

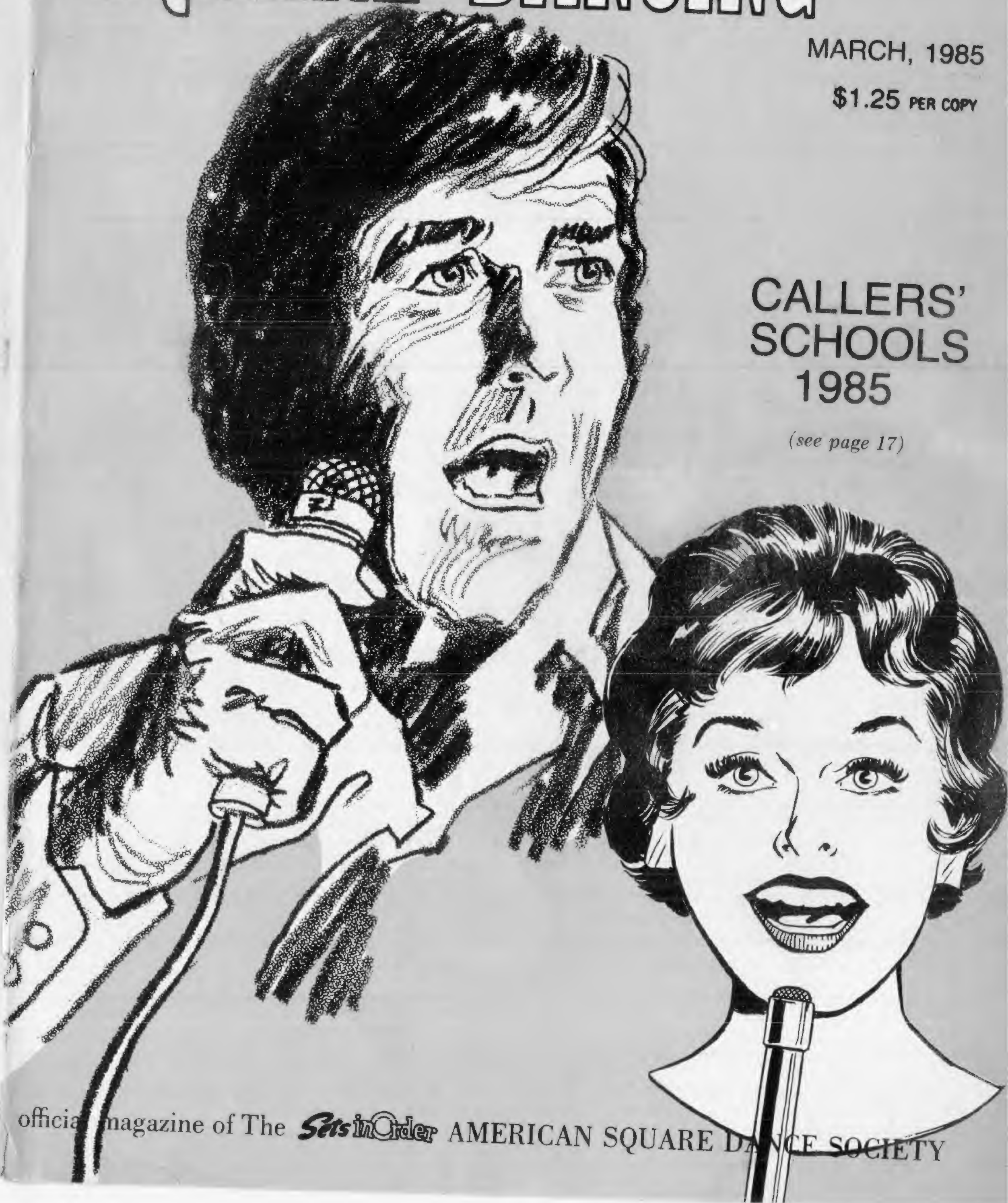
SQUARE DANCING

MARCH, 1985

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1985

(see page 17)



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

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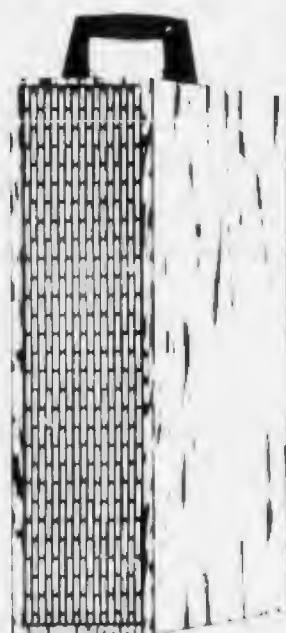
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FROM THE FLOOR

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:

Let me say a big Mahalo (thanks) for featuring me as your Caller of the Month for August. I really feel lucky to be able to call for such super people here on the Big Island and I'll tell you that its their friendship, enthusiasm and appreciation that keeps me coming back every day.

Buddy Weaver
Hilo, Hawaii

Dear Editor:

I have been square dancing since 1965. This year I got a license as a certified club-level caller and have been calling every week. **SQUARE DANCING** Magazine means a great deal for us living outside U.S. Workshop pages provide us with helpful information every month and On the Record pages are the

only reference material for us to look up in purchasing records. Premium Records enable us to understand the present situation in U.S.A. and to hear the calls of first-rate callers. They also help us choose hoedown records. I have already collected 21 LPs and 26 EPs and I can see how complex dancing has developed to be this past 10 years.

Shinichi Ichimura
Tokyo, Japan

Dear Editor:

Kudos to Jack Murtha and his Enterprises for the happy, toe-tickling records he is putting out that are traditional, simple and folk. And cheers for the One-Night-Stand series Hugh Macey is putting out, and for the exuberant, infectious fun dances that pour from those pious frauds, Jerry Helt and Bob Howell, like artesian wells.

Kirby Todd
Marseilles, Illinois

Dear Editor:

When I started dancing three years ago, I was told that people would be friendly. I found this to be so, but I also observed that the vast majority tend to be unwilling to help out. Most clubs have trouble getting officers. The association of the club I belong to had to fold for lack of officers. I do not know whether the dancers tend to be lazy or fear not being able

*Please see **LETTERS**, page 63*

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers

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DEADLINES: Two months prior to date of issue.

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Membership \$10.00 per year
includes a subscription to
the Official Magazine — **SQUARE DANCING**

Overseas: Add \$3.00 U.S. per year for postage.
Second Class postage paid at Los Angeles, CA
and at additional mailing offices.

POSTMASTER: Send address changes to

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

OFFICIAL PUBLICATION
OF



VOL. XXXVII-NO. 3

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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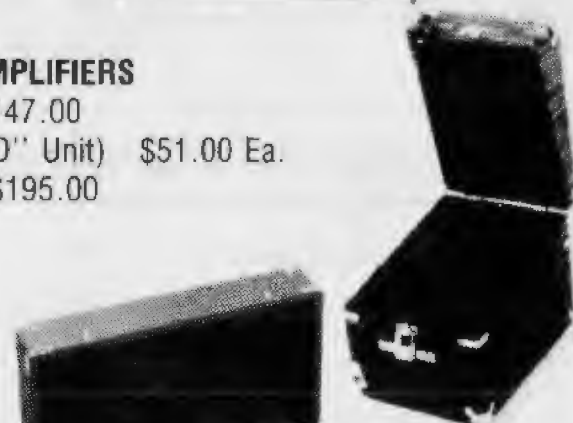
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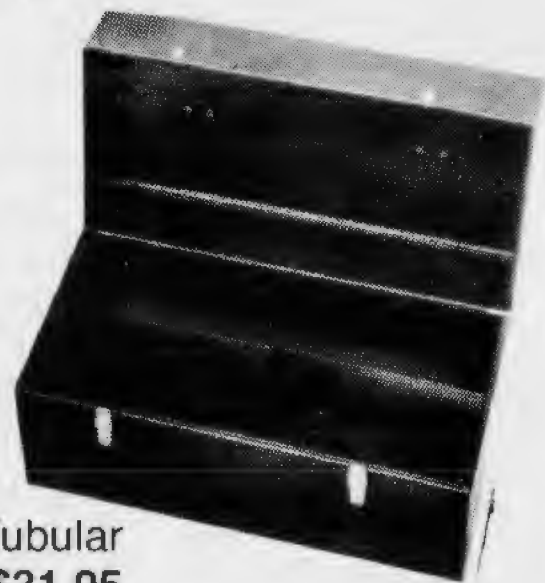
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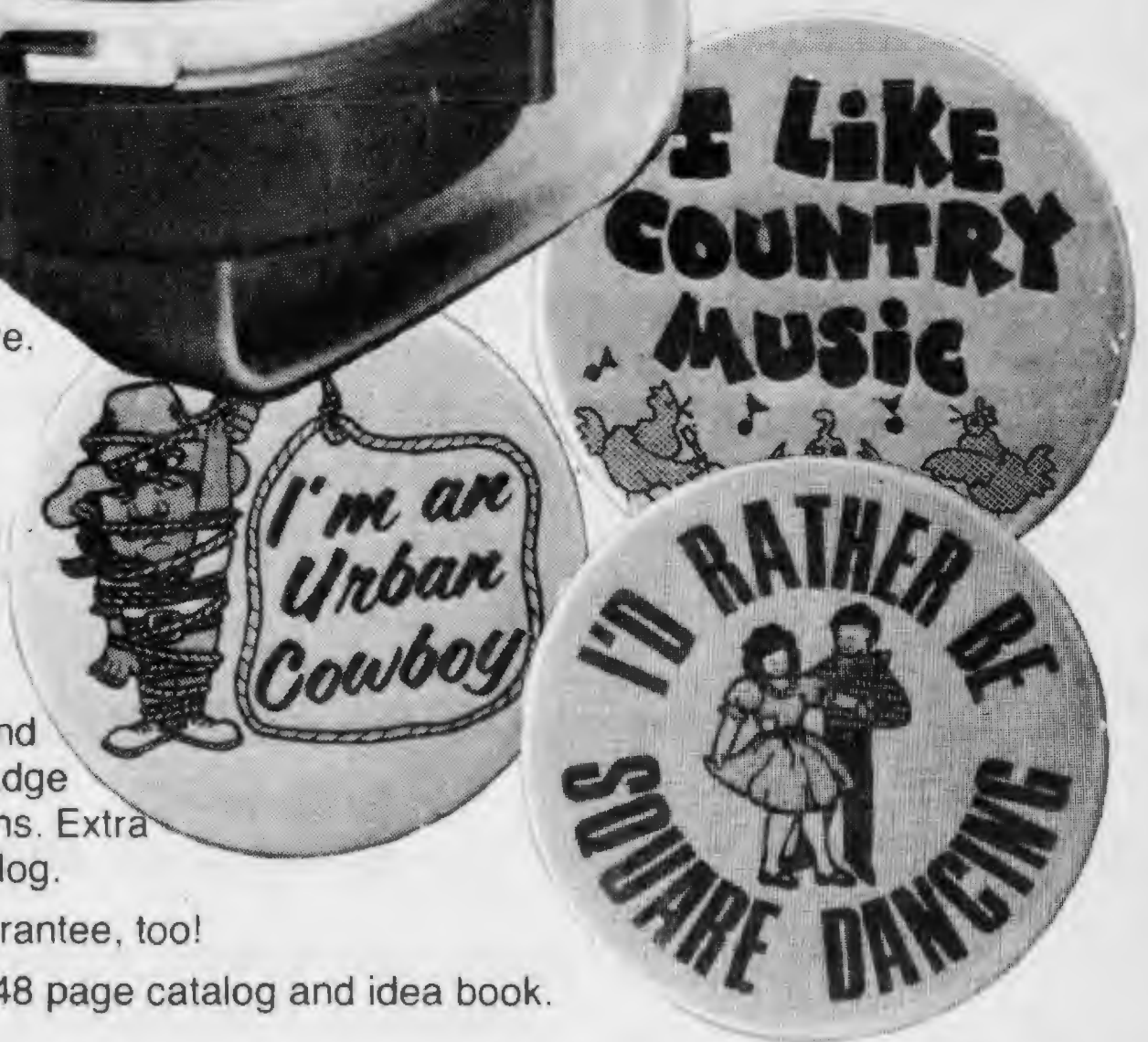
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AS I SEE IT



March, 1985

IN THESE EARLY MONTHS of the New Year, we are directing our efforts toward an in-depth look at the activity. Last month we covered a look at square dancing as it was prior to WW II. This month (starting on page 12) we cover square dancing as it was following the War and just prior to its emergence into a contemporary form. Why all this interest in the past? We find that in order to understand better where we are, we need to look back and check the steps traveled along the way.

We're optimistic about the future of square dancing. We do feel, however, that we can't shut our eyes completely to those elements that may need some restructuring and, in order to restructure, need more understanding.

More Thoughts on Money

RECENT NEWS ARTICLES in the nation's press carried a couple of stories which, although they have nothing directly to do with square dancing, may at least have a lesson for us to keep in mind. One bore the dateline of a town in Oklahoma and told of a small religious group which owned some acreage and a small church. It was facing serious financial problems and was losing many of its members.

Then one day oil was discovered on the land and the church began to realize several thousand dollars a week in income with no limit in sight. The small but otherwise harmonious congregation, which had remained active, began facing new problems.

They now found their stray sheep returning—in droves, and along with them, new members. Now, faced with an assurance

of an abundant income, the members are at odds with each other in trying to decide what to do with their newfound riches. Whether the church can safely weather this storm, or not, is yet to be seen.

That brings us to a second item. At this time a year ago, everyone in Southern California was concerned about the finances of the XXIIIrd Olympiad. Despite assurances that the local taxpayer would not have to bear any indebtedness if losses occurred as they had traditionally in past Olympic ventures, there was uneasiness that the vast amount of money being spent on the event could ever be fully realized. Consequently, when it was announced the Olympics had made a profit, everybody gave a sigh of relief and sat back waiting for the surplus figures to be published. Those not on the inside track figured the games might be lucky just to break even. There was not much publicity about where profits would go (if there were any).

Then came the word. \$150 million profit after all expenses, taxes, etc. Incredible! This was accompanied by the announcement that a large percentage of this would be given to youth sports activities across America. This was great. Most everyone was happy. But that wasn't the end. Apparently all the figures had not yet been posted. Income from coins, special releases of Olympic stamps and other programs were yet to be tallied. Next came the news that there might still be another \$60 million or more to be realized.

That started quite a clamor coming from individuals and organizations (both within and without the U.S.) seeking a share of the bonanza. We haven't heard the end of it yet and possibly the remarkably intelligent Olympic group in charge of 1984 foresaw this eventuality and made plans for the wise allocation of additional surplus funds. However, it's also quite possible that they may not have been so farsighted and undoubtedly we'll all be hearing about it for a long time.

☆☆☆

Now, how does this tie in with square dancing? A number of years ago, before huge square dance events entered the scene, one organization in the midwest decided to have a festival. Stepping into unknown territory, the leaders were concerned that they would be able to make their expenses, so they watched

their pennies while at the same time they put together an excellent two-day square dancing event. You can imagine their delight when they cleared more than \$6,000. Now they could breathe easy. All was well. Or, was it?

Those who had volunteered their services began to submit bills for various expenditures, which was probably understandable, but then came the clamor suggesting ways of how the money could be spent. Some suggested giving the residue to a charity but no one could agree on which charity it should be. There was a strong movement to use the money as a down payment for land on which to build a square dance hall. Not everyone agreed to that and so, for the next few years, the money sat in the bank (earning interest, of course), being of little value to square dancing.



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Learning from this, other groups, uncertain as to whether they would clear their expenses, set up "possible profit contingency funds" and, before the date of the event arrived, they knew exactly what they would do with any overages, if they should be so fortunate.

There's one thing we should realize. One of the most amazing aspects of this activity is an element that non-square dancing professional organizers have marveled at for years. That is the fact that so much talented man power is donated. When you come right down to it, except for the cost of the facility (including janitorial services and security), promotional materials, etc., almost everything else is contributed without charge. Callers and teachers who frequently make their living by calling and teaching donate many man hours along with their skills. Knowledgeable dancers contribute their time and experience with hundreds of volunteers doing the leg work without any thought of compensation other than the satisfaction of being a part of something that provides pleasure for others.

Because of all this it should be easy to see that these events will be profit makers and if moderate-sized square dance festivals and roundups do better than break even, imagine what happens when a group of happy amateurs puts on an annual National Square Dance Convention.

Originally this event was not planned as a profit maker. The first National Conventions were fortunate to pay their bills and, up to a few years ago, it was not uncommon for these big ones to conduct special fund-raising dances in order to pay off their indebtedness. The largest of these Conventions, the one attracting almost 40,000 participants, ended up in the red and, only recently, almost eight years later, paid off its final debts with a series of fund-raisers. Things have turned around a bit in recent years with almost every Convention virtually assured of attendance passing the 20,000 mark and with several realizing surpluses in excess of \$100 thousand.

Now, The Big Question

Let's look at what happens to this money. These big events now can expect to come up with a surplus. However when they start to plan four years ahead of time they need operating capital. One of their chief sources for revenue is to borrow money from the clubs in their area. At one recent Convention, after

paying all outstanding bills and before declaring any surplus, every club was repaid double the amount it had loaned—with interest.

In an activity that doesn't need great amounts of money to operate, what happens when a surplus comes to more than \$100,000? The allocation of these funds is not always made public but here are some observations.

There are those who feel, as we do, that money derived from square dancing should be plowed back into the activity where it will do the greatest good for the greatest number of people. This is not a difficult decision and the targets fit into several categories.

Dancer-leadership seminars (mini-Legacies): These are designed to bring present and potential club leaders together for one or more days in a series of training sessions to encourage leadership skills. The cost of such seminars can be significant, too high perhaps for many who need this training but find it too costly to attend.

Caller training: It's unrealistic to think that any square dance convention particularly the size of a National can work without the assistance and knowledge of local callers and, for that reason, funds realized from such an event could wisely be spent in financially supporting caller/leadership courses—bringing in qualified outside leaders to head such sessions.

Caller school scholarships: The future of this activity depends upon a steady flow of new caller/teacher talent. Such talent does not come without considerable training, the type of training that is offered by various accredited callers schools. Many aspiring callers cannot afford this expense and, based on their need for financial assistance, scholarships could be well directed to fill this need. (NOTE: The American Square Dance Society for the past decade has made scholarships available for this purpose — see explanation in the Callers School Article that follows. We would encourage private, non-profit organizations such as regional associations and National Conventions to assist callers in their area in a project of this type.)

Square dance promotions: Money earned from square dances could very well be put back into programs to encourage non-dancers to become a part of this activity.

Places to dance: It is getting more and

more difficult to find good halls with hardwood floors that are available at a reasonable rate for square and round dancing. Over the years, any number of square dance halls have been constructed with contributions coming from the dancers themselves. What better lasting tribute to the activity than to use funds from a National for the purchase of land and a building that would ensure an on-going square dance program in the area?

Reports Needed: (1) More information on "How to finance a hall." To maintain a building involves high costs. How can a structure meet the needs of square dancing and at the same time realize an income from other pursuits? (2) "How to successfully conduct a brainstorming session" would make an excellent report that financially successful organizations could make available to square dance groups. (3) A President's Book — A notebook including sections for a club or association president to add reminders for subsequent leaders of that particular group, things that could easily be forgotten which are not covered in normal bylaws. Any of these could be created and distributed freely from funds earned from a big dance.

There are other sensible ways to share the profits of square dancing. Supporting area square dance publications is one. Providing a sound system where one is needed (and can't be afforded) is another.

Regardless of what the surplus might be from one of these large events, it's important that integrity be used in its expenditure. Dancers contributing their time and efforts to make these events possible are not doing it so they can have a free dinner or something of that sort that will use up part of the profits. This isn't to say that groups should not celebrate with a potluck or perhaps a "celebration" dance. Based on the policy of the National Convention that no one be paid, anything that might be interpreted as "payment" should be avoided.

Getting back to our earlier examples of "What to do with the income?", we applaud those groups who do plan ahead of time for the distribution of *possible* profits. Although the allocations may only be guessed at or worked out in percentages, it's an intelligent move. The decision of what to do with money once it is made can be a difficult one.

The Changing Scene of Square Dancing
Started At the End of World War II.



The Start of an Era



UP TO AND INCLUDING the war years to 1945, the ways of square dancing changed little over many decades. The biggest change, perhaps, was the fact that where, at one time, square dancing was the ballroom dance of America with its wide variety of styles (couples, squares, circles, lines, etc.), it began to move over a bit during the last of the 1800's giving place to other ballroom dance forms.

By the early 1900's, square dancing was all but unknown in parts of America. To be sure there were the pockets of traditionalists who loved and enjoyed doing the same dances their ancestors had been doing for years, but even in these areas, square dancing was more of a novelty than the accepted ballroom dance of the day.

To be sure, as some old-timers will tell you, square dancing never really died out. It tended rather to take a long nap. Then, in the early 1920's, American automobile manufacturer and philanthropist, Henry Ford, brought the early dances back to life and with the help of Benjamin Lovitt, summoned the

EDITOR'S NOTE. *This is the second in a limited series of articles taking a look at where square dancing has been, where it is today and speculating a bit on where it will be 15 years from now as we enter the 21st Century. This is not intended to be a history of square dancing. For that we suggest you read past issues of SQUARE DANCING Magazine for special articles written by Ralph Page, Bob Cook and others. You'll also enjoy the special Handbook, "The Family Tree of Square Dancing," by Dorothy Stott Shaw as well as a more condensed history in the illustrated "Indoctrination Handbook," both available from The American Square Dance Society. (See order page 109.)*

people in and around Detroit to awake to their heritage and enjoy the old-time fun and friendliness of the American square dance in the form of early ballroom dances, quadrilles, and longways. His book, "Good Morning," did its job, if only on a limited scale, in awakening the people in his area to these early dances.

Fifteen years later, another American, Lloyd Shaw, took a greater step in introducing the people of this country to their folk dance. As an educator and principal of the Cheyenne Mountain School, he trained his high school students, first in the folk dances of other countries and then, after considerable study, settled on the dances of America.

With these young students, he formed the Cheyenne Mountain Dancers and, starting in the mid-1930's, traveled with them across the country, putting on exhibitions of cowboy dances, stately quadrilles, contras and couple dances. The acceptance of this group was immediate. Articles in the *Saturday Evening Post* and other leading publications spread the word about the man, his dancers and the American dance.

His timing was perfect. The public, aroused by the young dancers, wanted to know more about square dancing; they wanted to take part. In answer to a growing number of requests from school teachers about how to dance and teach others, he set up a summer school for callers in Colorado Springs. War, of course, stopped things for a while, but in 1945, with the cessation of hostilities, his classes started up again.

All of this led up to a very interesting series of events. The war years had their effect on America. People, if they were not part of the armed forces, held down jobs in defense — everyone was involved in one way or another.

With the movement of thousands of young service personnel came the need in various communities for a means of entertainment, methods for making the Marines, soldiers, sailors and airmen to feel at home in the brief period they had before shipping overseas. In localities close to military bases, USOs and other service centers opened their doors, offering a place to find a home-away-from-home.

In looking back and recalling these times, it's evident that few activities provided the service personnel more friendliness, more pure wholesome joy than the one-night-stand square dances that popped up everywhere. In addition to the service centers, church groups provided regular picnics and barn dances where the old-time figures of the square dance were presented. Old-time callers and musicians were ferreted out of the woodwork and many thousands of young Americans had their first taste of square dancing. This was not simply a recreation (which, of course, it was) but it was a means of extending a warm hand of friendship and warmth where and when it was needed. And while it sometimes lasted for only a brief period of time, it was seldom forgotten.

With the end of the war, those whose lives had been interrupted began picking up the pieces, reuniting men with wives and families they had left behind or tying the marriage knot with that girl they left "sitting under the apple tree." Cities began to expand and new communities sprung up overnight. With all of this growth of communities came the obvious need for ways to become acquainted with one's neighbors. The natural solution was not long in showing up.

The Obvious Solution

Square dancing, the friendly amalgam that provided solace and pleasure to so many of our servicemen and women as well as the townspeople across America who had helped to make the strangers in their community feel welcome, was the obvious answer. In no time square dancing was providing the answer for thousands of Americans and, just as it had brought residents of rural areas together a hundred years or more earlier, it was once again serving the purpose of developing new friendships in the post-war communities.

At first, the dancing reflected the forms and

styles enjoyed before the war. Lloyd Shaw's "Cowboy Dances" became the bible for hundreds of neophyte callers who were trying their best to keep up with the demand. By 1947, following his work in Selznick's "Duel In the Sun," a motion picture featuring Gregory Peck, and the simultaneous release of an album of square dance records, with and without the calls of "Pappy Shaw," who did the calling for the movie, leaders began to clamor for an opportunity to join one of the week-long courses for leaders at the Cheyenne Mountain School in Colorado Springs.

Underlying Reasons

It was in these classes that the seeds of the future activity were sown. Each morning his one-hour lectures to an auditorium filled with Texans, Californians and erstwhile callers from all parts of the country were not so much lectures on what to call as much as why square dancing was the answer for so many who were looking for companionship and friendliness among their neighbors.

Shaw would point out that even in heavily populated cities (or *especially* in these areas) the average city dweller would never know his neighbor and even an apartment dweller, where only four inches of lathe and plaster separated him from another family whose voices he could hear, seldom took the opportunity to get acquainted and make friends.

Sometimes people need an excuse for shaking hands with a stranger. Think of it, in square dancing the first thing you do is take hands with "friends" you never met before. You swing with them, you promenade and, yes, during the brief intermissions, you laugh and joke with each other. The first thing you know, you've developed a friend. This was much of Shaw's philosophy, not that square dancing itself wasn't important, for indeed it was, but that square dancing always had and always should serve the purpose of bringing people closer together, allowing them to enjoy the simple things and perhaps even appreciate their heritage as an American more intensely.



Throughout the day at Shaw's summer institutes, the present and future leaders in the activity would learn more about dancing, not just more dances but more about dancing well

— standing tall, moving to the music and deriving full pleasure in the wide variety of the simple, challenging and yet, for the most part, uncomplicated pleasures of the dance.

Those who took their turn at the microphone to practice calling were criticized as much for their attitude as for their calling skills. Skills could be developed but if a caller didn't just naturally "love" the people he called for and didn't get across to his dancers the enthusiasm he held for the activity, then there was slim chance that he would ever develop this particular attitude. Returning to their home areas, they, and other local callers that they could influence, started most groups with this same spirit.

What Was Danced?

For the most part, the material derived from these Shaw Institutes were the dances found in his book but as early as 1947, a few *new* movements filtered into the scene. There was all around your left hand lady (oh boy what a baby), seesaw your pretty little taw (the cutest gal I ever saw), allemande thar (which was first introduced as a complete dance figure and later became an allemande thar break), crosstrail thru (initially introduced in the class as a crosstrail) and a few others.

Variations to existing calls also provided

additional ammunition to be handwritten into the caller's little black notebooks. As an example was the call that started with the head couples swinging and then the head ladies moving to their right to form lines of three at the sides. The initial call went like this:

**Forward six and back you go
Two lone gents do a do sa do
With the right hand high
And the left hand low
Twirl those girls and let them go**
(Repeat three more times)

From this call that everyone knew came these variations:

**Forward six and back you trot
Tie those girls in a double bow knot
With the right hand over
And the left lady under
Now the left lady over
And the right lady under
Forward six and back you go
Twirl those girls and then let them go**

And finally the members of the 1947 contingent were impressed with yet another variation:

**Forward six and back you blunder
A left elbow hook and the left lady under
It's a triple duck and you go like thunder
Now form new lines of three**



"Triple Duck," an intricate, memorized traffic-pattern, taken from the January, 1949, issue of Sets in Order SQUARE DANCING Magazine. A glance back at those early issues will provide you with a wide assortment of the dances of this period.

Now remember we're not trying to show you what was being called at the time as much as to dramatize the changes that were beginning to take place. The simple dances still existed but a few new calls were entering the scene and variations on the old forms were beginning to surface. It was inevitable that the activity would begin to move ahead once this many enthusiasts were gathered together and creative instincts were planted in their minds. Simple star figures, like Texas star, paved the way to more complex patterns like four gents star, etc.

Move to Learn

What effect did all this have on the activity in its early contemporary stages? For one thing, it became apparent that no longer was it possible for a non-dancer to step in off the street, get to a number four spot in a square and learn all that he or she needed to know simply by dancing. Somewhere along the line, people had to be taught these things before venturing into a more experienced group. The more experienced dancers grew tired rather quickly of starting at the beginning and bringing newcomers up to their ability at every dance.

At first this teaching dilemma was solved by reserving the first half hour or 45 minutes for an introduction to square dancing for the uninitiated. At that point all the necessary movements could be taught in that period of time and the "experienced" dancers could arrive a bit later and join the fun.

Era of the Class

Soon, however, it became apparent that this would not suffice. There was too much to be learned and more seemed to be coming all the time. Somewhere toward the last few years of the 1940's, classes were introduced. At first they lasted only a few nights and when the number of classes extended to seven lessons, callers discovered that they not only could teach all of the material in that time but they also had time for teaching simple rounds and mixers. Include a party night and classes were just as much a part of the fun as were the open dance groups that followed.

With the advent of classes came the natural formation of clubs. The class, initially put together by the caller, simply became a group with a name. As new material, new singing calls, new couple dances and squares came

onto the scene, they would be introduced to the club and, in this way, the club members kept current with the trends. As more newcomers signed up to take classes, that class might also form into a club or, as the members completed their class lessons, they might be invited to become a club member, or the process might be automatic and all class members one night simply would move from class to club. As additional dances had to be learned and there was more to be taught than could be covered in seven lessons, classes were extended to 10 weeks and eventually to 15.

Most square dances were based on memorization. The first time a dance was introduced, it would be *taught*, then danced, repeating the teaching until the dancers had the traffic pattern fairly well in hand. The next time the dance would be called, the caller would give a "talk-thru" to remind the dancers about any tricky parts of the pattern. It was that group of dancers who could do many of these patterns without a "teach," a walk-thru or a talk-thru that were considered at that point of time as being experienced (or, in today's terminology — "high level") dancers.

Classes and clubs continued to exist as centers of friendly get-togethers. Never were the clubs so far advanced that classes could not adequately prepare the newcomers before they ventured out into the world of square dancing. Remember, in these early years of the contemporary movement, a veteran dancer might be one who had danced six months or a year. The actual language of square dancing changed little and the traffic patterns were all that needed to be taught. The basics, coupled with good clear English descriptive calls, had not, to this point in time, done much changing.

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At this point, the start of the 1950's, square dancing had reached boom proportions in many areas. 25 squares of new recruits were not unusual when a new class started. More and more callers were coming onto the scene. The availability of records made up for the lack of musicians and the very face of square dancing was about to be changed.

NEXT MONTH:

The Transition Period Begins.

a Round Dance Leaders School

Couples
gather in classroom
set up for blackboard
and overhead
projector
illustrations.



by Clancy and Betty Mueller, New Whiteland, Indiana

NINE YEARS AGO we had a desire to further our own education in the field of round dancing, not so much as pertains to steps but in music, choreography, timing, sound, etc. It became obvious to us that at the same time we could help other round dance teachers do their job better, too. Our first route was to see if this might be handled during a callers course, but this met with resistance from the callers since we were not callers but cuers. However, what appeared first to be a rejection, turned out to be an open sesame to operating our own school at the same time and in the same locale as a callers school was held. 1985 will be the tenth year of the Turkey Run Round Dance Leaders and Teachers School.

The first two years saw Frank and Phyl Lehnert on staff with us; the next three years were handled by Wayne and Norma Wylie and ourselves. At that point the Wylies encouraged us to tackle the sessions alone and we have found with both of us critiquing in different areas and leading different subjects, we can share the load compatibly and satisfactorily. We have learned it requires a good deal of stamina!

Students

Ideally 10 couples is the right number; we have handled as many as 16 but we believe that the students should get as much time on the mike as possible. With that purpose in mind the class moves along as rapidly as the participants can assimilate the information.

At the first of the week, we assign a dance (or part of a dance) for each couple to learn. They, in turn, teach the dance to the rest of the students. Often we learn the dance for the first time right along with the class. Their efforts are constructively critiqued in an effort to help with style and technique.

Students cue several times during the

course. These efforts are also critiqued. We use open critiques as we feel all of the students benefit from comments made, not only about themselves but about others.

Programming

The week normally starts with a basic class at which time we instruct in basic steps and different ways to present these steps. As we teach, we include various hints we have learned over our many years in the activity.

Other sessions are held on ethics, public address equipment, fees, taxes, ways to advertise, cue sheet reading and writing and the role of the cuer's partner, an item we find very important to the success of the team.

We allow taping at any session.

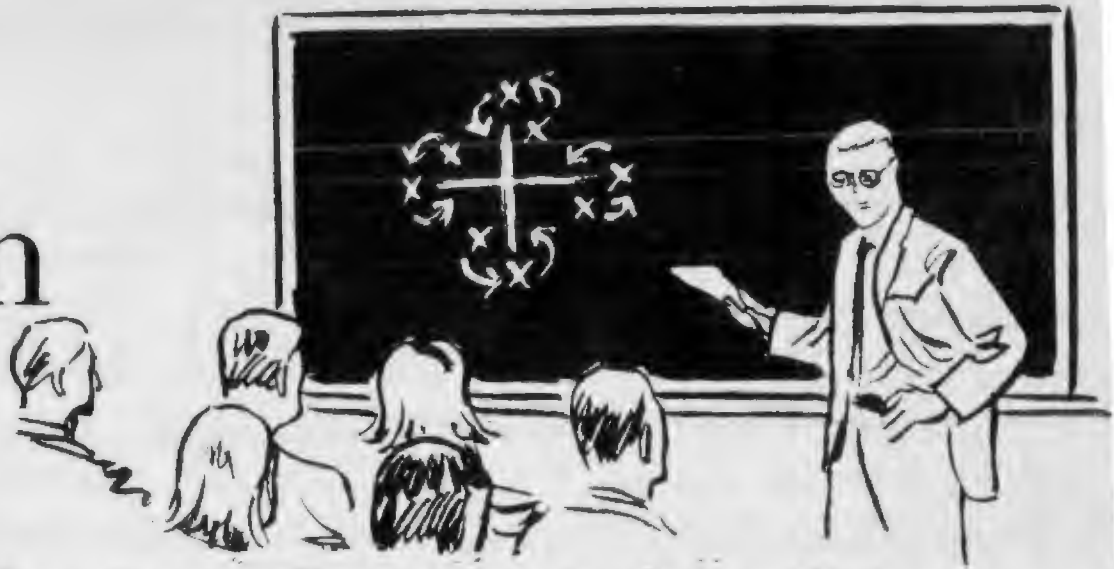
We would like to see clubs, associations and state organizations get involved by offering scholarships for cuers similar to various programs in effect for callers. In the past Indiana and New Jersey have sponsored couples to our school but we feel that much more needs to be accomplished in this line. Various round dance leaders conduct leadership schools and seminars and interested, deserving couples who might not be able to attend without financial assistance could, with scholarships, swell the future ranks of round dance leaders. We would hope that Roundalab, URDC and other, more localized round dance groups, would seriously consider sponsoring such programs in the future. A starting point would be for all people who head up cuers/leaders schools to make their dates, location and curriculum known and whether they accept new and/or experienced round dance cuers.

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We have enjoyed students from 23 states in the past and now are looking forward to July, 1985, and another learning and teaching session.

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Is there a Callers School in YOUR Future?



A FAR CRY from the limited choice of callers schools not too many years ago is the opportunity offered today by a number of schools conducted by top-notch, accredited leaders. While several years ago the average caller taught himself to call by observing other callers and by applying the hit-or-miss method, the caller of 1985 can avoid many pitfalls by attending schools where he may learn from a veteran caller or team of callers with whose help he can start out or continue his education in the right direction.

In the past, veteran callers would take under their wing a neophyte or two, offer them an opportunity to call a tip now and then at the club dance and then, over a cup of coffee later on, would discuss the new caller's shortcomings, places for improvement and offer suggestions for techniques and choreography. Today, callers find help by attending one of

the many callers schools that will be conducted between now and the end of the year. Check the following list. Select one or more that appeals to you because of its leadership, the location or the time schedule. Write for additional information. Once you receive descriptive literature on the costs, housing accommodations, etc., you may want to know more about the instructors. Conversations with callers in your area or perhaps a phone call to the instructor himself may help you decide.

A callers school may not fit into everyone's budget and learning to call with the help of other callers in your area or by attending a local caller's class sponsored by the callers association in your area may be your answer now. However, sometime in the future, when the time is right, you'll discover there is much to be gained by attending one of these schools.

Callers School Directory - 1985

THE FOLLOWING SCHOOLS for callers and cuers are those known by our March deadline. The list is presented geographically and then chronologically. Participating staff members are shown in parentheses. Please write directly to any school for additional information.

CALIFORNIA

Callers Education Seminar, Mar. 24, South Gate (Jerry Bradley). The caller and his music. Write Jack Drake, 3328 Live Oak St., Huntington Park, CA 90255.

School for New Callers, June 16-20, McCloud, (Bob VanAntwerp). Write Dave Abbott, PO Drawer P, McCloud, CA 96057.

Bill Peters' Northwest Callers School, June 30-July 5 (Bill Peters). Complete Callerlab training program. Write Redwood Country, Hwy. 101 N., Smith River, CA 95567.

Caller's School, July 7-12, Pacific Grove (Al Brundage). Geared to callers with 3-5 years'

experience; limited to 10. Write Brundage, PO Box 125, Jensen Beach, FL 33457.

CANADA

Callers School, June 7-9, McMaster University, Hamilton, Ontario (Leo Ducharme, Arden Hopkin, Bruce Stretton). For Plus and Advanced level callers. Write Stretton, Box 17 Snake Rd., RR 1, Waterdown, Ontario L0R 2H0.

House of Roth Callers School, July 7-12, Nova Scotia (Jane Carlson, Gloria Roth, Tom and Nan Sellner). Approved Callerlab curriculum. **Round Dance Cuers School**, July 21-25, Nova Scotia (Gloria Roth). Write Roth, Clemenstsport, Nova Scotia B0S 1E0 (after

May 1st); 175 No. New St., Nazareth, PA 18064 (before May 1st).

COLORADO

Columbine Callers & Cuers College, Mar. 2, 3, 17 (callers), Mar. 9, 10, 16, 17 (cuers), Aurora (Herb and Erna Egender). Course began in February. Call 755-8161 for details.

Newer Caller's College, June 23-27, Estes Park (Frank Lane, Vaughn Parrish)., **Round Dance Teachers School**, July 8-12, Estes Park (Charlie and Bettye Procter). **Experienced Callers School**, July 28-Aug. 1, Estes Park (Frank Lane, Vaughn Parrish). Write Lane, PO Box 1382, Estes Park, CO 80517.

GEORGIA

Caller's College, Mar. 17-22, Dillard (Stan Burdick, Jerry and Becky Cope, Gene Trimmer). For new and experienced callers. **Caller's College**, Nov. 3-8, Dillard (Stan Burdick, Jerry and Becky Cope, Cal Golden). For new and experienced callers. Write Copecrest, Box 129, Dillard, GA 30537.

Square Dancers: An Idea For You

This is a wonderful activity and while it involves you as dancers, its future depends on qualified caller/teacher leadership. As time goes on, callers retire or leave the activity for one reason or another. In some areas, the need for callers goes beyond the number of qualified individuals in the community who can teach a class or call for a club. At the same time, there may be other men and women, who have the desire and, possibly, the natural talents and abilities to become capable leaders but who lack the experience. This can be acquired by attending a callers school.

If such is the case where you dance, you might start thinking toward the future and, if your club's treasury at the moment is not sufficiently adequate to pay the tuition for a caller, it might be able to pay a share. In the event that your club is not financially in that position, why not make this a goal for the near future, utilizing various club functions and special events as a means of developing a "scholarship fund"?

Sharing in the future of square dancing is a responsibility belonging to all of us, and the satisfaction your club members can gain by helping in the training of a potential caller in your area can be considerable.

GERMANY

European Square and Round Dance College, Apr. 7-13, Chiemsee. Contact Jim and Lorna Robar, Ochsenfurterstr. 26, 8701 Frieckenhausen, West Germany.

Newer Callers College, June 30-July 5; **Experienced Callers College**, July 7-12 (Cal Golden, Al Stevens). Write Golden, 300 Elmhurst, Hot Springs, AR 71913.

ILLINOIS

Callers School, July 7-11, Champaign (Dick Han, Gene Trimmer). For callers with at least 3 years' experience. Write Han, 513 So. Bluff, Monticello, IN 47960.

INDIANA

Midwest Caller College, June 18-22, Ft. Wayne (Stan Burdick, Don Taylor). For new or newer callers. Write Taylor, PO Box 824, Auburn, IN 46706.

Round Dance Leaders School, July 21-26, Marshall (Clancy and Betty Mueller). Basic principles of successful leadership. Write Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184.

Callers School, July 21-26, Marshall (George Amos, Dick Han). Write Han, 513 So. Bluff, Monticello, IN 47960.

KANSAS

College for Callers, June 2-7, Aurora (Jim Hayes, Gene Trimmer). For newer callers and partners. Write Hayes, PO Box 80, Aurora, KS 67417.

MASSACHUSETTS

Callers School, Aug. 12-16, Amherst (Al Brundage, Earl Johnston, Clint McLean, Ken Ritucci). Write Johnston, PO Box 2223, Vernon, CT 06066.

Callers College, Aug. 26-30, Kramer's Hayloft, Weymouth (John Kaltenthaler, Jim Mayo, Bill Peters). Callerlab curriculum presented by accredited Callerlab coaches. Write Kaltenthaler, Box 679, Pocono Pines, PA 18350.

MICHIGAN

Callers School, July 21-24, Hartland (Al Brundage, Dick Bayer, Earl Johnston). Write Johnston, PO Box 2223, Vernon, CT 06066.

Advanced School, Aug. 5-7, Hartland (Dick Bayer). Advanced choreography and sight calling. Write Holiday of Hartland, 2835 Old US 23, Hartland, MI 48029.

MISSOURI

Callers College, Mar. 18-22, Central Missouri State University, Warrensburg (Jon Jones, Frank Lane). Separate work groups for new and experienced callers. Write Lane, PO

Box 1382, Estes Park, CO 80517.

Callers Academy, Mar. 25-27, Kansas City (Stan Burdick, Walt Cole, Don Malcolm). In depth instruction on all aspects of calling. Write Malcolm, RR 2, Sheldon, MO 64784.

NEBRASKA

Callers College, Aug. 23-25, Camp Calvin Crest (Harold and Lill Bausch). Complete curriculum. Write Bausch, 2120 Jaynes St., Fremont, NE 68025.

Caller Clinic, Oct. 26-27, Camp Comeca, Cozad (Gene Trimmer). Write Trimmer, 103 Rosewood, Paragould, AR 72450.

NEVADA

Bill Peters' Callers School, Aug. 11-16, Las Vegas (Bill Davis, Bill Peters). Emphasis on choreography, sight calling, formation management. Write Peters, 5046 Amondo Dr., San Jose, CA 95129.

NEW MEXICO

Callers College, May 26-31, Red River (Toots Richardson, Gene Trimmer). For newer callers and partners. Write Trimmer, 103 Rosewood, Paragould, AR 72450.

NEW YORK

Callers School, July 28-August 3 (Dick Leger, Louie Sequin, Roger Whynot). Write: HC 61, Box 32, Massena, NY 13662.

NEW ZEALAND

Callers School and Dancer Improvement, Apr. 25-28, May 31-June 2, Hamilton (Art and Blanche Shepherd). Write Shepherd, PO Box 633, Gisborne, New Zealand.

PENNSYLVANIA

Callers College, May 12-16, Bartonsville (John Kaltenthaler, Frank Lane). For the new and the experienced caller. Write Kaltenthaler, Box 679, Pocono Pines, PA 18350.

Callers School, July 14-18, Pittsburgh (Ed Foote). Emphasis on choreography, sight calling, voice, stage presence; limited to 9. Write Foote, 140 McCandless Dr., Wexford, PA 15090.

SOUTH DAKOTA

Callers College, Mar. 10-14, Pierre (Stan

SIOASDS — SCHOLARSHIPS

Each year this publication and The American Square Dance Society has set aside a portion of its income for the purpose of assisting individuals who wish to attend a callers school but who are financially unable to take this big step. Announcement of this year's winners will be made in the May issue of this publication.

Burdick, Walt Cole, Don Malcolm). Write Malcolm, RR 2, Box 20, Sheldon, MO 64784.

UTAH

Timing & Music School, July 29-Aug. 2, Ogden (Walt Cole). Write Cole, 944 Chatelain Rd., Ogden 84403.

VERMONT

Callers School, June 30-July 6 (Bill Faye, Dick Leger, Erwin West). Write 171 St. John St., Rutland, VT 05701.

VIRGINIA

Clog Campus, June 14-16, Clinch Valley College, Wise. Limited to 25. Certificates for clog teacher given. Write Anna Breeding, Clinch Valley College, PO Box 16, Wise, VA 24293.

Callers School, July 28-Aug. 1, James Madison University, Harrisonburg (Al Brundage, Earl Johnston, Sheldon Laymon, Tom Miller). Write Johnston, PO Box 2223, Vernon, CT 06066.

WASHINGTON

Timing & Music School, July 15-19, Everett (Walt Cole). Write Cole, 944 Chatelain Rd., Ogden, UT 84403.

Circle 8 Round Dance Teacher School, July 21-25, Cle Elum. Write Ed and Betty Middlesworth, 5001 E. Apache, #1497, Mesa, AZ 85205 (Sept.-Mar.); Rt. 4, Box 54C, Cle Elum, WA 98922 (Apr.-Aug.).

Callers College, Oct. 14-18, Mt. Vernon (Al Brundage, Frank Lane). Contact Lane, PO Box 1382, Estes Park, CO 80517.

And, There's More

In addition, the following offer specialized training for schools and college workshops:

Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605

Lloyd Shaw Foundation, c/o Enid Cocke, 2217 Cedar Acres Dr., Manhattan, KS 66502

Other fine sources for caller training are the local callers associations. Many conduct year-long programs; others offer several-week programs or bring in qualified individuals to conduct day sessions. Check your area or state caller associations. Finally, check your local area publications for caller classes being conducted by callers in your own locale. Many individuals are involved annually in caller training either on a one-to-one basis or with classes held for a limited time.

What Do They Teach You

IN A CALLERS SCHOOL?



IT HAS BEEN SUGGESTED that with the increased interest in square dancing and the fact that calling is no longer a hobby but actually a vocation, more thoughtful consideration should be given to the training of callers. The late Ed Gilmore stated at one time that caller training should have its place in the list of skills taught in major universities. Perhaps one day this will become a reality.

Look at it this way. An individual devoting his or her life to education spends a minimum of four years in college, follows it with a period of student teaching and then, perhaps, more study before taking the examinations which, if passed, will qualify him as a teacher.

No Mandatory Prerequisites

Compare this with the individual who wishes to teach and call square dances. For him or her there are no mandatory prerequisites. If successful in this field and, if located in the right place, it's quite possible that with no formal training and in a relatively short period of time the individual may be earning a very satisfactory income. Consider, too, that this caller will not face a classroom of just 35 or 40 students but may actually teach hundreds of men and women, a large percentage of whom are professionals in their chosen fields. Is not this a paradox? Before being qualified for something of this scope, should not the caller also have formal training similar to others who teach?

Nonsense, you might say. A caller can learn all he needs to know simply by calling.

We wonder. How many new perspective dancers do you imagine are lost to the activity forever because an unqualified caller "practiced" his calling on them? While it's true that without practice, working with "live" dancers

and having an opportunity to tape his voice and then study what and how he has called, the caller-in-training would have difficulty improving his skills, but practice of this type should not be done to the detriment of the new dancer. Beyond that, there is much the accomplished caller should know beyond simply memorizing choreography.

It has been noted that among the numerous reasons for dropouts in the activity is inept teaching and calling by unqualified people behind the microphone. No matter how excellent a caller's diction or how splendid his singing voice, unless he can support these natural skills with the additional knowledge a caller must possess, he could possibly actually do damage to the activity.

How well does an individual get along with people? What does he or she know about music and voice? What is his or her knowledge of sound and what, if any, experience has he had in promotion (attracting new dancers to clubs and classes) and public relations (retaining them)? How does one learn to work with others? How does an individual develop judgment?

Limited but Valuable Training

These are just a few of the many subjects contained in the Callerlab recommended curriculum for callers schools. The average callers school runs one week. By spending 10 to 12 hours each day for seven days, a person in such an academic situation can gain valuable training as a caller.

We are fortunate to have qualified individuals conducting these courses. In many cases they provide a week for the brand new caller and then, the following year, have a course for that same individual to carry him further along

in his training. So, while we don't yet have full college courses, we do have specialized callers schools. For the truly dedicated individuals there also are high school classes and special courses that teach public speaking, microphone techniques and other skills, all of which will serve the caller well.

Before the mid-1970's, two individuals attending two different callers schools might be taught entirely different sets of subjects. With the appearance of Callerlab — the International Association of Square Dance Callers, a Curriculum Committee was formed and from it came a suggested curriculum for callers

schools. Revised slightly more than a year ago, the list provides an opportunity for all those who teach in callers schools to coordinate their programs so that today's new callers have an opportunity to enter the world of calling with a similar knowledge.

What's Involved?

The Callerlab curriculum consists of 21 separate subjects, all of which are described in considerable detail in the new CallerText. Here is a rundown of the subjects with a brief description of each, along with some of the titles covering subjects in the about-to-be-published CallerText.

The Callers School Curriculum

1. Mechanics of Choreography

Mechanics of Square Dance Choreography (Chapter 12): Square dancing is the unique dance form that has, inevitably, generated a good many special rules and characteristics. If a caller is to understand the nature of square dancing, he must first know something about the "anatomy" of its choreography. Subjects covered in the CallerText include: Choreography Skills, The Anatomy of Choreography, The Importance of a Common Language, Names for Setups, Working With Popular Setups, Formations of Contemporary Square Dancing and Arrangements of Contemporary Square Dancing.

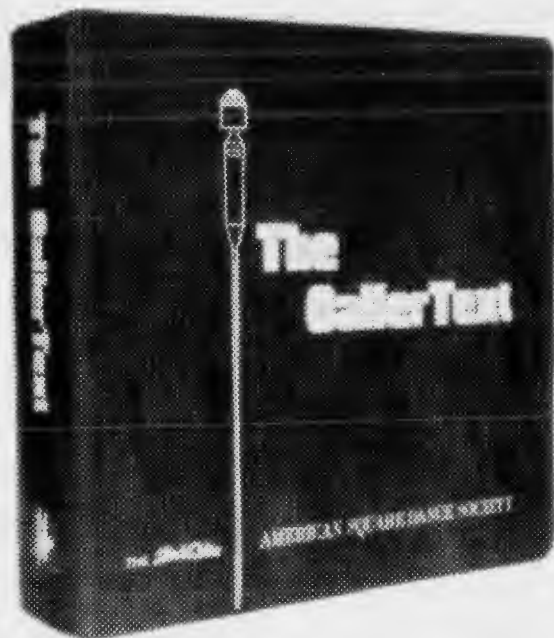
2. Methods of Choreographic Management

(a) **Memory** (Chapter 15): Old-time callers "managed" their choreography by simply memorizing everything they called. But while

one hundred percent memory is no longer regarded as the feasible pattern calling system, a caller's ability to memorize a given series of square dance calls still plays an important role in every modern calling method. Subjects included: Memory and the Way It Works, Memory Work, How to Learn Square Dance Calls and Updating Memory Patterns.

(b) **Modular Calling** (Chapter 16): Modular calling was one of the first calling systems to emerge when it became apparent that memorizing complete dances was no longer practical. While a modular caller must still memorize everything he calls, the modular interchangeability of these memorized sequences allows him to get a lot more mileage out of what he has memorized. The headings include: Basic Modular Choreography, Use of Zeros and Equivalentents, The Choreography of Zero Movements and Variety in Setup and Getout Modulares.

Your Guide Book to Learning



The callers school curriculum outlined here and on the following pages lists the titles of many of the subjects contained in the new Callertext. The 21 separate subjects that make up the curriculum appear in their correct order. The chapters with their various subjects follow. This source book written by more than 100 qualified authors represents a wealth of caller knowledge as it appeared over the years in this publication. Whether you are at present calling, contemplating becoming a caller or just curious concerning the responsibilities and requirements of a caller, this fantastic loose-leaf text will prove to be an invaluable book of caller knowledge. (For ordering information, please see page 108.)

(c) **Mental Image Calling** (Chapter 17): Mental imagery was probably also initially developed as a memory substitute. Its purpose is to make it possible for a caller to include a certain amount of spur-of-the-moment choreography in his patter presentation. While the method is not totally extemporaneous, it does allow a caller to improvise at least some of his calls and this is a decided advantage. Subjects: Introduction to Mental Image Choreography and Mental Image Calling.

(d) **Sight Calling** (Chapter 18): Sight calling is generally regarded as the most extemporaneous — and thus, the most versatile — calling method available to the modern caller. Sight calling consists of two basic skills: (1) The caller's ability to accurately resolve a set, i.e., to return each dancer to his or her home position and (2) the caller's ability during a routine, to *extemporaneously* maneuver the dancers through a wide range of formations and arrangements. Extemporaneous Sight Calling and Isolated Sight Calling.

(e) **Directional Calling** (Chapter 9): The successful caller is one who has learned to make complex choreography seem simple, easy and fun to dance. He is often able to accomplish this by injecting meaningful words and descriptive phrases into his hash patterns. Directional Calling for Quality Dancing, Helpful Words for Callers, Descriptive Word-ing of Square Dance Calls, Directional Calling and What is a Basic?

3. Music

Square Dance Music (Chapter 7, also 27, 32): Square dancing and square dance music are inseparable. They go hand in hand. Without music the dancers couldn't dance and callers couldn't call and every caller needs to know not only how to work with the music he uses, but also how to make the music he uses work for him. Calling to the Music, Music, Getting Acquainted with a New Hoedown Record, Phrasing and Callers and Musicians.

4. Teaching

(a) **Teaching Beginners** (Chapter 19): A caller's responsibility — the future of square dancing traditionally rests in the hands of our newer dancers and the ability to work with newer dancers is universally regarded as one

of a caller's most critical skills, as well as one of his most important abilities. Starting Out, The Beginner, Learning Takes Time, More Thoughts on Beginners, Beginners are Frosting on the Cake, Training New Dancers, The Care and Feeding of New Dancers, Where Did Everybody Go?

(b) **How Dancers Learn** (Chapter 20): Every caller/teacher needs to know all he can about the learning process in general — and about how people learn to square dance in particular. More Tips on Teaching, The Learning Process and Teaching.

(c) **Preparation for Teaching** (Chapter 21): Before he teaches a beginning square dance class, a caller must first make certain he is both mentally prepared and technically capable of doing the job properly. Caller — Newcomers, What Do You Know About the Basics You Teach?

(d) **The Lesson Plan** (Chapter 22): It is often said you can't effectively work your plan until you have first planned your work. This is certainly true when a caller undertakes to teach a beginner class. The determination of goals and class objectives and the development of detailed lesson-by-lesson game plans are a critical part of a caller/teacher's preparations. An Aid for Newer Caller/Instructor, My Job — Prepare Them, Underteach or Overteach, The Lesson Plan, Learner's Classes, Preparing for Newer Dancers, Bridging the Gap from Class to Club, A Limited Basics Program That Works.

(e) **Teaching Techniques** (Chapter 23): A successful teacher in any field must necessarily be proficient in such skills as communication, education and the techniques of guidance and personnel, personal coaching. He has also learned how to be patient, tolerant and ever sensitive to the needs of the students. A square dance caller who teaches needs all of these things too. He needs to also become proficient in a number of very specialized square dance teaching skills as well. Techniques of Teaching, Teaching, More on Teaching, Teaching by Definition, The Half Way Dance, Helpers at a Learner's Group and Easing the Class into All Position Dancing.

(f) **Teaching Styling, Customs and Attitudes** (Chapter 24): An effective caller/teacher does more than teach the physical

actions of the calls — he must also teach his dancers how to dance them smoothly, comfortably and with the correct styling. A successful caller/teacher is one who not only teaches dancers how to square dance, but also how to be square dancers. *Introducing Styling, Standardization, Developing Attitudes in Dancers, Developing the Complete Dancer, Important Thoughts for Caller/Teachers, Good Square Dance Manners Can be Taught, Let's Take a Look at Styling, Costuming for Class.*

(g) **Workshop Teaching** (Chapter 25): In addition to teaching the new dancers, most working callers are generally required to employ their teaching skills in some ongoing form of workshop activity. *Workshopping, What's in a Workshop, The Post-grad Workshop, Preparing for Your Funshop and Conducting a Successful Workshop.*

(h) **Teaching at a One-Night Stand** (Chapter 26): While a caller's primary objective when calling a one-night stand is to entertain his audience, the conduct of that program obviously also requires a caller who possesses first class teaching skills. *The One-Night Stand.*

(i) **The Need For Judgment** (Chapter 6): A successful caller is proficient in a wide range of specialized skills and techniques. The way he uses them and the degree to which those skills are employed during any given dance is what the term "calling judgment" means. Most experts agree that judgment is one of the most important attributes of an effective square dance call. *Judgment, More on Judgment, Be Ready for the Unpredictable, Adjusting to Your Group, Miscellaneous Tips (Judgment: A Caller's Most Valuable Tool) and Let's Not Overlook Standardization.*

5. Programming Skills

(a) **Setting Program Goals** (Chapters 6 and 29): The term "Programming" describes the various judgmental skills that a caller uses when deciding both what to call and when to call it. In order to make those decisions intelligently, he must first decide exactly what he intends to accomplish in that particular program and whether those goals are commensurate with what he knows about the ability of the dancers and about their collective preferences. *Programming, Variety (in Program-*

ming), Techniques in Programming, Your Program — Is It Showing?, The Guest Feature Caller and Building and Maintaining a Repertoire.

(b) **The Level of a Dance** (Chapter 30): One of the most difficult programming judgments a caller must make in the over-all programming process concerns the level of the dance he intends to call. If he makes the dance too hard, he frustrates his dancer and if he makes it too easy, he bores them. While finding just the right balance between the two is often quite difficult, the establishment of an accurate dance level remains one of a modern caller's most critical programming responsibilities. *This is on the Level, Programming to Appeal to Different Levels, The First Few Tips of a Plus Level Dance, What You Do — Do Well, On-the-Spot Programming, Floor Control, The Case for Challenge, The Case for the Traditional and Challenge vs Variety.*

(c) **Finding Choreography to Fit the Program** (Chapter 31): It is one thing for a caller to decide what he would like to call at a given dance. It is something quite different, however, for him to know where such material may be found or how it can either be generated or developed. The process typically involves a considerable amount of choreographic research, as well as the ability to accurately classify the square dance material according to its appropriate programming applications. *Variety in Choreography, Choreography (The Selection of Square Dance Material) and Don't Limit Yourself.*

(d) **Music and Showmanship as Programming Tools** (Chapter 32): Many things contribute to the success of the square dance program. Choreography is important, but equally important is the way a caller generates excitement and enthusiasm with music, showmanship and the caller's own ability to function as an entertainer. *Programming with Square Dance Music, Programming — Add a Dash of Color, Dare to be Different, and Building Dancer Reaction.*

6. Smooth Dancing and Body Flow (Chapter 13)

The term "square dance choreography" describes not only *what* we dance but also *how* we dance. No combination of square dance calls can qualify as dancing unless the dancers

are able to do their action smoothly and comfortably. To accomplish this, a caller must possess a thorough knowledge of the kinetics of choreographic momentum and the mechanics of body flow. Smoothness in Square Dancing, Matching the Dance to the Music, Music is to Move By, The Three 'C's' of Square Dancing and Smoother Choreography Equals Better Body Flow.

7. Voice and Vocal Technique (Chapter 8)

The human voice is the Primary instrument of a performing caller and he must know how to use it effectively. He must also learn how to develop and how to care for it — and how to keep from abusing it. Voice, A Caller's Most Precious Possession, A Caller's Chief Instrument and Microphone Technique.

8. Timing (Chapter 14, also 13)

An additional — and equally important — element of smooth, danceable choreography is the way in which a caller times his calls so that they seem to blend, comfortably and without interruption, one into the other. The Critical Art of Timing, Give Them Time and How Many Steps.

9. Leadership

(a) **Every Caller is a Leader** (Chapter 33): A square dance caller must automatically assume a wide range of leadership responsibilities. It goes with the territory! This means that in addition to studying the skills of the job itself, a student caller must also study the skills of what will help him become a more effective square dance leader. Leadership, The Caller as a Leader, Leadership in Square Dancing and The Dancer Speaks To the Caller.

(b) **Leadership and Human Relations** (Chapter 34, also 6): While many of a caller's on-stage activities obviously require him to function as a leader, he is also required to serve as a leader in a variety of off-stage capacities as well. In such situations, a caller needs to be able to work with others, to interact effectively, and to motivate people to achieve their own desires as dancers. How to Work With Other People, Working With Other People, How to Strengthen Leadership, Caller-Dancer Relations, Callers Guidelines,

Put Yourself in Your Dancers' Shoes and Communication — It Belongs With You.

10. Ethics

Caller Ethics and Professionalism (Chapter 35): The things a caller does speak much louder than the things a caller says. A caller's ethics, his personal code of conduct, and his over-all professionalism serve also as the very visible hallmarks of his ability to function effectively as a square dance leader. The Mark of a Professional and Professional Ethics.

11. Business Skills

(a) **Business Man With a Microphone** (Chapter 38): Any caller who accepts a fee for his services is engaged in the operation of a small business and it is, therefore important for every working caller to conduct his professional affairs in a business-like manner. The Business Side of Calling and On Setting Up Systems.

(b) **The Economics of Calling** (Chapter 39): A caller's financial transactions are an important part of his operations, and the way he handles the aspects of his professional life will often determine whether that business will succeed or fail. Calling Fees and Contracts, How Much Should a Caller Charge, Some Economics of Calling.

(c) **A Caller's Taxes** (Chapter 40): The profits of a square dance calling business are taxable and the need for accurate and easily-maintained financial records cannot be over-emphasized. More on the Business Side (Tax Records) and Taxes and the Caller.

12. Singing Call Techniques

Singing Calls (Chapter 27, also 7, 32): Just about every tip at just about every modern square dance will contain at least one singing call. And while this is, from an historical standpoint, a fairly recent development, a caller's ability to call an effective singing call presentation is now seen as an important and valuable skill. The Care and Feeding of Singing Calls, Singing Call Consideration and Adapting Singing Calls to Fit Special Requirements.

13. Sound/Equipment

Sound and Audio Skills (Chapter 28):

While, thanks to the marvels of modern technology, it is not necessary for today's caller to be an audio engineer it is necessary for him to own — and to know how to operate — a complex sound amplification system. He also needs to know all he can about microphone techniques and how to use and care for the recordings he buys. *Sound, Sound System Operation, For the Love of Mike, P.A. Considerations for Large Halls, Speakers Square Dance Records and On The Record.*

14. Caller's Partner

The Role of the Caller's Partner (Chapter 41): A caller's partner is generally acknowledged to be an integral part of every calling team, although the precise degree of each partner's personal involvement will necessarily vary according to the particular arrangements and understandings that have been mutually agreed upon. *The Caller's Partner, The Caller's Taw, The Successful Caller's Wife and The Caller's Partner Speaks Out.*

15. History, Heritage and Tradition

(a) **Square Dance History and Heritage** (Chapter 1): How square dancing grew and changed over the years to become the activity known as modern western square dancing. *The Story of Square Dancing — The Family Tree, Keep the Traditional, Yesterday, Today and Tomorrow, Henry Ford and Benjamin Lovett, Lloyd Shaw and What About Modern Square Dancing?*

(b) **The Nature of Square Dancing** (Chapter 2): What exactly is it that people enjoy about square dancing? Why is it fun? What makes it so special and unique? *Why Dance, The Benefits of Square Dancing and The Values of Square Dancing.*

(c) **About Callers in General (and Some in Particular)** (Chapter 3): What does a square dance caller actually do? What skills must he possess? What duties does he perform and what are his responsibilities? How did he get to be the way he is? *The Evolution of a Caller, The Responsibility of a Caller, What Does a Caller Do, Lady Callers, The Female Caller's Syndrome, The Traveling Caller, Callers on the Go, and Sponsor/Caller Communications.*

16. Self-Improvement Techniques

(a) **How a Caller Helps Himself** (Chapter 45): While outside help is a valuable caller training resource, the numerous motivational self-help and self-improvement activities that a student caller may undertake are also valuable. *A Course of Self-Improvement Geared Just For You, Self-Study Notes and Resources, Some Pointers You Never Pick Up in a Caller's School, Motivation, More on Motivation and Tools For Calling (Using a Tape Recorder for Self-Improvement).*

(b) **Help from Outside Sources** (Chapter 44): Today's caller-student has easy access to a vast array of outside help. Such assistance can be in the form of callers schools, attendance at callers clinics and seminars, callers note services, text books and relevant square dance periodicals. *Caller School Curriculum, Square Dance Caller Schools, Caller Training Help, Callers Note Services and A Caller Training Bibliography.*

(c) **Callers Associations** (Chapter 46): In addition to providing a place where callers may share ideas and information, callers associations can also be instrumental in providing training programs to help both beginning callers and seasoned veterans. *Square Dance Caller Associations, Present and Future and Facts About Callerlab.*

17. One-Night Stands (see Chapter 26)

18. Related Programs

(a) **Round Dancing** (Chapter 42): Square dancing is associated — by history and tradition — with a number of sister programs. Round dancing has been a vital part of the over-all square dance scene for as long as the average caller can remember and remains today as a helpful and enormously valuable member of every caller's support team. *Round Dance and The Square Dance Caller, Squares and Rounds Together — One Program and Teaching Round Dance Routines.*

(b) **Contra Dancing** (Chapter 43): Many successful callers make it a practice to regularly include some form of contra dancing as a part of their on-going square dance programs. Such callers consider contras an effective means of enhancing and preserving the dance aspects of the activity. *Prompting and Cueing and Working Contras Into Class and Club.*

19. Caller Showmanship

Showmanship (Chapter 10, also 32): In one way or another, every caller is a showman. Showmanship is a skill that a caller uses to personalize his on-mike delivery. It deals with such things as caller personality, the ability to entertain and to interact with an audience, the use of colorful patter and the hundreds of ways that a caller manages to bring the unique stamp of his own individuality to a performance. Showmanship, The Caller as a Performer and Where Has All the Color Gone?

20. Master of Ceremonies

The Caller as Master of Ceremonies (Chapter 11): It could be at a dance, a local festival or even at the National Convention, but sooner or later every caller serves as a master or mistress of ceremonies. It is an important part of every caller's basic responsibility., The Caller as Master of Ceremonies, Responsibilities of an MC and How to Conduct a Grand March.

21. Promotional Skills

(a) **The Recruitment of New Dancers**

(Chapter 36, also 33, 34): Throughout his career, every square dance caller is concerned with the recruitment of new dancers. The beginning caller traditionally gets his start by recruiting the members of his first class and later, as an experienced caller he continues to bring new dancers into the activity through both his own efforts and by motivating the efforts of others. It is a never-ending responsibility. Attracting People to Square Dancing, A Recruiting Station, Exhibitions — Caveats and Cautions, TV Caveats and Cautions, A Plan for More Square Dancers, Promoting Square Dancing, Square Dancing — Its Own Best Salesman and Good Exhibitions Can Sell Square Dancing.

(b) **Community Relations** (Chapter 37, also 33, 34): It is often necessary for someone to serve as a spokesman for square dancing and to represent square dancing to the local community. Like as not, that responsibility will fall upon the shoulder of the square dance caller. The Caller as a Salesman, As Others See Us, A Salesman of Square Dancing and Be Aware of Exploitation.

The Sedentary

CAN Square Dance

by Larry Strippy, Dayton, Ohio

PEOPLE IN WHEELCHAIRS DANCE; so do those with sight, hearing and other physical problems. Recently I have become involved with sedentary people, especially those in rest and retirement homes. By my rewriting dances, these people, too, can participate. Some of these individuals cannot leave a chair. In other cases I find that some of the homes do not have space for wheelchair action.

So far patients and residents in these locales have warmly welcomed the dances I have presented, and the doctors say they help, not only physically, but also mentally.

To this end I have created a booklet with 20 dances for those who sit, including six dances for wheelchair patients who are pushed by volunteers. I have titled the booklet, "Sit

Down Dancing." It is available for \$2.50, including postage, and may be ordered from me at 2680 Bingham Ave., Dayton 45420. Here's a sample:

ALLEY CAT

(Music: Atlantic OG 13113)

Point L finger front-back, front-back

Point R finger front-back, front-back

Point L thumb over left shoulder and back

Point L thumb over left shoulder and back

Point R thumb over right shoulder and back

Point R thumb over right shoulder and back

Slap L knee twice

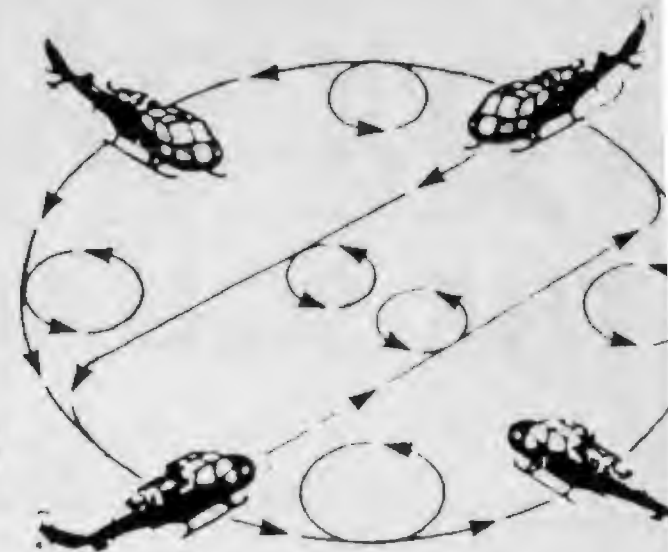
Slap R knee twice

Slap L knee once

Slap R knee once

Clap hands twice and say "Meow, Meow"

how to FLY a square dance



from Renee Hayes, Christchurch, Dorset, England

RECENTLY WE ATTENDED the Air Show in Bournemouth. We just couldn't believe it when the commentator said the helicopters would now perform a square dance! My husband, Johnny, had written a sequence for motorcycles to perform a square dance for one of the young men in our club and we had heard of horses square dancing, but helicopters! It turned out to be a very clever display.

Here's How

The following information was handed out, explaining the Army Air Corps Eagles Helicopter Display Team.

"The aim of the Eagles display sequence is not to emulate the patterns flown by conventional formation teams but to show the unique ability of the helicopter to operate safely and effectively over a wide speed range in a confined space . . . After Number 5 does a solo routine, he takes off backwards over the top of the incoming four aircraft who do a square

dance routine in front of the crowd. This is terminated by a climbing square with a peel off the top. As this is taking place, Number 5 flies under the square, carries out a torque turn behind the formation and rejoins the end of the line of aircraft after they have peeled off . . . The pilot of a helicopter flying in close formation is a busy man . . . It is dynamically unstable and cannot be flown 'hands off' like a fixed-wing aircraft. Using both hands and feet, the pilot must overcome turbulence and downwash disturbance to maintain position in formation and keep a constant distance from the rotor tips of his neighbor. Paradoxically he has to work hardest when in the hover or at very low airspeed (as in the square dance) since it is then that wind conditions and maneuvering space make synchronized flying really difficult. All maneuvers and formation changes are carried out on the Leader's order over UFH radio."



Diagrams showing two displays which the Eagles Helicopter Team use. (Top), the square dance formation and (left) a Spread Eagle used as the helicopters approach a crowd.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Square Dance Publicity

A RECENT EDITION OF THE PHOENIX NEWSPAPER, The Arizona Republic, had yet another example of the misrepresentation given the public by supposedly "informed" writers about a most enjoyable form of exercise, square dancing. It is especially unbelievable that a writer so near to Mesa (which we call "Square-dance Heaven") could write such a misleading report. I often wonder if people who write such articles have actually attended a square dance to see the fashions worn by today's dancers or to pay attention to the intricacy of the Western style of dancing that does more than permit dancers being "able to exchange partners on various calls," as this author put it. Another sore point is TV coverage on brief newscasts. When it is announced that some square dancing is to be shown as part of a program covering Learn to Square Dance Week, a parade or a service project in a nursing home, too often the only shots seen are behind the credits crawl, obscured by camera equipment, or with the music unheard beneath the voice-over of the newscaster about the next item to be shown.

Marjorie Baden, Mesa, Arizona

On Callerlab Recommendations for Beginner Classes

OUR ATTEMPTS TO RUN OUR CLASS by Callerlab standards last year failed. No other club in our association followed these recommendations, resulting in no place for our dancers to go. The other classes were all rushed, most being held on the same night as the regular clubs and so were much shorter than the recommended two to two-and-one-half hours per lesson. Many were only 30 or so weeks and even those going the full recommended 41 weeks tried to teach through the Plus level since there are no Mainstream clubs here. Needless to say our dancers became frustrated to find others learning more moves than they and after December the dances were all advertised at levels beyond our beginners.

But we will not give up. We did find our dancers' abilities to be excellent by the time class ended and, for the most part, they stuck with the activity. We will again follow the recommended Callerlab teaching methods but we will teach at the same rate as the other clubs so our people can go to the area dances. We refuse to go beyond the Mainstream level, though, at least for the initial 41 weeks.

Paul and Julie Harris, Livermore, California

On Being Friendly

I WENT TO GAINESVILLE, FLORIDA, from De Queen, Arkansas, in August to attend Graduate School at the University of Florida. I had told people at home that because I was a Methodist and a square dancer I would not be lonesome. Well, that was just so much brave talk, because even though I am over 40, I was indeed quite lonesome. Then I contacted Paul Greer (through your suggestion) and attended his Santa Fe Squares club. They welcomed me with open arms. It

was as if they had known me always. I left with a glow. As I am a novice caller, Paul is also helping me.

Thinking all clubs in the area would be the same, I visited another club. I paid my fee but most of the people looked at me like I had two heads. I tried to initiate a conversation but got a very mild answer. Actually only the caller greeted me. I thought perhaps it was a "couples only" club but found out this was not the case. Several dancers came in, looked at me and then went and sat across the room. I left early. I'm not asking for special attention; a "hello" or "it's nice to have you here" would suffice. Needless to say I won't be back.

If our club at home ever treated visitors like that, we would disown our dancers. We, at least, greet visitors and try to see they get to dance.

Joyce Shukers, Gainesville, Florida

On Clogging an Intrusion

THE FACT THAT CLOGGING has come in and is beginning to dominate the square dance floor is enough to drive us and many of our senior friends away from the square dance scene. In our area clogging is going very strong. Fine, it is a wonderful activity, especially for the younger dancer, but I resent it when they come on the floor and the rounds must be cut in half or eliminated from the program entirely. If we admit clogging, why not admit folk dancers or English quick steppers? I do think that clogging is a wonderful activity but I think they should have their own programs separate from square dancing.

Stan and Sylvia Grossberg, San Diego, California

On Star Tips

IHAVE HEARD INCREASINGLY MORE STRIDENT complaints about star tips at local dances. I'm not sure who coined the term "star tip," but the connotation has become that for this tip only the "stars" dance while all the ordinary dancers watch. Among dancers who are not "stars," it is called the "show off" tip. The idea has been around for a long time. Before A-1, etc., was invented, callers were asked to do one tip (usually near the end of the dance) during which all the stops were pulled and the dancers challenged a bit more than usual. The difference between those tips and today's is that the former challenging tip was always in-program. Every dancer at the dance could participate if he or she was so inclined (and most did). The caller used more complex variations, fewer catch-up moves . . . but always used only the calls everyone at the dance knew.

At a recent dance with over 40 squares in attendance, I am told there was 35 minutes of dancing by seven squares during a middle-of-the-dance star tip that was out-of-program . . . Apparently another tip for this small group of out-of-program dancers was also called at the end of the dance.

It is very important that a club's advertising be very clear as to the program they are presenting at their open dances. There are usually several dances to choose from each weekend and square dancers will most often choose to go where they can dance rather than watch others dance.

I'd like to suggest that clubs think about the original concept of one in-program challenging tip . . . It is fun for callers to stretch themselves and many dancers also enjoy being lifted a little above their normal comfort zone. Just keep it fair! Use only calls everyone at the dance is expected to know. Schedule out-of-program events before or after the starting and ending hours for the advertised program. Let's make "stars" of all our dancers.

Jack Murtha, from Square 'em Up, California

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Are Quarterly Selections Viable?

LAST APRIL, Callerlab adopted what was, in effect, a new policy regarding the Quarterly Selection (QS) program. The new policy says, in so many words, that dancers are not to be held responsible for being able to do any QS call without some instruction on the occasion of its use. In the past the QS calls were de facto levels. Thus, the Advanced dancer was expected to know all the Plus and Mainstream QS calls since they were at a lower level, i.e., included within the Advanced program. This presented a problem for the dancer and the teacher of dancers who danced only with Advanced groups. The problem was when the lower level QS calls, which they were responsible to know, were to be learned or taught. Most dealt with the problem on a per case basis. If a caller for an Advanced group wanted to use QS calls and all his dancers did not know them, then he simply had to take the time to teach them. This was annoying and somewhat unfair to the majority, if only a small minority needed the teach. However, the problem did not persist because the QS calls were a de facto level and in time all who danced regularly learned the calls — at least those which were used frequently and were thus viable. This occurred because it was understood that the calls could be used at open dances and, hence, dancers realized that they must know them.

QS Calls Are Now Experimental

With the new attitude toward the QS calls fostered by Callerlab, it is my observation that the QS calls are much more in the realm of experimentals — as some felt they should always have been. The effects are interesting. One effect is that the QS experimentals are used less than they once were. There is a clear reason for this. A caller does not want to use calls that dancers don't know unless he has a workshop in mind. Since dancers may not know a QS call, most callers will simply not use it and learning is not reinforced.

The other effect is that when a QS call is used, it is used in a workshop environment that is not necessarily progressive. It is progressive only in a controlled environment such as one's own club where usage (instruction) over several sessions has established the call as part of the expected repertoire.

Of course not all dancers and callers have the same view as to what should be. Some want to know all the QS calls and have them used. Some want them taught every time. For many, including callers, this is a frustrating situation. The basic problem is the old one of dancer mobility — the main argument for having national or even international lists of calls for defining each program/level. If, as a dancer, you dance with only one group and as a caller you call for only one group, the problem is essentially nonexistent. If you are a mobile caller/dancer, then lack of standardization in calls may be frustrating.

Is The QS Program Still Viable?

The problem with the current QS concept is that callers who want to entertain dancers with something different (i.e., use the well-known new-call, floor-leveler technique) would not get the desired effect by using calls that have already had, or may have had, significant exposure because this dilutes the leveling effect for which the caller wanted to use the experimental. Since everyone in the country has the opportunity to know the QS call at about the same time, a month later it is not a novelty. But neither is it a standard. It tends to be in limbo. I am not sure if this result was intended. I perceive it to be the situation at this time.

A year ago I expected Advanced and Challenge dancers to know all the QS calls from lower levels. I do not expect that today. I only expect it with dancers who I know I have taught and with a group where I consistently use the calls. Because of this situation, I believe the QS programs could be in significant

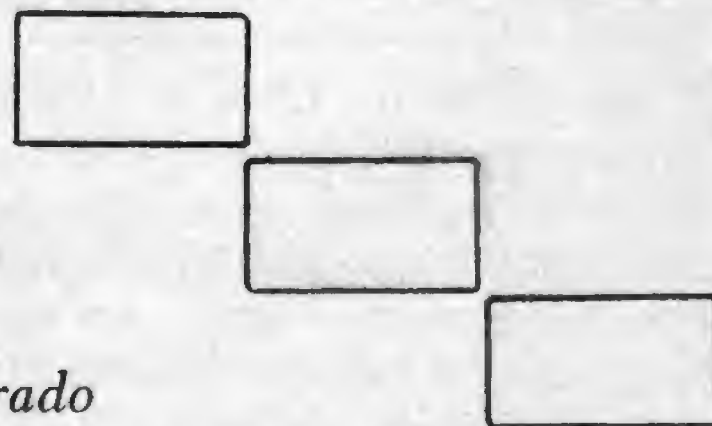
trouble. I think they are nearly at the point of no longer being viable. What then?

Perhaps the answer is that with the availability of the multi-level Callerlab programs those groups that are not particularly structured for, or desirous of, learning experimentals per se simply use calls from another Callerlab list whenever the desire for something different comes up. For those groups that are keyed to doing new things as part of

their format, the aware caller will have no trouble finding something of interest to use, either from a note service or via the grapevine. The C-1 program has operated that way for some time now, i.e., without the benefit of a QS program, and those who wish to use experimentals at C-1 have no trouble coming up with ideas for their programs. I see no reason why all programs could not do the same. □□□

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



OVER THE LAST couple of years more than a hundred true zero modules have been printed in this column. So far every module has started from either a zero box (Bx 1-4) or a zero line (1P2P Line). The zero box is an eight chain thru formation and a zero line is called a facing lines of four formation. If you have spent any time working with modules you probably already know that these same zeros will work from any eight chain thru formation or facing lines of four formation. This means that you can plug in these modules any time you recognize one of these formations coming up and be confident that it will return the set back to the same point at the end of the module. In case you are new to modular calling let's take an example. In the following box zero notice the number of times that the square is in an eight chain thru formation. Four arrows mark the points inside the zero.

ZB-ZB

Right & left thru . ↓ . dive thru . . . pass thru ↓
 Right & left thru . ↓ . dive thru . . . pass thru ↓

At each of these points you can insert a true box zero. Notice that I said a true box zero and not a technical zero. If this is your first experience with this idea, try out a few

facing couple zeros to gain confidence and then use your square dance checkers to check out some more complex box zeros. Several are listed below to help you out.

FCZ

Veer left
 Tag the line right
 Wheel and deal

Pass the ocean
 Recycle
 Sweep one-quarter

Curlique
 Cast off
 Oree-quarters

ZB-ZB

Square thru
 three-quarters
 Trade by
 Square thru
 three-quarters
 Trade by

Touch one-quarter
 Split circulate
 Men run
 Pass thru
 Wheel and deal
 Centers pass thru

The orientation of the square may flip flop or turn a quarter, but the arrangement of the dancers will return to the same point as when you started the module. This makes a very important addition to your calling skills. You can now insert zeros within zeros and vastly extend the variety of dances.

The same thing can be done with line zeros.

If you enjoy this feature, don't hesitate to share your ideas. Write Cal at 2829 Wakonda, Ft. Collins, CO 80521.

In the following fractional zero a normal facing line of four formation occurs four times inside the zero. Narrow arrows mark the two points. At each of these points another line zero can be inserted. In addition an eight chain thru formation also occurs four times. Two fat arrows mark these points. A true box zero can be inserted at any or all of these points.

ZL-ZL

2	Star thru .↓. dive thru . . . pass thru ↓
	Slide thru .↓. right and left thru ↓

Of course the trick is to keep track of where you are inside the first zero as you insert the secondary zeros. It is wise to proceed with caution and don't get too fancy. The following line zeros should give you some idea of how they can be used to add variety.

ZL-ZL

Spin the top Men run Wheel and deal Sweep one-quarter Two ladies chain	Pass the ocean Recycle Sweep one-quarter
Spin the top Men trade Curlique Men run	Star thru Veer left Wheel and deal Slide thru

As you experiment with this kind of an idea, remember that the same rules of good body and hand flow must be applied here as in all good square dance choreography. Always fit the parts of the dance together so that everything moves smoothly. This takes study on your part as a caller.

CONTRA CORNER



Alternate Duples

by Dick Leger, Bristol, RI

THIS MONTH we're going to feature a dance by Roger Whynot, and I happen to know that he named it after a pub he frequented while in England on one of his trips. It is a real mover and demands execution to the utmost. It is an alternate duple, single progression dance, and I presume by this time you know many ways to set up an alternate duple.

THE HARROW

by Roger Whynot, Pride's Crossing, MA

Teaching:

Face the corner and do sa do, same girl swing. Put the girl you swing on your right hand side and form lines facing away from the caller. The lines will go away about four steps, then arch in the center of the line to execute a Dixie twirl. The Dixie twirl is where the center couple arches, the lady on the right side of the line ducks thru the arch taking her man with her. The couple on the left side of the line simply walks forward to the other end. All this is done with the hands still joined. The lines come back the four steps and then they will bend the line. The ladies chain over

and back with the same pair circle left all the way. Star thru and pass thru to meet a new corner for the start of the dance. The ends will cross over and wait out one sequence of the dance.

Calling:

- — — —, **With the corner do sa do**
- — — —, — — **Same girl swing**
- — — —, **Four in line away from me**
- — **Dixie twirl, — — back in lines**
- — **Bend the line, — — ladies chain**
- — — —, — — **Chain back**
- — — —, — — **Circle four**
- — — —, — — **Star thru**
- — **Pass thru, with new corner do sa do**

This dance is featured on the TNT Album called Modern Style Contra Party by Dick Leger. It was recorded to Hello Love #154 TNT. I would suggest that you slow the music down slightly.

Here is another original dance by Roger that boggles the mind. Where he gets his ideas, I'll never know. This is an alternate duple that really has a new twist that I've never seen in any contra. It will challenge you as a teacher and caller. It will also challenge

the dancers! Set the dance up for an alternate duple and proceed.

STAR AND A QUARTER

by Roger Whynot, Prides Crossing, MA

Teaching:

All facing corners, a right hand to corner and balance (four counts) turn by the right halfway and do sa do the same girl. With her on your right half promenade over. Two ladies chain across (but not back). Star by the right full around and a quarter more (two additional steps) to pass thru and star thru. With the opposite pair circle left and right to finish the dance. Those on the ends would cross over to get ready for the balance. As this is a double progression dance . . . try it!

Calling:

— — — —, **With the corner, balance
Forward and back, right hand turn halfway
and do sa do**
— — — —, **Keep her and half promenade**
— — — —, — — **Ladies chain**
— — — —, — — **Right hand star**
— — — —, **Full around and a quarter more**
**Pass thru and star thru, with new pair
circle left**
— — — —, — — **Circle right**
— — — —, **With new corner balance**

With this dance I would definitely use a piece of music that would lend itself to the balance! A good traditional would be fine. You might want to try several tunes before you settle on any one tune. There are many aspects to dancing contras. You'll find that in

doing the same dance to two different pieces of music, the dance has an entirely different feel. This is one dance in particular where you will notice this effect. I for one hope that Roger keeps these dances coming.

Wagon Wheel Comes Out With Two

In a continuing program to make good dances and good recorded music available to the square dancing public, Wagon Wheel Records is producing contras worth noting. Here is a sample:

BIG SOMBRERO CONTRA (WW 919)

Formation: Lines with 1,3,5 crossed over. Everyone faces their corner (man turns left, lady right) and are ready for the dance.

With your corner do sa do (8 counts)

Same lady swing (two times, 8 counts)

After the swing gent places lady on his right with their backs to the caller.

Four in line down the set (4 counts)

The line of four moves four steps away from the caller.

Wheel as a couple, come back (4 counts to wheel and 4 counts to return)

Bend the line (4 counts)

Go forward do sa do (8 counts)

Do sa do with opposite person.

Right hand star, turn it a full turn (8 counts)

With the opposite make a four hand right hand star.

Two ladies chain across (8 counts)

Two ladies chain back (8 counts)

You might also like to try Shortnin' Contra, WW 929, utilizing Callerlab Basics 1 - 19.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CROSS SHADOW THE DIAMOND: From center-to-center diamonds: as point dancers half zoom, cast three quarters and spread, the center dancers hinge, then the outfacing centers cross cloverleaf and the infacing centers extend, hinge and extend. (Centers remain centers.) (Note: If the wave thru the center of the diamonds is right-handed, the centers will left hinge; if the wave is left-handed, the centers will hinge by the right.)

From a static square:

Heads square thru four . . . right and left thru

Veer left . . . girls hinge . . . diamond circulate

Cross Shadow The Diamond . . . boys trade

Boys run . . . recycle . . . pass the ocean

Explode and swing thru . . . turn thru

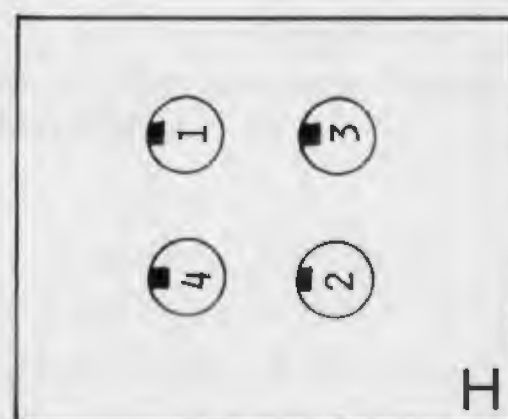
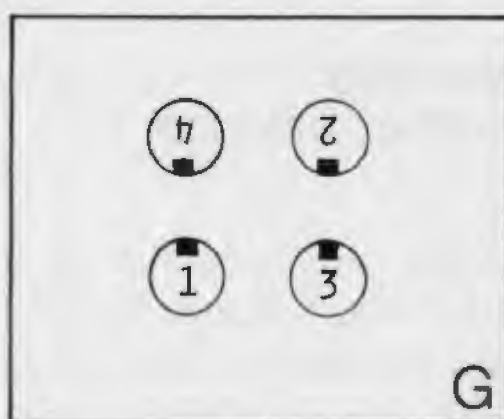
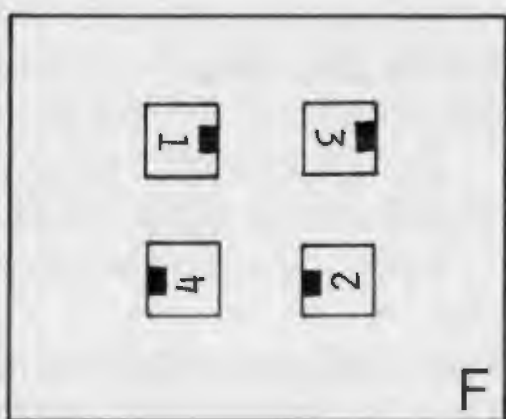
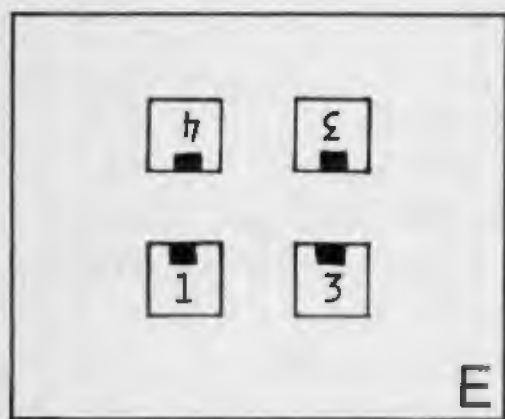
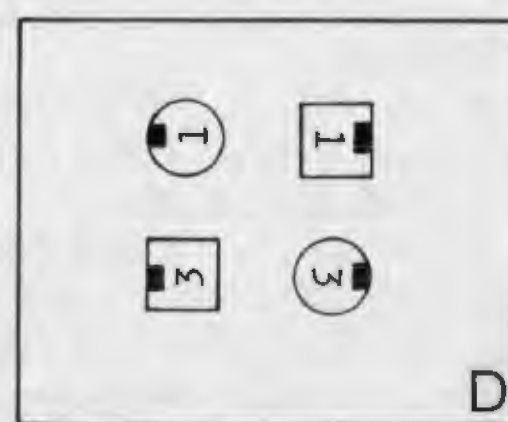
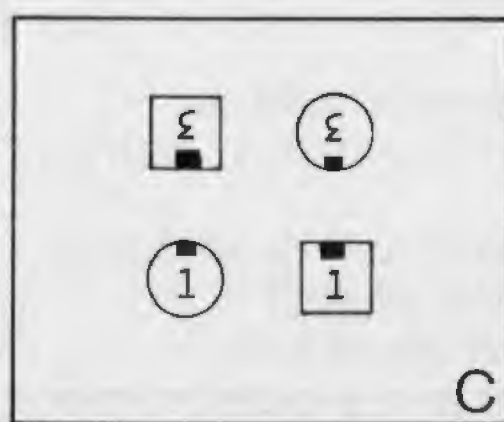
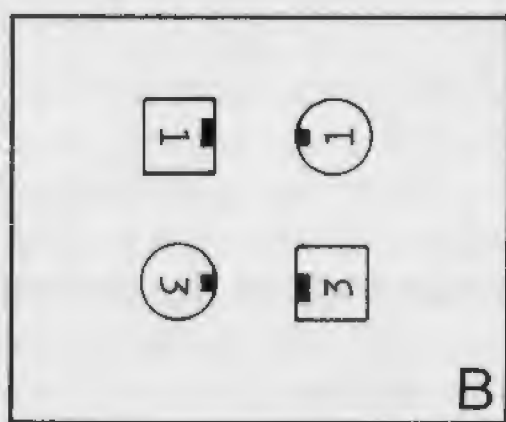
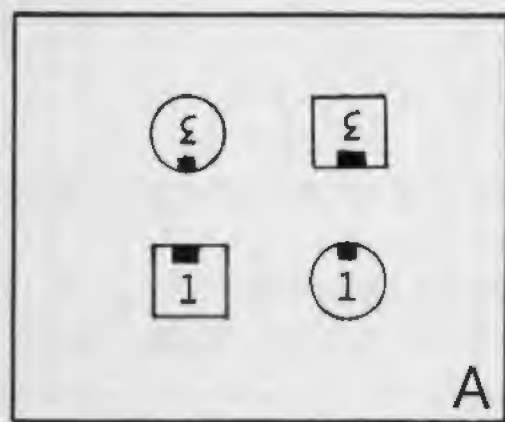
Allemande left

TAKE A GOOD LOOK

a feature for dancers



IT'S OFTEN THE
EASY THINGS
THAT GIVE US TROUBLE.



BARBARA: Joe and I were laughing the other night on our way home from the workshop. We had mastered the "latest and greatest" in the way of tricky movements but both of us fell flat on an "oldie."

JOE: There we were in a formation with the four men facing each other (like two couples) in the center of the square. "Slide thru," calls our caller. With self-assurance, because I was on the right-side position, I automatically reasoned, "I'm in the position usually taken by the lady, therefore, I turn *left*, the way a lady should." I was wrong, of course, and don't think the others didn't let me know it. We had several head-on collisions with others who reasoned incorrectly just as I had just done.

BARBARA: Of course, when you check the definition, you realize that in a slide thru the *men always* turn right. The ladies always turn left. This holds true no matter what setup we

may be in. This is an exception to an all-position rule; the man is always a man and the lady is always a lady.

JOE: There are many possible setups that we could look at but here are four. Starting with two (normal) facing couples (A) after having passed thru and the men facing to the right, the ladies to the left, they end with two facing couples (B). From two-facing couples half-sashayed (C), they follow the rule and, after having passed thru, they end as back-to-back couples (D). With four men as facing couples (E), when they have passed thru and faced right, they end in this formation (F), and with two-facing couples made up just of ladies (G), after they've passed thru and turned to their left, they look something like this (H).

BARBARA: We don't know whether this will help you but it will remind us when we next find ourselves hearing this call.

The Dancers

Walkthru

A TELEVISION TEACHING SERIES

by Jimmy Carney, Medford, Oregon

PURSUANT TO THE JOINT FUNDING of Western Squares (the PBS television series teaching the complete Mainstream program of western square dancing) by the Oregon Federation of Square and Round Dance Clubs and the Rogue Sis-Q Council, it was agreed that someone would complete a comprehensive evaluation to determine the usefulness of showing the film in other areas. This is the report. We think it will be of value to our area before we start our second year and, hopefully, other areas may also benefit from it.

The Western Squares series aired on KSYS-TV in Medford during the 1983-84 square dance class season. It ran for 26 weeks starting in early October. Each weekly segment was shown twice, first on Sunday and then repeated the next Saturday. Both days it was shown in early evening time slots when most people would be home. Appropriate credit was given to the Council and the Federation. Several local clubs ran public service announcements concerning their classes or special dances following the program.

This series was not promoted early enough to affect the initial enrollment for 1983-84 beginner square dance classes. Here are comparative figures for new dancers for two years:

Year	Beginners	Graduates	Joined Club
1982/83 (no film)	627	359 (57%)	276 (77%)
1983/84 (with film)	583	402 (69%)	333 (83%)

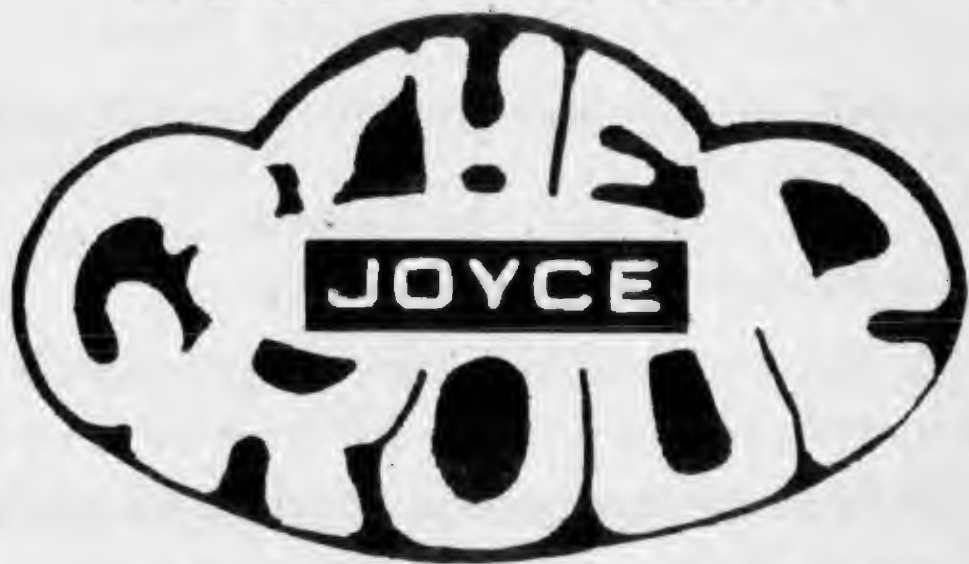
Even though the enrollment was lower for 1983/84, the number of graduates and those joining clubs was higher. I would like to think this is a plus vote for the film series. There

were good responses from beginner dancers, as well as from those who had graduated the previous two or three years.

One result that cannot be evaluated is the exposure of square dancing to non-dancers who might respond by joining a class the following year or sometime in the future, perhaps even in another area.

With the positive aspect in mind, the Western Squares is being shown again for the 1984/85 beginner class period, same time format as the previous year. A news release to this effect was sent out early in the fall to alert all clubs, classes, callers and dancers.

BADGE OF THE MONTH



The Group was founded 12 years ago and dances at the West Los Angeles Masonic Temple. Beginner classes and workshops for the club are held at Webster Junior High School, Los Angeles, California.

The name was chosen to represent what the club is, a collection of dancers. The badge was designed by club caller, Charley Muff. The club name is gold on a blue background. Club members' names are engraved in black while those in the beginners class have their names put on with gold dymo labels.

BEGINNERS CLASS

QUESTIONNAIRE



by Charlie Barnett, Port Townsend, Washington

LAST YEAR I COMPILED a little questionnaire which I distributed to the graduates of our latest Mainstream square dance class. I have always been interested in comments about my instructing but this time I decided to get it in written form, without my presence influencing the remarks. The results were interesting and helpful. I plan to redo the questionnaire this year, polish it up a bit, and in this way continue my education as I call and teach.

Perhaps other caller/teachers or clubs sponsoring classes may find it helpful to use something similar.

Questionnaire

Please fill out the following questionnaire; do NOT sign your name. Make responses as complete but as brief as possible. Thank you.

(1) How were you attracted to square dancing? Friend _____ Saw demo _____ Attended one-nighter _____ Other (Please specify) _____

(2) Do you feel the class instruction was adequate? Yes _____ No _____

(3) Was the instruction appropriate and to the point? Yes _____ No _____

(4) Do you feel that too many figures were introduced too rapidly? Yes _____ No _____

(5) Do you feel there was too little drill on newly introduced figures? Yes _____ No _____

(6) Was there adequate demonstration whenever new figures were introduced? Yes _____ No _____

(7) Did you refer to the SIOASDS Handbooks? Often _____ Seldom _____ Never _____

(8) Do you find these Handbooks useful? Yes _____ No _____ If not, why not? _____

(9) What do you feel was most helpful in learning new figures? Demonstrations _____ Narrative description _____ Handbook illustrations _____ Workshops _____ Other (please specify) _____

(10) Do you feel emphasis on styling was adequate? Yes _____ No _____

(11) Was there any time that you, personally, were embarrassed by the instructor? Yes _____ No _____ By an angel? Yes _____ No _____ (If yes, and you have no objections, please specify. Use reverse side of sheet, if necessary.)

(12) Do you object to mixing couples? Yes _____ No _____

(13) What part of the learning experience did you find most difficult? _____

(14) What part of the learning experience did you find most interesting or challenging? _____

(15) What part of the learning experience did you find most boring? _____

(16) What part of the learning experience did you find most fun? _____

(17) What part of the learning experience do you think ought to have received more emphasis? _____

(18) As in 17, but less emphasis? _____

(19) What specific figures do you not like? _____ Why? _____

(20) What specific figures do you especially like? _____ Why? _____

CLUB FLYERS

The WALKTHRU

There are clip-art books for purchase, some in paperback, or check your local library to see what they might have which you could photostat. PIP and other quick-print shops frequently have clip art which they give away or charge a nominal amount for.

Artwork dresses up a flyer and will catch the attention of readers more than just a plain typed, hand-written or printed page.

Here is one flyer from a club in Southern California advertising a benefit dance this month. Note the variety of artwork. The producers of the flyer, Dick and Cleo Shore, are not only square dancers but also are members of the Independent Order of Foresters. The border of the flyer — cloverleaf and pipe — they took from a Foresters' newspaper, putting a single bit of artwork together for a frame around the flyer. The St. Patrick's Day art came from Postal Instant Press clip art pages. The arthritis items were given by the local Arthritis Foundation office. Put it all together and you not only have the who, what, when, where and how much — but you have an eye-catching flyer

Look ahead and start your file of artwork. You never know when it will be useful.

ARTWORK TO DRESS UP your club and/or special dance event flyers can be obtained from many places. Be on the lookout for public domain artwork and start a file of it. You'll find it comes in very handy from time to time.

COURTESY CARRIES OVER

by Vern Gibbs, Southwest Dancer, NM

WE HAD BOARDED OUR BUS for a summer afternoon tour of Baltimore at the National Convention when our guide asked those aboard who had made reservations only yesterday to give up their seats to those who had had reservations for many months. Leaving this capsule of cool comfort meant riding a standard yellow school bus in hot and sticky misery. I thought, "Nobody is going to voluntarily leave this bus for that one!"

To my surprise, 10 people immediately gave up their seats . . . "What's going on here?" I mused. "Where's the pushing for advantage we've come to expect in tour groups and other forced associations of strangers?"

Betty, my wife, would say, "Square dancers are nice people," but I've always doubted that learning to square dance was sufficient to turn your average self-centered

citizen into an exceptionally nice person. Oh sure, some natural selection takes place in that hot-tempered maverick, and unfriendly people don't become square dancers. They are much too independent for cooperative dancing.

Do the courtesies taught in square dancing carry over to activities away from the floor? Apparently so, for throughout that long afternoon, the group became more jovial and considerate. No one was late in reboarding the bus after each stop; no one smoked; no one complained loud enough to be heard.

Our common bonds as Americans and square dancers allowed 40 strangers on a bus to enjoy a pleasant afternoon. This mutual behavior is a good argument for taking tours arranged and conducted by and for square dancers. They really are exceptionally nice people.

Traditional Treasury

By Ed Butenhof, Rochester, New York

IF ANY OF YOU CALL REGULARLY for traditional dancers, you are always looking for new dances. I'm not sure that the dancers mind doing the same things over and over, but the callers do. I know I am continually on the lookout for new material and if I can't find it, I make it up. That, at least, is my excuse for giving you a couple of my own creations this month in the traditional style.

My own personal preference in dances requires that they be easy (quick) to teach (as a dancer I detest having to stand around on the floor listening to instructions), and have some gimmick that makes it noticeably different from all the others.

VERONA QUADRILLE

by Ed Butenhof, Rochester, NY

Music: Requires well-phrased music, a reel or jig.

— — — —, **Heads face balance and slide**

Heads face partner, join both hands, balance together and away and slide to center. End still facing partner, side by side with opposite.

— — — —, **Step thru and do sa do**

Pass thru in center and do sa do the sides, man with man and lady with lady.

— — — —, **Right hand star three quarters**

Men end on outside, ladies on inside after star.

— — — —, **Ladies star left full around**

Back to same spot, be sure to warn them ahead of time where they end up.

— — — —, **Turn that man right and cross the square**

Right hand turn, then straight across to the corner.

— — — —, **Corner swing** (full 8 beats)

— — — —, **Corner promenade**

— — — —, — — — —

— — — —, **Heads face, balance and slide** (etc.)

Repeat for heads, then twice for sides.

Sometimes, I use the following as the chorus for this dance:

First couple promenade outside

Others follow as they go by

Circle right full around

Four ladies chain over and back

**Side two right and left thru
Everybody swing**

CHAINY DAZE

by Ed Butenhof, Rochester, NY

Music: Any well-phrased hoedown will do

First couple lead right and circle once around

Two ladies chain, chain back

Pick up next couple and circle six

On each circle, the number one man must be sure to circle all the way around so that he can just reach to his left to pick up the next couple. They must, of course, be picked up in the proper order.

Three ladies chain

The rules are the same as a four ladies chain. Not counting her partner, the lady passes one man and takes the next; in this case it's the man originally on her right in the three couple circle.

Three ladies chain back

Same rules; she finishes, not with her partner, but with the man originally on her left in the original three couple circle.

Pick up last couple and circle eight

Four ladies chain, chain back

Promenade

At this point, couple number four have original partners but no one else does. When repeated for couples two, three and four, all will get original partners back.

Use any chorus you want, that is, if you want to use one at all.

I invite you readers who use traditional material to share your dances. Let me hear from you and, in turn, I'll share your creations with the readers of **SQUARE DANCING Magazine**. Write to me at 399 Cobbs Hill Dr., Rochester, NY 14610.

CALLERLAB MEMBERS If you're planning to attend the Callerlab Convention in Phoenix, Arizona, next month and if you're interested in the traditional and contra heritage of American square dancing, plan to attend the special sessions being presented. Many leaders in these categories will be on hand to answer questions and provide information.

Round Dancing in



New Zealand

by John Stallard, Auckland, NZ

ALIVE, WELL AND FLOURISHING aptly describes around dancing in New Zealand and it is generally felt that its strength results from being a close part of the square dance activity. Many clubs in New Zealand are identified as Square and Round Dance Clubs. In fact, so closely related are these two dance forms that the usual tip consists of a round — a patter call — a singing call, followed by a short break for socializing. Those dancers not on the floor for the round dance will often find the floor “squared away” before they can get to their feet, so perhaps miss a tip. This incentive has encouraged many a square dancer to learn to round dance, with the result that practically all square dancers also dance some rounds.

An important factor, too, has been the stabilizing influence of the National Round

Dance list. Thanks to the foresight of the New Zealand Square and Round Dance Callers and Tutors Association, this list has been in existence for many years, starting in those far off days with just six to eight dances. (Interestingly enough, some of those dances are still on today's list.) As all dancers learned these dances first, it didn't matter where they travelled within New Zealand; they were able to enjoy dancing these rounds together. Today, the National Round Dance list is more sophisticated, being split into groups of different levels and containing upward of 50 dances, but it is just as important and for exactly the same reason. These are the dances that most dancers learn first, and rounds programmed at open square dances are mainly drawn from this list, with the result that there is frequently 100% participation in the rounds program.

Of course, as dancers' experience increased their enthusiasm grew and so round dance clubs developed to provide more dancing and at a higher level than was possible within the time frame of a square dance club. Here, too, was nurtured the teaching of basics rather than dance routines, so that today, new dances are learned quickly and easily with a minimum of teaching, thus adding to the dancer's confidence and enjoyment. While most square dance callers have traditionally taught and cued rounds and still do, many clubs now also have a round dance teacher/cuer. Of recent years there has been an upsurge in the numbers of round dance teachers, many of whom belong to Roundalab. This has enhanced conformity of cue terms and a better understanding of teaching throughout the country, this consistency of approach proving

CONVENTION NOTES

Roundalab's 9th Annual Meeting in Birmingham, Alabama, June 23rd to 25th, will feature its first Teacher Training Seminar for members only. There will be a follow-up series of two hour daily seminars at the National Square Dance Convention, the same week in the same city, and the sessions will be open to all. Irv and Betty Easterday will chair these events.

The Universal Round Dance Council, planning its 9th Annual Round Dance Convention for Canada in July, is calling on all leaders and round dancers to display Convention flyers at club dances and festivals. You don't have to be a member to display the attractive items, featuring new trends in the art of round dancing . . . just drop a card to 306 S.W. 13th Ave., Boynton Beach, Florida 33435 and order any amount you wish.

very beneficial to the dancers. Enthusiasm, too, has been generated by the visits to New Zealand, from time to time, of leading teaching couples from America, who not only bring new dances and current styling ideas, but share so freely of their talents and philosophies with teachers and dancers alike.

Rounds are always cued and this is possibly one of the most important reasons why there is such keen participation and enjoyment in the rounds program. Along with the teaching of basics, good cueing, adjusted to the ability and experience of the dancers present, helps to keep more dancers on the floor. With guidance to assist them through the routines they can relax more and enjoy themselves, and for those with short memories, embarrassment at forgetting a routine is avoided.

With such a large square dancer participation in the rounds program, the majority of the

dances are mainly drawn from the Square Dance and Easy Intermediate levels; nevertheless there are many capable dancers more particularly in the round dance clubs, who enjoy dancing at the Intermediate and High Intermediate levels. Neither on the local or national scene do we indulge in a Round of the Month. Dances taught at festivals throughout the year provide plenty of new material complemented by individual clubs' own selections. With many dancers capable of handling new dances at the Square Dance and Easy Intermediate levels on cue, with perhaps only an unusual step or movement being shown, it is possible to have as much variety as desired.

Emphasis on enjoyment, comfortable styling and good cueing rather than a burning desire to constantly attain higher levels seems the key to the popularity of round dancing in New Zealand.



Bertha and John Stallard, Auckland, NZ

HOW LITTLE THINGS CAN CHANGE one's life! A simple flyer in a local corner store enticed the Stallards to try a square dance class — "to keep fit," said Bertha. Like most square dance clubs in New Zealand, rounds were included in the learner's program and the caller would not allow anyone to sit out the rounds — the music simply didn't start until everyone was on the floor, like it or not. Bertha and John must have liked it for that was in 1969 and by 1974 they were teaching and cueing rounds for a square dance club.

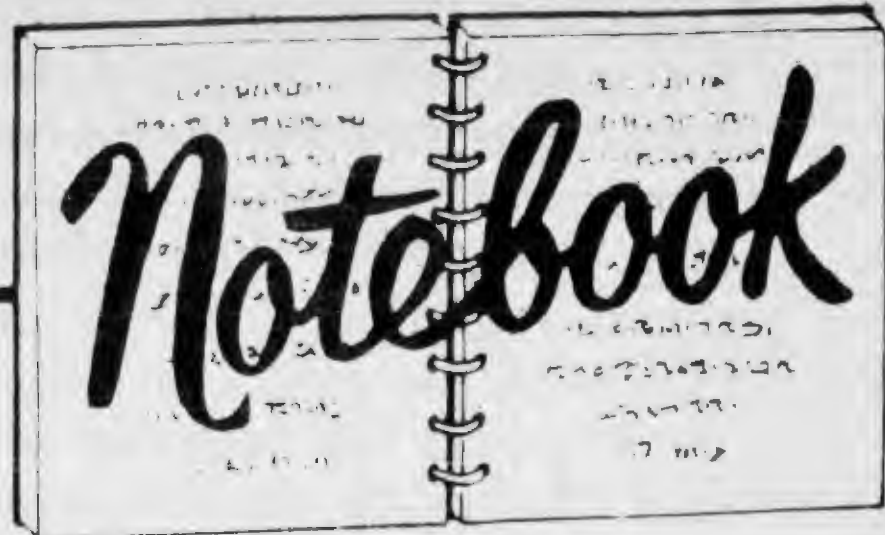
Two years later, they formed their own round dance club and right from the start, foreseeing the benefits this would bring to the dancers, taught basics instead of round dance routines. Their methods seem to have worked

well for today their club, The Southern Cross Round Dance Club, named after a constellation of stars which appears in the night skies of the Southern Hemisphere, is the largest round dance club in New Zealand with an excess of two hundred and fifty dancers, dancing at four levels each week.

Elected to the Executive of the New Zealand Square and Round Dance Callers and Tutors Association in 1980, the Stallards became Chairman of the newly formed round dance subcommittee in 1981 through 1984 and were responsible for a major revision and modernization of the National Round Dance list. As current President of the Association and members of Roundalab, they believe the standardization of cue terms has been a major factor in the increasing popularity of rounds, and continually strive for articulate cueing, good timing and the use of an appropriate level of cueing to the dancers present.

A recent trip to North America with 40 other dancers included participation in the 4th Canadian National, the experience of an Asilomar square dance vacation and the opportunity to provide the rounds for a Federation dance in Hawaii on the way home. Wonderful friends are very much a part of their round dance activity; John and Bertha say, "Everyone benefits when both square and round dancing go hand in hand."

The CALLERS



The Way

To A Dancer's Feet

By Walt Cole, Ogden, Utah

In a dance activity that emphasizes the importance of moving to music, it is sometimes paradoxical to observe that some dancers, and even the callers who taught them, have no concept of rhythm and the musical beat and phrase. This article, which has appeared in other square dance publications, underlines the importance of music "as our greatest ally." So strong is the growing need for better understanding of this phase of our activity that we are pleased to present the following article this month.

THE BIGGEST CONTRADICTION in today's square dance activity may well be, in this caller's opinion, the lessening, or even lack of, concern for the musical structure in square dance calling as it relates to the actual dancing. In round dance we cue so that the dancer can react to the phrase of the music. One might say, the round dancer demands it. The choreography is developed to this end. The same is true in contra dance. One might also say, the contra dancer expects it. Both folk dance and clogging are no exceptions. But what has happened in square dance? When the concern for coordinating the square dance choreography with the musical structure is lacking, when we become more enthralled with choreographic puzzles, then we, as callers, train the dancers to expect stop and go dancing and to be concerned only with getting to the next position in order to execute the next command. It's time we gave the first beat back to the dancer!

One can literally dance within any of the current programs of square dance. It's not just a matter of having proper timing, but also wedding this timing to the musical structure. Isn't it a wonderful feeling when you, as a dancer or caller, begin to dance with the first beat of the music and the dance sequence, the music and you both end with the last beat of the music? Isn't it a wonderful feeling when you feel as if, and you are, flowing with the music, the phrase, the melody and, not just stepping on a beat somewhere within a fractured-phrase? It seems that in many of our square dances, music is treated as a distant cousin. As an extreme example, a caller remarked once, during a difficult time choreographically, "I'll turn the music down so it won't interfere with your dancing!" I sincerely wondered what he thought dancing is if not rhythmically moving with the music.

The Importance of a Knowledge of Timing

Another example that I read recently, one of disquieting disillusionment, was one of describing how to develop your own singing calls. In this case, the

author went on to say, "Work with your dolls; develop a routine ending with the corner (for a corner progression) don't worry about whether the figure takes the right number of beats or not call the sequence once with music and to dancers just to get a rough idea that the figures are not much too long. Hopefully they will be too short. Now use 'time killers' to fill in the remaining time until the music tells you to promenade home and sing the chorus of the song." In this case, there seemed to be no concern that in most singing calls the introduction, figure, break and ending are all 64 beats long; that where the dancers were in relation to their home position was of little concern, i.e., if they were at home when the promenade was called, then it takes 16 beats to promenade, if they were halfway from home, then it takes eight beats to promenade. How often have we as dancers arrived home only to stand there until the caller finished his "aria?"

ABOUT THE AUTHOR: Dr. Cole, whose articles have appeared in the CallerText and the Callers Notebook Section in the past, is one of many concerned leaders who share the feeling that attention needs to be given to putting the dance back into square dancing. Walt, as a veteran caller, is a member of Legacy and heads its suburban leadership (mini-Legacies) committee. He is just as adept at calling contras and traditional movements as he is when working with contemporary choreography. Walt is a member of Callerlab and he and his wife, Louise, continually share their enthusiasm and leadership expertise with other leaders in the State of Utah.

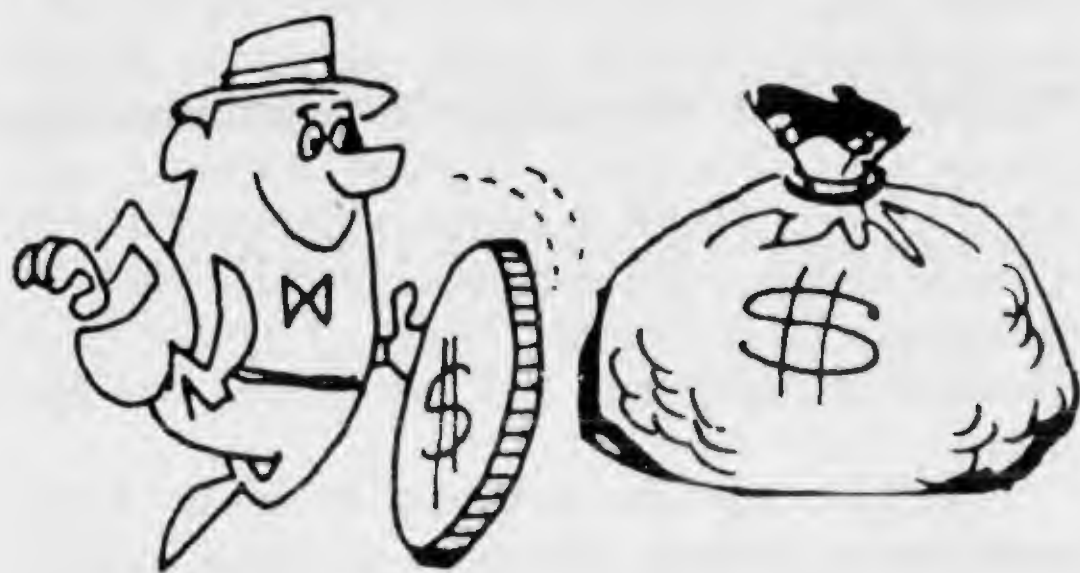
It may be that an analogy to bowling is in order at this point. In bowling when one steps over the line in delivering the ball, he fouls! In the same vein, when a caller steps over the approved timing list for the movements (either too few or too many beats allowed), or, when he steps over the musical structure — he fouls! The basic musical format of the majority of our square dance music is four beats to a measure, eight beats to a phrase and 64 beats for a melody, and of course there are variations on this, but this is the basic format. Thus if a caller calls an eight-beat movement and gives you only six beats for its execution, then he has fouled! If he develops a sequence of say either 58 beats or 70 beats for a 64-beat melody, he has fouled! A less noticeable foul, to some, but in my opinion just as flagrant, is having the dancers start the execution of a sequence on a beat other than the first beat of the phrase. This means he must give the command during the introduction phrase of the music. Or, more specifically, having the dancers start the execution of a movement in the middle of a measure. There are exceptions, though, for in today's movements and timing list, if we time to perfection with perfect coordination with the music, there are still times when one has to begin the execution of the movement by splitting a measure. This is the fault of accepting movements into our programs that require a number of beats that is not divisible by four or eight as related to the structure of the music.

On the positive side now. How can we increase, or even present, *music as our greatest ally?* To borrow from a friend, Hal Rice of California: First, develop an awareness of music. Instill a desire to hear the music, up front. Dancers cannot hear the music if all they hear is the caller. Callers must learn to "back out," to say less, to "hype" less. This does not preclude a caller from "getting with it" in his delivery.

Secondly, develop a sense of moving to the music. Strict phrasing, while a requirement for rounds and contra, is not such for squares (be this right or wrong). Today's squares are more spontaneous and of more carefree character. Strict phrasing would overstructure them. However, in many cases, today's squares have gone to the other extreme and lost all sense of "phrase awareness." It is this phrase awareness which today's callers and dancers need to strive to attain. Phrase where you can. Start those 32 and 64 beat movements with the start of the phrase — use all of the beats when dancing — and end them with the phrase. Phrase awareness means that callers and dancers automatically listen to and are aware of the "eights" in our dance music and realize that foot and body movements should be related to these "eights" in a complimentary, supportive manner. Otherwise, callers and dancers are fighting the music, consciously or subconsciously (unconsciously)? Even with our movements of today and their indivisible-by-four-or-eight timing, it is still possible to phrase out. For an example, call square thru (10 beats from a static square) during the musical introduction, followed by swing thru (6 beats) and combined you have a total of 16 beats or two phrases of dancing. By giving this first beat back to the dancers, the caller will have a greater chance of phrasing out with the music than by calling on the first beat of the music as opposed to dancing on the first beat.

It would be the epitome if we were all musicians, if we all read music, if we all understood all the intricacies of a musical score, but barring this, it behooves us, as callers, to understand as much as possible and to both get (from schools) and give (in schools) a great amount of training in music. It takes fortitude, as a caller, not to become beat down because everyone's doing it the other way. It takes work, discipline and concentration to become phrase-aware. But the results are extremely rewarding. Let the music guide the dancers. Yes, even let the music dominate the dancing. It takes work to create a dance instead of an organized people-mover for three hours. The bottom line in calling is to coordinate the dancers with music. □ □ □

SWEEPSTAKES '85 THE FINAL MONTH



More than 600 dancers, callers and teachers have been representing SQUARE DANCING Magazine in an all-out drive to gain new members of SIOASDS/subscribers to this publication. As a result of their efforts,

many of them will be winning tuition to square dance vacation institutes, sound systems, trips to exotic places, square dance clothing, records, an opportunity to record and more than \$8,000 in valuable square dance-oriented prizes.

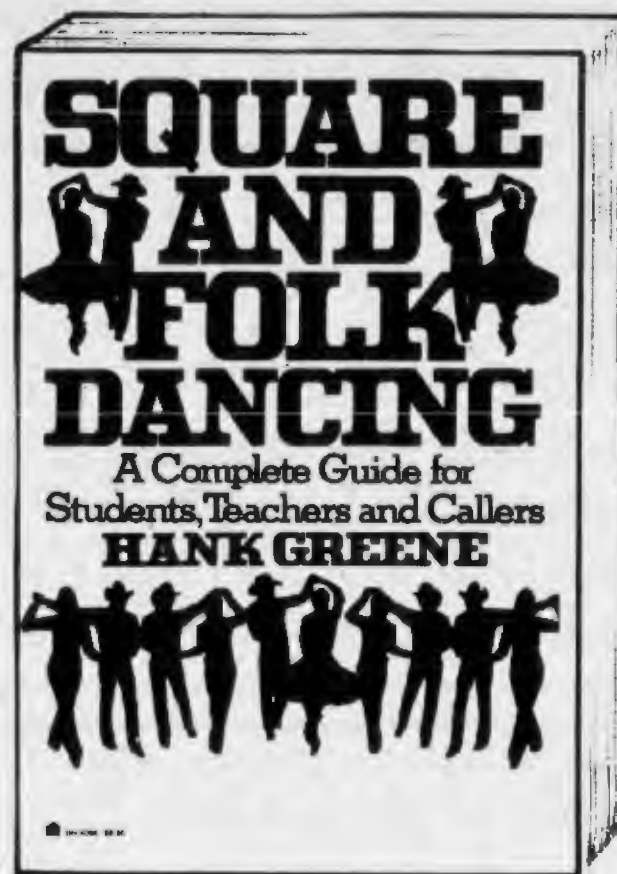
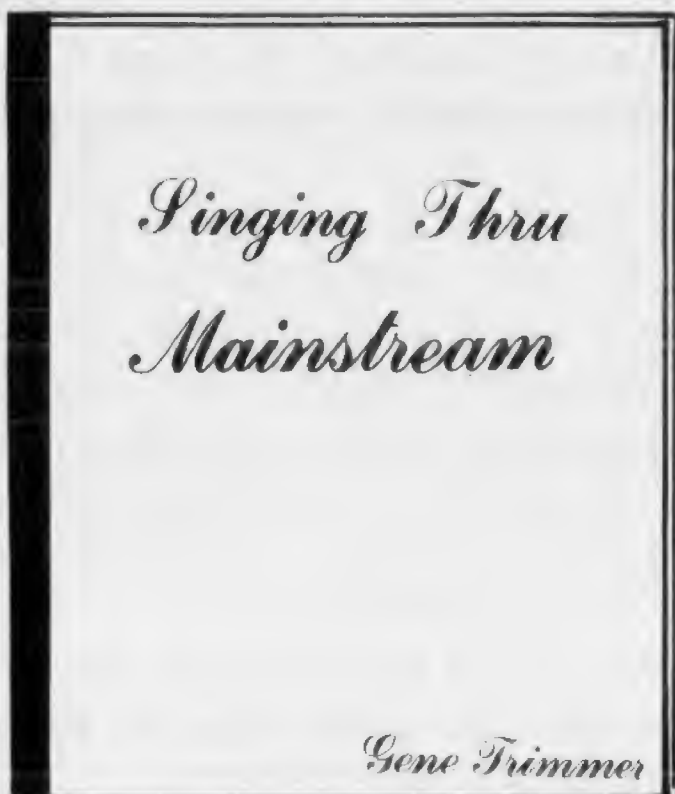
It's not too late to get in on this valuable bonanza, to earn money or trade dollars for each sub you send in (in addition to qualifying for the SWEEPSTAKES). So, rush us your name and address today and ask for information. You'll find that introducing this publication to others is a cinch — particularly if you are "sold" on it yourself.

If you are not a salesperson, then encourage those who are sales reps by introducing them to potential subscribers.

TWO NEW VOLUMES FOR YOU STUDENTS

Singing Thru Mainstream by Gene Trimmer, self-published, 103 Rosewood, Paragould, Arkansas 72450. Price: \$10.00

A pair of dilemmas facing today's callers/teachers have been solved by Trimmer with this collection of almost 250 singing call adaptations. Realizing that club and class callers are often faced with a lack of good danceable materials geared to a specific point somewhere in the Mainstream program, Gene has produced a book of singing call elements that can be substituted for contemporary singing call releases that contain movements too advanced for the dancers at that point in their experience. Trimmer has started out in his text with the very simplest of choreography. Restricting the calls so they can be adaptable as the chorus, introduction, break, or ending and fit to music that is particularly toe tapping and inspiring to the dancer. Gene has not specified any particular tune for any of the routines that he has put together but leaves that up to the individual caller, thus making this book as valuable 10 or 15 years from now as it is today. A great companion piece to the material contained in *The Caller/Teacher Manual* and dedicated (as Gene puts it) "To callers everywhere, who wish to provide newer dancers with a well-grounded beginning in square dancing."



Square and Folk Dancing — A Complete Guide for Students, Teachers and Callers by Hank Greene, published by Harper & Row, November, 1984, \$18.95 cloth, \$9.95 paperback.

Reminiscent of the *Dance-A-While* textbooks series published in 1950 and revised periodically, this new text is aimed primarily at educators and could be a great help to school teachers assigned the task of presenting folk dancing to their students. Designed to cover a rather broad spectrum of dance forms, it is a veritable storehouse of some of the older and simpler calls and, by the use of diagrams and drawings, puts into the hands of recreation leaders much information not always available to those working with young people. Singing calls (complete with calls, music and instructions) include such oldies as *Pistol Packin' Mama*, *Rig-a-Jig*, *Oh Susanna*, *My Pretty Girl*, *The Irish Washer Woman*, and many others. At the same time it is spiced with a dash of more recent singing calls such as *Houston*, *Easy On My Mind*, *I Don't Live There Any More* and *If They Could See Me Now*.

Special attention is given in each of the sections to styling, the type of steps to use, position of the arms and hands, as well as the movements of the legs and feet. For the all-purpose caller/teacher, the book possesses a variety, much of it nostalgic, of the terms and styles used prior to contemporary square dancing.

LADIES ON THE SQUARE

DRESS PATTERNS AND A HOOF TIE



Completed Hoof Tie

I HAVE JUST SPENT A DAY at the fabric store and have gone through the current pattern books. Here is a list of patterns that I feel can be made up into square dance dresses. I have included a few personal comments about some of the patterns. With one exception, they are all patterns that I think will work well as bodices added to whatever type of skirt a person prefers. All are listed in the current January/February books.

I am constantly on the lookout for patterns which have a seam between the skirt and bodice. Some of the following have elasticized waistlines and are very comfortable. I have found some are too big at the waistline so I just make wider seams as I sew towards the bottom of the bodice.

—Nita Marsyla, Colona, Illinois

Simplicity: #6212, 6374, 6235, 5892 (sundress, good for border prints), 5935, 5724, 5362, 6205, 5884, 5599 (I have seen this blouse made up; it is very attractive).

McCalls: #7356, 9096 (looks like it could be used for a square dance dress as is), 8512 (if using the sleeveless version, you will need a jacket for cool evenings), 8914 (good for border material), 7894, 8909.

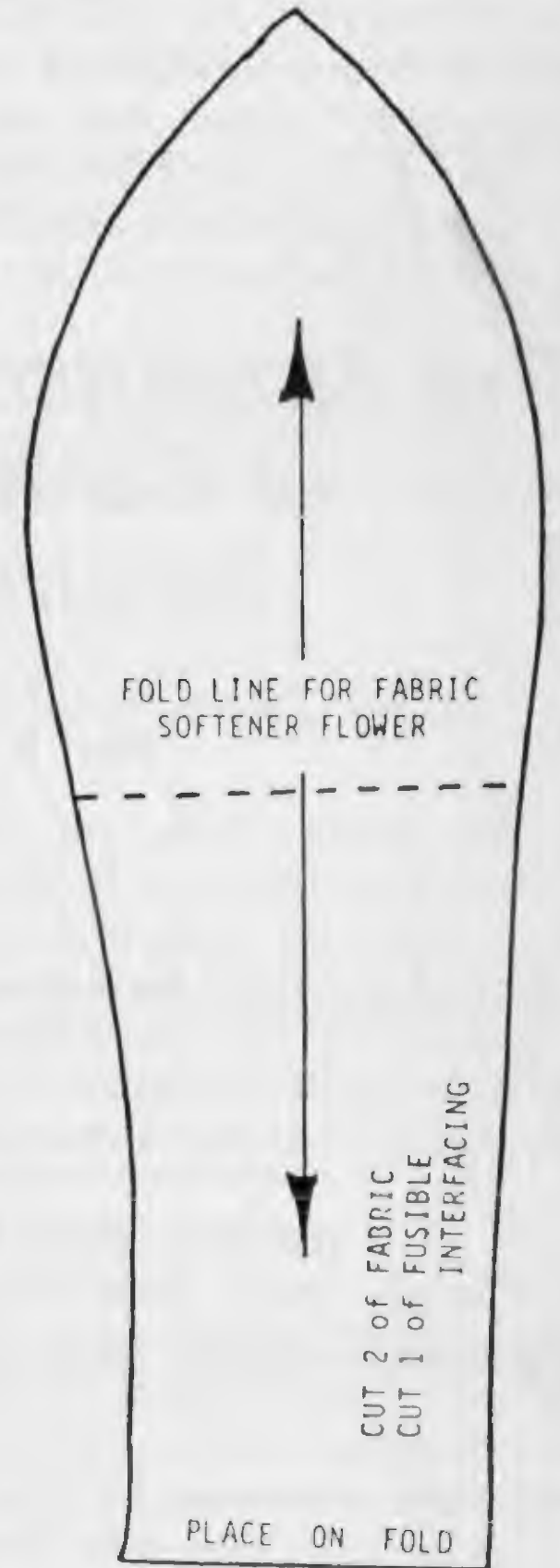
Butterick: 6825, 4653, 6538, 6431 (sundress with jacket), 6155, 6593, 6443 (elasticize the waistline), 6303, 4765, 4766.

Hoof Tie

The following is reprinted from *Follow the Sun*, Arizona, and comes from Carole's Creating Corner, a regular feature.

The hoof tie is a slip-on tie. It takes a very small amount of material and can easily be made of coordinating fabric.

Cut two pieces of material. You may line with a piece of fusible interfacing. Steam press the interfacing on the back piece of the tie.



Make your seam about $\frac{1}{2}$ ", stitching all the way around and leaving a 2" turning opening on the rear part of the tie. Press well.

Carefully clip V-shaped notches out of the seam. Turn right side out and press again. You may need to hand sew the opening closed so that the tie will look nicer. You might even try leaving a smaller opening. Arrange around a metal clip and pull points down to form the two small "hoofs."

Style Lab

AS THE AUTHOR, Bill Peters, stated in this feature last month, the terms Formation Awareness and Formation Management have assumed increased importance in recent years because they are used to describe a caller's on-mikeability to both identify and control square dance formations and the various arrangements which may occur.

Six of the examples appeared last month; six more appear here and more will show up to complete the series in the next two months.

The Arrangements of Contemporary Square Dancing

By Bill Peters, San Jose, California
Part II

We focus, next, on the symmetric arrangements that may be achieved in two more very common square dance formations: the eight chain thru formation (B) and parallel (right facing) two-faced lines (F). We'll begin with the eight chain thru — which is often also identified as a box formation.

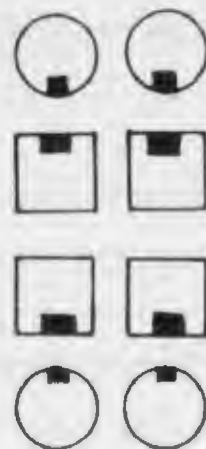
We Beg Your Pardon

Please check your January, 1985 issue, pages 44-47. In the Style Lab which featured Wheel Chain Contra we made a goof. If you followed the calls and the pictures you'd come out fine; however, if you followed the descriptive copy you'd be thoroughly confused. The last portion on page 45 says: "... Going in this direction six steps, they turn on seven and eight (10) and come back in this direction until they reach that same *corner* person with whom they had done a do sa do (11) ...". Actually, because the two ladies in the center of the line had traded (8), the men would not be meeting their corner (the one with whom they did a do sa do), but rather their original partner. Check it out that way and see if it doesn't work. Our apologies. —Editor.



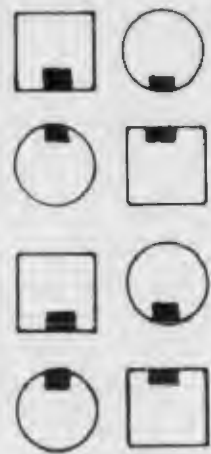
ZERO BOX: All couples "normal" (each boy has a girl on his right side).

Callerlab Designation: 0B



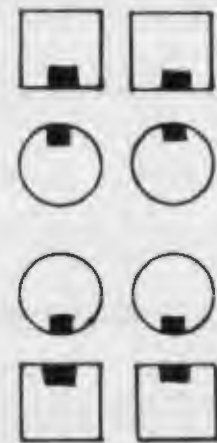
NUMBER TWO BOX: All pairings of the same sex. Outside pairs are girls, inside pairs are boys.

Callerlab Designation: 2B



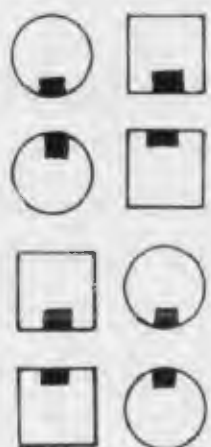
ONE HALF BOX: All pairings are half-sashayed (each boy has a girl on his left side).

Callerlab Designation: ½B



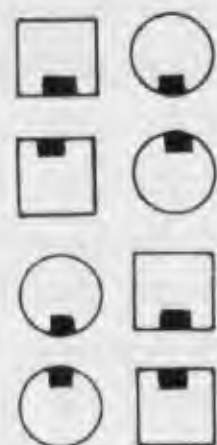
NUMBER ONE BOX: All pairings of the same sex. Outside pairs are boys, inside pairs are girls.

Callerlab Designation: 1B



NUMBER THREE BOX: Outside pairs are "normal," inside pairs are half sashayed.

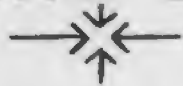
Callerlab Designation: 3B



NUMBER FOUR BOX: Outside pairs are half-sashayed, inside pairs are "normal."

Callerlab Designation: 4B

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.

Canada

The Canadian Square and Round Dance Society has been awarded a grant of \$18,787 from Fitness Canada to participate in National Physical Activity Week in May. An overall plan has been approved and will include coordination by the 40 associations across Canada. Essentially, Fitness Canada provides the funds and the Society provides the dancer-power. The Society will encourage square dancers to join with the other 17 organizations that make up NPAW/SNAP '85. The "Participation Challenge" will be run and there will be many "Fitnics" from coast to coast. This is an excellent opportunity to show the general public square and round dancing, with a view, of course, to dancer retirement, and, at the same time, to have a lot of fun. The theme will be a simple: "Let's Dance," and in French, "Allons Dancer."

— *Canadian Dancers News Magazine*

Georgia

Two major events are sponsored annually by ORA. This year the 19th Annual ORA Spring Swing will take place March 16th at the Midland Valley High School, Augusta. Featured caller is Dick Leger; host caller is Doug Jernigan. Rounds will be by Harold and Judy Hoover. Looking ahead, the 21st Annual ORA Fall Round-Up will be held September 14 at the Julian Smith Casino in Augusta. Darryl McMillan will be the guest caller with Bill Prather, the host caller. Rounds for this activ-

ity will be handled by Dewey and Lib Parnell. For information on either event contact Dan Martin, 422 Kemp Dr., Augusta 30909 (404) 736-2440.

California

The Arthritis Foundation has been the beneficiary of various square dances. Seven-year-old Amy Smith, National Poster Child for the Foundation, was guest of honor at a



Colleen Quinn and Randy Dibble flank Amy Smith, the National Arthritis Foundation Poster Child, at a benefit dance held in Redding, California.

benefit dance held in Redding by a "small club with a big heart," Partners in Progress. Randy Dibble, caller, and Colleen Quinn, round dance cuer at the event, thank all of the dancers who attended and made it possible to donate \$246 to the Arthritis Foundation.

— *Colleen Quinn*

The 7th Annual Arthritis Hoedown will be held March 17th from 12:30-5:00 PM at Taylor Hill, Claremont. There will be two halls for dancing, one for Mainstream and Plus and the other for Advanced and Challenge. Callers

will be Phil Farmer, Jim Garlow, Ray Holmes, Vic Kaaria, Larry McBee, George Monaghan, Don Muenchausen, Deborah Parnell, Jim Randall, Skip Stanley and Nelson Watkins, with Johnnie Scott as emcee. Leo and Marion Crosby will cue the rounds. For further information telephone (714) 861-6062 or contact the Arthritis Foundation, 3917 Van Buren Blvd., Riverside 92503. — *Cleo Shore*

Alabama

Happiness is the 32nd Annual Square Dance Round-Up, March 29-30, at the Birmingham-Jefferson Civic Center in Birmingham. Sponsored by the Birmingham Square Dance Association, the Festival will feature Bob Newman and Bill Terrell on squares and Wayne and Barbara Blackford on rounds. Clogging will also be included. For information or tickets write (Turner) PO Box 1085, Birmingham 35201.

Connecticut

178 CRASSCO (Capitol Region Association of Senior Square Dancers of Connecticut) members with their caller, "Happy Hal" Petschke and his wife Helen, journeyed in four buses to the New England Square Dance Foundation in Weymouth, Massachusetts, November 12, 1984. The day was spent in square dancing, eating and touring the facili-

ties. It was a 12-hour, fun-filled day. We donated \$250 to the Foundation, in addition to purchasing 100 chances for the benefit of the Foundation.

— "Happy Hal" Petschke

Michigan

Ramona Lane Promenaders Square Dance Club of Kalamazoo recently observed its 25th Anniversary. More than 250 guests and members attended, including 12 charter members, of which two couples are still dancing. 21 past presidents were present. The first dance was held in October, 1959, with Helen Matyas as caller. Following her departure in 1965 guest callers filled out the season until "Wild Bill" Depouw took over and he is still behind the mike. Ted Vaile filled in a sabbatical period for Bill from 1972-74. Ron Wagner cues for the group. The club membership includes couples of all ages, with three couples having observed more than 50 years of marriage.

— *George and Alice Kniss*

West Germany

I am the Vice-President of my club, the Berlin Dancing Bears. We would like to let square dancers know about our forthcoming European Roundup over Labor Day. We invite all interested dancers to attend, also to attend our dances anytime they are here. We dance on Thursday (class) and Saturday (club)

250 dancers enjoyed the facilities at Kramer's Hayloft, home of the New England Square Dance Foundation.



at 8:00 o'clock in the American Child Care Center. When dancing in Berlin, dancers receive a badge available nowhere else in the world: Behind the Iron Curtain badge. We have five clubs in Berlin ranging from beginners to Advanced, also a round dance club. Anyone requiring more information may write me at 4771 Berlin MEDDAC, APO New York 09742. — *Carolyn Cantwell*

Vermont

The 16th Annual Maple Sugar Dance Festival will take place March 22-23 at the South Burlington High School and Middle School. Ron Libby, John Hendron, John Marshall and Tom Vititow will alternate in three different halls on programs ranging from Class level to Advanced. Tom and Barbara Potts will conduct the rounds both days. Part of the special entertainment includes (and we quote) "Sugar on Snow (The Spring Thing, sugaring off party, is on again for our 16th year. Sour pickles, donuts, syrup, snow, coffee. Oh well, it's spring in Vermont.)" Tickets are available for individual sessions or for the entire weekend. Contact Charlie and Jan Worcester, 43 Stanbury Rd., Burlington 05401 (802) 863-3780.

Texas

The SWASDA 37th Annual Spring Festival will be held March 1-2 at the Loretto Academy in El Paso. The featured caller will be Ken Bower. Further information may be had by contacting SWASDA at PO Box 3693, El Paso 79923. — *Jim Cowden*

South Africa

The square dance club in Port Elizabeth now meets on Wednesday and Fridays at two different locations. During the last year we were thrilled to have visits by two different traveling square dancers. Contact for this American square dance club are Rodney Wills (041) 731405 and Rob Gray (041) 336989. I have been transferred by my company to Benoni, about 25 kilometers east of Johannesburg. There is no square dance club in this area, so my wife, Crystal, and I will soon be starting all over again. We live only 15 minutes from the Jan Smuts Airport and would love to hear from any visiting dancers. Our

home telephone number is (011) 849-8350.

— *Tony Webb*

New Mexico

Square dancing over the past 50 years has become a way of life to many, as it did for Nelson and Alice Hunter. They began square dancing lessons in Glendale, California, while Nelson was in his early 40's . . . They danced in the San Fernando Valley with the Valley Promenader Club. Bob Osgood was calling a dance at Eagle Rock, California, when "Sets in Order," a national square dance magazine, was organized. Nelson and Alice were among those present . . . In 1949 they moved to Utah and continued their dancing. In the ensuing years they have traveled and danced in 16 different states. They have lived in Los Alamos for more than 30 years when Nelson joined the Los Alamos National Laboratory. He retired in 1970. They remember when all music was live, instead of records. The men have not changed their attire as much as their taws. Nelson used to iron many yards of skirt and ruffles of a long dress while Alice was working, just so they could be ready to attend a dance. Later it was shorter skirts and pantaloons. Today, it is easy-care fabrics.

— *Los Alamos Monitor*

Nebraska

The 1984 Prairie Conclave V, held November 9-11, was successful and we hope to see a ripple effect over the next two-year period. The Ramada Inn at Kearney is an excellent facility for such a conference. With several new clubs and many new dancers, there was an opportunity to teach people with open minds. All seemed to have a good time and we know there was learning for both new and experienced dancers. Thank you for the SQUARE DANCING Magazines you sent for us to share.

— *Clinton and Genevieve Anderson*

Saudi Arabia

1984 was the first time in eight years that Jerry Story was unable to call our Annual Riyadh Fall Festival. A paperwork breakdown in Riyadh caused him to sit this one out in Houston, Texas. Fortunately the local callers were ready to carry on and we had dancers attend from throughout the kingdom. Harvey Browning, Herb Holden, Dick Ostermiller, Wayne Spraggins and Chuck Statucky filled in and did a super job. George Ingberg and



Dancing on the tennis court at the Riyadh Fall Festival on a hot morning in Saudi Arabia.

Ernie Whitcomb picked up the slack between tips with round dancing cueing. 26 squares were on the tennis court at 0-3 Compound. An additional feature, a fashion show, was added this year and was divided into categories: U.S.

traditional, Bedouis desert and Saudi elegance. The show featured 10 couples who designed or made their own costumes. We're now looking forward to next year and an "original Story."

UPDATE FROM BIRMINGHAM

Square Dance 34th National Convention[®] June 27, 28, 29, 1985

FROSTING ON THE CAKE. They call it The Great American Square Dance Showcase! Whatever you call it, the annual National Square Dance Convention is a thrilling experience. If you are a new dancer, dancing regularly with a club of six to eight squares, imagine yourself with more than 20,000 of your counterparts from all parts of North America and several countries overseas, all speaking the same square dance language. Imagine squaring up with a couple just fresh off the plane from Great Britain, another from Germany, and a third from Japan. Are you going to have a problem simply because these people dance regularly in another part of the world? Of course not! What you are going to come up with are six new friends, couples you never met before, an opportunity perhaps

to sit down over a cup of coffee and find out what square dancing is like in some community other than your own.

Then, don't forget this *is* a CONVENTION. That means it's a lot more than just squaring up or doing the rounds. It means sampling other forms of square dancing, the contras and perhaps the clogging. It means taking in one or more of the informative panel discussions. It means watching the fantastic exhibitions, taking part in one of the grand parades or sitting high up in the bleachers and viewing in amazement as thousands of dancers follow simultaneously the calls of a single individual at the microphone.

No, there's no thrill quite like attending a National and if you haven't signed up yet, it's still not too late. You'll find your registration form in the center of the October, 1984, issue of SQUARE DANCING Magazine, or you may write to the Registration Committee, P.O. Box 1985, Eva, AL 35621. And while you're at it, ask for several application forms and talk a square into making the trip with you.



SOUND BY HILTON

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1985

HALF TAG VARIATIONS

by Bill Peters, San Jose, California

It is a curious fact that while most callers call a full tag the line right (or left) fairly regularly, they hardly ever seem to call a half tag right (or left). This is curious because the action of a half tag right is just as danceable as a full tag the line right, and it is certainly also true that the add-on command to face right or left or in or out, after completing a half tag, is every bit as "legal" as it is at the end of a full tag the line. It is, therefore, reasonably safe to assume that most dancers probably do not encounter a half tag right very often these days — which means that call may serve as a logical candidate for an interesting Mainstream theme tip. To be on the safe side you might want to consider whether a brief walk thru at the beginning of the tip would be a good idea. It is, however, a good guess that most experienced Mainstream dancers will not need any additional training — which is to say that they will do the call correctly "cold turkey." Note that from any two-faced line, the call half tag right produces facing pairs, and the call half tag left results in back-to-back pairs. Try the following routines on for size:

**One and three square thru . . . swing thru
Boys run . . . half tag right . . . swing thru
Recycle . . . veer left . . . couples circulate
Half tag right
Swing thru . . . recycle
Square thru three quarters . . . trade by
Allemande left**

**One and three right and left thru
Flutterwheel . . . pass the ocean
Girls trade . . . girls run . . . half tag right
Pass thru . . . swing thru . . . boys run
Bend the line . . . pass the ocean . . . girls trade
Girls run . . . half tag right**

**Touch one quarter . . . scoot back
Boys fold
All double pass thru . . . girls trade
All star thru . . . couples circulate
Half tag right . . . right and left grand**

**One and three lead right
Circle to a line of four . . . pass the ocean
Swing thru . . . scoot back . . . girls trade
Girls run . . . half tag right . . . swing thru
Spin the top . . . girls run . . . half tag right
Right and left thru . . . touch one quarter
All eight circulate . . . boys run
Swing thru
Scoot back . . . girls run . . . half tag right
Allemande left**

**One and three lead right
Circle to a line of four
Right and left thru . . . pass the ocean
Girls trade . . . girls run
Tag the line (all the way thru)
Four boys turn back . . . all star thru
Couple circulate . . . half tag left
Trade by . . . right and left grand**

A tag type action from a right-hand ocean wave subjects the dancers to body flow that is generally considered as being awkward and uncomfortable and even though the call is allowed, most experienced callers quite properly avoid it. A tag the line action called from a left-hand ocean wave, on the other hand, is a good deal smoother and, while it too is seldom called, it can sometimes serve to provide your dancers with an interesting choreographic variation. Note the routines below:

**One and three square thru . . . swing thru
Boys run . . . bend the line
Right and left thru . . . pass the ocean
Girls trade . . . boys run . . . couples circulate
Boys trade . . . girls run . . . girls trade
Left swing thru . . . half tag right
Allemande left**

And finally, here are two quick getouts that

may be used to effectively underscore the half tag theme:

From a zero line:

Pass the ocean . . . swing thru . . . boys run
Half tag right . . . right and left grand

From a zero box:

Swing thru . . . scoot back . . . girls run
Half tag right . . . allemande left

Another choreographically useful variation of tag the line is the three quarter tag. It is interesting to note, however, that despite the fact that the call three quarter tag the line has been on Callerlab's Plus list since 1981, it remains one of that list's less frequently used calls. Consider the following:

One and three square thru . . . swing thru
Boys run . . . three quarter tag
Four boys swing thru
Four girls partner trade
Extend the tag . . . boys run . . . allemande left

One and three square thru . . . swing thru
Boys run . . . three quarter tag
Four boys swing thru
Four girls face one quarter right
(Check your diamond) . . . **diamond circulate**
Flip the diamond . . . boys trade . . . swing thru
Girls run . . . three quarter tag
Four girls swing thru
Boys face one quarter right (diamonds)
Diamond circulate . . . flip the diamond
Girls trade . . . linear cycle . . . star thru
Pass to the center
Square thru three quarters
Allemande left

One and three lead right
Circle to a line of four
Right and left thru . . . flutterwheel
Pass thru . . . three quarter tag
Outsides cloverleaf . . . centers recycle
Same four sweep one quarter
All double pass thru . . . peel off . . . pass thru
Three quarter tag . . . outsides cloverleaf
Centers spin the top
All ping pong circulate
Centers linear cycle . . . allemande left
Four ladies chain . . . one and three pass thru
Separate . . . go round one . . . line up four
Pass thru . . . as couples trade . . . pass thru
Wheel and deal . . . four girls swing thru
Four girls turn thru
Four boys courtesy turn your girl

Pass the ocean . . . swing thru . . . boys trade
Boys run . . . tag the line left
As couples hinge
Center four only as couples trade
In your four as couples hinge
All promenade home

One and three square thru . . . swing thru
Spin the top . . . girls run . . . as couples hinge
Boys cross run . . . girls trade
As couples circulate . . . bend the line
Touch one quarter . . . all eight circulate
Single hinge . . . boys run
Center four only as couples trade
Each four as couples hinge
Bend the line . . . cross trail thru
Allemande left

So far this month's Workshop has focused on legitimate variations of popular calls that do not, for one reason or another, get called very often. Another call in this same category (for Plus dancers) is trade the wave called from any arrangement other than a zero (boys in the center) left-hand ocean wave. If you are looking for a practical workshop theme for your next Plus dance, this might fill the bill very nicely. The first couple of routines below show how the call is usually called; the last two offer some nonstandard variations:

One and three lead right
Circle to a line . . . right and left thru
Dixie style to an ocean wave
Trade the wave . . . swing thru . . . boys run
Bend the line . . . pass thru
Partner trade and roll
Right and left grand

One and three square thru . . . swing thru
Boys run . . . bend the line
Right and left thru
Dixie style to an ocean wave
Trade the wave twice . . . allemande left

One and three lead right
Circle to a line of four
Right and left thru
Dixie style to an ocean wave
Left swing thru . . . trade the wave
Boys run . . . bend the line
Right and left thru
Dixie style to an ocean wave

SPECIAL WORKSHOP EDITORS	
Ray Rose	Workshop Editor
Joy Cramlet	Round Dances

**Left swing thru . . . trade the wave
Right and left grand**

**One and three lead right
Circle to a line . . . pass the ocean
Swing thru . . . trade the wave
Left swing thru . . . boys cross run
Girls trade . . . linear cycle . . . slide thru
Touch one quarter . . . swing thru
Trade the wave . . . centers cross run
New centers trade . . . same four run
Bend the line . . . star thru . . . zoom
Centers pass thru . . . swing thru . . . turn thru
Allemande left**

Because the definition of three quarter tag requires the dancers coming into the center of the set to form a right hand ocean wave, a getout featuring a three quarter that goes directly into an allemande left is not feasible. The call does, however, permit a surprise getout that goes directly from a three quarter tag into a right and left grand — as in the previous routine and in the getout module shown next:

From a zero box:

**Swing thru . . . boys run . . . couples circulate
Bend the line . . . pass thru . . . wheel and deal
Double pass thru . . . peel off . . . pass thru
Three quarter tag . . . right and left grand**

The “as couples” concept is generally regarded as a part of the Callerlab Advanced program lists, which probably explains why a lot of callers seem to forget that at least some as couples variations are permitted in the Mainstream and Plus programs. The call as couples circulate is, to be sure, used quite often — but that would seem to be the only one. The calls as couples hinge and as couples trade are a part of the Mainstream list but, while they do get called every now and then, they are not heard all that often. This is a shame because the average Mainstream dancer will generally experience no difficulty whatsoever in understanding the as couples concept when it is applied to trade and hinge choreography. It must also be noted, however, that as couples choreography can sometimes result in overflow and a caller needs to exercise a certain amount of good judgment when using it. As couples routines also tend to require a bit more dancing room, it isn't a good idea to use them in a particularly crowded hall.

**One and three lead right
Circle to a line of four . . . pass the ocean
Girls trade . . . girls run . . . as couples hinge
Center four only as couples trade
In each four as couples hinge
As couples circulate . . . bend the line
Swing thru . . . recycle . . . sweep one quarter
Pass thru . . . allemande left**

**One and three touch one quarter
Walk and dodge . . . swing thru . . . boys run
As couples hinge . . . bend the line . . . star thru
Pass thru . . . tag the line . . . leads turn back
All swing thru . . . boys run
As couples hinge
Each four half tag the line
All eight circulate . . . boys run
Allemande left**

QUARTERLY MOVEMENT PLUS BY CALLERLAB

FOR THE THREE MONTH period beginning February 1, 1985, Gene Trimmer, Chairman of the Callerlab Plus Quarterly Selections Committee, has announced the selection of **PING TO A DIAMOND**, author unknown. The starting formation is a quarter tag and the ending formation is center to center diamonds. Timing: Four counts.

Definition: From any quarter tag formation, everyone extend the tag once; all do one half of a split circulate to form a diamond.

Teaching Hints: This call is most easily taught when the first walkthru examples are started with same sex outside dancer couples and same sex ocean wave dancers in the center. The resultant diamonds are either normal (girls as centers and boys as points) or half diamonds with boys centers and girls as points. The first two routines in the examples use this method with all girls in the wave in the first example and all boys in the wave in the second example. In order to retain the flavor of the Ping Pong Circulate, the call from which this figure was derived, you can advise the outside couples to do a normal ping pong circulate action and the wave couple start as in

a ping pong circulate but instead of the trade at the end just turn a quarter to their right.

Dancing examples:

From a static square:

Heads pass thru . . . separate
Around one to lines . . . pass thru
Wheel and deal . . . girls step to a wave
Ping To A Diamond
Boys swing thru . . . boys single hinge
Tag the line . . . boys U turn back
Star thru . . . promenade home

Heads touch a quarter . . . girls run
Pass thru . . . touch a quarter . . . ends run
Couples circulate . . . bend the line
Pass thru . . . wheel and deal
Boys step to a wave
Ping To A Diamond
Center girls trade . . . girls single hinge
All tag the line left . . . promenade home

Heads pass the ocean . . . swing thru
Ping To A Diamond (in the wave)
Swing thru . . . cast off three quarters
Girls fold . . . left allemande

SINGING CALLS

ALABAMA WOMEN

By Bill Reynolds, Independence, Missouri
Record: **Desert #16**, Flip Instrumental with Bill Reynolds

OPENER, ENDING

Sides face grand square
This Greyhound bus ain't fast enough
Wish the Lord would give me wings to fly
Makes me think of Birmingham I wonder why
I left that girl behind
Left allemande and weave the ring
Bright lights of Tulsa have brightened
Up that Oklahoma sky do sa do promenade
I'm going home to Birmingham with that
Alabama woman on my mind

MIDDLE BREAK:

Heads face grand square
My meals have been consisting of
Assorted brands of California wine
And looking back I can't believe
I let myself get in this state of mind
Allemande and weave
Makes me think of Birmingham I wonder why
I left that girl behind
Do sa do and promenade
I'm going back to Birmingham with that
Alabama woman on my mind

FIGURE:

Heads promenade halfway around you go
Walk in and square thru four hands
Then go right and left thru
Veer left couples circulate move up
Ladies do a scoot back boys fold now
Swing the corner promenade
I'm going home to Birmingham with an
Alabama woman on my mind

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

SOMEWHERE MY LOVE

By Nate Bliss, Santa Rosa, California
Record: **Blue Star #2262**, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Circle left somewhere my love
There will be songs to sing
The boys star by the right once around
Left allemande weave the ring
Somewhere my love swing the girl then
Promenade somewhere my love
We'll meet again sweetheart

FIGURE:

Heads square thru four hands around
To corner girl do a do sa do
Swing thru tonight boy run right
Half tag the line walk and dodge
Partner trade pass the ocean boys cross fold
Swing that girl and promenade
Somewhere my love
We'll meet again someday

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

HANK WILLIAMS MEDLEY

By Ron Welsh, Denair, Georgia
Record: **River Boat #210**, Flip Instrumental with Ron Welsh

OPENER, MIDDLE BREAK

Sides face grand square
Your cheatin' heart will make you weep
You'll cry and cry and try to sleep
Sleep won't come the whole night thru
Your cheatin' heart will tell on you
Circle left when tears come like falling rain
Left allemande promenade the ring
You'll walk the floor the way I do
Your cheatin' heart will tell on you

FIRST FIGURE:

Heads promenade halfway around
Right and left thru turn girl around
Square thru four hands you know
Do a do sa do make a wave you know
Swing thru boys trade turn thru then

Left allemande promenade the ring

*Today I passed you on the street

And my heart fell at your feet

I can't help it if

I'm still in love with you

SECOND FIGURE:

*If you ain't loving me like I love you

Get home sides face grand square

THIRD FIGURE:

*Hey good lookin what you got cooking

How about cooking something up with me

FOURTH FIGURE:

*Promenade that lady home

All the way around you go

My hair is curly my eyes are blue

Sides face grand square

ENDING:

Kawliga was a wooden Indian

Standing by the door

Fell in love with the Chocktaw maid

Over at the antique store

Kawliga-aa left allemande weave the ring

Poor old Kawliga never had a kiss

Do a do sa do promenade your miss

Is it any wonder that his face is red

Kawliga the poor old wooden head

Kawliga the poor old wooden head

SEQUENCE: Opener, Figure one and two, Middle break, Figure three and four, Ending.

THAT SONG IS DRIVING ME CRAZY

By Tony Simmons, Clinton, South Carolina

Record: Dance Ranch #684, Flip Instrumental

with Tony Simmons

OPENER, MIDDLE BREAK, ENDING

Circle left

That song is driving me crazy

Gotta hear it again first time I heard it

I was with some friends do an

Allemande left with corner do sa do your own

Men star left inside and go

Turn thru at home left allemande

Swing your lady promenade around that land

You sing high and I'll sing low

And everybody sing along would you

Play that crazy little song again for me

FIGURE:

Head couples promenade halfway and go

Down the middle touch one quarter do a

Walk and dodge swing thru outside two

Boys run right bend the line and

Right and left thru slide thru

Square thru three hands swing that corner

Promenade that town

You sing high and I'll sing low

And everybody sing along would you

Play that crazy little song again for me

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

ROUND DANCES

ELMER'S TWO-STEP — ESP 002

Choreographers: Jim and Dottie McCord

Comment: This two-step is fun to do. The music is good and has a lilt to it. Cues on one side of record.

INTRODUCTION

1-4 SEMI-CLOSED facing LOD Wait; Wait; Fwd, —, Point, —; Bk, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Lace Across Two-Step; Fwd Two-Step;

5-8 Lace Bk Two-Step; Fwd Two-Step end M face WALL; Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED face LOD, —;

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

13-16 Repeat action meas 5-8 Part A except to end IN CLOSED M facing LOD:

PART B

1-4 Side, Close, XIF to SIDECAR, —; Side, Close, XIB to BANJO, —; Fishtail; Fwd, —, 1/4 R Turn face WALL in CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru to BUTTERFLY, —; Vine, 2, 3, 4; 5, 6, 7, 8;

PART C

1-4 Vine, 2, 3, Touch; Vine, 2, 3, Wrap; Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch;

5-8 Repeat action meas 1-4 Part C except to end in OPEN facing LOD:

9-12 Vine Apart, 2, 3, Touch; Vine Together, 2, 3, 4 end facing partner; Side, Close, XIF, —; Side, Close, XIF, —;

13-16 Turn Two-Step; Turn Two-Step; (Twirl) Walk, —, 2, —; Pick up to CLOSED, —, 2, —.

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

Ending:

1-4 CLOSED Side, Close, Side, Close; Side, —, Thru, —; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

WONDERFUL YOU — Grenn 17067

Choreographers: Hank and Jetty Walstra

Comment: An enjoyable waltz routine to dance. The music is pleasant. One side of record is cued.

INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; Dip Bk, Draw, —; Recov, Fwd, Close;

PART A

1-4 Hover; Thru, Face, Close; Side, XIB to SIDECAR, Recov; Side, XIB to BANJO, Recov to CLOSED;

5-8 Twisty Vine, 2, 3; Manuv, Side, Close M face RLOD; Bk, Side, Close; Fwd, Side,

Close end M face WALL;

- 9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY:

PART B

- 1-4 **Step, Lift, —; Spin Manuv; Spin Turn; Bk, Side, Close to SIDECAR;**
5-8 **Twinkle, 2, 3 end BANJO; Twinkle, 2, 3 M face WALL; Dip Bk, —, —; Recov, Touch, —;**
9-12 **1/4 L Turn Fwd, Side, Close; 1/4 L Turn Bk, Side, Close; 1/4 Turn L Fwd, Side, Close; 1/4 L Turn Bk, Side, Close;**
13-16 **(Twirl) Side, XIB, Side; Manuv, 2, 3 M face RLOD; 1/4 R Turn Bk, 1/4 R Turn Side to face LOD, Fwd to SEMI-CLOSED; Thru face WALL in CLOSED, Side, Close;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 **Apart, —, —; Point, —, —.**

WALKIN' IN THE SUNSHINE — Belco 319

Choreographers: Ken Croft and Elena deZordo
Comment: An active and easy two-step routine with fitting music. Has one band of cues.

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 1/4 R Turn M face WALL, —;**
5-8 **Turn Two-Step; Turn Two-Step end M face WALL; (Twirl) Side, —, XIB, —; Side to SEMI-CLOSED face LOD, —, Fwd, —;**
9-12 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Rock Bk, —, Recov, —;**
13-16 **Circle Away Two-Step; Away Two-Step; Circle Together Two-Step, Together Two-Step;**

PART B

- 17-20 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
21-24 **Fwd, Close, Bk, —; Bk, Close, Fwd to SEMI-CLOSED, —; Open Vine, —, 2, —; 3, —, Thru M face WALL in CLOSED, —;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice second time thru end CLOSED M face WALL ready for Tag.

Tag:

- 1-4 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, —, 1/4 L Turn M face WALL in CLOSED, —; Apart, —, Point, —.**

SWEET LIPS — Belco 319

Choreographers: Richard and JoAnne Lawson
Comment: A waltz routine with both left and right face turning waltzes. Easy and interesting routine to dance. There are cues on one band.

INTRODUCTION

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

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Solo Turn, 2, 3; 4, 5, 6;**
5-8 **(Twirl) Vine, 2, 3; Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end SEMI-CLOSED face LOD;**
9-12 **Fwd Waltz, 2, 3; Step, Swing, —; Bwd Waltz, 2, 3; 1/4 R Turn M face WALL, Side, Close in CLOSED;**
13-16 **Dip Bk, —, —; Manuv, Side, Close M face RLOD; Pivot, 2, 3 face LOD in SEMI-CLOSED; Thru, Face, Close;**

PART B

- 1-4 **SEMI-CLOSED Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**
5-8 **Blend to BANJO Fwd Waltz, 2, 3; Fwd, Turn/Bk, Bk end SIDECAR M face RLOD; Bwd Waltz, 2, 3; Bk, Turn Close face LOD in SEMI-CLOSED;**
9-12 **Fwd Waltz, 2, 3; Manuv, Side, Close to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**
13-16 **Twisty Vine, 2, 3; Thru, Side, Close; Side, Draw, Close; Side, Draw, Close;**

SEQUENCE: Dance goes thru twice except second time thru after meas 15 Step Apart, Point and Hold.

THE 1985 PREMIUM TRACKS

Each month we have been running one series of tracks from each of the four current Premium records, called for us by four of the Chapparral Record callers.

Basic Program, Band 1 Side B

by Jerry Haag, Pharr, Texas

- Bow to the partner . . . corner too**
Circle to the left . . . allemande left
Go forward two . . . allemande thar
Shoot the star full turn
Promenade the one you got . . . don't stop
One and three wheel around
Right and left thru . . . pass thru
Wheel and deal . . . double pass thru
Zoom . . . new leaders trade
We all face . . . swing thru
Boys run around that girl . . . bend the line
Star thru . . . do sa do . . . make your wave

All eight circulate
 Girls run around the boys . . . boys trade
 Bend the line . . . pass thru . . . backtrack
 Right and left thru . . . star thru
 Veer left . . . ferris wheel
 In the middle do a right and left thru
 Everybody double pass thru
 First couple partner trade
 All right and left thru
 Veer left . . . ferris wheel
 Those in the middle square thru four
 Others divide and star thru
 Everybody pass thru . . . trade by
 Touch one quarter . . . centers trade
 Swing thru . . . girls run around those guys
 Pass thru . . . do a U turn back . . . star thru
 Veer left . . . ladies trade . . . ferris wheel
 Double pass thru . . . zoom
 New lead couple trade . . . right and left thru
 Veer left . . . ferris wheel
 Right and left thru . . . zoom
 Double pass thru . . . zoom
 New lead couple trade . . . left allemande
 Right and left grand . . . promenade
 Keep walking
 First and third wheel around
 Right and left thru . . . square thru three
 Courtesy turn the girls
 Roll the doll with a half sashay
 Pass thru . . . wheel and deal
 Double pass thru
 First couple do a U turn back
 Everybody swing thru
 Girls run around those guys . . . pass thru
 Back track . . . star thru . . . veer left
 Ladies trade . . . ferris wheel
 Those in the middle California twirl
 Right and left thru . . . touch one quarter
 Check your wave . . . centers trade
 All split circulate . . . girls trade
 Swing thru . . . boy run around the girl
 Bend the line . . . right and left thru
 Touch one quarter . . . circulate
 Boy run around the girl . . . star thru
 Right and left thru
 Roll the girl a half sashay . . . pass thru
 Back track . . . star thru
 Pass to the center . . . square thru three
 Allemande . . . right and left grand
 Promenade home . . . bow to the partner

Mainstream Program, Band 1 Side B
 by Beryl Main, Golden, Colorado

Bow to the partner . . . corners all
 Circle to the left . . . reverse single file
 Ladies in the lead . . . girls step out
 Backtrack . . . go twice around

The second time boys step in
 Find your date . . . right hand star
 All eight move right around
 Girls roll out around one man
 Allemande left . . . right and left grand
 Promenade back home . . . heads star thru
 Double pass thru . . . cloverleaf
 Double pass thru . . . first couple U turn back
 Do sa do . . . make an ocean wave
 Swing thru
 Boys run around the girls . . . make a line
 Pass thru . . . wheel and deal
 Double pass thru . . . centers in
 Cast off three quarters . . . pass thru
 Wheel and deal . . . double pass thru
 Cloverleaf . . . girls step to a wave
 Swing thru girls
 Center girl run around end girl
 Wheel and deal . . . zoom . . . boys step to wave
 Swing thru boys
 Center boy run around end boy
 Wheel and deal . . . boys square thru three
 Do sa do around the girl . . . ocean wave
 Boys run around the girl . . . make a line
 Star thru . . . veer left . . . couples circulate
 Girls circulate . . . boys fold in front of girl
 Star thru . . . California twirl
 Right and left thru . . . star thru
 Veer left . . . couples circulate
 Bend the line . . . star thru . . . circle up four
 Make me a line . . . right and left thru
 Star thru . . . eight chain one
 Left allemande . . . promenade . . . home

Heads star thru
 Same four right and left thru
 Just the boys do a zoom
 Right and left thru in the middle
 Everybody do a double pass thru
 Centers in . . . cast off three quarters
 Star thru . . . right and left thru
 Just the girls zoom
 In the middle do a right and left thru
 Square thru three . . . split 'em in two
 Walk around one . . . make a line
 Box the gnat
 Right and left thru . . . square thru three
 Courtesy turn
 Roll that girl away . . . right and left grand
 Promenade home . . . bow to the partner

Plus Program, Band 1 Side B
 by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
 Allemande left . . . allemande thar
 Remake your thar . . . girls run around boy
 Promenade . . . don't stop

Two and four wheel around
Right and left thru . . . star thru
Veer left . . . ferris wheel . . . zoom
New centers touch a quarter . . . left allemande
Grand right and left . . . promenade home

Heads lead right . . . circle up four
Make a line of four . . . pass thru
Wheel and deal . . . centers pass the ocean
Centers only explode and square thru four
Others divide and star thru
Right and left thru . . . veer left
Couples hinge . . . triple trade
With this partner partner hinge
Coordinate . . . wheel and deal . . . pass thru
U turn back . . . grand right and left
Heads lead to the right . . . circle up four
Make your line . . . do sa do . . . ocean wave
Grand swing thru . . . turn and left thru
Ladies lead Dixie style . . . check your wave
Boys trade . . . boys cross run to far end
Relay the deucey . . . recycle
Pass to the center
Centers square thru three . . . left allemande
Promenade home
Head couples square thru
Count four hands . . . do sa do outside two
Touch a quarter . . . follow your neighbor
Don't spread . . . take a peek
Trade the wave . . . fan the top
Center boys trade . . . center boys run right
Center four two couples hinge one quarter (as
couples)
Center four couples crossfire
Outside couples single hinge
Center four do a walk and dodge
Those who can star thru . . . others face in
Pass thru . . . tag this line all the way thru
Turn right . . . ladies hinge
Diamond circulate . . . flip your diamond
Roll to face . . . star thru . . . promenade home

Walk all around that corner lady
Turn your partner left hand
Head lady to the center . . . teacup chain
Bow to the partner . . . corner of the hall

A-1 Program, Band 1 Side B
by Beryl Main, Golden, Colorado

Eight to the middle and come on back
Sides flutterwheel
Head couples right and left thru
Head men face your corner . . . box the gnat
Square your sets . . . girls pass thru
Both turn right . . . first girl around two
Second girl around one
Right and left grand . . . promenade home

Head couples pass the ocean
Ping pong circulate . . . chain reaction
Turn your star half
Follow your neighbor . . . spread
Right and left grand . . . promenade home

Heads square thru four
Everybody slide thru . . . pass the ocean
Three quarter thru . . . scoot chain thru
Right and left grand . . . promenade home

Heads pass the ocean
Spin the windmill right . . . walk and dodge
Quarter in . . . right and left grand
Promenade home

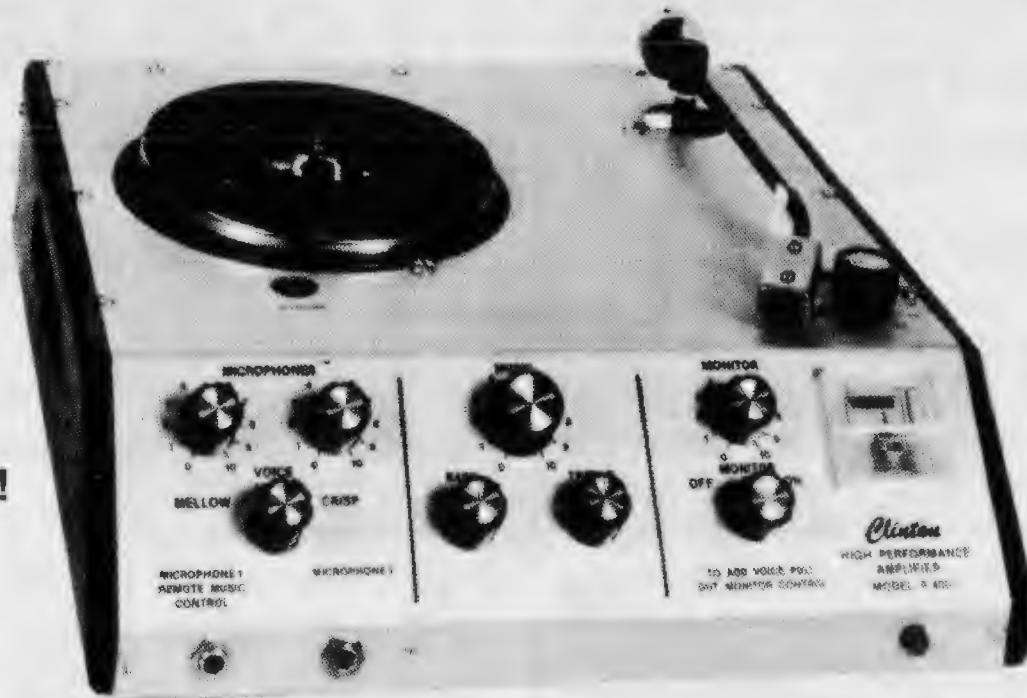
Four ladies chain three quarters
One and three right and left thru
Pass the ocean . . . swing thru . . . side boy run
Six by two acey deucey
Right and left grand . . . promenade
Don't stop . . . heads cast a shadow
Boys run around that girl . . . wheel and deal
Touch a quarter . . . scoot back . . . boy run
Slide thru . . . right and left thru
Swing thru . . . boys run around the girl
Girls trade . . . girls walk and dodge
If you can wheel and deal . . . if you can
Recycle . . . right and left thru . . . veer left
Crossover circulate . . . partner trade
As couples circulate . . . crossover circulate
Couples circulate . . . bend the line
Right and left thru . . . star thru
Veer left . . . ferris wheel . . . in the middle
Right and left thru . . . pass thru
Star thru . . . right and left thru
Pass thru . . . wheel and deal . . . zoom
Step to a wave . . . chain reaction
Find your partner . . . grand right and left
Meet a little girl . . . promenade home

ABOUT THE PREMIUM RECORDS

These special Documentaries-in-Sound have been a regular for SQUARE DANCING Magazine readers for more than a decade. They are collectors' items and available only during the year of issue. Collectors have discovered the joy of discovering the sounds and choreography of a specific period in contemporary square dancing. Just as we are indebted to Ken Bower, Jerry Haag, Beryl Main, and Gary Shoemake for this year's albums, we acknowledge all the callers who have contributed to this on-going series — a salute to American square dancing — a treasure for the dancers. If you haven't started your collection — begin now with the 1985 series.

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CALLER of the MONTH



Francis C. Zeller, McCracken, KS

AS WE GO TO PRESS, Francis and Julia Zeller will be heading for Hawaii and the 7th Annual St. Patrick's Festival, hosted by the Rainbeaus and Bells at Kuhio Garden in Hilo, March 2nd. Francis is the feature caller for this special event. It is one of many, during 22 years of calling, that have taken the Zellers many miles from their home in the McCracken area where they've lived all their lives. Francis has called in 40 states and 8 foreign countries. He's called at numerous State, District and Area Festivals and, while a farmer and Rural Mail Carrier, managed to call from 200 to 250 dances a year. There were times when he called 300 miles away, then would drive home just in time to be at work by seven in the morning.

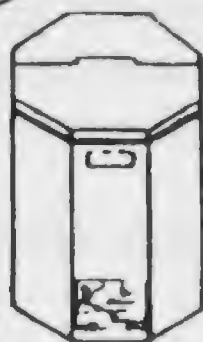
It takes love to maintain such a schedule and the Zellers fell in love with the square dance activity while taking lessons in 1960. A year later, they attended their first square dance camp, The Lighted Lantern, because the caller who taught them to dance, Gaylon Shull, was on staff. An interest in round dancing set in and they wanted to teach a few at their home club . . . but there was a problem. The records played so fast, Francis was forced

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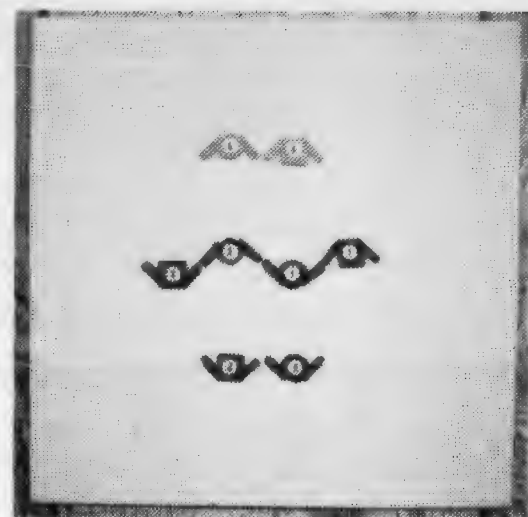
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to buy his first of many amplifiers to slow them down. It arrived from the dealer complete with a surprise gift of 50 square dance records. Surprise, indeed, that is how Francis began his calling career. Today, his track record is impressive.

A featured caller on the 1975 SIOASDS Premium Record Album, Francis has also recorded on Hi Hat, Blue Ribbon and now on Longhorn. His experience as a staffer of many vacation camps includes 12 years at Lighted Lantern. Among the first 100 callers to join Callerlab, he prides himself on having attended every meeting. At Callerlab and National Conventions, you'll likely find him manning a booth and while you're checking out the outstanding Indian jewelry, be sure to renew friendships or introduce yourself and get to know Francis Zeller.

LETTERS, continued from page 3

to do the job. I do know that if volunteers are not available to run square dance activities, the movement as we know it today will no longer exist.

William Buck
Ozone Park, New York

Dear Editor:

We look forward to the greatest magazine in the world — **SQUARE DANCING** — each and every month. A month without it is a month of nothing.

Charles Riley
Allemande Hall
Chattanooga, Tennessee

Dear Editor:

Please thank Charlie and Edith Capon for their very informative and interesting article,

NEW:

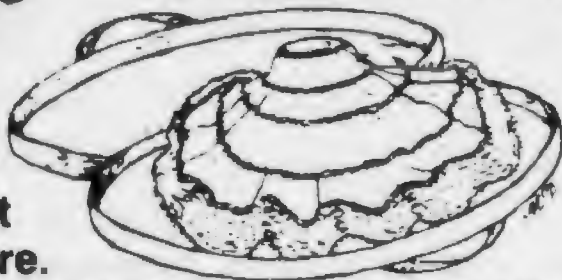
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Darryl McMillan



Tony Oxendine

RANCH HOUSE



Keith Rippetto



Bill Terrell

NEW RELEASES

- RH 216 **Baby's Got Her Blue Jeans On** by Darryl
- RH 308 **Ain't Nothing Shakin'** by Bill
- RH 508 **Eight Days A Week** by Tony
- RH 606 **Take Me To The River** by Darryl & Tony
- RH 704 **Diamond In The Dust** by Keith

RECENT RELEASES

- RH 214 **Right Or Wrong**
- RH 215 **Attitude Adjustment**
- RH 307 **Our Day Will Come**
- RH 507 **What You Do To Me**
- RH 703 **I Can Tell By The Way You Dance**

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"The Turning Steps." More articles giving added instruction and different points of view on round dance technique will always be welcome by those interested in round dancing.

Marj Beatty

North Delta, British Columbia

Dear Editor:

We eagerly look forward to your magazines and devour all the contents. In fact this caller and her hauler play hide and seek with them in order to finish reading it before the other!

Marg Edwards

Bramalea, Ontario

On Premium Records

Dear Editor:

I feel the 1985 Premium Records are the best records you have ever produced. I am a caller, teaching a class for a group of senior citizens. I plan to give one of the 1985 Premium Records as a prize to this class.

James H. Teal

Columbus, Ohio

Dear Editor:

We are very pleased with the 1985 records. The use of both patten calls and popular singing calls make the records very enjoyable for us.

Jon and Martha Greene
Los Angeles, California

Dear Editor:

I believe your decision to feature four callers on your Premium Records was a step in the wrong direction. It was always a great pleasure to hear callers from all over the world. We miss that treat this year and hope you will return to the "journey" format in the years to come.

Fred House

Fayetteville, Tennessee



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Singing Calls

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

TB 233 **Baby's Back Again**/Bud Whitten
TB 235 **Cab Driver — Chuck Mashburn/
Gabby Baker (Duet)**

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

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

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

TB 239 **Good Ole Days are Right
Now**/Chuck Mashburn/
Gabby Baker (Duet)

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TH-529 **Groovy Grubworn/Camptown
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TH 530 **Under the Double Eagle/
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TH 531 **East Texas/Fueding**

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TH-529 **Camptown Races**

TH-523 **Thunderbird Jump**



Bud Whitten

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Dear Editor:

A successful tool for our beginners class has been a handout package we give all new dancers. This includes your Indoctrination Handbook, your Basic and Mainstream Handbook, a copy of our local square dance publication and a copy of **SQUARE DANCING** Magazine with an order form.

Paul Harris
Livermore, California

Dear Editor:

I would like some help and information

from your readers in Oklahoma and Texas. I need old newsletters and membership lists for the following square dance clubs: Cactus Jacks and Jills, Lazy 2 Rounders and Cosden Promenaders in Westerners Association; The Dancy Dancers in Amarillo; Guys and Dolls and Silver Twirlers Buckles Club in Seminole and Altus, Oklahoma, respectively. Anyone who can help please write me. Thank you.

Charles Nelson
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On License Plates

Dear Editor:

Here's another license plate to add to your collection of personalized plates. I've had this one since Wisconsin authorized personal plates.

Bill Kersey
Milwaukee, Wisconsin



Dear Editor:

Thought you might like to know we had this license plate for several years until we moved to Florida. Really hated to relinquish it.

Merle and Ralph Swendsen
Brooksville, Florida



Dear Editor:

After 24 years of squares and round, my wife and I cannot keep up with all the material being injected into dancing today. The first 20 years we found to be great fun, but the last four have moved from fun to work.

George Keema
Sacramento, California

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CLUB AND FUN BADGES

Dear Editor:

I have a phonemate and would like to get several ideas for square dance answer messages. A recent article in a magazine mentioned the type of message used but I cannot find it. Any ideas would be appreciated.

Ed Laudenschlager
4271 Ashgrove Dr.
Grove City, OH 43123

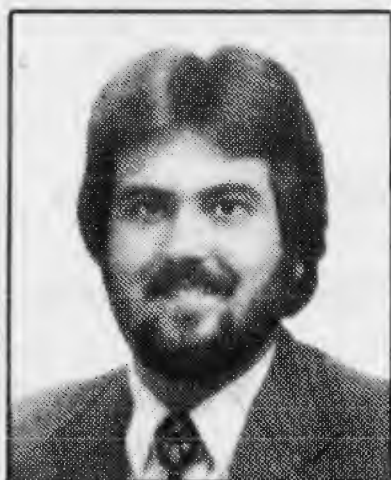
Since Ed does not mention whether the phonemate is to be used for club, association or area square dance information, we invite all square dancers who use this type of taped

message and would be willing to share their ideas to please write directly to him. — Editor

Dear Editor:

After our performances in Nashville for the National Assn. for Retarded Citizens Convention, I had over 50 inquiries. We passed out SQUARE DANCING Magazine's articles (on handicapables) and the *Bow & Swing* article. We are very encouraged for expanding the number of Handicapable Square Dance Clubs.

Mac MacKenzie
Gulf Breeze, Florida



Mark Patterson
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Recent Releases:

- JP217 Bonaparte's Retreat — Joe
- JP217 Love Letters in the Sand — Joe
- JP216 Devil Woman — Joe
- JP601 Gotta Travel On — Mark
- JP403 Morning Dew — Joe & Mark
- JP505 Muddy River/Feelin' Good

Best Sellers:

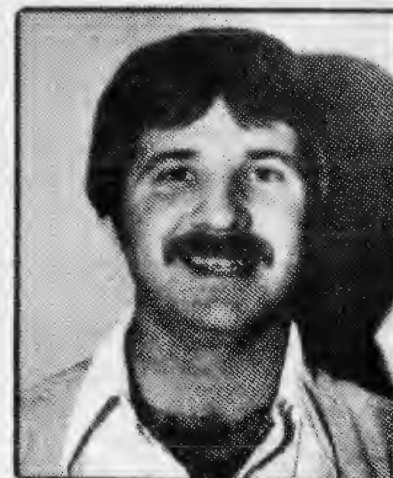
- JP402 Four In The Morning — Joe
- JP214 Sweet Georgia Brown — Joe
- JP215 Little Red Wagon — Joe
- JP114 Yellow Ribbon — B. Vinyard
- JP110 Once In My Life — B. Vinyard
- JP108 Matador — B. Vinyard
- JP103 Selfish — B. Vinyard
- JP209 Country Wasn't Cool — Joe
- JP208 Friday Night Blues — Joe
- JP205 I Don't Drink From The River — Joe



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Rounds:

- JP301 All Of Me
- JP302 No Love At All



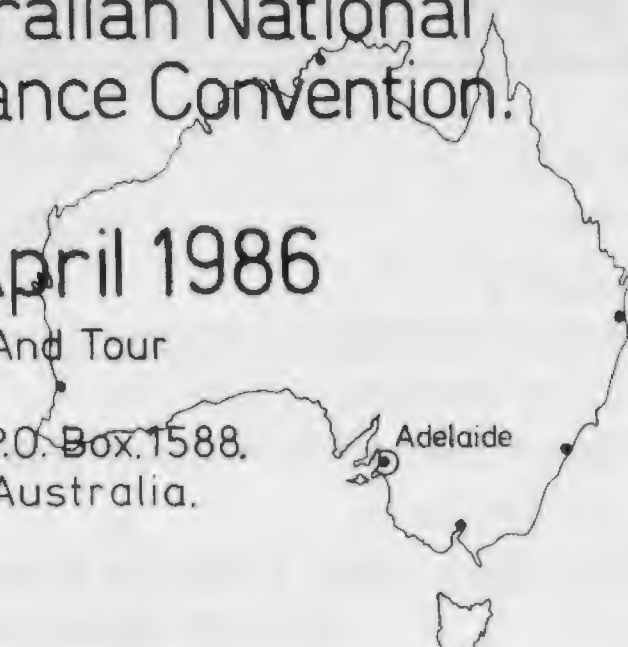
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SINGING CALLS

SWEET VIBRATIONS — Blue Star 2261

Key: E Tempo: 130 Range: HE

Caller: Vernon Jones LE

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — girls trade — swing thru — boy run around this girl — bend the line — slide thru — touch a quarter — scoot back.

Comment: The figure on the cue sheet did not include "swing corner promenade" so callers beware. The music is average and the figure is Mainstream. Overall an average release.

Rating: ☆☆☆

I DON'T KNOW A THING ABOUT LOVE — Rhythm 180

Key: A Tempo: 130 Range: HC Sharp

Caller: Wade Driver LA

Synopsis: (Break) Circle left — left allemande corner — do sa do own — left allemande — weave ring — swing — promenade (Figure)

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.

The number of reviews this month line up in the moderate to heavy (for this time of year) category. If this is any indicator, it would appear that the square dance recording industry is on the upswing and the square dance activity is on the upswing right along with it.

Heads promenade halfway — walk in — pass the ocean — extend your tag — swing thru — boys run around her — ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: Popular tune well recorded and mu-

sically a very fine instrumental. Wade does a nice calling job. The Mainstream figure is average. Rating: ☆☆☆☆

SMALL WORLD — Square Tunes 213

Key: E Tempo: 128 Range: HA

Caller: Dee Dee Dougherty-Lottie LB

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run — bend the line — right and left thru — flutterwheel — slide thru — swing corner.

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. Your listing will reach 80,000 square dancers, many of them potential record buyers. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

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Comment: A very popular tune that brings memories of Disneyland. Dee Dee does a nice job of yodeling with the calling on this release. The figure is average but dancers enjoyed dancing to this release. Nice harmony in music. Rating: ☆☆☆☆

ROUND THE CLOCK LOVIN' — Bogan 1354
Key: C Tempo: 132 Range: HE
Caller: John Aden LC

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade halfway — lead to right — do sa do — swing thru — boys run

right — bend the line — right and left thru — slide thru — square thru three hands — swing corner — promenade.

Comment: The music is average. The figure offers Mainstream movements. John does a nice job of calling and seems to enjoy his work. A good overall release. Callers should listen for themselves. Rating: ☆☆☆

OH LONESOME ME — Rhythm 183
Key: D Tempo: 130 Range: HD
Callers: Wade Driver & Jerry Story LC Sharp
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left

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allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet corner right and left thru — swing thru — boys run right — half tag trade and roll — star thru — square thru three quarters — swing corner — promenade.

Comment: Another tune that was due for a reissue. It has always been a favorite of many dancers since recorded by Bill Castner. Wade and Jerry do a nice job on the vocals. Figure is adequate and most dancers will be able to handle. An overall good release.

Rating: ☆☆☆☆

SAN FRANCISCO BAY BLUES — Chinook 061
Key: G & A Tempo: 126 Range: HE
Caller: Bill Peters LD

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — four men star by right — corner left allemande — weave ring — do sa do — promenade-swing at home (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — across the floor sweep one quarter more — pass thru — right and left thru — swing thru — swing thru again — boys run right — promenade — swing.

Comment: A relaxed singing call to an old favorite melody. The movements offer a nicely timed figure made up of Mainstream basics. The music is average and has a good rhythmic beat. Most callers can handle easily.

Rating: ☆☆☆☆

LET IT SHINE — Mountain 40
Key: C Tempo: 128 Range: HC
Caller: Karen Reynolds LC

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

Comment: The music is above average. The

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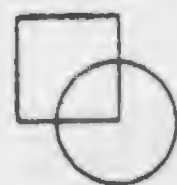
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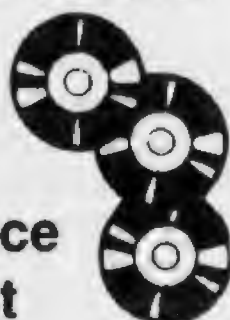


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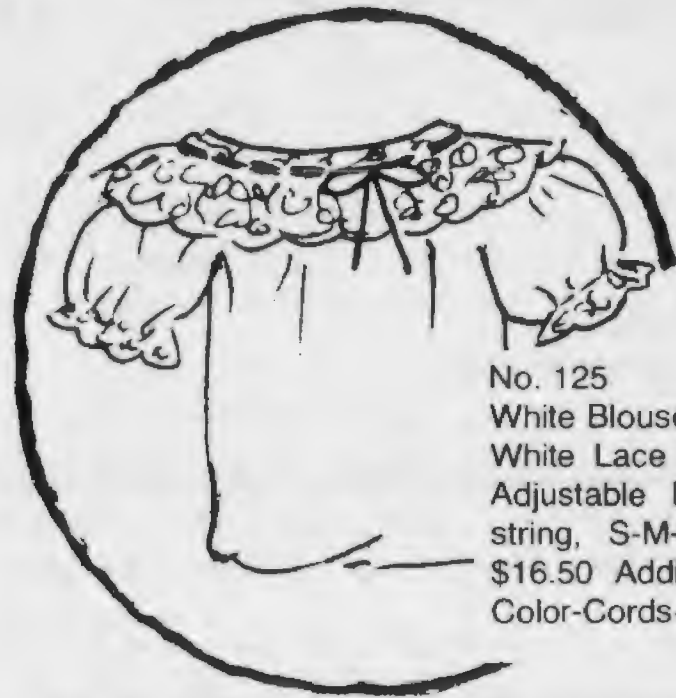
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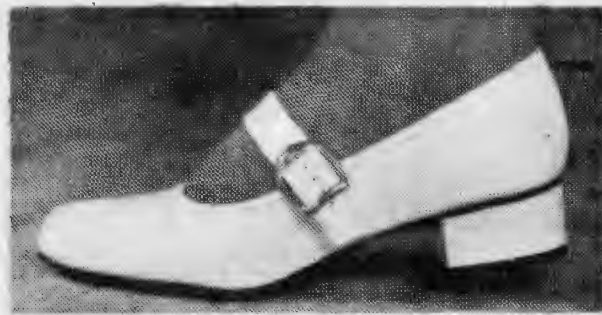
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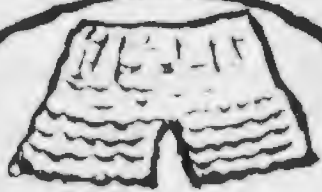
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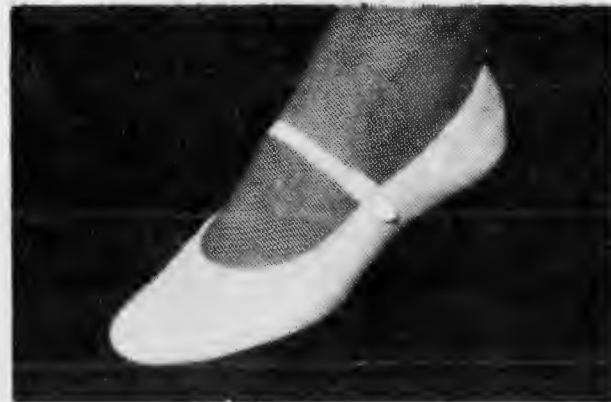


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figure features nothing more difficult than an eight chain four and can be smoothly executed. The music is enjoyable and rhythmic. Rating: ☆☆☆

WHITE LIGHTNING — River Boat 217
Key: B & D Tempo: 132 Range: HD Flat
Caller: Nate Bliss LB Flat

Synopsis: (Break) Circle left — boys star right — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — while sides flutterwheel and sweep a quarter — pass thru — right and left thru — pass thru — trade by — eight chain four —

swing corner — promenade.

Comment: A quick moving tempo with a melody line that is not too difficult. This release has lots of rhythm to it. The music is a little above average with strong instrumentation. Nate Bliss calls the flip side using Mainstream figures. A rather novel recording that can be used as a patten accompaniment. Music is a little too loud for caller clarity. Rating: ☆☆☆☆

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Synopsis: Complete call printed in Workshop.

Comment: A very rhythmic release that sets toes a tapping. Instrumental is one of Dance Ranch's best. Figure works very well and is timed nicely. The melody is easy to call.

Rating: ☆☆☆☆

ALABAMA WOMEN — Desert 16

**Key: C Tempo: 130 Range: HB
Caller: Bill Reynolds LC**

Synopsis: Complete call printed in Workshop

Comment: A really nice rhythm on this release with an easy melody line to follow. The figure has a slightly different twist with a ladies scoot

back, boys fold and swing to make it interesting. A good release. Rating: ☆☆☆☆

GUESS IT NEVER HURTS TO HURT SOMETIME — Mustang 193

**Key: B Flat Tempo: 128 Range: HF
Caller: Chuck Bryant LF**

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — wheel and deal — star thru — square thru three quarters — swing corner — promenade.



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Comment: An easy melody line with average music that offers a strong beat. Choreography is Mainstream. Great instrumental.

Rating: ☆☆☆

BLUE MONDAY — Chinook 062

Key: A Tempo: 128 Range: HC Sharp
Caller: Dan Nordbye LE

Synopsis: (Break) Circle left — allemande left — do sa do — men star left — turn partner by right — allemande left — promenade (Figure) Heads square thru four — do sa do corner — swing thru — boys run right — couples circulate — wheel and deal — eight chain three —

allemande left — promenade.

Comment: A "blues" type of release that has some word metering to consider. Music is average. Callers should listen to determine if right for them. Figure is Mainstream.

Rating: ☆☆☆

CITY OF NEW ORLEANS — Rhythm 182

Key: D Tempo: 128 Range: HD
Caller: Wade Driver LD

Synopsis: (Break) Circle left — left allemande — do sa do — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing

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Comment: Good introduction into this tune. Some minor keys that will have to be accomplished plus hesitation moves by caller. Not easy for the average caller but well done by Wade. Good music. Mainstream figures.

Rating: ☆☆☆☆

SEND ME DOWN TO TUCSON — Rockin A 201

Key: A Tempo: 130 Range: HD

Caller: Joe Sorell LB

Synopsis: (Break) Walk around corner — see

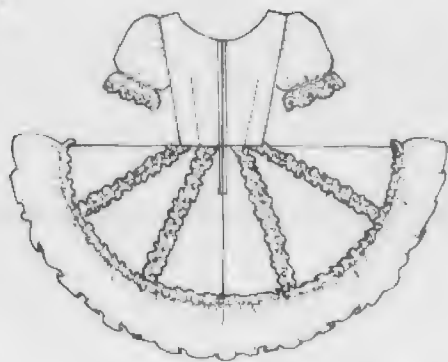
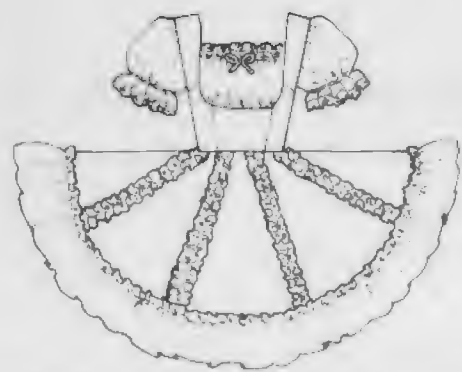
saw own — gents star right — star promenade — girls roll back — left allemande — weave ring — swing — promenade (Alternate break) Four ladies chain — star home — do paso — partner left — corner right — head ladies center tea cup chain — (Figure) Heads promenade halfway — down middle half square thru — rollaway — touch a quarter — scoot back — ladies run — ladies in — boys sashay — right and left thru — slide thru — swing — promenade.

Comment: An above average release by Rockin A with a melody that is not too difficult to handle caller-wise. The choreography has

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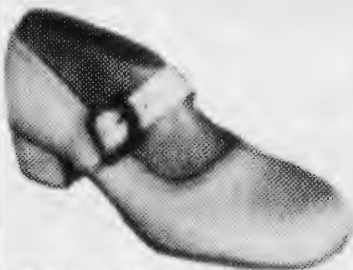
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some nice Mainstream moves and offers the dancers some variety. Joe comes across clearly. Rating: ☆☆☆☆

melody line. The figure has nothing more difficult than an eight chain six. Caller had to hurry some words. Rating: ☆☆☆

LEAVING ON A JET PLANE — River Boat 214
Key: C Tempo: 128 Range: HA
Caller: Larry Marchese LG

Synopsis: (Break) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Heads promenade half-way — sides square thru four hands — right and left thru — eight chain six — swing — promenade (Tag) Heads face grand square.

Comment: Above average music with an easy

SAIL ON — Ocean 12
Key: D Tempo: 128 Range: HD
Caller: Don Van Veldhuizen LB

Synopsis: (Break) Four ladies chain — chain back home — join hands — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — single hinge — boys run right — pass the ocean — ladies trade — scoot back — swing corner —

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promenade.

Comment: An average tune with a simple melody. Word metering may need some work. Music is average. Dancers' reactions varied. Rating: ☆☆☆

GREENBACK DOLLAR — Mustang 194

Key: E Minor **Tempo:** 130 **Range:** HD LD

Caller: Bob Shiver

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Head couples promenade halfway — sides right and left thru — sides

square thru four — do sa do outs
swing thru — girls circulate — boy
box the gnat — pull by — swing
promenade (Tag) Swing.

Comment: A rhythmic tune with above music. Bob seems to enjoy calling choreography has enough action for dancers. One of the better Music releases. Rating: ☆☆☆

LET'S CHASE EACH OTHER 'ROUND THE ROOM TONIGHT — Mountain 43

Key: C **Tempo:** 130 **Range:** R
Caller: Kim Hohnholt

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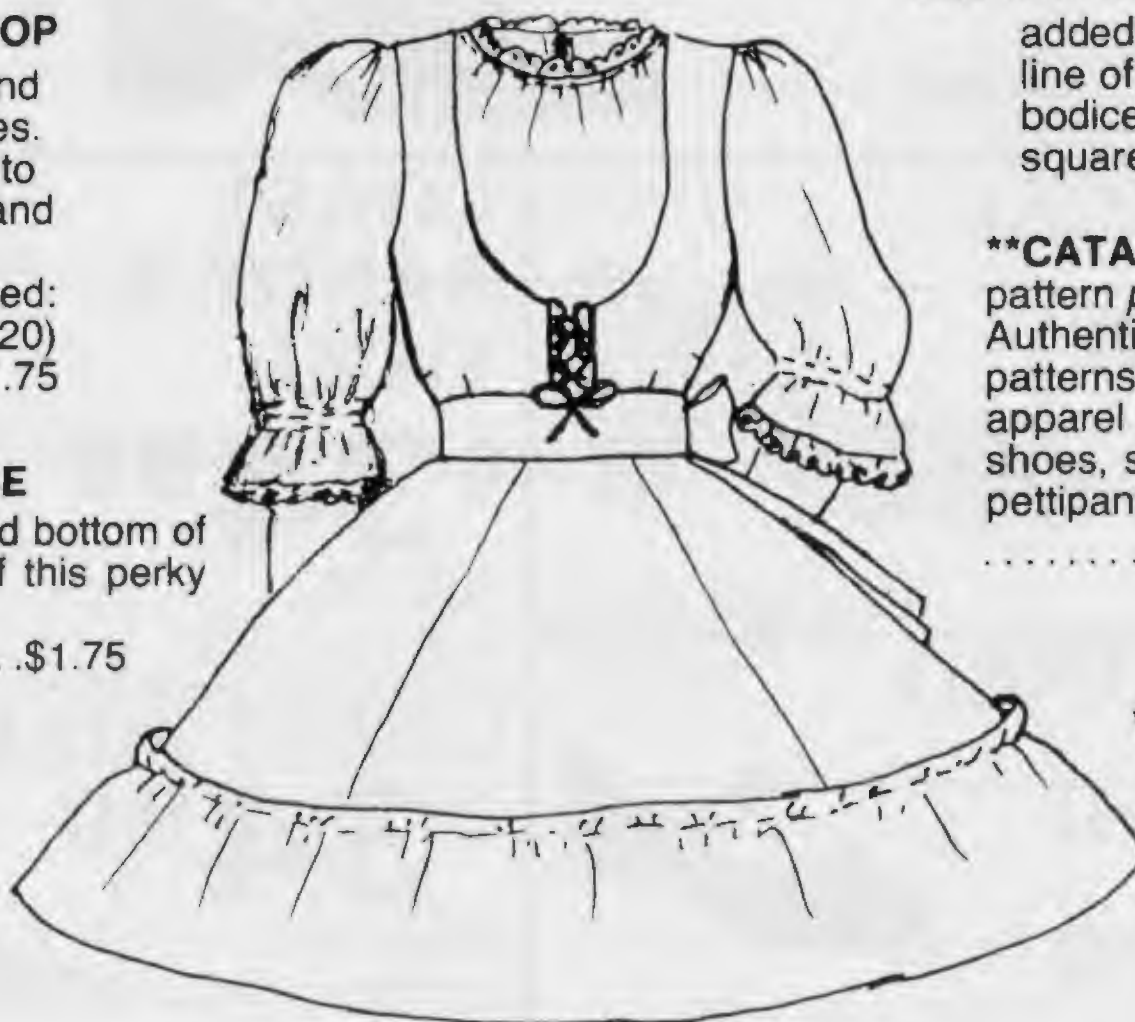
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Synopsis: (Break) Sides face grand square — circle left — swing — promenade (Figure) Heads square thru four — do sa do — make a wave — spin chain thru — girls circulate two times — turn thru — left allemande — walk by one — swing next — promenade.

Comment: A popular western tune that has hit the square dance circles. Comically speaking, wonder how the line "Let's chase each other round the room could be called"? Music is well done. Calling is clear and nicely done. Mainstream choreography is used. Congratulations to this company on their new record sleeves. Rating: ☆☆☆

I'D SAY YOU — Red Boot Star 1275

Key: F **Tempo:** 120 **Range:** HB
LC

Synopsis: (Intro) Circle left — left allemande — turn partner right — four ladies promenade two times around — swing — promenade (Break & end) Four ladies chain across — rollaway circle left — four ladies rollaway — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — walk in square thru four — slide thru — right and left thru — square thru four — trade by — swing corner — promenade.

Comment: A rather slow moving dance to a bal-



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lad turned into a square dance release. Nice music. Dancers' reactions varied.

Rating: ☆☆☆

SOMEWHERE MY LOVE — Blue Star 2262
Key: G **Tempo: 128** **Range: HB**
Caller: Nate Bliss **LB**

Synopsis: Complete call printed in Workshop.
Comment: A very popular melody that as far as we know is a first for square dancing. The music is most adequate and varies slightly from the usual Blue Star sound. The figure is closely timed and a little different.

Rating: ☆☆☆☆

NEW WORLD IN THE MORNING — Pioneer 128

Key: A Minor **Tempo: 128** **Range: HC**
Caller: Bill Harrison **LA**

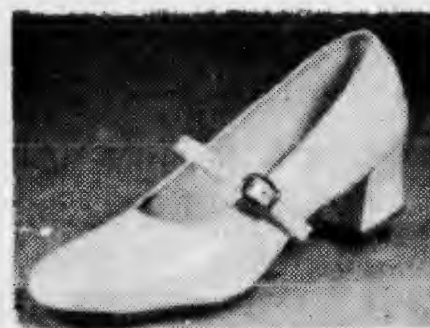
Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner by right — left allemande — swing — promenade (Figure) Four ladies chain three quarters — head couples promenade three quarters — sides right and left thru — double pass thru — track III — swing thru — turn thru — left allemande — promenade.

Comment: A reissue of a fine tune. Music is good; choreography has a track II move-

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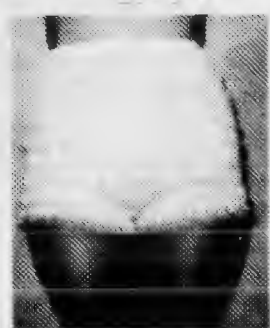
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ment. Well received by dancers.

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IT'S JUST THE SUN — Rawhide 120

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

Caller: Jim Davis

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande corner — weave ring — swing — promenade (Figure) Four ladies chain — heads promenade halfway — walk in square thru four hands — do sa do — make a wave — swing thru — boys run right — half tag — swing — promenade.

Comment: A relaxed tune that is well recorded instrumentally and vocally. Rawhide music has consistently been above average. The choreography is Mainstream. Jim calls with fine clarity. Rating: ☆☆☆☆

THE ROSE — Rhythm 181

**Key: D & E Tempo: 130 Range: HB
LA**

Caller: Wade Driver

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — with corner make right hand star — heads star by the left — corner lady do sa do — slide thru — square thru three hands — swing — promenade.

Comment: Good music accompanies a ballad type of song that is not difficult for callers. The figure is Mainstream and can be used by most groups including new dancers. A key change gives an added touch. Rating: ☆☆☆☆

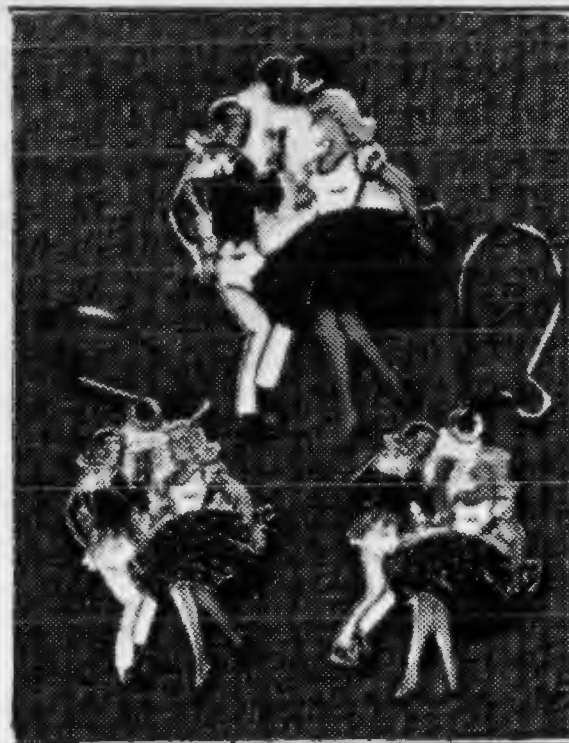
HANK WILLIAMS MEDLEY — River Boat 210

**Key: B D B Flat F E Flat Minor & E Flat Major
Tempo: 128 Range: E Flat**

Caller: Ron Welsh

Synopsis: Complete call printed in Workshop.

Comment: Although released a year ago, this record was not received by the reviewer until December '84. This is one of the better re-



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Rating: ☆☆☆☆

WALK RIGHT IN — River Boat 213

Key: E Tempo: 128 Range: HC Sharp
 Caller: Dave Guille LB

Synopsis: (Break) Four ladies promenade — swing partner — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — with sides right hand star — heads star left — meet

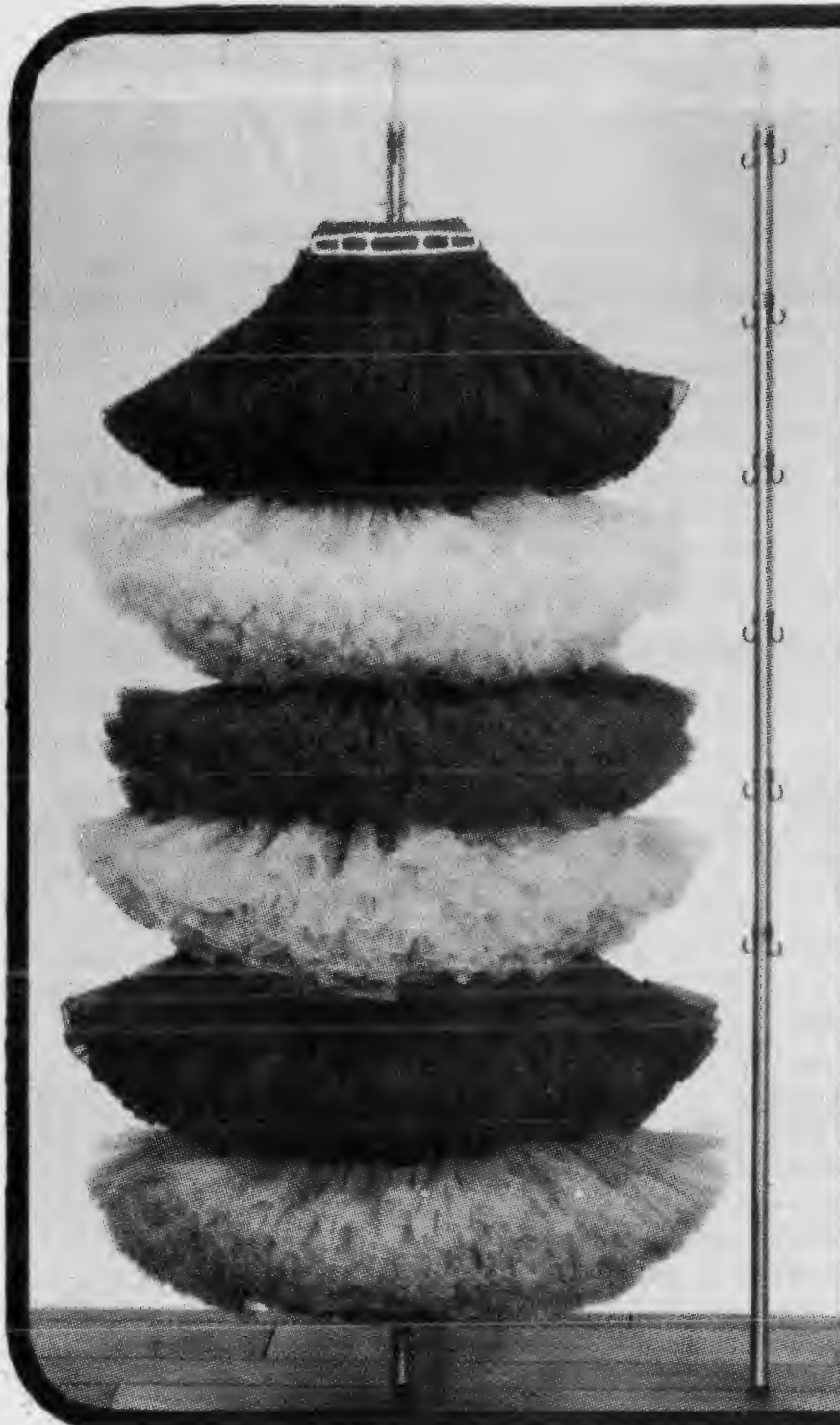
same two veer left — half tag — scoot back — corner swing — promenade.

Comment: Another good old tune that is enjoyed by all. The choreography has enough variety to be enjoyable. The music seems average but callers can let their hair down with it. River Boat continually improves. Rating: ☆☆☆

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PASS THE BUCK — Flip side to Blue Eyed Myrtle

Key: A

Tempo: 132

Comment: Two hoedowns featuring old time fiddlin' for those who enjoy rhythmic tunes. Music is well-phrased. They both feature good fiddlin' and banjo. Callers should listen to determine use. Rating: ☆☆☆☆

FLIP HOEDOWN

SUGARFOOT STOMP — Red Boot 315

Key: A

Tempo: 128

Caller: Don Williamson

Comment: A good hoedown with a steady musical beat with the melody sufficiently subdued to allow the beat to be heard. Don calls a Plus workshop tip on flip side. Rating: ☆☆☆☆

RAGTIME ANNIE — River Boat 509

Key: D

Tempo: 128

Caller: Nate Bliss

Comment: An old favorite among callers. This release has a nice steady beat with good instrumentation. Worth adding to a caller's collection. Rating: ☆☆☆☆

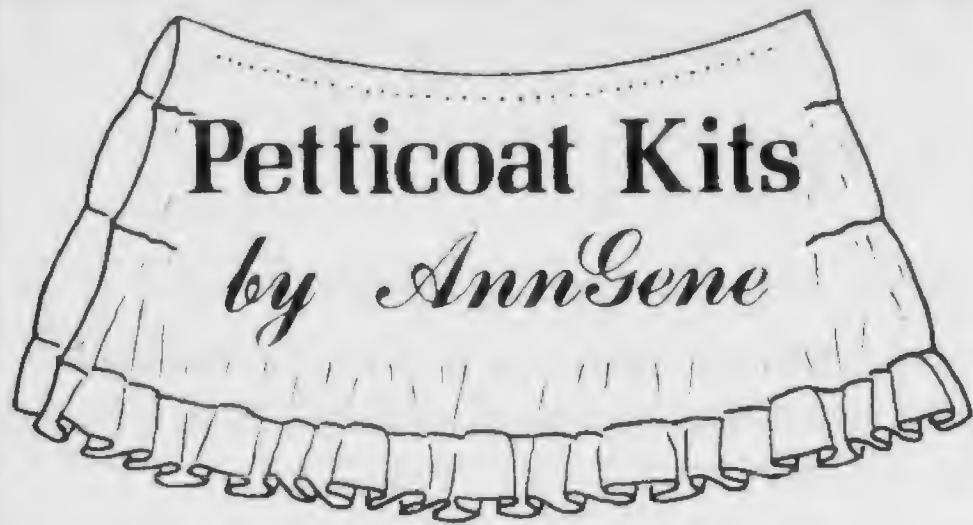
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- Mar. 1-2 — 12th Annual Hoover Dam Festival, Las Vegas, NV — (702) 293-4918
- Mar. 1-2 — TASARDA Festival, McMillan Armory, Tallahassee, FL — (904) 877-4903
- Mar. 1-3 — Thunderbird Romp, Valdosta, GA — (912) 242-7321
- Mar. 1-3 — 4th Annual Florida Frolic, Lehigh Resort, FL — 2886 Fernley Dr. E #78, West Palm Beach 33415 (305) 967-7244
- Mar. 1-3 — Central Calif. Wing Ding, Fairgrounds, Turlock, CA — (209) 823-1865
- Mar. 1-3 — Palm Springs 11th Annual S/R/D Festival, Pavilion, Palm Springs, CA — Box 1786, Palm Springs 92263
- Mar. 1-3 — Grand March Fling, Red Coach Inn, Salinas, KS — 683-9127
- Mar. 1-3 — 35th Annual S/R/D Festival, Yuma, AZ — PO Box 5838, Yuma 85364
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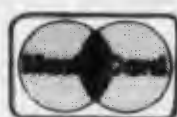
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Mar. 8-9 — Mississippi Sweetheart Festival, Downtown Holiday Inn, Jackson, MS — (601) 922-0717
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- Mar. 14-16 — 26th Annual WASCA Spring Festival, Sheraton Washington Hotel, Washington, D.C. — 3147 Creswell Dr., Falls Church, VA 22044 (703) 534-1377
- Mar. 15-16 — 38th Annual Valley of the Sun Festival, Mesa, AZ — (602) 939-4695
- Mar. 15-17 — Bakersfield Fiesta, Kern County Fairgrounds, Bakersfield, CA — 413 Carr, Bakersfield 93309
- Mar. 15-17 — 20th Japanese Challenge Convention, Gotemba, Japan — (Ozawa) 03-880-1407
- Mar. 16 — 10th Annual PARDTA Round Dance/Dinner, Washington, PA — 108 Wally Dr., Pittsburgh 15237 (412) 364-5059
- Mar. 16 — 20th Bavarian Festival, Ansbach, West Germany — (Doerr) Charlottenhoehe 11, D-8800 Ansbach
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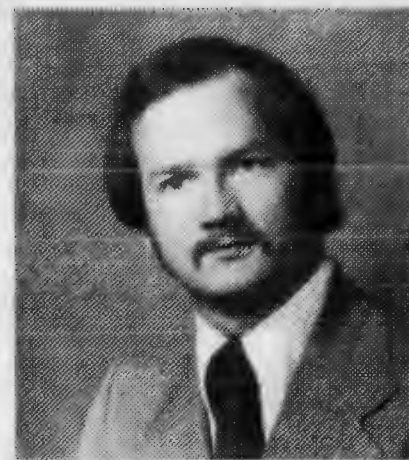
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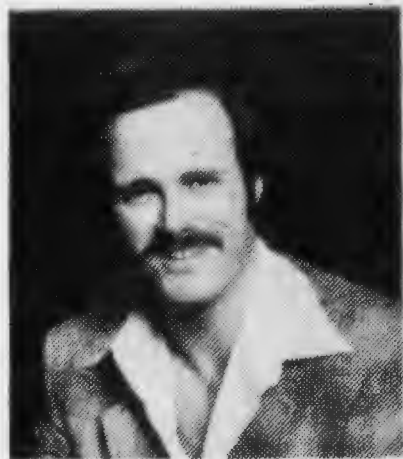
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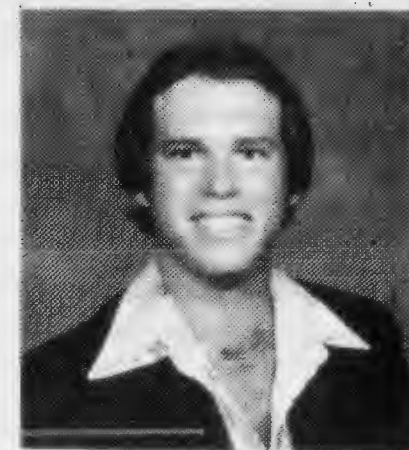
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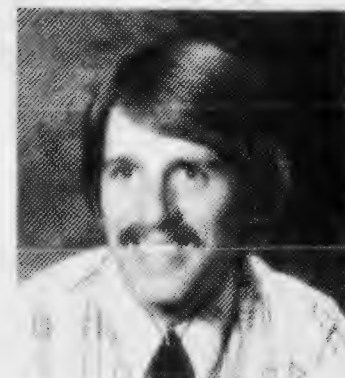
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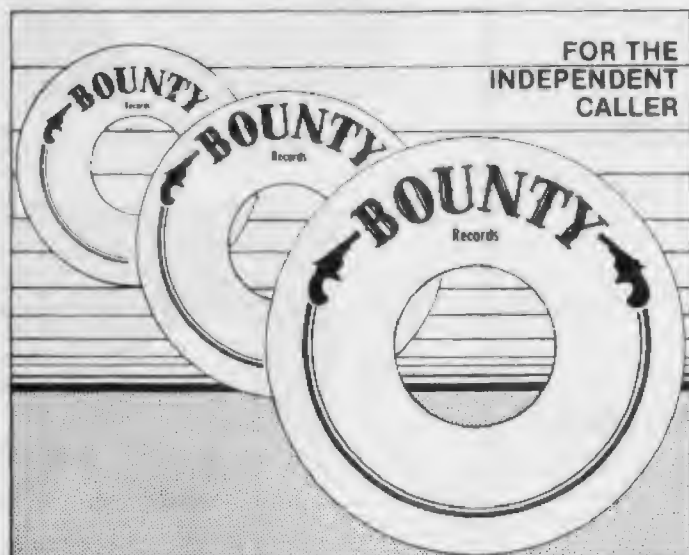
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Mar. 24 — Houston Council Spring Ball, Holiday Inn Medical Center, Houston, TX

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Mar. 29-30 — IDA's 6th Fontana Spring Frolics, Fontana Village, NC — 4346 Angie Dr., Tucker, GA 30084

Mar. 29-31 — Derby City Festival, Kentucky

Fair & Exposition Center, Louisville, KY — 2302 Green Valley Rd., New Albany, IN 47150 (812) 944-6549

Mar. 29-31 — KRDA Spring R/D Festival, William Allen White Civic Auditorium, Emporia, KS — 3302 Garden Grove, Hutchinson 67502 (316) 662-6017

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Arundel Jr. High, Odenton, MO — 787
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Mar. 30 — Stillwater Wing Ding, Stillwater,
OK

Mar. 30 — Panhandle Dist. Spring Festival,
American Legion Hall, Keys, OK

Mar. 30-31 — East Texas 21st Annual S/R/D
Festival, Civic Center, Marshall, TX —
(214) 759-4749

Mar. 31 — Nortex Teen Round-Up, Fort
Worth, TX

Apr. 1-3 — Callerlab Convention, Phoenix,
AZ — Box 679, McCauley Ave., Pocono
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Apr. 12-13 — Myrtle Beach Ball, Myrtle Beach, SC — (803) 285-6103

Apr. 12-13 — 31st State S/R/D Convention, Community Center, Mandan, ND — 1402

Harmon Ave., Bismarck 58501

Apr. 12-13 — Swing 'Em High in 85, Black Hawk College, Moline, IL

Apr. 12-14 — 3rd Florida Advanced & Challenge Festival, Venice Community Center, Venice, FL — (Walter) Rt. 7, Box 363, Okeechobee 33472

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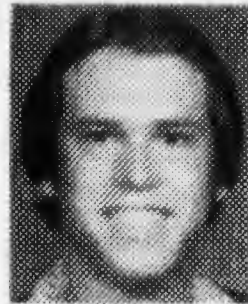
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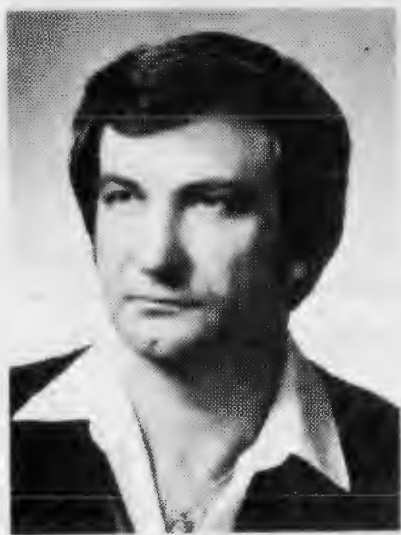
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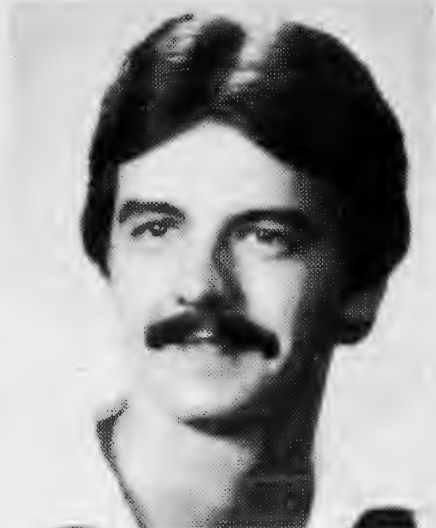
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- ESP 400 Lightnin' (Hoedown, P, calls, Elmer)
- ESP 506 I Still Love You In The Same Old Way by Bob
- ESP 505 Swingin' by Bob
- ESP 504 I Wish I Was In Nashville by Bob
- ESP 503 Coney Island Washboard Gal by Bob
- ESP 603 Salty Dog Blues by Larry
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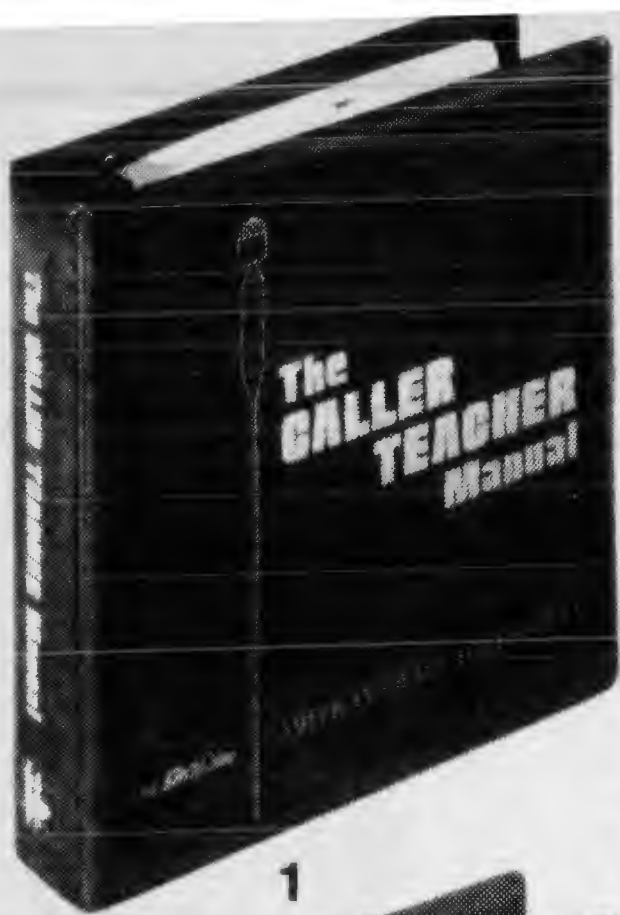
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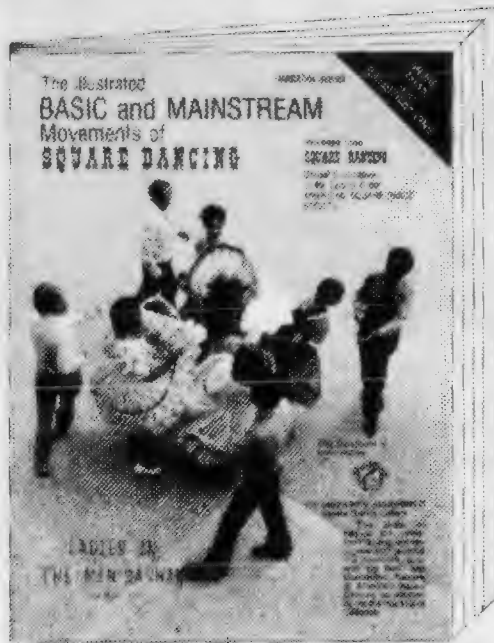
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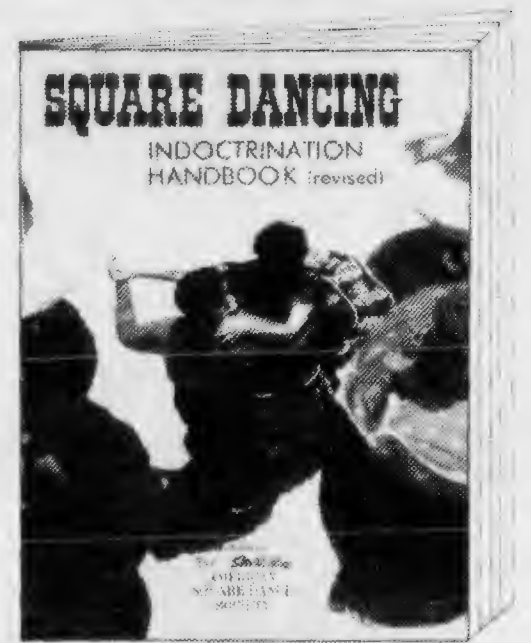
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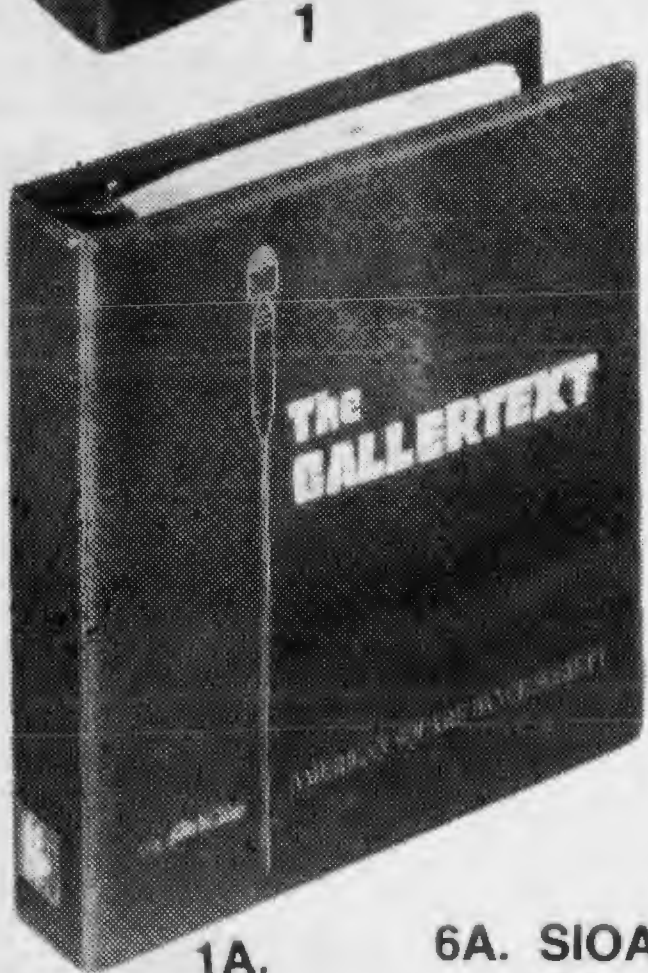


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6A.



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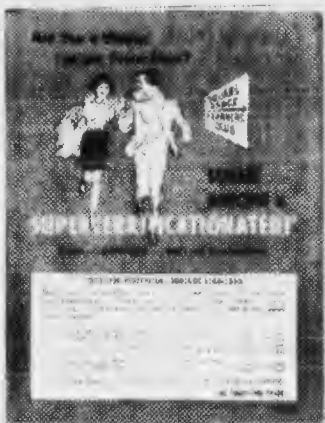
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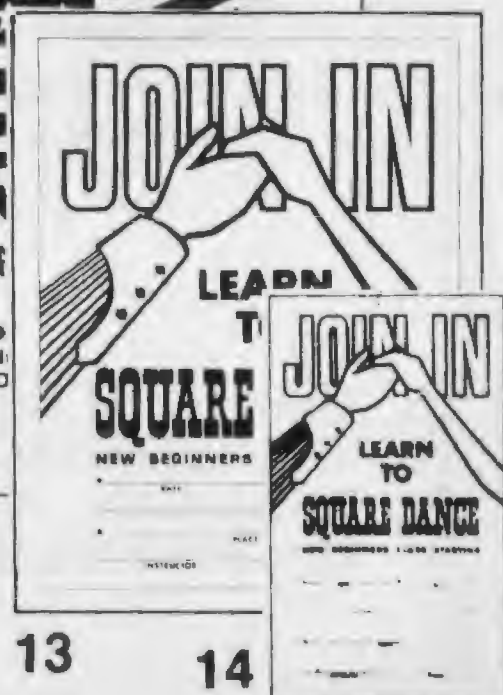


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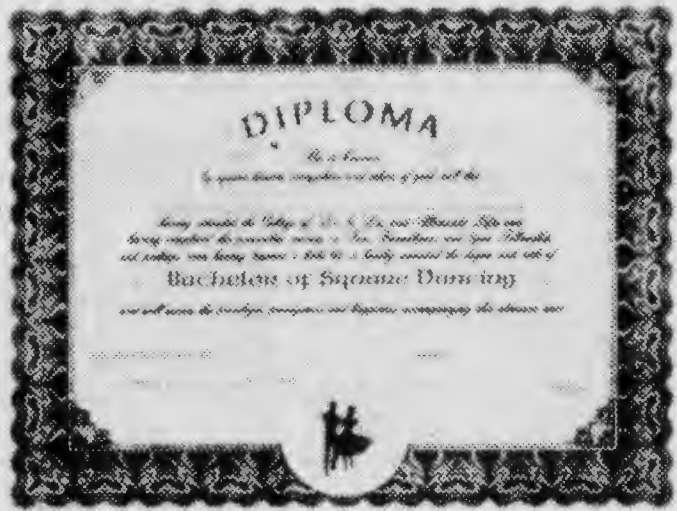
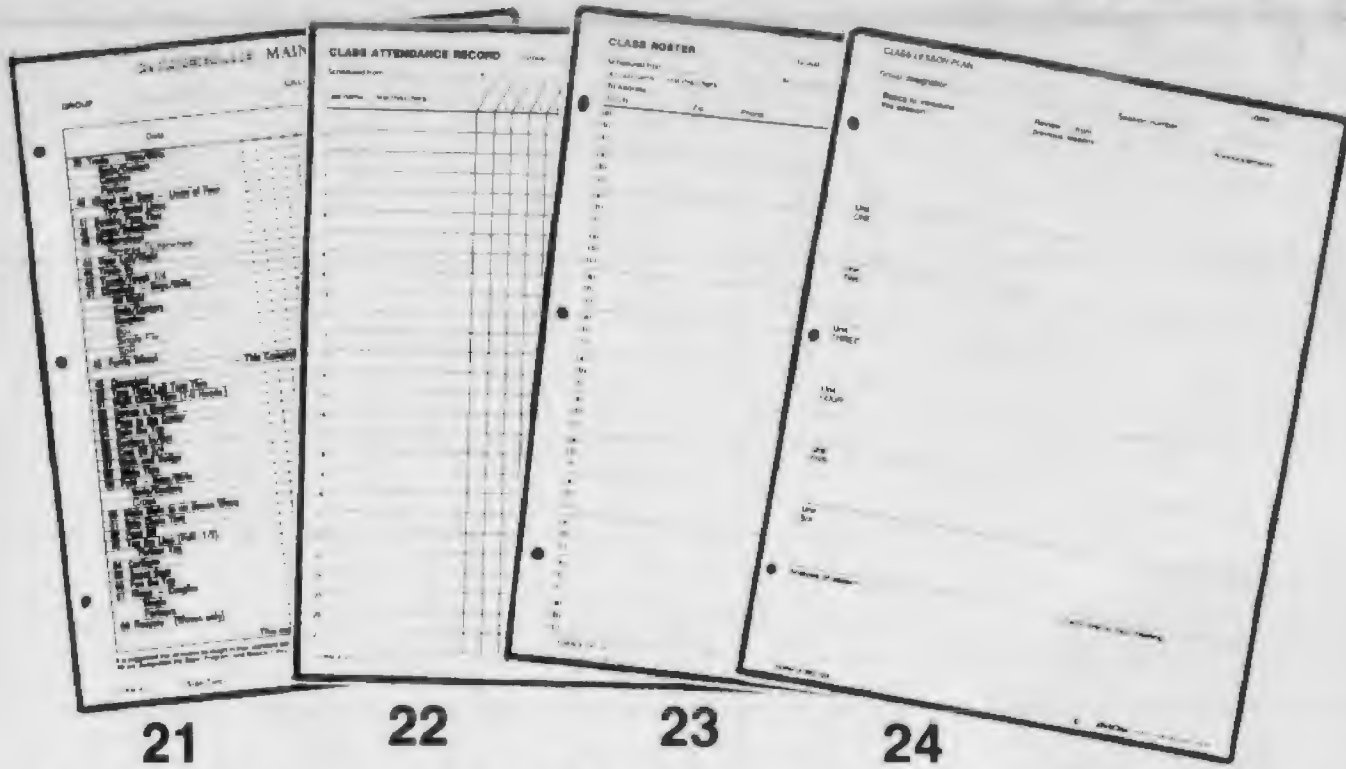
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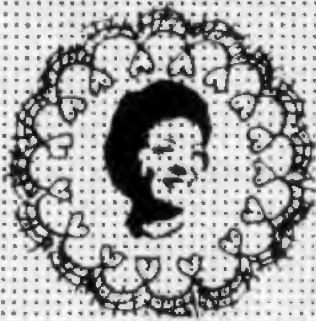


Navy blue fabric is combined with a navy and white, tiny checked gingham used as the sleeve trim and bias trim piping on neckline and waistline of Joan Cochran's happy dress. Joan used a child's stuffed pillow pattern for the animal appliques which march around the full-circle skirt.

Photo by Larry Kanfer

FASHIONS

BY NITA SMITH



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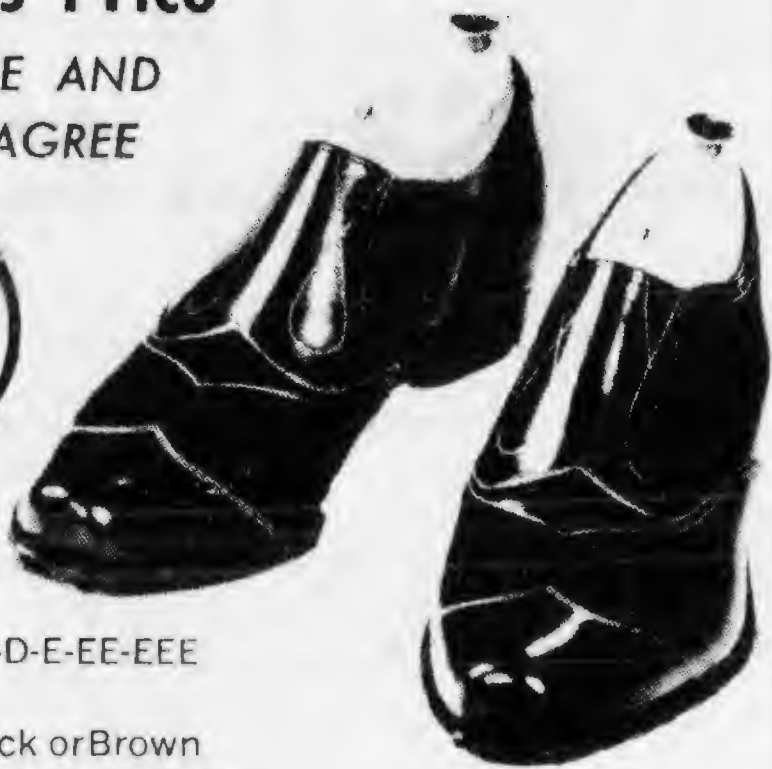


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