

SQUARE DANCING

MAY, 1985

\$1.25 PER COPY

A MOST UNUSUAL SQUARE DANCE

(see page 12)

DANCERS ON WHEELS

(see page 16)

MARY & JOE
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DANCING

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July 21–26, 1985

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Van, who hails from Lake Tahoe, Nevada, continues to be one of the most competent popular callers you'll find anywhere. One of the founders of Callerlab, Bob pleases dancer audiences around the world.

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Wade brings with him many years of calling and teaching experience. This Houston, Texas, caller is well known to many of you by way of his hit records — now is your chance to dance to him in person.

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Whether you're a dyed-in-the-wool round dance enthusiast or just starting to get your feet wet with the couple dances — this team will add much to your dancing pleasure and confidence.

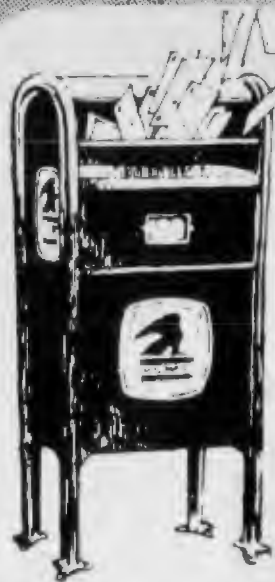
BOB AND BECKY OSGOOD

Heads of The Sets in Order American Square Dance Society, editor of SQUARE DANCING Magazine and director of Asilomar Vacation Institutes, you'll find the Osgoods very much in evidence during this exciting week. Bob also does the Contra Sessions.

For an application with full details write:

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Please cancel my order for the CallerText. My would-be caller has decided he'd rather be a bus driver.

Verna Owen
Orange, California

Dear Editor:

Please include my name in your list of callers for Handi-capable dancers . . . Publishing the Hokey Pokey was a great help. I wish more material like this could be done.

Chuck Collins
Syracuse, New York

A reminder to those of you who work with Handi-capable dancers. Send us your name, address and the type of individuals for whom you teach and call. This information will be listed in a summer issue. Information should reach us no later than May 15th. — Editor

Dear Editor:

Thank you for your quick reply;
The '84 premiums arrived high and dry.
The price to *Extend* thru '86
Is a *Wheel And Deal* that I won't nix.
I'll *Peel* off ten eighty five
And *Zoom* it to you with no jive.
This *Dough Sa Do* must *Circulate*
So SIO can perpetuate.

The check is good; it will *Pass Thru*;
No *California Twirl* would I do to you.
The '85 Premium Order from Bob
Didn't complete the entire job.
He tried to *Slide Thru* a "priceless" sheet;
You can't sell things like this, my sweet.
Send the prices if you want to gain
Another link for your *Teacup Chain*.
Scoot Back this info on the '85 platters
For right now that's all that matters.
Before I *Cast Off*, I'll leave this clue,
It's a pleasure to *Trade* with folks like you.

Nick and Judy Heidy
Durango, Colorado

Dear Editor:

Tom Drinkwater (February **SQUARE DANCING**) expressed my feelings 99% in regards to DBD. I really think what happened is that some caller goofed, and rather than admit it, he dreamed up APD (DBD). My 1% disagreement

Please see LETTERS, page 63

SQUARE DANCING

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SUPREME

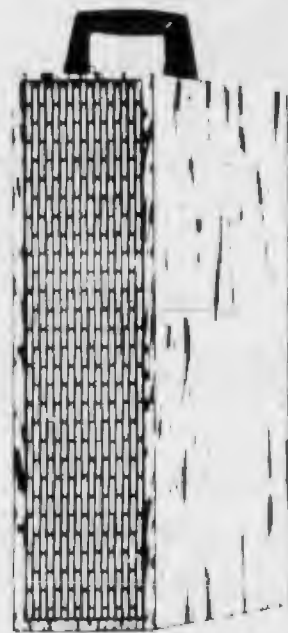
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DOROTHY STOTT SHAW 1891 – 1985

WE THINK OF HER STILL AS WE SAW HER FIRST, one evening at the Cheyenne Mountain School in Colorado Springs in the summer of 1947. Smallish in stature and prim in her long black gown, trimmed with white lace — she was serving refreshments to those attending the caller/leadership seminar. One might have thought that she was hiding back in the shadows of her famed husband, Dr. Lloyd Shaw, the “Pappy” Shaw of the rebirth of American Square Dancing. Over the years, this first impression disappeared and the real Dorothy Shaw became apparent. Here was a veritable storehouse of knowledge on so many subjects — not only on square dancing. Here was a dynamo of energy carrying on the work of “Pappy” when he passed away in 1958. Poet, author, she was the strength behind the Lloyd Shaw Foundation, the gentle presence at early National Square Dance Conventions, the guest of honor at many. Keynote speaker at the first Callerlab and Legacy Conventions, she shared with “Pappy” many awards, including the Hall of Fame and the Silver Spur.

Like her late husband, Dorothy leaves behind a rich heritage in her contributions to the dances of America. She will be missed and she will always be loved for what she brought to square dancing.

—Bob Osgood

Dorothy Shaw passed away March 12, 1985. We join her many friends in expressing our sorrow to her daughter and son-in-law, Doli and Don Obee, her granddaughter, Enid Cocke, who heads the Lloyd Shaw Foundation, her grandson, Kent, and to her great-grandchildren.



May, 1985

WHERE ARE WE GOING TO DANCE? They just carpeted the best dance floor in our area. What are we going to do? The price of the hall we've been using for the last seven years has just shot up from \$35 a night to \$150! The schools in our area are getting more and more difficult to deal with when it comes to square dancing. What can we do?

What *can* we do? Venues, places to dance, have always been a challenge to the activity. Different clubs in different areas have tried to solve their problems of "where to dance" in different ways. One of the most successful solutions in a number of areas seems to be a growing trend for square dancers to build a hall all their own.

Some time ago, the "Halls Committee" of Callerlab came out with a booklet, the results of a study project on the subject which presented guidelines for groups wishing to set up their own halls. (The booklet is available by writing to Callerlab, Box 679, Pocono Pines, PA 18350).

"All of this is well and good," wrote one dancer recently. "However, with building costs what they are today, constructing a hall, even with volunteer labor that is going to be used only three or four hours out of every twenty-four hour period, is simply not the best business investment in the world." True, but what are you going to do. Except for a few locations in the retirement belt (Texas, Arizona, Florida, California) square dancing on a daytime basis is all but non-existent. Right? But then, what other uses might a hall be put to during non-dancing hours?

We answered this partially in an article a few years ago when a hall was constructed to meet the daytime needs of a child-care center. By careful planning, some of the wall space was used for storing equipment needed by the youngsters, leaving the floor space clear in the evenings for dancers. Considerable thought was given to the type of floor that would be ideal for dancing and acceptable for the young people's program. While this worked out fine in one area, it may not be as readily acceptable in others. What other daytime uses might be considered in order to make a multi-purpose hall more financially feasible?

Some of the answers that have reached us have included facilities for women's club activities, luncheon meetings for service clubs such as Lion's, Rotary, etc., facilities for daytime weddings, overflow facilities for churches, union halls, etc. Certainly no single answer would fit all areas, but the need for solutions as a means of making more square dance halls available to the growing population needs to be squared away. We'd like your suggestions and ideas, particularly already proven programs with success stories (and pictures) which might appear in the coming months. This is no small problem and we're looking for solutions before the situation gets more severe.

What's Trivial About Square Dancing?

A LETTER FROM DAN EVANS recently commented, "We have Trivial Pursuit lists for just about every frame of activity — how about square dancing?" Actually, that shouldn't be too difficult. Try these out:

1. *What were the dates of the first National Square Dance Convention?*
2. *Who wrote the ever-popular singing call "Summer Sounds?"*
3. *What was the name of the dancing master that Henry Ford brought to Michigan from New England and who wrote the book "Good Morning?"*
4. *In what country does square dancing boast of having a member of the Royal Family as one of its participants?*
5. *Who are the co-editors of American Square Dance Magazine?*
6. *What was the name of the youthful exhibition group formed by Dr. Lloyd*

"Pappy" Shaw in the late 1930's?

7. Speaking of exhibitions, who were the Blue Bonnet Squares and who was their caller?

That's only a sample. We could go on like that for a long time. You might check your answers with the list on page 89

To Freeze or Not To Freeze

A CONTROVERSY for perhaps the past two to three decades has been the question of whether it is an advantage to the activity as a whole to settle on lists of basics for the various programs and allow new dancers to grow with them or to continually change the contents of the various programs as a means of maintain-



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ing a high-interest level for the dancers. This month, Bill Davis in his Advanced Dancing column (see page 32) says, ". . . I am against freezing lists—especially the content . . ." He goes on to say that he would like to see the number of calls on the lists frozen but not their content.

When you get the opportunity, read his column and whether you agree or disagree, we would be interested in your reactions. One thing in particular that comes to mind as we go over what he has written is his stand that by moving to the Advanced ranks [people] are making their own choice; that this is the "real world" and that we, all of us, should cope with the situation. That when we point to dancers rushing into advanced levels and ask, "Doesn't that tell you something about what dancers (at least these dancers) want?" the answer, Davis says, is often "but they shouldn't. Tsk, Tsk."

While it may sound like an old record once again, in how many areas do the dancers have a choice? We know of many where there are no Mainstream dance clubs available and frequently, when there are, they are likely to be *transition* groups, places where people recently out of class can continue learning in order to move into Plus programs and beyond.

We certainly have no argument over providing those who have the time and desire to move on into more advanced programs to have sufficient selection but it concerns us that so many coming into the activity as newcomers are forced out because they may not have the time nor the inclination to continue on with classwork, but they *would* like to continue dancing.

Despite the rumors that it is not possible to have good, *challenging, exciting* dances at Mainstream and that it's necessary to continually pump in new movements and drop others in order to maintain this form of dancing pleasure, we say this simply isn't so. It does take greater expertise on the part of the caller. Greater know-how perhaps to work on choreography using fewer basics, but fewer basics mean less for the new dancer to learn. Less involvement on his part in order to get a full measure of pleasure from the activity.

We hear many of you, loud and clear, when you decry the dropping of movements simply

Please see **FREEZE**, page 69

THE CHANGING SCENE

A more-or-less casual Analysis of Square Dancing

The Way Things Were in the mid-1950's

Where are we? Last month we traced the workings of the activity into the mid-1950's, a time when bigger changes were about to take place. Lloyd Shaw had lit the fuse, as it were, to a broad, bold, re-emergence of square dancing featuring the western style squares and including the rounds, contras and quadrilles of the past. The leadership of the day, primarily the callers and teachers, had taken their cue from Colorado Springs and with that enthusiasm had set out to fashion local programs along certain guidelines. Classes now were the accepted thing and those who were the leaders during the first five years (1947-1952) set their sights on programs of strong clubs with a maximum square dance life-expectancy for the participants. Here is a rather broad profile of the square dance activity as it shaped up in the early 1950's.

THESE WERE EXCITING TIMES. Square dancing was the "in thing" and it had reached "fad" proportions in many communities where it was being introduced.

The square dance club was recognized as the hub of the activity and it had become the goal of new dancers to become a part of a club organization. This affiliation for a majority of dancers was the center and circumference of the activity. Many at first were aware of no other square dancing than that in which they were personally involved. Sharing responsibilities, putting into practice those things their caller-leaders had taught them in class and doing things together with club members was an important part of the whole, and it was more than a mere obligation. It included the thrill of expectancy that encouraged the dancers not only to attend the dances but to support the club and the home club caller.

Clubs at this time were very much tied in to

their caller (and also the other way around). The home club caller provided the continuity and leveling influence that the club depended upon. Some clubs were caller run. Many were run by the dancers who looked toward their regular caller as a source of information for, as dancer-leaders would change on a regular basis, the club caller could be depended upon to help retain club traditions and stability.

The caller and the caller's partner, because they were very much a part of the continuing club performance, were in a position to maintain ongoing dance-education, and because they knew the club and its members, they also knew when an additional "lift" was needed, when extra time had to be devoted to certain basics. Because of this insight, the caller-leaders working closely with the dancer leadership in the club provided a form of insurance that kept the club intact with a minimum of frustration or embarrassment, discouraging cliques and set-up squares.

At this stage of the game, the Basic and Extended Basic programs covered 75 movements — and this seemed to be the *Mainstream* of the time — the entire teaching period could be comfortably covered with the dancers being assured of learning what had been taught, in 30 lessons. This meant that the caller/teacher would not only be covering the basics, but also simple rounds and mixers, occasionally including a contra or quadrille. The result was that the dancer, having completed a course of lessons, was an all round individual who not only accepted, but enjoyed what had been learned in class.

Because of the limited number of basics in general use at the time, class also allowed time for parties, introducing the newcomers to a taste of square dancing club fun that lay ahead.

*Please see **CHANGING SCENE**, page 80*



The men, together with accompanist, line up for a before-show photo.

A Most Unusual Square Dance

THIS MONTH, somewhere in Colorado, there will be a 40th reunion of a one-of-a-kind square dance event. The story, coming from Jinx Weskie of Lakewood, Colorado, starts out by saying, "Through the past months, SQUARE DANCING Magazine has covered a number of articles on the history of the activity, i.e., what went on before and after World War II. But what went on during World War II?" She then tells the following story.

YOUR UNUSUAL STORY

When Jinx sent this information to us recently, we stopped what we were doing and started working on what we could pull from this issue of the magazine in order to include this interesting nostalgia that will be celebrated this month. We want to thank Jinx and remind the rest of you that we're always on the lookout for the unusual so when a story comes along why not share it?

There was one *command performance* that occurred during the height of the war in the very heart of Germany. The location was a prisoner of war camp just a few miles south of Berlin.

Jack Bennett, a square dance caller from Denver and a prisoner of the Germans, along with other prisoner-officers were frequently requested to attend a performance of the imprisoned English officers of the RAF who were barracked in the same camp. Eventually it came time for the imprisoned American officers to perform and Bennett came up with the idea of putting on a barn dance and inviting the English prisoners of war to be their guests.

But where were the girls? Naturally there was a shortage (an actual dearth you might say) of lady prisoners, so, on orders of the commanding officer, a group of the American officers were selected and *persuaded* to dance the part of the ladies.

Sets in order —
the eight dancers
and their caller
start their
performance.
Notice the
barracks-type
roof overhead.

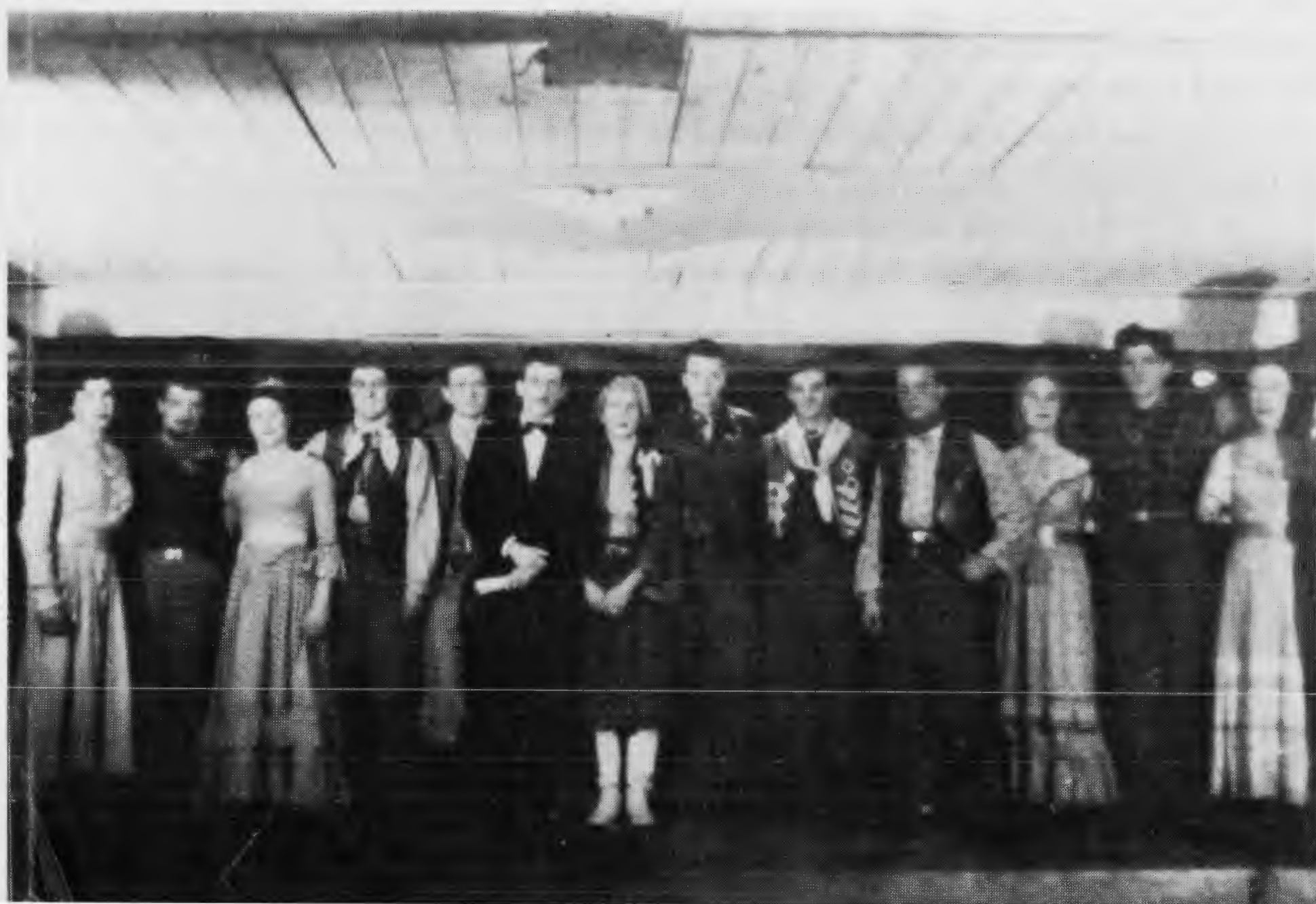


On the lookout for good public relations, the German army obtained costumes from the Berlin Opera House. For musical accompaniment they needed instruments and what better place to get them than from the Berlin Symphony?

So favorable was the reception of the initial performance that a number of barn dances

were given and it was probably debatable whether the performers or the audiences enjoyed the show the most.

Bennett and his wife, Lorraine, who have fond recollections of dancing evenings with Lloyd "Pappy" Shaw, still enjoy their square dancing and look forward to a most unusual 40th reunion.



Curtain call. The dancers and other members of the cast receive their applause from the captive audience.



Phoebe Corbell
with Jerry and
Soundra Rash



The Ramblin' Rose Hall

SALUTING ALL THE RV RESORTS, we take a look at one of the newer facilities to join the ranks of these popular locales. This past fall King's Valley RV Resort opened its doors in Del Norte County, Northern California. This was a dream of Phoebe and Jerry Corbell, long-time avid enthusiasts of the hobby. Unfortunately Jerry passed away in 1983 but Phoebe carried the dream into reality.

Twenty-five acres in a beautiful redwood setting surround the dance facility, Ramblin' Rose Hall. There are 60 sites for RVs with full hookup with more to be added next year. In addition there are a number of sites for RVs without hookup and still others for camping/tenting. At present there are three permanent mobile home sites; 19 are planned in total.

From Memorial Day through Labor Day, Jerry Rash and Jack and Darlene Chaffee will be the resident caller and cuer-couple. The

Ramblin' Rose Hall will be going strong seven days a week during this period with some type of dance activity. The balance of the year will find several special weekends with nationally-known callers behind the mike, while other times local clubs (and possibly some non-dance activities) will make good use of the hall.

In addition to dancing, the location offers superb outdoor activities — stream fishing one mile away, ocean fishing four miles off — as well as the uncluttered beauty of a natural forest setting. About half of the acreage has been developed; the remainder has been left au naturel with trees, wild flowers, a small stream and lots of paths and trails. There are blackberries, strawberries and huckleberries waiting to be picked, as well as wild cherry, apple and plum trees.

Members of the Good Sam Association will

Ground-breaking day was March 10, 1983. 51 redwood trees and hundreds of firs and alders were removed. The building trusses went up in late April and by early summer the building was well underway.



Looking at the finished hall from the south end. Note the covered entryway at one side.



be given a 10% discount; anyone coming for a full week will find the seventh night free. Motels and hotels in nearby Crescent City have promised a discount to dancer-travelers who use their establishments.

The Dance Hall

Ramblin' Rose Hall has 6,000 square feet of hardwood floor. The main room can be divided, if so desired, into two separate rooms by means of a sliding, sound-proof wall. There are stages at both ends with storage space flanking each stage. The overall building is 9,600 square feet and includes (in addition to the dance floor) a recreation room, a smoking lounge with windows overlooking the dance floor, a complete kitchen, two restrooms, a

coat room and additional storage rooms. A covered driveway at the front door permits passengers to unload comfortably in inclement weather.

While a newcomer on the scene, King's Valley RV Resort is already gaining a name for itself in line with its motto: "Stop and smell the roses, where friendliness is foremost." The first part of this motto refers to a beautiful rose garden planted in memory of Jerry Corbell. The latter part is what Phoebe Corbell and park manager, Gail Steele, extend to all.

Dancers and campers are encouraged to write for space availability and a schedule of activities. Traveling callers are invited to contact either Phoebe or Gail for possible calling dates. (See accompanying list for address.)

Dancers enjoy the grand opening on October 1, 1984.



Square Dance Mobile Home Parks — 1985



ARIZONA

Casa Fiesta, 750 W. Baseline, Tempe 85283 (Gaylon Shull/Ed & Betty Middlesworth)

Country Roads RV Village, 5707 E. Highway 80, Yuma 85365 (Jerry & Janice Jestin)

Countryside, 2701 So. Idaho, Apache Junction 85220 (Claude Ross)

Fountain of the Sun, 8001 E. Broadway, Mesa 85208 (Al Davis)

Golden Vista, 3710 So. Goldfield, Apache Junction (Les Main)

Good Life, 3403 E. Main, Mesa 85204 (Beryl Main/Horace & Brenda Mills)

Green Valley RV Resort, PO Box 1180, Green Valley 85622 (Ted & Mary Lou Koning)

Greenfield Village, 111 So. Greenfield Rd., Mesa 85205 (Jim Davis/Ed & Alma Skiba)

Lost Dutchman, 400 No. Plaza Dr., Apache Junction 85220 (Dale Casseday/Bob & Wilma Anton)

Mesa Regal, 4700 E. Main, Mesa 85205 (Johnny LeClair/Jack & Darlene Chaffee)

Monte Vista, 8865 E. Baseline, Mesa 85208 (Gordon Shull/Ed & Betty Middlesworth)

Rincon Country Trailer Village East, 8989 E. Escalante, Tucson 85730 (Dave Hoffman/Lloyd & Elise Ward)

Roadhaven, 1000 So. Idaho Rd., Apache Junction 85220 (Claude Ross/Barbara Hare)

Rock Shadows West, 999 W. Broadway, Apache Junction 85220 (Beryl Main/Horace & Brenda Mills)

Sun Life, 5055 E. University Dr., Mesa 85205 (Beryl Main/Horace & Brenda Mills)

Sun Vista RV Resort, 7201 E. Highway 80, Yuma 85364 (Marv Lindner/Ray & Jeanette Gilbert)

THE FOLLOWING LIST of square dancing, as an on-going activity in mobile home parks, retirement communities and RV locations, is that information which was received by press time. It includes, in parentheses, the names of resident callers and cuers for this current season. Readers are encouraged to contact any location direction for additional details and for the dates and square and round dance personnel for the 1985-86 calendar.

Sunland Village, 4601 E. Dolphin, Mesa 85206 (Bob Wickers/Bob & Wilma Anton)

Sunrise RV Resort, 1403 W. Broadway, Apache Junction 85220 (Claude Ross/Barbara Hare)

Superstition Mountain, 200 E. Southern, Apache Junction 85220 (Birdie Mesick)

Superstition Sunrise, 702 E. Meridian, Apache Junction (Russ Hansen)

The Resort, 1101 So. 92nd St., Mesa 85208 (Allen & Irene Roth)

Towerpoint, 4860 E. Main, Mesa 85205 (Bob Fisk/Norma & John Gordon)

Trails West, 301 So. Signal Butte Rd., Apache Junction 85220 (Beryl Main/Barbara Hare)

Travel Trailer Village, 3020 E. Main, Mesa 85203 (Beryl Main/Horace & Brenda Mills)

Valle Del Oro, 1452 So. Ellsworth, Mesa 85208 (Dale Casseday)

Val Vista, 223 No. Val Vista Dr., Mesa 85203 (Chick & Mary Gray)

Venture Out, 5001 E. Main, Mesa 85206 (Bob Wickers/Bob & Wilma Anton)

Voyager RV Resort, 8701 So. Kolb Rd., Tucson 85706 (Johnny LeClair/Jack & Darlene Chaffee)

Weavers Needle, 250 So. Tomahawk, Apache Junction (Harry Sutton)

Western Way RV Resort, PO Box 5005, Tucson 85703 (Ted & Mary Lou Koning)

CALIFORNIA

Americana RV Park, 24370 No. Palm, Hemet (Dick & Doris Hoffman)

Desert Squares Resort RV, 17250 Long Canyon Rd., Desert Hot Springs 92240 (Ken Bower)

Golden Village RV Park, 37250 W. Florida Ave., Hemet 92343 (Ken Bower/Shirley & John Ivis)

Heritage Ranch RV Park, 800 W. Community Dr., San Jacinto (Jerry Hamilton/Russ & Barbara Casey)

King's Valley RV, 6701 Highway 101, Crescent City 95531 (Jerry Rash/Jack & Darlene Chaffee)

Leisure Village, Camarillo 93010 (Wyane Simpson)

Leisure World, Laguna Hills 93950 (Herb Lesher)

Palm Desert Greens, 73750 Country Club Dr., Palm Desert (Dorothy Ganger)

Redwood Country, 12555 Hwy. 101 North, Smith River 95567 (Various)

Road Runner RV Park, 2750 W. Acacia, Hemet (Jerry Hamilton/Russ & Barbara Casey)

Sierra Dawn Estates, 1050 San Marcus, Hemet (Shelby Dawson)

Sky Valley Park, Dillon Rd., Desert Hot Springs (Dorothy Ganger)

Tamarisk RV Park, 18075 Langlois Rd., Desert Hot Springs (Various)

COLORADO

Fun Valley Trailer Park, Box 208, South Fork 91154 (Pat & Kim Barbour)

Vaughn Parrish Ranch Campground, Rt., 2, Parrish Ranch Rd., Berthoud 80513 (Vaughn Parrish & Ed Newton)

FLORIDA

Captain Kidd RV Resort, 8550 Spacecoast Pkwy., Rt. 192 W., Kissimmee 32741 (Dick Holbart)

Clerbrook RV Resort, U.S. 27 at Florida, Turnpike, Clermont 32711

Fijian RV Park, 6500 Hwy. 441 Southeast, Okeechobee 33472 (Various)

Indian Creek Park, 2121 San Carlos Blvd., Fort Myers Beach 33931 (Dave James/Gerome Fuelle)

Sandy Oaks Mobile Home Community, Hwy. 491, Wildwood (Various)

Sun-N-Fun Resort, 7125 Fruitville Rd., Sarasota 33582 (Lee Syckie/Bernard Swisher)

MEXICO

San Jose del Tajo Trailer Park Resort, PO Box 31-242, Guadalajara, Jalisco (Bill & Jeannie Cooke)

MICHIGAN

Crosstrail Funny Farm RV, PO Box 643, Rt. 2, Bear Lake 49614 (Larry Prior)

MONTANA

Lionshead RV Resort, West Yellowstone 59759 (Various)

NORTH CAROLINA

Big Willow Campground, Rt. 4, Box 424-B, Hendersonville 28739 (Gordon & Edna Blaum)

PENNSYLVANIA

Cherry Ridge Camp Grounds, Inc., R.D. 2, Box 80, Honesdale 18431 (Various)

OHIO

Hidden Valley Campground, Country Rd. 25, Archbold (Bill Shipman & Dave Fleck)

SOUTH CAROLINA

Lakewood Camping Resort, Business Hwy. S, Myrtle Beach 29577 (The Silver Fox)

TENNESSEE

English Mt. Properties S/D Retreat, Sevierville 37863 (James Maxey)

TEXAS

Additional Texas listings will appear in June.

Ed Valle Del Sol RV and Mobile Home Park, Mission 78572 (Jerry Story/Bill & Helen Stairwalt)

Fun-N-Sun RV Park, PO Box 843, San Benito 78586 (Chuck Bryant/Anne Brownrigg)

Lakewood RV Park, 4525 Graham Rd., Harlingen 78552 (Jerry Rash/Ed & Ailine Carter)

Palm Shadows RV Mobile Park, Rt. 4, Box 4452, Donna 78537 (Wiley Hutchison/Bob Hewitt)

Park Place RV Resort, 5401 W. Business Rt. 83, Harlingen 78552 (Larry Letson)

Victoria Palms Resort, Rt. 1, Box 1325, Donna 78537

River Bend, Rt. 2, Box 649, Brownsville 78520

Sunshine RV Park, 2702 Treasure Hills Blvd., Harlingen 78550 (Bob Newman/Obee & Kathy Hobbs)

Tip-O-Texas RV Park, Rt. 1, Box 301D, Pharr 78577 (Gary Shoemaker)

Tropic Star Park, 1401 So. Cage, Pharr 78577 (Jerry Haag/Glen & Mary Nokes)

WASHINGTON

Aqua Barn Ranch Recreation Part & Campground, 15227 SE Renton Maple Valley Hwy., Renton 98055

Circle 8 Ranch, Rt. 4, Box 54-C Cle Elum 98922 (Ed & Betty Middlesworth)



The Sumatra Swingers enjoy all phases of the activity as shown by their clogging enthusiasm (left) and through Keith and Donna Judge's demonstration of the perennial favorite round dance, Salty Dog Rag (right).

The Sumatra Swingers

by Keith Judge, Pekanbaru, Sumatra

GEOGRAPHICALLY WE ARE a long way from the center of square dancing, but just peek into our hall any week and you will find a representation of pure American dancing with all the laughter and fun that go along with it.

The Sumatra Swingers came into existence in the early 1970's. Caltex, the company for

which many of us work, is most supportive of our activities and provides us with facilities, partial financing and other amenities. Over the years we have built up quite a sizeable record collection, now numbering in the several hundred, which is our main source of "calling." The records are constantly updated

Square dancing with the youthful members of the Shooting Stars (left) and with the adult club (right).





by members who go home on vacation. All the records have been catalogued into a computer file with the calls for each record listed. This way we can retrieve any given call we might wish to review.

Sometime ago, an Australian caller, Peter "Scotty" Scott, lived in Jakarta and would come up about twice a year to give us the pleasure of dancing to a caller in person. He has now moved to Japan.

The club numbers about 30 couples, but except for special functions we generally dance about two squares. We conduct a beginner class once a year and occasionally put on exhibitions for some of the Caltex Pacific Indonesia Oil Company functions. Americans are in the minority in the club; we have more

Indonesians, Australians, Canadians and English. The Indonesians have fantastic memories and are excellent dancers, even those who don't speak much English.

A Wide Program

Back in the United States my wife and I were members of the Rhythm Cloggers in Houston, Texas, so we have added a clogging club here and also a country/western dance club. In addition there is a youth square dancing club called the Shooting Stars with members of grade-school age.

Any square dancers traveling this way will find us located about three miles from the city of Pekanbaru in Riau, a province in eastern Sumatra (about 35 minutes by air from Singapore).

Members of the Sumatra Swingers pose. Five nationalities share a common interest in square dancing.



The Hornet's Nest

Recording Studios

One Record Firm Solves a Big Problem



Johnnie Scott, Prairie label staff caller from California, during a recording session in "The Pit."

NCESSITY IS CERTAINLY THE MOTHER OF INVENTION and when disaster appears to be just around the corner, it's incredible how energy sparks and the impossible becomes very probable. Melodramatic? Not really. This type of situation was very much responsible for the birth of The Hornet's Nest Recording Studios. However, let's not get ahead of ourselves.

About a year ago, the principals of Prairie, Mountain, Desert, Ocean Recordings were faced with a "for sale" sign on their leased premises in Denver. There was nothing similar to be had in the area — available space was limited to holes-in-the-wall where recording quality would suffer greatly. The closest recording facilities were in Kansas City or Salt Lake City.

At the time disaster struck, there were over 100 songs recorded and over 50 in the "can" in all phases of completion. No one in the company wanted to retrogress and when the severe situation was placed before the 20 or more staff callers, the avalanche of support was overwhelming. There was no other road for Al and Donna Horn to take but to consider the purchase of the studio, lock, stock and barrel. The deal took almost three months of

proposals and counter-proposals and when a price was struck, it took another month for equitable financing. The studio was immediately moved to Penrose and temporarily set up so not to delay production or upset contract schedules.

Al Horn and Kelly Bryarly, the company's full time music producer and musician, were now faced with learning all about the intricate and sophisticated world of studio engineering. Mistakes were made but the challenge had been accepted and achievement was on the way. Amazingly, the first official mix done by Al was *José Cuervo*, a hit in the running for Record of the Year at the forthcoming awards banquet to be held in Birmingham next month.

Inner Sanctum

Little by little, permanent installations took place; custom sound baffles, wall divisions, carpets, all the gear associated with a major building project. The studio has three rooms, an outer foyer and drum room. Studio I is known as The Pit — an inner sanctum where artists enjoy the access to 11 different microphones for different applications. There are all the instruments necessary for every recording purpose including electronic keyboards with associated software, computerized drum machine, electronic click track machine to assure

every piece of music produced has exact tempo without variation, an upright piano, etc. The equipment is housed in the control room with a glass partition allowing for visual observation through to the Pit.

A bit of nostalgic history is included with the studio as Nancy Andersen, the original owner in Denver, purchased all the original black velvet sound drapes from the historic Alladin Theatre in Denver. Well over 80 years old and in excellent condition, they are perfect for acoustical balance in the studio and also add a little elegance to the surroundings. The equipment boasts such well known brand names, as JBL, Tascam DBX, Sennheiser, Electrovoice, Orban, Shure, Audio-Technica, Yamaha, Ampex etc. Upgrading of the studio is now under cost-proposal and new 16 track facilities are in the planning stages. It is obvious that the upgrading will really never end for top sound demands constant improvement.

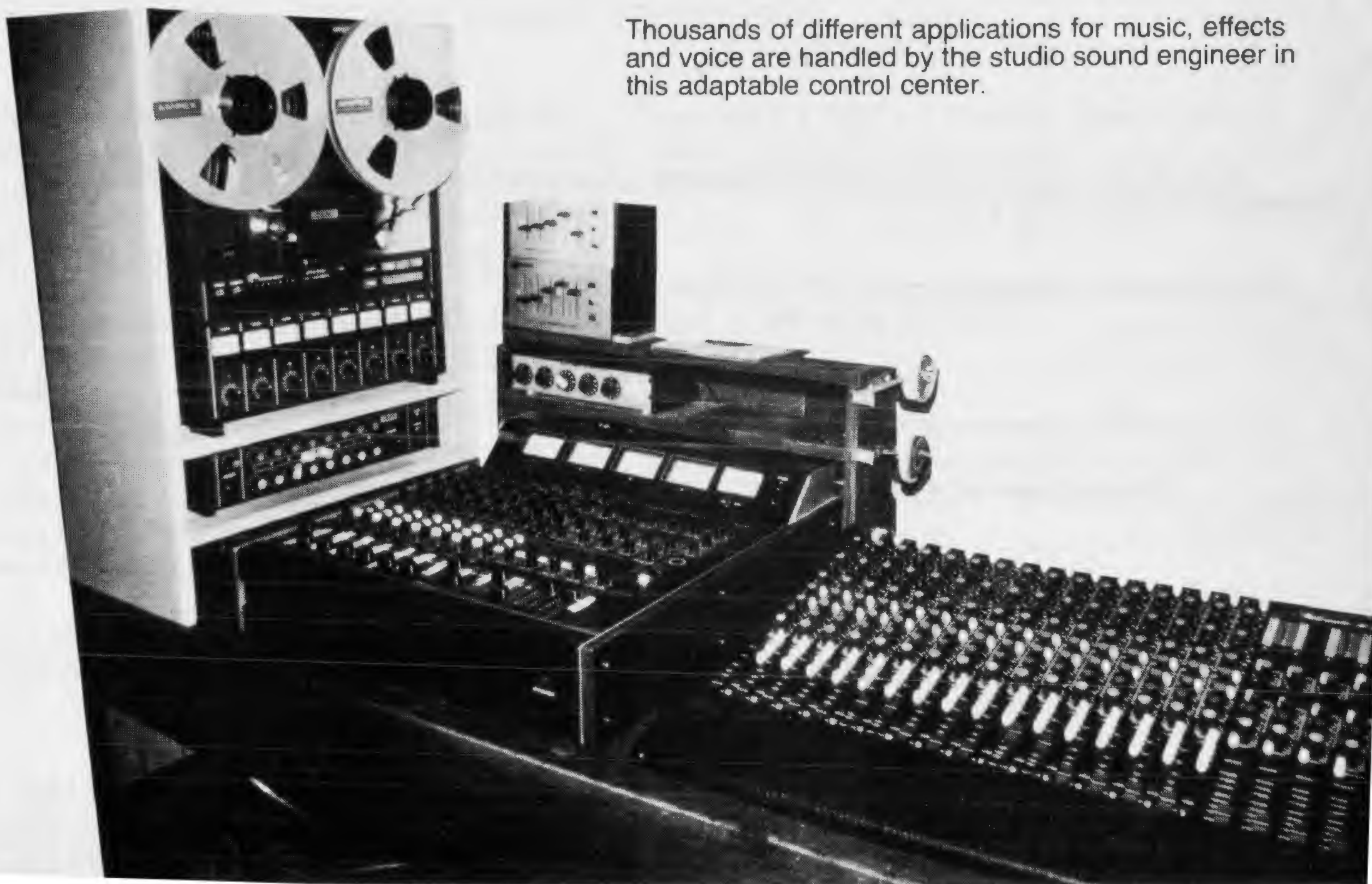
Most of the staffers of Prairie, Mountain, Desert, Ocean now drive or fly in to record their voice tracks at the studio. Special dances are arranged if practical to help or completely pay for travel expenses. For some, who live a long way from Colorado and find it impractical to travel in, the master tape is sent off and coordinating is done with a comparable studio



Al and Donna Horn

in the home vicinity of the caller. However, a huge chance is taken with this type of operation so the tape must always be well insured.

The company and all its people are excited with The Hornet's Nest Studio and they certainly should be. As far as we know, it is the first complete studio owned outright by a square dance recording company. Sales are reported as having increased substantially since the studio has been a part of the organization and all are looking optimistically toward a great future. Congratulations!



Thousands of different applications for music, effects and voice are handled by the studio sound engineer in this adaptable control center.

Announcing the Winners in The 1984-85 SWEEPSTAKES

CONGRATULATIONS AND THANK YOU! An enthusiastic response from our readers, coupled with an overwhelming generosity on the part of our donors has made this year's Sweepstakes the most successful ever! We are pleased to announce the names of the forty-six participants who made it to the winner's circle to share in the host of exciting, grand prizes. It's interesting to note that they hailed from all areas of the United States plus Canada, Sweden and New Zealand. While congratulating the winners, we would also like to thank every person who participated and helped to make the Sweepstakes a worthwhile race. We also would like to express our appreciation to the many **SQUARE DANCING** advertisers who made possible the galaxy of valuable gifts that await the winners of this year's subscription Sweepstakes.

Mike Woods, California: Complete sound system—sound columns, amplifier, microphone, remote control, monitor record case . . . **CLINTON SOUND by MILTECH**, Milford, Connecticut.

Ron Everhart, Indiana: Recording contract — the opportunity to record one square dance singing call including promotion and distribution . . . **PRAIRIE, MOUNTAIN, DESERT, OCEAN RECORDINGS** Penrose, Colorado.

Jerry Dennis, Texas: A six day square dance vacation for two (all inclusive lodging, meals etc.) . . . **KIRKWOOD LODGE**, Osage Beach, Missouri.

Forrest Hammond, West Virginia: A square dance week for two during the 1985 Season **COPECREST DANCE RESORT**, Dillard, Georgia.

Glenn Vowell, Texas: An S8011 Supreme Folding Sound Column and Speaker Stand . . . **SUPREME AUDIO/CALLERS' CUERS' CORNER** Ridgewood New Jersey.

Hank Butler, Virginia: A 6-120V Yak Stack Sound Column . . . **YAK STACK INC.**, Vernon, Connecticut.

Joe Varrelli, Arizona: A Trip to Las Vegas. Two night/three day hotel and air package for two . . . **RAINBOW TOURS**, Los Angeles California

Glen Popperwell, California: A Trip to San Francisco — Two night/three day hotel and air package for two . . . **RAINBOW TOURS**, Los Angeles, California.

William Thomas, Texas: Three day Square Dance Festival (summer or winter) for four (4) people complete with four night's lodging . . . **RED RIVER COMMUNITY HOUSE** and **GOLDEN EAGLE LODGE**, Red River, New Mexico.

Hardy Rothrock, N. Carolina: Marantz PMD 220, variable speed Cassette Tape Recorder and carrying case . . . **SQUARE DANCE RECORD ROUNDUP**, Denver, Colorado

Jack Cook, Michigan: Shoe Wardrobe for Dancing Feet — 4 pair for the gent & 4 pair for the lady . . . **COAST SHOES**, Los Angeles, California.

Dick Leger, Rhode Island: Man's two-piece Western Suit by "Lasso" . . . **GORDON BROTHERS**, Hialeah, Florida.

Dennis Williams, Washington: Custom-made square dance outfit for gent and lady, ruffled shirt to match dacron and cotton dress, both fully lined. . . . **MISS MARIE'S CUSTOM FASHIONS**, Lawrenceburg, Tennessee.

Jane Styer, Pennsylvania: Parade of Petticoats (4) custom-made . . . **STEPPIN' OUT**, San Antonio, Texas.

Dave Taylor, Illinois: Golden Eagle with Ruby Eye Belt Buckle . . . **FOUR SQUARE DANCE SHOP**, Reno, Nevada.

Frances Stevens, Nova Scotia, Canada: One "Million Dollar" petticoat . . . **RHYTHM CREATIONS**, Houston, Texas.

Earl Kinsey, Missouri: One Hundred Dollars Gift Certificate . . . **TRIPLE R WESTERN WEAR**, Falls Church, Virginia.

Danny Miller, Maryland: All new ESP record releases throughout a one year period . . . **ELMER SHEFFIELD PRODUCTIONS**, Tallahassee, Florida.

Jerry Cokewell, Michigan: Set (3) Hand-crafted Incolay Stone Belt Buckles . . . **J.R. KUSH & COMPANY**, Reseda, California.

Audrey Seaman, New Brunswick, Canada: Square Dance Petticoat and Pettipants . . . **SHIRLEY'S SQUARE DANCE SHOP** Hughsonville, New York.

Nick Hartley, Indiana: Every new Hi Hat release throughout a one year period . . . **HI HAT RECORDS**, Fresno, California.

Joe Morin, New Hampshire: Every new Rawhide release throughout a one year period . . . **RAWHIDE RECORDS**, Fresno, California.

Darlene Pinke, Minnesota: Sheer print Square Dance Dress . . . **AUNT EMM'S SQUARE DANCE & WESTERN APPAREL**, Riverside, California.

Gene Wilson, Iowa: All current releases over a one year period from **LAMON RECORDS**, Charlotte, North Carolina.

Bob Berroth, Kansas: A record case filled with 50 of the newest records of outstanding record companies . . . **MERRBACH RECORD SERVICE**, Houston, Texas.

John Kephart, New Jersey: A year's subscription to the Davis Note Service, the 1982 edition of the Sight Callers Textbook, a full set of Handy Flip cards, and a copy of the latest Top Ten: **BILL DAVIS**, Sunnyvale, California.

Meg Quilter, New Zealand: A four-tiered, fifty-yard organdy petticoat with matching pettipants . . . **B & S SQUARE DANCE SHOP**, Magnet, Indiana.

Chip Kellogg, New York, and Ron Balacz, Illinois: All records produced throughout a one year period by **THUNDERBIRD RECORDS**, Voldosta, Georgia. Two Sets for Two Winners.

Bettie Brookover, Alabama: A Petticoat Tree with Hangers . . . **R & J SPECIALTIES**, Glendale, California.

Inger Toreld, Sweden: One each of all current releases as catalogued **RHYTHM RECORDS**, Houston, Texas.

Larry Hoskinson, Nebraska: One year's subscription to Callers Record Corner tape review service . . . **CALLERS RECORD CORNER**, Memphis, Tennessee.

Marjorie Harris, Michigan: Twelve (12) pair Dancing Legs Pantihose **R & J SPECIALTIES**, Glendale, California.

Bill Sands, Tennessee: Twenty (20) of the most recent releases . . . **SCOPE-BIG MAC RECORDS**, San Luis Obispo, California.

Wayne Ball, Michigan: All Rocket releases throughout a one year period . . . **ROCKET RECORDS**, Friendswood, Texas.

Dick Tayloe, Virginia: Voice Lessons* on Tape complete with Instruction Booklet and Exercise Tape . . . **CLENDENIN ENTERPRISES**, Portland, Oregon.

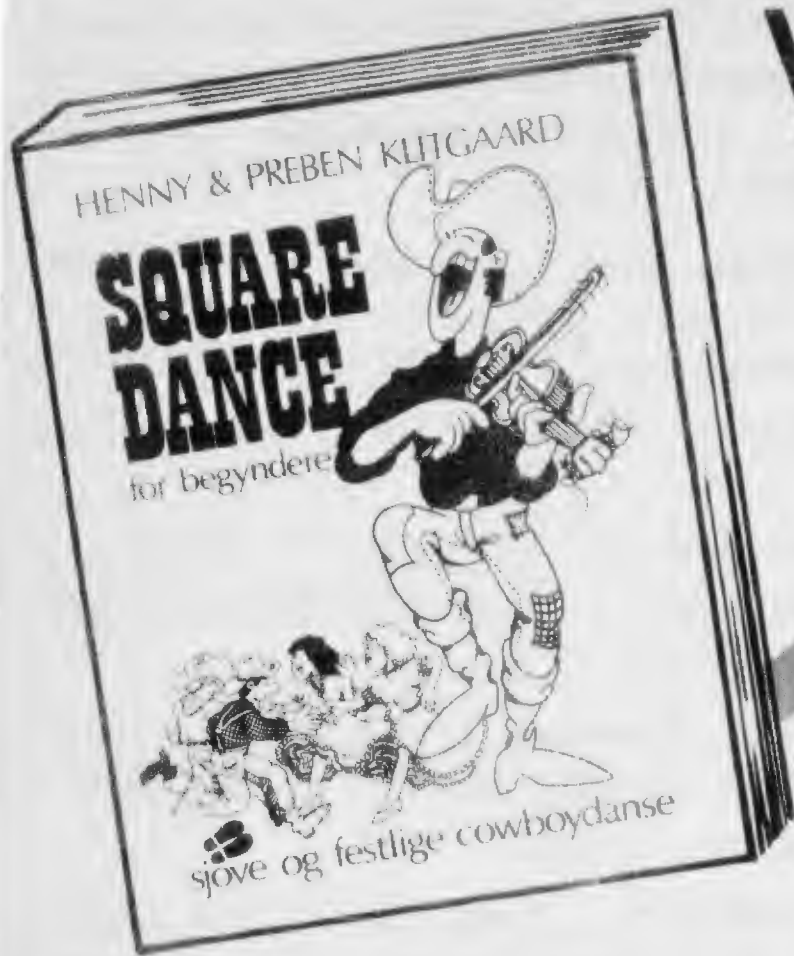
Kathy Buck, New York: Thirty (30) Dollar Gift Certificate . . . **THE CORRAL**, Toms River, New Jersey.

Bill Walker, Washington: Ten (10) of JoPats most recent recordings. **JOPAT RECORDS**, Louisville, Kentucky.

Glen Zea, Texas: Ten (10) Records of choice . . . **TNT RECORDS**, St. Albans, Vermont.

George Sheldon, Illinois: (5) L/P Albums Kalox Jamboree **KALOX BELCO LONGHORN RECORDS INC.** Mesquite, Texas.

John Kwaiser, Colorado; Dana Schirmer, Kansas; Ronald Roe, Ontario, Canada; Ralph Kornegay, N. Carolina; Vern Johnson, Florida; Paul Teufel, West Virginia: Six recipients of Dixie Daisy Traveler Garment Bag and Pettitote . . . **DIXIE DAISY**, Odenton, MD.



Velkommen til Square Dance

The Danes take to the Allemande activity in growing numbers

THE URGE TO GO SQUARE DANCING has pretty much saturated the Scandinavian countries. With reports coming from Sweden that American square dancing has reached epidemic proportions and updates coming in from Norway, where square dancing continues to expand, we now hear that things are going full blast in Denmark. In past years, American tourists visiting Copenhagen have been treated to club dancing with the hospitable Danes. It is apparent that the action is spreading throughout the country.

An enthusiastic report comes from Henny and Preben Klitgaard, whose combined efforts in and around the city of Aalborg, Denmark, has affected the entire community until many inhabitants are going around in circles and squares.

A number of years ago, the Klitgaards found square dancing to be an excellent community activity and so they lent their skills of teaching and calling to the people of the Northland. Enthusiasm for the activity increased and when they moved to Aalborg,

This handsome group of young people will doubtless make an impression on the citizens of Aalborg. Requests for exhibitions by dance enthusiasts appear to be on the upswing as the activity continues to grow throughout Scandinavia.



14. Allemande familien

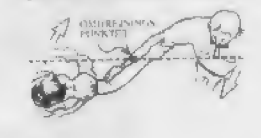
A Allemande left
Se på din højrepartner og tag fat på hans/hendes venstre underarm med din venstre hånd. Gå en omgang rundt og slut med ansigtet mod din partner.

B Allemande right
Nøjagtig som allemande left, du bruger bare højre arm i stedet for.

C Left armturn
Udgangspositionen er front mod partner eller anden danser.
Derefter vedkommende rundt ved hjælp af venstre underarm en halv omgang (180°) retsvart omgang (360°) eller en hel omgang (360°) etc.

D Right armturn
Som left armturn men udført med højre arm i stedet for venstre.

Detaljer
Når du skal tage fat på partneren, højrepartneren etc. til allemande familien, skal du tage fat på underarmen på vedkommende bag håndledet men for albuen (se billedet til højre).
Midtpunkt for drejningen skal være som angivet på tegningen herunder, således at parret drejer lige meget rundt om hinanden under drejningen.



Tid
1/2 omgang = 8 trin
3/4 omgang = 6 trin
1-2 omgang = 4 trin
1-4 omgang = 2 trin



Dancing before large groups of non-dancers, these young people display their prowess.

Diagrams, photographs and written instructions tell the Danish dancers how to do the arm turns.

they found a willingness on the part of the residents to get in on the fun, and so, with their help, the Danish (Dansk) square dancing grew.

Newspapers in the area were quick to pick up on the activity and, as a result more and more Danes became interested. With the help of their exhibition dancers, Preben and Henny spread the word of American square dancing to the surrounding area and today, according to the Klitgaards, square dancing is no stranger in their country. Recently they published a book of instructions on how to do the "cowboydanse." They call it *Square Dance for Begyndere*. While the text is all in Danish except for some of the calls, the 88-page volume is profusely illustrated with both cartoons and serious StyleLab-type, how-to-do photos. To get the idea here is an excerpt taken from one of the pages in the book.

11. Star familien

Udgangsposition en er dansere, der ser på hinanden parvis i Squares eller i rundkreds.

A. Right hand star

De Dansere, der får kommandoen, går fremad, vender højre side ind imod midten, løfter højre hand op og placerer håndfladen mod de andre danseres højre håndflade. Nu har I dannet en star (stjerne), og I får >> wstjernen << til at dreje ved at gå fremad venstre rundt. Kommandoen kan så lyde på enten en

Newspaper and magazine coverage such as this (right) lets the Danish readers know that square dancing has come to their community.

Stiftstidende AALBORG

Ma nej, hvor det går baggrunden meget akt

De høje som g

Af Søren Nielsen

Susanne, Elisabeth og Jimmy forstå nu, hvorfor deres far og mor springer rundt som gale i køkkenet eller danser med deres legokladder.

Med udgangspunkt i Ålborg vil Henny og Preben Klitgaard sat sig for at give Danmark en danselandsprøvnings. Den USA-importerede cowboydanse, Square Dance, breder sig som en feber.

Jeg og Preben er mormøder. Vi lærer dansen at kende for adskillige år siden gennem kirke, der havde amerikanske gæster på besøg, klarer Henny Klitgaard.

Parret blev begejstret for dansen, lærte til og tog så til ud, hvor de kendte amerikanske redningskåber for at de fik kan-

Ålborgparret lærte assistent Søren Nielsen gruppen - Klaus vant. Klaus siger skal lære ålborgdanskere i disse århundreder. 17 engagementer af dans og folked. Square Dance blev en succes.

Dansen er en af de bedste til beundring. Alle kan deltage og have læst de legokladder og så for man derudover ingen sjov og grin.

De Ålborgdanskere are Danes gemmer te sidste sommer landstingene i Dansk ke Ferles feriebyer. I te arrangementer står danserne en kontrakt også der kymende rle-nasen Da det kom ferie-gæsterne kan skab klymede de søgtoppe ned for at få de nye turne-plan. Gæsterne er skede at sige sig til hus feriebureauet i netop der luge, danserne kom

De skal danse firkant på Malta

Henny og Preben Klitgaard, Ålborg-søgtepar med firkantet dans i sjæl og ben, får i modspænding til de fleste af os andre en lunt jul.

Parret er af Dansk Folkefesten inviteret til Malta for at optræde med en undervejs Square Dance.

kommer af, at man danser i kvadriller parvis. Men det er ingen hindring for at tage fat hinanden.

MORGENAVISEN Jyllands-Posten

Danskerne trænger til at råbe jubii-jubii

Danskerne går med en indestængt trang til at råbe jubii og jubii. Det mener Henny og Preben Klitgaard.

Trangen får de udløsning for i de amerikanske square-danse, som Ålborg-søgteparret med stort held lærer danskere i det nordlige.

Af Niels A. Egenbroth

Et ungt søgtepar fra Ålborg vil lære danskerne at danse amerikanske folkedance, de såkaldte square-danse, nybyggere og cowboys formede i en amerikansk sammenblanding af dansetrin og turdans, som de havde hørt om de gamle

Ålborgparret Henny og Preben Klitgaard træder således på scenen i den danske danse- og musikfestival i Ålborg.

In Step With Spring

by Barbara McDonald,
Los Angeles, California

THE MERRY MONTH OF MAY brings to mind maypoles. This old English custom originated during medieval days when the first day of May was celebrated as a popular holiday. A maypole was constructed in an open area of the village to mark the spot for merrymaking and sport activities of the day. Quite tall, usually made of birch, the maypole would be decorated with colorful ribbon streamers, wreaths and garlands of flowers.

This tradition can be turned into a charming theme for a square dance, including refreshment ideas, invitations, entertainment and decorations. If you hear me chuckling, I am remembering a time at a Beverly Hillbilly dance ("Yes, Virginia, there really was a club by that name!") when the "hes" dressed up as "shes" and in their finest calico floor-length skirts, clodhopper workshoes and pretty wigs and hats "gracefully" danced and wound ribbons around the maypole.

May is also a time to think about light and pretty things to eat, and it's a time to remember Mom. Why not give Mom a break with desserts that can be done the day before the dance. This way she can be rested and ready to step out lightly in her special month.

Basket Decoration

"A tisket, a tasket, a pretty frilly basket." You can make one very easily for your May party decor. Start with an oatmeal box. Cut a rectangular piece from one side and cover the box with contact, construction, crepe or tissue paper. Decorate it with white paper lace, doilies and ribbons. It is ready to be filled with flowers or with fresh fruits and/or cookies later to be used as your refreshments for the evening.



Light Refreshments

Take a break from heavy refreshments and try some variations of fruit and gelatins. Be creative. Blend your favorite jello flavors with fruits and chill in clear, plastic containers for do-ahead easy desserts. These can be extra light now with the newer sugarless gelatins. Eliminate added pounds along with hours in the kitchen.

Fruits are coming into season and may be used to garnish your punch bowl or for actual refreshments. Try fruity pastel yogurts for pretty dips: pineapple yogurt with fresh strawberries, lime with fresh pineapple, orange slices with lemon yogurt.

In the recipes to follow, $\frac{1}{2}$ cup of your favorite non-dairy or light whipping liquid may be used instead of whipped cream, or use one cup of Cool Whip (or similar product). The fillings can be used alone as a fluff pudding without a crust or they can also be used as frostings on cakes, jellos, or slice-and-frost cookies. The crusts can be made larger and put in rectangular pans for serving bigger groups. Serve the dessert on paper plates or paper napkins for a fast clean-up. Magic, melt-in-your-mouth fruit flavor, enhanced by a crunchy oats crust is a perfect do-it-ahead dessert that lightly speaks of spring.

Ice tea is a good thirst quencher instead of punch when fruit is used for dessert. This way flavors don't clash or overwhelm each other.

Pineapple Chiffon Pie

Pie Crust:

- 1 c sifted enriched flour
- 1 tsp salt
- $\frac{1}{3}$ c shortening (your choice)
- $\frac{1}{2}$ c oats (quick, or old-fashioned, uncooked)
- 3-4 tbsps cold water

Heat oven to 425°. Sift together flour and salt. Cut in shortening until mixture resembles coarse crumbs; add oats; mix lightly. Add water, a tbsp at a time, stirring until pastry can be formed into a ball. Turn out onto lightly floured board or canvas. Roll dough to form 12" circle. Fit loosely into 9" pie plate. Fold edge under and flute. Prick bottom and sides. Bake 12-15 minutes. Cool.

Filling:

- One 1 lb 4 oz can crushed pineapple
- 1 envelope unflavored gelatin
- $\frac{1}{4}$ c pineapple juice
- 3 egg yolks
- 3 egg whites
- $\frac{1}{2}$ c whipping cream (see substitutes in article)
- $\frac{1}{4}$ c sugar

Garnishes:

Toasted coconut, pineapple, cherries, etc. Drain pineapple. Soften gelatin in $\frac{1}{4}$ cup juice. Mix together pineapple, softened gelatin and egg yolks in small saucepan. Cook over low heat (a double boiler may be used until gelatin is dissolved) stirring frequently. Cook until partially set. Beat egg whites until stiff and glossy. Fold into pineapple mixture. Whip cream until frothy; gradually add sugar; whip until stiff. Fold into pineapple mixture. Pour into baked pie shell and chill until set. Garnish as desired.

Heavenly Apricot Pie

Use same pie crust as for Pineapple Chiffon Pie.

- 2 c chopped, canned apricots
- 1 c apricot juice
- 1 envelope unflavored gelatin
- 1 tbsp lemon juice
- $\frac{1}{2}$ c whipping cream (or substitute)
- $\frac{1}{4}$ c sugar

Drain apricots. Reserve 1 cup of juice. Soften gelatin in $\frac{1}{4}$ cup apricot juice. Put remaining juice, apricots and lemon juice in saucepan and bring to a boil. Remove from heat. Add softened gelatin and stir until dissolved. Cool until gelatin mixture is partially set. Whip cream until frothy; gradually add sugar; whip until stiff. Fold into apricot mixture. Pour into pie shell (or into individual serving dishes). Refrigerate until set. Decorate with pieces of apricot or whipped cream.

Lime Fluff Pie

Crust:	8 servings	16 servings
Flour	$\frac{3}{4}$ c	1 $\frac{1}{2}$ c
Salt	$\frac{1}{2}$ tsp	1 tsp
Oats (quick or old-fashioned)	$\frac{1}{2}$ c	$\frac{3}{4}$ c
Shortening	$\frac{1}{3}$ c	$\frac{2}{3}$ c
Cold water	2-3 tbsps	4-5 tbsps
Filling:		
Eggs, separate	4	7
Lime juice	$\frac{1}{4}$ c	$\frac{1}{2}$ c
Cold water	3 tbsps	5 tbsps
Sugar	1 c	1 $\frac{2}{3}$ c
Grated lime rind	1 tsp	1 $\frac{1}{2}$ tsp
Green food color (optional)	Few drops	Few drops

Crust: Sift together flour and salt. Add oats. Cut in shortening until mixture resembles coarse crumbs. Add water, a tbsp at a time, mixing with a fork until pastry can be formed into a ball. Turn out on lightly floured board or canvas. Roll out to form a 12" circle. Fit loosely into 9" pie plate. Turn edge under and flute. Prick bottom and sides with fork. Bake in pre-heated oven, 425°, about 12 minutes. Cool. Makes one or two pies depending on quantities used.

Filling: Beat egg yolks until thick and lemon colored. Stir in lime juice, cold water and $\frac{1}{2}$ cup of sugar ($\frac{2}{3}$ cup for two pies). Heat over a low flame; add grated lime rind and food coloring. Beat egg white until frothy; gradually add remaining $\frac{1}{2}$ cup sugar (1 cup for two pies) and beat until stiff. Reserve half of egg-white mixture. Gently fold other half of egg whites into slightly warm lime mixture. Pour into cooled pastry shell. Spoon remaining egg whites to form ring around edge of pie. Bake in slow (300°) oven about 15 minutes. Chill several hours or overnight.



Many square dance callers and calling groups like to develop a singing call style that is unique and recognizable as their own sound. One such specialty is yodeling but the art, in itself, takes time and effort to learn properly. For persons who may be interested, here is an article on the subject by the author of *Anyone Can Yodel*. For more information write 5534 Walden Meadows Circle, Murray, Utah 84123.

A COMMON MYTH is that few people can yodel. This is false. Anyone can learn to yodel given knowledge of the process and adequate practice. In order to understand why this is so, you must first understand what a yodel is. This understanding is hampered by things that we see in our daily lives. In the movie, *The Sound Of Music*, there is a song about the little goat herd boy which sounds like it has a yodel in it. In actuality this is what is called a false or pseudo yodel which simulates the sound of a yodel. What is a real yodel then? Each of us has two "voices." The lower or natural voice and the upper or falsetto. A yodel is a change from a note in the natural voice to a note in the falsetto which has a break or sharp change. This break has a distinctive sound which cannot be created by changing between two notes in the natural voice.

There are two simple reasons why yodeling is uncommon. First of all, up until now there has been little written knowledge of yodeling. As a consequence few people understand what it is or how you find it. Thus the myth that only a few people with natural talent can yodel. The second reason is that like many talents the amount of effort and practice required for most people to transform the be-

A Distinctive Sound

by Vell L. Runolfson, Murray, Utah

ginning yodel to a quality sound requires months of knowledgeable practice. Few people believe it can be done, and are therefore reluctant to undertake the effort required. Learning to yodel for most people is done by trying to copy someone else who yodels. The difficulty in this is that the changes are so rapid that the ear can barely distinguish the change, and translating this into something in the voice is extremely difficult.

The first thing you need to know in order to learn to yodel is that it can only be done in the area where the two voices overlap. Once you have located this area then you must know how far up the upper note should be. Starting from a note in this interval (in your natural voice) on a piano, count up (counting the chosen note as one) to the tenth note (using black and white keys). This interval represents a musical sixth and is the most common interval for a yodel. Simply sing the lower note with as much volume as possible and slur up to the upper note. In a beginning yodel the break may be barely distinguishable and sound like roughness in the voice. Most people have experienced it accidentally when their voice would "crack" when singing a high note. Developing the sound will take practicing in both voices on a regular basis over several months. In one of the early caller workshops used to test some of the theories presented here, three of six callers who had never been able to yodel were able to identify their break in about five minutes each. This article was written for the non-yodeler. Unfortunately the scope of this article does not allow details on improving the yodel but it is a start. Learning to yodel is possible with a knowledge of the proper approach. Good luck!

Losing Perspective

by Judy and Howard Fritsch, The Bronx, New York

Reprinted (in part) from Zip Coder Magazine, Silver Spring, Maryland

MANY WHO BECOME INVOLVED in Challenge dancing vow not to lose perspective, not to isolate themselves from the rest of the world and not to fall victim to the monomania of square dancing. But one day, sooner or later, these same people wake up and find that they have indeed lost perspective. Their main, sole and exclusive frame of reference is square dancing. How did it happen? Surely, it was not overnight. As a public service we offer here stages in the loss of perspective. We hope that readers will recognize themselves and take appropriate action to avoid further erosion.

Stage One — You are beginning to lose perspective if:

- . . . You can't discuss recent movies because you haven't seen one in months.
- . . . The only TV you watch is on your VCS.
- . . . Your boss tells you to "keep busy" and you stand there reciting the dance definition.
- . . . All your shoes are soft-soled.
- . . . The two of you go out for dinner and a social evening with friends and your outfits match.

Stage Two — Things are getting hazy if:
. . . Your favorite singer is a square dance caller.

. . . You've been to Washington, D.C. but have never seen the Capitol; to Philadelphia but have never seen the Liberty Bell; to Boston but have never seen the Old North Church. But you know which hotels have good acoustics and wood dancing floors.

Stage Three — Everything is out of sight when:

. . . You start referring to any night you don't dance as "open."

. . . Your idea of a heavy dinner is a hero sandwich in the car on the way to a workshop.

. . . You ask your family to have a holiday dinner early so you can leave in time to make a special dance.

. . . You refuse invitations to family affairs because they conflict with a big weekend.

. . . Your daughter can't be a June bride because of the conventions.

Which of these situations applies to you? Be honest.

SCHOLARSHIPS — 1985

EACH YEAR, numerous letters are forthcoming from men and women who are keenly interested in beginning or furthering a calling career. It is always a difficult task for the Scholarship Committee to select the most deserving candidates since all have a sincere desire to serve as caller/leaders in the square dance community. It is hoped that all participants will one day be able to attend a school and we wish them good luck in their future endeavors.

And now, The Sets In Order Square Dance Society takes pleasure in announcing the recipients of the 1985 SIOASDS Scholarship Awards:

Dick Halverson, Duluth, Minnesota
John Martin, Westfield, Massachusetts
Tony McUmbert, Hannibal, Missouri



AMADEUS

Mozart and the Square Dance

by Veronica McClure, from *The New England S/D Caller*

THE MOVIE, AMADEUS, playing in theatres near you, reminded me that Mozart and other classical composers wrote music for country dancing. Almost anyone who has gone through the typical progression of piano lessons will have played country dances by Mozart or Beethoven or others. Why were classical composers writing country dance music?

We here in the last quarter of the 20th Century need to be careful. It is only us looking back who are calling this music "classical." It was simply "contemporary" then. It was extremely ordinary for the composer of the day to provide music for the dancing of the day, which was country dancing. Who knows, in some cases, it might even have been so simple as cashing in on what was popular at the moment, i.e., country dancing.

Costume to Fit the Occasion

"Popular" here means the kind of dancing which would be done (perhaps even taken for granted) at any gathering at which dancing occurred. The people would wear whatever clothing the occasion called for, rather than something definitely unusual. Today's equivalent would be dances at lodges and fraternal organizations, weddings and anniversaries. It is not likely that any square dance outfits would be found there, for today square danc-

ing is not the "popular" form of dance.

The term, country dancing, opens up a whole range of speculations. No one is exactly sure why the name — country dancing. Certainly in the 18th and early 19th Centuries country dancing was the urban style of dance. This is important because country dancing is the ancestor of square dancing. In general terms, country dances were danced by groups of couples who always started and ended with a specific formation, either circles, lines or squares. At different times, one formation or another was favored, but the philosophy of organizing the dance around a home position and basic formation is just the same as today when we square our sets. In the last half of the 18th Century, lines were the favorite formation. This is actually our contra dance. In the early 19th Century, the square (then called a quadrille) gained favor in urban ballrooms, while the contra hung on in rural areas, especially some parts of New England. That's why New England is such a leader in contra dancing today.

Words are only that — words. How we use them and what emotional investment we give them may make them friends or enemies. Here's hoping that a little reflection of "classical," "contemporary" and "popular" will provide some interesting fodder for the brain.

Traditional Treasury

By Ed Butenhof, Rochester, New York

YOU DON'T HAVE to be a musician to be a traditional style caller, but it helps. I know a number of musicians who, having fallen in love with the old time reels and jigs, try their hand at calling and do very well, indeed. As musicians, they have a special feel for the musical phrasing, the biggest problem most callers have when they first try to call phrased dances — squares or contras.

A local case in point is Eric Rounds who is a classically trained violinist who fiddles the old tunes very well. He also does a good bit of calling in the Rochester area and is one of our most popular traditional callers. I heard him call an original square dance a short time ago and I want to share it with you:

THE WOODCHUCK RUNAROUND

by Eric Rounds, Rochester, NY

Use well-phrased music

- — — —, **Heads lead right and circle to a line**
- — — —, **Head men turn by right three-quarters**

They will end up alone, opposite their original places.

- — — —, **Threes go forward and back**
- — — —, **Pass thru, right hand up left lady under**

Threes are now facing back into center on opposite side.

- — — —, **All circle left halfway**
- — — —, **The corner swing**
(a full 8 count swing)
- — — —, **Promenade**
- — — —, — — — —
- — — —, **Heads lead right, etc.**

Do twice for heads and twice for sides, adding

any intros or breaks you wish.

* * *

Part of the charm of square dancing is the endless variety which is possible even with the use of only a few basic figures. The following is one which I may or may not have put together. (I found it in my "little black book" with no attribution). In any case, it's merely a variation on The Route, which has been covered in these pages before and immortalized as the singing call, Hurry Hurry Hurry.

END LADIES CHAIN

Use well-phrased music

- — — —, **Heads lead right and circle to a line**
- — — —, **Go forward and back**
- — — —, **End ladies chain**

The end ladies, there's one in each line, chain and of course change places.

- — — —, **Right and left thru**
- — — —, **End ladies chain**

Different ladies this time.

- — — —, **Right and left thru**
- — — —, **All chain across**

Straight across this time.

- — — —, **All chain the line**

With couple in same line, chain — you get original partner back.

- — — —, **Allemande left the corner**
- — — —, **Do sa do your own**
- — — —, **Promenade the corner**
- — — —, — — — —
- — — —, **Heads lead right, etc.**

Twice for heads and twice for sides with breaks as desires.

NEXT MONTH in SQUARE DANCING: Providing there are no unexpected hitches coming out of the Callerlab Convention last month, we plan to run the brand new, revised edition of the Basic/Mainstream Handbook, complete with more than 450 illustrations and current with the Callerlab lists. It will appear as the center section in the June, National Convention issue.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

What's Happening?

A POPULAR THEME around square dance circles these days seems to be "What's happening to square dancing?" Some say too much puzzle-solving. Others say it takes too long to teach the Mainstream program. Others say music is not being used enough or is not being used properly. Others say MS dancers are being coerced into Advanced too soon, too often. The implication is that if these "problems" were solved there would be no problems in the square dance world. As many who have been reading these columns over the last few years may have gathered, I'm bullish on square dancing. In northern California we now have four large festivals a year that each draw in the neighborhood of 200 squares. And if northern Nevada is included, the number is five. That is over 1,000 squares per year at major festivals. And there are a dozen or more in the 50 to 100 square per event category. That is a lot more action than 10 or 20 years ago. All of these events now include Advanced dancing in their programs and some include Challenge.

The thing that has happened is that the large cadre of strong Plus dancers that used to support these and other non-home-club dances has been significantly depleted — having been eroded into the Advanced program. That in itself is not bad, just different. We often hear and read the comment that there are people in Advanced who can't even do some of the MS calls well or from all positions. This comment is usually meant to be a put-down of the efficacy or appropriateness of the program or of the character of the dancers who are "guilty." I find the comment is often true. However, since the dancers have free agency and, typically, are mature adults who know their own minds, I conclude that the fact is they would rather do Advanced for whatever their reasons than be experts on nuances of MS or Plus. If that is ipso facto the case, then that is the real world and, hence, we should not spend too much time or adrenalin worry-

ing about it or trying to change it. Instead, cope with it. I can cope. So can most successful leaders. So when I hear someone complaining about dancers rushing into advanced levels, I ask, "Doesn't that tell you something about what dancers (at least those dancers) want?" The answer is often, "But they shouldn't." Tsk, Tsk.

Should Lists Be Frozen?

As many of you may know, I am against freezing lists — especially the content. In fact, I have a proposal now under consideration to freeze the number of calls on the lists but not the content. Some infer this to mean that I am in favor of change per se. But that is not so. I am just against making it difficult for me or any other person or group to make a change in the future. I am against deciding today that the folks next year are not going to be as smart as I and, therefore, for their own good I am going to freeze things now so they will be safe from their own ineptness. Again, being against freezing does not mean being in favor of change — but simply being in favor of having the ability to make a change.

To make a change at Callerlab these days means having a majority of attending callers agree to the change. Since the callers attending Callerlab conventions are a good cross-section of square dance representation, their majority is probably very representative of what most would opt for. Not perfect, perhaps, but not bad either (also it's the best we have to work with). In short, to make a change in a list at Callerlab requires that a majority agree to do so. Since that is only possible when a majority want to change, I think that legislating against change is an insult to our own intelligence and integrity.

Should The MS List Be Shortened?

In our area a callers association recently made a survey of calls being used at Plus dances and found that in the course of several thousand instances of calls given, over 160 different calls were used (no family groupings were made). Some of those calls were used only once, and some only a couple of times.

The point is that the Plus dancer in this area must know something over 150 different calls if there are to be no surprises. The observation by many that the MS subset of this 150 — well over 120 calls — cannot be reasonably taught in 41 weeks seems warranted. In our area this is not too big of a problem since many of us simply take a year to teach all the calls through the Plus list. Since there is no viable MS program (as a destination program) in the Greater San Francisco Bay Area, many of us do not even graduate beginners at MS but take them right into Plus.

My conclusion is that if parts of the country need to be able to teach classes in about 32 weeks or so, we had better come up with a shorter list. And I don't think the current Basic list is that program. It needs to be fixed. Dancers moving into Advanced without even knowing some of the MS calls well certainly aren't going to stay in a truncated MS or national level program consisting of those same calls. My simple-minded suggestion is to construct a truncated, national level MS program from the most popular calls. Keep it short. No families. 64 sounds good.

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

Get Acquainted With Circle Contras

ONE OF THE BEAUTIFUL ASPECTS of circle contras is that it affords one the opportunity to use them for get-acquainted dances or goodnight dances as this contra does. I prefer to use this dance as a goodnight dance although it can be used for any purpose. Those of you who are not using the variety that contras offer are really missing so much. This dance is set up by having everyone promenade in a big circle with their own partner. If the floor is crowded, then use more than one circle. I have done this dance with four large circles in a huge gym. It still moves great and the people really enjoy it. The setup of the dance requires every other couple to wheel around so they will be facing another couple. Make sure everyone remembers that this direction is the direction that they will progress in the dance. I call it their original facing direction.

THE OATA REEL

by Roger Whynot, *Pride's Crossing, MA*

Music: I'd Like To Dance TNT #169

Teaching the Dance:

With the opposite person do sa do, then star thru and circle exactly halfway. At this point, they will be facing towards the center or towards the wall. Do sa do with their own partner (in front of them) and swing their own. Put the girl on the

man's right hand side, to face the same couple they were just dancing with. The ladies chain over and back. Right and left thru, then promenade all the way around the same couple so that they will now be in their original facing direction facing a new couple. Some people have trouble promenading all the way around. Remind them that after they finish the right and left thru, they will be coming back to that same spot, but facing in their original direction.

Calling the Dance:

- — — —, **With the opposite do sa do**
- — — —, — — **Star thru**
- — **Circle half, with your own do sa do**
- — — —, — — **Swing your own**
- — — —, — — **Ladies chain**
- — — —, — — **Chain back**
- — — —, — **Right and left thru**
- — — —, **Promenade around that pair**
- **All the way** — , **With a new pair do sa do**

This dance also has been recorded on the TNT Modern Style Contra Party by yours truly. It is an album that features eight dances all written by Roger Whynot. The setup, teaching and calling are all included in the album. Written instructions are also included to help those who might not be familiar with doing contras.

Here is another dance that you can use to introduce people to the great joy of contra

A SALUTE TO ART SEELE

At the recent Callerlab Convention held in Phoenix, Arizona, a number of callers, not previously involved in Contras, received their first taste of these line dances and indicated an interest in learning more. Last year's Chairman of the Contra Committee, Art Seele, encouraged callers to try out this form of square dancing and possibly add it as one of their skills. More on the Conventions Contras later.

dancing. It is an easy dance to teach and to call — the kind we can all use from time to time. Ralph Page made the comment that just because the dance is easy shouldn't put a curse on it and added that the easy ones are usually those that last the longest. Set it up like you would with any alternate duple and proceed to teach the dance:

EASY DOES IT

by Ralph Page, Keene, NH

Formation: Alternate Duple — single progression dance.

Teaching the Dance:

Face your corner and do sa do. Same girl swing, making sure to put her on your right hand side after the swing. Two ladies chain over and back. Half promenade across the set and do a right and left thru back. A left hand star once around and a right hand star back to place ends the dance. The ends will wait out one sequence to

cross over and get ready to do sa do a new corner.

A little styling note to bring out is the fact that after the right and left thru, the gentlemen can hold on to the ladies left hand to actually lead her into the left hand star. This is a good dance to practice execution and style as everything is in phrase with the music.

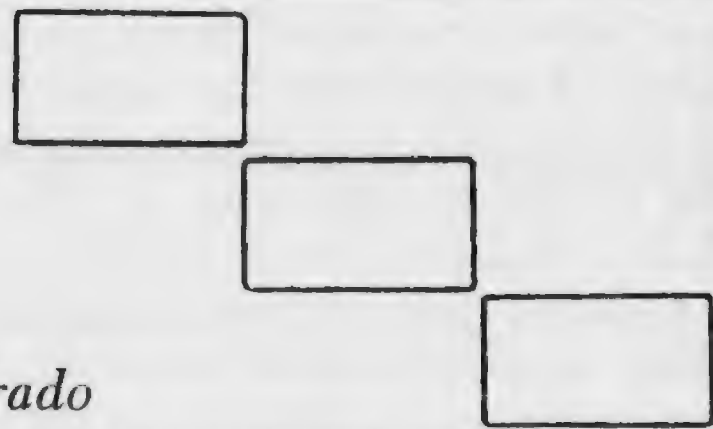
Calling the Dance:

— — — —, **Face the corner and do sa do**
 — — — —, — — **Same girl swing**
 — — — —, — — **Ladies chain**
 — — — —, — — **Chain back**
 — — — —, — — **Half promenade**
 — — — —, — **Right and left thru**
 — — — —, — **Same four a left hand star**
 — — — —, — — — **Right hand star**
 — — — —, **With new corner do sa do**

The nice thing about easy dances of this type is that you can really get the people to feel the phrase of music. There is no particular music specified to use for this dance, so use your own judgment. I think I would try to use something in the traditional vein and might even look for something in a minor key for Part B. Having had the pleasure of working with the late Ralph Page for many years, I can attest to the fact that he had more variety in his selection of music than most anyone else I have heard. I really feel very privileged to have had this exposure to variety in music and to the very talented leadership of Ralph Page.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



THE LAST COUPLE OF MONTHS this column has featured different ways that your knowledge of zeros can be used. This month uses several of the concepts introduced in March and April so you may want to review these columns before trying to understand this one.

Fractional Zeros have always been popular because they allow the caller to present material that provides variety and at the same time requires a minimum of memory work. These

are essentially groups of calls that are repeated two or more times before the module zeros out. A more complete discussion of fractional zeros can be found in the May, 1984, column of Mostly Modular. Fractional zeros can also be adapted to include other true zeros within them, as described last month. As you do so, there are a couple of points to keep in mind. Many fractional zeros move the dancers through different boy-girl arrangements. This

means that even though the set may be in an eight chain thru or a facing lines of four formation that the arrangement of the dancers may have some non-standard setups like a half-sashayed position. The following two half fractional zeros illustrate the point. The half sashayed setup occurs at the end of the first time through the module.

L-ZL

2	{ Pass thru Tag the line in	2	{ Pass thru Tag the line Centers in Cast off three-quarters
---	-----------------------------------	---	--

This eliminates the insertion of any zeros that have commands like star thru or right and left thru that are defined with a specific boy/girl arrangement. Instead the zeros needs to be composed of turns that require no sex arrangement (nsa) such as the following line zeros and facing couple zeros. Each of these zeros is easily done from a normal boy/girl arrangement, but when done from the half-sashayed position they provide quite a bit more challenge.

ZL-ZL (nsa)

FCZ (nsa)

Pass thru Wheel and deal Centers pass thru Swing thru Centers run Bend the line	Pass the ocean Recycle Sweep a quarter
Pass thru Wheel and deal Double pass thru First pair left Next pair right	Spin the top Centers run Bend the line Flutterwheel

In one-third fractional zeros the dancers move through several boy/girl arrangements and usually the second and third leg are "Arky" style arrangements. Notice that the following four zeros exercise most of the available wheel and deal combinations. Fractional zeros also carry the dancers through several variations of a couple of basics that aren't normally given a fair amount of exposure.

ZL-ZL

3	{ Pass thru Wheel and deal Double pass thru Centers in Cast off three-quarters	3	{ Pass thru Wheel and deal Double pass thru Centers out Bend the line
3	{ Turn thru Wheel and deal Double pass thru Centers in Cast off three-quarters	3	{ Pass thru Wheel and deal Double pass thru Peel off

These modules become even more interesting when true zeros are mixed in with the one-third fractional zeros. The trick is to find a place to plug them in. Notice that each of the above fractional zeros has a double pass thru formation at the end of the wheel and deal. If you know several double pass thru zeros they could easily be plugged in at this point. Fortunately, there are many lines and box zeros that also use a double pass thru formation and as pointed out in March a zero can be started at any point and it will zero out back to the same setup. In the examples, the left hand box lists a box zero and the right hand box shows the conversion for the double pass zero.

ZB-ZB (nsa)

DPT-DPT (nsa)

Swing thru Centers run Ferris wheel Centers pass thru	Pass thru Swing thru Centers run Ferris wheel
Swing thru Centers run Tag the line left Ferris wheel Centers pass thru	Pass thru Swing thru Centers run Tag the line left Ferris wheel

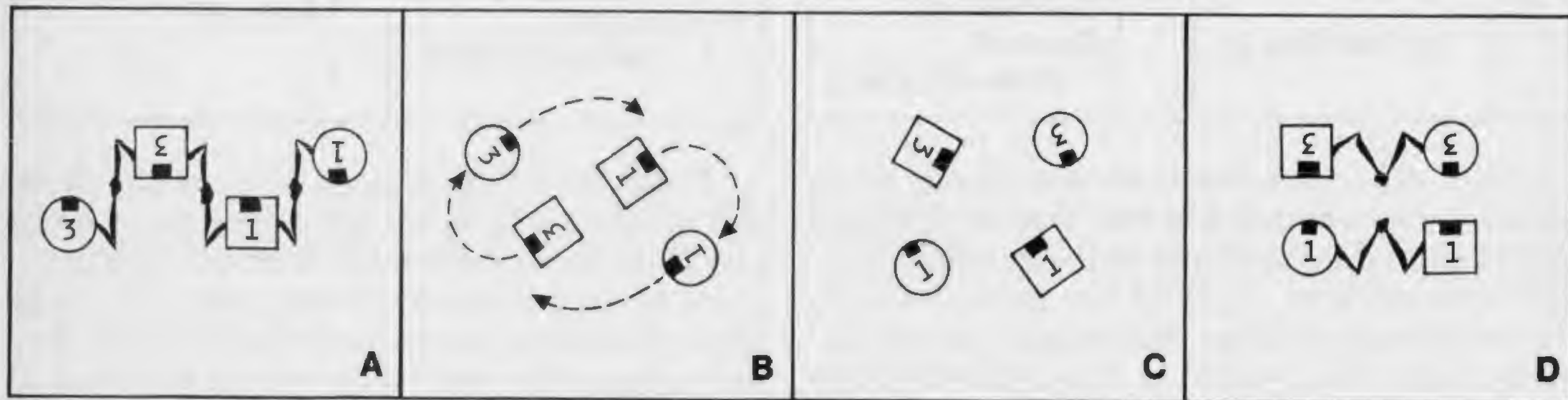
From here all you do is insert the double pass thru zero at the correct point in the fractional zero. When properly used the resulting dance routines are fun for the dancers and provide that little extra challenge that should keep the experienced dancers interested.

TAKE A GOOD LOOK

a feature for dancers



**AVOID TRAPS
CHECK THE
DEFINITION**



(68) RECYCLE: Starting formation — ocean wave only. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.

BARBARA: We've spoken here, a number of times in the past, of when you learn to do a basic one way and then find that you're not doing it correctly — how difficult it is to change. One example is dancing recycle.

JOE: When we were taught recycle we learned it from a right-handed ocean wave, with the men on the outside — you know, the two head couples stepping forward into a wave — like that. We were taught that those in the center (the ladies in this example) would release hands, do a right face turn and give a left hand to the nearest "outside" man and let him lead her around until they faced the other couple.

BARBARA: That's pretty much the way we learned it and, even though we had the correct "no hands" method explained, we were, after all, creatures of habit and, even until recently, found that we were still being led around by the hand. That is, until we started getting recycles from other ocean wave set-

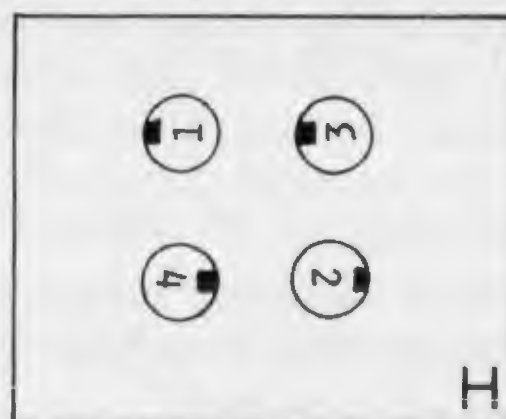
ups — with the men in the center, as an example.

JOE: Let's start with an ocean wave where couples one and three just step forward into a wave and then let's have them do a swing thru so that the men are on the inside and the ladies on the wings (A). Following the definition, the ends of the wave (in this case the ladies) start a cross fold (B). Now men one and three already have the motion following their swing thru (follow the dotted arrows) to fold behind the ends (the ladies) and follow them around (C). They then face in to end as two facing (in this case, half-sashayed) couples (D).

BARBARA: As a result of this, we've just about lost our tendency toward the hand-leading style we found so difficult to break.

GOOFERS' CORNER

Our thanks to Herb and Flo Sewell, Carmel, Maine, and several other readers for



pointing out the error in the March issue page 34. In doing a slide thru, the ladies *always* turn left. Illustration H should have looked like this. Sorry.

The Dancers

Walkthru

WHAT GRADUATION MEANS

by Dan and Mary Martin, Augusta, Georgia

CONGRATULATIONS, GRADUATE! You have now successfully completed an intensive and comprehensive course in square dancing. You should be aware that your caller/teacher has developed your competence for square dancing to the degree that it exceeds what you might have learned in any similar course offered for college credit at many schools of higher learning. At this point you also need to know that your peers welcome you. They are happy to have you join their circle of friends.

With many square dance classes ending this month or next, The Dancers Walkthru is dedicated to new graduates. We hope some of the ideas shared will be helpful.

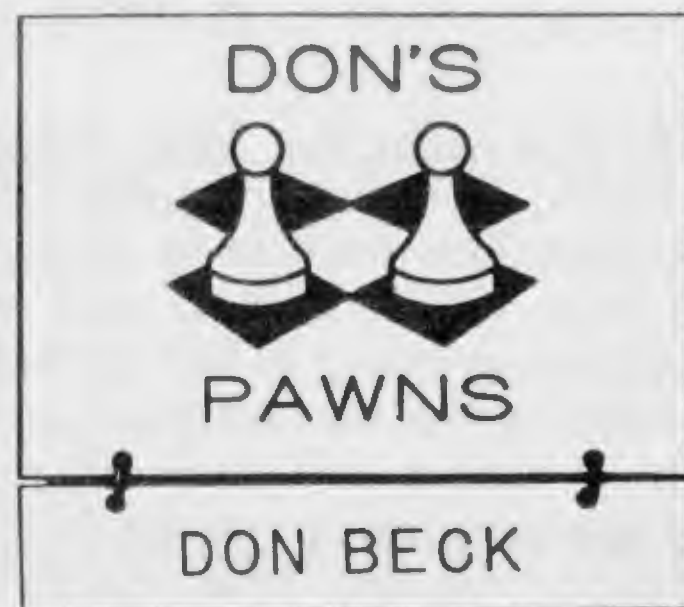
You are not expected to be a flawless performer. You do not need to know it all. All dancers have been through the same experiences. All remember that graduation signifies a beginning rather than an ending. There is still more to learn and enjoy. The place to do that is in the squares. So, get out on the floor and dance.

Square dancing has a heritage that is uniquely American. While the dance is rooted in European cultures, the practices, democratic social behavior, the floor conduct, music, costuming, color and present-day choreography are all steeped in American tradition.

Much of square dancing fits into your mental attitude. You may not have noticed some things because they come naturally. Our forefathers identified them as "proper social behavior." It's what seasoned square dancers practice. For example, you probably already know the code of abstinence of alcoholic bev-

erages prior to dances. You may also have discovered you never pass an open spot in a square. Pat, preformed squares, are o-u-t, except for the rare occasion. You probably recognize that a dancer's work, position or title when away from the dance floor are unimportant to square dancers' relationships. All dancers are on a friendly, first-name basis as soon as they meet. You and your friends will now be joined together by the mutual bond of interest in this wholesome, family-type recreation called square dancing. When you're

BADGE OF THE MONTH



Don's Pawns is a small club that meets monthly in Sudbury, Massachusetts, and which celebrated its tenth birthday last October. All members belong to other clubs but get together to assist caller, Don Beck, in determining the value of new calls he creates. In addition to workshopping these experimental figures, the group also enjoys the opportunity to smoothly dance through unexpected choreography in the Advanced program.

The red and white badge aptly describes the purpose of the club.

The WALKTHRU

with them, you're comfortable. That's all that matters.

To retain a high degree of enthusiasm for square dancing, may we suggest two things. The first applies to the near term; the second to a longer period of time.

(1) Expect change. Friends who helped you during classes may not appear as attentive as they did. This change bothers some people as they feel their friends have lost interest in them. Be assured your friends' actions do not stem from caring less about you. Rather they come from feeling that now you can, should and will want to set your own pace, do your own thing, establish your own goals, grow in your own way and time. They recognize you

need freedom to decide. Understand that with graduation you have passed from an intense learning period into a slower progressive growing phase. Your wise friends want you to have every opportunity to grow without interference.

(2) Get involved. To sustain your interest in square dancing over the longer term, you must contribute a part of yourself to it. When you do that, you also contribute to the well being of the activity. To survive square dancing needs strong, interested and active support from persons like you. The future success and growth of your club, your local and state organizations depend on responsible, actively involved and supportive individuals.

Welcome, new graduate, into our ranks. We look forward to dancing with you, working with you, and being your friend — now — and for many years to come.

IT'S A GOOD TIME TO THINK ABOUT THAT GRADUATION CEREMONY

by Henry M. Mayer, Berlin, Maryland

IN JANUARY OUR CLUB, the Pine Steppers of Ocean Pines, Maryland, graduated a new beginners class. The graduation ceremony we presented was well received and we feel others might enjoy using it. We've included a diagram showing the various positions of the class, club members and club officers. This diagram is not essential but we found it helped the participants visualize what was unfolding, especially as we had not an opportunity for a rehearsal or run through prior to the actual ceremony.

Ceremony

(Five angels, club members, position themselves around the hall forming the points of a large star. Each holds a candle. A sixth angel, acting as guide, assembles the graduating class at the head of the hall.)

Guide: Tonight marks the culmination of a long journey through a land of new experience. Come with me now as we bestow upon you the well-earned privilege of citizenship in this wonderful land of square dancing. Please

accompany me to the first point of our special star.

(Guide, with graduates, proceeds to the first station and lights the candle.)

First Station Angel: This flame represents dedication. The dedication you committed yourselves to 30 long weeks ago. It took dedication to venture into a foreign environment. It took dedication to persevere in the face of frustration. It took dedication to see it through to the very end. Dedication made you come. Dedication made you stay. Dedication is why you are here tonight.

Guide: Let us now proceed to the second point of our star.

(Guide and graduates proceed to second station where guide lights candle.)

Second Station Angel: This light shall be called accomplishment. How sweet a reward is accomplishment! A just return for long arduous hours of learning, of frustrating nights, of wrestling with strange formations, unusual sets and confusing calls. And finally, like a

ghost emerging from the mists of some primevil forest, comes accomplishment. Behold, you have now mastered Mainstream.

The WALKTHRU

Guide: Come with me now to our third station.

point of star where guide lights candle.)

Third Station Angel: Nascency is not a

(Guide and graduates proceed to third

Continued on next page

Visualizing This Ceremony

Key:

A represents initial position

B represents final position

1-5 Angels

6 Guide

G Graduates

X Club members

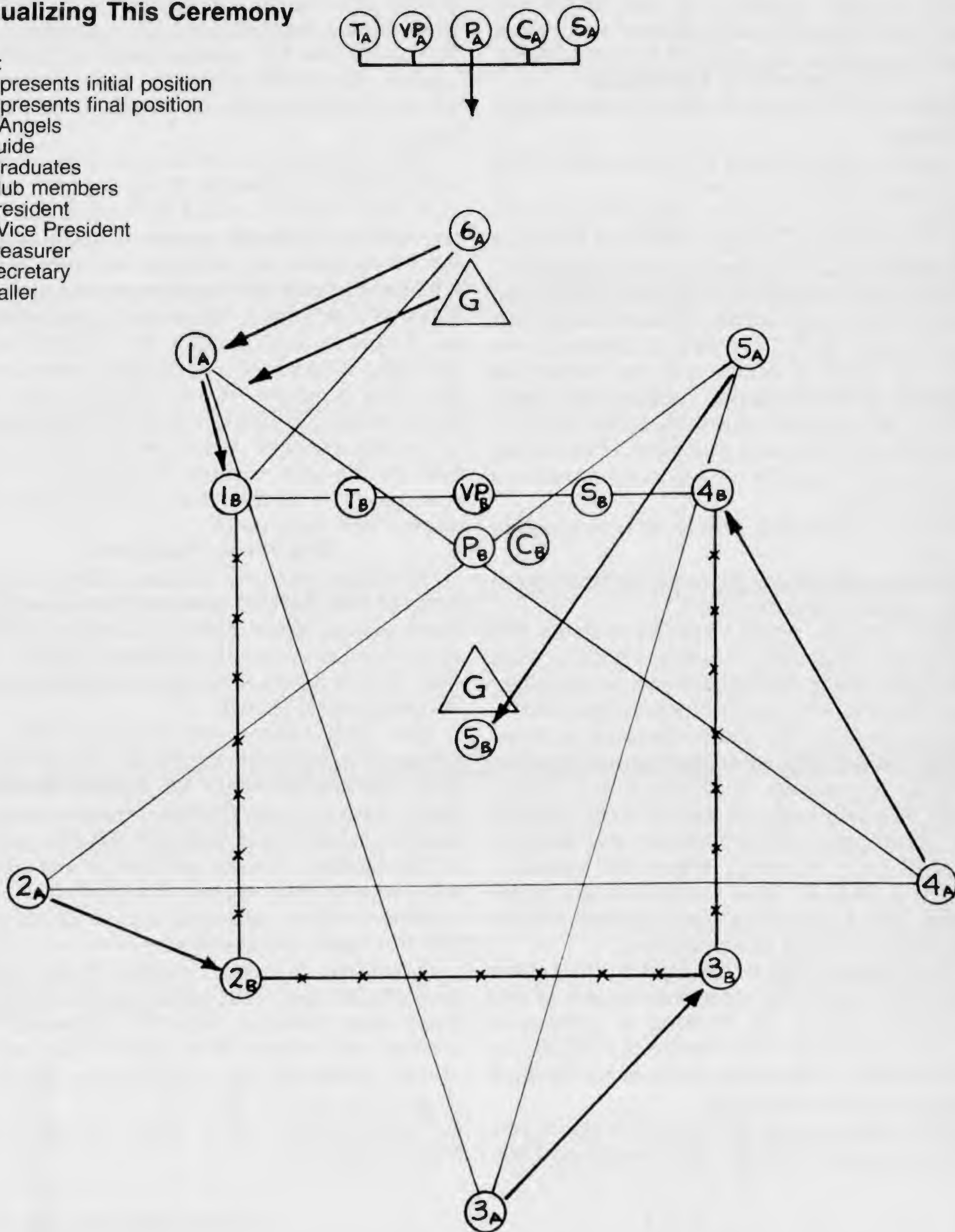
P President

VP Vice President

T Treasurer

S Secretary

C Caller



The WALKTHRU

common word. It means being born, to grow, to rise up, to come into existence. This light signifies nascency because no word better describes your birth into the square dance community, your growth and development into mature square dancers. As this flame has grown from a small spark, so have you grown to be the capable dancers we honor tonight.

The Ceremony Continues

Guide: Let us move forward to our fourth star point.

(Guide and graduates move to next station where guide lights candle.)

Fourth Station Angel: Caring is fundamental to friendship. Caring is helping; caring is thoughtfulness. It is charity; it is generosity. To fulfill your expectations in square dancing, you must start with caring. If someone in your square needs help, provide it, because you care. Try hard to dance well no matter the time and effort it takes, because you care. Help in all club activities; shoulder club responsibilities, because you care. Friendship enriches life but friendship cannot survive without caring.

Guide: Follow me, please, as we complete our star.

(Guide and group proceed to final point where guide lights candle.)

Fifth Station Angel: You have come full circle. And what did you expect to find, what reward for your dedication and accomplishment? It is here — the fifth point of our star — it is enjoyment. We dance because in it we find joy. We study; we workshop; we practice because it provides fulfillment and enjoyment. You will note our star is a very special star. Each point has a meaning and the first letter of each meaning, when put together, spell D-A-N-C-E. That's what brought us together; that's what keeps us together; it's the glue that will bind us tomorrow.

Now, please follow this light to the center of the hall while the other four points of our star fold around us forming a protective square. I invite all club members to fill in the sides of this square as we prepare for the final chapter in this ceremony.

(Club officers and caller move to the center of the square to join the fifth angel and the

graduates as the club members fill in the sides of the square.)

Club President: The star you have just witnessed is only a symbol, for the real star tonight is you — each of you. The candles, too, are symbols, for you are the true lights. Your light continues the tradition of modern square dancing. Your light is the beacon that will attract new life to our squares. The dedication, the accomplishment, the nascency and the caring are the cornerstones of this new square. They lend substance and meaning to this new center wherein we discover enjoyment.

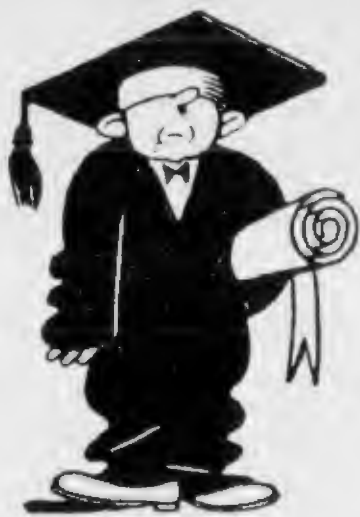
This ceremony is not an end. It is a crossroads. Some may decide to retreat or to take a side road, to leave behind the friendships, the joy and the challenge square dancing can offer. Most of you, all, we hope, will view this as a beginning and will continue on to enjoy the fruits of your labors. We encourage you to do so. Improve and perfect your Mainstream abilities. If you love a challenge, move on to the Plus program. If you desire grace and form, savor the beauty of round dancing. If you want, you can do any or all of this. Just look at the four corners of this square and remember — within their bounds you will always find enjoyment.

Growth is Important

We hope you will become fervent advocates of this glorious pastime. Let your light reach out and draw others to this great fraternity of square dancing. Without growth, life dies. You, with all of us, have an obligation to encourage this growth.

Our club caller, your teacher, will now present you with your diplomas as evidence of your accomplishments as square dancers. After receiving your diploma, please move to the first corner of our square (president points to "dedication" corner) and then move clockwise around the square. Each of our club members will congratulate and welcome you into our square dance family.

(President calls each candidate and caller presents him/her with a diploma. Each officer greets new member who then proceeds to number one corner and around the entire square. After the last candidate has finished circling the square, the caller shouts, "Square up" and a singing call is started to celebrate the occasion.)



Fun Exam For Round Dancers



by E. "Hoss" and Kit Waldorf, Pensacola, FL

GRADUATES OF BEGINNER CLASSES in Ft. Walton and Pensacola, familiar with the following "examination," convinced its originators that the enjoyment should be shared. So now, compliments of the Waldorfs, here's a great game for your next graduation party.

Each team turns in one completed exam. Small prizes are awarded to the members of the team with the best score. Additional copies are passed around so that graduation guests can share in the game, even though they don't participate. Answers on next page.

Instructions: Fill in each blank with the appropriate round dance term.

1. A "cuke's" only visible means of support _____.
2. One might do this to baby to get him to sleep _____.
3. Something one might pick _____.
4. It's best to do this to your car's doors _____ (two or four).
5. A good vehicle for farming country is a _____.
6. Stars do this _____.
7. Parents might teach Johnny to do this to his shoes before he starts school _____.
8. If you kick your partner in the kness, he might develop a _____.
9. A tight-rope walker has to do this _____ and _____.
10. If you and your partner are inclined to cut up a lot, these will probably come in handy _____.
11. At Christmas time, one does this to gifts: _____ and _____.
12. To take weight on a _____ is not only incorrect, but it may be painful.
13. A barking dog can make a fox _____.
14. This is usually prettier than a caterpillar _____.
15. What an artist, pencil in hand, might do _____.
16. A proud person might walk this way _____.
17. A Philadelphia '76-ers guard might often make this move _____.
18. A brave dancer will meet his partner _____ to _____.
19. A Boy Scout probably knows a knot by this name _____.
20. One should wear gloves to do this _____.
21. If you were to send a square package cross-country, you might refer to it as a _____.
22. Sportsman's final glimpse of the one that got away _____ (Maybe he tried too early to dip, —, and recover, _____).
23. A chopper might do this awhile before landing on the top of a building _____.
24. If one gives the door a half-hearted shove, it might end up in one of these positions: _____ or _____.
25. For maximum growth and fun as a round dancer, one's mind should remain in this position _____.

Welcome To Rounds and Happy Dancing

ROUNDALAB REPORT

MUCH EMPHASIS will be placed on the newly adopted Roundalab Phase Rating System, when round dance teachers gather at the Birmingham-Hilton, June 23rd to 25th. Eagerly awaited are the results of the first Roundalab survey as well as reports from several new committees — accreditation, video taping and cueing rules. Repeated will be the “swap and exchange” sessions, where leaders meet to exchange ideas on specified topics, and also the “you asked for it” session. Evenings will be devoted to educational and teacher training sessions.

While the Roundalab convention has no programmed dancing at its meeting, the

round dancers of Birmingham are inviting all attendees to relax at a special dance on Tuesday evening — the final day of the Roundalab convention.

Many leaders will be remaining for the National. Roundalab will provide a daily two hour round dance program. All seminars are open to any teacher, dancer or square dance caller who is interested in round dancing as a part of the overall square dance activity.

An invitation is also extended to all convention attendees to Roundalab's first convention after-party on Thursday evening, 11 PM to 1 AM, in the Round Dance Hall in the Convention Center. Admission — one smile.

FUN EXAM ANSWERS

(1) vine (2) rock (3) banjo (4) lock (5) pickup (6) twinkle (7) lace up (or across) (8) limp (9) balance left & right (10) scissors (11) wrap and unwrap (12) point (13) trot (foxtrot) (14) butterfly (15) draw (16) strut (17) basketball turn (18) face to face (19) hitch (20) box (21) traveling box (22) fishtail (23) hover (24) half-open or semi-closed (25) open

○○○



Ed and Arline Carter, Harlingen, TX

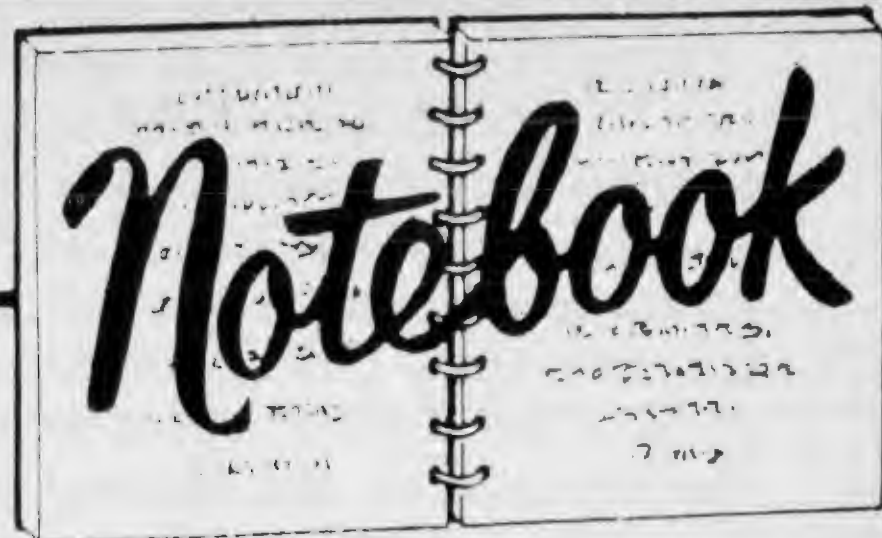
ROUND DANCING IS FLOURISHING rapidly in the Rio Grande Valley. Two of the people who have contributed much to this growth are Ed and Arline Carter. Ed served 20 years in the U.S. Air Force and to assure that their son, Jamie, and other young persons at the military base became involved in acceptable activities, they organized and taught square and round dancing for young people. Arline continued to teach while Ed was flying and when he was home he joined in the teaching with Arline, as well as serving as Scout Leader for Jamie's scout troop. Upon retirement from the service, this dedicated couple took up residence in Harlingen, Texas, and it is there that they began teaching the rounds to “Winter Texans” as well as to the permanent residents.

The Carters were among those who organized the Rio Rounders, the first round dance club to appear in the area. This was in 1978 and the group began with a membership of 20 couples. Today, there are over 300 members!

Last year Ed and Arline, together with square dance caller, Jerry Rash, and his wife, Soundra, combined their efforts to build the Lakewood R.V. Park, dedicated to dancing. Their park opened in October, 1984, with a 15,000 square foot, air-conditioned building boasting a 10,000 square foot dance floor. All programs of round dancing are enjoyed here and its initial success was heralded in Valley Morning Star when the Carters graced the cover of a December issue of the Leisure section. A two-page article, within, referred to the “wholesome, social activity attracting people to Lakewood RV Park.” A fine endorsement, indeed.

According to those who know them best, Ed and Arline have the good humor and patience it takes to teach older, retired adults who are now learning to dance for the first time. They are sensitive to people's feelings and quick with words of encouragement. The Carters say their real reward in teaching is seeing retired couples develop their dancing skills along with coming to feel the joy of this common activity in association with friends.

The CALLERS



SIGHT CALLING NEED NOT BE COMPLEX

by John Kaltenthaler, Pocono Pines, Pennsylvania

WHILE IT IS RECOGNIZED that sight calling will add an extra dimension to one's calling, it should be pointed out that without the knowledge and demonstrated skills in timing, smoothness, good body flow and choreographic composition, sight calling will not make you a better caller. Just as in the use of PA sets, a new toy will only serve to publicize your inadequacies.

When one is going to school to learn something new, one must start at the beginning and take the task one step at a time. While it is true that we can do marvels with calculators and computers, we still have an obligation to learn how to add two numbers and then three numbers, etc. It is not enough to know how to solve the most complex problem if you do not know whether or not you are right.

Similarly, with square dance calling, as you learn a new system of choreographic control, keep it simple and take it step by step. Learn a simple algorithm that works. As you use this new tool, you will develop shortcut methods that you will discover and this will open up whole new worlds. Initially it is not important to see the shortest series of calls to get to your corner in sequence, but rather to ensure that by dancing in time to the music all squares accurately resolve to the correct corner and partner. There are many simple systems that work. Select one and use it to the best of your ability but use it accurately and demonstrate proper techniques of timing, smoothness, and good body flow.

Some Essential Knowledge

When you look at Formations, Arrangements, Sequence and Relationships

ABOUT THE AUTHOR — By this time, those of you who have been following the CallerText and Caller Notebook series are well familiar with the name of John Kaltenthaler. As Executive Secretary of Callerlab, as one of the original editing crew of the CallerText and through his many successful callers' schools and clinics, John has been a strong influence on the direction of the calling activity. Recently returned from Australia, where he and his wife, Freddie, conducted a number of dances, leadership clinics and callers' institutes, the Kaltenthalers this month will join with many leaders from different parts of the world at the biennial meeting of Legacy, the international communications group for square dancing.

(FASR), you need to be able to recognize the status of the squares at some point of time. You need to be able to determine if the dancers are normal, that is to say, "Does each boy have a girl on his right?" and "Are the dancers in a common formation from which you can resolve the set?". If not, then the first task is to normalize the squares. Get them into normal lines, waves or boxes and then follow your system of resolution. Use simple choreography at first to master this new tool. The use of circulates and trades will maneuver either the boys or girls to the desired spots when working with waves. When you have lined up the key couples and maneuvered the girls to their respective partners, you are there. In reality, you are never very far away. As you practice this, you will be very surprised at how simple it can be if you don't try to get cute or solve complex puzzles with complex solutions.

The beauty of FASR as a means of controlling your choreographic system solution is that it removes a great deal of the memory work from your brain. You must memorize the system you are going to use and not deviate from that system. You will need to memorize two key couples. This will enable you to acquire a skill of sight resolution very quickly. If you train yourself to recognize formations and normal arrangements for each formation, you will soon develop modules to get the dancers into the desired formations quickly and then you can maneuver the dancers into the correct slots to resolve your squares. As you use these modules, they become knowledge and second nature to you. Soon, you can use these automatically with a quick glance to see what the formation and arrangement is. Then select the correct module from your storehouse of knowledge. By using two key couples that stand out in your mind, you limit the amount of difficult thinking as to who are the key couples. By matching up your key couples into the proper sequence and then putting the girls with their correct partners in this two couple setup, you have completed the resolution process. As you improve this skill, you will then be able to add another system of resolution from a different starting formation. Keep it simple, square dance caller. Have fun with your new skill. □ □ □

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

HINGE CHAIN THRU: From parallel waves or lines: All hinges; (new) centers Hinge; very centers Trade; (diamond) centers Hinge.

From a static square:
Heads square thru four
Touch a quarter
Hinge chain thru
Right and left grand

Ray Rose, our workshop editor and compiler of this feature, is always on the lookout for experimental figures that may currently be "hot" in different areas. If you have something interesting that you'd care to share, send it along to Ray, in care of Square Dancing Magazine, 462 North Robertson Blvd., Los Angeles, CA 90048-1799.

LADIES ON THE SQUARE

Knitted Tote Bag



SO MANY SQUARE DANCE LADIES enjoy carrying a small and flexible purse to dances (one that's just big enough to hold what they need yet small enough not to take up much space) that we thought we would reprint this article from *Promenade*, published in Michigan.

The tote bag is by Kathy Lark.

Materials Needed

3½ oz worsted-weight yarn (4 ply)
No. 8 circular needle (16" or 24")
Size G crochet hook
Gauge: 9 sts equal 2"

Directions

Bottom of bag:

Cast on 27 sts, work back and forth in garter st (k every row) for 54 rows (27 ridges).

Bind off.

Sides:

With circular needle, pick up 104 sts around bottom of bag (approximately 1 st to each ridge or cast on st), join, k 1 rnd

Pattern:

Rnd 1: *yo, k 2 tog, repeat from * around

Rnd 2: Knit

Rnd 3: *Slip 1, k 1, pssso (pass slip stitch over), yo, repeat from * around

Rnd 4: Knit

Repeat Rnds 1 through 4 until piece measure 8' from bottom.

Beading Band:

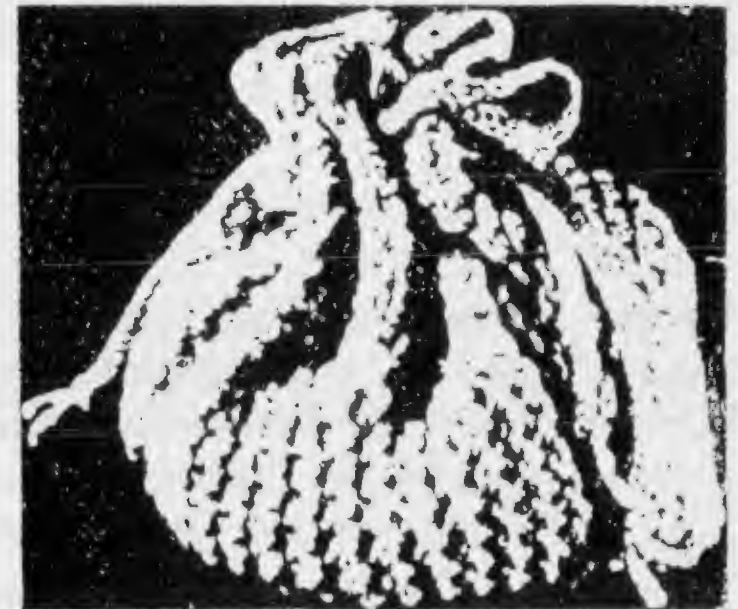
Rnd. 1: Knit

Rnd. 2: Purl

Rnds 3 & 4: Repeat Rnds 1 and 2

Rnd 5: *K 1, k 2 tog, yo twice, k 2 tog, k 3, k 2 tog, yo twice, k 2 tog, k 1, repeat from * around (Note: On yo twice, p in front and then in back of yo's.)

Rnd 6: Purl



Rnds 7 & 8: Repeat Rnds 1 and 2

Rnds 9 & 10: Knit

Work pattern st for 8 more rnds. Bind off.

Ties:

Make 2 ties for bag. With size G crochet hook, ch 120, Sl st in 2 nd ch from hook and in each remaining ch. Fasten off. Thread one tie through beading; knot ends. Beginning at opposite side of pouch, thread other tie through beading. Knot ends.

PETTICOAT CARE

reprinted from The Show Me Doin's, Missouri

Proper care will extend the life of your petticoat and keep it looking and feeling fresh.

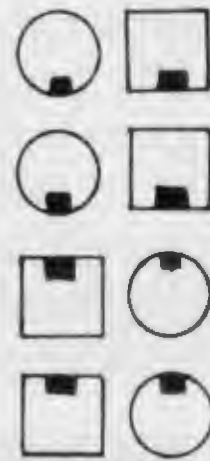
Most petticoats can be washed in a bathtub with lukewarm water and a liquid detergent. Let the petticoat soak for a few minutes. Swish it around a few times, then pull it up to the side of the tub and let the suds and water run out. Rinse in lukewarm water. Do not twist or wring. After gently pressing out the excess water, fold the top over and hang the petticoat on three hangers on a shower rod or in the middle of a doorway (with something under-

Please see **PETTICOAT**, page 82

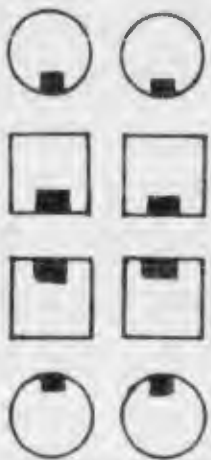
The Arrangements of Contemporary Square Dancing

By Bill Peters, San Jose, California
Part IV

Up to now we have examined the symmetric boy-girl arrangements for three common square dance formations: facing lines, eight chain thru and parallel right-facing two-faced lines. We conclude the series by examining the same arrangements as they might occur in a double pass thru formation, and in side-by-side right-facing columns. First, the double pass thru formation:



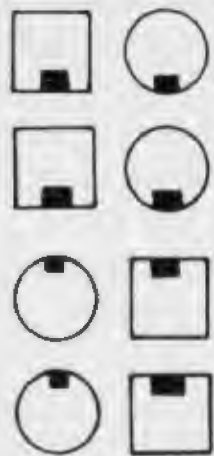
ZERO DOUBLE PASS THRU: All pairings "normal" (each boy with a girl on his right side)
Callerlab Designation: 0P



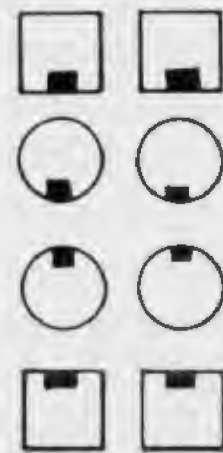
NUMBER TWO DOUBLE PASS THRU: All same sex pairings; boys on the inside, girls on the outside.
Callerlab Designation: 2P



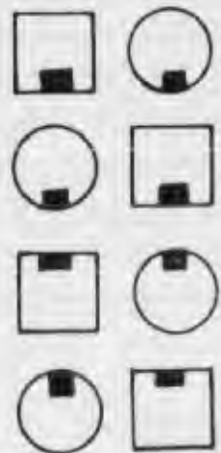
NUMBER THREE DOUBLE PASS THRU: Outside pairs are "normal;" inside pairs are half sashayed.
Callerlab Designation: 3P



ONE-HALF DOUBLE PASS THRU: All pairings are half sashayed (each boy has a girl on his left side).
Callerlab Designation: ½P



NUMBER ONE DOUBLE PASS THRU: All same sex pairings; girls on the inside, boys on the outside.
Callerlab Designation: 1P



NUMBER FOUR DOUBLE PASS THRU: Outside pairs are half sashayed, inside pairs are "normal."
Callerlab Designation: 4P

And just as it was possible to note a relationship between the arrangements in an eight chain thru formation with the arrangements in parallel right-hand ocean waves, so is it possible to note a similar relationship between the arrangements in a double pass thru formation and the arrangements in a quarter tag formation. If the *center* dancers in each of the above described double pass thru arrangements step into a right-hand ocean wave, they form a quarter tag arrangement with the same numerical designation as the original double pass thru formation — a "zero" double pass thru becomes a "zero" quarter tag formation, a number two double pass thru formation becomes a number two quarter tag formation, and so on.



34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

AS TIME DRAWS NEAR

CONVENTION IS ONLY A MONTH away, your plans are in fairly good order and your itinerary is in its final stages. Be sure to include at least one Trail-In Dance on your way to Birmingham. You'll meet a lot of great people from other areas and set the mood for the biggest square dance party of the year.

Saturday, June 22

National Guard Armory, Nashville, TN (Red Boot Boys) Cumberland Valley Association, Box 140808, Nashville 37214

Madras School Gym, Hwy. 29S., Madras, GA (Dick Barker and Ray Massey) 10460 Woodruff Rd., Fairburn, GA 30213

Memphis, TN (Mel Roberts & Lee Swain) River City Specials, Box 18/442, Memphis 38181 (901) 743-8405

Sunday, June 23

Allemande Hall, Chattanooga, TN (Joe Porritt 2-5 PM) 2548 Gunbarrel Rd., Chattanooga, TN 37421

Tuesday, June 25

Knoxville Square Dance Association, 614 Jessamine St., Knoxville, TN (Mike Moose)

Shrine Temple, Ponce De Leon Ave., Atlanta, GA (Atlanta area callers & cuers) Metro Atlanta S/D Assoc.

Memphis, TN (Mel Roberts) Bluff City Promenaders, Box 18/442, Memphis, 38181 (901) 743-8405

For locations and dates of Trail-In Dances hosted by Prairie Records, please refer to their ad on page 86.

☆ ☆ ☆

INTRODUCTIONS to the 34th National Board of Directors started last month with brief bios of some of those who have worked so diligently to assure that the three-day extravaganza will unfold happily. A glance to the right will help to familiarize you with the remainder of the Board. All are waiting to welcome you to The World's Greatest Square Dance Event!

Elaine & Dallas Hastings, Program Chairmen, synonymous with the warmth and friendliness of square dancing, have 20 years in the activity. Their ability to lead and to organize allowed for the responsibility of planning the three-day program.



Pat & Will Pate, Social and Special Events Chairmen, are native Alabamians with a natural talent to extend the graciousness of southern hospitality. Along with square dance involvement, they are well-known as clogging instructors.



Ann & Jim Nunnally, Business Chairmen, are definitely right as "keepers of the till." Jim has a BS degree in accounting, is Supervisor of Accounts Payable for the University of Alabama and together, Jim and Ann maintain a bookkeeping and tax service.



Peggy & Jim Segraves, Education Chairmen, knowledgeable in the teaching field, have served as editors, delegates, Vice-President of United Square Dancers of America, and President of the Alabama Square and Round Dance Association during 15 years of square dancing.



John & Dimple Williford, Publicity Chairmen, have a background of square dance leadership which includes two terms as President of the Alabama Square and Round Dance Association. They're spreading the news that the National is Alabamy-bound — and next month will sound its arrival.



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.

New Zealand

I would like to bring your readers some information about our country. New Zealand is one of the most scenic spots in the world with rivers, lakes, mountains, fjords, sounds,



Dancers from Auckland, New Zealand, traveled to California to participate in the Asilomar Square Dance Institute (sponsored by this magazine). Headed by caller, Neville Fail, and his wife, Ailsa, they brought along an illusive Kiwi bird, shown here with Ailsa. (He probably would be quite at home in Disneyland!)

beaches, rocky coasts and thermal regions. We have a temperate island climate, so touring can be pleasant any time of year, provided you are suitably attired. For anyone wanting to camp and tramp, February to May are the best months. Winter here is a good time for sightseeing and winter sports in the mountains. There are more than 50 square and round dance clubs throughout New Zealand and all welcome overseas tourists. Our official New Zealand Convention will be held this year May 31 to June 2 in Dunedin. There will be five sessions and all visitors can be assured a warm welcome.

—Laurie Weston



Georgia

The GSSDA Spring Dance will be held May 4 from 8:00-11:00 PM at the Krannert Center, Berry College, in Rome. Georgia Callers Association members will handle the rounds and squares and will also conduct a workshop Saturday afternoon. GSSDA members will be admitted free. All clubs are encouraged to bring banners. A trail-end dance will be held Friday night at the Western Promenader Hall. A badge proclaiming the condition of square dancing in Georgia this year is promoted by the State Dancers Association.

IDA (Independent Dancers Association of the Southeast) will sponsor its annual ESP Memorial Day Weekend Festival, May 24-25, at the Holiday Inn Convention Center in Gainesville. Callers will be Bob Newman and Larry Letson with Barbara and Wayne Blackford conducting the rounds. This same site will be the location for the annual Summer Sounds Festival, July 19-20, with Ken Bower, Gary Shoemake and Richard and Jo Anne Lawson. IDA's third festival will be their Annual Leaves Festival at Fontana Village, North Carolina, October 25-26. Elmer Sheffield and Bob Newman will be behind the

ROUND THE WORLD of SQUARE DANCING

make this time with Dick and Pat Whaley cueing. IDA is a Plus-level organization which promotes four festivals and a New Year's Eve special each year. Membership hails from Georgia, Alabama, North Carolina, South Carolina, Florida and Tennessee. For information write IDA, 4346 Angie Dr., Tucker 30084.

—Bettye K. Chambers

California

The annual Calico Spring Festival held in Calico Ghost Town, Yermo, will include a bluegrass hootenanny, ragtime entertainment, clogging and square dancing. Camping sites are available at \$5.00 per unit, per night. There is an admission charge to this event which will be held May 1-12.

May 24-26, Memorial Weekend, will find the Western Square Dance Association presenting its annual Western Round-Up at Mt. San Antonio College, Walnut. Squares, rounds, clogging, contras, sessions for newer dancers, commercial booths, a fashion show, etc., are all part of the program. Information is available by telephoning (714) 795-8195, (818) 337-3863 or (213) 695-5246.

British Columbia

Robson Square in beautiful downtown Vancouver is the site for summer dancing each year. Every Tuesday evening from 8:00 until 10:30 PM, starting June 11th and through August 27th, a Mainstream program is well bal-



Robson Square, site of summer dancing in Vancouver, also has skating, theatres, restaurants and shops.

anced with current rounds. The dances are emceed by members of the Vancouver and District Callers/Teachers Association. Local and visiting callers are invited to participate. The dancing surface is covered and generally attracts 40 or more squares. . . . Anyone planning to visit Vancouver in 1985 or attend EXPO '86 may obtain information from either Brian and Loraine Murdoch, 1010 Melbourne Ave., North Vancouver V7R 1P2 or from the Ministry of Tourism, 800 Robson St., Vancouver V6Z 2C6. Also there is a Vancouver Square Dance Information Hotline available by telephoning 298-7811.



From the happy faces, you'd never guess these Hawaiian dancers were in the center of a live volcano!

Hawaii

Have you ever square danced on a live volcano? Late January a festival was held at Kileuea Military Camp on the volcano island of Hawaii. This camp is located in the ancient crater of Kilauea, a volcano that is still active. It last erupted on January 3, 1985. KMC is a rest camp for active and retired military and their guests and is located in a beautiful setting at 4,000'. The festival was dubbed the Volcano Hot Foot Stomp, appropriate after 12 hours of dancing and many burning feet! 110 dancers, plus 4 callers attended. This number included 30 dancers from the island of Oahu and three from Kauai. The dance was hosted by the Lava Klinkers who dance at the Camp every Sunday afternoon, with Chick Boudreau, caller.

Tennessee

May 5-11 are the dates for the International Folkfest '85 to take place in Murfreesboro. In addition to dancers from the United States, there will be folk groups from Austria, Italy,

Ireland, New Zealand, West Germany and Yugoslavia. Performances will be held during the day in area schools, with additional shows in the evening. On Saturday, a Parade of Nations will be held at the town square. For more information contact the IFF at G-106 Forest Oaks, Murfreesboro 37130 or call Steve Cates at (615) 896-3559.

Washington

The Z. Canyon Stompers of Metaline Falls will host the 18th Annual Hot Foot Daze Square Dance Festival, May 10-12. The caller will be Marty Firstenburg. Dancers attending this festival earn a "Hot Foot" badge by dancing on the cover of a hydro-electric generator at Boundry Dam. —*Larry and Edna Grape*

South Dakota

Square dancing is held each summer at the Community Hall in Keystone, just a few miles from Mt. Rushmore, and is set up especially for tourists who visit the Black Hills. Dancing goes on nightly, except Thursdays. Our 1985 dancing will begin May 24th and continue through September 2nd. Come, visit our beautiful area and dance with us.

—*Curt and Doris Curtis*

Nebraska

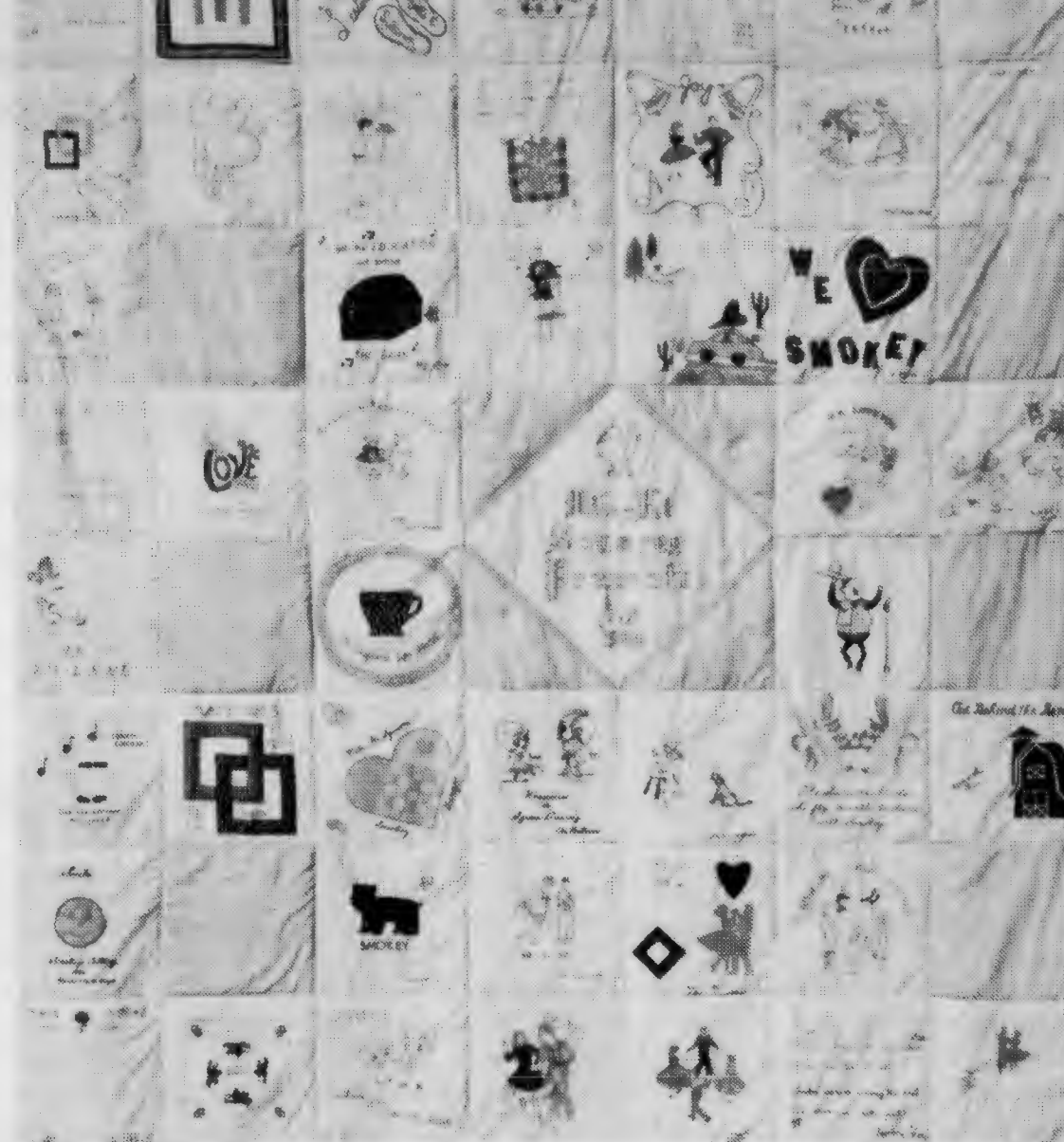
The 35th Annual Square and Round Dance Festival, sponsored by the Omaha Area Square Dance Council, will be held May 11th at the Omaha Civic Auditorium Convention Hall. Dancing begins at 1:30 and continues until 11:00 PM. Dave Lightly will call; Ted and Luella Floden will cue. —*John Harrison*

Kentucky

The Murray Square-A-Naders 4th Spring Festival takes place May 17-19 at Murray State University in Murray. Lee Swain and Jerry Story will share the calling; Janice Berkley will handle the rounds. Dancing is limited to 50 squares; full or part-time participation is available. For ticket information contact David West, 1506 So. 10th St., Mayfield 42066 (502) 247-5051.

Arizona

The members of the Mile Hi Square Dance Club in Prescott recently finished a project that was one year in the making. It is a beautiful, 96"×96" quilt which was presented to their club caller, Smokey Snook, and his wife, Ginger, at their annual Christmas dance. Truly an entire club project, the quilt has over



A keepsake to be treasured for years is this quilt made for caller, Smokey Snook, of Prescott, Arizona.

150 names on it. Each block was made by different dancers and the four corner blocks were made available to any dancer who was unable to make an individual block to sign his name. It is a unique work of art.

Kansas

The Kansas Square Dance State Convention will be held May 31 and June 1 at the Bi-Centennial Center in Salina. There are three large halls for dancing. Several Kansas callers and cuers will be joined by featured caller, Chris Vear and featured round dance cuers, Frank and Ruth Lanning. Workshops in clogging, round dancing, square dancing and contra will be offered as well as exhibitions, a style show and a sewing clinic. For further details contact Larry and Pam Wacker, 2406 SW Pepperwood Rd., Topeka 66614 (913) 273-1113.

Virginia

Come to the Salem Civic Center on May 24-25 for the Stardusters' Annual Spring Fling. Behind the mike will be Drew Scarse, George Shell and Tim Marriner. Phyllis and Doug Ellington will handle the rounds. The two halls to be used are both air-conditioned, with hardwood floors. Further information may be had from Don and Marlene Davis,

please see **WORLD**, page 86

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1985

DANCER EDUCATION AND IMPROVEMENT

by Jack Lasry, Hollywood, Florida

THE NEWER DANCER seems to, on occasion, have some difficulty with the basic, Run, when the call is used from lines facing out and very often when called from two-faced lines. The mistake we most often see is that the dancer who will do the run will, for some reason, not walk forward around the adjacent dancer when he is facing the same direction but wants to back up. . . . I'm sure you have seen the same thing happen.

So let's give the dancers an opportunity to dance the call run from some formations other than in combination with a swing thru and a boys run choreography.

Using Run From Lines Facing Out

Zero Line

**Pass thru . . . boys run . . . split circulate
Boys run . . . pass the ocean . . . swing thru
Turn thru . . . left allemande**

Zero Line

**Pass thru . . . boys run . . . centers trade
Swing thru . . . scoot back . . . boys run (zero line)
Touch a quarter . . . girls run
Grand right and left**

Zero Line

**Pass thru . . . girls run left
With a left, single hinge . . . girls trade
Girls cross run . . . boys trade . . . boys run
Wheel and deal . . . square thru three quarters
Left allemande**

Zero Line

**Pass thru . . . tag the line in . . . pass thru
Girls run right . . . boys fold
Girls square thru three quarters . . . pass thru
U turn back . . . touch a quarter
Boys circulate . . . girls trade . . . swing thru
Boys run . . . wheel and deal**

Pass to the center

Square thru three quarters . . . left allemande

Zero Line

**Pass thru . . . centers run
New centers partner trade
Center four right and left thru
Square thru four
Ends slide thru . . . box the gnat
Grand right and left**

Zero Line

**Pass thru . . . ends run . . . centers pass thru
Centers U turn back
Centers square thru four
Ends trade and star thru . . . all cloverleaf
Centers square thru three quarters
Pass thru . . . left allemande**

Using Run From Two-Faced Lines

Zero Box

**Right and left thru . . . veer left
Couples circulate . . . boys run . . . boys trade
Spin the top . . . recycle . . . slide thru
Pass thru . . . trade by . . . left allemande**

Zero Box

**Right and left thru . . . veer left
Couples circulate . . . boys run
Girls circulate
Boys trade . . . spin chain thru . . . girls run
Bend the line . . . left allemande**

Zero Line

**Pass the ocean . . . girls run
Couples circulate
Girls run . . . spin chain thru
Girls circulate one spot . . . boys run
Bend the line . . . crosstrail thru
Left allemande**

Zero Box

**Swing thru . . . boys run . . . couples circulate
Girls run . . . boys trade . . . girls circulate
Boys scoot back . . . boys cross run . . . recycle
Swing thru . . . turn thru . . . left allemande**

Zero Box

**Swing thru . . . girls circulate . . . boys trade
Girls run . . . couples circulate . . . girls run
Grand right and left**

The Teaching and Learning of Recycle

Many callers seem to have a difficult time teaching the call, Recycle, and if used from a wave with girls on the ends and boys as centers then the dancers have a difficult time. I like to start the recycle teach from the zero box. *No wave* is established. I say to the dancers that we are about to add the call recycle to our learning program. I go on to explain:

1. Boys look at each other. See where the other boy is standing. When we finish the call recycle you will have replaced each other and be standing exactly as you are now but in each other's place.
2. Girls, look at your feet. You will end right back to the exact same spot.
3. Now step into an ocean wave. Boys, have you got your ending spot picked out? OK, boys only walk forward into your recycle ending position. The action is like a cross fold. OK, boys return to the end of the wave. Now girls, as the boys start heading for their ending position you will simply turn and follow him with a small circular action and end up right back where you were before the action started. Ready . . . recycle.
4. Repeat the action and remind the dancers that the action is done without holding hands. About two or three times thru and all should fall in place.

Later, place the girls on the ends of the wave and the boys as centers and repeat your basic teach and walk thru, then practice. A good little helper to the dancers is to say, "The ends of the wave will take the long walk while the centers take the short walk."

If you expand into left-handed waves such as a recycle from a Dixie style wave, it adds to the position awareness but gives the dancers a little teach first. Also, waves with four boys or four girls will need to follow the rules of the ends do the cross fold as the centers turn and follow.

Note: Many explanations have the centers of the wave fold and follow. I have found that if the centers fold, the ends have taken off and they are in position way ahead of the centers and often the next command leaves the trailing centers not in their properly completed position and are rushed by the next command. So, the turn and follow keeps them a bit closer

together and the timing seems better.

Dancing Some Recycle Choreography

Zero Box

Step to a wave . . . recycle . . . pass the ocean
Recycle . . . star thru . . . dive thru
Square thru three quarters . . . left allemande

Using Cast Off Three Quarters From Thar and Alamo Style Formations at Mainstream Plateau

The cast off or cast three quarters we are looking at is the arm turn action while in the thar formation. The ending formation will be an Alamo ring and when started from an Alamo you will end in a thar. Also, you can use the cast off three quarters when meeting your partner or any designated dancer in a grand right and left and end up in an Alamo ring. Note: I find it better to give the dancers the designated arm to use in the cast action.

Allemande left . . . Alamo style . . . balance
With a right cast off three quarters
Wrong way thar, girls back up . . . girls run
Bend in . . . circle left . . . ladies center
Men sashay . . . left allemande

Allemande left . . . allemande thar
Forward two and make the star
With a left cast off three quarters
Swing thru . . . turn thru . . . left allemande

All around the left hand lady . . . do paso
Partner left . . . allemande thar . . . men back up
Slip the clutch
With a left cast off three quarters
Grand right and left

Using Box Circulate From A Column

Zero Line

Touch one quarter . . . single file circulate
Center four box circulate
All boys run right
Centers pass thru . . . all pass the ocean
Recycle . . . crosstrail thru . . . left allemande

Zero Line

Touch one quarter . . . single file circulate
Center four box circulate
All single file circulate
Girls box circulate then walk and dodge
Those who can star thru . . . others face in
Lines up and back . . . right and left thru

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

Dixie style to a wave . . . left allemande

Zero Line

Pass thru . . . tag the line in
Touch one quarter
Single file circulate
Center four box circulate
All single hinge . . . boys run right
Center four wheel and deal . . . sweep a quarter
Outside couples bend to face in
Double pass thru
Lead pair partner trade . . . swing thru
Turn thru . . . left allemande

A Nice Get Out or Opener

Zero Box

Step to a wave . . . recycle . . . pass the ocean
Spin the top . . . girls run . . . couples circulate
Boys run . . . left allemande

Heads lead right . . . pass the ocean
Spin the top . . . grand right and left

Head ladies chain . . . heads square thru four
Do sa do to a wave . . . recycle . . . fan the top
Spin the top . . . grand right and left

DANCING MAINSTREAM — MODERATE POSITIONING

Zero Line

Pass thru . . . boys trade . . . girls trade
All box the gnat . . . right and left thru
Dixie style to a wave . . . boys trade
Left swing thru . . . boys trade . . . girls trade
Girls cross run . . . turn thru . . . left allemande

Zero Box

Do sa do to a wave . . . scoot back
Girls circulate
Boys trade . . . boys run right . . . wheel and deal
Pass thru . . . U turn back
Touch a quarter . . . split circulate
Walk and dodge . . . partner trade
Crosstrail thru . . . left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru
Peel off . . . bend the line
Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Girls square thru three quarter . . . pass thru
U turn back . . . star thru . . . couples circulate
Half tag . . . walk and dodge
Partner trade (zero line)
Pass the ocean . . . fan the top . . . spin the top
Turn thru . . . left allemande

CALLERLAB MAINSTREAM EMPHASIS CALL — TURN THRU

Turn thru seems to be a call that, as far as

many dancers and callers feel, is “attached” to the end of a swing thru. The result of this is that many dancers do not dance the turn thru, when used alone, very well. In reviewing the action I suggest starting from a line of four facing in. This way all dancers can practice at the same time. I have the dancers “look at their footprints” and explain that the entire turn thru action will bring them back to their own footprints, but facing the wall behind them. I further explain the dancing action of stepping forward, taking the opposite facing dancer with a right arm hold and turn *exactly half*, then *drop* the arm hold and step *ahead* to end back to back with the dancer they turned and back on their original footprints. A few simple drill figures will bring the action smoothly back to its proper dancing form. The obvious problem is that after the half turn the majority of dancers want to stop there in a wave formation. It is the letting go and stepping directly forward that seems to be the problem. If we all used a few turn thru figures at every dance we would not have this problem that we have created by calling turn thru after a swing thru and then almost always to a left allemande.

Getting Better Acquainted with Turn Thru

Heads turn thru
Separate around one to a line
Star thru . . . pass to the center
Square thru three quarters . . . left allemande

Heads roll away half sashay . . . turn thru
Separate around one to a line . . . star thru
Zoom . . . square thru three quarters
Left allemande

Heads roll away half sashay . . . circle eight
Girls turn thru and cloverleaf
Boys pass thru
All turn thru . . . boys pass thru . . . centers in
Cast off three quarters . . . pass thru
Tag the line right . . . wheel and deal
Veer left . . . couples circulate
Wheel and deal
Right and left thru
Step to a wave . . . recycle
Pass thru . . . left allemande

Adding the use of the *left* turn thru will add some variety to the dance program. The left turn thru means the dancers will turn the opposite with a *left* arm turn exactly half then step forward as in a *right* turn thru.

Heads lead right . . . circle to a line
Pass thru . . . wheel and deal

Centers turn thru
With the outsides left turn thru
Centers turn thru . . . centers in
Cast off three quarters . . . star thru
Cloverleaf . . . centers right and left thru
Roll away half sashay
Centers left turn thru
All right and left thru
Star thru . . . pass thru
Bend the line . . . pass the ocean . . . swing thru
Turn thru . . . left allemande

Tracks From The 1985 Premium Albums

Basic Program, Band 4

by Ken Bower, Hemet, California

Bow to the partner . . . corner too
Circle to the left
Walk all around the left hand lady
Seesaw the pretty little doll
Four boys star by the right
Pick up mother with an arm around
Star promenade . . . girls roll back
Allemande left . . . right and left grand
Promenade home

Heads square thru four
Do sa do outside pair
Ocean wave . . . all eight circulate
Swing thru . . . girls circulate . . . boys trade
Boys run right . . . bend this line
Star thru . . . pass thru . . . trade by
Swing thru with outside pair . . . boys trade
Boys run around the girl . . . bend the line
Pass thru . . . wheel and deal . . . zoom
New centers pass thru . . . star thru
Right and left thru . . . flutterwheel
Pass thru . . . bend the line
Right and left thru . . . roll away
Star thru . . . U turn back
Grand right and left . . . promenade home

Sides lead to the right . . . circle up four
Break out in a line . . . pass thru
Wheel and deal . . . substitute
New centers square thru three
Ready with the left . . . left swing thru
All the girls cross run . . . boys trade
Boys run around the girl . . . bend the line
Right and left thru . . . pass thru
Partner trade . . . ready with the left
Reverse the flutter . . . star thru
Veer left . . . couples circulate
Ferris wheel . . . right and left thru
Everybody do a double pass thru
First couple left . . . next couple right
When you meet . . . right and left thru
Star thru . . . veer left . . . couples circulate

Bend the line . . . right and left thru
Keep turning a quarter more . . . girls touch
Girls trade . . . ferris wheel
In the middle with a right and left thru
Double pass thru . . . centers in
Same centers California twirl
Ends run around centers . . . pass thru
Wheel and deal
In the middle square thru three quarters
Do sa do . . . ocean wave . . . swing thru
Boys run around the girl . . . bend the line
Pass thru . . . bend it again
Right and left thru . . . flutterwheel
Allemande left . . . promenade your partner

Mainstream Program, Band 4

by Ken Bower, Hemet, CA

Bow to the partner . . . corner too
Circle to the left . . . do an allemande left
Come home . . . box the gnat
Wrong way round
Right and left grand . . . meet your partner
Turn her by the right . . . wrong way thar
Everybody recycle to the corner
Allemande left . . . come back . . . promenade
Get back home

Heads pass thru . . . partner hinge
Step thru
Make a wave with the outside . . . swing thru
Boys run around . . . bend this line
Right and left thru . . . pass thru
Wheel and deal . . . zoom
Right and left thru . . . substitute
Everybody double pass thru . . . peel off
Line of four . . . eight to middle and back
Star thru . . . cloverleaf
Ones in the middle right and left thru
Pass thru . . . curlique
Cast them off three quarters
Girls touch . . . fan your top
Walk up with a right and left thru
Pass thru . . . wheel and deal
Everybody double pass thru . . . centers in
Same centers California twirl
Ends run around the centers . . . lines of four
Touch a quarter . . . circulate one notch
Boys run to the right
Right and left thru . . . veer left
Ferris wheel . . . center four
Square thru three . . . put centers in
Same centers run around ends . . . lines
Pass thru . . . tag the line . . . face in
Right and left thru . . . send her Dixie style
Ocean wave . . . boys trade . . . ready with left
Left swing thru . . . girls run around boys
As couples circulate . . . bend your line
Pass the ocean . . . everybody single hinge
Scoot back . . . boys run around this girl

Right and left thru . . . star thru
Veer left . . . couples circulate
Couples hinge . . . center boys trade
All the girls trade . . . couples hinge
Let's bend the line . . . right and left thru
Pass the ocean . . . girls trade . . . recycle
Veer left . . . couples circulate
Ferris wheel . . . ones in middle slide thru
Touch a quarter . . . substitute
New centers step to a wave . . . spin the top
Move up to a curlique
Single file circulate
Boys run around the girl . . . star thru
Pass thru . . . bend the line . . . pass thru
Wheel and deal . . . centers pass thru
Star thru . . . same four right and left thru
Flutterwheel . . . reverse the flutter
Star thru . . . slide thru twice
Left allemande . . . right and left grand
Meet your partner . . . promenade home
Bow to the partner . . . corner of the hall

Plus Program, Band 4

by Beryl Main, Golden, Colorado

Bow to the partner . . . corner too
Circle to the left . . . allemande left
Come back one . . . promenade
Don't slow down
Everybody chase right . . . single hinge
Roll . . . right and left grand . . . promenade

Head two couples square thru four
Step out to an ocean wave . . . relay the deucey
Swing thru . . . girls circulate . . . boys trade
Right and left grand . . . meet your doll
If you're home say whoa

Sides into the middle and back
Square thru four . . . touch a quarter
Follow your neighbor . . . spread
Swing thru . . . boys run around the girls
Couples circulate . . . ladies hinge
Diamond circulate . . . four boys swing thru
Girls quarter in . . . boys extend
Run around that girl . . . make a line
Right and left thru . . . pass the ocean
Explode the wave . . . chase right
Single hinge . . . ladies trade . . . ladies run
Ladies circulate . . . boys hinge
Diamond circulate . . . four girls swing thru
Swing thru once more . . . boys quarter in
Girls extend . . . run around that boy
Make lines . . . box the gnat
Right and left thru . . . star thru
Veer left . . . couples circulate
Crossfire . . . everybody trade
Everybody roll . . . right and left thru
Pass thru . . . wheel and deal . . . zoom
Zoom once more . . . Dixie grand
Left allemande . . . promenade home

A-1 Program, Band 4

by Jerry Haag, Pharr, Texas

Bow to the partner . . . corner too
Heads pass the ocean . . . extend your tag
Single hinge . . . walk and dodge
Partner trade . . . right and left thru
Roll away . . . touch one quarter
Split transfer the column . . . explode and
Touch a quarter . . . everybody circulate
Trade and roll to face . . . pass thru
Tag this line . . . turn right
Crossover circulate . . . turn and deal and
Roll . . . left swing thru . . . explode and
Star thru . . . horseshoe turn
Half breed thru . . . veer left . . . circulate
Bend the line . . . right and left thru
All pass out . . . leaders trade
Roll to face . . . start a split square thru
Three hands . . . line of four
Explode the line
New line explode this line
Wheel and deal . . . double pass thru
First couple do partner trade
All swing thru . . . acey deucey . . . boy run
Bend the line . . . pair off . . . centers in
Cast off three quarter . . . star thru . . . veer left
Girls hinge . . . diamond circulate
Cut the diamond . . . crossover circulate
Turn and deal . . . right and left thru
Pass thru . . . trade by . . . curley cross
Chase the girls left . . . single hinge
Explode and . . . star thru
Square thru three in the middle
Outsides trade and roll to face
Start a split square thru four
You count four the others three
All trade by . . . single circle to ocean wave
Centers trade . . . boys run right
Right and left thru . . . star thru
Pass thru . . . trade by
Single circle make your wave . . . extend
Right and left grand . . . promenade home

Side couples left wheel thru
All touch a quarter . . . walk and dodge
Partner trade . . . right and left thru
Swing thru . . . meet that girl . . . star thru
In the middle right and left thru
Square thru three . . . outsides trade
All pass thru . . . trade by . . . curley cross
Partner trade . . . roll . . . pass thru
Trade by . . . swing thru . . . acey deucey
Boys run . . . bend the line . . . star thru
Pass thru . . . trade by . . . swing thru
Do an acey deucey . . . boy run around the girl
Tag your line right . . . boys trade
Pick up the girl . . . wheel and deal
Everybody square thru . . . on the third hand
Right and left grand . . . promenade home
Bow to the partner

SINGING CALLS

THE WORLD IS WAITING FOR THE SUNRISE

By Charles Ashby, Central City, Kentucky

Record: Pioneer #130, Flip Instrumental with Charles Ashby

OPENER:

Sides face grand square dear one
The world is waiting for the sunrise
Every rose is heavy heads face grand square
The thrush on high his sleepy mate is calling
And my heart is calling you

MIDDLE BREAK, ENDING:

Four ladies promenade come on
Get a walking around that ring
Run back swing that man one time I sing
Join hands circle left go moving walking go
Allemande with the corner of the hall
Weave around you know until meet your girl
Swing that lady once promenade that world
Promenade along with you
Because the world is waiting too

FIGURE:

Head couples square thru four hands you go
Round the corner lady do sa do
You swing thru tonight boys run to right
Bend the line right and left thru
Ladies lead Dixie style make your wave
Boys trade boys cross run to the right
Swing corner lady promenade
Promenade along with you
Because the world is waiting too

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

PINS AND NEEDLES

By Jim Davis, Auburn, Washington

Record: Rawhide # 122, Flip Instrumental with Jim Davis

OPENER, MIDDLE BREAK, ENDING

Circle left pins and needles needles and pins
One by one I feel them at my heart again
Left allemande corner lady do sa do
Here's where those men star by the left
Turn your partner by the right
And you go left allemande
Swing that girl and you promenade
Well I think I'm getting over you and then
Pins and needles needles and pins

FIGURE:

Head ladies chain turn this girl
Same four pass the ocean recycle too
Pass thru a right and left thru outside two
Veer to the left
Tag the line go all the way thru cloverleaf
Girls square thru in the middle three hands
Swing that corner promenade well
I think I'm getting over you and then
Pins and needles needles and pins

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

THINKIN' BOUT YOU

By Elmer Sheffield, Tallahassee, Florida

Record: ESP #127, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle to the left
Walking along singing a song
I feel good I feel good
Why don't you men star right and
Go rolling around the ring
Left allemande the corner box the gnat
Four ladies promenade inside
Go walking along
Swing your man promenade on home
I feel good I feel fine
When I'm thinking about you

FIGURE:

Head couples promenade halfway around
Walk in square thru four hands around
Go all the way swing thru I say
Spin the top then you'll all slide thru
Square thru go three quarters round you know
Then trade by swing and promenade
I feel good I feel fine
When I'm thinking about you

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

SUGAR SUGAR

By Bill Bumgarner, Columbus, Ohio

Record: Unicorn #401, Flip Instrumental with Bill Bumgarner

OPENER, BREAK

Four ladies chain across now
You rollaway circle left and go
Four ladies rollaway circle left there
Left allemande weave your ring
Sugar sugar oh honey honey
Then you promenade she is your candy girl
And you got me loving you

ENDING:

Sides face grand square oh sugar
Oh honey honey you are my candy girl
You got me loving you left allemande weave
Oh sugar swing with your honey then
Promenade cause she is your candy girl
And you got me loving you well say
Bow to the partner and corners all

FIGURE:

Head couples promenade go halfway
Walk in square thru go four
Go all the way swing thru and then
Boy run ferris wheel around and go
Square thru in the middle it's three
Swing that corner girl around promenade
Cause she is your candy girl
And you got me loving you

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

CORRECTION (see March issue)

Elmer's Two-Step

PART B

Meas 2 **Side, Close, XIF to BANJO, —;**

PART C

Meas 10 **Vine Together, 2, 3, Touch end facing partner;**

Walkin' In The Sunshine

Tag Meas 3 **Fwd, —, 1/4 R Turn M face**

WALL in CLOSED, —;

ROUND DANCES

MY IDEAL—Windsor 4773

Choreographers: Pete and Carol Metzger

Comment: A bit of fox-trot here. Nice music.

INTRODUCTION

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

PART A

1-4 **Fwd, —, Run, 2; Fwd, —, Run, 2; 1/4 L Turn, —, Side, Close; Hover end REVERSE SEMI-CLOSED;**

5-8 **(Lady roll across) Fwd, —, On Place, 2; Manuv to CLOSED M face RLOD, —, Side, Close; Spin Turn end M face LOD; Bk, —, Side, Close;**

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

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

PART B

1-4 **1/2 L Turn M face RLOD in BANJO, —, Bk, Bk; Bk, —, Run, 2; Impetus; Step Thru, —, Face, Close M face WALL in CLOSED;**

5-8 **Fwd, —, Side, Close; Bk, —, Side, Close; Dip Bk, —, Recov to face RLOD, —; Pivot, —, 2 end M face LOD, —;**

9-12 **Fwd, —, Run, 2; Fwd, —, Run, 2; Fwd, —, Fwd BANJO Check, —; Fishtail;**

13-16 **Fwd, —, Run to CLOSED, 2; Fwd, —, Run to SIDECAR, —; Fwd, —, Check, —; Fishtail;**

SEQUENCE: A — A — B — A — A — B meas 1-12 plus Ending.

Ending:

1-4 **BANJO Fwd, —, Run, 2; 1/4 R Turn end M face WALL in BUTTERFLY, —, Side, Close; Vine, 2, 3, Touch; Wrap.**

SMALL TOWN—Windsor 4773

Choreographers: Bill and Mary Anne Copeland

Comment: A busy two-step to pleasant music.

INTRODUCTION

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

DANCE

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Side, Close, Fwd, —; Side, Close, Bk, —;**

5-8 **Vine, 2, 3, Touch; Wrap, 2, 3, Touch; Unwrap, 2, 3, Touch Change Sides, 2, 3, —;**

9-12 **Lace Across Two-Step; On Around Two-Step end CLOSED M face WALL; Turn Two-Step; Turn Two-Step;**

13-16 **Side, Draw, Close, —; Side, Draw, Close, —; Side, XIB, Side, XIB end SEMI-CLOSED face LOD; Fwd, —, Pickup to CLOSED, —;**

17-20 **Progressive Scissors, 2, 3 end SIDECAR, —; Progressive Scissors, 2, 3, BANJO Check, —; Fishtail; Fwd, —, Manuv to CLOSED M face RLOD, —;**

21-24 **Pivot, —, 2, —; Turn Two-Step; Turn Two-Step face LOD; (Twirl) Fwd, —, 2 end CLOSED M face WALL, —;**

25-28 **Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Close, Side, Close; Side, —, Reach Thru end SEMI-CLOSED face LOD, —;**

29-32 **Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-3 **CLOSED Side, Close, Fwd, —; Side, Close, Bk, —; Sideward Corte, —, —, —.**

THE ANGELS QUICKSTEP—Belco 321

Choreographers: Bill and Nona Lizut

Comment: Lots of action in this mixed rhythm routine. The music is good. There is one band of cues.

INTRODUCTION

1-2 **CLOSED M face DIAGONAL LOD & WALL, Wait; Apart, Point, Together, Touch;**

PART A

1-4 **Fwd, —, R Turn M face WALL, —; Side, Close, Side, —; Bk, —, Side, Close; Side, —, Fwd to LOD in BANJO, —;**

5-8 **Fwd, Lock, Fwd, —; Manuv, Side, Close end CLOSED M face RLOD, —; Bk/Turn, —, Side, Close end BANJO M face DIAGONAL LOD & WALL; Fwd, Fwd, Lock, —;**

PART B

1-4 **Slow Hover BANJO Check; ; Fishtail; Fwd, —, Face, —;**

5-8 **Slow Hover To SEMI-CLOSED; ; ; CLOSED M face WALL Turn Two-Step; Turn Two-Step;**

9-12 **Slow Hover BANJO Check; ; Fishtail; Fwd, —, 2 end CLOSED M face LOD;**
 13-16 **L Turn, —, Side, Close M face RLOD; L Turn, —, Side, Close M face LOD; Fwd, —, Manuv M face RLOD, —; L Bk Pivot, —, 2 M face DIAGONAL & WALL;**
 SEQUENCE: A — A — B — A — A — B — A — A
 M face WALL — Ending.

Ending:

1-2 **Side, Close, Side, Close; Side, Close, Point, —.**

BOYS NIGHT OUT—Belco 321

Choreographers: Augie and Cedic Helmke

Comment: An easy two-step that can also be used as a mixer on measure 12 with a little variation. Good music.

INTRODUCTION

1-4 **DIAGONAL FACING Wait 2 notes then Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —;**
 DANCE

1-4 **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Stomp, Stomp, —, —; Side, Close Fwd, —;**

5-8 **Side, Close, Bk, —; Side, Close, XIF, —; Side, Close, XIF, —; Side, XIB, Side, XIB end OPEN face LOD;**

9-12 **Walk, —, Face, —; Side, XIB, Side, XIB to OPEN; Walk, —, Both R Turn 1/4, —; M Chase W Two-Step;**

13-16 **M Chase W Two-Step; Both Turn R W Chase M Two-Step; W Chase M Two-step end facing LOD in OPEN; Rock Apart, —, Together, —;**

SEQUENCE: Dance goes thru seven times plus Ending.

Ending:

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

BODACIOUS BLUES—Grenn 17068

Choreographers: Dave and Jeanne Trowell

Comment: An enjoyable routine to dance. Good music with the Clyde McCoy sound. One side of record is cued.

INTRODUCTION

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

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Scissors to BUTTERFLY M face WALL; Bk, Close, Fwd, —;**

5-8 **Side, Close, XIF, —; Side, Close, XIF, —; Side, XIB, Side, XIB end OPEN face LOD; Walk, —, 2, —;**

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

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

PART B

1-4 **Rock Fwd, —, Recov, —; Bk, Close, Fwd, —; Basketball Turn, —, 2 face RLOD, —; Fwd, Close, Bk, — in LEFT OPEN;**

5-8 **Bk, Close, Fwd, —; Side, Close, XIF to CLOSED M facing WALL; —; Turn Two-Step; Turn Two-Step end M facing LOD;**

9-12 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF M face WALL in LEFT OPEN, —; Side, Close, Bk, —;**

13-16 **Side, Close, Fwd, —; Side, Close, XIF end CLOSED, —; Turn Two-Step; Turn Two-Step end OPEN face LOD;**

SEQUENCE: A — B — A — B — A thru meas 15 then **Side, Close, Apart, —.**

COLD COLD HEART—Rawhide 712

Choreographers: Leo and Reatha Lange

Comment: Not a difficult two-step and the music is adequate. Cues on one side of record.

INTRODUCTION

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

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Progressive Scissors, 2, 3 end SIDECAR, —, Progressive Scissors, 2, 3 end BANJO, —;**

5-8 **Fishtail; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**

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

13-16 Repeat action meas 5-8 Part A except to end M face WALL;

PART B

1-4 **Side, Close, Fwd, —; Side, Close, XIB to face RLOD in LEFT-OPEN, —; Bk, Close, Fwd, —; Side, Close, Thru to LOD, —;**

5-8 **Circle Away Two-Step; Two-Step to Face; NO hands Side, Close, Fwd, —; Side, Close, Bk, —;**

9-12 **Bk, Close, Fwd, —; Side, Close, Thru to OPEN, —; Side, Close, Bk, —; Side, Close, Fwd to SEMI-CLOSED, ;**

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

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-2 **(Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Chug Apart**

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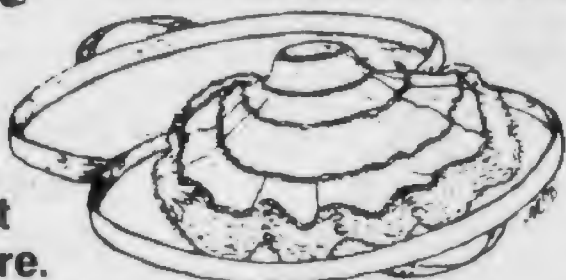
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Harold Rowden, Valley Park, MO

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A very positive approach goes hand in hand with an abundance of enthusiasm when one listens to the square dance viewpoint of Harold Rowden:

"As a caller, I have seen about 27 squares of new dancers in the area graduate each season. They all seem to be enjoying themselves immensely. It seems to me that all callers should remember that most new dancers get into the activity because of the fun and recreation and will enjoy themselves greatly if we will just put a little variety with a sprinkling of challenge in our dances without bogging their minds down with a lot of new calls. Let them win — they are a great group of people.



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"From the square dancer's viewpoint (which I feel I am still qualified to speak for), I keep hearing and reading about all the drop-outs and dissatisfaction towards the entire square dance scene, but I feel this is not necessarily true — especially in the St. Louis area. As we travel around calling and dancing as much as possible, I find the square dance picture is growing and is just as much fun as ever."

LETTERS, continued from page 3

with Tom is that the drill isn't even precision. Square dancing today is a constant start-stop exercise. Every few steps the caller has to stop and explain some "off the wall" choreography he has developed. Until callers put dancing back into square dancing, our dropout rate will continue to climb, both in clubs and classes. And please don't hand me the line that the dancers are asking for it. I meet altogether too many ex-dancers at the "One Nighters" I do.

Dwayne Olson
Wauwatosa, Wisconsin


Dear Editor:

Thank you for another truly interesting issue of your magazine. Your current series on the history of square dancing, we really enjoy. Matter of fact, we're fascinated with it. . .

Bud and Angela McNicol
Medford, Oregon

Dear Editor:

Your current article, "Where We've Been," made me look up "folk." I found this, ". . . who transmit the general culture of the group through succeeding generations . . ." Just (plain) folks, simple, unassuming, not snobbish. And "folk dance: A traditional dance



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of the common people." I could go on with the word folk, such as folk song, folk medicine, folk music, etc.; they all are germane to one adjective, common. Therefore my answer to your question, "Has our need for the simple things diminished or, with a growing population are we just as much in need of the simple, friendly activities as were the people 100 years ago or more?" is, "Within the circle of our square dance friends we have met the need; but have we killed the goose by causing our dancing to be withdrawn or detached from the

common people by snobbish dancers?"

Lonnett Cypert
Los Angeles, California

Dear Editor:

Thank you for the copies of your magazine for our New Dancer packets we are handing out to graduates. There is a lot of good information in them that will be of interest to these new dancers. The other thing I would like to comment on is Feature Fashion. Is there any way you could have a colored picture of these outfits? One of the beautiful things about

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square dancing is the clothes and the pretty colors and designs. A colored picture would show these dresses off better.

Sue Auten
Norfolk, Nebraska

We, too, wish we could use color for Feature Fashion, as well as for other sections of the magazine. It's simply a matter of economics. Once or twice a year seems to be what is practical at the moment. — Editor

Dear Editor:

I resent round dancers taking over. Must

all programs have 45 minutes or more of rounds before the dance starts? These dancers then get in a square too tired to dance. Still not satisfied they have two rounds between each square dance tip. Square dancers are dropping out. I have danced for 20 years.

M. N. Duke
Winterville, Georgia

Dear Editor:

I'm a single. I started going to Lower Valley Square Dance Club in Sunnyside and danced every dance. I overheard a man ask his wife to



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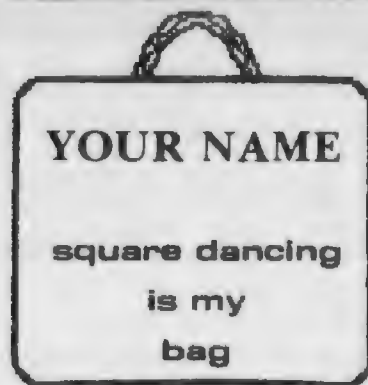
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dance and she said, "We have guests who aren't dancing." Most people come as couples to this club but have a policy of dancing with everyone, not just couple trades. Ten cheers for these thoughtful and friendly members.

Verna Hayton
 Toppenish, Washington

Dear Editor:

A recent article about square dancing appeared in the New York Times. It was excellent, with one glaring error. They stated "No one square dances in New York City according

to the National Directory." The Times was flooded with mail from various clubs in the metropolitan area. For the record there are two clubs in Brooklyn, four in Staten Island and one in Queens. Two of the clubs have been in existence for over 35 years and my home club, Kings Squares, has been in existence for 11 years. Our club sent the reporter our annual dance calendar and invited him to any of our dances for a follow-up story.

Irving Mandel
 Brooklyn, New York

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Dear Editor:

We had a Snow Bunny Dance and not only danced one tip in the snow, but we had a Snow Bunny (one of our club members) arrive and hop in as everyone got into a mixer. The man who ended up with this "bunny" got a prize.

Doris Chapman
Mequon, Wisconsin

Dear Editor:

I have been away from the activity since 1967 but am about to resume here as there appears to be enough former square dancers

to organize a club and get a class underway. We were fortunate (and I mean fortunate) years ago to attend three of Ed Gilmore's callers institutes.

Jack McNutt
Antlers, Oklahoma

Dear Editor:

Your January issue carried a letter on "all ladies squares." It is amusing. Believe it or not, in some of our clubs in Arabia, we often run into an opposite situation of not having enough partners. On occasions our dances in-

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clude an all-man square. My mother club is Arabian Hoedowners of Dhahran. The majority of the members are most-traveled, fun-loving, friendly fanatics.

Shaik Mahboob
Dhahran, Saudi Arabia

Dear Editor:

Forty years ago I started calling and teaching and learning what a joy it was to share with others this wonderful pastime called square dancing. If I had a penny for every grand memory I have of the friends and experiences I've enjoyed in those years, I'd be a millionaire. Meeting my wife, Bee, is the best memory. She has been my sidekick, love, secretary and all the good things that come to a man. I am retiring from calling and Bee is retiring from publicity, secretarial duties, etc. in order to explore our interest in music and the arts and get better acquainted with our children and grandchildren. While we are both in good humor and good health we intend to enjoy our leisure.

Johnny and Bee Schultz
Sun City, Arizona

Square Verse by Beryl Frank

11:00 P.M.

A smile was pasted on my face
My partner was amazed
The only problem that I had
My eyes were slightly glazed.

Scout Back

I dance with dainty little steps
I dance with ease and grace
Until the caller says — scout back
And then I have to race.

When the Lights Went Out

I dressed myself
On one dark night
In one gold shoe
And one in white.

As if that was not
Quite a sight
Both of those shoes
Were too darned tight!



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Bob Stutevoss



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Fantastic Freddy

Fantastic Freddy is a love
Who doesn't dance so good
But miracle of miracles —
He ends up where he should

FREEZE, continued from page 10

because they haven't been used for a certain period of time. Part of the beauty of having a fixed list of basics is to be able to drift for a while without using certain movements (or over-using them) and then, in the creation of a

new singing call or in developing more interesting choreography, be able to reach back for an old favorite.

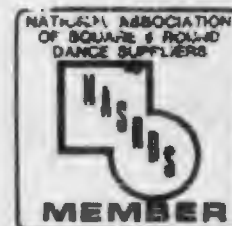
Much of what Davis has written rides well, but we would be interested in your reactions when it comes to freezing the lists of Basic and Mainstream, both in content and in size, thereby establishing a true Mainstream that can be handled by the greatest percentage of those who come into classes. And then follow this up by providing healthy, ongoing, exciting Mainstream clubs.

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SINGING CALLS

DON'T THINK TWICE—Rawhide 121

Key: F Tempo: 128 Range: H C
Caller: Jerry Hamilton L B Flat

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

Comment: Rawhide has offered two good releases this month. This one offers a good musical rendition of a fairly established melody. The figure is average. Of the two releases this reviewer leans towards Pins and Needles. Rating: ☆☆☆

WASHED MY HANDS IN MUDDY WATER— Hi-Hat 5075

Key: C, E & F Sharp Range: H C Sharp
Caller: Tom Perry Tempo: 126 L A

Synopsis: (Break) Sides face grand square — circle left — allemande left — swing — promenade (Figure) One and three square thru four hands — single circle to a wave — fan the top — turn and left thru — send her back Dixie style to an ocean wave — boys cross run — ladies trade — single hinge —



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scoot back — swing — promenade.

Comment: A tune that callers are likely to enjoy calling. There are some nice choreographic moves. Instrumental is average but well recorded. There is a key change but callers can handle this. Dancers enjoyed dancing the release. Rating: ☆☆☆

THINKIN' BOUT YOU—ESP 127

Key: G Major & E Minor **Range:** H D

Caller: Elmer Sheffield **Tempo:** 128 L D

Synopsis: Complete call printed in Workshop.

Comment: A nice rhythm to this release that

kinda makes you want to dance. Some minor keys in the music should not offer any problems. The figure is well timed. Rating: ☆☆☆☆

THE WORLD IS WAITING FOR THE SUNRISE—Pioneer 130

Key: B Flat **Tempo:** 128 **Range:** H D

Caller: Charles Ashley **L B Flat**

Synopsis: Complete call printed in Workshop.

Comment: A favorite tune with music that is above average. Figure is well timed. The called side offers two voices. This reviewer would prefer just one. Overall a good release.

Rating: ☆☆☆☆

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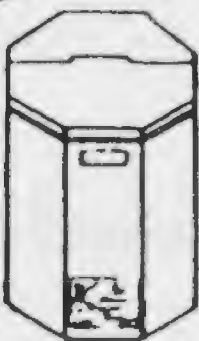
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SHE'S MY ROCK—Quadrille 836

Key: F Tempo: 128 Range: H C

Caller: Gary Mahnken L C

Synopsis: (Break) four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) One and three pass thru — U turn back — star thru — do sa do corner — slide thru — pass thru — partner trade — reverse flutter — Dixie style — make ocean wave — trade the wave — swing corner — promenade.

Comment: Gary does a nice job on the vocal portion of this release using trade the wave. Music seems average to this reviewer and the callers will need to be able to carry the melody fairly well. Rating: ☆☆☆

SUGAR SUGAR—Unicorn 401

Key: C Tempo: 128 Range: H C

Caller: Bill Bumgarner L C

Synopsis: Complete call printed in Workshop.

Comment: A nice melody line on this tune and the music is above average. There's good rhythm and the calling is clear. Figure is average. An enjoyable release. Rating: ☆☆☆

DEEP IN THE HEART OF TEXAS—ESP 128

Key: F & G Tempo: 128 Range: H E

Caller: Wade Driver L C

Synopsis: (Intro & break) Circle left — men star right — left allemande — weave — swing — promenade (End) Four boys promenade — swing at home — join hands circle left — left allemande — weave ring (Figure) Heads square thru four — do sa do corner — swing thru — boys trade — boys run right — bend the line — star thru — pass to center — square

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.

thru three quarters — swing corner — promenade.

Comment: The tune is well known to all. Music is good. The key change provides an interesting lift. The figure is average. Rating: ☆☆☆☆

PINS AND NEEDLES—Rawhide 122

**Key: D Tempo: 128 Range: H B
Caller: Jim Davis L C**

Synopsis: Complete call printed in Workshop.
Comment: A good release with good music and nice musical balance, fine rhythm. The figure has a little different twist which is welcomed. Melody is known by many and should present

no problems to callers. Rating: ☆☆☆☆

ON THE ROAD AGAIN—ESP 207

**Key: D Tempo: 128 Range: H D
Callers: Elmer Sheffield & L A
 Larry Letson**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave — swing — promenade (Figure) Heads square thru — make right hand star — heads star left — right and left thru — touch a quarter — walk and dodge — partner trade — reverse your flutter — keep that girl and promenade.

Comment: Everybody is likely to be familiar with

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this Willie Nelson tune and it had to be used for a square dance some time. The music is good though not as easy as it may seem to call without practice. The word metering will need some practice. Elmer and Larry do a nice job on the calling. Rating: ☆☆☆☆

DO WHAT YOU DO DO WELL— Square Tunes 214

Key: C **Tempo: 126** **Range: H B**
Caller: Jack Lasry **L C**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave — swing — promenade (Figure) Heads promenade halfway — square thru four hands — right and left thru — pass the ocean — fan the top — recycle — pass thru — trade by — swing corner — promenade.

Comment: A reissue of a good tune recorded many years ago by MacGregor Records. The figure flows nicely and the music is above average. Callers will be able to use this record effectively. Dancers enjoyed dancing this release. Rating: ☆☆☆☆

HERE I GO DOWN THAT LONG ROAD AGAIN—Hi-Hat 5073

Key: A **Tempo: 126** **Range: H C Sharp**
Caller: Tom Perry **L A**

Synopsis: (Break) Four ladies promenade three quarters — swing — circle left — ladies in — men sashay — circle — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four — corner do sa do — touch a quarter — follow your neighbor and spread — fan the top — right and left thru — go Dixie style — make ocean wave — trade the wave — swing — promenade.

Comment: A Hi-Hat release that is not as musically productive as others though still adequate. Tom does a nice job using follow your

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neighbor and spread and fan the top.
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Rating: ☆☆☆☆

HOEDOWNS

HAND PICKED—Chaparral 111

Key: D Tempo: 132
Music: The Roadrunners: Banjo, Guitar, Harmonica, Bass, Fiddle, Drums

IDA RED—Flip side to Hand Picked

Key: A Flat Tempo: 128
Comment: Two good hoedowns. Ida Red is well

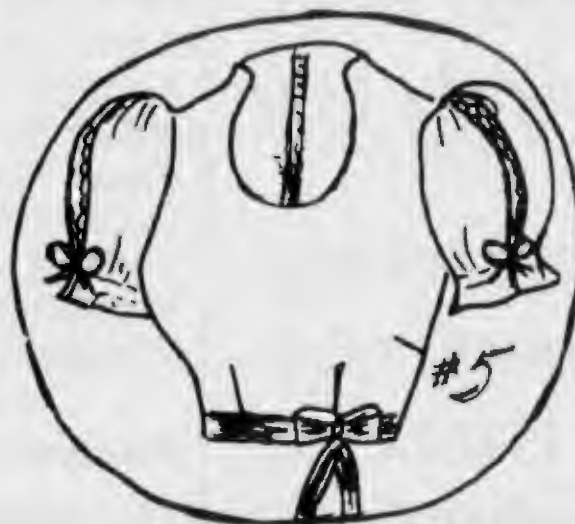
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Key: E Cuer: Dawn Farmer
Comment: The music features Guitar and Piano lead. Cued on one side of record.

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FLIPS		
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I'll Never Need Another You — J. SaltelCHNK	066
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I'm The One Mama Warned You About — P. KozlowskiMR	47
Love's Found You and Me — R. FotchTNT	230
Loving Is Gold — D. FariaTNT	226
Mr. Sandman — J. JonesKAL	1301
My Baby's Got Good Timing — P. MarcumESP	314
QRT — Bronc Wise (hoedown)HH	649
San Antone — J. ScottPR	1077
Two Timin' Gal — S. MitchellPR	1078
ROUNDS		
A Slow Walk/Dixie MelodyBEL	325
Baby Elephant Walk/cuesRB	910
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How Deep Is The Ocean/True LoveEN	001
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FARMER'S FIDDLE—Fine Tune 5001

Key: A Cuer: Dawn Farmer

Comment: The music features a fiddle lead on this recording. Routine is cued on one side of record.

Both are easy and fun to do. Music is spicy. Both routines are cued on one side of record.

S'WONDERFUL—Private Stock 003

Choreographers: Ralph and Joan Collipi

Comment: This is an advanced routine for the accomplished dancer. Big band sounding music.

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Comment: This record has two easy mixers.

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RWH-119 Rockin' With You
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FWH-117 Heartaches by Dale

RWH-116 Honey Love by Jim Brown

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RWH-114 A Memory On My
Mind by Jim

RWH-113 Game Of Love by Dick

RWH-112 When You Wore A Tulip
by J. Brown

RWH-111 Second Fling by Shannon

RWH-110 Beautiful Baby by Dale

RWH-107 Show Me The Way To
Go Home by Dick



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FLIP HOEDOWN

LONGHORN RAMBLE—MW 402

Key: G

Tempo: 130

Caller: Nelson Watkins

Comment: A release with calls by Nelson Watkins that can be used for dance practice. Movements are Plus throughout the call. It's clearly recorded and the music is average with banjo lead on the instrumental side.

Rating: ☆☆☆

QRT—Hi-Hat 649

Key: G

Tempo: 128

Caller: Bronc Wise

Comment: A flip record using calls that are strictly very challenging for Advanced dancers. Majority is A-1. Music is average.

Rating: ☆☆☆

AN ILLUSION

As a means of meeting an earlier deadline, the records reviewed this month reflect only releases received over a period of three weeks. Next month the number of records covered should be back to normal. There has been no noticeable slackening of production.

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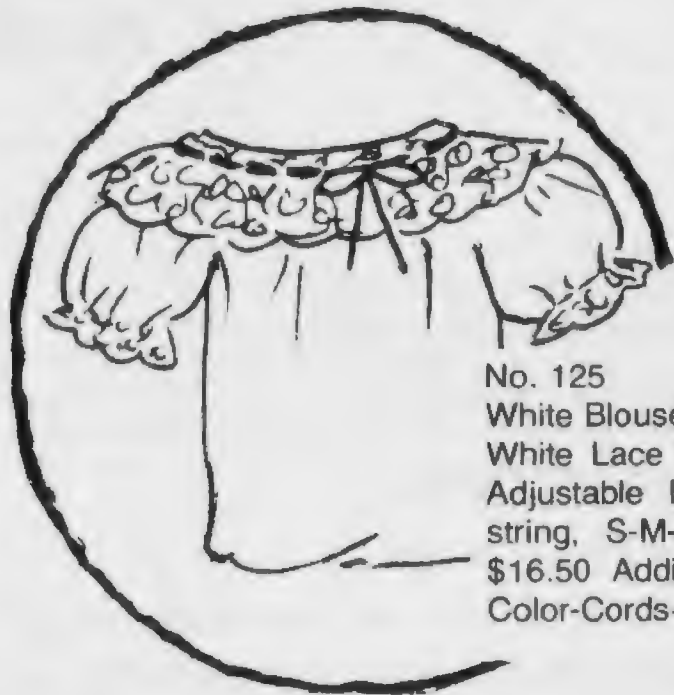
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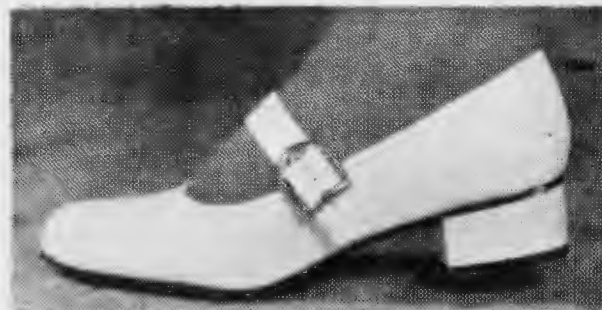
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CHANGING SCENE, *continued from page 11*

Also an integral part of the class was the complete indoctrination of the dancer, not only to club responsibilities, but to the history and background of the activity, to the reasons for and the importance of standardization and smooth styling. These latter points were an important part of good dancing and therefore treated with equal importance to the basic movements that were taught.

The choreography of the time was still tied

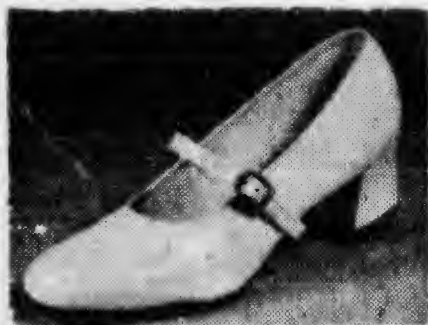
in pretty much to memory patterns, and as we mentioned previously, the ability of the dancers would become evident as to whether they needed a complete teach, a review walk through, a talk through or whether (as an accomplished dancer) they could go through a pattern "cold."

The period of "hot hash" was just over the horizon and while dancers had grown accustomed to a certain degree of combined, extemporaneous calling, they were set for some rather drastic changes in the program.

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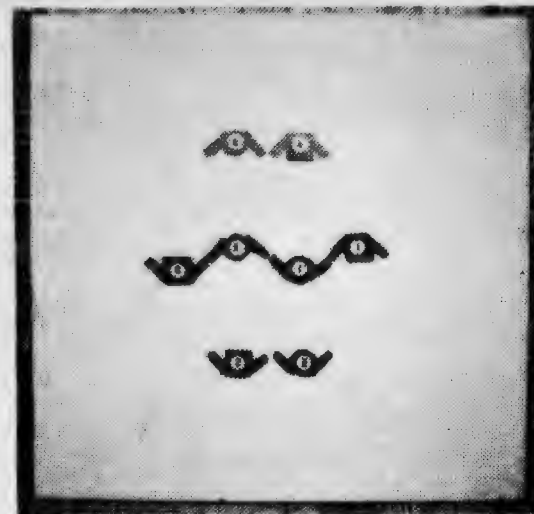
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In large communities where there were many clubs, dancers now began to derive the pleasure and excitement of dancing to other callers and to enjoy the hospitality of other clubs. It was through this form of independent visitation that ideas passed from one group to the next.

Festivals which made their appearance in the late 1940's had the effect of bringing about an awareness of the need for unified standardization, in dancing styles and uniform definitions of the various movements. Through

these festivals, dancers became aware of other callers and calling styles.

July 13, 1950, brought together the largest gathering of square dancers to that point in time, to a single square dance event — The Diamond Jubilee, Santa Monica, California (15,200 dancing, 35,000 spectators). The era of the big dance had arrived. Two years later, on May 30, 1952, the first of many National Square Dance Conventions was held in Riverside, California, introducing the colossal square dance which was to become the "show-

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case" of American square dancing. The summer of 1951 saw the start of annual Asilomar vacation institutes which were to be the forerunner of similar gatherings of vacationing dancers across North America and eventually overseas. Much was happening at this point and while even then there were some cries of "too much to learn," and "too many basics," it was nevertheless a very happy time for square dancing.

NEXT MONTH The changing scene. How would the emergence of contemporary square

dancing affect the activity as a whole? How many of the changes were the result of caller wishes rather than dancer needs?

PETTICOAT CARE, *continued from page 45*

neath to catch the dripping). Place clothespins on the middle hanger at the beginning of the ruffles so there is no pull on the petticoat top. Pick up four or five places on the bottom of the petticoat and pin these on one of the side hangers with additional clothespins. Repeat on the other side.

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Bill & Virginia Tracy, Wichita, KS

September 8 - 14

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September 15 - 21

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(This article was originally provided by Ruth's Square Dance and Western Shoppe



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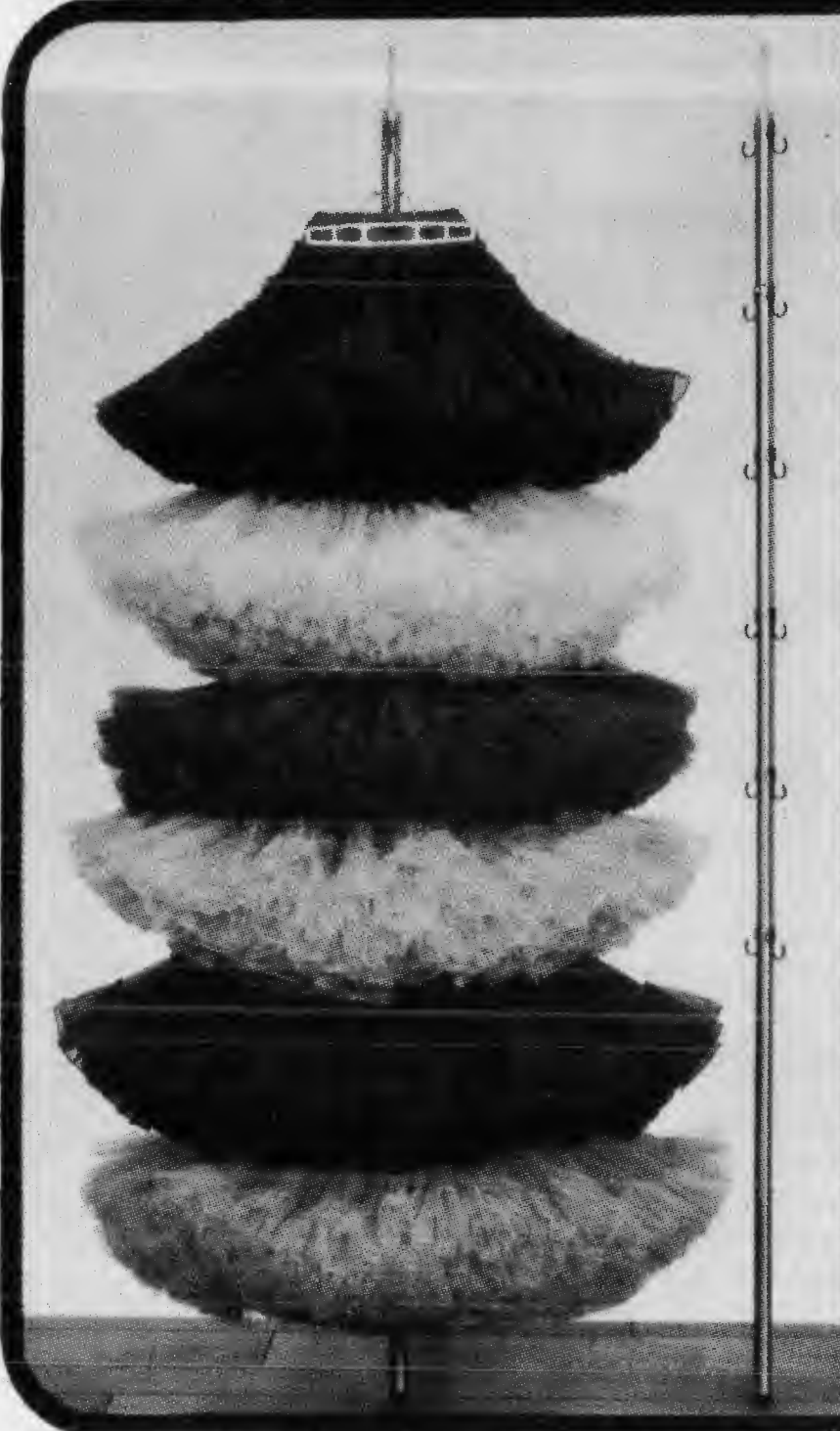
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WORLD, continued from page 51

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The 8th Biennial Northern Virginia Folk Festival will take place May 17-19 at the Thomas Jefferson Community Center in Arlington. The purpose of the festival is to promote appreciation of the cultural traditions

and folk heritages in the Northern Virginia area. Commercial participation is not allowed. A sampling of folk art, food, music, dance and games is provided, along with folk entertainment. For information write 300 No. Park Dr., Arlington 22203.

Quitcho's Spring Festival, May 25th, will present Jesse Shackelford and Harry McColligan on squares and Marion and Ida Faye Roach on rounds. Held at the Central Virginia Community College, the afternoon will feature "easy" squares. The evening program

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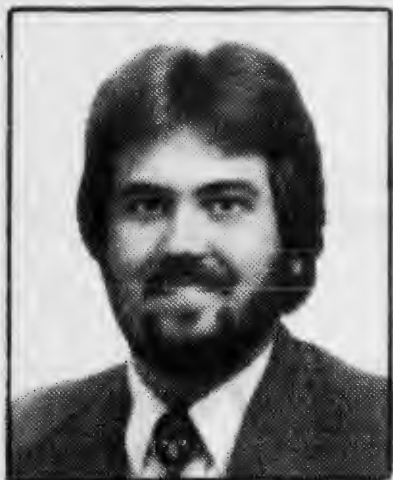
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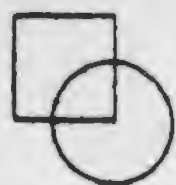
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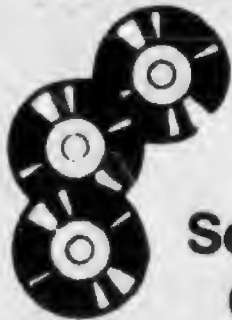
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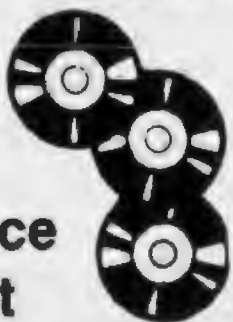
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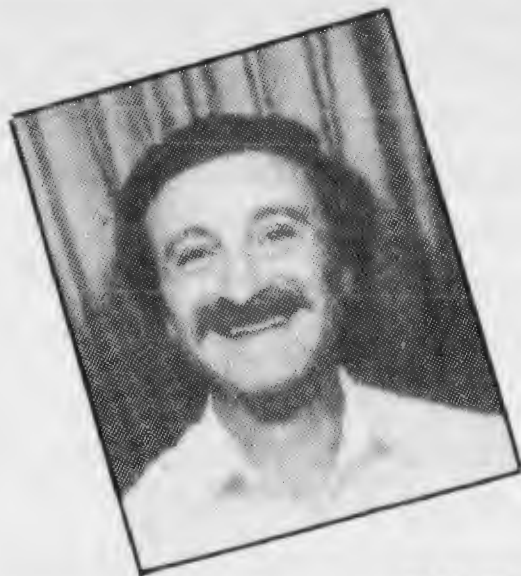
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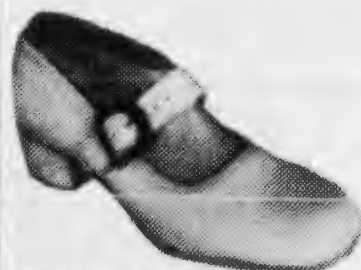
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- May 11 — Panhandle Assn. Spring Jamboree, Amarillo Civic Center, Amarillo, TX
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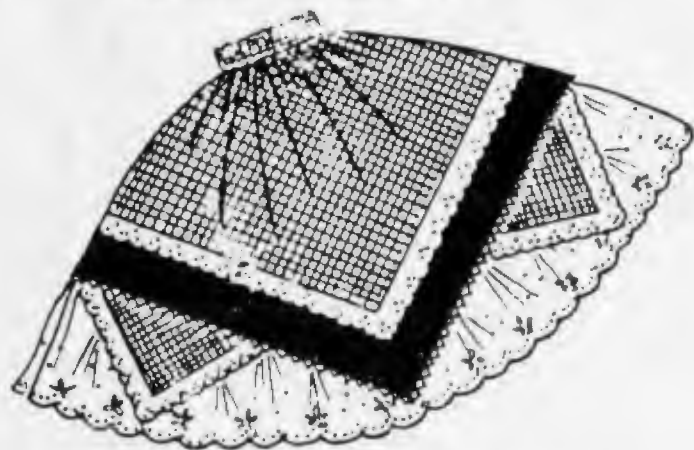
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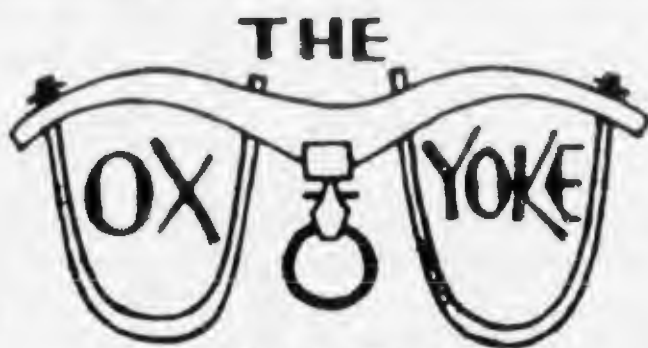
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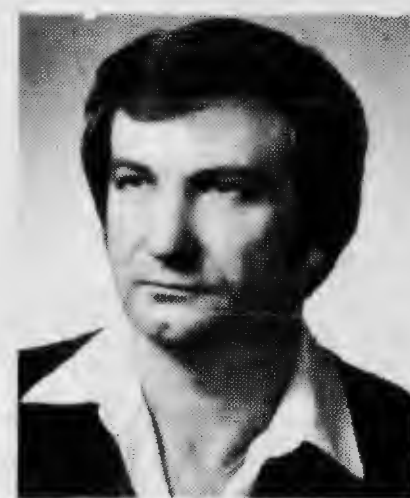


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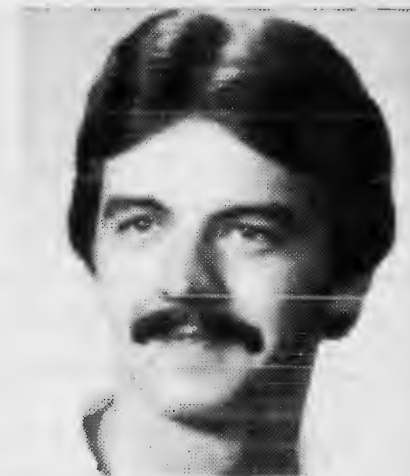


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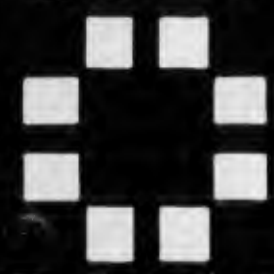
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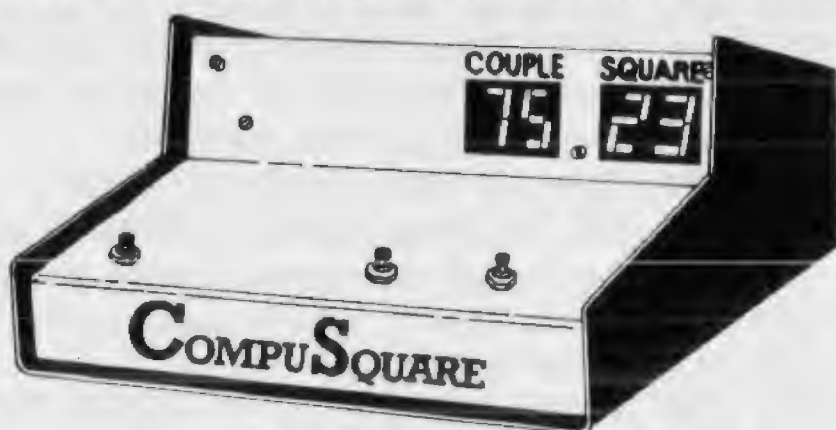
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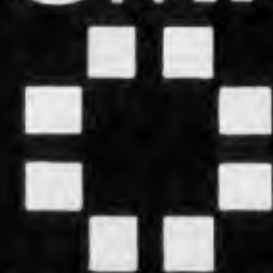
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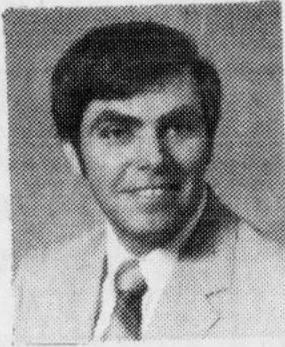
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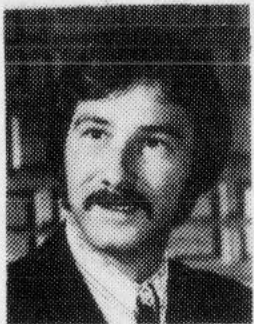
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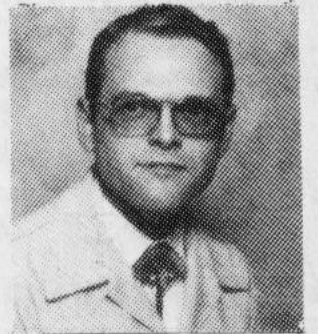
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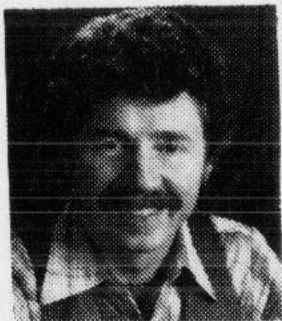
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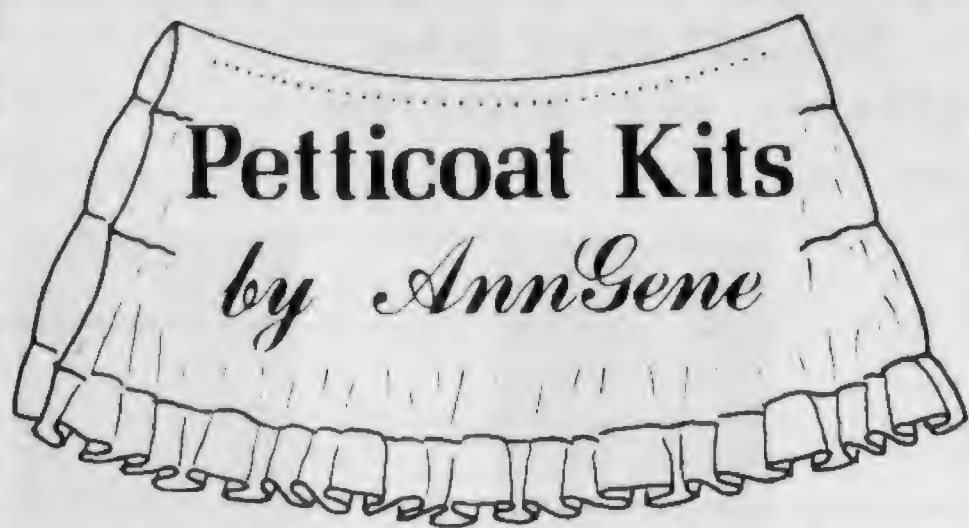
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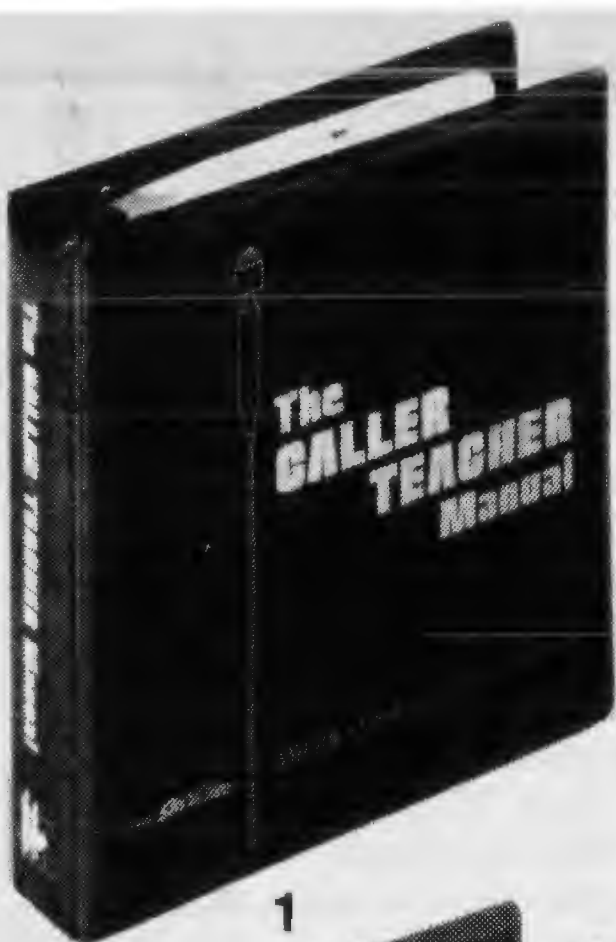
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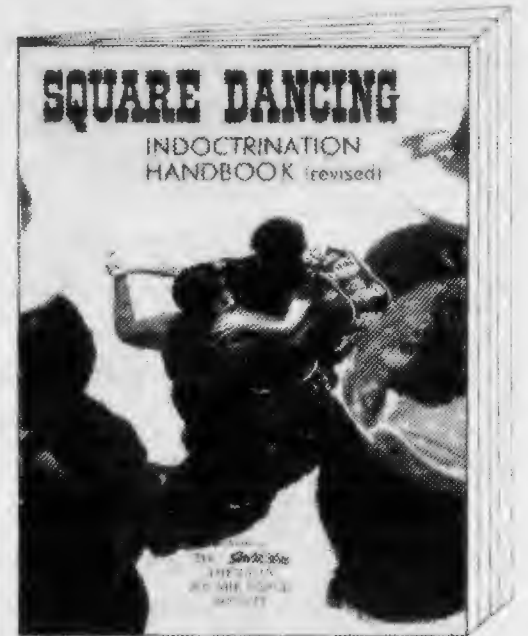
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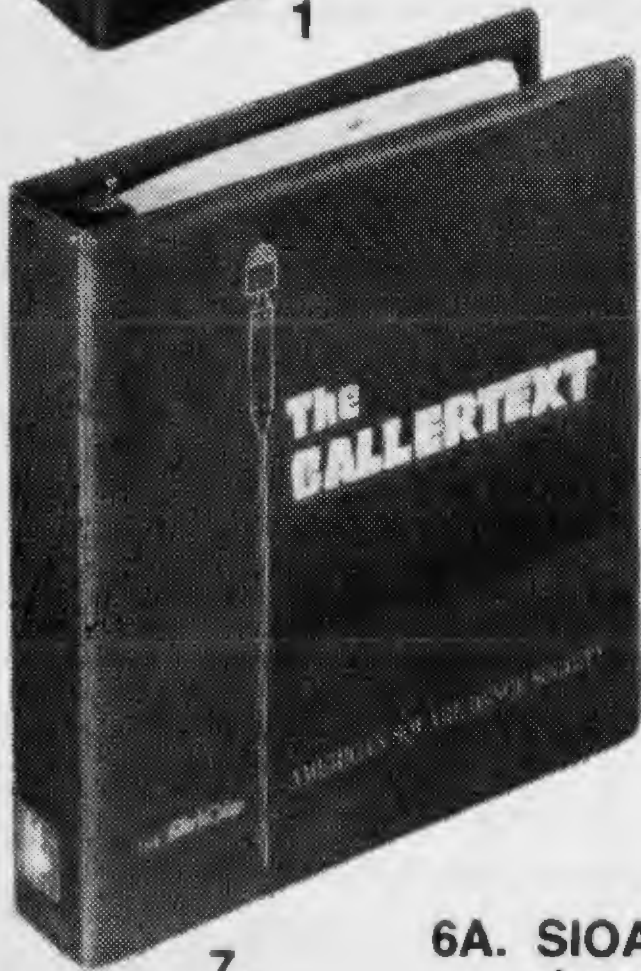


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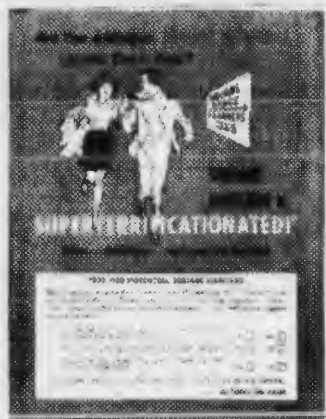
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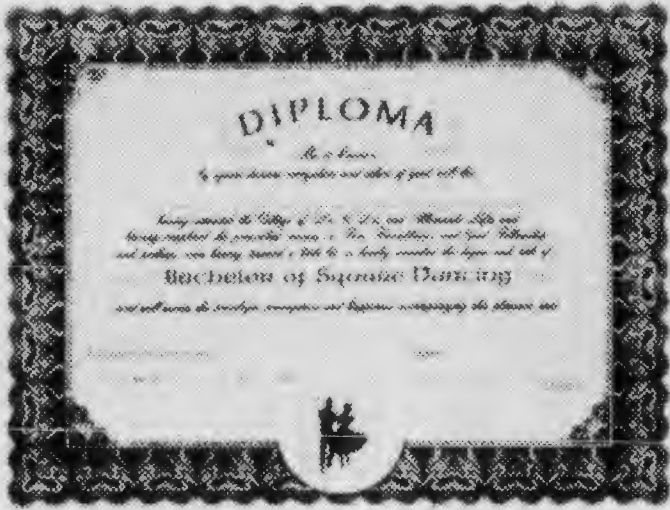
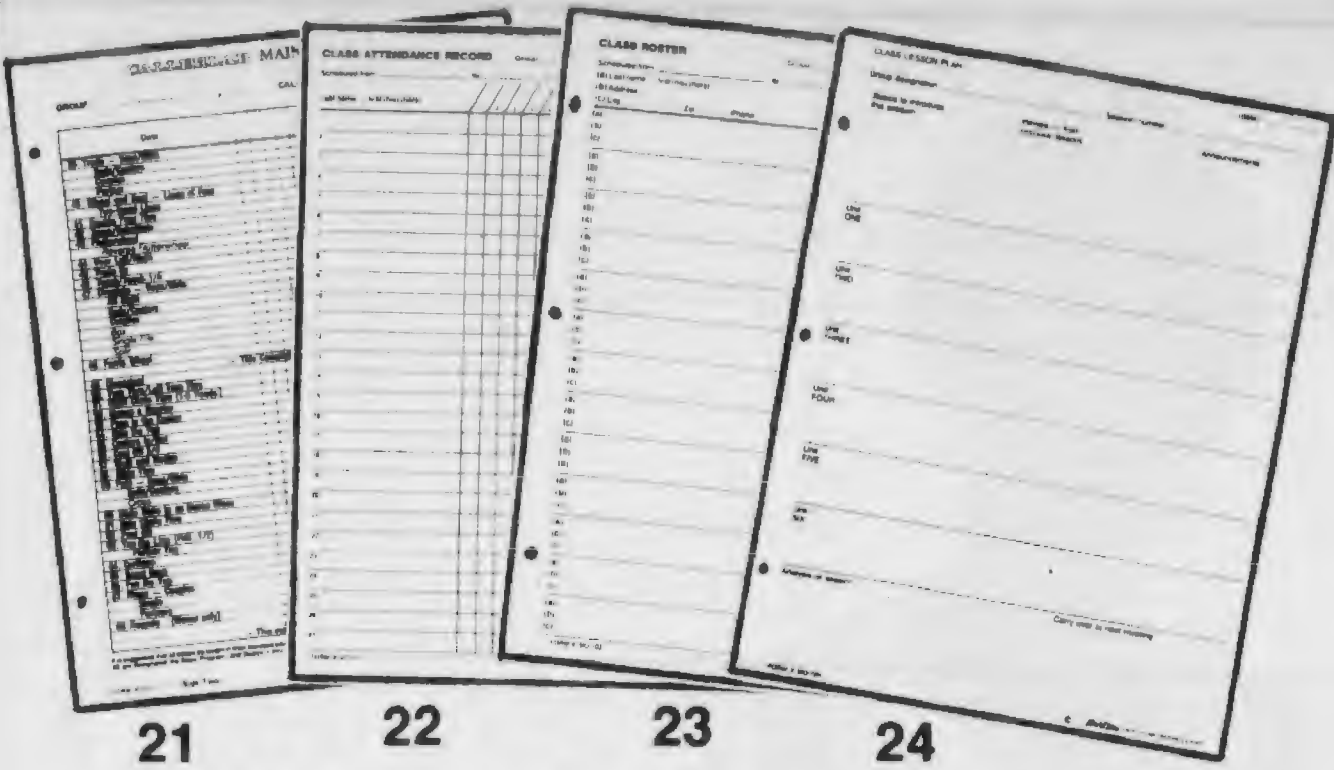
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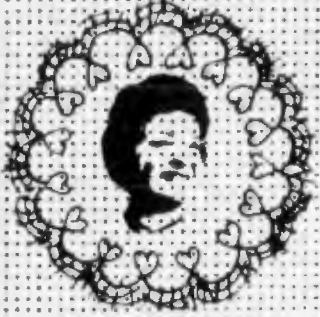


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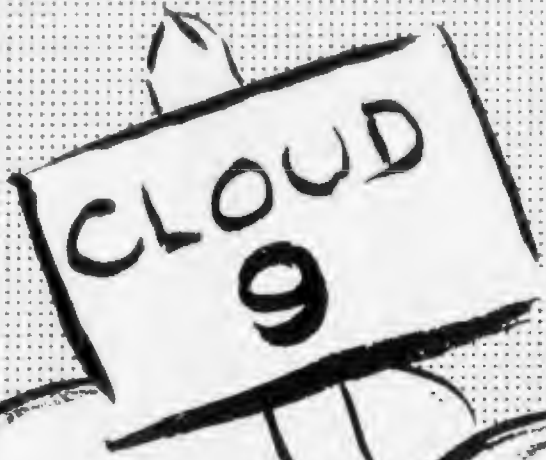
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