

SQUARE DANCING

official magazine of The *Sits in Order*

FEBRUARY, 1985

AMERICAN SQUARE DANCE SOCIETY

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CHINA ADVENTURE

(See page 16)



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June 9 - 15

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

June 16 - 22

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Wade Driver



Tony Oxendine



Sleepy Browning



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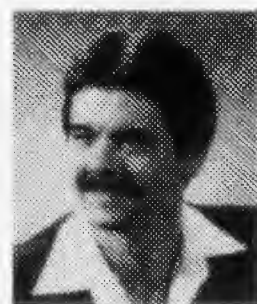
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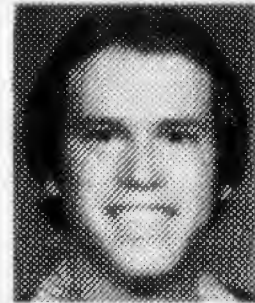
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September 15 - 21

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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:

Our thanks for including Wally as Caller of the Month. We were very proud and pleased to be so honored. We would also like to thank all the dancers and callers who surprised us at a dinner/dance last September. The attendees presented us with a square dance trophy with all the club names on it for which Wally has called, and a pair of silver ceramic cowboy boots filled with money.

Ev Sanderson
Armstrong, British Columbia

Dear Editor:

In regards to Dr. Adams' article, "The Joy of Square Dancing with Good Feet," in the November magazine, I wholeheartedly agree that the proper shoe and fit are of utmost importance to the square dancer. As a manu-

facturer of square dance shoes for the past 34 years, I would like to comment on our product. Coast Shoes uses top grain leather uppers as only leather can breathe and mold to the foot. Each pair of shoes have full cushioned innersoles for comfort and a chrome split leather outersole (not thin) for durability. A cotton drill lining is used in most styles to help absorb perspiration. As for the doctor's comment, "Most square dance shoes, especially ladies, do not have much support . . ." this does not hold true with Coast Shoes. Our shoes are constructed with the same fine craftsmanship that is found in today's expensive footwear. . . . We are especially proud that many doctors have recommended our shoes to their patients who either have had foot problems or foot surgery.

Manny Underberger
President, Coast Shoes

Dear Editor:

Our ladies come to the dances dressed beautifully as girls, and the men come dressed handsomely as boys and then the caller begins what only can be described as a neuter-gender mess. Since Callerlab has endorsed APD and/or DBD, what follows resembles some sort of precision drill, not a dance. Why don't we all dress alike? We have dancers quitting in disgust and certainly small clubs like ours will

Please see **LETTERS**, page 63

SQUARE DANCING

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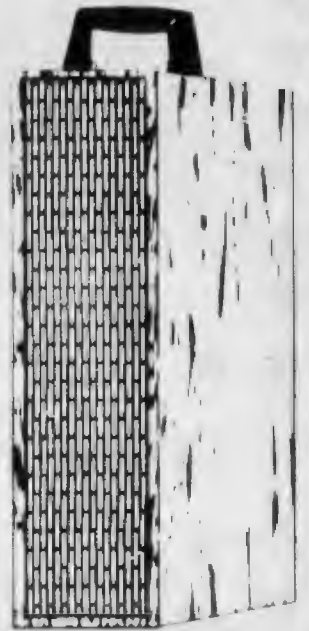
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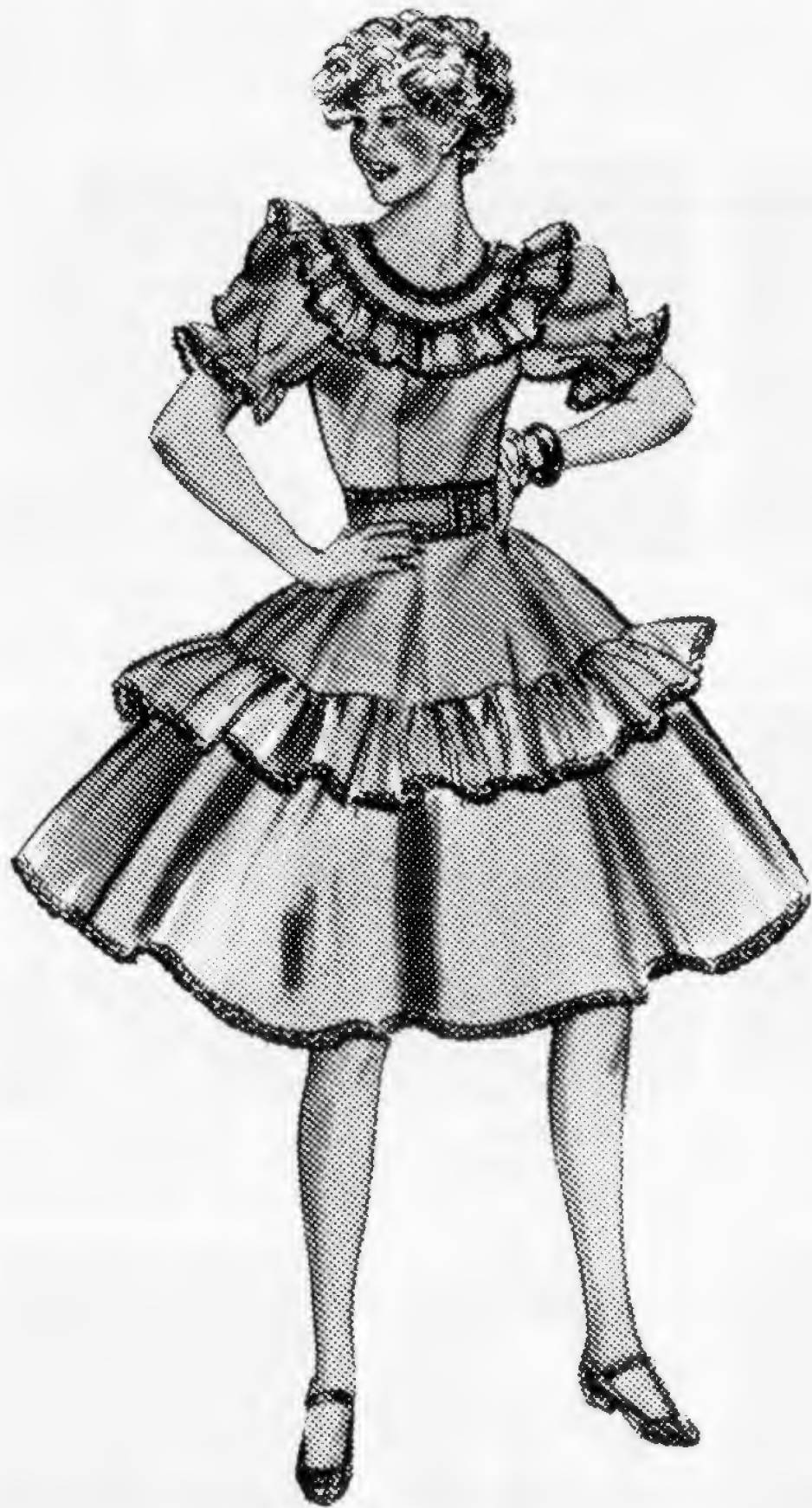
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Idaho
June 4, 6, 7, 8



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June 10, 11, 13, 14, 15



Scott Smith
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June 17, 18, 20, 21, 22



Bronc Wise
Calif.
June 24, 25, 27, 28, 29



Bob Baier
Texas
July 1, 2, 4, 5, 6



Randy Dougherty
Minnesota
July 8, 9, 11, 12, 13



Dale Casseday
Arizona
July 15, 16, 18, 19, 20



Larry Letson
Indiana
July 22, 23, 25, 26, 27



Jerry Haag
Texas
Jul. 29, 30, Aug. 1, 2, 3



Bill Wright
Texas
Aug. 5, 6, 8, 9, 10



Joe Saltel
California
Aug. 12, 13, 15, 16, 17



Mike Sikorsky
Calif.
Aug. 19, 20, 22, 23, 24



Dale Casseday
Arizona
Aug. 26, 27, 28, 29, 30
Aug. 31 (Sat. Morning)

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February, 1985

MONEY, AS REFERRED TO IN LITERATURE and song, may well be "the root of all evil," nevertheless it plays a major role in square dancing. There are hall rents to pay, refreshments to buy, promotion and publicity to get out and these costs are only a part of the overhead. To those who have, in the past, used the low cost of square dancing as a major selling point in recruiting new dancers, the increasing costs of an evening of squares and rounds represent diminished "selling" power.

"Heavens to Betsy," a man might say if he was the gentle type, "when we started dancing out at the county park, back in the 50's, the entire evening, including refreshments cost about 50¢ a head. Somewhere along the line the tab went up to 75¢ and we can remember well the shock waves that went around when the per-person rate jumped to a dollar! Everyone thought it was the end of the world. But we survived - that is, most of us did."

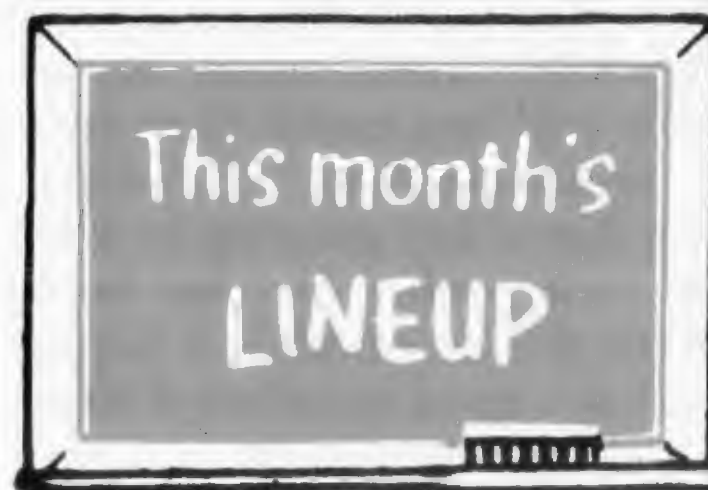
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Naturally, as prices rise, so do the costs involved with dancing. No need to recite the climbing charges for hall rentals over past years or what it costs today for transportation to and from the dance. We're well informed in these areas, but there are other aspects to consider. Take the caller, as an example. The caller's lot also has changed and expenses continue to spiral. As a case in point, consider the sound system. Our first *portable* outfit was a Concord — an amplifier with a rather awkward turntable perched on top that cost something like \$60.00. It wasn't much of a set by today's standards; it didn't have variable speed and it was fairly heavy to carry but it

was, after all, the absolute best (if not the only) sound equipment available in the 40's. Today, the cost of a complete sound package can reach close to \$2,000 and it probably hasn't reached its peak. Records for the caller and round dance teacher that just a few years ago were available at less than a dollar, now come to right around the \$3.50 mark — and so it goes.

Caller's Rates Fluctuate

And what does it cost a caller to stay in business? Perhaps, we should first look at what it costs to engage a caller's services for an evening. We hear a lot about traveling callers charging a guarantee of a set fee, plus a percentage of the gross receipts as the crowd grows in size. It's not unusual for some callers to earn \$200-\$250 for an evening's stint, and more for a weekend dance or if the dance is



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sponsored by the caller or group of callers involved.

This is a far cry from the \$7.00 per night callers earned early in the game. Of course, it's illogical to expect the trusty, home-club caller, facing just a few squares, to come away with more than \$40 or \$50 today, and were it not for these men and women who call for whatever the club can afford, we wouldn't enjoy the activity as we do.

Obviously, the cost for a club dance or a class night must increase along with everything else. It's inevitable. And, while it's fun to think back to those days when admission to a dance might have been a home-baked pie, a jar of jam or two-bits, prices must reflect the costs. A limited poll, taken this past December, shows that an average class night can cost the beginner as little as \$1.00 or as much as \$2.50. The average club admission seems to be around \$2.00 or \$2.50 per dancer.

Taking all of this into consideration, square dancing is probably still less costly than most other forms of entertainment. However, there's no denying that it has gone up in price and is one more contender for the hard-earned dollar. With this in mind, it's important not to forget that a good number of those

who would enjoy this activity are senior citizens with fixed incomes and young marrieds for whom the admission to the dance is just part of the expense. Add the cost of babysitters, which is not to be sneezed at, plus all of the normal expenses and it's easy to see the problem.

☆☆☆

A side note to callers. You may not be aware that all callers, the world around, are not enjoying the same financial structure as those in the U.S.A. In Japan, for instance, the average caller who owns the same expensive sound equipment and the same costly records as his American counterparts and must get himself, properly attired, to and from the dances, is not remunerated in dollars (or yen). His pay, for the most part, comes from the satisfaction of having the opportunity to call and to teach — nothing more.

Undoubtedly, here in this country, there are some professionals in the calling game, whose names and reputations attract sellout crowds, and so be it. But we join with concerned leaders whose fervent hope is that the cost of dancing will not become a deterrent to those interested in being a part of this activity. *Think about it.*

*To Better Understand Where We Are Today
We Should Start by Taking a Look at*

WHERE WE'VE BEEN

TODAY THERE IS considerable curiosity, if not concern, within the activity about where square dancing is heading. Not all of the indicators are favorable and, of course, not all are unfavorable. Many callers and dancers tell us that class and club attendance is down and ask the reason why. Theories discussing the problems are many, and varied. As examples: if the current systems aren't working, change them (perhaps enough changes will uncover, eventually, a system that *will* work); come up with a more realistic Mainstream based on what can be comfortably taught to new dancers in 30 lessons or so. Split up the various basic programs differently and, if that doesn't work split them again, and again.

The Concept Needs Changing

This manipulating of the lists has been going on for a long, long time and it will prob-

ably continue to go on until, eventually, someone will discover that it isn't the systems as much as the concept that needs changing.

Square dancing has been going on for a long time, in one form or another. It's as old as this country itself. Much of the dancing has been unstructured, a true folk dance of the people, typical of the areas where it has appeared, changing as our country has changed.

It's been only relatively recently, however, that the changes have become big ones. And, they have been big! Not all the cycles have been good but then not all have been bad either. Today we have an advantage not enjoyed before. We are able to look at 300 years of American Square Dancing and select the parts that are good and save them, and if we are sufficiently wise, we can blend them into a lasting program that will weather any storm. The bad can simply be set aside, buried

perhaps, chalked up to a learning episode no longer required.

☆☆☆

What was square dancing like prior to World War II? (The reason for selecting this division point will become more apparent as we progress.) First of all, it was the social dance of its day. It was the main course at community gatherings and, it was similar, in many respects to what today we call a one-night-stand.

Often as not there would be a caller of sorts, usually a person who knew only a limited number of calls but was ready to call them all night if given the opportunity. Or, the chore might be split by two or more callers. When there were more squares than could hear the voice of a single caller, one person in each square might do the calling.

Because square dance get-togethers might be few and far between, only the simplest of dances could be used. Like old friends, certain dances were usually the ones most requested. The *new* wasn't always the greatest and although different patterns were introduced now and then, the old and familiar were often the popular dances of the day.

A program at a typical dance might include such calls as Cage the Bird, Rattlesnake Twist and Dive for the Oyster. Couple dances, usually free style so the more accomplished would have the opportunity to show off the greatest number of variations, would include old standbys that everybody knew or could pick up quickly: The Rye Waltz, Varsouvianna (Put Your Little Foot) and free style schottisches, polkas and waltzes.

Because they were important social events, enjoyed infrequently due to distances traveled, the dances often went on all night with a pause now and then for a party game and a longer break about midnight for supper. While the dancing was the visible attraction, using the dance as an excuse to get together was of equal importance. Farm and ranch people along with those living in the sprawling communities of early America longed for social sessions where young people could meet and frequently find their future mates. Friendships had to be formed somewhere for common defence, for health, safety and just because everyone needs friends. While the dancing, as couples, in squares, lines and circles was fun, it did have the underlying purpose of bringing people together in the spirit of joy and acceptance of each other.

A sample program from the early 1900s (could have been the same for a century before or several decades to follow):

Grand March into a "welcome" by the host

Squares: Take a Peek,

Run Away to Alabam'

Couple dance: Waltz (followed by a broom waltz and snowball into squares)

Squares: Dive for the Oyster

Chase the Rabbit

Paul Jones

Lines for the Virginia Reel

The traditional squares here might be replaced with equally traditional quadrilles and long-time favorite contras. Squares were often single visiting routines where one couple at a time starts out with the couple on their right. They dance a pattern, then move on to the next couple and repeat the same pattern, eventually working their way home for, "**Everybody swing. . . on the corner with the old left hand (allemande left) a right to your partner and a grand chain eight (right and left grand).**" Or it could be a pattern where the first couple dances down the center of the set, splits the opposite couple, separates and heads back home. Something like, "**Swing in the center, swing in the hall, swing thru the opposite and swing at the wall.**"

Most of you know the games that encourage even the shy ones to get in and mix with the others. The Paul Jones, with its zillions of changes, provided a variety of partners. Of equal importance to the dancing were the suppers. This was a relaxing time to get better acquainted — to *communicate* by word of mouth.

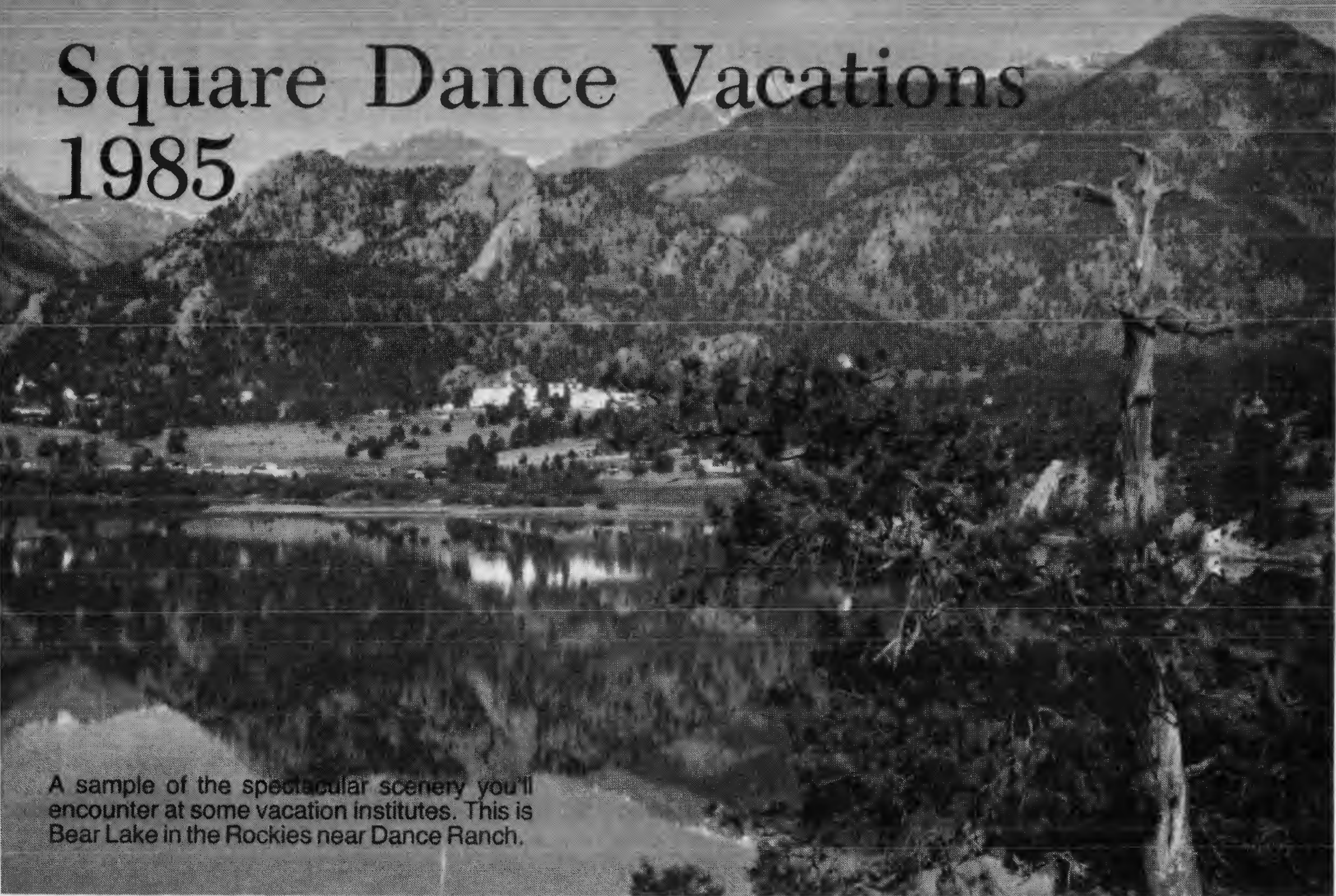
There was no big deal about costumes — folks just wore what they had and if it was a party, the best a person owned might be the costume of the day.

Summing it up, the dancing, as it was up to the time of World War II, was essentially an uncomplicated, unamplified, joyous, friendly reason for socializing. For the most part it was not a structured activity. There was no great chasm between the experienced dancer and the newcomer. There were, generally speaking, no square dance classes, not in the way we have known them during the last decades of the 20th Century. People learned by dancing.

☆☆☆

What do we learn from this segment of the *Please see* **WHERE WE'VE BEEN**, page 102

Square Dance Vacations 1985



A sample of the spectacular scenery you'll encounter at some vacation institutes. This is Bear Lake in the Rockies near Dance Ranch.

SQUARE DANCE VACATION INSTITUTES come in as many different shapes and sizes as do square dancers themselves. There are weekend institutes, five-day institutes, full-week institutes, vacation areas which are open for an entire summer (or longer) which welcome drop-in dancers as well as summer residents. Some vacation dance locations use elegant hotels; others are built around casual camp life, while still others have been built especially for the square, round and contra dance trade.

Make 1985 THE YEAR

If you have not yet had the joy of being a participant at a square dance vacation institute, make 1985 a banner year for yourself and "hie thee to a" — no, not a nunnery — but to an experience you will always treasure. One warning — it's likely to become habit forming, but then, that's not all bad!

The first square dance vacation institutes started in the 1940's with only two or three choices. Since then many have followed, until

today it's possible to find such ventures 12 months a year, someplace.

If this is your first experience, pace yourself. There may be dancing from early morning until late evening for several days running. While you may have been an active square dancer for several years, possibly you haven't participated in such concentrated dancing. Check out the schedule and take part in those workshops and programs which appeal most to you. Do try some of the dancing with which you may not be as familiar. If the institute includes round dancing and you are not an active round dancer, get up for the first session where the cuer/teacher will introduce the initial phase of the activity. You may find an entire new dimension you'll enjoy. The same holds true for contras. If you have never had an opportunity to experience these line dances, approach them with a positive view. They are our heritage but they are also part of the current program of square dancing, and you'll hear some unforgettable music.

Nova Scotia and Colorado

What do this state and this province have in common? Two very fine square dance vacation institutes which are open during the summer months, are headed by two experienced callers and which offer a variety of programming.

Frank Lane's Dance Ranch is located four miles southeast of Estes Park in Colorado. Dance Ranch opens each year the second full week of June and closes after Labor Day in September. Several special full weeks of squares and rounds are offered during the summer and require pre-registration. Frank handles the calling and Charlie and Bettye Procter provide round dancer improvement clinics. Two callers colleges are also programmed. The balance of the summer finds open evening dances where residents, summer vacationers or those just traveling through are welcome. The schedule is as follows: Monday — workshopping "anything anyone wants," Tuesday — Plus program; Wednesday — Mainstream dance; Friday — Plus dance, Saturday — Advanced. These dances take place from 7:30 to 10:30 PM. The hall is closed Sundays and Thursdays except for the special weeks. A variety of national callers appear at Dance Ranch during the summer, along with Frank.

The Dance Ranch Hall has a maple dance floor and will accommodate 28 squares. There are no meals served (although a few summer picnics are planned) and no housing is provided (the local Chamber of Commerce will furnish motel and/or camping information).

Gloria Roth's House of Roth is located in Clementsport, Nova Scotia, and is in its 18th year as a campground/squaredance center. The area provides much in the way of historical interest such as Old Annapolis Royal (Canada's oldest town), a Wildlife Park, Port Royal where Champlain landed, etc. The grounds



around House of Roth itself are extensive with walking paths, beaches to explore, a children's play area and a swimming pool shaped like a musical note. Dancers are invited to camp free on the premises, or motel and bed and breakfast locations are available nearby.

Dancing starts July 6th and continues through August 31st each Saturday night during the summer. Gloria is behind the mike and occasionally is joined by other callers. In addition there are two special three-day weekends during the summer which require pre-registration and which feature a staff of callers; also two five-day sessions, one a callers' school and one for round dance leaders.

The House of Roth itself is a magnificent old 17-room mansion located on a point of land which juts out into the Annapolis Basin, an arm of the mighty Bay of Fundy. The widow's walk atop the building has witnessed history in the making through the years. While Gloria calls Pennsylvania home during the winter, her roots are deep in Canada with both maternal and paternal greatgrandparents reaching Nova Scotia in 1753.

Lots To Choose From

In addition to the two institutes discussed here, there are many, many others. Following is only a smattering of what is happening during 1985. Weekend institutes, especially, have grown so rapidly that it is impossible to keep track of them. Check the pages of your local area square dance publication(s) and/or your local square/round/contra associations for what is available. Whatever you do — enjoy a square dance vacation this year!

Frank Lane (right) calls for dancers at his Dance Ranch. Some people come for a night; some for a week, while others enjoy the entire summer.



1985 Square Dance Vacation Institutes

HERE IS A LISTING of vacation institutes in various shapes, sizes and lengths. This list includes those institutes known at our deadline. Please write directly to any institute you may be considering.

ALABAMA

Plus Weekend, Apr. 26-27, Dothan. Contact Doy and Genny Stokes, Rt. 1, Box 284, Dothan 36301.

CALIFORNIA

Asilomar (SIOASDS) Square Dance Vacation, Feb. 1-3, Feb. 3-8, July 21-26, Pacific Grove. Write SQUARE DANCING Magazine, 462 No. Robertson Blvd., Los Angeles 90048.

McCloud Dance Country, Memorial Weekend thru Oct. Write Dave and Suzanne Abbott, PO Drawer P, McCloud 96057.

Continental Squares, July 12-14, July 7-12, Pacific Grove. Write Nita Page, 39256 Paseo Padre Pkwy, Fremont 94538.

CANADA

Alberta Square Dance Institute, June 16-22, Banff Centre. Write Stewart and Florence Craven, RR 1, Box 1004, Sylvan Lake, Alberta TOM 1Z0.

House of Roth, July 6-Sept. 2. Write Gloria Roth, 175 No. New St., Nazareth, PA 18064 (before May 1st) or Clementsport, Nova Scotia BOS 1EO (after May 1st).

Rhythm Records Weekend, Feb. 1-3, Clearwater. Write Mike and Sheren Rogers, Box 476, Clearwater VOE 1NO.

Harrison Lake Weekend, April 26-28, Nov. 1-3, Harrison Lake. Write Vic and Doreene Harris, 20086 Grade Cres., Langley, British Columbia V3A 4J4.

COLORADO

Dance Ranch, Mid-June-Labor Day. Write Frank Lane, PO Box 1382, Estes Park 80517.

Fun Valley Resort, May 26-Oct. 5, South Fork. Write Mack and Jean Henson, PO Box 6547, Abilene, TX 79608 (until May 1st); Box 208, South Fork, CO 81154 (May-Oct.).

Peaceful Valley Guest Ranch, Memorial-Labor Day, Lyons. Write Karl Boehm, Star Route, Lyons 80540.

Lighted Lantern, June-Memorial Day, Golden. Write Beryl and Kerrie Main, 756 Lookout Mountain Rd., Golden 80401. (Winter months write 2516 E. Elmwood, Mesa, AZ 85203.)

Cripple Creek Vacation, Mid-June-Memorial Day, Cripple Creek. Write Al and Donna Horn, 1170 2nd St., Penrose 91240.

Rocky Mountain Dance Roundup, July 1-7, Granby. Write Lloyd Shaw Foundation, 7512 Clanton Trail, Hudson, FL 33567.

Parrish Ranch, May-Labor Day, Berthoud. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud 80513.

CONNECTICUT

Happy Travellers Weekends, Various dates, Enfield. Write Jim and Gerrie Purcell, 340 Highland Ave., Randolph, MA 02368

ENGLAND

Blue Waters Holiday Village, Mar. 15-17, Weymouth; **Advanced Weekend**, Mar. 29-31; **West of England Convention**, Sept. 27-29, **Moat House Hotel Weekend**, Nov. 1-3, Bournemouth. Write Johnny and Renee Hayes, 5 Cuckoo Hill Way, Bransgore, Dorset BH23 8LE.

FLORIDA

Lehigh Resort, Year-round. Write Dance Vacations, Lehigh Resort, 225 East Joel Blvd., Lehigh 33936.

Sweetheart Swing, Feb. 8-9, Lake Wales. Write R. Reisinger, 5205 Paleo Pines Circle, Ft. Pierce 33451.

GEORGIA

Copecrest, Mar. 10-Nov. 15, Dillard. Write Becky and Jerry Cope, PO Box 129, Dillard 30537.

Blue Ridge Mountain Dance Week, Aug. 11-17, Dillard. Write Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

GERMANY

Austrian Dance Camp, May 25-31, Gotzis. Write Arnold Bokel, Moisburger Weg 47, 2014 Hamburg 92, West Germany.

INDIANA

Potawatomi Dance Weekends, Various, Angola. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

Fall Ball, Sept. 27-29, Turkey Run. Write Phyl and Frank Lehnert, 2844 So. 109th St., Toledo, Oh 43611.

KENTUCKY

Western S/D Weekend, Mar. 22-23, Cumberland Falls State Park. Write DuPont Lodge, Cumberland Falls State Park, Corbin 40701.

Western S/D Weekend, Feb. 8-9, Lake Cumberland. Write Dave Hommel, Box 99444, Louisville 40299.



Gloria Roth, proprietress of House of Roth, and the "House" itself in Clementsport, Nova Scotia. Vacation, dance and learn to call at this locale.



MAINE

Memorial Day Weekend, May 25-28; **After the 4th Celebration**, July 6-8; **Labor Day Weekend**, Aug. 31-Sept. 3, Old Orchard Beach. Write Pinehurst, Oregon Ave., Old Orchard Beach 04064.

Folk/Square/Contra Weekends, Various. Write Ralph Page, 117 Washington St., Keene, NH 03431.

MARYLAND

Ramada S/R/D Weekend, Mar. 1-3, Hagerstown. Write Curley and Ruthie Custer, 37 Redwood Dr., Hagerstown 21740.

MASSACHUSETTS

Advanced Level Weekend, Feb. 15-17, Chicopee. Write Red Bates, PO Box 437, Hampden 01036.

MICHIGAN

Camp Walden, Various dates, Cheboygan. Write 5622 Powderhorn Dr., West Bloomfield 48033.

Sugar Loaf S/R/D Weekends, Sept. 13-15, Sept. 27-29, Traverse City. Write Dwight and Pat Coddington, 124 No. Maple St., Traverse City 49684.

MISSOURI

Kirkwood Lodge, May to October, Osage Beach. Write Kirkwood Lodge, Osage Beach 65065.

MONTANA

Lionshead Resort and Dance Ranch, May-Sept., West Yellowstone. Write Buck Jones, West Yellowstone 59758.

The Square & Round Dance Center, Memorial Day-mid-September, Lolo. Write Ray and Afton Granger, Hwy. 12 W, Lolo 59847.

NEBRASKA

Dance-O-Rama, Apr. 31-May 2, Fremont. Write Lill Bausch, 2120 Jaynes, Fremont 68025.

NEW HAMPSHIRE

Dance Weekends, throughout the year, Troy. Write The Inn, East Hill Farm, Troy.

Weekends, Various, Lake Shore Farm. Write Ellis and Eloise Ring, Jenness Pond Rd., Northwood 03261

NEW MEXICO

Red River Community House, June-Sept., Red River. Write Toots Richardson, Rt. 1, Box 2, Clinton, OK 73601. (Summers write PO Box 213, Red River 87558.)

Eagle Nest Community Center, June-Aug., Eagle Nest. Write Grady and Ruth Greene, 717 Sperry Dr., Las Vegas 87701.

NORTH CAROLINA

Fontana Village Resort, Spring and Fall weeks, Fontana Dam. Write Al "Tex" Brownlee, Fontana Village Resort, Fontana Dam 28733.

OHIO

Lazy R. Campground, May-Sept., Granville. Write Harry and Polly Reed, 2340 Dry Creek Rd. NE, Granville 43023.

PENNSYLVANIA

Round Dance Weekend, Aug. 16-18, Kalyumet Park. Write Phyl and Frank Lehnert, 2844 So. 109th St., Toledo, OH 43611.

SOUTH CAROLINA

Ocean Drive S/R/D Resort, Feb.-Dec., North Myrtle Beach. Write Tom and Shirley Heyward, PO Box 198, North Myrtle Beach 29582.

VIRGINIA

S/R/D Weekend, Feb. 8-10, Fredericksburg. Write PO Box 10, Garrisonville 22463.

WASHINGTON

Circle 8 Ranch, May 24-Labor Day, Cle Elum. Write Ed and Betty Middlesworth, 5001 E. Apache, #1497, Mesa, AZ 85205 (Sept.-Mar.); Rt. 4, Box 54C, Cle Elum 98922 (Apr.-Aug.).

Hayloft Weekends, Various dates, Lynwood. Write Bob Wright, 15320 3515 Ave. W., Lynwood 98036.

WISCONSIN

Chula Vista Weekends, Spring and fall, Wisconsin Dells. Write Chula Vista Resort, North River Rd., Wisconsin Dells 53965.

Royal Holiday Weekends, Spring and fall, Lake Geneva. Write 1257 Franklin Lane, Buffalo Grove, IL 60090.

Holiday Weekends, Feb. 15-17, Mar. 1-3, Eau Claire. Write 1817 16th St. NW, Rochester, MN 55901.

Two Tour Groups Set Out On A Square Dance Goodwill China Adventure

by Nita Page, Fremont, California

IT WAS A CULTURAL EXCHANGE. The Chinese people would show us their dances and, in turn, we would show them the square dance. Here was a wonderful opportunity not only to *show* but to *share* and also to *learn*. Dance leaders in China who were exposed to square dancing called it a dance of puzzles that would appeal to the masses and immediately wanted to know how to go about teaching it. Naturally, we were filled with excitement!

It didn't all happen overnight. . .this report involves two tours made by the Continental Squares to Mainland China. I escorted both groups — with Kip Garvey on tour number one and John Barbour on tour number two, and with 72 persons involved there was much preparation.

Protocol in China is very important. The Chinese government had done a thorough background search before agreeing to an ex-

As long as I live I will remember the masses — in drab clothes with shining faces and (upper right) those squared up with newly found American friends. The comradery was something to behold. (Lower left) A performance at the People's Cultural Palace. They learned our dances much easier than we learned theirs! (Lower right) Class in session — they loved to hear us try to speak their language. Laughter came easily.



change. They also investigated the square dance activity—they had heard it was “risque.” Pictures, records, books, everything possible was sent to prove otherwise. It was not easy to get across the idea that the people I would bring to China were not professional dancers but people who represented the lifeblood of America. Somehow, it all came together.

On tour one, Kip teamed up with our National Guide, Li Feng, who volunteered to translate the square dance calls to his countrymen, and soon Kip was completely intrigued. The idea of teaching the People’s Republic of China how to square dance was mind-boggling! Kip followed through on his return home, by putting nine hours of how-to teaching tapes together that could be used as a tool to spread square dancing throughout China. He gave the tapes to me to present to the China Dance Association. In this way his talents also influenced our second tour.

The Chinese Dancers Association has branches in cities all over China and all dance troupes work through this organization. On Tour Two, they were quick to welcome us and eager to learn. They took to Johnny Barbour and his relaxed way and John spent hours teaching our National Guide, Liao Zhi-yuan, how to call. We called her “Julie” for lack of the ability to properly pronounce her name and this enthusiastic woman, with a loving nature, became totally obsessed with learning to call. By the time we left China, she had the entire list of Mainstream basics memorized

Tour 1 ended in Beijing where members of the China Dancers Association performed for us. (Right) Kip Garvey works with Li Feng, our National Guide and translator. They made a good team!



Clockwise: Liao Zhi-yuan, guide, engrossed in a calling lesson with Johnny Barbour; Liao & Nita Page at The Great Wall; During the Chinese Dancers Association party, members join in the squares and also perform . . . As they did everywhere, curious crowds gather in Beijing.



(ON OUR COVER)

and was determined that everyone in China would learn to square dance. Late one night (when the group had all turned in) we heard square dance music coming from a distance. Upon investigating, we found a room filled with Chinese people all squared up with Julie at the mike, very efficiently teaching them how to ladies chain with a courtesy turn! She taught in the Chinese language, then put on Kip’s tape, and translated along with Kip’s voice. It was incredible!

In X’ian, where people travel from all over the world to see the 6,000 terra cotta warriors recently excavated, we experienced a new and different thrill. We attended an afternoon workshop presented by the Provincial Folk Art Center and Institute. Dance leaders from 13 provinces were in attendance and they had requested a special audience with us. The hall was packed. Most were in their green “uniforms” and at first glance it was often difficult to distinguish the men from the women. Food





China tour number one, August 29 to September 15, 1984.
Nita Page, Kip Garvey, 40 members of Continental Squares.

was everywhere and the air was alive with excitement. What an exchange this turned out to be! They wanted to know what was happening in the outside world. They had heard of "disco" and "country music" but were not sure what was meant by the descriptions. Couple dancing had just returned to China after an absence of many years and is still in the experimental stage. They wanted to hear our dance music—and, thankfully, we had anticipated this and brought along tapes of waltzes, two-steps, cha-chas, rhumbas - a little bit of everything. They were elated.

Johnny won their hearts when he sang several popular country western songs. We taught them Miss Frenchy Brown and the little Bird Song, which did more to bring about international good relations than just about anything I can think of. They squared up and only had to be shown once. They're not likely to ever forget how it was done—the laughter could be heard for miles!

That night we attended a performance of the famed Provincial Dance Troupe from X'ian who will soon be touring the U.S. We were invited backstage and they asked us to show them the square dance.

All our meetings with the Chinese people were beyond expectations. They taught us their folk dances and were eager to learn anything we offered. Tears fell unashamedly as we said our goodbyes. However, the wonderfully important part is that it's not really good-bye. . .the final curtain has not been rung. We have received a formal invitation to return to China, under the auspices of the Chinese Dance Association, to do a series of workshops and set up teaching methods for the Chinese to use for square dance classes. Presently, we are in the process of obtaining government funding to return and this time, having opened the door to friendly relations, will be allowed to stay in the homes of the people and truly be guests of the country.

China tour number two, October 22 to November 11, 1984.
Nita Page, Johnny Barbour, 32 members of Continental Squares.



REFRESHMENT TIME

February 20 is the date.
1985 is the Year of the Cow
Try a Chinese theme.

WOK'S NEW? or Happy New Year Chinese Style

by Barbara McDonald, Los Angeles, California

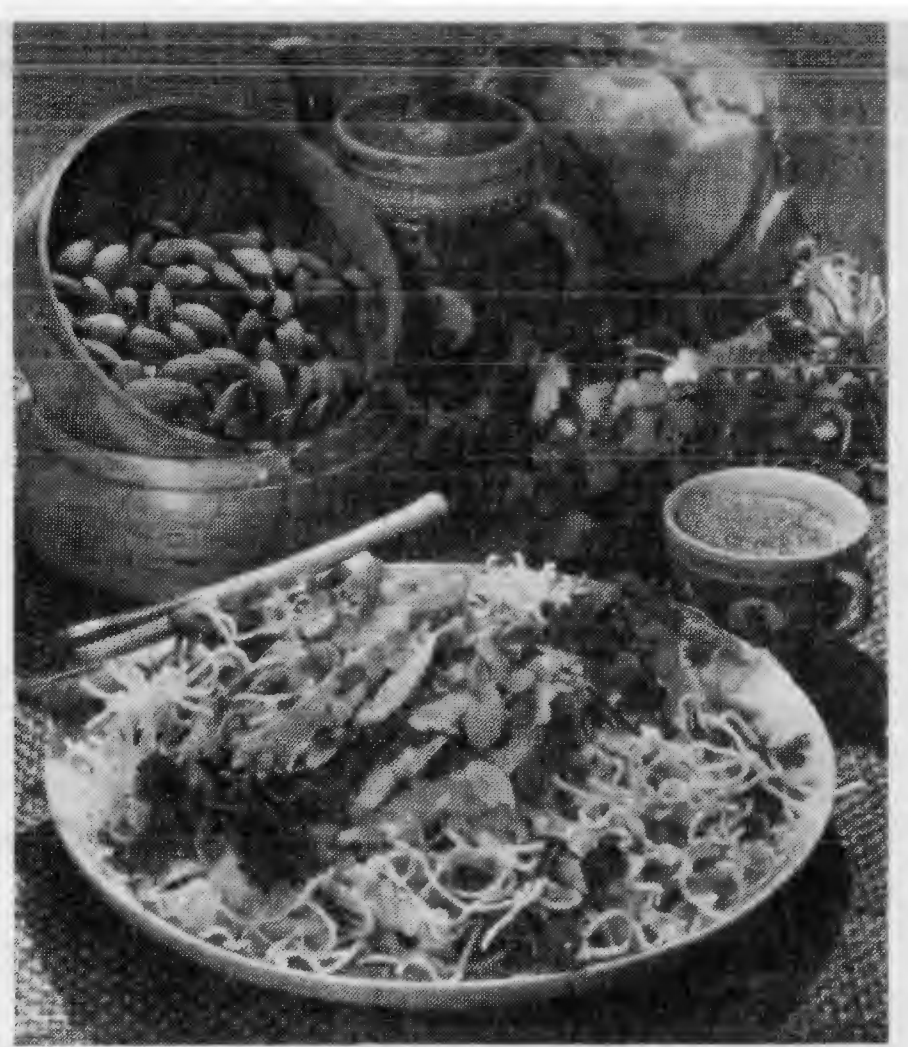
IF YOU MISSED SEEING out 1984 and welcoming in 1985 with your favorite dance group, relax. It's not too late for making New Year's resolutions like "not missing a single club dance," or "attending the funshops to practice the new movements." Celebrate Chinese New Year this February.

A Chinese-style dance is colorful and festive, certainly a plus for the after-Christmas blues. Our club recently had a Chinese theme inspired by globe-trotting, Great-Wall-dancing, Tommy and Tootie Banks (two of our members), who celebrated their 49th wedding anniversary by taking a square dance tour to China.

Our planning committee wanted to share in their adventure so we asked them to show some of their favorite slides and "asides" at our club after-party. You might enjoy something similar with your club. A travelog is great fun. Just keep the show short, no more than 15 minutes. The hosts and hostesses at the entrance of our dance were appropriately dressed in Oriental togs.

With refreshments in mind, we asked Tootie what they ate in China. "Rice, vegetables and tea," bounced back her answer. That almost stopped us, but only momentarily.

Tea was easy. We served iced Oolong "take tea and see." If you want to get fancy, try a Tropical Tea Warmer. Served hot from a crockpot it's great for cool evenings. Or, if you wish to use it in warmer weather, simply ice it in a punch bowl. Either way it's an economical thirst-quenching punch.



Tropical Tea Warmer

6 cups boiling water
6 tea bags
 $\frac{1}{3}$ cup sugar
2 tbsp sugar
 $1\frac{1}{2}$ cups orange juice
 $1\frac{1}{2}$ cups pineapple juice
1 orange sliced (not peeled)

Pour boiling water over tea bags in a slow-cooking pot. If pot is cold, warm first with hot water. Cover and let stand 5 minutes. Remove tea bags. Stir in sugar, honey, orange and pineapple juices and orange slices. Cover and heat on low for 2-3 hours. Serve directly from pot. Makes 10 servings.

May be served cold, after initial warming to blend flavors.

Chinese Fortune Cookies add fun to any Chinese dance. You can buy them or make your own and foretell the future with a variety of fillings. For example, a date means the next to be married, a raisin brings the next trip to Europe and a gumdrop means the next to inherit a fortune. (I think I've just developed a yen for gumdrops!)

Fortune Cookies

2 cups sifted enriched flour
 $\frac{1}{2}$ tsp salt
 $\frac{1}{2}$ cup brown sugar
 $\frac{3}{4}$ cup shortening, softened
 $\frac{1}{4}$ tsp almond extract
 $\frac{1}{4}$ tsp vanilla
3 tbsp cold water
 $\frac{3}{4}$ cup oats (quick or old-fashioned, uncooked)

Sift together flour and salt. Add brown sugar, shortening, flavorings and water. Beat until smooth, about 2 minutes. Stir in oats until well-blended. Knead a few seconds.

Sprinkle confectioner's sugar over board or canvas; roll dough to 1/8" thickness. Cut into 48 two-inch squares. For each cookie, place raisins, nuts, dates or small gumdrops between two squares. Seal edges with the tines of a fork or a pastry wheel; sprinkle with granulated sugar.

Bake on ungreased cookie sheets 325°, 12-15 minutes. Remove from sheets immediately. Makes 2 dozen cookies.

Back to Tootie's vegetables and rice! At our party dance, we decided just to use rice and went with Heavenly Hash for dessert, which we served in reusable plastic cups, with a Fortune Cookie tucked alongside. This was light, but filling, and very attractive.

Heavenly Hash

2 cups cooked rice
1 cup drained, crushed pineapple
1/2 cup coarsely chopped nuts
1/3 cup sugar
1 cup whipping cream
12 red maraschino cherries

Whip cream and add sugar. Mix rice, pineapple and nuts together. Fold into sweetened whipped cream. Dot with cherries. Makes 8-10 small servings or 6 large servings.

If you want to be more elaborate, you might try Chinese Almond Chicken Salad.

Chinese Almond Chicken Salad

1 1/2 cups lightly-packed rice sticks (2 oz)
Five-spice dressing (recipe follows)
2 cups julienned, cooked skinless chicken
2 1/2 cups shredded lettuce
1 cup coriander (cilantro) sprigs
3 green onions thinly sliced (tops and all)
3/4 cup sliced almonds, toasted
1 tbsp sesame seeds, toasted

Pour oil into heavy skillet to depth of 1/2" or use your wok. When oil is very hot, drop rice sticks in, a small handful at a time. (Rice sticks will expand about four times in size.) Remove immediately with slotted spoon to paper towel; set aside.

Pour dressing into large mixing bowl. Add chicken and toss. Add lettuce, coriander, green onions, all but 2 tbsps of the almonds and sesame seeds. Toss thoroughly. Add rice sticks, toss lightly. Mound salad on lettuce

and sprinkle with remaining almonds. Serve immediately. Makes 4-6 main servings, or 8 to 12 at a potluck.

Five-Spice Dressing

1 1/4 cup vegetable oil
1 tsp salt
1 tsp dry mustard
1 tsp sesame oil
1/2 tsp five-spice powder

Thoroughly blend all ingredients with fork or wire whisk.

Note: Rice sticks, sesame oil and five-spice powder are available at Oriental markets or ask your local market manager to see if he stocks them in his foreign-food section.

If you plan a full buffet, try a variety of Chinese casseroles. Here's one I like because it's fast and yummy and I like to design Chinese characters out of pimientos to decorate the top.

Cantonese Coin Casserole

Base: 1 lb lean pork, cubed
10 oz. frozen French-style green beans
1 clove garlic minced
1/4 tsp ginger
1 tbsp soy sauce
3 one-lb cans chicken chow mein
Topping: 1 1/2 cups dry pancake mix
1 1/2 tbsp sugar
3 tbsp shortening
1/2 cup milk
Slices of pimiento

Cook pork in a little shortening until browned, about 15 minutes. (Turn to brown on all sides.) Add beans and the flavorings; cover and cook 10 minutes. Add chow mein; simmer 5 minutes stirring occasionally.

Mix together pancake mix and sugar; cut in shortening until mixture resembles coarse crumbs. Add milk, stirring lightly only until mixture is dampened. Turn out on lightly-floured board or canvas; knead gently a few seconds. Roll to 1/4" thickness. Cut out 8 individual casserole tops and cut a square hole in the center of each.

Put hot chow-mein mixture into individual casseroles (or use a larger one and put all the coin cut-outs on top); top with pastry tops. Decorate with pimiento. Bake 400° 12-15 minutes until slightly browned. Makes 8 individual servings or 10-12 in large casserole.

Happy eating — happy dancing — and happy New Year's Chinese-style: Gung Hay Fot Choy!

Retaining our HERITAGE in the Dance

by Bill Litchman, Albuquerque, NM

ABOUT HIS WORK EXPERIENCE, Mr. Allen commented, "One time I tried that and it didn't work at all." Mr. Jones said of his long career in professional hiring, "Only the hardest workers ever get ahead and if you want to get somewhere you'll have to do your best and be totally honest in all you do." And an older caller, while sharing his knowledge and expertise with a young woman who had just asked him what she should do to become an expert caller, said, "Why, if you want to give people a good time dancing, you'll have to use the tried and true material and not confuse them with new-fangled stuff."

Learn from Our Mistakes

These comments have one thing in common — they all tie in with past experience and things learned through hard trials and costly personal experiments. One thing that is true about history is that we can learn from our mistakes if we are able to remember the mistakes, and we can also benefit from the experience of others. Most of us realize that we don't know everything about everything and it helps to have resources and experts in the field to whom we may go in order to learn more. Our heritage is made up of the collective experiences (good and bad) of our forebears. We gain through *genetic inheritance* and through *learned inheritance*. The genetic inheritance is not one that we have much to say about but our learned inheritance we shape for ourselves and can pass on to others. It is the latter I would like to develop with you now.

In the field of dance leadership, our learned experience is the cumulative knowledge from years of on-the-job training that we get by calling, teaching, leading, guiding and just working with the material and people. We are learning every time we pick up a micro-

phone or demonstrate a dance. If we analyze the motions of the body as the figures of a dance are performed, we learn about what the body must do in order to gracefully move through the pattern of the dance. If we successfully demonstrate and explain these movements to those who come to our dances, we will be successful teachers and our dancers will be happy accomplishers. When we put into practice what we have gleaned from others as well as ourselves, we learn all over again.

Is there anywhere else to go to get ideas on how to improve what we know, add to our knowledge or gain further experience without having to live all of the extra years? Suppose we are choreographers and wish to come up with new movements for a dance figure to fit a special piece of music. This is an opportunity to create something beautiful, lasting and important. How can we invent something to fill our needs? Are there any other sources for ideas? What have others done which would be new to us and could be adapted to fit this particular music? In every case we could get more ideas for what we need to do by going to others near us who have had experience and who are willing to share what they know.

Experience to Share

Each individual has a lifetime of experience and learned heritage to share. But what of those people who know something about what you are interested in and whom you don't know personally? How are you going to get help from them? They have a learned heritage they could pass on to you if they but knew you wanted it. And what about your own knowledge? How are you going to pass on to people you don't know what you have learned in a lifetime of experience in some field?

There is a growing awareness and feeling in

this country for our own heritage and history. This awareness is taking the form of an increase in the number of museums, living history communities, archives and libraries. People are more aware of our growth as a country and as a result have become aware of the good things which have come out of our efforts to be leaders. These good things are meant to be saved and passed on to others for them to use. Even the bad things can be of value if only to steer us away from them. If we make a mistake and immediately put it from our minds completely, we will forget what happened to us when we blew it! After all, if we don't learn from our mistakes, how will we learn at all? Not everyone can write a book, make a film or publish a magazine but somehow they can pass on what they know to others.

So what do we do to solve the immediate problems of writing a dance, learning to be a good club officer, presenting dance material that will be entertaining? The answer is the same for everything — we can use our experience and/or the experience of others to blaze trails. And in doing this, there is no substitute for a good collection of experience in the form of a library, archive or museum. We can go to our *learned heritage* and expand our own horizons by taking advantage of the cumulative knowledge of generations beyond us.

Unfortunately, most of the material is probably in somebody's basement in a box or scattered throughout several people's collections in their homes. What a pity if it were to be lost forever! If you are serious about helping to preserve the good in our dance heritage, take some positive steps now. First: Donate the part of your dance collection you are not using to an active archive or library dedicated to your field of interest. Second: Put a codicil in your will making sure that the collection you are presently using will go to the proper place once you are gone. Third: Search out individuals in your area who also have dance materials and make them aware of the need to preserve their *learned heritage*. And, while you're thinking about it, don't leave out the possibility of leaving or donating money to your archive, library or museum simply for the upkeep on the collection! If you would look around you and see just what kind of heritage exists in your own local area, you may be surprised at the quality and quantity of material there.

Let's preserve what is good for those who come after us. Let's gather together those things which have merit and value so that those who will need this knowledge and information will not starve because of its lack, or, better yet, will not have to relearn what has already been experienced.



34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

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

IT'S NOT TOO LATE to send in your registration for the gala 34th coming up in slightly more than four months. If you've attended a National in the past, you are aware of the great opportunity it provides to dance to callers and cuers you may have heard of but never enjoyed in person, and the chance there is to dance with enthusiasts from many countries overseas. Especially, you know the thrill of taking part in the Granddaddy of all square dance events — the National Convention.

If you've never attended one of these spectaculars, you have a treat in store. Not only will you experience all the joy looked forward to by regular Convention attendees, you'll have the added elation of experiencing for the first time the excitement that comes with sharing your hobby with more than 20,000 others — at one time — at one dance. You owe yourself this pleasure.

America's Best Kept Secret — Alabama!

The CALLERS



The Female Caller Syndrome

By Terry Kephart, San Antonio, Texas

DUE TO THE LACK OF WOMEN in the calling field, there is a certain amount of resistance from both dancers and fellow callers. It is not as much a chauvinistic attitude as it is a sociological conditioning from birth that leaders are usually men. Hearing a feminine voice giving directions, teaching, and singing does take an adjustment when the dancer is expecting a deep masculine voice. In most cases, I've found the dancers to be very willing to give a female caller an even chance after they get over the initial shock.

The best place for the female caller to start is where anyone else does — on the dance floor. Plenty of dancing experience is necessary, but almost as equally important is to become proficient at the man's position. Learning to dance DBD is great but becoming comfortable with the moves that are definitely male/female roles is imperative. By doing this, it can also give the female caller an advantage over male callers who don't strive to learn the woman's position. She will have a greater understanding of smooth flow and creative choreography.

After accomplishing a good "floor" foundation, the next step is to dedicate two-three years to calling with only your main money-earning job and your marriage having priority — and these will sometimes have to take a back seat. Once it is determined that you'll give it a try, the hunt is on for proper training. The greatest help you can receive is a capable locally established caller who is willing to spend time to work with you. Through this caller you can learn about available schools, seminars, books, etc., that are geared toward the beginner caller.

Records are considered to be a big problem for women but it's not as bad as it seems. It's really quite simple. Men's voices usually come in three basic ranges — tenor, baritone, and bass. All three ranges are pleasant to the dancer's ears because the lower frequencies vibrate less on the dancers' ear drums. Women's voices also come in three basic ranges — 1st soprano, 2nd soprano, and alto. Most female callers are altos and because they are close to the deep sound of the male voices, they ultimately receive approval from the dancers more readily. It has been contended that the 1st and 2nd soprano range was unsuitable for calling because of the high frequency creating irritation to the dancers' ears. This is not necessarily true. There is one basic talent that needs to be developed for these ranges, to be able to find a harmonious low note when the music goes high. Even though reaching the high note might be quite accessi-

ble, it is more pleasant to the dancers to keep things lower and mellow. Through experience and continued voice training the high notes can be more usable as the singer develops a richer sound. Your voice uses the range you were born with although you can extend your range higher and lower through exercises. The biggest change comes from training to remove sharpness from your voice and develop a comfortable, relaxed, mellow sound regardless of the note.

ABOUT THE AUTHOR: Terry started dancing in 1975 while stationed overseas. Her introduction to the activity was by way of a fast succession of square dance lessons followed by round dance lessons and participation in an intensive caller's course attended by her husband, John. Within a year they were in full swing with their own square and round dance club. Terry, as a caller's wife for seven years, cued the rounds and called some squares. Interest in research and teaching became a high priority and having assisted with the teaching of three caller's classes, Terry moved on to become a member of Callerlab. Currently, she is Secretary of the San Antonio Area Caller's Association and Editor of the Texas State Caller's Association Newsletter.

Arden Hopkin, voice specialist from Fort Worth, Texas, and two-time lecturer at Callerlab, researched square dance music and found that the widest range of any song was an octave and a half. Everybody has the potential of a three-octave range which includes the falsetto voice or yodeling voice. Almost everyone, without training, already has the one-and-a-half octave range required for square dance calling. Through learning to coordinate the two opposing muscles that operate the vocal cords and to utilize the resonance available in the mouth, throat, and sinuses, anyone can develop a very pleasant singing voice. The only people who can't learn to sing are those who are completely tone deaf. Ultimately, the difference between the male and female callers is that women with the 1st or 2nd soprano voice ranges may need more training to develop the mellowness necessary, whereby the men can be quite successful with a sharp or even twangy voice and not find it necessary for additional training. Through Arden's research he also found that less than 1% of the callers have had professional voice training. With the influx of women into this field we may see that statistic increase.

Microphones are a subject of their own. I am far from being an electronics' expert and have learned many things through trial and error. Microphones that are extremely bassy don't work well for me. They produce a mixture of sounds that give a mumbling effect. The microphone that seems best as far as I am concerned is the AKG 190E and there are others in the AKG line that are also quite nice. Nevertheless, only through experiments and getting an opinion from another caller who has a good ear for sound will the female caller know what is right for her. I was once told that the less expensive microphones (\$75-\$175 range) are made in such a way that they do *not* emphasize the high pitches which is an asset for the female caller. It is best to encourage the bass but do remember that you can also get too much bass which impairs clarity.

Equipment presents no problem. Over the past 10 years or so our leading manufacturers of square dance equipment have been developing smaller and lighter-weight equipment including turntables, speakers and speaker stands to

ease the weight load and volume for callers. The equipment is top quality in sound and endurance and offers a very easy setup and take-down for any caller — male or female.

Upkeep, No Big Deal

With square dancing being a world where chivalry still lives, there is usually an abundance of help, even to the point where too many inexperienced people try to help with electrical equipment that takes careful packing for proper lifetime care. One club even assigned a special committee to make sure some one was available to help. One concern about equipment is the understanding of electronics and doing minor repairs. Each time a repair is done I have had the person doing it explain it to me, show me and allow me to do as much as I can. It only takes one trip at replacing a speaker cone, soldering a microphone or making your own speaker cords to learn how to do it. Understanding the hook-ups of extra speakers, slave amplifiers, and electrical terms such as ohms, watts, parallel vs series, may take a little extra involvement but it is learnable. The important thing for the female caller is not to be afraid to ask questions and to learn.

The husband of a female caller can be a positive or negative factor. If he is unwilling to support her in this endeavor, not only is tension created but usually something has to give — either the marriage or the calling career. Many of the problems confronted in a marriage where the woman is the caller, center around our social training that the man is the leader and the woman an attachment. It can be difficult for some men to adjust if the roles are reversed. The human element makes each situation different and only when both people are willing to confront the situation with openness and good communication can anything be resolved.

Just as with male callers, the spouse can have a big impact on the caller's career. The image of the spouse reflects directly on the caller. Anything the spouse says is considered by the dancers to be a quote from the caller as well. In this light, the spouse can greatly enhance or detract from the caller. As a male caller often attracts women who see him as a star on stage, the situation is no different for the female caller. However, with persistence and the establishment of standards, problems can be averted.

Extra Problems for the Lady Who Calls

The day-to-day schedule can be a nightmare. In most cases for the male caller who works an average 40-hour week at his main job and then calls in the evening, the wife tries to make things easier for him by having meals prepared, clothes ready, taking care of the bookings and bookkeeping, and also by having herself ready to go. In reverse, the female caller usually doesn't receive these services. If she is lucky enough not to have to work outside the home, there usually aren't problems with keeping up with the housework and meeting the challenges of calling. With today's economy, however, many women have to maintain an extra job. Mix that with being a caller and something has to bend. In many cases the woman becomes an expert at organization. If the spouse is willing to take over some of the household chores and identify with her position as a caller, the entire system can operate like clockwork. But, even if the husband is willing to be an involved partner, there still remains many chores for the woman that her counterpart male caller usually doesn't have to attend

to, especially if there are children. Regardless of the position — male or female caller, single or married — it is an art to arrive at the dance on time, properly attired, refreshed without worries, and ready to give the dancers a good time.

One word of advice given at the first callers school I attended applies to all callers — male or female. Make sure you show your spouse appreciation for his or her involvement. Do this, regularly. If your spouse is willing to support your efforts as a caller, he or she is likely giving up a lot of personal preferences in the name of love, and whether or not this applies, support should always be acknowledged.

Regardless of how capable a lady caller is, there still is a double standard. It's not surprising because the world has been confronted with it for years. It's also nothing to be upset about. This double standard will relax as more women become callers and the square dance society becomes more accustomed to the female voice. Right now society demands that the woman be better at everything — voice, timing, choreography, etc., than a man with the same amount of experience. By nature, society is more critical of women because of their unfamiliarity with the female leaders. Women need to understand that every time they get on stage they are doing their part to initiate the square dance world to female callers. Many of the problems faced are the same for men. Both have ups and downs in their careers and family life. The only major problem is the reversed roles and the lack of acceptance by dancers, fellow callers, and some times by the spouse. Female callers are as capable of being successful leaders as any men when given the opportunity. We already have several very successful female callers in the field whom I salute because for each currently successful female caller other women will be encouraged to enter the field.

Thinking of Becoming A Caller?

THE THOUGHT may have crossed your mind many times. There may be a need for more calling talent in your area and square dancing may be in jeopardy unless YOU, or someone, comes along to pick up the microphone and take the lead.

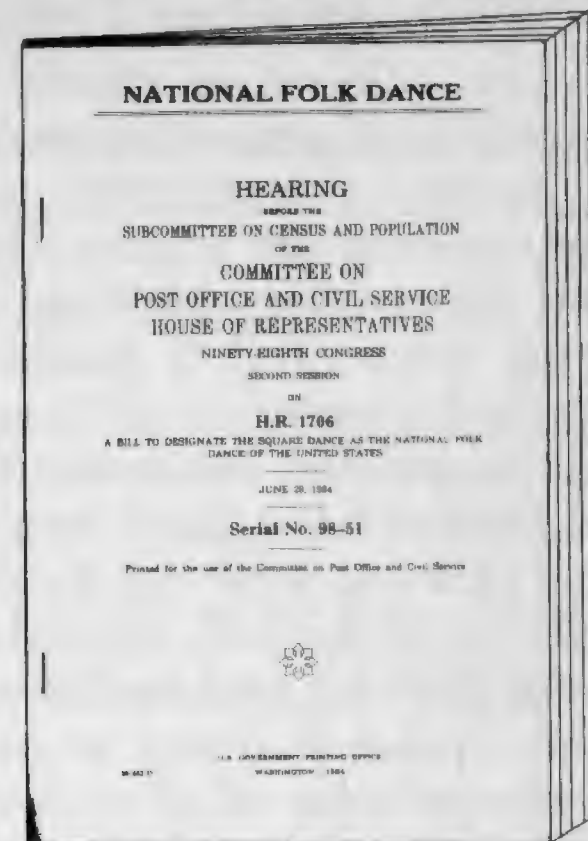
If you decide to take the step, there's a great deal to learn. It is most important to possess a strong desire to call, and once you've made the decision to go ahead, it makes sense to take just one step at a time. You'll actually be learning as you call and teach, so before you begin, make sure you're heading in the right direction. Mistakes are all too easy to make when starting out and, once made, they're sometimes difficult to correct. That's one reason why a small investment now may save you grief in the future and help you to get started on the right foot.

The CallerText, which covers virtually every subject on calling, is your answer. Reading it and applying information, written over a period of 37 years, by many of this activity's most respected leaders will not only guide you correctly at the beginning but will keep you informed as you move along, and with the most advanced knowledge available, help you find more ways of becoming an even better caller.

The CallerText, edited by members of the staff of this publication, will be ready for shipment the end of March. The cost is less than many callers earn for one evening of calling or teaching (\$49.95 plus \$7 shipping). If you'd like to be one of the first to receive a copy, check the order form on page 109 and order your CallerText today!

What was the Resistance to H.R. 1706 ?

FEEDBACK *from the Opposition*



RECENTLY the United States Government Printing Office turned out a 166 page report on the June 28, 1984 hearing on the National Folk Dance. The comments in opposition to the proposal made by representatives of some of this country's leading folklore groups were impressive. Here are excerpts from some of the testimony at that hearing.

(From The Folklore Society of Greater Washington, D.C.) . . . Folk music and dance are so diverse that no one form can be singled out as representative. . . . From American Indian Ceremonial Dances to Spanish-inspired Flamenco and from ritualized hula dances of Hawaii to the dances of Latin-American immigrants, we see year after year how many folk dance traditions are alive and well . . . it would be presumptuous to name any one of them The Traditional Dance . . . Dance . . .

(National Council for the Traditional Arts) . . . Many Americans, ourselves among them, are particularly proud of our nation's remarkable diversity. For us it is of special symbolic value that our government grants no craft, no dialect, no music style, no drama, no folk tale, no region, no trade, no sport, and no dance a status that raises it above the others. With this in mind, we ask the Congress not to reject square dancing (an activity that we ourselves have fostered for more than five decades) but rather to preserve a greater symbol of this nation's genius for diversity.

(The American Folklore Society, Inc.) . . . America's cultural diversity may be directly attributed to the ability of our communities to practice in a spirit of freedom and mutual celebration those customs and arts which are uniquely their own. The identification of one dance as "the National Folk Dance" under-

mines the true meaning of the term "folk" and the degree to which all Americans may equally and proudly use it to draw attention to the traditional aspects of their lives. . . .

Much of the testimony submitted to the committee overlooked the strong statement made by proponents of the bill that *square dancing* is an all-inclusive noun that incorporates American couple dances, contras, quadrilles, as well as contemporary squares and rounds.

(North Dakota Council on The Arts) . . . There exists a great variety of American dance traditions: Indian pow-wow dancing, New England contra dancing, Virginia long-sets and reels, buckdancing, Black tap dancing styles, the current "breakdancing," and many more. All these traditions have firm roots in American soil and to designate one style as "the" national folk dance would negate the beauty of our dance diversity and could be considered, dare I say it, racist. . . . The term "square dance" is in many cases a misnomer for what is in fact a round dance, a reel, a buck dance, a singing game, or another folk dance which does not utilize a square formation. It is a vague term which is used in different regions to mean different things, and is perhaps best left regionally defined.

(Institute of Alaska Native Arts, Inc.) . . . Each of these groups (the Aleut and Eskimo people) have dances quite unique to their own culture. We find the suggestion to designate the square dance the national folk dance of America very unsuitable. . . . It is our feeling that no single folk dance should represent all of the ethnic groups existing in America today,

especially its original inhabitants.

The subject of ethnic dances from other countries appeared many times in the various opposition's testimony, suggestions that by overlooking the Italian, Spanish, the English and many other heritage dances of other nations presented a problem. This was addressed a number of times in the supporting testimony that indicated that many countries do indeed have their own *national dance* and that this was well and good. Why, asked those in favor of the bill, shouldn't this country pinpoint the vast and traditional activity of American square dancing as its *official* dance and invite peoples of all nations to enjoy it just as Americans enjoy the heritage dances of many countries around the world?

(*Wisconsin Arts Board*) It is among my duties as folk arts coordinator for Wisconsin to enhance public appreciation of the *many* forms of folk dance practiced in our state — the polka, the circle two-step, the Kolo, the Hora and the Tarantella to name but a few. Therefore, I am quite disturbed to learn that HR 1706 proposed to designate *one* folk dance, the square dance, as the "national folk dance" . . . I would welcome a Congressional resolution recognizing the square dance as one of our honor traditions, but I strongly *oppose* HR 1706 as a divisive, ill considered measure.

(*State of Colorado*) . . . To elevate the activity of square dancing to the level of a "national dance" is to do a great disservice to the Kolo, dances of Croatians, the polka dances of the German and Polish, or dances as carried-on by those of the Jewish faith. . . .

(*The Folklore Society of Utah*) To recognize square dancing as a valuable form of entertainment and recreation is one thing; to make it a national symbol is quite another. . . . It would be an ill-informed reading of American history that would even propose legislation like this, and I feel that this legislation is an insult to the rich diversity of America's many ethnic dances. . . .

Perhaps one of the most thorough studies on the subject of HR 1706 was made by the Library of Congress in Washington, D.C. In its seven page report, it quoted many authorities, essentially underlying the opposition. (Judith Lynne Hanna — author, "To Dance is Human") . . . I would feel funny about endorsing American square dance as the national dance. I question its representativeness. American Indian dances are *really* American.

So is tap dancing. . . . dance in general is important and our government should recognize it and make use of it as a resource in communicating with other people abroad. I'm all for that. But government should not enforce one form. I think there would be resentment at that. There should be some other way of acknowledging the importance of square dance. . . .

". . . The simple cowboy dances enjoyed by early pioneers in the American West have been altered drastically," the Library of Congress report goes on, quoting Richard Nevell from his 1977 book, "A Time to Dance." "He sees the most obvious indications of this change in (1) the adoption of uniform costumes, (2) the substitution of recorded music for live bands, (3) the introduction of professional callers, (4) the change in three aspects of dance movement: (a) elimination of local variation in favor of standards, (b) vast increase in complexity, e.g., multiplication of basic figures from approximately two dozen to nearly 100, (c) polished execution of the movements attributable to formalized instructions (leading to a Bachelor of Square Dancing diploma), and adherence to rules and regulations. . . .

". . . Two points emerge from this: First, that the American square dance movement does aspire to preserve the forms of traditional dancing, and second, that observers, within the movement and outside it, see evidence that it is not fully successful in doing so."

☆ ☆ ☆

The majority of supportive points made in favor of the bill have been published in this magazine and other publications in recent years. There has been a sincere attempt to make this legislation successful and all this has been done in the best motives of all concerned. Nevertheless, when one reads the testimony of students and scholars of the dance and protectors of our regional and national heritage, one quickly understands that the opposition was also made with considerable study and concern.

Copies of the report (serial number 98-51) covering the June 18, 1984 hearing on HR 1706 are available. The address we have is U.S. House of Representatives, Committee on Post Office and Civil Service, Sub Committee on Census and Population, 603 Hob Annex 1, Washington, D.C. 20515. Printed by the U.S. Government Printing Office in Washington, there was no indication of whether a charge is made for the summary.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Hot Potatoes – How to Solve

SEVERAL SUBJECTS OF INTEREST to the square dance community have solicited significant emotional response from individuals in the community over the past several months. A recent issue of *Guidelines*, the Callerlab newsletter, identifies three subjects as “Hot Potatoes” with an invitation (to the membership) to “join us” for discussions on the subjects. The three “Hot Potatoes”: Who are Partners in an Ocean Wave?, Hands Up vs Hands Down in a Wave and The Crossing Rule are good examples of emotion-triggering subjects. We could enumerate others but these suffice for the point I wish to explore.

Tablets or Agreements

At various times in the history of human development it has been necessary to establish rules, or guidelines, for social interaction. I identify two categories of guidelines: There are revelations such as the Ten Commandments handed down from on high to Moses, inscribed on unchangeable tablets of stone, and there are negotiated agreements such as the (U.S.) Constitution developed through a process of long deliberation by Thomas Jefferson and his associates and containing provisions for changes and adjustments with time. Recognition of these alternative methods of resolving issues has allowed me to think more clearly about Hot Potatoes in the square dance world.

The comments of various observers and/or advocates on the square dance scene make it clear that there are those who believe that Hot Potatoes in the square dance world should be resolved by uncovering the revealed answer. There is another camp consisting of those who believe in negotiating a solution. Both methods have some appeal.

The idea of revelations has strong emotional appeal, especially to those who have long-time involvement and/or are more steeped in tradition. The negotiated method appeals to those who tend to be somewhat “agnostic” in questioning the possibility of

identifying a supreme authority capable of dispensing all-knowing revelations. The interesting thing to me is that both methods are used to advocate positions on each side of all the issues!

I must confess a preference for the negotiated solution — for pragmatic reasons if no other. The problem with solutions based on revelations is that those who disagree with the interpretation of the revelation tend to continue on their own way in spite of a decision to accept a particular answer. This leaves the community still divided. The negotiated position, because it represents a majority opinion, has a much better chance of resolving the issue. However, it also suffers to some extent from the same problem as the revealed answer because those who feel strongly against the majority opinion assume the mantle of martyr and dig in. What benefit from such a discussion? My objective is to suggest that there are these two basic methods of solution and to encourage all-who-care to be clear in their own minds as to which method they advocate for gaining solutions of square dancing’s Hot Potatoes.

For The Agreement

My own inclination is in favor of the constitutional, or negotiated, solution. It would seem that those of goodwill who recognize the right of others to have (in good conscience) a different opinion would be able to agree “going in” that an opinion of some defined majority would rule. Callerlab accepts this idea in principle with the usual proviso that a one-year trial be invoked to evaluate a particular solution in depth through extensive use by the entire community. It is clear that all the current Hot Potatoes have advocates on both sides who do not accept the idea of in-depth evaluation. One might be inclined to make the generalization that the Advanced community is clearly on the side of the negotiated solution. Not so! Subsequent to the recent cross-

ing rule decision by a Callerlab majority, some groups have opted not even to try the right shoulder pass for a year on a trial basis. How about the Mainstream group? Are they, as a group, in the camp who favor the negotiated solution? Probably not, as evidenced by some who feel the question of who are partners in an ocean wave is not even a subject open for discussion. My point, of course, is that one should not, without some reflection, generalize about categorizing the position and inclination of others or even those in one's own

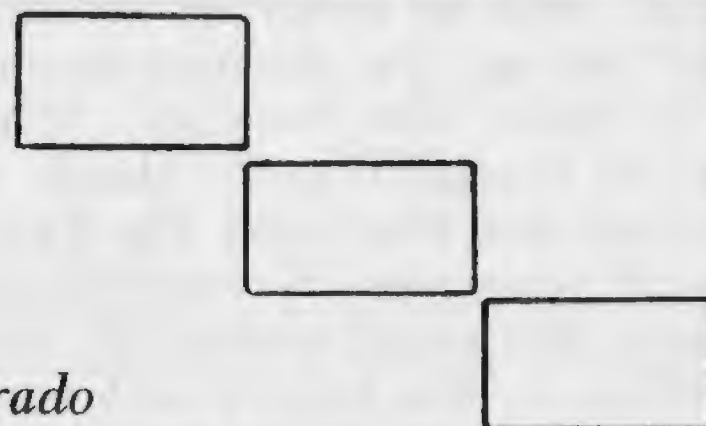
peer group.

Make a Choice

I think that each of us who is interested enough to take a position for a particular solution should ask, "What method of resolution do I favor?" and then evaluate how best to resolve the issues that come along. Specifically, if you favor negotiated solutions, for example, then you must step up to participating both in the voting and in implementing the consensus.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



MANY SQUARE DANCE CLUBS hold their lessons on the same night as the club dances. The usual procedure is to schedule the lessons for the first part of the evening. About this time of the year, many clubs start inviting the beginners to stay around after the lessons and dance one or two tips with the club. This helps the students to feel like members of the club and to begin the process of transition from class member to club member.

Unfortunately, some of the experienced club members may feel that they are being short changed during their time to dance by the inclusion of inexperienced dancers. One way to smooth over the situation is to include a workshop tip that includes something challenging for both the club members and new students. This could be in the form of an experimental square dance term that is new to everyone, but this may present some problems later on. A better procedure is to pick out one of the Mainstream variations that you do not use very often and to give both the groups the benefit of learning something of lasting value.

The square dance basic, right and left thru, has a variation called a quarter more that usually doesn't see a lot of routine use. In this

variation the dancers are expected to continue the motion of the courtesy turn a quarter more in the counterclockwise direction to end up in a two-faced line with the girls in the center. The following two modules show how right and left thru and a quarter more can be used to set up a zero box and a zero line.

ZS-ZB

**Right and left thru
and a quarter more
Ladies trade
Wheel and deal
Centers pass thru**

ZS-ZL

**Right and left thru
and a quarter more
Veer right
Slide thru
Flutterwheel**

The body flow of the quarter more movement has the ladies moving forward and both the man's hands tied up in the courtesy turn. It is a good idea to use a following movement that either uses the ladies right hand or allows the man plenty of time to disengage from the courtesy turn. These two zeros illustrate each technique. The first one is a facing couple zero which means that it will work from a zero line just as well. The ladies trade enables the man to make a smooth hand change for the wheel and deal. The second module is a technical

zero. The couples circulate allows the man time to get out of the arm around the waist position.

ZB-ZB (fcz)

ZL-ZL (tz)

Right and left thru and a quarter more Wheel and deal Slide thru	Right and left thru and a quarter more Couples circulate Bend the line Right and left thru
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Callers are always on the lookout for ways to give the dancers variety in getouts. These two getouts are different and also have the advantage of working from both a zero line and a zero box. Notice that in both cases the number of calls between the theme figure of right and left thru and a quarter more and the left allemande is very short. This becomes important when you are testing a floor to see if the dancers are familiar with a call. If they are not and the floor goes down you are no more than two steps from a recovery.

ZB-AL or ZL-AL

Right and left thru and a quarter more Men trade Veer right Left allemande	Flutterwheel Right and left thru and a quarter more Veer right Left allemande
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Finally here are a couple of conversion modules using the same theme.

ZB-ZL

ZL-ZB

Right and left thru and a quarter more Couples hinge Ladies circulate Men trade Bend the line	Right and left thru and a quarter more Ladies circulate Wheel and deal
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The above modules should be mixed in with other modules during a workshop tip. Some of them may contain terms that may not be suitable for a beginning dancer. Reserve these modules for later on in the evening when only club dancers are on the floor. They will know that you have reserved something special for them and appreciate it.

EXPERIMENTAL NOTES

Compiled by Ray Rose

CHASE ROTATE TO A COLUMN: From couples back to back, all one half chase the tag. All box (split) counter rotate.

From a static square:

- Heads square thru four**
- Do sa do to an ocean wave**
- Recycle . . . slide thru . . . pass thru**
- Chase Rotate To A Column**
- Split circulate . . . men run . . . allemande left**

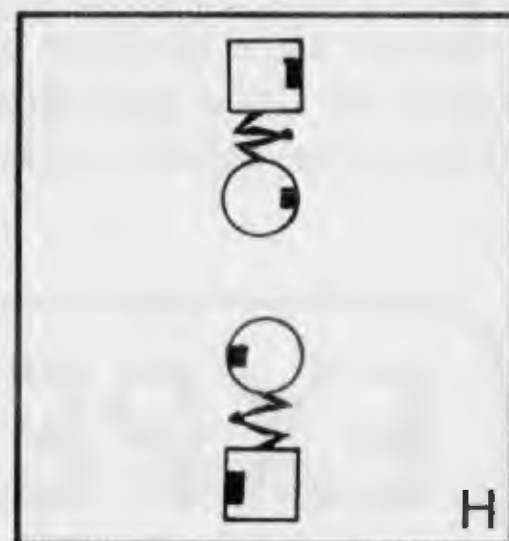
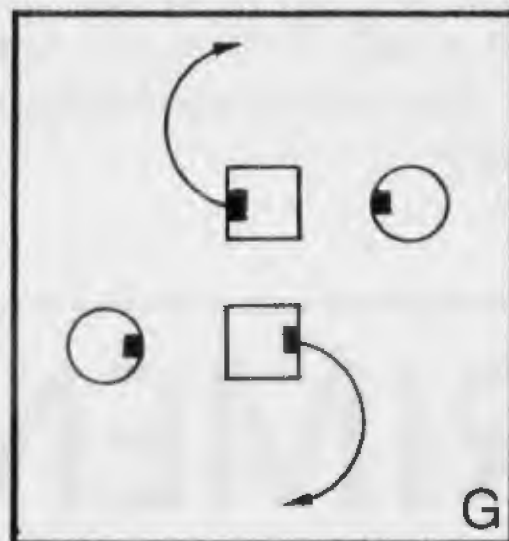
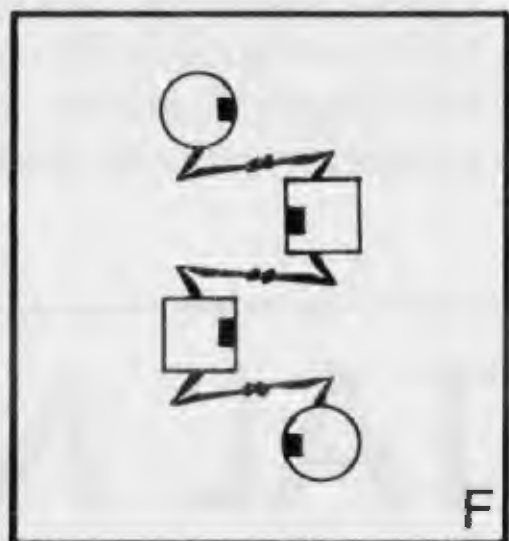
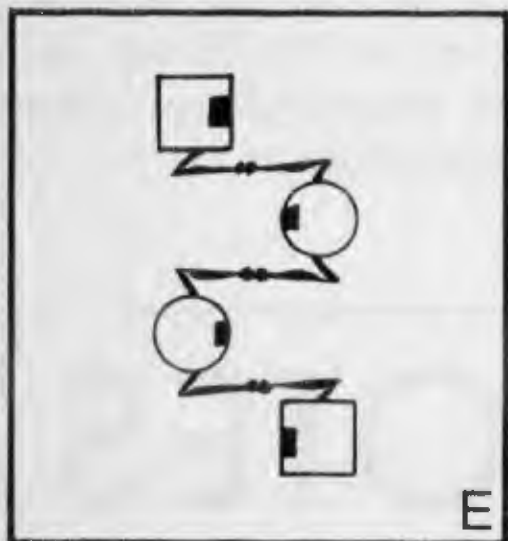
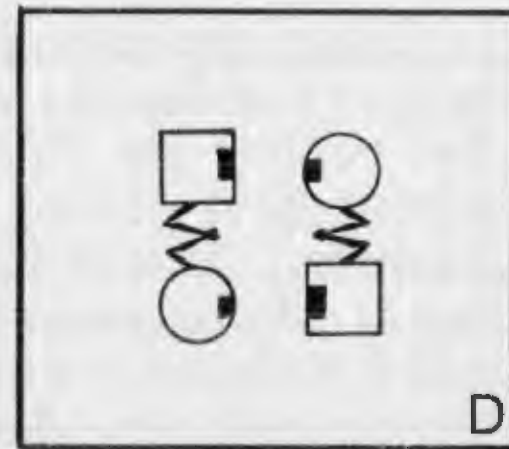
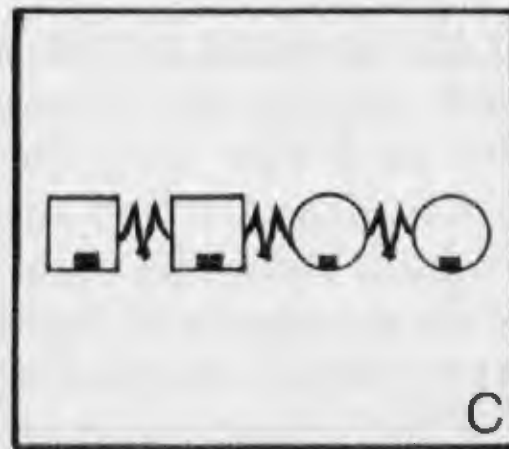
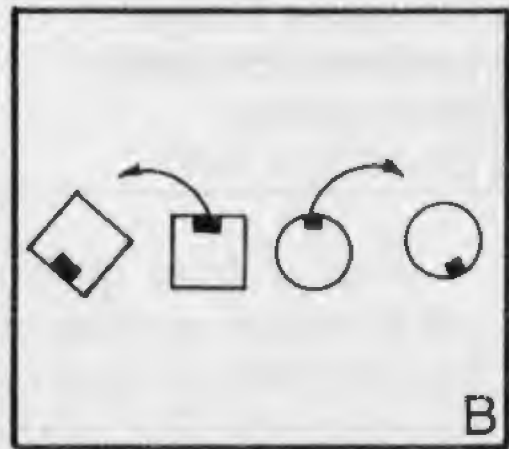
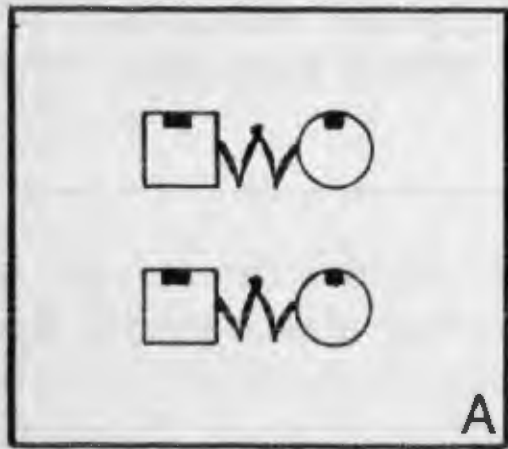
Callers! If you have any interesting, experimental figures you would like to share with our Workshop Editor, Ray Rose, he would be most pleased to hear from you. If you find the figures that appear in this section each month are useful to you, then don't hesitate to let Ray know — a section that provides a worthwhile exchange of information is what we're aiming for. Contact Ray, in care of Square Dancing Magazine, 462 North Robertson Blvd., Los Angeles, CA 90048-1799.

TAKE A GOOD LOOK

a feature for dancers



SOME THOUGHTS ON
PEEL OFF



JOE: In recent months we have covered a number of subjects but we keep coming back to the importance of knowing how to do a particular movement from more than just one position. For example, let's take a look at Peel Off. This is a smooth movement even though we do know from visiting different dances in our area that the basic form of peel off is often missed, which may simply mean that not enough attention is given to it in both the learning stages and in club dances.

BARBARA: As an example (and follow us mentally on this one) let's say that the heads go to the right, circle to a line, pass thru and wheel and deal. You are now in double pass thru formation so pass thru. Following just two of the four couples at this point (A), each lead dancer turns away from the center of the starting formation (B), walks in a semi-circle and steps forward to become the end dancer of

a new line (C). Each trailing dancer steps forward and does a U turn back, turning away from the center of the starting formation to become the center dancer of the new line (D).

JOE: Now let's take a look at peel off from a Z formation. To get started, we'll work with two facing couples (D) who step to a wave (E) do a swing thru (F) have the girls fold behind their men (G) and we're in a Z and ready to go.

BARBARA: The same guidelines are followed. The leaders (in this case the men) turn away from the center of the starting formation, walk in a semi-circle and step forward to become the end dancers in the new wave. Simultaneously each of the trailing dancers (the ladies in this example) step forward and do a U turn back, turning away from the center of the starting formation to become the center dancers of the new two-faced line (H). Learn the basic form well; it will help later.

The Dancers

Walkthru

THOSE CLUB VISITATIONS

by Claude Roberts, SugarLand, Texas

ONE OF THE MOST IMPORTANT activities for any square dance club is visitation. It is probably safe to say a "club that doesn't visit will not survive for long." Look at any club that has been around for several years and you'll probably see they have an active visitation program.

The main ingredient that keeps a club alive is fun. If a club doesn't provide that for its members, the members will find reasons not to attend. A good visitation program will add much pleasure to your club and will keep it vibrant year after year.

Why? There are many reasons but here are a few.

Comradery — When you travel in a group, small or large, to another club, you tend to grow closer. You learn more about each other and your respective families. You become aware that you have other areas of interest and strong friendships are born.

New friends — The beautiful thing about friends is that you can't have too many. A person is happiest when surrounded by friends.

Improved dancing ability and style — Dancing frequently at your own club is great, but if you are active in a visitation program, you will dance with other people to other callers. Your confidence will flourish and you will become a better dancer.

Visitation breeds visitation — If you want other clubs to visit yours, your club must have an active visitation program. Of course, a good caller, friendly members and good refreshments help, but the most important thing is to be known as a visiting club.

Fun — Square dancing is fun or you

wouldn't be doing it. When you visit, you'll often hear a new caller, which really adds to your fun, or you'll hear your caller doing his very best at another club. Either way, you are the winner.

When to Visit

It is easy to say visit another club any night other than your own club dance night, but there are times when it is more important than

BADGE OF THE MONTH

DONALD KENDLE



GRANDE
SQUARES



LINCOLN, NEBRASKA

The Grande Squares of Lincoln, Nebraska, were formed eight years ago with a charter membership of 30 dancers and Dick Young, beginning his calling career. The club dances at the Bethany Christian Church on the second and fourth Sundays, September through May. The program includes Mainstream, Quarterly Selections and some Plus.

The red and white badge displays interlocking squares, a dancing couple and an outline of the state capitol which is located in Lincoln.

The Grande Squares say the welcome mat is out to all dancers who might find themselves in the area.

The WALKTHRU

at other times. First of all, whenever possible support your own caller. When he's calling at another club's dance, get up a square or two and visit that club. Your caller will appreciate this.

Support other clubs' special dances. They generally spend a lot of time, effort and money to put on a special activity and they will appreciate your recognizing their effort by being there.

Increase your visitation activity six weeks

or a month ahead of a special event your club is planning. This way you can advertise your club's upcoming activity. The best way to advertise is to do it on a personal basis.

Planning a Visitation Program

There is no "exact" method that will guarantee success. There are many ideas, however, that can be utilized. Some combination that works for your club will evolve if you try hard enough.

Here are some do's and don'ts to think about. Never make anyone feel badly about not visiting. Some members may not want to participate. Each of us may have other com-



The NorthEast District Office building.

Office Building for Square Dancing

by Joe and DeAnn Hutchinson,
Tulsa, Oklahoma

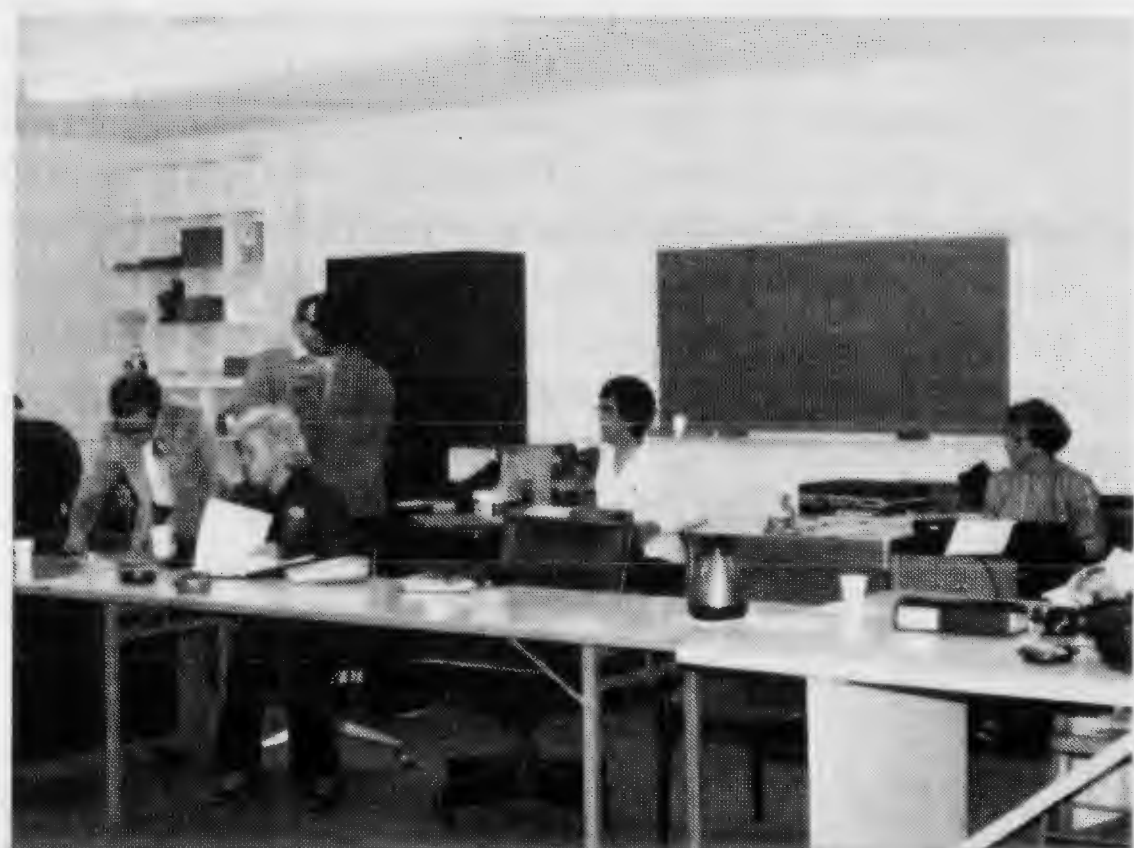
HOW MANY TIMES have you heard, "All join hands . . ."? This phrase took on new meaning for the dancers of the NorthEast District in Oklahoma when they decided to build an office building.

Oklahoma is divided into nine districts, all of which belong to the State Federation. NorthEast Association is one of these districts and was formed in 1947. Today it has 103 clubs within its boundaries. The main function of

our District is to promote square dancing, organize a yearly festival and keep unity in the clubs. Each club selects two couples as voting delegates to the District business meetings. In addition seven couples are elected to the Board and approximately 50 couples serve on what we call the "Blue List." These people handle such jobs as publicity, historian, printers, mailing the Newsletter, etc., handling the new dancers' graduation dance.

In January, 1977, the NorthEast District club delegates approved a motion to purchase land and to build an office building for the District. Because the clubs in our District

The office area where the monthly Newsletter is put together including the actual printing of it.



mitments that prevent us from dancing on certain nights. We do not need to be made to feel guilty by not visiting. Of course, it doesn't hurt to report back to your club on how great a dance they missed!

Make it easy for your club to visit. Make a Suggested Visitation Schedule available to all members. Seek ideas from the members as to where and when they would like to dance.

Be organized sufficiently so your visitation program runs smoothly, but don't be so over-organized that visitations become a drudgery. Keep your club aware of the next planned visitation; make sure all are welcome, but do

cover such a large area, it was felt an office building could better serve the District than a dance hall might. The building would have space for offices, meeting rooms, kitchen and storage. The cost was estimated at \$42,000 (\$15,000 for the land and \$27,000 for the materials).

The money was obtained through benefit dances, donations from clubs and individuals and by bonds sold by the District.

In July of the same year, a 100' x 200' lot was purchased in an industrial park area. The purchase of the land depleted the current funds and it took an additional 15 months to rebuild the fund and start building. In October, 1978, a ground-breaking ceremony was held and construction began. Square dancers worked evenings and weekends and in January, 1982, the District moved into its new headquarters.

Some of the activities which take place at this building are the preparation, printing and mailing of approximately 3,000 Newsletters each month, committee functions and meetings and general office work.

Through this office building, all the clubs in

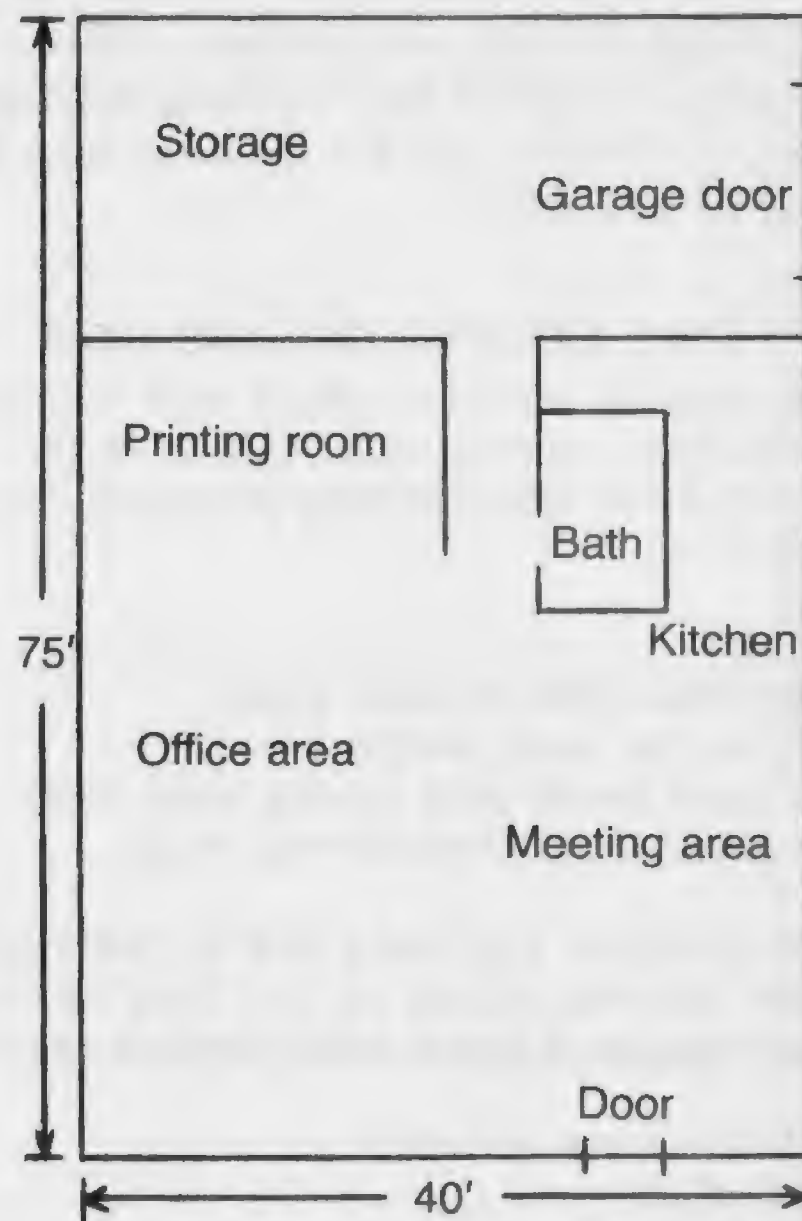
The WALKTHRU

not insist on a minimum number or a firm commitment. Your members will come if they can.

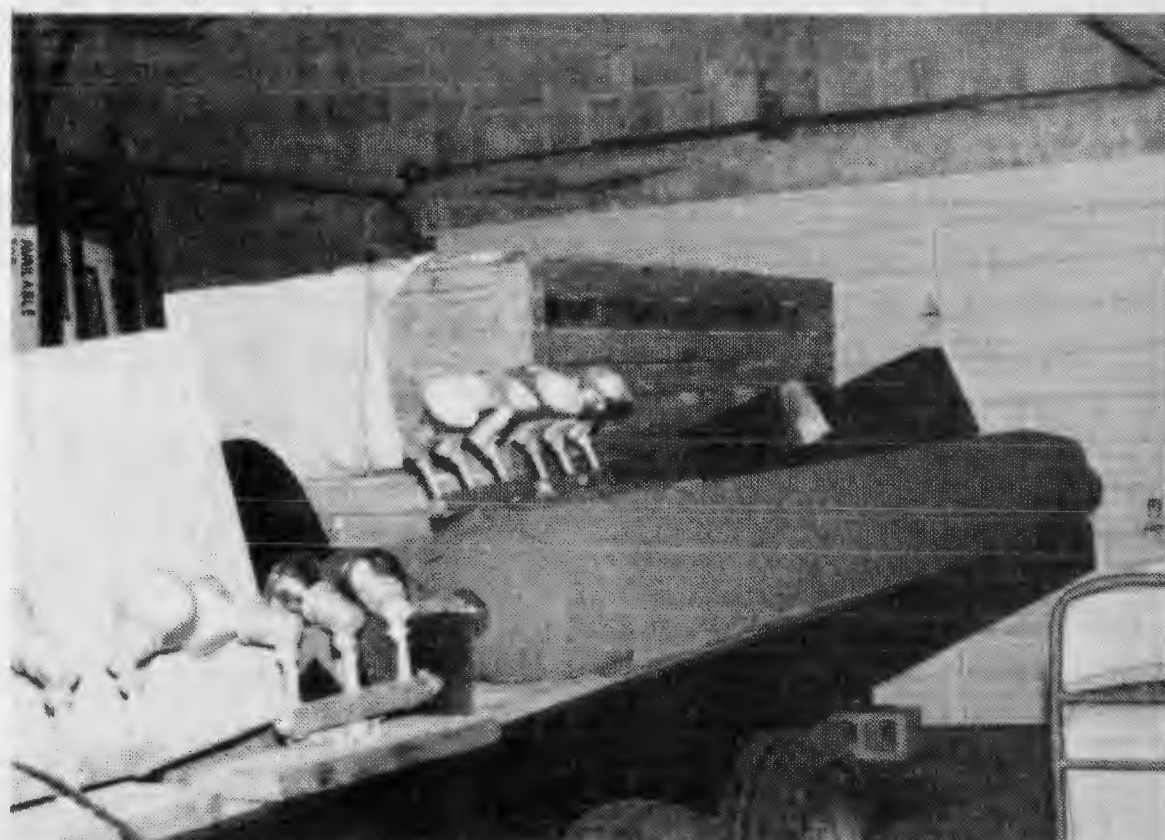
If your club has been dancing together on a regular club night, if you have a good visitation schedule, if you have an active visitation chairman who leads rather than directs, you can almost be guaranteed a successful visitation program.

Remember, visitations multiply your square dancing pleasure.

the District benefit and dancers have once again proved that by "all joining hands" a major project can be accomplished.



The general meeting area and kitchen; storage area including a trailer built by square dancers.



Traditional Treasury

by Ed Butenhof, Rochester, New York

ONE OF THE MORE COMMON traditional figures still being used today is *dip and dive*. Many of you who call traditional squares, even occasionally, have used it I'm sure. At the last National Convention at one of the contra after-parties (traditional squares and contras go together very well), I first saw this variation on *dip and dive*.

It was called by Burt Schwarts, a caller from the Detroit area. Burt later told me he got it from Dillon Bustin, an Indiana caller, many years ago. It's useful for working with an odd number of couples and for dancers who like to dip and dive a lot!

FIVE COUPLE DIP AND DIVE

Five couples start in a circle with number one couple in their normal spot relative to the caller. Music need not be precisely phrased. Any hoe-down will do.

Chorus:

Circle left

Back to the right, Indian style

Lady in the lead, single file

Ladies turn back and swing your own

All promenade (varsouvienne style)

Figure:

Couple number one lead out to the right

Other couples adjust so that they form a normal four-couple square with number one in the center.

And circle once around

Dip and dive

Number one makes an arch first; the dip and dive involves both couples now in side positions and continues until both are back in starting position and number one is back in center. As each couple, in turn, ends facing out, the man drops their joined hands while they execute the floor pattern of a California twirl. This results in the lady being "wrapped up" and the couple facing back in. As they dive through the next time the man pulls on the lady's hand, spinning her out with a flip — it's pretty and fun to do.

Circle with number two once and a half

Dive thru to the next

Dip and dive with number three

Number one repeats the whole thing with couples who are now in head positions.

Dip and dive with number four

With the sides again.

Dip and dive with number five

With the heads again. After number one goes through the dance four times, number two has their turn, etc., etc. It's a long dance but a good one if they like *dip and dive* and the ladies *flip* a lot.

As I have said many times before in these pages, the concept of *traditional* has many definitions. My definition includes dances being originated today, if they fit into a traditional style. I feel free, therefore, to make my own variations and I believe you should feel the same freedom. With that in mind, I follow with one of my creations in traditional style and urge you to send me something you have created, so that others can use and enjoy it too.

Wave the ocean, wave the sea is a truly traditional figure, a variation of dip and dive, I presume.

WAVE THE OCEAN, WAVE THE SEA

Prompt call to well-phrased music.

— — — —, **Heads face right and wave the ocean, wave the sea**

Two facing couples, heads arch, sides dive. After passing, the divers arch and back up while the archers duck and back up, returning to original positions. It is repeated immediately, thus giving a waving motion to the figure. The whole figure, including the repeat, takes 16 beats.

— — — —, — — — —
— — — —, **Heads face left and wave the ocean, wave the sea**

Same thing, again the heads arch first but with the other side couple

— — — —, — — — —
— — — —, **Heads backtrack and all star Promenade**

Heads just turn individually and all, holding partner's hand, make a left hand star. Heads have

ladies in center and sides have men in center, 16 beats.

— — — —, — — — —
— — — —, **Couples wheel to a right hand star**

Still star promenade, now with head men and side ladies in center

— — — —, — — — —
— — — —, **Ladies turn back and swing**

Corner behind them, a long 16-beat swing, or if that's too long for your dancers (it's not long enough for mine) substitute a do sa do and a shorter swing. The lady should come to the man for the swing to keep the proper order of couples.

— — — —, — — — —
— — — —, **Promenade corner**
— — — —, — — — —
— — — —, **Heads face right, etc.**

Repeat for heads then twice for the sides.

CONTRA CORNER



SOME THEORY — Two Forms of Contras

by Hal Rice, Garden Grove, CA

Editor's note: *The author of the following article is no newcomer to the many facets of square dancing. Hal and Diane's dance experiences go back to memorable programs called by Al Brundage and the late Ed Durlacker in the Eastern sections of the United States. Residing today in Southern California, the Rices are involved in contemporary squares and rounds. As dancers, leaders, teachers and callers, they have made an imprint on the dance scene with their treatment of many phases of the activity, bridging from the eastern traditional to the western contemporary. For your interest, we've asked Hal to share some of his thoughts on contra dancing.*

IF CONTRA DANCING IS ALL we say it is, why aren't more square and round dancers attracted to it? This is a question that bothers most of us who are interested in contra dancing. In the interest of brevity, and provocation, I will dare to suggest a single answer, simply stated.

There are two kinds of contra dancing. Failure to distinguish between them allows one kind to fly and grounds the other. Failure to distinguish between the two kinds is endemic to the contra picture. Nobody wants to rock the boat. Consequently, contra, for square and round dancers, is like a sailing ship without wind or rudder. At best, it is becalmed. What are the two kinds? They are Eastern contra and Western contra. The dif-

ference between them is not one of geography, it is one of history.

Eastern contra is danced all across the country, Maine to California. However, in its music, its figures, its style and even its timing, Eastern contra stands outside the world of club dancing. In this sense it is like "old time" square dancing. Its roots are in the kitchen junket and the barn dance. Eastern contra is marvelous dancing by wonderful people. However, there are other wonderful people, and they too can do marvelous things.

Western contra, the contra of club square dancing, is hardly danced anywhere. There are but a handful of clubs, literally, in the entire country that are Western, or part Western. Why then, should a dance form which has no callers and no clubs have any dancers at all? Obviously, it shouldn't and it doesn't. By definition, Western contra is contra dancing which appeals to the same folk who are attracted to club square dancing and club round dancing. Ergo, the solution to our problem. If they are attracted at all, then what they are attracted to is — or will be — Western contra.

So much for introductions. Glib provocations aside, the question of a Western contra really is an interesting one. For those of us who value square dancing and look hopefully to its future, the idea of a Western contra is, indeed, more than interesting; it is surprisingly important.

Here is a specific. *Zesty Contras* is a handbook of 500 contras, authored by Larry Jen-

nings and underwritten by the New England Folk Festival Association. Published in 1983, it is a definitive look at the best in contra. But it is Eastern contra. Exceptions are duly noted. Example: The first dance in "Zesty" is *Aaron's Reel by Leif Hetland*. Aaron's Reel is a first class contra but, alas, it uses a cross trail. In the notation, cross trail comes with an asterisk and is explained thusly: "The call is very common in club dancing and makes a handy progression but is rare at New England dances."

It is ironic, I suppose that cross trail has fallen on hard times with many club callers. It is not so common as Mr. Jennings suggests. (Because it is "circular" and not "digital," I venture). Anyway, when club callers go looking for cross trail thru — and eventually they will, for it is a good figure — they will find it happily at work in contra dancing; Western contra dancing. Here are two examples. Both dances are improper duples.

BRIDGE BAY

Actives down the center
Turn alone, return, cast off
Right and left thru
Cross trail thru to an allemande left (hands up)
Ladies center, do sa do

Swing the man behind you
Face across and circle left three quarters
Two ladies chain, up and down

TRADE THE WAVE

Do sa do the corner to an ocean wave
Balance forward and back, trade the wave
Balance forward and back, and centers trade
Partner left and the ladies chain
Same four right and left thru
Cross trail, look for the corner
Slide thru face across
Circle left
Circle right

One word, if you will as a disclaimer. Western contra is *not* square dancing in lines. Western and Eastern contra have two things in common. First, the unique choreographic arrangements and possibilities which come with actives, progressions, triples, etc. Second, a devotion to the phrase of the music, to phrase calling and to phrase dancing. On this latter point there can be no compromise. If there is, then contra loses its essential character. Consequently, it is a good rule of thumb *not* to ask your caller to "try a contra." Unless he, or she, is a rare bird, he, or she, won't know what to do with the music.

European Connection

by Ronnie Fontaine,
 Spangdahlem, West Germany

ROUND DANCING IN GERMANY has come a long way since the sixties for which we mainly have to thank Corky and Paulette Pell who have put a lot of energy into the promotion of round dancing, and since it has grown so much over the years it would be wrong to only mention Germany — round dancing has also spread into Belgium and Holland.

Presently we have approximately 55 leaders belonging to the European Callers and Teachers Association. Unfortunately there is no exact number of leaders who do not belong to ECTA but are actively involved with the promotion of round dancing. Since Holland, Belgium and Germany are so close together, communication between leaders is not difficult and a standardization in round



dancing is made possible. When we say standardization we mean using the same terminology throughout Europe, and therefore each dance is almost automatically cued the same in southern Germany as it is in Holland or Belgium. By standardizing the cues the dancers can relax and enjoy dancing no matter where or how far the travel.

Quite a number of square dance clubs include round dancing and we presently have nine round dance clubs listed in Germany. The level of dancing varies from area to area, from easy level to intermediate which, of

course, depends on the number of years the dancers have been dancing.

Choosing The Rounds

Each year four jamborees and one round dance festival take place which include both square and round dancing. At each of these functions the RD Council, associate and active leaders and the RD Coordinator, hold a meeting and it is then decided which dances are to be added to or dropped from the existent repertoire. Presently, we have 91 dances on the repertoire ranging from easy level rounds to intermediate. At each meeting several dances

are presented to the Council by a member. Of these dances usually two are selected to be added to the repertoire which then will be taught at the following jamboree or round dance festival workshop. By having a set repertoire dancers can travel throughout Europe and enjoy familiar dances, which is especially advantageous for newer dancers.

As round dancing continues to grow in Europe, as well as in other parts of the world, we hope to always be able to enjoy the fun of dancing and the friendships that have been made through dancing.



Rod and Ronnie Fontaine, West Germany

ROUND DANCING FLOURISHES in Germany, thanks to the enthusiastic leadership of couples such as Rod and Ronnie Fontaine, who were introduced to round dancing in Germany in 1972 while serving with the military. Unfortunately their first taste of round dancing was in truth only a taste since Rod was posted back to the States shortly after they had learned only a few basic steps and simple dances. When settled in Tacoma, Washington, they continued to dance with a square dance club that offered limited rounds, done by memory rather than with the cueing they were used to in Germany.

Two years went by quickly and Rod and

Ronnie were back in Germany where they once again attended a round dance class. Due to a shortage of leaders and the growing interest in round dancing in the area, Ronnie agreed to learn to cue. From then on, teaching and cueing became part of her life.

Again, the Air Force sent Rod and Ronnie back to the States — this time to Ogden, Utah, where they continued to dance and teach three nights a week. However, the Fontaines obviously were not meant to remain in the U.S., for after just one year in Utah they were sent back to Germany. Shortly after arriving at their new duty station, Ronnie was asked to cue for the square and round dance club in the area.

Rod and Ronnie are members of Roundalab and the Universal Round Dance Council as well as the European Callers and Teachers Association. This is their second term as Round Dance Coordinators for the ECTA. Their busy schedule includes cueing and teaching easy to intermediate programs at special events throughout Europe. When they return to the States in August, 1986, it is hoped they will continue to be active in all phases of round dancing.

FIRST CHAIRMAN OF ROUNDALAB



Wayne Wylie, national round dance leader, died in mid-December following a massive heart attack. Wayne's dedication to rounds began nearly 30 years ago, shortly after he and his wife, Norma, entered the square dance activity. Their involvement with the National Conventions throughout the years is remembered and appreciated, as is their continued effort to ensure the growth of round dancing. Wayne was among the few leaders who took on the responsibility of conducting classes for the development of round dance teachers. His valued and respected presence is dearly missed by the many dancers and teachers who were influenced by his outstanding leadership.

LADIES ON THE SQUARE

The Honest Six-Tiered Skirt

by JoAnne Shaw, Newark, Delaware



AT THE NATIONAL CONVENTION in Baltimore, several people commented on the six-tiered skirt I was wearing and suggested that the instructions for it be placed in a national magazine so that they and others might make the skirt. It so happened that I had written an article describing the skirt construction for the *Pen-Del Fed-Fax Magazine* and it appeared in April, 1983. I hope that by your use of the article it will be of interest and value to those who attended the National as well as others.

Directions

Each tier (T) is sewn to a support tier (ST) instead of the easier construction where the tiers are sewn onto a skirt base. The length of the tiers is evenly graduated and the amount

of gathering is controlled by the length of the support tiers. Each tier is formed by cutting a width of fabric and folding it in half along the length. This creates a soft look and eliminates the need to finish cut edges.

Example Size: Waist 25", length 20"

Tiers (T): 8" wide strips

T1 1 yd-34" T4 6 yd- 4"

T2 3 yd-20" T5 7 yd-14"

T3 4 yd-30" T6 8 yd-24"

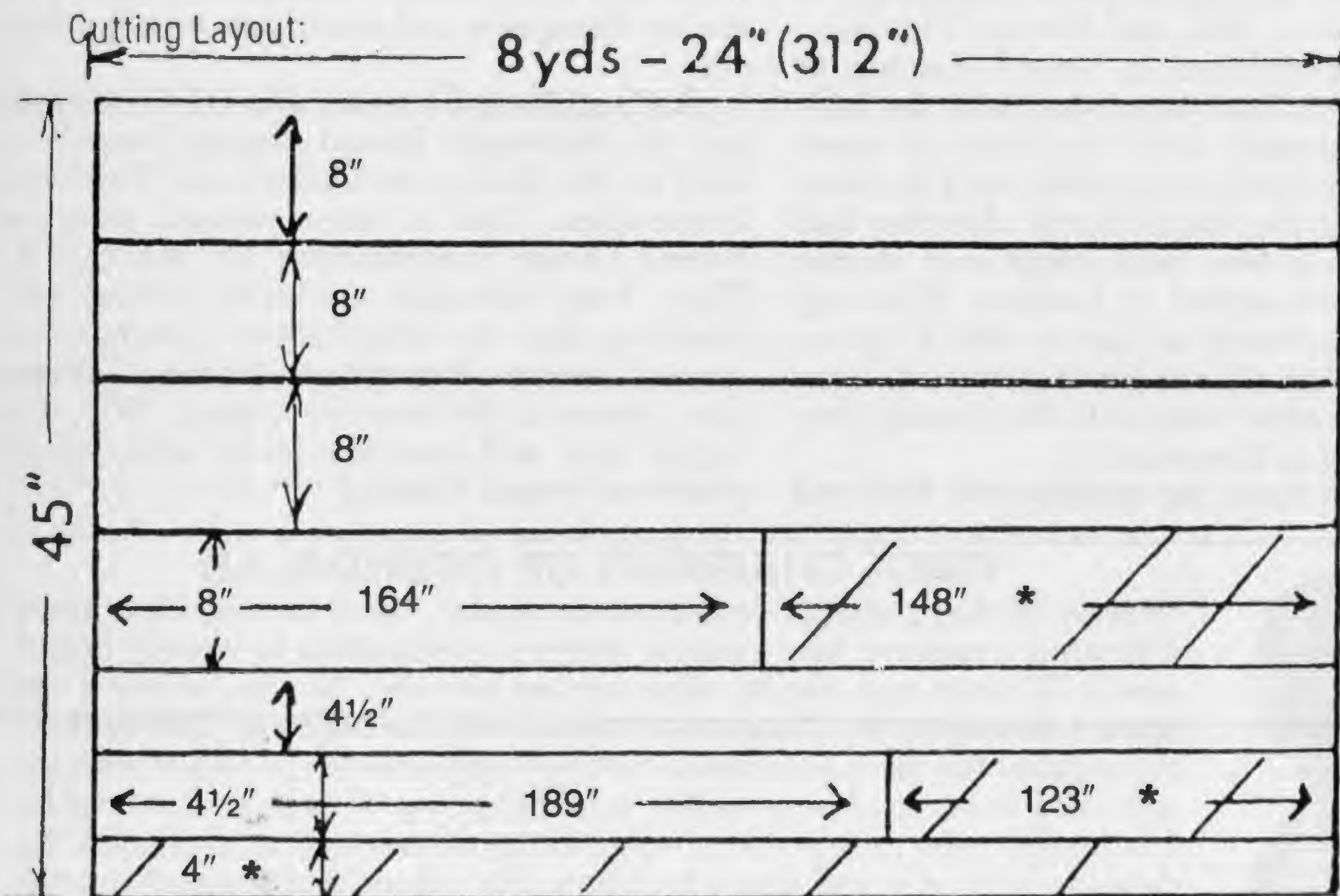
Support Tiers (ST): 4½" wide strips

ST1 1 yd-25" ST4 3 yd-13"

ST2 2 yd- 5" ST5 4 yd

ST3 2 yd-27"

Cutting layout:



*This fabric for waistband, sash, man's tie, etc.

Adjustments in cutting must be made for skirt waist and length and fabric width.

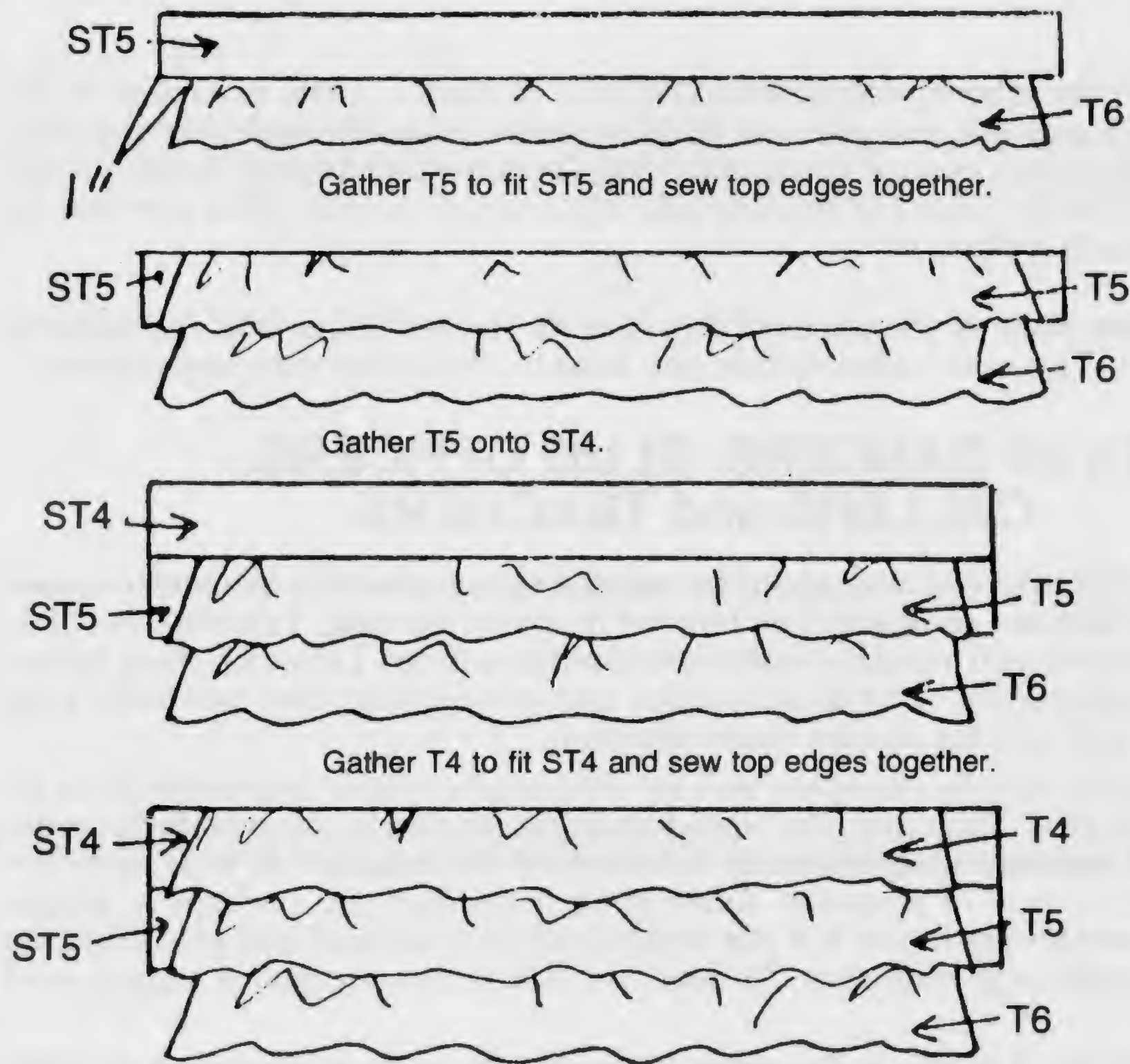
Sewing

Seam finish all raw edges, if necessary. Cut and sew strips for T and ST into lengths shown in the table. Sew both ends of each T (8" strips) by folding in half, right sides together, stitching and turning right sides out. Fold T strips in half lengthwise and sew long edges together using a zig-zag stitch. This finishes the raw edges also. Do NOT press.

Label all T and ST for quick reference. Start with the bottom tier, T6, gathering it to fit ST5, leaving 1" seam allowance at ends. Set T to ST with right sides together.

Proceed in this way, sewing all tiers and support tiers together. Finally, gather the top tier to fit the waistband and sew in place. Using the 1" seam allowances at the ends of the support tiers, sew the center back seam, leaving 8" open for the zipper. Place zipper in opening. Complete the waistband. Attach a button or hook at the closure. If the skirt is to be sewn to a bodice, place fabric-covered cording in the waistline seam for support and stability.

If you have any questions, write me at 18 Hillcroft Rd., Windy Hills, Newark, Delaware 19711. (Be a good Scout and enclose a stamped, self-addressed envelope. —Editor.)



Our February Feature Fashion

The lovely old-fashioned look attained in Betty Jorritsma's dress can be attributed to several things: (1) The dusty rose and off-white colors; (2) the ecru lace trim; (3) the design of the skirt. Harmon matched the stripes in the fabric by cutting gores on an angle so the pattern forms a star when opened as a circle for the skirt. The add-on ruffle as well as the bottom tier were cut from a full length of the fabric on the straight of the print and then trimmed with the lace before attaching it to the gored skirt.

The collar is made of lace forming a 5½" wide cap to cover the shoulders.

The dress took 8 yards of material, 35 yards of lace and 2 yards of ribbon and yet cost less than \$13.00. The Jorritsmas love to shop at swap meets and are always on the lookout for bargains there.

DON'T BE LEFT OUT

There are only two months remaining until our GIANT SWEEPSTAKES ends! Thanks for your enthusiastic response in helping us reach more square dancers. We're delighted with this teamwork in action — us working to produce a better and more informative magazine and you introducing it to more square dancers.



Remember — every subscription postmarked prior to April 1, 1985, will count in the SWEEPSTAKES and will also give you \$2.00 in trade dollars for each one-year sub. (These trade dollars may be used on any item that The American Square Dance Society produces, as well as for subscription renewals or premium records. They also may be converted into cash dollars.)

Check the bottom lines of the pages of this issue to remind yourself of the fantastic prizes to be won. The more subscriptions you send in, the better your opportunity.

To all DANCERS, CLUB OFFICERS, CALLERS and TEACHERS

We've been told over and over again that when dancers subscribe to a major square dance magazine they are adding to their interest in square dancing. Your club and class members have developed a certain enthusiasm for this activity. Let us fan those flames with monthly information, how-to-do articles and photographs that will help keep them an active part of your square dance program.

Within your club may be members who are Subscription Sales Representatives for SQUARE DANCING Magazine, the widest-read publication in this wonderful activity. They would welcome an opportunity to introduce the magazine to your members by handing out a copy of a special subscription brochure and perhaps a sample magazine. We would appreciate it if you would lend your support and give them the opportunity to make a presentation. Perhaps you'll have time to put in a good word yourself.

And, incidentally, if no one in the group is already a Sales Rep, why don't you take on the job? It's fun. We pay for every subscription you turn in and, in addition, for each sub you generate between now and March 31st, you'll get one chance in the giant SWEEPSTAKES drawing. Write for Sales Rep information. Then see how many new subscribers you can achieve.

You may also participate in this SWEEPSTAKES by sending your name and address on a postcard to The American Square Dance Society.

Void where prohibited by law
Any taxes are the responsibility of recipient



A slightly different format for dancers and callers

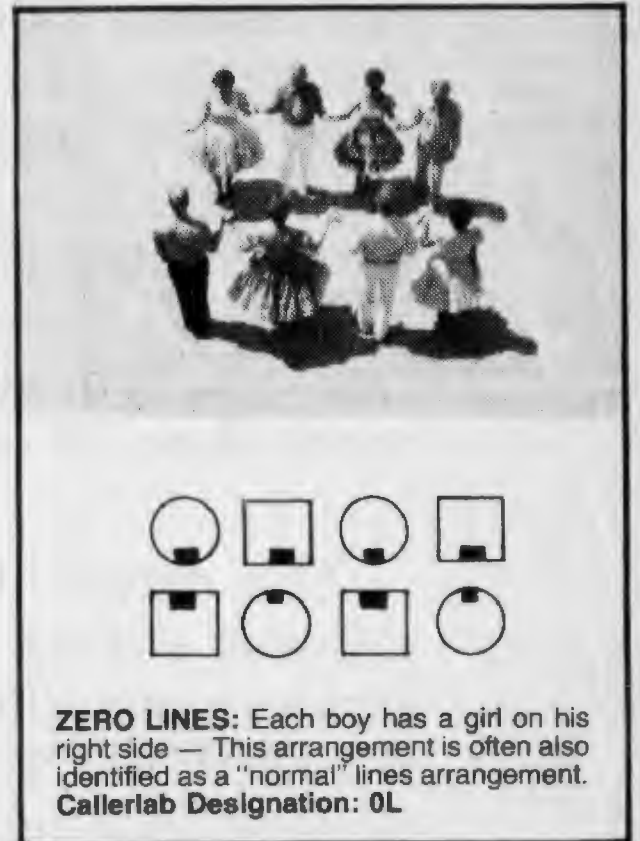
The Arrangements of Contemporary Square Dancing

This article which will be continued in the next few issues of SQUARE DANCING is an essential part of the caller's knowledge. However, because it does affect the dancers as they move into programs past Plus especially, we are running it, along with illustrations, as a part of Style Lab – aimed at the dancer as well as the caller. We have become aware that more and more dancers are taking an interest in the caller knowledge involved in building choreography. It is because of this that we go beyond what is normally found in the Style Lab. Hopefully, the illustrations and the copy written by Bill Peters for the CallerText will be meaningful to many dancers as well as to those of you who call. —Editor.

by Bill Peters, San Jose, California

IT IS IMPORTANT for every caller, these days, to understand the basic structure and makeup of square dance formations and to also know as much as he can about the various boy-girl arrangements in which it is possible for such formations to occur. This is especially true for callers whose patter presentations consist largely of improvised or extemporaneous dance routines — sight callers, mental image callers, and the like.

The terms *Formation Awareness* and *Formation Management* have assumed increased importance in recent years because they are used to describe a caller's on-mike ability to both identify and "control" square dance formations and the various arrangements in which they occur. It is certainly true that a caller who understands the formations and arrangements of contemporary square dancing is less likely to call an "illegal" command, such as a right and left thru when the couples are back to back or a star thru when dancers of the same sex are facing each other. Such callers also find it easier to call, extemporaneously, the particular degree of all-position dancing (APD) or dance-by-definition (DBD) choreography that he feels is appropriate for a particular group of dancers in a particular square dance program. Ideally, a caller should always be able to anticipate — before he calls a command — the exact formation and the exact boy-girl arrangement that the call is going to produce. And he should also know, beforehand, which calls he will be able to call when he has placed the dancers in that particular formation/arrangement. A thorough and an in-depth knowledge of square dance formations — and of the conditions in which it is possible for those arrangements to occur — is an



essential part of that very critical calling skill.

The term *formation* refers to the specific shape of the set that is formed by the geographic location of the eight dancers, as well as by the facing direction of each individual dancer. The term *arrangement* refers to the relative placement of the four boys and the four girls within that overall geometric design. Sometimes the name of a formation tells us all we need to know about its geometry and about the facing direction of the dancers (back-to-back lines of four, right hand columns, etc.). Other formation names, however, can be a good deal less descriptive and the makeup of such formations needs to be carefully studied and analyzed (galaxy formation, magic columns, etc.). While Callerlab's Formations Committee has by no means identified all of the formations that a modern caller may create, it has, as of this writing, formally named more than 70 of them.

Formations Featured Earlier

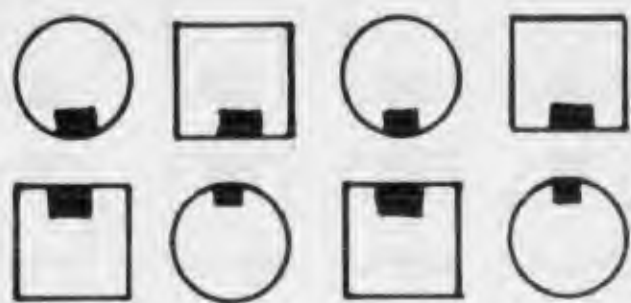
The nature of formations in general — and the structure of 52 of square dancing's most commonly-encountered formations in particular — were described and illustrated in an excellent five-part photo series that ran in **SQUARE DANCING** Magazine between December, 1979 and April, 1980. Square dancing's most frequently-encountered *arrangements* have also been identified by Callerlab and it is the purpose of this series to similarly describe and illustrate how such arrangements are structured and how they have been identified by Callerlab's Formations Committee.

Student callers quickly discover that the vast majority of square dance routines are *symmetric* in nature — which is to say that the actions of each individual dancer in a set will always be exactly duplicated by that dancer's mirror-image opposite or counterpart. With symmetric choreography, six — and only six — boy-girl arrangements are possible in any given square dance formation. This series has been designed to serve as a companion piece to the earlier Formations Series by describing and illustrating the six symmetric arrangements that can occur in some of square dancing's more common formations. And while it is not within our scope to describe the choreographic skills that a caller needs in order to create those arrangements, or to provide specific routines that a caller might use in order to set them up, we will accurately define each arrangement and will also identify its approved Callerlab designation.

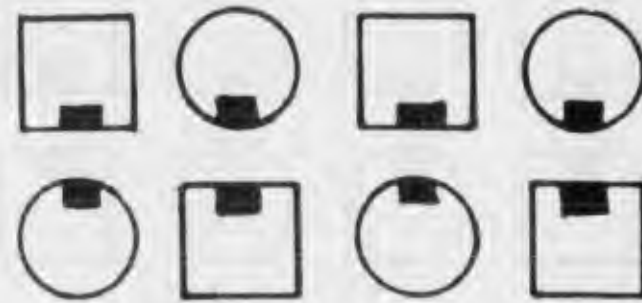
Callerlab's Formations Committee has assigned numbers to each of the six symmetric arrangements that can be developed in the formations it has thus far accommodated. The approved numerical designations are zero, one-half, one, two, three, and four. Thus, to designate a particular boy-girl arrangement within a given formation, one simply precedes the formation name with the appropriate arrangement number. We are, in this fashion, able to identify such formation/arrangements as Zero Right-Hand Waves, Number Two Facing Lines, One Half Double Pass Thru, and so on. This can greatly facilitate and enhance communication between callers since it is obviously easier for a caller to identify a Number One Line — than it is for him to describe facing lines of four in which the dancer on each left end is a boy — who is paired with another boy in the adjacent center position, and the dancer on the right end of the line is a girl — who is paired with another girl in the adjacent center position.

Note too, that the Callerlab arrangement designations serve only to identify the sex of the dancers in the assigned positions. They are not, in other words, concerned with which boy or which girl occupies a particular spot — only that the spot is occupied by a dancer of the required sex.

And while it will be seen that the six symmetric boy-girl placements in which a square dance formation may occur are all separate and significantly different — each from the other — it is also obvious that some of the arrangements are very closely related. Some callers, in fact, consider that the six arrangements may logically be divided into three allied groupings, with each group containing two arrangements that seem to have more in common with each other than they do with the other four. One such group consists of the arrangement that features all “normal” pairings (each boy with a girl on his right side), and the arrangement in which the pairings are all half-sashayed (each boy with a girl on his left side) — the so-called “zero” and “one-half” arrangements. A second group consists of the two arrangements that feature all same-sex pairings (the Number One and Number Two arrangements). And a third group consists of the two arrangements in which two of the pairings are normal and the other two are half-sashayed (the Number Three and Number Four arrangements). This concept is very evident in the symmetric arrangements that characterize one of square dancing’s most common formations, Facing Lines of Four (L). (In the diagrams, squares represent boys and circles represent girls; the “nose-dots” indicate each dancer’s facing direction.)

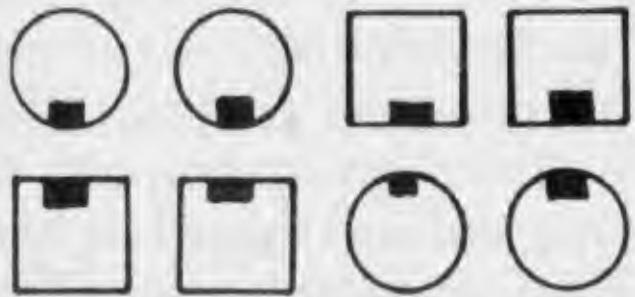


ZERO LINES: Each boy has a girl on his right side — This arrangement is often also identified as a “normal” lines arrangement.
Callerlab Designation: 0L

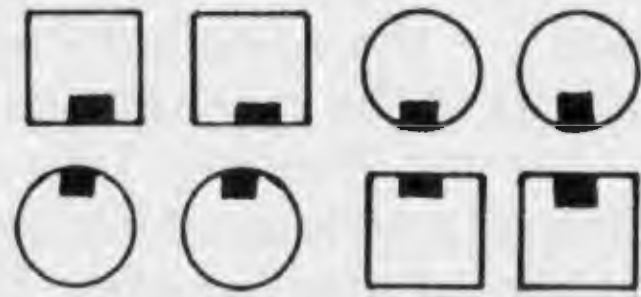


ONE-HALF LINES: Each boy has a girl on his left side.

Callerlab Designation: ½L



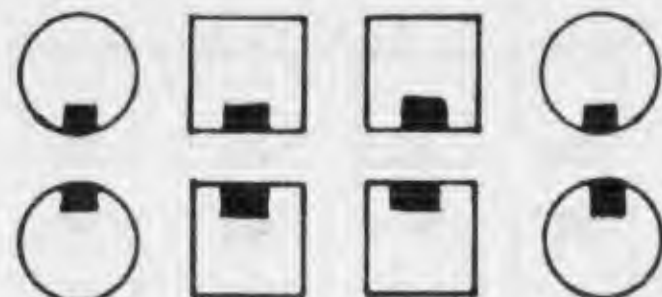
NUMBER ONE LINES: Two boys paired and two girls paired. Boy pairs on the left end of the line, girl pairs on the right.
Callerlab Designation: 1L



NUMBER TWO LINES: Two boys paired and two girls paired. Girl pairs on the left end of the line, boy pairs on the right.
Callerlab Designation: 2L



NUMBER THREE LINES; While it is possible to describe this arrangement as having girls in the center positions and boys on the ends, it is accurately defined as having "normal" left-end pairs and half-sashayed right-end pairs.
Callerlab Designation: 3L



NUMBER FOUR LINES; Girls on the ends and boys in the center positions, i.e., left-end pairs are half-sashayed and right-end pairs are "normal."
Callerlab Designation: 4L

Callerlab Designation: 4L

The Arrangements of Contemporary Square Dancing series will be continued next month.



SINGING CALLS

DANCE EVERY DANCE WITH YOU — Mountain 36

Key: D **Tempo:** 130 **Range:** HC Sharp
Caller: Vern Weese **LA**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do eight chain four — swing corner — promenade.

Comment: Music is average and key change makes it a little more difficult for callers to handle. Figure is average. Rating: ☆☆☆

THAT'S THE THING ABOUT LOVE — Chaparral 514

Key: D **Tempo:** 128 **Range:** HD
Caller: Ken Bower **LA**

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin the top — boys move up meet girl slide thru — pass thru — allemande left — swing at home — promenade.

Comment: Nice harmony and calling is very clear. Tune is fairly well known but not out-

standing. The figure is strictly Mainstream and danceable for all. Dancer's opinions varied but they voted a four. Rating: ☆☆☆☆

I DON'T KNOW A THING ABOUT LOVE — Blue Star 2258

Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Johnnie Wykoff **LB Flat**

Synopsis: (Break) Circle left — allemande left — do sa do partner — men star left — turn partner right — left allemande — come back promenade (Figure) Four ladies chain three quarters — heads promenade halfway — sides pass thru — U turn back — join hands circle left — girls do sa do back to back — swing the nearest man — promenade.

Comment: A nice melody line but callers may have to listen to see if they can handle some of the minor changes. Figure is very basic. Good music. Rating: ☆☆☆

ATTITUDE ADJUSTMENT — Ranch House 215

Key: D **Tempo:** 130 **Range:** HD
Caller: Darryl McMillan **LD**

Synopsis: Complete call printed in Workshop.

Comment: A good rhythmic dance. Calling is well done. The dancers' feeling was good and they liked the moves even from two ocean waves swing thru and swing corner. The music is exceptional and deserves a Workshop rating. Rating: ☆☆☆☆

YELLOW ROSE OF TEXAS — JoPat 801

Key: G **Tempo:** 130 **Range:** HC
Caller: Tom Roper **LB**

Synopsis: (Intro & end) Circle left — men star right — left allemande corner — turn partner right — four ladies promenade in middle of ring star thru with partner — promenade (Figure) Heads promenade halfway — down middle touch a quarter — walk and dodge — pass thru — trade by — right and left thru — veer to left — couples circulate — tag the line — girls go left — boys go right — swing — promenade.

Comment: Music is average. Tom records this
Please see RECORDS, page 68

THE SIOASDS SCHOLARSHIP PROGRAM

Every year since this project was inaugurated, aspiring callers have received grants from The Sets In Order American Square Dance Society that offset a portion or take care of all expenses involved in attending a callers school. Already we have heard from a number of applicants seeking the 1985 Scholarship Awards. A letter is all that is necessary — there is no formal application form. Simply write and share with us your calling aspirations, experience and reasons for requiring a scholarship. **NEXT MONTH** in **SQUARE DANCING** Magazine, you'll find the answers to many of your questions about the special courses run by some of the best informed leaders in the activity today. There will also be a handy directory of the 1985 Schools and Colleges, complete with dates and mailing addresses.

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.

Arkansas

The Cherokee Squares was organized in 1972. At present the membership includes 152 dancers who come out once or twice each week to dance on one of the best floors in Northeast Arkansas at the Omaha Recreation Center in Cherokee Village. Other evenings members drive to nearby towns to dance with other clubs. What makes this club so special? The fact that many of the club members have already celebrated their Golden Wedding Anniversary. During 1984 six couples in the group reached this estate of being married 50 years, making a total of 12 long-married couples dancing. The Cherokee Squares count among their many blessings the beautiful and faithful round dance cueing of Bill and Hazel Brooks, Village residents; the efficient work-

shop and beginner class instruction of Gene Trimmer who drives to the Village each week; and access to callers throughout the area and the nation for their weekly and special dances during the year. Bill and Helen Hannah are the longest married, looking forward to their 60th Anniversary in 1985. They met in 1923 at a ballroom dance and have been dancing together ever since. Their square dancing career began in 1972 after graduating from that year's class.

—Beverly Kersey

Nevada

For Ryan O'Neal, the role of a gambler is, presumably, one he must act at. For Mack Henson, who is serving as an extra in a movie with O'Neal, sitting at a gambling table in Las Vegas, playing cards is quite natural. While Mack and Jean were vacationing in Nevada, the casting director for the movie, "The Fever," "discovered" him and tapped him for a bit part. "They came into the room and saw me, and I looked like a Texan and I looked like a gambler, I guess," said Henson, who de-



Longest-married Cherokee Square members, Bill and Helen Hannah, (top) flanked by current presidents, Nondas and Bob Suckow. 1984 Golden anniversaries for the Burnetts, Rooks, Weisses, Kerseys, Frosts and Schafferts.



Watch for "The Fever" starring Ryan O'Neal, with bit parts by both Mack and Jean Henson, that is "if they don't cut them out," says Mack.



scribes himself as a native Abilenian and prefers to downplay any attention given his part since playing cards hardly involves much effort. "That's not out of form for me," he said. "I'm a poker player." Mack has owned Fun Valley in South Fork, Colorado, since 1959.

—William Whitaker, *Abilene Reporter-News*
Florida

Our Pensacola Special Steppers performed at the Louisiana World's Fair last September. This trip was possible due to the interest of a square dancer from New Orleans who saw the club perform. She was able to get the Lakeside Lion's Club to sponsor us. It was a very exciting weekend since we also danced for the Bar-None Saddle-ites, which, with over 700 members, we understand to be the largest square dance club in the world. In October we performed at the National Convention of the Association for Retarded Citizens. And this year we were made Honorary Members of the NW Florida Square and Round Dance Association. We also received a special award from Handicaps, USA and were designated "Goodwill Ambassadors" for the City of Pensacola by its Mayor. So you can see this has been a very exciting year for our dancers.

—Mac MacKenzie

Tennessee

On December 27th Stan Burdick served as master of ceremonies for the square and round dance part of the International Dance Festival for Clog Dancers, Round Dancers and Square Dancers held at the Grand Ole Opry House in

Nashville. Dancing was held from noon until midnight. Those groups which exhibited were presented with a special badge which read, "We danced on stage in the Grand Ole Opry House."

—Dennis Abe

Scotland

It is a constant wonder and delight to find how far this dance form we know as western-style square dancing has spread around the world. On a recent trip to Great Britain, we discovered a club had been formed in Scotland. On our way to the "land of the purple heather," we spent two weeks in Devon and passed through villages with names like Inkpen, Puddletown, Wigley and Sixpenny Handley. Then we learned of a club whose dance night coincided with our wanderings, and so it was in the centuries-old rectory of St. Mary's Church in Chard, Somerset, that we spent an evening with The Star Squares Club and found that the warmth and friendliness of square dancers back in our hometown of Wooster, Ohio, was equally evident in their English cousins.

Then on to Scotland and the Royal Airforce Base at Edzell. The evening's activities were underway when we came through the door, but we were soon part of a group of American Navy men and women. We found the club had only officially been formed the previous week and we were the first guests. The driving force behind this delightful group is caller and instructor, Patty Ping, whose goal is not only to invite the local Scots to join in the fun, but

ROUND THE WORLD of SQUARE DANCING

hopefully to find an area resident whom she can train as a caller, so that when her husband's Naval duties mean they must move on, the club will still continue to function. The name of the club? What else but The Tartan Twirlers!
—Bill Christie

Minnesota

The 2nd Annual February Frolics will be held at the Central Grade School in Worthington on February 9th, sponsored by The Turkey Trotters Square Dance Club. Whitey Aamot will be calling; Bud and Wilda Schmidt will cue. There will be morning, afternoon and evening sessions. Further information may be had from Don and Bernice Camery, 704 Bristol, Worthington 56187. As club reporters, we are in our 35th year as members of the Turkey Trotters and still enjoying it immensely.
—Vernon and Grace Kay

Arizona

The 8th Annual Checkmates Square Dance Festival will take place February 22 and 23 at Centennial Hall in Mesa. Featured callers are Bob Wickers and Scott Smith; spotlighted cuers are Harmon and Betty Jorritsma. Dancing will be for all levels. Pre-registration is available from Lyle and Mary Morrow, 928 East 8th Pl., Mesa 85203; (602) 964-2205.

California

Gung Hay Fot Choy (that's Happy New Year in Chinese) will take place at The Checkmates Square Dance Club, Sonora High School, La Habra, on February 23rd. Special badges, rides in a real Jinriskisha, a full Chinese meal, and special activities will be part of the fun. Foxie Fox on squares; Vivian Gardner on rounds. Pre-sale only, because of the meal, with no tickets sold after February 16th. Contact Frank and Vivian Gardner, 1812 Mariposa Lane, Fullerton 92633; (213) 943-0541.
—Cleo Shore

Washington, D.C.

A film of the pageant and dance of the 1976 National Square Dance Convention held in Anaheim, California, has been donated to the Library of Congress "Folk Life Center" in Washington, D.C. by the National Convention Executive Committee.

If you'd like a free copy of the hearing on

the National Folk Dance (which died in Committee), write to Katie Jurado, Subcommittee on Census and Population, 603 House Office Building Annex 1, Washington, D.C. 20515.

Illinois

The Metropolitan Chicago Association of Square Dancers will host their 24th Annual Sweetheart Dance, Sunday, February 10th, at Harper Junior College, Palatine. Calling will be Lin Jarvis and Mike Jacobs. Rounds will be by Gerry and May Hoffberg. For more information contact Al and Marie Kluesing, 905 No. Salem, Arlington Heights 60006, telephone (312) 253-3353.
—Ann Kengott

Colorado

Foot and Fiddle Square Dance Club of Loveland is celebrating its 23rd Annual Sweetheart Ball on Saturday, February 16th. The dance will be held at the McMillen Building at the Larimer County Fairgrounds. Rounds will be cued at 7:30 PM by Betty and Dave Quinton and square dancing will be called by Greg Anderson, starting at 8:00 o'clock. Loveland gives special attention to Valentine's Day because of the name of the town and this will be a very festive evening. There will be door prizes, the crowning of a king and queen, the arrival of Loveland's Sweetheart of the Year and refreshments will be served throughout the evening. This is a Mainstream dance and all are invited to attend.
—Betty Fulton

Alabama

Make your plans now to attend the 32nd Annual Azalea Trail Square and Round Dance Festival in Mobile, March 8-9. Held at the Municipal Auditorium, the Festival will feature Paul Marcum, Jerry Helt and Tony DiGeorge behind the mike, with Charlie and Madeline Lovelace and Jim and Dottie McCord cueing and Sheila Popwell handling the clogging. For additional information and/or reservations, please write Mobile Square Dance Association, 1102 Peabody Dr., Mobile 36618, or telephone (205) 343-0239.
—Martin Walker

There will be a Shriner's Benefit Dance in Huntsville on March 2nd. This will be held at the Cahaba Shrine Temple from 8:00 to 11:00 PM and is being hosted by the Grand Squares of Scottsboro. Paul Marcum will be calling;

Wilson and Ann McCreary will handle the rounds. All proceeds will go to the Shriner's Burn and the Crippled Children's Hospitals.

—Mary Lott

Texas

Don't ever let anyone tell you it can't be done! Some months ago, the North Star Eight Club of Paris found themselves without a building in which to meet and dance. It was the responsibility of the club officers to find vacant buildings which the club could afford to rent, but there just weren't any. Our caller, Glenn Bennett, started the ball rolling and suggested we get busy and get our own building. We started having fund raisers. We had a bar-b-que dinner; then a Country & Western Show; we auctioned vegetables and fresh farm eggs to club members; we auctioned off a shotgun. Eventually an old school building was donated. All we had to do was find a place to put it and move it. It was hard work but we did it and by the time we got it moved we were running out of money, so we started all over again with dinners and shows and auctions. We reroofed, ran in electricity and gas, put in a driveway, raised the rafters and ceiling, replaced portions of the floor, plumbed,

painted, put on new siding and panelling, put in lights, fans and air conditioning, installed a kitchen and about a year and a half after it all started, celebrated with an Open House. Now we have had our first Birthday Party. There is still work to be done but it can be done. We proved it. We hope others may take heart and if you have the problem of where to hold your dance, follow our example. —Fran Hagan from *Promenade*, North Texas S/R/D Assn.

Michigan

The First Annual Michigan Chaparral Convention was held in Battle Creek last September at the Kellogg Downtown Center. Hosted by Chaparral Records, the four men who record on this outstanding label were the callers, along with guest caller Dave Taylor. They all provided a super, special brand of calling. Bill and Helen Stairwalt did honors on the rounds. More than 100 squares enjoyed the get-together, coming by car, motorhome and camper. The second Convention will be held September 6-8, 1985, same location. Reservations or information are available by writing 1425 Oakhill Dr., Plano, Texas 75075.

—Herm and Orm Pratt

The Chaparral Boys joined by Dave Taylor at the 1st Annual Michigan Chaparral Convention. More than 100 squares took part.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1985

THOUGHTS ON BODY FLOW

by Gene Trimmer, Paragould, Arkansas

THERE ARE TIMES when, because of common usage with a call, we build in body flow that is alright or maybe just so-so when it could be much better with a slight change. We also build in a disorientation factor when it can be easily eliminated. A case in point is our common usage of the combinations right and left thru . . . rollaway half sashay or ladies chain . . . rollaway half sashay. We can completely eliminate any cause for loss of orientation on the ladies' part while we utilize good body flow by simply using the call half sashay without the rollaway. For the man the action is basically the same in both uses but for the ladies it is quite different. In the call half sashay she simply side steps to the left with no change of facing direction and finds it easier to perform any follow up call such as slide thru, pass thru, swing thru, etc. The half sashay family, while listed as a family, is used primarily as rollaway for couples. It is also used as ladies center — gents sashay only from a circle moving left. A change there can be an eye-opener and we will look at a use from a circle moving to the right. First a few uses for half sashay (without the rollaway).

Following Courtesy Turn Action

Head ladies chain . . . half sashay . . . star thru
 Circle to a line . . . pass thru
 Tag the line-in . . . box the gnat
 Right and left thru . . . half sashay
 Pass thru . . . tag the line-in
 Right and left thru . . . half sashay
 Touch one quarter . . . boys run
 Square thru but on the third hand
 Box the gnat . . . grand right and left

Boys Half Sashay

Four ladies chain . . . heads only half sashay
 All circle left . . . all eight forward and back

Boys forward and back . . . boys half sashay
 Boys pass thru . . . U turn back
 Boys square thru . . . star thru
 Couples circulate . . . bend the line
 Star thru . . . half sashay
 Grand right and left

Girls Half Sashay

Four ladies chain . . . heads pass thru
 Separate around one-lines
 Girls half sashay
 Everyone star thru . . . double pass thru
 First couple go left . . . next couple go right
 Pass the ocean . . . swing thru . . . boys run
 Ferris wheel . . . zoom . . . pass thru
 Left allemande

Half Sashay From Facing Lines

Side ladies chain . . . half sashay . . . star thru
 Circle to a line . . . touch one quarter
 Circulate . . . boys run
 Pass the ocean . . . recycle
 Reverse flutterwheel . . . right and left thru
 Half sashay . . . right and left grand

Everyone Does It

Heads pass thru
 Separate around one-lines
 Boys half sashay . . . girls half sashay
 Centers half sashay . . . pass the ocean
 Swing thru . . . boys run . . . ferris wheel
 Swing thru . . . swing thru . . . girls trade
 Girls run . . . veer right
 Split two around one-lines
 Boys half sashay
 Girls half sashay . . . centers half sashay
 Star thru . . . pass thru . . . trade by
 Left allemande

Ladies Center Gents Sashay From Circle

All circle left . . . ladies center . . . gents sashay
 Circle left . . . ladies center . . . gents sashay
 Circle right . . . ladies center . . . gents sashay
 Circle right . . . ladies center . . . gents sashay
 Do paso . . . promenade home

When we teach or workshop a call that is new to the dancers we often use a previously taught call to help in establishing the traffic pattern. This practice is very helpful in giving

the dancer confidence with new material and in dancing calls which they have learned. There are times when these calls are used from a slightly different position than the first teach and this is where we really get into the intent of "by definition" dancing. Such is the case of slide thru and its assistance in teaching explode from normal waves. You would not actually use the call slide thru during the teach of explode but you can certainly establish the initial body flow in dancers' minds by using some slide thru from both right and left hand ocean waves where they would end facing into the set. If you look to the definition for slide thru you find its starting formation to be: facing dancers. This would rule out a slide thru from ocean waves unless you also look to the ocean wave rule in the preface to the definitions. This rule specifically states that, "Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call." With this thought in mind, let us look to some choreo which can give us some normal right hand ocean wave slide thru or left hand wave with boys in the center slide thru which will end in facing couples. Use of these items prior to the teach of explode the wave could make the task much simpler.

With Fan The Top

Heads pass the ocean . . . fan the top
Slide thru
Double pass thru . . . lead couple U turn back
Do sa do - ocean waves . . . swing thru
Boys run
Reverse flutterwheel . . . do sa do - tidal wave
 (Girls start)
Fan the top . . . slide thru
Face partner . . . grand right and left

With Spin The Top

Sides swing thru . . . spin the top . . . slide thru
Slide thru again . . . pass thru . . . swing thru
Spin the top . . . slide thru
Square thru three quarters . . . trade by
Swing thru . . . spin the top . . . slide thru
Right and left thru . . . square thru
Bend the line . . . pass the ocean
Swing thru
Spin the top . . . slide thru . . . left allemande

With Swing Thru

Heads lead right . . . slide thru
Pass the ocean
All eight circulate . . . swing thru
Boys trade
Swing thru . . . slide thru

Getting into the Plus program — one of our most neglected calls, in terms of potential and good body flow, is crossfire. Over ninety percent of the choreography seen with this call uses it from right hand two-faced lines which then terminate either in a right hand box circulate foursome or right hand columns. Using it from left hand two-faced lines would terminate in left hand box circulate foursomes or left hand columns and that would open up an entirely new "feel" to much of our choreo. It is a little bit tough at first but can readily be done with practice. We'll not get into it here however because a much easier and very workable use for the call crossfire is from *ends in* or *ends out* inverted lines (as they appear on the Callerlab approved formations sheet dated 4/11/79). The *ends in* inverted line is easily set-up with a centers *in* while the *ends out* inverted line is easily set up with a centers *out*. The action of the crossfire from either set up "feels" to the dancers much the same as a trade the wave. It terminates in right hand parallel ocean waves since the trading centers extend, as part of the definition, to make an ocean wave with the ends who did the crossfold. We will get to it by first looking at a couple of very simple . . .

Box Zero's

1. **Centers in . . . crossfire**
Right and left thru
2. **Centers out . . . crossfire**
Right and left thru

Since crossfire appears roughly two-thirds of the way through the Callerlab recommended teach sequence we will use some of the preceding calls from that program in our choreo.

Heads touch one quarter . . . box circulate
Single hinge . . . girls trade . . . linear cycle
Veer left . . . girls trade . . . veer right
Centers in . . . crossfire . . . all eight circulate

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

Relay the deucey . . . spin the top
Single hinge . . . boys run . . . centers in
Crossfire . . . box the gnat
Grand right and left

Sides pass the ocean . . . ping pong circulate
Explode and touch one quarter
Walk and dodge . . . centers out . . . crossfire
Swing thru . . . boys run . . . tag the line - in
Do sa do to a tidal wave . . . grand swing thru
Single hinge . . . boys run . . . double pass thru
Track two . . . boys crossfold
Touch one quarter . . . follow your neighbor
Girls crossfold . . . left allemande

Heads pass the ocean
Boys ping pong circulate . . . linear cycle
Touch one quarter . . . walk and dodge
Centers in . . . crossfire . . . boys circulate
Recycle . . . centers out . . . crossfire
Swing thru . . . boys trade
Right and left grand

Sides lead right . . . pass the ocean
Grand swing thru . . . single hinge
Column circulate . . . coordinate
Couples circulate . . . girls trade
Wheel and deal . . . centers in . . . crossfire
Explode and touch one quarter . . . circulate
Boys run . . . centers out . . . crossfire
Girls circulate . . . girls trade and spread
Left allemande
Lines forward and back
Slide thru again . . . pass thru . . . trade by
Swing thru . . . swing thru again
All eight circulate . . . swing thru
Swing thru
Slide thru . . . flutterwheel
Reverse flutterwheel . . . promenade home

With Single Hinge and Ends Circulate
Heads touch one quarter . . . girls run
Pass thru . . . touch one quarter
Centers trade
Single hinge . . . boys circulate . . . slide thru
Pass thru . . . tag the line-in
Touch one quarter . . . boys run . . . slide thru
Pass thru . . . wheel and deal . . . zoom
Centers swing thru . . . boys trade
Swing thru
Slide thru . . . touch one quarter . . . girls run
Pass thru . . . touch one quarter
Centers trade
Single hinge . . . ends circulate . . . slide thru
Pass the ocean . . . ladies trade . . . swing thru
Right and left grand

With Spin Chain Thru
Sides lead right . . . pass the ocean

Fan the top . . . spin chain thru
Girls circulate double . . . spin chain thru
Boys circulate double . . . slide thru
Right and left thru . . . flutterwheel
Reverse flutterwheel . . . promenade home

Careful – From Left Hand Waves
Side ladies chain
Same couples pass the ocean . . . swing thru
Boys cross run . . . left swing thru
Slide thru (you're home) . . . square thru
Swing thru . . . single hinge . . . boys fold
Dixie style to ocean waves . . . boys trade
Slide thru . . . pass thru . . . partner trade
Reverse flutterwheel . . . slide thru
Left allemande

The next one is following a scoot back and you must be a bit careful with it because it ends in right hand two-faced lines.

Heads pass the ocean . . . swing thru
Boys run
Veer right . . . touch one quarter . . . scoot back
Slide thru . . . ladies trade
Couples circulate
Bend the line . . . pass thru . . . wheel and deal
Centers right and left thru
Swing thru double . . . recycle . . . veer left
Veer right . . . touch one quarter . . . scoot back
Slide thru . . . ladies trade . . . California twirl
Promenade

LEAD RIGHT

Lead right — other than following with circle to a line — was one of the quarterly emphasis calls for the quarter ending in December, 1984. This call is not really a versatile one in itself but it can be used in a large variety of setup modules which take us from static square to zero line. We are also not restricted to using this call from a static square to start a routine. We can insert it into the routine anytime we wish by simply setting up a momentary static square arrangement and utilizing our active couples in the lead right action. That method is not easy but it is also not difficult as we pay close attention to body flow from previous calls. First — let us look at a number of modules which, when preceded by heads or sides lead right, will terminate in zero lines. Once again, for the purpose of complete understanding, call heads (or sides) lead right and then call any of the following modules. You will find they all terminate in zero lines from which you can use any choreo you wish that is applicable.

1. Touch one quarter . . . split circulate
Boys run

2. Swing thru . . . single hinge . . . boys run
3. Pass the ocean . . . fan the top
Slide thru
4. Pass the ocean . . . girls trade
Right and left thru
5. Swing thru . . . boys run . . . bend the line
6. Slide thru . . . flutterwheel
7. Half square thru . . . partner trade
Reverse flutterwheel
8. Pass the ocean . . . recycle
9. Slide thru . . . right and left thru
Ladies chain
10. Right and left thru . . . slide thru
Reverse flutterwheel

Now, in the following choreography, we will set up some zero lines using the principle explained above and often terminate the routine with a lead right getout to a left allemande or right and left grand.

Heads lead right . . . pass the ocean
Girls trade . . . right and left thru . . . pass thru
Wheel and deal . . . centers touch one quarter
Box circulate . . . boys run
Couples lead right
Touch one quarter . . . scoot back
Split circulate . . . girls run . . . pass thru
U turn back . . . pass thru . . . wheel and deal
Centers touch one quarter . . . scoot back
Boys run . . . those couples lead right
Left allemande

Half Sashayed

Sides lead right . . . swing thru . . . single hinge
Boys run . . . right and left thru . . . flutterwheel
Pass thru . . . tag the line . . . centers-in
Cast off three quarters . . . pass thru
Wheel and deal . . . centers swing thru
Single hinge . . . girls run
Those couples lead right
Grand right and left

Same Sex Lead Right

Heads slide thru . . . double pass thru
Centers in . . . cast off three quarters
Pass thru . . . wheel and deal
Girls lead right and cloverleaf
Boys lead right and cloverleaf
Girls swing thru . . . girls turn thru
Do sa do to ocean waves . . . scoot back
Boys run . . . pass thru . . . wheel and deal
Centers swing thru . . . boys trade
Single hinge
Boys run . . . reverse flutterwheel
Same couples lead right . . . veer left
Couples circulate . . . boys fold
Grand right and left

With Chain Down The Line
Heads promenade halfway . . . lead right
Veer left . . . ferris wheel . . . veer left
Chain down the line
Those couples promenade halfway
Lead right
Square thru three hands . . . trade by
Swing thru . . . swing thru . . . girls run
Ferris wheel . . . star thru . . . California twirl
Pass the ocean . . . girls run . . . bend the line
Lead right . . . right and left grand

ROUND DANCES

RIVERBOAT — Belco 318

Choreographers: Fran and Jim Kropf

Comment: An easy and active two-step with catchy music. One band has cues.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;
 5-8 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end M face WALL in CLOSED;
 9-12 Turn Two-Step; Turn Two-Step end M face WALL; Side, Close, Fwd, —; Side, Close, Back, —;
 13-16 Side, Close, XIF, —; (Bk, Close, Fwd, —) Side, Close, XIF, —; Open Vine, —, 2, —; 3, —, 4 end BUTTERFLY, —;
 17-19 Side, Touch, Side, Touch end OPEN face LOD; Fwd, Close, Bk, Close; Walk, —, 2, —;

PART B

1-4 Vine Apart, 2, 3, Touch; Together, 2, 3, Touch end BUTTERFLY M face WALL; Side, Close, Side, —; Rock Thru, —, Recov, —;
 5-8 Side, Close, Side, —; Rock Thru, —, Recov M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, XIF end OPEN face LOD, —;
 9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Basketball Turn, —, 2, —; 3, —, 4, —;
 13 Walk Fwd, —, 2, —;
 SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-4 OPEN face LOD Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd/Check, Rock Apart.

ALABAMA JUBILEE — Grenn 15017**Choreographers:** Dick and Ella Reinsberg**Comment:** This mixer is done on a record called "Modern One-Night Stand Series." There are two mixers on this record "Alabama Jubilee Mixer" & The "Smash Mixer;" both have cues. Good peppy music. We will give one of the dances here.

ALABAMA JUBILEE MIXER

INTRODUCTION

1-4 OPEN **Wait; Wait; Roll LOD, 2, 3, Touch; Reverse Roll, 2, 3, Touch;**

DANCE

1-4 **Walk, 2, 3, Swing; Back Up, 2, 3, Touch; Roll Apart, 2, 3, Touch; Roll Together, 2, 3, Touch end HALF-OPEN;**5-8 **Samba Two-Step,, Samba Two-Step,, Vine, 2, 3, 4 end in CLOSED M facing WALL;**9-12 **Turn Two-Step,, Turn Two-Step,, (Twirl to M ahead) M Turn L to W Behind, 2, 3, 4;**

SEQUENCE: Dance goes thru six times.

I FOUND YOU — Grenn 17066**Choreographers:** Jack and Carol McLaughlin**Comment:** A very nice waltz with good big band music. Cues one side of record.

INTRODUCTION

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

PART A

1-4 **Fwd Waltz to OPEN facing LOD; Step, Touch, —; Step, Swing, —; Spin Manuv end M Facing RLOD in CLOSED;**5-8 **(R) Waltz Turn; (R) Waltz Turn end M facing WALL; Twisty Vine, 2, 3; Fwd, Face, Close end BUTTERFLY;**

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

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

PART B

1-4 **Change Sides, 2, 3; Fwd Waltz; Change Sides, 2, 3; Thru, Side, Close M face WALL in CLOSED;**5-8 **Dip Bk, 2, 3; Manuv, Pivot, 2 end M face DIAGONAL LOD & WALL; (Twirl) Side, XIB, Side; Pickup to CLOSED, 2, 3 M face LOD;**9-12 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Fwd, Side, Close; Bk, Side, Close;**13-16 **Apart, Point, —; Twinkle Thru, 2, 3; Twinkle Thru, 2, 3; Thru, Face, Close end BUTTERFLY;**SEQUENCE: Dance goes thru twice plus Ending.
Ending:1-2 **Waltz Fwd; Wrap; Hold as music fades.****FADED LOVE — Belco 318****Choreographers:** Mickey and Lee Grim**Comment:** Not a difficult two-step despite the one fishtail. Music is adequate. Cues on one band.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side,Close, XIF to SIDECAR, —; Side, Close, XIF to Banjo, —;**

PART A

1-4 **Fishtail; Fwd, —, Manuv to CLOSED M face RLOD,—; Pivot, —, 2 M face WALL,—; Turn Two-Step;**5-8 **Turn Two-Step M face WALL; Side, Draw, Touch,—; Scissors,Thru, Pickup to CLOSED M face LOD,—; Walk, —, 2, —;**9-12 **Prog Scissors end SIDECAR; (Bk, Close, Fwd) Side, Close, XIF, —; Twisty Vine, —, 2, —; L Turn Two-Step M face COH;**13-16 **Twisty Vine, —, 2, —; Turn R Two-Step M face WALL; Open Vine, —, 2, —; 3, —, 4,—;**

PART B

1-4 **Vine Apart, 2, 3, Swing; Spin Manuv to BOLERO; R Face Wheel, 2, 3, —; 4, 5, 6 end BUTTERFLY M face WALL,—;**5-8 **Limp Side, XIB, Side, XIB end OPEN face LOD; Fwd, —, Fwd face WALL in BUTTERFLY,—; (Twirl) Vine,—, 2, —; 3, —, 4 end OPEN face LOD,—;**

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

13-16 **Limp Side,XIB, Side, XIB end OPEN face LOD; Fwd, —, Fwd face WALL in BUTTERFLY,—; (Twirl) Side, —, XIB, —; Side, —, Thru BANJO Check,—;**SEQUENCE: A — B — A — B — A on meas 16
Face, Close, Chug Apart.**Tracks From The
1985 Premium Albums**

This month we bring you the fifth track of each of the four LP's. Remember, this year callers from Chaparral Records have shared the honors on each of the records.

Basic Program, Band 5

by Jerry Haag, Pharr, Texas

Bow to the partner . . . corner too**Circle to the left****Walk all around the corner lady****Seesaw the pretty little law****Join all hands . . . circle to the left****Allemande left . . . go forward two****Allemande thar . . . shoot the star a full turn**

Right to partner . . . pull her by
Left allemande . . . right and left grand
Promenade home

Heads pass thru . . . back track . . . star thru
Right and left thru outside pair
Veer left . . . ferris wheel
In the middle square thru four
The others divide and star thru
Everybody with a do sa do . . . make your wave
Girls trade . . . swing thru
Boy run around that girl . . . bend that line
Up to middle and back . . . pass thru
Bend the line . . . star thru
Right and left thru . . . veer left
Ferris wheel . . . right and left thru
Full turn to the outside two
Allemande left . . . grand right and left

Two and four lead right . . . circle four
Break to a line . . . square thru three
Courtesy turn the girl
Roll the girl with a half sashay . . . pass thru
Turn back . . . star thru . . . veer left
Ferris wheel . . . zoom
Right and left thru in middle . . . star thru
Pass thru . . . separate go round one
Line of four . . . star thru
In the middle right and left thru
Pass thru . . . circle four . . . line of four
Pass thru . . . bend it again . . . star thru
Veer left . . . veer right . . . back to back
Same girl California twirl
Right and left thru . . . star thru
Reverse flutter . . . right and left thru
Star thru . . . pass thru . . . left allemande
Right and left grand . . . promenade home

Four ladies chain across
Four ladies chain three quarters
Sides star thru . . . same girl California twirl
Everybody right and left thru
Square thru three quarters . . . allemande left
Right and left grand . . . promenade home
Bow to the partner . . . corner too

Mainstream Program, Band 5

by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
Head two couples square thru four
Do sa do outside two . . . make your wave
Swing thru . . . spin the top
Right and left thru . . . star thru
Dive into the center
Centers square thru three quarters
Say hello corner . . . left allemande
Grand right and left . . . promenade home

Sides move up and back . . . star thru
Everybody double pass thru . . . centers in
Cast off three quarters . . . star thru
Zoom . . . new centers
Square thru three quarters
Say hello corner . . . left allemande
Grand right and left . . . meet your honey
You should be home

Heads touch one quarter
Centers walk and dodge
Touch one quarter again
Everybody walk and dodge . . . California twirl
Right and left thru . . . pass thru
Bend the line . . . slide thru
Square thru three quarters round
Say hello corner . . . allemande left
Grand right and left . . . promenade home

Sides up and back . . . square thru four
Do sa do outside two . . . make your wave
Spin chain thru . . . boys run around that girl
Boys circulate . . . girls trade in the middle
Bend the line . . . right and left thru
Flutterwheel . . . star thru . . . veer left
Couples circulate . . . wheel and deal
Star thru . . . reverse your flutterwheel
Right and left thru
Square thru three quarters round
Courtesy turn
Ladies lead to a Dixie style
Girls trade . . . boys trade in the middle
Left allemande . . . grand right and left
Promenade home

Sides star thru . . . same two do a U turn back
Same sexes touch a quarter . . . make a wave
Centers trade . . . all boys run right
Right and left thru . . . star thru . . . veer left
Ferris wheel . . . everybody double pass thru
Just leaders California twirl . . . do sa do
Catch an ocean wave right here
Spin chain thru . . . boys run around your girl
Bend that line . . . star thru . . . pass thru
Make a U turn back . . . grand right and left
Meet your lady get her right back home
Bow to your partner . . . corners too

Plus Program, Band 5

by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
Allemande left with the corner
All eight spin the top
All eight spin the top
Grand right and left . . . promenade home

Heads square thru four . . . touch a quarter

Follow your neighbor and spread
Relay the deucey . . . swing thru
Boys run around the girl . . . ladies hinge
Diamond circulate . . . flip the diamond
Ladies trade . . . swing thru . . . boys run
Half tag . . . trade and roll to face
Step to a wave . . . take a peek
Trade the wave . . . left allemande
Grand right and left . . . promenade home

Sides lead right . . . circle up four
Make a line of four . . . pass thru
Chase right . . . boys run around the girl
Touch one quarter . . . coordinate
Bend the line . . . star thru
Dive into the center . . . zoom
New centers right and left thru
Square thru but on the third hand
Start a Dixie grand . . . left allemande
Promenade home

Head couples pass the ocean
Catch your wave . . . ping pong circulate
Centers extend your tag . . . make a wave
Explode your wave . . . chase right
Boys run around that girl . . . load the boat
Meet those two . . . join both hands
Single circle halfway . . . pass thru
Grand right and left . . . promenade

Side two couples star thru . . . pass thru
Spin chain the gears . . . swing thru
Boys trade . . . boys run to right
Bend the line . . . touch one quarter
Triple scoot . . . all boys run right
Right and left thru . . . veer left
Couples hinge . . . triple trade
Couples hinge . . . boys circulate
Girls trade . . . crossfire
Trade and roll to face
Slide thru . . . left allemande
Grand right and left . . . promenade
Walk all around that corner
Seesaw the pretty little law
Allemande . . . bow to your honey

A-1 Program, Band 5
by Beryl Main, Golden, Colorado

Bow to the partner . . . corner too
Heads wheel thru . . . circle up four
Line of four . . . star thru . . . pass thru
Right roll to a wave . . . acey deucey
Boys run around the girls . . . bend the line
Star thru . . . veer left . . . ladies hinge
Diamond circulate . . . six by two acey deucey
Flip your diamond . . . boy run around the girl
Pass thru . . . ends bend . . . box the gnat

Split square thru four . . . trade by
Touch a quarter . . . scoot back
Walk and dodge . . . partner trade
Pass the ocean . . . explode the wave
Explode the line . . . step and slide
Peel off . . . pass thru . . . make a U turn back
Star thru . . . veer left
Crossover circulate . . . turn and deal
Touch a quarter . . . scoot back
Boy run around the girl
Everybody square thru three quarters
Courtesy turn
Roll that girl away . . . right and left grand
Promenade home . . . heads wheel thru
Circle up four . . . line of four
Pass thru . . . wheel and deal
Double pass thru
First couple do a cross cloverleaf
Second couple do a partner trade
Same four square thru four
Everybody pass thru . . . crossclover and
Touch a quarter in the middle
Walk and dodge in the middle
Touch a quarter with outside two
Scoot back . . . walk and dodge . . . chase right
Single hinge . . . fan the top
Grand swing thru . . . single hinge
Triple scoot . . . triple scoot
Boys run around the girls
Right and left thru . . . star thru . . . pass thru
Partner trade and roll
Grand right and left . . . promenade home

Heads do a curley cross . . . arky star thru
Pass thru . . . wheel and deal . . . spread
All do a half breed thru . . . pass thru
Partner trade . . . star thru . . . veer left
All tag the line . . . face left
Cast a shadow . . . boys trade . . . boys run
Bend the line . . . star thru . . . dive thru
Pass thru . . . allemande left . . . promenade
When you get there . . . bow to the partner

SINGING CALLS

NEW MOON OVER MY SHOULDERS

By Elmer Sheffield, Tallahassee, Florida

Record: **ESP # 125**, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw your own
Men star by the right around you go
Put an arm around your maid
And star promenade
The girls roll back and allemande left
Then weave around the ring

You promised with a new moon
You'd be coming back to stay
Swing your girl around
And promenade that way
There's a new moon over my shoulder
And an old love still in my heart

FIGURE:

Head two couples promenade halfway around
Lead to right and do a do sa do
Swing thru tonight those boys run right
Bend the line and do a right and left thru
Flutterwheel across sweep one quarter more
Pass thru swing corner promenade the floor
There's a new moon over my shoulder
And an old love still in my heart

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

SCHATZIE

By Johnnie Wykoff, Houston, Texas

Record: **Blue Star # 2260**. Flip Instrumental with
Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

.....

..... reverse

.....

..... circle left

You are my schatzie I said my sweetheart
Allemande your corner promenade your own
You are my sweetheart I said my schatzie
You are the only sweetheart of my dreams

FIGURE:

Four ladies chain get across the ring
Heads square thru four hands in time
Make a right hand star turn it once around
Exactly once girls turn back
Do sa do around now swing thru
Let the boys trade turn her by the right
A full turn and promenade

You are my sweetheart I said my schatzie
You are the only sweetheart of my dreams

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

SWEET COUNTRY MUSIC

By Jerry Haag, Pharr, Texas

Record: **Chaparral # 210**, Flip Instrumental with
Jerry Haag

OPENER ENDING

Four ladies promenade once around the ring
Come on back and swing with your man
Join hands circle left
Go walking around the ring
Allemande left your corner weave the ring
We're singing sweet country music

Do sa do your girl and promenade
Sweet country music and breathe in
That good ole mountain air

MIDDLE BREAK:

Sides face grand square
May the circle be unbroken
By and by Lord by and by
There's a better home a waitin' in the sky Lord
In the sky circle left sweet country music
Allemande left come back and promenade
Sweet country music
Just breathin' that good ole mountain air

FIGURE:

Head two couples
Promenade halfway around the ring
Down the middle square thru four
Get all four then
Right and left thru turn the girl my friend
Veer left couples circulate
Half tag face right and then
Allemande left come back and promenade
Sweet country music just a breathin'
That good ole mountain air

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

ATTITUDE ADJUSTMENT

By Darryl McMillan, Lynn Haven, Florida

Record: **Ranch House # 215**, Flip Instrumental
with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade you go
Once around the ring I said get back home
Swing there with your man join hands
Circle left gonna move it around the set
Allemande that corner weave the ring
It was an attitude adjustment
It'll work every time swing your lady go
Round and round promenade in time
The old boy jumped up and opened his mouth
She hit him on the head and
Straightened him out an attitude adjustment
It'll work every time

FIGURE:

Head couples promenade halfway
Walk in square thru go four
Come on it's four hands around and then
Swing thru with the outside two
Boys you trade and boys run right
Bend your line you pass the ocean
Then all eight circulate
Swing that corner go round and round
You promenade well she don't nag
And I won't beg we get along like I said
An attitude adjustment
It'll work everytime

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

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**CALLER
of the
MONTH**



Rick Hampton, Kingsburg, CA

DANCING AND TEACHING by definition is "the only way to go," according to Rick Hampton, an energetic, multi-faceted caller of the youthful, new breed, fast becoming known as top leaders in today's square dance activity. "It is the only way," he says, "that dancers will be able to benefit from one of Callerlab's major accomplishments, standardization of dancing programs across the world."

At 24, Rick is co-owner/producer of Fine Tune Records along with Jay Henderson. As a recording artist, he has already chalked up a winner with the number one Song Song Blue, and other releases include Common Man, Must Be Something About Me That She Loves, Snipe Romp and Tune Up. Music and electronics have always been of keen interest to Rick and so it would seem he has pursued a natural talent that has led to a most suitable niche. Rick's current schedule includes calling locally on a regular basis, touring state wide on weekends and working as a radio deejay in Fresno. His teaching accomplishments include graduating over 30 beginner classes and he is presently conducting his second callers school.

And do we stop here? Not at all. When Rick

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is not in the midst of the calling and teaching action, he is developing ideas to promote square dancing, working on sound design for dances and festivals and (as a hobby) remodeling the "Fine Van." On the homefront, this busy caller claims he also spends time romping with his dog, but somehow we cannot bring ourselves to repeat such a statement until it's confirmed by Nikki, the black Lab.

Rick and his wife, Lynn, (they've been married for five years) are presently looking forward to a number of special square dance events. This year there'll be a northern calling tour, a midwestern tour and also in the works for the Hamptons in 1985 is a sunny summer square dance cruise to Mexico . . . ¡Olé!

LETTERS, continued from page 3

not survive if we have to add APD to our syllabus. It's too bad Callerlab didn't relegate APD to the Advanced or Challenge level where it may be appropriate and bar it from Basic and Mainstream. I can only hope that Roundalab doesn't go APD as theirs is all we have left that can be called dancing. From a small club caller.

Tom Drinkwater
Spooner, Wisconsin

Dear Editor:

We have a complaint to make about the lack of indexing the round dance choreography in your magazine.

Paul Garver
Apache Junction, Arizona

Neither the rounds nor the actual square dances nor the record reviews are included in our Annual Index. It simply would take up too much space. The dances, both squares, rounds and contras, however, are included in our biennial Yearbooks.—Editor



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Dear Editor:

The article on "Dance for Liberty" under New Jersey (Round the World) in November omitted any mention of the hard work done by Frank and Betty Olier. Without the able direction of these chairpersons there would not have been a dance. They were great!

Ruth and Milton Wind
Cliffside Park, New Jersey

Dear Editor:

The time has come . . . You know the old saying. We are not active in as many square

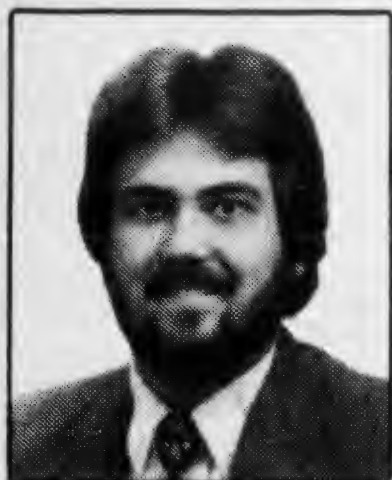
dance activities as we have been since 1949, though we still dance with our local club. We have decided to pass along our subscription to SQUARE DANCING to our granddaughter and her husband, who are now dancing. Here is our renewal but please address it to them.

Norman and Charline Flynn
Racine, Wisconsin

Nice to know that "the family" tradition — square dancing — is continuing.—Editor

Dear Editor:

Some time back we journeyed to a small



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town to dance. Some people arrived who had not danced in months. However, the caller (bless him) called several tips these people could dance. I know not every caller could do this. The caller's wife, knowing we were more accomplished dancers, came to us several times, half apologizing for the "low level dance." Yes, we could have danced many more basics than were called but we came to dance with friends and dance we did — and so did everyone else. It was a fun evening.

Jo Clinefelter, Lincoln, Nebraska.

Dear Editor:

It's time to renew. I don't want to miss an issue, so am getting this into the mail right away. Surely enjoy the magazine and wouldn't be without it.

Bob Linder
Plainville, Kansas

Dear Editor:

I eagerly look forward to each month of **SQUARE DANCING**. First, it's the Fashion Feature; then Ladies on the Square. . . . I do wish our Canadian dollar was a little higher

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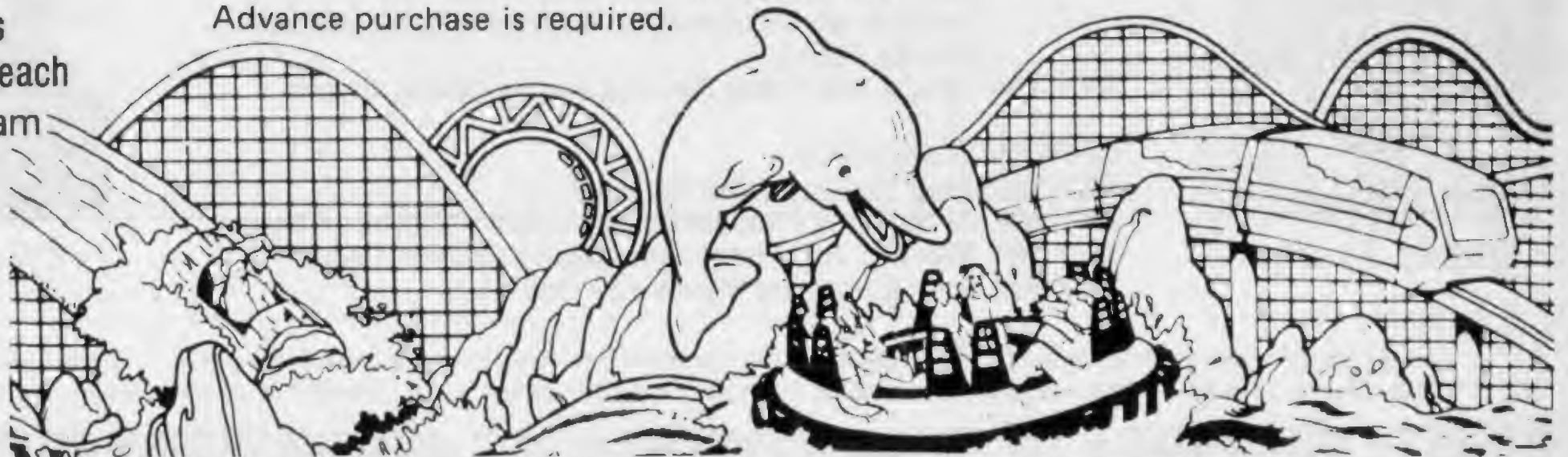
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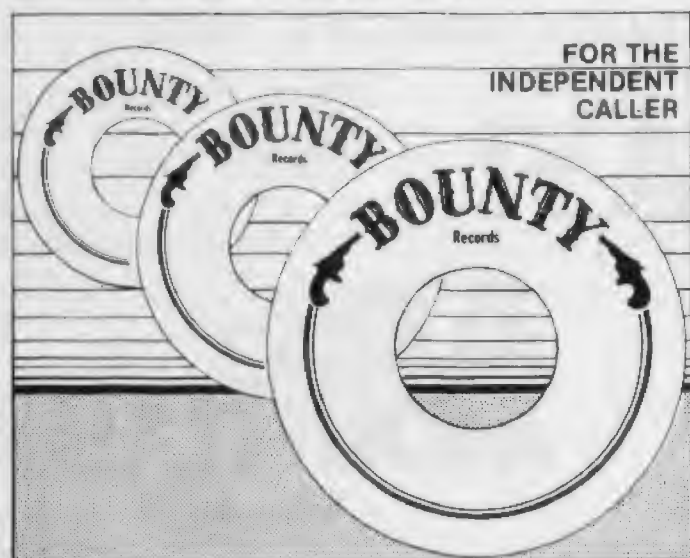
and that customs weren't so sticky and expensive. We could take better advantage of your advertised merchandise. We have so few stores here. Whenever we vacation in the States we pick up square dance "goodies."

Florence Mason
Emsdale, Ontario

Dear Editor:

How come now that the rest of the world is fitness conscious, square dance callers have almost forgotten good old hot hash? My brain sits at a desk being challenged all day. My

square dance recreation used to provide my body with a challenge, while the peppy music and enthusiastic calling inspired me to keep my stiff old bones and muscles moving. My favorite hobby now, sometimes, leaves me feeling like an overloaded computer chip. I really don't want to spend my square dance time learning all that clever terminology to walk around the floor in the same old circles and squares (sometimes to music). I've been learning to dance for 14 years. Please, some caller, somewhere, create a club for me, a club



Tom Perry



Josh Frank



Bob Kuss



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to put spring in the step and get the vitals working so the brain can function behind the desk, where it must. Anyone for the Square-a-cisers? I'd like to be a charter member.

Richard and Martha Smallwood
Dallas, Georgia

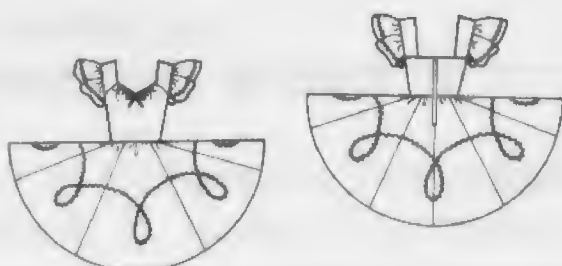
Dear Editor:

We have been traveling with a motorhome for 14 months, have danced in 25 States, visited 58 clubs and attended a few festivals and I have to say we haven't seen too many smooth dancers. Square dancing is a good rec-

reation and it is beautiful to watch when it is well done but how ridiculous it looks when middle-aged people act like teenagers bumping, clapping, kicking, etc. It is very disturbing to others who like to dance the proper way. Jon Jones of Arlington, Texas, is one caller we have seen who stresses timing; he always has one tip where he counts out the beats of the movements. More callers should do that in their clubs.

Jacqueline War
Kailua-Kona, Hawaii

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RECORDS, continued from page 47

old-time standard tune clearly with good enunciation. The moves kept the dancers going at all times. The Mainstream figures of this very rhythmic dance can be handled by all. Rating: ☆☆☆

MEXICAN JOE — Kalox 1299

Key: F & G Tempo: 132 Range: HD
 Caller: John Saunders LF

Synopsis: (Break) Allemande left Alamo style — balance out and in — swing thru forward two — balance again — swing thru two by two — turn thru — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru two by two — scoot back — all ladies trade — swing thru again — boys run right — half tag trade and roll — swing corner — promenade.

Comment: A nice lift by John on an old tune with adequate music and choreography that is nicely timed. Callers can probably have fun calling this. The trumpet lead is nice. Rating: ☆☆☆☆

NEW MOON OVER MY SHOULDER — ESP 125

Key: E Tempo: 128 Range: HB
 Caller: Elmer Sheffield LA

Synopsis: Complete call printed in Workshop.
Comment: A memorable melody due for recording. Elmer does a fine job of calling. A good choice for the middle of the evening. Very simple choreography with Mainstream moves. Music is above average. Rating: ☆☆☆☆

MONSTER MASH — Lamon 10109

Key: G Tempo: 130 Range: HF Sharp
 Caller: Bruce Williamson LD

Synopsis: (Break) Sides face grand square — four men promenade inside — swing at home — promenade (Figure) One and three square

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- FT-114 **There Must Be Something About Me That She Loves** by Rick
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- FT-110 **Love Sick Blues** — Jay

thru four hands — do sa do corner — curlique — scoot back — boys run — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: This release is a novelty release with lots of sound effects. Not much figure to work on but very appropriate for Halloween. Callers may wish to listen to see if they want one for their case. Rating: ☆☆☆

ONCE IN A LIFETIME THING — Ponderosa 009
Key: G **Tempo: 132** **Range: HB**
Caller: Johnny Kozol **LD**
Synopsis: (Break) Circle left — left allemande —

do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — in middle pass the ocean — extend — swing thru — girls fold — boys peel off — girls trade — linear cycle — square thru three quarters — swing — promenade (Alternate figure) Heads promenade halfway — lead right do sa do — swing thru — boys run — bend the line — right and left thru — pass the ocean — girls trade — boys trade — pass thru — swing — promenade.

Comment: A quick moving dance. Callers will have to work some on word metering to get movements in properly. The choreography

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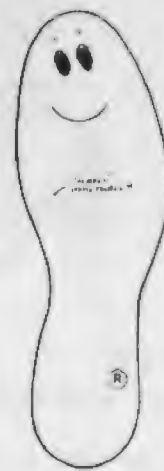
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has enough movements to interest all and the music is above average. Johnny does a nice job. Rating: ☆☆☆

bend your line — right and left thru — send her Dixie style — boys cross fold — swing — promenade.

RUNNING ON LOVE — Dynamic 1
Key: G Tempo: 134 Range: HB
Caller: Bill Everhart LD
Synopsis: (Intro) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Break & end) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys trade — boys run right —

Comment: A quick moving dance that is well recorded for clarity. The figure offers a Dixie style and cross fold for dance movements. Music offers rock-like beat. Welcome Dynamic to the recording field. Rating: ☆☆☆

SIDE BY SIDE — Mountain 38
Key: A Tempo: 132 Range: HB
Caller: Mark Clausing LA
Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway

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—circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads lead to right — veer to left — bend the line — right and left thru — touch one quarter — coordinate — move up bend the line — right and left thru — slide thru — touch one quarter — scoot back — scoot back again — swing corner — promenade.

Comment: A very quick moving dance with lots of action. Mark often carries the harmony part instead of carrying the melody which is an interesting change. A good tune but this reviewer and the dancers preferred the melody be carried — just a personal reaction. Mark



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does a nice job.

Rating: ☆☆☆

I'M SATISFIED WITH YOU — Chaparral 316

**Key: C Tempo: 128 Range: HC
Caller: Gary Shoemake LC**

Synopsis: (Break) Circle — left allemande — do sa do own — men star left — turn partner by right — left allemande — swing own — promenade (Figure) Heads square thru four hands — meet outside two and right and left thru — spin chain thru — boys move across all the way — boys run right — bend the line — star thru — pass thru — swing — promenade.

Comment: A fine instrumental with good musical



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offering. A tune all callers can handle effectively. The most difficult move is spin chain thru. The dancers enjoyed the overall action and sound. Rating: ☆☆☆☆

GUESS IT NEVER HURTS — ESP 126

Key: E **Tempo: 128** **Range: HB**
Caller: Elmer Sheffield **LC Sharp**

Synopsis: (Break) Heads in grand parade (Figure) Heads square thru — corner do sa do — spin chain thru — girls circulate two times around — left allemande — walk by one — swing the next — promenade.

Comment: The music of this ballad type call is average and the release is nicely recorded. Elmer uses a grand parade. Rating: ☆☆☆

SCHATZE — Blue Star 2260

Key: E Flat **Tempo: 130** **Range: HC**
Caller: Johnnie Wykoff **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: You'll feel like you are dancing in Germany with the polka bands when you hear this. Music provides a nice change of pace. The movements are smooth and the release is just different enough to add to your collection. Rating: ☆☆☆☆

EASY LOVIN' — Prairie 1072

Key: F **Tempo: 128** **Range: HC**
Caller: Singin' Sam Mitchell **LC**

Synopsis: (Break) Circle left — allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel — sweep a quarter — double pass thru — track II — swing thru — boys trade — swing corner — promenade.

Comment: A ballad type nicely called by Sam. The choreography worked well and dancers

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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executed it smoothly. Music is above average. There's an overall good feeling to this release. Rating: ☆☆☆☆

GIVE ME ONE MORE CHANCE — Mountain 41
Key: D Tempo: 128 Range: HA
Caller: Tom Trainor LG

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads square thru four — corner do sa do — swing thru — men run right — chain down the line — right and left thru — square thru three — swing corner — promenade.

Comment: Tom does a nice job of calling this rhythmic dance to above average music. Lots of words to get in on the opener, break and ending and dancers enjoyed them. Figure is average. Instrumental could be used for patter but voices are included. Rating: ☆☆☆☆

NEW RIVER TRAIN — JoPat 602
Key: C & D Tempo: 130 Range: HD
Caller: Mark Patterson LC

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads promenade half-way — sides right and left thru — flutterwheel

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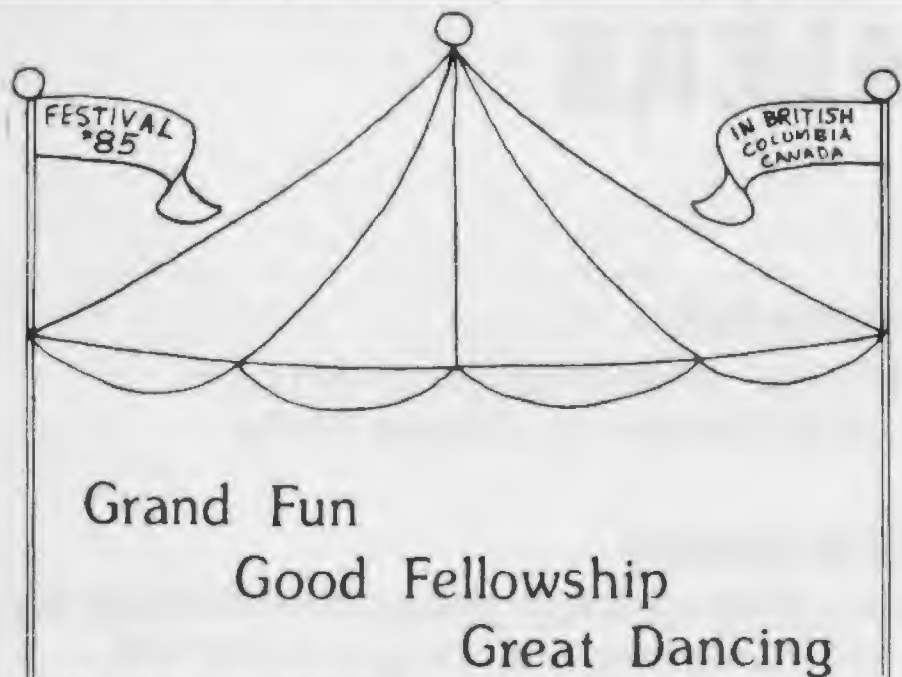
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across — sweep one quarter more — pass
thru — do sa do — eight chain four — swing
corner — promenade.

Comment: A nice job of calling to this musical
favorite. The dance movements are all Main-
stream and the music average. Offers good
banjo pickin'. Rating: ☆☆☆☆

ONE SIDED LOVE AFFAIR — Lazy Eight 24
Key: A & B Flat Tempo: 128

Range: HC Sharp
LA

Caller: J.N. Beard

Synopsis: (Break) Circle left — Walk around
corner — see saw own — left allemande —
weave ring — swing — promenade (Figure)
head two couples promenade halfway —
square thru four hands — spin the top — girls
fold — peel the top — pass thru — trade by —
swing corner — promenade.

Comment: A rhythmic release with a strong beat.
The dance offered a peel the top that worked
nicely. The melody line is not difficult to han-
dle. The hesitation used at times will have to
be noted by callers. Rating: ☆☆☆

JUMBALYA — Chaparral 410

Key: G Tempo: 128 Range: HC
LC

Caller: Beryl Main
Synopsis: (Break) Four ladies promenade —
swing at home — join hands circle left — left
allemande — weave ring — do sa do — prom-
enade (Figure) Heads promenade halfway —
down middle star thru — right and left thru —
pass thru — touch a quarter — scoot back —
boys run — star thru — pass thru — trade by
— swing corner — left allemande —
promenade.

Comment: The music is good as usual on
Chaparral and the figure offers nothing more
difficult than a scoot back. This tune was due
for a reissue, but this reviewer is confused on a
minor issue. Is it Jumbalya or Jambalaya as it
was? Rating: ☆☆☆☆



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HAVE A HAPPY TIME — Top 25369

Key: F Tempo: 136

Range: HC

Caller: Julia

LC

Synopsis: (Intro & end) Sides face grand spin — (Middle break) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — meet corner curlique — follow your neighbor and spread — recycle — sweep one quarter more — curlique — triple scoot — boys run right — swing corner — promenade her.

Comment: The dance moves quite fast with plenty of figure action using follow your neigh-

bor and spread and triple scoot. Dancers enjoyed the different moves but had different vote reactions. Grand spin was also offered. Rating: ☆☆☆

I MAY BE USED BUT I'M NOT USED UP — Blue Star 2259

Key: G

Tempo: 130

Range: HC

Caller: Andy Petrere

LC

Synopsis: (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — lead to right — veer to left — couples circulate — bend the line — load the boat —

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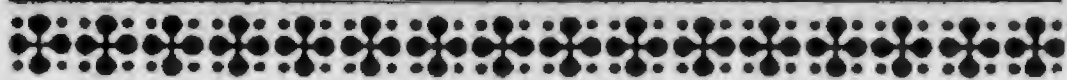
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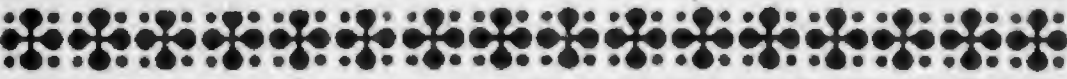
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square thru three hands — swing corner —
promenade.

Comment: An unusual title that could apply to
many people. Music is good. The figure offers
load the boat and is well timed. An OK re-
lease. Rating: ☆☆☆☆

into middle right and left thru — square thru
four hands — meet sides right and left thru —
swing thru — boys run right — half tag —
swing — promenade.

Comment: This country tune recorded for
square dancing has a relaxed rhythm. The
harmony is enjoyable. Figure is fairly good. An
easy tune to call. Rating: ☆☆☆

CHASE EACH OTHER AROUND THE ROOM TONIGHT — Bogan 1353

Key: B Flat **Tempo:** 128 **Range:** HB Flat
Callers: Tommy White & David Davis LA

Synopsis: (Break) Sides face grand square —
four ladies chain — chain back — roll prome-
nade (Figure) Heads promenade halfway —

I CAN TELL BY THE WAY YOU DANCE — Ranch House 703

Key: C **Tempo:** 130 **Range:** HA
Caller: Keith Rippetto LG

Please see **RECORDS**, page 80



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JULY 23 - 27



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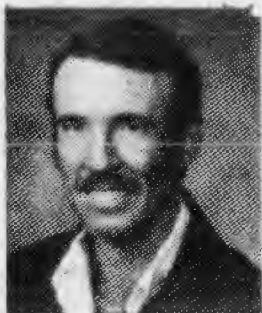


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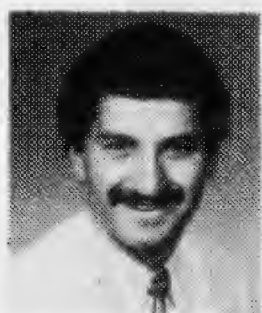
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AUGUST 13 - 16

AUGUST 16 & 17



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Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — walk in square thru four hands — right and left thru — veer to left — couples circulate — chain down the line — square thru three quarters — swing corner — promenade.

Comment: Good instrumental music with a melody line that is average. Harmony parts help in making this record above average. The choreography is Mainstream with a chain down the line.
Rating: ☆☆☆

WATERLOO — Dance Ranch 683

Key: F **Tempo: 128** **Range: HD**
Caller: Sheldon Kolb **LC**

Synopsis: (Break) Sides face grand square — circle left — allemande corner — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — swing thru — spin the top — right and left thru — flutterwheel straight across — sweep one quarter more — swing corner — promenade.

Comment: An interesting introduction to a fairly patriotic tune. The figure works well enough and the novel words are very fitting. Music is above average. Callers will have to determine

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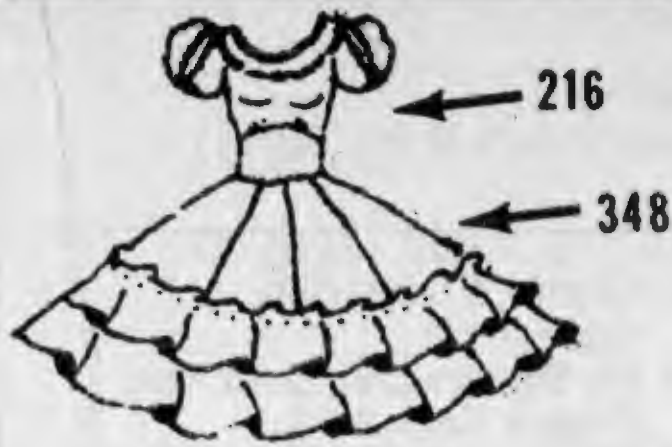
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their needs on this release. Rating: ☆☆☆

Mainstream figure was most danceable.

Rating: ☆☆☆

COUNTRY SIDE — Desert 17

**Key: E & B Tempo: 132 Range: HC Sharp
Caller: Troy Ray LF Sharp**

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads promenade halfway — square thru — spin chain thru — girls circulate — boys run right — tag your line — lady go left — men go right — swing — promenade.

Comment: The vocal is well done by Troy. Callers should consider the word-metering. Music is average and the dancers felt the

WHERE'S THE DRESS? — Chicago Country 7

**Key: B & C Tempo: 132 Range: HC Sharp
Callers: Jack Berg & Bob Poyner LB**

Synopsis: (Break) Grand spin (Figure) Promenade halfway — into middle right and left thru — square thru four — pass thru — allemande left — weave ring.

Comment: A fine piece of music to a very novel tune taking off on the Boy George vocalist. There is a lot of memory work to be considered. The additional information submitted as

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a skit may be worth listening to, it depends how much the caller wants to work.

Rating: ☆☆☆

IF YOU'RE GONNA PLAY IN TEXAS —
Chaparral 703

Key: G Tempo: 130 Range: HG
Caller: Marshall Flippo LD

Synopsis: (Intro & end) Weave the ring — swing partner — promenade — do sa do (Break) Circle left — allemande left — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right

and left thru — swing thru — boys run right — half tag — swing corner — promenade.

Comment: This tune offers a great feeling of traditional square dance music with good fiddle action. Multi-words are handled nicely. The Mainstream figure is average. A rather fun dance that dancers enjoyed. Rating: ☆☆☆☆

BRING ON THE SUNSHINE — Ocean 10

Key: C Tempo: 130 Range: HC
Caller: John Litzenberger LG

Synopsis: (Break) Head ladies center teacup chain — circle left — left allemande — swing — promenade (Figure Mainstream) Sides

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Comment: Average music with strong beat. Words seemed rushed in some places. Figure choreography offers a Mainstream and Plus

dance using a diamond circulate. Callers may want to take a listen. Rating: ☆☆☆

SWEET COUNTRY MUSIC — Chaparral 210
Key: F, G & A Tempo: 128 Range: HE
Caller: Jerry Haag LD

Synopsis: Complete call printed in Workshop.
Comment: A tune that can be called by most callers. The figure offers a half tag as the most difficult move in the Mainstream choreography. The break offers "May The Circle Be Unbroken" that really adds to the release and it can be used by callers for harmony parts. Key changes offer excitement. Rating: ☆☆☆

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I DON'T KNOW A THING ABOUT LOVE — Mountain 42

**Key: A Tempo: 128 Range: HC Sharp
Caller: Phil Kozlowski LA**

Synopsis: (Break) Heads ready grand parade
(Figure) Heads promenade halfway — down
middle right and left thru — flutterwheel
across — sweep a quarter more — pass thru
— do sa do — eight chain four — swing corner
— promenade (Alternate figure) Heads slide
thru — square thru three — do sa do — make
wave — scoot back — scoot back again —
linear cycle — hinge and fold — pass the
ocean — scoot back — swing corner —

promenade.

Comment: This tune is well called and the mel-
ody is nice for a middle of the evening dance.
Music is average. Choreography is very ample.
Compliments to Mountain Recordings on
their new record sleeves. Rating: ☆☆☆☆

SHOW BOAT GAMBLER — Kalox 1298

**Key: E Tempo: 126 Range: HC Sharp
Caller: Billy Lewis LE**

Synopsis: (Break) Sides face grand square —
four men promenade inside — swing —
promenade (Figure) Heads promenade half-

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way — walk in square thru four — swing thru — spin the top — move up square thru four — trade by — swing — promenade corner.

Comment: Billy sounds great. The tune is not difficult and the choreography is quick moving in the Mainstream program. Music is average. Callers should be able to handle.

Rating: ☆☆☆☆

SO YOU WANNA BE A SQUARE DANCE CALLER — Dynamic 2

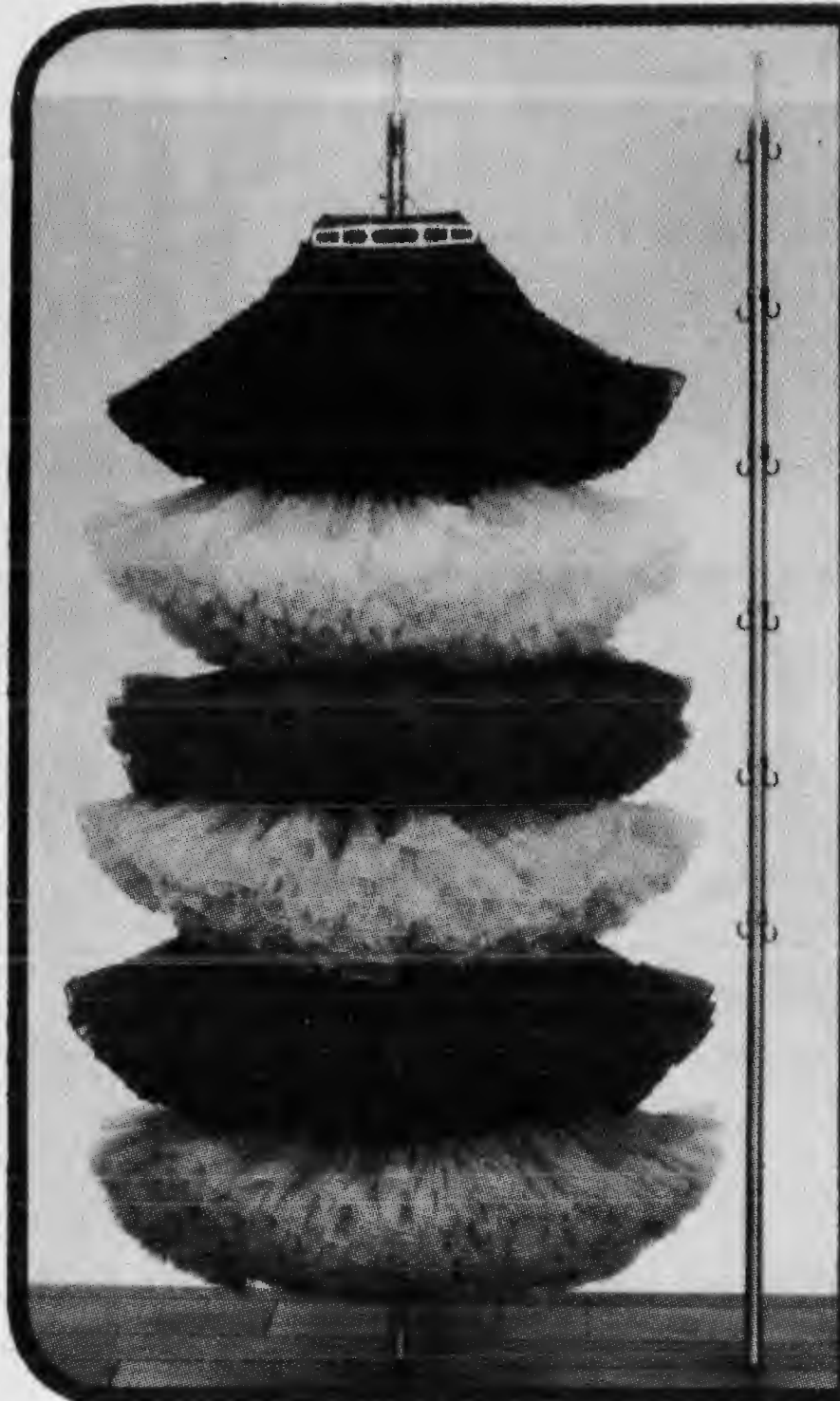
Key: E Minor **Tempo:** 116 **Range:** HD LD

Caller: Ron Everhart

Synopsis: (Break) Walk around corner — turn

partner by left — men star right — star promenade your girl — girls roll back — allemande left — weave ring — swing — promenade (Optional middle break) Heads face grand square — circle left — left allemande — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel in middle — sweep one quarter more — pass thru — relay the deucey — swing thru — boys trade — swing — promenade (Tag) Head ladies center tea cup chain.

Comment: A slow tempo with average music and a strong beat. The caller offers enough choreography variety for the average dancer.



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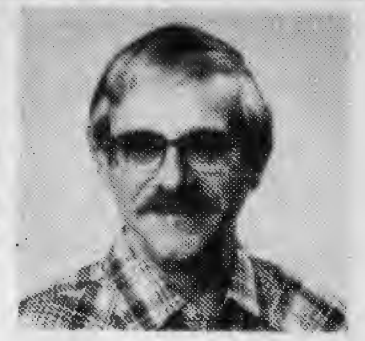


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Rating: ☆☆☆

Comment: A good established melody with fine musical background. Figure is average. A great tune for two part harmony. On the overall a far above average release. Rating: ☆☆☆☆

YOU DON'T CARE — BIG MAC 060

Key: G **Tempo: 130** **Range: HB**
Caller: Mac McCullar **LD**

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — into middle square thru four hands — right and left thru — veer to left — ferris wheel — centers square thru three quarters — swing — swing corner — promenade.

FLIP HOEDOWN

BONES — ESP 402

Key: G **Tempo: 128**

Caller: Paul Marcum

Comment: A fine instrumental with a strong beat. Paul calls Plus movements on flip side which is good for dancers. One of the better hoedowns this season. Rating: ☆☆☆☆

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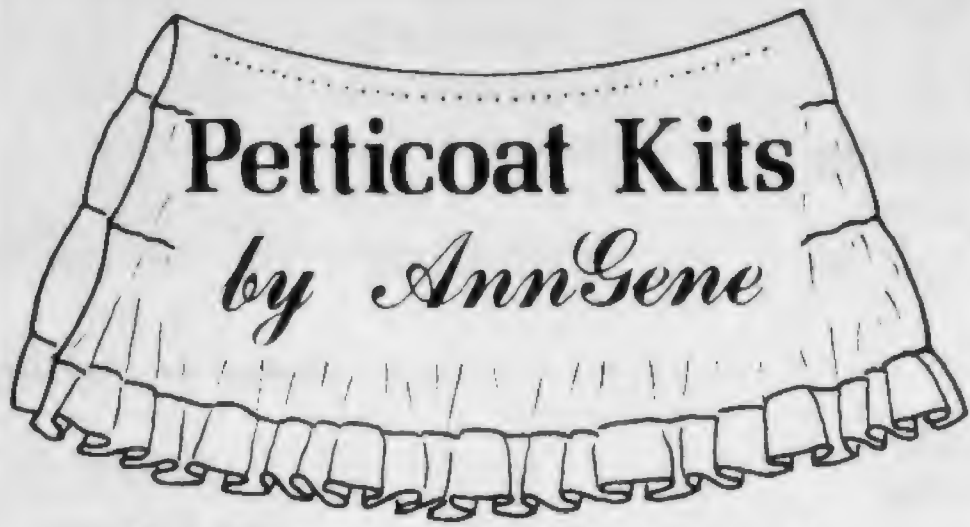
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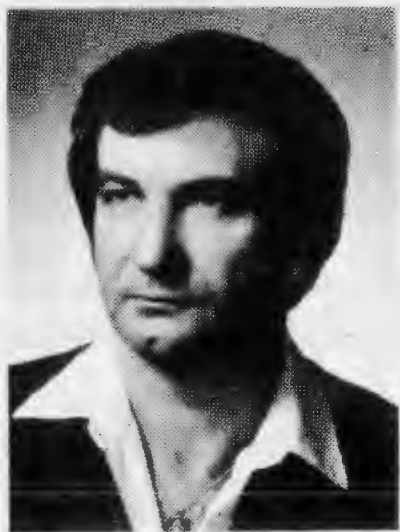
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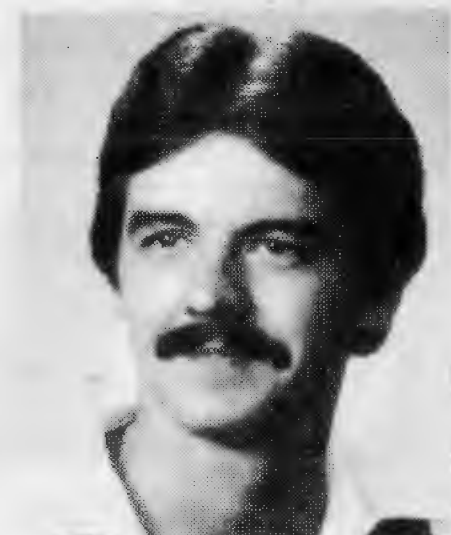
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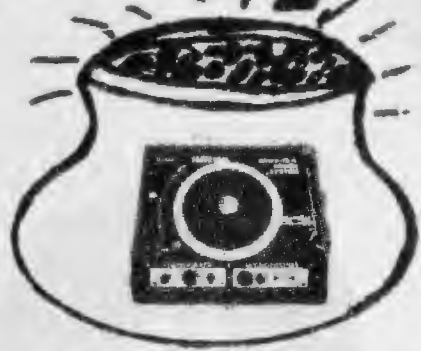
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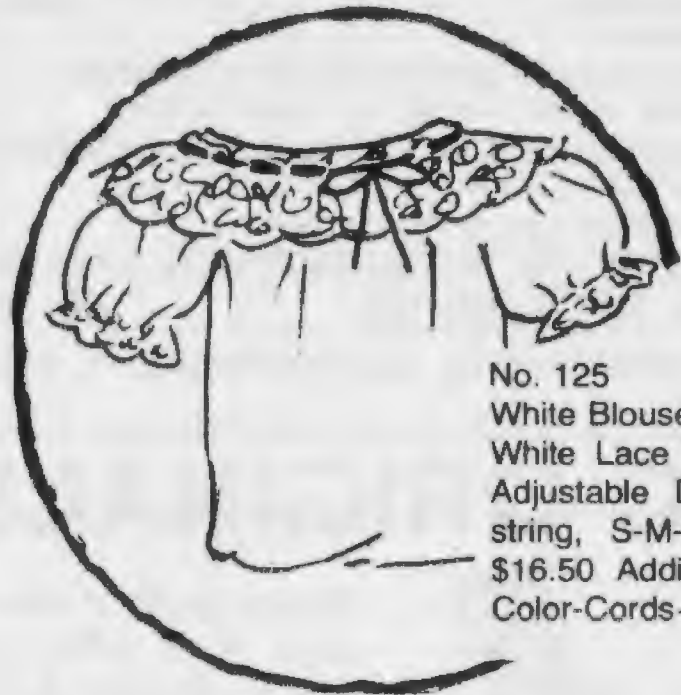
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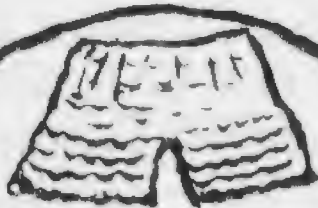
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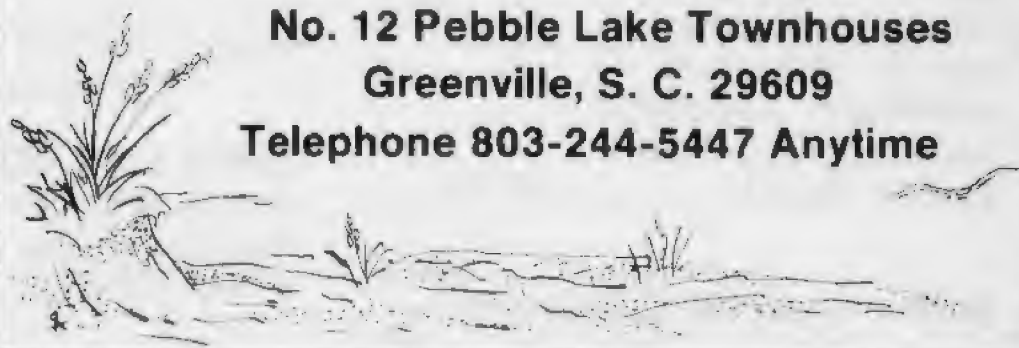
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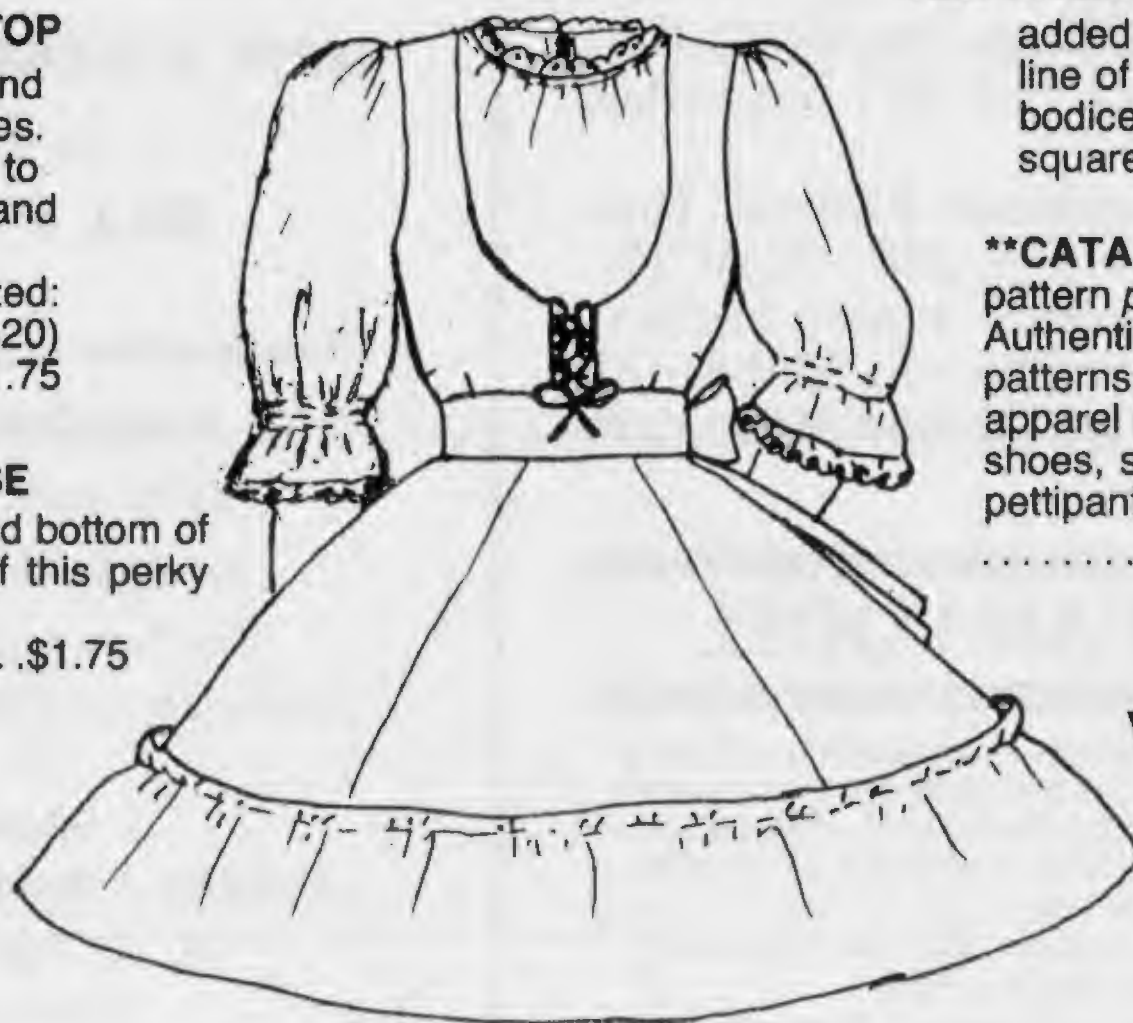
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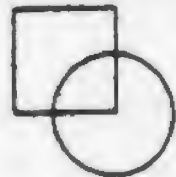
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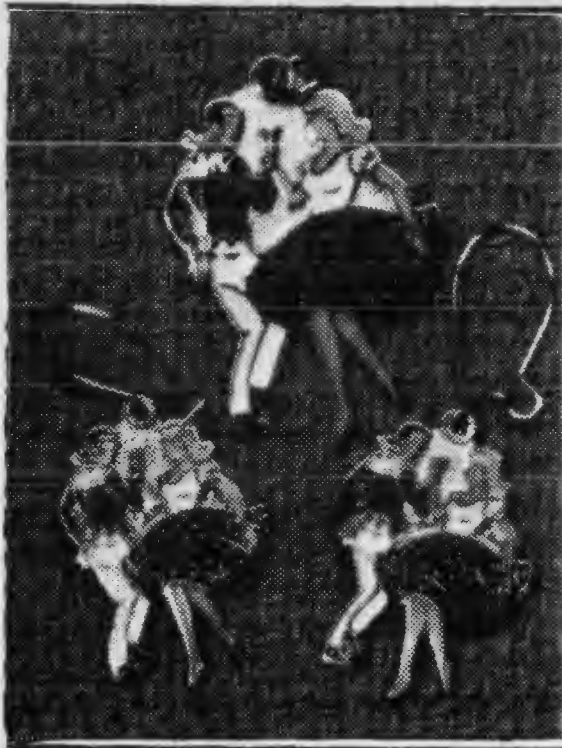
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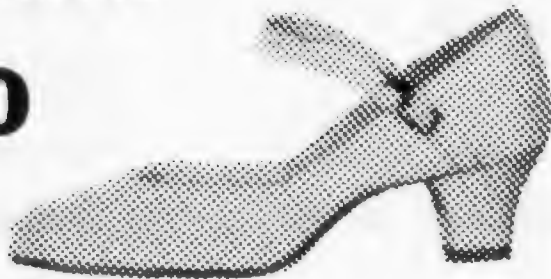
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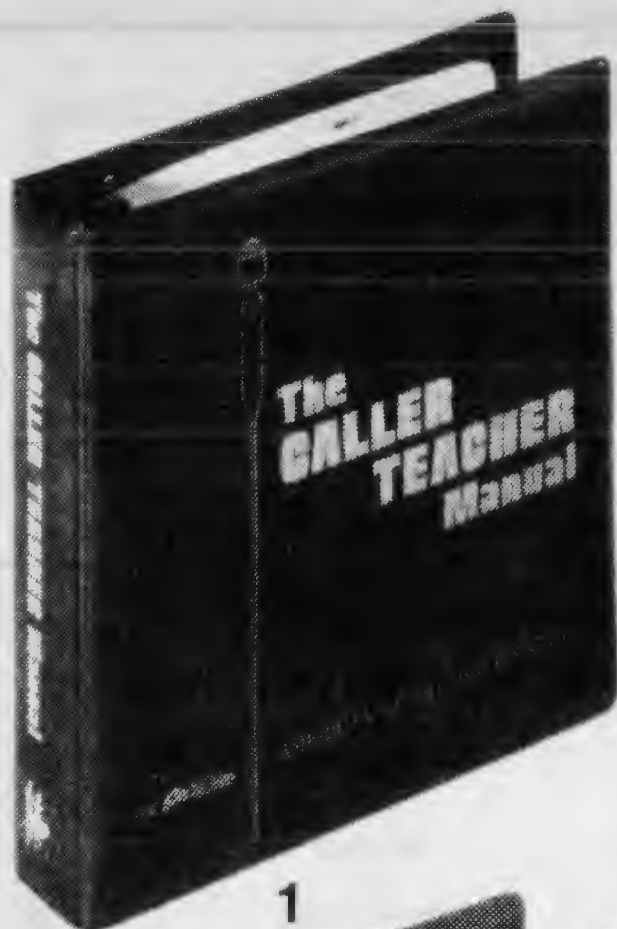
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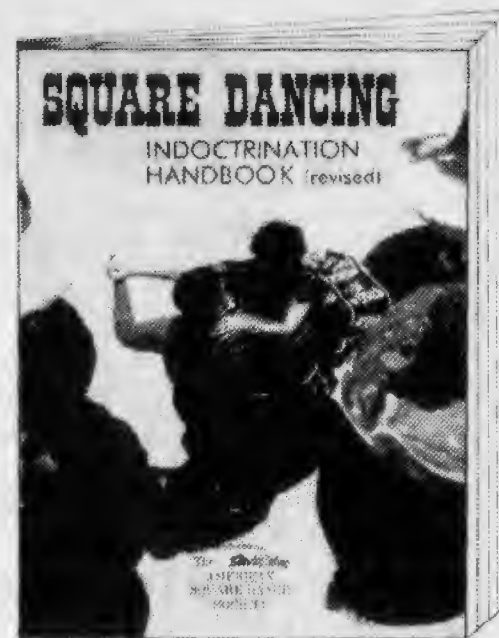
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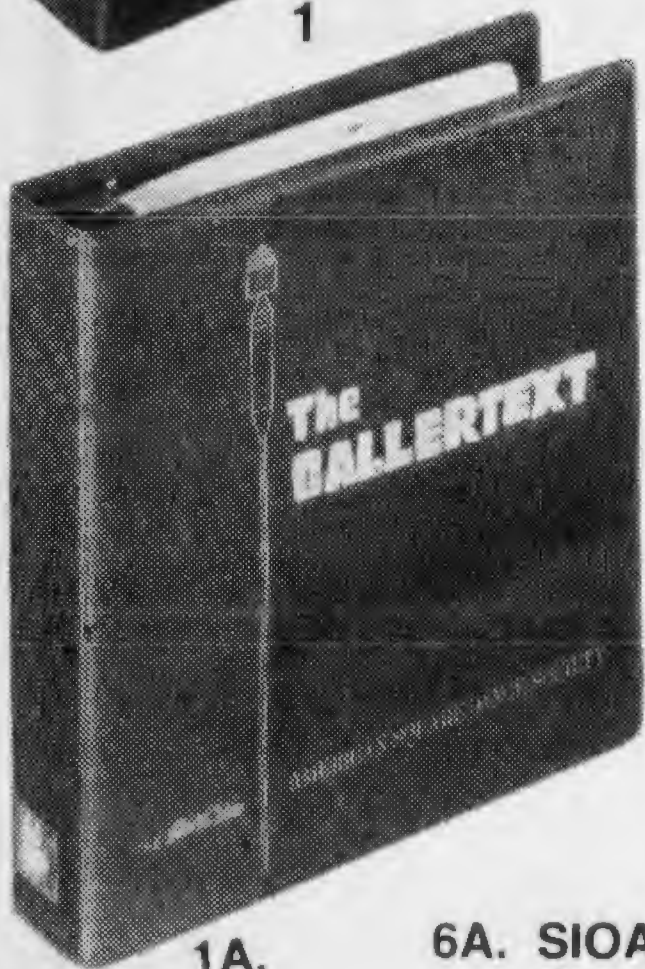


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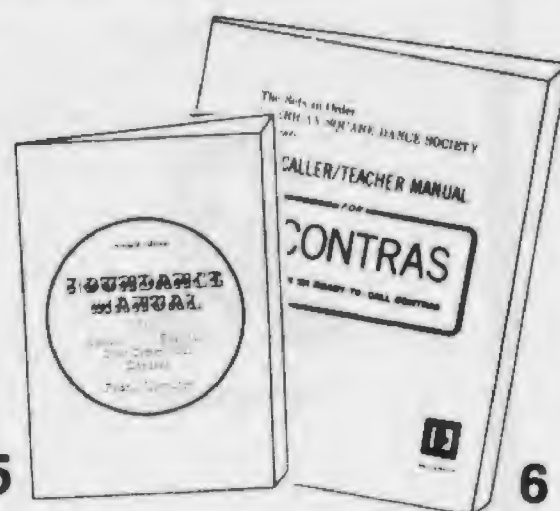


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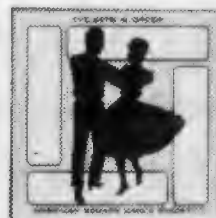
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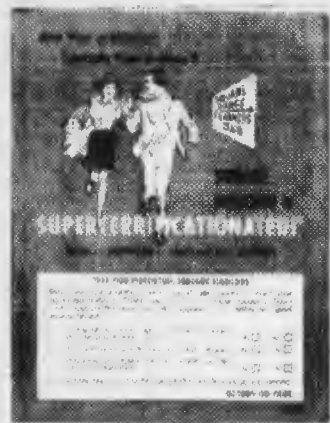
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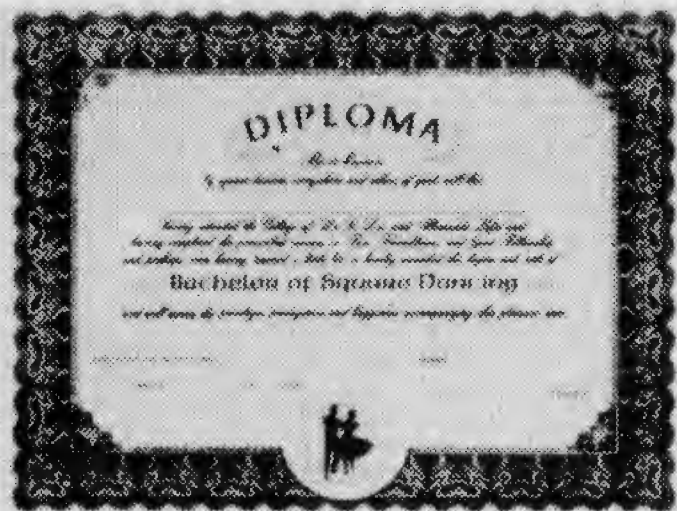
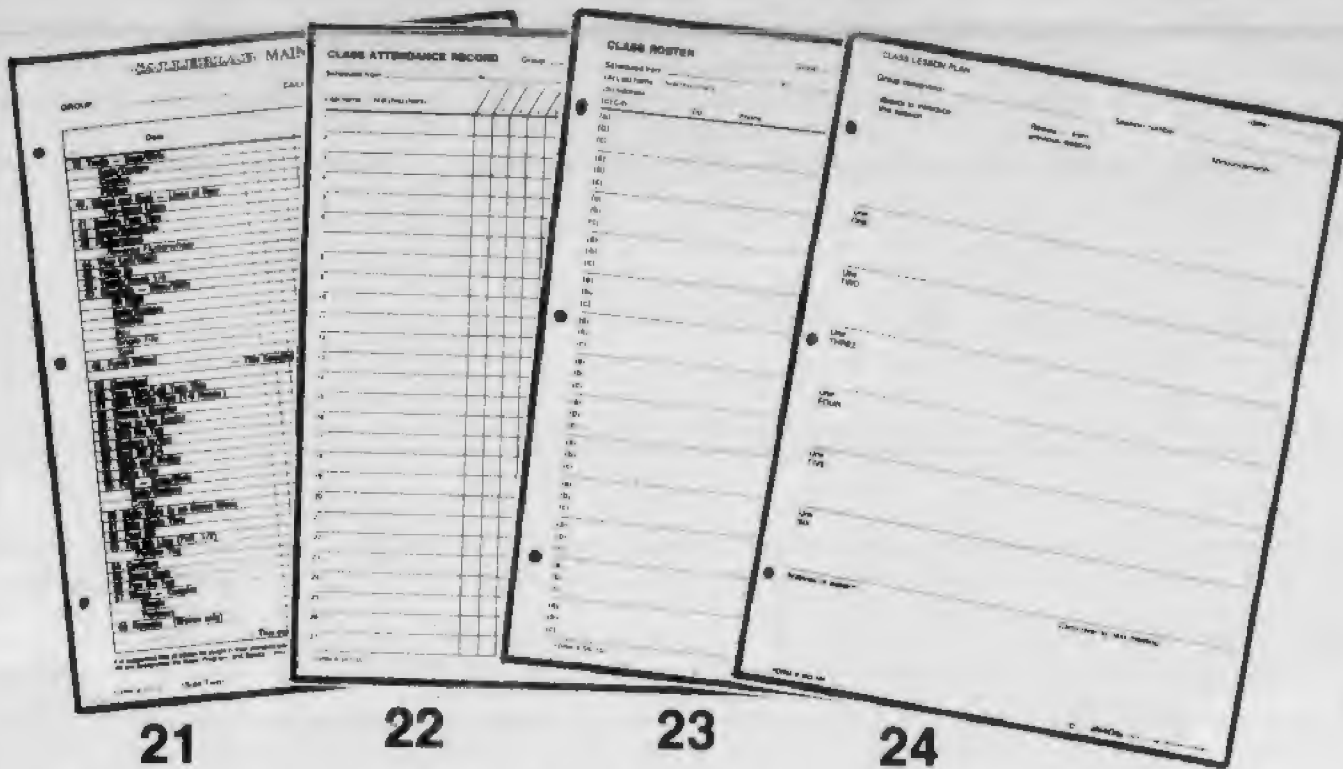
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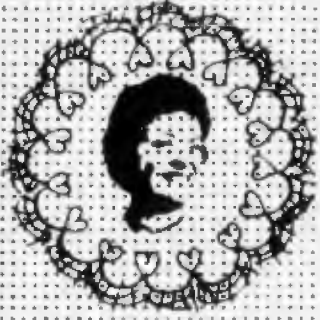


fashion
feature

Our February Models: Betty and Harmon Jorritsma, who join their talents both in round dancing and in sewing. This lovely dress was a team effort with Harmon making the skirt and Betty the bodice. For further details, please see Ladies on the Square in this magazine.

FASHIONS

BY NITA SMITH



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