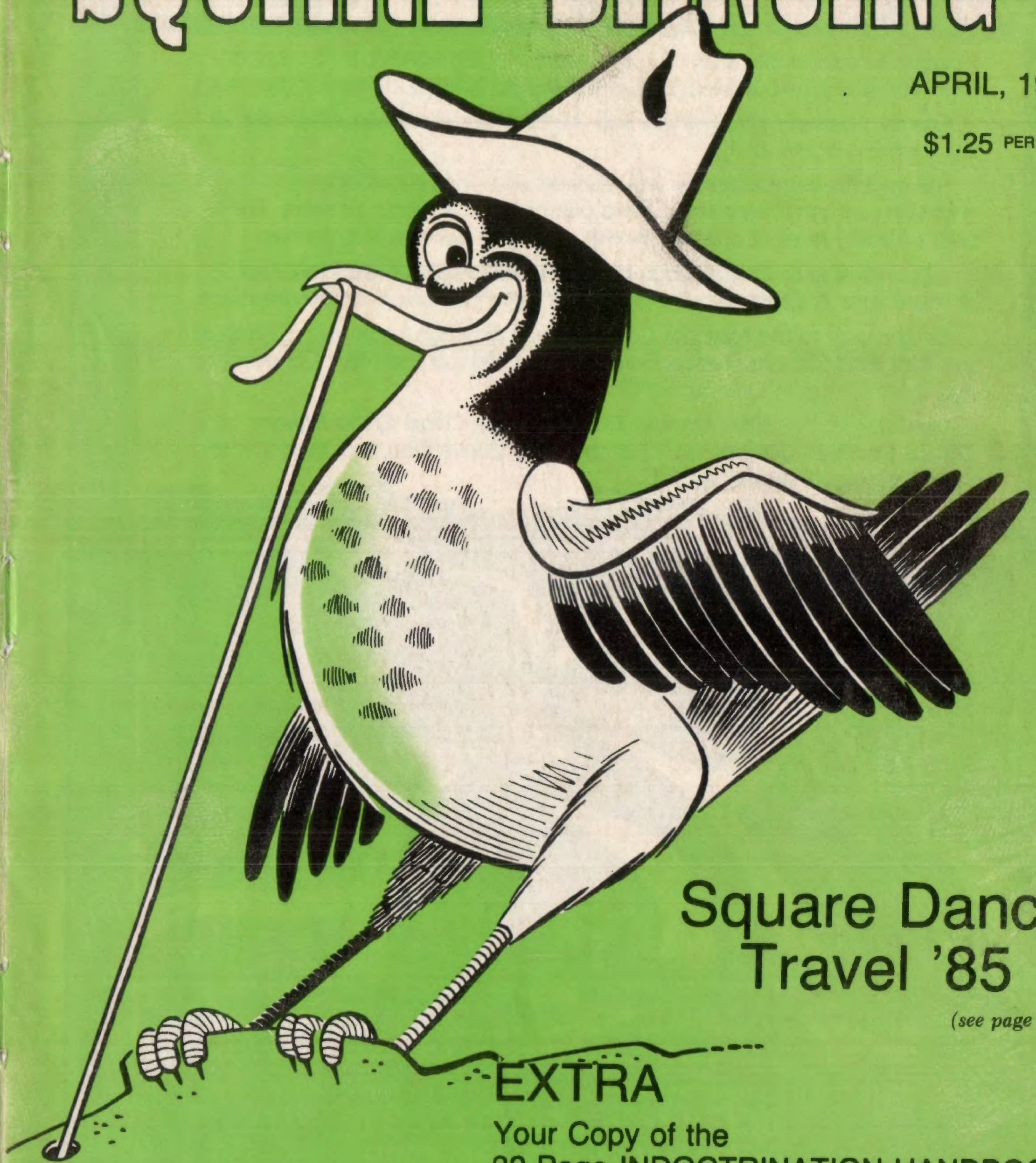


SQUARE DANCING

APRIL, 1985

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Square Dance
Travel '85

(see page 13)

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(see page 57)

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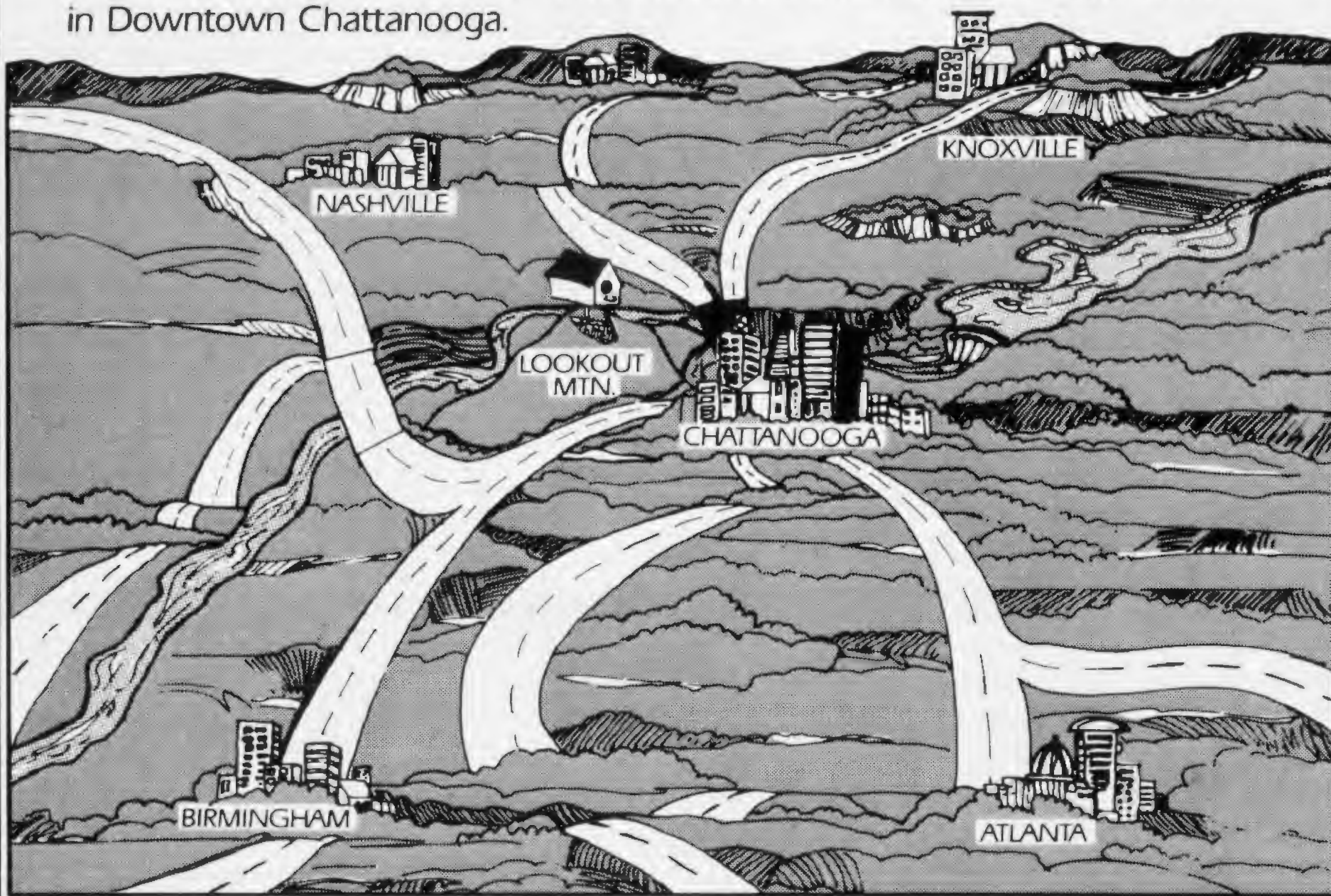
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FROM THE FLOOR

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:

We have really enjoyed the 1985 Premium Records. The singing calls added a lot of fun, especially by those four super singers. We hope you'll continue including singing calls on future records.

Betsy Berry
West Hartford, Connecticut

Dear Editor:

I would like to respond to Loraine Keeney's letter in the January magazine. When Ms. Keeney loosely refers to square dancing as a cult, she also states that square dancing was to be number one priority above church, family, etc. . . . I have been dancing for nearly five years and never have been made to feel that square dancing has to be my number one priority. At my age (18) I could easily refuse an offer to go dancing in order to "party." I rarely

do, however, not because of my excessive devotion or dedication but of my love of both the activity and the people. Maybe Ms. Keeney didn't dance with the right clubs. Most likely she did not have the right approach/attitude.

Lori Acquistapace
Santa Barbara, California

Dear Editor:

My wife and I are starting our fourteenth year of square dancing and we enjoy it tremendously. I want to register an objection to the amount of new material being added to our dancing repertoire, especially when the "new" move is simply a special combination of some of our basic moves which can be called directionally.

Rva Roe
Carlton Place, Ontario

Dear Editor:

I enjoy your magazine and have answered many ads for square dance items. Also I have had many hours of pleasant memories from square dance tours.

Doris Gooddale
Elko, Nevada

Dear Editor:

If, as we profess, square dancing is open to all people regardless of race, creed or color, then I believe prayers should be ecumenical and should not reflect a particular sect or religion. I am surprised that the clergy is not

Please see **LETTERS**, page 95



SQUARE DANCING

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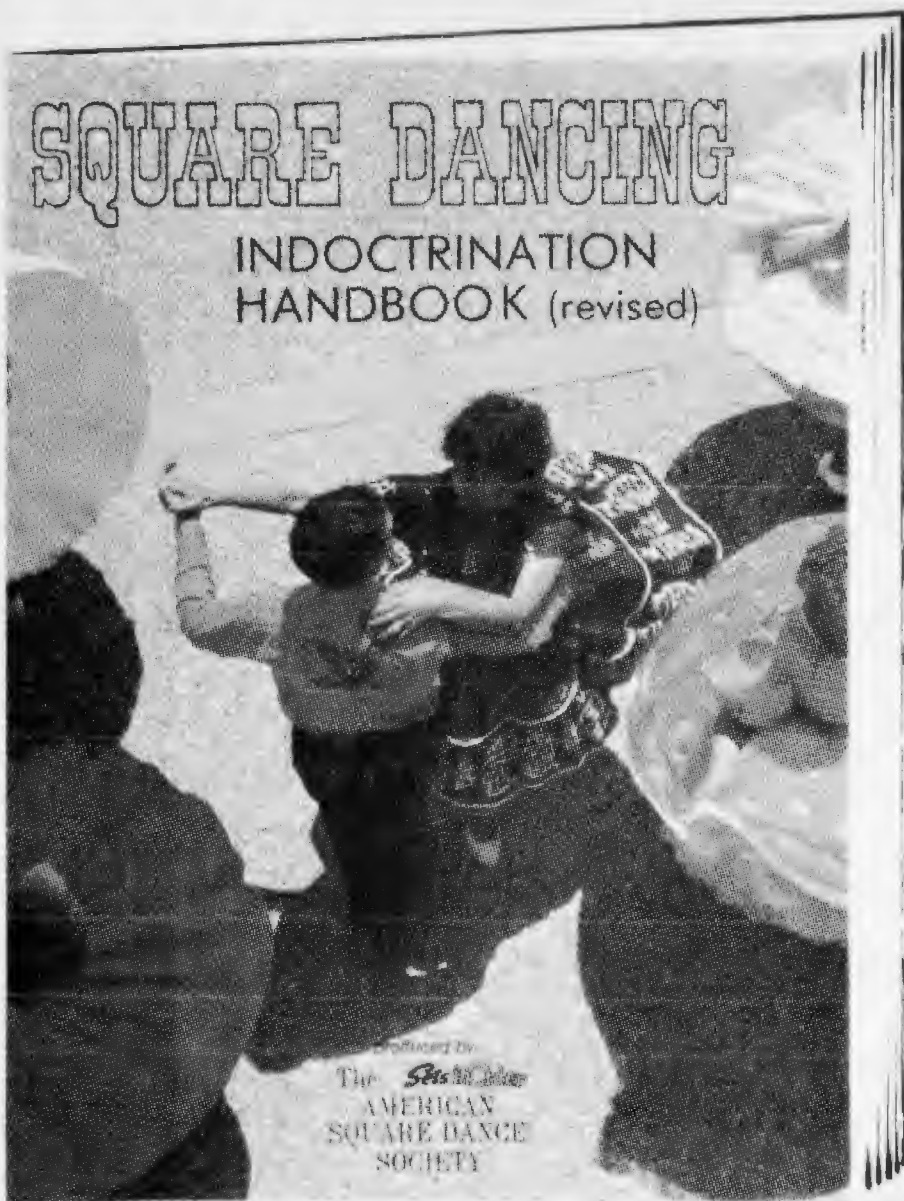
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this FREE Gift for You!

NOT TOO MANY years ago, before there were so many basics to teach a new dancer, the caller/teacher would take time during the class sessions to pass along worthwhile information on the activity — some of its history and traditions, the importance of friendliness, the sharing of responsibility and the ten commandments of square dancing. The newcomer would learn why what we wear is important, about the part basics play in the dancing, about styling, standardization and so much more. Over the years some of this has been left out of the curriculum, but now there's a way to be sure that this valuable knowledge reaches every dancer.

Bound into the Center of this issue The 32-Page, Illustrated Indoctrination Handbook

TAKE A LOOK at what it includes and see what a fine "starter gift" it would make for each new dancer coming into your classes. The remarkable thing is that the Indoctrination Handbook costs only 30¢ a copy (plus postage) when ordered in quantities of 100 or more; 35¢ (plus postage) when ordered singly. See page 141 for ordering instructions.

With class graduations coming up, this is a great gift to present to each dancer. Also, it's the right time to stock up for the next classes. These handbooks will not get out-of-date.



April, 1985

EARLY THIS MONTH some one thousand callers and their partners will gather at the Hyatt Regency Phoenix Hotel in Phoenix, Arizona, for the 12th International Convention of Callerlab. Anyone questioning the effectiveness of this group need only look to the years immediately preceding the first convention, a time before there were workable standardization guidelines, before an accreditation program, prior to a set of published, caller ethical standards, before the formation of understandable programs of basics and before many other projects were accomplished.

We sometimes become impatient because solutions don't seem to materialize overnight but then we remember that many of the challenges faced by Callerlab as a newcomer to the scene were with the activity for many years before. No one has ever said that Callerlab was perfect but, thanks to many, many hours of unselfish labor, the callers, working together, have accomplished an incredible amount of progress.

By adhering to the standards this organization has set up, by working hard to pinpoint the problems then working twice as hard to find solutions, by gaining the respect and cooperation of dancers and dancer/leaders, many of the goals have been accomplished or are on the way to being accomplished successfully.

This month Bob Van Antwerp, Chairman of Callerlab for the past two years, goes out of office and Callerlab charter member, Cal Golden, takes over. Few people could accomplish as effectively what Bob has done in his two terms as leader. He and his predeces-

sors, Jim Mayo, Jack Lasry, Dave Taylor and Jon Jones, are to be complimented, as are all the working members of this organization for what they have contributed unselfishly *and* at their own expense for the strengthening of this activity.

Our hat also is off to those individuals who have compromised their own personal desires in order to cooperate as a team and present a solid image of caller-leadership.

Cal Golden steps in to fill some mighty big shoes, but Cal is no slouch when it comes to accomplishments. He is a pioneer in square dancing and as a part of the military stationed overseas, played a strong role in the establishment of the activity in Europe. Cal is deeply respected for these accomplishments. A strong supporter of the Overseas Dancers Organization and of Callerlab, he is well prepared to take the reins.

We have great admiration for what Callerlab has achieved. We realize there are always shortcomings but no one said the job would be easy. With Cal at the helm, with the support of callers everywhere and the help of all of you who love square dancing, the next two years will be progressive and successful.

S/D – A Benefit to Mental Health

FROM TIME TO TIME, we have reported on the possible physical and mental advantages provided through square dancing. We have printed statements from qualified persons aware of the therapeutic values of square dancing and most recently, we reprinted an article from an Australian newspaper which pinpointed square dancing as a major contributor to physical fitness. Now comes an article from the St. Augustine, Florida, *Record*, sent to us by Hayes Herschler. It refers to square dancing as an activity especially valued as an exercise of mental skills. Here are a few excerpts that provide an interesting concept of how square dancing ties in with good mental health.

“A report on a nearly 30-year study released by Pennsylvania State University refutes the notion that people have no control over declining mental abilities as they age. K. Warner Schaie, a professor of human development and psychology who is regarded as an

authority on aging, says, 'People in the study who led active lives during middle age did not show significant declines in a series of intellectual tests after 60.' . . . What distinguishes them from those whose performances go down? . . . Participants were tested every seven years and information gathered about their occupations, incomes, leisure activities and travel experiences. The study measured at varying intervals an individual's word recognition and useage, spatial orientation and ability to solve problems and adjust to unfamiliar situations.

"In citing interesting things to do, Schaie said word games and square dances are good activities to keep people sharp. 'Square danc-



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ing is a good example of an activity which not only has aerobic value but also exercises mental skills,' he said. 'You have to remember the sequences given by the caller and translate them into organized motor behaviour.' "

And there you have it. One more testimonial which you may wish to show your doctor or pass around among your non-dancing friends who say they're too old for square dancing.

An On-Going Study

THIS MONTH WE PRESENT the third in a series of reports on the evolution of square dancing into its contemporary form. This is not intended to be merely a history of what has happened but rather a capsulized study of the past and present to determine in part where we are heading and, hopefully, what we can do to protect the future recognizing that the best of the past can help ensure square dancing for coming generations.

This month, starting on page 11, we look at the changes that were beginning to take place in the 1950's as square dancing developed.

Office Update

JIM SPENCE, who has been in our production department for the past six years, left our drawing board the end of January to set up his own word processing business. He is certainly missed — not only for his excellent work but for his very presence around the office. Naturally, there have been some adjustments to make and not the least among them has been juggling for time in the paste-up department . . . all of which brings us to a possible delay of the soon-to-be-released CallerText.

As you know, what you read in April is often written in late January and at this time we can only project. At any rate, the CallerText, slated for the printers in mid-February, for a number of reasons is falling behind schedule. It would appear that as you read this, the book, which is to run about 640 pages, will be still on the press. However, we do not expect the delay to be great and although it may reach you a little later than we had hoped for, the final result will meet your expectations. It's a terrific book and should be extremely helpful to all. Thanks for your patience.

THE CHANGING SCENE

The Transition Period Begins

WITH THE INTRODUCTION of classes in the late 1940's, square dancing had a brand new *ball game*. By the mid 50's, the guidelines for the next two decades had been established. Square dance classes were an obvious success and it wasn't unusual for 25 squares or more to register for a new series sponsored by the local high school, YMCA or by an independent caller. The class route to square dancing had been set.

In many areas, newspapers published square dance columns and in several instances included a series of instructions on a daily basis. Television picked up "the new fad" and square dancing was featured in hit movies of the era with prominent motion picture stars participating.

Following the guidelines established by Lloyd Shaw and supported overwhelmingly by caller/leaders of the time, dancers assumed an attitude of pride in the activity that evidenced itself as an unwritten, philosophical code of ethics.

In past periods, square dancing had frequently been frowned upon by clergy and community leaders alike. Associated in many areas as the type of dancing being done in saloons and taverns and referred to in a derogatory manner as a *barn dance*, a self-respecting, law-abiding citizen steered clear of habitats where this type of dancing was included. Mothers made certain their young daughters were protected from such undermining influences and it was apparent that if a rebirth of America's traditional dance was to prove successful, it needed to disassociate itself from this type of atmosphere.

"No liquor before or during dancing" became the bywords of the newly awakened program and, as a result, American square

dancing was welcomed into public halls and church recreation facilities, pride in *where* we danced became as important as *what* we danced.

The Costume: Up to the Shaw era — square dancers paid little attention to any special clothes they wore for square dancing. However, because modern Western square dancing was being introduced as something *special*, the Western, or cowboy appearance began to take over. It was often questionable whether square dancing influenced the costume or the costume influenced square dancing. Nevertheless, many of the early dancers costumed themselves right out of the pages of a western novel or from some western motion picture epic. Lloyd Shaw's Cheyenne Mountain Dancers were, perhaps, the greatest influence for the *new look* in costuming. The girls with full-skirted dresses and pantaloons and the boys in colorful western shirts and western-cut pants and cowboy boots *sold* this image to the public. Dressing for square dancing became part of the fun and the costume did its share in attracting others to join in. It was not difficult to see that the leadership classes conducted in Colorado Springs were quick to pick up on the costume. However, it was not the Colorado persuasion alone but the dancers of Texas, Oklahoma and other areas that helped to influence the new wave of dancers.

The square dance costume became a "badge" of the new square dancer. Pride in the activity was reflected in the way people dressed and, while the first costuming may at



Jerry Lewis spoofs the art of calling in the 1950's while filming "Pardners" with Dean Martin.

times have been overly elaborate, it emphasized the fact that square dancers wanted to be recognized as very special people.

It's well to note that these principles were established early in the game and they set the stage for the activity to follow. Many aspects of square dancing would change over the ensuing years but generations of dancers would still respect these guidelines and understand the reasons for their importance.

A Non-Competitive Activity

Being aware that the appeal of square dancing lay strongly in its friendliness and neighborliness, it was presented as a recreation rather than as a competitive sport. Men and women of every size, shape and age took part and quite naturally some appeared more graceful than others. This mattered little. What did matter was they could dance *together*. In the early years, square dance contests and callers' contests were a big item at county fairs. The emphasis was placed on stylized, precision dancing and unique costuming. This was the vogue in certain areas and it was not unusual for one square within a sizeable club to win a championship. And, as a result, jealousy would creep in and rifts among the club members would develop.

When a caller became a "world champion" in a contest where several callers took part, this too had an adverse effect on calling and on square dancing in general. It didn't take long to see that calling and dancing were being presented as a competitive rather than a cooperative venture.

Fortunately the leaders of that time saw the problem, ruled against contests for dancers and among callers and put the emphasis where it belonged — on square dancing as a non-competitive activity. Without the *sharing* of ideas and dances on the part of callers, the activity might never have reached the heights it has. Without its emphasis on friendliness, square dancing might never have attained the prominence it received in the early years.

Memorized patterns were still prevalent in the mid-fifties although changes were beginning to show up. Callers began to realize that with eight working dancers in a square, the geometric, choreographic possibilities were virtually unlimited. With two facing couples there was much more that could be done than a standard right and left thru. The callers rea-

soned, why not give a right, pull by and do something with the next person? Or, why not turn with the right and then do something? Why not step up, make a right hand contact and form a wave and then do a series of hand turns within that formation? These questions were answered by experimenting — but we're getting ahead of ourselves.

When *callers* began to tire of calling simple visiting dances with one couple going out to the right for some action with that couple, while the two other couples remained in place doing nothing, the callers decided to try having both head couples go out to the right for the same action. It worked. This led into a period where all dancers became "active" most of the time and opened the door a bit more for the dance inventors. This ended one phase of choreography and eliminated what, to some dancers, was a nonworking, sometimes boring period.

Patterns as simple as an allemande left and a right and left grand were combined with other movements when it was realized that the dancers could turn, move into a star or do any number of things from an interrupted grand right and left. This was the beginning of the period of hashing (combining) the calls, one of the intermediate steps leading toward contemporary choreography.

Indeed, this was a period of transition. Dancers were still getting together for the original reasons. They enjoyed each other's company. Everything they heard from their neighbors who preceded them into the activity indicated that square dancing was fun. They were attracted by the idea that this was mainly a "young marrieds" activity providing recreation to be enjoyed together. They were attracted by the costumes and they were impressed with the fact that square dancing was inexpensive. They liked the idea that after attending a course of a limited number of lessons, learning demands on them would be over and they would be welcome in many square dance clubs within the area.

WHAT HAPPENED NEXT was a chronicle of changes brought about by a number of situations. By understanding these changes as they came along, we get a better idea of how modern square dancing has evolved and we will be better able to look into our crystal ball concerning the future.

FOR SQUARE DANCERS WHO TRAVEL

TRAVEL SPECIAL



Here's The Best Of Both Worlds

SO YOU'VE ALWAYS WANTED to travel, get out there in the wide open spaces and visit some tropical isle, journey to some mountain peak in the Himalayas or take a cross-country jaunt through Scotland? Now that the children are grown and married with children of their own and you and your spouse are alone in the house and able to travel at last, where do you start?

Travel sections in your newspaper and travel publications will give you many answers. There are hundreds of tours to choose from or, if you are the adventurous type, you might prefer independent tours to various countries around the world. But how do you make your selection?

Those in the travel business will make a number of suggestions and, if they package tours, they may explain that "this is the best way to travel." The selling point, of course, is that many of the concerns of travel have been taken care of for you. Once the tour starts, tour leaders, professional guides familiar with the language of the country and especially trained leaders, look after you each step of the way. That's an advantage. There are some professionals in the field, however, who will quite frankly say that whether you have a good time or not depends largely on the group you travel with.

One travel writer published in the *San Francisco Chronicle* a few years back, suggested that the sure way to travel success is to belong to an affinity group — a tour party

made up of individuals who share a common interest in a specific activity. This, the writer observed, could be a church group, a bevy of botanists, a gaggle of gemologists, or any collection of humanity bent on following one particular pursuit.

The Ideal Ingredient

Right about here, we'd like to put in our two-cents worth for square dancers as the ideal group travel ingredient. Starting back in 1961, The American Square Dance Workshop has produced in 24 years almost double that number of tours, ranging in number of participants from 20 to 140. During this time there were many instances where the members of a group, whether in Japan, Norway or Brazil, have come in contact with a non-affinity tour group and been surprised that there was little smiling and virtually no laughter among its members. On the other hand, square dancers are naturally happy travelers. They tend to roll with the punches and, when something comes up that is a little different than the way things are at home, they take it in stride. Occasionally, when something occurs which at the moment seems like a disaster, it becomes the "fun-element" that travelers recall with particular relish once the trip is over.

As an example, a hotel shortage in the City of Oslo, due to a large convention in town at the same time, made it necessary for an entire square dance tour group to be housed in university dormitories for two nights with less than first-class accommodations. What might

have been a disaster for some travel parties quickly became a high point of the tour.

Square dance tour travel heightens the adventure for each individual member of the group and sharing experiences following each stop simply extends the possibilities for personal pleasure.

A Few Tips

If you're contemplating the possibility of joining a square dance tour group and traveling abroad or perhaps taking an opportunity to see more of North America, here are a few suggestions. Send for information and read the brochures (plus all the fine print) carefully before signing up. Check out what features the tour includes. A "low priced" tour may not be that advantageous if it includes only the bare essentials of travel, hotels and flights. Tours that include all or most of the meals can be a value. Check the itinerary to see how rushed the travel experience may be. It's one thing to be able to say that you visited France, as an example, but to arrive in Paris by plane from Germany at six PM one evening and then

leave for London at nine the next morning, leaves a lot to be desired.

Find out something about your tour leaders. Are they experienced in packaging a tour? If they've led tours before perhaps they'll provide one or two references of past travel companions to whom you may write for recommendations. How much will you see in each country you will visit? Many travelers save up for most of their lives to go on just one tour. When this happens, it's important to know ahead of time what is included *and* what is not.

Read all the conditions carefully and, if there's anything you don't understand, check it out beforehand with the sponsors.

A Place To Start

If there is a cruise or a tour in your future and if you'd like to share your travel experience with square dancers, take a look at some of the travel events coming up during this year. Then when you make your decision and sign up, start anticipating. Remember, planning a tour is half the fun.

SQUARE DANCE TOUR GUIDE for 1985

FOLLOWING IS A LISTING of square dance trips occurring during the coming months. For specific information on any of these tours, please contact the agency or sponsoring individual directly. When a caller or dancer leader is announced as accompanying a trip, unless the name is shown as the sponsor, you will find the name listed in parentheses. For additional square dance tours, watch the pages of this magazine for advertisements, check your local publication or contact any of the following to see what further trips they may be planning. A number of trips have already taken place during the earlier months and are not included here.

ALASKA CRUISES

Rainbow Tours and Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057; (Larry McBee, Clif & Osa Mathews), July 13; (Jay Metcalf), July 28.

Herb & Barbara Leshner, 1000 Westcliff Dr., Newport Beach, CA 92660; September 7.

Curtis-C Travel Inc., PO Box 7188, East Wenatchee, WA 98801; (Jerry Jestin), July, 1986.

The Cruise Experts, 361 West Lawndale, Salt Lake City, UT 84115; (Ken & Marria Packer), June 15.

Midwest Travel Service, 2936 Bella Vista Dr., Midwest City, OK 73110; July 20.

Tortuga Express Tour Company, PO Box

4311, Anaheim, CA 92803; (Lee Schmidt, Marilyn Hansen), August 10.

Elite Travel Group, 1324 E. Chapman Ave., Fullerton, CA 92631; (Andy Rawlinson), August 25.

The Travel Factory, 15641 Product Lane, Suite A-1, Huntington Beach, CA 92649; June, September.

Yvonne Clendenin, 7915 No. Clarendon, Portland, OR 97203; (Daryl & Yvonne Clendenin, Don & Judy Cockran, Randy & Fran Page, Ernie & Mary Hovey), July 27.

Imperial Travel, 3111 South Valley View, Suite 0-104, Las Vegas, NV 89102; (Jerry & Mary Beth Galbraith) June 21.

EUROPE

The American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, CA 90048; AUSTRIA, BULGARIA, CZECHOSLOVAKIA, HUNGARY, ROMANIA, YUGOSLAVIA (Johnny & Marjorie LeClair), September 5.

Jack & Ione Kern, 746 Gailen Ave., Palo Alto, CA 94303; ENGLAND, SCOTLAND, July 22.

The Travel Factory, 15641 Product Lane, Suite A-1, Huntington Beach, CA 92649; MEDITERRANEAN CRUISE, May; ENGLAND, IRELAND, SCOTLAND, June; DENMARK, NORWAY, SWEDEN, July.

HBC Travel Ltd., Suite 909, 75 The Donaway West, Don Mills, Ontario, M3C 2E9; ENGLAND, THE NETHERLANDS, GERMANY, SWITZERLAND, FRANCE (Bob & Audrey Milks), May 3.

Crossing Trails Tours, 631 W. Richton Rd., Steger, IL 60475; SWITZERLAND, AUSTRIA, GERMANY, LIECHTENSTEIN (Duane & Donna Rodgers, Jim & Mamie Dunn, Les & Willi Maire, Ralph & Theresa St. Pierre), April 25.

Blackwood Travel, 2217 Hampshire St., Quincy, IL 62301; GREECE (inc. cruise), TURKEY, April 18; GERMANY, Fall; EGYPT (inc. Nile cruise), November.

Jim & Shelley Lee, (416) 560-4692; HOLLAND, GERMANY, May 26.

Continental Squares, (415) 796-7242; ENGLAND, SCOTLAND (Gary & Sue Shoemake), April 18.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568; EIGHT EUROPEAN COUNTRIES (Joe Prystupa), May 6.

Gulliver's World Travel, 1315 Hacienda Ave., Campbell, CA 95008; GREECE, TURKEY, EGYPT (Mike & Norma Degmetich), August.

Tiny & Virginia Lehenbauer, 18 W. 095 Williamsburg Lane, Villa Park, IL 60181; RHINE RIVER CRUISE (Dave Taylor, Bob Comyn), May 23, May 28.

Ask Mr. Foster Travel, 20 Woodland Hills Promenade Mall, Woodland Hills, CA 91367; MEDITERRANEAN CRUISE (Scott & Debby Slocum), July 31.

Larry Prior, 6630 Nautical Isle, Bayonet Pt., FL 33567; SWITZERLAND, AUSTRIA, GERMANY, ITALY, BELGIUM, FRANCE, HOLLAND, May 18.

American Square Dance Magazine, PO Box 488, Huron, OH 44839; GERMANY, LUXEMBURG, HOLLAND, BELGIUM (Stan & Cathie Burdick), May 28.

MEXICO & CARIBBEAN CRUISES

The Travel Factory, 15641 Product Lane, Suite A-1, Huntington Beach, CA 92649; PANAMA CANAL, April, October; MEXICO,

June, September, October, November; CARIBBEAN, August, December.

Ralph & Jo Thrift, Rt. 4, Box 223, Rock Hill, SC 29730; CARIBBEAN, May 4.

Daphne Reed Travel, 2615 Village of Pennbrook, Levittown, PA 19054; CARIBBEAN (Glenn & Maude Matthew), October 5.

Darryl & Ann McMillan, (904) 265-2050; CARIBBEAN, November 10.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568; CARIBBEAN (Joe and Carol Prystupa) June 29 to July 6.

Aladdin Travel, 2375 Arden Way, Sacramento, CA 95825; CARIBBEAN (Arlene & Joe Crespo), April 17; MEXICO (Sacramento Bees), April 21; MEXICO, May 11; PANAMA CANAL, May 12; CARIBBEAN (Bob & Phyllis Oldham), August 24.

Montana Travel, 740 16th St., Santa Monica, CA 90402; CARIBBEAN (Al Hammond), August 16.

Page Tours, 39256 Paseo Padre Pkwy., Fremont, CA 94538; CARIBBEAN (Kip Garvey), June 12.

Season's Travel, 1340 No. Kraemer Blvd., Placentia, CA 92670; MEXICO (Max Maxwell, Dave Rensberger), October 30.

Chuck Arnesty, Box 48582, Los Angeles, CA 90048; CARIBBEAN (Mike Duffy, Judith Ryder), November 29.

Mike & Judy Sikorsky, Box 3038, Tustin, CA 92681; ENSENADA, June 17.

Seven Seas Cruises, 7949 Brimfield Ave., Van Nuys, CA; MEXICO (11 callers, 2 cuer couples, 3 clog instructors), August 18.

International Express Travel, 11720 Biscayne Blvd., Miami, FL 33181; CARIBBEAN (George & Janet Alberts), June 8.

NORTH AMERICA

Bob's Western Wear, 7457 LaPalma, Buena Park, CA 90620; MISSISSIPPI RIVER CRUISE (Bob & Ruthe Johnston), June 21.

Destinations, Inc., 5855 E. Broadway, Tucson, AZ 85711; YACHTING THRU NEW ENGLAND (Dave Walker), July 10.

Jim & Gerri Purcell, 340 Highland Ave., Randolph, MA 02368; MISSISSIPPI QUEEN CRUISE & NEW ORLEANS, November 29.

Barbara Harrelson, 12 Pebble Lake Townhouses, Greenville, SC 29609; NATIONAL CONVENTION VIA NASHVILLE, June 23.

Frank & Barbara Lane, PO Box 1382, Estes Park, CO 80517; The Rockies, August 15.

Fred & Muriel MacDonald, (604) 534-0104, British Columbia; OREGON COAST, SAN FRANCISCO, RENO, April 27.

George & Pat White, 4918 19th St., S.E.,

Rochester, MN 55904; NATIONAL CONVENTION, NASHVILLE, LYNCHBERG, CHATTANOOGA, June 21.

The Prompter, PO Box 13238, San Jose, CA 95013; RENO (Honey & Chuck Wolfson), May 3.

Midwest Travel Service, 2936 Bella Vista Dr., Midwest City, OK 73110; NATIONAL CONVENTION VIA AMTRAK (Howard Thornton), June.

The Travel Factory, 15641 Product Lane, Suite A-1, Huntington Beach, CA 92649; NATIONAL CONVENTION, June.

Fred & Thelma Reid, 2350 Bridleton Circle, #502, Scarborough, Ontario M1W 3E6; NATIONAL CONVENTION, June 23.

Blackwood Travel, 2217 Hampshire St., Quincy, IL 62301; NATIONAL CONVENTION, OLD SOUTH, SMOKEY MOUNTAINS, June 24.

Carolina Ken Folk Tours, PO Box 2482, Shelby, NC 28150; MONTREAL INTERNATIONAL CONVENTION, EASTERN CANADA AND UNITED STATES (Ken & Beth Rollins), August 13.

ORIENT & SOUTH PACIFIC

The American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, CA 90048; HONG KONG, THAILAND, SINGAPORE, BALI, AUSTRALIA, NEW ZEALAND, FIJI (Johnny & Marjorie LeClair), April 23.

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057; NEW ZEALAND (Buddy & Debra Weaver), May 16.

Al & Bea Brundage, PO Box 125, Jensen Beach, FL 33457; CHINA, April 17.

Honey & Chuck Wolfson, 146 Skowhegan Ct., San Jose, CA 95139; AUSTRALIA, NEW ZEALAND, TAHITI, April 3.

Gulliver's World Travel, 1315 Hacienda Ave., Campbell, CA 95008; FIJI (Bill & Bobbi Davis), June 22.

Brian Judd Tours, 1275 E. Fort Union Blvd., #200A, Midvale, UT 84047; AUSTRALIA, NEW ZEALAND (Scott & Valerie Smith), April 3.

Gene & Ginny Record, 670 Manor Dr., Covington, KY 41015; Australia, New Zealand, October 21.

Group Travel Specialties, 6602 E. Grant Rd., Tucson, AZ 85715 (Dave and Carol Hoffman) SINGAPORE, BANGKOK, HONG KONG, CHINA, September 16-30.

TOURS ORIGINATING ABROAD

Russ & Elva May Lindsay, 10 Acklam Ave., Tauranga, New Zealand; WESTERN UNITED STATES, HAWAII, June 8.

Geoff & Margaret Hinton, PO Box 2281,

Christchurch, New Zealand; JAPAN, HONG KONG, CHINA, THAILAND, SINGAPORE, June 21.

Art & Blanche Shepherd, PO Box 15045, Christchurch, New Zealand; FIJI, HAWAII, MAUI, OAHU, July 17.

Dip-N-Divers, Altmannstrasse 18, D-8000 Munich 90, West Germany; MEDITERRANEAN CRUISE, October 19.

Travel Trends, Inc., (216) 464-6166; ENGLAND, FRANCE, ITALY, SWITZERLAND, AUSTRIA, GERMANY, HOLLAND (Glenn & Bette Ayers), August 8.

Charley & Linda Muff, 11105 Rose Ave., Apt. 103, Los Angeles, CA 90034; ENGLAND, HOLLAND, GERMANY, AUSTRIA, ITALY, SWITZERLAND, FRANCE, June 23.

Lee & Lilith Kopman, 2965 Campbell Ave., Wantagh, NY 11793; ENGLAND, April 10.

G.I.T. Travel, 10213 Sepulveda Blvd., Mission Hills, CA 91345; DENMARK, SWEDEN, NORWAY (Mike & Gail Seastrom), May 6.

HAWAII

Rainbow Tours and Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057; HAWAII, OAHU, MAUI, KAUAI (Ray Harrison, Bob Gambell), April 25.

Honey & Chuck Wolfson, 146 Skowhegan Ct., San Jose, CA 95139; MAUI, KAUAI, August 17.

Aladdin Travel, 2375 Arden Way, Sacramento, CA 95825; CRUISE (Kelly Mizuno), September 7.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568; HAWAII (John & Linda Saunders), April 17.

Glenn & Carolyn Zeno, Windy Point Lane, Saco, ME 04072; HAWAII, OAHU, KAUAI, MAUI, October 10.

Stirling Travelers, 235 Locklie St., Dunedin, FL 33528; CRUISE (Mac & Hazel MacDonald), April 24.

Executive Travel, PO Box 968, Winter Park, FL 32790; KAUAI, OAHU, MAUI, HAWAII (Danny & Ann Robinson), August 14.

Gail Swindle, PO Box 2516, Smyrna, GA 30081; OAHU, MAUI, HAWAII (Bill & Carolyn McVey, John & Gail Swindle), August 6.

Janice Fox, 5508 Melstone Dr., Knoxville, TN 37912; HONOLULU (Bill & Janice Fox, Wenty & Norma Dickenson), April 30.

Chuck Arnesty, Box 48582, Los Angeles, CA 90048; HAWAII, MOLOKAI, OAHU (John Reitmajer), May 11.

Pleasure Travel Agency, 7333 Cornwall Dr., Knoxville, TN 37921; OAHU, MAUI, KAUAI, HAWAII (John & Clara Salts), April 17.



Square Dancing Around the World

SQUARE DANCERS: TRAVEL Beckons

YOU

SQUARE DANCING AND TRAVEL do go hand in hand as you'll note by the list of tours planned for 1985. Here is a photo view of several square and round dance leaders who went abroad in 1984. Note, not only do they travel and call and cue, they also dance — pictorial proof that to be a true leader, you must first know how to dance. Perhaps you may find yourself enjoying some of these countries in the near future.



Elmer and Marge Sheffield visited Japan in November. Elmer calls with Tac Ozaki and Mitchell Osawa (top) and then enjoys dancing. Members of the Nara Kentucky Lounge Square Dance Club pose with the Sheffields at Tsumagoi (bottom).





JAPAN — Lee and Lilith Kopman called for A1 to C4 clubs last December. Lee and the Grand Squares pose at The 3rd Dynamite Jubilee and Lee dances with a charming young Japanese lady.



ENGLAND — Charlie and Bettye Procter, touring in October, included an evening with The Sets In Order Club. The Procters demonstrate a round and Charlie dances with local cuer, Gwen Manning. Club caller, Julia Jackson, is at right.



FRANCE — The same trip took the Procters across the Channel where two evenings were shared with French dancers. An exchange of local folk dances and simple squares and rounds took place. Here a colorful French group demonstrates a dance.





SOUTH PACIFIC — In the fall of 1984, Johnny and Marjorie LeClair traveled throughout the Orient and South Pacific. Three square dances were included. (Top) John and some of the callers in Sydney, Australia. (Far right) Dancing in Cairns, Australia, to callers, Clive Felmingham and Sam Sapuppo, shown with John. (Center) Marjorie and John present American Square Dance Society Premium Records to callers in Rotorua, New Zealand. The traveling square dancers pose in a lush setting in Fiji.



Those good friends from
the past years of square dancing

Where Are they Now?

NOW AND AGAIN a phone call from some long-time reader may trigger a succession of inquiries that will lead us all over the place to come up with answers. "What ever happened to Joe Smerg?" the voice on the other end of the phone will ask. "The last time we saw him was in November, 1963, when he called in this area." Not having the slightest idea of what happened to Joe (name fictitious to protect the innocent), we started checking around only to discover the Smergs had to give up square dancing for health reasons in 1970 and moved to Florida to raise alligators.

From the Past

Enough inquiries of this type led us to believe that long-time readers might be interested in what happened to many of their friends and heroes of the past so we began a research project. Only a fraction of the names could be tracked down successfully. But the responses we were getting, when all put together into a single scenario, sounded like a daytime soap-opera. "Oh, Sam? He moved to Brazil to hunt for geods 10 years ago and we haven't heard from him since." "Tim Brown? Well, he and Mabel got a divorce back in '59, I think it was. Then he took off and married one of his beginner dancers and that lasted for three years. Finally, somewhere along the line that marriage hit the skids and Tim remarried Mabel. . . ." Get the idea? Any illusions that square dancers are anything but your normal, run-of-the-mill human beings were suddenly dashed, and we might have given it all up had it not been for some plus results that came in along with the others.

In a majority of instances, we found it was "business as usual." In the case of callers, many of the old-timers are still at it. Charlie Baldwin, active for more than a quarter of a century, calling and teaching in the Boston area and editing the fine publication, *New*

England Caller, today has *partially* retired and, with his new wife, Grace (Bertha passed away several years ago), has settled down for at least a part of the year in Florida. Charlie, they tell us, has once again picked up the microphone and is calling for a group in a retirement community.

Fenton "Jonesy" Jones still lives in Glendale, California; tackles a one-nighter once in a while and is slowly getting back into the swing of things after his loss of his wife, Florence, his companion for more than 50 years. Jonesy, you may remember, was one of our pioneers in the square dance recording business, first appearing (to the best of our recollection) on an old Black and White label, then moving to make square dance recording history with a top-notch series with MacGregor records.

The last we heard, Jimmy Clossin, one of the oldest veterans in the world of square dance calling, still resides in Florida. We understand that Les Gotcher, recently of Florida, has shown up in Arizona, and veteran leaders among the square dance ranks include Howard and Peggy Thornton, chairmen of one of the early National Conventions, who are still active and play an on-going role in the National Convention Executive Committee's programs.

That's just a sampling. We'd like to track down others and from time to time spotlight some of them and bring you up-to-date on their current whereabouts. Well-knowns of the past, including such influential leaders as Lee Helsel, Bruce Johnson, Arnie Kronenbroger, Dale Wagner, Raymond Smith and other names from the past, bear checking out and we'll be filling you in on them from time to time.

As a starter here's an update on Joe and Claire Lewis, a long-time favorite of so many dancers everywhere.

WHATEVER BECAME OF JOE LEWIS?

THE OLD JOKE back in the early 1950's was "What's a world champion boxer doing in square dancing?" It didn't take long, however, after the dancing public became infatuated with the singing call, Alabama Jubilee, that the name, Joe Lewis, earned its spot in the vernacular of square dancing.

Joe came into the square dance picture late in the 1940's and with him came a brand new look of the square dance caller and square dance calling. No longer was the staccato cadence of the old-time, leather-lunged caller sufficient to satisfy the needs of a growing, sophisticated square dance population. What the dancers were looking for, and what Joe Lewis provided them, was a form of calling that reflected Joe's almost unprecedented characteristics as an entertainer: A smooth, exciting tenor voice, a thorough knowledge of music, a skill as a musician who could accompany himself as he called and a warm personality that came across to his dancers.

A Relaxed Style

As we remember Joe in those early years, we saw something else happening in the square dance picture, an attempt on the part of many other callers, not so much to imitate as to incorporate the entertainment qualities that Joe presented so well.

His calling was intimate. It bore none of the techniques of boisterous overkill. He "gentled" the dancers through a call, and talk about excitement as Joe would let loose with a chorus of Alabama Jubilee, Hazel Eyes or Jelly Bean!

Joe never stopped being a club caller and today still calls for the Double Star club in Dallas that he started almost 40 years ago. He is, also, continually in demand for big one-night stands. Most square dance fans knew Joe at a time when he was doing a great deal of traveling, appearing in festivals and on the staff of square dance vacation institutes. In this respect, with the start of the 1970's, Joe seemed to disappear from the ranks of active calling. The demands on his time with his vocation in electronics kept him closer to



Joe Lewis, caller, entertainer, as he appears in the Square Dance Hall of Fame

Joe's address is:
2940 Northhaven
Dallas, Texas 75229

His phone number:
(214) 247-4541

home and his local square dance club activities. Because of this, recent generations of square dancers have been deprived of his calling expertise. But Joe hasn't disappeared. Not by a long shot.

Joe retired from his work two years ago and, by choice, remains close to home, occasionally venturing out when invited to do his sort of dance, on his own terms. Recently square dancers in Australia invited Joe and Claire to be their guests at the 25th Anniversary of one of their square dance organizations. Having introduced square dancing in Australia in August, 1950, it was like a homecoming. A leading Sydney department store and one of that city's major newspapers had brought Joe to Australia to introduce the activity as a form of entertainment only a few had seen, and in a surprisingly short period of time, Joe had trained a number of callers and dancers and planted the seed for an activity that was to grow to gigantic proportions.

They're still dancing, full blast, in Australia and they took the opportunity last April to once again say "thank you" to Joe and Claire for opening the doors to square dancing for them.

A member of the Square Dance Hall of Fame and recipient of Callerlab's Milestone Award, Joe is a rare individual, who has left his mark on the square dance activity. This coming summer he and Claire will appear as staff members of the Peaceful Valley Family Square Dance Vacation Institute in the mountains of Colorado. Retirement from square dancing? Never! Perhaps one day Joe will re-join his old friends in square dancing and create for the newer dancers a brand new concept of what square dancing joy is all about.



FORTY YEARS OF AMERICAN SQUARES MAGAZINE

Editor's Note: On this, the 40th anniversary of the oldest, continuing square dance publication, we'd like to share some personal recollections of one of this activity's true landmarks.

ONE OF THE BONUSES of being a publicity trouble-shooter for the home office of a large soft drink company in the years immediately following the Second World War was the opportunity to travel from one part of this country to the other, working in the daytime with various franchise bottlers and having evenings free to ferret out what square dancing might be available in the community. This all took place in the mid to late 1940's and one of our most extensive junkets took us into the northeastern regions of this country.

Few callers were widely known in those days but we were aware of one caller, Charlie Thomas, for the plain and simple reason that he was chief editor, publisher and bottle washer of the only square dance magazine in existence at that time (at least the only one we knew of).

A phone call to Charlie, whom we had never met before, resulted in our being



In April, 1958, *American Squares*, with publisher, Frank Kaltman, at the helm listed Rickey Holden as Roving Editor and Rod La Farge, Managing Editor.

Stan and Cathie Burdick (left) and a 1947 copy of the mimeographed *American Squares*

Minneapolis (Long Island)
September 5, 10 & 12th
Paul Burt and the
Rock Candy Mountaineers
Guest callers on
Friday night

Camden, N. J. C. A. opens
Oct. 2nd, until then
the roof of THE TRUCK HOUSE
Cooper River & the Blvd.
next to Camden Airport
Monday nights

Vol. III, No. 1 **AMERICAN SQUARES** September, 1947
A Magazine Dedicated to American Folk Dancing

THE FIRST COMMANDMENT
by Its Editor

The most important thing for a square dance caller is to be understood by his dancers. If they can't understand you, they can't dance to you. And yet, have you noticed how much trouble you have understanding a new caller? Perhaps your own calls sound as bad to others.

Here is a short outline of the things to watch if you will be understood by everyone.

1. Be understood! Enunciate as clearly as possible.

2. Articulate clearly.

3. Be careful that when you do not develop a nasal quality or a tendency to run your words together. This is a normal tendency in your development as a square dance caller. Some people never correct it.

4. Get a good amplification system and study it. Learn where to get your mouth in relation to the mike. Learn the loud-soft and breath-hold adjustments and how to keep them at the best relationship for you. When you run into a new system try to find time to check the adjustments before using. (N.B. The adjustments may be different from your own set.)

5. It may be impossible to change your own call, but avoid these with ceilings too high or low for the walls. Your words will be muffled and lost in a high ceiling. A low ceiling will compress your words so they do not reach the corners.

6. A hall which will carry music may still muffle your words.

7. Choose your pattern so as to avoid difficult and polysyllabic words. See that the downbeat, and hence the accent, is on the important words. Do not use words which can be confused, e.g., *ring* with *ring*.

8. Be understood! Show your calls carefully.

9. Flux calls that mean what they say. "Wave the women, wave the men, wave that pretty girl back to me." has one meaning in Kentucky, another out West and none at all to people who never heard the call before.

10. Be careful in the use of words that have more than one meaning. "Bring us sometimes used to mean: a body swing, a two-hand turn, a one-hand turn. "Bring the opposite lady with the right hand," is a call for a right hand turn with the opposite. But suppose the last part of call is dropped in the noise and is unintelligible? I always use the word *turn*.

Continued on Page 3 (3)

DANCING CHARTS
by H. H. Daniels

These charts are for use for small groups at a private home where there is room for but one square to dance at a time.

Each chart is given a slip of paper showing a letter designating himself and the number of his partner for each dance. Each lady is given a slip of paper showing her number and giving the letter of her partner for each dance.

For example, from the diagram below for eight couples, gentleman E would receive a slip of paper substantially like this:

E	13
1	7
2	5
3	4
4	15
5	16
6	17
7	12
8	11

His partner, lady 5 would receive:

5	13
2	7
3	4
4	15
5	16
6	17
7	12
8	11

The dashes denote that the person indicated does not dance that dance. You will note that each dancer dances nine times. With eight couples the dance will run about two and a half hours. With nine couples it will run about three hours.

SIXTEEN COUPLES AVAILABLE

Dance	A	B	C	D	E	F	G	H
1	1	2	3	4	5	6	7	8
2	1	2	3	4	5	6	7	8
3	1	2	3	4	5	6	7	8
4	1	2	3	4	5	6	7	8
5	1	2	3	4	5	6	7	8
6	1	2	3	4	5	6	7	8
7	1	2	3	4	5	6	7	8
8	1	2	3	4	5	6	7	8
9	1	2	3	4	5	6	7	8
10	1	2	3	4	5	6	7	8
11	1	2	3	4	5	6	7	8
12	1	2	3	4	5	6	7	8
13	1	2	3	4	5	6	7	8
14	1	2	3	4	5	6	7	8
15	1	2	3	4	5	6	7	8
16	1	2	3	4	5	6	7	8
17	1	2	3	4	5	6	7	8
18	1	2	3	4	5	6	7	8

Continued on Page 3 (3)

picked up at the hotel, taken to Charlie's home for dinner and then off to the square dance. Most of our square dancing on the Pacific Coast was the newly touted western or cowboy square dancing and this was our first taste of an eastern style which, according to informants, had changed little over the years.

We don't remember a great deal about the evening except that it was noisy and fun. Charlie used live music as most callers in the east did at that time and still do when presenting a traditional program. We did quadrilles, a contra or two and plenty of old singing calls.

We remember one thing about the dance in particular. Charlie, and perhaps others among the dancers, brought their young ones with them to the program. A few of them played around the sidelines while the infants were tucked into corners along the side of the stage. Charlie's youngest, then perhaps four or five months old, was bedded down along with the others perhaps a smidgeon or two closer to Charlie as he called. Somewhere in the middle of the first dance, the baby took a notion to test his calling lungs and, while the wailing didn't detract too greatly, Charlie, without missing a beat, took the baby in his arms and continued to call. As we said, we don't remember too much about the dance but we do recall that a good portion was handled with Charlie at the mike, band blaring away in the

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SQUARE DANCING, April, 1985

background, and the babe nestled safely, happily and quietly in Charlie's arms.

It was this feeling one gained when attending Charlie Thomas' dance that was also incorporated into the monthly magazine, *American Squares*. Early copies were more of a newsletter with homespun bits and pieces that filled the small size, mimeographed publication. It was a labor of love, for Charlie and family did all the work from cutting the stencils to running the mimeograph, to addressing the labels and handcarrying the sacks (not too big a circulation in those days) to the post office. Looking through the back issues, one comes up with a fairly clear picture of eastern square dancing in the earlier days.

☆ ☆ ☆

Frank Kaltman was a promoter, a dance enthusiast from the word go. His Folkcraft records predominated in dances from many nations but also featured a sizeable collection of early square dance patter calls, singing calls and couple dances. In 1956, Frank took over the publication of *American Squares* and brought in, as editor, one of the outstanding callers of the day, Ricky Holden, who possessed curiosity, research instincts and a great deal of versatility for the magazine. His calling skills on Folkcraft and other labels were years ahead of their time. At one phase in his career, Ricky choreographed and directed New York's famed Music Hall Rockettes in a square dance extravaganza. Once the production started, he found himself free to do as he wished in those periods between shows, and most of his time was spent doing dance research in New York's public library. As a result, his bibliographies of dance and the several square dance publications he created were the work of an artist. For the years that he edited *American Squares*, Ricky's attention



By 1984, a more sophisticated and very sleek *American Square Dance* magazine has grown to 112 pages. The cover features a clever cartoon of Cathie and Stan.



A rooster crows proudly of the new *Square Dance*. The Burdick's introduce themselves as Editors and Publishers in their first editorial and October, 1968, marked the start of Meanderings.

to details, was always apparent.

In 1959, the publication was sold to Arvid Olson in Moline, Illinois, and Olson carried on the work until 1968.

At this point a young couple with an extensive background in recreation stepped up and took over the reins as co-editors and publishers, adding their own personalities to a publication which changed a little each time it passed from one publisher to the next. With Stan and Cathie Burdick the quality of the publication steadily improved. Its size increased and in January, 1972, the name of the publication was changed to *American Square Dance*. Several features stand out among the many in this monthly digest-size publication. The co-editors start out each publication with a personal message of optimism or concern. This is closely followed by Stan's "Meanderings" in which Stan relates his calling experiences on the road along with his observations concerning the growth and direction being taken in the square dance world.

No slouches when it comes to hard work, Cathie keeps things rolling at the Huron, Ohio, office while Stan spends the first three days of each week tending to the business chores of the magazine and then, usually on Thursday, hops aboard some aircraft heading for New England or California or Florida or Seattle. Their busy life is further complicated by yearly treks to countries overseas, the most recent being a group tour to Mainland China.

We salute the Burdicks and their hard-working staff as they celebrate 40 years of *American Square Dance*. If you're interested in more about the Burdicks and their publication, write for information to: *American Square Dance*, P.O. Box 488, Huron, Ohio 44839.

LADIES ON THE SQUARE

A KNITTED

DOLMAN SLEEVE JACKET

by Deen Cummings, Santa Barbara, California



This attractive and comfortable jacket/sweater is guaranteed to bring compliments from everyone. The snug, short waist and wide, loose dolman sleeves make it an ideal coverup for square dance dresses. However, it is equally at home over pants.

The instructions shown here are for a size 12, small bust. Considerable size adjustment may be made by increasing the number of rows worked in the front border. Edges of the jacket should overlap (a double-breasted effect) without undue stretching of the yarn.

This unusual pattern is not for the novice knitter. It is made in two sections (not the same size) and then knitted together. Each pattern starts on a sleeve. If you follow the directions exactly (don't try to change them), it does work. Just take your time.

Materials

4 4-oz skeins 4-ply yarn
Size 7 circular needle
4 (or 6) buttons

Pattern One

Row 1 (right side) k to marker, yo, slip marker, k2, slip marker, yo, k to end of row

Row 2 p across all sts.

(Always end Pattern One with Row 1)

Pattern Two

Row 1 (wrong side) k across all sts (no increases)

Row 2 k across all sts

Row 3 p2 tog., yo — repeat to marker, slip marker, p2, slip marker, yo, p2 tog. to end of row

Row 4 k across all sts

Row 5 k across all sts

DIRECTIONS

Cast on 30 sts

Work 12 rows in double seed stitch (k2, p2) for cuff

Row 13 (1st row of Pattern One) k 14, yo, place marker, k2, place marker, yo, k14 (32 sts)

Row 14 p across

Row 15 thru Row 27 continue in Pattern One (27th row = 46 sts = 8 increases)

Row 28 thru 32 Pattern Two

Row 33 thru 51 Pattern One (51st row = 66 sts = 10 increases)

Row 52 thru 56 Pattern Two

Row 57 thru 75 Pattern One (75th row = 86 sts = 10 increases)

Row 76 thru 80 Pattern Two

Row 81 thru 103 Pattern One (103rd row = 110 sts = 12 increases)

Row 104 thru 108 Pattern Two

At end of 108th row add on 15 sts = 125 sts on needle

Row 109 work 1st 12 sts in dbl seed, place marker, k57, yo, slip marker, k2, slip marker, yo, k to end, then add on 15 sts = 142 sts on needle

Row 110 Work 1st 12 sts in dbl seed, place marker, p across to last marker on row, dbl seed next 12 sts

Row 111 thru 133 Pattern One (keeping 12 sts in dbl seed at both ends of each row) (133rd row = 166 sts = 13 increases)

Row 134 thru 138 Pattern Two (keeping dbl seed border as above)

Place sts on holder (leave yarn attached). Section one is completed.

With new skein, repeat Row 1 thru 138

Row 139 Seed 12, k70, remove marker, k1 (83 sts = 1/2 the row) Place remaining 83 sts on holder.

Row 140 p71, dbl seed 12

Row 141 dbl seed 12, k71

Repeat above two rows thru 165th row (ending at neck edge) Place these sts on holder (leave yarn attached)

Section two is completed.

Joining Section One to Section Two

Place just completed part of Section Two (83 sts) and 1st 83 sts of Section One (opposite

end from where yarn is still attached) with right sides together, holders parallel. Beginning at seed border edge, pick up one stitch alternately from each section until there are 166 sts on needle. Using yarn still attached at neck edge of Section Two and treating 2 sts (one from each section) as 1 st, bind off all sts, being careful to use light tension to avoid a stiff seam. (Very important to use light tension. Seam will be up middle of back but it will not show.)

Front Border

Starting at dbl seed border edge, pick up 83 sts from Section Two holder (remove 1st marker, leave 2nd marker on needle). Pick up 30 sts across back. Pick up 83 sts from Section One holder (leave marker at shoulder). = 196 sts

Using yarn still attached to Section One, work 82 sts in dbl seed, slip marker, p2, kf&b next st, p2, k2, p2, kf&b next st, p2, k2, p2, kf&b next st, p2, kf&b next st, p2, kf&b next st, p2, k2, p2, kf&b next st, p2 (6 sts added), slip marker, dbl seed remaining 82 sts = 202 sts on needle. Work 20 more rows of dbl seed. Bind off loosely in dbl seed.



Note the attractive pattern worked into this sweater.

Button Holes

Since dbl seed border is quite stretchy, button holes may be made by poking a size 15 needle (or a similar-sized object) through the border where button holes are desired. Split a strand of yard and button-hole stitch around these holes to hold their shape.

Ralph Page 1903 - 1985

A CLASSIC YANKEE (or, in his own vernacular, damn yankee) moved from public view, February 23rd, but his presence among us will be felt for a good long time. We remember Ralph for many things; his contributions to the square dance scene for half a century; his down-to-earth publication, *Northern Junket*; his fabulous contras and quadrilles recorded on Folk Dancer and other labels, and so much more. Those of us who danced to Ralph and served with him at various folk and square dance camps will remember him for his droll New England humor, his antipathy to teaching before 11:00 in the morning and his love for white cheddar cheese. Ralph was a folklorist, an historian, a protector of the heritage dances of America. His books include *Heritage Dances of Early America* and *The Country Dance Book*. His special series on the history of square dancing appeared in this magazine every month throughout 1973 to June, 1974.



Ralph Page — Hall of Fame, Callerlab's Milestone Award & other New England Historical Society Awards.

At the end of a busy day, nothing gave Ralph greater pleasure than to huddle in front of the fire with a cigar and a good mystery novel. As a matter of fact, writing under a pseudonym, Ralph, himself, was a mystery writer. Busy with his magazine, his prompting and the planning of dance camps right up to the end, Ralph never slowed down in his devotion to the dance activity he loved. We join the thousands who loved Ralph in extending our respects and sympathy to Ada and family. Ralph will always remain very much alive through his dances, books and records — *the editor*.

How Many Times
Have You Heard This Said? . . .

It All Started As A Hobby



The Merrbachs

NORMAN AND NADINE MERRBACH are typical of a sizable group of those who came into the activity just for the "fun of it," took on a few responsibilities, and then suddenly found themselves in a burgeoning full-time business. Despite many demands on time, money and know-how, the Merrbachs have weathered the storm admirably well and, as a result, are one of the biggest producers of square dance records and other supplies, catering not only to the specialized community but to school systems in and around their home area of Houston, Texas, as well as in other spots around the country.

"We actually began this business in 1950, having been bitten by the square dance bug a year before. It was obvious to us that square dancing was no temporary 'fad' and the more we became involved, the more we became enthused in its possibilities for the future."

By 1954, the Merrbachs were into the activity body and soul, going to square dance weekends at camps and taking their records with them. Their prime label, Blue Star, has had an enviable existence. For many years, featuring the calling of Marshall Flippo, sales

records were set in this specialized field that have yet to be broken. Along the way, the Merrbachs have acquired a number of other labels, among them Longhorn, Bogan, Roc-kin' A, Swingin' Squares, Dance Ranch and others. Some of these they still retain on an active basis, others have ceased production or gone to other producers.

For those familiar with records produced by the Merrbachs, the quality of the music has always been apparent. Starting out in the early days with an orchestra known as Earl and his Hoedowners, Norm eventually discovered Dick Shannon and, together with the Shannonaires, provided excellent dance music. Today, after receiving a veritable education in the music field, Norm's seven-piece recording band is headed by Gene Keen, who does the arranging. This musical group records on 24-track tape all the music for the labels currently associated with Merrbach Productions.

It's especially interesting to note that with between 50 and 60 calling artists, Norm divides their work on eight or nine labels, which requires a current backlog of music to be rec-



orded. Each session the band records at least six tunes that six callers have suggested. All are recorded in a single session and dubs or tapes are sent to each of the callers, who then work out the choreography which is cleared by the Merrbachs and then studio recorded for impending release.

Noting that a number of the recording companies have what is known as an "ego" label for callers who would like to make records for the public and possibly to use as audition records for personal appearances later on, the Merrbachs have three labels for this purpose, Swingin' Squares, Rockin' A and B Sharp, all using the fine quality music. In their initial appearance, the caller pays \$500, does the recording and receives 150 of the actual pressings which, if he chooses to sell them, allows him to recoup his investment. If his recording sells 1,500 records, then the Merrbach organization picks up the tab for future recordings that caller may wish to produce.

What constitutes a phenomenally successful recording? According to Merrbach, during the time that Marshall Flippo recorded on Blue Star, he had two or three records that ran over the one million mark. The prime example being one of Flippo's earliest, "The Auctioneer."

*Thirty-five years in the
business of square dancing
almost puts a person
out of the hobby class.*

When pressed about the future, Norm commented, "I don't think we spend enough time with new dancers. So much of what we do is geared to those who want to dance in higher, more difficult programs, and we are overlooking in the recording field, as well as in our live appearances, material that will keep the greatest majority of our dancers happy." Something to think about.



THE WHITE HOUSE
WASHINGTON

January 11, 1985

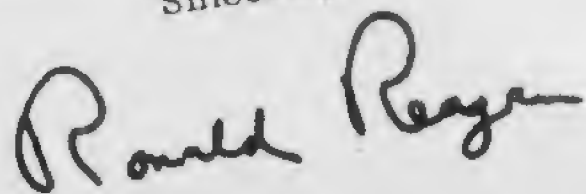
Dear Paul:

Nancy and I are delighted to join with all who will gather on February 3 to congratulate you on your 39th anniversary in square dancing. Your leadership has been marked by dedication and achievement, earning you the respect and admiration of friends and colleagues alike.

As caller, instructor and writer, you have made outstanding contributions to the preservation and enhancement of this American institution. You have given much joy to those who have been privileged to dance to your calling -- including, as I remember, members of the White House staff at the 1982 Fourth of July picnic! Nancy and I are particularly glad to share in this special time in your life and to send our best wishes for every happiness in the years ahead.

Again, congratulations on this milestone.

Sincerely,



Mr. Paul Hartman
3603 Weller Road
Wheaton, Maryland 20906



Paul Hartman

RECOGNITION

The President and Paul Hartman

YOU HAVE MADE outstanding contributions to the preservation and enhancement of this American institution . . . so wrote President Ronald Reagan in honoring Paul on the occasion of the 39th anniversary of his calling debut. Hartman, who has contributed his calling skills not only at this nation's Capitol but also in a number of countries overseas, provided a typical Independence Day White House square dance in 1982 (see **SQUARE DANCING**, September, 1983). Paul has been an active caller and teacher in the D.C. area since WWII. His recognition is well-earned.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Hidden Levels

THERE IS AMPLE EVIDENCE of de facto, undeclared levels within the Advanced program. All you need do is look at the choreography in the Advanced hall(s) at a large, primarily Plus weekend and compare it with the Advanced dancing choreography in the Advanced hall at a weekend featuring Advanced and Challenge but no Plus dancing. In simple terms, the levels are "easy Advanced" and "hard Advanced." The difference is not related to whether the program is A1 or A2 (although most hard Advanced will be at A2) but rather it is related to the type of dancer in attendance. The difference is becoming more apparent as time goes on.

When the Advanced program was first created out of the Challenge program (in 1977), it was similar to the Challenge program and tended to be similar to the hard Advanced of today. This was due in part to the fact that the only callers teaching Advanced at that time came from Challenge roots. It was also due to the fact that dancers aspiring to go into the Advanced program were very experienced Plus dancers, well-founded in square dance terms and figures. Today many callers are teaching Advanced (some of whom have not even danced Advanced). There are also many dancers getting involved — many of whom have been dancing for three years or less, and many have no intention of moving into Challenge. A2 or even A1 as their destination level. Advanced for them is not a stepping stone into Challenge (and it is a mistake for Challenge dancers/leaders to think these dancers are potential Challenge dancers). These are the dancers who by and large prefer easy Advanced. They often know the calls only from the most popular (frequently encountered) positions or formations.

Easy Level Dancers

The dancers in the easy level group are undoubtedly in the majority. Large Plus festivals with Advanced halls will often have 40 to 60 squares dancing easy Advanced. These dancers are — in a sense — extended Plus

dancers. Typically they have trouble (as do Plus dancers) with all position choreography — even if it is directionalized. They have learned the Advanced calls as they did the Plus calls, i.e., by repetition and rote. They are weak on concepts and definitions. They are strong in numbers.

At the beginning of the Advanced program, it was assumed (as stated on the program level definition of the Advanced program) that all calls were to be done from all allowed positions and formations. That specification has been removed from the Callerlab program definition. This means that Advanced dancers need only have a "working" knowledge of the calls on the Advanced list, i.e., have the calls in their repertoire.

Hard Level Dancers

Dancers who aspire to and move into the hard Advanced level tend to be more technical. They are very aware of definitions. They recognize and are turned on by concepts — fractionalization of calls, position dependence, individual parts of calls, etc. They are certainly high-frequency, easy Advanced dancers. Hard Advanced dancers are often referred to as professionals or in similar terms associated with an attitude of seriousness not common to easy Advanced dancers. Their approach to learning Advanced is much more like that of a serious student of a subject. A corollary to this tenet is that college students who get into square dancing and also become high-frequency dancers tend to quickly migrate toward hard Advanced with its emphasis on concepts and more in-depth understanding. Hard Advanced dancers are usually intrigued when presented with a familiar idea in a new or unfamiliar setting. Easy Advanced dancers in the same situation more often have a feeling of frustration than of intrigue.

Why Two Levels?

Some have argued that there should not be two levels. Advanced should be what the name implies (with a small "a" perhaps). However, it is my view that when there is a clear de facto case in practice, in this case two levels, there is most likely a valid reason. It will probably be an unstated reason but that

does not make it invalid. The secure dancer will intuitively or otherwise recognize the differences in approach, attitude, goals and will happily move into the camp corresponding to his interest, time or talent. He will recognize that "hard" is not better than "easy" (especially for him) but only different.

To argue that there should not be two levels because they cannot be clearly defined is

pointless. There are clear differences. That is a fact. Indeed, there are those who believe that similar differences carry on into C-1 and even C-2. My feeling is that sponsors of square dance programs who wish to be successful and not frustrated by unfulfilled expectations will recognize the dichotomy and plan their programs with realistic goals according to the environment in which they are operating.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

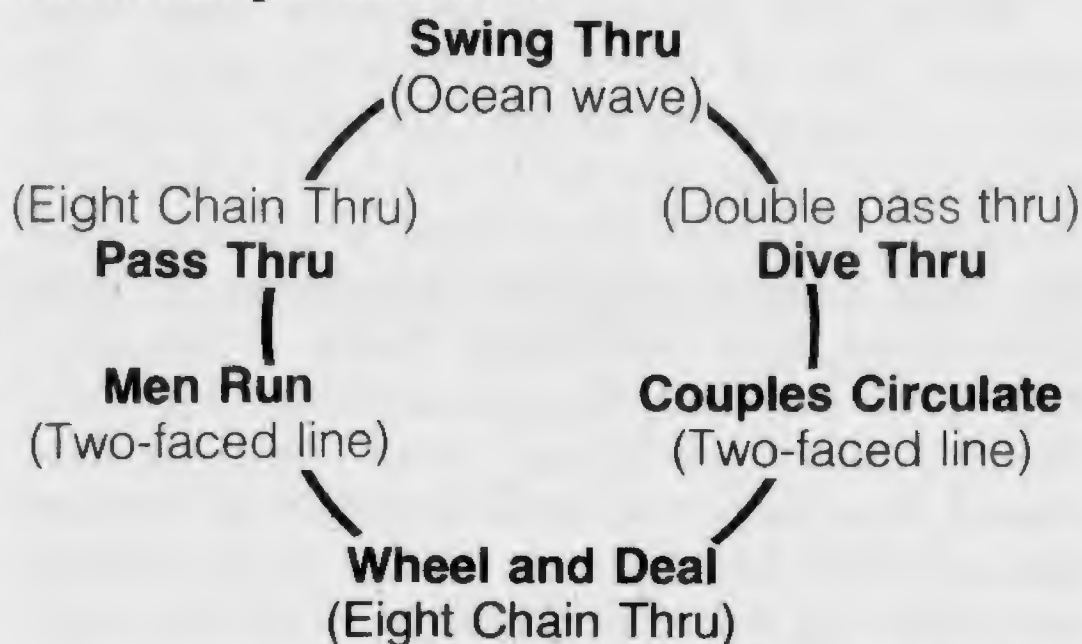
LAST MONTH THIS COLUMN discussed the idea that true zeros are formation related and can be used in other places besides a zero box or a zero line. This gets into a topic called *formation awareness*. This is basically the idea that, as you call, you should be aware of the formations that the square moves through. The first thing that you will notice is that three formations occur time and time again. These are a static circle, eight chain thru, and facing lines of four. Modern square dances also seem to include a large number of ocean waves as well.

Callerlab has defined over 50 different formations at this point. At first it might appear that a modular caller would only need to recognize three of these formations (i.e., eight chain thru, facing lines of four, and a static circle). This isn't necessarily true. For one thing the modular caller should take care to see that the modules used carry the dancers through a number of different formations in the course of the tip. This is one way to add to the variety of the dance. Another reason for needing to recognize different formations is the fact that you may eventually want to learn modules that start and end from some of these other formations. There is even a way to take modules that you have already memorized and convert them to use from different formations. Let's look at an example. Every true zero is a circle of calls that eventually brings the dancers back to the same setup.

ZB-ZB

Swing thru . . . men run
Couples circulate
Wheel and deal . . .
Dive thru . . . pass thru

In the case of this box zero the starting formation is an eight chain thru and the ending formation is an eight chain thru. In the course of dancing the module, three other formations are used. If the calls are arranged in a circle they appear like the drawing below. The formations at the end of each call are shown in parentheses.



If a zero is a circle then you should be able to start at any point in the circle and come back around to the same point. If you start from the CW-two-faced-line following the first men run and call the following module, it will zero out back to a CW-two-faced-line formation.

2FcLn-2FcLn

Couples circulate . . . wheel and deal
Dive thru . . . pass thru . . .
Swing thru . . . men run . . .

To convert the module for use after the second CW-two-faced line after the couples circulate you just start after the couples circu-

late and call all six basics in the module in order including the couples circulate to complete the zero.

To convert the same module to a zero for a double pass thru formation just start the point in the circle after the dive thru. The resulting module looks like the following. Notice where it starts in the circle drawing and where it ends. You are taking the same string of calls and starting at a different point in the circle.

DPT-DPT

Pass thru . . . swing thru . . .
Men run . . . couples circulate
Wheel and deal . . . dive thru

At this point I hope you are starting to see the possibilities. All of the true box zeros that you now know are really zeros that can be converted for any recognizable formation within the zero. This tremendously expands the usefulness of any modules that you memorize. The CW-two-faced-line formation and the double pass thru formations are just two examples. These are handy because the boy/girl relationships and the formations are easy to spot. There are several other formations that are just as easy to use. I tend to stick to starting formations where the girl is on the gents right hand side and I use these modules to accomplish a specific task in choreographing a square dance.

CONTRA CORNER



Alternate Duples

by Dick Leger, Bristol, Rhode Island

TO ANYONE who is not familiar with contras, this dance is **not** one that you would start off with, either teaching or calling. It is, however, a beautiful dance that demands perfect execution to the music. It features the movement called **hey**. As this contra does require teaching time, I would set it up as quickly as possible and use more time to make sure that everyone understands the dance.

HEY HEY CONTRA

by Jerry Helt, Cincinnati, OH

Formation: Alternative duple

Teaching the dance:

All facing corners, turn your corner by the right hand full around (and a little more) so that the ladies end back to back in the center. Do sa do the same girl and then hey down the middle all the way over and back. The way I would explain the hey movement is as follows: Whenever you pass anyone, either going in or coming out, you pass right shoulders. Whenever you pass anyone in the center, it is left shoulders! In this particular dance, it is a little easier as whenever you are going in or coming out, it is opposite sex. In the center, it is same sex. It is very much like a weaving motion. The people coming out to the outside

should be turning to their right each time, in order to come back in again. Caution them not to just turn around in place, but to take the four steps in a circling motion. When everyone completes the hey, they will be right back where they started it all. The next call is swing this girl, putting her on the right, of course. Half promenade across and a right and left thru back. Left hand star all the way to a new corner to start the dance again. The ends will wait out one sequence to cross over and be ready to start again. Going into the left hand star, the men can hold on to the ladies' left hands and actually lead their ladies into the star!

Calling the dance:

— — — —, Turn corner right full around
— — — —, Ladies back to back do sa do
— — — —, — Hey hey —
— — — —, — — — —
— — — —, — — — — Swing
— — — —, — — — — Half promenade
— — — —, — — — — Right and left thru
— — — —, — — — — Left hand star
— — — —, New corner right full around

Ends will cross every other time to get ready for the right hand turn.

The music for this dance should be a little on the slow side. I like several bands on the Southernaire's Plus Two album. Jack's Life or McQuillen's Squeezebox both work great. This album is one of the best I've heard for

contras. You can obtain it from Ralph Page.

This next dance by the late Herbie Gaudreau is the type of dance we all look for once in awhile when we don't want to spend too much time teaching. It is one that works well with most any piece of music and with newer dancers that are not familiar with contras. I took this dance from the new book, *An Elegant Collection of Contras and Squares*, by Ralph Page. If you don't have this book you are really missing something!

SATURDAY NIGHT REEL

by Herbie Gaudreau

Formation: Alternate duple, single progression. Use any method of setting the dance up for an alternate duple and get ready to walk it thru one time.

Teaching the dance:

In long lines go forward and back. All swing corner. Gentlemen make sure that you put the lady on your right hand side after the swing. Two ladies chain over (not back). Keep this girl and half promenade. Two ladies chain again (not back). Keep this girl and half promenade. Right hand star once around and left hand star back completes this dance. The ends will wait out one sequence of the dance and cross over.

Calling the dance:

— — — —, **Everybody go forward and back**
— — — —, — — **Corner swing**
— — — —, — — **Ladies chain**
— — — —, **Keep her and half promenade**
— — — —, — — **Ladies chain**
— — — —, **Keep her and half promenade**
— — — —, — — **Right hand star**
— — — —, — — **Left hand star**
— — — —, **Everybody go forward and back**

This dance would be a great dance to start people contra dancing with. It can be done with most any music depending on the effect you are trying to achieve. I would also use a

A MOMENT OF REMEMBRANCE

Here is a well known Ralph Page contra which is lots of fun to do. This fast-moving but simple figures is a favorite of many.

SPANKING JACK

Formation: 1,3,5, etc., couples active and crossed over.

Music: Shaw 177

— — — —, **With the couple below right hand star**
— — — —, **Left hand star come back to place**
— — — —, **Active couples go down the center**
— — — —, **Turn alone come back to place**
— — **Cast off, new couple below circle four**
— — — —, **Circle right then let them go**
— — — —, **With the couple above right and left thru**
— — — —, **Right and left back and let them go**

Caller indicates cross over every second and alternate sequency throught the dance.

Please turn to page 25 for a further tribute to Ralph Page, 1903-1985.

nice singing call piece of music with this dance. The beauty of this type of dance that is really easy is that you can get the dancers on the phrase of the music and just turn them loose. Gradually prompt less and less to challenge the dancers to remember what is coming next. Maybe by the last couple of times thru they might actually be dancing to the music without prompting at all. Just think of it — no caller's voice to take away from the music! That reminds me — I have yet to hear a caller that sounds as good as the music they are using.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

EXPLODE THE DEUCEY: From parallel waves: Explode and all step to a right-hand tidal wave; eight trade by right; center six trade by left as lonesome ends half circulate; new ends (of six-hand wave) step ahead and face out and the outside four circulate around the outside as the center four cast right three quarters.

From a static square:

Heads lead right . . . veer left

Bend the line . . . right and left thru

Pass the ocean . . . all eight circulate

Split circulate . . . Explode The Deucey

Wheel and deal . . . right and left grand



SINGING CALLS

UNCLE PEN—Cloverleaf 1

Key: A Tempo: 128 Range: H E
Caller: Eddie Millan L E

Synopsis: (Break) Sides face grand square — (Figure) Head couples promenade halfway — down middle pass thru — partner trade — reverse the flutterwheel — sweep one quarter more — pass thru — do sa do — touch one quarter — scoot back — boys run right — allemande left — swing new girl — promenade.

Comment: We welcome Cloverleaf records. Eddie offers a very rhythmic dance and has excitement in the execution. He does a nice job on this first release. Music is above aver-

age. This reviewer enjoyed using this release as a patter record. Rating: ☆☆☆☆

**YOU ARE MY SPECIAL ANGEL—
Lone Star 602**

Key: A Tempo: 132 Range: H C Sharp
Caller: Leroy Conrad L B

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande — swing own — promenade (Figure) Heads promenade halfway — walk in square thru — right and left thru — pass thru — trade by — touch one quarter — scoot back — boys run right — left allemande — promenade.

Comment: Another Rhythm Records subsidiary label. The tune is well known but callers will have to listen to determine their use. Music is good with quick moving action for dancers very closely timed. Clear calling, Mainstream figures are utilized. Rating: ☆☆☆☆

SHINDIG IN THE BARN—Wagon Wheel 921

Key: C Tempo: 132 Range: H C
Caller: Bob Ruff L B

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — allemande left — grand right and left — do sa do — promenade (Figure) One and three lead right circle four — heads break make line — up and back — right and left thru — right and left thru again — allemande left corner — do sa do partner —

Please see RECORDS, page 97

LAST CALL FOR SCHOLARSHIPS - 1985

IF YOUR HOPES of attending a callers school could be realized with the help of some financial assistance, it's not too late to apply for an SIOASDS Scholarship. Each year, this magazine and the Sets In Order American Square Dance Society direct funds toward the education of individuals who aspire to square dance leadership. No formal application form is necessary. If you wish to apply, send a letter with a brief outline of any calling experience along with reasons why you would like to further your calling career and why you would like scholarship assistance. Also state the school you wish to attend.

Letters must be received by April 15th, 1985. Please write to the Scholarship Committee, c/o SQUARE DANCING Magazine, 462 N. Robertson Blvd., Los Angeles, CA 90048. An announcement of the winners will be made in the May issue of this publication.

THE QUARTERLY MOVEMENT REPORT

BY CALLERLAB APRIL — MAY — JUNE

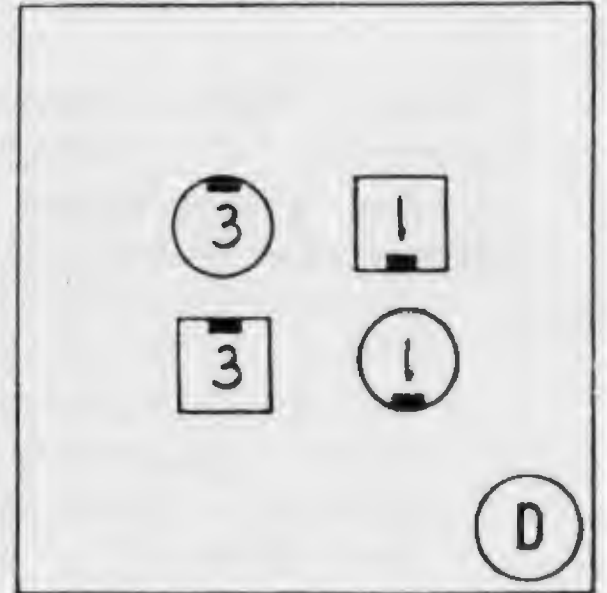
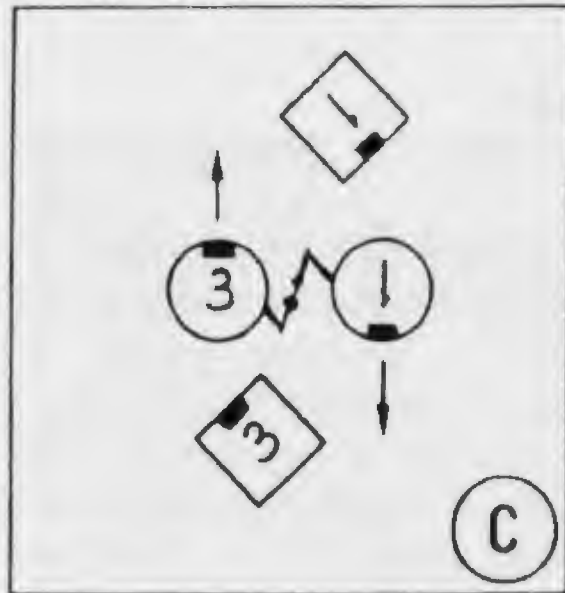
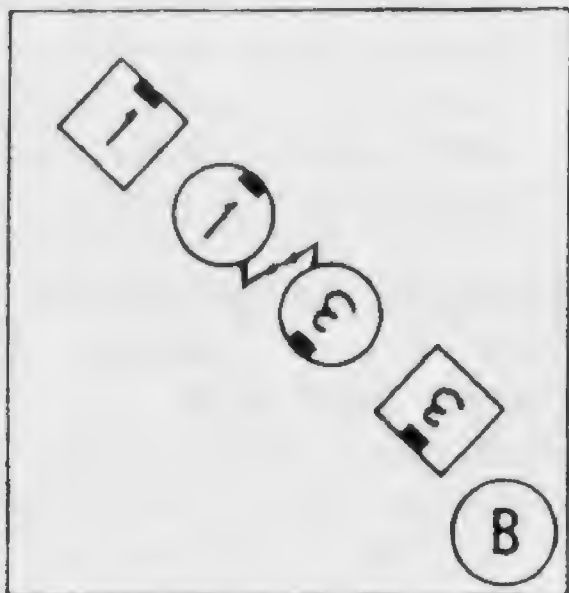
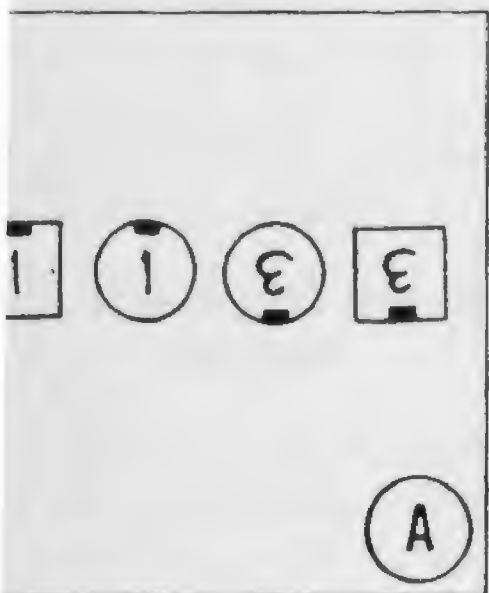
There will be no Mainstream Quarterly movements for the three months starting in April. The next MS/QS will be in October.

TAKE A GOOD LOOK

a feature for dancers



**CROSSFIRE—
A GOOD EXAMPLE
OF AN ONGOING
QUARTERLY SELECTION**



JOE: We notice, in our area, where there are a lot of Mainstream dances that as often as not, will be listed as M/S QS. This indicates that this particular dance group specializes in doing all of the Mainstream figures plus M/S Quarterly Selections as they come along.

BARBARA: What this does is provide a group of dancers with a program geared essentially to Mainstream with the knowledge that the greatest number of additional figures to be added during any given year is three — one Quarterly Selection for the first, second and fourth quarters of the year.

JOE: Of course, this means that you start out with a number of movements on the Quarterly Selection list that must be learned and then, over a period of time, these movements are either retained or dropped. It's a good solution to provide a controlled exposure of new material without scaring the casual dancer out of the picture.

BARBARA: And, speaking of Quarterly Selections, here's one that our caller doesn't use too frequently and when he does, it tends to throw a few of us. It's crossfire, and it goes like this. Starting from a two-faced line (A), those in the center (the ladies in this instance) trade. At the same time, the two men start a cross fold (B). As the two ladies finish their trade

(C), they step forward and the resulting formation puts them in readiness for a four-dancer box circulate (D).

JOE: Now, for some reason or another, the stumbling block seems to be at that point in the beginning when the two center dancers do a trade. We've checked back in a number of instances when trouble has arisen and we've discovered that either the center dancers didn't do a complete trade or, after finishing the trade, they failed to release handholds and move forward a step or two.

BARBARA: Despite the problem, the movement is fun to do and we hope it stays around for a long time.

JOE: We have quite a few Mainstream dances in our area and the callers around here are great in preparing dancers for club work geared to the Mainstream program. The problem seems to come with exposing the new graduates to the Quarterly movements currently on the Callerlab lists. Most callers know what these are but apparently not all teach them to the new dancers before they go out into the dance world. Just as a suggestion, we feel that it would be a wise move if all current Quarterlies could be taught *before* the new-comer leaves basic instruction classes.

OVERNIGHT LODGING

ARE YOU LOOKING for something new for your club or your association to do in 1985? Here's an idea, currently in use by the Colorado West Council. It's a dandy thought; a first, as far as we know. Certainly it would need guidelines, but imagine how friendships would blossom. We don't know the background to this, but perhaps the secretary of Colorado West Council might be able to answer any questions if you are interested in starting something similar. Write Inez and Don Flint, 1728 Hwy. 50, Delta, CO 81416.

The *Colorado News* reports on the activity as follows: "A listing of homes where visiting square dancers are welcome to spend the night (has been instigated by the Colorado West area). What better way to make friends and help promote square dancing than by allowing dancers to attend dances away from home!"

Overnight lodging for visiting dancers is listed in the area publication by city and town. This is followed by the surname of the host, the address and telephone number. The final bit of information is the type of space available, such as: two rooms; five self-contained campers; "bed and breakfast;" one living room hideabed, etc.

This gesture certainly tops the list of unselfishness and gracious hospitality. Kudos and stars to the Colorado West Council and to those square dance families who have opened their homes and hearts.

A CLUB PRESIDENT'S BOOK: We've had requests for guidelines to creating a book that a club leader can pass along containing helpful information not usually found in the by-laws of the club. Things like on-going traditions, methods for thanking guest callers, etc. are often forgotten. Can you share some ideas with us?

BADGE OF THE MONTH



In the early 1800's a British battleship named The Ganges sailed into Salt Spring Island, British Columbia. A town of the same name soon sprang up in that location.

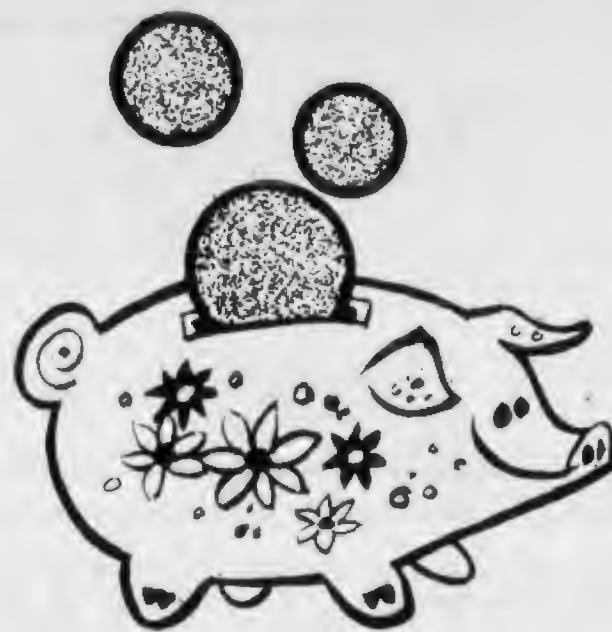
Some 170 years later, a group of people in the area started to square dance and, true to the locale where salt springs abound, they called themselves the Salty Wheels. The nautical badge has a blue background, white writing and red and white anchors.

Ganges has a large segment of retired people in its population and these club members dance each Wednesday evening in Mahon Hall. The club also holds a beginners class at least every second year.

SUBMITTING a BADGE

TO SUBMIT A CLUB BADGE for the Badge of the Month column, simply send a sample badge or a black and white glossy photo of the badge along with information on how the club name was selected and the badge design chosen. Additional background about the club, how long it has existed, where it dances, at what level, is appreciated. Anything special or unusual about the club itself, or the name or the location where the group dances can add spice to the copy. Address all entries to The Dancers Walkthru, in care of this magazine.

PENNIES



HERE'S A MONEY RAISING IDEA

by Bill McDonald, Waterloo, Ontario

The following article was printed in NSDCA Times, quarterly publication of The National Square Dance Campers Association. While the ideas were aimed at an outdoor dancer-camper campout, it could easily work for a square dance club – inside. We have taken the liberty to edit the article with this use in mind.

FOR A NUMBER OF YEARS we have run an annual Penny Sale and it has been our biggest source of funds apart from membership fees. We have gradually refined our method to the point where it runs smoothly and is enjoyable for everyone. Here is how we do it.

The General Idea

Apart from prior organization, our Penny Sale occurs in three steps:

(1) Setup: Donated objects are laid out, each with a little tub for tickets.

(2) Ticket Distribution: Tickets are sold at one penny each in lots of 500, 200, 100 (or for children, 50 or 25). For example, 100 tickets cost \$1.00.

Ticket purchasers go around putting tickets into tubs for items they want, more tickets for those items they want more.

(3) Draws: One ticket is drawn from each tub and that item goes to the holder of that ticket's number.

Tips Before the Sale

Ask members for donations of goods and

give them ample reminders so they won't forget to bring their contributions. Emphasize that donations must be items that will have some appeal to people, not just worthless junk.

We find that certain food items are always popular, such as fresh fruit and vegetables. Last year, one member let it be known that he wanted a pecan pie. Sure enough, a pecan pie turned up at the sale and attracted a lot of tickets. What's more, he actually won it and appeared at the dance that night sporting a sign, "It was really good!"

Prepare plenty of tickets in advance, more than enough for what you think you may need. At one cent per ticket, \$300 worth of tickets means 30,000 tickets required. For this you will want to use some kind of mechanical reproduction to print the numbers.

Have the tickets ready for sale in envelopes, with the ticket numbers on the outside of the envelopes. We make 25 tickets per number, so that a \$1.00 envelope (or 100 tickets) would have four numbers on the outside. It doesn't matter how many tickets per number you use as long as the number identifies who owns the tickets. Purchasers of tickets should keep their envelopes as proof of ownership of the numbers drawn. We have gotten envelopes donated by companies throwing out obsolete envelopes.

Obtain ticket tubs and pre-number them. We use a supply of unused round cardboard containers from a fried-chicken chain. Number sticky labels and be sure the numbers on the tubs match the numbers on the sale items.

Tips — Setup

Promote the sale ahead of time among club members and possible visiting clubs. You might consider flyers to neighboring clubs to advertise the event.

Be sure the donations arrive before the dance to give you time to get everything arranged. A committee of club members can receive the donations, number them and lay them out with the corresponding numbered ticket tubs.

Make sure every item and ticket tub is clearly numbered so they can't accidentally be separated.

Group smaller, similar objects together for one draw to minimize drawing time.

Tips — Ticket Distribution

Have plenty of tickets ready for a convenient sale. Make the buying of tickets fun. Choose a ticket seller (or sellers) who enjoy what they are doing and thus put the club members in a willing frame of mind to buy.

Allow enough time between tips for people to look at the items and decide where they want to put their tickets.

Tips — Draws

The draws are great fun but they can become boring if allowed to go on too long. At a dance, it might be well to have the drawing at the end of the dance when people could gather their chairs in front of the tables hold-

ing the donations and possibly enjoy their refreshments or a cup of coffee while the drawing is proceeding.

Make sure the audience can hear. If you need a microphone have it ready.

Make the drawing entertaining, possibly using the club caller or a popular club member as emcee.

Organize a small group of people to keep the sale items and their ticket tubs streaming to the emcee as well as the drawn items to their winners.

Keys to Success

If you want to make this activity a success, possibly one which your members will want to do as an annual event, make sure of:

(1) Thorough preparation. At the last minute don't do what could have been done ahead of time.

(2) Broad participation. Make every club member feel a commitment to the success of the event. Be sure no one person has to do all the work or only a few people bring the items.

(3) Lots of worthwhile goods. If you have a great quantity of items, most everyone will win something which they feel is worth taking home.

(4) Variety. Change or add something to your Penny Sale each year to keep it fresh.

(5) Enjoyment. The sale should be clearly explained, run smoothly and briskly and, above all, be fun.

SUPPLIER'S GUIDELINES

THE NATIONAL ASSOCIATION of Square and Round Dance Suppliers (NASRDS) is developing a set of guidelines covering the setup and operation of booths by suppliers at festivals and conventions. The guidelines will aid booth chairmen in dealing with suppliers as well as establishing a standard for conducting business at these events. NASRDS hopes that by making these guidelines available to all concerned, problems, which have arisen in the past with regard to booths, can be minimized in the future.

The National Association has over 150

members, including retail shops, engravers, record companies, manufacturers and other businesses involved in providing dancers with items and services needed for the full enjoyment of the activity. Membership is open to all suppliers who will meet the NASRDS ethical standards.

General inquiries may be directed to: Pete Holly, NASRDS President, Box 3447, Albuquerque, NM 87190 (505) 883-4963. Membership inquiries to: Gordon Goss, Secretary/Treasurer, Box 54055, Jackson, MS 39208 (601) 825-6831.

Traditional Treasury

By Ed Butenhof, Rochester, New York

PEOPLE KEEP ASKING me about the differences between traditional squares and the modern club variety, and that's not as easy to define as it sounds — partly because there is so much variation in both quarters, and so much similarity.

Some traditional dancing, as done in the 19th century ballrooms, was quite precise. It required extensive lessons and regular practice in order to participate, and constantly evolved as dancing masters invented new dances. People were not expected to participate until after they had been taught and then were expected to do things *right*. From comments and admonitions in the old dance books, it's obvious that not everyone followed the expectations. Some made mistakes and some rough-housed, but the goal was smooth and precise dancing. Sound familiar?

On the other hand, traditional square dancing, as it developed in the rural areas and as it moved west, seems to have been much more relaxed and *forgiving* in style. Most people probably danced only occasionally. Newcomers were welcomed without any lessons, mistakes were common (both by callers and dancers) and the tradition here was sociability and fun, not precision. In fact, it would seem that mistakes were, in many cases, deliberately encouraged by the caller to add to the general hilarity.

There is a modern counterpart to this style of traditional dancing — the one-night-stand. Some callers regard a one-night-stand as a recruiting opportunity for a club and concentrate on teaching club basics and club style. Other callers, and dancers, however, regard such a dance as a fun activity for that night only. There are groups that I called for, for over 20 years — once a year! Each year some people are brand new and the others have forgotten what they did the year before. They remember only that they had fun. It is for this type of group that quick-teach tradi-

tional figures are very useful. Also useful are the deliberate mistakes introduced by the caller. The biggest problem with a new group is the initial stiffness. Adults can be very fearful of exposing themselves to possible ridicule because of mistakes.

This is where the intentional mistakes come in. The caller can quickly project the feeling that it's OK to make mistakes and get people laughing at themselves and each other by deliberately causing mistakes, so that the real mistakes will simply be accepted as well. Examples of this technique are endless, but usually involve deliberately leading the dancers to anticipate a call and then calling something different. Use these in moderation and make sure they know it's all in fun:

1. On a "visiting couple" dance, call **ladies swing** (and they'll swing each other with no hesitation). Then call **men swing . . . your partner**. The hesitation of the men to swing each other (their assumption of what was intended) will be obvious, as will their relief when they can swing a woman instead.
2. On same visiting couple setup call, **swing prettiest girl**, instead of designating partner or opposite. Let them agonize over the decision — they're wrong either way they decide. Then call, **now swing your partner**.
3. On a couple direction, such as rip and snort, instead of designating first (second) couple say, **smartest** (or youngest or sexiest) **couple rip and snort**.
4. In a static square call, **do sa do your partner, swing your partner, do sa do your corner, swing . . . your partner**.
5. **Face your partner, clap your hands, slap your knees, give your partner a great big**
Please see TRADITIONAL, page 96



A Progressive Teaching/Program

by Betty and Harmon Jorritsma.

How do round dance teachers program their time and actions to satisfy the demands of the many dancers who require various levels? This month, the Jorritsmas share a schedule which works well for them and may be of assistance to others.

Easy Basics

(Tuesday, 7-9 PM, September thru July)

Emphasis on steps, positions, directions and rhythms. After third week, easy routines such as mixers or Left Footers One-Step. Continued emphasis on basic steps and rhythms but work into routines. Earlier routines include St. Louis Blues and Mexicali Rose. First 15 or 20 minutes of each session for "hash" cueing. First 18 weeks more emphasis on steps and basics than on routines. Remainder of class emphasis on styling, dancing confidence and routines. Upon satisfactory completion, recommend move to Easy Workshop. Option also given to go directly into Intermediate Basics class. We prefer the Easy Basics' graduates dance at the easy level for one year before progressing to the intermediate level.

Easy Workshop

(Thursday, 7-9 PM, ongoing, enter at any time)

Must have knowledge of easy basics. Emphasis on ease, enjoyment, rhythms, routines. Teach all easy "rounds-of-the-month" plus easy classics. Develop skills in two-step, waltz cha-cha, tango rhumba and foxtrot. Classic routines include Birth of the Blues, Folsom Prison Blues, That Happy Feeling, Tango Mannita, Green Door, Neopolitan Waltz and Feelin' etc. Dancers may choose to remain at this level indefinitely. We recommend at least one year. Interesting program is developed to maintain enthusiasm. Organ-

ized as "teacher operated club" for those desiring a sense of belonging. Official name is "J's Rounders."

Intermediate Basics

(Tuesday, 9-11 PM, September thru July)

Emphasis on steps, directions (including diagonal), positions (including contra, modified). First 18 weeks on steps and styling. Use of popular rounds-of-the-month and classics. Sufficient use of "hash" cues to develop comfort with intermediate steps. Here is a waltz example: **Whisk; manuv; two turning waltzes; twirl/vine; thru face close; dip; recover; Repeat until the whisk is mastered and then proceed to hover, Substitute hover for whisk in example. Then substitute spin turn; box finish for two turning waltzes, etc.**

No haphazard learning occurs. Each week is planned and builds on the previous session. Last 30 weeks emphasis on comfort, confidence and routines. Classics and easy routines are interspersed for relaxation, confidence and full program. Upon completion recommend move to Thursday workshop.

Intermediate Workshop

(Thursday, 9-11 PM, ongoing, enter any time)

Must have knowledge of easy and intermediate basics. Emphasis on style, relaxation and confidence. Teach all easy, intermediate featured classic routines. Further develop skills in various rhythms. Classic routines include Answer Me, Alice Blue Gown, Feelin', I Wanta Quickstep, Kon Tiki, Roses for Elizabeth, Third Man Theme, Spaghetti Rag, Dream Awhile, Stardust, etc. Reteach as needed to develop skills and avoid sloppy dancing. Rework basics as needed for comfort and style. Organize as "teacher operated club" for cohesive continuity. Both Thursday sessions are organized as "J's Rounders." Program is developed and advertised so as to eliminate excessive attrition and boredom.

Refreshments for all sessions include punch, coffee, cookies and candy. Occasional special event/holiday parties are held. A monthly calendar of activities is prepared and distributed at the end of each month. Dancers are encouraged to attend activities where we are cueing. Attendance records are maintained for all participants. Attendance averages 65 couples per night.

Intermediate, High Intermediate, Classics (Monday, 7:30-10 PM, ongoing)

Enter anytime. Recommend completion of one year dancing at the Intermediate Workshop level. Emphasis on total enjoyment of intermediate, high intermediate and classic routines. Teach all rounds-of-the-month and classics in appropriate categories. Program includes all popular routines cued from annually updated list. Dancers vote on classics for reteach. Some of the most recent include Patricia, Hold Me, Fascination, Twelfth St. Rag, Adios, After the Loving, Stamp, Stamp Stamp, Let's Dance and Arms of Love.

The program is developed to interest all dancers and provide ample dancing for all, approximately 30 routines per evening. Organized as a teacher-operated club, Hacienda Rounders has been in existence 18 years with two charter members. Refreshments include punch, coffee, cookies and candy. There's a monthly birthday recognition party and occasional special events parties.

Attendance records are maintained; birthday cards and get well cards are mailed to all members at appropriate times. Present records indicate a membership of 123. Average attendance is 75-80 couples per evening. Interest and enthusiasm are high and crowded conditions encourage smooth dancing. An an-

nual club roster, including addresses and telephone numbers, is provided each member. All efforts are made to maintain a close family atmosphere while sharing the fun and enjoyment of round dancing.

Third Saturday Round Dance Party (7:30-10:30 PM, open to all experienced dancers)

The evening is planned as a special monthly party affair for all our dancers and their friends. Special theme and decorations each month. Low lights. centerpieces with candles and special refreshments. Dancers volunteer to help with decorating, hosting and cleanup but are not expected to furnish anything. Each helper is recognized in the printed program for his or her participation. Occasionally, special entertainment or door prizes are featured. New rounds-of-the-month and featured classics are taught at 7:30. This is truly an evening with a "touch of class" in a ballroom that is air-conditioned and has a hardwood floor. Munchies, punch and coffee are served throughout the evening but the special refreshments are served at a scheduled break. The program includes 36 popular routines in addition to limited requests and the 7:30 teaches. Attendance averages close to 100 couples at every party.



Pat and Dick Whaley, Knoxville, TN

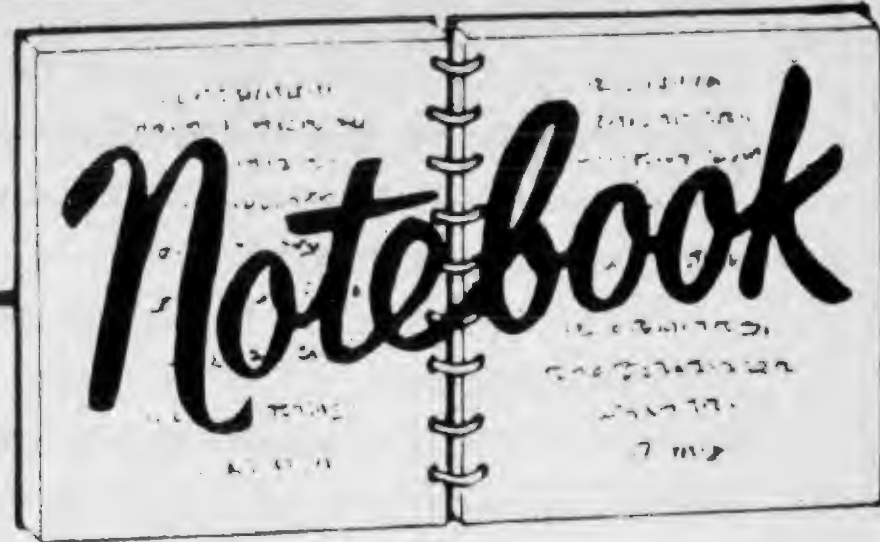
IT WAS DURING THE PIONEER DAYS of square dancing in the Knoxville area that Pat and Dick became involved in the activity that today has them busily engaged in a schedule that takes care of five evenings a week. Currently, the Whaleys teach basic and intermediate classes, run workshops for those out of class, have two regular round dance clubs, the Round-A-Bouts in Oak Ridge and the Round-lays in Knoxville, and cue for a square dance

club. They also manage to extend their leadership to teaching rounds at several festivals a year, mainly throughout the southeastern states. As well, Dick and Pat are on staff for the Knoxville Square Dance Association sponsored by the City Recreation Department.

This very active and popular couple actually started teaching rounds in 1962 and have seen many changes, from the days when there were only uncomplicated two-steps, waltzes and mixers programmed throughout a square dance program, to the present myriad of advanced rounds. The Whaleys continue to believe in a close association of round dancing and square dancing. Their motto is, "Keep It Fun For Yourself," and in all probability that is why they have remained with the activity since 1958 and still are able to maintain a home life.

Dick is Materials Inspector with the Department of Transportation for the State of Tennessee. Pat is a homemaker who collects small antique objects and loves working in the garden. They have two children.

The CALLERS



Adapting Singing Calls

by Ken Kernan, Albuquerque, New Mexico

WHEN ONE THINKS in terms of a varied program, the mind turns immediately to a combination of different floor patterns, different rhythms and a combination of the forms of dance that in total make up the square dance program — squares, rounds, contras, etc. Within the framework of the square formation, there is also the variation from extemporaneous patter call to the singing call, with the singing call usually being the frosting on the cake that allows dancers to relax somewhat and occasionally sing along with the tune, but, in general, provides an opportunity to coast after dancing to a bit of complex patter call choreography. This is just as true with beginner classes and for new club dancers as it is for seasoned dancers who have been a part of the activity for several years.

For newer dancers, callers frequently dip into their old collection of records for Solomon Levi, Because, Just Because, Oh Johnnie and other noncomplicated singing calls. In many instances the records are old and scratchy and the tunes strictly dated to an era some two or three decades ago. The newer caller, not having access to this collection of bygone records, may simply skip singing calls altogether in the early stages, or he may learn to adapt some of the current well-played tunes to fulfill his requirements for use with beginners and one-night stands.

With some 40 or 50 different square dance labels releasing as many as 30 different singing calls each month, there is a wealth of good recorded singing call music available. The problem is that most singing calls are choreographed utilizing movements from Mainstream or Plus lists which are beyond the capabilities of the beginning participant. The caller needs catchy, well-recorded tunes, using simple basics. Most label producers, however, do not include these in their releases. The responsibility, therefore, falls to the individual caller/teacher, who must consider the possibility of replacing the more complex choreography in favorite tunes with figures that fit the ability of the dancers at a given stage of their progress.

How do you accomplish this? First of all, take a look at any currently popular singing call record. If it fits the usual mold, it will contain an opener, figure danced twice (started by the head couples), middle break, figure danced twice (by the side couples), and finally a closer. The opener, middle break and closer are normally danced through without a partner change. The figure is choreographed to enable the dancers to change partners each time with the man returning to his home position. Since the figure is danced a total of four

times through, each lady progresses to each gentleman in the square, ending finally with her own partner. The music usually consists of 64 beats and is played through a total of seven times thus accommodating the seven segments listed above. Some arrangements will also involve a short musical introduction and/or a tag at the end.

Next, you need to know which basics you'd like to include in the simplified choreography. This is determined by the dancers' degree of ability. These basics become your ingredients. Remember, each basic has a time requirement, a number of steps or beats allowed for it to be done, sometimes varying according to whether the dancers are in motion or starting from a static position. Once this is determined and, realizing that you have a total of 64 beats to complete the action, you can go to work.

ABOUT THE AUTHOR: Ken Kernen has long been associated with this publication, serving on the staff for several years and conducting a regular series on adapting singing calls as a regular feature of the Workshop. Active in Callerlab since its inception and heading the Research and Development Committee on definitions of the Basics, Ken is actively involved in calling in his home area of Albuquerque, New Mexico. A member of the Lloyd Shaw Fellowship, Ken and his wife, Sharon, have been a part of the square dance scene since their college days in Colorado. There have been many other articles written by Ken for this magazine over quite a number of years.

The caller's task becomes one of finding a pattern that can be completed in the 64 counts. Then the necessary words, pater and chorus must be added to properly fill out the tune. To help visualize this, we will list first the basic traffic pattern and then follow it with an example of a completely worded call. The numbers in parentheses indicate the number of counts (beats) necessary to complete the movement smoothly and comfortably.

As you try adapting for yourself you'll want to be sure you understand the musical selection you are about to change. The feeling of the music, the tempo and even the instrumentation all need to be taken into consideration.

SOMETHING ABOUT YOU BABY I LIKE

Record: Chaparral 201

BASIC PATTERN

OPENER, MIDDLE BREAK, ENDING

- (8) Four ladies chain**
- (8) Rollaway, circle left**
- (8) Rollaway, circle left move right**
- (16) Left allemande, weave**
- (8) Do sa do**
- (16) Promenade**

FIGURE

- (8) Four ladies chain**
- (8) Heads promenade half**
- (8) Four ladies chain**
- (16) Sides cross trail, swing corner**
- (8) Left allemande**
- (16) Promenade**

COMPLETELY WORDED CALL

OPENER, MIDDLE BREAK, ENDING

Use pattern that comes with record:

**Four ladies chain, why you turn them you know
Rollaway, you gotta circle and then
Hey, rollaway gotta circle you know
Do a left allemande, come on weave that old ring
Maybe it's the way you walk 'a down the street
Do sa do and promenade so neat
Singing Yea, Yea
Something about you baby I like**

FIGURE

**Four ladies chain, you turn the girl and then
Head couples promenade go halfway around
Four ladies chain, you turn the girl again
Sides couples you cross trail, to the corner
Swing that corner 'round and 'round
Left allemande new corner
Come back and promenade
Yea, Yea, something about you baby I like**

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

AMERICA

Record: America, USA 506

BASIC PATTERN

OPENER, MIDDLE BREAK, ENDING

- (8) Four ladies chain
- (8) Ladies chain back
- (16) Promenade
- (32) Grand square

FIGURE

- (8) Heads right and left thru with a full turn
- (8) Promenade halfway
- (8) Sides right and left thru with a full turn
- (8) Promenade halfway
- (8) Circle left
- (8) Swing corner
- (16) Promenade

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

COMPLETELY WORDED CALL

OPENER, MIDDLE BREAK, ENDING

**All four ladies chain across the ring you go
Turn and chain 'em back, then roll promenade
Walk and talk around the ring with your lady fair
Hurry home and when you're there
Sides face, grand square
America, America
God shed His grace on thee (reverse)
And crown thy good with brotherhood
From sea to shining sea**

(FIGURE)

**Head (side) couples right and left thru
With a full turn around
Skirt skater's promenade halfway round the town
Side (head) couples right and left thru
With a full turn you know
Skirt skater's promenade halfway round you go
Join hands and you circle left around the ring
Swing your corner round and round and promenade
And crown thy good with brotherhood
From sea to shining sea.**

Note: Because this music is so strongly phrased,
you may prefer to prompt the action rather
than cadence call it.

PROMPTED CALL

OPENER, MIDDLE BREAK, ENDING

Intro	— — — —,	— —	Four ladies chain
1-8	— — — —,	— —	Chain back
9-16	— — — —,	— —	Roll promenade
17-24	— — — —,	— — — —	
25-32	— — — —,		Sides face grand square
33-40	— — — —,	— — — —	
41-48	— — — —,	— — — —	Reverse
49-56	— — — —,	— — — —	

FIGURE

Intro	— — — —,	Heads (sides) right and left thru full turn
1-8	— — — —,	Promenade halfway
9-16	— — — —,	Sides (heads) right and left thru full turn
17-24	— — — —,	Promenade halfway
25-32	— — — —,	Circle left
33-40	— — — —,	Swing corner
41-48	— — — —,	Promenade
49-56	— — — —,	— — — —

BACK ON MY MIND

Adapted by Bill Litchman, Albuquerque, New Mexico

Record: Windsor 5086

OPENER, BREAK, CLOSER

Sides face, grand square

I took some time, to clear my mind

And give myself a change of atmosphere

I had some fun, lying in the sun

Daytona's (Colorado, Arizona, etc.) nice this time of year,

Allemande and weave

Back on my mind, time after time

Swing the lady round and promenade

Just when I think I'm thru loving you

You're back on my mind again

FIGURE

1 and 3 (2 and 4) lead to the right

Circle to a line

Walk up to the middle and back, you've got time
Do the right and left thru
Turn 'em round you do
Pass thru walk by your own, corner allemande
Do sa do our own, your corner swing
Swing the corner, promenade
Just when I think I'm thru loving you
You're back on my mind again

TAG: Back on my mind again

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides,
Closer, Tag.

Here are some additional 64-count figures that can be adapted for use with your favorite singing call records.

- (8) Heads (sides) promenade half
- (8) In the middle pass thru (U turn back)
- (8) Sides (heads) promenade half
- (8) In the middle pass thru (U turn back)
- (8) Join hands circle left
- (8) Left allemande and promenade
- (16) Promenade

- (8) Heads (sides) promenade half
- (8) Sides (heads) do sa do across
- (8) Heads (sides) right and left thru
- (8) Corner do sa do
- (8) Partner see saw
- (8) Go to corner swing
- (16) Promenade

- (8) Heads (sides) promenade half
- (8) In the middle right and left thru
- (8) Same couples do sa do and face the sides (heads)
- (8) Circle four go once around
- (8) Star right go once
- (8) Girls turn back, swing
- (16) Promenade

- (8) Heads (sides) right and left thru
- (8) Pass thru, separate around one
- (8) Into the middle circle four
- (8) Rollaway, make a right hand star
- (16) Allemande left, go home do sa do, swing corner
- (16) Promenade

- (8) Heads (sides) promenade half
- (8) Into the middle square thru
- (8) Right and left thru
- (4) Dive thru
- (8) Circle four once around
- (4) Pass thru
- (8) Swing corner
- (16) Promenade

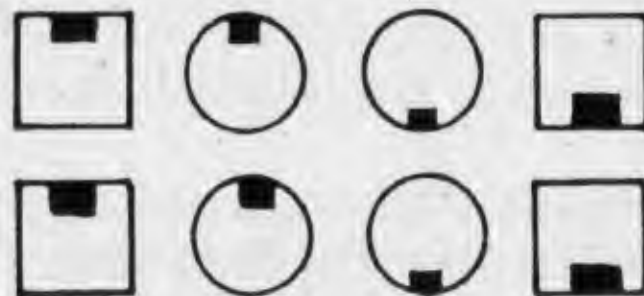
THIS IS A CONTINUATION of a series on arrangements which appears as a part of the CallerText. Last month we featured symmetric arrangements that may be achieved in the eight chain thru formation and in parallel (right facing) two-faced lines. Two more sections are scheduled for coming issues.

The Arrangements of Contemporary Square Dancing

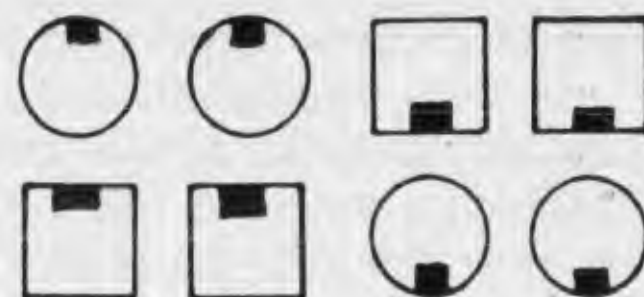
By Bill Peters, San Jose, California

Part III

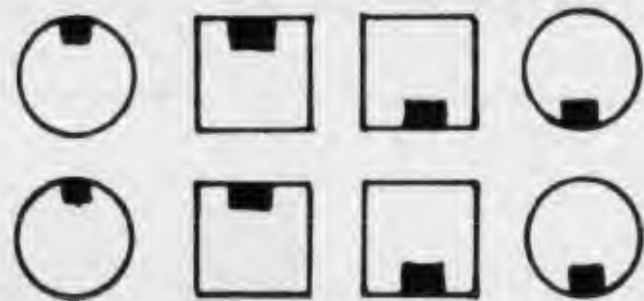
It's interesting to note that a close relationship exists between eight chain thru (box) arrangements and the symmetric arrangements that occur in parallel right hand ocean waves. If the dancers in each of the described box arrangements simply step into a right hand ocean wave, they form a wave arrangement that has the same numerical designation as the original eight chain thru arrangement, i.e., a zero box becomes a zero wave, a one-half box becomes a one-half wave, and so on. Let us now examine the symmetric arrangements that may occur in parallel two-faced lines (right facing).



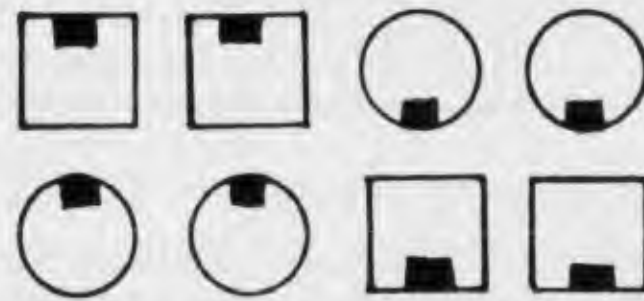
ZERO TWO-FACED LINES: All pairings are "normal" (each boy with a girl on his right side). This arrangement may also be described as having girls in the center positions and boys on the ends.
Callerlab Designation: 0F



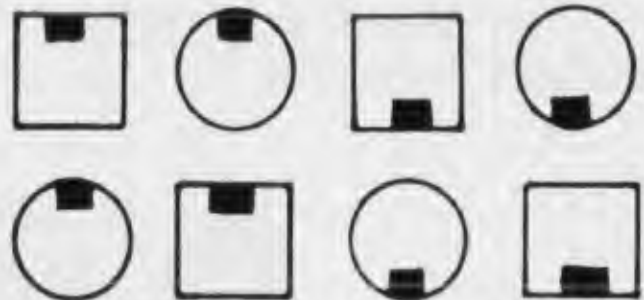
NUMBER TWO TWO-FACED LINES: All pairs of the same sex; girl pairs are facing out, boy pairs are facing in.
Callerlab Designation: 2F



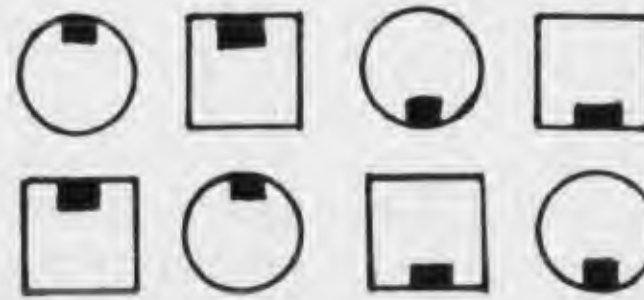
ONE-HALF TWO-FACED LINES: All pairings are half sashayed (each boy has a girl on his left side). This arrangement may also be described as having boys in the center positions and girls on the ends.
Callerlab Designation: ½F



NUMBER ONE TWO-FACED LINES: All pairs of the same sex; boy pairs are facing out, girl pairs are facing in.
Callerlab Designation: 1F



NUMBER THREE TWO-FACED LINES: Outfacing pairs are "normal," infacing pairs are half sashayed.
Callerlab Designation: 3F



NUMBER FOUR TWO-FACED LINES: Outfacing pairs are half sashayed; infacing pairs are "normal."
Callerlab Designation: 4F



34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

Getting A Line On The Board



Leaders among leaders. Twenty-three years of square dancing and twenty-two years of leading the square dance movement in the Birmingham area, qualifies this dedicated couple for the tremendous responsibility of putting together a National Convention. JR, as Jim is fondly called, has had an accounting business for 25 years and holds a degree in management/accounting, while Juanita, a graduate of Alverson College, assists in the business. Their attitude aptly describes their ability to get a job done — “accentuate the positive and eliminate the negative.”



**Jim and Juanita Harper
General Chairmen**



**Clarence and Catherine South
Assistant General Chairmen**

An Indiana gal fell in love with a boy from Alabama and therein lies the story of an inseparable couple who have, during 15 years of square dancing, held every office of leadership in their club. They were responsible for the super Pre-Convention Meeting held in Birmingham in April, 1984, that drew 2,000 dancers. Clarence is now a retired business man and Catherine will soon join him in retirement. Often on the highway in their Go-Anywhere-Van, the South's lifestyle is described as, “fun and more fun.”

Country living, large family get-togethers, clerical, technical and supervisory capabilities combine perfectly for the needs of registration and housing. The Taylors, who have been square dancers since 1979, know all about it, and this is most apparent if you spend a Sunday on the farm when Gwennell is preparing to feed a multitude of house guests, including the entire Taylor clan. Their easy composure and willingness to deal with the growing number of registrants for the 34th National quickly reveals the job is in good hands.



**Lenear and Gwennell Taylor
Registration and Housing**

Registration -

P. O. Box 1985, Eva, AL 35621



**Tip and Jo Ann Blizzard
Services Chairmen**

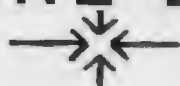
The preparation of transportation, parking, sound, signs, maps, shuttle service, RV accommodations, etc., etc., provides a challenging post. Good fortune smiled and brought forth Tip, employed by the City of Birmingham Highway Department and highly qualified to deal with the intricacies and logistics of Services and Jo Ann, who works for the University of Alabama and is a capable asset to the team. Dancers for 12 years and President of the Birmingham S/D Association when the bid was secured to host the 34th, their fortitude and consistency is always visible and the Blizards will direct the traffic flow of the National with ease.

**Emily Pendleton
Recording Secretary**



A registered nurse who works for the Alabama Youth Services, Emily's background as a legal secretary for 2 years qualifies her for the exacting terminology necessary to produce factual minutes reflecting the arduous task of the 34th Board of Directors. During 5 years as a square dancer, she has already been involved as a club secretary and representative to the Birmingham S/D Association. In addition to her duties with the 34th Board, Emily has coordinated the 34th National Cookbook and will also handle the Singles Hospitality phase of the Convention. Here is a lady with super imagination, irresistible force and the energy to match it all.

**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.

Georgia

Country Cousins of Atlanta will celebrate its 38th Anniversary on April 26th with a special dance at the College Park Auditorium. The Red Boot Boys will be featured both calling and in concert. For information about the dance, please call (404) 767-6458 or (404) 768-0819.

-Marie Babb

Nebraska

The North Platte Senior High School will be the location for the Spring Festival, April

27-28. Featured callers are Randy Baldrige and Ed Clafin with Sharon Vanderventer handling the rounds. Further information may be had from Rick and Connie Murdock, 202 West Phillip, North Platte 69101 (308) 532-2922.

Wisconsin

The Fourth Annual Square and Round Dance Get-Away Jamboree will be held at the Concord House in Concord, on Saturday, April 27th. The dancing program will feature Plus through Challenge, as well as rounds. Some 14 callers and half-a-dozen cuers will be featured. Dancing starts at 1:00 in the afternoon.

Illinois

Entitled "Square Dance Heritage," the 37th Annual Gateway to the West Square and Round Dance Festival will take place April 12-13 at Belle-Clair Exposition Hall at the St. Clair County Fairgrounds, Belleville. Sponsored by The Greater St. Louis Folk & Square Dance Federation, Missouri bows to Illinois for the honor of this year's Festival location. New dancers through Advanced dancers will find halls dedicated to them, with callers Randy Dougherty, Paul Marcum and Bob Hester doing the honors. Hap and A.J. Wolcott will take care of the round dance workshop and cueing. After parties will feature local callers. Additional information may be



Doreen Sillery's husband, Doyne, is shown in the foreground of this happy group of dancers participating at the Salmon Festival in British Columbia

had from Don and Mary Ann Steinkamp, 2012 Lebanon Ave., Belleville 62221 (618) 235-0795.

Kansas

The Gents and Janes Square Dance Club of Pittsburg will celebrate their 35th Anniversary April 27th at Lincoln Center. The group first started dancing to records at the YMCA. Besides being one of the oldest clubs in the area, the club is unique in having had only one caller, Glen Hastings, throughout its entire life. Glen and his wife, Lois, helped the club organize in 1950. Several years ago Glen retired from his job at McNally Corporation but he and Lois are still active in all club functions. Every year the club puts on exhibitions for a local rest home, as well as at fairs and shopping centers.

—Nadine Wolfington

The South Central Kansas Area is presenting its Spring Square and Round Dance Festival, April 26-27, in Convention Hall at Century II in Wichita. Beryl Main will be the featured caller and Bill and Helen Stairwalt will do the rounds. For additional information contact Roy and Ruby Page, 2221 W. 27th St. South, Wichita 67217.

—Ted and Babe Mueller

California

It's time for many of the country's callers and cuers to perform at the 4th Annual Square Dance Festival at Knott's Berry Farm, Buena Park, April 27-28. The two-day hoedown presents live toe-tappin' country and blue-

grass music while six stages feature nonstop square, round and clog dancing and instruction, beginning both days at 10:00 AM and lasting until 11:00 PM. And, of course, all of Knott's in-park guests will enjoy unlimited use of Knott's 165 exciting rides, shows and attractions.

British Columbia

The West Vancouver Coho Festival was a big success last fall, attracting more than 6,000 people. The purpose of the Festival is to promote awareness of salmon-related problems and is tied in with the return of the salmon to the area. Celebrations included square dancing with Doreen Sillery behind the mike. Following demonstrations by those experienced in the activity, the audience was invited to participate. Doreen reports they responded to the call, from two-and-a-half years up!

North Dakota

Prairie Public Television is showing the 26-episode, Western Squares, for the third time, this current series starting the end of December. Public service television responded to the great response of donations from square dance viewers in various areas by scheduling the square dance program again. Channels included currently are 13—KFME; 2—KGFE; 3—KBME; 6—KSRE; 9—KDSE; 4—KWSE and Manitoba. Watch for it.

—Prairie Squares

ROUND THE WORLD of SQUARE DANCING

New Brunswick

The Tantramar Twirlers of Sackville had the honor of dancing for Queen Elizabeth II last September. There were four squares, two dressed in red and white club outfits and two in provincial dress. The club's former caller, John Essex, did the calling. Music was supplied by the Royal Hicks and Friends, who are also members of The Tantramar Twirlers.

—*Canadian Dancers News*

Florida

After many months of searching, near misses and frustration, the Whirl & Twirl Square Dance Club of Orlando has found a new home. Jolted by the loss of their lease of 15 years at their former hall, the club signed a long-term lease for a warehouse. . . . In just a little over two weeks the facility was turned into a rustic ranch-type setting. People of all skills, trades and just plain willingness to work pitched in to make it into a great hall with good acoustics and excellent lighting. On the Saturday of moving, 50 members accomplished in four hours what might have taken two days. 12 to 15 pick-up trucks, vans and trailers transported the many years of club accumulations to the new home. The old location was left with honor as a team of members patched, plastered and touched up with paint all marks showing the club's occupation. While the Whirl & Twirl Club has a multi-program each week, the new hall will also be made available for use by other square dance groups.

—*The Square Dance Bulletin*

North Carolina

When music came in radios and swinging was done in Texas dance halls with sawdust floors, every fiddler worth his resin knew "Cotton-eyed Joe." Now that old song may bring a Grammy and national recognition to a Charlotte band whose own roots go back as far as the tune. Carlton Moody and The Moody Brothers are one of five nominees for a Grammy Award in the country instrumental category, one of the top categories in the annual awards. They're in tall music cotton, competing with country music household names like Chet Atkins, Doc and Merle Watson, Ricky Skaggs and The Whites. . . . In the past two years the band has been producing

square dance and clogging labels. "Cotton-eyed Joe" was distributed to about 25 square dance and clogging distributors worldwide. . . . The record has sold about 10,000 copies, substantial in the country instrumental category. It was recorded at the family's Lamon Sound studios in Hickory Grove and was an original copyrighted arrangement.

—*The Charlotte Observer*

By the time this issue of the magazine is printed, the Grammy Awards, held February 26th, will be history. Whether The Moody Brothers win or not, they are to be congratulated for their nomination. Those of us in the square dance field know them, of course, for their Lamon and Panhandle Records, monthly advertisers in this publication.—*Editor*

Quebec

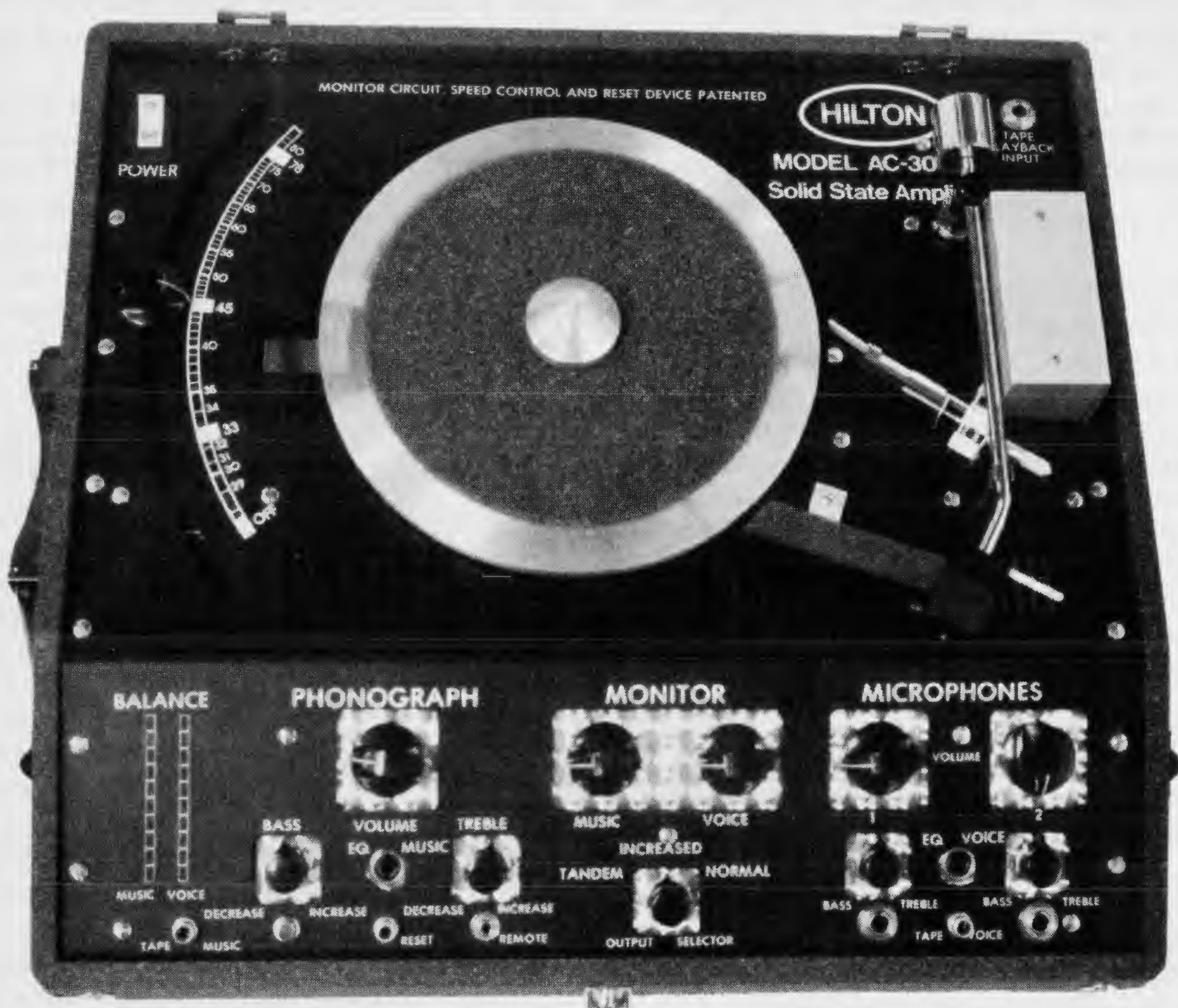
A new approach to square dancing for senior citizens was presented in March in Victoria Hall, Westmont. Caller, Geoffrey Tenneson, with the backing of the New Horizons Branch of the Federal Department of National Health and Welfare, presented A Big Bash for the Golden Agers. Squares, mixers, contras and rounds were taught from 1:30 to 4:00 in the afternoon. No experience was required; participants were urged to wear soft soles and low heels and come expecting fun and friendliness. Experienced dancers, wearing a club badge, were admitted free of charge, as long as they understood the program would be that of a one-night stand and at a somewhat slower pace than normal club dancing. The idea was to promote daytime square dancing for retired people. The news release stated, "Senior citizens aren't old; they were just born early. Don't sit at home; get out and have fun."

New York

On May 4th the Rochester area will celebrate the graduation of many new square dancers and share the friendship of experienced club dancers at the 27th Annual Dance-O-Rama '85. This year's theme is "Square Dancing is Caring and Sharing." In addition to many fine local callers and cuers, out-of-state leaders include Hohn Marshall, Don Hanhurst, Larry Dunn, Dick Leger, Steve and Frannie Bradt. Dancing is scheduled from 1:00 to 11:30 PM. The Grand March will feature the graduating classes of 1985 who will then have front row seats of honor for the ceremonies.

—*Mike Harris*

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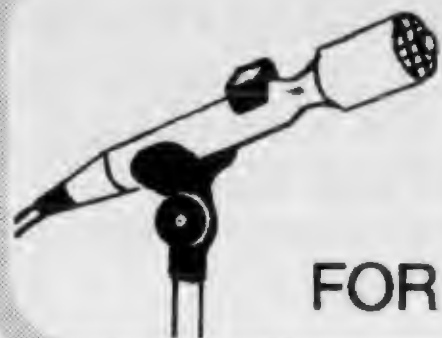
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1985

SPECIALIZED HEXAGONAL CHOREOGRAPHY

by Brian Hotchkies, Whitebridge, Australia

THE HEXAGON SET is defined as being a set of six couples arranged as two lines of four facing in at the heads position and two side couples as they would be in a normal "square" set. Couples are numbered counterclockwise around the set. Starting with the head couple on the left end of the line facing away from the caller. Numbers are seldom used in "hexagonal" dancing. However, sometimes it is necessary for the dancers to remember if they are an "odd" or "even" couple.

For the call "head ladies chain," the four head ladies will do a "two ladies chain" with the opposite couple. For the call "six ladies chain" (grand chain), all the ladies will chain in a similar manner to a "four ladies chain" in square dancing, which will require the four head ladies to chain to the diagonally opposite head couple. Most square dance calls can be used by the caller when calling to hexagon sets. Many modules which work in squares will also work in hexagons without the need for any alteration. The following examples will dance equally as well for squares or hexagons.

**Heads square thru . . . swing thru . . . boys run
Wheel and deal . . . left allemande**

**Heads star thru . . . pass thru
Touch one quarter . . . scoot back . . . boys run
Half square thru . . . trade by
Left allemande**

**Heads pass thru . . . partner trade
Reverse the flutter . . . sweep one quarter
Pass thru . . . curlique
Cast off three quarters . . . ladies trade**

**Recycle . . . twelve chain two
(eight chain two) (ZB)
Touch one quarter . . . walk and dodge
Partner trade . . . right and left thru
Pass the ocean . . . recycle . . . left allemande
Heads flutterwheel . . . sweep one quarter
Pass thru (ZB) . . . right and left thru
Veer left . . . ferris wheel
Square thru three quarters . . . do sa do
Swing thru . . . boys run . . . half tag
Trade and roll . . . touch one quarter
Walk and dodge . . . partner trade
Right and left thru
Ladieslead Dixie style
All twelve circulate . . . left allemande
(or)
Girls circulate twice . . . boys trade twice
Left allemande**

**Heads slide thru . . . touch one quarter
Box circulate two places
Turn a quarter to the left (ZB)
Spin chain thru . . . spin chain thru again (ZB)
(wave)
Hinge one quarter . . . scoot back . . . boys run
Pass the ocean . . . everybody cross fold
Left allemande**

Here are a couple of conversions from ZB to ZL that work equally well in squares or hexagons:

**Swing thru . . . girls circulate . . . boys trade
Boys run . . . bend the line (ZL)
Right and left thru . . . veer left
Couples circulate . . . wheel and deal
Spin chain thru . . . boys run . . . bend the line (ZL)**

**Square thru three quarters . . . trade by
Slide thru . . . pass the ocean
Boys circulate . . . girls turn back
Bend the line (ZL)**

**Spin chain thru . . . girls circulate twice
Boys run . . . bend the line (ZL)**

Following are a couple of standard ZL to ZB

routines which can be used in hexagon sets:
Curlique . . . coordinate . . . ladies trade
Wheel and deal . . . right and left thru (ZB)

Right and left thru
Ladies lead Dixie style to ocean wave
Girls circulate . . . boys trade (ZB)
Left ocean wave . . . left swing thru
Girls run left . . . wheel and deal

Touch one quarter . . . single file circulate
Center eight trade and roll
Square thru

Other boys run right (ZB)
Right and left thru . . . two ladies chain
Pass thru . . . U turn back
Center four ladies chain across
(establish center four couples by having just the center eight dancers move up to the middle and back prior to the ladies chain . . . **ends star thru**
California twirl . . . right and left thru
Cross trail thru . . . around one to line
Everybody star thru . . . if you can
Right and left thru
The others California twirl (ZB)

To move the dancers from a standard hexagonal set into zero lines (ZL) it is only necessary to call "Sides lead right and circle six, side men break to a line of six." However, as in squares, it is also possible to set up a zero box (ZB), and then call a ZB to ZL conversion. Following are a few hexagon static square to ZL routines:

Heads pass thru . . . bend the line
Everybody right and left thru (ZL)

Heads pass thru . . . wheel and deal . . . zoom
Sides right and left thru
Heads double pass thru
Promenade left three quarters
Stop behind the sides
Everybody triple pass thru
First couple left . . . next go right
Third couple California twirl (ZL)

Six ladies chain five sixth to corner
Heads roll away . . . half sashay
Star thru . . . everybody roll away
Star thru . . . California twirl (ZL)

Six ladies chain four sixth
Then chain 'em straight across
Heads square thru . . . touch one quarter
Scoot back . . . boys run right (ZL)

Because much of the choreography which is available requires the heads, who are in

lines of four, to initiate the action, the sides can sometimes feel "left out." Here's a couple of routines which leave the set squared up, with the original sides in the lines of four:

Heads pass thru . . . wheel and deal
Centers flutterwheel . . . half square thru
Eight chain four . . . circle four
Head men break to a line
Heads pass thru . . . wheel and deal . . . zoom
Right and left thru . . . zoom
Square thru . . . circle four
Head men break to a line

Following are a few combinations which work especially well for hexagons:

Sides right and left thru
Cross trail thru . . . around one to a line
Everybody star thru . . . if you can
Right and left thru . . . full turn
Those who can right and left thru
Full turn . . . those who can
Right and left thru . . . full turn
Lead couple slide apart
Next couple move up . . . centers in
Next couple centers in
Same sexes hold on . . . cast off three quarters
Pass thru . . . same sexes hold on
Wheel and deal (girls in front)
Double pass thru . . . girls wheel to left
Boys wheel to the right
Everybody star thru . . . if you can
Pass thru . . . if you can
Pass thru (ZB) . . . left allemande

(From ZL)

Right and left thru . . . star thru
Twelve chain eight . . . swing number nine
Circle to the left . . . ladies in . . . men sashay
Six ladies chain across to you know who
Promenade

(From ZL)

Curlique . . . coordinate . . . ladies trade
Ferris wheel . . . centers pass thru
Right and left thru . . . veer left . . . half tag
Trade and roll . . . left allemande

(From ZL)

Center four right and left thru
All the others star thru
(Call a zero sequence for everyone - e.g.)
Everybody swing thru . . . boys run
Couples trade . . . wheel and deal
Star thru . . . pass thru

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

Partner trade and roll
 Touch one quarter . . . scoot back . . . girls run
 Ladies in . . . men sashay . . . star thru
 Right and left thru (end of zero)
 Just the center four star thru
 The others square thru three quarters
 The centers pass thru . . . left allemande
 Heads roll away . . . star thru
 Make a right hand star
 Heads star left in the center
 Go to the same two . . . right and left thru
 Pass thru
 Trade by (ZB) . . . left allemande

Here is one I saw used for regular squares
 by Bill Peters when he was in Australia. I
 thought it was real cute, and it works just as
 well in hexagonal sets:

Heads square thru . . . swing thru
 Girls circulate . . . boys trade . . . boys run
 Bend the line . . . touch one quarter
 Single file circulate one and one half
 Center four boys trade and spread
 Girls with your right hand
 Cast off three quarters
 Now center four girls with your left hand
 Cast off three quarters
 With the men you meet swing thru
 Same gents trade . . . then run right
 Everybody bend the line
 Bow to partner . . . corner too

FUN WITH RIGHT AND LEFT GRAND

by Scotty Langland, Van Nuys, CA

From Static Squares:

Heads right and left thru . . . rollaway
 Box the gnat . . . square thru four
 Do sa do to a wave . . . swing thru . . . men run
 Wheel and deal . . . touch one quarter
 Follow your neighbor and spread
 Fan the top . . . right and left thru
 Pass the ocean . . . ladies trade
 Spin chain the gears . . . spin chain thru
 Ladies circulate double . . . men run right
 Bend the line . . . right and left thru
 Slide thru . . . touch one quarter
 Follow your neighbor . . . trade the wave
 Explode the wave . . . partner trade and roll
 Right and left grand

Heads touch one quarter . . . walk and dodge
 Touch one quarter . . . split circulate
 Men run right . . . touch one quarter
 Triple scoot back . . . men run right
 Right and left thru . . . touch one quarter
 Single file circulate . . . men run right

Do sa do to a wave
 Ladies trade . . . swing thru
 Men run . . . tag the line right . . . crossfire
 Men run right . . . spin chain thru
 Ladies circulate double . . . right and left grand

Heads right and left thru . . . slide thru
 Pass thru . . . star thru
 Right and left thru
 Load the boat . . . do sa do to a wave
 Spin chain and exchange the gears
 Men circulate . . . recycle
 Right and left thru
 Rollaway . . . single circle to a wave
 Ladies trade . . . ladies run
 Tag the line right . . . ferris wheel
 Centers pass thru . . . swing thru
 Ladies circulate . . . men trade . . . men run right
 Bend the line . . . right and left thru
 Rollaway . . . step to a wave
 Explode and right and left grand
 Join hands and circle left
 Allemande left Alamo style
 Heads scoot back . . . sides scoot back
 Men run right . . . allemande left
 All eight spin the top
 All eight spin the top . . . turn thru
 Allemande left . . . allemande thar
 Remake the thar . . . girls run
 Promenade . . . don't slow down
 Heads wheel around . . . right and left thru
 Rollaway . . . half square thru
 Right and left grand

Join hands and circle left
 Allemande left Alamo style
 Heads walk and dodge
 Cloverleaf . . . sides walk and dodge
 Touch one quarter
 Split circulate once and a half
 Diamond circulate . . . flip the diamond
 Ladies trade . . . spin chain thru
 Ladies circulate double . . . men run right
 Bend the line . . . right and left thru
 Pass the ocean . . . single hinge and roll
 Right and left grand

Heads promenade one half
 Square thru four . . . right and left thru
 Slide thru . . . square thru four
 Trade by . . . curlique
 Cast off three quarters
 Fan the top . . . spin the top . . . men run right
 Tag the line . . . ladies U turn back
 Touch one quarter . . . swing thru . . . men run
 Men circulate . . . ladies trade
 Couples circulate . . . couple trade
 Bend the line . . . right and left thru

Pass the ocean . . . swing thru . . . men run
Ferris wheel . . . center slide thru
Same two slide thru and roll . . . slide thru
Everybody slide thru and roll
Right and left grand

Four ladies chain three quarters
Four ladies chain across
Heads lead right . . . circle to a line
Right and left thru . . . rollaway
Load the top . . . right and left grand

Heads lead right . . . circle to a line
Right and left thru . . . flutterwheel
Reverse flutterwheel . . . pass thru
Bend the line . . . right and left thru
Pass the ocean . . . men circulate
Spin chain and exchange the gears
Men circulate . . . recycle . . . swing thru
Ladies circulate . . . men trade . . . men run right
Couples circulate . . . bend the line
Right and left thru . . . rollaway
Turn and left thru . . . pass the ocean
Linear cycle . . . touch one quarter
Single file circulate . . . men run right
Swing thru . . . men trade . . . men run
Wheel and deal . . . swing thru . . . extend
Right and left grand

Heads touch one quarter . . . men run right
Spin chain thru . . . ladies circulate double
Men run . . . couples circulate . . . bend the line
Pass thru . . . wheel and deal and spread
Pass thru . . . three quarters tag the line
Outsides cloverleaf . . . centers fan the top
Ping pong circulate . . . extend . . . ladies trade
Recycle . . . pass thru . . . chase right . . . men run
Swing thru . . . ladies circulate . . . men trade
Men run . . . bend the line . . . touch one quarter
Single file . . . circulate twice
Ladies run right . . . right and left grand

SINGING CALLS

PINS AND NEEDLES

By Toots Richardson, Clinton, Oklahoma
Record: Petticoat Patter #118, Flip Instrumental with Toots Richardson
OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters around
Catch 'em left promenade the town
One and three wheel around and do a
Right and left thru slide thru
Allemande left weave that old ring
Pins and needles needles and pins
Do sa do and promenade well I think
I'm getting over you within
Pins and needles needles and pins

FIGURE:

Heads square thru four hands and go
With the sides make right hand star
Heads star left one time you bet
To that same two slide thru then
Do a right and left thru
Ladies lead Dixie style make a wave
Boys cross fold swing and promenade
Well I think I'm getting over you within
Pins and needles needles and pins

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

SONG OF THE BANDIT

By Ernie Kinney, Fresno, California
Record: Hi-Hat 5071, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left

Long long ago in old Wyoming lived a maid
Fair as the sweetest flower blooming
Walk around that corner girl see saw your own
Left allemande weave the ring
Then far to the west his voice comes ringing
Riding a wild horse he comes a singing
Do sa do and then you promenade
He le o le yip I o le yip I o le a
He brings a token of his love

FIGURE:

One and three promenade
Halfway round the ring
Down the middle with a right and left thru
And turn the girls I sing
Square thru in the middle of the pen
Get four hands then do sa do corner girl
Touch a quarter boys run to the right
Do a U turn back corner swing
Left allemande and you promenade
He le o le yip I o le yip I o le a
He brings a token to his love

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

BUBBLES IN MY BEER

By John Saunders, Altamonte Springs, Florida
Record: Kalox #1300, Flip Instrumental with John Saunders

OPENER, MIDDLE BREAK, ENDING

Four ladies chain straight across the ring
Join hands and circle left
Allemande left allemande thar
Go right and left and star
Men back in a right hand star
Shoot that star go right and left grand
Every other girl every other hand
Swing your girl and promenade
I think of the years I've wasted
All alone dear dreaming of you

SQUARE DANCING

INDOCTRINATION
HANDBOOK (revised)



produced by

The *Sets in Order*
AMERICAN
SQUARE DANCE
SOCIETY

SQUARE DANCING

SOME ROOTS

This country has been referred to as the melting pot of the world. People from virtually every European country immigrated to the "new land" during America's first 200 years. They brought with them their customs, languages, skills and their dances. At first, grouped into ethnic concentrations in different parts of the country, they enjoyed their dances in the pure forms of their homelands. As people spread across the land, migrated west and moved from one city to another, the various forms of dance became more and more integrated. Here is a brief look at some of these dance forms that influenced the emergence of the American Square Dance into the activity we enjoy today.



Mountain Dances

FROM THE HIGHLANDS in the southern portions of America and up through a part of the eastern seaboard, we find a form of country dancing which has had a great bearing on the evolution of American Square Dancing. Coming to this country directly from England and known variously as Kentucky Running Sets, Tennessee Mountain Dances and Appalachian Circles, these dances started in one big ring with the dancers circling left or right, swinging, doing a grand right and left and promenading around the circumference of the circle.

At this point, the odd-numbered couples became the "actives" and at the direction of the caller, who in all likelihood was in the circle dancing with the others, they pro-



gressed to the even couple on their right. In these groupings of four, they would do star figures, "I'll swing your girl, you swing mine,"

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practices it until he is able to dance it automatically.

A basic command is a simple key phrase that tells the dancer what to do in the fewest possible and most easily understood words. For instance, the caller won't normally say: "Men face right, ladies face left. With the one you face, move forward and pass right shoulders, then move to your own right while the other person moves to your left. Now, back up, passing the other person on your left, until you are once again facing the same person."

In the first place, there isn't time. In the second place all of this isn't necessary. Instead of using fifty words to get a required result, the caller merely says: "Face your partner, do sa do." Do sa do is one of the many basic movements in today's square dancing. Each is easy to understand and each calls for a definite action.

A square dance is simply a combination of basics. There are a certain number of basics every new dancer learns and from these come virtually thousands of different dances. A good square dance is one where the basics are put together in such a manner that they complement each other and flow comfortably from one to the next.

By flowing comfortably, we mean without static or awkward body maneuvers. For example, right hand movements would normally alternate with left hand movements.

At first it will take you a little time after the caller says "right and left thru," or "pass thru," or "two ladies chain," to translate this *new language* into something your feet and hands can respond to. Eventually this response will come almost without thinking. We call the process *automatic reaction* and actually it's the same type of response that you depend on when you ride a bicycle or drive a car. You react correctly, almost without thinking. When this occurs in square dancing, it's a sure sign that the hardest part is over. Learning additional basics will be just a piece of cake once you have learned to *think* like a square dancer and to react automatically.

Stacking the Calls

In class work, a new dancer learns to "bank" or "stack" the calls. As he dances one pattern, the caller calls another basic. The dancer finishes the movement he is doing and then moves on to the next call. Sometimes the movements are short, so in a period of just seconds, he may receive two or more instructions or calls. He stacks the most recent call at



the bottom of his mental pile and then, as he goes through the pattern of the dance, he mentally removes each call from the top of the pile and dances it in turn. Here's an example:

Head couples go forward and back

This takes 8 steps and while you're doing it, the caller will give you the next call:

Square thru four hands

You finish the entire forward and back motion and then, without a rush, move into the square thru pattern.

Do sa do

Just as you are in the last steps of the square thru, you are given the do sa do command. By being told what to do while still dancing the previous movement, there is no stop or go, no erratic jerky movement. You go completely through one basic before going on to the next.

Not everyone has the same learning speed. Some people, for many years, have been away from situations where they're required to take instructions and follow directions. Ask yourself if you are giving full attention to the caller and if you are able to concentrate on his directions. If you find yourself making a mistake do you worry about it, thereby causing you to miss more instructions? Or are you able to put it behind you and focus on the caller?

If you are doing the best you can but you don't feel you're learning as rapidly as you should, talk to your caller. Discuss your problem. Perhaps there are others in the class equally concerned about their own dancing and the caller may want to ease off a bit or set up a review session. Individual problems differ, but if you're trying your best, just "hang in there."



There is another point about basics. Because of the general acceptance of these movements, a person learns square dancing in a natural progression. Each basic that is taught is dependent, to a degree, on what has already been learned. With some of the basics you will learn a comfortable way to do an arm turn. Then, as you get other basics later on, you'll discover that same principle for an arm turn holds true and the new basic is learned that much quicker.

Formations

Before you have completed your Mainstream course you will find that there are a number of standard setups or formations in modern American Square Dancing. These start with the *square* itself. Much of what we do today is danced in *lines*, and lines of four facing another four are one of the traditional formations of this activity. The same goes for

the *star* figures. The size of the star can be adjusted by bending or extending the arms.

While we think of *ocean waves* as a very contemporary formation, a number of traditional contras and squares contain patterns using a wave. You will note that a wave is not simply a line of alternately facing dancers but it is truly a wave with each dancer a slight arm's length away and back from those adjacent to him. And finally, there's the *grid* where two of the couples remain in position as goal posts as the "actives" move around them.

Unlike the basics, these formations are not called by name but you will discover that during an evening of square dancing you will have danced in circles, lines, stars, waves and grids over and over again. As you move on in your dancing you will encounter other formations.

Types of Calls

Calling falls into these major categories:

Interested in Learning More?

Many books have been written on the subject of square dancing. Perhaps the best known, currently available guide, is the book "*Cowboy Dances*" by Lloyd Shaw (Caxton Printers, Ltd., Caldwell, Idaho). Here is a story of square dancing as it was just prior to World War II. You'll find much about the history and color of the early dances with an emphasis on the Western dance that was a forerunner of much of today's contemporary square dancing. A second suggestion is "*The Story of Square Dancing - A Family Tree*" by Dorothy Shaw. This is one of the special Handbook series issued by SQUARE DANCING magazine and The Sets in Order American Square Dance Society. This booklet traces the roots of this activity from the 15th century and contains an excellent bibliography. You'll enjoy them both.



Star



Waves

Patter calls: These are usually extemporaneous, impromptu calls a caller develops as he goes along. With the basics at his command, he directs the dancers through a wide variety of changes. Patter calls are fitted to the accompaniment of hoedown music which is more important for its rhythm than for its melody. Much hoedown music is interchangeable and patter calls should work well with many different hoedown selections.

Singing calls: These differ from patter calls in several ways. Primarily a singing call has a set pattern and is composed to fit a particular tune with a recognizable melody. This might be a very contemporary tune or something like "I Want A Girl Just Like The Girl That Married Dear Old Dad." The melody of the tune is used, but in place of regular words, square dance terms are substituted. For instance, in the song, the words say:

*I want a girl
Just like the girl
That married dear old Dad.
She was the girl,
The one and only girl,
That Daddy ever had.*

In a square dance, the caller sticks to the melody and the feeling of the song but uses these words instead:

**Do sa do your corner girl
Come back home and swing and whirl
Swing your pretty little tau
Allemande left with your left hand
Partner right, go right and left grand
'Round that ring you go.**

For the usual singing call, the tune is repeated seven times. Three of these (introduction, middle break and ending) are done with no change of partner. During the other four verses, partners change each time until, at the end of the dance, partners are reunited as they were when the dance started.

Contras and Quadrilles: There is a third variety of square dancing that is "prompted" or "cued." Here, instead of calling along with the music, as in the case of the two varieties just mentioned, the dancers *trail* the caller's commands by two to four counts. The caller "prompts" or gives his commands at the end of a musical phrase in such a way that the dancer may start the required action on the first beat of the next musical phrase.

Couple dances and mixers: These are pattern dances done in a large circle or in couples around the hall. Couple dances or round dances are memorized patterns but the caller or cuer will frequently cue or prompt them much in the same manner that he would prompt a contra or quadrille.

KNOW YOUR CALLER



Don't be afraid of your caller — he's your friend

CALLING SQUARE DANCES today is an art form, more than that, it is a profession — an avocation for some, a full time job for others. A far cry from their counterparts of a few decades ago, today's callers spend years in learning their trade and many hours in preparation for each hour behind the microphone.

99% of all callers start out as dancers. The rare exceptions are those "drafted" into a situation as a caller so that others may dance. For that reason, your caller is sensitive to the problems you go through as you learn to dance.

Your caller is the quarterback in the square dance team. Just as the quarterback is the pivot point on a football team, and must be able to call intelligent signals, the caller must be able to intelligently direct a floor of dancers through movements that meet their particular level of ability.

A caller is continually teaching. To capably fill this capacity, he must have infinite patience and should be well informed on all facets of the square dance picture. A caller needs a good personality and must love the activity and people in general.

Chances are your caller has attended callers' clinics and perhaps a callers' school or two. He or she may be a member of a local callers' association and may also be a member of Callerlab — the International Association of

Square Dance Callers. Square dancing is constantly changing and your caller is a person who keeps current with all that is going on in the world of square dancing.

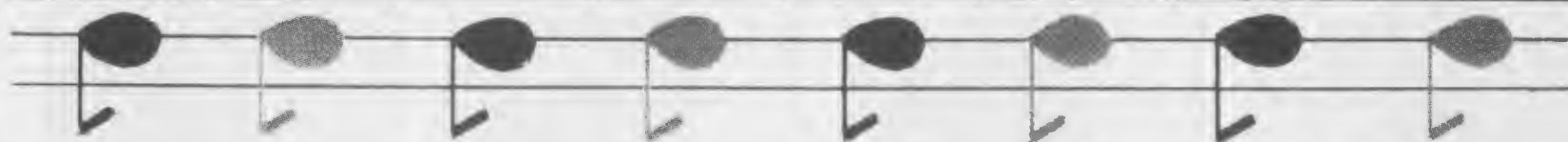
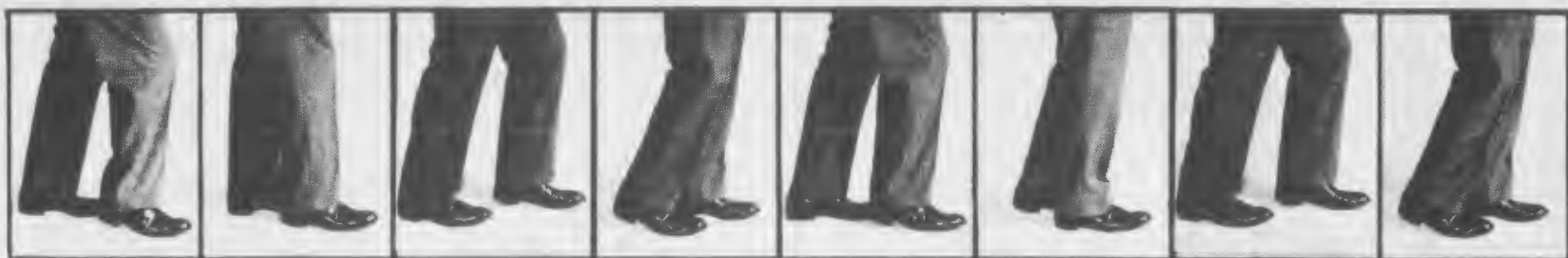
Your caller *is your friend*. There are probably few problems that you may encounter that he hasn't already experienced at one time or another. Whether it's a suggestion about costuming, a tip concerning some movement, or some simple advice regarding footwork, chances are your caller will have the answer.

Your caller and your caller's partner play a big part in this activity. If you don't already know them well, get acquainted. They will add greatly to your appreciation of square dancing.

Thanks To Your Caller

Looking for a good way to thank your caller once the class is over? No "gift" is more gratefully received than the present of a square dance couple to take your place in next year's class.

Not only will you be "gifting" the person who taught you but you will be making another couple happy and, at the same time, you'll be helping in the steady growth of square dancing. Make this an on-going project in your area.



Take a step for each beat of the music.

MUSIC IS TO MOVE BY

SOMEWHERE — many, many years ago — man started dancing, maybe to keep warm, maybe because he was happy or angry, but he moved to rhythm. At first, the rhythm was made by the beat of his feet as they smacked upon the hard clay outside his cave. Then, because it was natural and satisfying, he clapped his two hands together, accenting the beat with each step that he took.

Perhaps some onlooker, dissatisfied with just watching but too lazy or too frightened to stand up with the others, took a stone and struck it in rhythm by cupping it in his hand and clapping it against another stone. This was the beginning of accompaniment.

Later someone, completely carried away with the rhythm, added a few grunts and an assortment of wordless tunes that might conceivably be called our first music. Guesswork? — certainly. But music, the rhythm and melody, were undoubtedly created to accompany people dancing.

Friend Webster puts it this way: “**DANCE** — n. 1. A series of rhythmic concerted

movements and steps timed to music.”

One of the great attractions of square dancing is that it allows a person to obey a normal and inherent impulse to move to music. How natural it is to tap our toe with each thump of the big bass drum when a military band plays a march. How unnatural it feels to tap the toe erratically, now on the beat, now off. In a square of dancers, circling to the left, how comfortable it feels to take a step — *with* the beat of the music. How awkward to ignore the rhythm.

Doing what comes naturally, then, becomes a good rule of thumb in square dancing.

Square dancing is not *square drilling*. Movements are intended to flow. Take the simple basic movement, two ladies chain. By maneuvering, pivoting, pulling and pushing, it's not impossible (as we see in the pictures) to get through this pattern in from three to five steps. For example, the two ladies pull past each other in one hop (A), zip around in one orbiting burst of power (B), and finally come to a slithering halt on the fifth step (C).





A comfortable two ladies chain takes from six to eight steps depending on whether the figure begins from a standing start or the dancers are already in motion. Check it in the picture series.

Moving with the music, timing each foot movement to a beat, this basic becomes a flowing, comfortable, cooperative accomplishment. Following the call, the two facing ladies step forward (step 1) and taking right hands (step 2) they move past each other (step 3) to give a left hand to the opposite man (step 4). At this point the two ladies have crossed over and the movement is half completed.

The next four steps comprise the "courtesy turn" which, to be comfortably achieved, should be done with both persons working as a unit. Facing the same direction the pair revolves around a central hub, which is the point between the two. They start their turn (step 5) and, step-for-step, move easily around (steps 6 and 7) until they have completed the basic (step 8) and are again facing the other couple.

Two ladies chain is a simple movement, but when the principle behind it is applied to anything we do in square dancing, we realize that each basic has *comfort requirements* that should be respected in achieving smoothness.

To be done correctly, square dancing should be a blending of flowing motions — not jerky changes of position. Following the call to a successful completion is an important requirement, but getting there is only half the game. Getting there correctly (and that means comfortably and unrushed) is the goal.

The couple swing or waist swing can be a most satisfying movement or it can be most uncomfortable. One secret for a successful swing, whether you choose a *walk-around* or

buzz step, lies in taking each step with the beat of the music.



Square dancing is not *square standing*. An accomplished square dancer finds it enjoyable to move a bit even when not active. A slight movement to the music, in and out from the center of the square or apart and together with your partner, allows you to keep *in touch* with the rhythm. Getting *set* for your turn to be active can be effected easily with a bit of on-the-beat balance or time-keeping that blends well with the flow of the dance.

In any square dance a sliding shuffle step is far more comfortable than a walk, a run or a skip. By sliding, the task of stepping on the beat is more assured.

Tempo vs. Timing

As you dance, two words will continually

"Lady round the lady, gent around the gent," and any number of several dozen different combinations. Having completed one figure, all of the actives left the couples they were with and moved counterclockwise, to the next couple where they repeated the action or did another figure.



When the caller felt that the dance had gone on long enough, he got the dancers into a large circle once again and directed them to "wind the ball of yarn," a giant spiral that filled the center of the hall.

The most successful caller was one who pitched his voice over or under the musical accompaniment and the sound of the dancers. His commands were "reminders" as most of the dancers knew all the calls and needed only an announcement or prompt to tell them which figure to do next.

One text written in the 1920's describes the action: "The dancers seemed to glide along the ground with this swift, tireless run. Their arms flung loosely at their sides, their bodies often inclined slightly forward as though in a perfectly relaxed and joyous movement."

Play Parties

THERE WAS A TIME when *dancing* was forbidden in some parts of America. Often this stand came from certain church groups, emanating no doubt from the unsavory atmosphere in which they felt dancing was to be found. "Dancing was wrong," they claimed, "because it was done to the accompaniment of the fiddle, and the fiddle was synonymous with sinnin' and carrying on, and was the instrument of the devil."

While such strong beliefs discouraged people from dancing, the youth, as in any generation, were not to be deprived of some form of dance. And so, during this time, people discovered singing games or Play Parties. The principle of the Play Party was to learn the set pattern, then as the participants sang the words, everybody did the routine.

Many of the Play Parties bore a resemblance to a Contra or Virginia Reel and included square dance basics, such as an allemande left and a grand right and left, although they were not identified by those names.

Quadrilles

WE NOW COME TO the most sedate (sometimes) and most precise (usually) dances — the Quadrilles. If you could be transported two centuries or so back in time in order to visit a grand ball, you would dance at least one Quadrille. Presided over by the dancing master, who may have "imported the dance from France," you would find it both stately and colorful.

A Quadrille is a square dance. It's a *drill*, a dance for four, or in our vernacular, a square of four couples. In square dance terminology, a Quadrille is a square that is prompted. This means that the calls are given just ahead of the phrase so the dancers can take their first step on count one.

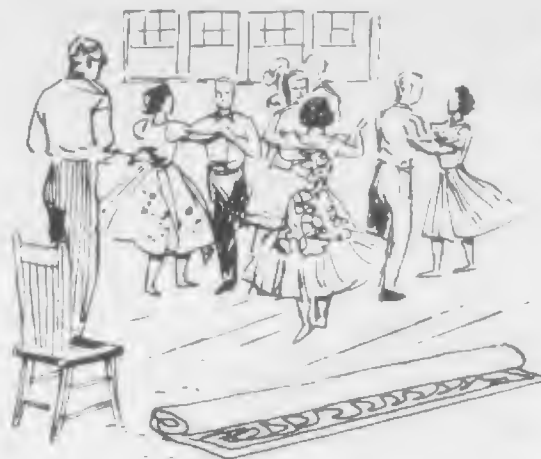
Going back 200 years, you'll find many Quadrille figures in old dance books. A number of the music books of the early to mid-1800's contain not only the tunes for Quadrilles but the calls as well, an indication that when the Quadrilles were prompted or cued, perhaps one of the musicians (often the second violinist) did the prompting.

The Lancers

ONE OF THE MOST elegant dances is the Lancers and it, too, is a Quadrille. We think of the Lancers as a military dance, with the ladies in hoop skirts and the men resplendent in the uniforms of the day. The Lancers is probably more French than it is English and once it arrived in America, it became extremely popular.

Customarily the Lancers has five parts, or

as one report puts it, "The Lancers is actually a series of five Quadrilles, arranged for fun and variety, and danced, usually to music composed especially for it in a more or less fixed arrangement of rhythms. (For example: Part one 6/8; part two 2/4; part three 6/8; part four 6/8 and part five 4/4.) The fifth figure is military in mood and has some downright marching in it — hence the name 'Lancers.' Composers of the 19th century loved to write Quadrille music and some very beautiful tunes were composed for the ballrooms of Paris and New York."



From a chair the caller would call out his commands.



"The Position in the Quadrille" from an old engraving.

Kitchen Junkets

THE NEW ENGLAND BRAND of friendliness in the mid 1800's was accurately expressed in the Kitchen Junket. These were family and neighborly gatherings taking place in someone's home, where the largest room, usually the kitchen, would be the scene of a party.

After the normal welcoming, whatever musicians were on hand would strike up a lively tune. Someone would call out "Take your partners for Lady Walpole's Reel" and in no time at all lines would be formed and the first dance of the evening was underway. For this first tip no caller was necessary, for everyone old and young alike knew the dance by heart. From that point on it was non-stop fun.

Different members of the group took their turn at calling the squares and contras of the region. Midway through the evening the smell of hot cider and pie filled the room and indicated that a break for refreshments was not far away.

The Kitchen Junket was a pure American form and is an excellent example of the friend-

liness and neighborliness that is the tradition of American Square Dancing. It was at such events that neighbors became re-acquainted with each other, met members of the families, exchanged gossip of the day and found the dancing to be, not only the center of their social life but, a joyful means of communicating with each other.

Contras

SOMEWHERE about the time the United States became a nation, came the Contras, which were direct descendents of the English Country dances. As today, they were then danced in long lines of facing dancers. Like Quadrilles, Contras are prompted or cued on the last beats of one phrase so the dancers may start on count one of the next. The innumerable dance patterns that work from these line formations utilize virtually the same simple basics used with square dances.



Mescolanzas

NOT TOO UNLIKE Contrás were the Mescolanzas which consisted of two couples standing side by side in one line facing two couples side by side in the opposing line. A number of units were lined in columns up and down the hall. Dancers completed a pattern within their own unit, then the lines of four progressed on to the next line of four where the dance was repeated. These dances were also cued or prompted in the manner of the Contrás and Quadrilles and used a limited number of basics.

The Paul Jones

BECAUSE OF THE social aspects of dancing, different forms of mixers were frequently interjected into the old time programs. For pure early American dancing fun, you just couldn't beat a Paul Jones. Looking at square dancing in the past, no square dance was considered complete without one of these partner-changing, mixer-type interludes.

Take a look at the makeup of a Paul Jones and you'll see how it added a dash of homespun naturalness and humor to the early dances. "Get your partners for the Paul Jones," the M.C. called out as the band struck up a familiar march. "Everybody promenade around the hall!" Here the caller used a bit of cajoling and urged the more timid ones into the parade. Finally all were marching in couples in a counterclockwise ring around the room. Suddenly the music changed to a two-step or a polka and the caller shouted "Everybody dance!" Some with great exuberance and others a bit more reservedly, the dancers filled the floor with turning, freestyle dancing.

The call "change partners" was repeated two or three times and other patterns were tossed in for good measure. Finally came the call, "Paul Jones!" At this point, each man left the one he was with and hurried to finish the dance with his original partner.

The forerunner of today's contemporary caller was probably an announcer, a person who informed the dancers that the next number would be The Lancers, or the Club Quadrille, or a Paul Jones. In some instances, an announcement was all that was necessary but eventually when there were half dozen differ-

ent Lancers and twice that many Quadrilles, the *announcer* became more of a *reminder*, cueing or prompting the various changes.

The Couple Dances

FROM OUR EARLIEST accounts of dancing in America, whether dignified by the watchful eyes of the dancing master or improvised by pioneers in a frontier town hall, Rounds or Couple Dances were customarily an integral part of the square dance picture. The early minuets and gavottes led into other dances, such as the schotisches, polkas, varsouviannas and waltzes. These were freestyle, do-your-own-thing, dances that were a joy to dance or to watch.



The Waltz Quadrille

THE WALTZ QUADRILLE is definitely an American dance form done in square formation to waltz rhythm. There are a number of traditional Waltz Quadrilles but if we were to suggest just one it might be "First couple down center" which was an every-dance-night "must" in many frontier towns of Colorado. So familiar were the dances and the lyrics that it was not uncommon for the dancers to sing right along with the caller.

The Grand March

SCARCELY A DANCE of any size or significance was considered "officially" started without a Grand March. Here, too, the combinations of couples moving around the floor, going down the hall in twos, coming back in fours, then in eights, reflected the traditions of each area and the talents of the leader. Regardless of how wildly exuberant the dance might be-

come later on, if it started with a Grand March, it had a special dignity and credibility. If the Grand March led into a Quadrille, then you might expect to see the lines of eight form smoothly into squares to fill the floor.



The traditional dancing of the past left its mark loud and clear on the states bordering the Atlantic. While the Contras and Quadrilles never completely vanished and the mountain dances were closely guarded within their own regions, a certain form of dance gradually emerged. The singing call was born in the East and many of today's "old timers" cut their teeth on such calls as Oh Susanna, Life on the Ocean Wave, My Pretty Girl and Glory Hallelujah. A balance step, "borrowed" from the Contras, found its way into many patterns and Eastern style dancing remained to be enjoyed over the years.

As America's population moved westward, all of these dances began to mix. Gradually from the square formation of the stately Quadrilles and the visiting couple patterns of the mountain dances, came a dance form which was variously referred to as the Cowboy Dance, the Miner's Dance, the West Texas Dance, the Clodhopper Dance or the Farmer's Dance.

A square dance frequently meant that several among those present shared in the calling, for it was quite likely that each person who danced knew a call or two. At larger dances, where a single caller could not be heard by all the dancers, it was common practice to have a caller in each square. Imagine if you can, twenty squares of dancers, each with its own caller, each doing a different dance.

Similar patterns were danced in scattered parts of the country and the flavor of the calls themselves varied as much with the individual callers as it did with the changes of geography, but it was the little regional differences that distinguished one style of Western dance from another. Texas dancers, for example, had a two-step or "lift" peculiar to their area. Swings, promenades and handholds for right and left grands and allemande lefts varied from one area to the next.

Terminology was in a constant state of change. For example, the call "On the corner

with your left hand" and "Swing on the corner like swinging on a gate" both meant "allemande left." Descriptive calls were for the most part unknown, and the more colorful calls were impossible to follow unless a dancer had been coached beforehand. Here's an example:

**Roll the barrel, tap the keg
Save the oyster, break the egg
Open the book, write the check
Turn inside out, go on to the next**

See what we mean?

By the start of the twentieth century, a blending of the different dance styles had been completed and the square dance had taken on definite characteristics. For the most part it was a single-visiting dance. It started with an introduction where everyone might circle left, swing, then promenade home. Then customarily the first couple moved out to the couple on the right and these two couples danced a figure, i.e., Bird in the Cage, Dive for the Oyster, or Take a Little Peek.

Having completed the pattern they finished it off with a traditional figure known as a do si do. Leaving the second couple at their home spot, the first couple advanced to the third couple and repeated the same actions. Having danced with couple three, couple one proceeded to couple four and went through the dance a third time. Finishing the circuit, couple one returned home, and all the dancers would swing, do an allemande left, a grand right and left and promenade. It then was time for couple two to duplicate the same visiting procedure, followed by couple three and finally couple four.

At the start of the 1900's, square dancing began to fade out, but it refused to die and soon a series of events brought it back to life.

The initial push came in the early 1920's when Henry Ford brought Benjamin Lovett to Greenfield Village in Michigan to set up a square dance program. Lovett put together a book of dances and music he had collected and called it "Good Morning." The 1926 edition bore this notice on its cover — "Good Morning, After a Sleep of Twenty-Five Years, Old Fashioned Dancing Is Being Revived by Mr. and Mrs. Henry Ford." Weekly dance programs conducted by Benjamin Lovett and hosted by the Fords became a tradition that lasted for many years.



Henry Ford



Benjamin Lovett

Ford put the world on wheels but he and Lovett put many Americans on the dance floor.

In the mid 1930's, there emerged a mountain man, an educator, who did more than any other to bring square dancing to the public. He was headmaster, superintendent of schools and a teacher at the Cheyenne Mountain School in Colorado. His name was Dr. Lloyd Shaw. From old timers in mining camps of the west, from aging notebooks and from the memories of veteran callers, he collected the dances that told the tradition of dance in America.

Shaw taught these dances to his high school students and he developed an exhibition "team" called "The Cheyenne Mountain Dancers." Starting in 1937, they toured from one end of North America to another, giving performances wherever they went and awakening a fresh interest in the American dance.



Cheyenne Mountain Dancers, circa 1947

In 1939, Shaw published his book "Cowboy Dances" which helped to open the door even further.

Slowed down a bit during World War II, the movement accelerated in the years that followed. This was the time when Americans

were returning home, starting new families and building new communities. Square dancing could not have selected a better time for its resurgence. Americans were looking for a recreation that would bring them closer to their neighbors and here was a form of dancing that could be enjoyed by everyone, married couples, singles, those who loved to dance and even those who had done no dancing before.

To satisfy the tremendous boom aspects of the activity, there needed to be leaders, individuals who could call and teach the square dances. And so, Lloyd "Pappy" Shaw opened up his Cheyenne Mountain School each summer to leaders who came to learn how to teach and to call.

He was a mountain man, an educator and a lover of America. He opened the door for the world to enjoy America's Folk Dance.

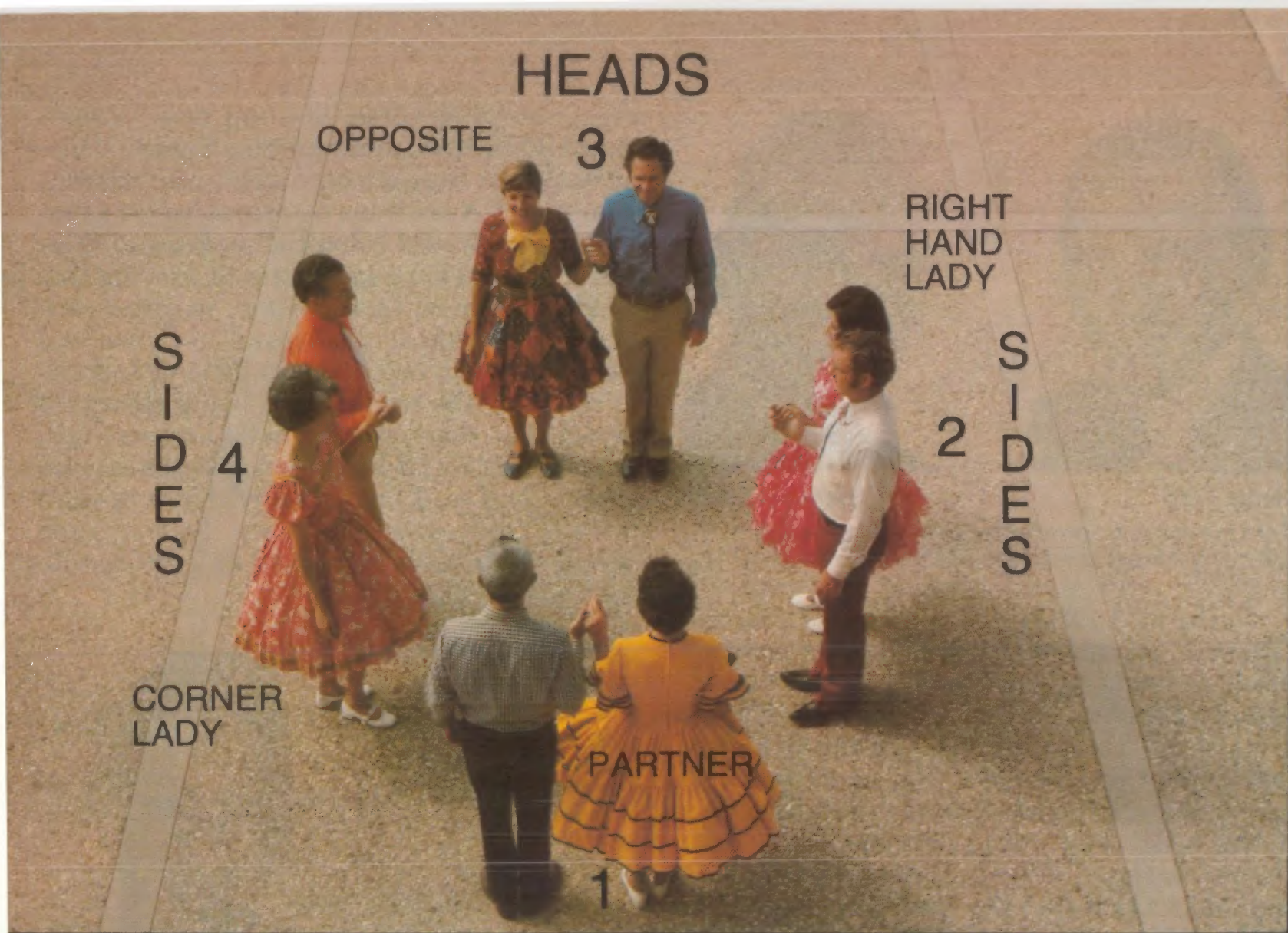


Dr. Lloyd "Pappy" Shaw

Two significant factors entered the picture at this point. Combined they marked the passing of one era and the emergence of another. Modern highways and the automobile made traveling to square dances fairly simple. This was step one. Even more important was the development of the public address system and the use of phonograph records. No longer did the caller need to stand on a kitchen chair and shout out his calls. No longer was the size of the dance limited to the number who could hear the unamplified caller.

Music was not limited to what musicians were available at the time for now the caller had good recorded accompaniment music which he could easily carry with him.

The significance of all of this was overwhelming. No longer did the calls have to be simple, basic commands that could be heard over the surface noise of the floor. The way was clear for callers to create on-the-spot interesting dance patterns, to develop styles and techniques of calling and to be clearly understood. The way was open for a contemporary American Square Dance.



THE SQUARE — As a means of orientation, put yourself in the place of man No. 1. Your back is to the caller and the head of the hall. Your corner is the lady to your left. Your opposite is the lady across the set from you. Your right hand lady is that lady ahead and counterclockwise from where you are at the time of a given call. The head couples are one and three. The sides are two and four. Active couples are those who have been designated by the caller to do a particular figure at a given time. A lady's partner is on her left, her corner is on her right. Depending upon the crowd conditions in the hall, a square ranges in size from 8 to 12 feet across. For comfort, the square should not be too tight.

WHAT WE DANCE

WELCOME TO SQUARE DANCING! This activity is the recreation of many thousand men and women, boys and girls, scattered around the world. To become a full-fledged participant, a person joins a learner's class. This should be a very happy, friendly and rewarding experience. Here's a brief look at what is in store for you as a dancer.

It's a Matter of Basics

Unlike the dancer of old, the modern counterpart does not need to memorize dances. Instead, he learns *basics* that the caller molds into dance patterns. A basic is a call. Al-

lemande left and grand right and left are basics. In the Mainstream of today's contemporary form of square dancing, there are a number of separate individual calls each dancer learns. If a dancer knows what these terms mean, the caller can call them in any order he wishes and the dancers will respond automatically to each call as it is given.

Today's square dancer must *hear* and *understand* in order to *follow* the caller's instructions. To this end a dancer is taught to *listen*. He learns a number of *basic movements* and once he has absorbed each movement, he



5



6



7



8

crop up in relation to how fast you move. One word is *tempo*. The other is *timing*.

Tempo: Take a watch with a second hand and for one minute count the number of beats (booms) of any square dance music. If you're timing an average square dance, you'll find the count to be from 128 to 130 metronome beats per minute. This is the *tempo*. If you take one step for each beat you'll be moving right along but not too fast.

Timing: To do any movement comfortably

it takes so many steps or beats. If you take fewer than the number of steps required for comfortable dancing you are *cutting* the timing. You'll discover that a basic may take more steps to complete if it begins from a standing start than if it continues the forward motion generated from a previous movement.

Square dancing is fun. Part of the pleasure comes with the ability to effortlessly follow the commands. A *large* part of the satisfaction is realized by moving to music.

How and What We Dance

There was a time when there was no uniformity in dancing. Each area had its individual styling and there were many different ways to swing, to promenade and to do the different basics in existence at that time. This was fine as long as dancers stayed within their own area but when they began to travel, visit other areas and dance with other groups in different states, provinces and countries, it became necessary to standardize the movements so that dancers could learn in one place and then dance anywhere, in any club, around the world. At one time square dancing was referred to as *arough* activity. Today it is possible for dancers not only to be smooth and considerate to add to the pleasure of others but to increase their own enjoyment of the activity.

As dancing has changed since the 1940's, The Sets in Order American Square Dance Society and SQUARE DANCING magazine have kept current with the Basics through a series of informative Handbooks. A 64-page Handbook covers the Basic and Mainstream Programs with more than 450 illustrations. Here one finds descriptions of each of the basics in the two plateaus as well as styling tips and the required number of steps for each movement. Like the Handbook you are now reading, this Handbook is designed to increase your knowledge and pleasure of square dancing.





Models:
Heath and Bonnie
Washburn;
Harry Hawkins

WHAT WE WEAR

THE COSTUME MOST ACCEPTABLE for square dancing is cool, comfortable and functional. The basic, casual starting costume for the man (left) would be a lightweight, absorbent, long-sleeved shirt, slacks and comfortable leather-soled shoes. The lady's casual starting outfit might be a light-weight, full skirt and blouse or a dress with an easy skirt — avoid bare backs or midriffs. Flat, comfortable leather-soled shoes or ones with a sliver of a heel that slide easily fit the bill. Adding a full petticoat will come next. A dress-up costume for the man (right) includes a bit of color in a western shirt or vest, western belt, tie, pants and boots or boot shoes. Dressing the part adds to the joy of square dancing.

Square dance dresses give a truly feminine look and through various patterns, materials and trims compliment any lady's figure. Petticoats come in many choices of fabrics, colors and fullness. Some type of pettipant is worn to add an appreciated decorum to the activity.



Models:
Margaret Orme,
LaVerne Maddux,
MaryBelle Robbins,
Angela Shadduck

A few Costume Comments

SPECIAL COSTUMING for dancing of yesteryear was unheard of. People simply wore the type of clothing that was in vogue at the time. Today our activity is blessed with a costume which is colorful, attractive and suitable to our type of dance. Whether you are intrigued by elaborate square dance costuming or lean toward the more simple attire, you will find that dressing the part will contribute to your enjoyment.

A well-groomed square dancer — man or lady — is a joy to behold and more than one individual has been attracted to the activity by the colorful shirts and bouffant dresses. The cost of square dance attire can fit any budget. Those with imagination have sewn delightful dresses from sale curtains for as little as \$1.95. At the other end of the scale, a man's full western suit can be comparably priced to a good wool suit.

comfort, consideration and utility

Dressing should fit three essentials: comfort, consideration and utility. Square dancing is active, so clothes and shoes should fit comfortably. Consideration for others calls for certain minimum requirements. Long ago somebody realized that the contact of perspiring arms between two dancing partners left a lot to be desired and long-sleeved shirts for the men became an accepted, courteous cus-

Man's party square dance attire — long sleeves, western pants, boot shoes — provide ample opportunity for personal preferences.



Model:
Dave Taylor

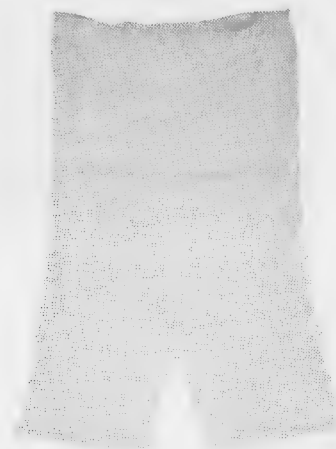
tom. Any jewelry worn should be such that it will not scratch others or snag some delicate fabric. Clothes should reflect the values we place on square dancing by being clean and presentable. The utility of modern-day drip-dry fabrics makes this a simple task.

To protect the square dance activity, many clubs, classes, vacation institutes and conventions require "proper attire" at their activities. Proper attire is the basic costume we have noted here. It is not slacks or shorts for the lady, nor tee shirts and tennis shoes for the man. Costuming should never become competitive. Some dancers have more time than others to make dresses or more money to spend on clothing. You'll find a number of manufacturers who make attractive outfits for both the man and the lady, including shoes and boots in various price ranges. Be yourself in your dressing as long as you dress appropriately. Believe it or not, while clothes may not make the square dancer — they help!

A small hand towel worn on the man's belt is a popular item.



Petti pants of some sort are a standard item for m'lady square dancer.



Your hands are your *directors*. In a promenade the call *backtrack* says to the men, "Pull with the right — push with the left." That "push" is *not* a shove. It's a light-pressure indicator only.

You've just finished a ladies grand chain and as you are completing your courtesy turn, the caller gives you the next call, "Head ladies chain to the left." The men will courtesy turn their ladies a few degrees further than usual and with their left hand extended, they'll direct their lady to the left. This hand directing plays an important part in dance styling.

There's a great difference between directing and shoving and when it comes to twirls and the different turn-under movements, it is well for the men to understand that the ladies do not have to be twirled, turned under or swung as though they didn't know what they were doing. The man's responsibility is one of support and assistance. That's all.

Importance of Standardization

At one time there were no fewer than six ways to promenade, four or five positions for swinging and a half dozen other variations of some of the key movements. This meant the dancers needed to adjust themselves to change whenever they visited another club or danced in another area.

Over the years callers have worked to standardize their calls so that the same command results in the same reaction, regardless of who is doing the calling or where the calling is being done. Today there is a recognized standardization set up by Callerlab. Callers, by working closely together with each other and with the dancers in their areas, have recognized a uniform style of dancing which is both comfortable for the dancers and, at the

same time, presents a logical uniform base upon which a caller can develop his choreography.

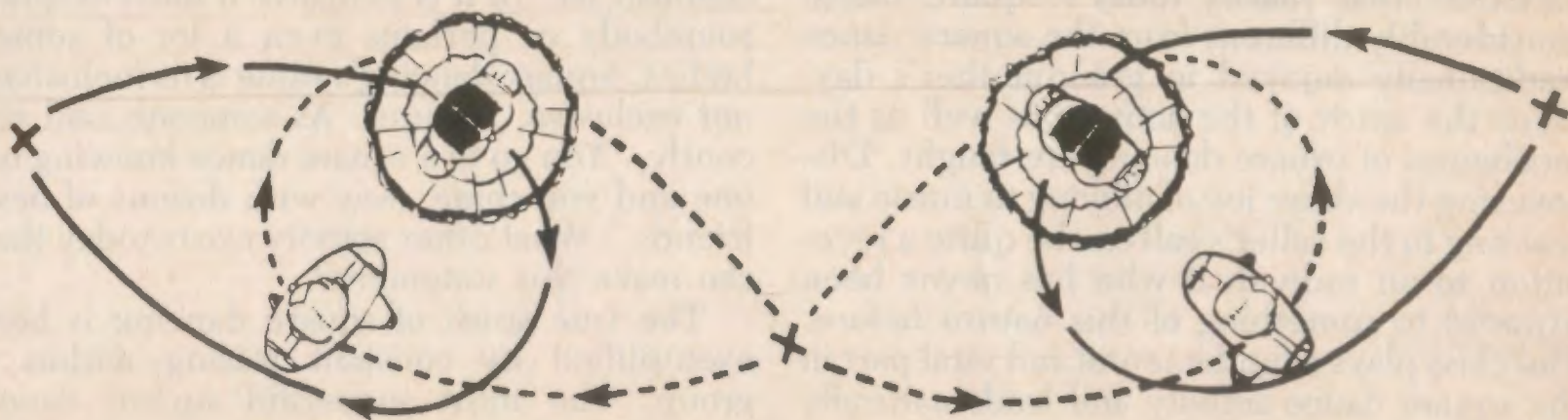
Square dancing should never have the appearance of being regimented. It should never matter whether the little finger points to the right or left or straight out. What does matter is that we can learn to dance in one area and then dance with confidence anywhere that square dancing is enjoyed.

The quality of our dancing, the smoothness with which we move, is every bit as important as *what we dance* — perhaps even more so. It has been said that a "high level" dancer is not judged on the number of movements he or she may have committed to memory but rather on how well he can execute each of the movements he or she knows. Starting from your earliest experiences in dancing, it's a good idea to develop skills in each movement you learn. Square dance basics build progressively and each one depends upon the lessons you have learned to that point.

If you move comfortably, making the most of the music and taking a step on each beat, avoiding roughness, sharp erratic turns and uncomfortable movements in the process, you are undoubtedly developing a good sense of square dance styling. There is a correct way of doing every movement. If you wonder about it, why not ask your caller to show you? Because every movement has a definite starting point and a definite completion point, it is of the utmost importance that these points be well understood by each dancer.

On a lighter side it's been said that good styling includes a smile — so look happy — better yet, *be happy*. Aim for eye-contact whenever possible. It adds to the joy.

ALL AROUND YOUR LEFT HAND LADY: This is traditionally done as a two-part movement. To begin, the men move forward and around their corner in a clockwise direction as the ladies move forward in a clockwise loop around their corner keeping right shoulders adjacent, returning to face their partner. **SEE SAW YOUR TAW:** The men move forward and around their partners in a counterclockwise loop. At the same time the ladies will make a counterclockwise loop around their partners with left shoulders almost touching. Return to starting position to follow next call.



The Contemporary Square Dance Scene

AS A PERSON'S LIFE PROGRESSES, the time he has available to spend on hobbies varies. As a young, married couple, joining a square dance class and dancing once a week may be no problem. However, when there are children, their needs along with business responsibilities may cut back the time available.

When the children have gone off to college and things at the office or plant are running smoothly, it's possible to spend more time in your avocation and if square dancing happens to be your hobby, then you may find that getting out a couple of times a week presents no problem.

Finally, you retire, the kids are married and you have moved to one of the compelling mobile home or RV communities where square dancing is featured. Here, if you have the stamina, you can dance morning, afternoon and evening every day of the week. And so, as our life styles change, so does our availability.

By far the greatest number of individuals involved in square dancing may be those exposed to it at a one-night-stand. It's possible that one out of every ten persons in the United States has experienced square dancing in this way. A fraction of these people will move on to a more serious approach.

The open door to the vast wonderland of square dancing, the class, is one of the big elements that makes today's square dance considerably different from the square dance traditionally enjoyed in grandmother's day. Here the spirit of the activity as well as the mechanics of square dancing are taught. Discovering the sheer joy of moving to music and reacting to the caller's call can be quite a revelation to an individual who has never been exposed to something of this nature before. The class plays a fundamental and vital part in the square dance activity and leads naturally

into the next phase. And one of the great joys — a side benefit — is making new friends.

The square dance club is the heart of the square dance activity. Large or small, open to the general public or closed to the number of members who can comfortably dance in a hall, the square dance club should embody the spirit of friendliness and the ideals of comfortable dancing. The club member is the next step up from the class member. This is where a person not only enjoys dancing but finds a group of people he likes being with.

The club offers a dancer the added dimension of *involvement*. The most successful square dance groups are those that *involve* the majority of the members in some simple responsibility. Serving as greeters at the door, before and at the end of the evening, is one type of involvement. Planning and serving refreshments — is another.



Beware of Cliques

Webster says: "a clique is an exclusive or clannish set." If it is exclusive it must exclude somebody or perhaps even a lot of somebodies. Square dancing's value is its inclusive, not exclusive, features. As someone said recently, "You go to a square dance knowing no one and you come away with dozens of new friends." What other activity exists today that can make this statement?

The true spirit of square dancing is best exemplified by constant mixing within a group. The most successful square dance

clubs are those where the members voluntarily mix among themselves. In groups such as this it is seldom necessary for a caller to use mixers, for the dancers themselves have discovered the real value of knowing, enjoying and dancing with as many of their fellow members as they possibly can during the course of an evening.

Other Dance Groups

Besides classes and clubs, there are workshops. These specialized groups offer a variety of dancing. A square dance workshop, for instance, may serve as a bridge for dancers just out of class to introduce them to basics a little more advanced. Or a workshop may feature only round dancing, or it may be devoted to contras or research into traditional styles of dancing. The larger the community in which you live, the wider the choice of groups you will have.

There are also open dances to which the general square dancing public is invited. Here is an opportunity to touch base with a broader segment of the dance world, to meet new dancing friends and enjoy different callers. And, of course, there are the area and state festivals and the annual National Square Dance Convention which caters to all dancing interests.

Every area is different. Your caller will be able to tell you what lies ahead for you once your class days are over. It's all a part of the activity and it should all be fun!

Plateaus and Levels

HOW FREQUENTLY an individual dances has a bearing on how much material or how many basics he will be able to learn. Callers took this into consideration when they set up a system of plateaus or levels. The movements that make up the *Basic Plateau* can be taught in about 10, 2½ hour lessons. Adding more lessons and basics brings the dancer up to what is known as the *Extended Basics Plateau*. Going further in his learning procedure, a new dancer can move on to *Mainstream* and, from that point, depending upon the amount of time he can devote to his hobby, he can move deeper in the plateau system. The more basics a dancer is taught, the greater must be the frequency of his dancing.

So You Goofed?

The best advice we can give the new dancer is "don't ruminat." A cow ruminates. He has a number of stomachs and he has to chew over the same food several times before he can digest it. Too many times we find that we're like the cow. We make a goof — do something crazy when we should be doing something else — and as a consequence the square breaks down and we worry about it. We worry about it at the dance. We worry about it on our way home, and one or the other of us spends the night without sleep — tossing and turning and ruminating. It doesn't do us — or anyone else — any good, but long after everyone else has forgotten the incident, we're still worrying. If you make a goof, forget it. Try not to make the same mistake again but don't beat yourself over the head about it. Our best advice to new dancers is simply do the best you can and treat yourself like a friend. *And, don't ruminat!*

These levels or plateaus have no bearing on an individual's intelligence nor on his ability to dance smoothly and well. The levels do not identify a dancer. They merely establish an identification for clubs and festivals so that an individual who has been exposed to the Plus Movements (one step beyond Mainstream) or has moved on deeper into the Advanced or Challenge levels, can readily identify the place that is for him.

You will find the lists of these plateaus or groupings in your Illustrated Basic Movements Handbooks. From time to time, these lists are changed slightly, a movement deleted, another added. Such changes are announced and explained in your monthly issues of SQUARE DANCING magazine.

One suggestion, before going out to an open dance or to another club, check the level of the group you are to visit, and see if it matches what you have been taught. Then, dance with confidence. If you goof, try to determine at the end of the tip what you did wrong. Then, chances are you won't make the same mistake again. Of course, square dancing is like learning another language. If you run up against a verb (or a basic) you haven't been taught, you will need a hand. But dance with confidence. If you make a mistake — smile. *Everyone else will think it's his fault.*

An Overall View of Square Dancing

NO LONGER A STRANGER to the general public, square dancing has come a long way in the years since the Second World War. For every one of the estimated 6,000,000 people who square dance today, there are many others who have had a more casual contact through a one-night stand, by watching a square on television or in the movies. The press, the tube and the big screen have all, at one time or another, focused on the great American pastime.

In 1978 the U.S. postal service issued a commemorative stamp to honor square dancing as the folk dance of America. During this same decade an American President held a square dance at the White House, the Governors of a number of States and their counterparts in many Canadian Provinces proclaimed the third week in September each year "official" square dance week.

The world at large may have taken its initial look at this American folk activity when the soon-to-be Queen Elizabeth of England, then a princess, took to the square dance floor while on a royal tour through Canada. The response was instantaneous and overwhelming. Newspapers around the world flashed the picture of the royal grand right and left on front pages and suddenly square dancing became an international recreation of no small proportions.

In Japan, where square dancing has been growing steadily, Prince Mikassa, the younger brother of the Emperor, together with his wife, the princess, enjoy square dancing. In Australia and New Zealand, the hobby has a strong foothold. England has an ongoing program that includes a large following, many clubs and a number of outstanding callers. The Netherlands, Germany, Spain, Italy, Norway — to name just a few countries — have growing programs, some of them stemming from groups started by U.S. and Canadian armed forces personnel stationed in those countries. Americans working in Saudi Arabia have had a thriving program for years.



The media — television, radio, movies and the press — has zeroed in on square dancing. While (above) Spring Byington and Charles Coburn go through a scene for a Hollywood movie, the future Queen of England square dances in Canada in the 1950's (below). Coverage of this type has brought the activity to the doorsteps of millions over the years.



Photo courtesy of Dr. Allen Conroy, Novato, California.

Square dancing at the Brussels, Belgium, World's Fair, 1958, attracted thousands of dancers in front of the American pavillion.



If you Like the Unusual

People have square danced on luxury liners in the Caribbean and the Aegean Sea, on the flight decks of aircraft carriers, on trains, planes and on parade floats ranging from small home-town events to the granddaddy of them all, the New Year's Day Tournament of Roses' Parade in Pasadena, California.

The largest single square dance ever recorded took place July 13, 1950, with 15,200 participating and 35,000 watching the Santa Monica, California, Diamond Jubilee. Largest registration at a several-day square dance event was chalked up at the 25th Annual National Square Dance Convention, in Anaheim, California, June 24, 25, 26, 1976 — 39,796 in attendance.

Square dancing is enjoyed as recreational therapy by those confined to wheel chairs, by mentally disturbed patients, by the blind in a number of communities, by the young through expanding school programs and by scads of retirees in mobile home and recreational vehicle centers.

When it comes to the unusual, there have been square dances by swimmers, by dancers on iceskates and rollerskates, by dogs and

horses and even by a group of military helicopters.

The number of square dancers traveling abroad and overseas dancers coming to North America increased during the 1970's until it has almost become a common occurrence.

Vacation institutes, utilizing some of the most beautiful spots in the world, where square dancers may dance for a week from morning to night, have increased in numbers over the years until they may be found in operation somewhere at almost any given time.

One of the prime factors in square dancing's longevity is the fact that it is not competitive. There are no contests in square dancing. Square dancing is a cooperative venture where everyone "wins" simply by being a part of it.

Statistics reveal that there are more than 300 square dancer associations, almost 225 caller associations, some 30+ round dance teacher associations. There are almost 300 area square dance publications. With the formation of Callerlab — the International Association of Square Dance Callers, the thousands of callers around the world were joined by a communications' link which has



Square dancing on a flattop.

This navy aircraft carrier plays host to hundreds of square dancers in San Diego, California.



The Westerns could be counted on for a generous sprinkling of square dancing.

proven valuable to the activity as a whole. Roundalab serves the round dance teachers in the same manner.

A third communications' group called Legacy, formed in the 1970's, brought together representatives from all different facets of the square dance picture, including record producers, manufacturers, publications and associations. The National Square Dance Convention which started in 1952 has grown to become the annual show place for the activity. The spirit of Dr. Lloyd Shaw continues through the foundation bearing his name, which delves into research and adds much to square dancing as part of the school and college communities.

Active in all phases of the square dance world is The Sets in Order American Square Dance Society, publishers of SQUARE DANCING, a monthly magazine with an in-

ternational list of subscriber/members. At its home office in Los Angeles, California, is the Square Dance Hall of Fame. Among its many projects, the Society awards the Silver Spur Award to outstanding men and women in the field and provides scholarships to aspiring callers. As part of its many activities, Sets in Order American Square Dance Society publishes an annual world-wide square dance directory, listing information volunteers in virtually every spot where square dancing has a foothold.

It is not easy to note in a limited space all that has happened with square dancing and square dancers over a span of more than 200 years. The fact that it continues to grow, while at the same time guarding its traditions, honoring its own, expanding on a solid basis, is an indication that square dancing is here to stay.

As a part of this activity, your prime re-

Jerry Lewis and Dean Martin made a shambles of a square dance in Paramount's "Partners" (left), while the caller goes into action in a square dance scene from Warner Brothers' "Giant" starring Elizabeth Taylor and Rock Hudson.



THE GROUND RULES

OVER A PERIOD OF YEARS an activity as broad as American Square Dancing is bound to develop a set of rather well-defined ground rules. These rules — based on consideration and courtesy — are often taken for granted. Before putting them into print, **SQUARE DANCING** magazine interviewed scores of dancers, callers and teachers to discover those points considered the *most important* for all square dancers to know. Rules, in this case, are not intended to restrict enjoyment but rather to serve as road signs directing the enthusiast along the path that experience has shown will bring him and others the maximum gratification. The ten paragraphs that follow are not in any particular order but they do represent those standards considered most important to the happy perpetuation of American Square Dancing.



only one teacher at a time. You can help others *best* by being in the correct place at the correct time.

2. Get into squares quickly. When the caller announces "sets in order" for the next tip, join the square nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as you move across the floor. If you need a couple to fill out a square, raise a hand with one finger indicated, two fingers for two couples, etc.



1. Be a good listener. Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the signals for the movements he wants you to dance. Two beats later you do what he has called. You can't be talking or thinking of something else and count on reacting correctly. Not only does talking during a square dance distract you but it also makes it difficult for others in the square to "catch" the instructions and to hear the music. Remember, too, that there is room for



3. **Be a courteous dancer.** Good, standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set at the end of a tip is a natural, courteous reaction. In square dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you

couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late, or if you leave early, you are not taking full advantage of the evening the caller has prepared.

5. **Be a thoughtful dancer.** Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason, a good deodorant and an effective mouth wash are among square



have joined it until the tip is over. (If you must leave in an emergency, find a substitute to fill your spot.)

4. **Be on time for class and club.** Tardiness may be stylish in some activities but in square dancing one late couple may mean that three



dancers' best friends. Because the enjoyment of the other people in a square depends upon you and your coordination, *don't drink* before or during a square dance. *Be at your absolute dancing and thinking best!*

6. **Be a cooperative dancer.** It might be said that square dancing is an activity where everyone is responsible for everyone else's happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual "star." The real pleasure comes when each person does his share in making the square run smoothly.

7. **Take it easy.** Don't overdo. Square dancing can be a strenuous exercise, particularly when you're getting started. If you get

tired, sit down. Don't let anyone talk you into dancing if you should stop and breathe a little bit. You can still learn a great deal by watching and listening.



8. **Be a friendly dancer.** "Friendship is Square Dancing's Greatest Reward." You are the host in square dancing. As a matter of fact, everyone is. Take the opportunity to get acquainted with others in the square and make it a point each evening to dance with as many different dancers as possible. It has been wisely said that "Square Dancing is Friendship Set to Music."

Quoting From This Handbook

We feel that all of the subjects covered in these 32 pages are important — that's why we have spent so much time in putting it together and it's the reason we have placed such a low price tag on it. We would like every square dancer, new or veteran, to have a copy of his own. For that reason we request that portions of this Handbook *not* be reprinted and hope you will understand the reason why.

However, reprinting small sections from SQUARE DANCING magazine or from just about anything else we publish is perfectly permissible. Just check the "permission to reprint" section in the front of your copy of SQUARE DANCING.

9. **You're never through learning.** You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are a normal part of dancing. The important thing is to find out what you did that was wrong and then try to get it straight in your mind before the movement is called again. When the opportunity presents itself, don't hesitate to ask your caller questions if there's something you don't understand. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.

10. **Enjoy yourself — have fun.** Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your



vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember that when you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding *you*, for it is *you* who did the job and it is *you* who experienced that wonderful sense of accomplishment that comes with being a square dancer.

HOW WE DANCE

The smooth, considerate dancer is always greatly appreciated.

THERE ISN'T A FORM of dance or sport where improvement is not important. A golfer quickly learns the rules of the game, then spends considerable time in developing his swing, correcting a slice or working on his putting. The bowler learns immediately that the object is to get the bowling ball down the lane and, by doing so, hopefully to knock down all 10 pins. To accomplish this, to develop the skill of being an accomplished bowler, takes considerable time and effort.

The same thing may be said about square dancing. In our lessons, we learn a number of basics. We also learn how to react to the calls, how far a quarter turn is, a half turn and three quarters. We learn just how much pressure to give in an arm turn, how far to balance in an ocean wave. We learn to dance tall and to move with the music. We discover that it's not just the *quantity* of basics we learn that counts; it's the *quality* of our dancing, our ability to dance smoothly and to be a comfortable partner and a desired member of a square that is every bit as important.

The words *smooth dancing* carry with them a wide variety of meanings. To some, the

term is synonymous with all dancers *moving together* within a square, in harmony with the music and well-timed to the calling. To others, it means the opposite of rough dancing, or avoiding erratic movements that could throw a person off balance and possibly be hurt in the process.

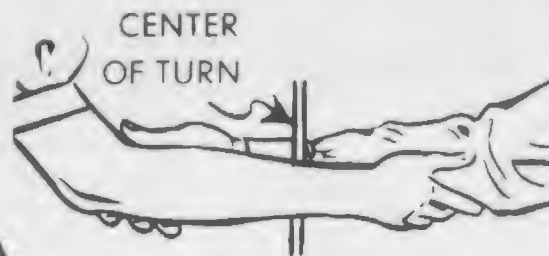
Because square dancing involves you and seven others within a square, *smooth dancing* must also mean *considerate* dancing. Comfortable dancing has a very personal connotation. It's not a bad idea to ask yourself, "Am I a pleasant dancer to be with?" It just might be that some of the problems we find with other dancers are errors we are committing ourselves.

As an example, have you ever danced with someone who reminded you of a *dead fish*? In a swing, an allemande left, in a do paso, or in any of the many turning patterns, these people offer *no resistance* — only a limp arm, letting *you* do all the work. Could it be that this might be one of *your* failings? Just enough pressure to counterbalance your partner affords a *passive resistance* that makes you a pleasant partner.

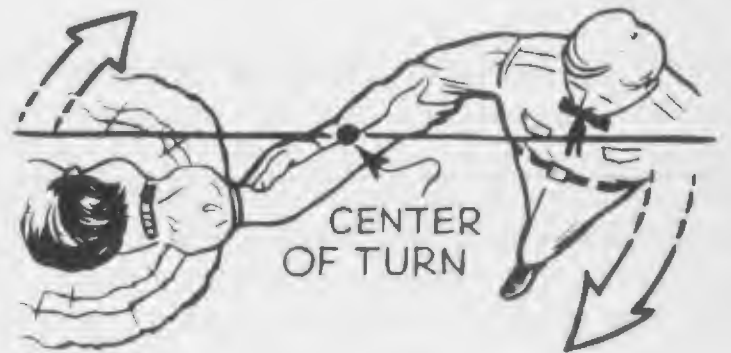
Are you a rough dancer? How can you tell? Ask your dancing partner. Maybe he or she will tell you; maybe not. It's a good idea to know what rough dancing is and what effect it has on others with whom you dance. Most of our trouble spots are simple errors, sometimes bad habits picked up along the way. Rough, inconsiderate, uncontrolled dancing *can be corrected*. There is not one of us who cannot become a better dancer — *if we have the desire*.

It has been said, and wisely, that the person who gives attention to doing the simple basic movements correctly is often the one who goes on to do every movement he learns with a sense of smoothness. Anyone, if he has the time, can learn any number of movements regardless of whether one hundred or one thousand or ten thousand. But it takes a dedicated dancer to be able to do every movement he knows with skill and ability.





ARM TURNS: Two persons facing each other use arms designated by the call to move around each other. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat against the lady's arm. The fingers and thumb are held in close together. The center of the turn will be at the joined arms, so that while turning, each dancer is moving equally around the other with no drift from his location.



As guidelines to smooth dancing, check the Callerlab list of basics. You'll find all of the movements, complete with definitions and styling tips, in the three Illustrated Basic Movements Handbooks, published by The Sets in Order American Square Dance Society. Practicing these tips will help you overcome awkward or affected dancing habits.

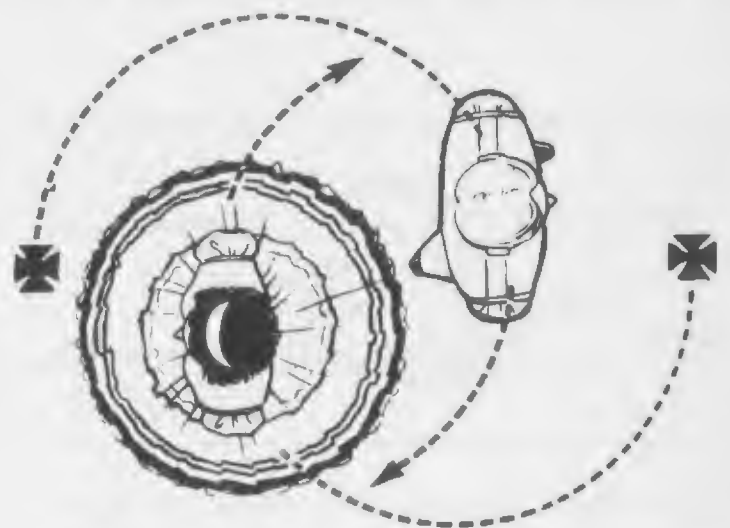
If you're going to be a square dancer, be sure that you look and act like one. Stand tall. Head up, chin in. Pull your shoulders back — they serve as your tiller, your direction setter. Tighten up your body muscles — stomach, rump seat, etc. There's no need to be self-conscious if you have good posture.

Square dancing isn't a game where the goal is to get from Point A to Point B as quickly as possible. The object is to move to the music, to dance in a continuous, flowing, effortless manner and to complete a movement at the same time as the others in your square before moving on to the next call. Square dancing shouldn't be a stop-and-go proposition. Each basic should blend from one to the next.

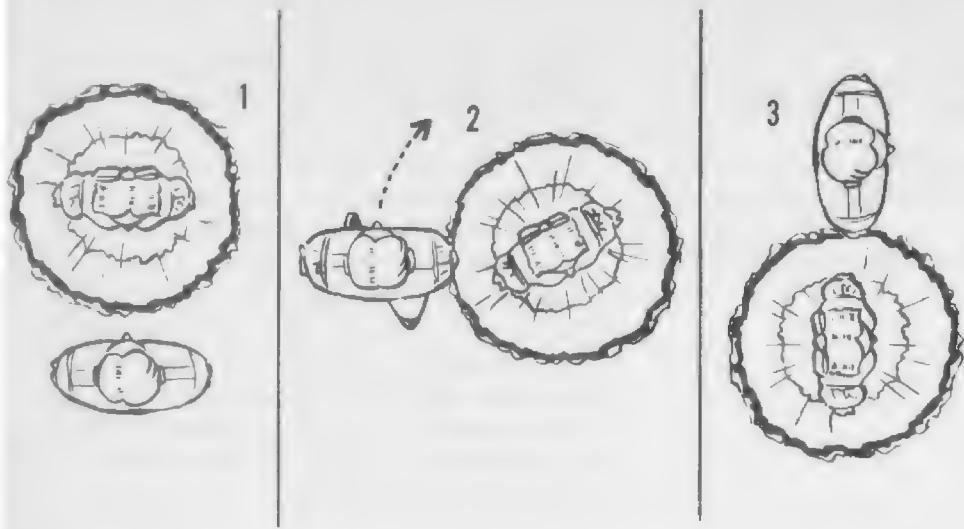
The all-important aspect of flow in square dancing alludes to the continuing forward motion of a dancer. It indicates that a motion of one basic should be continued to the next. A movement that starts in one direction, stops abruptly and then changes direction is not a comfortable one. Ladies may wonder why it's uncomfortable to go from a swing into a ladies chain. A ladies chain starts with the right hand

and, because a couple swing is a right face movement (your right shoulder is moving back), the movement does not blend. The dancer comes to a grinding halt, changing the body's direction before moving into the chain. Most of the time you will find that your body will naturally respond to a good flow of square dance movements. Similarly it will object if you are asked to dance basics which have an awkward or uncomfortable flow.

Avoid rushing. Moving too quickly often induces rough dancing. Don't try to execute a call at the same moment it comes from the caller's lips. Let him have his lead time. Fin-



DO SA DO means back to back you know. Two dancers facing each other advance and pass right shoulders. Each dancer moves to his right, passing in back of the other person and, without turning, passes left shoulders and moves backward to place. The dancers face as they start and complete the action, which takes 8 steps.



SLIDE THRU: Starts with two facing dancers and ends with those same dancers standing side by side. Dancers will move by each other, passing right shoulders. Each will then turn one quarter. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions. Figure on about 4 steps.

ish one figure *before* starting the next. Remember, a smooth dancer is a welcome dancer. Avoid off-balance movements such as a kick-balance in an ocean wave or in an Alamo circle. Keep your feet under you, making as small a base as you can. And, when you balance, the action should be a short two-step forward and a two-step back.

When walking, keep your steps short and your feet close to the floor. The square dance step is a gliding movement with each foot aimed straight ahead.

An accomplished golfer practices a correct swing again and again until the body follows a repeated groove and feels natural in swinging the club. It's the same with our body actions in square dancing. To be a truly competent and comfortable dancer takes a lot of understanding and practice.

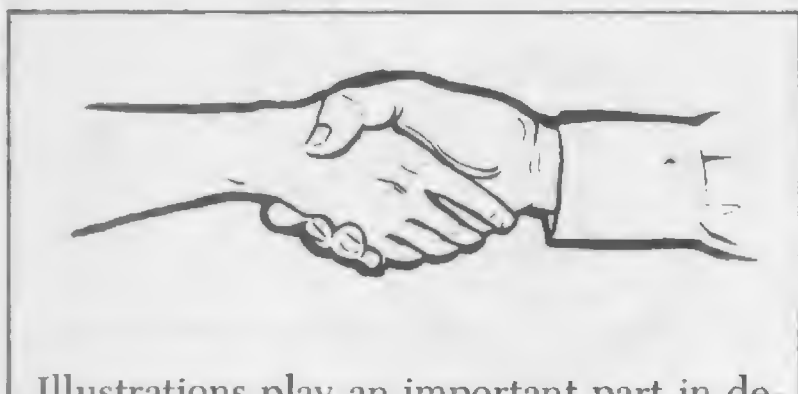
Positioning is the name of the game. Be in the right place at the right time (not before and not after). Momentary "touch contact" with those beside you lets you know you're

where you should be. Know your basics. As an example, *with whom do you star thru?* (With the one you face, of course.) *Where are you when the star thru* is completed? (That person is now your partner and you are at right angles to your starting position.) *With whom do you do a California twirl?* (With the lady on the man's right — the man on the lady's left.) Test yourself in this manner with all of the basics and check the Handbooks on the number of steps suggested for each movement.

A good handhold or armhold is one that is easy to release and one that does not interfere with a partner's direction goals. You'll notice the problem when someone hangs on to you too long in a right and left grand, a right and left thru, a swing thru or a square thru. When this happens, the victim is sometimes turned in the wrong direction and almost always, loses the beat of the music. There are comfortable, considerate and uniform ways of doing all these movements. Your caller will explain these to you and you will find them in the Basic Movements Handbooks.

When walking, men, let your hands hang loose, being sure they do not interfere with the action. The ladies will frequently *work their skirts* in time with their steps, thereby putting their hands to good use. Each basic places its own demands upon the hands. Hand positions in box the gnat, as an example, should allow the dancer to recover quickly so that the hands are positioned for the next movement.

Remember that to *pull by* is a smooth movement while *yank* or *jerk* is not. In a right and left thru, you take right hands and as you move past each other, you release handholds. You do the same thing in a grand right and left, releasing hands just after you become adjacent.



Illustrations play an important part in describing all of the movements in the three Illustrated Basic Movements Handbooks — published by SQUARE DANCING, official publication of The Sets in Order American Square Dance Society.

"Unusual" is the name for the square dances on the right. A football gridiron at half time (top) spellbinds a sports' audience. Not all square dance halls are as elaborate as this ballroom (center) nor are all dances as gigantic as this one (bottom) at an annual National Square Dance Convention.



sponsibility is to enjoy yourself and, if, in square dancing, you find an answer to your recreational needs, then your best way to say "thank you" is to spread the word to others who may not as yet have discovered what the world of square dancing is all about.

JUST THE BEGINNING

Everything in this Handbook appeared first in **SQUARE DANCING** magazine, official publication of The Sets in Order American Square Dance Society (462 No. Robertson Boulevard, Los Angeles, California 90048). The Society and the magazine, first published in November, 1948, are dedicated to the *Promotion, Protection and Perpetuation* of American Square Dancing. Members of the Society who get the magazine each month are located in more than 50 countries overseas as well as in every Canadian Province and every one of the United States

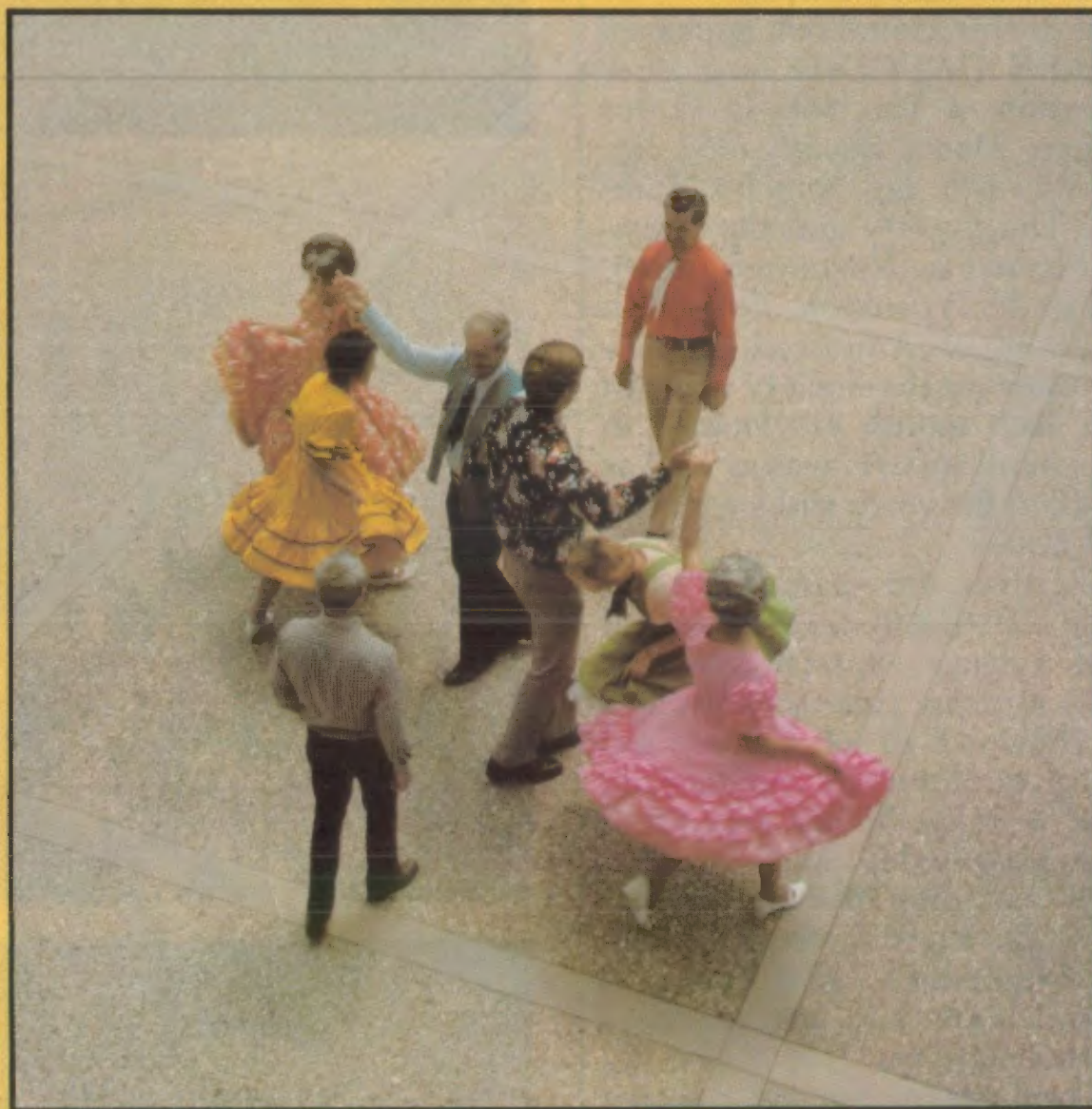
The Society, over the years, has been instrumental in assisting in the formation of Callerlab and Legacy, annually awards scholarships to aspiring callers, maintains the Square Dance Hall of Fame, and awards the Silver Spur to outstanding leaders in the activity. It has supported many ongoing independent and organizational projects including the annual National Square Dance Convention, the Lloyd Shaw Foundation, the Overseas Dancers Organization and many others dedicated to this activity.

Continual updates of square dancing may be found in the pages of this monthly publication. These include a World Directory of the activity in the August issue each year, monthly sections devoted to styling and picture series on the Basics. New Handbooks, as they are published, appear first in these pages.

Square dancing has come a long ways since the end of World War II but in the years to come, many additional thousands of enthusiasts will join this great recreation and become enthusiastic boosters.

The Square Dancer's Pledge

WITH ALL MY ABILITY I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony — through square dancing.



*“Friendship is square dancing’s
greatest reward.”* – Bill Brockett

FIGURE:

**Heads promenade go halfway around
Sides circle four three quarters around
Double pass thru first left second right
Right and left thru turn the girl
Cross trail thru skip one girl
Left allemande swing new girl promenade
I think of the years I've wasted**

All alone with just the bubbles in my beer
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

STREAMLINED CANNONBALL

By Damon Coe, Chapel Hill, North Carolina
Record: Pioneer #129, Flip Instrumental with Damon Coe

OPENER, MIDDLE BREAK, ENDING
**Four ladies promenade one time you know
Get back and swing with this man
Join hands circle go walking around the ring
Left allemande weave the ring
She moves along like a cannonball
Swing that girl and promenade
We're on that train king of them all
That streamlined cannonball**

FIGURE:

**Heads square thru four hands you do
Find the corner girl do sa do
Swing thru then spin the top and a
Right and left thru turn the girl
Slide thru square thru three quarters
Left allemande and promenade
We're on that train king of them all
That streamlined cannonball**

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

ROUND DANCES

**HONOLULU—HANA HOU—Belco 320
(ONE MORE TIME)**

Choreographers: Ed and Mary Susans
Comment: An active and interesting two-step routine. Pleasant island sounding music. There is a band of cues on record also.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; (Twirl) Walk, —, 2, —; 3, —, 1/4 Turn to CLOSED M face WALL, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru to SEMI-CLOSED face LOD, —;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Cross end SEMI-CLOSED, —;**

9-12 **Rock Fwd, —, Recov, —; Rock Bk, —, Recov end LOOSE-CLOSED M face WALL, —; Vine, 2, 3, 4; Pivot, —, 2, —;**
13-16 **Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED; (Twirl) Walk, —, 2, —; Pick up to CLOSED M facing LOD, —, 2, —;**

PART B

17-20 **Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; Side, Close, XIF to SIDECAR, —;**

21-24 **Walk Out, —, 2, —; Side, Close, XIF to BANJO, —; Fwd, Close, Bk, —; (Side, Close, XIF, —) Bk, Close, Fwd end CLOSED, —;**

25-28 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, XIF, —;**

29-32 **Side, Close, Side, Touch; Side, Close, Side, Touch; (Twirl) Walk, —, 2, —; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; (Twirl) Walk, —, 2, —; Apart, —, Point, —.**

SWEET DREAMS—Belco 320

Choreographers: Richard and JoAnne Lawson
Comment: This two-step is not difficult although it does have a fishtail. The music is adequate. There are one band of cues.

INTRODUCTION

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

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov to CLOSED M face WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Thru, —; Vine, 2, 3, 4; Side, Draw, Close, —;**

9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF/Check, —; Recov, Side, Thru to BANJO M facing LOD, —;**

13-16 **Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step;**

PART B

1-4 **Side, Close, Side, Flare; Behind, Side, Thru, —; Basketball Turn, —, 2, —; 3, —, 4 end SEMI-CLOSED face LOD, —;**

5-8 **Fwd, Close, Bk, —; (W Scissors) Bk, Close, Fwd end BANJO, —; Fishtail; Fwd, —, 1/4 R Turn M face WALL in BUTTERLY, —;**

9-12 **Face to Face Two-Step; Bk to Bk Two-Step end in LEFT OPEN facing**

RLOD; Rock, Bk, —, Recov, —; Fwd Two-Step;

1-16 Lunge/Turn In, —, Recov face LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

BEAN TO ME—Windsor 4778

Choreographers: Jack and Ione Kern

Comment: This is a high intermediate foxtrot.

Very good big band sounding music.

INTRODUCTION

1-4 CLOSED DIAGONAL WALL & LOD Wait; Wait; Oversway; Hover to end SEMI-CLOSED;

PART A

1-4 Feather; Open Telemark; Natural Fallaway; Bk Slip Pivot;

5-8 Double Reverse; Reverse Wave; Reverse Wave; Open Impetus;

9-12 Weave; Weave; Fwd, —, Fwd, Fwd; Hover Cross;

3-16 Hover Cross; Diamond Turn; Feather Check; Back Feather;

PART B

1-4 Feather Finish; Hover Telemark; Open Natural; Outside Swivels;

5-8 Hesitation Change; Reverse Turn; Reverse Turn; Fwd, —, Fwd, Fwd;

9-12 Natural Weave; Natural Weave; Whisk; Chasse to BANJO:

3-16 Zig Zag with Lock; Zig Zag with Lock; Double Reverse; Contra Check, Recov, Side, —;

SEQUENCE: Dance goes thru twice.

MOONGLOW—Windsor 4778

Choreographers: Phil and Lois Atherton

Comment: An interesting routine with good big band music.

INTRODUCTION

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

PART A

1-4 Fwd, —, Run, 2; Fwd, —, Run, 2; ½ L Turn, —, Side, Close; ½ L Turn, —, Side, Close;

5-8 Fwd to BANJO, —, Check, —; Fishtail; Fwd, —, Manuv to CLOSED, —; Pivot, —, 2 M face WALL, —;

PART B

1-4 Whisk; Wing; Open Telemark; Thru, —, Side, Close;

5-8 Fwd, —, Side, —; Recov, —, Thru, —;

Turn Two-Step; Turn Two-Step end M face WALL;

PART C

1-4 Balance Left, Step/Step, Balance Right, Step/Step end SEMI-CLOSED; Rock Bk, Recov, ¼ R Turn, Step/Step; ¼ R Turn, Step/Step, Rock Bk, Recov facing RLOD; (W Under) In Place, Step/Step, In Place, Step/Step;

5-8 Rock Apart, Recov, (W Under) In Place, Step/Step SEMI-CLOSED facing RLOD; In Place, Step/Step, Rock Bk, Recov; ¼ R Turn, Step/Step facing LOD; Rock Bk, Recov, Fwd, Face partner and WALL in CLOSED;

SEQUENCE: A — B — C — B end M face LOD — A — B — C — B end M face LOD Step apart and Point.

LOVESICK BLUES—Fine Tune 1001

Choreographers: Leonard and Dorothy Row

Comment: This is an easy two-step routine. Music is adequate. One side of record has 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, Close, Bk, —; Bk Two-Step; Bk, Close, Fwd, —;

5-8 Side, Close, XIF, —; Side Two-Step; Side Two-Step; (Rev Twirl), Side, Close, ¼ R Turn end M face WALL in BUTTERFLY;

9-12 Side, Close, Side, —; Behind, Side, Thru, —; Side, Close, Side, —; Behind, Side, Thru, —;

13-16 Turn Two-Step; Turn Two-Step end face LOD in SEMI-CLOSED; (Twirl) Walk, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL, —;

PART B

1-4 Side, XIB, Side, Touch; (Wrap) Side, XIB, Side, Touch; (Unwrap) In Place, 2, 3, —; Change Side, 2, 3, end BUTTERFLY M face COH, —;

5-8 Repeat action meas 1-4 Part B to end facing LOD in SEMI-CLOSED;

9-12 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

13-16 Repeat action meas 9-12 Part B;

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

1-4 CLOSED M face LOD Fwd Two-Step; Fwd Two-Step end BUTTERFLY; Apart, —, Point, —; Together, —, Touch, —.

CAROUSEL WALTZ—ESP 003

Choreographers: Jim and Dottie McCord

Comment: An enjoyable waltz routine with light and airy music. One side of record is cued.

INTRODUCTION

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

PART A

1-4 **Waltz Away; Roll Across, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M facing COH;**

5-8 **Fwd ¼ L Turn, Side, Close M face R LOD; Bk ¼ L Turn, Side, Close M face WALL; Side, Draw, Close; Side, Draw, Close;**

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

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

PART B

1-4 **Waltz Balance, 2, 3; (Rev Twirl) Side, XIB, Side; Twinkle, 2, 3; Thru, Side, Close;**

5-8 **Waltz Away, 2, 3; Turn In, 2, 3 to end in LEFT-OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, Draw, Point;**

9-12 **Twinkle, 2, 3; Twinkle, Manuv, 2, 3 end CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD;**

13-16 **Progressive Twinkle, 2, 3 end BANJO; Progressive Twinkle, 2, 3 M face WALL in CLOSED; Twisty Vine, 2, 3; Fwd, Face, Close end BUTTERFLY;**

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

1-4 **CLOSED M face WALL Dip Bk, —, —; Recov, —, —; (Twirl) Side, XIB, Side; Point, —, —.**

Tracks From The 1985 Premium Albums

Basic Program, Band 2

by Beryl Main, Golden, Colorado

**Bow to the partner . . . corners all
Sides face . . . grand square . . . reverse
Four ladies chain three quarters
Two and four up to middle and back
Right and left thru . . . roll away
Heads forward and back . . . pass thru
Separate around one into the middle
Do sa do . . . sides face . . . left allemande
Right and left grand . . . promenade
Don't stop . . . head couples single file
Keep on going . . . sides wheel to middle
Star thru . . . do sa do
Square thru three quarters . . . left allemande
Grand right and left . . . promenade home**

**Sides pass thru . . . California twirl
Star thru . . . pass thru**

**Do sa do around the outside two
Ocean wave . . . eight circulate
All eight circulate once more
Swing thru . . . boy run around the girl
Bend the line . . . right and left thru
Flutterwheel . . . star thru
Right and left thru . . . dive into the middle
Square thru three quarters
Split the outside around one
Right and left grand . . . promenade**

**Don't stop . . . two and four wheel around
Left square thru . . . left allemande
Promenade . . . don't stop
Sides wheel around . . . right and left thru
Roll that girl away . . . pass thru
Do a U turn back . . . star thru . . . veer left
Ferris wheel . . . right and left thru
Take a full turn to the outside two
Right and left thru . . . full turn around
Left allemande . . . right and left grand
Promenade home . . . eight to the middle
Walk all around the corner . . . come back
Bow to the partner**

Mainstream Program, Band 2

by Jerry Haag, Pharr, Texas

**Bow to the partner . . . corner too
Circle to the left . . . allemande left
Promenade . . . don't stop . . . first and third
Wheel around . . . right and left thru
Pass thru . . . bend that line . . . pass thru
Tag your line . . . all turn right
Ferris wheel . . . double pass thru
Peel off to a line of four
Right and left thru . . . touch one quarter
Circulate . . . boys run around that girl
Touch one quarter . . . all centers trade
Spin chain thru . . . ends circulate double
Do another spin chair thru
Ends circulate double . . . split circulate
Boys trade in the middle
Run around that girl
Bend your line . . . right and left thru
Send her back Dixie style . . . ocean wave
All eight circulate . . . left swing thru
Girls run around that guy . . . bend that line
Right and left thru . . . pass thru
Wheel and deal . . . in the middle
Right and left thru . . . full turn
Split the outside around one
Eight to middle and back . . . pass thru
Ends cross fold . . . centers backtrack
Pass thru . . . touch one quarter
All the centers trade . . . split circulate
Boys will trade and run around the girl
Bend your line . . . star thru . . . pass thru**

Trade by . . . left allemande
Right and left grand . . . promenade home

Sides touch one quarter
That boy run around the girl
All touch one quarter . . . scoot back
All the boys fold . . . girls make a wave
Swing thru . . . step straight ahead
Do a do sa do out there . . . make your wave
Centers trade . . . all recycle
Touch one quarter . . . girls trade
Recycle here . . . sweep a quarter . . . pass thru
Bend that line . . . star thru
Veer left . . . veer right
In the middle do a right and left thru
Square thru three . . . others trade
Everybody circle up four exactly half
Square thru three quarters . . . allemande left
Right and left grand . . . promenade home
All eight to middle . . . bow to the partner

Plus Program, Band 2

by Jerry Haag, Pharr, Texas

Bow to the partner . . . corners too
First and third touch one quarter
Boy run right . . . everybody swing thru
Girls fold . . . peel the top . . . single hinge
Girls run around boys
Everybody touch one quarter
Boys run around the girls
Right and left thru . . . pass thru
Wheel and deal . . . in the middle do sa do
Make a wave . . . ladies trade
Ping pong circulate . . . recycle
Zoom . . . spread in the middle
Pass thru . . . wheel and deal
Girls into middle . . . square thru three
Courtesy turn
Line of four . . . pass the ocean
Spin chain the gears . . . swing thru
Boys run around the girls . . . bend the line
Pass thru . . . wheel and deal . . . zoom
Square thru three quarters
Split 'em in two around one
Make that line . . . turn and left thru
Star thru . . . pass to the center
Touch a quarter . . . circulate twice
Allemande . . . right and left grand
Promenade home . . . sides touch one quarter
Boy run around the girl . . . do sa do
Make a wave . . . relay the deucey
Recycle . . . star thru . . . right and left thru
Pass thru . . . wheel and deal
Double pass thru
First couple partner trade
Square thru three . . . all trade by
Allemande left . . . forward two

Allemande thar . . . remake your thar
Grand right and left . . . get your bow
Right back home

Walk all around the corner
Turn your partner left
Head lady center with a teacup chain
Bow low to the partner

A-1 Program, Band 2

by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
Head two couples square thru four
Squeeze centers in . . . explode and
Boys walk . . . girls dodge . . . one quarter thru
Boys run around that girl . . . cast a shadow
Recycle . . . grand right and left
Meet your honey take her home

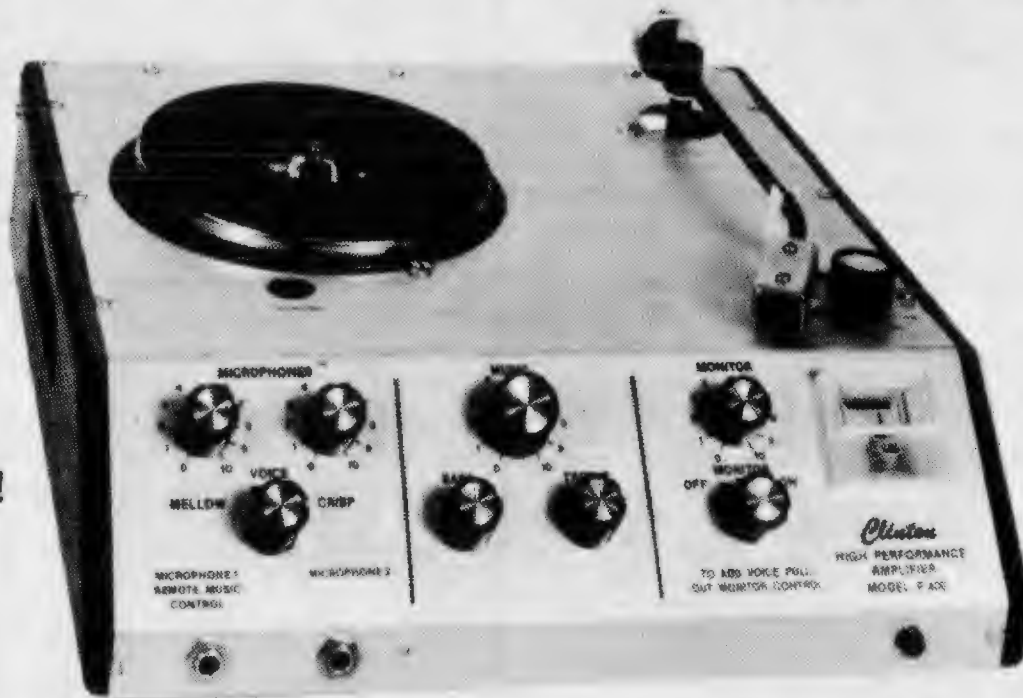
Side two couples star thru
Everybody double pass thru
Horseshoe turn . . . wheel thru and roll
Transfer the column . . . centers trade
Boys run . . . pass thru . . . wheel and deal
Centers square thru three . . . hello corner
Left allemande . . . grand right and left
Promenade home . . . heads do a curley cross
Half breed thru . . . veer left
Crossover circulate . . . just the ends bend
Boys trade and spread apart . . . girls extend
Check a diamond . . . diamond circulate
Six two acey deucey . . . flip your diamond
Boys run right . . . star thru . . . pass thru
Left allemande . . . grand right and left
Meet your baby . . . promenade home

Head couples square thru four . . . pass thru
Crossclover . . . others wheel thru
Same sex spin the top . . . girls explode and
Square thru three
Boys hinge and roll to face each other
Start a split square thru four
Right roll to an ocean wave . . . scoot back
Follow your neighbor and spread
Grand right and left . . . promenade home

Side couples square thru four . . . centers in
Explode and wheel thru and roll
Follow your neighbor and spread . . . boys run
Find the lead girl . . . cast a shadow
Acey deucey . . . boys run right
Wheel and deal . . . right and left thru
Slide thru . . . ends touch a quarter
Centers left touch a quarter
Those who can allemande left
Everybody grand right and left
Promenade home . . . bow to the partner

"THE BOSS" by Clinton

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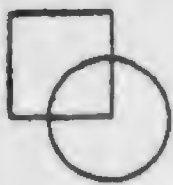
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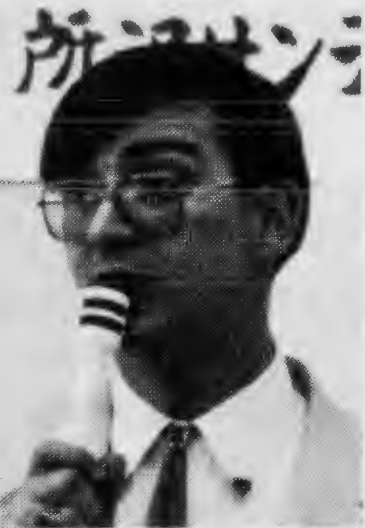
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CALLER of the MONTH



Rodney Bradish, Tokyo, Japan

THIS IS AN UNUSUAL profile of a young caller who has learned to speak and write the Japanese language in order to communicate clearly when teaching. Rod is actually from Buffalo, N.Y., stationed with the military at Yokota Air Base and regularly gives all his free time to the square dance activity. He calls for the Tokorozawa Sunday Mates, is "sub-caller" under Tac Ozaki for the Fuji Squares and travels the mainland and Okinawa when duty permits. Rod is possibly the best known "gaijin" (foreigner) caller in Japan, and the reference to free time is exactly that — according to his dancers, in their country there is no monetary remuneration for teaching or club calling. They also write that Rod is very much liked and appreciated by the Japanese and has been accepted as a member of the Tokyo Area Caller's Association. Quite an honor, since there are no other Americans in the organization.

Now 33 years old, Rod has been calling since he was 17 and explains how he got started while dancing with a teen club after having purchased a few records. "... After practicing my heart out for about a month, I



John Eubanks
Joplin, MO



Jeanne Briscoe
Salinas, CA

asked a square of my close friends to hang around after the dance to be a guinea pig square for a couple of singing calls and a memorized hash call (Bob Van Antwerp's *Let 'Er Ride*, on the old Windsor label) . . . the resulting applause from the square and those who stayed to watch hooked me for life."

Being in the military and changing areas frequently, it was difficult to form a club of his own or even finish teaching a class, but he did find encouragement with a special mentor. Rod recalls, "The late Chuck Besson and his wife, Joyce, adopted me when I arrived in Louisiana. He taught me everything I know about timing and smooth choreography, not to mention all the little niceties of calling, such as people relations . . . anything good about me as a caller, or anything I will be as a caller, I owe to Chuck and Joyce."

It took 16 years and traveling to Japan for Rod Bradish to have a club of his own but these extraordinary circumstances have developed into a calling career worth noting.

LETTERS, continued from page 3

sensitive to this issue. Your publishing of the prayer in the November, 1984, issue would seem to place your stamp of approval on it.

Muriel Goldberg
Brooklyn, New York

Dear Editor:

We wholeheartedly endorse the comments made by the Buttons and Bows of Cypress, California. Our club is 100% against alcoholic beverages at any square dance.

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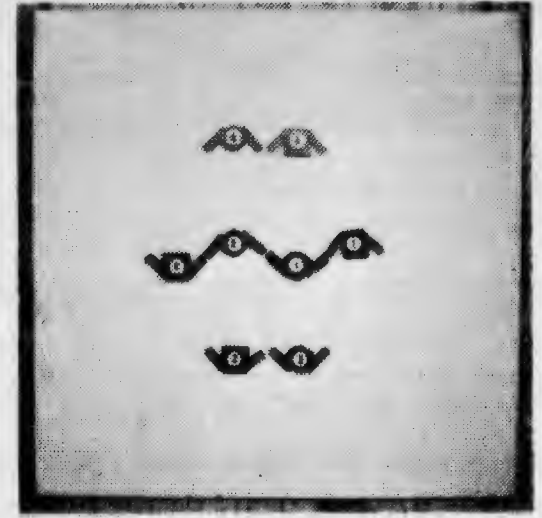
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ADDITIONAL, continued from page 38

queeze ... face your corner, clap your hands, slap your knees, give your corner a great big ... allemande left.

Join your hands and circle to the ... right.

All join hands and circle to the left, circle to the ... left.

Heads right and left thru, sides right and left thru, everybody right and left ... grand.

9. Head ladies chain, side ladies chain, all four ladies ... allemande left.

Well, you get the idea, make up your own. Just make sure it's all done with a smile and no one is made the butt of the humor. Good luck.

CALLERS — Is the continuing information in this section proving helpful to you? What can we do to provide you with more help in this field? We'd like to know.

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RECORDS, continued from page 33

corner promenade.

Comment: Great Wagon Wheel music which is now being used by Bob Ruff to offer new dancers calls that are on the basic list. Callers can use the good music to their advantage in their programs. These types of records can be of value for beginner programs. Rating: ☆☆☆

OUR DAY WILL COME—Ranch House 307

Key: G **Tempo: 132** **Range: H D**
Caller: Bill Terrell **LD**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — slide thru — square thru four hands again — trade by — swing corner — promenade.

Comment: A melody that will be recognized by most callers and dancers is now used in a square dance. The figure is Mainstream and the music is very good with fine instrumental. Bill does a nice job of calling. Callers should take a listen if possible. Rating: ☆☆☆☆

RIDE THE TRAIN—Circle D 225

Key: G **Tempo: 128** **Range: H C**
Caller: Steve Kopman **LB**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle — pass the ocean — extend your tag — swing thru — boys trade — boys run — bend the line — square thru three quarters — swing corner — promenade.

Comment: Good instrumental of an old tune that should be quite familiar. The rhythm has a nice feel to it. The choreography offers Mainstream moves with some quick action especially in forward and back but not a major problem.

Rating: ☆☆☆☆

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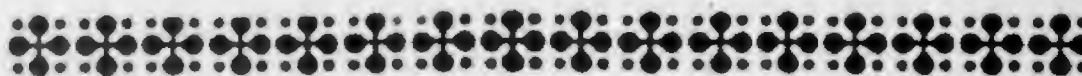
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BLUE MOON—Circle D 224

Key: D Tempo: 128 Range: HD

Caller: Mike Seastrom LC

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads lead right circle to a line — up and back — right and left thru — pass thru — wheel and deal — double pass thru — first couple go left next go right — star thru — pass thru — trade by — left allemande — promenade.

Comment: A nice old tune with an enjoyable sound. Mike does a very good job in the calling and the figure structure, although the

dance movements are very standard. The dancers enjoyed dancing this release.

Rating: ☆☆☆☆

LOVE YOU MORE THAN I CAN SAY—

Square Tunes 212

Key: C Tempo: 128 Range: HC

Caller: Ted Frye LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — with sides right hand star — heads star left — same two do sa do — swing thru — boys



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trade — swing corner — promenade.

Comment: A very smooth execution of calling by Ted with very adequate musical backing. This ballad type of song seems fitting for a middle of the evening tip. The figure in the Main-stream area is most danceable.

Rating: ☆☆☆☆

MY SHIP'S COMIN' IN—Dynamic 4

Key: B & C **Tempo:** 112 **Range:** HD
Caller: Ron Everhart **LB**

Synopsis: (Break) Allemande left Alamo style — balance out and in — swing thru two by two — balance again — swing thru two by two — turn

thru — left allemande — weave ring — swing own — promenade (Alternate break) Head ladies center tea cup chain — circle left — left allemande — swing — promenade (Alternate break) Heads grand spin — (Figure) Heads square thru four — make right hand star — heads left hand star — right and left thru — slide thru — load the boat — swing — promenade.

Comment: An unusually slow tempo for square dancing but can be danced. Cue sheet stipulates to speed slightly for smoother dancing. Music is average. Figure offers a load the boat.
Rating: ☆☆



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right and left thru — square thru three quarters
— left allemande — promenade.

Comment: A release that has made the rounds in the recording field. Music is average and the tune should offer no problems. The figure is average. Rating: ☆☆☆

BUBBLES IN MY BEER—Kalox 1300

Key: D Tempo: 128 Range: H C Sharp
Caller: John Saunders LC Sharp

Synopsis: Complete call printed in Workshop.

Comment: A very smooth dance and the music backs up the caller well. John sounds very clear and the figure is Mainstream with

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enough variety to enjoy. An old tune that is well updated. Rating: ☆☆☆☆

PIRATES AND POETS—Circle D 223

Key: D Tempo: 128 Range: H E
Caller: Wayne Baldwin LB

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — square thru four hands — swing thru — boys run right — ferris wheel — square thru three quarters — swing that girl — promenade.

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Comment: Nice musical rendition that is well recorded. The figure is most danceable. Fine calling with pleasant added voice.

Rating: ☆☆☆☆

TALK BACK TREMBLING LIPS—

Blue Star 2264

Key: F Tempo: 126 Range: HB Flat

Caller: Nate Bliss LC

Synopsis: (Break) Four ladies chain — circle left — ladies in — men sashay — circle — ladies in — men sashay — circle — allemande left — weave ring — meet that girl — promenade (Figure) Head couples promenade halfway —

lead right circle to a line — pass thru — wheel and deal — zoom — in middle do sa do — swing thru — turn thru — swing corner — promenade.

Comment: A different intro with a simple melody line. Nate does a nice job. This reviewer's record had a flaw in the record causing a skip so be sure to check before buying. Sorry, reviewer has to give a 2 rating due to this problem.
Rating: ☆☆

HOUSTON—Fine Tune 115

Key: G Tempo: 134

Range: HC

Caller: Vic Kaaria

LB

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Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — right and left thru — swing thru — boys run — girls hinge — diamond circulate — flip the diamond — recycle — swing corner — promenade.

Comment: A very fine recording musically although the key range may be unusual for the average caller. Vic has to adjust to accommodate the range and does a nice job. The figure is good and quickly timed. Some callers can handle but best to give it a try. The rating is due only to key range. Musical phrasing may need some work. Again, nice rendition of popular tune. Rating: ☆☆☆

ROCKIN' MY LIFE AWAY—
Cross Country 501

Key: G **Tempo: 130** **Range: HB**
Caller: Glenn Matthew **LD**

Synopsis: (Intro) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — swing — promenade (Break & end) Sides face grand square — four ladies promenade — swing own — promenade (Figure) Square thru — corner do sa do — swing thru — boy run right — tag the line — cloverleaf — square thru three quarters — swing corner — promenade.

Comment: A rocking type of release with good bounce to the ounce. Music is well recorded with a good rhythm. The figure offers a tag the line and cloverleaf. Pleasing harmonica use in this recording along with fine background instrumentation. Rating: ☆☆☆☆

COIN MACHINE—ESP 606

Key: C **Tempo: 130** **Range: HC**
Caller: Larry Letson **LC**

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.

Synopsis: (Break) Walk around corner — do paso partner by left — corner right — partner left — make allemande thar — men wheel in back up star — slip the clutch — left allemande — weave ring — do sa do own — promenade (Figure) Head couples square thru four — meet sides make right hand star — heads star by left — pick up corner star promenade — back out and circle left — swing — promenade.

Comment: Another very rhythmic release with a very simple figure that can easily be used by new dancers. The music is good. The melody line, not really known by this reviewer, is not

difficult. Larry gives his best. Rating: ☆☆☆☆

THE BLUE SIDE—Rocket 109

**Key: D Tempo: 126 Range: HD
 Caller: Robert Shuler LD**

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — make right hand star — heads star left to same two — right and left thru — rollaway half sashay — touch a quarter — scoot back — swing corner — promenade.

Comment: A nice musical production, instrumentally speaking. Improvement is shown in

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REVIEWER'S COMMENTS

A very good selection of 35 records were reviewed this month and at least 12 could be spotlighted in the Workshop section as they all deserved this consideration. Some new companies were given this courtesy. It was pleasurable to review releases this month. Callers should consider variety in their choreography for enjoyable dancing.

SEND HER ROSES—Hi-Hat 5072

Key: C Tempo: 130 Range: HB
Caller: Jerry Schatzer LB

Synopsis: (Break) Circle left — walk around corner — see saw own — boys star by right — pass partner and allemande — swing own — promenade (Figure) Heads promenade outside halfway — sides right and left thru — heads square thru four hands — to outside two spin chain thru — ladies circulate twice — turn thru — swing corner — promenade (Alternate figure) Heads in middle square thru four — outside pair right and left thru — veer left — ladies hinge — diamond circulate — flip it — fan the top — right and left thru — star thru — pass thru — left allemande — swing next — promenade.

Comment: A nice melody and well recorded. The figures are both Mainstream and Plus, which to this reviewer is good for callers' use. Callers can handle the melody. The dancers enjoyed dancing this release. Rating: ☆☆☆☆

ROSA RIO—Lamplight 1001

Key: B Tempo: 132 Range: HF Sharp
Caller: Jim Diffey LB

Synopsis: (Intro) Sides face grand square —



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Good Things — T. Ray	DRT 20
Gypsy Woman — D. Crissey	CW 2003
Hello, Hello — M. McCullar	SH 5001
Hallelujah, I Love You So — A. Horn & G. Wheatley	PR 1007
Head Over Heels In Love — M. Beasley	LORE 1217
Ice Cream and Lollipops — J. Wykoff	BS 2268
I Love To Hear Dave Dudley — D. Crissey	CW 2002
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Pins 'N Needles — T. Richardson	PP 118
Singin' On The Mountain — G. Wheatley	OR 17
Something In My Heart — B. Graham	LORE 1216
Strong Long Enough — M. Clausing	.MR 45
Sugar Sugar — B. Bumgarner	UR 401
Sweet Thing — D. Clendenin	CHNK 065
The World Is Waiting For The Sunshine — C. Ashby	PIO 130
Thinkin' About You — E. Sheffield	...ESP 127
Wasn't That Love — T. White & D. Davis	BOG 1356
You Lift Me Up — A. Brownlee	BS 2269
ROUNDS	
Ain't We Got Fun/Beautiful Morning	..WIN 4776
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Synopsis: Circle left — allemande corner — do sa do own — men star left — do sa do at home — men star left — again do sa do at home — corner allemande — swing own — promenade (Figure) Heads star thru — pass thru — circle — head men break — make a line — go up and back — pass thru — wheel and deal — centers star thru — pass thru — cloverleaf — new center two square thru three hands — turner corner left — promenade.

Comment: One of the classics in the square dancing field. The music is not equal to the old MacGregor record but for those who do not have the record this is a good buy. The figure

is identical to former release. New callers will want to purchase. Rating: ☆☆☆

THERE MUST BE SOMETHING ABOUT ME THAT SHE LOVES—Fine Tune 114

Key: G Tempo: 136 Range: HE
Caller: Rick Hampton LB

Synopsis: (Intro & break) Circle left — allemande left — weave ring — swing — promenade (End) Sides face grand square — allemande left — weave ring — promenade — swing at home (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — ferris wheel — pass thru —



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touch one quarter — scoot back — swing — promenade.

Comment: Dancers felt this release moved a little quickly for smooth dancing. The music is above average and the figure was accomplished in the Mainstream area. The recording is clear in its reproduction. Rating: ☆☆☆

BIRMINGHAM JUNCTION—Gaslight 007

Key: B Flat Tempo: 130 Range: H D

Callers: Mike Corns & Berry Vestal LB Flat

Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Heads square thru four hands — make right hand star — heads star left — pick up corner star promenade — back out — circle left — swing — promenade.

Comment: A rather different release that is well done by Mike and Berry. The tune seems to offer the 50's vintage. This reviewer likes the different approach to this release. The figure is much the same as many but the music is above average. Take a listen for your enjoyment to the old Tuxedo Junction tune.

Rating: ☆☆☆☆

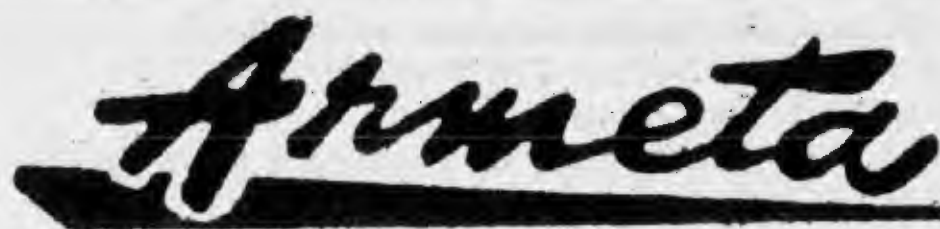
ROCK 'N ROLL SHOES—Big Mac 064

Key: D Tempo: 128 Range: H D

Caller: Jeanne Briscoe LD

Synopsis: (Break) Four ladies chain — chain home — left allemande — do sa do — head ladies center tea cup chain — (Alternate break) Sides face grand square — four ladies chain — chain back home — promenade (Figure) Heads square thru four — with sides right and left thru — swing thru — boys run right — half tag — follow your neighbor and spread — swing corner — left allemande — promenade.

Comment: An average release with a figure that has some good moves using follow your neighbor and spread. Music is average. Dancers offered mixed opinions but the figure



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THE FEELIN'S RIGHT—Dynamic 3

Key: A Flat & A Tempo: 124 Range: H F

Caller: Bill Everhart LD Flat

Synopsis: (Break) Head ladies center tea cup chain — circle left — left allemande — swing promenade (Tag) Sides face grand square (Figure) Heads pass the ocean — recycle — pass thru — right and left thru — swing thru — boys run — bend the line — right and left thru — step to a wave — explode the wave — swing corner — left allemande — promenade.

Comment: A slower moving dance than usual.

Lots of dance movement including explode the wave. Key change is offered but the melody line is a little difficult for this reviewer as it seems minimal. Good banjo pickin'. An average release. Rating: ☆☆☆

PINS AND NEEDLES—

Petticoat Patter 118

Key: F Tempo: 130 Range: H D

Caller: Toots Richardson LE

Synopsis: Complete call printed in Workshop.

Comment: A good recording. The music is very good with a nice feel. The figure has enough activity that the dancers enjoyed it. The first

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boys run right — slide thru — single circle — swing that girl — promenade.

Comment: A quick moving dance that kept the dancers moving rather fast. Slowing of the record made for smoother dancing. A rhythmic release that uses Mainstream movements. Music is very good. Tony gives an enthusiastic performance. Rating: ☆☆☆☆

WHAT YOU DO TO ME—Ranch House 507

Key: F Tempo: 133 Range: H C
Caller: Tony Oxendine LC

Synopsis: (Intro & break) Circle left — left allemande — weave ring — swing — promenade (End) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — half tag — scoot back —

DON'T SWEETHEART ME—Hi-Hat 5074

Key: D Tempo: 130 Range: H B
Caller: Jerry Schatzer LA

Synopsis: (Break) Allemande left — alamo style — balance in and out — swing thru — turn thru

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Sides pass the ocean — extend — fan the top
— grand swing thru — boys run — couples
hinge — bend the line — right and left thru —
slide thru — square thru three quarters —
swing corner — promenade (Alternate figure)
Sides touch a quarter — walk and dodge —
circle up four — break — make line — touch a
quarter — coordinate — couples circulate —

— chain down line — pass the ocean — swing
thru — swing corner — promenade.

Comment: Very rhythmic dance, well recorded
and musically very good. Once again Hi-Hat
offers Mainstream and Plus figures. Clear call-
ing and nice figures makes this a good record.

Rating: ☆☆☆☆

YOU ALWAYS HURT THE ONE YOU LOVE— Big Mac 065

Key: G Tempo: 130 Range: HB

Caller: John Eubanks

LA Sharp

Synopsis: (Intro) Circle left — men star right —
allemande left — weave ring — swing —



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promenade (End) Four boys promenade — swing partner — join hands circle left — allemande corner — weave ring — swing — promenade (Figure) Heads promenade half-way — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — touch one quarter — walk and dodge — partner trade — reverse the flutter — keep this girl and promenade.

Comment: A well done melody that callers can handle. The figure is adequate and the music is above average. This tune will bring back memories to many and the dancers can sing along. Word metering on the call can be ad-

justed as needed.

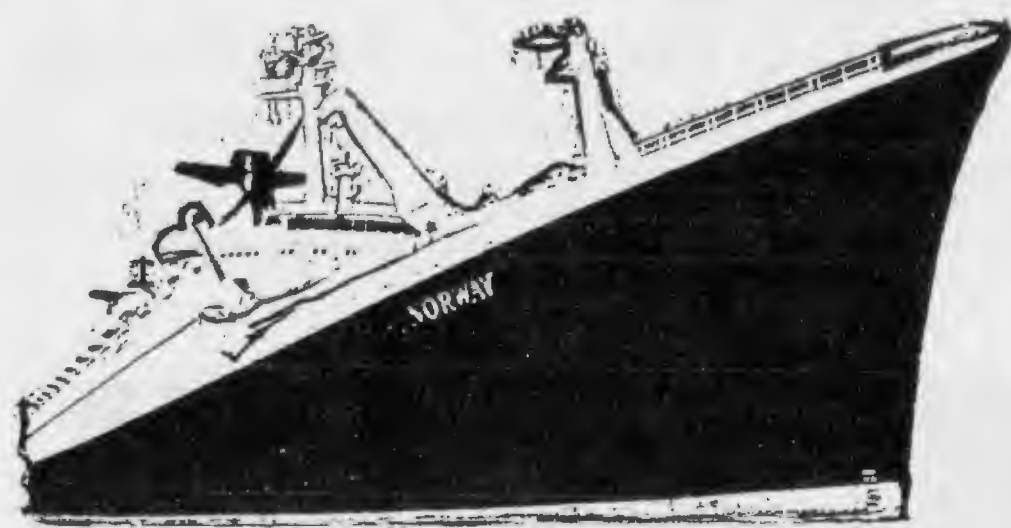
Rating: ☆☆☆☆

I FOUND A NEW BABY—Blue Star 2263

Key: F Tempo: 130 Range: H D

Caller: Johnnie Wykoff LD

Synopsis: (Break) Four ladies chain — chain back home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four hands — split two — around one — make a line — go forward box the gnat — right and left thru — flutterwheel all eight — sweep one quarter — pass thru — left allemande — swing — promenade.



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Comment: A jazz ensemble seems to be the key to this release with the use of Mainstream move. The calling and tune is quite good and enjoyable. Rating: ☆☆☆☆

corner — promenade.

Comment: A very quick moving dance that kept the dancers alert. The music is very adequate and the figure is average. Rating: ☆☆☆

CROCODILE ROCK—Fine Tune 113

Key: C Tempo: 138 Range: HC
Caller: Phil Farmer LC

Synopsis: (Break) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — do sa do corner — touch a quarter — walk and dodge — partner trade — right and left thru — flutterwheel — slide thru — swing

LOVE SICK BLUES—Fine Tune 110

Key: C Tempo: 130 Range: HA
Caller: Jay Henderson LG

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — swing — promenade (Figure) Heads pass the ocean — extend your tag — swing thru — boys run right — couples circulate — move up — couples trade — wheel and deal — star thru

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June 22nd Tool, TX-Troy, Grace, Bobbie, Al
June 26, 27, 28 After Party, Motel Birmingham, Birmingham AL

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- PR 1071 **Hangin' Up My Travelin' Shoes** by Renny, Alabama Hit
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MR 44 Storms Never Last by Tom, Waylon & Jesse Hit

MR 43 Chase Each Other by Kim, Hag #1

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Clogging

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DR 20 Good Things by Troy, oldie

DR 19 Legend in My Time by Bill, Don Gibson Hit

DR 18 Singin' The Blues by Troy, CW Hit

DR 17 Country Side by Troy, Moe Bandy Hit

DR 16 Alabama Woman by Bill, Dedicated to Birmingham

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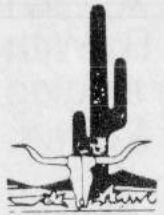
DR 15 Stand At Your Window by Hal, Reeves Hit

DR 14 How Lucky by Jim

HOEDOWN

DR 9002 Art's Hoedown/Double Eagle

PR 2007 Clog: Wyoming Bound/Rocky Top cues by Dave



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OR 17 Singin' On The Mountain by Amazin' Grace, Dolly Parton Hit

OR 16 Don't It Make You Wanna Go Home by Dave

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OR 13 Johnnie Be Good by Bob, oldie

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OR 11 That's The Thing About Love by Amazin' Grace,
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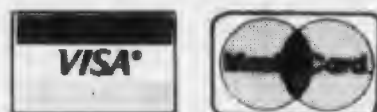
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music for a fine grand march. This reviewer finds that it offers too much melody to use as a hoedown. On the Poor Hobo, again, the melody line seems to override and not sound as a traditional hoedown. The hand clapping is not distracting but rather interesting. Callers take a listen.

Rating: ☆☆☆

flip side is very challenging using Advanced 2 moves. A practical record for sure.

Rating: ☆☆☆☆

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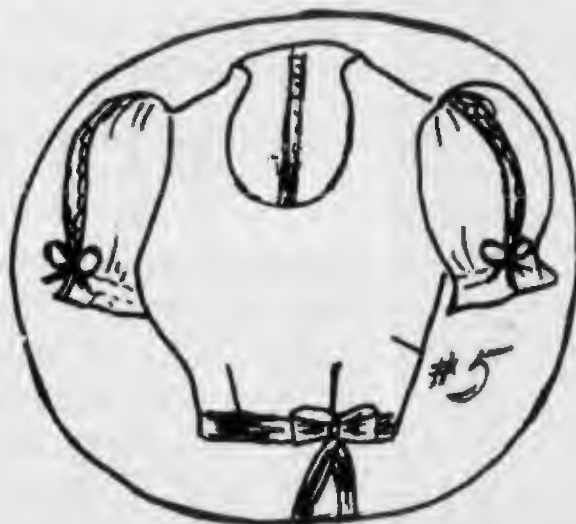
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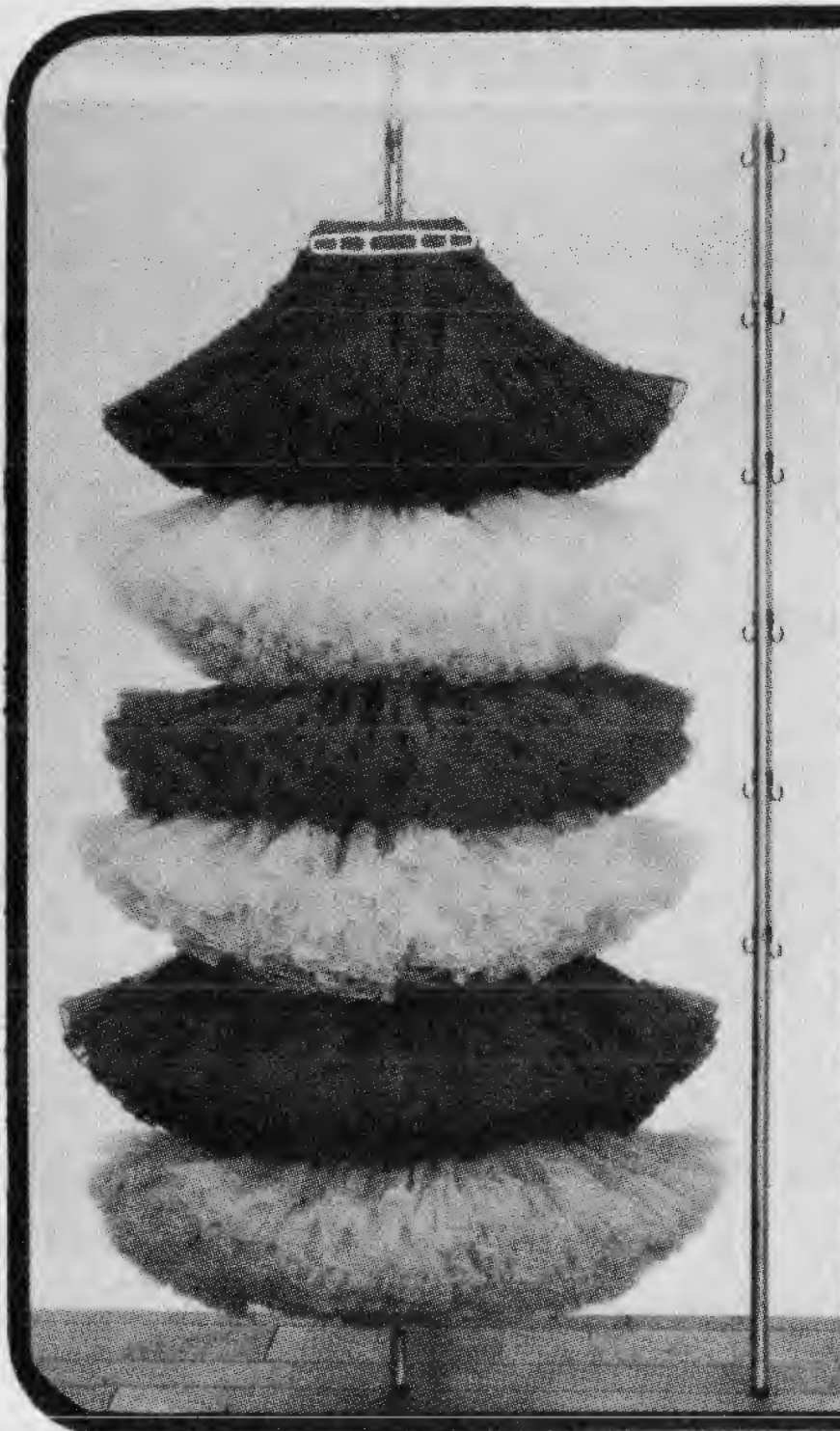
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- Apr. 26-27 — Music City Festival, Nashville, TN — (615) 889-6238
- Apr. 26-27 — 36th Annual Spring Festival, St. John's United Methodist Church, Baton Rouge, LA
- Apr. 26-27 — 7th Annual Cabin Fever Reliever Dance, Elko, NV — (Aranguena) Box 1386, Elko 89801
- Apr. 26-27 — 27th New England S/R/D Convention, Civic Center, Providence, RI — (Juaire) RFD 2, Box 763, No. Scituate 02857 (401) 647-5337
- Apr. 26-27 — Wichita Festival, Wichita, KS
- Apr. 26-27 — 14th Annual Do It On the River Jamboree, Mohave High School, Bullhead City, AZ — Box 5123, Mohave Valley 86440
- Apr. 26-28 — Tremonia Dance, Soest, West Germany — (Subal) Am Ufer 11, D-4600 Dortmund 41
- Apr. 27 — 4th Annual Get Away Jamboree, Concord House, Concord, WI
- Apr. 27-28 — Flower Dance, Santpoort, Netherlands — (Beeh) Pegasusstrasse 68, NL-2024, VS Haarlem
- Apr. 27-28 — Spring Festival, North Platte Senior High School, North Platte, NE — 202 West Phillip, North Platte 69101 (308) 532-2922
- Apr. 28 — Teen Round-Up, Swingtime Center, Ft. Worth TX
- Apr. 28 — Parkfest, Moline, KS

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TB 237 Little Red Wagon/Bud Whitten

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May 3-4 — Ranch House Round-Up, Municipal
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May 3-5 — 38th Annual Silver State Festival,
Centennial Coliseum, Reno, NV — 3130
Indian Lane, Reno 89506 (702) 972-7878

May 3-5 — 8th Annual Renfro Valley Spring
Festival, Renfro Valley, KY — (Renfro Val-

ley Folks) Renfro Valley 40473

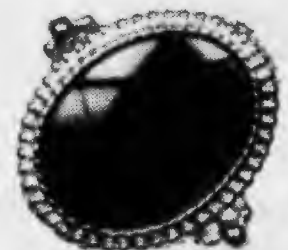
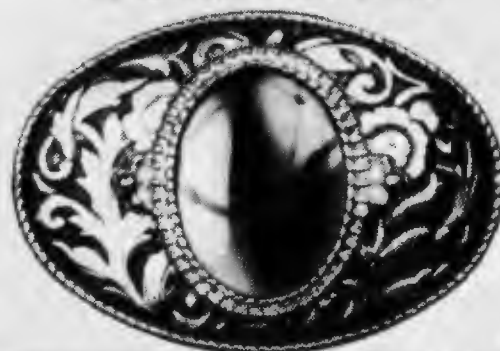
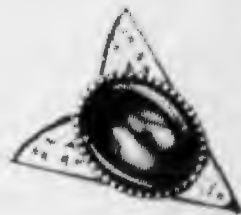
May 3-5 — 26th Annual Buckeye Convention,
Ohio State Fairgrounds, Columbus, OH —
PO Box 32311, Columbus 43232 (614)
235-9487

May 3-5 — Spring Fling, Radisson Arrow-
wood, Alexandria, MN — 1035 N. 36th
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May 4 — Spring Festival, Fairgrounds,
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May 5 — Georgia State Spring Dance, Kranert Center, Rome, GA — Wesley McBride, 18 Harlan Dr., Savannah, GA

May 9-11 — 24th Toronto & District International Square and Round Dance Convention, McMaster University, Hamilton, Ontario — 16 Cope St., Hamilton, L8H5A9

May 9-12 — Legacy Convention, Philadelphia, Pa — 2149 Dahlk Circle, Verona, WI

May 10-11 — Mountaintown Hoedown, Riverside Motor Lodge, Gatlinburg, TN — (615) 984-3129

May 10-11 — Sourdough Stompers Spring Fling, Whitehorse, AK

May 10-12 — 13th Annual Cloverleaf Dance, Hannover, West Germany — (Guilbert) Dresdener Weg 7, D-3005 Hemmingen 4

May 11 — Hawaiian Luau, YWCA, Kokomo, IN — 1224 Belvedere, Kokomo 46902

May 11 — 35th Annual Omaha Festival, Civic Auditorium, Omaha, NE

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May 11 — Panhandle Assn. Spring Jamboree, Amarillo Civic Center, Amarillo, TX
May 11-12 — 12th Maypole Dance, Muenchen, West Germany — (Keh) Altmannstrasse 18, D-8000 Muenchen 21
May 16 — Wichita River S/R/D Festival, Century II, Wichita, KS
May 17-18 — Alabama R/D Festival, Boutwell Auditorium, Birmingham, AL
May 17-18 — Utah State Spring Festival, Salt

Palace, Salt Lake City, UT
May 17-19 — Tulsa Advance Frolic, Tulsa, OK — (918) 251-5416
May 17-19 — 19th Annual California Singles Convention, Placer County Fairgrounds, Roseville, CA — (916) 488-2975
May 17-19 — 38th Annual New Mexico State S/D Festival, State Fairgrounds, Albuquerque, NM — 1853 Florida NE, Albuquerque 87110 (505) 255-1805
May 17-19 — 4th Spring Festival, University, Murray, KY — (502) 247-5051

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David Davis, Midland, TX
Duane & Pauline Ratliffe, Andrews, TX

June 9 - 15

John Gorski, Lawton, OK
Sleepy Browning, Jayton, TX
Micky & Lee Grimm, Amarillo, TX

June 16 - 22

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



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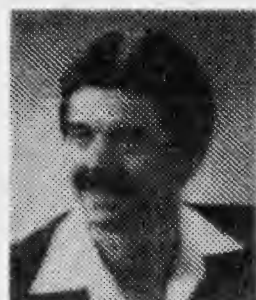
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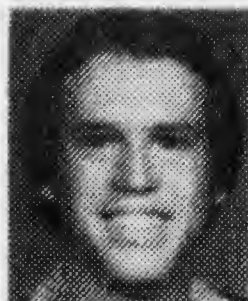
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Marvin & Kay White, Bossier City, LA

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Allen Garrett, Tyler, TX
Bob Newman, Paducah, KY
Norman & Helen Teague, Wichita Falls, TX

September 1 - 7

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

September 8 - 14

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

September 15 - 21

Wade Driver, Houston, TX
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Leland & Helen Neeley, Henderson, TX

September 22 - 28

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 May 24-26 — Buffalo Wallow, Delta Junction, AK
 May 24-26 — Golden State Round-Up, Oakland Convention Center, Oakland, CA
 May 24-26 — 32nd Annual Florida State S/R/D Convention, Lakeland Civic Center Lakeland, FL — (Mason) PO Box 6088, Hollywood 33081
 May 25-26 — Whitsun Dance, Hilversum, Netherlands — (Stoffer-Smit) Geuzenweg



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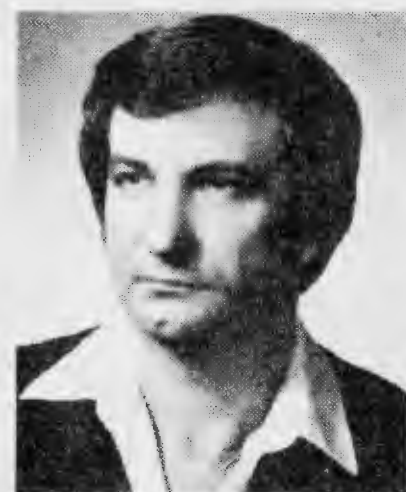
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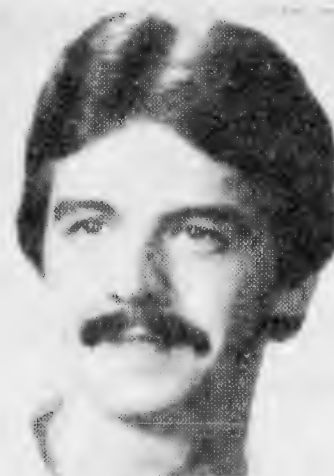
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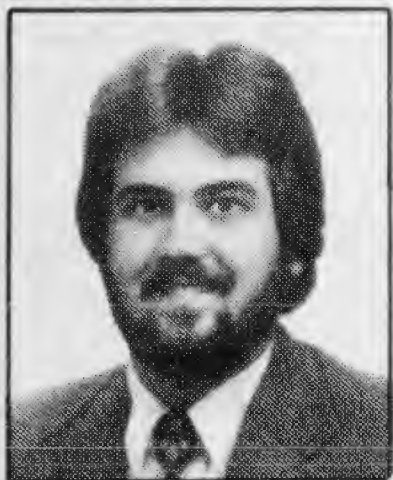
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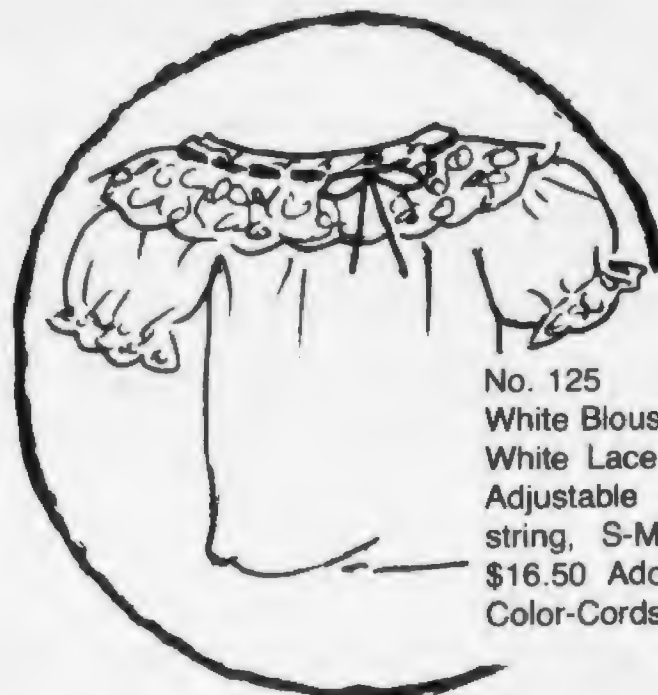
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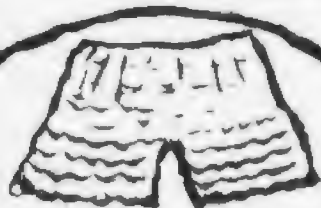
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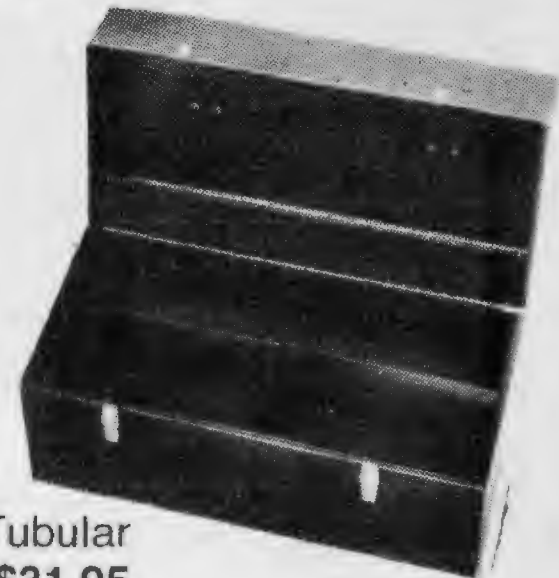
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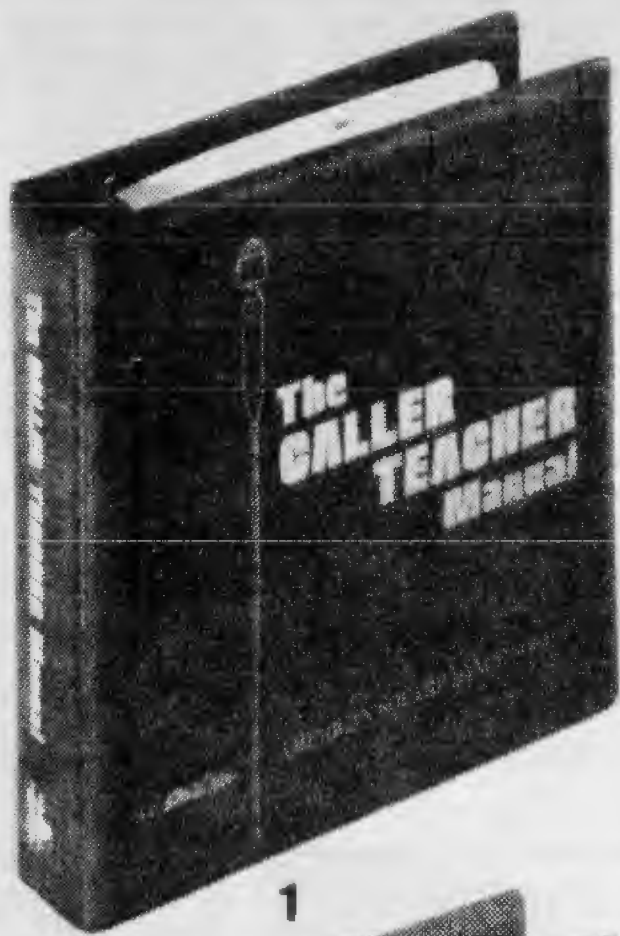
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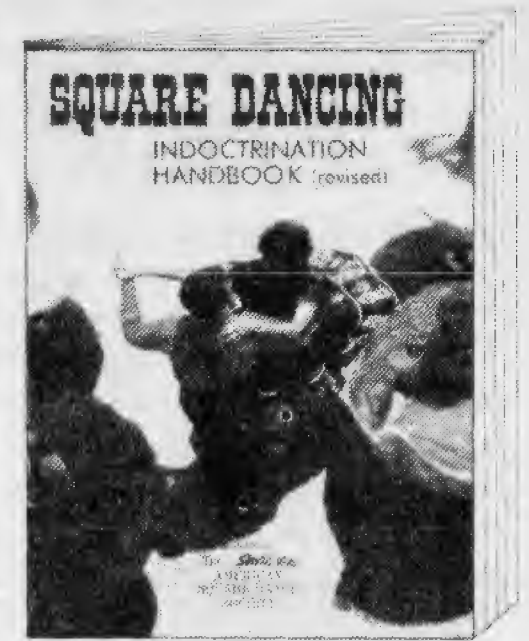
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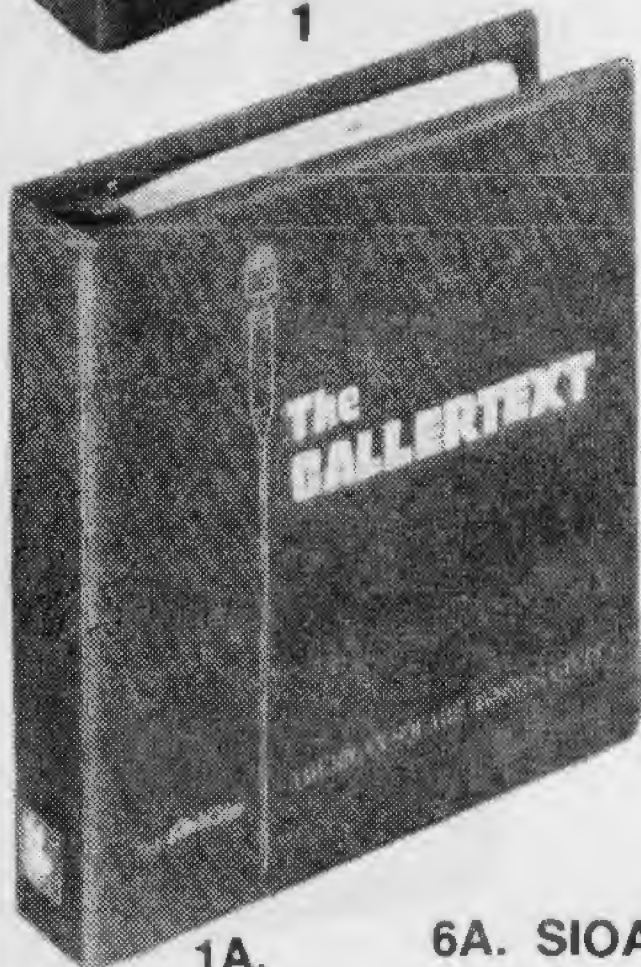


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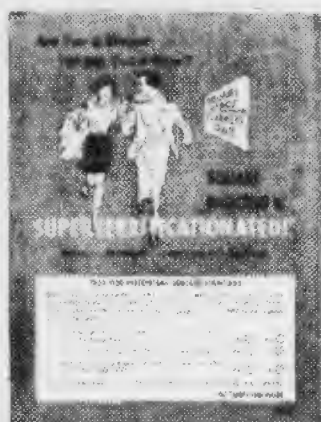
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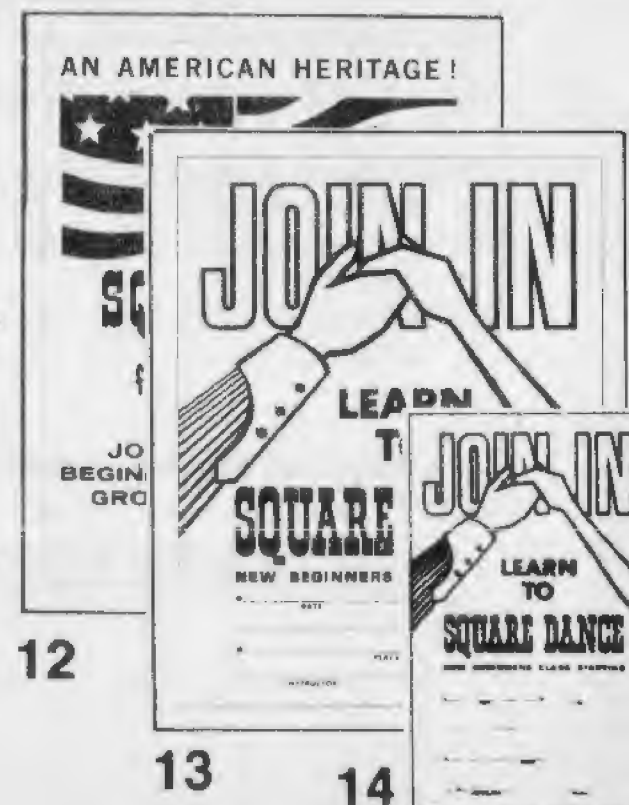
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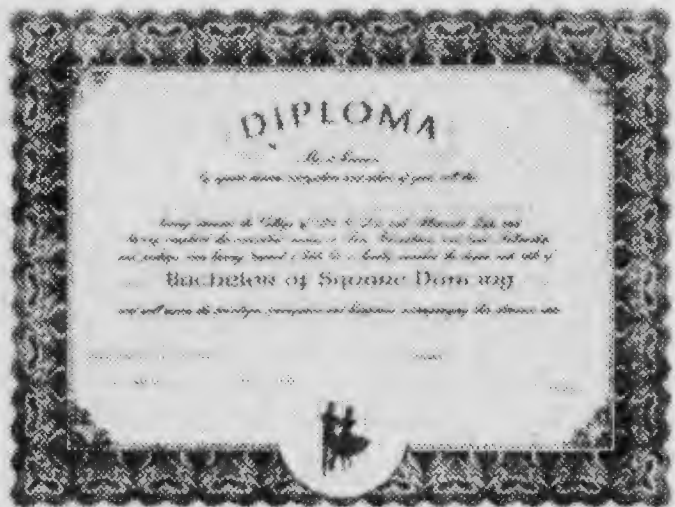
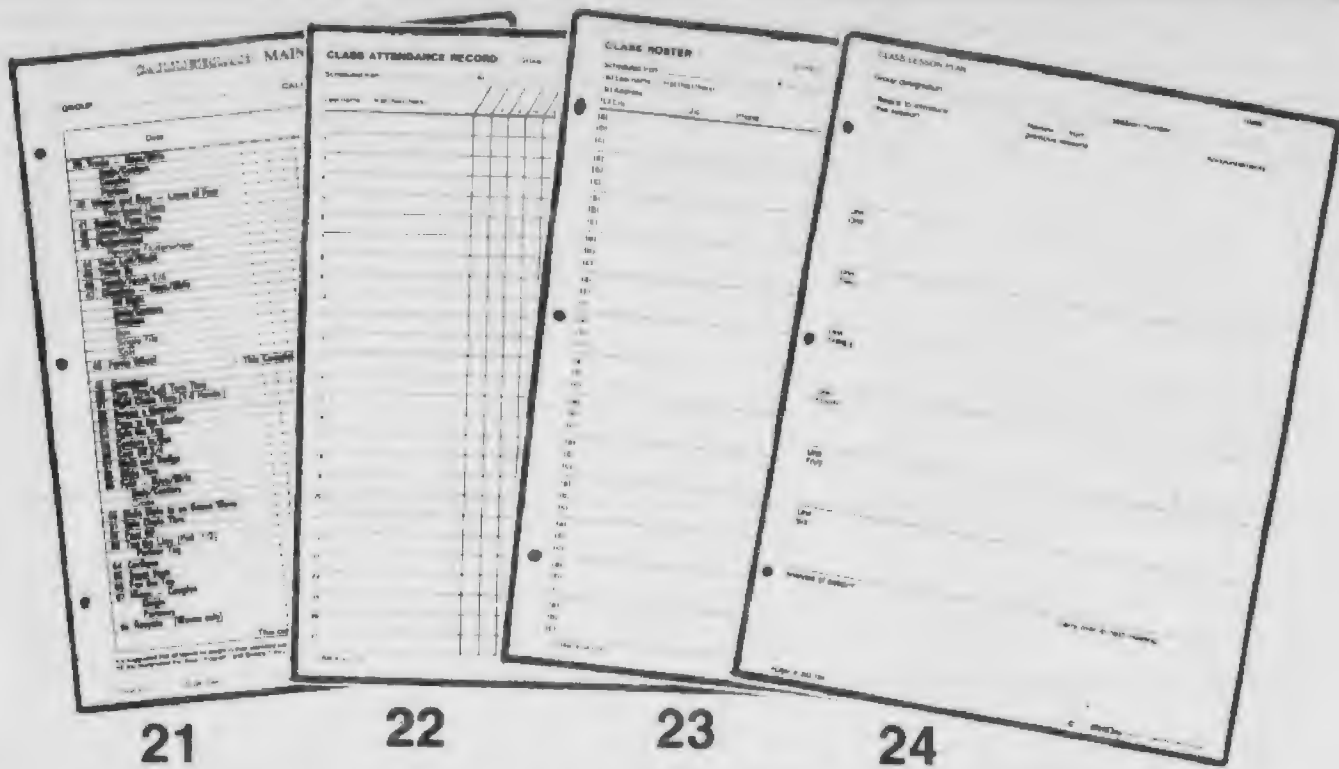
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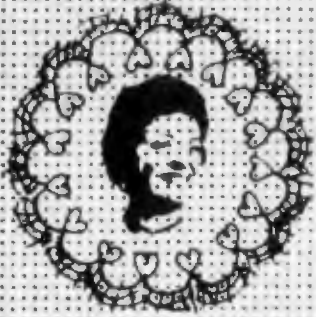
fashion
feature



Mildred Ware calls her frock the "Heidi Look," and indeed its spring freshness and sauciness would be appropriate on a Swiss Alp! The bodice is elasticized at the top of the insert and features tulip sleeves. The circular skirt has two rows of ruffles sewn about the edge. The basic green dress is covered with a contrasting white overskirt, open at the front. The appliqued roses were hand sewn in place — the overskirt lined with the same fabric. Pretty as a picture!

FASHIONS

BY NITA SMITH



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