

SQUARE DANCING

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The Big Events of

1985

(starts on page 17)

JANUARY 1985

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Official magazine of The ~~Solo~~ **AMERICAN SQUARE DANCE SOCIETY**

ANNOUNCING

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SUMMER 1985

July 21 – 26

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Bob & Roberta Van Antwerp, Stateline, Nevada

Rounds by:

Harmon & Betty Jorritsma, Garden Grove,
California

Contras by:

Your hosts, Bob & Becky Osgood, Los Angeles,
California

Those who have attended a recent Asilomar will automatically receive a Summer '85 Asilomar brochure. Others may receive a free brochure and application by writing:

ASILOMAR

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:

Many thanks for your wonderful magazine which has greatly helped me in attempting to keep square dancing alive and well on the East coast of Canada.

Tom Gardner
Sydney Mines, Nova Scotia

Dear Editor:

I enjoyed reading your account of when you visited a dance in Concord, Massachusetts. This is what I expected to find when I began square dancing four years ago. I wanted to dance for relaxation, exercise and fun. I took lessons for three years: Basic, Mainstream, some Plus 1 and Plus II. We drove 100 miles for lessons once a week and were expected to return for the weekly dance as well . . . It seems to me that in order to be a square dancer it has to be your number-one priority,

leaving no time for church, family, community services or other forms of entertainment. I had to drop out because of the pace and pressure and was disgusted with the courses I had to take in order to go to the festivals . . . The Merriam Webster Third New International Dictionary Unabridged, under Cult (6a) says (in part) . . . excessive devotion or dedication to some person, idea or thing . . .” Could this be what has happened to square dancing? Think about it.

Lorraine Keeney
Big River, California

Dear Editor:

Your Handbooks and Manuals have been a real help in our learning to dance. Thank you.

Robert and Kathryn Jordan
Willits, California

Dear Editor:

We have been teaching women who wish to square dance but have no partners, in other words all ladies squares, for several years and for the last two-and-a-half years at our local Senior Center. Our group is called the Powder Puff Squares; any men who may be kind enough to fill in when needed are called the Powder Puffers . . . We encourage the girls to keep to their own square when they dance at other clubs . . . We think there is a wonderful supply of square dancers being lost when callers won't include all-girl squares in their

Please see **LETTERS**, page 63

SQUARE DANCING

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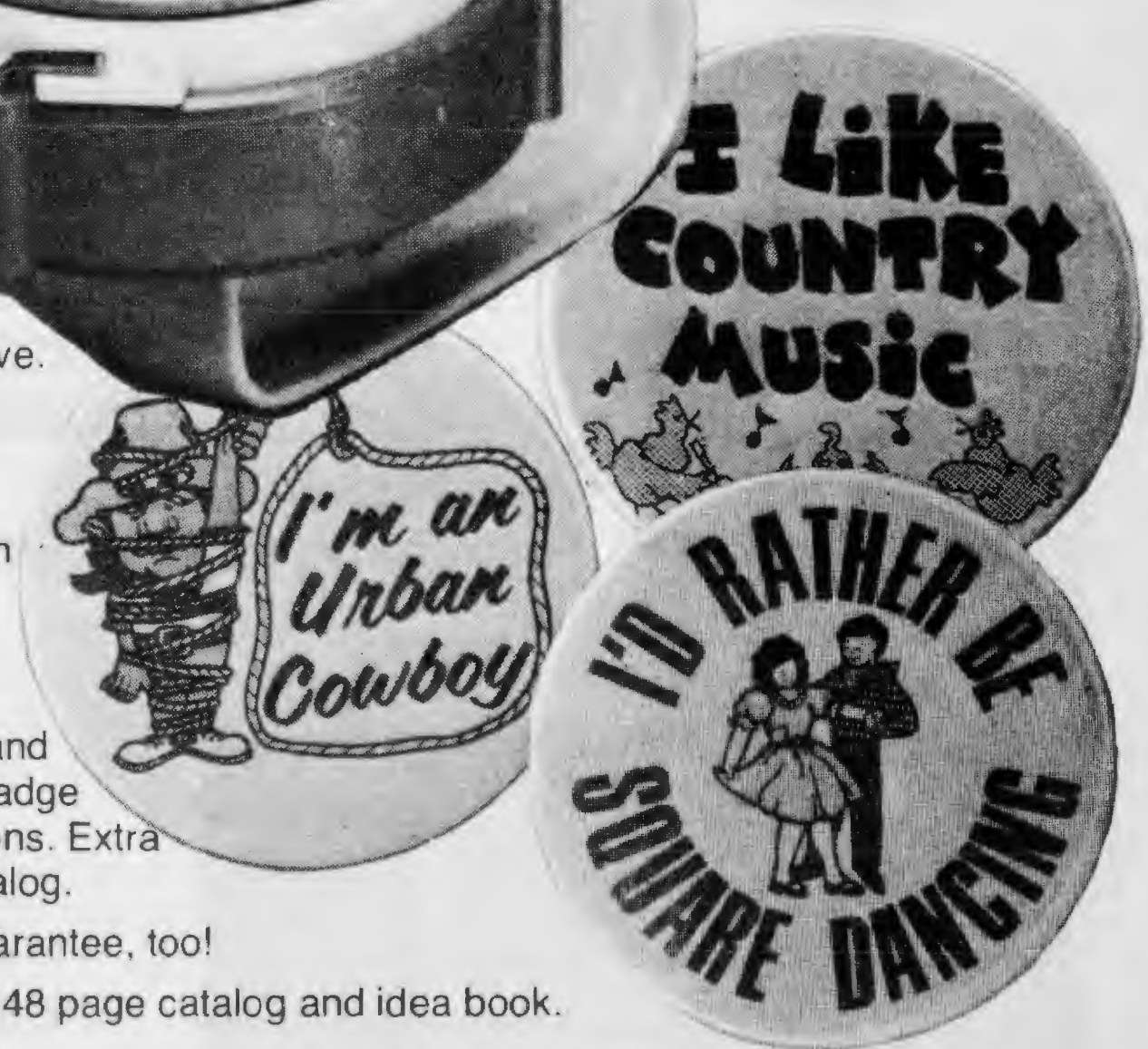
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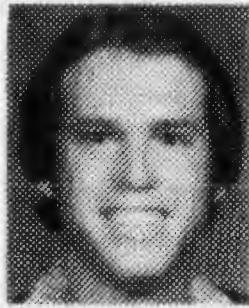
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Sleepy Browning, Jayton, TX
Micky & Lee Grimm, Amarillo, TX

June 16 - 22

Mike Bramblett, Garland, TX
Larry Letson, Carmel, IN
Norman & Helen Teague, Wichita Falls, TX



Jerry Story



Andy Petrere



Wade Driver



Tony Oxendine



Sleepy Browning



Lem Gravelle



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Allen Garrett



Bob Newman



Bill Wright

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Marvin & Kay White, Bossier City, LA

August 25 - 31

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September 1 - 7

Lem Gravelle, Jennings, LA
Tony Oxendine, Sumter, SC
Bill & Virginia Tracy, Wichita, KS

September 8 - 14

Bill Wright, San Antonio, TX
Lem Gravelle, Jennings, LA
George & Louise Van Courtlandt, Lafayette, LA

September 15 - 21

Wade Driver, Houston, TX
Wayne Baldwin, McKinney, TX
Leland & Helen Neeley, Henderson, TX

September 22 - 28

Wade Driver, Houston, TX
Pat Barbour, Lubbock, TX
Chambers

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January, 1985

IT'S A BRAND SPANKING NEW YEAR, one that is filled with great promise for the world as a whole and for those who share this hobby in particular. We're often concerned with those new to square dancing, who jump in with both feet, put aside most of their other activities and go "full blast" into the realm of square dancing. We've seen it happen so many times where individuals enthralled with the joys and challenges that come with "squiring up" tend to "burn out" all too quickly, eventually setting aside this activity and taking on another.

A form of enthusiastic restraint is what we're looking for, a form of square dancing that will fit into the scheme of things for the average individual, allowing him and her to raise the kids, take part in church and social activities and treat square dancing as a part but not necessarily the *whole* of living.

In the early years of *Sets in Order* (SQUARE DANCING Magazine) Lloyd Shaw customarily started the year with a special message. A portion of one of these goes quite well with this theme of a more moderate approach to square dancing. He wrote in the January, 1951 issue:

"I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp, they feel they have to shoot up the town and paint it thoroughly red. In their first excitement, at the discovery of our new way of life, they are dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and fol-de-rols they can burden each new figure.

"They compete in how many dances they

can learn, and how many new costume effects they can dream up. But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week, we become much better dancers, and we find a saner and much deeper joy in our dancing. We pick our dances more carefully. We know that a marriage that packs all its joy into the honeymoon isn't much of marriage."

☆☆☆

And so, with a saner look at square dancing and realizing that while, for many, dancing considerably more than twice a week is safe, normal and satisfying, it may not be the same for everyone. We should be on the lookout in our immediate future for ways of providing an activity in every area where the casual dancer, the person who can only dance once a week, can get a fair share of square dancing fun. And, let us add to this Shaw's final words in that editorial we ran in these pages 34 years ago, "This is the year we settle down and move in on our find. Happiness and satisfaction and deep lasting joy to you all!"

Planning For The Future

A LETTER from Congresswoman Katie Hall, Chairwoman of the sub-committee studying the bill on officially recognizing square dancing as the Folk Dance of the USA, said, in part, "Thank you for your testimony before the sub-committee on H.R. 1706, a bill to designate the square dance as the National Folk Dance. After discussing H.R. 1706 with the members of the sub-committee on Census and Population, it is the opinion of the chair that there is insufficient support to mark up H.R. 1706 in its present form. The sub-committee will assist Congressman Mineta and Congressman Panetta with future legislation honoring the square dance, so that this great American folk dance will continue to be recognized for its contributions to the preservation of American folk culture. Again, thank you for your efforts during the sub-committee hearing on H.R. 1706."

While we are not certain why anyone would want to deny square dancing its rightful

place in this country's heritage, we should not be too concerned. Legislators probably have not had the opportunity nor taken the opportunity to become a part of the square dance program and recognize its significance. Some day, perhaps, this may change but in the meantime, our work is cut out for us. In building toward the future, let's put the emphasis back on those segments of square dancing that will attract those who, for one reason or another, cannot afford the time or expense of developing highly contemporary skills.

Let's think about the importance of the more casual dancer, the person who becomes involved in a one-night-stand and, having been impressed with the friendly simplicity of



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the activity, allow him a recreation of limited basics. Let's make sure that, once having completed a minimum number of lessons, he will be able to enjoy an on-going program, dancing only once or twice a month if he wishes with no hassle to move further. Let's assure him that he *is* square dancing and not hold over his head the feeling that ". . .if you really want to have fun, you have to move on into other programs and dance more frequently. . ."

Truthfully with a good strong base of recreational square dancing, built on a foundation of just a few basics, there will be a far greater likelihood that some of these individuals, given the opportunity to take further classes, may do so, thereby enlarging the Plus and Advanced programs. Those wishing the recreational form, will have no fear of their preferred program suddenly disappearing, and once we have accomplished this it may not be so difficult to impress others that this is, indeed America's folk dance.

Miscellaneous News Notes

VIRTUALLY EVERY AREA where square dancing prospers today has its local heroes, those who pioneered the activity, sometimes against overpowering odds, so that it would be available to generations of future square dancers. This past autumn, square dancers in Anchorage, Alaska, paid special tribute to one of its veteran callers and his wife when a party was given for George and Gladys Ioanin.

It was in the late 1950's when we were invited to this most northerly of our United States, right at the time when the Alaskan star was added to our flag. We had the opportunity to work with the Ioanins — and workers they were and have been over the years. We know their teaching and calling efforts will be missed. Gladys and George have done their work well and we join their many friends in saying thank you, and happy dancing!

Congratulations to the members of Callerlab who have been elected to serve five year terms on the Callerlab Board of Governors, starting with the 1985 Callerlab Convention, to be held the week before Easter in Phoenix, Arizona: Don Beck, Daryl Clendenin, Jim Mayo, Jerry Schatzer and Mike Seastrom. □ □ □

WHERE We've Been We Are We're Going

There are two (or more)
sides to every
situation

On the one hand . . .

What, in the name of all that's good and proper, are you doing with our heritage? You've changed it around so much that it's a rare day when we can even recognize the dances of our ancestors. The live musicians have all but disappeared. The music is made up of tunes from the various lists of top forty hits and you've imposed so many barriers that a person needs almost unlimited time to devote to the sport (which we used to think of as recreation) to be a part of the activity. A person can no longer just come in cold. How come? Instead of a friendly fun-fest enjoyed occasionally, dancing has today become a dead-serious puzzle-solving activity with a steady flow of new terms to stupify the practitioners and a dictum that says, "Stay in as long as you can — we'll force you to drop out one of these days."

and on the other . . .

How in the world can you, who call yourselves traditionalists, hang in there month after month, year after year, doing the same old things? You must get terribly bored! Change is a part of our society, always has been, always will be. Horses and buggies were fine in their day but are no longer necessary now that we are blessed with modern modes of travel. Why go backwards? Why scrub soiled clothes by hand when we have up-to-date washers? Why cook on a wood stove, read by an oil lantern or use an antique, windup Victrola for entertainment when new ways of doing things are so available? Why dance the old, just because it's old, when so much of what we have today is better?

AND there you have it — two extremes

Much of the comment, either way, often stems from an attitude similar to that of persons, who can't under any circumstances, see why anyone would enjoy Chinese food — yet they have never tried it. Here is an American folk activity with enthusiasts standing at two ends of a tunnel, each rooting for a place in the sun but both unwilling or unable to take a chance and see what the other has to offer. Parts of heritage dancing exist that are simply not all that great, but there is so much that is wonderful and ties in with the traditions of this country. There is so much that is downright fun to do. At the same time, some of the contemporary is a mess! However, there is also much that is great. so with so much dancing that is friendly-fun in both extremes, if the best of both were combined we would, indeed, have an unbeatable hobby — pastime — recreation.

NEXT MONTH

In these pages, we are going to continue to take an earnest look at where we've been and how square dancing has evolved to the way it is today. Do join us.

Which Will It Be?

Dancer-Run Clubs



DIFFERENCES MAKE LIFE INTERESTING. Differences provide variety and offer options. Most often differences come about through natural or economic conditions. This applies to regional industry, to daily living and to recreational pursuits, such as our own.

There are areas where square dancing is strictly a weekend affair; others where every night's a square dance night, where once a week's the trend, where twice a month suffices well, and even places limited to certain seasons. Even square dance program formats differ widely. Some groups enjoy nonstop networks of two squares, two rounds, two squares etc., while others follow a routine of a tip, a break, one round and repeat. These are just a few examples — there are differences galore.

One of the major existing differences to explore is in the realm of club management. Differences here affect totally the environment and personality of a club and there are advantages and disadvantages to each category. The purpose of this subject is not to discourage any individual or group from a successful operation that may be in effect at the present time but rather to provide an awareness of the options. Let's take a look at some of them.

The One-Caller Club

The club that associates itself with a single



Caller-Run Clubs

caller, one who calls all their dances, has an opportunity to build a strong caller-dancer relationship that can be a definite advantage for the club.

Often considered to be a member of the club, with or without voting privileges, the caller in this situation not only contributes his thoughts relative to the club's needs but has a direct communications' pipeline with the club members on their feelings relative to his work with the group. In the case of the dance program, a regular club caller brings that continuity to a club that the one-time caller cannot offer. He has a knowledge of what the dancers enjoy, what they can and can't do and there are instances both in the squares and rounds where additional drilling is advisable and he is in the best position to remember this. All of this goes hand in hand with the regular caller's programming.

Working closely with the club's executive committee, the regular caller can often help ease the club through situations that might otherwise become problems. These are situations that the one time or guest caller may not recognize or may not feel sufficiently informed about in order to take action.

At one time most square dance clubs had a single caller. Frequently this was the individual who taught the dancers their initial lessons and then helped to develop the class into a

club organization while remaining as their permanent caller. As time went on and more classes developed into clubs, a caller found himself without sufficient nights to handle all the clubs plus the class work.

It was probably at this point that graduates from a class, finding that their caller/teacher was unavailable to be their club caller, formed a club of their own and made provisions to hire a regular caller or, in some instances, finding that there were certain advantages in hiring a number of callers, they became a multiple-caller club.

The Multiple-Caller Club

In some clubs, dancers do not have an opportunity to get out frequently and dance to other callers, thus depriving themselves of an invaluable experience. The club that brings in guest callers on a regular basis provides this extra dimension for its club members and, because each caller possesses his or her own personality, teaching methods and "bag of tricks" (when it comes to choreography, handling singing calls, etc.), the club members can become much more versatile as a result.

The multiple-caller club can insure continuity by providing each caller with basic checklists and round dance repertoire cards, including information concerning which Quarterly Selections have been introduced, which rounds of the month have been taught and how far into various basic programs the club members may have gone. Equipped beforehand with this information, the guest caller is able to provide the kind of dance that will keep all members happy. Of course, if the club has a regular round dance cuer, the problem of programming and teaching rounds is not a concern of the caller.

The Caller-Run Club

Few dancers, if any, come into square dancing with the idea of becoming involved with the responsibilities of running an organization. A person is generally looking for friendly relaxation within a recreation that allows for meeting others who live in the community. Many dancers will tell you, "After a full day of attending to business, when we have a night off to square dance, we're not looking for more work."

A caller-run club frequently retains the same atmosphere that prevails when a new dancer comes into beginner class. Everything

is planned for him. There are no decisions to make other than which way to go in response to the calls. This does not mean that club members would not be willing to occasionally participate as greeters, as part of a refreshment committee or for special parties. This is considered sociability and serves to build club spirit with minimal responsibilities for everyone. The caller and the caller's partner will usually see that this element of participation is shared and that no dancer is overworked. They will also be in a position to develop a sensitivity that allows them, when the responsibility is theirs, to dispel the tendency toward cliques and to encourage a sense of fun, friendship and happy dancing.

The Dancer-Run Club

Very often, the tie that binds many to the activity goes beyond the dancing. It involves the forming and running of a club organization and allows for sharing in the responsibilities that bring pleasure and enjoyment to members and guests. Given this opportunity, many discover a potential for leadership not previously recognized.

In a dancer-run club there should be a sensitivity between the dancers and the caller that allows for the funnelling of information that will help provide an appropriate program. A caller should not be told how to program a dance but, by maintaining a good liason and an open line of communication, he can often be assisted. A case in point — an instance when a patter call continued for 15 minutes or more and the dancers were exhausted. The members discussed this with the club officers and they, in turn, had the opportunity to objectively discuss the situation with the caller. The caller, not having recognized the problem, expressed his gratitude and changed his format. It would seem that kind of cooperation is always the keynote.

Differences? We have considered only a few but it leaves little doubt that pluses and minuses exist within all forms of clubs, club programming and club management and not all groups have the option of making a choice. However, whether caller-run, dancer-run, with one caller or many callers, there should be one essential sameness — enjoyment and pride. The pride of being a part of your club will keep square dancing alive, no matter the differences. Go for it!

What Are They Dancing?

EACH JANUARY it has been the custom of *Square Dancing Magazine* to take a look at some of the dance programs being used by callers in various parts of the country. Because of our deadline format, this list includes dances that were actually called sometime during the past fall. This year we turn to the ladies of the activity who so ably perform behind the microphone. We have asked several of these callers to share a recent program with our readers. They are presented, not as a comparison nor an evaluation, but rather as an overview of what is being danced in different locales. Patter calls include the basics highlighted; singing calls are by title. Rounds, if programmed, are shown in italics. Our thanks to each caller for assisting with this 1985 selection.

Princeton, New Jersey — Princeton Squares — 30 years old — 10 squares
— Guest caller, Betsy Gotta; Club Cuer, Roy Gotta

Diamonds/diamond circulates/ split circulate	the wave/cross runs	grand swing thru
I Like To Be With You	Ten Guitars	My Heart
<i>Birth Of The Blues</i>	<i>Crying Angel Waltz</i>	<i>Woke Up In Love</i>
<i>Shenandoah Waltz</i>	<i>Good Ol' Girls</i>	Crossfire/coordinate/peel the top
Walk and dodge/chase right/fan the top	Relay the deucey/spin chain the gears/single circle to ocean wave	Surround Me With Love
Oh Baby Mine	May the Circle Be Unbroken	<i>Thank God For Kids</i>
<i>Answer Me</i>	<i>Good Luck Charm</i>	<i>Houston</i>
<i>Buffy</i>	<i>Whipped Cream</i>	Linear cycle
Follow your neighbor/trade	Explode the wave/explode and anything/track II/	<i>We'll Sing In The Sunshine</i>

Hydro, Oklahoma — Hydro Hi-Steppers — 7 years old — 6 squares
— Caller, Toots Richardson

Spin the top/tag the line/ Let The Good Times Roll	the boat	Relay the deucey/track II/ coordinate/ peel the top/all 8 spin the top
Eight chain thru/runs/ circulates	Walking Through The Shadows	Love Makes the World Go Round
Shutters and Boards	You, You, You	Hash (everything and anything)
Spin chain thru/trades/ grand parade	Bet Your Heart On Me	I May Be Used
Right or Wrong	Fan the top/cast off three quarters/fold/cloverleaf	False Hearted Girl
Spin chain the gears/ explode the wave/ explode and/linear cycle/triple scoot/triple trade/load	Swing Low, Sweet Chariot	Gonna Build A Mountain <i>(Country and western line dances between tips)</i>
	Hinges/scoot back/Dixie style to wave/left swing thru/left square thru	
	I Don't Care If The Sun Don't Shine	

San Antonio, Texas — Single Circulators — 1 year old — 4 squares — Caller, Terry Kephart

Split circulate/peel off/ dancing half sashayed	Cowboy Fantasy	Welcome To My World
He Got Mexico	Spin Chain the gears/and exchange/ load the boat/ load the top/dancing half sashayed	Selfish
Spin family/teach of spin chain the gears	Livingston Saturday Night	Quarterly selection — grand parade
West Virginia		Cross run/fold/fan the top/ box the gnat
Tag family/do paso/arm turns		Dance With Me One More Time

Eugene, Oregon — Two B' Four Squared — 5 years old — 6 squares
 — Caller/Cuer, Jimi Mathers

Square thru/swing thru/ wheel and deal/ circulates/trades/runs/slide thru/double pass thru/ centers in Raggae Cowboy <i>Frenchy Brown</i>	I'll Be Danged <i>Ragtime Gal</i> Ferris wheel/touch a quarter/scoot back/right and left thru/turn one quarter more/zoom/ chain down the line Right Or Wrong <i>Japanese Soft Shoe</i>	<i>Chattanooga Shoe Shine Boy</i> Grand parade workshop The Entertainer <i>Blue Heaven Whistler</i> Partner tag/cross fold/spin the top/Dixie style ocean wave/on third hand right and left grand Last Blues Song <i>Jacalyn's Waltz</i>
Box gnat/single hinge/ sweep a quarter/half tag/swing thru/ scoot back/walk and dodge/ trade If They Could See Me Now <i>San Francisco Bay</i>	Peel off/split circulate/boys scoot back/girls scoot back/recycle/veer left and right/cast off three quarters partner hinge/ couples hinge/cross run Shine On Harvest Moon	Folds/spin chain thru/Dixie style to allemande left/ peel off If I Were A Rich Man <i>Garden of My Dreams</i> On the Road Again East Bound and Down
Lead right/tag line/circle half/veer left/fan top/ pass ocean		

Gallup, New Mexico — Red Rock Ramblers — 7 years old — 5 squares
 — Caller, Grace Wheatley; Cuer, Del Anderson

Ladies in men sashay/touch one quarter square thrus/scoot back/spin chain thru/cloverleaf/ pass the ocean/swing thru When the Saints Go March- ing In <i>Houston</i>	line/tag the line in/out/ half tag Jesse James <i>Walk Right Back</i> Teacup chain/spin chain the gears/load the boat/ sin- gle circle/follow your neighbor/trade the wave/track II That's the Thing About Love <i>Frenchy Brown</i>	three quarters/fan the top/lead right (other than circle to a line)/turn thru/peel off Mary Ann <i>Wild Watussi</i> Star promenade/ladies backtrack/pass to center/folds/cross trail I'm Still in Love With You <i>Walk Right Back</i>
Alamo style variations/Dixie style/cross run and cross fold/centers in after double pass thru and with facing couples/slide thru/eight chain getouts Nickelodian Rag <i>New York, New York</i>	All positions/if you want to/lines of three (novelty calling) Square Dance Is On <i>Japanese Soft Shoe</i> Do paso/curlique/cast off	Remake the thar/all eight spin the top/diamond cir- culate and flip/crossfire/ coordinate/peel the top/ explode and anything Who Can I Count On? <i>Last Cheater's Waltz</i>
Grand parade/trades/ circulates/chain down the		

While we did not request these callers to submit additional information, two of the ladies did send the names of the records they use for the patter calls in these particular programs. As Toots Richardson wrote, "I've listed the name and label of my records. This is something I'm always curious about when I read What Are They Dancing?" For any other callers who also might be curious, here are some of the records used: Do (Red Boot), Sunshine (JoPat), Rhythm Sticks (Roadrunner), Gypsy Feet (Windsor), 10-20 Hoedown (Hi-Hat) D's Rhythm (Chinook), Swing Low Sweet Chariot (Blue Ribbon), Vicky Lee (Bob Cat), Smooth and Easy (Chaparral), Sizzlin' (ESP), Happiness (Thunderbird), Tune Up (Fine Tune), Real Madrid (TNT), and Ragtime Annie (Square Tune).

It's interesting to note the variety in clubs. Some program no rounds, others use one between tips and another uses two. Also the number of tips used during an evening varied from seven to ten. And one caller wrote to say they danced from 8:30 to 11:30 with no break and no refreshments, while another club said they take a 20-minute refreshment break mid-evening.

The SWEEPSTAKES Are Running

The First Race Is In . . .

The Rewards are GRAND



Winners of the Early Bird Special, Janice and Harry Thomas of Woodinville, Washington, are happy people. "What a wonderful surprise and what a great way to end one year and start another," was their comment upon hearing of their good fortune. Harry and Janice will jet to Hawaii this year to enjoy a fabulous vacation on Waikiki Beach, as guests of Rainbow Tours and SIOASDS!



AND YOU TOO CAN BE A WINNER

— This Is Only The Beginning

THE BIG SWEEPSTAKES run through to March 31st, 1985. All who participated in the "fast dash" continue to be eligible — if you are registered, no need to register again, but if not . . . Get Into The Race . . . The Stakes Are High And The Odds Are Great . . .

A GREAT COLLECTION OF GRAND PRIZES

EXCITING SQUARE DANCE VACATIONS: Kirkwood Lodge, Missouri; Copecrest, Georgia; Red River Community House and Eagle Nest Lodge, New Mexico; plus additional trips compliments of Rainbow Tours.

FABULOUS SOUND: Complete sound system offered by Clinton-Miltech; an S8011 folding sound column and stand from Caller Cuers Corner/Supreme Sound; a 6120V sound column from Yak Stack; a Marantz PMD 220 Tape Recorder from Square Dance Record Roundup.

FASHIONS GALORE: Gent's western suit, ladies' custom-made dresses, petticoats, shoes, accessories and gift certificates through the generosity of Gordon Bros., Triple R Western Wear, Steppin' Out, Coast Shoes, Miss Marie's Custom Fashions, Rhythm Creations, Aunt Em's Apparel, Four Square Dance Shop, J.R. Kush, Shirley's Square Dance Shop, B&S Square Dance Shop, The Corral and R&J Specialties.

A CALL TO CALLERS: Reach for a grand chance of recording on one of the labels of Prairie, Mountain, Desert Recordings at their new studios in Penrose, CO. The award includes distribution under normal international channels and publicity for six months as a Sweepstakes winner/recording artist.

MUSIC, MUSIC, MUSIC: The newest of square dance releases, hot off the press, from twelve recording companies. We thank ESP, Hi Hat, Rawhide, Lamon, Thunderbird, Merrbach, Kalox, Rhythm, Scope, JoPat, TNT and Rocket.

Introduce SQUARE DANCING to your friends — to participate send us a postcard or letter with your name and address indicating your interest in the SWEEPSTAKES and we'll send you the complete details with everything you need to know to take part in our biggest ever subscription promotion.

More than \$8,000.00 in square dance oriented awards are at the finish line . . . *Be There!*

The **BIG EVENTS** of **1985**

HERE ARE SOME OF THE "SPECIAL" square dance events which will take place during the coming year. Where known, a contact address and/or telephone number is included. Why not plan to take in some of these dances and enlarge your square dance world! And watch the monthly Datebook listings in **SQUARE DANCING** Magazine for continuing dance information.

- Jan. 4-5 — Winter Holiday Rounds, Lake Mirror Auditorium, Lakeland, FL — 1590 Old Kings Rd., Holly Hill 32017
- Jan. 4-5 — Good Time Jamboree, Gulf State Park Resort, Gulf Shore, AL — (904) 576-4088
- Jan. 5. — Patchwork Squares 7th Annual Winter Wonderland Festival, Meridian, MS — (Smith) PO Box 90, Montrose 39343 (601) 799-3310
- Jan. 6-13 — 6th Annual Bermuda S/R/D Convention, Sonesta Beach Hotel, Bermuda — PO Box 145, Avon, MA 02322 (617) 963-0713
- Jan. 11-12 — January Jamboree, Joe Wheeler Resort, Rogersville, AL (904) 576-2050
- Jan. 12 — Georgia State Assn. Winter Dance, Savannah, GA — (912) 743-6434
- Jan. 12 — Golden Triangle S/D Assn. Winter Festival, Civic Center, Port Arthur, TX
- Jan. 13-18 — Death Valley RondéVous, Death Valley, CA
- Jan. 17-19 — 8th Annual January Jubilee, Philadelphia Centre Hotel, Philadelphia, PA — 9804 Dubarry St., Glenn Dale, MD 20769
- Jan. 17-20 — 37th Annual Southern Arizona S/R/D Festival, Community Center Tucson — 8103 E. Beverly, Tucson 85715 (602) 886-0866
- Jan. 18-19 — Midwinter Jamboree, DeGray State Park Lodge, Arkadelphia, AR
- Jan. 18-20 — Midwinter Round-A-Rama, Sheraton Poste Inn, Cherry Hill, NJ — (301) 733-4978
- Jan. 18-20 — Rhythm Records 5th Annual Winter Festival, Santa Clara County Fairgrounds, San Jose, CA — (Garvey) PO Box 8045, Fremont 94537 (415) 792-7099
- Jan. 19-20 — January Jubilee, Kirkwood Center Branson, MO — 5647 S. West Ave., Springfield 65807
- Jan. 20 — Winter Whirl, Travis Recreation Center, Cocoa, FL — (305) 636-1363
- Jan. 20-27 — 2nd Annual International Winter S/R/D Festival, Banff Springs Hotel, Banff, Alberta (c/o Tortuga) PO Box 4311, Anaheim, CA 92803
- Jan. 24-26 — Ski 'N Square, Red River Community House, Red River, NM — (Richardson) Rt. 1, Box 42, Clinton, OK 72601 (405) 323-5888
- Jan. 25 — 11th Annual Snow Ball, National Guard Armory, Oak Ridge, TN — 427 East Dr., Oak Ridge 37830
- Jan. 25-26 — 10th Annual South Carolina S/R/D Convention, Myrtle Beach Convention Center, Myrtle Beach, SC — 2104 Davie Lane, Camden 29020 (803) 432-5902
- Jan. 25-26 — 27th S/R/D Festival, Municipal Auditorium, Panama City, FL — (904) 576-4088
- Jan. 25-26 — 4th Annual Great Smokey Mountain Hoedown, Riverside Motel, Gatlinburg, TN — (615) 436-4194
- Jan. 25-27 — Round-A-Rama, Knudson Jr. High School, Las Vegas, NV — 3716 E. Russell Rd., Las Vegas 89120
- Jan. 25-27 — Oregon Mid-Winter S/R/D Festival, Eugene, OR — (503) 686-2317
- Jan. 25-27 — Napa Weekend '84, Napa, CA
- Jan. 25-28 — Summer Sounds Squares and Rounds, Ettalong Beach War Memorial Club, New South Wales, Australia
- Jan. 26 — 10th Annual January Jamboree, Teamsters Hall, Bauxite, AR
- Jan. 31-Feb. 2 — Florida Sunshine Festival, Convention Center, Lakeland, FL — 6010 NE 3rd Ave., Ft. Lauderdale 33334
- Feb. 1-2 — 25th Annual Dixie Jamboree, Montgomery Civic Center, Montgomery, AL
- Feb. 1-2 — 5th Annual Winter S/D Jubilee, Phoenix, AZ
- Feb. 1-3 — Jamboree by the Sea, Community Center, Oceanside, CA — 14655 Appleby Lane, Poway 92064 (619) 748-2832
- Feb. 2 — Sweetheart Ball, Lubbock Memo-

- rial Civic Center, Lubbock, TX
- Feb. 2 — Winter Carnival, Vergennes, VT
- Feb. 3-10 — Banff Winter Jubilee, Banff Springs Hotel, Banff, Alberta — (408) 227-2162
- Feb. 8 — Sweetheart Ball, Essex Junction, VT
- Feb. 8-9 — 16th Annual Sweetheart Dance, Fultondale Community Center, Fultondale, AL
- Feb. 8-9 — Snowbird Jamboree, Bud & Phil's, Ehrenberg, AZ
- Feb. 8-9 — 15th Annual Chaparral River City Romp, Evansville, IN — 328 Indiana Ave., Sullivan 47882 (812) 268-5859
- Feb. 8-9 — 4th Annual Western Weekend S/D, Lake Cumberland, KY — (502) 267-5222
- Feb. 8-10 — 2nd Annual Rhythm Records Sweetheart Festival, Albuquerque Convention Center, Albuquerque, NM — 3413 75th St., Lubbock, TX 79423 (806) 795-5697
- Feb. 8-10 — Rondy Festival, Anchorage, AK
- Feb. 8-10 — 7th Annual Ice Breaker R/D Festival, The Harvest Club, Beaumont, TX — (Herbst) PO Box 8476 LRS, Beaumont 77711
- Feb. 9 — British Columbia Ball, Vancouver Hotel, Vancouver, BC
- Feb. 9 — Sweetheart Ball, Essex Junction, VT
- Feb. 9 — Snowbird Jamboree, Square Dance Hall, Quartzsite, AZ — 325 Earle St., Blythe, CA 92225 (619) 922-8210
- Feb. 9 — 2nd Annual February Frolic, Worthington Central Grade School, Worthington, MN — (Kay) Rt. 3, Box 43, Okabena 56161
- Feb. 10 — 24th Annual Sweetheart Dance, Harper Jr. College, Palatine, IL — 905 No. Salem, Arlington Heights 60006 (312) 253-3353
- Feb. 15-16 — Dixie Squares Jamboree, Estes Park, CO
- Feb. 16 — Panhandle Sweetheart Jamboree, Civic Center, Amarillo, TX
- Feb. 16 — 23rd Annual Sweetheart Ball, Larimer County Fairgrounds, Loveland, CO — 514 N. Shields, Ft. Collins 80521
- Feb. 16-18 — Squar-Rama, Fresno, CA
- Feb. 16-18 — Sequoia Stomp, Visalia, CA
- Feb. 18 — New Dancers Jamboree, Olle Middle School, Houston, TX
- Feb. 22-23 — Death Valley Reunion, Furnace Creek Ranch, Death Valley, CA
- Feb. 22-23 — Checkmates 107 Festival, Mesa, AZ
- Feb. 22-23 — Smokeyland Festival, Civic Auditorium, Gatlinburg, TN — (615) 688-3407
- Feb. 22-23 — Blue Ridge Mountain S/R/D Festival, Natural Bridge, VA — (615) 323-4516
- Feb. 22-24 — Tulsa Advanced Round Up, Johnsons Motor Lodge, Tulsa, OK — (Taulman) PO Box 9797, Tulsa 74107
- Feb. 24-25 — Carolina Capers S/R/D Festival, Columbia, SC — (803) 772-6931
- Mar. 1-2 — Wreck Tangles' 12th Annual Spring Fling, City Arena, Norfolk, VA — 1048 Yardley Landing, Virginia Beach 23464 (804) 495-0539
- Mar. 1-2 — Southwest Area Assn. Spring Festival, El Paso, TX — (915) 593-0189
- Mar. 1-2 — 12th Annual Hoover Dam Festival, Las Vegas, NV
- Mar. 1-2 — TASARDA 6th Festival, McMillan Armory, Tallahassee, FL — (904) 877-4903
- Mar. 1-3 — Thunderbird Romp, Valdosta, GA — (912) 242-7321
- Mar. 1-3 — 4th Annual Florida Frolic, Lehigh Resort, FL — 2886 Fernley Dr. E #78, West Palm Beach 33415 (305) 967-7244
- Mar. 1-3 — Central California Wing Ding, Fairgrounds, Turlock, CA — (209) 823-1865
- Mar. 1-3 — Palm Springs 11th Annual S/R/D Festival, Pavilion, Palm Springs, CA — (Leisure Services) Box 1786, Palm Springs 92263
- Mar. 2 — B'nB's 11th Anniversary Dance, Phoenix, AZ
- Mar. 2 — Texas State S/R/D Annual Conclave, Civic Center, Marshall, TX
- Mar. 2 — Shriner's Benefit Dance, Cahaba Shrine Temple, Huntsville, AL — (Lott) PO Box 435, Stevenson 35772
- Mar. 2 — 4th Annual Magic Mountain Day, Valencia, CA
- Mar. 8-9 — 30th Sweetheart Festival, Holiday Inn, Jackson, MS — (601) 922-0717
- Mar. 8-9 — 32nd Annual Azalea Festival, Mobile Municipal Auditorium, Mobile, AL — 1102 Peabody Dr., Mobile 36618 (205) 343-0239
- Mar. 8-9 — Mississippi Sweetheart Festival,

- Downtown Holiday Inn, Jackson, MS — (601) 922-0717
- Mar. 8-10 — 11th Annual Texas Assn. of Singles Round-Up, Astro Village, Houston, TX — 6606 DeMoss #603, Houston 77074
- Mar. 9 — 17th Annual Spring Round-Up, Maryville, TN
- Mar. 9-16 — Rawhide Records Convention at Sea — 675 Alluvial, Fresno, CA 93710 (209) 439-3478
- Mar. 14-16 — 26th Annual WASCA Spring Festival, Sheraton Washington Hotel, Washington, D.C. — 3147 Creswell Dr., Falls Church, VA 22044 (703) 534-1377
- Mar. 15-16 — 38th Annual Valley of the Sun S/R/D Festival, Mesa, AZ — (602) 939-4695
- Mar. 15-17 — Bakersfield Fiesta, Bakersfield, CA
- Mar. 15-17 — 20th Japanese Challenge Convention, Gotemba, Japan — (Ozawa) 03-880-1407
- Mar. 16 — 20th Bavarian Festival, Ansbach, West Germany — (Doerr) Charlottenhoehe 11, D-8800 Ansbach
- Mar. 16 — 19th Annual ORA Spring Swing, Midland Valley High School, Augusta, GA — 422 Kemp Dr., Augusta 30909 (404) 736-2440
- Mar. 16-17 — Tanz in den Fruehling, Hamburg, West Germany — (Franck) Wittigstiege 30, D-2000 Hamburg
- Mar. 17 — 18th Connecticut S/R/D Festival — 44 Brandon Ave., Springfield, MA 01119
- Mar. 21-23 — Ski 'N Square Festival, Community House, Red River, NM — (405) 323-5888
- Mar. 22-23 — Maple Sugar Festival, So. Burlington Middle & High Schools, Burlington, VT — 43 Stanbury Rd., Burlington 05401
- Mar. 22-23 — Abilene Area S/R/D Spring Spree, Abilene Civic Center, Abilene, TX — (Abilene Assn.) PO Box 5614, Abilene 79605
- Mar. 22-23 — 26th Annual Tar Heel Square-Up, Benton Convention Center, Winston-Salem, NC — (704) 399-5730
- Mar. 22-23 — 9th Memphis German R/D Extravaganza, Memphis, TN — (901) 743-8405
- Mar. 22-24 — Pocono Weekend, Fernwood Resort & Country Club, Bushkill, PA — (215) 865-3438
- Mar. 22-24 — Deer Valley Weekend, Ft. Hill, PA — 5400 Wolfe Dr., Pittsburgh 15236 (412) 655-9521
- Mar. 22-24 — 1985 Fest-I-Gal, Gallup, NM
- Mar. 22-24 — EAASDC Spring Jamboree, Stuttgart, West Germany — (Kull) Rotenberger Str. 27, D-7000, Stuttgart 1
- Mar. 23 — 16th Annual Louisiana S/D Convention, Civic Center Coliseum, Lake Charles, LA — 805 LaFitte, Lake Charles 70601 (318) 433-8279
- Mar. 23 — Annual Spring Swing, Cypress Gardens, Winter Haven, FL
- Mar. 24 — Houston Council Spring Ball, Holiday Inn Medical Center, Houston, TX
- Mar. 29-30 — Lubbock S/R/D Spring Festival, Memorial Civic Center, Lubbock, TX
- Mar. 29-30 — IDA's 6th Fontana Spring Frolics, Fontana Village, NC — 4346 Angie Dr., Tucker, GA 30084
- Mar. 29-31 — Derby City Festival, Kentucky Fair & Exposition Center, Louisville, KY — 2302 Green Valley Rd., New Albany, IN 47150 (812) 944-6549
- Mar. 29-31 — KRDA Spring R/D Festival, William Allen White Civic Auditorium, Emporia, KS — 3302 Garden Grove, Hutchinson 67502 (316) 662-6017
- Mar. 30 — Saquaro Twirlers' National Callerlab Dance, Phoenix, AZ
- Mar. 30 — ECTA Student Jamboree, Karlsruhe, West Germany — (Munkelt) Grotzinger Str. 2, D-7500 Karlsruhe
- Mar. 30 — 3rd Annual Spring Fling, Camden Boys Club, Carnes Park, AR
- Mar. 30 — 23rd Annual Spring Spree, Thomas A. Stewart Secondary School, North Peterborough, Ontario
- Mar. 30 — 5th Annual Live Music Dance, Arundel Jr. High, Odenton, MO — 787 Danza Rd., Severn 21144
- Mar. 30-31 — East Texas 21st Annual S/R/D Festival, Civic Center, Marshall, TX — (214) 759-4749
- Mar. 31 — Nortex Teen Round-Up, Fort Worth, TX
- Apr. 1-3 — Callerlab Convention, Phoenix, AZ — Box 679, McCauley Ave., Pocono Pines, PA 18350
- Apr. 6-8 — Taupo Easter Festival, Taupo High School, Taupo, New Zealand — PO

- Box 633, Gisborne
- Apr. 6-8 — West Lynn Easter Festival, Rutherford High School, Auckland, New Zealand — 72a Metcalfe Rd., Henderson, Auckland 8
- Apr. 12-13 — Federation's 37th Annual Gateway Festival, Belle Clair Exposition Hall, Belleville, IL
- Apr. 12-13 — Myrtle Beach Ball, Myrtle Beach, SC — (803) 285-6103
- Apr. 12-13 — 31st State S/R/D Convention, Community Center, Mandan, ND — 1402 Harmon Ave., Bismarck 58501
- Apr. 12-13 — Swing 'Em High in 85, Black Hawk College, Moline, IL
- Apr. 12-14 — 3rd Florida Advanced & Challenge Festival, Venice Community Center, Venice, FL — (Walter) Rt. 7, Box 363, Okeechobee 33472
- Apr. 12-14 — Challenge Spectacular, Hayward, CA
- Apr. 12-14 — Spring Festival of Rounds, Canterbury Inn, Sarnia, Ontario
- Apr. 18 — Golden Triangle Assn. Spring Dance, IBEW Hall, Beaumont, TX
- Apr. 19-20 — HASSDA Spring Festival, Hotel Fort Des Moines, Des Moines, IA — 1704 47th St., Des Moines 50310 (515) 243-2407
- Apr. 19-21 — California State S/D Convention, Fresno Convention Center, Fresno, CA — 3318 Paradise Rd., Modesto 95351
- Apr. 19-21 — 5th Annual New Mexico Singles Fiesta, Four Seasons Inn, Albuquerque, NM — 8401 Pan Am Fwy., #81, Albuquerque 87113
- Apr. 20 — Annual Apple Blossom Festival, South Fork Recreation Park, Lincolnton, NC — 205 Dale Ave., Lincolnton 28092
- Apr. 20 — Rainbow Ball, Red Jacket Inn, Niagara Falls, NY
- Apr. 21 — 1st Annual Callers United to Educate Festival, Blue Island, IL — (312) 748-3406
- Apr. 26 — Country Cousins 38th Anniversary Special, Auditorium, College Park, GA — 2244 West Lyle Rd., College Park 30337 (404) 768-0819
- Apr. 26 — Alamo Area Fiesta Dance, Convention Center, San Antonio, TX
- Apr. 26-27 — 1st Silver Dollar Fiesta, Silver Dollar Fairgrounds, Chico, CA — (916) 891-5022
- Apr. 26-27 — 7th Annual Cabin Fever Reliever Dance, Elko, NV — (Aranguena) Box 1386, Elko 89801
- Apr. 26-27 — 27th New England S/R/D Convention, Civic Center, Providence, RI — (Juaire) RFD 2, Box 763, No. Scituate 02857 (401) 647-5337
- Apr. 26-27 — Wichita Festival, Wichita, KS
- Apr. 26-27 — 14th Annual Do It On the River Jamboree, Mohave High School, Bullhead City, AZ — Box 5123, Mohave Valley 86440
- Apr. 26-28 — Tremonia Dance, Soest, West Germany — (Subal) Am Ufer 11, D-4600 Dortmund 41
- Apr. 27-28 — Flower Dance, Santpoort, Netherlands — (Beeh) Pegasusstrasse 68, NL-2024, VS Haarlem
- Apr. 27-28 — Spring Festival, North Platte Senior High School, North Platte, NE — 202 West Phillip, North Platte 69101 (308) 532-2922
- Apr. 28 — Teen Round-Up, Swingtime Center, Ft. Worth TX
- May 3-5 — 38th Annual Silver State Festival, Centennial Coliseum, Reno, NV — 3130 Indian Lane, Reno 89506 (702) 972-7878
- May 3-5 — 8th Annual Renfro Valley Spring Festival, Renfro Valley, KY — (Renfro Valley Folks) Renfro Valley 40473 (606) 256-2664
- May 3-5 — 26th Annual Buckeye Convention, Ohio State Fairgrounds, Columbus, OH — PO Box 32311, Columbus 43232 (614) 235-9487
- May 4 — 17th Annual Rose City S/R/D Festival, St. Clair College, Windsor, Ontario — (519) 966-2916
- May 9-12 — Legacy Convention, Philadelphia, Pa — 2149 Dahlk Circle, Verona, WI 53593
- May 10-11 — Sourdough Stompers Spring Fling, Whitehorse, AK
- May 10-12 — 13th Annual Cloverleaf Dance, Hannover, West Germany — (Guilbert) Dresdener Weg 7, D-3005 Hemmingen 4
- May 11 — Hawaiian Luau, YWCA, Kokomo, IN — 1224 Belvedere, Kokomo 46902 (317) 457-4051
- May 11 — Sam Houston Assn. Dance, Square Dance Depot, Conroe, TX
- May 11 — Panhandle Assn. Spring Jamboree, *Please see **BIG EVENTS**, page 84*

Where Do We Go From Here?



MEMBERS OF THE NATIONAL FOLK DANCE COMMITTEE who worked so diligently to realize the permanent designation of square dancing as the National Folk Dance of America want to thank each and every person who took an interest in the project and assisted along the way that led to the final hearing in Washington, D.C. *HR1706 and S1448 "died in committee" when the 98th Congress adjourned October 12, 1984.*

All, of course, was not lost. The movement received a great deal of support and the square dance activity was officially acknowledged for its contributions to the preservation of American folk culture. But what now? The NFDC seeks your guidance and would be pleased if you would complete the following questionnaire.

1. Should efforts be continued to have Congress designate "The square dance the National Folk Dance of the U.S.A."? YES ___ NO ___

2. Length of designation you will support. PERMANENT YES ___ NO ___
YEAR YES ___ NO ___
MONTH YES ___ NO ___
WEEK YES ___ NO ___
DAY YES ___ NO ___

NOTE: For the "YEAR, MONTH, WEEK, DAY- designation, 218 co-sponsors must be obtained each year, on a continuing basis!

3. Do you think "GOALS" could better be met; by a Committee in a National Organization? YES ___ NO ___

LEGACY ___; UNITED S/DANCERS OF AMERICA ___; OTHER _____
Specify

4. How many people does this survey represent? _____
Number

NAME: _____ ADDRESS: _____

PLEASE RETURN BY JANUARY 31, 1985 — YOUR COMMENTS ARE INVITED

NATIONAL FOLK DANCE COMMITTEE • P. O. BOX 5775 • SAN JOSE, CA 95150
Mac & Mary McClure, Chairman George & Ann Holser, Vice Chairman

THE QUARTERLY MOVEMENT REPORT



JANUARY — FEBRUARY
— MARCH —

Callerlab — the International Association of Square Dance Callers — reports that there are no Mainstream Quarterly Selections for the first three months of 1985. The Advanced Quarterly Selection Committee's choice for the Dec—Jan—Feb quarter is Harmonize by George Amos.

*A few recollections
never hurt anyone . . .*

Some TV S/D Experiences

that Never Set the World on Fire

ALL OF THE TELEVISION TALK in these pages recently reminds us of an experience in the days when those who could afford it owned magnificent, large TV consoles with screens that measured, diagonally from 5" to 7". These were the grand days of experimentation. TV producers were looking for all types of "volunteer" acts that didn't cost them anything, that would be colorful (why colorful, we don't know, because it was all black and white at the time) and could be produced without the expense of elaborate sets and scenery.

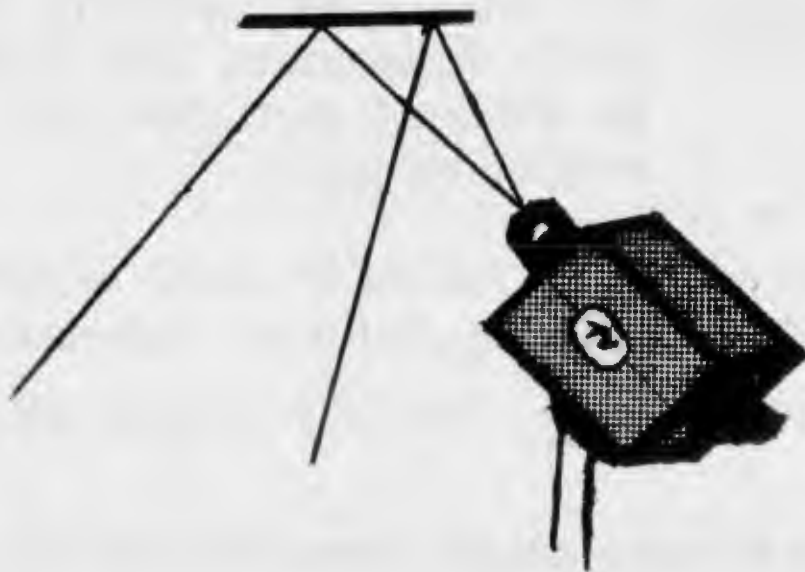
It was around the late 1940's when the manager of Channel 9, KFI-TV in Los Angeles invited us to do several shows using a square of dancers from our Rip 'N Snort Club. We were delighted and saw this as an opportunity to promote square dancing which was just making its initial appearances in the area.

Early TV Production

We'll never forget the first show. The late Andy Devine, the actor with the gravel voice, was to be our guest that evening and our dancers were beautifully costumed and ready to go. During the short rehearsal, our director, after watching the dancing for a few minutes, decided that what he needed was a high shot, looking down from a camera directly over the heads of the dancers.

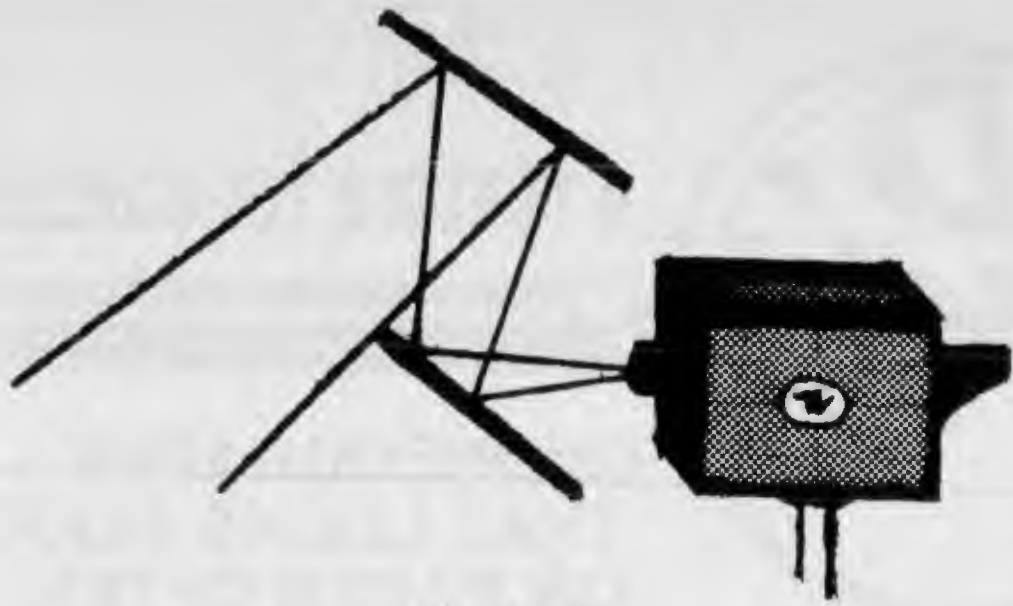
The studio at that time had no simple means of raising the camera and there wasn't time to erect a high platform and hoist a camera up to it. Ingeniously, one of the studio workmen came up with the idea of placing a large mirror, taken from one of the dressing rooms, about 14 feet in the air and attached it to a makeshift series of supports so that when

adjusted to a 45° degree angle, the camera could be aimed into the mirror and from the mirror down to the dancers.



The director was pleased with the results and though we didn't have an opportunity to see what he was doing, he assured us it was as effective as though the camera itself was 14 feet above the heads of the dancers.

We don't remember a great deal about the show but from what the folks in the studio told us, it was *sensational*. Later, when confronted by our square dance friends, we discovered that while the mirror gave us the desired height, it also reversed everything. We were promenading in the wrong direction with partners on the wrong side — everything was backward. By the second week the studio improvisers had worked out a dual-mirror system, so the camera shot straight ahead into an angled mirror which caught the reflection of a second mirror some 12 or 14 feet above it which in turn projected a double reflection, and the two mirrors gave us the high shot clear and unreversed.



☆☆☆

From a number of similar experiences in front of that “red-eyed-demon”, the TV camera, comes one which Becky and I shared some 26 years ago. It was at the time Alaska was adding the 50th star to the American flag. We had been invited to Anchorage for several days of clinics and dances and arrived a few days early to take a look at our country’s newest state.

This was also a big venture for our friends in Alaska. Square dancing was still in its infancy and raising the tariff to bring up a couple of characters from the “lower 48” was no small undertaking. This became apparent to us when we went into a local supermarket in the center of Anchorage. There, just past the checkout stands, was a card table and behind it, a smiling square dancer busily engaged in selling cookies to a couple passing by. Taped to the front of the table in large letters:

**BUY OUR
CHOCOLATE CHIP COOKIES.
HELP BRING
BOB AND BECKY OSGOOD
TO ALASKA.**

The money-raising must have been successful for there we were, having a great time with some mighty friendly dancers. However, getting back to the subject of television, the folks in charge of promoting the event had done their homework well and on the second afternoon we were in town, we were slated for an interview on local television. Dropped off at the station by our hosts, we were met by a very attractive lady, who said she would be our MC and she just wanted us to relax for a few minutes as we talked about square dancing — before the camera.

Naturally, our thought was that the “we” she mentioned was to be the three of us. That was not quite the case.

No fuss, no muss, no time for makeup — the three of us were seated on a sofa, the mistress of ceremonies in the middle and the camera facing us some six feet away. As we watched on a monitor, we could see the tail end of a commercial, then the red light went on and our interviewer started talking.

We don’t remember a thing she said but it was something about our being in the area for a special square dance festival and wasn’t that great! “. . . and perhaps the Osgoods would like to tell you all about square dancing, so I’m just going to leave you for a minute or two, and you go right ahead and talk to the folks at home. . .” With that she got up, turning just long enough to motion with her hands that we should move a little closer together. Then she was gone.

“. . . Well, square dancing, uh, oh, Bob, you tell them. Well, let’s see, did you know that square dancing was one of this country’s favorite hobbies? Well, (gulp) it is. . .”

A Solo Act

About that time we both noticed that the man behind the camera had disappeared, his headphones hooked loosely to the side of the camera with the red light shining bright and clear, an indication that we were beamed out into the community but no one was telling us what we should or shouldn’t say. (What a temptation to sell subscriptions to the magazine.)

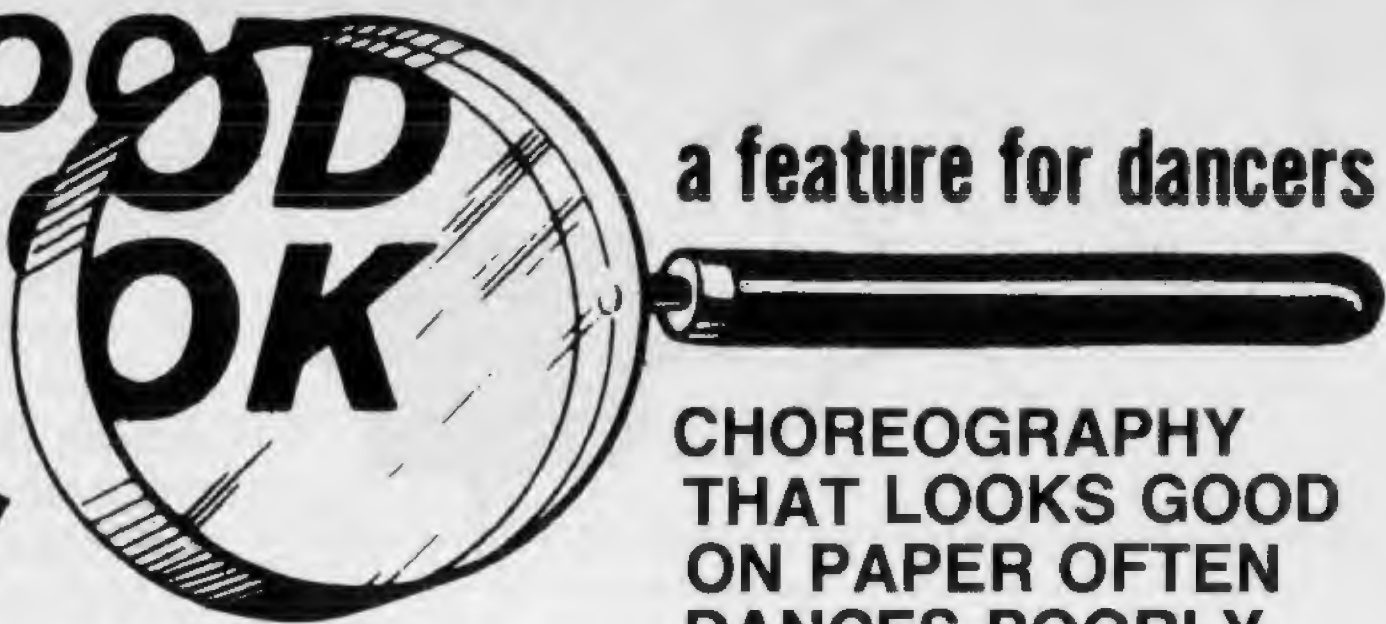
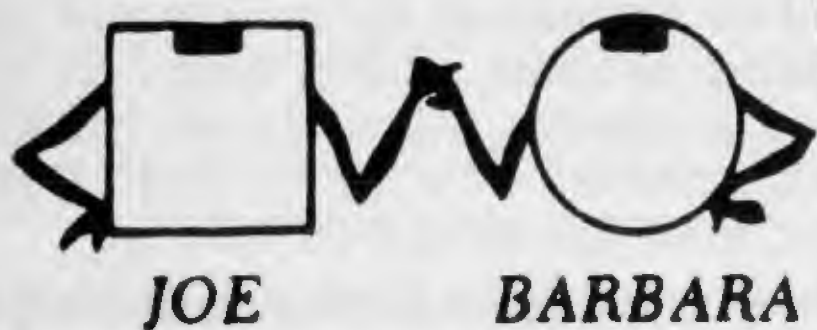
It seemed as though we were on camera forever. About the time we started describing the previous year’s National Convention, having completed the story of Lloyd Shaw, the birth and growth of Sets in Order and what it takes to be a square dance caller, the cameraman returned to his post followed shortly by the mistress of ceremonies, carrying a partially drained cup of coffee.

The closing was almost as abrupt as the beginning and, in a flash, the red light had gone out and we could tell from the monitor that it was time for the afternoon reruns of “The Beverly Hillbillies.”

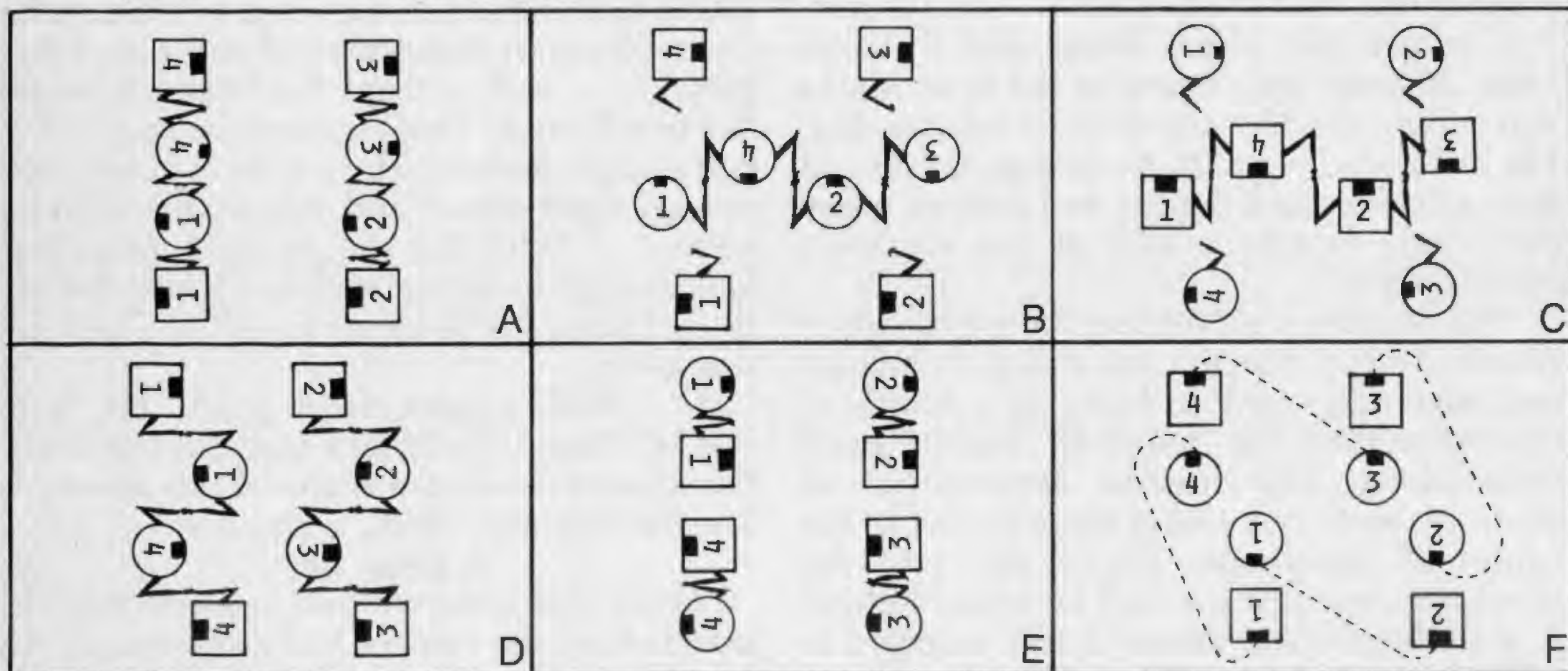
We’ve sometimes thought that it would be interesting to have a tape of the show but, then again, maybe it’s just as well we don’t.

TAKE A GOOD LOOK

a feature for dancers



CHOREOGRAPHY THAT LOOKS GOOD ON PAPER OFTEN DANCES POORLY



BARBARA: Have you ever been made to feel as you danced that you were going in a continuing series of circles, actually getting nowhere perhaps? From parallel two-faced lines you might circulate, followed by a couples trade and then perhaps a wheel and deal. Combinations of this type can often go on interminably.

JOE: Once in a while these are fun but more often than not they cause a dancer to get dizzy and even occasionally lose all sense of positioning.

BARBARA: Sometimes, although callers may not have recognized it, the lady dancers get more than their share of the spinning. After the dance the other night, our caller read us a part of an article written by Dot Loewenstein. Dot calls dances in Elmwood Park, New Jersey and her words appeared recently in a copy of the Callers Gazette, published by Hilton Audio Products. She pointed up a problem that I'll let Joe describe.

JOE: Sometimes I've been surprised when I've been enthusiastic over a bit of choreography only to find that Barbara was something less than enthused. After sitting down and

talking it over, I've discovered that what frequently is comfortable for the male dancer is awkward for the lady. The bit of choreography that Dot pointed out in her article went something like this. You might follow the lady's part and see how much continual right face turning is going on. Compare it with the man's part

BARBARA: In the example given, let's start from a square and have the heads promenade half way, lead to their right, veer left to make a two-faced line (A).

JOE: Girls hinge (right face turn one quarter — B), diamond circulate (girls right face turn another quarter — C), flip the diamond (another quarter right — D), girls run right (this time a 180° right face turn — E), followed by a quarter right in order to tag the line. Dot ends all this by having the girls turn left and the men turn right for a corner swing (another series of right face turns — F).

BARBARA: We note that our caller makes it a practice not only to dance as frequently as he can but once in a while he tries to go through a pattern, dancing the lady's part, checking it out for possibilities of "cork screw choreography" which he tries to avoid calling.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Overdoing Dancing

I believe the greatest mistake square dance clubs make is in dancing 12 months each year. Anything, no matter how enjoyable, can be overdone. Most folks like to take a vacation in the summer to get away from the usual routine. Yet many are afraid if they leave, they will forget how to square dance. They are faced with the alternatives of staying at home and continuing with their club dances or going on vacation and not knowing how to dance when they get back in the fall. Thus square dancing becomes something of a hindrance. From a hindrance, it is only a step to becoming a chore, and from a chore to a burden. And when that happens, square dancing is doomed. The sensible plan would be to stop all dances during June, July and August. In the fall everyone would start fresh on an equal footing with a couple of review sessions. Dancers would have something to look forward to. *Bill Engle, Newport News, Virginia*

On Single Dancers

I want to make callers, cuers and leaders aware that there are people, even though they are paired off, who would like to dance but don't because of a reluctant partner. My suggestions: After the squares (or couples) get set, I would suggest that callers or cuers call forth all the leftover soloers to form a square or become a couple or a trio for a novelty dance. It doesn't even have to be a boy-girl arrangement. This would also make it comfortable for single people who come alone. I would suggest that round dance cuers call forth all those who want to dance but don't have a willing partner. Remember, they may be shy at the beginning, so give them more than one opportunity. Let's change the antiquated rules and make dancing fun for everyone, not just for the perfectly matched pair. *Valerie Plezia, Middleburg Heights, Ohio*

We believe we have found a workable solution to the single-dancer problem. Our club just celebrated its first anniversary; we started with 22 members and now have 38, consisting of 8 couples, 6 single men and 14 single women. Since each tip has one patter and one singing call and we must stop long enough to change records in the middle of each tip, we use this time to pretend we are in a football game and call for "substitutions." Those sitting on the sidelines jump into the squares, while those in the square (in this case usually the women) jump out. This gives everyone a chance to dance every tip; Also no married woman has to give up her husband for an entire tip. I announce this policy at the beginning of the evening so all visitors will be aware of it. Should a non-dancing woman prefer to sit out, she simply says "no thank you" to the dancing lady who offers her a spot.

Dot Loewenstein, Hackensack, New Jersey

Reply On Being A Caller's Wife

I was astonished at your letter and find it difficult to believe that you have managed to endure any sort of marriage relationship with this attitude. Would you be jealous if your spouse were a physician, had spent years in medical school, engaged in continuing professional education, was called away from home for medical emergencies, etc.? Would you resent his being of service to his fellowmen? . . . Try to change your viewpoint and visualize this calling career as a means of growth, not only for him but for yourself as well. Get involved; get out there with the dancers; feel his choreo (most male callers are unaware of what is happening to the women dancers in the squares); notice his personality traits. As you help him to grow, you will grow also. Marriage is supposed to be a growing together between two people; many divorces are caused by the fact that one partner grows and the other one stays still. . . . As far as "no longer having a dancing partner," you may find that once you make your wishes known, the other ladies will be happy to sit out at least half of a tip and share their husbands. . . . Think about dancing with so many more men, not just one partner. . . . You are quite fortunate that he has an adoring club and class members; if that many people like him, he must be doing something right. Why not give serious consideration to the possibility that you may be the one out of step? Be happy for him. . . . Perhaps you need an outside interest of your own; check the Adult School catalogs in your area, or you may have a skill and wish to teach on your own. . . . I should tell you I am a caller and if it were not for the continued support of my spouse, I would have packed it in long ago.

Dot Loewenstein, Hackensack, New Jersey

The letter from the caller's wife in September Vox Saltatoris should consider that the problem is not that her husband is a caller but with her own insecurity. Instead of being proud of the fine job he does calling and teaching, she would rather not see the pleasure he brings to so many people. I admit it must take a lot of time from both of them, but if she would only see the good he does, and not begrudge him the time spent. . . . I wonder if the "affairs with other women," do not exist only in her head?

Robert Wade, Sault Ste. Marie, Michigan

The article in the September issue is extremely sad. I have to believe this wife's problems are the exception, not the rule. My husband has been calling for over 10 years and the situations described simply haven't existed. I am his secretary and treasurer but that is my choice and it takes very little time or effort. Our children all square dance and, while they lived at home, made an effort to attend as many dances as possible. "Adoring women," are not a problem, just a compliment. They're my friends, too. I'm sure my husband could take advantage of their adoration but he chooses not to do that. Any caller who does have an affair with a dancer is a fool and won't last long in any particular area. There are a few national callers I won't dance to for this reason but a local caller really can't get away with making passes at local dancers. Word gets around too fast. Obviously the author had problems with her marriage before her husband became a caller. She may not have known it then but her negative attitude towards her husband, and therefore his profession, shines brightly throughout her story. Please be advised that the majority of callers are calling because they love it, not "to do their own thing" with the opposite sex.

Name Withheld By Request

Senior Citizen



Square Dancing

by "Happy Hal" and Helen Petschke,
Hartford, Connecticut

AS WE HAVE BEEN TEACHING and calling for 10 years for square and round dance clubs, all of whom are senior citizens ranging in age from 62 to 90, we thought it might be a good idea to organize as many callers of similar groups as possible. The aim would be to help each other in a common cause. Those with more experience could share knowledge with newer individuals working with seniors. All could communicate and exchange ideas and thus enhance this part of the square dance activity.

As a result we sent a questionnaire to 87 known callers of senior citizen square dance clubs. The same questionnaire was also sent to 180 square dance caller and leader associations in America and Canada. We received replies from 50 callers, representing 80 clubs. 35 completed the questionnaire, representing 69 clubs, or a total of 3,750 dancers. The states and provinces replying included California, Connecticut, Florida, Illinois, Indiana, Kansas, Maryland, Massachusetts, Missouri, New Hampshire, New Jersey, New Mexico, Oregon, Ohio, Texas, Utah, Virginia, Washington, Wisconsin, Alberta, British Columbia and Ontario. The states and provinces contacted which did not reply were Arizona, Maine, Michigan, Nevada, New York, Tennessee and New Brunswick. We hope that eventually all callers and leaders who were contacted will respond.

Statistics

Here is some of the information garnered

from the questionnaire:

Seniors have no problems understanding a caller.

The average length of time to teach 48 basics is 40 lessons; to teach 68 basics is 80 lessons.

A problem sometimes arises with attendance due to health. Reaction time is occasionally a problem.

The average tempo used in calling is 126 or 128.

The most prominent way to teach is with the Callerlab list of basics. The majority of callers teach through Mainstream only.

From the number of callers responding, one third include ballroom dancing between squares; more than half include line dancing and rounds; one half include contras.

One third of the groups have special day-long trips with their clubs.

The average number of hours per week the responders call for senior citizens is six to ten hours.

Two-thirds of the callers expressed an interest in a convention just for senior citizen clubs. The same number indicated an interest in meeting with callers on this subject. Possibly the two might be combined.

Newsletter

As a result of the questionnaire, there will be a newsletter published twice a year on this subject. The editors will be Marty and Gloria Firstenburg, PO Box 13667, Salem, Oregon 97309. All callers working with senior groups are requested to send ideas, questions, advice, methods and applicable ammunition to the Firstenburgs.

List of Callers

We will maintain a list of callers who work with senior groups and will update it annually. Please send any new names and addresses and/or corrections to us at 69 Gillett St., Hartford, CT 06105. Our telephone number is (203) 524-0259.

In our years of working with seniors we have found it is a time when these individuals are enjoying the fruits of their labor. They deserve to enjoy square dancing to the fullest. Many of them have some physical disorder and it often takes a great deal of patience. But it is worth every bit we expend. Enjoy it. The rewards are immeasurable.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Workable Definitions – a challenge

THE SUBJECT OF CALL DEFINITIONS, or rules, has always been interesting to me. The different ways a given call is viewed by different people is germane to the point at issue. Noting the history of a given call through its development shows that, in the first place, it is an error to think that the author's original germ of an idea is fully developed in his or anyone's mind when a call is first released. It has been suggested that perhaps there should be a waiting period after the conception of a call or call idea before it is placed in writing officially. Whether that will ever be is not the point. The only thing resembling that today are the official definitions that emerge from Callerlab. Even they are bound to a large degree by past usage or tradition and are not free to suggest what, perhaps, ought to be.

The main point I wish to explore here is the difference in two basic approaches to defining calls. There are many calls on all lists that have definitions in which different positions are required to do different things. There are also calls in which all positions do the same thing in terms of the terms chosen for a definition. Before going further let me illustrate. Take the call recycle from a wave — a call in high frequency use at the Mainstream level. The Callerlab definition states that the ends cross fold as the centers fold behind and follow. This is a perfectly understandable definition and — so no one gets the wrong impression — I am not advocating that it be changed.

Note that in the above definition there are two different actions that must be learned depending on the position of the dancer. However, there is another definition that could be offered for recycle; namely: single hinge, box/split circulate, and face in (to the box). With this definition the rule is the same for all positions. The significance of this is that in one case different positions have different rules and in the other all positions have the same rule. I am not saying that one way is better but simply exploring the idea of differ-

ent ways to get the same result. In fact, in the case of recycle there is an accepted definition at the Challenge level that is different from both the above, i.e., centers fold, adjust to a box, box counter rotate and roll. This is a combination in that, although there is a different rule for different positions in the first part, in the second and third parts the rule for both positions is the same! Interesting! So what?

What's The Objective?

It turns out that this same dichotomy exists with many calls and with many parts of calls. To use another example at the Mainstream level take trade by. The Callerlab (and author's original thought) says outfacers trade and insides pass thru. However, if one accepts generalized column circulates it is exactly equal (not simply equivalent) to circulate (in the column). The circulate definition would even apply in certain T-bone formations where trade by is used.

I suppose the reason that I am especially aware of this is that I write a note service and all the calls that are proposed come over my desk at one time or another. Many are simply repeats of existing calls that are defined using different terms. The question I often ask is what is the author's objective in writing a particular call. We often get the comment from the author that it was used in a workshop and the dancers really liked it. I remember one case in which an author reinvented circulate with a different name and a different set of terms making up the rule. He noted that dancers really seemed to like it.

It seems likely that calls having a definition that is the same for all positions are easier from all positions than those with different rules, e.g., swing thru (half right, half left) offers little problem irrespective of dancer position for dancers who know the call. Many calls that are simpler (i.e., shorter) than swing thru are much more difficult largely because of different instructions for each dancer position. Swap around and cross and turn are probably

the most vivid examples of this.

There are even calls that are accepted calls on Callerlab lists that are not thought by most to be in any way equivalent but with an appropriate definition become the same. From couples back-to-back the call shakedown could be defined as quarter right, box/split counter rotate, quarter right. From facing couples the call split swap could be defined with exactly the same rule! I find this fascinating.

Not Necessarily Better

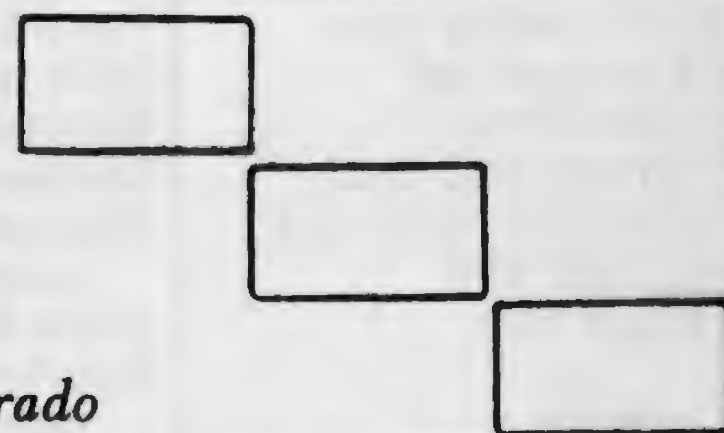
There are those who might say that different rules would produce different fractionalization and parts. That is certainly true.

But different is not per force better but simply different. One might say that having a different rule for different positions adds spice. That is probably true. However, there are plenty of opportunities for calls with different rules for positions where no opportunity exists for another option. Cast a shadow on the A-1 list is an example of a very popular call that has a different action for all four positions. There are not many in this category. Yet this call is done by most dancers from all positions and several formations without much problem.

What am I advocating? Probably nothing at this time. Just some observations that I found interesting.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



SOME BASICS in the Mainstream list seem to cause the dancers more trouble than others. Turn thru seems to be a simple enough concept but for some reason the average dancer often has trouble in positioning himself or herself for the next call. Part of the problem may be the caller's explanation or the dancer's understanding. Part of the problem could be the fact that the dancer does not have the opportunity to dance the call from enough different positions to feel comfortable with the basic. The following modules use turn thru in a variety of formations and with a variety of following calls. The first two setup modules use turn thru in its simplest form. The second two illustrate turn thru from an ocean wave.

OUR ON-GOING GOALS

During the coming year, we plan to cover all bases in the wide spectrum of square dancing. In addition to this monthly column on Modular choreography, there are Advanced, Experimental, Contras, Rounds and Traditional sections. We are on the lookout for someone to handle clogging. Hopefully, the Workshop section addresses all interests.

ZS-ZB

Heads turn thru
Separate around one
Into the middle
Left turn thru

Heads flutterwheel
Spin the top
Turn thru

ZS-ZL

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

Heads pass the
ocean
Swing thru
Turn thru
Pass the ocean
Swing thru
Turn thru
Bend the line

There are several zeros that almost everyone uses in class that involve facing lines of four and bend the line or U-turn backs. These are good but don't stop there. Give the dancers a little challenge. The following modules flow very well if the dancers clearly understand that once they have turned half by the right that they let go of hands and step forward to end up back to back. This clears the hands and positions the dancers at the same time. If the dancers do the movement incor-

rectly and pull by, then one hand is tied up by the pulling movement and the following movement can be awkward. It all depends on how they are taught and how well they learn. It is your job as a caller to explain this point clearly enough and often enough that they learn well.

ZB-ZB

Star thru
Girls turn thru
Back to the men
Star thru
Wheel and deal
Two ladies chain

Dive thru
Turn thru
Left swing thru
Men run left
Turn thru
Wheel and deal
Centers right and left thru
Pass thru

ZL-ZL

Turn thru
Wheel and deal
Centers pass thru
Swing thru
Right and left thru
Slide thru

Star thru
Dive thru
Pass thru
Split two
Around one to a line
Centers box the gnat
Square thru three quarters
Ends turn thru
Courtesy turn the girls

Turn thrus followed by a left allemande are very smooth. The getout modules below concentrate mostly on flow and feature several ending formations. Properly called, they are almost impossible to goof up.

ZB-AL

Pass the ocean
Swing thru
Girls trade
Turn thru
Left allemande

Spin the top
Men trade
Turn thru
Left allemande

ZL-AL

Split the outside two
Around one to a line
Everybody turn thru
Left allemande

Pass thru
Wheel and deal
Swing thru
Turn thru
Left allemande

EDITOR'S NOTE: When Cal started this column several years ago he kicked it off with a chapter in the on-going Caller Notebook section of this magazine. This early, explanatory article will be one of the invaluable portions of the new CallerText slated for shipping by March 31, 1985.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

FANTASTIC (NUMBER TWO): From a trade by or three quarter tag: Centers pass the ocean and spin the top as outsides peel off and touch one half; all fan the top.

From a static square:

**Heads square thru four . . . pass thru
Fantastic #2 . . . swing thru . . . men trade
Men run . . . bend the line . . . slide thru
Pass thru . . . allemande left**

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 90048-1799.

COMING NEXT MONTH

OPPOSITION — to having square dancing recognized as The Folk Dance of America. Excerpts from the opposition viewpoint taken from the Congressional report. An eye opener.

WHERE WE'VE BEEN — kick-off in a series taking a good look at square dancing, past, present and future.

The Dancers

Walkthru

Square dancers earn Cow Patty badges while next year's beef steaks watch.

An Annual Club Theme COW PATTY ROUNDUP

*by Doris Stevenson,
Turlock California*



WHAT STARTED OUT to be a simple barbecue and potluck get-together of the KRA-Z 8s turned out to be the square dancing event of the San Joaquin Valley recently (and looks like it will be an annual event of our club).

Our club, a small Plus group, was without a place to dance one week and, rather than not meet, a potluck gathering was suggested. Two of our members, Myril and Everett Duke, owners of a 22-acre farm six miles out of town, offered their place to host the gathering and to barbecue hamburgers from their home-grown beef.

Club caller, Ted Stevenson, volunteered to set up his equipment so members could dance a tip or two, to which Duke jokingly said, "Shoot, you can dance in my cow pasture if you want."

That was the beginning. Within five hours, Sacramento badge-maker, Tom Hightower, agreed to strike a new badge and traveling caller, Mike Sikorsky, agreed to send the words to "Cow Patty," a singing call he uses. Club members were notified and in less than 24 hours our phone began to ring off the hook.

In two days' time, word of the event had

spread like a grass fire throughout the square dance community and instead of possibly three or four squares, the Dukes were looking at hosting nine squares (and that was without any advertising but rather trying to keep it quiet).

One week later, after all the dust had settled in their driveway, 66 square dancers and some seven non-dancers family members arrived, laden with food, ready to earn their Cow Patty badges.

As Stevenson gave the call, "Square 'em up," and began "From the Badlands came a killer," the giggling dancers, knee-deep in grass, became not the entertained but the entertainers, as 20 head of beef steak, on the hoof, gathered closely to watch. As one dancer was heard to say as she scraped off her boots, "Well, I really earned this one, but wasn't it fun! I hope we can do it next year."

Perhaps there is a valuable lesson to be learned here. Clubs seem to be too preoccupied with producing the "23rd Annual Bean Feed," or the "16th Annual Ice Cream Social." In other words they keep falling back on the old faithfuls that have been successful in

The WALKTHRU

the past and are not imaginative enough to try something new.

Perhaps dancers, for the most part, truly enjoy the regular run-of-the-mill party nights (I know we do) but without realizing it find them just another "ho hum" dance.

Tickle the imaginations of your dancers (remember, they're your bread and butter). Offer them something new from time to time (around here, the more outrageous the better) and you may find they'll come flocking to your door.

It isn't the level of the dance that makes it a success; it's the unselfish, gracious attitude of the hosts and hostesses (that's *you*), and sparkling, fresh, new ideas, combined with a caller who knows how to put any level material together in an exciting manner.

Dare to be different. It really works!

PLACES TO SQUARE DANCE

by Julius Baumann, Sugar Land, Texas

LOOKING AROUND FOR SOME PLACES to call home for your club, or a place to use for beginner lessons? Schools, churches and playgrounds are great, but if you can't find any available, don't stop there. Here are some ideas that are currently in use in Texas.

Airplane Hanger

Hanger Squares have been dancing in a real airplane hanger in Friendswood for about 10 years. It is roomy for large dances. When the club started, it was "way out in the woods." Now homes crowd around the hanger. It is also home to four other clubs.

Recreation Center

The Garden Villas Square Dance Club has been dancing for over 30 years and meets in the recreation center in Garden Villas, which is a subdivision in Houston. We recently visited their Mexican Fiesta party, which was a rousing success. Everyone gorged themselves on the good food and then danced it off.

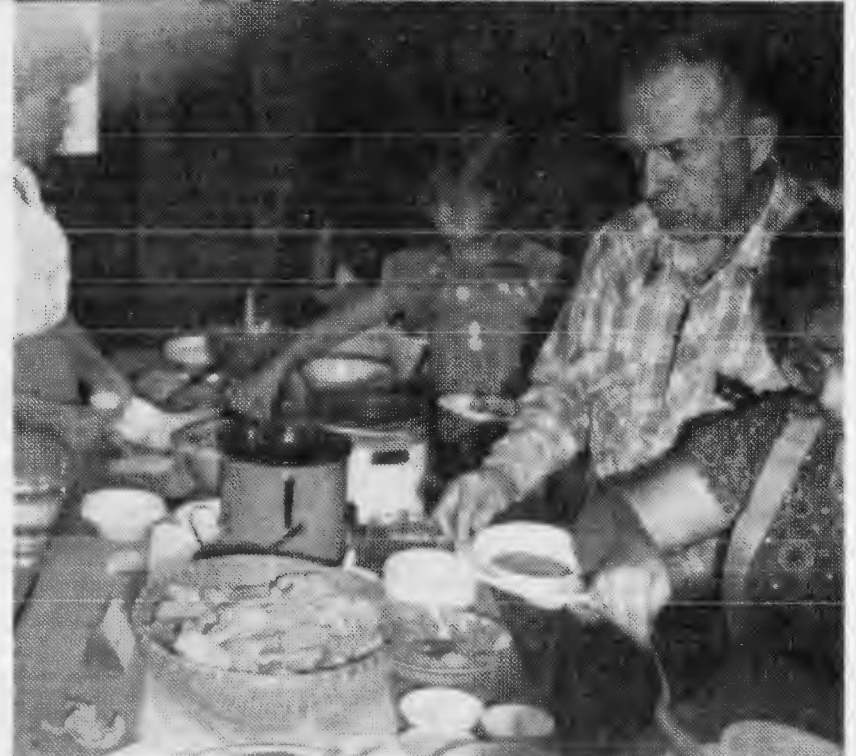


The Hangers Squares' home in Friendswood, Texas.

Shopping Mall

Vern Weese and his wife, Rhonda, hold Advanced lessons in a local shopping mall on Sunday afternoons when no one is shopping. The acoustics are great and there is lots of

Shoppers by day, dancers on Sunday afternoon at this local shopping mall (top). Lots of food served at the Garden Villas' square dance party (bottom).



room to dance. You may also do some window shopping in between tips. People who drive by the big window of the mall often stop and watch, and, we hope, get interested and sign up for lessons. This happens in Houston.

WHAT'S HAPPENING TO OUR DANCERS?

by Wendy Guss, Sandy, Utah

WE ARE ALL EAGER to bring new people into square dancing. Well, that is happening. Lots of dancers are joining but then we are driving them away. I think that current clubs, associations and callers should look at the following questions and multiple-choice answers and see if they can discover some of the reasons for dropouts and possibly direction for solutions.

Test Yourself

Q: New students arrive for classes; do they expect:

- (a) To be professional square dancers in nine months?
- (b) To be well up into the Advanced level in one year?
- (c) To just have fun, meet new people and not care or even know about levels?

Q: We bring a new couple to class; do we:

- (a) Drop them off saying, "The caller will look after you; we don't belong here anymore; it's too low level for us."?
- (b) Tell them we'll come a bit early each class night to dance with them and we look forward to the time they graduate and join our club?
- (c) Tell them we may get to dance with them in a couple of years when they've caught up with us?

Q: A local club is having a special dance with a guest caller; do we:

- (a) Phone around to make sure no new dancers will be there?
- (b) Ask around and make sure it won't be too low a level for us?
- (c) Go and plan to have a good time no matter what the level is?

Q: Our club is due for new officers; they ask us to run; do we:

The WALKTHRU

(a) Say we were on a board four years ago and we've done our share?

(b) Say we'd like to try; we've been dancing for three years and feel it's our turn?

(c) Say, "We belong to three workshops and one round dance club; we don't have the time."

Q: Our club is small and never seems to grow; do we:

(a) Try to get out and visit other clubs and let them know who we are?

(b) Tell the caller we'll just have to fold the club and join others?

(c) Sit down with the caller and discuss the reasons for our club's lack of growth?

How did you fare with your answers? Can you see possible ways to improve your club, to help with new dancers and to benefit square dancing as a whole in the long run?

BADGE OF THE MONTH



The Crawfish Country Squares were born 18 months ago when a beginner class graduated and became a full-fledged square dance club. Dancing in Port Arthur, Texas, on the Gulf Coast, the members selected the name after the popular edible crawfish in the region. The badge is almond color with an orange crawfish and chocolate brown lettering.

Interesting to note is that caller, James Powell, had been away from dancing for 10 years. This class and club marked his return to the activity which he discovered had changed a good deal in the interim.

The Crawfish Country Squares dance each Wednesday at the local YMCA. Join them some night if you're in the area.

Traditional Treasury

by Ed Butenhof, Rochester, New York

QUADRILLES WERE THE RAGE of the ballrooms for many years in the 1800's. They were done precisely to the music, often to popular music of the day and often with a full orchestra. Sometimes it has been a problem finding full orchestral music which was also phrased precisely enough for dancing. There is now such a record available from the Lloyd Shaw Foundation, 12225 Saddletrap Row, Hudson, FL 33567, LS #518. The directions that come with it are for the Windmill Quadrille, a beautiful dance, but one which has already been featured in these pages. For my own use, I have slightly modified a quadrille that is found in *The Art of Dancing* by Ferrero (1859) to fit the phrasing of this record and here it is.

BASKET QUADRILLE

- — — —, Heads right and left thru
- — — —, Heads slide right and back
- — — —, Heads right and left thru
- — — —, Heads slide right and back
- — — —, Sides right and left thru
- — — —, Sides slide right and back
- — — —, Sides right and left thru
- — — —, Sides slide right and back
- — — —, Heads face partner and sashay across (slide across)
- — — —, — — Sashay back
- — — —, Sides do the same
- — — —, — — Sides back
- — — —, Heads repeat
- — — —, — — Heads back
- — — —, Sides repeat
- — — —, — — Sides back
- — — —, Ladies circle left inside while men circle right
- — — —, Reverse the circles

Men duck under ladies' joined hands to make basket — partner adjacent.

- — — —, Rock forward and back two times
- — — —, Turn partner with two hands to place

Repeat for side couples. All very dignified in style.

Speaking of quadrilles, another you might

be able to use is one I put together and named in honor of my new computer. It's obviously not traditional in an aged sense but it is traditional in style. I call it:

THE MACINTOSH REEL

by Ed Butenhof, Rochester, NY

Music: Any well phrased arrangement will do. Use your own favorite.

- — — —, First couple forward and back
- — — —, Same couple sashay (slide) across and balance.

Split couple three in four slides and balance. Couple three will separate and stand beside their corner in lines of three and couple one is next to them.

- — — —, First couple turn partner in center once and a half
- — — —, First couple turn next couple left And partner right once and a half, — — — — And last couple left — —, First couple First couple balance and swing

- — — —, — — — —
- — — —, — — — — Everybody swing

The first couple keep swinging.

- — — —, — — — —
- — — —, — — — — Everybody promenade

- — — —, — — — —
- — — —, — — — —

The turns take four beats except for the turn once-and-a-half, which takes eight. The dance presumes everyone likes to swing. If that's not the case an allemande left, grand right and left can be substituted for the everybody swing lines. Dance repeats for the other couples in turn.

THE OLD Vs THE NEW

It's been wisely said that not all of the old is bad and not all of the new is good. That could just as easily be said in reverse for while today's dancers enjoy contemporary choreography that is smooth and flowing, some is awkward and boring. This holds true with the traditional. Many dances composed in our grandparent's day are as exciting, as flowing and just as challenging as anything written in recent years. For the full joy of square dancing, try it all — the new and the old.

A MATTER of COURTESY



by Pete Metzger, Orange, California

HI THERE, FELLOW ROUND DANCE CUERS — is this scene familiar? There you are cueing away just as pretty as you please during the pre-rounds, before the start of the regular square and round dance program, when along comes the caller (quite often with an entourage) and begins to set up his equipment. There is a lot of walking back and forth, setting a speaker stand in place, running a cord to the speaker and so forth. In addition, while this is going on, people come to the stage or the area where you are cueing to greet the newly arrived caller, and quite naturally they speak louder than normal in order to be heard. To say this is somewhat distracting would be an understatement. Even between the tips there is little peace. After the tip is over and you are ready to begin cueing, or perhaps have already begun, someone comes along to ask for the caller's autograph or to have a friendly chat. Not only are you distracted but you're also straining to hear that all-important beat. Sounds like a sad state of affairs, doesn't it? I can visualize all you round dance teachers, who have had these things happen to you, nodding your heads in agreement. Well, read on folks.

There's Another Side

It's the last tip of the evening and your job is done, so now what? Very simple, you start packing your equipment, do a lot of walking back and forth, make noises snapping a catch

on this, snapping a latch on that and perhaps walking right in front of the caller. In addition, you leave before the dance is over, perhaps without giving the dancers who danced to your cueing an opportunity to offer their thanks and say goodnight. Does that also seem like a familiar scene?

The examples mentioned are, perhaps, more the exception than the rule, but unfortunately they do happen. I am fully aware that the equipment must be set up and taken down. Since the round dance cuer is usually the first to arrive, naturally the caller is going to have to set up while you are cueing. However, most of the callers try to do their best to keep the distraction minimal. When dancers ask for autographs, the caller should try to move away from the stage area. However, there is absolutely no excuse for the cuer leaving before the dance is over. That extra 10 or 15 minutes wait is not a life or death matter. It is important for the caller and the cuer to have a mutual respect for each other. The rapport they create with each other and the dancers has a direct bearing on whether there is a super good dance or just an ordinary run of the mill square dance. The former is difficult to achieve if one or the other has a burr under the saddle. Each one of us should try to be more aware of what is going on around us so a good time may be enjoyed by all. It is simply a matter of courtesy.

Roundalab in Action

A VERY PRODUCTIVE YEAR was the general concensus of opinions following Roundalab's Annual Meeting, held in Birmingham, AL, in late October. Long standing members, Betty and Harmon Jorritsma report a fine list of worthwhile accomplishments. Accreditation was voted to be implemented. A Roundalab Phase Dance Rating system was established . . . four different systems were reviewed prior to adopting the chosen system which will be given a year's trial. The Standardization Committee has been reorganized and chairmen will be appointed to head Phases from I to VI.

A new inactive-teacher membership status for members who are no longer teaching was approved. A decision was made to set up a video tape teaching library and criteria for the Silver Halo was established. The Silver Halo Award, designed to signify a dancing circle, will recognize exceptional contributions to round dancing.

A Special Bulletin from URDC

GET OUT YOUR BRAND NEW 1985 CALENDAR and put huge round dance circles around July 24, 25, 26, 27. These dates mark the first URDC Convention outside of the U.S.A. and Publicity Directors, Herb and Harriet Gerry are proud and pleased to say, "We've come a long way from Kansas City and for our 9th successful year of exciting conventions there's only one way to go . . . up! And that means up to the bilingual, cultural center of Canada — beautiful Ottawa, the nation's Capitol."

You'll be hearing lots more about this great event, but in the meantime, for your convenience, here is a list of the 1985 Convention staff. **General Chaircouple:** Art & Gerrie

Jackson, Ottawa, Ontario; **Dance Program:** Beryl and Peter Barton, West Hill, Ontario; **Publicity:** Barney and Marg Portsmouth (Canada), Herb and Harriet Gerry (USA); **Registrations:** Don and Daphne Pearson, RR4, Ashton, Ontario, KOA 1B0 (613) 256-4069; **Finance:** Chuck and Norma MacDonald, Gloucester, Ontario; **Accommodation:** Doug and Betty Monroe, Ottawa; **Floor Management:** Norm and Joan Christie, Nepean, Ontario; **Special Events:** John and Audrey Philpott, Nepean, Ontario; **Souvenir Program:** George and Nellie Chao, Ottawa, Ontario; **Secretary:** Joan Clarkson, Orleans, Ontario.



Phil and Frieda Rutherford, Hawaii

ONCE AVID SKIERS, Frieda and Phil have forsaken the snowy slopes for dancing and teaching in the warm, friendly climate that goes hand in hand with square dancing in Hawaii.

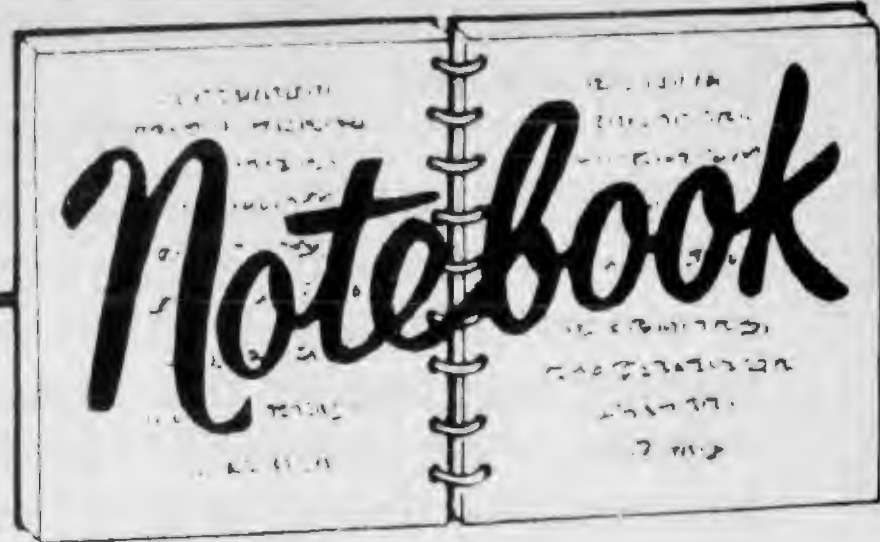
Phil took his first round dance lessons from the renowned Frank Hamilton, in California, and had been participating in rounds for many years before meeting and marrying Frieda in 1972. . . . Frieda had been involved in the study and dancing of International Ballroom. Combining skills, the Rutherfords entered what they term, "the most fun and rewarding time of our lives."

On moving to Kailua-Kona two years ago and encouraged on this new adventure by their mainland teachers, Leo and Marion

Crosby, as well as new friends in the Sunset Promenaders Square Dance Club, Phil and Frieda spent a great deal of time preparing to teach rounds. On July 14, 1983, they introduced Left Footers One Step to a class of six couples and since then many more beginners and seasoned dancers have accepted and enjoyed their leadership. The Rutherfords teach three types of classes — basic, rounds for square dance club programming and one for those wishing to progress to intermediate rounds. Working closely with caller, Buddy Weaver, and the Hilo round dancers, last month they helped plan the first annual round dance Christmas party for all-island dancers.

The Kona Dance-A-Rounds is the name of their club, a sister group to Crosby's Claremont Dance-A-Rounds in California. Frieda and Phil's enthusiasm and friendliness was evident when they asked if we would be sure to include their address and phone number in this article so dancers may contact them if they are going to Kailua-Kona. Their invitation is worded, "We have a group filled with Aloha and they love to make visitors from the mainland feel welcome when they come to square or round dance with us." *You'll find the Rutherfords through PO Box 4927, Kailua Kona, HI 96740 or by phoning (808) 329-5488.*

The CALLERS



Do's and Don'ts of Exhibitions

Caveats and Cautions

by John Kaltenthaler, Pocono Pines, Pennsylvania

ONE OF THE FIRST things that you should determine when you are asked to conduct a demonstration or exhibition is exactly what the purpose of the demonstration will be. In some instances, it may be to promote square dancing or to recruit new members for a class. This may be *your* objective but it may or may not coincide with the objectives of the promoter of the event. The promoter may desire to have you provide inexpensive entertainment. You may want to be able to mingle with the spectators to hand out promotional literature for new classes. The promoter may only desire you to act strictly as performers to add color and joy to the mall or store opening etc. There can be many reasons for demonstrations to a non-dancing public but both parties to the demonstration must have a *clear* understanding of what is expected by each party.

If you are conducting a square dance demonstration which is being promoted to attract people into a mall or a store opening, by all means, you should expect to be paid for the service you are performing. The store owner is using you as a part of his advertising budget or cost of promotion. The fee you agree to could be split with the participating dancers, it could be used to take them all out to dinner or it could be given to the club after a reasonable fee goes to you, as the caller.

Facility and Program of Events

If you and the promoter agree as to the purpose(s) for the demonstration, then you need to discuss the locations and the facilities which will be provided in order to complete your portion of the contract. You might want to examine the dance space and floor condition. Is the demonstration to be outdoors or indoors? Will there be wood or carpeted floors, etc.? Is there a time-table for a schedule of events or are you expected to be totally flexible and yield to a constant change as to what is happening next? Do you have to share any portion of the program with another performer? If the demonstration is at a fairgrounds or park, or some other facility to which there may be an entrance charge, how will your dancers get in and who pays their fees? Is there a parking fee for their cars? Can you drive in to the dance location with your equipment or do you need a cart to carry your equipment to the site? How long will the demonstration last? Do you and your dancers need access to bathroom facilities or changing rooms? Where can you get refreshments during the demonstration? Is the location common knowledge or should a map be provided? What about a table and electricity for your records and equipment? Are there any particular

sound problems that will affect the overall effect of your calling? Can difficulties be overcome?

Dressing for the Occasion

When putting on a demonstration, you should consider the anticipated audience who will be viewing your performance. Are they young, middle aged or senior citizens? Are they going to be expected to get up and participate in a limited way during the demonstration? If the purpose is partially a recruiting vehicle, then you want to be sure that you do not overdress and scare off people by being too dressy or give the impression of expensive outfits. Similarly, while club outfits go a long way to show esprit de corps at a festival, they are clearly out of place when it comes to demonstrations. To a non-dancer, all people will look alike and they will lose out on the beauty of what you have to offer. By all means, urge the dancers to color coordinate their outfits with their dancing partners to facilitate watching the actual dance demonstration. Colors should be bright. Use of simple patterns that many people can make themselves should be encouraged. Use of low-cost materials and simple maintenance for washing and ironing etc. should also be emphasized. These can serve as conversational topics between tips when discussing things with the non-dancing public. A word about the length of the skirts — Skirts that are too short will detract from the overall impression of the demonstration and not place square dancing in the best light. Even some of the more attractive young people in the activity today will look better during a demonstration if their skirts are knee length. Since mini-skirts are now out of vogue, short skirts can be a turn-off to potential class members. Think about the effect we have on others and make sure that moderation and good taste are the keys.

Styling and Showmanship

When conducting any demonstration, please make sure that proper styling is emphasized to all of your demonstration participants. Later on, we will discuss the differences of styling for exhibitions versus demonstrations. Try to rehearse your dancers to the extent that all dancers use proper skirt work and dance styling for hand and arm holds, etc. Urge your dancers to resist the urge to show-off by extra twirls, kicks, hip-bumping and swishing during a circling movement. Remember one of the purposes is to sell the activity as a *fun* activity to which most people can relate. If spectators see a display of hip-bumping, what effect will this have on recruitment? If they see you kick and twirl, they may feel that they cannot or do not want to do that sort of thing. Compare, on the other hand, a smooth, graceful, effortless type of dancing in which the dancers show obvious pleasure while they dance. Encourage your dancers to smile with a genuine smile and not a pasted-on grin that is fake. As a caller, resist the urge to show off your talents. Keep the material simple and showy. Remember, you are performing for non-dancers and they don't know how good or bad you really are. What is more, they don't care. They want to be entertained to a degree but they want to relate to the dancers on the floor. If we are lucky and get them into class, there is ample time to demonstrate your skills as a caller. Limit your practice to typical dancing and not specific routines. Dancers should be able to show the spontaneity of today's dancing and not a memorized routine. Stars, thars, lines, chains, ocean waves, etc. are pretty to look at and fun to dance. There is no need to use figures and terms that are

beyond Mainstream since you run a greater risk of the dancers breaking down if you call something they are not expecting. Again, when conducting a pure exhibition, the material can take on different connotations since the purpose is one of pure entertainment. Use the recommended styling as published by Callerlab for the Mainstream and Plus Programs if these are the programs from which you are selecting material.

How to Advise People How to Watch

When you start the demonstration, use simple peppy music and simple figures that are eye-appealing. Use of easy routines is highly recommended since the non-dancer audience can relate to easy-to-understand terms such as stars, circles, etc. Say a word or two about the dancers. Advise the audience that they are all amateurs who dance for the pleasure and sociability of the square dance. They are not a professional dance troupe. Perhaps you could even mention a word or two about minor goofs that the dancers may commit. Advise the audience that such mistakes are purely intentional to show that anyone can dance. A little humor of this type also serves to relax your dancers and make them less tense. If your dancers did select color coordinated outfits, your next step is simple — point out which couples are heads and sides, etc. This does two things, it reminds the dancers and reinforces, in your mind, who are your key couples if they, or you, get lost during your patter calls.

ABOUT THE AUTHOR: Familiar with all phases of teaching and calling, John Kaltenthaler has contributed many fine articles to this section of the magazine. This month, his essay on the do's and don'ts of exhibitions is bound to be of great value to those who are, or may become, involved in such square dance presentations. John was a Silver Spur recipient in 1979, marking at that time, over a decade of commitment to the activity. His early military career took him to many parts of the world where he gave time and energy to ensure the expansion of square dancing and was instrumental in the formation of the Overseas Dancers Association. As a member of the Board, John has contributed much to the growth of Legacy and for more than 10 years has become even more widely known as Executive Secretary of Callerlab.

Suggest to the audience that each person should select a couple with a particular color. Look to the people on their right and left. They are the corners of the couple they have chosen to watch. Now as we call some figures, watch your key dancers and see where they go and who they dance with. Sometimes they will be with their partners and sometimes with their corners and sometimes with neither. As they progress thru the dance, they will see a variety of formations and partner changes. Then when you put on the singing call, you advise the audience that they will see the demonstration square have each man dance with each different lady and finally return to his own partner.

After you start the second tip, you might want to introduce some limited history or heritage about square dancing — where it came from, where it is being danced today and how they can become involved in it themselves. Then, with the music playing softly in the background, talk to the dancers and audience about selected formations. Show them the static square or circle of eight. Show them that if the heads step forward and face their corners, they

have four lines of two. By doing a star thru, you see facing lines of four. Now pass the ocean to ocean waves, etc. Show them stars, thars, etc. and then advise them that they will see the dancers go thru these various formations and tell them to watch to see how many different formations they can recognize. Then have the dancers square up and restart the record. As you call your patter, tell the audience what formations they are in but be careful how you do this so as not to create stop and go timing. A limited amount may be acceptable as long as it serves to illustrate the purpose of watching the dancers. In many instances, however, you can do both without sacrificing good timing and smooth flow.

As you prepare your material, try to select patterns that will be easy to execute and fun to dance and yet which offer good eye-appeal to the non-dancer. A simple routine that has all of these ingredients might be one similar to this:

Heads square thru,	Four lines of two
Make a right hand star turn it once	Stars
Heads to the center with a left hand star one full turn	Stars
To the corner right and left thru	Four lines of two
Pass to the center and square thru three quarters allemande	Four lines of two
Go right and left grand meet your partner and promenade	Circles

Simple to dance, fun to dance and fun to watch. It shows two couples in action, and then four couples in action, two stars, one star, boxes and some nice flowing choreography.

Another simple routine might be similar to the following:

Heads promenade outside halfway	Static square
Down the middle with a right and left thru	Static square
Flutterwheel and sweep a quarter	Double pass thru
Pass thru . . . swing thru . . . boys run	Two-faced line
Couples circulate . . . bend the line	Lines of four
Right and left thru . . . flutterwheel	Lines of four
Star thru . . . pass thru . . . trade by	Box, DPT, Box
Allemande left . . . right and left grand	Circle

This, too, is simple and fun to dance and watch. It shows two couples, then four couples in action as well as some flowing actions between facing couples, Two-faced lines as well as facing lines, boxes and double pass thru formations.

In order to give the ladies an opportunity to show some good skirt work, you might use something similar to the following:

Allemande left . . . allemande thar	Thar star
Shoot that star go forward two to another thar	Thar star
Shoot that star go right and left grand	Circle

(or)

Head two ladies chain across	Static square
Side ladies chain across	Static square
All four ladies chain three quarters	Static square
Sides square thru . . . swing thru	Ocean wave
Spin the top . . . right and left thru	Tidal wave/lines of four
Star thru . . . dive thru . . . square thru three quarters	Box, DPT, Box
Dosado to a wave . . . swing thru and the boys trade	Ocean wave
Turn thru to an allemande left etc.	Circle

Simple routines — but dance figures that have flow for the dancers and easy patterns to enable the spectators an opportunity to watch the couple(s) they picked out. You use a variety of formations and different setups for heads and sides. Tidal waves, etc. all help project an image of creative, spontaneous joy.

Exhibitions

Exhibitions, on the other hand, are primarily used to entertain. Since it is primarily entertainment, rehearsals are more important and a complete and uniform styling by all participants is essential. Sometimes, you select figures for their audience appeal rather than the list on which they appear. You may choose to dig out some old figures such as the Venus and Mars stars. You may use some figures such as a teacup chain because of the opportunity it gives for skirt work and all eight dancers working together.

It is important, however, to resist the urge to show-off in exhibitions as well as demonstrations because the audience wants to be entertained, not overwhelmed. Presumably, the audience is not composed primarily of knowledgeable dancers so anything you show will be appreciated. The objective is to provide good music that will appeal to the audience and good choreography that will have a great deal of eye-appeal to the audience. In all cases, the performance by the dancers should be flawless. Rehearsals are more important to ensure that each dancer will execute each figure with the same styling. The styling should generally follow the recommended styling published by Callerlab although variations for a staged effect might be permissible. Good taste is important. Remember that you reflect on all of square dancing and not just your club. You are selling the activity. Impressions are important so give it your best.

For exhibitions, the costuming is of greater importance since it is a show and not just a demonstration. Club outfits are not necessary but not offensive. Color coordinated outfits that show variety are always in good taste and still permit a limited explanation as to what the audience is seeing. In many instances, the differences in the outfits will help sell the activity. Bright colors, unique dress patterns, matching shirts or vests for the men all help the staged effect for the exhibition. If the performance is scheduled to take a fixed amount of time, use the breaks between dances to tell a little about the history and heritage of square dancing. Use a grand square in the exhibition but insist that the dancers use the full 32 beats and make sure you call the figure on the musical phrase.

For both exhibitions and demonstrations, remind the dancers that for the next half hour or so, they are performers. They must be actors and sell the activity as one of fun and friendship. They must show by their actions that they are enjoying the activity. They should be enthusiastic in their performance and should applaud themselves as they finish each patten or singing call. If they perform well they, too, will be able to enjoy the feedback from the audience. This becomes synergistic in that as the dancers get the positive feedback, they will warm up to the audience and it then builds on itself.

Fees

When you agree to conduct a demonstration or exhibition, you have to be realistic about the financial considerations. Sometimes, square dancers are used to attract people to a cause such as United Way or a charity event such as

March of Dimes etc. In these cases, you may volunteer your time and talents as well as asking your dancers to do the same. On the other hand, if you are being used in a mall or store opening as the entertainment factor, then by all means ask a reasonable fee. Since it is primarily entertainment, you should feel free to set a fee for the performance. Feel free to ask for some consideration for the dancers who will be performing with you. After all, they are giving up their free time as well. This may be the opportunity to provide a financial stimulus to the club treasury. The store owners will consider it a necessary cost of doing business and it is not unusual for them to have to hire bands and decorations so they are not surprised when you state a fee. The size of that fee will vary with the area where you are located and the goals of the club which provides the dancers. Part of the fee, of course, is the ability to use the demonstration as a recruiting vehicle — the investment in the future.

Lastly, proper use of demonstrations and exhibitions can serve to bring your club members closer together with a warm feeling of comraderie. If you have no limit as to size of the dance area, open up the invitation to all club members so as not to offend anyone. If, on the other hand, the size is limited, explain that you can only use a specified number of people and work with whoever volunteers. Spend a few minutes reminding them about styling, smiles and enthusiasm and your rewards will be great. Good show!

LADIES ON THE SQUARE

WORKING WITH BORDER PRINTS

by Beth Chasin, Los Angeles, California



I HAVE FOUND GREAT SATISFACTION in sewing with border prints and making square dance dresses for myself and matching shirts for my husband. It takes a great deal of time to fit and match border prints but the results are well worth the effort.

The dress pictured was made from Border Patrol patterns: Heidi for the vest and Laura for the blouse, available from Border Patrol, 10517 Jordan Ave., Chatsworth, California 91311. They will send you a skirt pattern free if you request it. I used a fuchsia-colored linen material with 9" heavy, white embroidery at both edges. The skirt required 2½ yards of 58" material with side seams; the vest took 1¼ yards of fabric with a seam at the center back.

When you work with a border print that appears at only one edge, you must buy twice

as much material as it takes 5 yards around the skirt. Be sure to always buy a little extra fabric should you need to match your pattern at any point. I look for double borders and use them whenever possible.

The Blouse

I used the front of the bodice pattern for both the front and the back of this blouse, cutting the neckline higher in the back and allowing enough length to tuck it into the skirt's waistband, which was 3" deep. The material for the blouse is a border eyelet poly-cotton. In order to utilize this border to its fullest potential, I cut the blouse upside down with the neckline at the selvage edge and then added pieces at the shoulders.

I stiffened the puffs by using a 1½" strip of heavy pellon which was cut from the sleeve

pattern and gathered the same as the sleeves, then attached inside at the top of the sleeve seam. This holds the puffed sleeve out nicely. (If necessary use extra blouse fabric to cover the pella.)

The Vest

I cut the vest slightly higher and wider in front than the pattern calls for and used two skirt hook closures on the front and back of the vest, with a thread chain below the waist band on the skirt to keep the vest from riding up. This thread chain is barely visible when the vest is not worn. I do wear this outfit without the vest sometimes and thus get double-duty with one outfit. It is pretty either way.

The Shirt

Sam's shirt was made from two different patterns: Vogue dress shirt pattern #1209 for the sleeves (allow extra length if needed for longer arms) and a pattern for a sport shirt with a casual collar for the body of the shirt. I used a matching fuchsia color for the shirt in a polyester crepe fabric. The 5" slit at the front neckline either can be laced with eyelets or fastened with a hook at the top. Pearl grippers are used to fasten the long cuffs on the arms. Be sure the shirt body is wide enough for a man to slip it over his head.

Miscellaneous Suggestions

As an added bonus, using the same fabric, I made a longer skirt to wear with boots, which gives me a "civilian" outfit to wear with the blouse and vest for street wear.

Incidentally, I always dye my shoes to



Beth and Sam Chasin in matching outfits. The border print is stunning; the lovely dress a perfect fit.

match my square dance dresses and my husband's shirts. It adds a lovely touch. (See **SQUARE DANCING**, January, 1984, for Beth's suggestions on dyeing shoes.)

One final word about border prints. I have used a white border eyelet fabric most successfully in a square dance skirt and blouse. This has been very versatile by combining it with different colored petticoats which peek through the eyelet. Give it a try.

CallerText — A STATUS REPORT

- Our biggest task in preparing this giant collection of caller-knowledge has been to hold it down to around 640 pages. It hasn't been easy and six of us in the office along with Bill Peters, on the outside, have been spending countless hours editing copy adding and deleting to accomplish a fine, finished product. The goal, of course, is to get it into the hands of the printers by the end of the month. It won't be easy.

An interesting note is that, while the CallerText is not designed to be merely a collection of calls and choreography, many of its sections are loaded with dances and drills that illustrate certain concepts of the calling art. These include material ranging from the simple to the complex, all dancer-tested, all designed to serve a purpose.

The book is shaping up to be both a "primer" for those starting to call or those just interested in finding out about calling. It is a true "compendium" in every sense of the word. There are sections of value for the veteran caller who, like our leading surgeons, accountants and lawyers, find that there's always something else to learn, if they wish to be truly proficient in their field. Order your CallerText NOW. Delivery is slated by the end of March. (See page 108)

CONTRA CORNER



LEARNING TO DANCE TO THE MUSIC —

WHEEL CHAIN CONTRA

YOU MAY HAVE NOTICED either as a dancer working with newcomers or as a caller conducting beginner classes that the brand new dancer will react to most any dance formation that is presented be it circles, squares or lines. The thought that square dancing is done only in squares probably never occurs since much of the basic learning is done in a large circle of couples facing couples.

At the same time, an individual's natural inclination is to move with the strong beat of a

new phrase of music, if allowed. We say "if allowed," because if the caller or teacher will give the command at the tail end of one phrase so that the dancer is ready to start "boom" on the first beat of the next phrase, the dancer will move naturally and smoothly without being coached. Something new? Not at all. It's always been this way. This is the method you use when dancing or calling a grand square. In the last beats of a measure, the command "sides face, grand square" is completed and the first step of a 32-beat pattern begins on the





first beat of the next phrase.

Keeping all this in mind, let's take a look at a fairly simple contra. This form of dancing depends upon dancing to the beat *and* the phrase of the music. Dancers are lined up in two facing lines with the men on the caller's right and the ladies facing them (1). For this particular dance, we'll have the first, third, fifth and every other couple cross over (2). These are the *active* couples. Each dancer will face his or her own corner (men turn to their left, ladies to their right — 3) and you have

units of two couples working together in doubles or duples, as shown by small boxes.

Starting the dance, each person does a do sa do with the corner (the one "below" 4) and moves from the do sa do (5) a quarter more to an ocean wave rocking forward (6) and back (7). The ladies turn by the left hand halfway around (8) and, in this direction, each dancer moves forward (9). Going in this direction six steps, they turn on seven and eight (10) and come back in this direction until they reach that same corner person with whom they had





done a do sa do (11). They turn with the left hand completely around (12) and the ladies move into the center to start a wheel chain (13).

Now you may or may not remember that in a wheel chain, the ladies take right hands (14), turn once and a half around (15) and move out to the opposite man (12 steps) for a four count courtesy turn (16 and 17). Retaining the skirt skaters position used in the courtesy turn, the couples half promenade past each other (men passing left shoulders 18), wheel to face across (19) and do a right and left thru (20).

The dance is ready to start again and you'll notice that a progression has been made (21) so that when the dancers face their new corners (22) there are dancers at the ends who will be inactive one time through the dance before crossing over to change from active to inactive (or vice versa). All the "actives" (those facing away from you) have moved "down" one position, while those facing you, the "inactives," have moved "up" one position so that new units of facing couples are formed and all are ready to start the dance once more.

There's certainly nothing difficult about





dancing contras, especially if the callers will include this formation as part of the new dancers' education. Just as patter calls and singing calls add variety, in the square formations, so do the round dances and the contras; the latter two for a number of reasons. They each allow the dancer the opportunity to *dance to the musical phrase*. This, truly is what *dancing* is all about.

For those who call, here are the *commands* you may use with the contra we've just described in pictures and words. Why not give it a try?

WHEEL CHAIN CONTRA

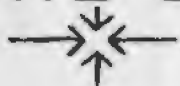
by Betsy Gotta, New Brunswick, NJ

The 1st, 3rd and 5th, etc., active and crossed over (an improper duple)

- — — —, **Face your corner and do sa do**
- — — —, **To an ocean wave and you balance**
- — **Ladies turn left halfway,**
— — **everybody walk**
- — — —, **Turn alone come back**
- Same lady left allemande,**
two ladies wheel chain, — — — —
- — — —, **Skirt skaters half promenade**
- — — —, — — **Do a right and left thru**
- — — —, **Face new corner and do sa do**



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.

Mediterranean

Square dancers from Dhahran and Riyadh, Saudi Arabia, and Manama, Bahrain, enjoyed a Mediterranean Cruise last September. With a prelude in Rome where the group danced with the Ramblin' Romans, the official cruise got underway in Venice, first with a dance beside the Grand Canal. On board the dancers performed one night for the rest of the passengers thus affording an opportunity to present square dancing to many people who had never viewed it before. Several talked about finding beginner classes when they returned to their homes in Italy, Germany, Greece and Australia. Wayne Spraggins did the calling and we attracted large groups of spectators as we danced in Venice, at the Coliseum in Rome and the Acropolis in Athens.

We also danced in Dubrovnik, Yugoslavia, and on ship as we sailed through the Aegean, Ionian, Adriatic and Mediterranean Seas. And wouldn't you know, the first call we got as we danced in lifejackets after the lifeboat drill was load the boat! — *Beverly Spraggins*

Switzerland

Marie and George Bagg visited friends in Europe recently. While there they danced several times in Germany. Then a "real fairy tale" began. Heidelberg Hoedowners' presidents, Don and June Pittman, received a telephone call from Baron Hans Heinrich Thyssen-Bornemisza's curator, expressing a wish for a square of dancers to provide American entertainment for guests at an exhibition of his private collection of 18th and 19th Century American art at his villa overlooking Lake Lugano. To make the short notice (48 hours) easier, he sent his private, 10-passenger jet to pick up the dancers and caller at the Frankfurt airport, fly them to Luvano, and then drive them in his chauffeured Mercedes van to his beautiful 57-room estate. Among the guests for whom the dancers performed were Henry Ford, Lady Spencer (Princess Diana's mother), Mrs. J. Paul Getty, the American ambassador to Spain, several princesses, and so on. After one demonstration tip, caller, Jim Herrington, invited the guests to join the dancers in a circle and learn some simple square dance figures. The result was a crowded floor and everyone having a ball! At 4:00 AM the party was over, the dancers were returned to the airport and flown back to Frankfurt. The end of this happy tale is the Babbs' return to their home in Atlanta, Geor-



Square dancers do get around! Here are club members from Saudi Arabia and Bahrain enjoying Greece.

gia, with incredible stories to tell to their own square and round dance clubs.

Oklahoma

Larry White has a weekly half-hour square dance show on Radio Station KVOO (1170) in Tulsa. Music and information about dancing in the Tulsa area is included. Check your local newspaper for time.

—Bruce Franz, M2 Dancers

Oregon

Once more the welcome flag it flies
For all you dancing gals and guys.
Again we'd like you to partake
Of all that's fun at Diamond Lake.
Now, Jerry Schatzer will be there
To tickle toes in every square.
From the Parker/Foster team on rounds
Will come those clear and dulcet sounds.
Once more you'll tease those wily trout,
Or hike a trail, or gad about.
Once more you'll camp beside the shore
And meet old friends down at the floor.
To make your week complete we strive;
So put your trust in this cool five.
Now if a problem should arise,
Just botton hole one of these guys.
Jim, Bill and Loren, Walt and Lee
Will help to keep you trouble free.
So mark that calendar, my friend,
A thousand dancers will attend.
So dancers all, for dancing's sake,
Ya'll please come to Diamond Lake.

Join the gang at Diamond Lake the 4th Saturday in July. For information write 525 Mae St., Medford 97504.

— Submitted by Jimmy Carney



Smokey Bear and Woodsy Owl "salute" square dancers on The Square Dancers of America Rose Parade Float seen in Pasadena, California, on January 1, 1985.

California

Hi Hat Round Dance Records has been sold to Pete Metzger, 201 West Collins, Space 134, Orange 92667, who will handle all future releases and choreography for this label. Distribution of Hi Hat Records will be maintained by HMS Enterprise, Bob Siegel, 19321 Roseton Ave., Cerritos 90701. Inquiries about

One of the largest outdoor festivals in the Pacific Northwest is held at Diamond Lake, Oregon, the end of July.



ROUND THE WORLD of SQUARE DANCING

new dances or procurement of Hi Hat records should be directed to these two individuals.

— *Brian Bassett*

Sponsored by the Palomar Square Dance Association, a Jamboree by the Sea will be held February 1-3 at the Community Center in Oceanside. A special pre-registration fee of \$11.00 for all three days is available prior to January 20th. Send check to PSDA Jamboree, PO Box 2846, Escondido 92025. Tickets, at a higher price, may be purchased at the door, either for the entire Jamboree or for individual sessions. A special package is available for class-level square dancers and for cloggers who do not square dance. For additional information contact Dave and Linda Lewis, 14655 Appleby Lane, Poway 92064 or telephone (619) 748-2832.

On October 14th, square dancers once again showed their loyalty and generosity to friends in need. Barbara Driveres, wife of caller, Clyde, earlier underwent major surgery (most successfully, we are happy to report) which involved staggering medical costs. Elaine's donated their hall, more than a dozen callers and two cuers donated their services and approximately 75 squares participated. Over \$3,000 was raised and the Driveres must have been warmed by the love and concern expressed by so many in the activity.

Japan

Considered "the event of the year," the All Japan Square Dance Convention was held in Hiroshima last September. In addition to

three full days of dancing, there was a cruise, a sightseeing trip and a fashion show. More than 500 dancers attended, including 25 visiting square dancers from Canada (who, by the way, took part in the fashion show along with Japanese dancers). An exhibition of folk dances from other countries was put on by a group of children from a local school.

— *Betty Kato*

Massachusetts

The Square Dance Foundation of New England continues its efforts to create a greater public awareness of the activity at all levels and to encourage dancer population growth. The immediate goals are to double their membership and to pay off the mortgage on their home, Kramer's Hayloft, located in South Weymouth. Further information about the Foundation may be obtained by contacting the president, Dick and Judy Severance, 105 Oak Hill Ave., Manchester, NH 03104.

Crete

A change of leaders has come to the Aegean Sea-Saws. I have been reassigned to Maryland. John and Dot Koch have agreed to take over and keep square dancing alive in Crete. Information about the activity here may be addressed to Aegean Sea-Saws, c/o Sea View Rec. Center, Iraklion AS, Crete, Greece, APO New York 09291, Attention: John Koch. We enjoyed dancing while in the area and taught four classes in our three-year stint. Nineteen people learned to square dance and enjoy the fun and festivities unique to square dancing. Exhibitions we did on the base were well received. Because we were able to travel and square dance throughout Europe while

Princess and Prince Mikasa (brother of the Crown Prince of Japan) danced at the All-Japan Convention while school children delighted the viewing dancers with their demonstration of various folk dances.



harry mills
 RETIRING FROM 33 YEARS OF
 SQUARE DANCE CALLING
 THANKS FOR THE MEMORIES!!

The Huntington, West Virginia, National Bank ran six-continuous hours of congratulations on its illuminated marquee. A 1953 photo shows the original TV Jamboree dance group. Harry Mills is at the left end; wife, Billie, is the second lady from the left. *Herald-Dispatch File Photo*



we were stationed in Greece, we welcomed visitors to our Aegean Sea-Saws from Norway, Germany, Holland, England and the U.S.A. We had our ups and downs, of course. Due to a shortage of men, my wife, Judy, often became "Charlie" for a night. Our highlight was the time we had three squares dancing; that was great!

— Jerry Todd

West Virginia

Calling for 33 years, Harry Mills of Huntington recently retired. One of his clubs, the Paw Taw Square Dancers honored him and his wife, Billie, with a luau, a surprise "This Is Your Life," program including comments from his children who were members of his first square dance class, and several gifts, including honorary club badges. Harry called dances on a local television show in the early 1950s, known as Saturday Night Jamboree. He now plans to spend time teaching the "old forms of folk dancing, the dances that modern

square dancing came from, to youngsters." He believes that "youngsters are losing sight of their heritage and they need to know about the early American folk dances whether or not they go on to become modern square dancers."

— Blackie and Marian Bowen

Texas

The city of Sugar Land played host to visitors from Happy Valley, South Australia, in September as the two became sister cities. Among the many activities the visitors enjoyed was a special barbecue, followed by a demonstration of square dancing put on by the Brazos Bottom Belles and Beaus. Three squares entertained and then encouraged some of the viewers (both American and Australian) to participate. While some were reluctant at first, all enjoyed it and (bonus) a few decided to come to the beginner lessons the following month.

— Julius and Beverly Baumann



UPDATE FROM BIRMINGHAM

AT LAST COUNT registrants to the 34th National numbered 7,181. Florida, Michigan, Georgia and North Carolina boast the largest contingents outside of the host state which now has 1,011 dancers planning to attend . . . Attention Callers, Cuers, Prompters, Exhibition Groups, Clogging Instructors: February 1st, 1985, is the deadline to be programmed. If you have registered and not heard from the program committee, please write Dallas and Elaine Hastings, Program Chairman, 4808 Easy Street, Mobile, Alabama 36619 (205) 653-5281.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1985

CHOREOGRAPHY FOR DANCER EDUCATION AND IMPROVEMENT

by Jack Lasry, Hollywood, Florida

The do paso can be a smooth call or it can give beginners fits. I like to start the do paso after a walk all around the corner home to a do paso. The entry is very smooth and seems not to catch the dancers flat footed. A nice novelty way is for the girls to stand back to back in the center as the boys promenade around the outside then with partner do paso. At the ending partner left hand turn, you have several alternatives — (1) **Partner left courtesy turn.** (2) **Partner left . . . allemande thar.** (3) **Turn partner left . . . four ladies chain.** (4) **Turn partner left . . . rollaway half sashay.** (5) **Turn partner left . . . men star right.** Don't get into a rut. Lots of variety here.

A nice combination to move from two-faced lines into waves.

Zero Box

Swing thru . . . boys run . . . tag line right
Boys cross run . . . circulate
Girls trade . . . U turn back . . . swing thru
Turn thru . . . left allemande

Zero Box

Swing thru . . . boys run . . . couples circulate
Girls cross run . . . circulate
Boys trade . . . U turn back . . . boys run
Wheel and deal
Square thru three quarters
Left allemande

If you are a sight caller, you will find this combination smooth to dance and will place the dancers into a wave formation to move

smoothly into following choreography. Note: When the boys are centers of the two-faced line, they will end as the ends of the forming wave.

A Cute Get Out

From couples circulating with partner in sequence:

Zero box

Swing thru . . . girls circulate
Boys trade . . . boys run
Couples circulate . . . boys fold
1. Grand right and left
2. Box the gnat . . . pull by
Left allemande
3. Spin the top . . . recycle
Crosstrail thru . . . left allemande

Basic Choreography:

For Mainstream Program

A little combination call that I feel is poor choreography is used by a great many callers, that is a star thru and veer left. Do you call that? Let's note the action of the star thru. The boys are moving to their left when doing the star thru so the veer continues that motion smoothly but the girls are moving to their right, away from the boys and then must slide left, an abrupt change of direction. It sometimes appears that the girls are being dragged into the call. Sure they do it and don't complain but if you are looking for a smooth dance, avoid this one.

Calls that work well prior to veer left.

- 1. Recycle . . . veer left**
- 2. Wheel and deal . . . veer left**
- 3. Sweep one quarter . . . veer left**
- 4. Right and left thru . . . veer left**

This one is marginal . . . timing is the key to flow in all of the above so keep it smooth.

Using Run from Various Formations: Good Mainstream practice

Zero line

Pass thru . . . boys run . . . scoot back
Boys run . . . crosstrail thru . . . left allemande

Zero Line

Right and left thru
Rollaway half sashay . . . pass thru
Girls run . . . scoot back . . . girls run
Star thru . . . California twirl
Pass thru . . . left allemande

Zero Box

Swing thru . . . boys run
Couples circulate . . . girls run left
Boys trade . . . boys cross run . . . recycle
Pass thru . . . trade by . . . left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . pass thru
Tag the line . . . center boys run right
Centers walk and dodge
Leaders partner trade
Square thru three quarters . . . trade by
Left allemande

Zero Box Wave

Girls trade . . . recycle . . . veer left
Couples circulate . . . tag the line right
Boys trade . . . boys run . . . girls trade
Girls run . . . couples circulate
Boys trade . . . boys run . . . girls trade
Recycle . . . pass to the center
Square thru three quarters . . . left allemande

Dancing Mainstream: Creative Use of Re- cycle from Dixie Style Waves

The use of recycle from waves is how the call is listed on our Callerlab program. The Dixie style formation is a wave and allows us some creative ways to use recycle. First place your dancers into a Dixie-style wave formation and from here talk about the girls doing a cross fold. Call a few cross fold figures with the girls. See examples below. Next set up the Dixie-style wave and talk about doing a recycle from here. Tell the girls that they will be doing a cross fold or the "long walk" of the recycle. Tell the boys that as centers of the wave they will roll out and follow the end girl and end

beside her as her partner, boys have a "short" walk. The nice part about this action is the dancers will end up as normal couples in an eight chain thru box. It will take a few tries for some to get the action rolling but it is different!

Zero Line

Right and left thru . . . Dixie style to wave
Girls cross fold . . . star thru
Cross trail thru . . . left allemande

Zero Line

Right and left thru
Dixie style to a wave
Girls circulate . . . boys trade
Girls cross fold . . . star thru
Pass the ocean . . . recycle
Left allemande

Recycle from Dixie Style Wave

Zero Line

Square thru three quarters
Courtesy turn your own
Dixie style to a wave . . . recycle
Pass thru . . . left allemande

Right and left thru

Dixie style to a wave . . . recycle
Square thru three quarters
Left allemande

Right and left thru

Dixie style to a wave . . . boys trade
Left swing thru . . . recycle (boys are ends)
Square thru . . . on the third hand
Grand right and left

Dancing Mainstream Standard Position

Zero Box

Square thru four . . . boys run
Scoot back . . . boys run . . . pass thru
Tag the line . . . leads U turn back
Left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . pass thru
Tag the line . . . boys run
Centers walk and dodge

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

Those who can . . . star thru
The other girl U turn back and star thru
Pass the ocean . . . eight circulate
Girls run . . . bend the line
Left allemande

Zero Box

Do sa do to a wave . . . eight circulate
Boys trade . . . girls trade . . . swing thru
All eight circulate . . . girls trade
Boys trade . . . boys run . . . wheel and deal
Pass thru . . . trade by . . . left allemande

Zero Line

Pass thru . . . tag the line . . . cloverleaf
Centers left turn thru
Right and left thru
Rollaway half sashay
Grand right and left

Callerlab Mainstream Emphasis Calls

Centers Out

The call Centers Out is a call that really we can explore. The first thought is where can we use the call? From any formation that a centers in can be called, you can also call a centers out. The commonplace will be the:

1. Completed double pass thru formation. You can arrive here with a full tag the line!
2. The uncommonplace will be from an eight chain thru box.

After a centers out, what can you call?

1. From all formations you can call:
Ends trade . . . ends circulate
Ends run . . . cross run
Ends fold . . . cross fold
2. From the completed double pass thru:
Centers out . . . bend the line
Centers out . . . wheel and deal
Centers out . . . couples trade
Centers out . . . tag the line half
3. From the eight chain thru box:
Centers out . . . hinge one quarter
4. From the eight chain thru box:
Centers out . . . ends move ahead
Star thru

So you can see there is a lot you can call using the centers out action. Let's look at some dance examples at the Mainstream level.

Zero line

Pass thru . . . tag the line
Centers out . . . bend the line
Slide thru

Square thru three quarters
Left allemande

Pass thru . . . tag the line . . . centers out
Ends trade . . . centers partner trade
Star thru . . . pass thru . . . left allemande

Pass thru . . . wheel and deal
Double pass thru . . . centers out
Bend the line . . . star thru
Double pass thru . . . centers out
Wheel and deal
Girls square thru three quarters
Star thru . . . couples circulate
Bend the line . . . left allemande

Centers out from an eight chain thru box:
Heads square thru four . . . centers out
Ends trade . . . all star thru
Centers pass thru . . . left allemande

Heads square thru four . . . centers out
Ends run . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Heads square thru four . . . centers out
Ends move along and star thru
Centers square thru three quarters
Centers out
Ends move along and star thru
Centers square thru three quarters
Left allemande

Heads square thru four . . . centers out
Hinge one quarter . . . centers run
Touch one quarter . . . boys run
Left allemande

It is very necessary to spoon feed a few centers out calls, after the dancers catch on. The key is timing. They are so used to a centers in action, that we must key in on the call.

A FEW LEFT SQUARE THRUS

by Heiner Fischle, Hanover, W. Germany

Heads lead right . . . do sa do . . . swing thru
Centers run . . . wheel and deal . . . circle four
Head men break to lines of four
(zero lines) . . . right and left thru
Rollaway with a half sashay . . . box the gnat
Change hands . . . left square thru four hands
Left allemande

Heads square thru three hands
Heads promenade halfway . . . lead right

Veer left . . . bend the line (zero lines)
 Right and left thru
 Rollaway with a half sashay
 Box the gnat . . . change hands
 Left square thru . . . on the fourth hand
 Swing thru . . . boys run . . . wheel and deal
 Eight chain one (or five) . . . left allemande

Head couples left square thru
 With the sides make left hand stars
 Heads star right in the middle
 Look for your corner . . . left allemande

Heads lead right . . . circle four halfway
 Dive thru . . . heads lead right
 California twirl
 Right and left thru you are home (or)
 Cross trail thru . . . left allemande

Four ladies chain . . . heads flutterwheel
 Heads veer left
 Lead right to two faced lines
 All ferris wheel
 Centers square thru three hands
 Left allemande (or)
 Left square thru four . . . left allemande

EMPIRE STATE TRIO

by Laurie Abrams, New Paltz, New York

From Zero Lines
 Square thru three quarters
 Courtesy turn your partner
 Two ladies chain . . . send them back
 Dixie style to ocean wave
 Slip the clutch . . . allemande left

From Static square to right and left grand
 Heads touch one quarter
 Boys run . . . swing thru
 Boys trade . . . ladies circulate
 Right and left grand

Heads lead right . . . swing thru
 Boys run . . . bend the line and roll
 Girls peel off . . . right and left grand

ROUND DANCES

WALTZ MAGIC — Merry-Go-Round 001

Choreographers: Brian and Sharon Bassett

Comment: A nice waltz routine and very pleasant music.

INTRODUCTION

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

PART A

1-4 **Waltz Away; Side, Draw, Close; Waltz Together to BUTTERFLY M face WALL; Side, Draw, Close;**

5-8 **Side, XIB, Side; Side, XIB, Side; Solo Roll, 2, 3; Thru, Side, Close;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 **Side, XIB, Side; Side, XIB, Side; Solo Roll, 2, 3; Fwd Waltz SEMI-CLOSED;**

PART B

1-4 **Step, Swing, —; Manuv to CLOSED, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL in LOOSE-CLOSED;**
 5-8 **Side, XIB, Side; Thru Side, Close; Dip Bk, —, —; Recov, —, —;**
 9-12 **Fwd, Side, Close; Bk, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
 13-16 **Bk, Side, Close; Fwd, Side, Close; (Twirl) Side, XIB, Side; Thru, Side, Close;**

SEQUENCE: A — B — A — B ending CLOSED then Step Side and Corte.

SOMEBODY LOVE ME — Grenn 17065

Choreographers: Bob and Mary Ann Rother

Comment: This quickstep will keep you on your toes. Big band sounding music. Cues on one side of record.

INTRODUCTION

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

PART A

1-4 **Fwd, —; Manuv, —; Side M face RLOD, Close, 1/2 R Pivot, —; Fwd Rise, —, Recov Bk, —; Bk L Turn M face WALL, —, Side, Close;**
 5-8 **Side, Hop CONTRA BANJO face DIAGONAL WALL, Fwd, Hop; Fwd, Lock, Fwd, —; Manuv to CLOSED M face RLOD, —, Side, Close; 1/2 R Pivot M face LOD, —, 2, —;**

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

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

PART B

1-4 **Fwd to BANJO, —, Check, —; XIB, —, Side, —; Fwd, Lock, Fwd, Lock; Fwd, —, R Turn M face WALL, —;**

5-8 **Side, Close, Side, Close end SEMI-CLOSED: Fwd, —, Manuv M face RLOD in CLOSED, —; 1/2 R Pivot M face LOD, —, 2, —; Walk, —, 2, —;**

9-12 **L Turn, —, Side, Close M face RLOD; L Turn, —, Side, Close M face DIAGONAL WALL in BANJO; Fwd, —, R Turn, —; Side, M face RLOD in CLOSED, Close, R Bk Turn, —;**

13-16 **Close, —, Fwd to SEMI-CLOSED facing DIAGONAL COH, —; Thru, Hop Lunge,**

—; Twist, —, XIB, Side; Thru, —, Side, Close;

SEQUENCE: A — B — A — B Step Apart and Point.

LAZY TWO-STEP — Merry-Go-Round 001

Choreographers: Pete and Carol Metzger

Comment: Active and fun to do two-step routine. Good music.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd to face WALL in CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Vine, 2, 3, 4; 5, 6, 7, 8 end in SEMI-CLOSED facing LOD;

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

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

INTERLUDE

1-2 (Twirl) Walk, —, 2, —; Walk, —, 2, end BUTTERFLY M face WALL;

PART B

1-4 Sand Step; Sand Step; Bk Apart, 2, 3, —; Together, 2, 3 end BUTTERFLY BANJO, —;

5-8 Wheel Two-Step; Wheel Two-Step end M face WALL; Side, Close, Thru, —; Side, Close, Thru end M face WALL in BUTTERFLY, —;

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

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD;

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

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

PHONE CALL RAG — CDC-M16

Choreographers: Don and Pete Hickman

Comment: Busy and fun to do two-step. Good music. Has cues on one side of record.

INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

1-4 Fwd Two-Step,, Fwd Two-Step;; Open Vine, 2, 3, 4 end CLOSED; Turn Two-Step,, Turn Two-Step,, (Twirl) Vine, 2, 3, 4 end OPEN facing LOD;

5-8 Fwd, Point Fwd, Bk, Point Bk; Fwd Two-Step,, Fwd Two-Step,, Fwd, Point Fwd, Bk, Point Bk; Fwd Two-Step,, Fwd Two-Step,,

9-12 Two-Step Circle Away,, Two-Step Cir-

cle Away,, Two-Step Circle Together,, Two-Step Circle Together,, Fwd, Swing, Bk/Close, Fwd; Fwd, Swing, Bk/Close, Fwd end SEMI-CLOSED;

13-16 Repeat action meas 1-4 Part A except to end in HALF-OPEN facing LOD:

INTERLUDE

1-6 Step Away, Touch, Together to CLOSED M face WALL, Touch; Side/Close, Fwd face RLOD in REVERSE-SEMI-CLOSED, Walk, 2 end CLOSED M facing WALL; Side/Close, Bk face LOD in SEMI-CLOSED, Walk, 2; Scoot, 2, Walk, 2; Fwd Two-Step,, Fwd Two-Step,,; Away, Touch, Together, Touch;

PART B

1-4 BUTTERFLY M facing WALL Side, XIB, L Turn/2, 3 end Bk to Bk; Side, XIB, R Turn/2, 3 to face LOD in OPEN; Rock Apart, Recov, Change Sides/2,3; Rock Apart, Recov, Change Sides/2, 3;

5-8 Vine Apart, 2, Side/Close, 1/4 L Turn M face COH; Rock Fwd/R Turn, Recov facing partner & WALL, Together/2, end BUTTERFLY; Rock Side, Recov, Thru/Side, Thru; Rock Side, Recov, Thru/Side, Thru end SEMI-CLOSED facing LOD;

SEQUENCE: A — Interlude — A (Meas 1-8 end BUTTERFLY M facing WALL — B — A plus Ending.

Ending:

1-2 SEMI-CLOSED Fwd Two-Step,, Fwd Two-Step,,; Solo Roll LOD, 2, 3, Point.

OVER AGAIN — Thunderbird 3003

Choreographers: Carlene and Steve Bohannon

Comment: An active two-step routine with pleasant music. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;

5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru, —;

9-12 Turn Two-Step; Turn Two-Step; Progressive Scissors; Progressive Scissors end M facing LOD;

13-16 Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED facing LOD, —; Roll LOD, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL, —;

PART B

1-4 Face to Face Two-Step; Bk to Bk

- Two-Step; Basketball Turn, —, 2, —; 3, —, 4 end OPEN face LOD, —;**
- 5-8 **Lace Across Two-Step; Fwd Two-Step; Lace Bk Two-Step; Fwd Two-Step;**
- 9-12 **Side, Close, XIF end SIDECAR, —; Side, Close, XIF end BANJO, —; Fishtail; Fwd to CLOSED, —, 1/4 R Turn M face WALL, —;**
- 13-16 **Turn Two-Step; Turn Two-Step end M face LOD Lead hands joined; (Twirl) Fwd, —, 2, —; Fwd to CLOSED, —, 1/4 R Turn M face WALL in CLOSED, —;**
BRIDGE
- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Thru end M facing LOD, —;**
- SEQUENCE: A — B — Bridge — A — B except to end in SEMI-CLOSED plus Ending.
- Ending:
- 1-6 **Fwd Two-Step Fwd Two-Step; Open Vine, —, 2, —; 3, —, 4 to BUTTERFLY, —; Side, Close, Side, Close; Apart, —, Point, —.**

TRACKS FROM THE '85 PREMIUMS

Featuring the calls of Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake.

Basic Program, Band 4

by Beryl Main, Golden, Colorado

**Bow to the partner . . . corners all
Circle left . . . allemande left in Alamo style
Balance there . . . swing thru
Go forward two
Balance there . . . swing thru
Go forward two
Turn her by the right hand round
Find the corner . . . left allemande
Go forward two . . . go right and left
Make an allemande thar . . . shoot the star
Do a full turn . . . right to your partner
Make a wrong way thar . . . this time
Shoot the star . . . left allemande
Come back one promenade with partner
Don't stop . . . two and four wheel around
Right and left thru . . . cross trail thru
Look for the corner . . . left allemande
Come back . . . promenade home**

**Heads run to middle and back
Left square thru four all way around
Again do a left square thru
You're facing out . . . California twirl
Right and left thru . . . star thru
Step to left hand wave . . . left swing thru
Girls cross run . . . boys trade . . . boys run**

**Bend the line . . . right and left thru
Pass the ocean . . . swing thru
Boys run around the girls . . . bend the line
Star thru . . . dive in
Square thru three quarters round
Find the corner . . . left allemande
Promenade home**

**Sides square thru four . . . split the outside
Around one make a line . . . box the gnat
Right and left thru . . . star thru
Veer to the left . . . ferris wheel . . . pass thru
Do sa do the outside two . . . ocean wave
Swing thru . . . boy run around the girl
As couples circulate . . . go once
Wheel and deal . . . dive thru . . . pass thru
Split 'em . . . round one everybody
Right and left grand . . . promenade
Don't stop . . . head couples wheel around
Right and left thru . . . pass thru
Bend the line . . . right and left thru
Cross trail thru . . . find the corner
Left allemande . . . right and left grand
Meet little doll and promenade home
All eight to the middle
All four ladies chain straight across
Chain 'em right on back
Bow to the partner . . . corner too**

Mainstream Program, Band 4

by Jerry Haag, Pharr, Texas

**Bow to the partner . . . corner too
First and third right and left thru
Roll the girl half sashay . . . star thru
Right and left thru outside two . . . veer left
Bend that line . . . right and left thru
Send her back Dixie style . . . make your wave
Boys trade . . . left swing thru
All the girls run around the boys
Bend that line . . . pass thru
Tag your line all the way thru . . . face in
Box the gnat . . . hang on right and left thru
Pass thru . . . wheel and deal
Double pass thru . . . peel off . . . make a line
Touch one quarter . . . boy run
Do a centers pass thru
Right and left thru . . . veer left
Girls trade . . . ferris wheel
Double pass thru
Everybody face your partner . . . star thru
Zoom . . . touch one quarter in the middle
Circulate two times . . . left allemande
Grand right and left . . . promenade home**

**The sides star thru . . . pass thru
Swing thru . . . boy run around the girl
Do a half tag . . . scoot back**

All the boys run around the girls
Right and left thru . . . pass the ocean
Swing thru . . . boy run around the girl
Tag the line all the way . . . face in
Pass thru . . . girls fold . . . boys back track
Pass thru . . . touch a quarter . . . girls trade
Swing thru . . . boy run around the girl
Wheel and deal . . . right and left thru
Veer left and circulate . . . bend the line
Right and left thru . . . pass the ocean
Spin chain thru . . . girls circulate double
Boy run around that girl . . . couples circulate
Bend that line . . . slide thru
Eight chain three . . . say hello corner
Left allemande . . . grand right and left

Promenade . . . don't stop
One and three wheel around
Right and left thru . . . pass thru
Wheel and deal . . . zoom . . . in the middle
Touch one quarter . . . walk and dodge
Partner trade . . . reverse that flutter
Sweep one quarter . . . pass thru
Right and left thru . . . star thru . . . pass thru
Do a U turn back . . . touch one quarter
Boy run . . . left allemande
Right and left grand . . . promenade home
Bow to the partner . . . corner too

Plus Program, Band 4
by Ken Bower, Hemet, California

Well you bow to the partner . . . corner too
Circle to the left . . . allemande left
Go forward two . . . allemande thar
Remake your thar . . . remake the thar
Slip the clutch . . . skip one
Allemande left . . . grand right and left
Meet your partner . . . promenade home

Heads up to the middle and back
Star thru . . . everybody double pass thru
Track two . . . swing thru
Boys run around this girls . . . ferris wheel
Centers square thru three
Split the outside pair around one
Line of four . . . touch a quarter
Everybody circulate . . . everybody trade
Everybody roll . . . right and left thru
Flutterwheel . . . star thru . . . pass thru
Trade by . . . curlique . . . follow your neighbor
Don't spread . . . left swing thru
Girls run around this boy . . . bend the line
Pass thru . . . partner trade
Everybody touch a quarter
Circulate one notch . . . boys run around girl
Left allemande . . . swing your partner
Should be home

A-1 Program, Band 4
by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corner too
Head two couples wheel thru . . . swing thru
Acey deucey . . . boys run around that girl
Wheel and deal to face those two
Veer left . . . crossover circulate
Turn and deal . . . double star thru
Swing your original partner
Square your set

Sides pass the ocean . . . chain reaction
Boys run around this girl
Crossover circulate
Everybody do a U turn back
Cast a shadow
Grand old right and left . . . promenade home

Head couples square chain thru . . . swing thru
Boys run to the right . . . ladies hinge
Diamond circulate
Six and two acey deucey
Flip the diamond . . . boys run around the girl
Reverse flutterwheel . . . right and left thru
Roll away with a half sashay . . . pass thru
With your partner quarter in
Grand right and left . . . promenade home

Sides wheel thru . . . right and left thru
Veer left . . . ferris wheel
Centers swap around . . . pass thru
Horseshoe turn . . . half breed thru
Everybody pass in . . . lines pass thru
Explode the line . . . explode and star thru
Right and left thru . . . veer left
Ferris wheel . . . centers square thru three
Say hello corner . . . left allemande
Grand right and left . . . promenade home

Heads right and left thru . . . curley cross
Half breed thru . . . star thru
Work with same girl quarter out . . . trade by
Swing thru . . . boys run right . . . acey deucey
Wheel and deal . . . right and left thru
Touch one quarter
Follow your neighbor . . . spread
All eight circulate once and a half
All eight swing thru . . . (turn half
Girls wait . . . boys star straight across)
All eight swing thru . . . (turn half
Girls star . . . boys wait) . . . when you meet
Slide thru . . . should be home

Heads right and left thru . . . flutterwheel
Same two wheel thru . . . right and left thru
Pass thru . . . trade by . . . allemande left
Bow to the partner

SINGING CALLS

GIMME BACK MY BLUES

By Al Brownlee, Fontana Dam, North Carolina
Record: Blue Star #2255, Flip Instrumental with Al Brownlee

OPENER, MIDDLE BREAK, ENDING

Circle left way down in southern Arizona
I married a rich girl they called Imogene
Walk around corner see saw your partner
Left allemande go weavin' round that ring
Well buddy I know don't you marry for dough
You'll do a do sa do and promenade
Being rich ain't no fun so I'm gonna run
Hey judge won't you gimme back my blues

FIGURE:

Heads square thru four hands around you do
With the sides make a right hand star
Heads star by the left turn it one time around
Same two do sa do around and make a wave
Recycle then veer left there my friend
Tag the line turn left and promenade
Being rich ain't no fun so I'm gonna run
Hey judge won't you gimme back my blues

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

WELCOME TO (LAKE OF THE OZARKS)

By Marshall Flippo, Abilene, Texas
Record: Chaparral #702, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Circle left

Welcome to Lake of the Ozarks
Welcome to our special land of Ozark dreams
Allemande left corner do sa do your own
Left allemande and weave around the ring
Welcome to this land
That's filled with Ozark music
Swing your girl and promenade again
Welcome to the Lake of the Ozarks
This land where the good times begin

FIGURE:

Head two couples promenade just halfway
Down the middle do the right and left thru
Square thru four go walking around that floor
With the outside two slide thru and then
Go right and left thru
Now the ladies lead do a Dixie style
But the boys sashay across
Promenade that lady home again
Welcome to the Lake of the Ozarks
This land where the good times begin

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

MISTY

By Ernie Kinney, Fresno, California
Record: Hi-Hat #5068, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Look at me I'm as helpless as a kitten up a tree

And I feel like I'm clinging to a cloud

Can't understand I get misty

Just holding your hand

Circle left walk my way

And a thousand violins begin to play

Left allemande swing and promenade

I get misty the moment you're near

FIGURE:

Heads promenade halfway around the ring

Square thru four hands you know

Go right and left thru

Veer to the left ferris wheel

Square thru three quarters round

And the corner swing promenade

That music I hear

I get misty the moment you're near

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

HEARTACHES

By Dale Houck, San Bruno, California
Record: Rawhide #117, Flip Instrumental with Dale Houck

OPENER, ENDING

Circle left

Allemande left that corner girl

Corner back do sa do

Men star by the left turn it once around

Turn thru at home left allemande

Do sa do then promenade the land

I could be happy with someone new

But my heart aches for you

MIDDLE BREAK:

Sides face grand square

Left allemande come back do sa do

Allemande left come back

Promenade her home

I could be happy with someone new

But my heart aches for you

FIGURE:

Head couples promenade halfway around

Down the middle square thru four hands

Then you'll touch a quarter scoot back and go

Boy run around the girl right there

Slide thru pass thru trade by and swing

Swing this girl and promenade the ring

I could be happy with someone new

But my heart aches for you

Tag:

When you're home sides face grand square

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

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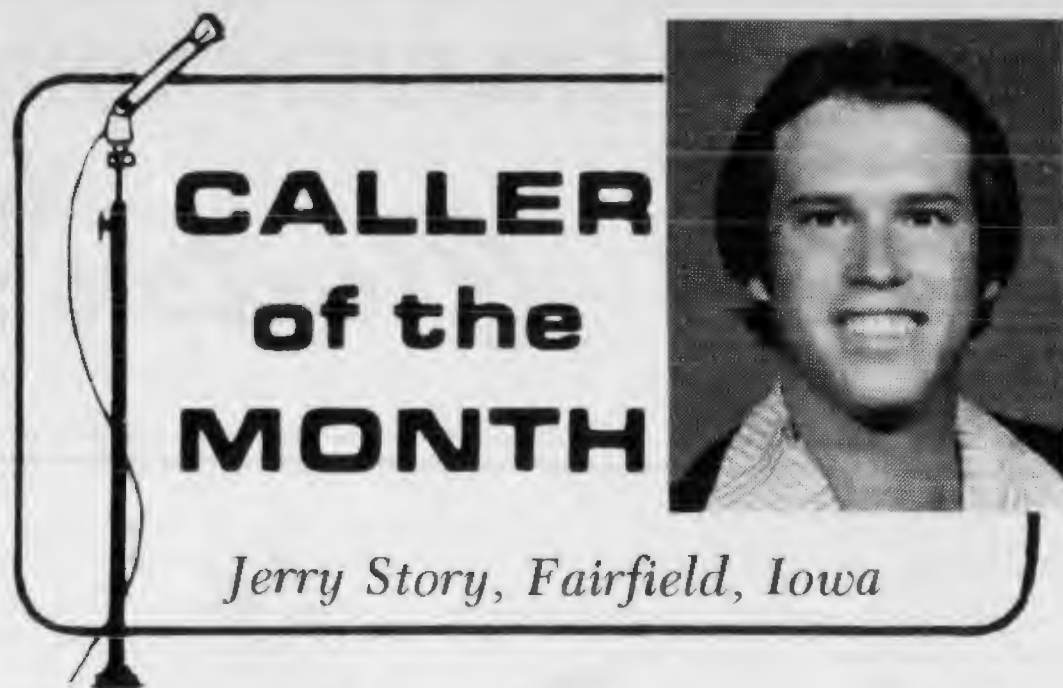
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Jerry Story, Fairfield, Iowa

IF FARAWAY PLACES with strange sounding names add a note of fascination to the biography of a caller, then Jerry Story is one of the most fascinating young callers in the business. His stationery reads "Professional Square Dance Caller" and this would, indeed, seem correct, for in 13 years of calling he has chalked up eight years traveling on the full-time circuit. There have been eight engagements in Saudia Arabia and other locations include numerous cities throughout Europe, Canada and Mexico. Last June, Jerry called in Sweden to a floor of 650 dancers.

Most traveling dates are booked from April to October out of his home in Iowa while in the winter months, Jerry, his wife, Kristine, and their sons, eight-year-old Joshua and three-year-old Jacob, head for Mission, Texas. Here, in the Rio Grande Valley, he runs a square dance program at two mobile home parks, El Valle Del Sol and Texas Treasure. When time allows Jerry does a little golfing and enjoys fishing with his boys.

A member of Callerlab, Jerry has been featured at at least 10 National Conventions and is continually becoming more well-known on the homefront. He and Kristine have toured

with square dancers to the Caribbean, and currently they are planning trips to Hawaii and to Mexico.

Jerry has played guitar since childhood, and has been familiar with bands and the recording industry for most of his adult years, so it follows that he is now recording square dance calls. The newest member of the Rhythm Records' family, Jerry Story's most recent release is "Reggae Cowboy."

LETTERS, continued from page 3

classes. . . . I would like to know the names, locations and size of any all-girl clubs. Anyone who works with such groups, please get in touch with us. Thank you.

Dan and Alice Werner
24 No. Richmond Ave.
Lehigh Acres, FL 33936

Dear Editor:

We were distressed to see the enclosed flyer sponsoring a no-host bar at the 34th Fiesta de la Cuadrilla in San Diego. Square dancing is one of the few activities that does not involve alcoholic beverages and we feel it should remain so. On behalf of the members of the Buttons & Bows, we strongly urged them to reconsider their sanctioning of cocktails, especially at such a respected and highly visible event.

Board of Directors
Buttons & Bows S/D Club
Cypress, California

Well taken. How does your club feel on his issue? Let us know.—Editor

Dear Editor:

First I want to acknowledge the heroic ef-



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Singing Calls

TB 232 **Walkin' Through the Shadows of my Mind**/Tommy

TB 233 **Baby's Back Again**/Bud Whitten

TB 235 **Cab Driver** — Chuck Mashburn/Gabby Baker (Duet)

TB 236 **Do I Ever Cross Your Mind**/Chuck Myers

TB 237 **Little Red Wagon**/Bud Whitten

TB 238 **Gonna Go Huntin' Tonight**/Bob Bennett

Hoedowns

TH-529 **Groovy Grubworm/Camptown Races**

TH-530 **Under the Double Eagle/The Poor Hobo**

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TR-3002 **Kansas City Kick** — Jack & Muriel Raye

TR-3003 **Over Again** — Carlene & Steve Bohannon

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Bud Whitten

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forts made by some of our national square dance leaders and many square dancers to get H. R. 1706 passed to make square dancing the Official Folk Dance of the U.S.A. Secondly, I want to say I am not too disappointed and explain why. I have been calling for over 27 years. As I look back, I hardly recognize today's square dancing as the same activity it was when I started. The changes have been gradual but continuous and considerable. I fully support the aims of Callerlab and Legacy to keep a rein on square dancing. I belong to

both organizations. But the best these organizations can do is to slow the metamorphosis. This may sound a little pessimistic but it is realistic. The bottom line is that the bald eagle, the official bird of the U.S.A., is the same generation after generation. Square dancing has not remained the same and there is no reason to believe it will in the future. Perhaps it does not quite meet the requirements of an official folk dance.

Hayes Herschler
St. Augustine, Florida

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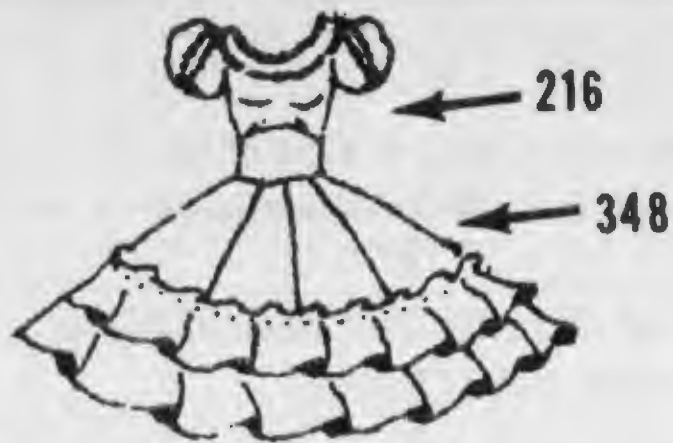
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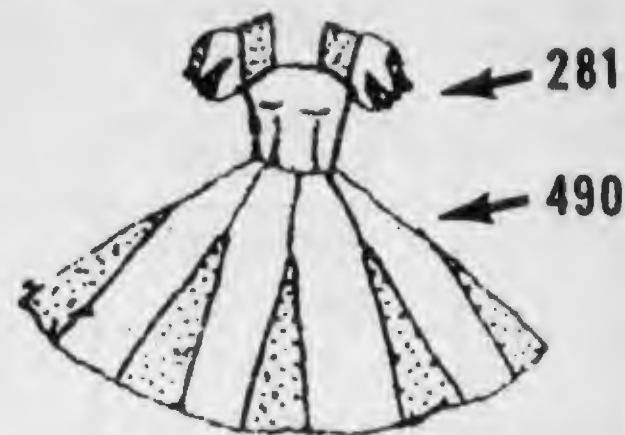
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Dear Editor:

I value your magazine. My order of preference for features is: Letters "From the Floor," As I See It, Vox Saltatoris, Take a Good Look, Style Lab, etc., Traditional Treasury.

Herb Rivkin
Woodcliff Lake, New Jersey

Dear Editor:

I, with several members of "Cats and Dogs," have just been to one of the biggest square dance parties in Japan — All Nippon Square Dance Convention. The party site was

located in Hiroshima. Several dancers from Canada also joined the party and had quite a lot of fun with us. It seemed that they were all enjoying dancing to our excellent callers and friendly dancers.

Mitsuru Higaki
Kakamigahara, Japan

Dear Editor:

For those who are interested, a recording of Hokey Pokey (see **SQUARE DANCING** Magazine, September, 1984, Working with the Handi-Capable) is available from the



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Gil Josephson
Silver Spring, Maryland

Dear Editor:

Thank you for your fine square dance
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and learn. Our dancer/leader has taught us

everything in these books, even different po-
sitions. This summer two of your callers have
visited Sweden, one from Louisiana and one
from New Mexico. They were excellent and
entertaining . . . Your square dance fan.

B. L. Southerland
Sjovik, Sweden

Dear Editor:

I'm full of anger and disappointment that
our activity is getting dancers only to drive
them away. I also have very strong feelings
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think they should be shown up and not idolized.

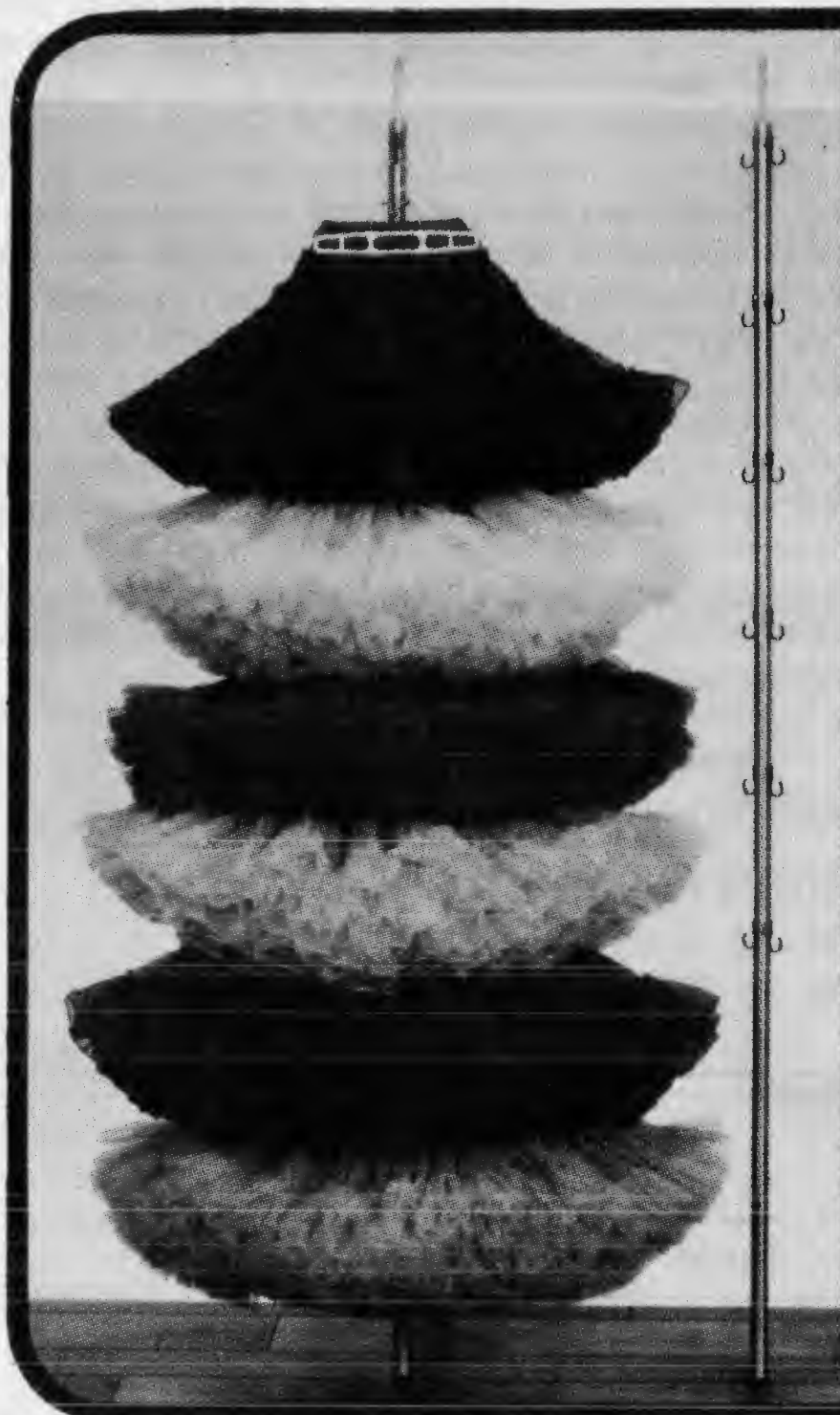
Wendy Guss
Sandy, Utah

Dear Editor:

The Bo-Jan Stompers Square Dance Club is hosting a benefit dance for the two-year-old daughter of one of its members. Amber Mae Cheverie has a form of leukemia, deemed terminal, unless a bone marrow transplant is performed. Fortunately a donor has been found and Amber will have surgery in Seattle,

Washington, the only hospital which can handle it. This will require some 50 days in the hospital plus 70 days of out-patient care in the same area. Obviously this is going to be very costly for the family. Any donations by others would be greatly appreciated. Checks should be made payable to the Amber Cheverie Fund, Account #17291, and forwarded to Jim and Rita Bull, RFD #1, Box 651, East Holden, ME 04429. Thank you.

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SINGING CALLS

ROCKIN' WITH YOU — Rawhide 119

Key: F Tempo: 128 Range: HA
Caller: Jerry Hamilton LC

Synopsis: (Intro & end) Sides face grand square — circle left — left allemande — promenade — (End) Sides face grand square — allemande left — swing (Figure) Heads promenade halfway — square thru four hands — make a wave — swing thru — boys run right — ferris wheel — square thru three hands —

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.

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swing corner — promenade.

Comment: As the name of the dance indicates there is a feeling of rock rhythm. The music is average. The release is clearly recorded and was understandable from the floor.

Rating: ☆☆☆

WHISPERING — Blue Star 2253

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

Synopsis: (Break) Circle left — allemande corner — box the gnat — four ladies promenade — turn partner right — left allemande — promenade (Figure) Heads promenade half-

way — down middle right and left thru — sides go forward turn thru — separate around one — make a line of four — forward eight and back — square thru three quarters — partner trade and roll — swing — promenade.

Comment: Johnnie offers an old favorite with clear voice reproduction. The music is above average. The figure is nicely timed and dancers enjoyed this relaxing dance to a memorable melody. Rating: ☆☆☆☆

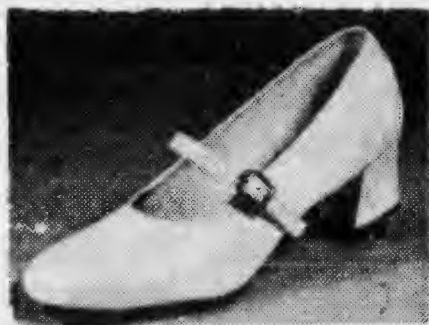
MISTY — Hi-Hat 5068

Key: C **Tempo: 128** **Range: HC**
Caller: Ernie Kinney **LG**

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Synopsis: Complete call printed in Workshop.
Comment: Ernie offers a redo of Misty with a nice instrumental that callers should listen to closely when determining its use. The tune is established and there's a smooth dance flow using Mainstream moves. It's a relaxer for dancers. An overall good record for callers who can handle it. Rating: ☆☆☆☆

EVERYDAY PEOPLE — Chaparral 802
Key: F & E Flat **Tempo:** 128 **Range:** HE Flat
Caller: Scott Smith **LE Flat**

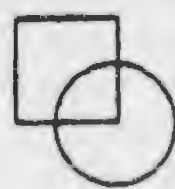
Synopsis: (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads promenade half — sides star thru — pass thru — right and left thru — swing thru — let the boy run — half tag — trade — roll — eight chain four — swing corner — promenade.

Comment: A well-recorded release with clarity through good engineering. Scott comes across extremely well with nice enunciation. The yodeling provides excitement as well as a key change. The figure is well timed. An overall good release. Rating: ☆☆☆☆

OSCAR MEYER — Brahma 603
Key: G **Tempo:** 130 **Range:** HC
Caller: Johnny Walters **LD**

Synopsis: (Intro & end) Circle left — walk around corner — see saw own — men star right — left allemande — swing — promenade (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads right and left thru — flutterwheel — square thru four — meet sides right and left thru — swing thru — turn thru — swing corner — promenade.

Comment: It is beneficial for record producers to definitely emphasize which side of the record is vocal and which side is instrumental. The print on Brahma records makes it difficult to determine which is the vocal side. The music



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is good and the words are different and novel.
Figure is average. Rating: ☆☆☆

ACT NATURALLY — Lore 1214

Key: F Tempo: 130 Range: HD
Caller: Dean Rogers LF

Synopsis: (Intro) Sides face grand square — circle left — left allemande — promenade (Break & end) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter

more — pass thru — curlique — scoot back — scoot back again — swing that corner — promenade.

Comment: This release is average in most respects. The category of real enjoyment was not given a high rating by the dancers, although the Mainstream figure certainly provides enough varied movement. Music is noted as average. Rating: ☆☆

GIMME BACK MY BLUES — Blue Star 2255

Key: C & D Tempo: 132 Range: HC Sharp
Caller: Al Brownlee LC

Synopsis: Complete call printed in Workshop.



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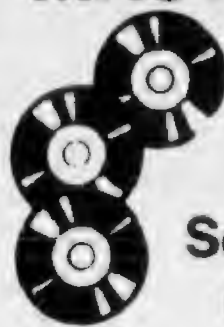
Comment: Great to hear Al again. According to the dancer's reaction the figure creates a nice feeling. The music is danceable with an enjoyable rhythm. Suggest callers give a listen as it also offers a key change. Rating: ☆☆☆☆

WHATEVER HAPPENED TO OLD FASHIONED LOVE — Blue Star 2257

Key: C **Tempo:** 128 **Range:** HD
Caller: Rocky Strickland **LC**

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

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corner — swing thru — scoot back — recycle — right and left thru — square thru three hands — swing — promenade.

Comment: The key may be a problem for some callers and will have to be tried. The melody line is not the easiest to follow but the figure is most danceable. This reviewer does not think it is one of Rocky's better efforts.

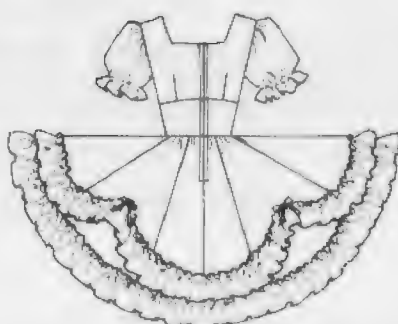
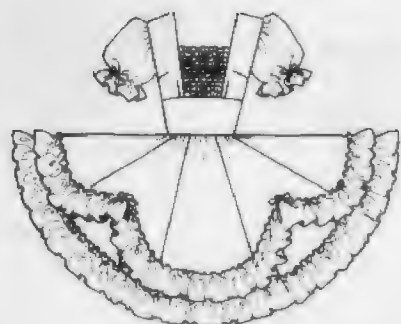
Rating: ☆☆☆

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Synopsis: Complete call printed in Workshop.
Comment: In the recording industry, as in life, changes occur and it looks like Flip has left his old Blue Star association. The figure on this release is very danceable. Good luck to Flip in his new endeavor and regrets to Blue Star on the loss. Rating: ☆☆☆☆

COLD COLD HEART — Rawhide 118
Key: C Tempo: 132 Range: HB
Caller: Shannon Duck LG
Synopsis: (Break) Circle left — reverse go back single file — girls backtrack — turn partner right — left allemande — swing own — prom-

enade (Figure) Heads promenade halfway — down middle square thru four — make right hand star one time around — same two square thru three — trade by — swing — promenade.
Comment: A fairly quick moving dance to an old tune. Callers should be sure they can handle the melody although it may be easy for some. The Mainstream figure works fine and the music is above average. Rating: ☆☆☆

WALTZ ACROSS TEXAS — Dance Ranch 682
Key: C Tempo: 128 Range: HB
Caller: Sheldon Kolb LC

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Synopsis: (Break) Walk around corner — see saw own — join hands circle let — men star right — allemande corner — weave ring — swing — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left in middle — same outside two right and left thru — swing thru — swing thru again — boys run right — promenade.

Comment: The figure used on this release offers familiar choreography. Music is average and the melody line is simple enough for all callers. Sheldon's delivery is clearly understood from the floor. Rating: ☆☆☆

I ALWAYS GET LUCKY WITH YOU

— Hi-Hat 5070

Key: G **Tempo: 130** **Range: HD**
Caller: Jerry Schatzer **LB**

Synopsis: (Break) Allemande left — do sa do own — men star left — turn partner by right — face corner slide thru — circle left — rollaway — swing own — promenade (Figure) Heads square thru four hands — corner swing thru — recycle — face a pair star thru — partner trade — right and left thru — square thru three — swing corner — promenade.

Comment: Jerry's calling comes across clearly. The dance is rhythmic and well timed and the words have some novel indications. Music is good and the figures have enough variations to be enjoyable. Rating: ☆☆☆☆

I DON'T CARE IF THE SUN DON'T SHINE

—Lore 1215

Key: D **Tempo: 128** **Range: HB**
Caller: Murry Beasley **LA**

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel across — slide thru — swing corner — promenade.

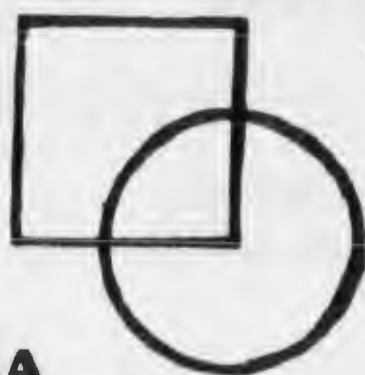
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Comment: A redo of an old tune that most are likely to remember. Murry seems to enjoy the calling and does a nice job. Music is above average. The well timed choreography is Mainstream. Callers, generally, will have no problem with this release. Rating: ☆☆☆

WALKIN' IN THE SUNSHINE — Blue Star 2256

Key: D Tempo: 128 Range: HD

Caller: Lem Gravelle LD

Synopsis: (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads promenade halfway — lead right circle — make a line — forward and

back — star thru — do sa do — spin chain thru — girls circulate — swing — promenade.

Comment: Dancers and callers alike will probably recognize the tune. Music is above average and the figure is Mainstream all the way. Callers can handle the melody without difficulty. Rating: ☆☆☆

SHUTTERS AND BOARDS — Blue Star 2254

Key: G Tempo: 128 Range: HC

Caller: Nate Bliss LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — prome-

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nade (Figure) Heads promenade halfway — sides square thru four hands — right and left thru — eight chain six — swing corner — promenade.

Comment: Slow introduction with increased speed at the start of figure provides an interesting change. The music is easy to call to and the Mainstream figure is well timed. Overall, a rather good record for callers to consider.
Rating: ☆☆☆☆

Synopsis: Complete call printed in Workshop.
Comment: A very good instrumental. The tempo might be slowed for the comfort of dancers. The whistle part adds to dancer enjoyment. The figure moves along but is not difficult. The slowing of the record may lower the key slightly.
Rating: ☆☆☆☆

HEARTACHES — Rawhide 117
Key: D Tempo: 132 Range: HA
Caller: Dale Houck LA

TOO LATE — Brahma 701
Key: G Tempo: 126 Range: HD
Caller: John Saunders LE
Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — left allemande — weave ring — swing —

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promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter — split circulate — boys run right — right and left thru — flutterwheel — slide thru — swing corner — promenade.

Comment: Though a slower moving dance the movements were adequate and well timed. A nice sound offered by John. Music is average.

Rating: ☆☆☆

OH LONESOME ME — JoPat 219

Key: C & G **Tempo:** 130 **Range:** HC
Caller: Jo Porritt **LC**

Synopsis: (Intro) Circle left — left allemande — do sa do — men star left — turn partner by right — left allemande — swing — promenade (Break & end) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade outside halfway — lead to right circle four — break make a line — forward and back — curlique — coordinate — bend that line — square thru two hands — trade by — swing corner — promenade.

Comment: A redo of a great old tune done originally by Bill Castner. The calling is clear and distinct. Music is average. Figure offers a coordinate and a trade by. Callers will enjoy calling this. The banjo instrumentalist does a nice job.

Rating: ☆☆☆☆

THINK SUMMER — Blue Ribbon 238

Key: E **Tempo:** 130 **Range:** HB
Caller: Jerry Hightower **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Tag) Sides face grand square sixteen steps (Figure) Heads square thru four — with sides make right hand star — heads center star by left — pick up corner star promenade — back out circle left — swing nearest girl — promenade.

Comment: The melody and word metering of this release will have to be determined by the caller calling it. Music is above average and all



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the moves are Mainstream. Jerry does a nice
job of calling. Rating: ☆☆☆

eight chain six can even be by new dancers.
The music is above average. Rating: ☆☆☆

I'VE GOT MEXICO — Blue Star 2252

Key: F Tempo: 128 Range: HF

Caller: Lem Gravelle LC

Synopsis: (Break) Circle left — men star right —
left allemande — weave ring — swing —
promenade (Figure) Heads promenade half-
way — sides square thru four — right and left
thru — eight chain six — swing — promenade.

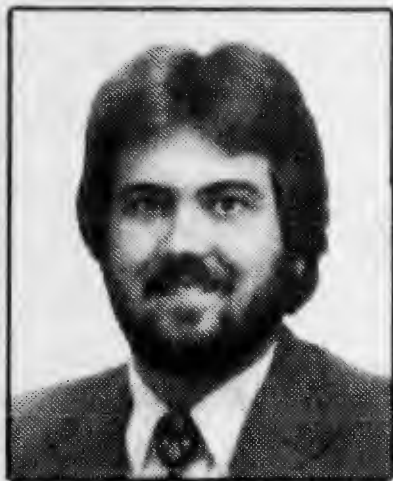
Comment: A release with a title and a musical
flair that is associated with the country south of
the border. The dance movements utilizing an

THE MOON SONG — Rocket 108

Key: B Tempo: 128 Range: HC Sharp

Caller: Tim Tyl LB

Synopsis: (Break) Circle left — allemande left
corner — do sa do own — allemande left —
weaving ring — swing — promenade (Figure)
Heads promenade halfway — lead to right
and do sa do — swing thru — boys run right —
bend the line — right and left thru — slide thru
— square thru three hands — swing corner —



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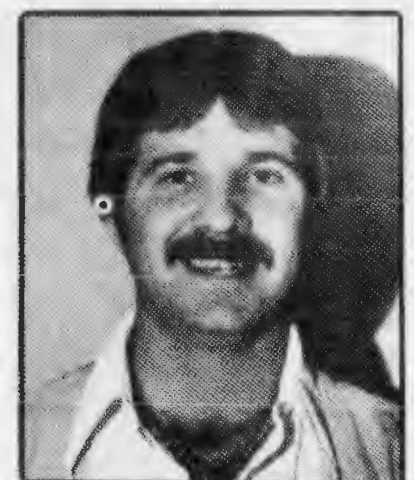
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promenade.

Comment: A melody that is not difficult to follow. The calling is distinct and music is good. The choreography is most adequate. The overall view of the dancers termed the dance as average.
Rating: ☆☆☆

Comment: Two hoedowns with a nice beat featuring strong guitar leads and a trumpet background. Slight melody does not make them too difficult to call with. Piano assists in some passages. Overall good instrumentals.
Rating: ☆☆☆☆

HOEDOWNS

DUELING BANJOS — Wagon Wheel 125

Key: C

Tempo: 126

Music: The Wagon Masters

PITTER PATTER — Flip side to Dueling Banjos

Key: G

Tempo: 126

MAMA — JoPat 506

Key: B

Tempo: 128

Music: The Patters

ROSE — Flip side to Mama

Key: G

Tempo: 128

Comment: Two rhythmic patter releases without too much instrumentation as in some hoe-



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downs. This reviewer's copy had a skip on the Rose side and consequently was unable to make a really fair evaluation. Mama will be familiar to callers and this reviewer leans toward this side. The overall evaluation — not bad hoedowns. Rating: ☆☆☆

they have some good moves for the dancers. Callers and dancers may want to listen to determine personal use. A good overall release. Rating: ☆☆☆☆

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TAG ALONG — Chinook 509
Key: A **Tempo: 130**
Caller: Jim Hattrick
Comment: Nice calling on a flip record with good patter music. The figures are Mainstream and

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IN THE GOOD OLD SUMMER TIME
 — Top 25368
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Tom Trainor

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Phil Kozlowski

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Karen Reynolds

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NEW MR 42 I DON'T KNOW A THING ABOUT LOVE by Phil, Conway #1

NEW MR 41 GIMMIE ONE MORE CHANCE by Tom, Exile Hit
MR 39 HONEY WON'T YA OPEN THAT DOOR by Eddie, Ricky Scaggs Hit

MR 38 SIDE BY SIDE by Mark, Oldie

MR 37 AUCTIONEER by Phil, Leroy Van Dyke #1

MR 36 DANCE EVERY DANCE WITH YOU by Vern, Kendall's Hit



Mountain
Recordings



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Hal Dodson

Bill Reynolds

Dave Roe
Clogging

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DR 17 COUNTRY SIDE by Troy, Moe Bandy Hit

DR 16 ALABAMA WOMAN by Bill, Dedicated to Birmingham National

DR 15 STAND AT YOUR WINDOW by Hal, Jim Reeves Hit

DR 14 HOW LUCKY by Jim



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Recordings



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Bobby Hilliard

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BIG EVENTS, continued from page 20

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May 11-12 — 12th Maypole Dance, Muenchen, West Germany — (Keh) Altmannstrasse 18, D-8000 Muenchen 21

May 16 — Wichita River S/R/D Festival, Century II, Wichita, KS

May 17-18 — Utah State Spring Festival, Salt Palace, Salt Lake City, UT

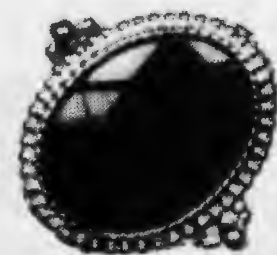
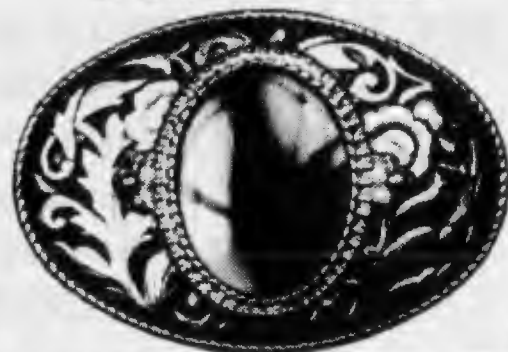
May 17-19 — Tulsa Advance Frolic, Tulsa, OK — (918) 251-5416

May 17-19 — 19th Annual California Singles Convention, Placer County Fairgrounds, Roseville, CA — (916) 488-2975

May 17-19 — 38th Annual New Mexico State S/D Festival, State Fairgrounds, Albuquerque, NM — 1853 Florida NE, Albuquerque 87110 (505) 255-1805

May 17-19 — Chuck of Coal, Turlock, CA

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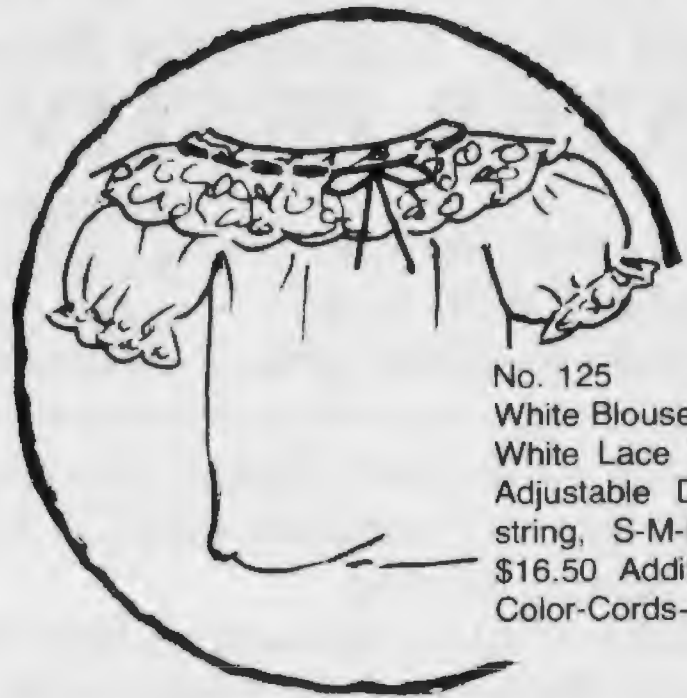
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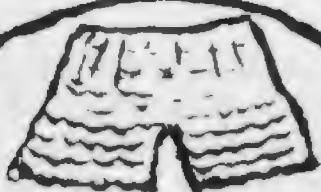
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May 24-26 — Buffalo Wallow, Delta Junction, AK
May 24-26 — Golden State Round-Up, Oakland Convention Center, Oakland, CA
May 24-26 — 32nd Annual Florida State S/R/D Convention, Lakeland Civic Cen-

ter Lakeland, FL — (Mason) PO Box 6088, Hollywood 33081
May 25-26 — Whitsun Dance, Hilversum, Netherlands — (Stoffer-Smit) Geuzenweg 190, NL-Hilversum
May 25-27 — Hummel Dance, Stintfang, West Germany — (Voss) Katzbachstrasse 25, D-2000 Hamburg 53
May 30-June 1 — 23rd Annual Texas State S/R/D Festival, Convention Center, San Antonio, TX
May 31-June 1 — 11th Annual Buckeroo

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LR 10092 That's The Way Love Goes — Aaron Lowder
LR 10093 Cornbread, Beans, Sweet Potato Pie — David Moody
LR 10094 Sentimental Ole You — Bill Wentz
LR 10095 Easter Parade — Bruce Williamson
LR 10101 We Go Together — Bruce Williamson
LR 10106 Master Jack — Sam Rader
LR 100109 Monster Mash — Bruce Williamson
LR 10110 Up On The Housetop — Bruce Williamson
LR 10113 If You're Gonna Play In Texas — Bill Wentz

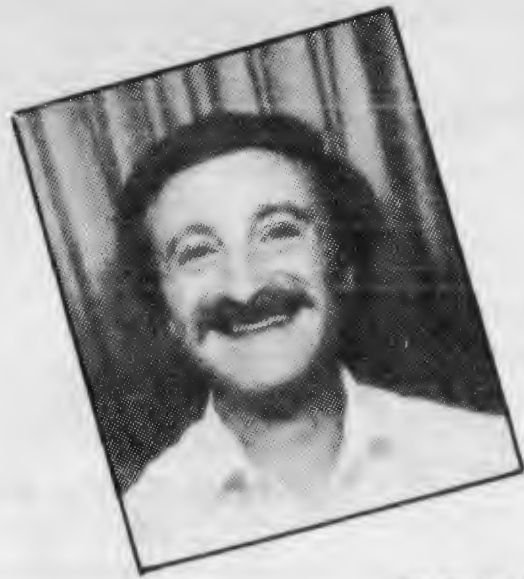
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B/W Melody Hoedown
LR 10077 Cotton Eyed Joe (Texas Style)
B/W Long Journey Home
LR 10097 Golden Slippers B/W Tennessee Wagner (Clog)

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LR 10099 Take A Letter Maria/I Love You — David Moody
LR 10098 Look What We've Done To Each Other — Ray Roberts
LR 10100 Red Neck Girl — Carlton Moody and Moody Brothers
LR 10104 Amos Moses — Oscar Burr
PH 100 Shaking A Heartache — Bill Barnette
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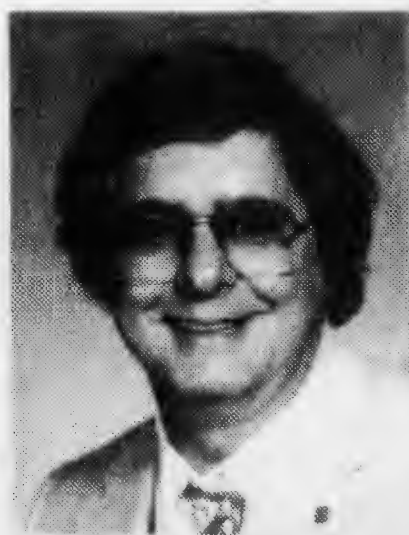
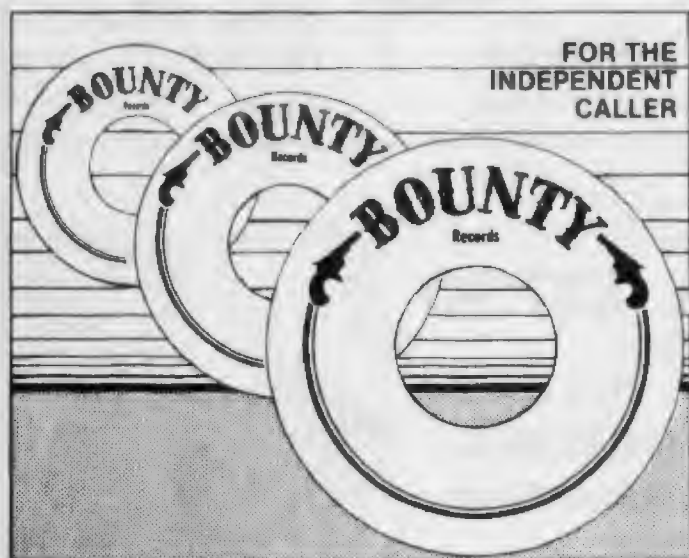
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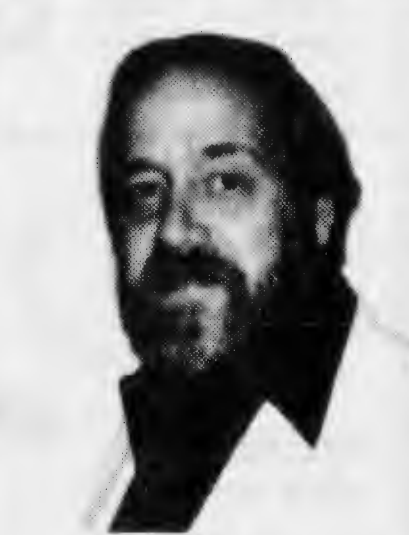
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- June 7-9 — Bishop S/D Festival, Bishop, CA
- June 14-15 — 31st Annual Colorado State S/D Festival, University of Northern Colorado, Greeley, CO — 2354 Arikaree Dr., Loveland 80537
- June 14-16 — Cup of Gold, Sonora, CA — (209) 823-1865
- June 14-16 — 34th Annual Minnesota Con-

- vention, Civic Center, St. Paul, MN — PO Box 17254, Minneapolis 55417
- June 20-22 — 19th National Advanced & Challenge S/D Convention, Virginia Beach Convention Center, Virginia Beach, VA — 140 McCandless Dr., Wexford, PA 15090
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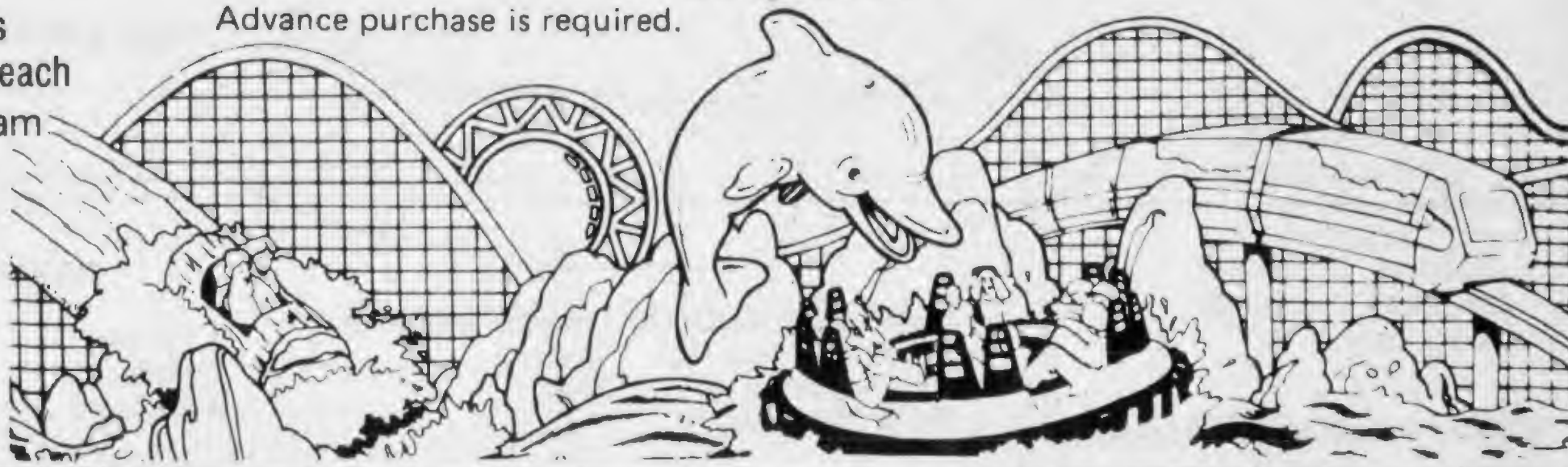
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- BA-602 *Bill Bailey* by Johnny Walter
- BA-106 *A Little Bitty Tear Let Me Down* by James Maxey

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July 19-20 — IDA's Summer Sounds '85, Holiday Inn, Gainesville, GA — 4346 Angie Dr., Tucker 30084

July 20 — Golden Triangle Assn. Summer

Festival, Civic Center, Port Arthur, TX
July 24-27 — 9th Annual URDC Convention, Ottawa, Ontario — (Pearson) RR 4, Ashton KOA 1B0 (613) 256-4069

July 26-27 — 32nd Annual Black Hills S/R/D Festival, Civic Center, Rapid City, SD — 613 Indiana, Rapid City 57701 (605) 342-9305

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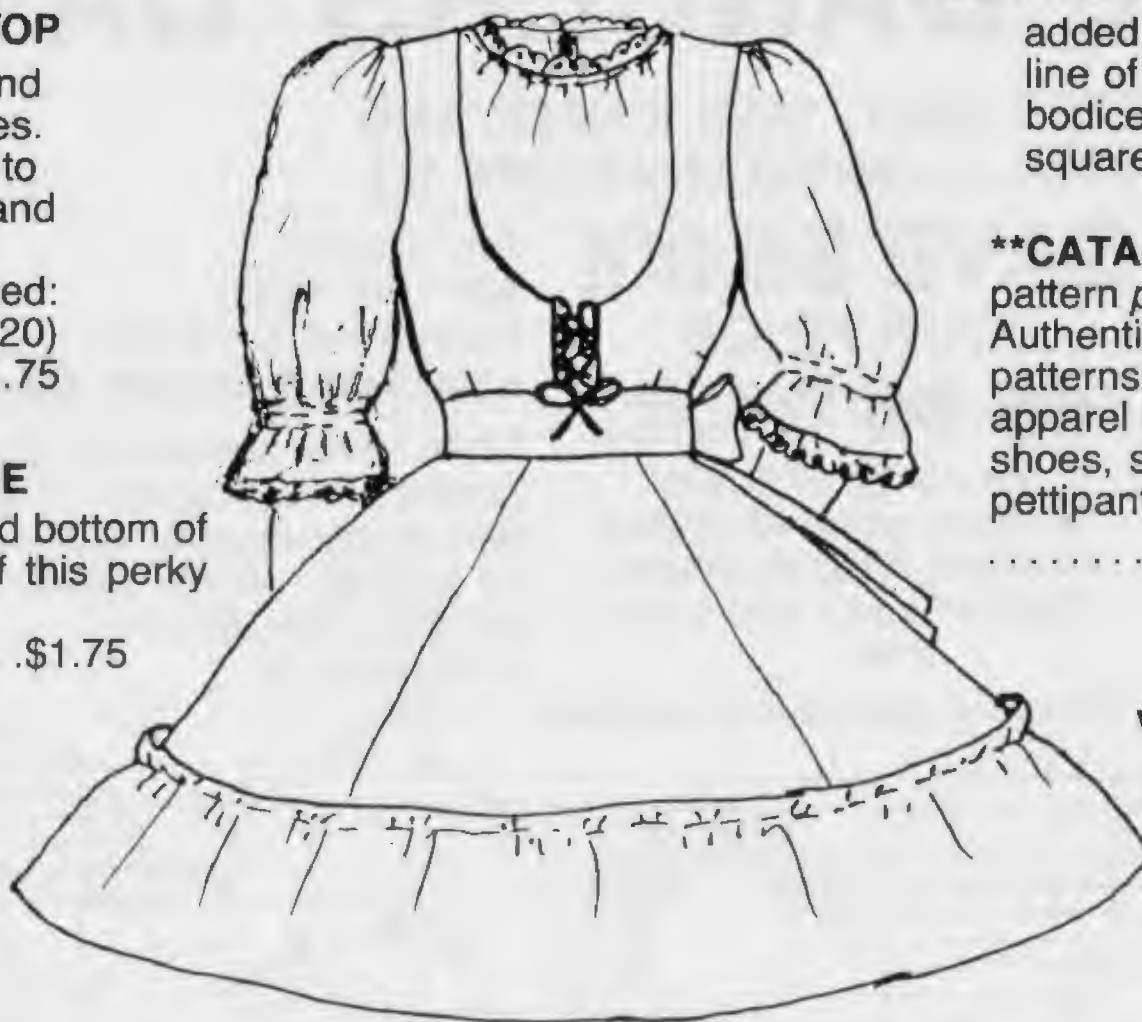
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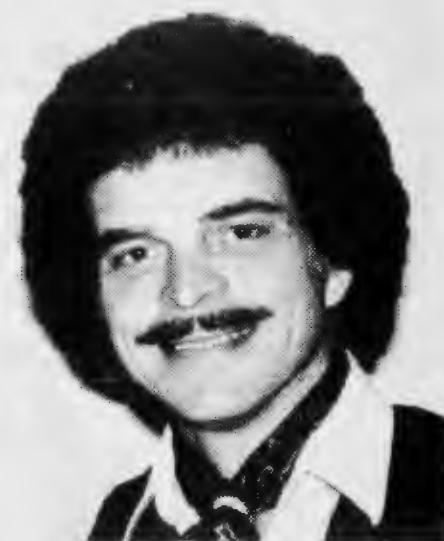
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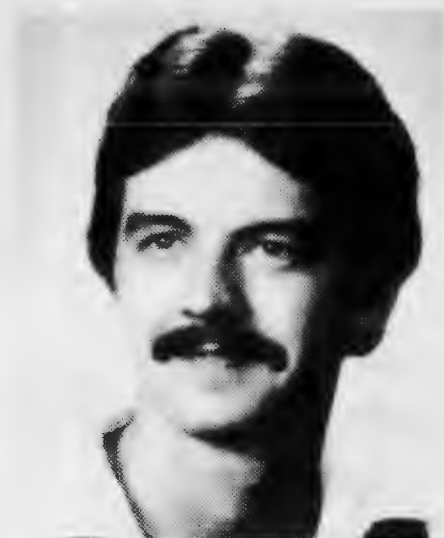
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- Aug. 10 — Vermont State Convention, Randolph, VT
- Aug. 16-17 — Metro New Orleans Festival '85, Rivergate-New Orleans, LA
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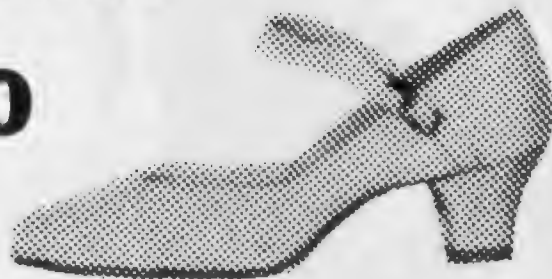
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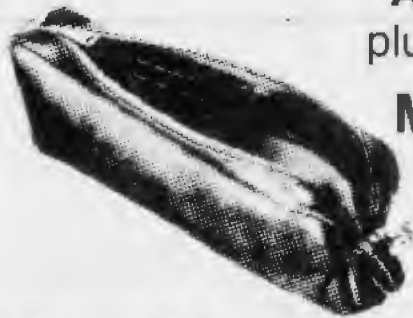
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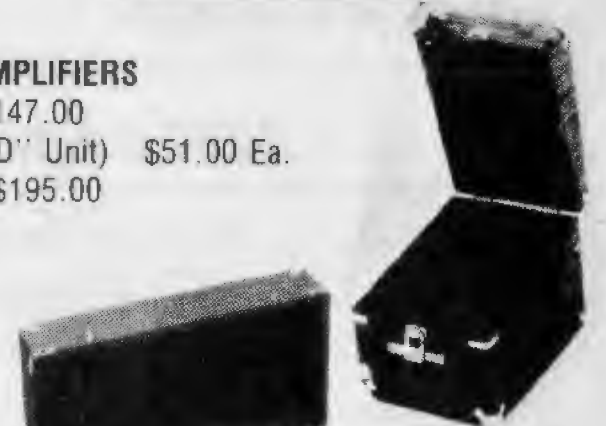
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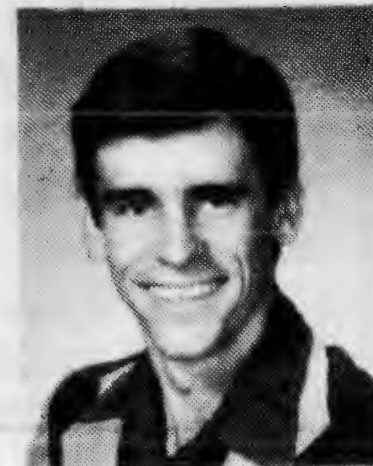


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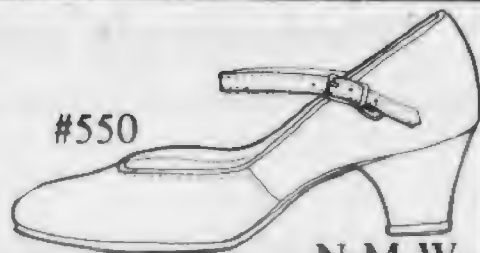


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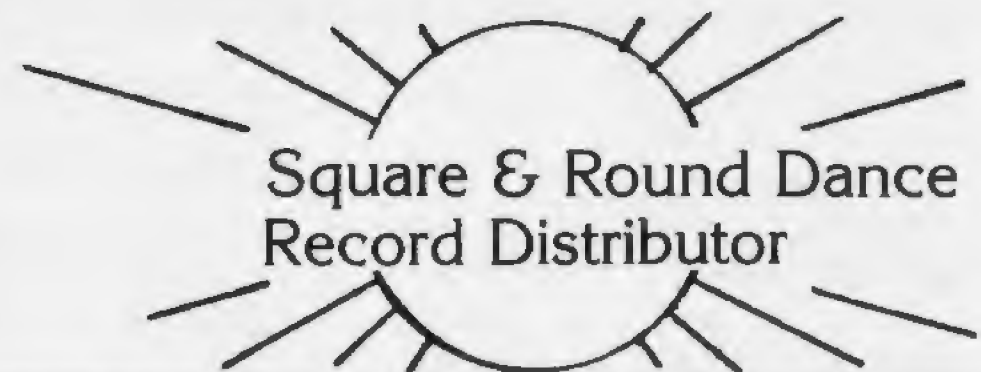
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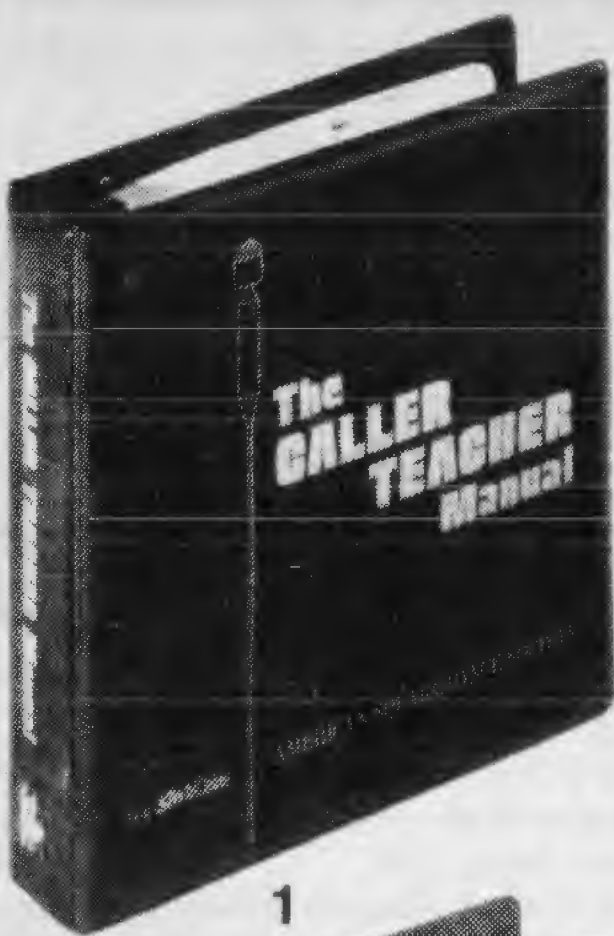
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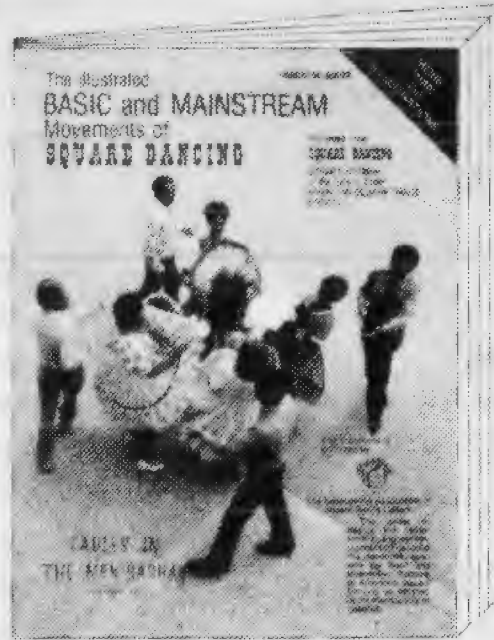
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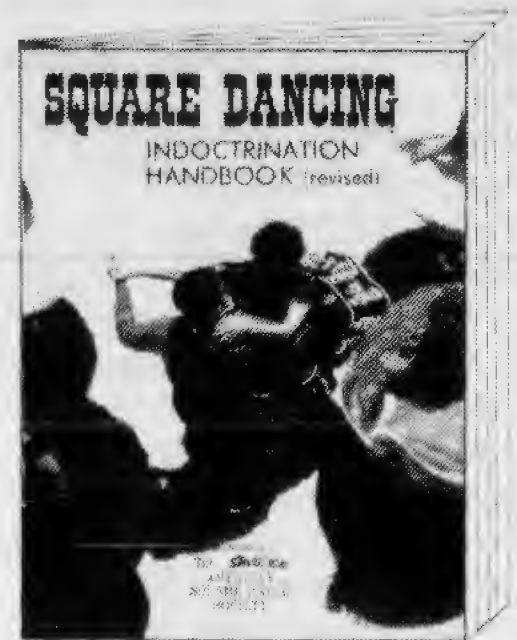
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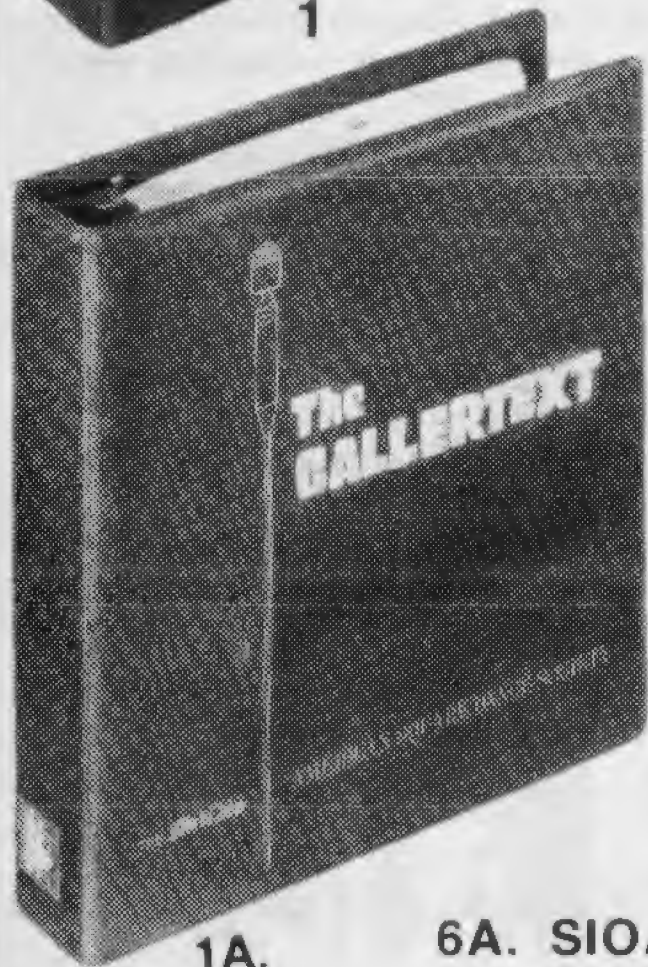


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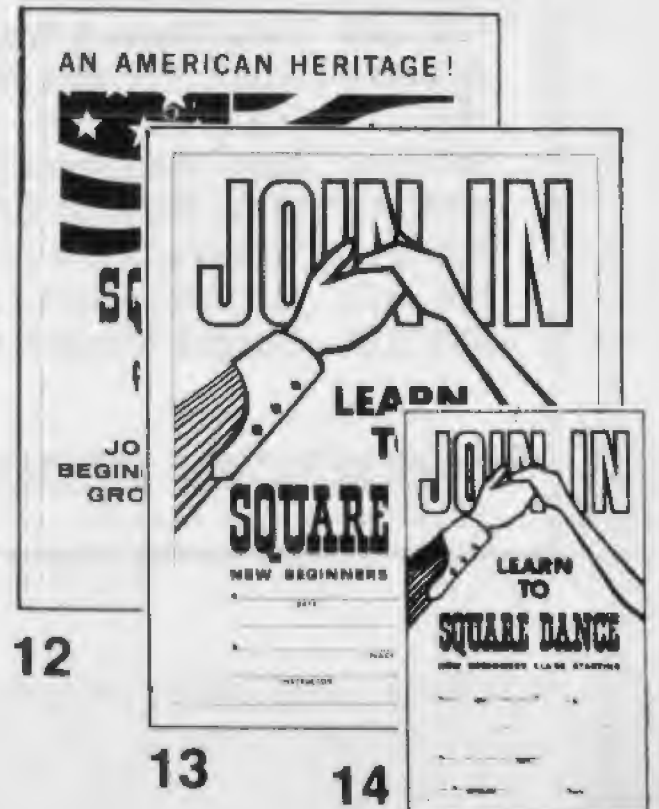


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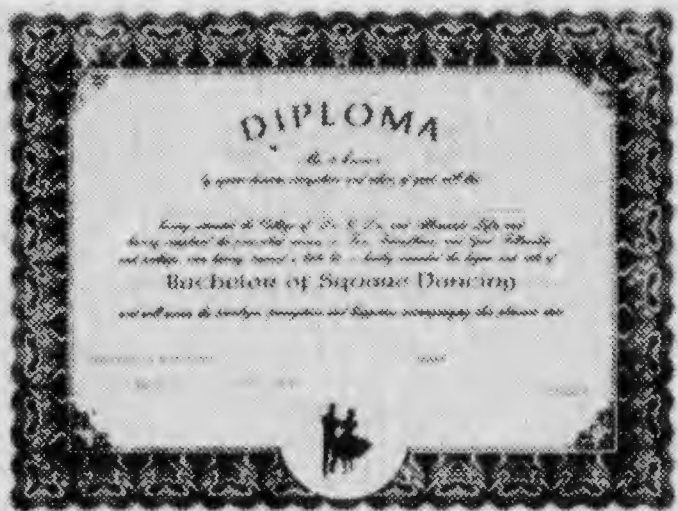
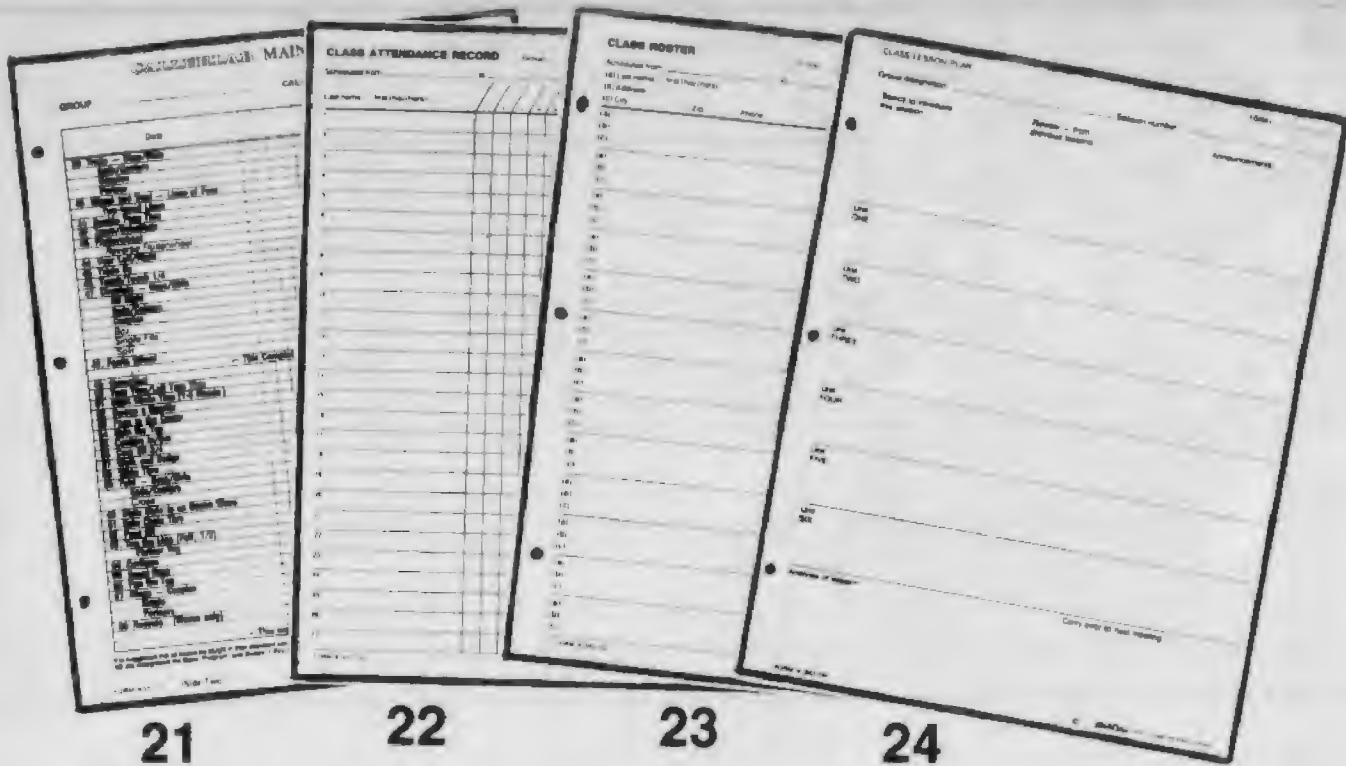
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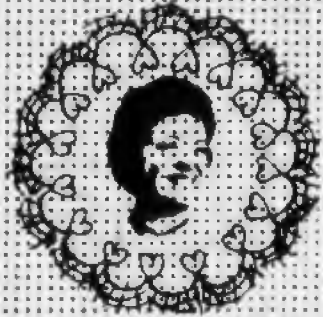
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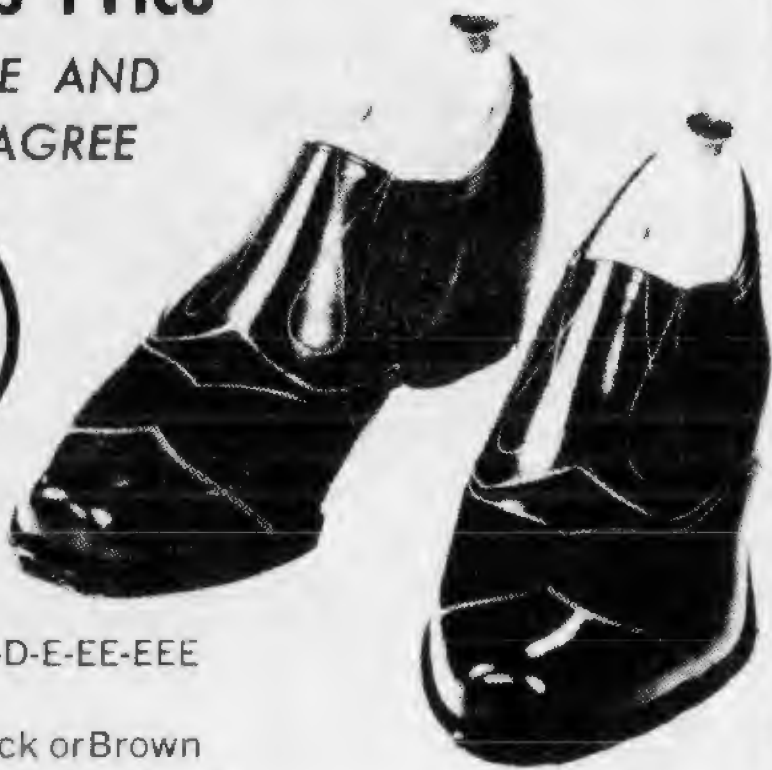
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