

# SQUARE DANCING

SEPTEMBER, 1984

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## Square Dancing's Newest Frontier

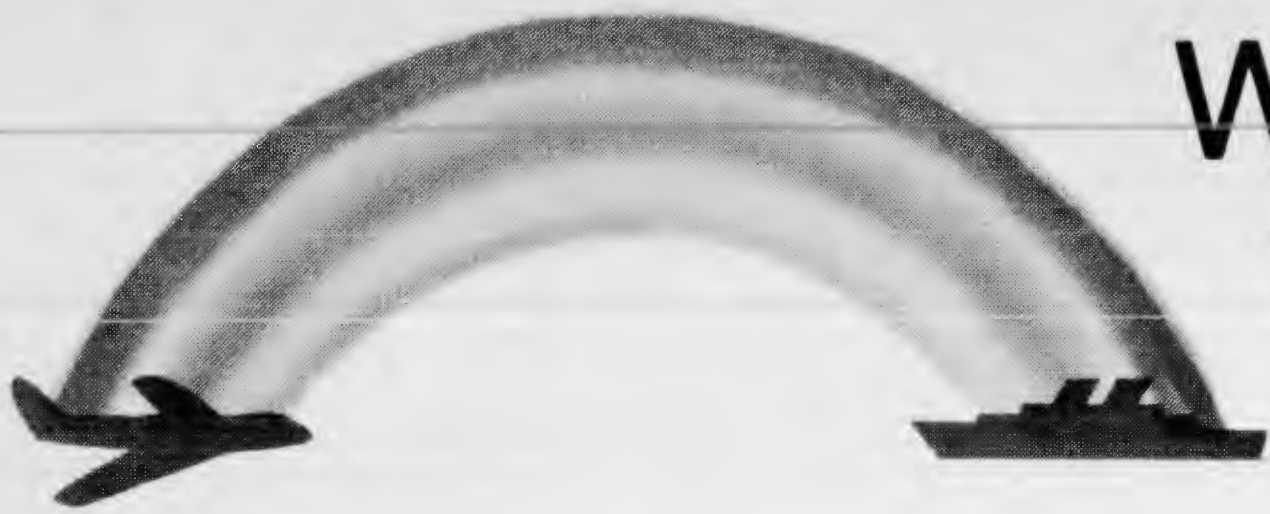
(see page 19)

official magazine of The *Sets in Order*

AMERICAN SQUARE DANCE SOCIETY



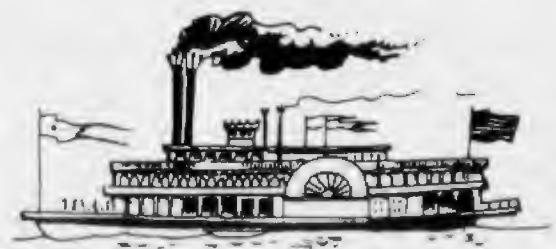
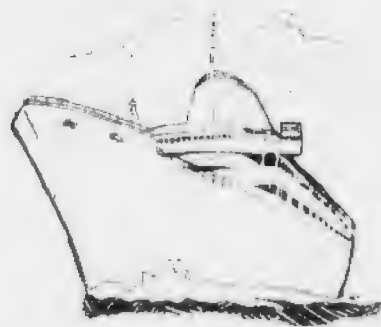
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# FROM THE FLOOR

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:

We have in our club a completely blind gentleman learning round dancing. He is making solid progress with the assistance of his sighted friend, Betty. His seeing eye dog, Holly, lies close by waiting patiently for her master to do his dancing. The gentleman's name is Peter Cunningham and one of his interests is amateur radio. His call sign is Z14ND on 21.385 KHZ N.A. County Hunters Net. If there are any fellow "hams" amongst the square dancing fraternity, Peter would love to hear from you.

Also our tour party of 12 would like to extend to our many new and old friends over the U.S., our heartfelt thanks for their hospitality whilst we were on tour.

Alan Murphy  
Wakari, Dunedin, New Zealand

Dear Editor:

My husband and I have been involved in square dancing in our area since 1951. We have belonged to many clubs over the years, have held offices in different clubs for 31 years in every capacity and served on many committees. We also have helped with classes and in general worked behind the scenes doing what we could to help keep square dancing going. Presently we are members of the Chain Gang Club and my husband, Norman, has been treasurer of it since 1962. Because of his ill health, I took over the office two years ago. This is just another testimony of a couple very devoted to square dancing for a good many years.

Evelyn Guest  
Canton, Ohio

**Indeed you are devoted to it and you, and people like you, are the backbone of our activity. — Editor**

Dear Editor:

Really enjoyed the Crock Pot article in April magazine. Could use more.

Jim and Norene Garlow  
Rialto, California

Dear Editor:

I would like to thank you for the article regarding myself in the March issue. Also for the kindness in sending me copies of the mag-

*Please see **LETTERS**, page 73*

## SQUARE DANCING

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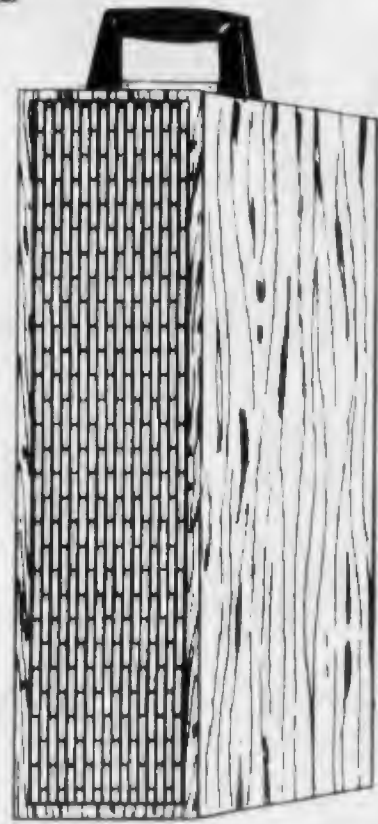
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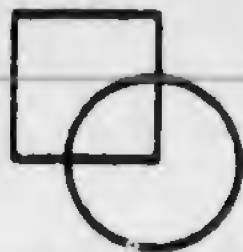
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# National Square Dance Directory



Dear Fellow Dancers,

In March, 1985, the Sixth Edition of the Directory will be published. Your club information is needed by **October 31, 1984**. The purpose of the Directory is to provide dancers, callers and leaders with information on square, round, contra, clogging and folk dance clubs in the U.S., Canada and around the world. The Directory has proven very useful to thousands of dancers while traveling, planning vacations or seeking information on the square dance activity. Along with over 10,000 club listings the 1985 Edition will include sections on festivals, callers and leaders, products and services, organizations, publications and associations.

Clubs are listed in the directory at no charge. Just complete the Questionnaire. Copies of the Directory are only \$7.00 plus postage. Please let others in your club know about the Directory.

Happy Dancing.

Gordon Goss  
Editor

(PLEASE PRINT)

## QUESTIONNAIRE

(PLEASE PRINT)

**There is no charge for listing your Club in the Directory.**

Revision     New Listing     Deletion (Club no longer dancing)

Club Name: \_\_\_\_\_

City (under which to be listed): \_\_\_\_\_ State: \_\_\_\_\_

Type of Club:     Square     Round     Square & Round     Contra     Clogging

Singles     Teen     Camping     Other: \_\_\_\_\_

Level of Dancing: Basic    Mainstream    Plus    Advanced    Challenge    Other: \_\_\_\_\_

Place where you dance: \_\_\_\_\_

Days you dance:    Mon    Tues    Wed    Thurs    Fri    Sat    Sun

Weeks you dance:    Every    1st    2nd    3rd    4th    5th    Other: \_\_\_\_\_

Does the Club dance in the summer months?    Yes     No

Person to contact concerning your Club:     Dancer/Officer     Caller/Leader

*(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)*

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*(The Directory is available at many local square dance and western shops.)*

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**Elene "Toots" Richardson** is a nationally-renowned square dance caller who doubles as a special education instructor at Southwestern State University. Her album, the "Cowboy Two Step" is a top seller coast to coast, and, in addition to her square dance flips on the Petticoat Patter label, she has just recorded a new LP entitled "Western Swing." Toots graduated her first square dance class in 1960, in Lawton, Oklahoma. Much of her time is spent in Red River, New Mexico, where she is the first female director of the Red River Community House at Red River, NM. She and her husband, M.L. ("Jr.") Richardson, reside in Clinton, Oklahoma.



**Dean Rogers** and wife Peggy started square dancing in Monahans, Texas in 1968. In February, 1976, Dean taught his first set of lessons. "Big Mamou" and "Truck Driving Man" are two of Dean's recordings on the Lore square dance label. A member of Nor-Tex Callers Association and Callerlab, he resides in Mineral Wells, Texas and calls for three local clubs and travels throughout Texas, New Mexico, and Oklahoma. He has also played electric bass in a country and western band and as a teenager with a square dance band.

**Bill and Nona Lizut** of Santa Fe, New Mexico have been square and round dancing since 1972. Originally ballroom dance teachers, they started their first class of beginners in round dancing in 1973. Featured instructors at a number of festivals in New Mexico, they have been on the staff at the Trail-In Square and Round Dance Festival in Red River, NM for the past eight years.



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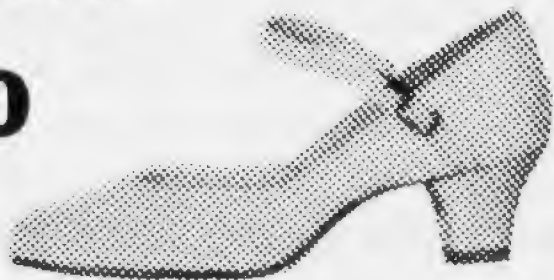
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September, 1984

**A**RUBA, A SMALL DOT of an island in the sparkling Caribbean, just 18 miles or so off the coast of Venezuela, was the unlikely spot for our first square dance venture outside of North America. The year was 1953 and we had met our hosts, the Andersons, at one of Lloyd Shaw's Institutes in Colorado Springs the summer before. "Will you come down to the island for a couple of weeks and introduce square dancing to the natives down there and also help us start our club and develop a few callers?" The prospect sounded like an exciting one and so we accepted.

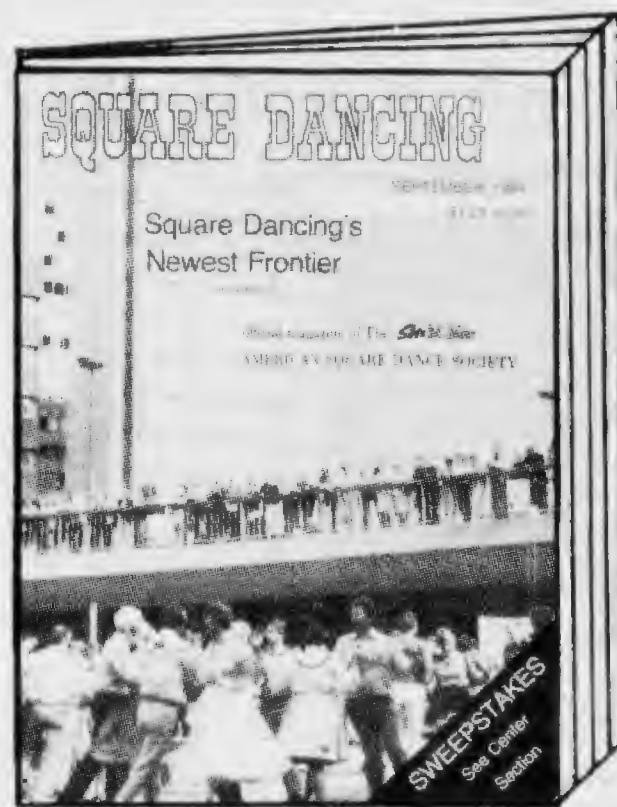
Aruba had not yet been infested with cruise ships and hordes of tourists. Its Dutch influence was everywhere and for 12 days or so, we taught the residents, with their natural rhythm and wonderful senses of humor how to do a bit of American square dancing. We also spent time working with the men and women living on the island who were employees of the Standard Oil Company of New Jersey. They had formed a square dance club a year earlier and now they were looking for ways to increase their knowledge.

That first experience was an important one for us. Those who were transferred from the States said it brought them closer to home. The native residents told us it gave them a better insight of the Americans with whom they worked.

It was 1957 when we had our next taste of American square dancing outside the continental limits. A dozen weeks or so in Germany, France, England and North Africa, sponsored by the U.S. Air Force and the State Department, gave us the opportunity to see some of this part of the world and, at the same

time, do a little calling and teaching.

Great Britain, by that time, had a well established square dance activity. In France and Germany the activity was largely centered around the military though at one dance in Paris, the square dance club, made up mostly of American service and diplomatic personnel, hosted many officers, enlisted men and members of the diplomatic corp and their families from other countries. We were particularly impressed with one square centered around a French general. In the square with him were his aides, whose prime assignment, we decided, was to see that the "top brass" didn't make a single mistake.



Downtown Minneapolis? The central mall in Dallas? Neither—our cover this month shows Swedish square dancers performing for interested onlookers in downtown Stockholm.

The big festival at the United States Air Force base at Ramstein, Germany, had, as invited guests, a few German citizens but for the most part, all were U.S., Canadian or British military.

By the time we started taking regular square dance tours overseas, much of this was changing. By 1961, we found strong outcroppings of American square dance clubs run by the Germans, who were taking to the activity in large numbers. However, in the Netherlands, Norway, Sweden and Finland, we found no square dancing in those early years, although there was a growing interest in Denmark. We particularly remember on one of those early trips, sharing the joy of a square dance evening with our Danish counterparts. We especially recall how the young Danish women admired the full petticoats worn by the ladies in our group and how, as the evening ended, almost spontaneously and without any previous agreement, the ladies in our

group simply stepped out of their petticoats, each handing hers to one of the local ladies. You remember such things.

What we're leading to, of course, is how things have changed and how square dancing is no longer a novelty in many countries overseas. Today, our overseas counterparts have built strong centers of the activity and their clubs have the welcome sign out to visitors from all parts of the world.

Square dancing's New Frontiers is our theme this month, and you'll read about it starting on page 19. Perhaps your next trip abroad will include a square dance or two along the way. Remember, the World Directory of Square Dancing which appeared last month in your August issue is an excellent reference to start you in this direction.



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## Folk Dance USA

**F**EELING SOMEWHAT like Jimmy Stewart in "Mr. Smith Goes to Washington," we shared in the recent episode aiming for passage of H.R. 1706—the bill to have Congress permanently recognize square dancing as the Official Folk Dance of the USA. After 48 hours in the Capitol, we returned home, frustrated, a bit unnerved and a little sadder-but-wiser about the goings-on of government.

Like most of you, we've done what we could to support the campaign which, last year, received a temporary nod (for 1983 only) from the President and which, earlier this year, had been given an okay by the Senate. June 28 was the day members of the Subcommittee, chaired by Katie Hall of Indiana, would hear testimony on the bill, then send their report to the House of Representatives with a recommendation to approve or disapprove passage of the bill. It all sounded so simple.

The day preceding the hearings, an estimated 2,000 square dancers from all over the country gathered at the west side of the Capitol Building and for two hours put on a colorful demonstration of squares and rounds that would have impressed even the toughest of our nation's legislators. The several tiers surrounding the dance area were filled with government employees and the dance, despite the heat of midday summer, went off without a hitch. Then, the half dozen of us who were to give testimony the following day, met with members of the work force who were planning the Thursday meeting.

Originally, there were to be three speakers in favor of the bill—Congressmen Leon Panetta and Norman Mineta and your editor, Bob Osgood—followed by three speakers opposing the bill. No problem to this point. We had each been told to limit our talks from 7 to 10 minutes and, with an hour and a half scheduled for the meeting, this seemed reasonable.

Shortly before traveling to Washington, signals were changed. We were told that in addition to the two sponsoring congressmen, we would be allowed three others. So along with me, George Holser, vice chairman of the program supporting the bill and Cathie Bur-

Washington, D.C.  
June 27 — More than 2,000 costumed square dancers put on a show for the nation on the west steps of the Capitol. The demonstration was a part of the campaign for passage of Bill H.R. 1706.



dick, co-editor of *American Square Dance Magazine*, were added. (At the time it didn't occur to us that these additional names meant that more names also were being added to the list of speakers testifying in opposition.)

Arriving at the preplanning meeting Wednesday afternoon, we were given the good news that the wives of the two sponsors, along with Mac McClure, president of the square dancers promoting the program, also were to sit at the "witness" table. We didn't realize until later that the addition of these people was simply a token balance to the numbers already added to those giving adverse testimony.

Those opposing the legislation included a caller whose background was strong in one-night stands and who is a member of the Country Dance & Song Society along with several scholarly types with lists of degrees behind their names representing such formidable organizations as The Smithsonian Institute, The National Council for the Traditional Arts and others.

Still confident that what we had to say would satisfactorily answer any possible objections, we made a request that we be allowed to give our testimony following the opposition so we could reply to any points that might be raised. This request was granted. (Monday morning quarterbacking is an essential American quality and looking back, we realize now it would have been better if we had kept to our original slot).

### The Meeting Starts

Room 311 in the Cannon House Office Building is not a large one. Seating space for some 75 persons was filled with costumed square dancers and a few non-dancers intent on the goings-on. Chairwoman Hall's gavel came down about 10 minutes late and, after a brief introduction, Congressmen Mineta and Panetta gave their talks which were excellent. Dwelling on the heritage of the activity, stressing the friendliness, the family aspect and the size of the activity, they obviously made points. Following each presentation, Chairwoman Hall asked pertinent questions which were fielded well and those of us seated in the gallery felt comfortable — for the moment.

Then came the opposition. Each one speaking for what seemed like an eternity, the jist of their testimony covered, among other things, the following:

1. To select square dancing and eliminate rounds, clogging, contras and quadrilles, etc., etc., would be doing an injustice to all other forms of American dance. (The Congressmen who had preceded them, had already pointed out that *square dancing* was a term that encompassed all of these forms.)

2. To select square dancing and overlook dances of so many of the ethnic groups would be a disservice to many Americans.

3. What about the Eskimo and Indian dances? Weren't these a part of America long



Washington, D.C. June 28 — President Ronald Reagan welcomes representatives of the 33rd National Square Dance Convention starting in Baltimore that day. The timing was excellent.

Photo by  
Bill Fitz-Patrick  
The White House

before anyone ever dreamed up square dancing?

4. "According to my research," one witness testified "square dancing has been pointed up in the pulpits in certain parts of the country as a sensual, sex-ridden dance that should be frowned upon by good church-goers."

There were other points put forth by some who said that to pick a particular dance and make it the folk dance of America would open the door to all types of requests such as to make the hot dog "the official meat of America," volley ball, "the official sport of America," etc.

### **Biding our Time**

At first all of this, while slightly irritating, didn't bother us too much. Although we wondered why these people hadn't done their homework and looked more closely at what was being proposed, we nevertheless felt sure that our testimony would, at least, enlighten these speakers and the committee to the facts.

The meeting dragged on. There was much opposition, although most of it sounded like instant replays. Following each speaker, the Chairwoman asked good questions and the answers, sometimes taking several minutes, added to the pile of testimony. It soon became evident that, with a number of interruptions when the Chairwoman had to scoot across the street to the Capitol to vote on some bill, we were running out of time.

The closing hour of eleven came and went. The noon hour passed and still the balance of

the supporting testimony had not been given. Somewhere after twelve, the Holsers and McClures were called up. Their testimony spelled out the efforts of more than 15 years and numerous bills to get this law passed. Both had their facts well in hand and largely supported the contemporary scene which, unfortunately, was the prime objection of many who spoke in opposition. (They said the western form of square dancing was not truly representative of the traditions and heritages of the activity; that square dancing was a "big-money" activity and highly commercial with dresses costing \$85.00.)

About this time, we were "warned" that the meeting had almost run out of time and that another hearing was scheduled in the same room at 2:00 PM. It was well after 1:00 PM when Cathie Burdick and I were called to testify. Cathie was approximately one minute into her talk when a recess was taken for the Chairwoman to go to the Capitol once more for a vote. It was at this point, that both Cathie and I were told to limit our talks to just our summaries because of time.

### **Time Getting Short**

Picking up where she left off, Cathie pointed out very gently that the square dance dress she was wearing (a very attractive one) cost \$5.00. (Chalk one up for our side.) Unfortunately at this point Cathie was asked to conclude her testimony. Then it was my turn.

Like the others, I had spent weeks planning what I would say. When there are so

many points to be made, it's difficult to boil the essentials down to a 10-minute packet. Of course, as I listened to the opposition, I found several topics that should be covered but I felt I still could fit most of it in the 10-minute bracket. What do you do when they cut you down to three minutes? I'm still not sure what I said. I know it didn't include what I planned. I'm sure those seated on the Subcommittee listening to all the testimony were tired by this time. All of us had submitted our talks in writing but who in Congress was going to read it, particularly with concerns about the Iran/Iraq wars, the meetings on arms limitations with Russia, the fighting in Central America and national elections coming up, all competing for time and attention?

### **Some Observations**

I think now of things that should have, and perhaps could have, been done differently. We never imagined that attention to time schedules would be so disregarded, that those invited to testify would not be allowed their time "on the stand." Had we known earlier how the meeting was to go, we certainly would have spoken earlier, regardless of what points the opposition might have brought up.

And that's another point. It's obvious that if the bill passes (this is being written early in July) or if it doesn't pass and if future efforts are to be made for permanent passage, we need to take a good, strong look at the activity as a whole.

The contemporary form of square dancing is indeed an offshoot, a development of what has gone on over the past 300 years, but to ignore the other phases of the activity, to overlook the traditional forms of our activity, would spell certain doom. Win, lose or draw, we need to put the entire activity into perspective — that is if we wish it to be recognized by our government as the Folk Dance of the USA.

There's much to be said in favor of introducing some of the traditional contras, quadrilles and early rounds to our new dancers and to remind them that what they are dancing is a part of our heritage. An emphasis on our roots and an ability to dance the dances of our ancestors could add that speck of variety, that enjoyment of dancing to music, that little extra push to dance smoothly and comfortably — dancing that many of us feel the activity needs.

Don't think it wasn't a memorable experience. Certainly the McClures and the Holsers deserve much credit (see the Silver Spur Awards, page 33) but we wouldn't want to go through something like this every day. We hope, despite the lack of opportunity to verbally give our testimony, that the bill, based largely on the support of Congressmen Panetta and Mineta, will pass. For your interest, here's a recap of what we sent to the Subcommittee that we hoped would set the record straight.

## *Members of the Committee on Post Office and Civil Service.*

### *Subcommittee on Census and Population,*

#### *Katie Hall, Chairwoman.*

**C**HAIRWOMAN HALL and members of the Subcommittee, my name is Bob Osgood. I've been calling for 46 years, teaching square dancing, teaching callers to call and being personally involved in virtually every phase of the activity. I'm President of The American Square Dance Society and Editor of its publication, **SQUARE DANCING.**

We're here today to discuss whether square dancing should be officially recognized as the folk dance of the United States of America. But, first, let me establish a very

important point. Some people may be misled by the term, *square dancing*. Square dancing is not a form of dancing done only in squares. Square dancing is an all-inclusive title, encompassing a variety of dancing typical to America and danced in our country from the time of the colonies.

If you were invited to a square dance today, you might find any of the following styles of dancing, depending on where the dance was held. You might dance quadrilles or Lancers or contras which are strong in New England but are also enjoyed in the West. You might dance in large circles in Kentucky or in the Appalachian Mountains. You might be called upon to provide your own singing accompaniment to a play party game in areas that frown on dancing to musicians. You might kick up your heels in a lively clog dance. You might polka or waltz or two step or "Put Your Little Foot" in a round dance. You might square up and dance a traditional old-time square, or you might square up at one of thousands of American square dances as they are danced today throughout North America and in more than 50 countries overseas. It is important, therefore, to understand that square dancing is a collective noun, denominating all these forms of dance.

Let us take just a moment to look at what square dancing is not. It is not an ethnic dance of other nations. We have great respect for and enjoy watching and, on occasion, participating in the La Raspa from Mexico, the Hambo from Scandinavia, the Hora from Israel or in a Greek line dance. But these are folk dances of other countries. While America as a geographical location is made up of many diversified peoples, it has its own cultural background, including its dance which began with its early settlers. Just as each country in the world is proud of its dance heritage, so are we in America.

Square dancing also is not essentially a spectator dance. It is not tap dancing or ballet or theater dancing. We have great respect for these forms of dance and realize that many people do enjoy them who will never go on to become professionals but that is the goal of many of these dances, to provide enjoyment for the viewer. Incidentally, you'll notice that among the exhibits I have included is an enlarged replica of the commemorative stamp issued by our country in April, 1978 — one of four stamps honoring the dances of America. This one, portraying a pair of square dancers, was labeled the U.S. Folk Dance.

Although square dancing exhibitions have been and will continue to be used for the pleasure of those who watch it on television, at football games during halftime, at Rose Bowl or Cotton Bowl parades, World's Fairs, and at hospitals, nursing homes, for visiting dignitaries, or at the recent opening of the Special Olympics for the Disabled, square dancing is primarily a participation activity. A former President of the United States said that we tend to be a nation of spectators, that we need to get back to participating. Today there seems to be a growing revolution in our country to get back to basics, to return to the land, get acquainted with our neighbors, to participate. This goes hand in hand with square dancing.

I would refer you to the Indoctrination Handbook that you've been given as a part of my testimony. It tells how Henry Ford, a great lover of America and its heritage, brought an American dancing master, Benjamin Lovett, to Greenfield Village in the 1920's and introduced the traditional American folk dances to his employees and neighbors in Dearborn and awakened a nation to a part of their heritage many had forgotten. Also, in the Handbook is the name of Dr. Lloyd Shaw of Colorado Springs, Colorado, who during the late 1930's, made it a personal pilgrimage to train his Cheyenne Mountain High School students to do the squares and couple dances of



America and share them with the rest of the nation.

The book also points out that as America became a nation, immigrants coming from overseas and bringing their cultures with them, melted into the population and their dances blended with ours, and the American folk dance grew. No longer was it just the wealthy who danced, but the townspeople who would crowd into a neighbor's home and have a kitchen junket with a prompter or caller standing on a chair and barking out the commands. And, incidentally, that is one element that makes the American folk dance different from the folk dances of other countries. We depend on a caller to tell the dancers in squares, circles or lines what to do.

The gentle shaking by Henry Ford and the impatient reminders of Dr. Shaw had their effect, but another series of events brought about a contemporary awareness of our folk dance. Immediately following the war in 1945, hundreds of thousands of Americans returning to their homes, set out to build new communities. As is the case in much of America, they found they didn't know who lived next door. More than anything else they needed ways to become acquainted with their neighbors. Square dancing came to the rescue. Callers dusted off their old call books, found halls and invited their neighbors to join them in a time-tested way of becoming friends — joining hands in circles and — square dancing.

Now this might have all come and gone but for two other major elements, significant of America and the middle of the 20th Century. First was the electronic miracle of sound amplification. The portable sound system with its ability to raise the volume of a caller's voice made it possible for many squares of dancers to dance together at one time. Along with this was the amplified record player which meant that with the use of recordings, every caller was a self-contained square dancing package — caller, sound amplifier and music all wrapped into one. One more element also needs to be recognized — the advent of modern roads and transportation. Whereas our greatgrandparents might have hitched "old Grey" to the buckboard and traveled hours to get to a dance, today folks come home from work, eat a leisurely dinner, get in the car and easily drive to a dance. And so it is that while our dance may look a little different today, Americans are still enjoying their heritage of traditional American square dancing.

Whether you square dance in Maine or California, in Tokyo or Stockholm, what you enjoy is the same brand of friendly folk fun participated in by those who helped weld the 13 colonies into a single nation, by those who danced beside their wagons in the vast prairies of America and by those throughout our country's history who wished to dance to celebrate a victory or to bury a sorrow.

And isn't it wondrous that this nation, so great that it can put a man on the moon, come to the rescue of starving nations and lead the world in so many ways, can also be recognized as a nation populated with a people who put the friendly neighborliness of a folk dance high on their personal list of accomplishments!



**ONCE AGAIN** we seem to be playing the waiting game. Sometime within the next few months the Subcommittee will make its recommendations and Congress will vote on Bill H.R. 1706. Let's hope that the years of work by the committee of square dancers, the written testimonies of several dozen and the support of thousands of you will pay off and the Bill will be passed, permanently.

# The Silver Spur



Awarded to:

*Photo courtesy Bill Myrick, California Square Dancer Blue Book*

**Mac and Mary McClure**  
*of Los Altos, California*

And

**George and Ann Holser**  
*of Aptos, California*

**I**T WAS MOST FITTING that the Silver Spur presentations were made in Washington, D.C., June 28th, 1984, on the very day that the final hearing on Bill 1706 took place in the Nation's Capitol. Whether or not Congress allows square dancing to continue to be officially known as the Folk Dance of America, the devotion of these couples to the task of promoting our activity has not gone unnoticed. The award was bestowed upon these leaders by The American Square Dance Society and the accompanying certificates read:

*You have with great determination, fearlessly spearheaded the drive to officially attain recognition for square dancing as the Folk Dance of the U.S.A.*

*Because of your tireless efforts, thousands of fellow Americans, along with others from many countries, have become more aware of this nation and its people. Although its prowess in the realm of space exploration and global leadership is universally recognized, the human dignity and neighborliness of its citizens often go unheralded. Square dancing personifies such qualities and you have spent unselfishly of your time and finances for more than a decade to spread the word. For this the square dance activity owes you its gratitude.*

*You are held in the highest esteem and we join the appreciative followers of this activity in saying "thank you."*

*In bygone years, when a warrior fought and sacrificed for a cause, he was said to have earned his spurs. Like the knights in the days of the crusades – "You have done your work well, and you have won your spur."*



*The American Square Dance Society  
Speaking for Square Dancers, Everywhere*



The opening parade for Sweden's 2nd Annual Square Dance Convention last May boasted a 40-piece marching band and took half an hour to march from the King's Garden to Sergel Market.

# Square Dancing's New Frontiers

**T**HE SHORT NOTE from one of India's outlying provinces was terse: "Send us what we need to know to start a square dance program here. Please hurry. The interest is high!" The message came from a field worker, formerly living in Tennessee who, having been transferred abroad, wanted to extend a little American friendliness to his new neighbors.

"We are to start square dance soon here in Paris but need help. How do you do it?" This was part of a telegram from a French lady who had already acquired a hall and established considerable interest in square dancing—but, she had no idea where to begin.

Help goes out quickly from The American Square Dance Society and other groups when requests of this type come along.

## **The Beginnings**

Usually the initial interest is kindled when someone in a country overseas visits America or perhaps spends time in an area where square dancing is already an established ac-

tivity. This, to a degree, was what happened in one portion of Scandinavia.

Working in Saudi Arabia, several Swedish citizens became involved in activities with the international community in the area and learned to square dance. Becoming highly enthused over the activity, they vowed to start it up in their homeland once their tour of duty overseas was completed. This was a number of years ago and now their enthusiasm, combined with that of other local budding leaders, has resulted in a whole nation becoming electrified with the activity. Despite the lack of experienced callers in their country, they have managed to grow using recorded calls on tapes and records and with the help of callers from neighboring countries and America. They are now developing their own callers. The percentage of increase in the growth of American square dancing in Sweden in just the past year has surpassed that of any comparative area.

Why is it that square dancing seems to be



Almost 900 dancers filled Torvalla Hall in Handen, south of Stockholm, in Sweden's largest square dance event.  
*All photos courtesy of Peter Myhr.*

spreading abroad at such a rapid pace? This can be answered in a number of ways. As a starting point, military and diplomatic representatives from North America stationed overseas have taken square dancing with them. Introducing it first, perhaps, to other members of their own country's military community, they have found it impossible to suppress the desire of citizens whose homeland they share and, soon, square dancing became an international recreation.

In many areas overseas, square dancing has flourished for some time as a regular activity of the citizens of that country. The calling is always done in English and consequently this has allowed the activity an open-door to people of all nationalities who might be traveling from one area to another.

In the words of one square dancer who returned recently with a square dance group

visiting parts of Europe, "We have never felt so warmly welcomed in another country then we have in the role of square dancer. In past non-square dancing tours we found it somewhat difficult to break the language barrier and almost impossible to get acquainted with peoples from other lands. With square dancing, we had something in common. We shared an empathy, costume, language, something very native to us in America, something very real and important to the people we visited in Denmark, Holland and Germany."

#### **What About the Future?**

While Americans visiting other countries overseas has become standard fare in the past two decades, in more recent years, leaders from other countries have been coming to visit America. They've come to attend callers' schools, participate in the National Conven-



A few of the banners representing the 53 square dance clubs that registered for the Swedish Convention—more than double the size of last year's event.

tions, join Callerlab, Roundalab, and take part in the vacation institutes. Returning to their home countries, they have spread the word about what they've seen and square dancing in their countries has reflected these visits.

While formerly dependent entirely upon out-of-area callers, many countries are developing caller leadership of their own. In answer to the question, "Is what is happening in Sweden and several of the other countries who are experiencing a spiraling interest in square dancing, a boom that will last for a short period of time and then disappear?" the answer must be "wait and see."

When square dancing started in Great Britain in the early 1950's, there were those who felt it would be just a passing fad. The same in Germany and Japan and yet, look at these and other countries where square dancing has flourished in the past and continues to grow.

Right here in the United States, when the post World War II era experienced an explosive boom, experts at the time predicted a one year, or at the most, a two-year duration. We look today at a well-established program boasting of caller/leadership training, strong National Conventions and an excellent system of communications. The same appears to be

spreading abroad.

It may be wishful thinking, but it is encouraging when we see square dancing continuing to spread out and touch more and more people. As square dancing grows, it could open more and more doors for a people-to-people understanding between citizens of the world, a means of communication that has never been experienced before.



Something new in Sweden—The Grand Square Cloggers dance at a club in Bal Balais, Stockholm.

# DOUBLE-THE-DANCERS

an amazing concept  
that can work for you

**A** GRANDFATHERLY GENTLEMAN was talking softly to his granddaughter, hoping to hit home with a problem in simple mathematics. "Tell me, Judy, which would you rather have, \$5,000 cash right now or, a penny today, 2¢ tomorrow, 4¢ the next day, doubling the amount each day for the entire month of September. Think carefully now for the decision is a big one."

The little girl thought for a while and then said, "Grandpa, \$5,000 is a lot of money, but I know how you like to fool me. Starting out with a penny one day and doubling it each day doesn't sound like a lot of money in the beginning but I just bet that would be the better choice."

"You would have made the right decision, Judy," her grandfather said. "By retaining what you had earned each day and receiving a new gift twice the amount given on the previous day, by the end of the 20th day, your total holdings would have already risen to more than \$10,000.00 and by adding what you had earned to that point, plus your new totals each day, your doublings would amount to \$10,737,418.24 by the 30th day. A simple point, Judy, but a lesson that is worth learning."

## Now, Let's Talk Square Dancing

The mind boggles when you apply a principle such as this to a recruiting program in square dancing. Let's say that at any given point, everyone in square dancing decides to utilize this concept in recruiting new dancers. Also, let's say that it is the responsibility of everyone in the activity this month to recruit just one person.

Assuming that we are successful and, just for the sake of figures, let's say we started out

with 1,000 square dancers in all the world and that each of these 1,000 was to encourage one non-dancer to come into the beginner classes. We would now be dealing with 2,000 dancers. Assuming, of course, that all or the greatest percentage get through class, at the next recruiting period we're working with 2,000 recruiters and, if once again they are all successful, we will end up with a grand total of 4,000 by the end of the second year. It's easy to see, if we're patient and if our programs are successful in retaining all our new dancers, or the greatest number of them; that in a reasonably short period of time, we'll have more dancers than we'll have halls to dance in or callers who can teach and call for them.

Several years ago we ran a program bearing this title in our early fall issues. The concept was a simple one and we understand that it is still being used in a number of communities across the country. We bring it up again as a possible campaign for recruitment 1984-'85 — Editor

These are big ifs but the responsibility of each square dancer to bring just one newcomer into the fold each year is not all that great and, taking into consideration normal dropouts, the concept of this program could be the most successful way for square dancing to grow.

Programs such as this may have their fallacies. We've seen the chain letter fads come and go without actually ever hearing that any of those who participated were successful, but with square dancing it's a different matter. If (and there's that big if again) we bring newcomers into the classes, will be able to retain them?

To see how something of this sort could be put to work, think back to a one-night-stand you may have attended. Remember the snowball mixer? That's the dance where one couple gets out on the floor and starts to do a waltz or a two step and then each time the music stops, the couple splits with each person going to the sidelines to pick up a new partner. Remember how quickly a hall filled with 200 or more people soon has everyone involved in the dancing?

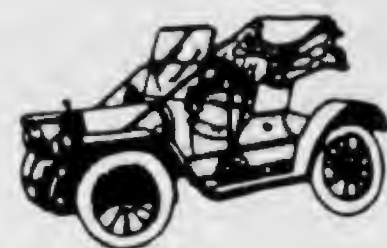
#### **How It Works**

To be successful a double-the-dancer program would be an on-going project with the club. Club members are always on the lookout

for a potential recruit and when such a person is found, the name and address is handed to a club officer appointed to this task. Then when it comes close to the start of new classes, each individual goes after his or her own recruit. Possibly reminder cards are used as handouts or it may be, as a means of insurance, that each club member is responsible, personally, to bring his or her recruit along to the first night of class. Space providing, the club members may be invited to join in the dancing that first night so that there is a feeling that every newcomer has a personal friend among the long-time dancers.

Not a bad way to get started.

# **JOIN US IN A MAJOR MEMBERSHIP DRIVE**



**I**F YOU ENJOY **SQUARE DANCING** Magazine and find its contents interesting and informative, then there's a good chance that there are others among your acquaintances, members of your club, class members and club and association officers, who do not get **SQUARE DANCING** regularly and who would benefit from its contents.

During the coming months and all through 1985, **SQUARE DANCING** Magazine will take a sharp look at where we're heading and, with the help of leaders inside and outside of the world of square dancing, suggest some directions that may help form a strong path for the future. Along with more how-to-do pictures than ever before, more down-to-earth suggestions for improving class and club, this publication will be a veritable treasure house of ideas for all square dancers. Join with us in a frank evaluation of money in square dancing by taking a look at those organizations that have not just thousands but tens of thousands and in some cases, hundreds of thousands of dollars in their square dance treasuries with little or no plans for productive spending. Help us plan a major campaign for recruiting new dancers and, at the same time, read some proven suggestions from groups other than in square dancing on how to retain interest in the activity. All this and much more is promised to those who are or will become members\* of The American Square Dance Society and receive its official publication, **SQUARE DANCING** each month.

\*Those who subscribe to **SQUARE DANCING** Magazine automatically become members of The American Square Dance Society.

## **SEE SPECIAL SECTION IN THE CENTER OF THIS ISSUE**

# LADIES ON THE SQUARE

## THE UNCURLY COLLAR

by JoAnne Shaw, Windy Hills, Delaware



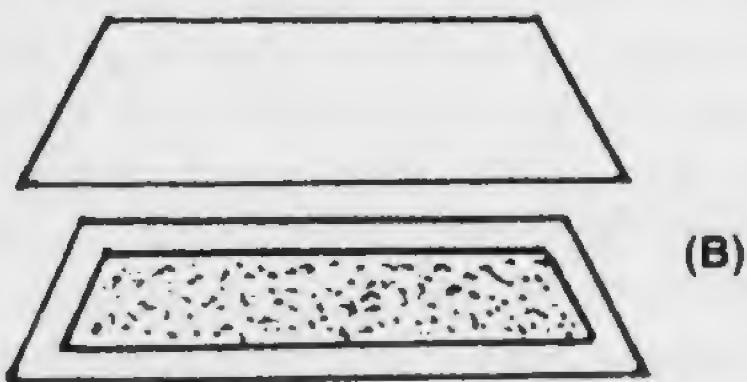
JOANNE SHAW, FASHION EDITOR for *FED-FAX*, monthly magazine of the Federation of Delaware Valley Square and Round Dancers, wrote the following helpful column. As she stated, "When sewing your man a shirt, be sure the collar does not have curly points. These denote 'loving hands at home,' and the professional job of sewing you are doing on the rest of the shirt gets lost."

Here are her visual step-by-step directions to uncurl a curly collar.

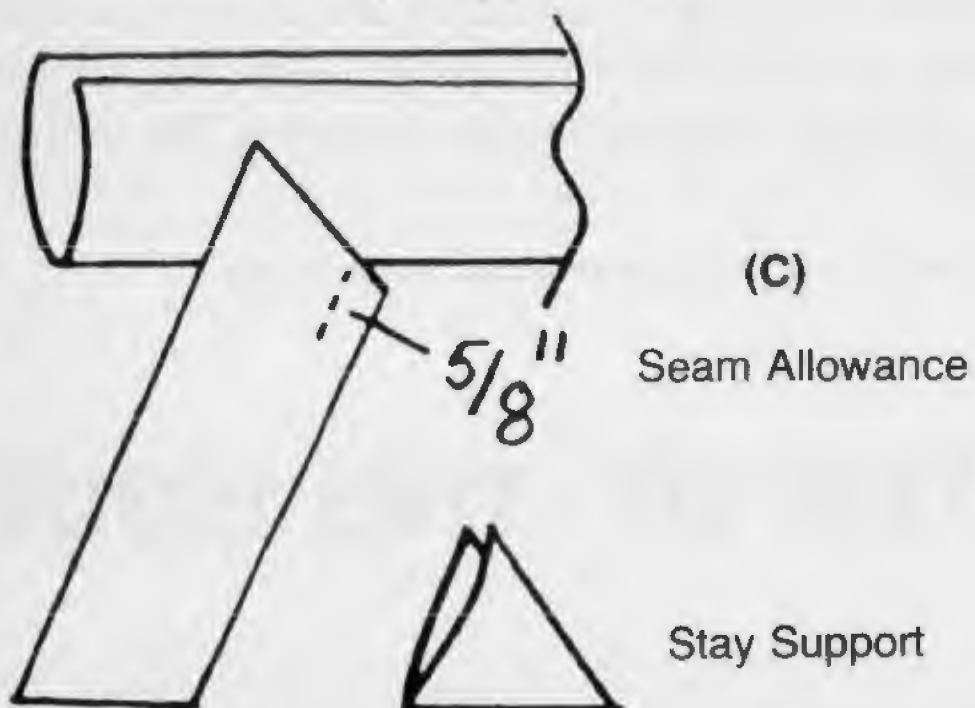
Begin by trimming  $\frac{1}{2}$ " from the under-collar iron-on interfacing (A).



Lay the undercollar on the ironing board and press on the interfacing (B).



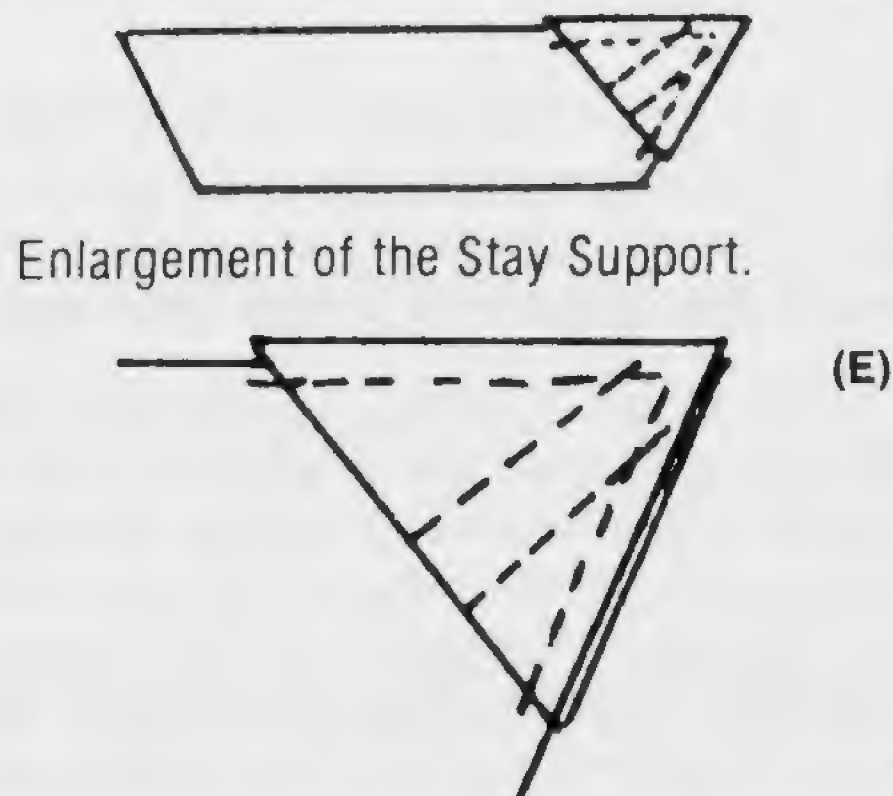
Lay the undercollar on a fold of self fabric and cut out a stay support (C).



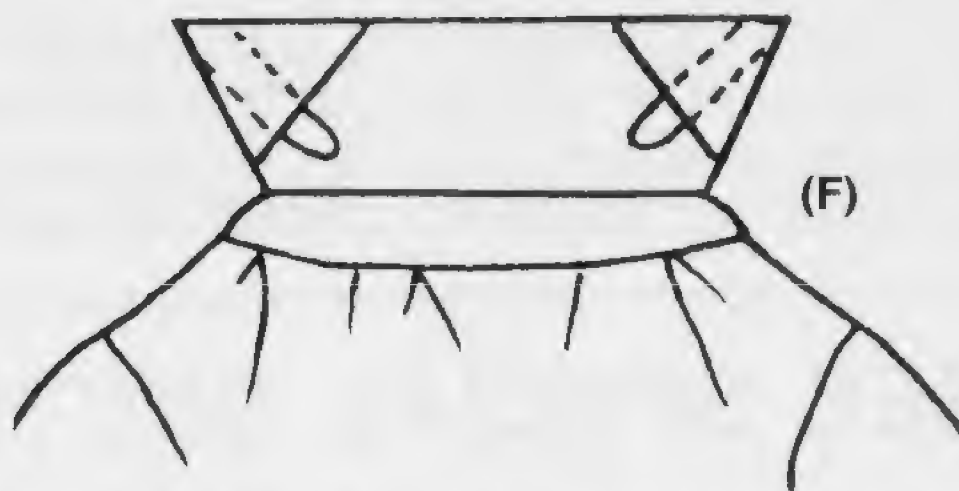
Place the stay support on the outside of the undercollar and stay-stitch edges in place, using a  $\frac{1}{2}$ " seam allowance (D).



Sew collar stay guidelines using stays to determine the distance between the lines of stitching (E).



Complete the collar construction in the usual manner and slip in the stays (F).



Remove the stays when washing the shirt and then slip them back in place before your partner wears the shirt, to produce an uncurly collar.



## A "Pleasant Challenge"

# Working with the Handi-Capable Dancer



**S**QUARE DANCERS COME in all sizes, shapes, ages, nationalities. Sometimes they also come in wheelchairs or with some other physical handicap. Recently the term, Handi-Capable, has been attached to dancers with some impairment, and what an appropriate nomenclature this is. For these individuals experience for themselves and demonstrate for others a proficiency of square dancing. Their expertise is surpassed, perhaps, only by their satisfaction in their competency and their joy in sharing the experience with other friends. This, of course, is the key to all square dancers — everywhere.

Peter Mazik, a caller from Tennessee who works with special groups, writes that it would be valuable for those who call and teach handicapped dancers to have some way to contact each other. Such contact would allow leaders to exchange ideas and to share resources for books, records and material which are suitable for such special interest groups.

With that in mind, **SQUARE DANCING Magazine** is including this month the start of such a list. It is very incomplete at this point and we ask callers and leaders who work with exceptional dancers to send their name, address and telephone number to be added to the list. An updated directory will be published next July so information should reach us no later than April 15, 1985. It would be helpful if the type of dancer worked with is noted.

### Directory of Leaders of Exceptional Dancers

Bill Anderson, 215 Potter Ave., Staten Island,  
NY 10314

Warren Berquam, 3775 County Rd. 92 No.,  
Maple Plain, MN 55359

Horst Buresch, 3000 91 Hannover, West  
Germany

Frank Cherry, Pensacola Special Steppers,  
PO Box 280, Gulf Breeze, FL 32561

Colin Fox, 9 Campbell St., Glen Waverly,  
Victoria, Australia 3150 (blind)

Edward Graff, 3261 Pasternack Pl., San  
Diego, CA 92123 (deaf)

Mary Jenkins, Mockingbird Hill-in-Minerva,  
Olmsteadville, NY 12857

Gil Josephson, 719 So. Belgrade Rd., Silver  
Springs, MD 20902 (301) 649-2426 (wheel-  
chair)

Nonie & Bob Joyce, Rt. 5, Box 34, Scottsboro,  
AL 35768 (mentally retarded)

Peter V. Mazik, 435 Malboro Rd., Memphis,  
TN 38119 (901) 685-7638

Bea & Ed Murray, 9528 146th St., Edmonton,  
Alberta T5N 2Z1 (wheelchair)

Ken Oakley, 7621 Bywell Ct., Vancouver,  
British Columbia V5S 3Y2 (wheelchair)

Phyllis Plimpton, 5423 Antoinette St.,  
Sarasota, FL 33582

Jim Prouty, 4800 Hamilton Ave., B-4, Balti-  
more, MD 21206 (deaf)

Lloyd Shaw Foundation (Kit for Exceptional  
People), c/o Elizabeth Grey, PO Box 561,  
Port Richey, FL 33568

Herb Stechmesser, 2900 W. Highland Blvd.,  
#104, Milwaukee, WI 53208 Jim Strava,  
8550 No. 32 Dr., Phoenix, AZ 95021  
(wheelchair)

Sunsetters S/D Club (Jim Quine, president)  
4900 Pine Tree Rd., Longview, TX 75604  
(mentally retarded)

Mike Woods, 3421 Herman Ave., San Diego,  
CA 92104

## Dance Material

Peter Mazik shares one of his favorite dances that he uses with handicapped groups. He writes, "I love the Old Timer Music for The Hokey Pokey and bought five records before they became hard to get. I devised this dance, first, to use with the elderly in a nursing home."

### HOKEY POKEY

**Music:** Old Timer S8086

**Formation:** No partners needed; participants may be in wheelchairs, in other seats or lying in bed. Only hands are used, so instead of turning around, have everyone clap hands. Prompt the calls.

#### Verse 1

- 1-8 **Put your right hand in  
Take your right hand out**
- 9-16 **Put your right hand in  
Shake it all about**
- 17-24 **Clap your hands and  
Do the hokey pokey**
- 25-32 **That's what it's all about**

#### Verse 2

Repeat Verse 1, using left hand

#### Verse 3

- 1-8 **Put your right hand high . . . put your  
right hand low**
- 9-16 **Put your right hand high and here we go**
- 17-24 **Clap your hands and do the hokey  
pokey**
- 25-32 **That's what it's all about**

#### Verse 4

Repeat Verse 3, using left hand

#### Verse 5

Repeat, using both hands

#### Verse 6

Repeat, using right elbow

#### Verse 7

Repeat, using left elbow

#### Verse 8

Repeat, putting head in, then out and shake it (I generally make a remark about my head rattling when I shake it. This gets a laugh.)

#### Verse 9

- 1-8 **Wiggle your fingers  
Wiggle your nose**  
(This gets a laugh as they try to do it.)
- 9-16 **Wiggle your fingers and here we go**
- 17-24 **Clap your hands and  
Do the hokey pokey**
- 25-32 **That's what it's all about**

#### Verse 10

(Be sure to encourage them to keep clapping)

- 1-8 **Do the ho-key-po-key**
- 9-16 **The ho-key-po-key**
- 17-24 **Ho-key-po-key**
- 25-32 **That's what it's all about. That's it!**

## Handicapped Record Case

Take a peek in Pete Mazik's record case. Here is what he carries along to meet almost any need, plus some comments from him.

### Special Records

- SIO 1973 Yak Time #47
- SIO 2136 Party Series
- SIO 2145 Themes & Sounds No. 2
- UR 3005 Ralph's Clogging Practice Record  
(good for teaching two step or polka)
- Prairie PR 901A Friendship Ring
- Chaparral C406B Pecos Promenade (for  
musical chairs)

### Singing Calls

- Grenn 12035A Big Daddy (easy version)
- Balance X111 Four Leaf Clover (two  
dances; one very easy)
- Windsor 4144 Just Because & Alabama  
Jubilee
- Folkcraft 1251 Life on the Ocean Wave
- Top 25304 Mountain Music
- Grenn 12127 Oh, Johnny
- Jewel J1058 Red River Valley (other side  
good clogging music)
- MacGregor 2003B Solomon Levi
- Folkcraft F1280B Spanish Cavalier
- MacGregor 2051B Summer Sounds (two  
easy dances plus a circle mixer)

### Solo Disco Records

- Kalox K1137B Martha Ellen (nice slow  
tempo to start disco steps)
- MCA D2755 Ruby Baby (appeals to young  
minds)
- Columbia 33051 Little Black Book (also for  
line dance)

### Rounds

- Old Timer 8161A & B (one side for Bunny  
Hop; other easy dance)
- Windsor 4189 Cotton-Eyed Joe
- Smash S2010 Good Old Days (uses  
charleston step)
- Decca 29558 Singing the Blues (for Left  
Footers One Step)

### Quadrilles

- EZ 725B Pretty Baby Quadrille and Out of  
the Blue
- SIO 121 Sweet Georgia Brown (good follow  
up to Pretty Baby)
- Manning's Mixer (use for EZ Quadrille,  
Dee's Quadrille and Beverly Hills Qua-  
drille)



Members of the Guiding Light Square Dance Club of Melbourne, Australia, perform at a recent demonstration. This club is supported by the Association for the Blind.

### Novelty Dances

- Murus S1066A Dance Little Bird (Birdie Song)
- SIO X3115A Sweet Georgia Brown (for Hand Jive)
- Old Timer 8086 Hokey Pokey
- MCA 60 The Hukilau Song (Hawaiian dance with hands)
- Drumbeat DB1001A Bongo (for a copycat dance)

### Mixers

- RCA Victor 41-6172 (circle mixer)
- Ashton Record 101 Bingo Waltz
- Grenn 15018 C.J. Mixer
- Dot 15325 Crazy Otto (for easy mixer; good music)
- MacGregor 2059 I Don't Know Why (good easy circle mixer)
- Windsor 4684 Jiffy Mixer (two versions)
- Jubilee 5288 White Silver Sands (as a round or mixer)
- Kalox 1112 Grand Colonel Spin (almost the same as Left Footers One Step)

### Play Party Dances

Folkcraft 1189 Bow Belinda (good way to teach Virginia Reel in an easy manner)

Folkcraft 1183 Did You Ever See a Lassie? and Here We Go Round the Mulberry Bush

Folkcraft F1182A Farmer in the Dell (I often play my guitar to extend the record)

Folkcraft F1102 Loobie Loo and Shoofly

Folkcraft 1199 Rig A Jig (elementary; also Ring Around the Rosie and Pussy Cat; has a nice pause at end of each verse)

### Contras

Shaw 31845 use music for Manet Reel

SIO 68A 1978 Premium Record Chinese

Breakdown use music for Virginia Reel

Scottish Music (lots of good records for teaching circling, etc. I find handicapped

often relate better to lines or circles than to

square formation)

**Hoedowns** (I lean toward traditional ones, especially with fiddle leads. I stay away from loud banjos or wild beats as I want my voice to be heard.)

# ONE MAN'S VIEWPOINT



## Square Dancing in *Australia*

*by Jim White, Castle Cover, New South Wales*

**I**N THE 1950's the world saw the biggest dancing craze experienced since the Roaring Twenties. It was square dancing. In Australia each night, hundreds of thousands of people would flock to dance halls for this new pastime and it wasn't long before promoters realized they were about to reap a huge profit.

The craze was unique. It was before the eventual tying up of the whole entertainment industry into a huge enterprise embracing clothes, records, radio, TV, etc. . . . The

craze that commenced in the fifties ran right into the sixties. ABC brought out Leonard Hurst from Colorado and a group of entrepreneurs brought out Joe Lewis from Texas.

Leonard Hurst recently wrote a letter to me giving some of his background as relates to square dancing here in Australia. Here, in part, is what he had to say:

"In 1950 interest was being kindled in Australia where an ice follies group from America was on tour. Their repertoire included a skit called 'Hollywood Square Dance.' Ballroom dancing schools, fascinated by it, began to adapt the routines used in the show to the ballroom. David Jones, of department store fame, in order to promote the sale of square dance attire, sponsored a tour by Texas western singer turned square dance caller, Joe Lewis. He was a big hit.

### **Search for Program**

"The ABC wanting to be in the forefront of square dancing, cast about for someone to initiate a program on the radio for them. (Leonard Hurst married an Australian girl he met at Denver University and as a square dance caller taught her to dance. His wife had a friend in ABC in Australia and that's how the connection was made.)

"I made audition recordings for ABC and provided them with letters of recommendation. We arrived in Australia in October, 1950. I was assigned an agent and booked for several preliminary engagements in and around Sydney. That gave the ABC some idea of how to structure the program they were going to present on the air. It was a gamble because they were uncertain whether listeners could learn to do a dance from verbal descriptions without being able to see the teacher. (Remember that was before television.)

### **Ambitious Plan**

"That it was successful can be determined by the fact that a program, initially scheduled for 13 weeks, was extended to run for one year and was taken on tour to all state capitols. Live studio audiences and personal correspondence in answering listeners' questions helped. Also it can't be overlooked that great assistance was provided when dance studios throughout Australia set up classes . . .

"It is a great source of pride that I was on the scene and able to stimulate interest in

square dancing of which in 1950 Australians were just developing an awareness. That was 30 years ago. What has evolved is truly an Australian dance form."

### Following the Craze

When the initial flurry died down, there remained the entrepreneurs who, in the rush of things, had organized square dance callers and signed them upon roster systems to call throughout the major centres at clubs that had been formed. This occurred in every state and every large city throughout the Commonwealth.

Behind the scene, things were tough for any callers who had not signed up with the major entrepreneurs as you would suddenly find competition in the hall just up the street. Two callers of notable ability who resisted the treaty to sign up were Ron Jones and Vince Spillane.

In the second half of the 1960's, square dancing started to wane and the influence of the organizers diminished. Various people decided to form their own private clubs.

Allan Blackwell, a dancer who took up calling, was a far-sighted person who could see

the future lay in broadening the base of square dancing. He encouraged the formation of dancer-run clubs and encouraged some of the dancers to learn to call. He formed a caller's class which was to be the forerunner of other classes and people in that nucleus proved to be the backbone of a movement to stabilize square dancing.

Eventually we could see the need for a dancers' organization to keep square dancing going and finally, the Square Dance Society of New South Wales was born.

I have been square dancing in Australia since 1949. That means I have been dancing longer than almost any other person in the country with the exception of Ivor Burge who was square dancing in America in the 1930's.

Over the years we have developed a uniform, distinctive Australian style. We have achieved what we have today through the cooperation of a multitude of people with varying interests in the activity. If that can only continue, we will be able to maintain a healthy activity. It has often been said that square dancing is fun. I agree, but you have to work at it for it to remain so.

---

# Meet the Appalachian Mountain Square Dancers

*by Linda Watson, Addison, Pennsylvania*

**I**N THEM THAR HILLS, what sets toes to tappin', hands to clappin', and puts smiles on all them faces? What old-time dance art thrills this generation as much as it did our forefathers? Ask any members of the Appalachian Mountain Square Dancers and he or she will enthusiastically state, "A square dance!" This enthusiasm certainly appears contagious, for even the spectators begin to clap, toe tap and smile as the strains of "The Bully of the Town" start and the caller commands, "All come round and circle eight."

The Appalachian Mountain Square Dancers were started almost two years ago with the main purpose of preserving the hoe-down type of old-time square dancing. Off went the founders, who numbered five, to recruit new members. Most members enlisted throughout the year were already familiar with the dance form and those who weren't quickly learned to execute the various movements in rhythm to the sing-song calls. While they danced from "Mow the Wheat," to

"Pistol-Packin' Mama," the membership grew to 21.

### Exhibitions

Their favorite and most rewarding dancing exhibitions are those performed for the shut-ins residing in homes for the elderly and retarded. The club has traveled from Pittsburgh, Pennsylvania, to Oakland, Maryland, entertaining and cheering the heart of many a grandma or a handicapped child. When the dancers take a breather between sets, several members continue the entertainment with singing and guitar playing of gospel and country music. The audience is encouraged to participate with a sing-a-long. The only payment for these performances is the satisfaction of bringing some joy and love to many who are lonely and sick. If this club's success was measured just by the payment of these confined people, the cheers, tears, singing, applause and hugs would make them indeed wealthy.

### Parades

Everyone loves a parade and that certainly includes this tune-stomping group. Co-founder and president, John Turney, constructed a wagon with a special suspension system allowing dancers to whirl and twirl more freely while moving en route. Encompassing the wagon floor is a handrail for the participants' safety. A smaller trailer towed behind provides space for the sound equipment, caller or live band.

Over the years the club has developed sev-

eral decorative themes for their parade entries. A popular, colorful and attractive theme used last year was a Patriotic Theme. Yards of red, white and blue ruffled skirting, dozens of miniature rosettes and American flags, and a four-foot wooden Liberty Bell fascinated many viewers. Another enchanting decor was Apple Blossoms in Spring. Highlights of the 1983 parade season were a first-place award in the Second Annual Firefighters Parade in Washington D.C. and the Jonathan Award in the Apple Blossom Parade in Winchester, Virginia.

Lace-trimmed, bright colored calico or gingham check dresses make pretty costumes for the ladies. The men complement their partners with color-coordinated shirts, black trousers and either bolo ties or western scarves.

### Home Base

The home base of the Appalachian Mountain Square Dancers is Accident, Maryland, but the members hail from southwestern Pennsylvania as well as western Maryland. They practice once a month and are coached by Dot Bowser. Mrs. Bowser also calls figures for the club, although Claude Strickler, a professional caller from Belle Vernon, Pennsylvania, calls for special occasions. The group uses either taped music or live bands.

Although the club members come from varied backgrounds, occupations and lifestyles, they are drawn together by one common denominator—square dancing. They love it!

Appalachian Mountain dancers at the Washington D.C. Firefighters' Parade with the Capitol in the background.



## RECORD TALK

● Since 1966, **SQUARE DANCING** each year has produced a series of *Documentaries-in-Sound*, quality long-play records that freeze in time the sounds of square dancing for a particular era. Using different formats, the early records each featured the calling of eight different callers, men and women from different parts of North America and from square dance centers overseas. The records, designed for dancing pleasure and as a listening capsule of square dance sound, have become collectors' items and with copies available

only for a limited period of time, over the years they have increased in value and interest.

For the current year, 1984, we tried something different and by taking advantage of studio sound we recorded four different callers (Bob Van Antwerp, Marshall Flippo, Mike Seastrom and Bronc Wise), each one calling eight patten calls and each assigned to a different record and a different Callerlab Basic Program. The success was phenomenol and, for that reason, we're using a similar format for 1985.

# Your 1985 Premium Records



Ken  
Bower



Jerry  
Haag



Beryl  
Main



Gary  
Shoemake

**F**OR THE COMING YEAR, we have once again decided to go the studio-recording route using a limited number of callers. We have commissioned the four men who have made Chaparral Records an outstanding label in the field. From them has come this unique series of four packages.

Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake will be heard on each of the four records. The first side of each record will cover the featured program in a fairly simple way. The number two side of the same album will stick to the basics within that program but with a little more challenge and complexity. Each of the four callers will call one tip on each side of each of the four records. In addition, on each side of the records, the four will team up as a quartet for their special brand of singing calling, a unique addition to next year's records.

1985 —A—The Basic Program

1985 —B—The Mainstream Program

1985 —C—The Plus Program

1985 —D—The A1 Program

Also two extended-play hoedowns for caller accompaniment.

## How To Obtain Your 1985 Premium Records

When your subscription/membership in The American Square Dance Society is paid up through December, 1985, you will receive a special order form for one or all of these albums. The series is available exclusively to members — no copies will be sold in stores or in other ways during the 1984-1985 season. The cost for production, handling and ship-

ping is your only charge. This comes to \$2.25 for a single record or \$2.00, each, for multiple records ordered at the same time. The cost of shipping is outlined in your special order form. **NOTE:** For those whose subscriptions have already been paid through December, 1985, you will receive your order form sometime this month. For those whose subscriptions expire with the December, 1984, issue, you will be getting your first renewal notice and record order form later this month.



# 34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

Registration — P. O. Box 1985, Eva, AL 35621

*America's Best Kept Secret — Alabama!*

**W**E ARE ROLLING OUT THE RED CARPET; lining up the soul food; dusting off the moon, hanging up the stars and polishing the terrain for the biggest, best and most fun-filled dance ever to be held in America. We have a million reasons why you should start making your plans to be aboard the Alabama Express so you will arrive in '85 to attend the 34th National. Our welcome mat is out and we are expecting you.

Deep in the heart of Dixie and within a few hours drive of Birmingham, there are attractions you should not miss. In your itinerary, be sure to include a visit to Montgomery, the Capitol City of Alabama, where the Confederacy and the Civil Rights Movement were born, or travel further south to Gulf Shores with its white sandy beaches and historic Mobile, the Port City.

The Alabama Space and Rocket Center, located near Marshall Space and Flight Center and Redstone Arsenal at Huntsville is a must. It contains the earth's largest space museum and here you will see a showcase of NASA achievements. You may even experience the sensation of a space flight aboard the space ship, Columbia, during a fascinating motion picture presentation. Bus tours are conducted throughout the day, and for those who camp, complete RV hookups are available on the grounds adjacent to the Space Center.

You can drive to nearby Gadsden or to the Sequoyah Caverns in the Fort Payne area. Within the city of Gadsden, you will discover Noccalula Falls complete with botanical gardens and a pioneer village. The 90 foot waterfall is the only one in the world within a city's limit. The Sequoyah Caverns, named after a Cherokee Indian Chief, is both beautiful and interesting. Its ceiling is as high as a 12 story building and there are underground waterfalls, creeks and lakes. Little River Canyon, the deepest canyon (600') east of the Mississippi, is also in the Fort Payne area.

It is our sincere desire to make the 1985 National a great, memorable event. We invite square dancers, everywhere, to help fulfil that desire. Please plan ahead and register now: *PO Box 1985, Eva, AL 35621.*

**I glimpsed the past in Alabama**



**I discovered grits in Alabama.**



**I had a capitol time  
in Alabama.**



**I caught the sun in Alabama.**



# VOX SALTATORIS:

## THE SQUARE DANCER SPEAKS UP



### ***On Being a Caller's Wife***

**Y**OUR HUSBAND DECIDES he wants to become a square dance caller. First, he has to go out and purchase all of this equipment; then he has to have a room to practice his calling. Since he works a full-time job, this means he must practice at nights and on weekends. Finally he gets one club to call for and then another, and then another, until almost all of your nights and weekends are taken up with square dancing. You are lucky if you ever get to talk to each other. You are expected to be with him all of these nights of calling, regardless of how you feel. Also most of your dancing days are over. You are now his secretary, keeping his calendar, writing his letters or whatever so he can devote his time to calling. You are expected to have a club dress for each club he calls for whether you like it or not. The entire family suffers as everything must be planned around the schedule your caller/husband has.

After a while, his adoring women club and class members pay so much attention to him that he feels he has to spend special time with them. This attention takes time away from his other duties and sometimes leads to a sort of mini-affair or full-fledged affair. Your husband does not want a divorce; he just wants to do his thing. You want to try to save your marriage, so you try to cope with all of this the best way you can.

So, ladies, in so many words, you no longer have a husband and dancing partner after he decides to become a square dance caller. He then belongs to his adoring club and class members.

*Name Withheld by Request*

### ***On Being An Association Officer***

**P**ERHAPS WE WOULD STILL be square dancing if we had not accepted an office in our Association. Being relatively newcomers to square dancing, we went into this position with great enthusiasm and eager to serve. Very quickly we found that many club members did not support the Association because it was run by a small clique and little meaningful benefit to the clubs was ever realized. However we observed that people would rather complain than attend the meetings and change the policies. When we attempted to be of help there was much resentment on the part of some club presidents. In addition, we were expected to travel and visit all the clubs in our area and we did travel over 6,000 miles in one year at our own expense. Consequently we could not regularly attend our home club's monthly dances and when we did we were confronted with snide remarks and resentment. By the time our term of office

in the Association had ended, we found we really had no club to go back to and the other clubs were too distant to support as we should.

In the end, we were burned out, hurt and found square dancing was no longer the fun it once was. We did meet some very nice people and we don't regret entering the activity. We have some nice memories.

*Name Withheld by Request*

### **On the Cost of Square Dancing**

**Y**OU SAY SQUARE DANCING is getting very costly? In California, the price of a dance has gone up to \$6.50. . .ad infinitum. Yes, the cost sure has gone up, but what hasn't? Square dancing is our main hobby and I think there are very few hobbies that aren't expensive or getting that way. But everything's relative. Think how expensive restoring vintage cars must be or hot air ballooning or belonging to a Civil War/Revolutionary War group. In that latter group not only do you buy/make the uniforms and period costumes but firearms, black powder and horses, in some cases, are required. The list could go on and on, I'm sure. So, in comparison, I think square dancing is a relatively inexpensive hobby. At least I don't have to feed my horse (car) if I don't use it.

*Nita Marsyla, Colna, Illinois*

### **On Smoking**

**S**INCE SMOKING has long been proven a health hazard to smokers, and the most recent Surgeon General's report warns nonsmokers to avoid secondhand smoke when possible, it seems to be quite strange that smoking is permitted at square dances where everybody is supposed to be outgoing and love everybody else. The Indoctrination Handbook, published by The Sets in Order American Square Dance Society, has a section on the ground rules of etiquette relating to cleanliness, deodorant, mouthwash, etc. One cigarette will immediately cancel the effect of a thorough mouthwash, and if someone is surrounded by a cloud of toxic tobacco fumes, I'm not going to get close enough to worry whether they used a deodorant or not. The Handbook further says, ". . .because the enjoyment of the other people in a square depends on you and your coordination, don't drink before or during. . ." After one or two beers, I'm probably just as coordinated as 95% of the people I dance with but if I'm in a square close to the sidelines and someone is smoking, my coordination goes out the window. I have nothing against the no-drinking rule. I understand that it was made for the good of the activity. I am just surprised that a no-smoking rule wasn't made right along with it. I can tolerate someone else who breaks down the square a lot more than I can someone who causes me to break it down. Breathing poison shouldn't be a requirement to enjoy a great activity like square dancing, especially if you square dance for your health. It might be acceptable to smoke outside the dance hall and possibly in the restrooms. To those reading this who smoke, I regret the strong language, but if you will stop and think logically about smoking, what it does to you, your family and those around you, there is only one logical decision: Quit. If you can't quit, get help. If that fails, at least limit your smoking to when you are by yourself or in the exclusive company of others who put the same low value on life and health.

*Chuck Baldwin, Chattanooga, Tennessee*

# What is Clogging?

by Linda Carol Forrest,  
Houston, Texas

The Bayou City  
Cloggers perform at  
a square dance at  
Dulles High School  
in Missouri  
City, Texas  
Photo by Julius  
Baumann



**C**LOGGING IS A TRUE AMERICAN folk dance whose roots are buried deep in the heart of the Appalachian Mountains which run through the Eastern states of Georgia, Tennessee, North Carolina, Kentucky and Virginia. The word "clog" is Gaelic for "time." (Gaelic is an ancient Irish and Scottish dialect.) Clog dancing, therefore, is "time" dancing, with the heel being the time-keeper.

In the mid-1700's large numbers of Scottish, English, Irish and German immigrants settled in the Appalachians, bringing with them their traditional folk dances. Midst the splendor of these mountains, clogging was born as a meld of these folk dances. Many clogging steps are reminiscent of the Scottish Highland Fling or the Irish Step Dancing, while others, with a distinctly military sound, are thought to have come from the Germans.

Clogging of old was done impromptu to the foot-tapping bluegrass music that also has its roots in the Appalachians. As clogging slowly moved out of the mountains to the flatlands, special taps were added to give the dance its distinctive sound. In the last 10 years, clogging has become increasingly popular in areas far removed from the Appalachians, including Louisiana, Texas, Utah, California and Florida.

## Traditional Clogging

Traditional Appalachian-style clogging, the original style, is distinctive from other styles of clogging in that it is the most difficult and the most beautiful. Emphasis is placed on body movement from the waist down and the smooth execution of a variety of steps. The intricate steps of traditional cloggers are

combinations of the eight basic toe and heel movements of the dance. Traditional cloggers do a constant "shuffle" (a dragging back and sliding forward movement) on the weight-bearing foot while the free foot does something else.

Traditional cloggers, if figures are called for, use mountain figures as opposed to western square dance figures. If hoedowning (impromptu execution of mountain figures with no dancer intentionally in step with any other dancer) is to be performed, one of the dancers will call the figures. This form of traditional clogging does not utilize a caller who calls figures from a spot away from the actual dancing as a square dance caller does.

## Precision Clogging

Precision clogging (all dancers doing the same step at the same time) seems to be the most popular aspect of clogging for today's traditional clogger. Routines may also be done as solos, duets, couples or they may be done in lines for line dances where partners are not necessary.

In recent years, competitive clogging has become very popular, especially among traditional cloggers. The speed with which these dancers compete is literally breath-taking — 170 beats per minute is an average

Regardless if clogging is done for competition or for pure enjoyment, it is a fun, challenging and healthful activity that the whole family can enjoy. Its rich history and exciting pace make it appealing to all ages.

As its popularity continues to spread, clogging enthusiasts may one day be able to stop saying, "Clogging is not a plumbing problem!"

# TAKE A GOOD LOOK

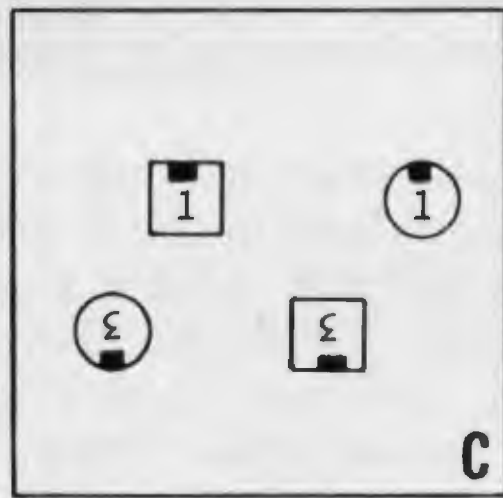
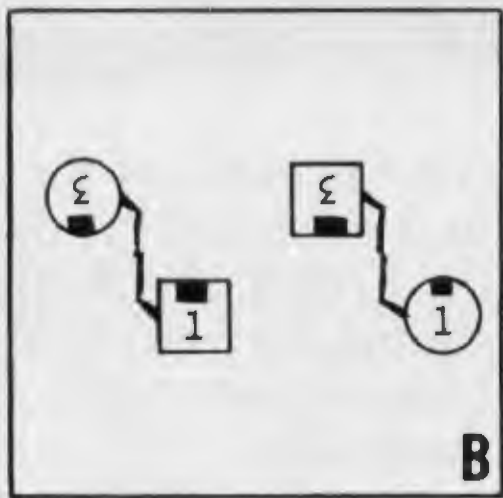
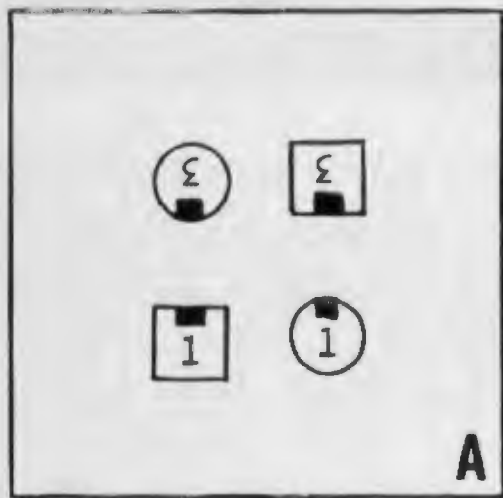
a feature for dancers



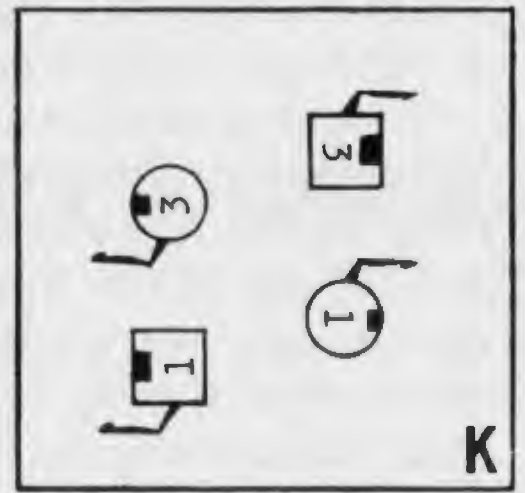
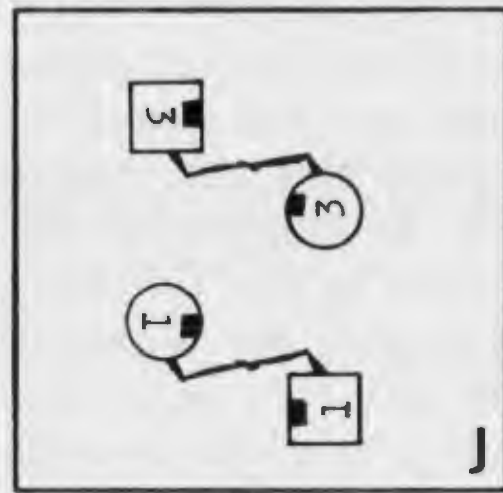
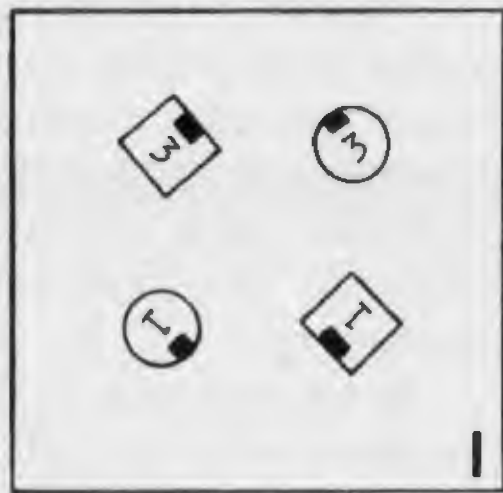
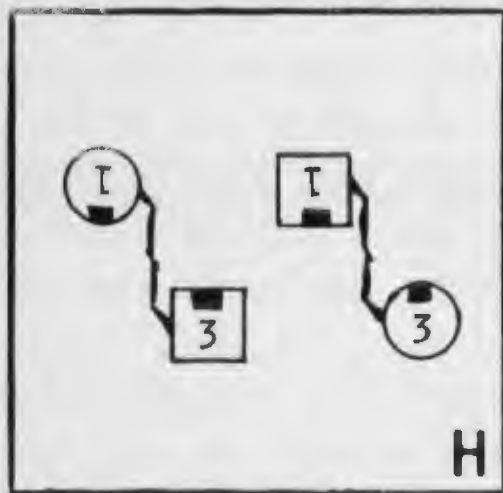
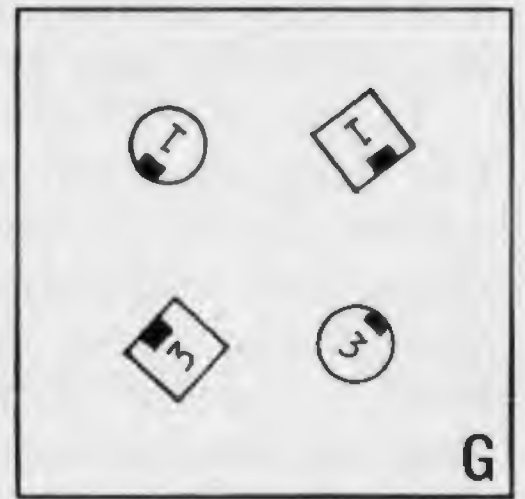
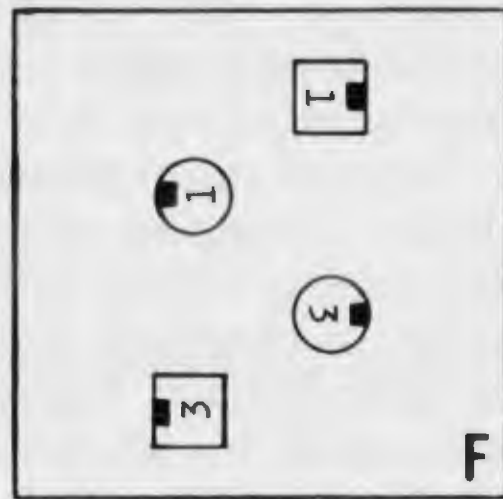
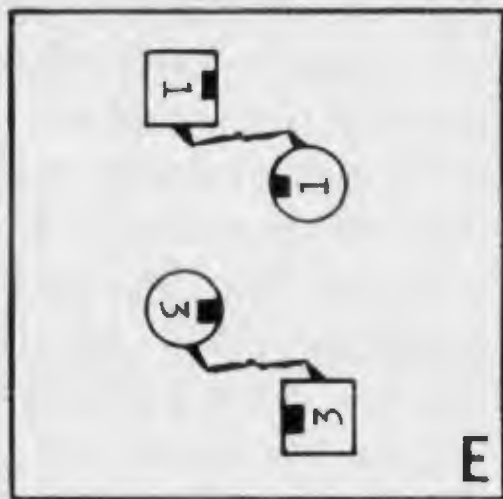
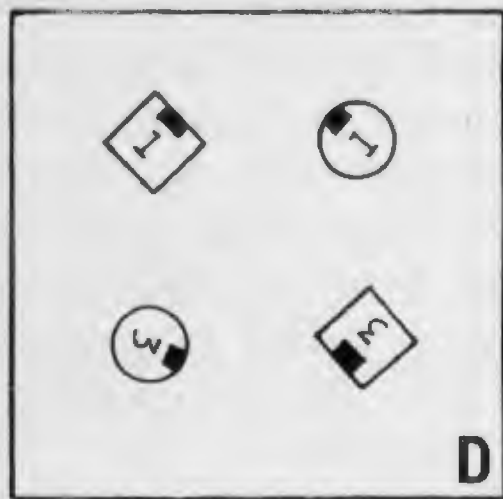
JOE

BARBARA

THIS SHOULDN'T  
BE DIFFICULT  
BUT IT OFTEN IS



It is at this point and again at (F) and (I) that you may have a tendency to turn away from the center.



BARBARA: Joe and I have to admit something. Usually a new figure when introduced to use presents no problem. We get it just like that. But, if a known figure is tossed at us in a way that is a little different, you may find us making all kinds of mistakes.

JOE: We've done a square thru for years but one of the emphasis calls for this quarter has thrown us for a loop. The left square thru, as simple as it is, creates problems for experi-

enced dancers. However, if you'll always remember to *turn in*, toward your adjacent dancer, you'll have no problem. Starting with two facing couples (A) give a left hand (B), pull by (C), turn to face your partner (D), give a right (E), pull by (F), and turn to face *that* partner (G). Give a left (H), pull by and turn to face that partner (I), give a right (J) pull by and be ready for an allemande left (or some other left hand figure) (K).

# ADVANCED DANCING

by Bill Davis, Sunnyvale, California

**S**QUARE DANCING IS A GREAT team sport. This is true at all levels but is especially so at Advanced and Challenge. Over the years we have seen the full gamut of dancer interpretation of their responsibility to their team. At one end of the spectrum we have those who disdain helping in any way. They do their own thing at the fastest pace they can manage and let the chips fall where they may. At the other end, we have those who are so engrossed with helping the weaker dancer that they either lose their own spot or cause someone else to fail because they were confused by the helper's actions. This action becomes amusing to the point of ludicrous when the helper scurries around the square escorting the weaker dancer to his proper spot and then dashes back to his own. (We've seen 'em all.) Obviously the intelligent and mature dancer performs at neither extreme.

## Smooth Team Action

Clearly, the better dancers have the most to contribute to smooth team action. But weaker dancers can do their part, too. The best advice for the weaker members of the team is *be alert*. Know your symmetric opposite in your square and, if possible, know the identity of a shadow (dancer in your same position) in another square. These two aids are helpful at times when you know, or suspect, that you have made an error. A quick check of their position lets you know where you should be and gives you some option in correcting your error.

Let's elaborate on the team responsibility idea. Although there is a clear team objective for the eight dancers in a set, one must be very careful how far to go in enhancing the objective. Some dancers are very sensitive to help. They may be confused by it. They may resent it. They may ignore it. On the other hand, some dancers welcome help — even seek it. The mature, secure dancer quickly senses the inclination of the other team members. The mature dancer does not try to ensure the survival of the set at all costs. The secure dancer can lose a few without trauma. One must al-

ways be sensitive to the feelings of others and be careful. By the same token, if I misjudge the amount of help that someone wishes and get a strong "back off" signal, then I must fight a tendency to withdraw altogether.

## A Good Team Dancer

The good dancer always does his part. He touches hands without grabbing. He continually assesses the formation of the set and his position within it. He knows the rules for the call. If you can't say the rule, chances are you can't dance it. If you do not know the rule to a call and have not made an attempt to learn it off line, then you are not contributing your share to the team effort. He takes direction in the spirit it is given — which is usually in the spirit of total team success.

He does not distract others with talk — either to give instructions or to ask the rhetorical question of his partner, "Why did you blow it?" The good team dancer is enthusiastic. He has good team spirit and shows it by not scowling or withdrawing. A smile is very infectious and smooths over rough spots like no other technique.

The good team dancer does not take short cuts in any set in which a dancer is likely to be confused by such action. One implication of this is that one should feel flattered by being included in a short cut as it implies that the cutter believes you can handle it. Short cuts are, of course, recognized as the trade mark of the extra clever dancer who is not sure that others know him for the clever dancer he is. The good team dancer does not leave an obvious intermediate formation before slower dancers arrive just to demonstrate that he knows where to go next. If he does so, of course, he wins the battle and loses the war because the set goes down.

## Good Judgment

What the slower dancer needs in order to have any chance at all is for everyone he must touch to be there when he needs them. Of course, judgment is required here too. If seven dancers are on track, an aware eighth dancer can often fill the vacant spot before

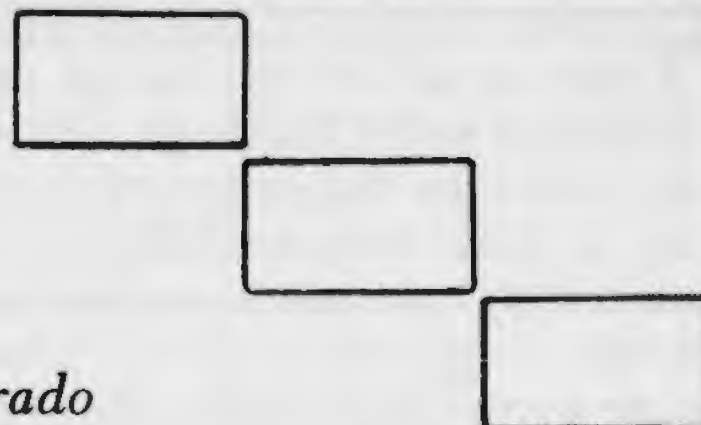
time runs out if the others press on and, indeed, are able to keep things together.

The best attribute a team dancer can have is a sense of what his ability is — both his limitations and strengths. A proper sense of one's

ability then leads to a positive and helpful attitude. Attitude is very important as it allows one to view the team effort in proper perspective. It is, after all, only a game, (or is that "hobby"?). □ □ □

# MOSTLY MODULAR

*by Cal Campbell, Ft. Collins, Colorado*



**L**AST MONTH WE EXPLORED a few of the gimmick figures that can't be fitted into a modular calling system. This month is the usual time that square dancing picks up after the dog days of summer. I thought it might be interesting to continue along the same theme and slip in a little more nonsense before learning more about modules. The first two are routines for Stirring The Bucket.

<p><b>Four ladies chain</b>  <b>Heads star thru</b>  <b>Pass thru</b>  <b>Right and left thru</b>  <b>Inside two</b>  <b>U turn back</b>  <b>Star thru</b>  <b>California twirl</b></p>	<p><b>Four ladies chain</b>  <b>Rollaway half sashay</b>  <b>Square the set</b>  <b>that way</b>  <b>Heads star thru</b>  <b>Pass thru and stop</b>  <b>Center two star thru</b>  <b>All eight California</b>  <b>twirl</b></p>
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The next two figures are started from a promenade. The heads or the sides wheel into the center and start a series of figures while the sides or heads march single file around the outside. It is imperative that the people on the outside keep walking at a normal pace and do not slow down. Sometimes it is hard to convince the dancers to do this so be prepared to prompt them.

<p><b>Promenade</b>  <b>single file</b>  <b>Heads keep going</b>  <b>Sides wheel in</b>  <b>Right and left thru</b>  <b>Star thru</b>  <b>Do sa do</b>  <b>Pass thru</b>  <b>Left allemande</b></p>	<p><b>Promenade</b>  <b>single file</b>  <b>Sides keep going</b>  <b>Heads wheel in</b>  <b>Do sa do</b>  <b>Swing thru</b>  <b>Spin the top</b>  <b>Pass thru</b>  <b>Left allemande</b></p>
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Most square dance routines are easy to follow because of something termed mirror image choreography. This means that whatever you are doing, your opposite across the set is also doing. This means that if you know how to do sight resolution you can generally work your way out of almost anything. The following two routines don't work that way. They require pure memory work. They will please the dancers because they can't quite figure out how you got them so mixed up and still found their corner.

<p><b>Couples three and four chain the ladies</b>  <b>Number one lady cross the set. .circle three</b>  <b>Head man break to a line</b>  <b>Couples two and four cross trail thru</b>  <b>Go around one and line up five and three</b>  <b>Just the ends star thru . . . circle eight</b>  <b>Four men cross trail thru . . . around one</b>  <b>Circle eight . . . everybody half sashay</b>  <b>Left allemande</b></p>
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<p><b>Couples three and four right and left thru</b>  <b>New sides right and left thru</b>  <b>Couple number two down the center</b>  <b>Split the ring</b>  <b>Separate around three to a line</b>  <b>Number one lady chain left</b>  <b>Same two couples half sashay</b>  <b>Number one gent cross the set</b>  <b>All left Allemande</b></p>
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I know that there are a lot of people out there who read this column. I am always looking for gimmicks or cute routines like the ones presented this month and last. I would like to encourage you to send any you know of to me: Calvin Campbell, 4660 Player Dr., Ft. Collins, Colorado, 80525. □ □ □



**MODERN ONE NIGHT STAND SERIES -  
MACK IS BACK TOP 25367**

**Caller: Dick Jones**

**Comment:** This is an easy square dance that works well for a one-night-stand. There are calls on one side of record and instrumental on the other side. An old favorite tune that has you humming along.

**FLIP HOEDOWN**

**HOT CHILE — River Boat 508**

**Key: G Tempo: 130**

**Caller: Gary Carnes**

**Comment:** A flip record with the majority of the figures used being Mainstream. Very rhythmic patter record that can be used for dancer practice. Moves are closely timed and dancers have to be listening. Instrumental features a fiddle, mandolin and banjo leads.

Rating: ☆☆☆

**HOEDOWNS**

**IDA RED — Blue Star 2235**

**Key: A Tempo: 130**

**Music: Houston Ramblers — Fiddle, Banjo, Drums, Bass, Guitar**

**RIDER — Flip side to Ida Red**

**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.

**Key: A Tempo: 126**

**Music: Houston Ramblers — Fiddle, Banjo, Drums, Bass, Guitar**

**Comment:** A slightly different sound for Blue Star on these hoedowns using a strong rhythm beat and muted fiddle. The melody line of Ida Red is a little difficult to distinguish at first. This reviewer leans toward Rider which has a little slower tempo. Rating: ☆☆☆

**REVIEWER'S COMMENTS**

Thirty-five records were reviewed this month. Majority were well received by the dancers. Variety in choreography seems to be needed. Good instrumentals in most of releases. A reminder again to keep voice and music separated for good floor response.

**MITCH'S RAG — Roofers 203**

**Key: G Tempo: 128**

**Music: The Roofer's Band — Harmonica, Fiddle, Bass, Piano, Guitar**

**SUGARFOOT — Flip Instrumental to Mitch's Rag**

**Key: G Tempo: 128**

**Music: The Roofer's Band — Guitar, Harmonica, Piano, Fiddle, Bass**

**Comment:** Two fair instrumental hoedown records. Mitch's Rag uses a harmonica lead. The Sugarfoot side has a steady beat that can be advantageous to callers. Recording level seemed low in volume compared to other releases. Rating: ☆☆☆

**SINGING CALLS**

**SWING LOW SWEET CHARIOT —  
Blue Ribbon 236**

**Key: E Tempo: 128 Range: HC Sharp  
Caller: Jerry Murray LB**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — into middle right and left thru — square thru four — right and left thru — swing thru — swing thru again — swing corner — promenade (Alternate break) Sides face grand square — circle left — left allemande — promenade (Alternate figure) Four ladies chain three quarters — heads promenade halfway — lead right circle — break make a line — pass the ocean — relay the deucey — boys run — promenade.

**Comment:** A well known tune that should offer no problem to callers. The cue sheet lists two figures—one Mainstream and one Plus. The music is above average. Rating: ☆☆☆

Please see **RECORDS**, page 80

# A Dancers Walkthru SPECIAL



DeAnn and Joe Hutchison

An idea of the space allotted to the square dance display with ample walking space between cabinets.

## a Display at the Library

by Joe and DeAnn Hutchison, Tulsa, Oklahoma

*A square dance display in a library is an outstanding promotional idea. In the past such displays have been organized by individuals or square dance clubs but the wider boundaries of an association allow for the setting up of a more comprehensive exhibition, as is shown in the following article. Why not plan long range, as this author did, and contact your library with the idea that you might coordinate such a display with Square Dance Month, 1985. It could serve as an excellent vehicle to attract people to beginner classes. You'll find many helpful ideas here and we thank the Hutchisons for sharing them.*

**I**N JUNE, 1983, we took the office of Northeast Oklahoma Square Dance Association Publicity Director and, soon after, we met a lady from the Central Library who asked about having a square dance display. After several meetings with her, plans were made for a display the following April which would be in conjunction with our 37th Annual Festival.

April seemed far off at the time but we began gathering suggestions. We contacted

each of the 103 clubs in our District asking them to make a poster (we designated the size) with their club name, caller, when, time and place of their dances and anything of special interest about their club.

We asked two clubs to assist us by making two squares of dancers using Ken and Barbie dolls, one dressed in "old fashioned" square dance clothing and one in "modern" garb. Not only were these beautifully made, but one couple made a miniature sound system to accompany the current dolls and several clubs responded to our request for a covered wagon to go with the old-fashioned square.

We also invited all dancers in the District, through our local Newsletter, to loan us any square dance items of historical value.

### Fall Progress

At our Fall Round-Up in October, we collected the above items, ordered Handbooks from The American Square Dance Society, and got in touch with the Lloyd Shaw Archives who supplied us with historical data and pictures to accompany "The Family Tree of Square Dancing" by Dorothy Shaw.

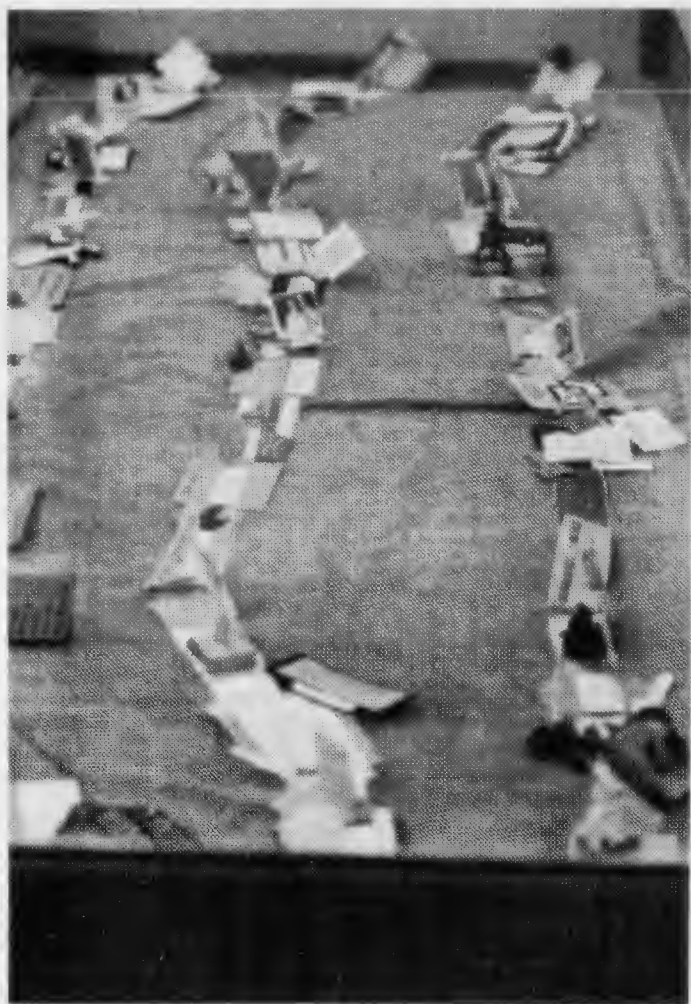
In December we drew up ideas for each



case we would use. The library had allotted us 11 locked glass cases, 70"x28"x6½", five wall cases about the same size, several 38"x72" kiosks and a large bulletin board on the wall. Their only requirement was that very little writing be used and what was used be of interest to the general public. Both of these requirements turned out to be a problem since square dancing is an activity whose main way of communicating (other than dancing) is through newsletters, etc.



Sheet music and records gave mute testimony to the accompaniment for square dancing.



A history ribbon wound about for 36 feet.

ribbon, 36' long, and placed a small picture of each association president and the year served on the ribbon. Between the photos we displayed anything that happened during that time if it was a first-time occurrence. For example, in one place we had a 3" miniature of our association building. At another spot we placed a small record player to indicate the first time records were used at a festival; another display had tiny pickup trucks pulling a miniature float representing each square dance float we have sponsored.

Cases 3 and 4 — Festivals: In one case we placed newspaper articles, ribbons, tickets, pictures, etc. from different festivals. In the other case we had festival books and souvenirs.

Case 5 — Educational: Here we placed a sample of everything the Northeast District has available for its clubs, also a graduation

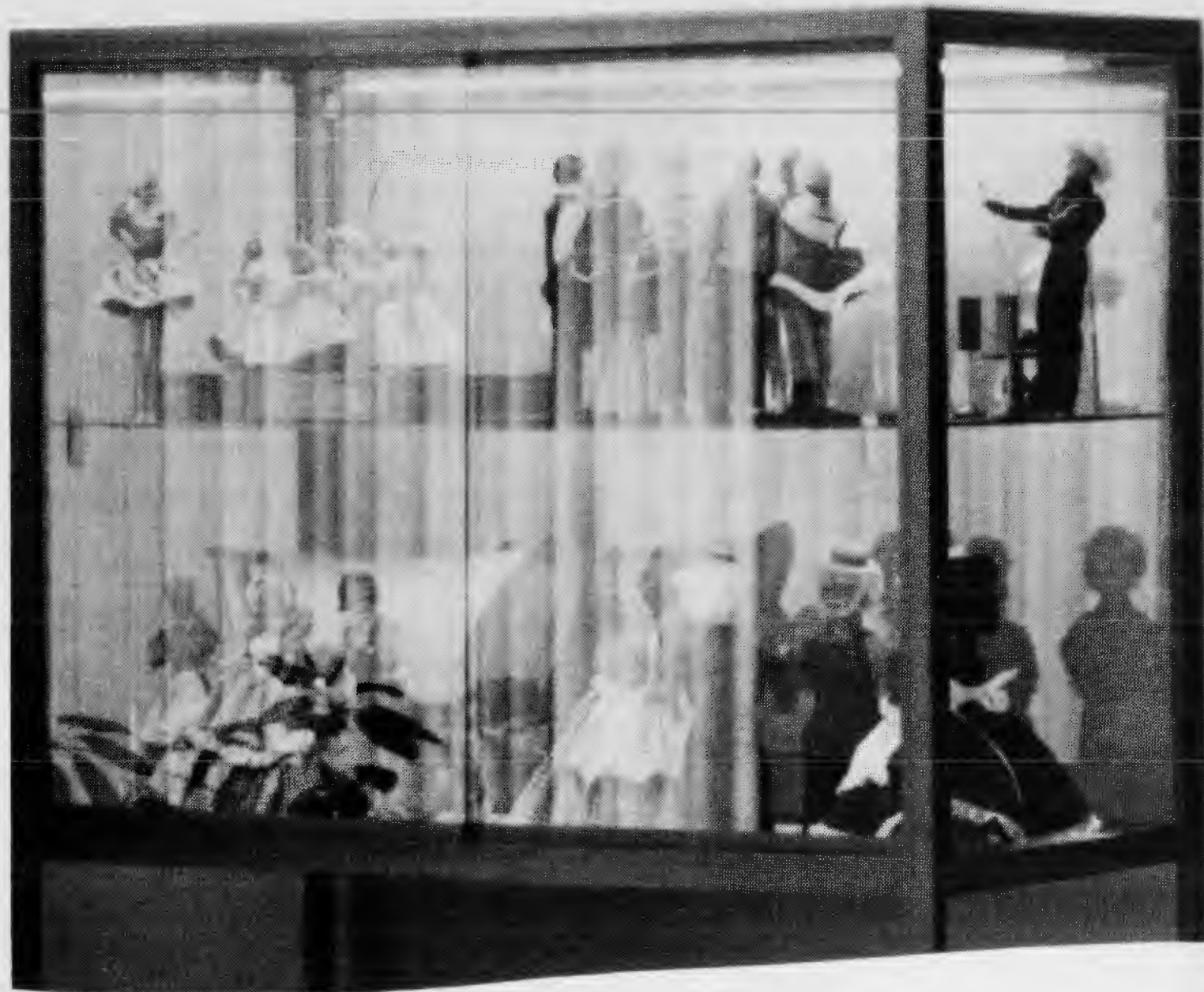
### Case Displays

We finally narrowed down our displays in each case as follows:

Cases 1 and 2 — History: We used a 2"



A map indicated the number of square dance clubs in each of the 50 States.



Squares of costumed dolls depicted dancing of yesteryear and of today.

hat, diploma and more photos.

Case 6 — Music: 78 and 45 rpm records were featured, along with some sheet music for square dance bands and a “cheat” sheet for callers. And, as in all cases, more photos.

Case 7 — Building: We used pictures of our Association building, plus a gold shovel.

Cases 8 and 9 — State and National: We made a ribbon with various badges and added convention books, stamps, a copy of the National Directory, a map of the United States showing the number of clubs in each state, publications from other states, badges from foreign countries, a bumper sticker, the 1983 President’s proclamation making square dancing the Folk Dance of America, and so on.

Case 10 — Activities: Here were featured photos of club activities other than square dancing; also a large photograph of Susan Hayward square dancing in Tulsa at the premiere of “Tulsa” in 1949.

Case 11 — Square Dancing Helps Others: In this case we made a flower pot and two large flowers cut out of construction paper. On each leaf was printed a different way square dancing is used to help others, such as dancing at elderly homes, hospitals, at benefit dances, etc. Also we included short items about the Keokuk, Iowa, tragedy, etc.

In the wall cases we displayed actual square

dance clothing of the 40’s and 50’s, trophies, large square dance dolls and photographs. The squares of the modern and old-fashioned dolls were used in the tall kiosks. On the bulletin board we put a family tree with a graph showing each club in the district and how many years it had danced. We also dressed a manikin in Oklahoma’s state costume.

Because we ran out of room in the State and National cases, we used a five-foot diameter paper maché globe and glued on the names of various countries and the number of square dance clubs there. This turned out to be one of the most interesting items for the public and the newspaper reporters.

### **Trial Run**

In February we set up a smaller display at the Muskogee Library and through this learned many of our mistakes. One problem was the length of time it took six people to set up four cases and two kiosks. We solved this for the Central Library display by laying out each case in advance, drawing a picture of the case and where each item went, then boxing the items and layout together.

Another problem we found was not explaining what the different items were. This was corrected by using small cards with press-type letters beside each item. We used brightly-

Graphs, charts and posters were easy to read; photos made each case more interesting.



colored paper to back those items we wanted to stand out.

We had three trial runs with square dancers laying everything out for the displays. We had to keep reminding ourselves not to overcrowd the cases. When we finally decided what to put in each case, we made a complete mock display and invited square dancers and friends to come and look and make suggestions. After some additional changes, the displays were boxed up, ready for the library.

#### Setting Up

On April 2nd we took two truck loads to the library. Even with our advance planning, it took six people from 10:00 AM to 4:00 PM to completely arrange everything. The library was pleased at the variety.

Our 37th Square Dance Festival was held April 7th and was within walking distance of the library at the Civic Center so many square dancers saw the display. Many were surprised that our activity had such an interesting history. Everyone felt included when he saw his

own club poster. Several got new ideas for their own clubs when they saw pictures of other clubs' activities.

We had comment cards available at the display and lots of people filled these out inquiring about square dance lessons. Both the public and square dancers had nice things to say about the display and we got excellent coverage from the newspapers.

#### Taking Down

At the end of the month we took everything down and because I had put each donor's name on each item, all were returned safely. I did have everyone sign for each item returned as I thought this would give me a reference point to find something if needed.

We felt the display was well worth the time and effort spent by our committee and everyone who helped. If any square dancer or square dance association gets an opportunity to do something like this, we hope you will undertake it and wish you as much good help as we had.



Complete square dance outfits were displayed in some of the wall cases.

# Traditional Treasury

by Ed Butenhof, Rochester, New York

ONE OF THE BEST places to experience traditional dancing New England style is at the New England Folk Festival which this year celebrated its 40th anniversary. It has grown over the years to fill every corner of Natick High School in Natick, Massachusetts, with dancing and music.

The dancing is squares, contras and international folk dancing. There are also demonstrations, music workshops, ethnic food, craft items and records, books, and instruments for sale — dozens of things going on simultaneously. There is live music for most of the dancing and the musicians, when not on stage, will group in the halls and lawns and play for the joy of playing.

Most of the New England callers (and a few interlopers like me) contribute their talents, as do many exciting New England dance bands. All the dances are traditional in style, though many callers use their own dance arrangements. I thought I'd feature a couple of those dances in this column.

The first was written and called by Ted Sannella, author of *Balance and Swing*, a great book on New England dancing, available from The Country Dance and Song Society.

## A LIVING HERITAGE

As many of us discovered last June, square dancing means different things to different people. To most of us, it is the *today* feeling of squares done to movements in various Programs of the Basics with an ever-changing variety of new round dances. To others it is an activity that specializes in just the dances built around an atmosphere of the past. Both concepts are correct. However, there is some of the best of both worlds that go towards establishing a very happy medium, a program that shares the heritage of America—the traditional squares, rounds and contras combined with the best that the present has to offer. This is our "living heritage" and it is available to all.

## ON TO THE NEXT

by Ted Sannella, Wellesley, Maine

**Music:** any well phrased tune

**Formation:** normal square

— — — —, **Head men turn right hand lady once and a half**

— — — —, **On to the next** (original opposite lady) **by the left once and a half**

— — — —, — — **Head ladies chain**

— — — —, — — **All four ladies chain**

— — — —, **Side men turn right hand lady by right once and a half**

— — — —, **On to the next by left once and a half**

— — — —, — — **Side ladies chain**

— — — —, — — **All four ladies chain**

— — — —, **Circle left half way** (Everybody is home at this point)

— — — —, — — **Corner swing**

— — — —, — — **Promenade**

— — — —, — — — —

— — — —, (Repeat all with side men first)

Another one, a singing call, was done by Tony Saletan, a marvelous New England folk singer turned caller. The dance itself was written by Roger Whynot, another caller and a superb choreographer.

## MARCHING TO PRETORIA

**Music:** Title song, Lloyd Shaw #184

— — — — **Allemande left with corner**

Stay apart and turn with eyes fixed on one another taking a full eight counts

— — — —, — — **Do sa do your own**

— — — — **Men star left three quarters**

— — — —, — — **Corner swing**

Take a full eight counts.

— — — — — **Promenade and sing**

Sing we are marching to Pretoria etc.

— — — —, — — — —

— — — —, **Promenade single file**

— — — —, — — — —

— — — —, **Men turn back allemande left**

Note that everyone can sing the full chorus of 32 beats rather than the usual 16. The promenade is once around in normal fashion, then around again in single file. Simple, but rousing and fun to do.

# PATIENCE



## A KEY TO HAPPY DANCING

*by Sherrill Gernandt, reprinted from  
Eastern Nebraska Round Dance Association Newsletter*

**R**OUND DANCING CAN BE A WONDERFUL activity that brings all of us much pleasure. We can continue this activity, and be happy, using a patient, positive attitude each time we attend a class or dance. First, you felt the desire to learn round dancing. Then, you discovered you had the ability to learn the footwork and started to become familiar with various melodies and routines. Yet, on more than one occasion, have you felt frustration building to a boiling point, being certain your partner was responsible for most of the mistakes, and perhaps even thought a dance program too dull or too difficult?

It appears that many times we are too serious in our approach toward dancing. Could this be fear of making mistakes that make us look less than perfect? So what if we don't make it through this time, there's always next time. Profit from your mistakes, have fun and be patient! If you add patience to your attitude toward dancing, your partner and other dancers, and the dance program, you will have the necessary attitude for a satisfying dance experience. For the new dancer, the addition of patience is an absolute — just ask the experienced dancer.

### **It Takes Two**

Perhaps being patient with your partner will provide the biggest rewards while you develop your dancing. Remember, this may be the only partner you'll ever have! When two people are learning to round dance, they must learn to work together when practicing a new step or position. Your partner needs your help and your understanding. Avoid developing a competitive attitude and don't feel you have to dance as well or better than they do. Also, from time to time, when your partner points out your mistakes, let your partner be

right. Patiently try again and soon both of you will begin to feel more comfortable.

Quite often we feel that we should be able to learn to execute new choreography and styling that we see for the first time. Seldom does the footwork just fall into place. Good dancing takes practice and dedication, and without patience, there can be no dedicated practice. Sometimes we see other couples able to perform a dance pattern, and may, perhaps, feel envious of their ability. But then, when we realize how much dedication goes into their performance, we should appreciate their ability. Avoid feeling competitive toward other round dancers.

### **Take It Easy**

Try not to set a time schedule for yourself for learning new dance steps or routines. Work on something until you feel comfortable with it, then move on. If you find yourself having difficulty and beginning to feel impatient, try taking a break and going back to it later. Surprisingly, once you return, the same thing often feels easier. Remember, you won't be able to waltz box one minute and do a natural weave the next.

A good multi-level round dance program usually provides a variety of current and classic dances that interest and challenge most dancers. However, after dancing a particular routine, you may find you do not enjoy that dance. Next time, patiently sit out that dance. Certainly, an evening of dancing can never be all things to all dancers, but if enough dancers do not dance a routine, it will leave the program. Fortunately, there is always a new dance waiting in the wings for us to try.

Most cuers work hard to provide us with an enjoyable dance experience. They stand patiently at the microphone cueing our favorite

dances while we have the fun on the floor. They usually do a flawless job, but oops, this time a measure was left out of your favorite dance. We all know it's easy to find fault, but remember, nobody is perfect. Be patient with a cuer or instructor, since he or she has spent many hours helping to make our dancing more pleasurable. So what's a mistake now and then?

There are many things of which I am becoming aware of, that contribute to being a happy, successful round dancer. There are magazines, manuals, festivals and talking to other dancers, all the while remembering we

must keep our goals realistic and learn to be patient along the way. A fellow round dancer, who has been dancing happily for many years, suggests we think of the round dancing activity as one in which we can continue learning as long as we wish to learn, but an activity in which we will never know all — who would want to? And remember *patience* — to paraphrase Longfellow:

*“Let us then be up and dancing,  
With a heart for any fate,  
Still achieving, still advancing,  
Learn to labor and to wait.”*



*Gordon and Betty Moss, Los Angeles, CA*

**I**N JUNE OF THIS YEAR, members of the Round Dance Teachers Association of Southern California gathered in recognition and appreciation of Gordon and Betty's contribution to the art of round dancing.

*“Your dances will forever be in the hearts and feet of round dancers everywhere, but we here in your old Alma Mater want you to know we love you for your loyalty to the things we stand for.”* These were the words that appeared on the scroll accompanying a plaque to mark the occasion, along with a cleverly designed musical staff emblazoned with the titles of all thirty-nine of the Moss dances. This represents an amazing choreographic legacy, for many of these rounds have maintained their popularity throughout the years and become round dance classics. Melody Waltz, Fascination, Lazy Quick Step, Knock Three Times, You Can't Be True Dear, Three A.M. and Autumn Leaves all became classics along with Lady of Spain, which was choreographed in 1953 and still appears on many programs in Southern California.

Gordon's association with the RDTA goes back to its very roots. In the early fifties he helped rewrite the constitution and by-laws, the basic framework of which is still maintained, although much of the detail has been altered over the years to suit changing conditions. An extensive study of the body mechanics of couple-dance-turns led to an analysis of turns with lead-in and lead-out movements, as done in 25 popular waltz routines, and this led to what in 1954 was considered to be a revolutionary idea that waltz turns are most naturally and easily done by forward or backward lead steps. According to Gordon, “After nearly a year of confusion and argument this principle was accepted by the RDTA of Southern California and reflected in Frank Hamilton's second book, published in 1957, wherein he altered a few paragraphs in the waltz section reprint of his first book to endorse this technique. It seems to have been generally accepted nationwide since that time.”

Although he has taught many round dance classes throughout his career, Gordon's preference has always leaned toward choreography, the kind of careful choreography that results in danceable, lasting material. The Moss's most recent release was La Paloma. Produced last year, it was chosen as round dance of the month in Florida, Connecticut and in both Northern and Southern California, as well as appearing in the Top Ten of the URDC round dance poll for several months.

Today, Betty and Gordon continue to participate in a round dance class once a week and, if the inspiration hits, chances are that still another Moss classic could be born.

# The CALLERS



## Some Thoughts on Stress

### and the Part it Plays in Everyday Calling

- *It never was easy holding down a full-time job then rushing home, grabbing a quick bite and an equally fast shower, then hurrying off to the dance. Several times a week this was our standard procedure for classes and clubs and, although we always tried to look fresh and ready for that night's program, we're relatively certain that some of our daytime pressures came across through the microphone.*

- *It had never happened before but here I was in the middle of the third night of class instruction and certain dancers were beginning to get to me. This was the third time I had taught a right and left thru and that same character was still turning the wrong direction. I knew better but for some reason I managed to lose my cool. Whatever it was that I said to him didn't help matters and I could have bitten my tongue off. I realized that my patience was running thin, not just for this one individual but for the whole idea of bringing new people – folks who knew nothing about square dancing to start with – into a club level of dancing in a relatively few lessons.*

- *It was a nightmare that evening. The kids were unusually noisy all during the dinner and the fact that it was "leftovers night" didn't help matters at all. Perhaps Elizabeth's timing by bringing the tax bill to the table was the crowning blow, but whatever it was, the pressures just seemed to build up as we drove to the dance. Nothing she said seemed to help at all and in looking back on it now I realize both of us had reached a pressure point. She had long since given up the idea that the two of us would be doing any dancing and the whole idea of square dancing being fun had given way to the realization that our whole life style had changed. My calling, which started out as a pleasant lark was now a necessity. The extra carpeting and the new car had come about through the income I derived from classes and clubs. Now it was impossible to let go. I had to call if we were going to maintain our standard of living. Suddenly the whole idea of calling wasn't the same fun project that it had started out to be.*

**T**HESE ARE JUST A FEW of the comments overheard in recent years made by callers and teachers who have found the rigors of calling to be somewhat overwhelming. The truly amateur caller of years ago memorized a few calls, blundered, perhaps, through teaching the necessary six lessons that were required for the new dancer in those days and managed to laugh off the flubs.

Today, however, things have changed. Square dance calling has become a *science*. While goofing in the middle of a call may not be unusual, it tends to mark the individual as something less than a competent caller. Unfortunate!

The world today is filled with stress and it's the rare and fortunate individual who is not influenced by headlines, news broadcasts and the commonplace pressures that seem to be inescapable in this century of progress.

Where would square dancing be today without its great storehouse of modern electronics? And yet what can cause more concern than the power going out in a hall or a microphone cable working itself loose or a speaker cone rattling loose from its component parts?

While it's true that square dancing, as we recognize it today, would be virtually impossible without the modern convenience of the automobile, still how much a contributor to our stress and pressures is the four-wheel beast that tends to run out of gas, get a flat tire or lose its headlights? "It was making rather disconcerting noises as we drove the 20 miles to the dance that evening but we arrived safely and in time to start on schedule. But then all during the evening when I should have been concentrating on the program and the happiness of our dancers, guess what I was thinking of? That's right. How were we to get home after the dance?" Worry, worry, worry.

"The club officers seemed to be behaving strangely. Both Betty and I detected odd expressions on their faces and overheard rumblings. Was there something afoot? Was the fact that last week, when they asked if I would let Bill Zimmerman call a guest tip an indicator that maybe the club was getting ready to make a change, to let us go after all these years? I'll tell you one thing, it's not easy to concentrate on your calling and to do your best job when you're worried."

Is there a solution to the problem of stress — a problem that, in one form or another, besets all caller/teachers at one time or another? Chances are that any suggestions will sound oversimplified. Don't take calling so seriously. Don't overextend your calling to the point where you are dependent upon its income for your livelihood. Save a good portion of your time just to be a *dancer*, to relax, and by all means save time in your life to enjoy your home, your wife *and your family*.

### **Check Yourself**

That's easy for you to say! But how do you do it? How can you take calling less seriously when the curriculum one must learn today in order to be an acceptable caller is loaded with technicalities? A caller who seriously accepts the responsibility of calling is told that for every two-hour dance he calls he must spend a minimum of twice that amount of time in preparation. How is he going to take calling less seriously when he knows that to be able to call several dances a week, he must spend anywhere from six to eight hours in preparation? It just doesn't seem to make sense.

Perhaps the best way to answer is to ask a question. *Just how big a role do you expect square dance calling to play in your life?* Obviously, this isn't a question that you ask only of yourself but is something that needs to be worked out as a team — you and your partner together. The person whose children have left the nest and developed their own families is in a much different position than the young caller with school-age children and a wife who needs to get out of the house once in a while to enjoy herself. Certainly, with increasing



costs, the money derived from calling can look mighty appealing. On the other hand, consider the value after figuring eight hours at the office or plant, one to two hours getting back and forth to work, and a couple of hours squeezed in somewhere for program planning. All of this, added to an evening's calling and teaching assignment, requires some very careful thinking about the future.

Of course there is another direction to go and this often hits the young caller who is finding the pressures of holding down two jobs just too much. The obvious solution — become a full time caller. Here's where the danger signals begin to wave. Cut off the regular job with its built-in dependability of salary, insurance and retirement benefits and you are suddenly tied to a life of calling that could very quickly become a *job* rather than an enjoyable avocation.

### **No Easy Answer**

Solutions to problems such as this aren't simply black and white. That outstanding individual who is fantastically successful as a caller, who has the ability to create flowing choreography, possesses a stimulating personality and has a partner who enjoys the whole activity, sharing in the planning/teaching/calling and not simply taking a back seat, is one who may perhaps find that switching over from part-time responsibilities to a full-time calling profession is an easy matter. But how many people are there like this?

Decisions, decisions, decisions. Every caller is different and when trying to decide how much or how little he or she can handle, there is a need to look at the possible involvement of stress. Ask yourself, "How important is being a caller to me?" If the answer comes up "Calling is more important than anything else in the world," then the answer is simple. However, if peace in the family means setting goals a little less demanding, if being satisfied with doing one's best without a commitment to doing nothing but calling, then some adjustment is necessary. Square dancing is a great activity to be in. Being the person in the middle — the caller who brings the dancers and square dancing into contact with each other — can be richly rewarding, not just in money but in satisfaction. However, the less responsibility, the fewer the anxieties, the less the stress. If you're looking for the best of both worlds, here are some possible goals

### **Helen Orem, A Great Friend**

It was November of 1948, the first issue of Sets in Order (SQUARE DANCING) was just off the press and we were celebrating that fact at the special Lloyd Shaw Dance Workshop here in Hollywood. From somewhere in the throng of dancers she came up to me and said, "Hi. I'm Helen Orem. I'm a writer. Can I help you with the new magazine?" It took us a full 10 seconds to decide and from that point and for the next 22 years, Helen and her husband, Jay, were an integral part of this publication. The start of The Asilomar Vacation Institutes, our tours overseas, almost everything we did, we shared — the Oremes and the Osgoods — and for that reason it was especially sad to receive word that Helen passed away in July. To us, Helen will always be very much alive, dancing the squares rounds and contras she and Jay enjoyed together. She made friends everywhere she went and we know each of them joins us in being grateful that Helen was part of our lives.



to set — some avenues to take that allow for the satisfaction of being a capable and adequate caller without trying to set the world afire:

Put family first.

Along with the calling and teaching, try to have a normal life that allows for non-dancing friends and non-dancing activities. This assures you a balance, allows you to speak with friends on subjects other than spin chain and exchange the gears (there is another world out there you know).

Decide how much square dance calling and teaching you will allow for yourself. And then, avoid building your personal economy upon your income from calling. (This is not easy to do but you'll be happier if you can keep yourself sufficiently clear of the necessity to earn money from calling to live on.)

This is a good time to mention that there are times when one needs to fall back on a second career in order to bring in any income at all. One's business may fail or, for one reason or another, an individual may find himself out of work with only square dancing to fall back upon. Of course this possibility should never be overlooked.

Make a vow to yourself and to your spouse that if square dancing ever gets to the place where it begins to break up a happy relationship or where you find yourself giving in to temptations that may possibly run contrary to the best interests of square dancing, that you will then get out. Square dancing is as old as America itself and it will weather many changes in coming years. It can benefit from your contributions. But at a time when the world seems to be going at such a pressure clip, it will need your help to keep it a mecca, where neighbors can come for an evening of friendly fun, free from the outside pressures. Keep it simple. Keep it folk. Do everything you can to help rid the activity of stress and pressure. □ □ □

## EXPERIMENTAL NOTES

*Compiled by Ray Rose*

**HARMONIZE:** From parallel two-faced lines or ocean waves: Centers half circulate as the ends flip into the adjacent center position; (then as in coordinate) center six trade; very centers spread and move up as the outsides move forward to become ends.

From a static square: **Heads square thru four. . .step to a wave. . .Harmonize. . .men run right. . .girls trade. . .recycle. . .left allemande.**

Ray Rose, our workshop editor and compiler of this feature, is always on the lookout for experimental figures that may currently be "hot" in different areas. If you have something interesting that you'd care to share, send it along to Ray, in care of Square Dancing Magazine, 462 North Robertson Blvd., Los Angeles, CA 90048.

# 34-Year Old Text

features

great

## ILLUSTRATIONS

Square Dances Of Today And How to Teach and Call Them by Richard G. Kraus, 1950, by A. S. Barnes & Co., Inc.

**T**HE WIDE ASSORTMENT of square dance books published in the early 1950's reflect the growing interest in this activity at that time. This was a boom period and enthusiasts were hungry for information. Most books had one thing in common; they reflected square dancing as it had been for many years and they portrayed the era that proved to be the *launch site* for the radical changes that were to come in the late 1950's and 1960's.

Looking through these books, one finds guidelines for callers and teachers, suggestions for recruiting new dancers, suggestions for play parties and one-night-stands and bibliographies of available books. In 1950, very few record companies were in existence whereas in 1984, a single issue of this magazine contains reviews of 30 to 50 new releases. Square Dances of Today lists on a page and a half virtually all the recordings available at that time.

Richard Kraus, author of this 130-page volume, was on the staff of Columbia University involved primarily in the field of dance. The book reflects the recreational aspects of square dancing and leans heavily on the pattern dances which were then the main staple.

In going through these early volumes, we are most impressed with the methods used to illustrate the dances. The life-like drawings by Carl Pfeufer are among some of the best and are easy to follow. In a simple play-party-like dance called Farmer Grey, the call for one portion of the figure says:

**Oh the first gent lead out to the right  
Swing that girl around  
Take her home and line her up  
Now lead that line around**

Great illustrations are the feature of this 34-year old text.



If the call itself were not clear enough, the reader had only to refer to this diagram.

Because of the scarcity of good, usable square dance recordings, this volume includes music, written out, for almost every dance contained in the book.

Along with a predominance of the eastern-style singing calls of the time, Kraus had the foresight to include a few of the patterns that would be the forerunners of square dancing's contemporary period. Among these is Ed Gilmore's Yucaipa Twister. The costumes worn by the dancers in the diagrams accompanying this call reflected the western or cowboy dance influence introduced by Lloyd Shaw, Herb Greggerson and other proponents of this dance form.

On the other hand, the illustrations that went along with an eastern dance, "When the Work's all Done This Fall," show youthful dancers in more casual dress, in a period before the western style of dancing had left its imprint in New England and other eastern states.

On this score, Kraus wrote: "Costumes help to make the square dance a colorful spectacle and heighten the sense of enjoyment of the dancers. Usually, costume is a matter of local tradition. In most sections, the dancers will wear whatever is comfortable."

By including chapters on mixers, on square dance philosophy, and with a wide assortment of the dance descriptions themselves, this book was obviously designed to be an all-purpose work for any individual setting out in the field of recreation and wishing to include square dancing. □ □ □



**T**HE TAG FAMILY was introduced to dancers during the period of learning the Mainstream program. In this, they learned the full and Half Tag the Line. Moving into the Plus program, they are introduced to Three Quarter Tag the Line.

Here is the definition:

**THREE QUARTER TAG THE LINE:** Starting formation—parallel lines of four, inverted line(s), two-faced line(s), three and one line(s). Each dancer turns individually to face the center of the line and walks forward pas-

## 3/4 TAG THE LINE





sing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right hand ocean wave in the center of the set. Ends in a three quarter tag formation. If the call is done from any single line of four, it ends with a mini wave between two out-facing dancers.

Starting from two parallel lines of four, having passed thru (1) the dancers face the nearest center of their line and sidestep slightly to their left (2). By moving forward a couple of steps, the lead dancers create an ocean wave,



having accomplished a Quarter Tag (3). If they continue on past a Half Tag which would create two parallel ocean waves and take one more forward position, they would end (4) in a Three Quarter Tag position.

Taking a look at it from another angle and from two parallel two-faced lines (5) the dancers face the center of their lines (6) sidestep slightly to their left so they may move past each other (7). They move past a Quarter Tag, past the Half Tag and end (in this case with the men in the center in an ocean wave) in a Three Quarter Tag formation (8).



# 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.

## Saskatchewan

Jean and I were honored on April 15th in Yorkton on the occasion of our 35th year of calling and teaching square and round dances. This was a complete surprise to us but one that we'll long remember. 250 people were in attendance and the new St. Mary's Centre was decorated with a huge banner stating, "Congratulations," along with a charcoal drawing of us. Callers were Corky Birt, Bill Isaac, Norman Wood and Bill Trelevan, and the rounds were handled by Ollie Waker, Ruby Kuelman and Lloyd Hogbert. A wonderful dinner followed the dance, complete with a

horseshoe-shaped cake. The group had me call one old-tyme number to live music. Yes, square dancers are wonderful people. Our thanks to all who made this such a memorable day.

—Earle Park

## New Mexico

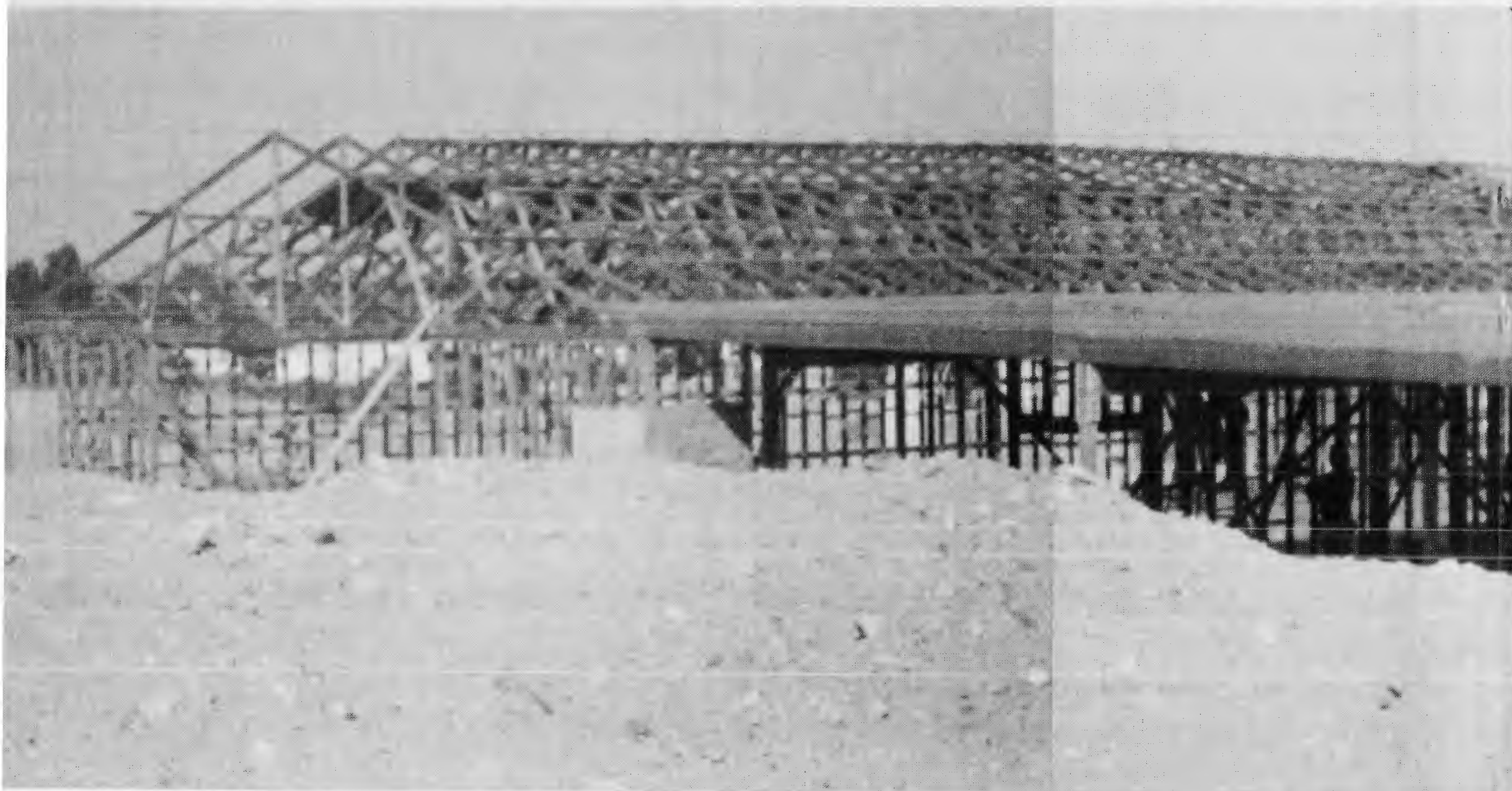
The Rockaseens Square Dance Club expresses heartfelt thanks to all Albuquerque area square dance clubs, the Callers Association, the Central District and State Officers, *The Southwest Dancer* and the whole square dance community for the fantastic support given to our Shrine Hospital Crusade Dance. 28 of the 30 local clubs were represented as well as two out-of-town clubs and guests from other areas. . . A final count of the donations made at the dance was \$1,003.03 which was turned over to the local Shrine Transportation Fund for the transportation of New Mexico children in 1984. . . As we have heard said before, never underestimate the generosity of square dancers for any worthwhile cause.

—Stan DeVault

## Arkansas

We have a very special weekend each year to which we would like to invite all square dancers. September 13-16 at the Ozark Folk Center in Mountain View includes jig dancing, evening concerts, workshops, impromptu dances, etc. The activity is sponsored jointly by the Arkansas Country Dance Society and the Ozark Folk Center. For more information write the president of the Arkan-

A new square dance hall off Interstate 10 between Quartzsite, Arizona, and Blythe, California, begins to take shape. Bud



The new  
NSDCA  
banner—  
reprinted  
from the  
NSDCA  
Times.



sas Country Dance Society, David R. Peterson, 52 Ridge Dr., Greenbrier 72058.

—Neil Kelley

### Texas

Plans are in the making for a Time Capsule, Nortex will be burying at its 25th Anniversary in October, 1985. In this Time Capsule will be the history of square and round dancing in this area and from around the state. Each Nortex club, Nortex office, NTCA caller as well as the State Federation and State Callers Association is encouraged to participate in this project. Start gathering your written history, pictures, badges and any other momentos you can contribute for "your box" that will be placed in the Time Capsule. . . More details soon.

*Promenade, North Texas S/R/D Assn.*

### Iowa

A new National Square Dance Campers Association banner was unveiled at their Na-

tional Camporee held in Des Moines in July. Three feet by 18 feet in vivid color, the banner will be displayed at all future Camporees.

### Mexico

When you read in a square dance magazine that a trailer park in Guadalajara, Mexico, is looking for a resident caller, you just naturally quit your job, sell your house and head for Mexico Right? Well not exactly in that order, but in essence that is what my wife, Jeannie, and I did. I did fly down and check it out first. Being the only resident caller in Mexico, and possibly the first, is exciting. Attempting to build a trailer park into a square dance park is also exciting and a lot of work.

We started the season in October with two squares dancing and most of these were not park residents. We did increase during the season to a point where we had about two squares of park residents and our dances

and Janet Coppel are working hard on the building and look forward to the day when they put out the welcome mat.





Jerry Jestin at the mike for the Invitational Jamboree at Aramco, Dhahran, Saudi Arabia.

reached about four or five squares. We taught Basic/Mainstream classes twice a week in the mornings and graduated 11 enthusiastic dancers in March. We had round dance basic classes twice a week in the mornings and graduated six couples of square dance level round dancers. Our weekly dance was Plus Program on Saturday mornings. We had an Advanced group for whom we called once a week in the morning and we called a Mainstream Program dance twice a month, in the Lake Chapala area, at night.

This coming season we will have classes for the Basic/Mainstream, A1 Program and rounds. We will also have Plus workshops and dances, Mainstream workshops and dances, A2 workshops and dances, round dance workshops and retain our twice-monthly Lake Chapala dances. We also will be putting on demonstrations.

Guadalajara is a beautiful city and has many historical areas in the vicinity. Traveling in Mexico is not dangerous as some publicity has reported. The Mexican people are gracious,

polite and friendly. The most important thing to remember is that you are a guest in their country — act accordingly. Square dancers are a friendly group and that is the image we most want to preserve. San Jose del Tajo Trailer Park Resort is a beautiful Park in a beautiful city in a beautiful country. Come spend a season with us, or just a few days to try us out. All are welcome and we will have fun.

For Park information or reservations, write the Park directly. For square dance information write us: Bill and Jeannie Cooke, San Jose del Tajo, FO Box 31-242, Guadalajara, Jalisco, Mexico.

### Saudi Arabia

Nineteen squares were on the dance floor opening night of the Arabian Hoedowners 22nd Annual Invitational Jamboree at Aramco last May. Caller, Jerry Jestin, kept the dancers moving briskly through the patterns in the high-humidity-filled room in the multi-purpose building. Although shirts and skirts soon turned soggy with moisture, enthusiasm and spirits never dampened. The next morning a fresh breeze off the Arabian Gulf circulated through and kept dancers and caller cool for the day's activities. Thanks to the Hoedowners for a super jamboree; we look forward to seeing everyone again in October at the Riyadh Fall Festival. —Stuart Borise

### Virginia

Mrs. Roberta Nagel, a square dance instructor and caller for the Senior Swingers, has been named Volunteer of the Year for Virginia Beach. Mrs. Nagel was the top hon-

Roberta Nagel receives the award, Volunteer of the Year for Virginia Beach, from Mayor Louis Jones.





Attractively costumed Cats & Dogs' members of Nagoya, Japan, pose and then dance for visitors to the Sister City Fair.



oree among more than 2,200 volunteers who were fêted. She has been doing volunteer work for 10 years and has taught 300 to 400 people how to square dance. She teaches at recreation centers under the auspices of the Parks and Recreation Department. Mrs. Nagel is a retired school teacher who turned 75 this year. Her husband of 40 years is her helper during classes. Roberta says, "People get old and think they can't dance. That's not true. They can dance. ..It's important that these people get out and do things. They need to keep moving. This is a good exercise for them." The Senior Swingers not only dance for their own enjoyment but entertain at nursing homes, hospitals and occasionally perform at malls.

#### **Pennsylvania**

The 23rd Delaware Valley Square and Round Dance Convention presents "Fun Galore in '84", September 20-22, at the Philadelphia Centre Hotel. Square dancing will be Mainstream through C-2; rounds will be programmed easy through advanced. The featured callers are Mike Callahan, Ed Foote, Carl Hanks, Mike Jacobs, Will Larsen, Jim Lee, Ron Libby, John Marshall, Norm Poisson and Chuck Stinchcomb. Cuers include Irv & Betty Easterday, Bill & Carol Goss, Charlie & Madeline Lovelace and Bob & Mary Ann Rother. Reservations are available through Ron and Dottie Smith, 1448 Guiteras Dr., Norristown 19401.

#### **Japan**

The name of our club is the Nagoya Cats & Dogs. To you it might sound a little strange.



When they were thinking of a name, it rained. It really rained a lot; yes, just like "cats and dogs." They decided without hesitation on the name of the club. Isn't it funny? Nagoya, Japan, and Los Angeles, California, are sister cities. Our club performed at the "Sister City Fair" in Nagoya in 1982. I thought you might like to see some pictures of our dance there.

*-Mitsuru Higaki*

#### **Arizona**

McDonalds Corporation (of fast food fame) and Dave Roe and some of his cloggers have joined hands. A precision clogging group that will be uniquely identified with McDonalds has been put together and is sponsored by the hamburger chain. A festive costume focusing upon bright yellow (mustard) and red (ketchup) colors was designed by Dave and Ellen Roe with the help of friends. It was accepted by McDonalds as the official costume for the new McDonalds Cloggers. The first show was given last February. Additional shows have been given both at McDonald locations and at local schools. 16 cloggers are a part of the group of this innovative approach to the activity.

*-Follow the Sun*

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1984

Those who read this section of **SQUARE DANCING** each month will, undoubtedly, be interested in the policies that we have regarding the dance material used. In the following paragraphs, our Workshop Editor, Ray Rose, outlines the criteria for the type of material we are looking for and issues an invitation for callers to submit dance material.

**WE** ARE ALWAYS on the lookout for good square dance choreography, both dance and workshop material, that could be included in this magazine. There is a constant need for good flowing material, not just figures put together. We encourage you to send in some of your favorites.

If you would like to have yours published, please submit your material within the following guidelines:

- Start each sequence from a static square.
- End each sequence with an allemande left or right and left grand.
- State level of material and stay within that level.
- Carry a theme throughout your material.
- Be concerned about reversal of body flow.
- Avoid overflow — more than one complete revolution.
- Avoid same-hand-twice usage.

In regard to overflow, same hand twice, and body flow, we recently received some correspondence from Ed Foote, Pennsylvania. He was concerned with poor choreography which occurs when these three items are not carefully avoided. We are inclined to agree. Please check your material (that which you might send in for publication and that which you might use at your dances), and try to avoid the problems the dancers encounter when trying to do the following:

From a completed double pass thru:  
**Centers in . . . bend the line**  
(reversal of body flow)

From lines facing out:  
**Bend the line . . . flutterwheel**  
(reversal of body flow for the ends)

From facing couples or an ocean wave:  
**Swing thru . . . fan the top**  
(overflow)

From facing couples or an ocean wave:  
**Spin the top . . . centers trade**  
(overflow)

From facing couples:  
**Star thru . . . left allemande**  
(girls use left hands twice)

From double pass thru:  
**Centers square thru three quarters**  
**Swing thru**  
(all use right hands twice)

## Smooth Flowing Choreography

by Gene Trimmer, Paragould, Arkansas

**F**ROM THE DANCERS' POINT OF VIEW, it is much more enjoyable to dance gracefully and smoothly than to have a series of body adjustments which are not comfortable. It is the responsibility of the caller to teach dancers how to gracefully flow through the calls but the caller must also use good judgment with calls which naturally fit together for good flow. With regard to a popular combination of calls which is — touch one quarter. . . walk and dodge . . . partner trade, the ladies have learned how to make that combination appear

smooth to the caller while it is really a bad reversal of direction for them. The combination of — swing thru . . . boys run . . . bend the line is also used a lot and isn't really good flow for the girls. Following are some good combinations which are useable from an eight chain thru formation and will accomplish the same choreographic purpose. We might even call them sweep one quarter right conversions.

1. Swing thru . . . single hinge . . . boys run
2. Pass the ocean . . . recycle
3. Fan the top . . . right and left thru
4. Spin the top . . . swing thru . . . recycle
5. Star thru . . . pass thru . . . partner trade  
Reverse flutterwheel
6. Touch one quarter . . . split circulate  
Boys run
7. Star thru . . . right and left thru  
Ladies chain
8. Pass the ocean . . . spin the top  
Single hinge . . . boys run
9. Fan the top . . . recycle  
Reverse flutterwheel
10. Swing thru . . . scoot back . . . slide thru

Let's just have a bit of choreography using that sweep one quarter right conversion theme while we keep the partners together:

**Heads pass the ocean . . . recycle**  
**Double pass thru**  
**Lead couple partner trade . . . swing thru**  
**Single hinge . . . boys run . . . pass the ocean**

**Gene Trimmer**, highly respected caller/teacher and choreographer, is the editor of *Mainstream Flow*, a monthly caller's note service, and a companion piece, *The Plus Supplement*. Both publications confine material to the appropriate Callerlab programs. He has written four books of singing call routines which go from the Basic Program through Advanced One. These books, alone, contain 590 singing call routines and for the past two years or more, his note service has contained at least four each month. This probably makes Gene the most prolific writer of singing call routines in the profession. His regular contributions to the Workshop Section are well read and much appreciated.

**Girls trade . . . right and left thru**  
**Touch one quarter . . . split circulate**  
**Boys run . . . pass thru . . . wheel and deal**  
**Zoom . . . fan the top . . . right and left thru**  
**Star thru . . . pass thru . . . left allemande**

**Sides spin the top . . . swing thru . . . recycle**  
**Pass thru . . . swing thru . . . scoot back**  
**Slide thru . . . pass the ocean . . .**  
**Spin the top . . . single hinge . . . boys run**  
**Star thru . . . pass thru . . . partner trade**  
**Reverse flutterwheel . . . pass thru**  
**Wheel and deal . . . centers pass thru**  
**Touch one quarter . . . split circulate**  
**Boys run . . . pass thru . . . tag the line in**  
**Pass thru . . . wheel and deal**  
**Centers pass thru . . . swing thru**  
**Boys run . . . promenade home**

**Heads swing thru . . . slide thru (face sides)**  
**Do sa do to ocean waves . . . fan the top**  
**Right and left thru . . . pass the ocean**  
**Scoot back . . . (boys lead) . . . fan the top**  
**Single hinge . . . boys run . . . pass thru**  
**Trade by . . . swing thru . . . scoot back**  
**Centers trade . . . all eight circulate**  
**Slide thru . . . right and left thru**  
**Ladies chain . . . star thru**  
**Right and left thru . . . pass thru**  
**U turn back . . . grand right and left**

We will now use that principle with a bit of same sex couples use — dancing by definition. We are now limited in the number of the aforementioned conversions we can use but we can still work some of them very well or add others:

**Sides touch one quarter . . . girls run**  
**Pass thru . . . split two . . . around one**  
**Lines . . . pass the ocean . . . recycle**  
**Do sa do to ocean waves . . . spin the top**  
**Swing thru . . . recycle . . . touch one quarter**  
**Boys run . . . zoom . . . star thru . . . pass thru**  
**Partner trade (find corner)**  
**Left allemande**

**Heads square thru three hands . . . separate**  
**Around one . . . lines . . . spin the top**

**SPECIAL WORKSHOP EDITORS**

**Ray Rose . . . . . Workshop Editor**  
**Joy Cramlet . . . . . Round Dances**

**Swing thru . . . recycle . . . touch one quarter**  
**Split circulate . . . single hinge**  
**Scoot back . . . centers run**  
**Couples circulate . . . couples circulate**  
**Bend the line . . . star thru . . . centers in**  
**Cast off three quarters . . . ends slide thru**  
**Everyone allemande left**

In order to lead into some different and interesting uses of many of the Mainstream program calls, along with calls from other programs, we simply get into parallel left hand ocean waves. Normally that formation is set up using the Dixie style to an ocean wave call in the Mainstream program. There are many other ways to set up normal or half-sashayed left hand parallel ocean waves while using other calls. Basically you can use a centers cross run from right hand ocean waves, an ends run from left hand two face lines or a centers run from right hand two face lines to set them up. Following are a few setup modules from eight chain thru formation and from facing lines:

From eight chain thru formation:

1. **Swing thru . . . centers cross run**
2. **Swing thru . . . ends U turn back**  
**Ends run**
3. **Right and left thru . . . veer left**  
**Centers scoot back . . . centers run**
4. **Touch one quarter . . . scoot back**  
**Single hinge . . . centers cross run**
5. **Touch one quarter . . . split circulate**  
**Single hinge . . . centers cross run**
6. **Pass the ocean . . . fan the top**  
**Scoot back . . . centers cross run**
7. **Swing thru . . . centers run**  
**Tag the line, right . . . centers run**
8. **Spin the top . . . centers run**  
**Couples hinge . . . centers run**

From facing lines:

1. **Pass the ocean . . . centers cross run**
2. **Pass the ocean . . . recycle**  
**Veer left . . . centers run**
3. **Spin the top . . . scoot back**  
**Centers cross run**
4. **Fan the top . . . centers run**  
**New centers trade . . . centers run**
5. **Pass the ocean . . . ends run**  
**Couples circulate . . . ends run**

Of course, without using any of the above, you could simply call left swing thru or left spin the top if you want to and the dancers should be able to do it if they have practiced it in the past. That is the key to their success, for dancers can only dance that which they are accustomed to dancing in the way of calls or recognized body flow. Now we can use those items above for some interesting choreography which will workshop the Mainstream program very well.

**Heads touch one quarter . . . walk and dodge**  
**Swing thru . . . centers cross run**  
**Girls circulate . . . boys circulate**  
**Left swing thru . . . girls run**  
**Couples circulate . . . girls circulate**  
**Girls run . . . all eight circulate**  
**Left allemande**

**Sides pass the ocean . . . girls run**  
**Veer right . . . touch one quarter**  
**Ends circulate . . . single hinge**  
**Boys cross run . . . left swing thru**  
**Boys only scoot back . . . boys cross fold**  
**Slide thru . . . pass thru . . . tag the line, left**  
**Couples circulate . . . ends run**  
**Centers trade . . . left swing thru**  
**Girls run left . . . everyone slide thru**  
**Left allemande**

**Heads swing thru . . . slide thru**  
**Right and left thru . . . veer left**  
**Girls scoot back . . . girls run left**  
**All eight circulate . . . left swing thru**  
**Girls single hinge . . . center girls trade**  
**Girls swing thru . . . boys circulate**  
**Girls single hinge . . . left swing thru**  
**Boys trade . . . left allemande**

**Sides lead right . . . touch one quarter**  
**Split circulate . . . boys run**  
**Pass the ocean . . . girls cross run**  
**Boys scoot back . . . left swing thru**  
**All eight circulate . . . left swing thru**  
**Boys run . . . couples circulate . . . boys run**  
**Boys scoot back . . . left swing thru**  
**Left swing thru . . . boys scoot back**  
**Girls circulate . . . left allemande**

**Heads pass the ocean . . . boys run**  
**Veer left . . . circle to a line**  
**Pass the ocean . . . girls cross run**

**Boys circulate . . . left swing thru**  
**Girls run . . . couples circulate**  
**Bend the line . . . pass the ocean . . . recycle**  
**Veer left . . . girls run left**  
**Boys scoot back . . . boys cross fold**  
**Left allemande**

Now one with same sex use:

**Heads pass the ocean . . . girls run**  
**Veer right . . . swing thru**  
**Centers cross run . . . new centers scoot back**  
**Left swing thru . . . centers trade**  
**Left swing thru . . . ends run left**  
**Half tag . . . grand right and left**

It is often pointed out that basic calls from some position/formation other than "normal" is likely to cause some square breakdown. While this is generally true, there is really no need for it if we, as callers, will simply make use of the calls with their different "legal" setups. To do this we, and the dancers, must at least understand the definitions of the calls we are using. Dancers can dance *anything* they are accustomed to dancing if we, as callers, will only make the opportunity available to them. Anything short of the full use of any call's potential is sort of like spending one dollar for fifty cents worth of goods.

As a case in point is the difficulty dancers experience with scoot back from "normal waves" where they will be doing the arm turn in the center with the opposite sex. There is nothing wrong with the call used from that setup; it is simply that it is not used enough for dancers to be familiar with it. The definition of scoot back makes no reference at all to the dancer's sex — it simply states that dancers facing in will *step straight ahead*, to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right.

When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left. Note the definition does make use of left forearm turns from left hand boxes or parallel left hand ocean waves. Therefore, if you call "centers scoot back" from parallel right hand ocean waves, it will be done with a left forearm turn in the center.

From parallel left hand ocean waves, if you call "scoot back" every dancer facing in would accomplish a left forearm turn while those facing out do the run left action. Let's now use scoot back from standard ocean waves. The first two will use a centers left hand scoot back from parallel right hand waves and then we will progress to parallel left hand waves.

**Heads swing thru . . . boys trade . . . slide thru**  
**Touch one quarter . . . split circulate**  
**Single hinge . . . girls scoot back**  
**Swing thru . . . boys scoot back**  
**Single hinge . . . boys run . . . square thru**  
**Trade by . . . swing thru . . . boys scoot back**  
**Swing thru . . . girls scoot back**  
**All eight circulate . . . pass to the center**  
**Touch one quarter . . . girls run . . . slide thru**  
**Allemande**

**Sides square thru . . . touch one quarter**  
**Scoot back . . . centers scoot back**  
**Swing thru . . . boys run**  
**Right and left thru . . . ladies chain**  
**Touch one quarter . . . circulate . . . boys run**  
**Touch one quarter . . . scoot back**  
**Centers scoot back . . . swing thru**  
**Boys run**  
**Pass the ocean . . . girls trade . . . boys run**  
**Promenade**

**Heads pass the ocean . . . right and left thru**  
**Veer left . . . veer right**  
**All couples veer right . . . couples circulate**  
**Girls run left . . . left swing thru**  
**All eight circulate . . . scoot back**  
 (girls start) . . . **swing thru**  
**Girls circulate . . . recycle . . . pass thru**  
**Left allemande**

**Sides lead right . . . swing thru**  
**Single hinge . . . scoot back . . . girls run**  
**Pass thru . . . tag the line, in**  
**Pass the ocean . . . girls cross run**  
 (boys start) . . . **swing thru . . . all scoot back**  
 (boys start) . . . **swing thru**  
**All scoot back . . . girls circulate**  
**Boys scoot back . . . left allemande**

**Sides spin the top . . . boys run . . . veer right**  
**Right and left thru . . . veer left**  
**Girls scoot back . . . girls run left**

*Continued on page 67*



# The AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD  
Los Angeles, California 90048 — (213) 652-7434

*publishers of*

## SQUARE DANCING

*magazine*

September, 1984

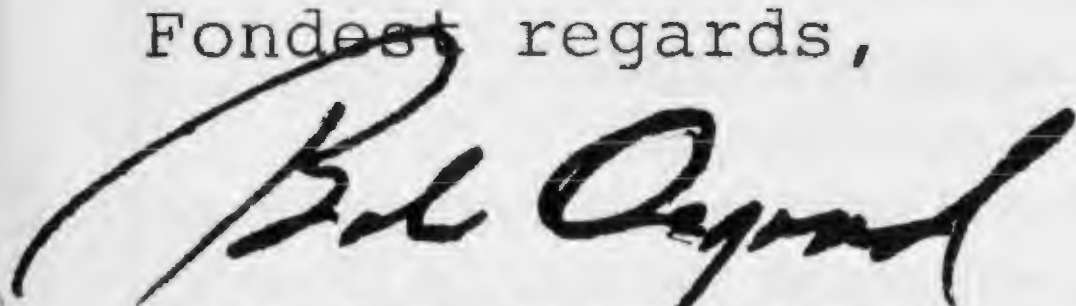
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Fondest regards,



Bob Osgood, Editor



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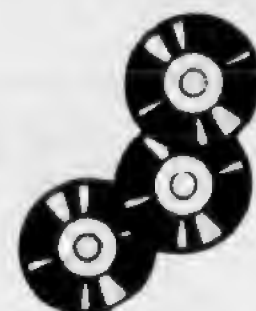
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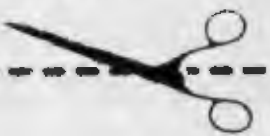
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**September and October** are prime months in the square dance calendar. New dancer classes are filled with enthusiasts anxious to learn all they can about their new-found hobby. Clubs are in full swing and veteran dancers are interested in what's going on in the square dance world. All of these are ready and willing readers of the activity's leading square dance publication

— SQUARE DANCING Magazine.



*\*See explanation at the bottom of page 64.*

*Continued from page 62*

**All eight circulate . . . boys trade**  
**Everyone scoot back . . . left swing thru**  
**Left single hinge . . . ends circulate**  
**All scoot back . . . centers trade**  
**Left single hinge . . . girls cross fold**  
**Pass thru . . . U turn back**  
**Grand right and left**

**Heads touch one quarter . . . boys run**  
**Touch one quarter . . . scoot back**  
**Single hinge . . . girls cross run**  
**Scoot back . . . scoot back . . . recycle**  
**Square thru . . . bend the line . . . spin the top**  
**Boys cross run . . . scoot back**  
**Boys scoot back . . . recycle**  
**Pass to the center . . . touch one quarter**  
**Scoot back . . . boys run . . . pass thru**  
**Partner tag to corner . . . left allemande**

Now for a potpourri of challenging Mainstream with special emphasis on certain calls:

Centers In

**Heads star thru . . . double pass thru**  
**Centers in . . . centers cross run**  
**Single hinge . . . ends run . . . star thru**  
**California twirl . . . centers in**  
**Single hinge . . . ends run . . . pass the ocean**  
**Swing thru . . . recycle . . . left allemande**

Centers Out

**Sides star thru . . . California twirl**  
**Centers out . . . single hinge . . . centers trade**  
**Pass thru . . . half tag . . . swing thru**  
**Scoot back . . . recycle . . . centers out**  
**Single hinge . . . centers trade . . . pass thru**  
**Half tag . . . scoot back . . . boys circulate**  
**Turn thru . . . left allemande**

Centers Out

**Heads touch one quarter . . . box circulate**  
**Girls run . . . centers out . . . single hinge**  
**Centers trade . . . pass thru**  
**Tag the line, in . . . touch one quarter**  
**Girls run . . . centers out . . . single hinge**  
**Centers run . . . pass the ocean . . . scoot back**  
**Recycle . . . grand right and left**

## PLUS Q.S.

The Callerlab Quarterly Movement Report for August-September-October featured *Load The Top*, authored by Jerry Rash. (For complete description, please refer to page 30 of your August issue). The following drills were included in the Report.

**Heads lead to the right**  
**Circle to a line (zero line) . . . Load the Top**  
**Recycle . . . sweep a quarter**  
**Square thru three quarters . . . left allemande**

**Heads square thru . . . slide thru**  
**Load the Top**  
**Double swing thru . . . all eight circulate**  
**Box the gnat . . . right and left grand**

**Heads lead to the right**  
**Circle to a line (zero line)**  
**Half square thru . . . trade by . . . slide thru**  
**Load the Top . . . swing thru . . . girls circulate**  
**Boys trade . . . turn thru . . . left allemande**

**Heads half square thru . . . slide thru**  
**Right and left thru . . . box the gnat**  
**Load the Top**  
**Right and left grand**

or

**Turn thru . . . left allemande**

### SINGING CALLS

#### CORNBREAD BEANS AND SWEET POTATOE PIE

By: David Moody, Charlotte, North Carolina  
**Record: Lamon #10093**, Flip Instrumental with David Moody

OPENER, MIDDLE BREAK, ENDING

**Circle left**

**Worked in the cotton field all day long**  
**Picking cotton and singing a song**  
**There's one thing that keeps me going**  
**Knowing what's waiting when I get home**  
**Allemande your corner lady do sa do own**  
**Men star by the left go one time around**  
**Turn your partner by the right and**  
**Your corner allemande**

**Come back and swing your own and**  
**Promenade the land**

**Cornbread beans and sweet potatoe pie**  
**Eat 'em ever day until I die**

**Love my Mama I'm the apple of her eye**  
**Cornbread beans and sweet potatoe pie**

FIGURE:

**Head couples promenade halfway around**  
**Two and four right and left thru**

Turn that lady there square thru four hands  
 Go all the way around the floor  
 Do sa do with the outside two  
 Then you do an eight chain four  
 Cornbread beans and sweet potatoe pie  
 Swing thru boys trade  
 Girls turn back and promenade  
 Cornbread beans and sweet potatoe pie  
 Eat 'em every day until I die  
 Love my Mama I'm the apple of her eye  
 Cornbread beans and sweet potatoe pie  
 SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### HAPPY SONG

By Jack Murtha, Yuba City, California  
**Record: Square Dancetime #110**, Flip  
 Instrumental with Jack Murtha  
 OPENER, MIDDLE BREAK, ENDING  
 Head two ladies chain turn the girl then  
 Heads lead to the right (face 'em)  
 Then a right and left thru  
 Do sa do all the way around you go  
 Pass to the center star thru  
 Sides face grand square  
 Sing-sing-sing — sing the happy song c'mon  
 Sing-sing-sing — sing the happy song  
 Put a smile on your face  
 Nothing can go wrong  
 If you sing-sing-sing the happy song  
 FIGURE:  
 Four ladies chain straight across the ring  
 Heads promenade travel halfway and then  
 Side two right and left thru  
 Turn the girl star thru California twirl  
 Pass to the center pass thru  
 Swing the corner maid  
 Allemande left new corner  
 Come back and promenade  
 SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### FALSE HEARTED GIRL

By Bronc Wise, Long Beach, California  
**Record: Hi-Hat #5066**, Flip Instrumental with  
 Bronc Wise  
 OPENER, MIDDLE BREAK, ENDING  
 All four ladies chain now  
 Go straight across the ring  
 Rollaway circle left go moving round you sing  
 You rollaway and circle left  
 Walk around corner seesaw your pet  
 Allemande left that corner  
 Turn your partner by the right  
 Boys star left  
 Left hand star turn it round tonight  
 You swing your lady promenade  
 False hearted girl you've done me wrong

FIGURE:  
 First and third square thru four hands you go  
 Meet the corner do sa do  
 Once around you know  
 Swing thru there boy run right  
 Half tag and scoot back around tonight  
 Boy run around that girl  
 Slide thru and swing your corner date  
 Allemande left new corner promenade the ring  
 And promenade rolling along  
 Sweet little lady false hearted girl  
 SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

### GAME OF LOVE

By Dick Waibel, Fresno, California  
**Record: Rawhide #113**, Flip Instrumental with  
 Dick Waibel  
 OPENER, MIDDLE BREAK, ENDING  
 Allemande left in the Alamo style  
 Balance in and out awhile  
 Swing thru go forward two and then  
 Swing thru go forward two turn thru  
 Allemande left go weaving round the ring  
 There are ladies I have danced with  
 Ladies I've romanced with  
 Do sa do your own and promenade  
 There are ladies who have kissed me  
 Ladies who have blissed me  
 The name of the game is love and  
 I've played it with them all  
 FIGURE:  
 Head two couples promenade halfway  
 Down the middle right and left thru  
 Flutterwheel across  
 Then sweep one quarter more my friend  
 Pass thru do a right and left thru  
 Swing thru twice two times and then  
 Swing the corner girl and now promenade  
 There's Bonnie Connie Susan Cindy  
 Olga Maude Jean and Mindy  
 The name of the game is love and  
 I've played it with them all  
 SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

## ROUND DANCES

### SWEET MISERY — Belco 314

**Choreographers:** Art and Fran Moore  
**Comment:** Not a difficult two-step though Part C  
 is busy. Has adequate music. One band of  
 cues.

#### INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF end SIDECAR, —; Side, Close, XIF end BANJO, —;**  
 5-8 **XIB, Side, Fwd, Lock; Side, Close, XIB, Side; Fwd, Lock, Fwd, Lock; Fwd, —, 2 end CLOSED M facing LOD, —;**  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A except to end M facing WALL:

PART B

- 1-4 **Side, Close, Side, Close; Side, Close, XIF, —; Recov, Bk, Lock, —; Bk, Lock, Bk, Lock;**  
 5-8 **Bk, Close, Fwd, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step end M facing WALL;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B except end M facing LOD:

PART C

- 1-4 **Side, Touch, Side/Close, Side to SEMI-CLOSED Rock Bk, Recov, (W Under) In Place/2, 3; (W on around end facing RLOD) 4/5, 6, Rock Apart, Recov; (Rev Twirl) ¼ R Turn/2, 3, In Place, 3;**  
 5-8 **Rock Apart, Recov, ¼ L Turn/2, 3; ¼ L Turn/2, 3 M facing COH, Rock Apart, Recov; (Rev Twirl) ¼ R Turn/2, 3 face LOD, In Place/2,3; Rock Apart, Recov, Side, Close end CLOSED:**  
 9-12 Repeat action meas 1-4 Part C:  
 13-16 Repeat action meas 5-8 Part C:

SEQUENCE: A - B - C - A plus Ending.

Ending:

- 1-4 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, XIB, —; Apart, —, Point, —;**

**BITS AND PIECES — Red Boot 909**

**Choreographers:** Steve and Jackie Wilhoit

**Comment:** A two-step that is not difficult. Music has a country western sound. Cues on one side of record.

INTRODUCTION

- CLOSED Start the dance on the word love  
 1-4 **Side, Close, Fwd Turning to face RLOD in REVERSED SEMI-CLOSED, —; Fwd, —, 2 end CLOSED M face WALL, —; Side, Close, Bk Turning to face LOD in SEMI-CLOSED, —; Fwd, —, 2 end CLOSED M face WALL, —;**  
 5-8 **Side, Close, Side, Close; Side, —, Thru, —; Side, Close, Side, Close end SEMI-CLOSED facing LOD; Walk, —, Pickup**

to CLOSED, —;

PART A

- 1-4 **Progressive Scissors end SIDECAR; Progressive Scissors end BANJO; Rock Fwd, —, Recov, —; Rock Bk, —, Recov to CLOSED M face WALL, —;**  
 5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, XIB, —; Walk Fwd, —, Pickup to CLOSED —;**

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Basket Ball Turn, —, 2, —; 3, —, 4 end CLOSED M facing WALL, —;**  
 5-8 **Twisty Vine, —, 2, —; (Side, Close, XIF, —;) Bk, Close, Fwd to face RLOD in OPEN, —; Side, Close, XIF face LOD, —; Fwd, —, Pickup to CLOSED, —;**

BRIDGE

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

PART C

- 1-4 **Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —;**  
 5-8 **Fwd, Close, Fwd, Close; Fwd, —, 2, —; Turn Two-Step; Turn Two-Step end M face LOD;**  
 SEQUENCE A- A end BUTTERFLY - B - A - A end OPEN-FACING - Bridge - C - C end BUTTERFLY - B-Meas 1-4 B plus Ending.  
 Ending:  
 1-4 **BUTTERFLY M facing WALL (Twirl) Side, —, XIB, —; Fwd, —, Pickup to CLOSED M facing LOD —; Side, Close, Bk end SEMI-CLOSED face COH, —; Dip Bk, —, —, —;**  
 5-8 **Recov, —, Reach Thru end CLOSED M face LOD, —; Side, Close XIF, —; Side, Close, Bk, —; Step Apart, —, —, —.**

**GIRL FROM IPANEMA — Grenn 17056**

**Choreographers:** Ernie and Kit Waldorf

**Comment:** This one will keep you thinking. Big band sounding music.-

INTRODUCTION

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

PART A

- 1-4 **FWD, —, Fwd, Lock; Manuv, —, Side, Bk BANJO DIAGONAL REVERSE & WALL; Bk, —, L Turn, Fwd DIAGONAL LOD & WALL; Manuv, —, Side, Close in CLOSED M facing RLOD;**  
 5-8 **Spin Turn end M face LOD; Bk, —, L Turn, Close; Telemark, —, 2, —; 3**

BANJO, —, Fwd, —;

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

13-16 **CLOSED M facing RLOD Spin Turn M face LOD; Bk, —, L Turn, Close; ¼ L Turn, —, Side, Close; ¼ L Turn, —, Side, Close BANJO M DIAGONAL LOD & WALL;**

PART B

1-4 **Twisty Vine, —, 2, —; ½ L Turn M face COH, —, Side, Close; Twisty Vine, —, 2, —; ½ R Turn M face WALL, —, Side, Close end CLOSED M face RLOD;**

5-8 **Pivot, —, 2, —; 3, —, 4 end SIDECAR M face DIAGONALLY WALL & RLOD, —; Twinkle to BANJO; Twinkle to HALF-OPEN face DIAGONAL WALL & LOD;**

9-12 **Vine, —, 2, —; ½ Solo Turn, —, Side, Close; ½ Solo Turn, —, Side, Close; Sway Apart, —, Recov BUTTERFLY M facing WALL, —;**

13-16 **Side, Close, Fwd, —; (Rev Twirl) ¼ R Turn face RLOD, —, 2, —; Side, Close, Bk, —; (Twirl) ¼ R Turn face LOD, —, 2 end BANJO M facing DIAGONAL WALL & LOD, —;**

PART C

1-4 **Fwd, —, Fwd, Lock; Manuv M face RLOD, —, Side, Bk; Bk, —, Bk, Lock; Bk Turning Hover end M face DIAGONAL WALL & LOD;**

5-8 **Bk, —, Side, XIB end SEMI-CLOSED facing LOD; Thru, —, Side, XIF to CLOSED; Pivot, —, 2 M facing LOD, —; Rock Bk, —, Recov to BANJO M facing DIAGONAL WALL & LOD, —;**

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

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

SEQUENCE: A - B - C - B plus Ending.

Ending:

1-4 **BANJO Twisty Vine, —, 2, —; 3, —, 4, —; Twisty Vine, 2, 3, 4 end BUTTERFLY Lunge Side, Recov Crosstilt, —.**

**BLUE MOON — Blue Star 2236**

**Choreographers:** Clark and Ginger McDowell

**Comment:** Despite the fishtail this is not a difficult two-step routine. The music is adequate. One side of record has cues.

INTRODUCTION

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

PART A

1-4 **Progressive Scissors end SIDECAR; Progressive Scissors to BANJO; Fishtail; Walk, —, 2 end M face Wall in CLOSED, —;**

5-8 **Turn Two-Step; Turn Two-Step end M face LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

9-12 **Fwd Two-Step; Fwd Two-Step ¼ L Turn, Side to BANJO M face RLOD, Bk, —; Bk Turn L, Side, Fwd M face LOD, —;**

13-16 **Fwd, Lock, Fwd, Lock; Walk, —, 2 end M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**

PART B

1-4 **Fwd Two-Step; Fwd Two-Step; ¼ R Turn, —, XIB, —; L Turn Two-Step M face LOD;**

5-8 **¼ L Turn, —, XIB, —; Turn Two-Step M face WALL; Side, XIB, Side, XIB; Walk, —, Pickup to CLOSED M facing LOD, —;**

SEQUENCE: A - B - A - B - B plus Ending.

Ending:

1-4 Repeat meas 1-4 Part A:

5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Ack, —.**

**SHE'S MAKING EYES AT ME — Belco 316**

**Choreographers:** Richard and JoAnne Lawson

**Comment:** A carefree easy routine with light and peppy music.

INTRODUCTION

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

PART A

1-4 **(Charleston) Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd Two-Step; Fwd Two-Step;**

5-8 Repeat action meas 1-4 Part A:

9-12 **Twisty Vine, —, 2, —; Side, Close, Fwd, —; Twisty Vine, —, 2, —; Side, Close, Fwd, —;**

13-16 **Strut, —, 2, —; 3, —, ¼ R face WALL, Side, Close, Side, Close end facing LOD in OPEN; Walk, —, 2, —;**

PART B

1-4 In OPEN repeat action meas 1-4 Part A:

5-8 Repeat action meas 1-4 Part B except to end in BUTTERFLY M facing WALL:

9-12 **Side, Touch, Side, Touch; Side Two-Step; Side, Touch, Side, Touch; Side Two-Step end CLOSED;**

13-16 **Turn Two-Step; Turn Two-Step (Twirl) Side, —, XIB, —; Fwd, —, Pickup to CLOSED M facing LOD, —;**

SEQUENCE: A - B - A - B - A plus Ending.

Ending:

1-4 Last time thru Part A **Walk, —, 2 M face WALL, —; Then-Turn Two-Step; Turn-Two Step; (Twirl) Side, —, XIB, —; Step Apart, —, Point, —.**

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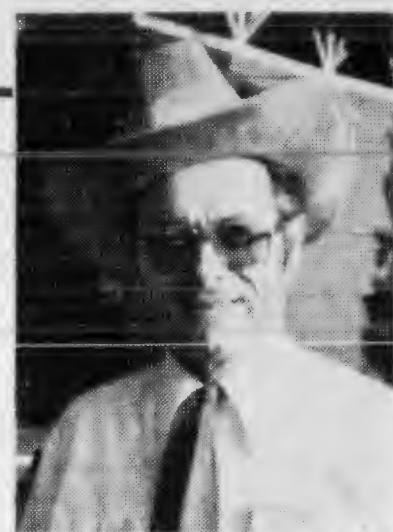
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**CALLER  
of the  
MONTH**



*Wally Sanderson, Armstrong, BC*

**T**HIS MONTH MARKS A SPECIAL milestone for Wally Sanderson, who is celebrating 25 years of calling. The square dancing bug hit in 1958 when he lived in Lake Cowichan on Vancouver Island. It was a time when the activity was enjoying increasing popularity in the area and with it came the need for leadership. And so, after only one year of dancing, Wally became immersed in learning all he could about calling, which in those days consisted of about 50 basics. Then armed with a 17-watt sound system with one speaker, he started his first beginner's class. Voice in prime, and nerves bad, he struggled through the year, graduating four squares. These people formed the Lively Lakers and he called for this club until leaving the Island to head north to the Quesnel area in 1964.

Wally's calling responsibilities accelerated as he took over the helm for a Quesnel group, called the Cariboo Wheelers, and folks who were dancing to records at Williams Lake, B.C., approached him to help out once a month. Well, once a month became once a week and soon, in spite of a 150 mile round trip each square dance night, he was calling

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regularly for both clubs and continued to do so for the next 10 years. As a point of interest and of dedication, during that time he missed only one dance, because of extremely cold weather.

In 1975, another move took Wally and his wife, Ev, to the Okanagan area where he began teaching beginner classes through the Okanagan College. Except for the 1975 season, in his 25 years of calling, he has turned out a class each year. Currently, the Sandersons are on the go three nights a week — teaching round dancing, beginner's square dancing and calling for the Sun Country Squares. Occasionally, when he has a free Saturday, Wally calls in outlying areas. He has called in many points in Alberta, Nova Scotia, Prince Edward Island, Hawaii, Seattle, all over British Columbia and as far north as White Horse.

His dancers say, "Wally Sanderson is like his heart. Until it stops, he will always be dedicated to square dancing. Calling and people are his life."

Congratulations, Wally, Have a great 25th.

### LETTERS, continued from page 3

azine. I really do appreciate it and can assure you that it is read word for word, cover to cover. I have found it most enjoyable, information and instructive.

Keith Marlowe  
Ipswich, Suffolk, England

Dear Editor:

The enclosed subscription order was awarded as a door prize at the recent graduation dance held by the Promenaders Square Dance Club at Hickam Air Force Base, Ha-



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waii. We consider your magazine an excellent gift to new dancers. We also enjoy the ideas from other clubs, such as the Crockpot Party from the April issue which we used at our graduation dance with great success.

Barbara Fisher  
Mililani Town, Hawaii

Smile, bow and look at each man as you pass him. To stop rough pulling on ladies' hands, just let your hand go limp. He'll get the message. Smile all the while!

Annette Van Derslice  
Dhahran, Saudi Arabia

Dear Editor:

I would like to offer a few hints for battered dancers. To discourage jumping and bumping when weaving the ring, hold your skirt up with a hand on each side. It looks pretty, too.

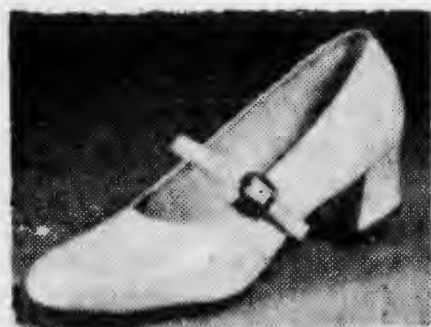
Dear Editor:

Your comments about "applause" (June magazine) prompts me to write. Everywhere we have gone there has always been applause after every tip and after every round dance, for that matter. We feel the applause not only

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tells the caller we appreciated his calling but it thanks all the others in the square. Maybe we midwesterners are old-fashioned; if so, we'll stay that way. . .Also your Public Opinion Poll was very interesting (wish we could have participated). We ordinarily dance Plus but have no objections to a Mainstream dance provided the caller puts it together in an interesting and challenging way, and some sure do have a knack for it. We've also been tied in knots just doing the basics and we loved it. . .I particularly like Fashion Feature and

Ladies on the Square since I sew all my dresses and my husband's shirts.

Nita Marsyla  
Colona, Illinois

**There will be another questionnaire from Legacy soon. If you or your club would like to participate, write the Executive Secretary for a copy at 2149 Dahlk Circle, Verona, Wisconsin 53593. They would like to get answers from as many dancers as possible. — Editor**

Dear Editor:

I belong to a square dance club in Nagoya,

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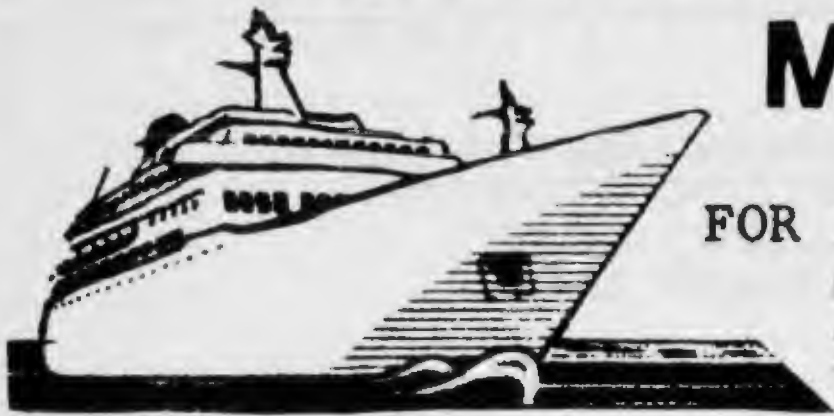
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which is a sister city of Los Angeles. In 1982 there was a fairly big festival called "Sister City Fair" here. Several people came from Los Angeles and other cities. Our club performed square dancing there as part of the activities. Wouldn't it be wonderful if we might get another chance of performing square dancing in public with square dancers from Los Angeles and from Nagoya together? We could even have an annual jamboree either here or there. Are any clubs in Los Angeles interested in this idea? We would love to

make sister club with one of those in L.A. Anyone interested, please write me.

Mitsuru Higaki  
1-74, Sohara Toei-cho  
Kakamigahara-shi, Figu 504  
Japan

**Any square dance club in Los Angeles interested in being a sister club with the Nagoya Cats & Dogs, please write Mitsuru direct. A wonderful relationship could develop. Also see additional news from Mitsuru in World this month. — Editor**

## *Meg Simkins*

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Dear Editor:

Always enjoy your magazine. We share it with our round dance workshop groups so they can enjoy it, too. Good wishes for continued success.

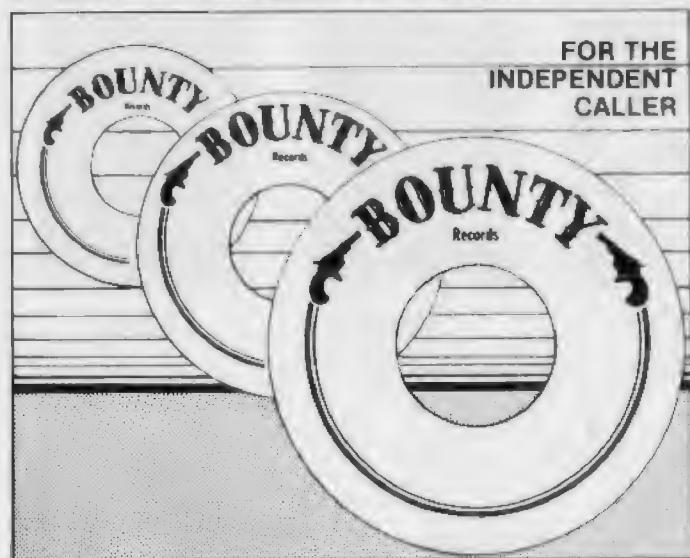
Hap and A.J. Wolcott  
Linwood, New Jersey

Dear Editor:

We are just out of Basic and Mainstream workshop. We have had 12 lessons but we feel that isn't enough lessons for beginners. We have never square danced until we retired this year and wanted to take it up because we now

have time. We have found more experienced dancers getting angry with us when the set would break down because we didn't know all the movements. You cannot learn them in 12 lessons. Now our caller is starting classes to help us beginners learn the beauty of square dancing, how to be smooth, how to twirl, styling, skirtwork, how to stand, etc. We think everyone should take a class like this when they get out of Basic square dancing classes before going out and trying to dance.

The Clayton Todds, Sulphur Springs, AR



Tom Perry



Josh Frank



Bob Kuss



Sparky Sparks

### NEW RELEASES

- BTY 106 **Detour** by Ernie Kinney
- BTY 105 **Lone Star Lovin Night** by Tom Perry  
(BTY 105 is a flip CW tune with music only on one side and includes a round dance written by Bill and Martha Buck.)

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- BTY 103 **Stay Young** by Pat Diamond
- BTY 102 **Josh Frank First Edition** — Country/Western Album
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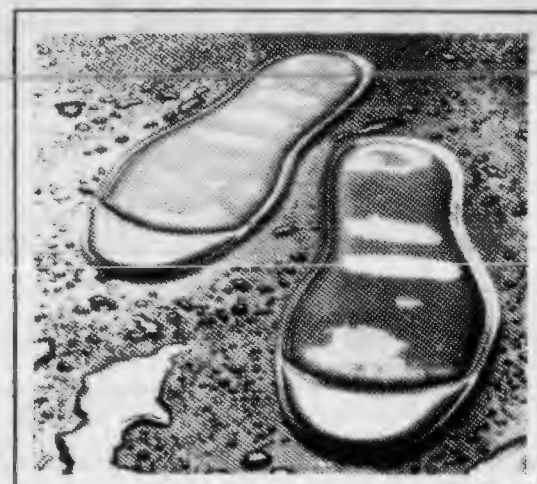
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## ☞ Mileposts ☜

**Died:** Don Hadlock, a victim of an automobile accident, in July of this year. Don was well known to square dancers everywhere through his company, Badge Holders, located for some years in Hayward, California and more recently in Mariposa, California. His company has been evident in the pages of this magazine since 1975. Our deepest sympathy is extended to the Hadlock family.

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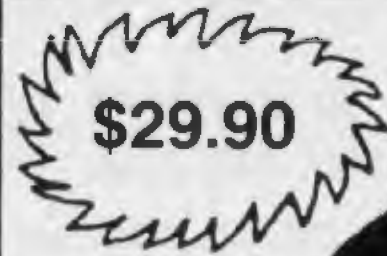
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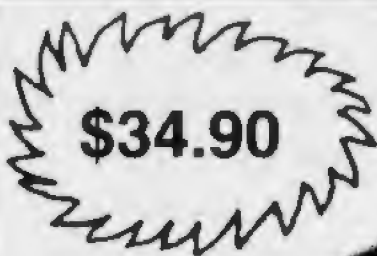


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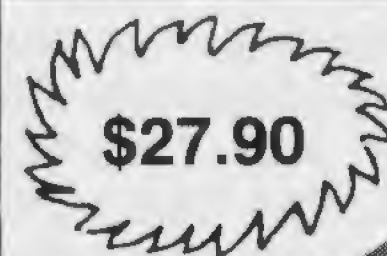
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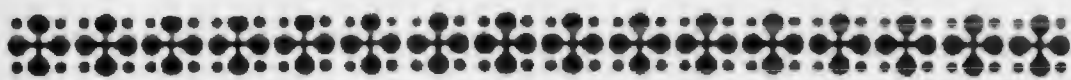
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**RECORDS**, *continued from page 39*

### THE LIGHT OF MY LIFE — Prairie 1070

**Key: C**      **Tempo: 128**      **Range: HC**

**Caller: Johnnie Scott**      **LC**

**Synopsis:** (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — meet and right and left thru — swing thru — boys run to right — cross fire — walk and dodge — partner trade — swing corner — allemande new corner — promenade her home (Alternate figure) Head two couples square thru four hands — meet that two split 'em round one — line of four — forward and back — square thru four hands — U turn back — star thru — square thru three hands — swing corner — promenade.

**Comment:** This release has a crossfire and walk and dodge in the choreography and according to the dancers there was a little different feeling to the dance. The music is average. Johnnie does a nice job on the calling. The alternate figure is Mainstream.

Rating: ☆☆☆☆

### MISTY — River Boat 211

**Key: F**      **Tempo: 132**      **Range: HD**

**Caller: Gary Carnes**      **LC**

**Synopsis:** (Intro) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break & end) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — do sa do corner — swing thru — spin top — right and left thru — flutterwheel — sweep a quarter more — swing corner — promenade.

**Comment:** The key range on this release may have to be determined by the record buyer according to his or her capabilities. The music offers a good banjo and mandolin picker. The figure is Mainstream and dances well. A four

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rating is offered hoping the key range will not be a problem. Rating: ☆☆☆☆

**SENTIMENTAL OLE YOU — Blue Star 2237**  
**Key: E Flat Tempo: 128 Range: HC**  
**Caller: Andy Petre LD**

**Synopsis:** (Break) Allemande left corner — home do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — boys run right — bend that line — right and left thru — pass the ocean — swing thru — boys trade — turn thru — swing corner — prome-

nade.

**Comment:** A closely timed figure that dances well. The tune is easy for callers to handle. The figures are all Mainstream. Has a good feeling to it. Key may be a little high for some callers. Note: Add circle left on introduction of cue sheet. Rating: ☆☆☆☆

**CORNBREAD BEANS AND SWEET POTATO  
 PIE — Lamon 10093**

**Key: G Tempo: 128 Range: HD**  
**Caller: David Moody LD**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A rhythmic recording with a beat that



Joe Saltel



Bob Stutevoss



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## STAND AT YOUR WINDOW — Desert 15

**Key: A**      **Tempo: 128**      **Range: HA**

**Caller: Hal Dodson**      **LA**

**Synopsis:** (Break) Circle left — walk around corner — turn partner by right — men star left — turn partner by right — corner allemande — swing own — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run to right — tag the line — face to right — wheel and deal — turn thru — left allemande — come back one swing — promenade.

**Comment:** A melody that many dancers will relate to. The figure is most danceable using Mainstream moves. Hal's calling comes across very clearly. The music is average with a strong drum beat. Rating: ☆☆☆

## GOT LEAVIN' ON HER MIND — Red Boot 278

**Key: F**      **Tempo: 128**      **Range: HD**

**Callers: The Red Boot Boys**      **LC**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel across — sweep one quarter more — pass thru — right and left thru — swing thru — swing thru again — swing corner — promenade.

**Comment:** This is well done by the Red Boot Boys and should be listened to. A nice beat and simple Mainstream figure that dances very smoothly. Rating: ☆☆☆☆

## I STILL LOVE YOU — Blue Star 2238

**Key: C**      **Tempo: 128**      **Range: HC**

**Caller: Marshall Flippo**      **LC**

**Synopsis:** (Intro) Circle left — left allemande corner — do sa do — left allemande corner — weave ring — do sa do — promenade (Break & end) Allemande left Alamo style — balance — swing thru — forward two — rock again — swing thru — forward two — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — with sides make right hand star — heads star by left — same two right and left thru — touch a quarter — walk and dodge — partner trade — reverse the flutter — promenade.

**Comment:** A western sound with a nice balance of voice and music. The figure is good and well timed for dancer enjoyment. Mainstream moves are used. Rating: ☆☆☆☆

**WHERE YOU GONNA BE TONIGHT —  
Roofers — 123**

**Key: D, E Flat & E Tempo: 128 Range: HB  
Caller: Gerald McWhirter LD**

**Synopsis:** (Break) Four ladies chain three quarters — chain back — sides face grand square eight steps — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — right and left thru — swing

thru — spin the top — boys move up — right and left thru — slide thru — pass thru — left allemande — come back one and swing — promenade (Alternate break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Alternate figure) Heads square thru four hands — right hand star — star by the left — same two right and left thru — square thru on third hand — box the gnat — swing — promenade.

**Comment:** This is an average release that dances well. It has two figures on the cue sheet and offers a key change. Rating: ☆☆☆

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## WANDERING EYES — Lamon 10079

Key: E      Tempo: 128      Range: HB

Caller: Aaron Lowder      LB

**Synopsis:** (Intro & end) Circle left — men right hand star — allemande left — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back home — roll promenade (Figure) Head two couples promenade halfway — two and four right and left thru — square thru four hands — do sa do — eight chain four — do sa do own — promenade.

**Comment:** Music continues to improve with Lamon records. The choreography was a little awkward when a do sa do is called from an eight chain four then all promenade. Maybe a swing would help. Calling is clear and timing is close. Rating: ☆☆☆

## WE'VE GOT THE MUSIC — River Boat 206

Key: B      Tempo: 130      Range: HD Sharp

Caller: Ron Welsh      LB

**Synopsis:** (Break) Left allemande — come back do sa do — left allemande — weave the ring — do sa do — promenade (Figure) Heads promenade halfway — right and left thru — square thru four hands — do sa do — make a wave — swing thru — boys trade — turn thru — left allemande — promenade.

**Comment:** This release could easily be selected for the Workshop portion this month. The music has improved on this label and Ron does a nice job of calling. The figure is simple Mainstream and times well. Rating: ☆☆☆☆

## HAPPY SONG — Square Dancetime 001

Key: D      Tempo: 128      Range: HB

Caller: Jack Murtha      LD

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

**Comment:** Welcome to the recording field. This first release has well timed choreography, above average music and a good balance of

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voices and music. The tune is easy to call with good vocal harmony in the background. A worthwhile Mainstream release.

Rating: ☆☆☆☆

**A MEMORY ON MY MIND — Rawhide 114**

**Key: E Flat      Tempo: 128      Range: HC**  
**Caller: Jim Brown      LA Flat**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande corner — weave ring — swing — promenade (Figure) One and three promenade halfway — lead to right — circle to a line — curlique — coordinate — boys move

up — bend the line — star thru — pass thru — trade by — swing corner — left allemande new corner — promenade.

**Comment:** A well recorded instrumental with a very good strong beat. The figure uses a coordinate and a follow up move that is well done. The calling is clear and could be a Workshop release. Rating: ☆☆☆☆

**IF LOVING YOU IS WRONG — Blue Ribbon 237**

**Key: A Minor      Tempo: 128      Range: HC**  
**Caller: Bobby Lepard      LA**

**Synopsis:** (Break) Circle left — allemande left — right hand round own — four men star left —

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FT-110 **Lovesick Blues** by Jay

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FT-104 **Snipe Romp/Flip Hoedown** by Rick

FT-103 **Pick Me Up On Your Way Down** by Jay

FT-101 **Pickin' Up Strangers** by Jay

turn partner by right — corner allemande —  
swing own — promenade (Figure) Head cou-  
ples promenade halfway — down middle right  
and left thru — flutterwheel straight across —  
sweep a quarter more — pass thru — right  
and left thru — square thru three quarters —  
left allemande — swing — promenade (Alter-  
nate figure Plus & QS) Heads pass the ocean  
— ping pong circulate — extend the tag —  
linear cycle round — line of four pass thru —  
bend the line — star thru — do sa do — make  
an ocean wave — swing thru — boys trade —  
turn thru — left allemande — promenade.

**Comment:** A very good instrumental with nice

chord action. The calling is well done. The cue  
sheet offers a Mainstream dance, a Plus and  
Q.S. figure. The melody has few changes and  
could become monotonous if callers don't use  
some variety. Rating: ☆☆☆☆

## PUTTIN' ON THE RITZ — Unicorn 302

**Key: D Minor Tempo: 128 Range: HD**  
**Caller: Shag Ulen LA**

**Synopsis:** (Break) Sides face grand square —  
heads face grand square — (Figure) Heads  
flutterwheel across the floor — sweep one  
quarter more — double pass thru — track II  
swing corner — allemande left new corner —

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weave ring — swing — promenade.

**Comment:** The use of many words could be difficult for some callers to handle due to minor key adjustments. However, Shag gets them all in without any problem. Music is average. Track II is offered in figure. Rating: ☆☆

**A COWBOY'S DREAM — Hi-Hat 5065**

**Key: G Tempo: 128 Range: HB**  
**Caller: Ernie Kinney LA**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle

right and left thru — square thru four hands — do sa do corner — touch one quarter — scoot back — girls roll — boys run once and a half — promenade.

**Comment:** The figure is different in moves that offer a girls roll and boys roll once and a half and promenade. Smoothly executed.

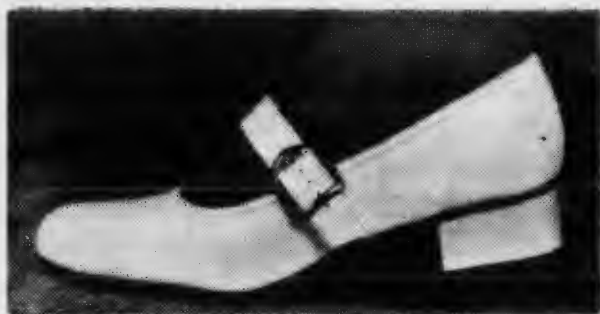
Rating: ☆☆☆

**GAME OF LOVE — Rawhide 113**

**Key: B Flat Tempo: 130 Range: HC**  
**Caller: Dick Waibel LB Flat**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A very good solid recording with fine

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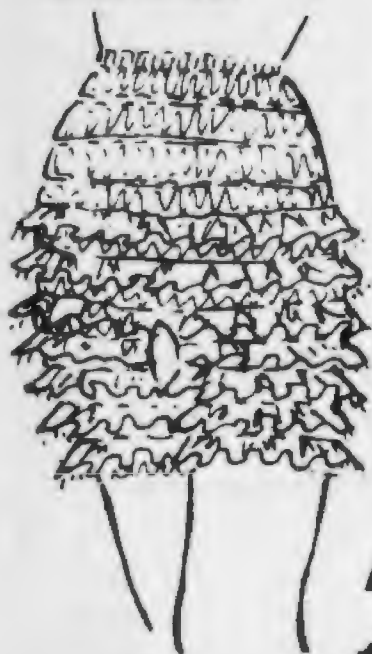
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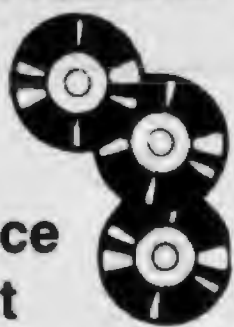
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music. The melody line is easy for callers. Quite a few words in some places but callers should be able to handle them. Choreography is Mainstream throughout and well timed. A strong emphasis on the beat. Rating: ☆☆☆☆

### FIREBALL MAIL — Big Mac 062

Key: C Tempo: 128 Range: HC  
Caller John Eubanks LG

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

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boys run right — tag your line right — wheel and deal — touch one quarter — scoot back — swing corner — promenade.

**Comment:** It's very interesting the way that Fireball Mail has made a reentry into the recording field the last few months. This figure has a little different twist to it and is well timed. The music is good with a fine banjo instrumentalist and is well recorded. Rating: ☆☆☆☆

### WE GO TOGETHER — Lamon 10101

Key: D Tempo: 126 Range: HA  
Caller: Bruce Williamson Jr. LA

Synopsis: (Break) Sides face grand square —



Dick Waibel



Doug Saunders



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Jim Brown



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circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — to outsides star by right — into middle left hand star to outside two — right and left thru — slide thru — load the boat — swing corner — promenade.

**Comment:** A novelty tune in some respects and well recorded. The figure that appears on sheet is quite wordy and could be a lot for callers to handle. Lamon offers another cue sheet which will be sent on request. Too much space would be needed to cover all figures. The dance offers a load the boat. The number four rating is given because some slight ad-

justments can be made to offer a better presentation. Rating: ☆☆☆☆

## SOME KIND OF WOMAN — Swinging Square 2380

Key: C      Tempo: 130      Range: HC  
Caller: Peter Richardson      LB

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

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**Comment:** Nice music on this release and the tune is easy to call. The dancers did enjoy listening to Peter's cockney-sounding, British accent as he called this tune. Figure is a very easy Mainstream. Take a listen to determine your needs. Rating: ☆☆☆

**SEVEN LONELY DAYS — M W 302**

**Key: G & A Flat Tempo: 128 Range: HC Callers: Steve Moore & Nelson Watkins LC**

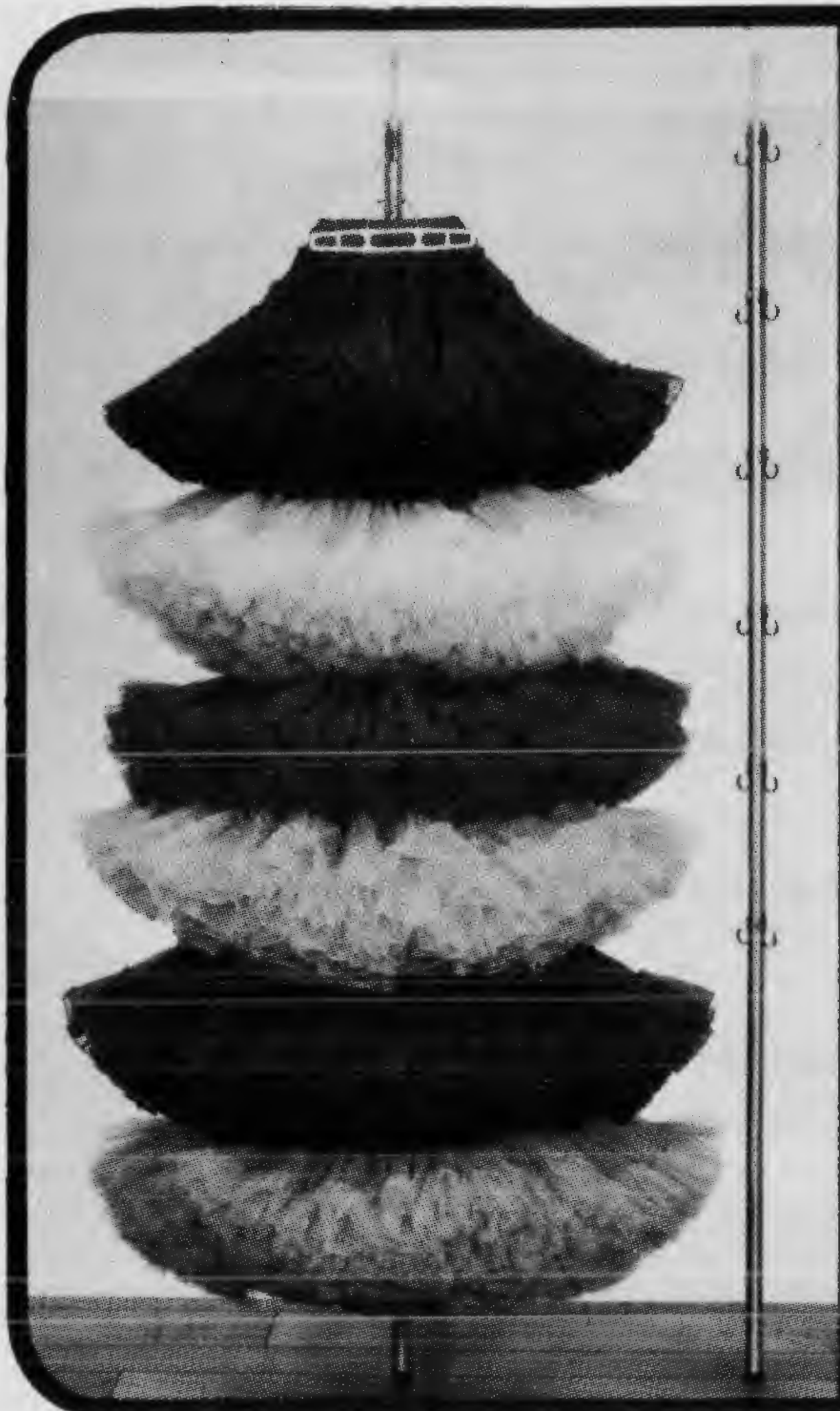
**Synopsis:** (Break) Four ladies chain — rollaway — circle — four ladies rollaway — circle left — allemande corner — weave ring — do sa do — promenade (Figure) head two couples prom-

enade halfway — sides pass the ocean — extend the tag — swing thru — boys trade — turn thru — left allemande — weave ring — do sa do — promenade.

**Comment:** A strong instrumental with the banjo creating a rhythmic style. The figure is Mainstream and dances well. Callers may have to take a listen to determine personal use. The harmony part seemed difficult in some places. Rating: ☆☆☆

**I'M IN LOVE AGAIN — Roofers 120**

**Key: E Tempo: 128 Range: HC Sharp Caller: Gerald McWhirter LE**



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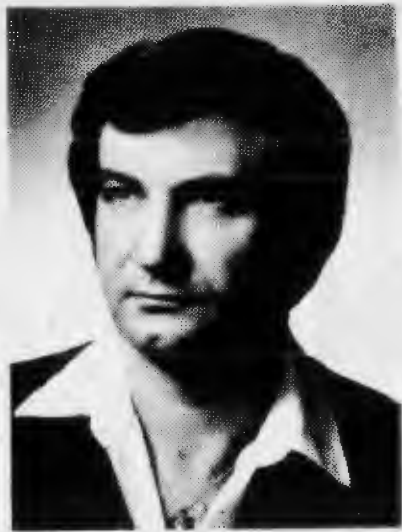
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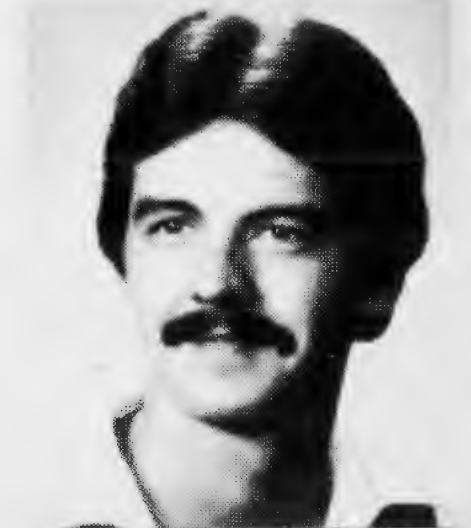
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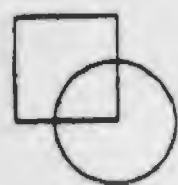
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**Comment:** The volume on this one seems rather low and needs to be increased when used. Above average music and a nice figure although crosstrail skip one and swing on alternate figure had some problems.

Rating: ☆☆☆☆

**FALSE HEARTED GIRL — Hi-Hat 5066**

**Key: C Tempo: 132 Range: HC**

**Caller: Bronc Wise LA**

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

**Comment:** An old time tune that is well established. Music is good and the figure offers a nice change of pace with a half tag and scoot back. Bronc really lets loose on this release and goes into orbit.

Rating: ☆☆☆☆

**IN THE GOOD OLE SUMMERTIME — Chicago Country 10**

**Key: F Tempo: 128 Range: HC**

**Caller: Bob Hester LC**

**Synopsis:** (Intro & break) Circle left — left allemande — all eight do sa do — left allemande — weave ring — swing — promenade (Ending) Four ladies chain — star them back — do sa do — turn partner left — corner right — partner left — head ladies center — tea cup chain — (Figure) Head couples promenade halfway — sides pass thru — partner trade — sides square thru four — do sa do — make a wave — all eight circulate — pass thru — trade by — swing corner — promenade.

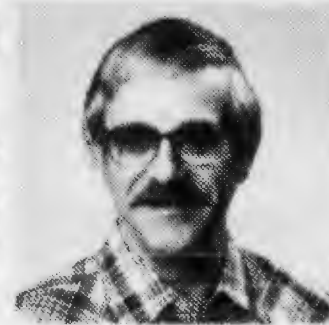


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TOP 25364 **APPLE FOR THE TEACHER** No. 2 by Dick Jones

**Comment:** Good music that is very well recorded. This tune is one that is recognized by all and can be a sing-a-long. Figure is average with a pass thru following an eight circulate from an ocean wave. Closer offers a tea cup chain. Rating: ☆☆☆☆

### WALKIN' AFTER MIDNIGHT — Flutterwheel 501

Key: D      Tempo: 128      Range: HC  
Caller: Pete Diven      LB

**Synopsis:** (Intro & end) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring —

do sa do — promenade (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — touch a quarter — walk and dodge — partner trade — reverse your flutterwheel — pass the ocean — swing thru — boys crossfold — swing corner — promenade.

**Comment:** Another great release. Good music well recorded and the figure has the kind of action that the dancers enjoyed. The boys crossfold and swing corners had a minimum amount of problems. The music makes you want to dance. Rating: ☆☆☆☆

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**HIGHWAY TO NOWHERE — Longhorn 1043**  
Key: B Flat Tempo: 128 Range: HD  
Caller: Francis Zeller LA

**Synopsis:** (Break) Allemande left Alamo style  
— right to own balance — swing thru — for-  
ward two balance again — swing thru — for-  
ward two turn partner right — left allemande —  
weave ring — swing — promenade (Figure)  
One and three square thru four hands —  
corner do sa do — touch one quarter — walk  
and dodge — partner trade — right and left  
thru — pass the ocean — make wave — recy-  
cle — swing corner — promenade.

**Comment:** A relaxed dance with good timing  
and smooth execution. The music is above  
average. The figure uses all Mainstream  
moves and Francis seems to enjoy the tune.  
Only one high note for callers to reach.

Rating: ☆☆☆☆

**TEN GUITARS — Ocean 9**  
Key: E Tempo: 132 Range: HB  
Caller: Greg Edison LB

**Synopsis:** (Break) Join hands circle left — al-  
lemmande left corner — home do sa do — men  
star left — turn thru left allemande — weave  
ring — do sa do — promenade (Figure) Head  
couples promenade halfway — walk in square  
thru four hands — swing thru — boys run  
around the girls — ferris wheel — square thru  
three hands — swing corner lady

**Comment:** A very rhythmic dance. Greg does a  
great job of yodeling. The music is average  
and the figure utilizes familiar choreography  
with all Mainstream figures. Rating: ☆☆☆

**OKLAHOMA MORNING — Petticoat Patter 116**  
Key: E Tempo: 130 Range: HC Sharp  
Caller: Toots Richardson LE

**Synopsis:** (Break) Heads star the route — circle  
left — left allemande — promenade (Figure)  
Heads square thru four — corner do sa do —  
swing thru — boys run right — tag the line —  
face right — wheel and deal — turn thru — left

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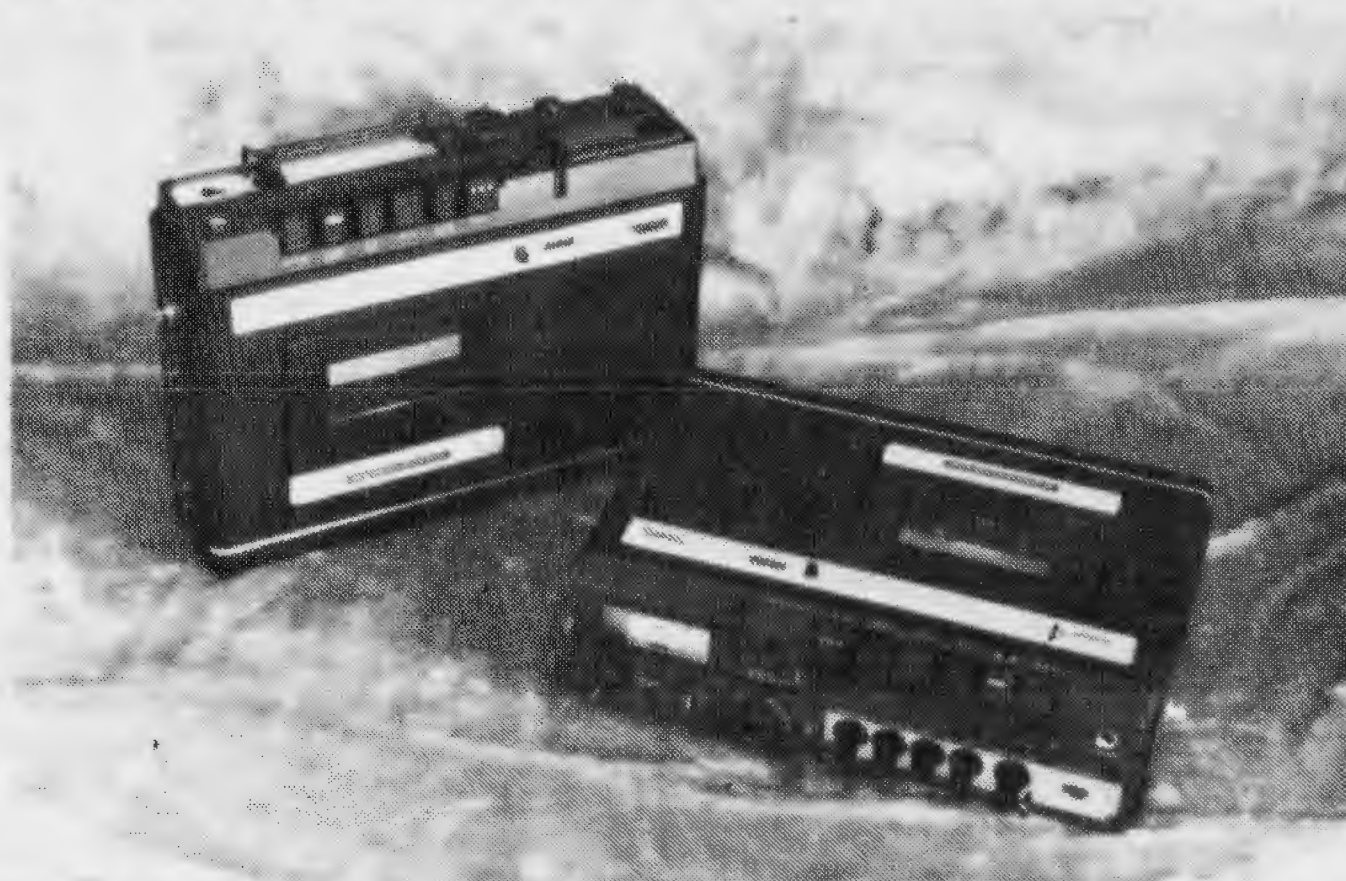
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allemande new corner — come back swing  
**Comment:** Toots includes a star the route on the introduction. The figure is a familiar one and is most danceable. The music does not seem quite as good as previous Petticoat Patter releases but is certainly acceptable.

Rating: ☆☆☆

## SWEET COUNTRY MUSIC — Pan Handle 104

**Key:** G & A     **Tempo:** 132     **Range:** HD  
**Caller:** Jim Snyder     **LA**

**Synopsis:** (Intro & end) Sides face grand spin — (Break) Sides face grand square — four ladies promenade — swing own — prome-

nade (Figure) Heads promenade halfway — lead right circle four — make a line — curlique — coordinate — men move up bend your line — star thru — pass thru — trade by — swing — allemande left — promenade (Optional figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

**Comment:** A strong beat. Voice and music could have more separation to make it easier for dancers. The middle break is well done with nice changes and harmony by additional voices. Figure offers coordinate. Allow thirty-two



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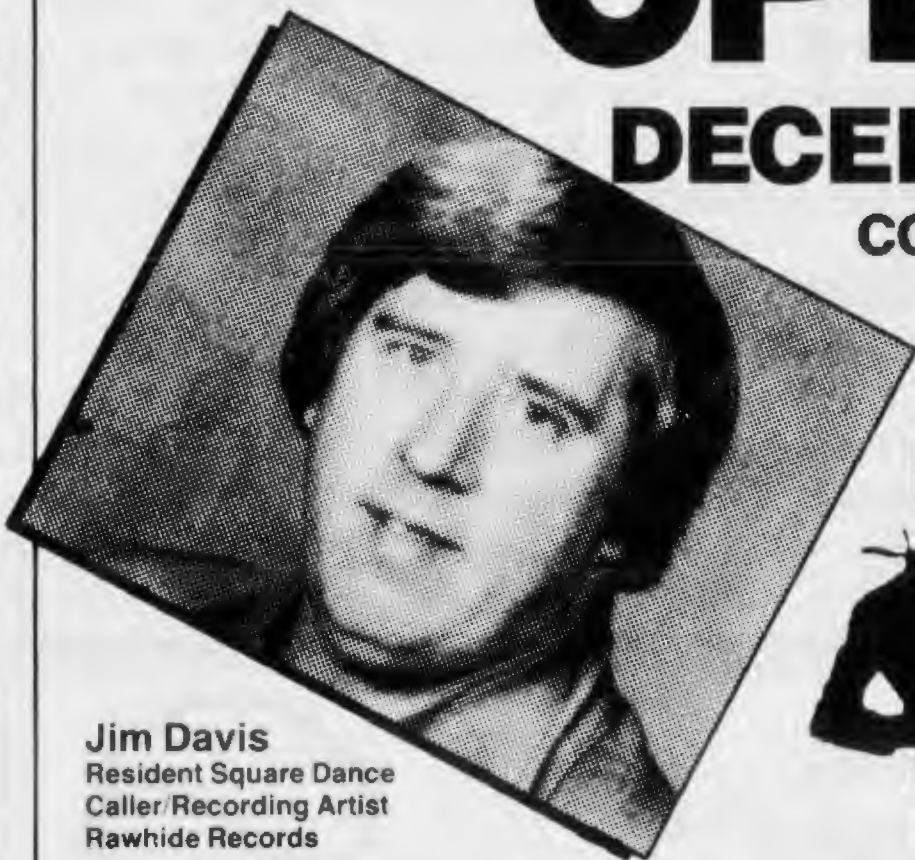
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beats on introduction after words to complete grand spin (not shown). Rating: ☆☆☆☆

**DOUBLE SHOT OF MY BABY'S LOVE —**  
**Quadrille 829**

**Key: D & E Flat Tempo: 128 Range: HB Flat**  
**Caller: Gary Mahnken LD**

**Synopsis:** (Intro & end) Sides face grand square — circle left — left allemande swing — promenade (End) Heads face grand square — circle left — left allemande — swing own — promenade (Figure) Heads promenade half-way — lead to right — circle four — make two lines — star thru — swing thru — boys trade —

boys run — bend the line — right and left thru — slide thru — pass thru — swing corner

**Comment:** A simple melody that became a little repetitious. The figure is well timed, flows smoothly and is easily danced. The music is above average. Rating: ☆☆☆

**WELCOME TO MY WORLD —**  
**Red Boot Star 1273**

**Key: F Tempo: 128 Range: HA**  
**Caller: Wayne McDonald LA**

**Synopsis:** (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads lead right and circle — make

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lines — go forward and back — touch one quarter — all eight circulate — boys run right — right and left thru — veer left — ferris wheel — pass thru — swing corner — promenade.

**Comment:** A nice smooth execution by Wayne. The figure is Mainstream and has well timed Mainstream movements. The music is good in all phases. Rating: ☆☆☆☆

**I'VE GOT A HEART OF GOLD — Roofers 121**  
**Key: B Flat      Tempo: 128      Range: HC**  
**Caller: Gerald McWhirter      LF**  
**Synopsis:** (Break) Four ladies chain — chain back home — join hands circle — left al-

lemande — weave ring — swing partner — promenade (Figure) One and three square thru four — right hand star with outside two once around — heads star by left — same two swing thru — boys trade — turn thru — left allemande — swing — promenade (Alternate figure) Four ladies chain three quarters — one and three promenade halfway — two and four right and left thru — rollaway — join hands circle left — ladies square thru — swing

**Comment:** A smooth dance with a nice beat. The figure using Mainstream moves is not difficult. Gerald seems to enjoy the calling. Music is above average. Rating: ☆☆☆☆

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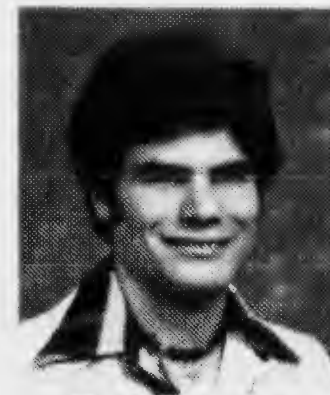
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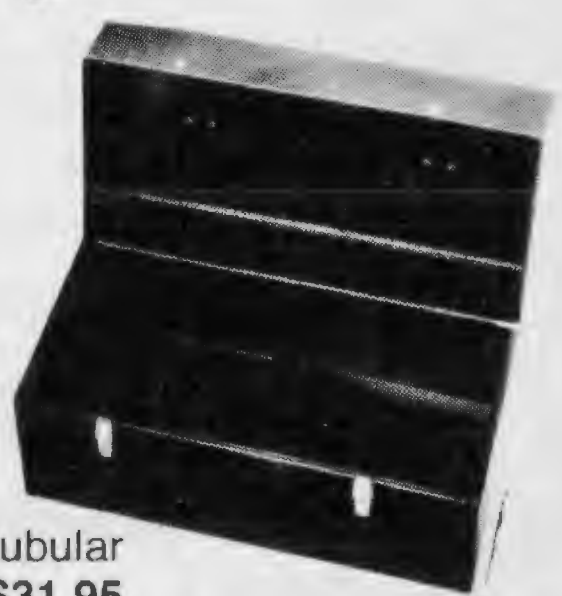
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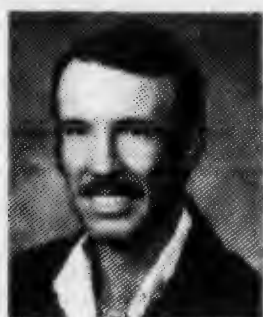
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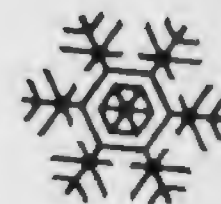
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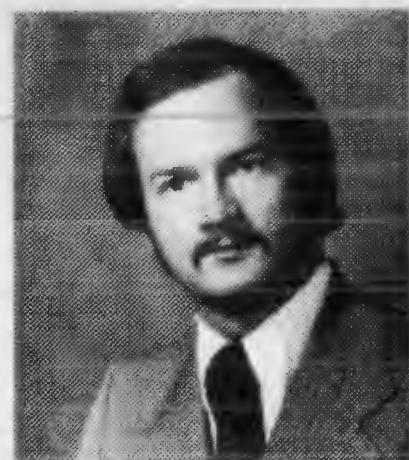
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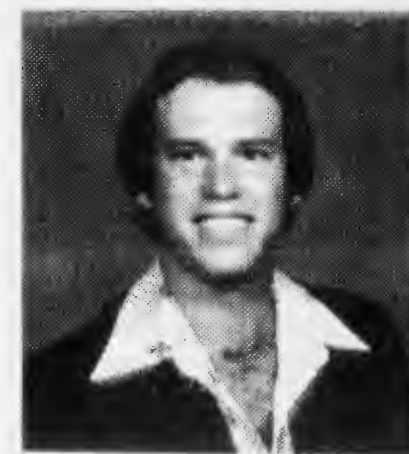
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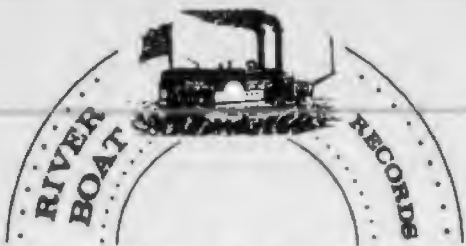
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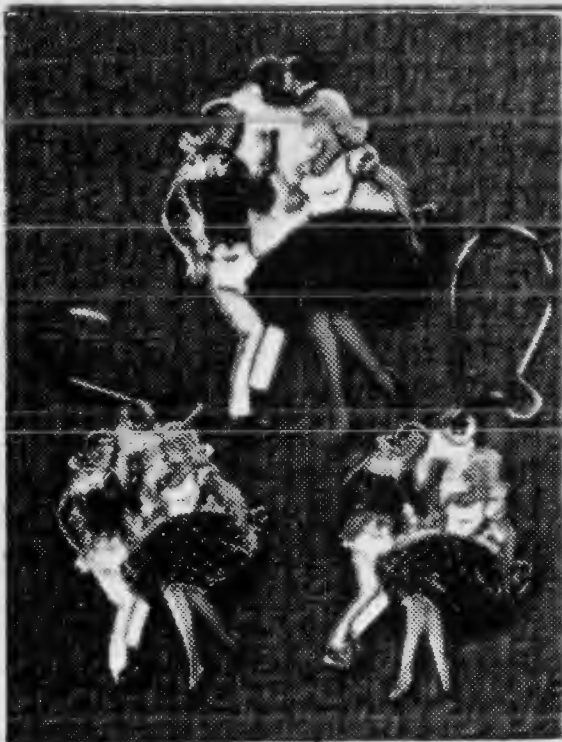
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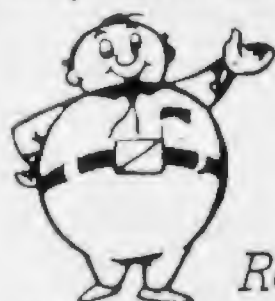
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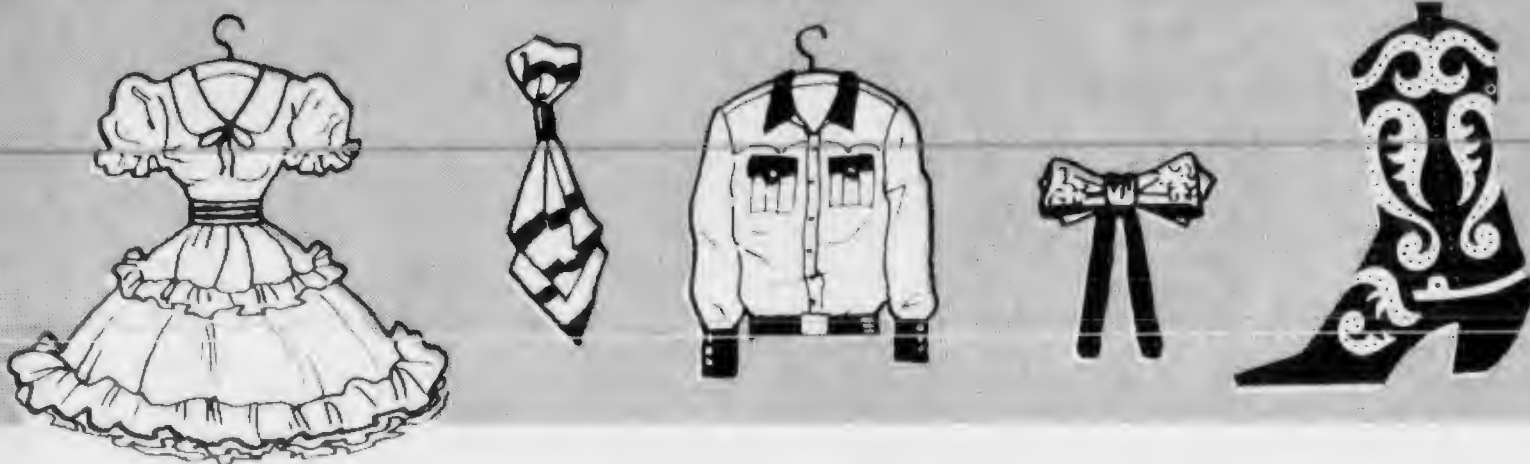
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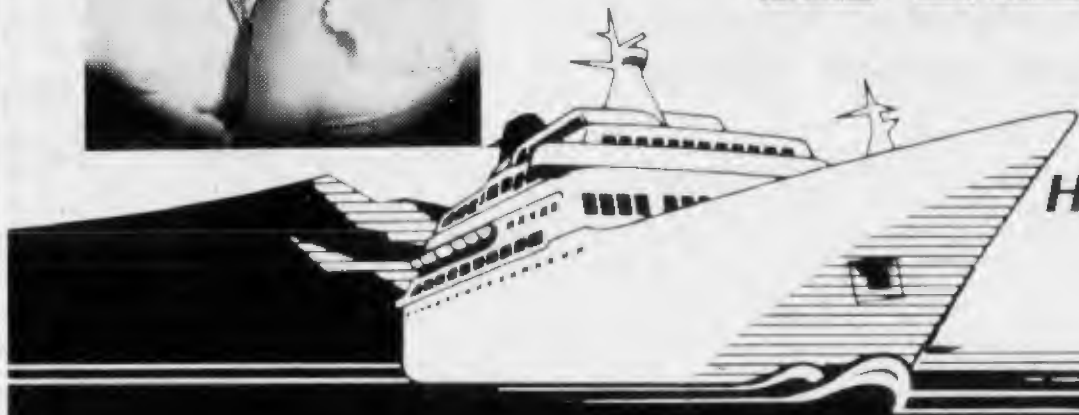
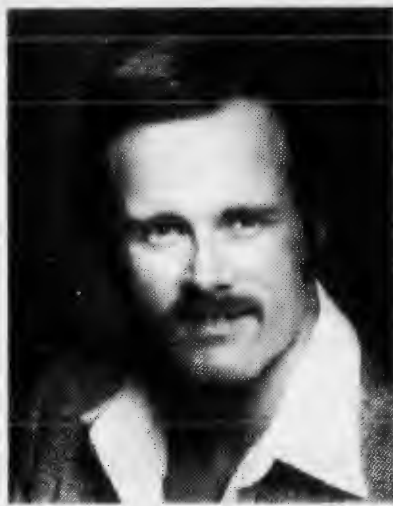
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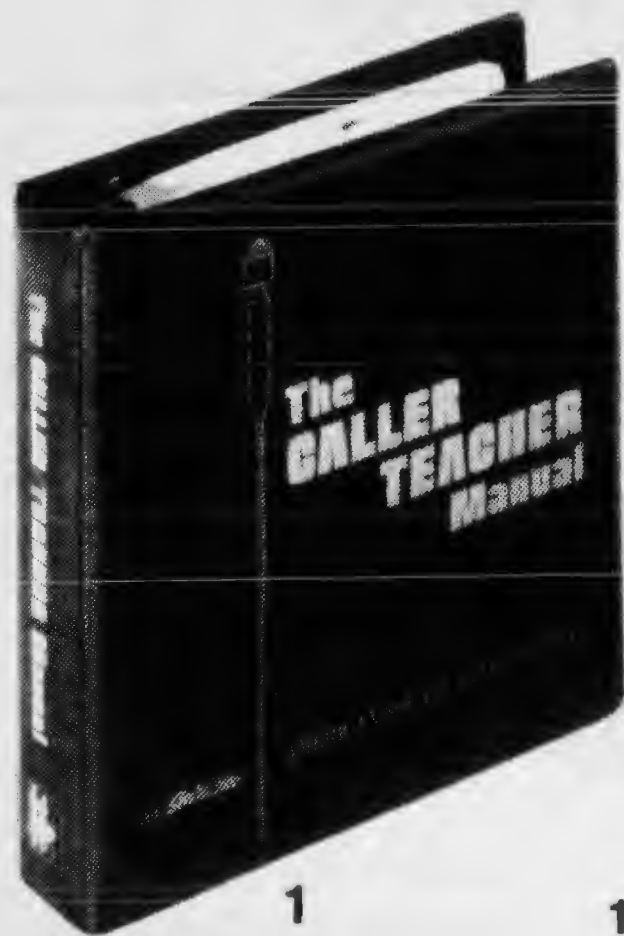
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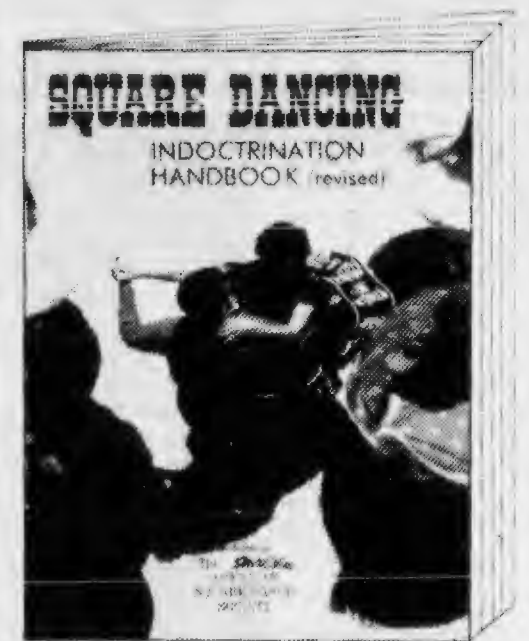
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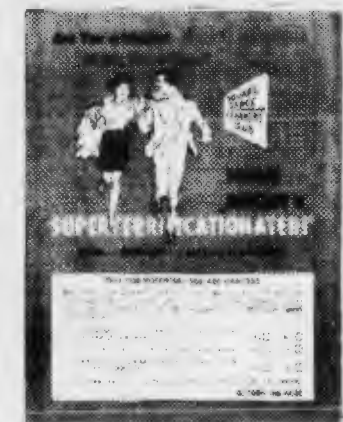
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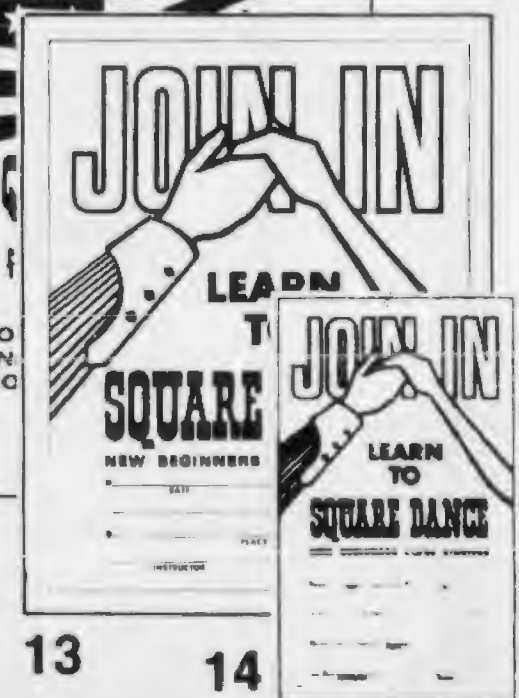


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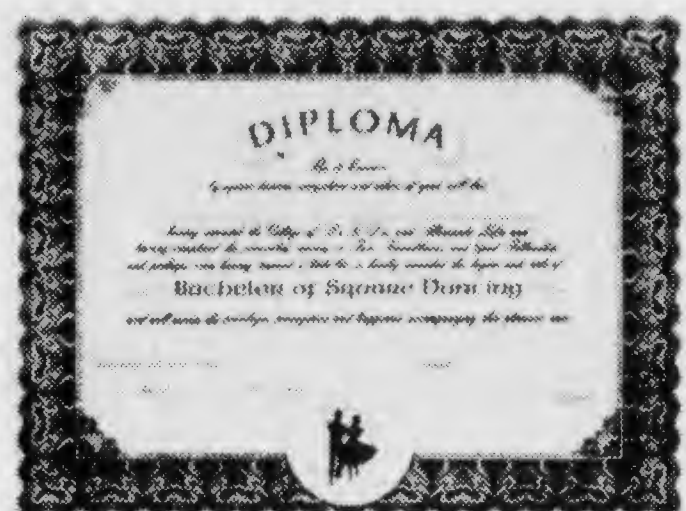
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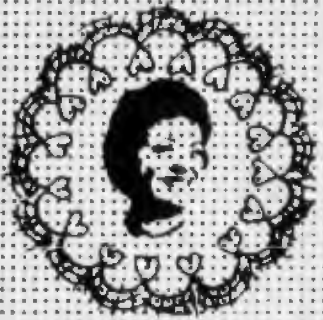
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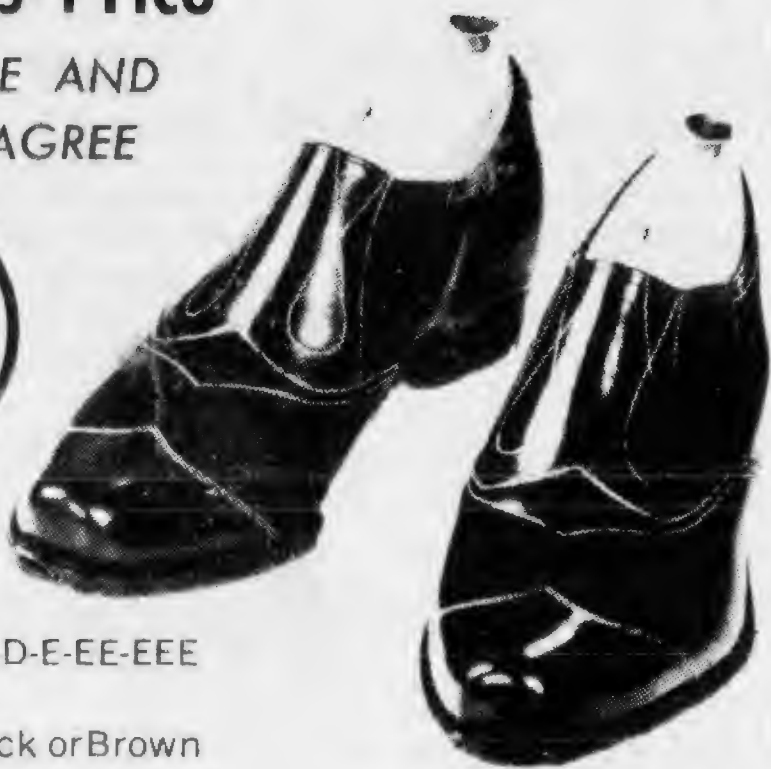


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