dance style of the period.

#### **Giving right hand to partner All balance forward and back and then Change places, man turning partner under Repeat with left hand Each man turns woman below with right hand Then turns his partner with the left**

All dancers join right hands with their partners and in 4 waltz measures balance toward their partner (1 meas.) away from their partner (1 meas.) turn the lady under like a box the gnat (1 meas.) and drift slightly apart (1 meas.). The sequence is repeated with left hands joined, turn the lady under is like a swat the flea. For the second half, each man faces the lady diagonally to the right of his partner and turns her right hand round (a two hand star) and drifts back to place in the line in 4 waltz measures. Each man then turns his own partner left hand round (4 measures). As all dancers come out of the left hand two-hand star they flow directly into a four-hand right hand star with the next duple grouping to begin the sequence again.

The waltz rhythm calls for three steps (step, step, close) for each measure of music for a

total of twelve steps to each phrase. Normal one-step rhythm requires eight steps to the phrase, so in waltz contra dances you may find the dancers tending to finish the movement too soon. Remind them to use up all the music and, if necessary, travel a little further in the pattern to accommodate the extra time in the waltz rhythm. One sign of a good dancer is the dancer's ability to adjust his movements to fit the musical phrase or measure.

Music for waltz contra dancing is in short supply. While much good waltz music is available, few records are long enough to go through the dance sequence more than three or four times. One good waltz record is *Love Makes the World Go Round* on Lloyd Shaw Recordings, #180-45. A good short record is *Familie Vals* on Folklore Village #FLV 7801. If you can find it, a Scottish LP, *Waltzing with Jimmy Shand*, has twelve bands of good waltz

music. The bands run from four to six times through the dance sequence. It's on the Waverly label, SZLP #2133.

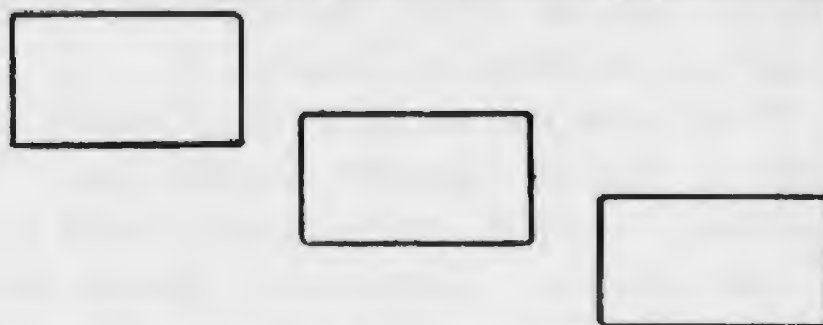
Add a waltz contra to your repertoire for the variety and change of pace it offers.

☆☆☆

### A NEW CONTRA COMMUNIQUE

Mona Cannell of Kettering, Ohio, has undertaken to publish and edit a new contra newsletter. Entitled, "Contra Conversations," the publication will appear quarterly and is, according to the editor, "conceived as a sharing forum of opinions, ideas and information" relating to contra dancing. It will not include advertising but will be dependent upon subscriptions, \$3.00 per year, and contributions of material from those interested in this part of the activity. For additional information or to subscribe, write the editor at 2201 Hazelhurst Ct, Kettering, Ohio 45440.

# MOSTLY MODULAR



*by Cal Campbell, Ft. Collins, Colorado*

**T**HIS MONTH I thought I would travel to the other end of the spectrum and talk a little about Plus program modules. For those of you who follow this column, don't worry, most of the feature will continue to concentrate on the Mainstream area. I just felt it would be interesting to kick in a few Plus modules once in a while.

Even if you specialize in Mainstream dances, if you do any amount of guest calling, you will occasionally be asked to do a Plus tip. If the rest of the program is Mainstream then you never know what to expect from the dancers who join you for that tip. They may be accomplished at the Plus level or they may be just getting up to see if they can do it. In either case, it is very comforting to have a set of modules that you know work. I use the following as floor testers to see what terms we know in common.

#### ZS-ZB

Heads pass the ocean  
Ping pong circulate  
Extend  
Right and left thru

#### ZS-ZL

Heads pass the ocean  
Ladies trade  
Ping pong circulate  
Extend  
Swing thru  
Men run  
Bend the line

#### ZB-ZB

Touch one quarter  
Follow your neighbor  
and spread

Touch  
Explode the wave  
Chase right  
Single hinge

#### ZL-ZL

Load the boat  
Slide thru  
Right and left thru

Pass the ocean  
Swing thru  
Girls fold  
Peel the top  
(ocean wave)

## SQUARE DANCING Magazine's SALES REPS PROGRAM

**N**O ONE IS A BETTER salesperson for this publication than he who is thoroughly acquainted with it and "sold" on it himself. Chances are, there may be dozens of enthusiastic square dancers in the club you dance with who, like you, are interested in knowing more about this activity, would like to become better dancers and would enjoy reading SQUARE DANCING every month. Why not be the one to introduce them to this publication and, at the same time, gain for yourself cash dividends or points with which you can earn valuable premiums for yourself, your club or for your caller. For information on how to become a SQUARE DANCING Magazine Sales Rep, just send your name and address to the Circulation Promotion Dept., SQUARE DANCING, 462 N. Robertson Blvd., Los Angeles, CA 90048.

A couple of notes on the zeros. The load the boat zero works very well as a fractional half zero by cutting out the right and left thru. When used as a half fractional zero, each couple gets to dance both the inside and outside portions. The peel the top zero actually ends up in a tidal wave. If this bothers you, add two right and left thrus to put everyone back into facing lines of four. One more thing — don't overlook the option of using some equivalents in place of slide thrus or right and left thrus to help stretch the material.

### ZL-ZB (tz)

Veer left  
Crossfire  
Single file circulate  
Men run  
Slide thru  
Two ladies chain

### ZL-ZB (tz)

Touch a quarter  
Triple scoot  
Single file circulate  
Triple scoot  
Men run

There are several Plus calls that are either true zeros or technical zeros. These are teacup chain, spin chain the gears and relay the deucey. I like to interject relay the deucey and spin chain the gears at any point in the module where I recognize a normal eight chain thru formation. Remake the thar works very well as a half fractional zero.

The above modules are only an introduction to the Plus program. In a few months I'll explore some of the other terms and also explore some terms from the dance by definition approach.

### ZB-AL

Touch one quarter  
Follow your neighbor  
Left allemande

### ZL-AL

Swing thru  
Girls fold  
Peel the top  
Pass thru  
Left allemande

# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

**FLIP THE WIDGET:** From a wave or line: Centers run and roll; new centers tag and touch.

From a static square: **Heads square thru four . . . swing thru . . . Flip The Widget . . . scoot back . . . men run . . . slide thru . . . left allemande.**

**FAN THE DECK:** From parallel (R-H) waves: Centers cast (left) three-quarters as ends circulate one half; wave of six grand swing thru; center diamond circulate; center four (wave) cast (left) three-quarters as outside four one half circulate. Ends in parallel waves.

From a static square: **Heads square thru four . . . Fan The Deck . . . centers trade . . . men run . . . star thru . . . pass thru . . . trade by . . . slide thru . . . star thru . . . allemande left.**

# TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



CHECKING OUT THE EMPHASIS CALL  
PEEL OFF

<p>A</p>	<p>B</p>	<p>C</p>
<p>D</p>	<p>E</p>	<p>F</p>
<p>G</p>	<p>H</p>	<p>I</p>

BARBARA: Callerlab has been quite perceptive in electing some existing calls in the Mainstream program that tend to confuse us even when we're on our toes. In this, the final month of the year and the final quarter for 1983, let's take a look at Peel Off.

JOE: In the definition, it is stated that the movement can be done from a setup with one couple following another (A), a box circulate (D) or a Z formation (G).

BARBARA: Quoting from the definition, it states that each lead dancer turns away from the center of the starting formation (B, E, and H), walks in a semi-circle and steps forward to become an end dancer in the new line (C, F,

and I). Meanwhile, each trailing dancer steps forward (B, E and H) and does a U turn back, turning away from the center of the starting formation to become the center dancer of the new line (C, F, and I).

JOE: As you can see from the diagrams, from one couple following another, the ending formation is a line of four (C). From a box circulate, the dancers have taken a step forward to adjust to a two-faced line (F). And, from a Z, the ending formation is a two-faced line (I).

BARBARA: Once we understand that despite the starting setup, the action is similar in each instance, we stop having problems.



## The Dancers

# Walkthru

### TENDERFOOT CHRISTMAS

*By Edwin L. Dodds, Pueblo, Colorado*

'Twas the night before Christmas  
and all thru the hall  
Not a skirt was swishing nor did a foot fall.  
The boots and slippers were all placed with care.  
In the hopes of next dance night for us to wear.

Ol' Grumpy and I with our Basic Handbook  
Had just settled in to give it a look.  
When out in the lot there arose such  
a clatter,  
I rushed to the door to see what was the  
matter.

And what to my wondering eyes should give  
pause,  
But a jolly round caller and eight tiny taws.  
His eyes they did twinkle  
and his manner was sage;  
He spoke not a word  
but went straight to the stage.

He put on a record and picked up the mike  
And began to call  
like I've ne'er heard the like.  
With a do sa do and a left allemande  
All the dancing and laughter  
and friendship began.

Box the gnat, wheel and deal,  
right and left thru;  
You'd be surprised, not one call we blew.  
We promenaded with the gal we got . . .  
When all of a sudden the music stopped.

And I heard him exclaim  
as he circled left out of sight,  
Merry Christmas to all,  
and to all a good night.\*

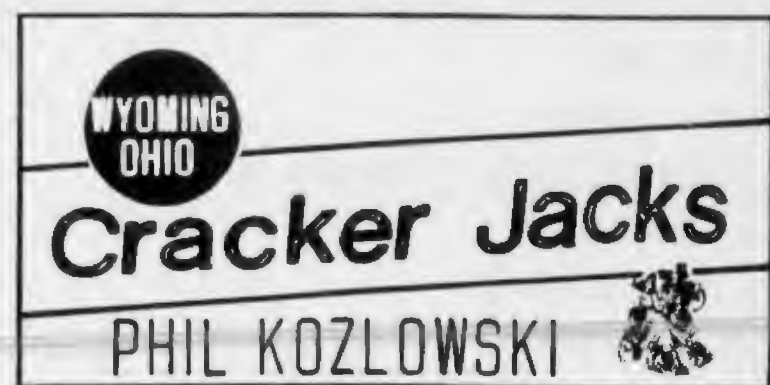
\*With apologies to Clement C. Moore.

### A FESTIVE REUNION

**W**E VENTURE TO SAY there's scarcely a club two years old or older that hasn't an alumnae group made up of individuals who, though supportive of square dancing, are inactive for one reason or another. Perhaps because of the loss of a partner or an illness, but whatever the reason, they have fond recollections of friendships made during their years as active club members.

Several clubs, traditionally, invite past members, even though they may no longer be dancing, to attend the Christmas dance or perhaps a non-dancing holiday party. You might think about it.

#### BADGE OF THE MONTH



The Cracker Jacks were formed in September, 1982, with a charter membership of 30 dancers. Dancing on Tuesday nights, a multi-level program is featured with the Plus program on the first Tuesday of each month, Mainstream on the second Tuesday, Plus again on the third Tuesday, Mainstream and Experimentals on the fourth Tuesday and an all-singing call program on the fifth Tuesday. Something for everyone! The club dances at the Wyoming Police Association Activity Center in Wyoming, Ohio.

The badge is white with red stripes and red lettering (reminiscent of the edible Cracker Jacks' printing). A three-dimensional, gold square dance couple and a blue circular name plate are attached.

# The WALKTHRU QUICKIE

## CHRISTMAS DECORATIONS

by Jessie Hartley, Agoura, California

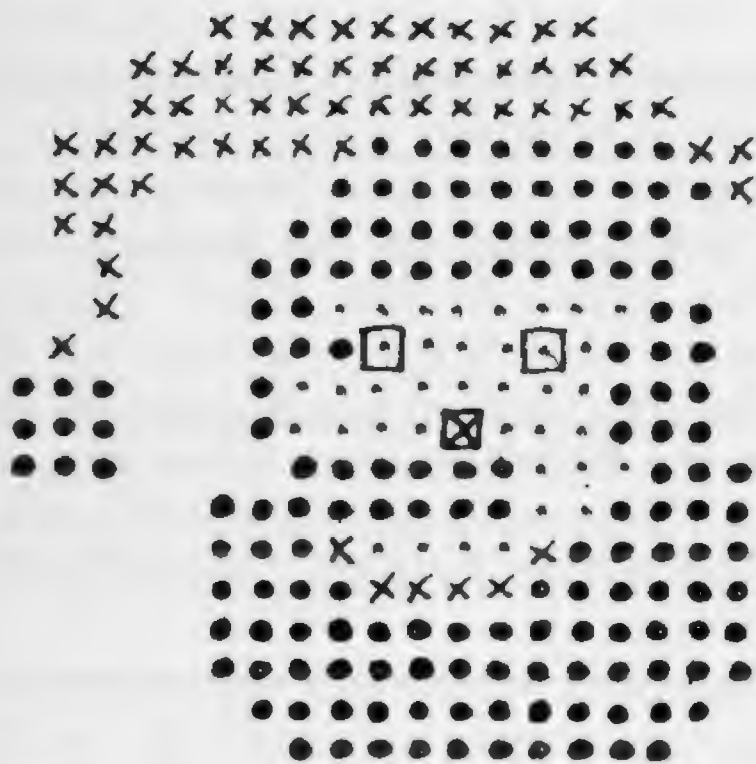
WHILE ORIGINALLY designed for Christmas tree ornaments, these easy-to-make seasonal decorations could be used as special name tags for a holiday party, mementos to gift your club members, or hall decorations hung from wire strung across the walls or on a small tree or bare branch.

Three patterns are given here but with very little experimentation you will probably create some original pictures. Come to think of it, the idea could be adapted to any season or theme simply by selecting appropriate designs.

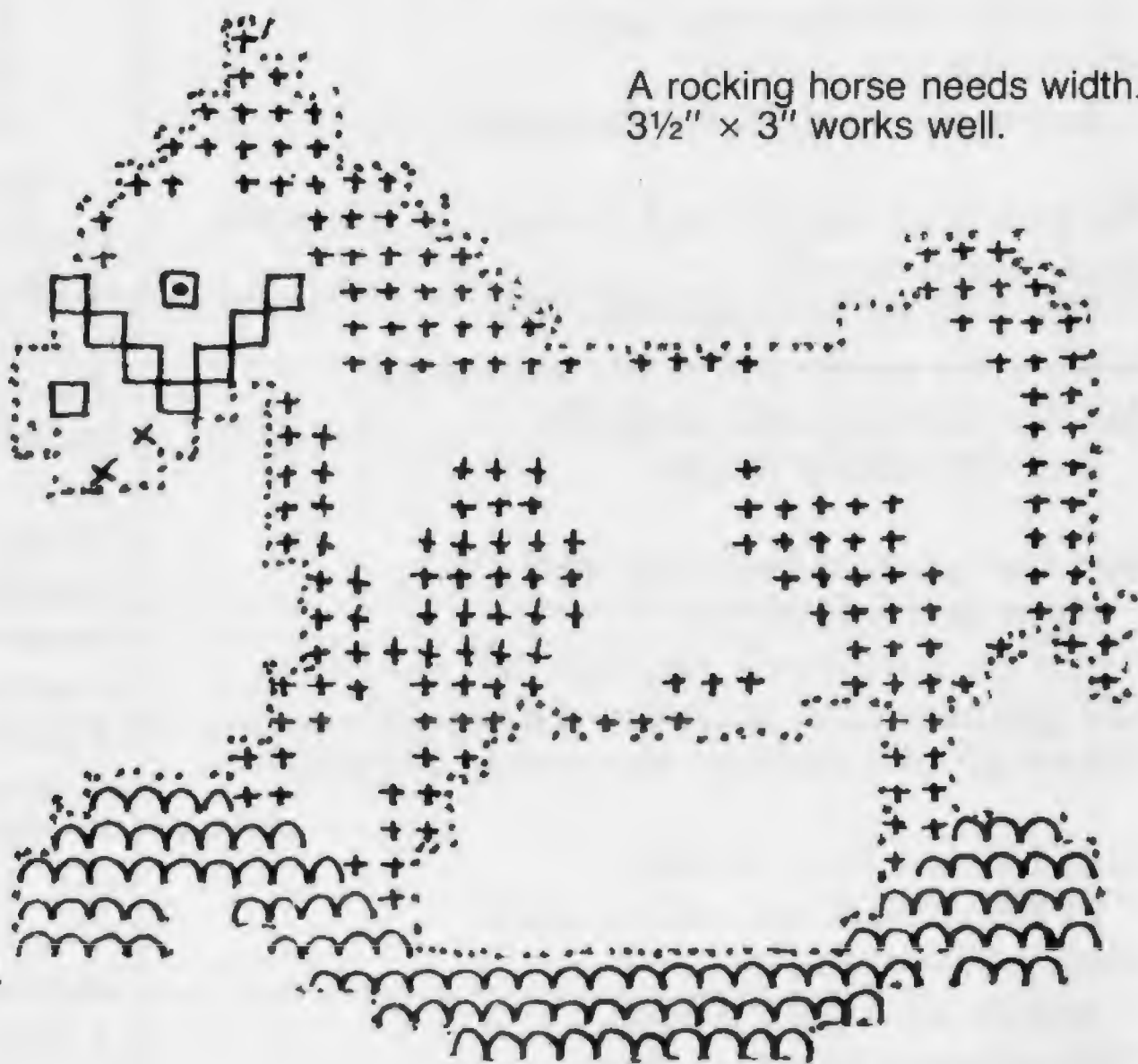
You can make these squares larger or smaller than I suggest. You will need one square of canvas or plastic with holes (both available in hobby and craft shops) for each decoration.

The patterns shown were worked with yarn in a continental stitch from right to left and from top to bottom. My suggested colors are:

- x = red
- = white
- (small dot) = flesh or pink
- = black
- + = yellow
- ∩ = brown

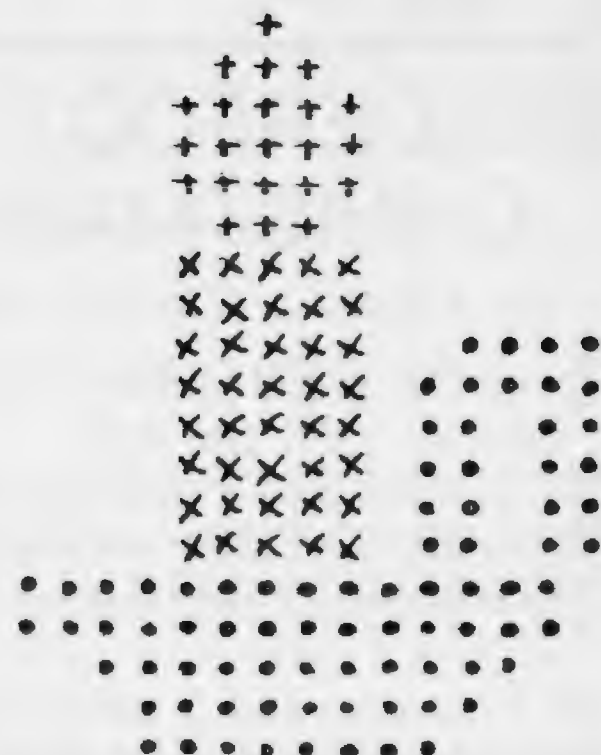


A Santa face makes up well in a 3" x 3" square.



A rocking horse needs width. 3½" x 3" works well.

The candle fits easily within a 2" x 2" square.



The background may be filled in with any color of your choosing.

Once the stitchery is completed, add a ribbon hanger and glue a felt square to the back to hide your work.

You'll find these make up very quickly and are fun to do. Why not get several of your club members to join in?

# GET TO KNOW THESE ORGANIZATIONS

**F**OR THE PAST 12 MONTHS, The Dancers Walkthru has presented a monthly column on various square dance organizations which serve a broad segment of the activity. Compiled by Dave Senko of Daingerfield, Texas, these combined columns comprise a knowledgeable background of square and round dance strength. We suggest this information be retained for future reference.

Here, for your information, is a quick rundown of what was included and when it appeared:

January — East Texas Association (given as a representation of all State Associations; Dave Senko is a member of this association)

February — Legacy

March — Callerlab

April — Roundalab

May — The Lloyd Shaw Foundation

June — The National Square Dance Convention Executive Committee

July — Universal Round Dance Council

August — Overseas Dancers Association

September — NASRDS (suppliers)

October — Square Dancers of America (Rose Parade Float)

November — Single Square Dancers, USA

In addition, Dave covered (but we did not include) CROWD (now discontinued), The American Square Dance Society (this magazine is the official publication of the Society), Listening Posts (now a part of Legacy), and Area Publications and Periodicals (a Directory of these appears each June in this publication).

Again, our thanks to Dave Senko for his helpful research.

## SQUARE DANCE PUBLICITY

**T**HERE ARE MANY WAYS to approach the field of square dance publicity. The end result is to get a story printed, to attract new people to beginner classes and to let the nondancing world know about this recreation — all done, of course, in good taste.

Here is a novel approach which paid off as it appeared in the Los Angeles Herald Examiner daily newspaper in September, during Square Dance Week. It is shared by David Haskell of La Crescenta, California, who commented, "Most of us tend to be square or at least formal in publicity releases. Here's an approach that may bring a smile to your lips."

### Today

"Square dancing?" wondered our beatnik friend Joe. "You mean like the foxtrot and the box step and all that other middle-class, gray-flannel white bread? Man, I just can't dig that stuff."

"No, Daddy-O," we said (in the only argot he could understand). "You are way, way out on this one. We're blowing no Arthur Murray gig here. Square dancing, baby — not dancing squares. It's like pure Americana, a communal incarnation of the cosmic rhythmosity of the universe. Proletarian all the way, my friend. Grab your partners, do si do. Endsville."

"I'm hip, brother, but I understand not the intricacies of said terpsichory. Where might I learn this groovy art?"

"Canoga Park is the place to take your face. The Jubilee Square Dance Club is starting a new beginner's class this very p.m. at the hour of 7:30. Columbus Jr. High, 22250 Elkwood Street is the locale and remember to BYOP."

"BYOP? Hip me, chum."

"Bring your own partner, and dig the phone: 349-8080."

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**WHERE DO THE IDEAS COME FROM?** While some of the articles that appear in the Walkthru are generated by staff members and office research, most of the proven ideas published are submitted by square dancers from all over the world. A theme, thoughts about decorations or refreshments, after-party games and many other topics that fit this section come from you. We can always use more and appreciate your willingness to share with others.

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# Traditional Treasury

By Ed Butenhof, Rochester, New York

**I**F THERE'S ANY FIGURE TYPICAL of traditional square dancing, at least in the minds of most present day dancers, it's "dip and dive." Judging by the frequency with which it appears in square dance books of 40 years ago or so, the same was true then. There are many, many versions — another sign of popularity.

The source of the two related dances featured this month is "All-American Square Dances" by Allemande Al Muller — 1941.

## DUCK AND DIVE

**Music:** "Little Brown Jug" is recommended. It's presented as a singing call but is just as useable as patter.

**First couple lead out to the right**

**Swing four hands around and round**

First couple circle once and a half with the second couple.

**Duck and dive six in line**

**Hurry up there you're way behind**

**No you're not you're right on time**

**Duck and dive six in line**

Second couple arches and first dives through. Then first arches and fourth couple dives through. Fourth then arches for second. This continues until the first couple is on the outside facing the second as at the beginning.

**Duck to the next and circle four**

First dives through second again and goes to third.

**Circle four halfway round**

**Duck to the next circle four**

**Circle four hands round and round**

First couple now circles once and a half with couple four.

**Duck and dive six in line**

**Hurry up you're way behind**

**No you're not you're right on time**

**Duck and dive six in line**

**Duck to your place allemande left**

Same as before, everybody now at home.

**Grand right and left**

Add enough patter to go *all* the way around then repeat dance for second, third and fourth couples.

Incidentally, the same dance with different

words appears on Folkcraft 1332 as "Redwing," probably one of the more popular singing calls of all time.

## DUCK FOR THE OYSTER

**Music:** "Little Brown Jug" is recommended.

**First couple lead to the right**

**Swing four hands round and round**

First couple lead right and circle once and a half.

**Duck for the oyster duck for the clam**

**Duck for the hole in the old tin can**

First couple ducks through an arch made by the second and backs out again. Then the second ducks under the first in the same manner. The first then goes through and drops hands with the second and goes on to the third.

**On to the next circle four**

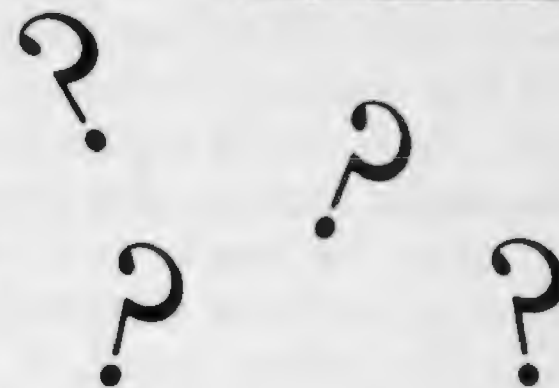
The first goes through the same sequence with the third and then through it again with the fourth. The second, third and fourth couples then lead through the same pattern.

In New York and I'm sure elsewhere, the "duck through the hole in the old tin can" is done in "dishrag" fashion. That is, the duck through is done without dropping hands. The first couple dives through and backs under their own arching arms. They then pull the other couple through that same arch. The other couple goes under their own arms and the circle is reformed without ever dropping any hands. This method is useable with one-night-stands. Its challenging, but possible.

## EXHIBITION IDEAS

Much of the spectacular choreography that attracts attention was created decades ago. In contemporary square dancing, variety stems from the unexpected, moving from ocean waves into facing lines, grids or circles. The great variety of patterns involving stars and other eye catchers will be found in the notebooks of callers who have been around awhile. If you have "unusuals" to share please send them along.

# Ask Those Questions



by Kaye Anderson, Jackson, Missouri

**W**HY, WHEN NEW ROUND DANCERS are taking lessons, do they hesitate to ask questions? Probably because they think, "If I ask a question, the other couples will think I'm not very smart;" or "I'm the only one who doesn't get it. I guess they're all smarter than I am." Actually, both statements are based on erroneous beliefs!

First of all, you aren't the only one who doesn't get it. Rather, like you, the others simply may be too bashful to ask questions. If you will be brave and risk asking your questions, you'll not only do yourself a favor but you'll be helping out a friend who, at the same time, is most likely puzzled about the very same thing.

Secondly, you don't demonstrate ignorance by asking a question. On the contrary, you are rather bright to identify what it is that you don't know. It is not just a good thing to ask questions, it is absolutely essential for learning. Consider these statements: "The door to the temple of wisdom is the knowledge of your own ignorance." "The ability to ask the right question is more than half of the battle of finding the right answer." — *From Teacher's Treasury of Stories for Every Occasion* by Dale M. Baughman.

While it is true that some people learn to round dance faster than others, the reason is not that some are brighter. The vast majority of adults have the ability to learn to dance. The difference is primarily that some have a stronger background in dancing-related concepts than others. For example, some people have developed a good sense of rhythm by listening to music, playing an instrument, singing or prior dancing experience. That is simply the way life is. If your background of experience lacks dancing-related concepts,

then you should have more questions which you need to ask. *Please ask them!*

Allow me to share some insights about how people learn. According to today's scholars we are constantly trying to make sense out of our environment, so we build constructs which make our observations and experiences fit together reasonably and rationally. This has been described as "schema theory," wherein we individually construct a mental framework for understanding something.

### Incomplete Schema

Apparently, no matter who you are, each of your schema is incomplete. The less experience you have with something, the less complete that schema is. As you gain more information, you are able to "fill in" empty slots of your schema. When you encounter something that doesn't match the schema you have constructed, you say to yourself, "Hey, wait a minute. That doesn't make sense!" When that happens, you should listen to yourself and *ask a question*. The problem is not that you are dumb — you are operating logically and rationally. There simply needs to be an adjustment in your schema, your operating image, your belief.

As an example, in my beginning round dance group the couples learn the figure *walk-face* initially from the semi-closed position. A notion that is easily developed is that *face* means to turn one-quarter in, to end facing your partner. I stress that on the face movement you must step *forward*, blending to face your partner as you conclude that second step. Sometimes, people correlate *face* with the *through* movement, since from the semi-closed position face and through are often identical. This becomes their operating image, or schema.

A problem emerges when the couple is in banjo position and they are cued *walk-face*. It would not present a problem for a man, since his movement would be the same whether he begins in semi-closed or banjo position. However, if the woman believes that *face* is like *through*, then she'll typically step *backwards* with her right foot (as she should do) and then turn to step *through* and *blend to face*. It results in an awkward movement and tangled feet! On the other hand, if she walks backwards with her right foot and *also* walks backwards with her left foot, blending to face as she completes that second step, the figure feels smooth and comfortable, as it should.

The example of doing a figure incorrectly

was entirely logical and rational, but it was logical and rational in relationship to an incomplete or incorrect schema. To rectify the error, it is essential to alter the schema. This can often be done by clearing up the misconception — which probably will necessitate asking a question.

In conclusion, if your question-asking schema is out of focus, then you need to replace your beliefs with some new ones more in keeping with the way learning takes place, such as: "Smart people ask questions" and "The only dumb question is the one you refuse to ask." So, get your question-asking schema adjusted properly and start asking those questions!



Reatha and Leo Lange,  
Mountain Home, Idaho

**R**OUND DANCING IS FULL TIME ENJOYMENT for Leo and Reatha Lange, active participants in the activity since 1945. Square dancing began, for them, in Denver, Colorado. Two years later an Air Force transfer took them to Sacramento, California, and four years later they were enroute to Erding, Germany. It was here the Langes started round dance lessons which, upon their return stateside in 1955, led to the formation of the Shuffler Square and Round Dance Club in Idaho. Leo and Reatha have been members ever since.

With two sons interested in learning to dance, the Langes decided to organize classes for children, ranging in age from 5 to 13, at the Mountain Home AF Base and the USO. Soon these groups were staging benefit dances, performing for the Elk's Rehabilitation Center in Boise and appearing on television.

In 1961, Leo was elected to the Board of

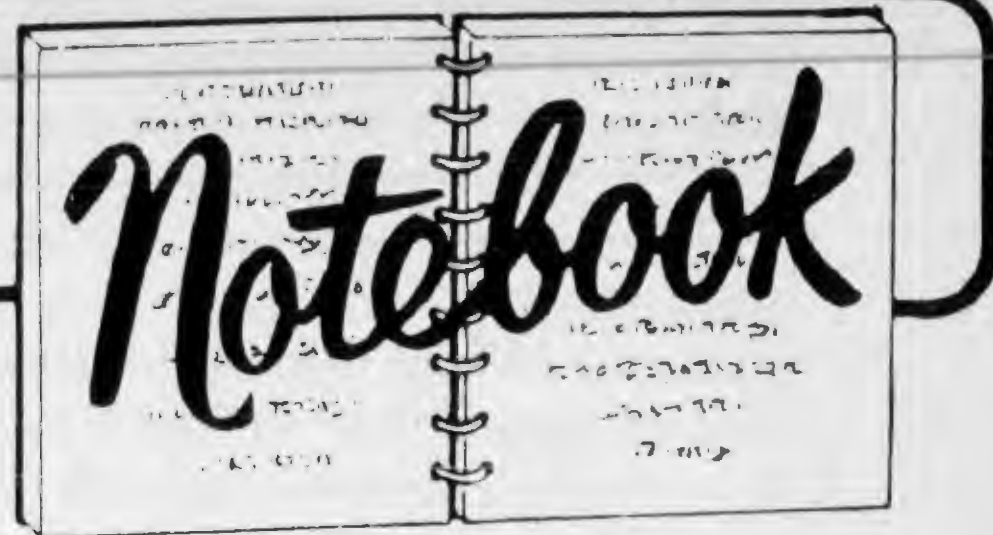
Directors of the Intermountain Square and Round Dance Association and held office until being transferred to the Philippines. While on Mactan Island he taught squares and rounds to an all-Filipino group and traveled the islands giving exhibitions. The Mayor of Lapu Lapu City presented him with a plaque of gratitude for his interest in the community.

The next move was to Charleston AFB where the Langes continued to dance and teach. Today, in Mountain Home, once again, Reatha and Leo conduct beginner and intermediate classes annually. They also cue rounds for square dance clubs. For the past 11 years this dedicated couple have been leaders and teachers for the Kings and Queens Round Dance Club, Struttin' A Rounders Intermediate Round Dance Club, the Jet Twirlers and the Sagebrush Shufflers.

Members of Roundalab and URDC, Leo and Reatha guest cue regularly at the Silver State Festival in Reno, and are in demand to conduct workshops at other special events. They have taught at a number of Nationals.

You might also keep a lookout for the Lange's Traveling Dancers. Known as the LTDs, this group has 50 active couple members who dance their way around the country. Future plans include trips to Canada and Hawaii. Leo and Reatha have also choreographed three dances — all have been chosen at one time or another as Round of the Month in Idaho. They are Our Dream, Last Cheaters Waltz and Paper Roses. ○ ○ ○

# The CALLERS



## SELF STUDY NOTES AND RESOURCES

*By Jac and Yvonne Fransen, The Hague, The Netherlands*

*What is it that caller/leaders overseas, oceans away from most sources of square dance information, hunger for? Everything! If they are able to read English, they have access to the same books and periodicals as callers in North America. If they can afford the expense and the time and if they understand spoken English, they can attend a caller's school in America, or possibly one somewhere in Europe. Not all foreign-speaking square dance leaders are this fortunate and for them dedicated leaders have turned out textbooks and note collections in other languages. Here are some English translations of a series of notes in the Dutch language aimed at callers and teachers in The Netherlands. You will see from them the essence of the type of material that the Dutch leaders long for. We have excerpts from the collection and quote from the material almost verbatim – editor.*

**C**ONCERNING THE LEARNING PROCESS: As we accept that learning to become a caller, cuer or leader is a constant process of analyzing and developing one's own skills, we must find guidelines to help this process. When attending a caller's school or clinic, the teacher can explain where to look for and how to use available material. Reading and absorbing the written material is the student-caller's responsibility. The teacher can, and is willing to, illustrate the material with his or her own practical experiences. These experiences are very valuable and important for self-study, and in many cases will provide the right interpretation of the written word.

For this reason, it is important to attend leader's sessions and caller's schools whenever and wherever they are conducted. Listen closely to the person who is speaking and take notes. Later, analyze your notes and convert them into your own words so they are ready to be used when you need them.

During the period between these learning sessions, time should be spent reading books and articles on the various subjects. It is important to read and study whatever you can lay your hands on. While some articles may appear meaningless when first read, quite frequently some of the material which appeared useless becomes important to you later on. It may be that your future success depends upon the knowledge you were storing up.

**FIRST THINGS FIRST – ASKING QUESTIONS:** Make a point of analyzing your skills in order to determine where you need improvement. It just may be that you are hungry for information on a particular subject. You might wish to specialize in a specific field. These are reasons for searching for information and they are good reasons, when you are attending a caller's school or clinic, to

ask questions. On this point, it's important that you first determine exactly what it is that you want to know and then decide who it is that is the authority in this particular field, and seek that individual out.

Don't take on too many subjects at one time. Determine those that are most important to you and go after them. The subjects that appear to be less important to you now may simply be taken care of during your learning process. When asking questions, be as clear as possible, writing the questions out on paper first so that you will know what you need answered. Sometimes it's possible to come up with different answers to the same question and both or all of them may be correct, depending upon the viewpoint of the person who is giving the answers.

**BE PATIENT:** Going after information you need in order to become a caller

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*ABOUT THE AUTHORS: Our contributors this month are as dedicated a square dance couple as you will find anywhere. Residents of The Hague in The Netherlands, Jac and Yvonne Fransen are accomplished teachers, leaders, dancers and callers. With a background of folk dancing, music and calling, the Fransens spend considerable time and expense each year in overseas travel, coming to the United States to attend caller's schools, the Callerlab Convention and Legacy to absorb knowledge which they take home with them and, in turn, pass along to their Dutch friends. This chapter in the Caller's Notebook is just one of the examples of information sharing taken on by Jac and Yvonne.*

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may take considerable time but sooner or later all the pieces will begin to fall into the right places. It's helpful at times to get together with a group of other individuals who are learning to call and compare notes, discussing the material each has gathered. Find a mentor, an individual whom you feel has the necessary authority on the subject, and ask that person to lead the discussion. Make an effort to develop a satisfactory final statement, set of guidelines or solution. And, because others will be interested in the research results, forward your findings to the local caller's school or caller's organization so those attending the course later will derive benefits from your efforts.

**GUIDANCE:** Those leaders in the training departments of local, national and international organizations have an open ear for questions and are usually ready and willing to provide helpful answers. Don't hesitate to talk to them or send them a letter. While you may not always receive a reply, the very fact that you put forth the effort to place the question on paper as clearly as possible will help to sharpen the knowledge you possess.

**KEEPING NOTES:** Always have a pencil and paper handy. When attending a leadership session, don't trust your memory. Take notes. Or, if more convenient, once the talk is over, have a personal conversation with the speaker, particularly if he or she is someone whose views you are interested in. Note-taking is one of the most important aids to self-education. Having your note pad and pencil handy when reading special articles and books on the subject of calling will fill the same purpose. Notetaking is an art that you can develop.

Don't try to take down the entire speech or conversation. Chances are, if you are writing too much, you will miss some of the lecturer's most important statements. Try to recognize special portions of the talk where the speaker's intonations and emphasis on certain words underline what is considered to be important. Include these points in your notes. As you listen to the speaker, try to mark "key" words. You may wish to look these up later or discuss them with



the speaker after the presentation.

**QUESTIONS:** As you listen, if questions are permitted and something is not clear, take advantage of the opportunity and speak up. Be sure to note the reactions of the audience and the lecturer to your intervention. Don't be silent if you wish to make a point, and then complain afterward.

On the other hand, be sure that questions and comments are welcome before you make them in front of the entire assembly.

In instances where the talk is being given before an organized session, those in charge of the meeting should appoint a qualified individual to take notes of the speech to be transcribed and distributed to the participants after the session. If the speech has been prepared beforehand, perhaps the lecturer will have copies available for distribution. This, of course, allows the listeners to pay undivided attention with the knowledge that they will be able to read the speech later on.

**TAPE RECORDERS:** When permissible the use of a tape recorder during a training lecture is an ideal way to store information. First, it permits you to give full attention to the speaker. Second, it gives you the opportunity to study the talk more thoroughly once you arrive home, catching those words or phrases which the speaker has emphasized. It's important, however, to ask permission *before* you set up your recorder. Occasionally an individual will prefer not to be recorded and, if this is ignored, may limit the information included in the planned speech.

Asking the speaker for permission may not be enough. Be sure the organizers of the meeting wish to grant permission. Sometimes tape recorders cause a distraction. It is important if you do set up your recorder to make sure the equipment runs silently — no motor rumble. Occasionally, on some recorders and tapes, an alarm will sound when the tape runs to the end. This, and the noise of changing tapes, sometimes can be detracting. To avoid adjusting the knobs and stopping the tape during a session, use long-running cassettes or reels that will easily cover the entire session.

Be aware of the courtesy required when using a tape recorder. What may be an advantage for you, could be a disadvantage for others who hope to gain from the meeting. And, a final *never*. Never plug your recorder into equipment which is not yours. Sponsors of large meetings frequently get permission from the speaker to make one master recording of the entire event. Then, they either allow others to borrow or retape from the master or make copies available at a price for those who wish them.

Once the session is over and you have returned home, as soon as possible review your notes and listen to the tapes if you have them. There will be some suggestions you will wish to use immediately. Fine, make note of them. There may be other material for which you don't have an immediate need. Don't throw it away! Make a reference note so when you require this specific information later on, it will be available.

Begin using the information. Apply it to your calling and teaching as quickly as possible so that you become more familiar with it. As you apply the knowledge related to your calling or teaching, make a point of taping yourself. Then, listen to the tape in order to note your progress. You may have to do this over and over again until you achieve the desired effect. Self-evaluation is a most important form of learning. Don't hesitate to discuss your study with your partner. He or she will likely be as interested in your endeavors as you are.

Don't be easy with self-evaluation. When others critique you, they can be severe, so look at yourself impersonally and work to become the very best.

**PRACTICE, Practice, practice:** The calling and cueing of dances is the most visible skill that you perform for others. Practice vocal ability, pitch, projection, articulation, clarity and showmanship, in front of a mirror. See how you appear to others. Tape your practice sessions and analyze the audible results. If you have access to a video recorder, set up the equipment as you're practicing and get the full result, of how you look and how you sound when you are performing.

Work your choreography thoroughly at home as part of your practice session. Use checkers for the dancers, moving them around to follow a call or, better yet, learn to use diagrams, which have the advantage of being there for you to check afterward. Watch for body flow and smoothness, not just for a portion of the dancers but *for all eight dancers*. Strive for variety and determine the degree of difficulty your dancers may have with the material you are preparing. Design your own choreography on all the basics, using up to 10 basics at any given time. Make your choreography as interesting as possible, mastering as many getin and getout modules as you can.

Working with diagrams and checkers has its limitations so in order to find out what the dancers prefer, find a group of friends who will work with you during "live" practice sessions.

**GUEST TIPS:** As a developing caller, you may have opportunities from time to time to call a guest tip at a dance where another caller is in charge. When asked, be modest, be natural. Taking this opportunity to *show off* won't help you in your development. Showing off will most likely spoil your performance and create the impression that you are trying to compete with the group's regular caller. If you allow this to happen, there's a good chance you won't be asked to call a second time. First impressions are often lasting impressions. Don't try to impress the dancers with some intricate choreography that might possibly cause the squares to break down. By using good judgment and aiming to keep everyone dancing, you will be remembered as a thoughtful, intelligent caller.

Your learning experience never stops — no matter how long you have been calling. One even learns from inexperienced individuals (in such instances, you occasionally learn *what not* to do as well as what to do). Again, attend as many training sessions, caller's schools, special lectures as possible. Read all the books and articles that will add to your development, as a caller and as a teacher.

Participate and support the entire activity which includes the local associations that are working hard to promote the activity. Cooperate with others by sharing your knowledge and ideas. Realize the benefits you derive from the activity and then make every effort to return payment with your own interest, ideas and enthusiasm, for this phase of the activity is, indeed, a two-way street.

**Editor's Note:** *It's easy to see that many of the concerns of an overseas caller correspond closely to those of his North American counterparts. Of a special importance is the advice to take notes — written or recorded — and then to refer back to them from time to time as the individual's capacity to learn has been enlarged. Not all advice on calling is understood thoroughly until a person has reached a certain plateau of comprehension. That point may be just around the corner or it may be months or years into the future.*

# LADIES ON THE SQUARE

## Two Pretty Dresses



**L**OOKING FOR SOME IDEAS for your next square dance outfit? Bev Warner of Saginaw, Michigan, sends along these fashion photographs and write-ups of two active dancing couples from her area. Too bad we don't have color to show the bright red and white in one outfit and the delicate lavender and white in the second costume

### Marge and Frank Beatty

Marge Beatty has three loves, sewing, dancing and husband, Frank, not necessarily in that order. The ever-popular Authentic pattern #317 was used to make a peasant-style dress. Marge chose white broadcloth for the bodice, sleeves and underskirt with home-made red seam binding as trim. The overskirt, midriff and belt are of a red, floral calico. The same fabrics were used with Authentic pat-



Marge  
and  
Frank



Don  
and  
Bernice

tern #278 for Frank's shirt. Marge says her husband encourages her to sew as many dresses as she likes because with each dress he gets a matching shirt. The Beattys are members of the Flint Motivator Square Dance Club.

### Bernice King and Don Mahl

Bernice King chose a C&C Original pattern for her mom to make this lacy, sheer lavender dress. The v-neck bodice is lined and accented with lavender bows. Eight gores were cut to make the skirt swirl, with lace from waist to hemline between each gore. 12½ yards of white lace were used as trim. Don Mahl, Bernice's dancing partner, is matched to a tee with a lavender shirt and white trousers, tie and shoes. And speaking of tees, Bernice is an avid golfer.



# HORSESHOE TURN

AN A-1 MOVEMENT



**S**OMEONE ONCE SAID that not all A-1 movements are difficult, they simply become a challenge to the individual because they add one additional definition for the dancer to learn. Here is the Callerlab definition for Horseshoe Turn:

Starts from completed double pass thru or trade by formation, to end in eight chain thru. Outsides cloverleaf while the centers partner tag (face partner and pass thru).

Follow the definition as we take a look at





Horseshoe Turn, starting from two different setups. First, from a completed double pass thru (1) the two couples in the lead cloverleaf (2) while the other two turn to face their partner (quarter in) then pass thru (3) until the movement ends in starting eight chain thru formation (4).

eight chain thru formation (8).

Our second example starts from a trade by formation (5). Again, following the definition, the leading (outside) couples cloverleaf (6) while the centers quarter in (turn to face their partner) and pass thru (7) to end the action in

This is a relatively simple action involving Mainstream movements. Sometimes, as in Horseshoe turn, it's simpler to learn the movements once you have seen them. That is the purpose behind Style Lab. When a problem arises as to the correct method of going through a traffic pattern, a close study of a group of pictures will often set the record straight. During the coming year, we plan to run movements from various programs and hope they will be helpful to you.



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# 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.

## Tennessee

"They started young," is surely an understatement. Misty Jones, age 9, and Mark



Misty Jones  
and  
Mark Hickey

Photo by George  
and Wanda Jones

Hickley, age 10, dance together. Misty has been dancing since she could walk. Mark is currently taking round dance lessons and

learning to call squares. Sometimes they can be persuaded to perform as an exhibition. If they continue together, they will no doubt be strong contenders for the longest dancing partnership; certainly they qualify for the youngest. — *The Caller, Memphis*

## Texas

Joel White of DeSoto, Tracy Lea Hewitt from Sequin and Robert Chris Armstrong of Vidor were awarded the 1983 Frank Monk Memorial Teen Scholarships at this year's State Festival in Houston. The awards are given to students who have shown their dedication to square dancing in many different ways and have been recommended by their peers and adults from their area.

— *The Texas Star*

## Colorado

Al Horn speaks a universal language. No matter where in the world he entertains, he's understood . . . He's called in every state but the Carolina's, in Saudi Arabia, Japan, Australia, New Zealand, England and Switzerland . . . Horn started square dancing in 1956 while stationed with the military in Hawaii . . . Since then, he has taught between 4,000



SIOASDS scholarship winners, Tim and Jan Glendenning, from Ord, Nebraska, are joined by Frank and Barbara Lane and Frank's secretary, Daramis Montz, after attending Frank's caller's school, Estes Park, CO.

# ROUND THE WORLD of SQUARE DANCING

and 5,000 persons to square dance. His wife, Donna, operates a square-dance recording company in Denver. Their son, Gary, 17 years old, is also a square dance caller.

— from "Grit"



Jr. and Toots Richardson, Director of the Community House, and callers and taws, Peggy and Dean Rogers and Judy and Toby Thomanson, from Texas, part of the summer staff at Red River, New Mexico.

## New Mexico

Approximately 4,000 people visited the Red River Community House this past summer. 50% of them were square dancers and we like to feel the other 50% were potential square dancers. During our dances on

Tuesday, Wednesday and Thursday nights we have a beginner tip. This introduction to square dancing helps build enthusiasm and also reminds the current dancers that they were beginners at one time. Some visitors have commented that the Community House is "a square dancers' breeding ground." We do have fun here! — *Toots Richardson*

## Louisiana

After 30 years of providing enjoyment to area dancers, Chuck Goodman will retire at the end of this year. Chuck started calling in 1953, providing his own accompaniment by playing a banjo ukelele. Later he called for an average of 13 clubs a month and for nine years had his own square dance band. He was one of the coordinators and callers for the television program "TV Time," in New Orleans for one-and-a-half years, recorded on Bogan records, was first president of the Callers Club, has conducted classes for callers, is a member of Callerlab, has called at many festivals and influenced square dancers abroad through tapes he sent to Saudi Arabia and Cairo. He has received many, many awards over the years. In 1974 LSU asked Chuck and his wife, Opal, to write an article on their square dance activities and this was placed in a capsule to be opened in 100 years. Chuck is retiring from calling but never from helping the activity.

— *Hoedown Hotline*

## Pennsylvania

Through the efforts of Village Square Dancers who have entertained residents, staff and visitors at the Hickory House Convalescent Home in Downington over the last three years, the Activity Director at the Home is now "schooling" to become a square dance caller for handicapped persons. Square dancing will then be used as a form of therapy, as well as entertainment, for the residents. As

Harry and Dorothy Waters and caller George and Anne Drier from California joined with the Fjord Frolickers of Oslo, Norway, and their club instructor, Kjell Vardenaer, for a "fun" night of dancing.



the saying goes, "It does feel good when you do a good deed for others." — *Gussie Irons*

### Ontario

The Toronto & District Square Dance Association sponsored a day at Canada's Wonderland (similar to the United States' Disneyland) in September. 1,200 dancers attended, enjoyed the rides and shows and danced from 12:00 noon to 6:00 pm. — *Jane Jaffray*



A tip of Siamese squares is danced under the unusual petticoat-decorated ceiling in Illinois.  
*Photo by Mrs. Max James*

### Illinois

Our dance in Effingham over Labor Day found us with a difficult accoustical problem in our hall. We solved it by hanging petticoats from the ceiling. To complement this, dresses and shirts were placed on the walls as added decor. A good time, with good sound, was had by all. — *Elloise Holsapple*

### Georgia

At the September Georgia State Square Dancer's Association Convention in Macon, the Georgia Callers Association had a booth outside the Mainstream Hall at which they collected over 3,000 signatures on letters and telegrams to Congress supporting the National Folk Dance movement. This should help with the current legislation which will permanently supersede that of two years ago which limited the National Folk Dance to only two years. — *Frederick Reuter*

### British Columbia

Vickie Robertson of Courtenay and George Squire of Campbell River were married at the annual square dancers' get-together at Mountain-Aire Campsite before 100 square

Vickie and George, surrounded by Joan and Robert Springall, who stood up with them at their wedding in British Columbia.



dancing well-wishers. Vickie and George met at a square dance a year ago and are the first couple to be married at a square dance on Vancouver Island. "We felt if we met this way, we might as well get married the same way," Vickie said, and added, "I think it is romantic." — *R.S. Thierstein*

### West Germany

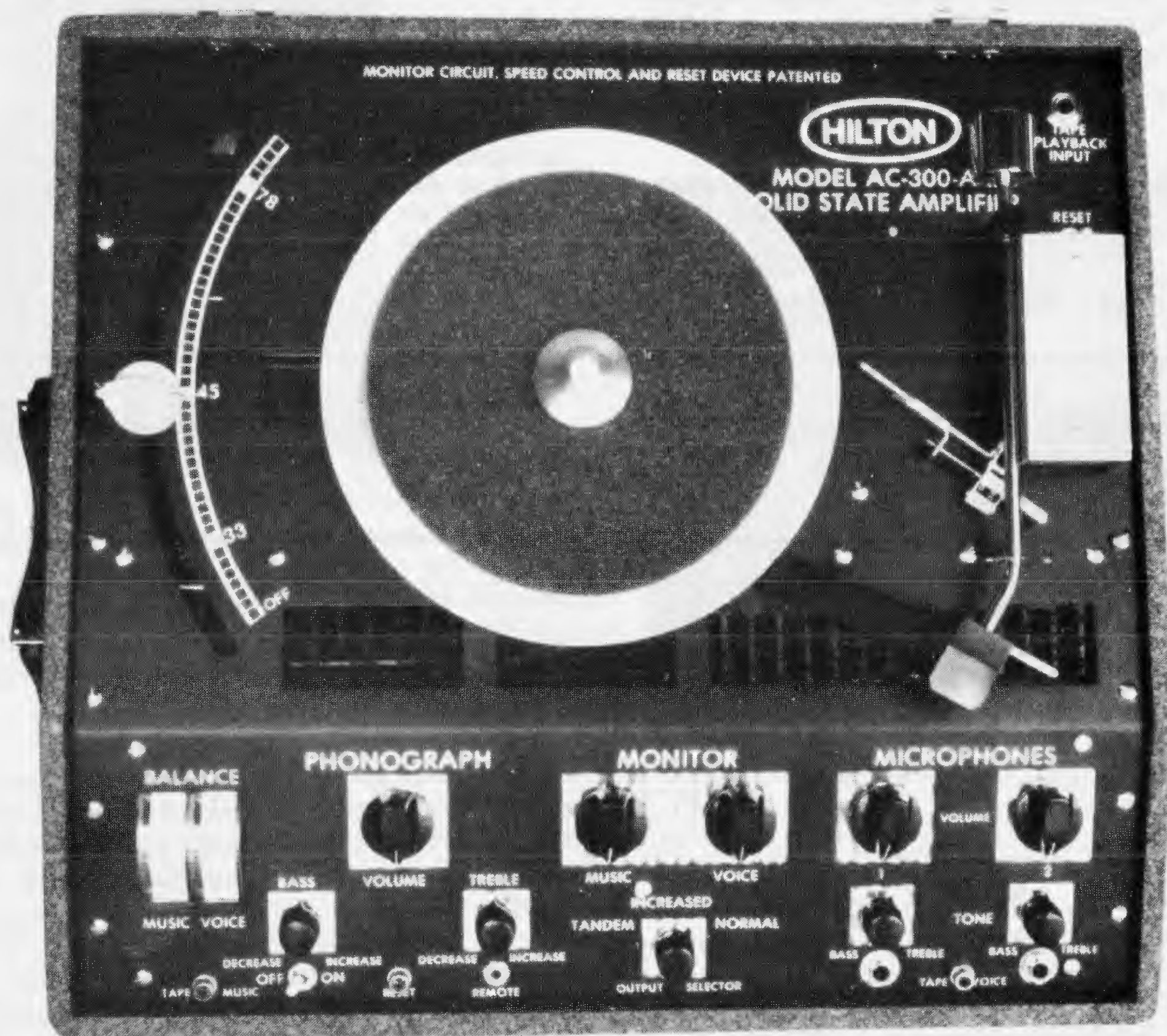
During June and July the Stintfang Square Dancers from Hamburg made a five-week trip to the United States. 39 dancers participated in the National Square Dance Convention in Louisville and then visited Illinois, Oregon, California, Texas, Florida and New York. We would like to take this opportunity to say a hearty thanks to all the kind and friendly square dancers who gave us hospitality and arranged dance nights and excursions for us. Square dancing indeed does speak the international language of friendship.

— *Walter Voss*

Members of the Stintfang Squares of Hamburg, West Germany, posed at the 32nd National Square Dance Convention in Louisville, Kentucky.



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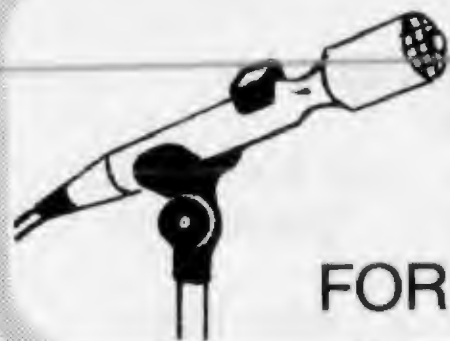
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1983

## THE FULL POTENTIAL

by Gene Trimmer, Paragould, Arkansas

**R**EADING A DEFINITION to understand its full choreographic potential reveals many uses that have been overlooked. The call, Slip the Clutch, although used in parallel left hand ocean waves which does not fall within the defined starting formation, is seldom used from any formation other than an allemande thar with men in the center. This does not mean it is not a good call to use. Let us look at it from a thar with ladies in the center and from wrong way thar with either in the center. In all three uses following we will get into the thar with original opposites so we can slip the clutch and skip one girl to the next call.

Thar — Girls Center

**Circle left . . . ladies center**  
**Gents sashay . . . circle left**  
 (with new corner) . . . **allemande left**  
**Turn thru . . . turn corner left to**  
**Allemande thar . . . (girls center)**  
**Slip the clutch . . . skip one girl**  
**Do paso** (end with courtesy turn)  
**Promenade**

Wrong Way Thar — Boys Center

**Circle left . . . ladies center**  
**Gents sashay . . . circle left**  
**All around the left hand lady**  
**See saw the law**  
**Turn corner right to wrong way thar**  
**Slip the clutch . . . skip one girl**  
**Turn thru . . . allemande left**

Wrong Way Thar — Girls Center

**Circle left . . . rollaway . . . circle left**  
**Rollaway . . . circle left**  
**Allemande left new corner**  
**Turn new partner right to wrong way thar**  
**Slip the clutch . . . skip one girl**  
**Box the gnat . . . right and left grand**

Another call with which many uses are overlooked is the Trade Family. We tend to use it only when centers or ends of waves are to trade, same sexes are to trade with an arm turn or partners are to trade. We *can* also use it from numbered lines and waves where designated dancers are easily appointed by terms such as ends, centers, boys or girls. The use of this call can really become challenging within the Mainstream program. Let's look at some zeros and equivalents and then into choreography.

Line Zeros

**Pass thru . . . couples trade**

**Pass thru . . . ends trade**  
**Centers trade**

**Pass thru . . . partner trade**  
**Right and left thru**

**Pass thru . . . tag the line in**  
**Box the gnat . . . pull by . . . partner trade**

**Pass thru . . . tag the line in**  
**Pass thru . . . boys trade . . . girls trade**

**Pass thru . . . half tag . . . swing thru**  
**Girls trade . . . star thru . . . pass thru**  
**Trade by . . . star thru**  
**Flutterwheel . . . pass thru . . . half tag**  
**Swing thru . . . boys run . . . partner trade**

**Pass the ocean . . . all eight circulate**  
**Single hinge . . . girls trade . . . flutterwheel**

Box Zeros

**Touch one quarter . . . girls trade**  
**Pass thru . . . girls trade . . . boys run**  
**Star thru**

**Touch one quarter . . . centers trade**  
**Swing thru . . . boys run . . . partner trade**  
**Slide thru**

**Star thru . . . pass thru . . . girls trade**  
**Boys trade . . . box the gnat . . . slide thru**

Touch one quarter . . . walk and dodge  
Partner trade . . . reverse flutterwheel  
Star thru

Touch one quarter . . . scoot back  
Centers trade . . . swing thru . . . boys run  
Star thru

Touch one quarter . . . scoot back  
Boys trade . . . pass thru . . . boys trade  
Cast off three quarters . . . girls trade  
Recycle

Heads pass thru . . . partner trade  
Reverse flutterwheel . . . square thru  
Circle to a line . . . pass the ocean  
Boys circulate . . . single hinge  
Girls trade . . . pass the ocean  
Girls trade . . . swing thru  
Girls circulate . . . boys trade  
Right and left grand

Sides touch one quarter . . . walk and dodge  
Touch one quarter . . . walk and dodge  
Partner trade . . . pass thru . . . couples trade  
Pass thru . . . tag the line in  
Pass thru . . . couples trade . . . pass thru  
Tag the line in  
Touch one quarter . . . circulate . . . trade  
Circulate . . . boys U turn back  
Right and left grand

Heads swing thru . . . boys trade  
Swing thru . . . right and left thru  
Square thru . . . circle to a line  
Pass thru . . . ends trade and pass thru  
Boys fold . . . star thru . . . boys trade  
Boys circulate . . . ferris wheel  
Square thru three hands  
Allemande left

Heads square thru . . . swing thru  
Single hinge . . . boys trade . . . pass thru  
Boys trade . . . single hinge . . . boys trade  
Swing thru . . . boys circulate . . . swing thru  
Turn thru . . . allemande left

Sides pass the ocean . . . girls trade  
Recycle . . . pass thru . . . swing thru  
Boys run . . . tag the line in  
Pass thru . . . boys trade . . . pass thru  
Girls fold . . . star thru . . . couples circulate  
Girls trade . . . couples circulate  
Bend the line . . . pass thru . . . partner trade  
Square thru . . . trade by . . . allemande left

We can also get into and out of some ocean wave and line combinations with some same

sex trades. Try the next four routines.

Head ladies chain and rollaway  
Star thru . . . circle to a line  
Pass thru . . . boys trade . . . left swing thru  
Ends circulate . . . girls run . . . pass thru  
Boys trade . . . left swing thru  
Ends circulate . . . girls run . . . star thru  
Square thru three hands  
Allemande left

Sides pass thru . . . partner trade  
Half square thru . . . star thru  
Right and left thru  
Dixie style to ocean wave . . . boys trade  
Left single hinge . . . boys trade  
Pass thru . . . wheel and deal . . . zoom  
Centers star thru . . . pass thru  
Partner trade . . . corner allemande

Heads swing thru . . . spin the top  
Step thru . . . swing thru . . . single hinge  
Boys fold . . . Dixie style to ocean wave  
Boys trade . . . left single hinge  
Boys trade . . . star thru . . . pass thru  
Trade by . . . allemande left

Sides lead right . . . touch one quarter  
Walk and dodge . . . boys trade  
Centers trade . . . left swing thru  
Girls trade . . . pass thru . . . boys trade  
Girls trade . . . star thru . . . rollaway  
Right and left grand

The Mainstream Quarterly Selections also lend themselves to good use with trades. Ripple, which is the latest of the MSQS, can get a bit wild with or without trades. Here is the definition from facing couples. Facing dancers join both hands with each other and circle half, then pass thru. Ends with dancers back to back. Ripple right, left, in or out. After doing the ripple, dancers face in the direction indicated by the caller.

Heads ripple . . . separate  
Around one — lines ripple . . . tag the line in  
Star thru . . .  
Pass thru . . . trade by  
Right and left thru . . . rollaway  
Ripple . . . trade by . . . allemande left

Sides pass thru . . . U turn back . . . ripple  
Separate . . . around one — lines  
Centers pass thru . . . U turn back  
Everyone ripple . . . tag the line in  
Star thru . . . rollaway . . . ripple . . . trade by  
Ripple . . . right and left grand

## THE DANCE MATERIAL IN THIS REGULAR SECTION

Many years before sight calling in its many variations and even prior to the form of calling known as "hash" each patter call was a complete entity within itself. If it had an introduction, that would be included as part of the dance, and that's the way it would be printed in the early issues. Center breaks, endings, ideas for variety, gimmicks, were all part of the dance write-ups into the mid 1950's. Over the past decade, callers have been taught to build their own choreography in their heads, so the write-ups or patter calls have a different look. No longer would the call be written as "forward up and you come on back, forward again and do sa do, make an ocean wave and you balance, then you swing thru, go two by two, then the boys run." No, as you see in the first line of the call in the right hand column, directly below, most of what might have been written in several lines now uses only a single line, "... ocean waves ... swing thru ... boys run."

Let your dancers know that a ripple — in from facing lines is basically the same as we have used in the last two routines with a ripple followed by tag the line. They must first face in for the tag the line and can identify with that turning action. They simply hold after facing in instead of doing the double pass thru as they would in doing the tag the line. With that information given them, try the following:

**Heads pass thru ... separate**  
**Around one — lines ... ripple — in**  
**Double pass thru**  
**Centers in ... cast off three quarters**  
**Ripple — in ... centers pass thru**  
**Swing thru ... boys trade ... boys run**  
**Bend the line ... ripple — in ... zoom**  
**Centers ripple ... allemande left**

**Sides lead right ... swing thru**  
**Single hinge ... scoot back ... girls run**  
**Ripple — in ... double pass thru**  
**Centers in ... cast off three quarters**  
**Ripple — in ... double pass thru**  
**Centers in ... cast off three quarters**  
**Ripple ... partner trade ... star thru**  
**Rollaway ... ripple ... allemande left**  
**Heads half sashay ... sides cross trail thru**  
**Separate ... around one ... ripple in**  
**Zoom ... star thru ... right and left thru**  
**Ripple — out ... allemande left**

### RIPPLE AND CLOVERLEAF

**Heads ripple and cloverleaf**  
**New centers star thru**  
**Right and left thru**  
**Ripple and cloverleaf**  
**New centers ripple ... do sa do**

**Ocean waves ... swing thru ... boys run**  
**Pass thru ... wheel and deal**  
**Centers star thru ... rollaway**  
**Ripple and cloverleaf**  
**Centers square thru three quarters**  
**Allemande**

Ripple left is not a very good use but ripple right can be used very well.

**Heads half sashay ... ripple right**  
**Walk and dodge ... swing thru ... boys run**  
**Couples circulate ... bend the line**  
**Pass thru ... tag the line in**  
**Ripple — right ... circulate**  
**Single hinge ... recycle ... pass thru**  
**Wheel and deal ... zoom**  
**Centers ripple right ... boys run**  
**Allemande left**

We can also put it to good use with some of the Plus program

**Heads pass thru ... separate**  
**Around one — lines ripple out**  
**Track II ... boys run**  
**Boys circulate ... couples circulate**  
**Bend the line ... pass thru**  
**Tag the line in ... ripple right**  
**Coordinate ... girls circulate ... boys fold**  
**Ripple right ... walk and dodge**  
**Partner trade ... reverse flutterwheel**  
**Ripple ... ends fold ... box the gnat**  
**Right and left grand**

### SPECIAL WORKSHOP EDITORS

**Bob Van Antwerp .....Workshop Editor**  
**Joy Cramlet .....Round Dances**

Sides pass thru . . . U turn back . . . ripple  
 Chase right . . . single hinge . . . extend  
 Swing thru . . . boys trade . . . boys run  
 Bend the line . . . pass thru  
 Partner trade . . . load the boat . . . ripple  
 Right and left grand

Heads square thru . . . swing thru  
 Boys trade . . . scoot back  
 Explode and ripple . . . tag the line in  
 Pass the ocean . . . explode and ripple  
 Tag the line in . . . load the boat  
 Allemande left

Sides touch one quarter . . . girls run  
 Ripple . . . spin chain the gears  
 Single hinge . . . girls run . . . ripple  
 Bend the line . . . ripple right  
 Circulate . . . boys run  
 Square thru three quarters  
 Allemande left

Heads lead right . . . swing thru  
 Boys trade . . . single hinge  
 Split circulate . . . girls run  
 Ripple right . . . coordinate  
 Tag the line . . . ripple right  
 Coordinate . . . boys run  
 All eight circulate  
 Right and left grand

Heads touch one quarter . . . girls run  
 Ripple . . . do sa do . . . ocean waves  
 Swing thru . . . single hinge . . . boys fold  
 Dixie style to ocean waves . . . boys trade  
 Left swing thru . . . girls trade  
 Boys cross fold . . . ripple . . . trade by  
 Star thru . . . right and left thru  
 Dixie style to ocean waves . . . boys trade  
 Left swing thru . . . boys cross fold  
 Ripple . . . trade by . . . allemande left

Heads ripple right . . . walk and dodge  
 Ripple right . . . ends circulate  
 Girls run . . . ripple right . . . circulate  
 Boys run . . . square thru three hands  
 Allemande left

A lot of use has been given to the interrupt principle with square thru by using square thru but on the third hand, and some other call is then given. There is also a good use with interrupt on the fourth hand and it can be used in the following manner as examples:

From zero box ready for allemande left  
 Star thru . . . square thru  
 But on the fourth hand . . . allemande left

From zero line 1P2P use the following getout  
 Right and left thru . . . square thru  
 But on the fourth hand left swing thru  
 Boys cross fold . . . right and left grand

From zero line another getout which uses do paso with a courtesy turn to promenade.  
 Rollaway . . . square thru  
 But on the fourth hand . . . do paso  
 (end with courtesy turn) Promenade

## ROUND DANCES

### SILVER BELLS — HH BB011

**Choreographers:** Merl and Delia Olds

**Comment:** A comfortable waltz routine and the music is most pleasant.

#### INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**  
 PART A
- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Side, Rock Bk, Recov end facing RLOD in LEFT-OPEN; (Rev Twirl) Fwd, Fwd, Close;**
- 5-8 **Twinkle, 2, 3 Face LOD; Manuv, 2, 3 CLOSED M face RLOD: (R) Waltz Turn end SEMI-CLOSED facing LOD; (Twirl) Fwd Waltz end OPEN-FACING;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part ending in BUTTERFLY M facing WALL:

#### PART B

- 1-4 **Side, Draw, Close; Side, Touch, —; (Rev Twirl) Side, Draw, Close end BUTTERFLY M facing WALL; Side, Touch, —;**
- 5-8 **CLOSED Dip, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn end SEMI-CLOSED facing LOD: (Rev Twirl) Fwd, Fwd, Close;**
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B:
- SEQUENCE: Dance goes thru three times Step Apart and back.

### TWIN HEARTS — Grenn 17039

**Choreographers:** Charlie and Edith Capon

**Comment:** A mid-level waltz routine and the music is well played. Cues are offered on one side of the record.

#### INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
- 5-8 **(Twirl) Vine, 2, 3; Thru, Side, Close; (Twirl) Vine, 2, 3; Thru, Side, Close end in CLOSED;**



PART A

- 1-4 **Fwd Waltz, 2, 3; 1/4 L Bk Turn face LOD, Bk, Close; (L) Waltz Turn; Bwd Waltz, 2, 3;**  
 5-8 **(R) Waltz Turn; (R) Waltz Turn M face WALL; Whisk; Thru, Side, Close;**

PART B

- 1-4 **BUTTERFLY Side, Draw, Close; Waltz Away, 2, 3 Bk to Bk; Side, Draw, Close; Waltz Together, 2, 3 end CLOSED;**  
 5-8 **Fwd, Side, Close; Bk, Side, Close; Bk, Side, Close; Fwd, Side, Close;**  
 9-12 **Hover, 2, 3; Thru, Side, Close; Solo Waltz Turn, 2, 3; 4, 5, 6 end CLOSED M face WALL;**  
 13-16 Repeat action meas 5-8 Part B:

INTERLUDE

- 1-4 **BUTTERFLY Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; (Twirl) Vine, 2, 3;**

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

- 1-5 **BUTTERFLY Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close; Apart, Point, —;**

**CHRISTMAS BELLS — HH BB011**

**Choreographers:** Ken and Mary Carol Meyer  
**Comment:** This is not a difficult two-step and the music is danceable.

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —;**  
 5-8 **Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov, —;**  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Side, Close, XIF to SIDECAR, —; Walk, —, 2, —; Side, Close, XIF to BANJO, —; Walk, —, 2, —;**  
 5-8 **Fishtail; Side, Close, XIB, Side end in CLOSED facing LOD; Fwd, Close, Bk, Close; Fwd, —, 2 BUTTERFLY M face WALL, —;**  
 9-12 **Vine, —, 2, —; Bk to Bk Two-Step; Vine, —, 2, —; Face to Face Two-Step end CLOSED M face WALL;**  
 13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; Pickup to CLOSED —, 2, —;**

SEQUENCE: Dance goes thru twice except 2nd time thru omit meas 16 of Part B and Walk fwd, —, BUTTERFLY Lunge Thru, —.

**SINGING IN THE RAIN — Grenn 17040**

**Choreographers:** Bob and Barbara Wilder  
**Comment:** An interesting two-step routine which is not difficult. The music is very pleasant, light and airy. Cues one side of record.

INTRODUCTION

- 1-4 **CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip, —, Recov, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**  
 5-8 **Fwd, —, Check BANJO, —; Fishtail; Fwd, Close, Bk, Close; Walk, —, 2 end CLOSED M facing WALL, —;**  
 9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF to SIDECAR, —; Side, Close, XIB to BANJO, —;**  
 13-16 **(Bk, Close, Fwd, Fan to SEMI-CLOSED face LOD) Fwd, Close, Bk, —; Thru, —, Side, Close end CLOSED M face WALL; Open Vine, —, 2, —; 3, —, 4 end face LOD in OPEN, —;**

PART B

- 1-4 **Step, Brush, Step, Brush; Run, 2, 3, Brush; Step, Brush, Step, Brush, Run, 2, 3, Brush;**  
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end BANJO M facing LOD, —; Progressive Scissors, 2, 3, —; 4, 5, 6, —;**  
 9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end CLOSED M face WALL, —;**  
 13-16 **Turn Two-Step; Turn Two-Step end M face LOD; Side, Touch, Side, Touch; Dip, —, Recov, —;**

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

**SINGING CALLS**

**YOU ALWAYS HURT THE ONE YOU LOVE**

By Johnnie Wykoff, Indianapolis, Indiana  
**Record:** Blue Star #2212, Flip Instrumental with Johnnie Wykoff  
 OPENER, MIDDLE BREAK, ENDING  
**Walk around the corner see saw your pet**  
**Join hands circle to the left**  
**Four boys star right**  
**Git once around tonight**  
**Allemande with corner girl**  
**Weave around the ring you**  
**Always break the kindest heart**  
**Swing and whirl and promenade so if**  
**I broke your heart last night**  
**It's because I love you most of all**

FIGURE:

**Heads promenade git halfway round  
Walk in and right and left thru  
The sides square thru four hands  
To the outside two right and left thru  
Pass to the center square thru three  
Corner girl swing and promenade for me  
Oh if I broke your heart last night  
It's because I love you most of all**

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

### **WHO'S SORRY NOW**

By Mac McCullar, San Luis Obispo, California  
**Record: Big Mac #053**, Flip Instrumental with  
Mac McCullar

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain three quarters round  
Join hands and circle left  
Allemande left allemande thar  
Go right and left and star  
Men back up make a right hand star  
Slip the clutch all backtrack  
Do sa do back to back allemande left  
Come back and promenade that ring  
Take your lady home and swing  
I'm glad that you're sorry now**

FIGURE:

**Heads promenade halfway around the ring  
Down the middle curlique  
The boys run to the right square thru  
You go three quarters round you know  
Trade by do the right and left thru  
Swing thru go two by two boys run then  
Half tag swing the corner girl promenade  
You had your way now you must pay  
I'm glad that you're sorry now**

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

### **MY FRONT DOOR IS OPEN**

By Dean Rogers, Mineral Wells, Texas  
**Record: Lore #1211**, Flip Instrumental with  
Dean Rogers

OPENER, MIDDLE BREAK, ENDING

**Circle left  
My front door is open to someone like you  
Won't you come in for a while  
Walk around your corner girl  
See saw around your own  
Do a left allemande weave the line  
Wind it in and out around and  
When you meet your girl  
Swing her round and round and  
Promenade that big ole world  
My front door is open to someone like you  
Won't you come in for a while**

FIGURE:

**Head couples square thru and  
Git four hands you go  
Round that corner do sa do make a wave  
Now the ladies trade swing thru  
Boys run right and then bend your line  
Do the right and left thru  
Flutterwheel go straight across  
Then sweep one quarter more  
Swing that corner lady round and  
Promenade that floor  
My front door is open to someone like you  
Won't you come in for a while**

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

### **ALL ABOARD**

By Gary Shoemake, Carrollton, Texas  
**Record: Chaparral #314**, Flip Instrumental with  
Gary Shoemake

OPENER, ENDING

**Circle left well now the  
Union Pacific and the Overland Express  
The Frisco and the Santa Fe  
They're the biggest and the best  
You're gonna walk around that corner lady  
See saw round your own  
Left allemande that corner girl  
Gonna weave around you roam  
Ride the train ride the train  
Swing your lady promenade again  
Sleeping in a box car when it rains  
Ride the train ride the train**

MIDDLE BREAK:

**Circle well look a yonder coming  
Coming down the railroad track  
It's the Orange Blossom Special  
Men star right and roll it once around  
Allemande left that corner girl  
Come back swing your own  
Well the sides face grand square**

FIGURE:

**Head two couples square thru on the  
Wabash Cannon Ball  
Gonna find that corner lady  
Do sa do around you all  
You swing thru and then the  
Boys run to the right you know  
Do a half tag and scoot back  
Boys across you go now boys  
Run to the right slide thru  
With a right pull by allemande left  
New corner girl gonna promenade you fly  
Hear the mighty rush of the engine  
Hear that lonesome hobo call  
No chances can be taken on the  
Wabash Cannon Ball**

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

## 1984 Premium Album Tracks

### The BASIC Program

Bob Van Antwerp

*Stateline, Nevada*

Circle to the left  
Walk all around the corner  
See Saw round the pretty little doll  
Allemande left . . . Alamo style . . . swing thru  
Swing thru . . . meet your partner . . . do sa do  
Boys star by the left . . . once around  
Pick up the girl with an arm around  
All the ladies go the other way back  
When you meet that girl  
Turn her by the right  
Go to the corner . . . allemande left  
Come back . . . swing . . . promenade

One and three square thru four hands  
With the outside two swing thru  
Boys run around the girls . . . bend the line  
Right and left thru . . . pass thru  
Bend the line . . . pass the ocean  
Swing thru  
Boys trade . . . girls turn around  
Wheel and deal . . . swing thru  
Boys run around the girls . . . bend the line  
Right and left thru . . . pass thru  
Bend the line . . . pass the ocean  
Swing thru  
Boys trade . . . Girls U turn back  
Wheel and deal . . . allemande left  
Right and left grand . . . promenade home

Sides right and left thru . . . heads box the gnat  
Pull by . . . separate . . . go around two  
Hook on the end of the line . . . star thru  
Double pass thru . . . first couple left  
Next two right . . . star thru . . . veer to the left  
Couples circulate . . . ladies trade  
Wheel and deal . . . dive into the middle  
Pass thru . . . split those two . . . go round one  
Down the middle . . . star thru . . . pass thru  
Right and left thru with outside two  
Star thru . . . everybody California twirl  
Bend the line . . . star thru . . . veer to the left  
Couples circulate . . . wheel and deal  
Allemande left . . . come back . . . do sa do  
Turn to the corner . . . allemande left  
Allemande thar . . . shoot the star  
Go forward two . . . make an allemande thar  
Shoot the star and promenade home

Four ladies grand chain straight across  
Let's chain 'em back . . . bow to your partner

### The MAINSTREAM Program

Marshall Flippo

*Abilene, Texas*

One and three right and left thru  
Cross trail thru . . . walk around one  
Into the middle . . . do a turn thru  
Do a left turn thru the outside two  
Come in again . . . turn thru again  
Cloverleaf everybody . . . right and left grand  
Promenade home

Sides touch one quarter  
Walk and dodge  
Circle up four with the outside two  
Break to a line  
Move eight to middle and back . . . pass thru  
Wheel and deal . . . double pass thru  
Centers in . . . cast off three quarters  
Pass thru . . . wheel and deal  
Girls swing thru  
Step thru . . . make a wave  
Boys and girls trade  
Flutterwheel . . . pass the ocean . . . girls trade  
Recycle . . . veer to the left . . . ferris wheel  
Everybody do a double pass thru . . . peel off  
Pass thru . . . wheel and deal  
Boys swing thru  
Step thru . . . make a wave  
Girls and boys trade  
Flutterwheel . . . reverse the flutter  
Pass the ocean . . . boys trade . . . boys run  
Bend the line . . . pass thru . . . wheel and deal  
Just the boys zoom  
In the middle do a right and left thru  
Double pass thru . . . peel off . . . pass thru  
Wheel and deal . . . zoom . . . girls swing thru  
Step thru . . . make a wave . . . boys scoot back  
Boys run . . . pass thru . . . tag the line  
Face out . . . boys run . . . centers trade  
Same sex trade . . . centers trade . . . girls run  
Touch one quarter  
Boys run around the girls  
Join both hands with her . . . circle half  
Star thru . . . California twirl . . . pass thru  
Bend the line . . . star thru . . . pass thru  
Trade by . . . touch one quarter . . . scoot back  
Boys run . . . star thru . . . veer left  
Ferris wheel  
Center two pass thru . . . star thru  
Two ladies chain across  
Send her back to Dixie style to ocean wave  
Cast off three quarters . . . centers trade  
Same sex trade . . . centers trade  
Cast off three quarters . . . girls trade  
Left swing thru . . . left allemande  
Right and left grand . . . bow to your partner

## The PLUS Program

Mike Seastrom

*Northridge, California*

All join hands . . . circle to the left  
Left allemande . . . all eight spin the top  
Meet your partner . . . spin it again  
Meet partner . . . right and left grand  
Meet a little girl . . . promenade home  
Head two couples square thru three  
You'll be facing out . . . separate  
Go around one to a line of four  
Pass thru . . . tag the line all the way thru  
Face in . . . touch a quarter . . . triple scoot  
Just the boys do track II  
Girls do a single circulate . . . hinge together  
Check diamonds . . . diamond circulate  
Flip the diamond . . . ladies trade  
Swing thru  
Boys run to the right . . . bend the line  
Touch one quarter . . . coordinate  
All the boys circulate . . . ladies trade  
Ferris wheel  
Center four square thru three quarters  
Left allemande . . . right and left grand  
Promenade with partner . . . walk home

Side couples lead to the right . . . veer left  
All the couples circulate  
Three quarters tag the line  
Boys swing thru . . . girls partner trade  
Boys extend . . . scoot back

Follow your neighbor and spread  
Girls step in . . . explode and  
Right and left thru . . . pass thru  
Wheel and spread . . . star thru  
Double pass thru . . . track II . . . make waves  
Relay the deucey . . . spin the top  
Girls run around the boys . . . girls circulate  
Girls fold . . . star thru . . . pass the ocean  
Boys circulate . . . girls trade . . . recycle  
Right and left thru . . . pass thru . . . trade by  
Left allemande . . . promenade short

Head couples pass the ocean  
Extend the tag  
Fan the top . . . grand swing thru  
Boys run around the partner . . . couples hinge  
Ferris wheel . . . centers touch one quarter  
Walk and dodge . . . cloverleaf  
New centers start a Dixie grand  
Right pull by . . . left pull by  
Right pull by . . . left allemande  
Allemande thar . . . go right to left  
Men back in a right hand star  
Slip the clutch . . . pass good lookin'  
Left allemande come on back in a  
Right and left grand . . . promenade home

## The ADVANCED ONE Program

Bronc Wise

*Long Beach, California*

One and three right and left thru  
Pass the ocean . . . everybody chain reaction  
Boys run around the girls  
Couples circulate  
Girls quarter thru . . . diamond circulate  
All six two acey deucey . . . diamond circulate  
Six two acey deucey . . . flip the diamond  
Swing thru . . . boys run around the girls  
Bend the line . . . touch a quarter  
Split transfer . . . girl around  
Boy cast three . . . move out  
Three quarter thru . . . cast three  
Boys touch . . . boys trade  
Boy run around that girl . . . bend the line  
Pass thru . . . wheel and deal  
Double pass thru  
Horseshoe turn . . . swing thru  
Boy run around that doll . . . bend the line  
Right and left thru . . . pass thru  
Wheel and deal in the middle . . . ocean wave  
Chain reaction . . . right and left grand  
Promenade

Sides right and left thru . . . star thru  
Pass thru  
Pass in . . . touch one quarter  
Eight circulate  
Center four walk and dodge  
Girls do a pass thru  
Everybody horseshoe turn  
Touch a quarter . . . follow your neighbor  
Spread . . . all eight circulate . . . recycle  
Veer to the left . . . crossover circulate  
Boys quarter thru . . . look for a diamond  
Flip your diamond . . . ladies trade  
Ladies run around the boys . . . boys trade  
Boys walk and dodge  
Everybody step and slide  
Girls only walk and dodge  
Boys partner trade and roll  
Start a split square thru three  
Bend the line . . . half breed thru . . . pass thru  
Wheel and spread . . . pass thru  
Turn and deal  
Girls square thru three . . . meet the boys  
Star thru . . . cast a shadow . . . roll back  
Boys trade in the middle  
Boys run around the girls . . . acey deucey  
Bend the line . . . pass thru . . . wheel and deal  
In the middle . . . double star thru  
Everybody pass in . . . touch a quarter  
Transfer the column . . . follow your neighbor  
Spread . . . ladies trade . . . recycle  
Right and left thru . . . pass thru  
Right and left grand . . . promenade home



# SQUARE TUNERS

236 WALKER SPRINGS ROAD  
 KNOXVILLE, TENN. 37923  
 615/693-3661 OR 615/974-9667

**COMPLETE LESSON PLAN FROM BASIC THROUGH A2  
 NOW AVAILABLE!  
 THE MOST COMPREHENSIVE, ORGANIZED CALLER / TEACHER / DANCER AID  
 EVER INTRODUCED TO AMERICAN SQUARE DANCING!**

BASIC, 29 WEEK PROGRAM ..... WITH ( 9) RECORDS  
 MAINSTREAM, 12 WEEK PROGRAM ... WITH ( 6) RECORDS  
 PLUS, 20 WEEK PROGRAM ..... WITH (13) RECORDS  
 A1, 20 WEEK PROGRAM ..... WITH (10) RECORDS  
 A2, 20 WEEK PROGRAM ..... WITH (10) RECORDS

These manuals are designed to enable the caller to teach or call any program from BASIC through A2, using Callerlab's approved list of each program. They contain an automatic, built-in review and reteach system. Any or all five (5) programs or any part thereof can be called or taught in any one evening, using only the COMPOSITE MANUAL.

All five (5) manuals can be bound in one (1) COMPOSITE MANUAL OR manuals can be purchased singly (to provide for students in classes).

Manuals and records correspond — the movements are presented in the same order in the manuals as they are on the records. These are particularly useful to areas or regions not fortunate enough to have a regular caller. All records are choreographed and called by JACK LASRY.

Basic Manual .....	\$ 7.50 plus \$1 shipping
Mainstream Manual .....	\$ 3.50 plus \$1 shipping
Plus A1 & A2 Manuals .....	\$ 5.00 plus \$1 shipping ea.
Composite (all five) .....	\$26.00 plus \$3.50 shipping
All Records .....	\$ 3.50 each

The BASIC, MAINSTREAM and PLUS manuals are *CALLERLAB ENDORSED* and reflect all the changes that were made at the Callerlab Convention in Philadelphia, PA, in March, 1983.

For each lesson the right-hand page gives the movements to be reviewed, the movements to be retaught, the movements to be taught for that lesson with definitions, styling, timing and possible starting formations. The left-hand page has a list of all movements in the program that previously have been taught, so that the caller has, at a glance, a ready list of movements that can be used for that class — without having to depend upon memory or a checklist of movements previously taught.

The BASIC manual contains definitions of square dance formations, square dance "rules", definitions of styling terms, dancing hand positions and a glossary of square dance terms. ALL FIVE (5) contain diagrams of formations for that particular program, a large-print list of all the movements for that particular program, as well as for the preceding program (on the left-hand page to enable the caller to have two programs at a glance).

These manuals are designed by TED FRYE and critiqued by one of the nation's most knowledgeable callers and choreographers, JACK LASRY. These spiral-bound manuals will lie flat when opened. Once opened to the proper lesson, the caller will not have to turn a page. The clarity and precision of these manuals cannot be overemphasized.



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## CALLER of the MONTH

*Shannon Duck, Phoenix, Arizona*

**E**NTHUSIASM REFLECTS RESPONSIVENESS and when Shannon Duck picks up the mike his love of square dancing not only comes across — it's catching.

Shannon's initial inspiration emerged about 15 years ago in the small town of Globe, Arizona. About four squares of dancers were intent on having a square dance instructor and since there was not one to be had in the limited area, Shannon was elected. And so it was, with only about two years of dancing experience, that he started on the road to callerdom via the written word and a worthy instruction manual as his guide. The four squares became the Country Cousins, with Shannon and his wife Sandra at the helm.

The next step was caller's school and his education was consistent. Shannon attended Frank Lane's first, second and third Caller's Colleges and within two to three years was well on his way, calling and teaching four to six times a week. When he moved to Phoenix in 1971 he was a relatively well-established caller and a familiar figure at Retirement Mobile Parks in Sun Lake, Arizona, and on the eastside of Mesa.

Shannon and Sandra have always been affiliated with teaching and clubs. Their current



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schedule includes the Circle M's and Party Time Squares along with beginner classes and workshop programs for both Plus and Advanced. Alternate weekends allow time for travel and he now makes regular trips to California, New Mexico and Texas as well as locally to Scottsdale and Tempe, Arizona. The traveling started about four years ago when he also added recording to his agenda. Shannon recorded first on the Old Timer label and about a year ago joined Rawhide Records. His newest release is Spring Fling, which personifies Rawhide's current plans for a Square Dance Convention in Hawaii in April.

An accredited member of Callerlab, Shannon Duck is thoroughly in favor of that organization's standards and tells his dancers, "Learn to dance well in whatever program you choose . . . that means smoothly and with unlimited enjoyment."

### LETTERS, continued from page 3

Dear Editor:

We thought you might like to see copies of the proclamations our Northern New Jersey Square Dancers Association got from the governors of both New York and New Jersey honoring Square Dance Week. Most all the clubs have really been gung ho with promoting Square Dance Week. We even got the middle feature section in the Bergen "Record" which is a hard paper to crack.

Doc and Peg Tirrell  
Cresskill, New Jersey

Dear Editor:

Our club is having a lot of fun each Friday night dancing to a real mixture of old records. I am trying to stick to the Callerlab style of movements as far as I can interpret them from

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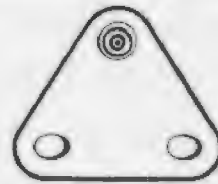


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your magazine. Anyone traveling to Port Elizabeth or any other interested dancers in South Africa are welcome at our get-togethers. Please telephone me at 041-32-2162.

Tony Webb

Port Elizabeth, Republic South Africa

Dear Editor:

Warm and hearty congratulations on your Caller/Teacher Manual. It's a superb and wonderful tool for a caller to work with . . . I've had some rather interesting things happen to me this year. They started at Callerlab

when I was given two standing ovations . . . Then Springfield College gave me, a graduate of Class '28, a Certificate of Appreciation for outstanding service and contributions to successive generations of young people . . . with the Melbourne YMCA and the University of Queensland . . . Then Chip Hendrickson wrote a contra in my honour, naming it Ivor's Walkabout. He was amazed I danced every dance from 9:00 o'clock to midnight when he called a Traditional Dance with a live orchestra in Albany, New York. The biggest surprise



Mike DeSisto

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was when Sir James Ramsay, our State Governor, summoned me and told me the Queen of England was prepared to award me the distinction of M.B.E. — Member of the British Empire — for the work I had done in physical education. Since I take it that this included what I have endeavored to do for square dancing, I consider myself highly honored indeed. I was invested at a function at Government House on September 16.

Ivor Burge  
Queensland, Australia

**Hearty congratulations from all your square dance friends, including us! — Editor**

Dear Editor:

Congrats on your Caller/Teacher Manual. Great book! Have recommended it to many callers.

Tommy Cavanagh  
Essex, England

Dear Editor:

Warren Berquam's Caller's Clinic was absolutely wonderful. A big thank you to The Sets in Order American Square Dance Society for my scholarship. He taught us a great deal and all in a low-key, nonintimidating way. One phrase permeated the whole experience, "Make them all winners!" Keeping one's mind on the happiness of the other folk will help prevent teachers/showman self-gratification. And who of us could not benefit by more of this attitude in our families and other social relationships?

Judy Hogan  
Rhineland, Wisconsin

**Additional scholarships will be offered next spring. Those interested should send us a letter indicating why they would like to attend a caller's school. — Editor**



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**SINGING CALLS**

**YOU ARE SO BEAUTIFUL — Hi-Hat 5058**

**Key: A Flat    Tempo: 128    Range: HC**

**Caller: Ernie Kinney    LA Flat**

**Synopsis:** (Break) Circle left — left allemande — home do sa do — men star left — turn thru — left allemande — swing — promenade (Figure) Heads promenade halfway — square thru four hands — right and left thru — veer to left — ferris wheel — square thru three quarters — swing corner — left allemande — promenade.

**Comment:** Nice melody, well recorded and smoothly called by Ernie. The choreography is average. The timing is excellent. A relaxed

**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.

pace that will work well for any type of dance. Most callers should be able to handle.

Rating: ☆☆☆☆

**ALL ABOARD — Chaparral 314**

**Key: G, E & A    Tempo: 128    Range: HD**

**Caller: Gary Shoemake    LB**

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

**Comment:** This record is a medley of six tunes each connected in some way with a train. Gary



Joe Saltel



Bob Stutevous



Daryl Clendenin



Jim Hattrick



Kim Hohnholt



Dan Nordbye

- C-056 WHEN I'M 64 by Daryl
- C-055 I'VE GOT YOU TO THANK FOR THAT by Joe
- C-054 YEARS by Daryl
- C-053 SMOOTH TALKING BABY by Joe
- C-052 WIZARD ON THE HILL by Daryl
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- H-110 THE STEAL OF THE NIGHT by Bill
- H-109 YOU DON'T KNOW ME by John
- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob



John Reitmajer

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does a credible job. Callers should take a listen to see if they can handle the different melody changes. The figure is good and well timed. Rating: ☆☆☆☆

**YOU'RE OUT DANCING WHILE I'M HOME ALL ALONE — Big Mac 058**

**Key: E    Tempo: 128    Range: HC Sharp    LB**  
**Caller: Ron Mineau**

**Synopsis:** (Break) Sides face grand square — four ladies promenade — swing own — left allemande — promenade (Figure) Heads flutterwheel — curlique — walk and dodge — right and left thru — veer left — chain down the line — slide thru — swing corner — left al-

lemade — come back promenade.

**Comment:** The calling portion seems to have a rather thin sound. The calling is clear and can be understood but not full in voice. The beat could be interpreted as rock influenced. The figure is good and offers easy dancing.

Rating: ☆☆☆

**WHO'S SORRY NOW — Big Mac 053**

**Key: F    Tempo: 128    Range: HB Flat    LA**  
**Caller: Mac McCullar**

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

**Comment:** A good old standard that all can enjoy. The music by Big Mac on this release is very good. The figure is very adequate with

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Mainstream moves. The intro and break offers a backtrack. The tempo on the instrumental side is faster and may need some slowing down. Rating: ☆☆☆☆

### THE UNICORN SONG — Unicorn 101

Key: C      Tempo: 130      Range: HC  
Caller: Jim Vititoe      LB

**Synopsis:** (Intro) Sides face grand square — do sa do — promenade (Break & end) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads flutterwheel — sweep one quarter more — double pass thru — track II — swing thru two by two — boys run right — ferris wheel — walk

in pass thru — touch one quarter — scoot back — swing corner — promenade.

**Comment:** A welcome to the recording world is extended to Unicorn Records. This release has a heavy beat which sometimes seems to override the calling. However, the music is above average. This reviewer wishes Unicorn Records success. Rating: ☆☆

### BEAUTIFUL BABY — Rawhide 110

Key: B Flat      Tempo: 128      Range: HD  
Caller: Dale Houck      LB Flat

**Synopsis:** (Intro & end) Sides face grand square — allemande left — weave ring — turn thru — allemande left — promenade (Break) Walk

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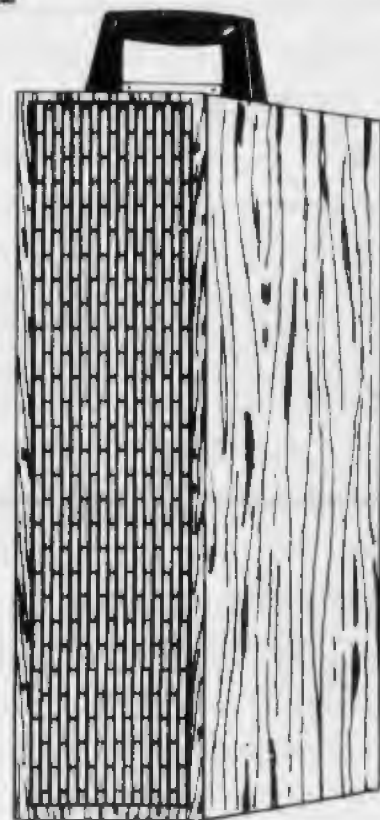
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- FT-106 **It'll Be Me**  
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Watch For: FT-107 **Song Sung Blue** by Rick

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around corner — turn partner by right — men star left — pick up partner star promenade — men roll back — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag — walk and dodge — partner trade — pass the ocean — boys cross fold — swing — promenade.

**Comment:** A good tune that will possibly evoke memories for some. Good music accompaniment. The figure has a movement with an interestingly different twist that works nicely. Dancers enjoyed this release. It is a good initial by Dale. Rating: ☆☆☆☆

## I WONDER — Chicago Country 3

Key: G      Tempo: 130      Range: HA  
Caller: Jack Berg      LB

**Synopsis:** (Intro & end) Circle left — left allemande — do sa do — left allemande — weave — turn thru — left allemande — promenade (Break) four ladies chain three quarters — roll away — circle left — left allemande corner — weave — swing — promenade (Figure) Heads promenade halfway — walk in square thru four — make right hand star — left hand once and a half — swing corner — promenade.

**Comment:** Another welcome to a new company

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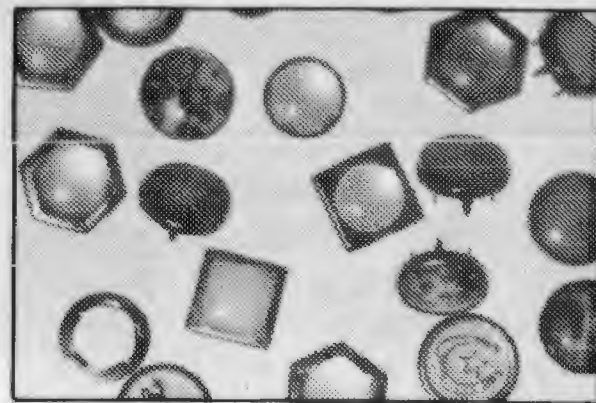
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that has produced some excellent music on this release. Great things could come from this company. The calling is well done. The figure may require some calling practice as it offers a left hand star one and one half to corner swing. Rating: ☆☆☆☆

**BOB WILLS IS STILL THE KING —**  
Dance Ranch 674

Key: E Tempo: 128 Range: HC Sharp  
Caller: Al Stevens LC Sharp

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Head two couples square thru four hands — make right hand star

— heads star left one time — to same two right and left thru — half sashay — turn thru new corner left allemande — come back and swing — promenade.

**Comment:** This melody is hitting the radio stations specializing in country music quite frequently. The music is average and the figure is Mainstream. Rating: ☆☆☆

**C.C. WATER BACK — Chicago Country 1**  
Key: C Tempo: 128 Range: HD  
Caller: Jack Berg LC

Synopsis: (Intro) Sides face grand square — four ladies chain — chain back — promenade (Break) Sides face grand square — four ladies



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**Comment:** Another good release on the new "Chicago Country" label. This has a strong beat, a nice figure and is very well recorded. Jack seemed to really enjoy calling this release and it was also enjoyed by the dancers.

Nice start by this company. Rating: ☆☆☆☆  
**BRIGHT LIGHTS AND COUNTRY MUSIC —**  
**Petticoat Patter 115**

**Key: A**      **Tempo: 130**      **Range: HD**  
**Caller: Toots Richardson**      **LE**

**Synopsis:** (Break) Circle left — left allemande — come back do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag — scoot back — boys run right — everybody slide thru — pass thru — left allemande — promenade.

**Comment:** A clear recording with a good musi-

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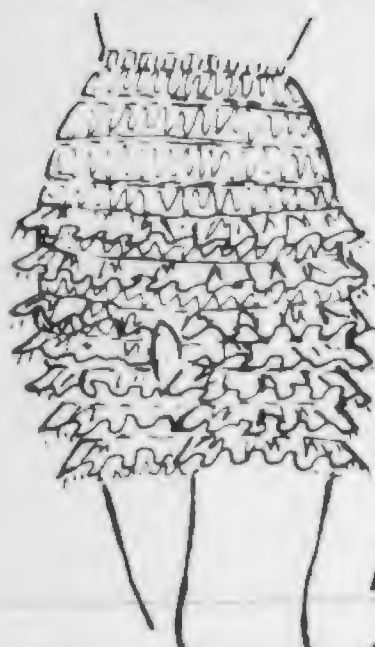
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by Earl Johnston
  - GR 12160 **Auld Lang Syne** by Earl Johnston

cal background. The figure offers a half tag and scoot back as the most difficult moves. The vocal sounds as if Toots is doing both the singing parts. Rating: ☆☆☆

### FREIGHT TRAIN — Blue Star 2211

Key: A Tempo: 130 Range: HF Sharp  
Caller: Lem Gravelle LG Sharp

Synopsis: (Break) Join hands circle left — walk around corner — turn partner by left — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — heads promenade halfway — walk in square thru four hands — do sa do — swing thru — boys run right — half tag —

swing corner — promenade.

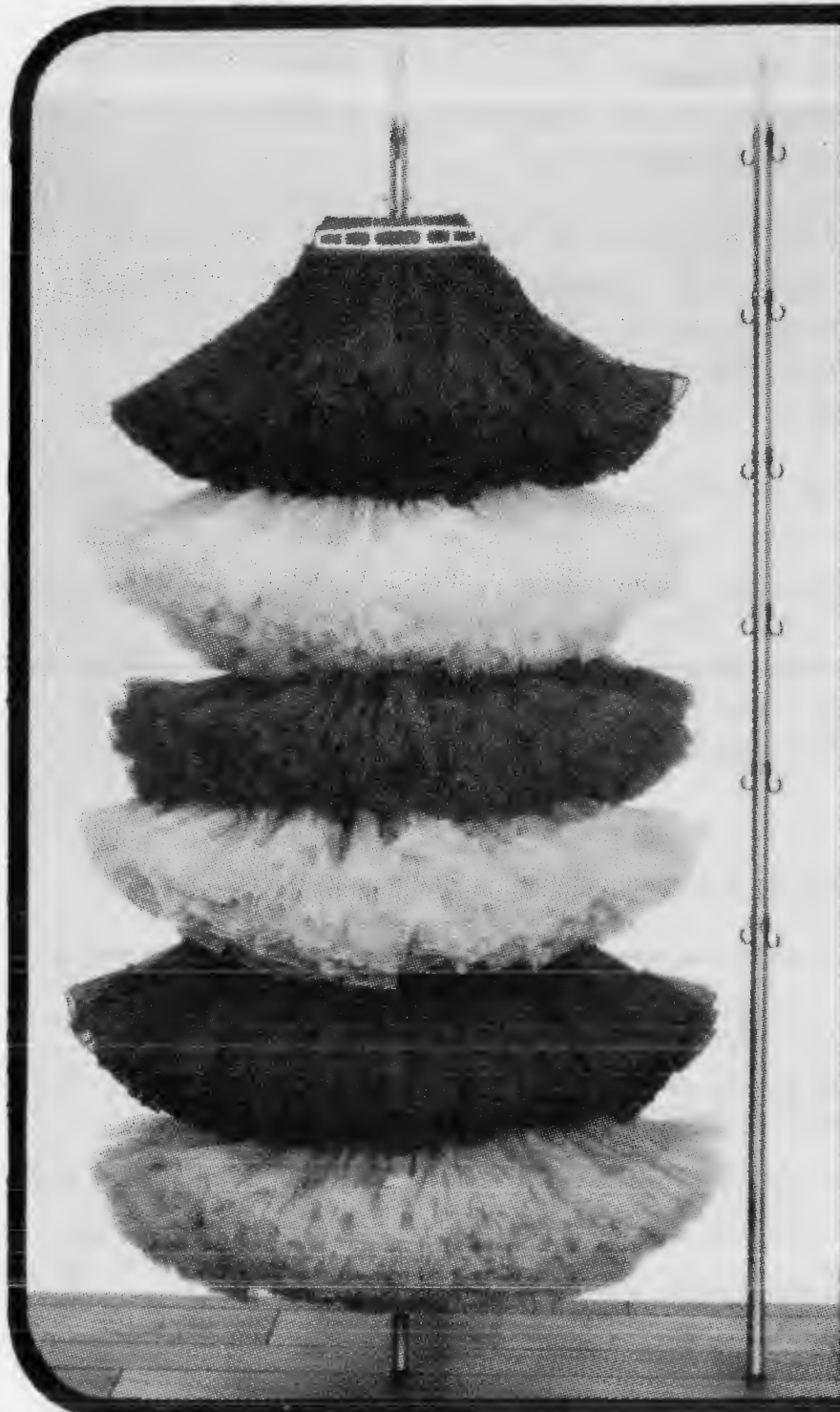
**Comment:** Lem's personal enjoyment when calling always comes across. The key seems high for most callers but actually is not. The figure offers nothing more difficult than a half tag.

Rating: ☆☆☆

### WHATEVER HAPPENED TO OLD FASHIONED LOVE — Big Mac 054

Key: B Tempo: 140 Range: HD Sharp  
Caller: Jay Henderson LB

Synopsis: (Break) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Heads promenade half way — sides square thru four — swing thru —



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boys run right — ferris wheel — square thru three quarters — swing corner — promenade her.

**Comment:** This record is quite fast for average dancers and needs to be slowed considerably. The melody line is not familiar, so it may need some practice to execute smoothly. The figure is average. Good music by Big Mac band. Rating: ☆☆

### WHY BABY WHY — Dance Ranch 673

Key: G      Tempo: 130      Range: HD

Caller: Frank Lane      LD

**Synopsis:** (Break) circle left — allemande left — do sa do own — men star left — turn partner by

right — corner allemande — swing own — promenade (Figure) Four ladies chain three quarters — heads promenade halfway — sides right and left thru — turn and rollaway — join hands — circle left — four boys square thru four hands — swing corner — promenade (Alternate figure) Heads promenade halfway — same two right and left thru — star thru — pass thru — do sa do — make a wave — ladies trade — recycle — pass thru — trade by — swing corner — promenade her.

**Comment:** A well timed dance with a tune that has a nice melody line. Enjoyed by the dancers. Figure is average. Frank comes



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across clearly and seems to enjoy calling it.  
Rating: ☆☆☆☆

**Comment:** This new company offers good possibilities. The word-metering in the call may need some adjustment but is not that difficult. The music is very good and well recorded. The figure is a little different and was enjoyed by the dancers.  
Rating: ☆☆☆☆

### AMERICAN MADE — Chicago Country 2

**Key F**      **Tempo: 128**      **Range: HD**  
**Caller: Jack Berg**      **LB Flat**

**Synopsis:** (Intro & Break) Sides face grand square — circle left — left allemande — swing — promenade (End) Four ladies promenade — swing at home — join hands circle left — sides face grand square — (Figure) Heads promenade halfway — right and left thru — square thru four hands — right and left thru — swing thru — boys run — roll — girls tag — swing — promenade.

### I STILL LOVE YOU IN THE SAME OLD WAY — ESP 506

**Key: C**      **Tempo: 130**      **Range: HC**  
**Caller: Bob Newman**      **LA**

**Synopsis:** (Break) Sides face grand square — four ladies promenade — swing at home — promenade (End) Four boys promenade — swing at home — join hands circle — left al-



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lemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel across — sweep one quarter more — pass thru — do sa do make a wave — swing thru — boys trade — boys run — partner trade — promenade.

**Comment:** A country western sound on this record with great backup music by "Southern Satisfaction." The recording is well produced with clear voice and music separation. The figure is well timed and just a little different. Most callers will be able to handle the melody line.

Rating: ☆☆☆☆

**MY FRONT DOOR IS OPEN — Lore 1211**  
**Key: A Flat Tempo: 128 Range: HE Flat**  
**Caller: Dean Rogers LF**

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

**Comment:** This melody was due for a re-issue. The instrumental has a good beat and the tune alone makes it worth a listen. Dean does a great job with the Mainstream figure.

Rating: ☆☆☆☆

**YOU ALWAYS HURT THE ONE YOU LOVE —**  
**Blue Star 2212**

**Key: G Tempo: 130 Range: HB**  
**Caller: Johnnie Wykoff LB**

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

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**Comment:** A good standard melody well called by Johnnie. Although figure is not outstanding it is most adequate and a feeling of enjoyment was expressed by the dancers. Above average instrumental that utilizes some stop time rhythm. Rating: ☆☆☆☆

instrumental is above average. A good record Records success. Rating: ☆☆

### FLIP HOEDOWNS

**SIZZLIN — ESP 401**

Key: C

Tempo: 130

Caller: Bob Newman

**Comment:** A patter call with flip side using a hoedown. The figures are all Mainstream. Bob comes across very clearly and the hoedown

### DEADLINES FOR LISTINGS

Reminder: December 7th is the deadline to submit information on your Square Dance Vacation Institute to be included in the "free listing" in the February issue of this magazine.

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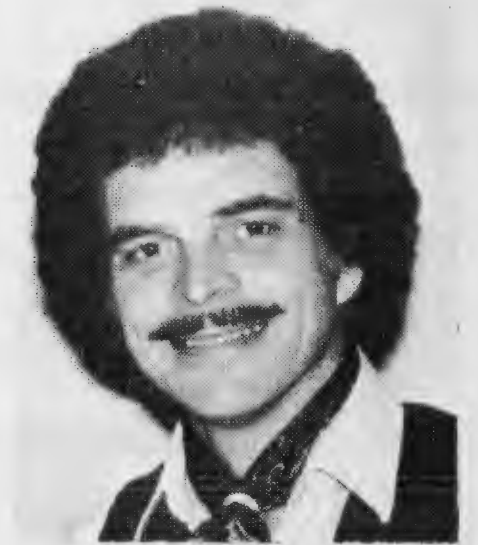
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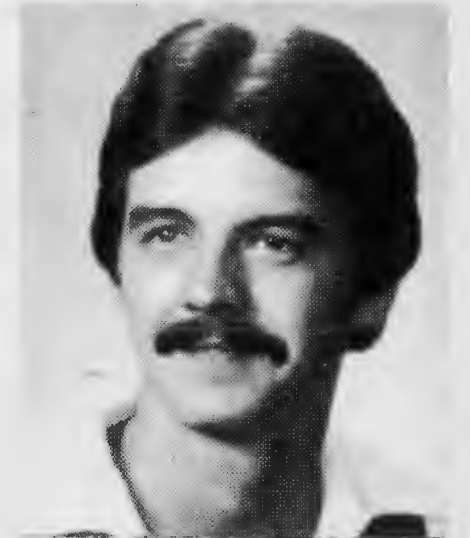
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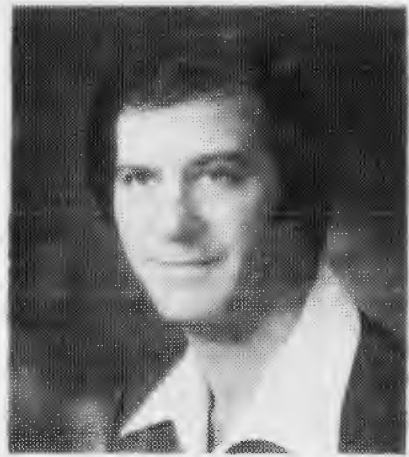
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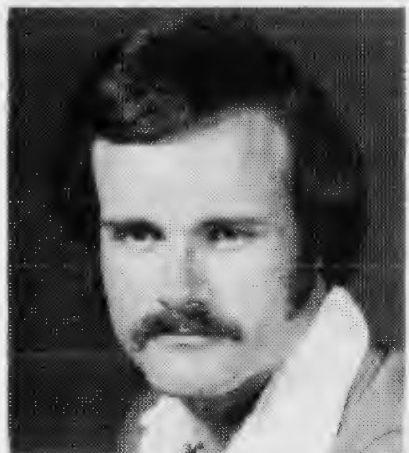


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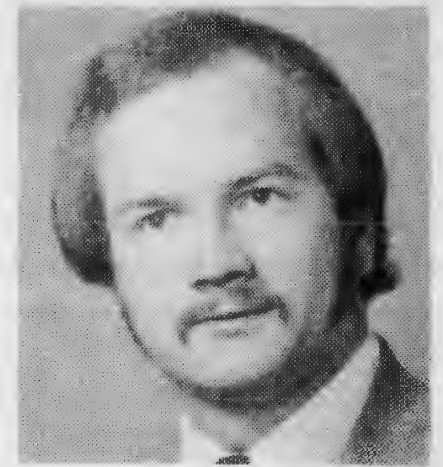
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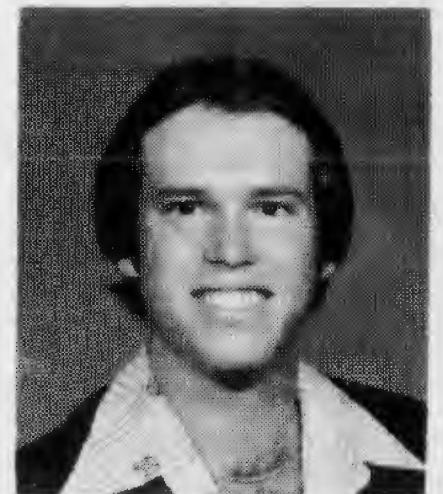
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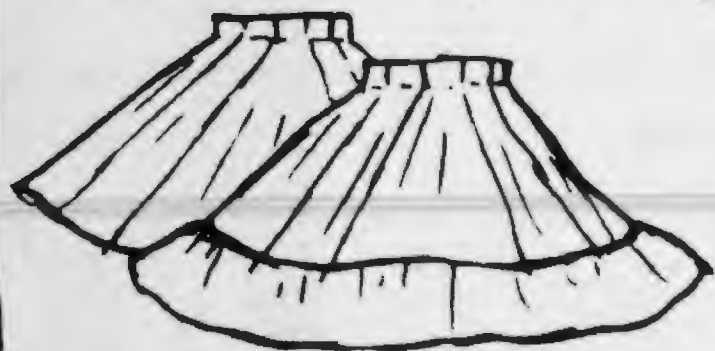
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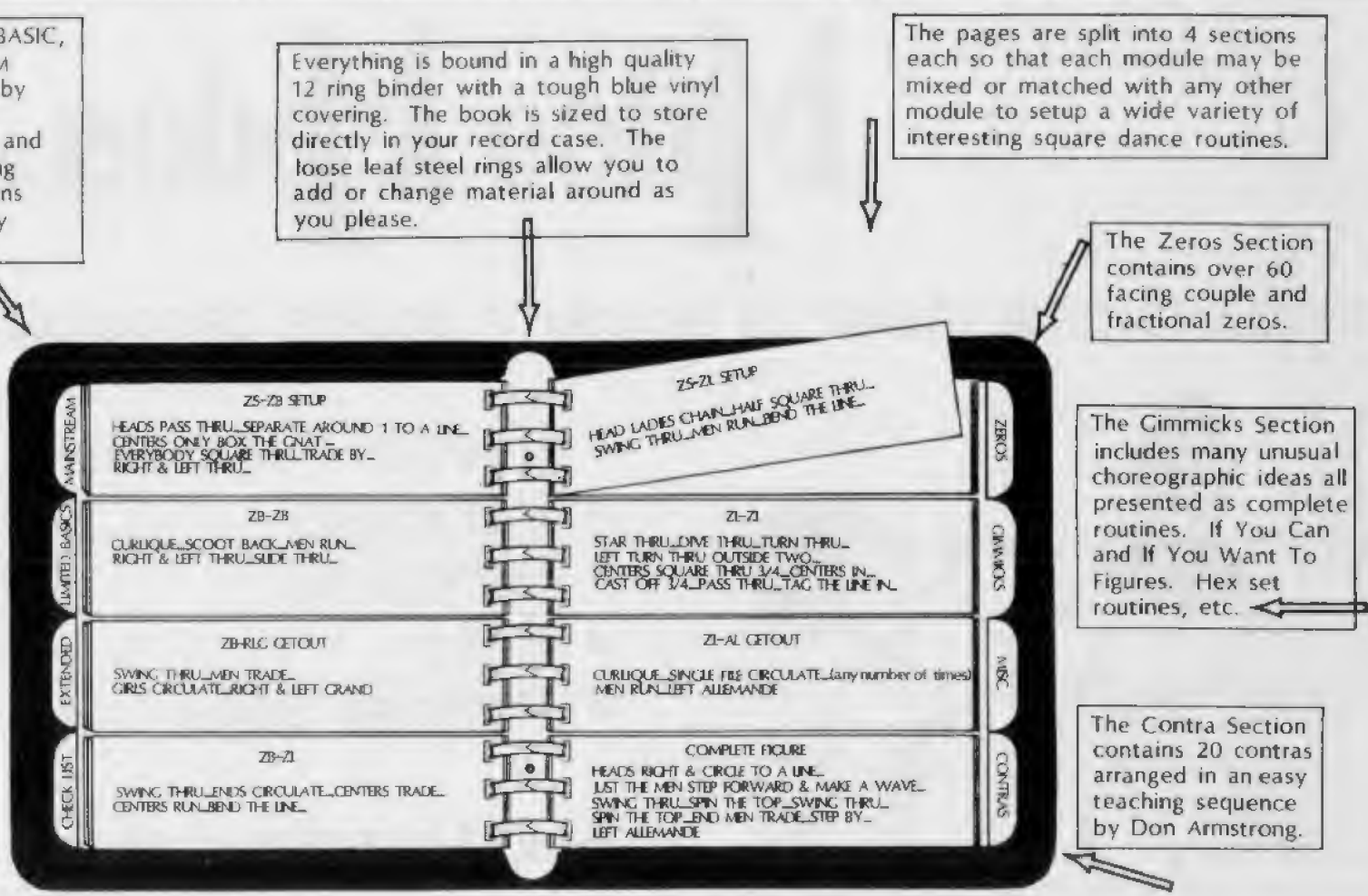
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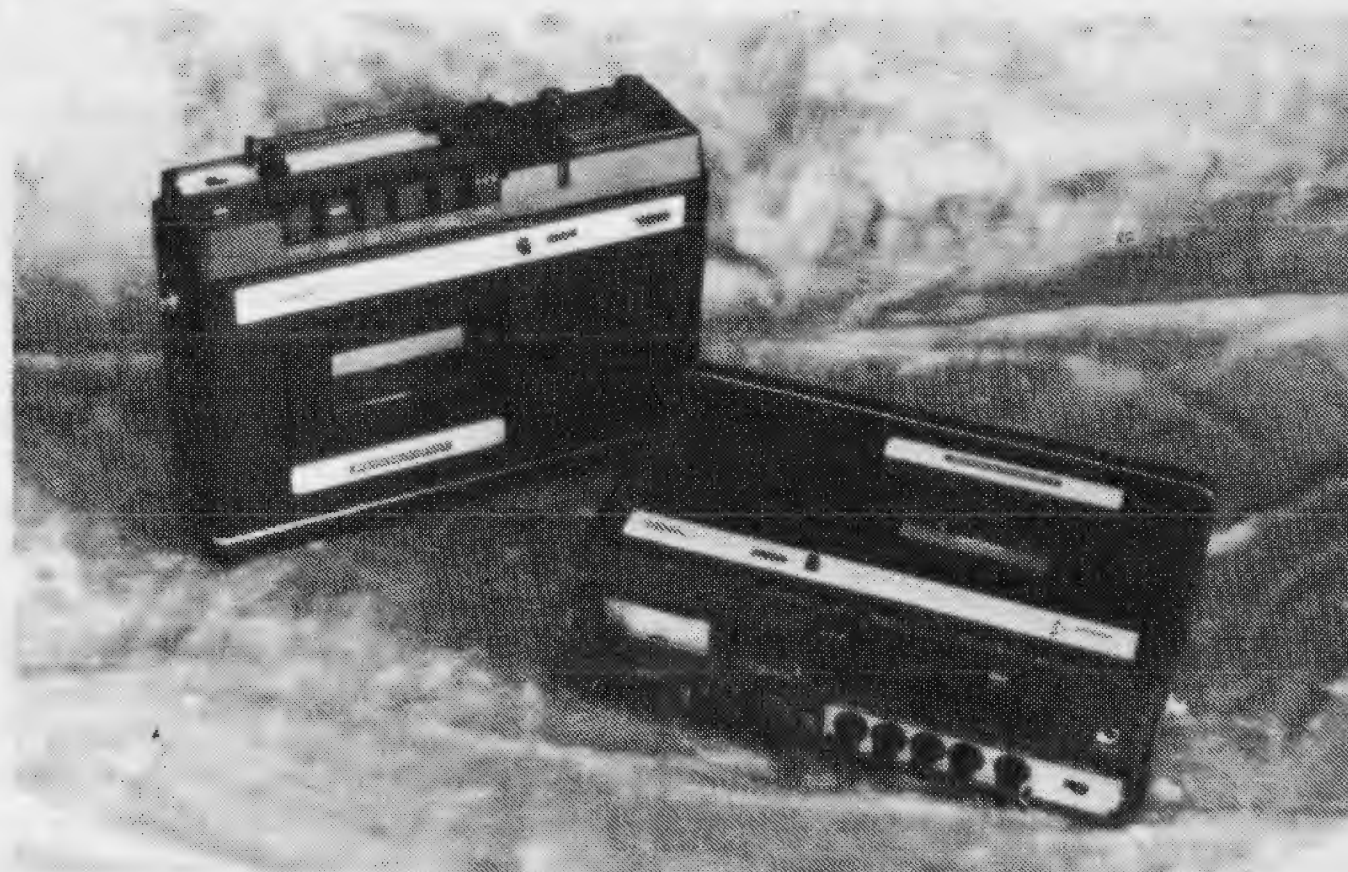
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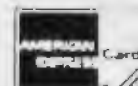
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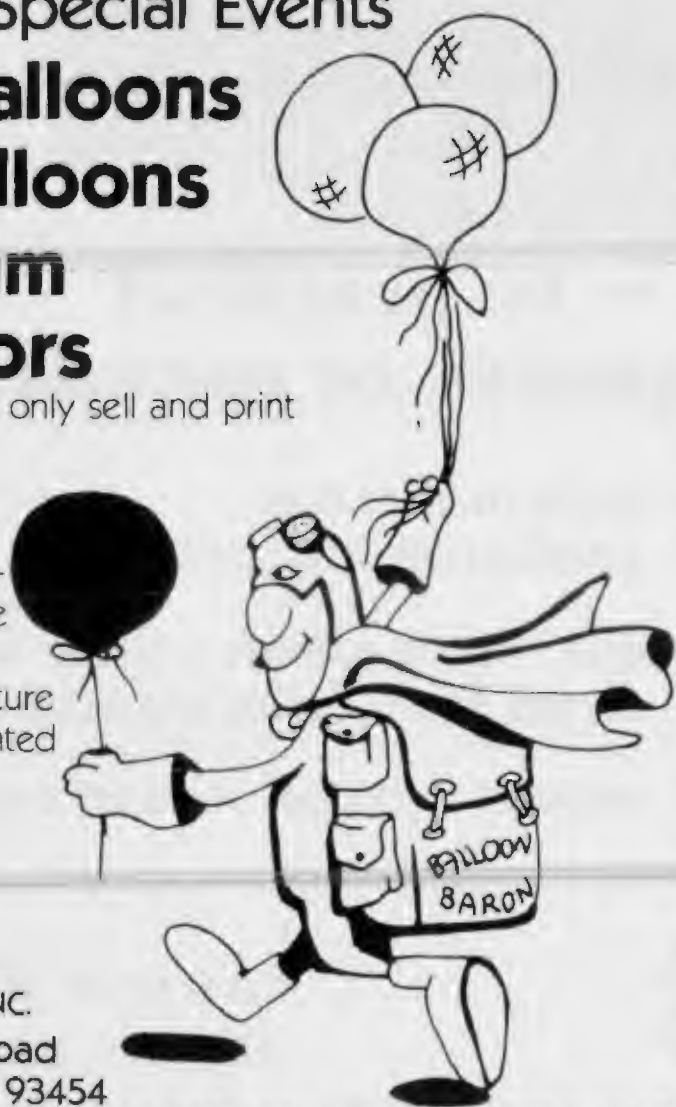
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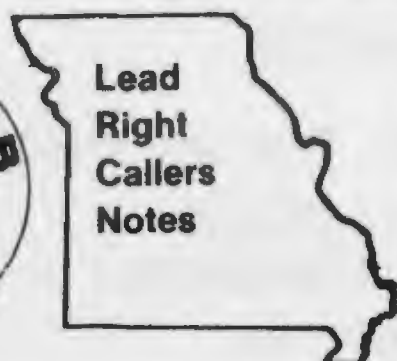
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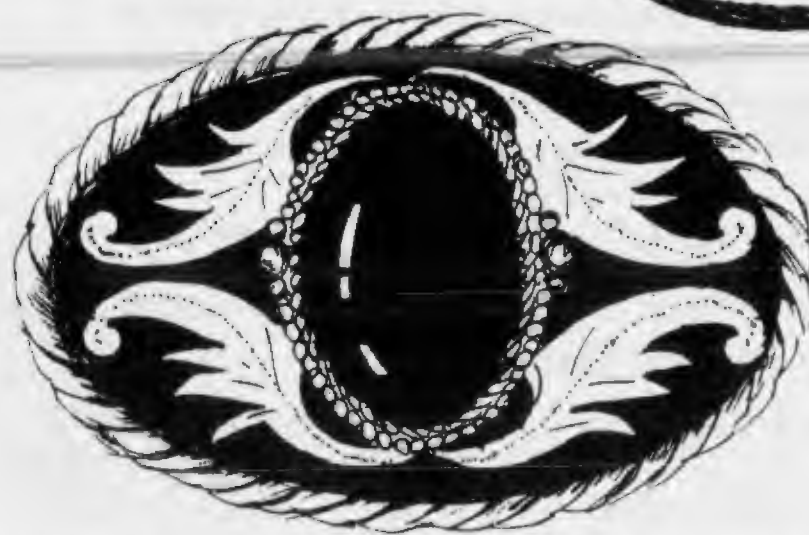
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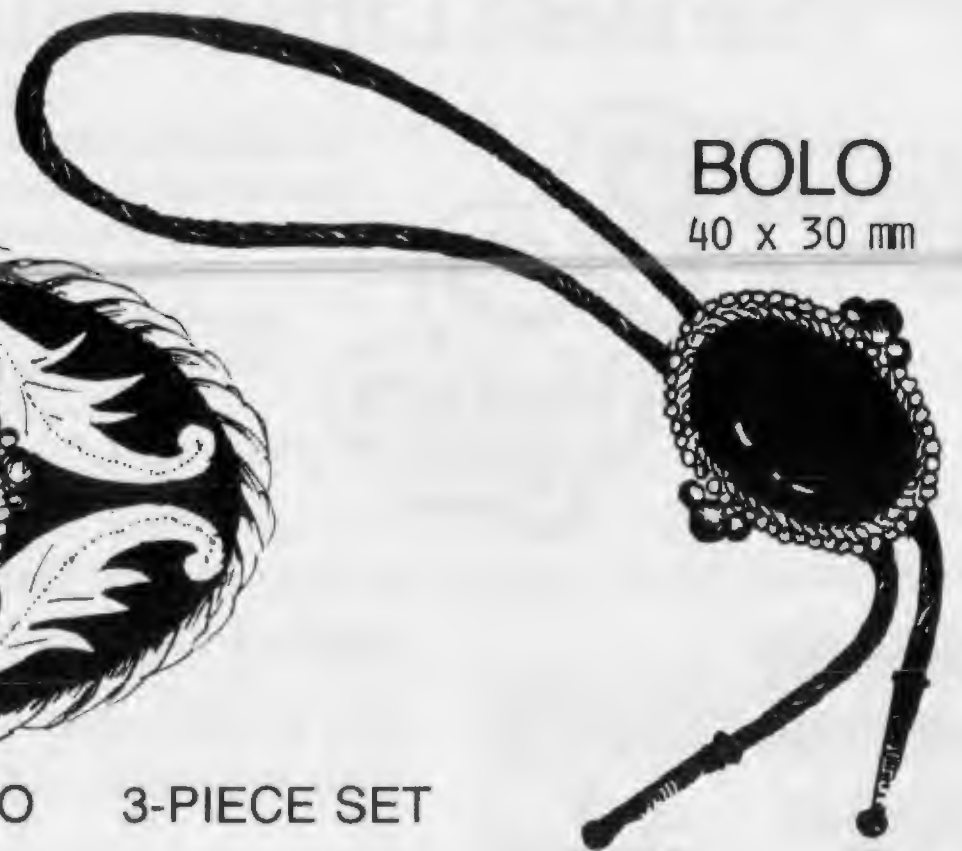
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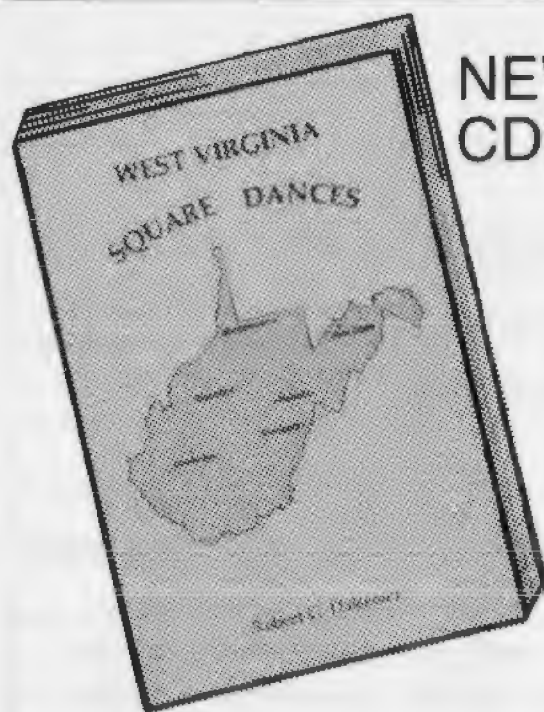


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## LEGACY UPDATE

At its meeting in St. Louis last May, members of Legacy took a number of steps that would tend to make the organization more visible in the eyes of square dancers around the world. Already attempts have been made to pinpoint

concerns of square dancers and square dance leaders by extensive sampling opinion (see accompanying article). A streamlined outreach program centralized on a square dance week program and an enlarged hot-line designed to get to the source of problems quickly were also among the major points discussed at this leadership conference. Heading the Legacy Board of Directors for the coming two years are: Chairmen Doc and Peggy Tirrell, Vice-Chairmen Bob and Dottie Elgin and Executive Secretary Don and Vera Chestnut.

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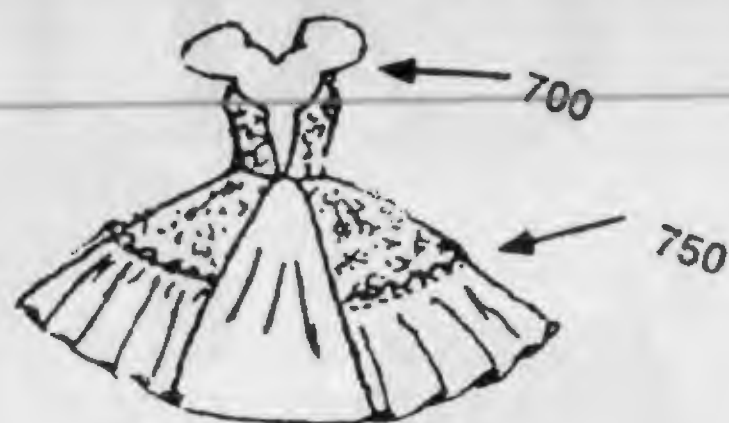
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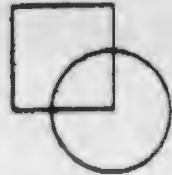
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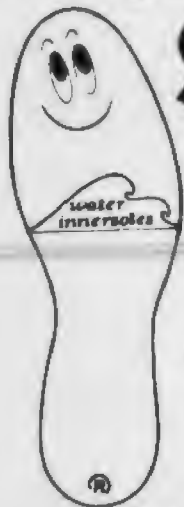
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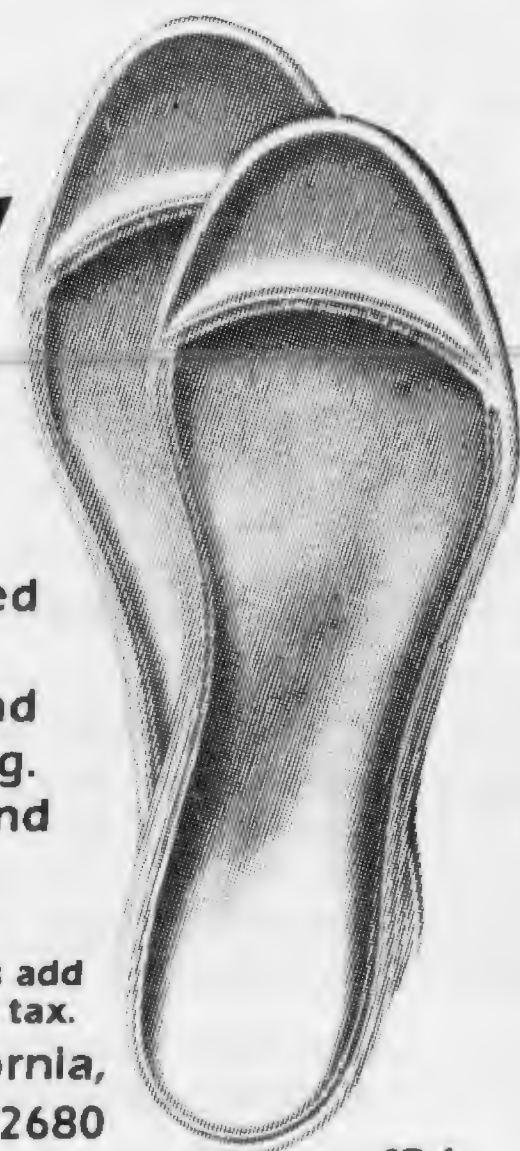
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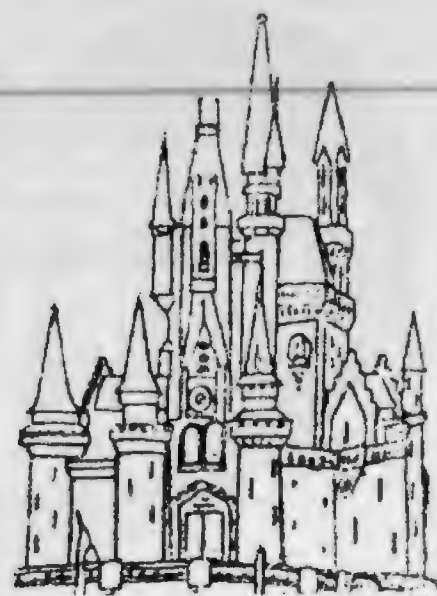
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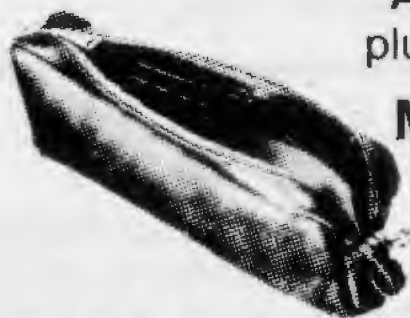
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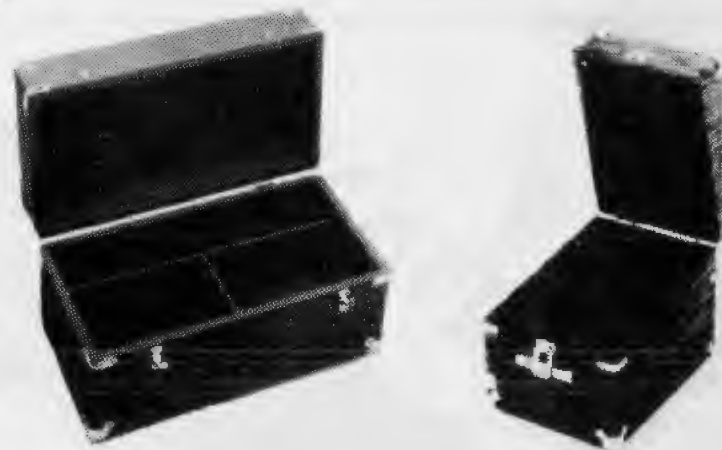
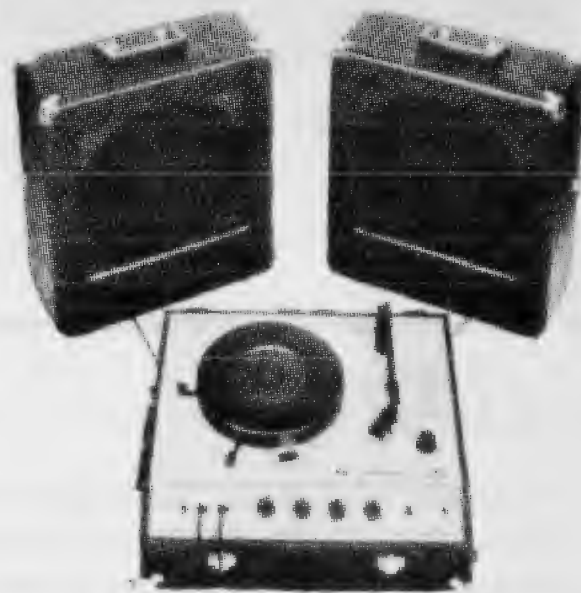
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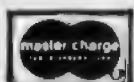
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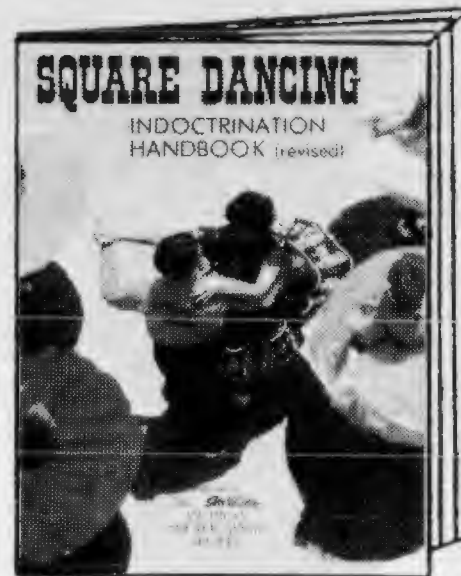
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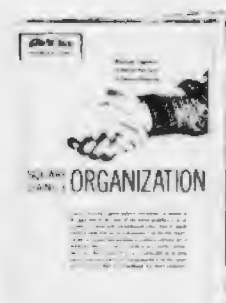


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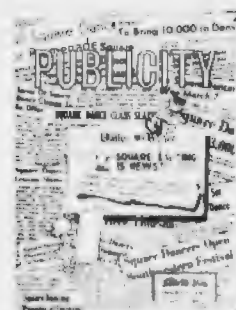
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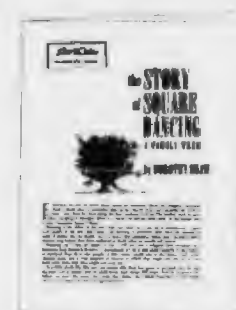
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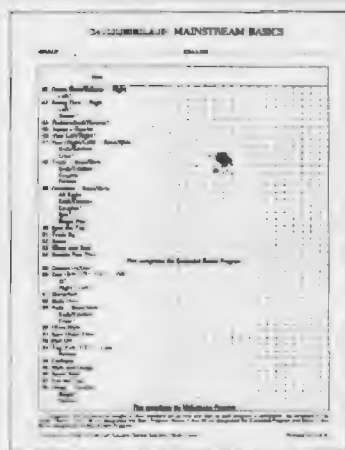
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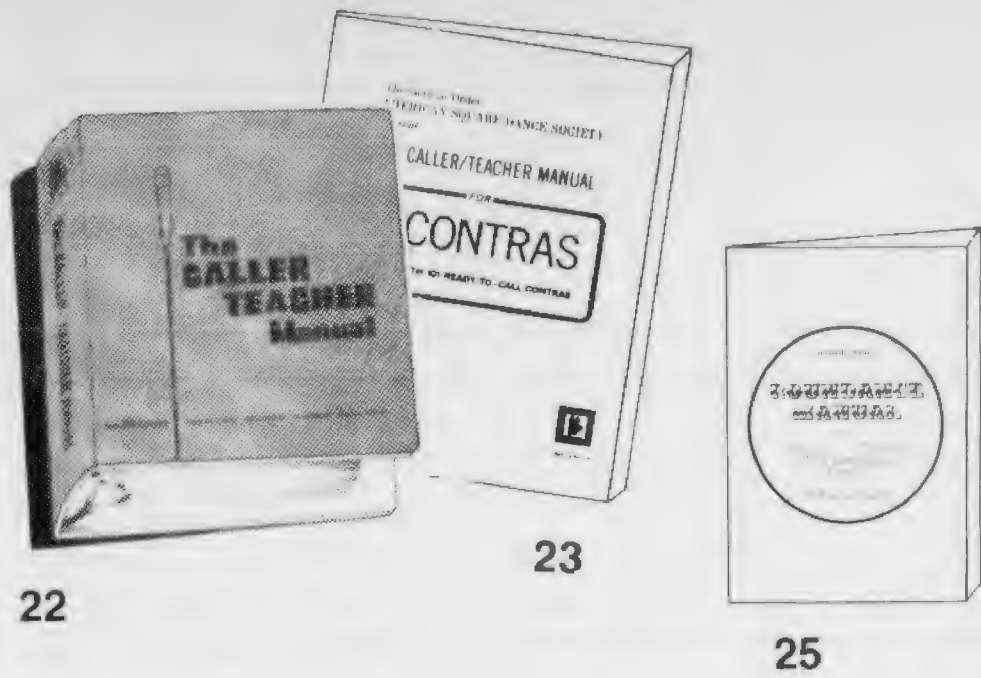


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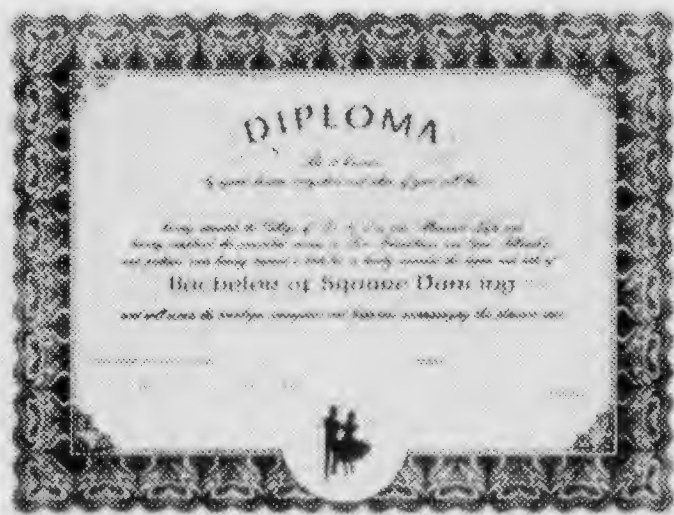
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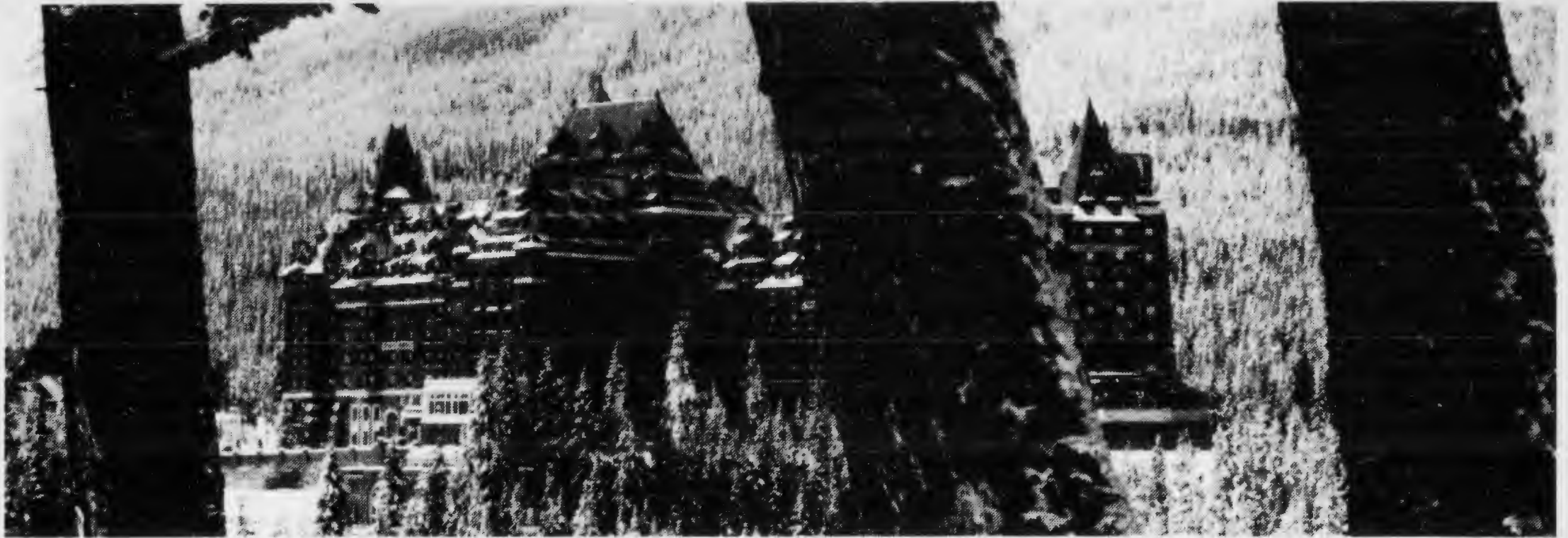
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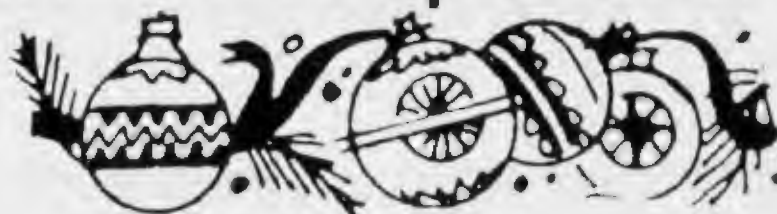
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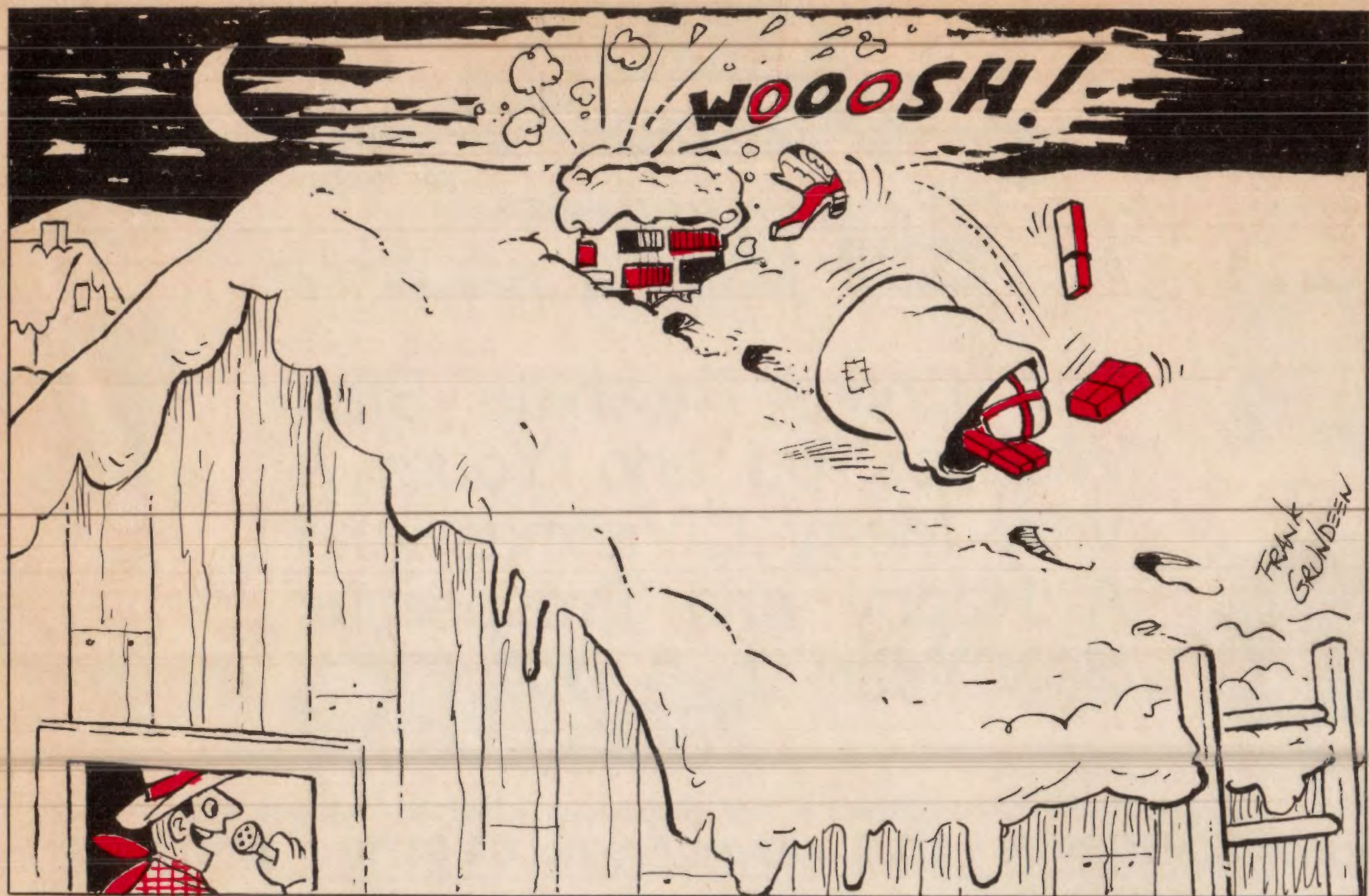
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