

# SOTTARE DANCING

AUGUST, 1985

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KEEPING OUR  
HERITAGE ALIVE

*(see page 28)*

The 1985-86  
Square Dance  
Directory

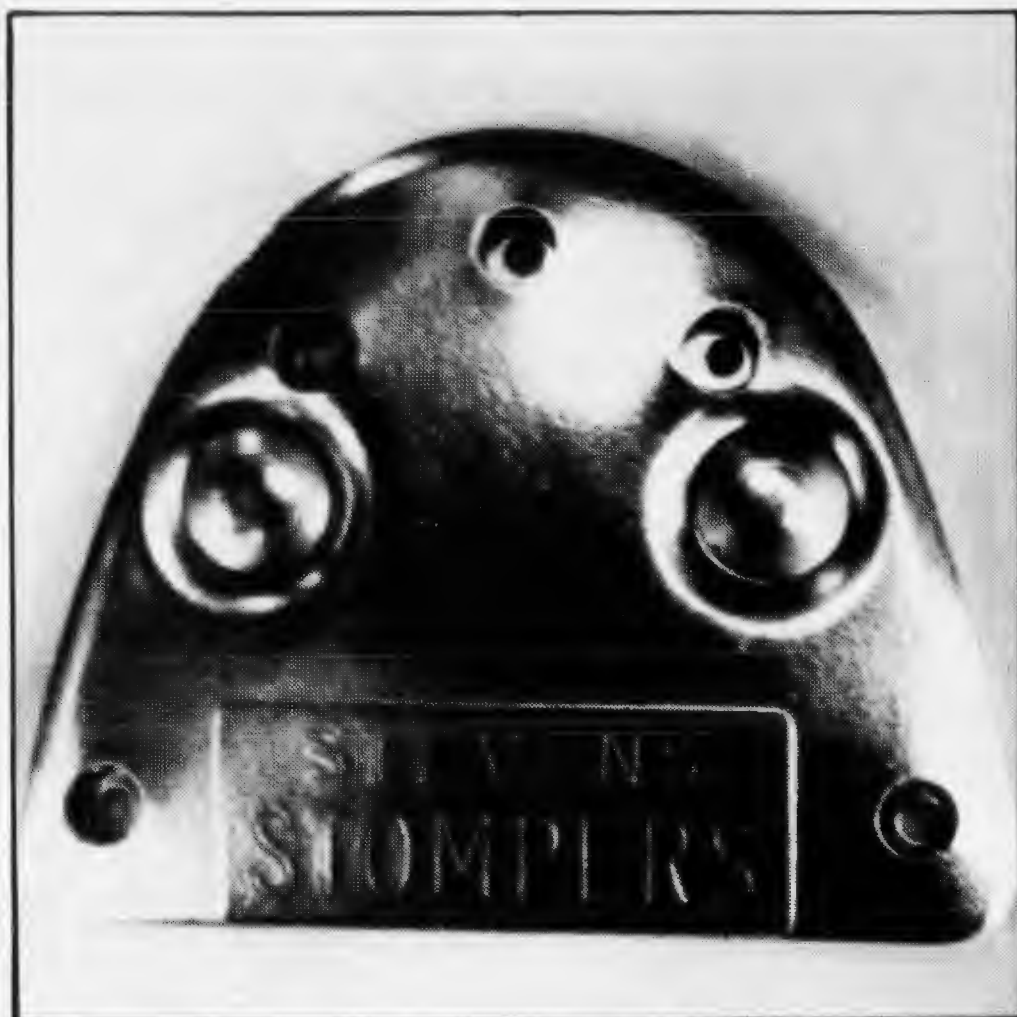
*(see page 14)*

official magazine of The *Sisters 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:

I used to be a square dancer, met a lot of nice people and had a lot of fun dancing. While I was not a caller, I bought singing call records (also a few hoedowns). If any club would like to have these, I would be happy to give them to them. I used to give them to a little club up in Maine, but I have lost their address.

Charles Walter  
P.O. Box 301  
Thurmont, Maryland 21785

**Any club who might make good use of singing calls, please contact Charles directly. It would be helpful to offer to cover the cost of shipping.—Editor**

Dear Editor:

Please pass the word to any caller who might be coming to this part of the world, i.e.,

Singapore or Jakarta. If he can spare a few days, we can make arrangements for him to visit our club in Pekanbaru. We would pick up all the expenses roundtrip from Singapore, Jakarta or anywhere in Indonesia. It's easiest from Jakarta. This would include his spouse.

Keith Judge  
% AMOSEAS  
P.O. Box 237  
Killiney Road Post Office  
Singapore 9123

**Callers take note. If you're headed for Singapore or Indonesia, and can include a couple of extra days, contact Keith Judge. The Sumatra Swingers would enjoy dancing to your calling and, no doubt, you'd have a most interesting experience with them.—Editor**

Dear Editor:

We enjoy SQUARE DANCING and read it from cover to cover. I was very glad to hear that Callerlab had voted to allow the category of Associate Member. I had written last year to Callerlab and asked about a category of membership for those of us who are just starting out to become callers.

Joe LeBlanc  
Dhrran, Saudi Arabia

Dear Editor:

We enjoy your magazine but there is one thing that disturbs us. Almost every month in

*Please see LETTERS, page 55*



# SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers

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

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

**POSTMASTER:** Send address changes to

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

OFFICIAL PUBLICATION  
OF

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXXVII—NO. 8

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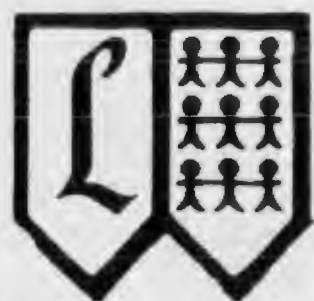


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August, 1985

**A**UGUST IS AN UNUSUAL TIME for us at SQUARE DANCING Magazine. As you will see as you go through this issue, many of the regular features are missing. In their place are a few "specials" such as the 1985-86 Square Dance Directory which starts on page 14. This is a good time to tip our hat to those Information Volunteers who respond to your letters and telephone calls regarding places to dance in their area. Many of these Volunteers have offered this service since the Directory started more than a decade ago.

Another "unusual" this month is the largest record review section we've ever run. Normally the number of discs covered is somewhere in the neighborhood of 20 but this month you'll find 47. When trying to reason why the avalanche of new releases, perhaps the most logical answer is the rush by various labels to have new releases available at the National Square Dance Convention the end of June. If one were to judge the overall health of the activity by the number of new releases, it would be logical to assume that square dancing has moved into a new *boom* period. The great unknown, of course, is how many of these releases will find their way into the callers' record cases and into the homes of square dancers.

☆ ☆ ☆

Word from both John Fogg and Charlie Naddeo, founders and promoters of the annual Tournament of Roses square dance float, is that there will be no square dance float in the 1986 New Year's Day gala. At the moment, no explanation in the change of signals,

but the fact that this annual event brought square dancing into the homes of millions of TV viewers around the world indicates that its absence will be a disappointment to many.

Both John (who mortgaged his home a number of times in the past to finance the project) and Charlie are to be commended for their years of dedicated work on the float. In addition, the many square dancers who put endless volunteer hours in building and decorating the float and the dancers who danced on its moving floor along with the thousands over recent years who contributed to the project should not be overlooked. The square dance world thanks them all and says "well done."

Whether there will be another float in this famed parade in the future is not known at this time. It's a costly and time-consuming effort with many rules and guidelines to follow and with last-minute pressures to ensure that the float will be ready in time.

☆ ☆ ☆

We mentioned last month that the findings of the latest Legacy poll should not be taken lightly. The results, which will be covered more in depth in a coming issue, indicate areas where the current ways of doing things need to be re-evaluated if the activity is to retain a greater number of potential dancers. We are fortunate to have such polls, but they can only prove successful if the problems are studied and solutions put into operation.

A completely different type of poll was taken recently and was reported in Guidelines, one of Callerlab's two newsletters, under the heading of *Are We Listening?* The following information is directed, as you can see, to the caller. It is, nevertheless, of significant value to all who presently square dance. We quote:

*Are we listening to the dancers who tell us they are being pushed too fast? Are we listening to those who, in one national survey after another, tell us that there is too much rough dancing? Are we listening to all those we have lost who say that they simply could not make the transition from class to club? Dropout rates around the country, reduced class sizes, and reduced crowds would seem to indicate that we are not.*

*Recently, the Colorado State Square Dance Association tried to contact dancers who had*



dropped out to find the reasons for their leaving. Six hundred fifty-six questionnaires were sent out. One hundred thirty-one were returned. Obviously, that is not a large number. However, it might not be out of line to suggest that the 131 couples who responded are a microcosm which is representative of dropouts throughout the country. Their replies to some of the questions should make callers and club officers alike re-examine their approach to teaching and leadership.

Many of the questions produced no startling information. However, several were eyebrow-raisers, to wit:

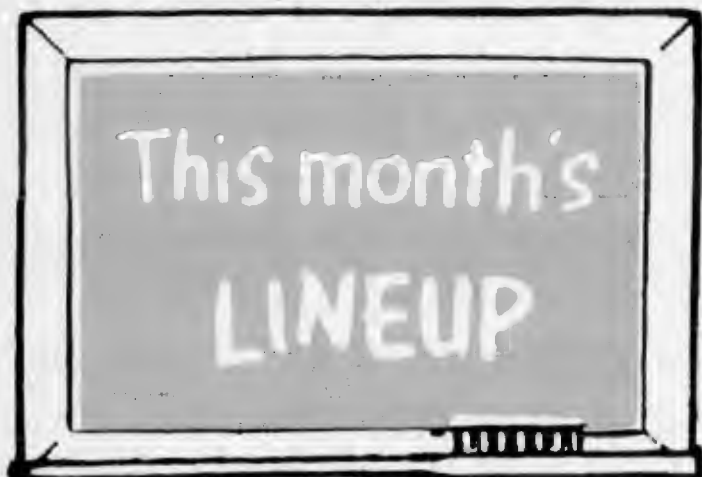
When you joined the class, were the people friendly? Yes—87 (66%); No—44 (34%)

Did you feel the club members were friendly to you? Yes—4 (3%); No—127 (97%)

Was there a clique? Yes—124 (95%); No—7 (5%)

After you graduated and were out dancing did you find that the caller called things you did not know? Yes—127 (97%); No—4 (3%)

Did the caller call too fast? Yes—129 (98%); No—2 (2%)



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Did the seasoned dancers look down their noses if you made a mistake? Yes—55 (51%); No—53 (49%)

Were you embarrassed if you couldn't do the movements? Yes—91 (69%); No—40 (31%)

Did you enjoy the challenge? Yes—42 (32%); No—89 (68%)

After the dance were you thanked for coming? Yes—62 (47%); No—69 (53%)

Did the regular club members ask you to go with them to various dances? Yes—34 (27%); No—92 (73%)

To the question, "If you were in charge, how would you change the program?" — 43 said, teach fewer moves; 23 answered, work longer on harder movements; 19 indicated that individual help was needed for some; 17, better teaching; 10, no angels and 5 requested longer sessions.

☆ ☆ ☆

These are findings from just one area. How would square dancing in your community stack up? It's one thing to listen to the comments from those who are presently involved in square dancing. It's quite another to go directly to the source, to the people who started the activity and then dropped out for one reason or another. Determining what those reasons are and then making an about-face in order to protect a greater percentage for future dancing is what these polls are all about.

### August is Planning Time

**T**RADITIONALLY, at least for those of us in the Northern Hemisphere when September signals the end of hot weather and conditions are "go" for the start of new classes and the beginning of the square dancing year, our thoughts zero in on class recruiting and program planning. This year we seem to have the double challenge not only of starting off club and class activities with a "bang" but of picking up the slow-down that recent polls (and our own observations) tell us has been menacing the activity.

Non-dancers are still looking for the same friendly, fun activity we've always promised them. Let's make sure we give it to them. As for the on-going programs, this is the time to reassess our club activities and make certain that they will attract our experienced dancers for the coming year.





INTERNATIONAL ASSEMBLY OF "TRUSTEES"

OF THE SQUARE DANCE ACTIVITY

LEGACY

## Holds its Seventh

**M**EETING IN PHILADELPHIA May 9-12, the trustees of Legacy held their seventh biennial convention. A most unusual organization, Legacy is the leadership-communications arm of the square dance activity. Its trustees represent virtually every segment of the square dance picture (dancers associations, callers and round dance leaders groups, publications, record producers, suppliers, special organizations, etc.). Those trustees at the convention, each one of whom paid his or her own way to Philadelphia to work for the betterment of square dancing, came from 24 states and Canada.

During a very busy schedule, many facets of the square dance activity were examined. Attention was focused on the results of the most recent Legacy survey, which indicate a number of problem areas. Dick and Jan Brown, assisted by Stan and Cathie Burdick, did a superb job of compiling and presenting the final report.

Elected to the Board of Directors were Stan and Cathie Burdick, Ohio; Howard and May Donna Gilmore, Wisconsin; Phil and Diana Rutter, Alberta; Ernie and Barbara Stone, Indiana and Bill and Colleen Wilton, Wisconsin. They join incumbents Walt and Louise Cole, Utah; Herb and Erna Egender, Colorado; Bob and Dottie Elgin, Pennsylvania; Gordon Goss, Mississippi; Harriet Miles Kellen, Arizona; Dan and Mary Martin, Georgia; Gene and Alice Maycroft, Michigan; Vivian McCannon, Texas; Bo and Agnes Semith, Illinois and Chet and Julia Vetter, Florida. The Elgins were elected Chairmen and the Martins Vice Chairmen while Vera Chestnut will continue as Executive Secretary.

A highlight of the convention was the pre-

sentation of the newly established Legacy Heritage Award to Bob and Becky Osgood for their many years of devotion and service to the square dance activity. Here is the text of the award:

*For most of us, awards and recognitions come from the friendships we make and they are the greatest reward we can receive. But there are times when we wish to recognize someone with something more tangible. For this reason, the Legacy Board has established the "Legacy Heritage Award."*

*The design depicts two overlapping stars, for the star has always served as a symbol of excellence. The traditional star in the background represents "The Past," the heritage and traditions of our activity. The modernistic star in the foreground represents "The Future," our hopes and dreams for our activity in times to come. The combined points, ten in all, are symbols of the "Ten Points of Legacy" developed at Legacy I in 1973. The addition of the Legacy logo identifies the organization that is honoring the recipient of the award.*

*Even though we envision this award to be given sparingly, the Legacy Board was unanimous in its choice for the first recipients. While there are many here who are constantly giving – asking little for themselves – your Board feels there is a couple who has been active in our activity for many years and who in its opinion has done much to bring our activity together – an early promoter of national communications, a conceiver of Legacy, and leaders in developing square dancing as it is today. It is a privilege to present the first Legacy Heritage Award, for their outstanding contributions and distinguished service to the Square Dance Activity,*

*to Becky and Bob Osgood.*



## THE CHANGING SCENE

# The Start of Something Big

**L**EADERSHIP at the start of the 1970's was fairly restricted to regional boundaries. There were several hundred dancer associations, each operating independently within the confines of its own area. Callers associations also operated on a more-or-less local basis, and while some had their own codes of caller conduct and lists of approved basics, there was little opportunity for enforcement and there was little coordination between the callers from one area to another.

**SQUARE DANCING** Magazine had, since the 1960's, compiled lists of the popular basics and published them in the form of handbooks and basic checklists. Although these had no "official" endorsement, they were widely used and referred to throughout the activity. The programs, at first, contained some 50 movements which were referred to as the Basics of Square Dancing. By 1960, the list had grown to 75 that could and were being successfully taught in 30 two-and-a-half-hour lessons. These were the Extended Basics and as the majority of dancers were using this list, it was considered by many to be the Mainstream of square dancing at that time.

### **A Word About The Rounds**

There was scarcely a time when couple dances were not an integral part of the square dance activity. Like the contras, which were enjoyed in some parts of the country along with the stately quadrilles, the round dances played an important role in the overall scheme of things. At the start of the contemporary period, when classes became standard practice, callers would teach dancing in circles along with squares as a natural part of the program.

Dancers accepted the fact that they could be dancing in a square one moment, in a large circle the next and then just as naturally in lines or, as couples, in some simple round dance as a part of an evening's program. The inclusion of rounds served a definite and important purpose. Like many of the squares of that time, rounds were danced to the phrase of the music. As a matter of fact, once a person

learned the routine of a round dance, he could frequently tell by the music what pattern to do next. As a result, dancing to the music was naturally impressed on the dancer from the beginning, and the dancer, likely as not, reflected this when dancing the squares. *This role of the rounds was essential in learning how to dance well.*

Simple rounds done as *mixers* were important too. These, if you don't recall having danced them, were dances usually set in a large circle, where, after dancing through the usually uncomplicated pattern, each dancer would move on to get a new partner with the result that in one complete time through the music, the dancers would have changed partners a dozen times and, in the course of the evening, could have danced with all or a majority of the class members. The result was that from the very start of their dancing experiences, dancers learned to enjoy dancing with each other. Dancing with someone other than one's own partner also brought out the best in a person, and such things as good manners and consideration for others were learned and appreciated.

Mixing and changing partners became a natural phase of the activity, and having established this practice early, dancers caught on to the fun of changing partners on a voluntary basis. This made it easy for the dancers in a group to grasp the fun of working closely together and the essential element of developing a friendly atmosphere within the group became a natural way of doing things.

During this time the activity was growing in size. With this growth came the realization that there needed to be some form of coordinated action, some way for groups in one area to communicate with groups in another, to share ideas and to grow together. There were a number of problems in existence at the time. There were many styles of dancing and, without a uniform styling, it became increasingly difficult for dancers to dance together when coming from different areas.

There were half a dozen ways of promenad-



ing and swinging. Movements such as do sa do and circle to a line would be done differently in different areas. This made it particularly difficult for callers, who depended upon the basics as "tools" and counted on dancers doing certain movements in a prescribed manner in order to create smooth, enjoyable choreography.

Without guidelines, callers tended to work independently of each other and without some ethical code of behavior misunderstandings frequently arose that undermined the goodwill of the calling fraternity.

There was, up to this time, no uniformly understood rating system for the various levels or plateaus of dancing and what might be *high* level in one segment of the country could be *intermediate* or even *low level* in another. *Fun level* could very easily mask almost any form of square dancing. What to one dancer might be *fun*, could be anything but *fun* to another.

The majority of callers were self-taught with a number apprenticing themselves to other more experienced callers and with some taking advantage of a limited number of callers schools. Even the existing schools made little or no attempt at coordinating their programs and a graduate from one school may have taken an entirely different course than what might have been offered at another.

At this point, a caller/leadership group was born. Recognizing that within the activity were many leaders whose natural abilities and expertise could help to develop caller/ leadership for the future, The American Square Dance Society brought together the dozen or so members of the Square Dance Hall of Fame and, in a special three-day planning meeting at the California State Conference Grounds at Asilomar, laid the groundwork for a professional callers group, which became known as Callerlab — The International Association of Square Dance Callers.

With its appearance on the scene, Callerlab set out to accomplish several goals for which it had been formed. Within a year after its first convention in 1974, it had outlined and named several plateaus or programs of basics, established a list of ethical standards, defined an accreditation program and had started to create a curriculum for callers' schools. It then commenced a major caller-recruiting pro-

### ... Why Organization? ... Why Bigness?

We seemed to get along for years with few, if any, rules and regulations, without standardization, with no dress code, no need for accreditation and (all of a sudden) here we are enmeshed in organization. Why?

No one ever guessed, some 30 or 40 years ago, that what had once been a more or less rural activity, ensconced in small pockets throughout the land, would one day resolve itself into a major activity with thousands, even millions of followers, with hundreds of callers and teachers, with festivals that attract thousands each year and a National Convention which annually draws upwards of 20,000 devotees.

It is not possible to keep square dancing a secret, particularly when its promises of friendly, wholesome surroundings can be fulfilled. At a time when the world seems to shake with problems and disasters, its inhabitants need an activity where they can enter in, shut the door to the outside world for a time *and* enjoy each other.

It was never intended that square dancing would reach the proportions that it has, but because of this, certain guidelines are needed. There needs to be a sharing of knowledge and better systems of communicating than ever before. For square dancing to continue, we must work together, pool our knowledge and leadership, and from the best of what has happened to square dancing in the past, construct a strong tomorrow.

gram, which at the present time has attracted to its ranks more than 2,000 members, affiliates and subscribers.

The stage had been prepared, the machinery was all in place, and dedicated members seemed anxious to "get the show on the road." But somehow, some of the same old problems persisted and a few new ones were born.

**NEXT MONTH:** In this most unique of activities, which is not lacking for knowledgeable and experienced leadership, what were the hurdles that needed to be considered? Let's take a close look at the pluses and minuses and make some educated presumptions of what can and perhaps should be done.





Dan Harris, an American civilian employee at RAF Lakenheath, hangs the club banner.

# Americans Return to Dance Roots

*by Sgt. Steve Smith, 48th Tactical Fighter Wing, Great Britain*

**I**N THE YOUTH OF AMERICAN history, during our westward spread, a new dance form was born. Known as square dancing, it provided entertainment and diversion to the troubles of the early settlers. This dance is rooted deep in tradition, with little change from its birth to the present form. The roots of the dance come from the Scottish highland fling, the Irish jig and the English Morris and folk dancing. A very strong French ancestry and a dash of Spanish influence round out the dance's European heritage.

Square dancing has now come full circle with American servicemen bringing it back to its native territory.

One of the largest Anglo-American square dance clubs in Great Britain today is known as the Liberty Squares. Located at RAF Lakenheath, this group takes the traditional dance to the base's British neighbors. The club is composed of an equal balance of Americans and Britons and all its members join in dancing to movements that have been practiced for centuries.

This club takes its name from Lakenheath's 48th Tactical Fighter Wing, officially known as the Statue of Liberty Wing. The Suffolk-based wing is the only U.S. Air Force unit to have an official name and number.

## **Demonstrations**

Since the group formed in 1970, hundreds of thousands of people have enjoyed the unique flavor the Liberty Squares bring to local village fairs, fetes and carnivals. Every year the group dances at the Peterborough Expo. This end-of-summer square dance



meeting draws more than 50,000 spectators. The Liberty Squares have danced at the Expo for the past five years, performing three times each day.

Club members also dance in aid of various charities. They have provided entertainment at an annual British Red Cross summer camp for handicapped youngsters since its formation. They also dance at the British Special Olympics' competition held annually to aid handicapped children.

"We would be involved in more shows if we all shared the same holidays," said Margaret Brown, who with her husband, Alan, are the longest-standing members of the group.



British caller, Geoff Cooper, takes over the mike for an evening's dance.

"British and American holidays fall on different dates. It's difficult to schedule performances when half the group are working."

### Who Dances?

Members come from all walks of life. British dancers include a dental nurse, word processor operator, mechanic, builder, hair dresser, secretary, vegetable packer, plumber and electrician. The Americans, most of them in the U.S. Air Force, include a doctor, physical therapist, jet engine mechanic and auditor.

There are no problems with differences in dance style or in language. Square dancing is universal. One of the greatest tenets of the dance is friendship.

With a large number of Americans arriving



Club members, Susan Martin and Alan Brown, exemplify the main purpose of the club — fun!

for duty at the base every month, the club offers lessons for beginners. Professional callers come in to handle the teaching. Once students graduate, they can join the adults' Friday night dances held every week at the base as well as dances of other nearby clubs.

With square dancing reaching a peak of interest in the United States, American servicemen continue to spread the influence of the dance throughout the world, bringing it home to its native land.



Barbara Hobdell checks the upcoming schedule of club events.



# The 1985-86 Square Dance Directory



We are pleased to present the 1985-86 'Round the World Directory of square dance contacts. These Information Volunteers are strategically located in areas where they are able to supply square and round dance information to visiting or to just-moved square dancers. Whenever possible, they will provide as complete information about their area as possible. Throughout the United States and Canada, Information Volunteers (dancers) are listed. For overseas' locations, both dancers and associations are included to provide additional contacts. We invite you to make use of this Directory and also remind you that these people are volunteers, offering their services as an extension of their love of the activity. You will discover that when you include square dancing as part of your next trip, you will add an extra dimension to your travel program and expand your square dance friendships.

## UNITED STATES **Alaska**

### **Alabama**

Ralph Curry—1118 Hillcrest Dr.  
Weaver 36277. 820-1692

Melvin W. Estes—#16 Berkeley Hills  
Tuscaloosa 35404 (205) 553-4355

Dewey L. Glass—1501 Druid Hills Dr.  
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Bob Howell—703 Seale Rd. So.  
Phenix City 36867. 297-7556

Alma Ruth Peters—P.O. Box 20008  
Birmingham 35216. 822-6414

Don & Genie Schaffer—1611 12th St. S.E.  
Decatur 35601 (205) 353-3164

Jim Turner—1507 Shrewsbury Dr.  
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### **Arizona**

Ed Beekman—1124 Dixon Dr.  
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Ken Carlson—Rt. 3, Box 6850  
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Martin Erb—19402 132nd Dr.  
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### CONTACTING INFO VOLUNTEERS

If you are planning to visit an area where there is a Square Dance Information Volunteer, or if you are moving to another city and want to know about square dancing in that area, feel free to write or call one of these independent volunteers. When writing be sure to allow ample time for a reply to get back to you before you leave home. *Please remember to send along a stamped return envelope*, except for Canadian or foreign contacts as they cannot use U.S. postage. However, enclosing a self-addressed return envelope would be appreciated. Incidentally it is possible to purchase foreign postage vouchers at a post office which can be sent with letters going overseas. These volunteers offer a free service to dancers and in no way should be misconstrued to use for any commercial basis.



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Athens

## Greenland

### INFO VOLUNTEERS:

Pia Rosing Sorensen—P.O. Box 84  
Frederikshaab 3950

## Iceland

### INFO VOLUNTEERS:

B. Anthony—Box 9, US NAS  
FPO New York 09571

## Italy

### CALLERS ASSOCIATIONS:

Mediterranean Area Callers/  
Teachers Assn.—Bernard Linley  
Via Cassia 987, 00189-Roma  
(06) 3664816 or (06) 57974035

### INFO VOLUNTEERS:

Claus Budtz, Via Orti di Acilia 13,  
Vill. 4 00126 Rome (Acilia)  
(06) 5797 Ext. 7-344, (06) 6060148

Rod Carter—PSC Box 1206  
APO NY 09293 (Aviano)

## Netherlands, The

### CALLERS ASSOCIATIONS:

NSRDV Leaders College  
Argonautenrede 11  
2725 GA Zoetermeer  
(079) 419247

### INFO VOLUNTEERS:

Yona & Al Chock—American Embassy  
(USDA), APO New York 09159 or  
Prinsenweg 50, 2242 EJ Wassenaar  
(01751) 1-0071

Jac & Yvonne Fransen  
Argonautenrede 11  
2725 GA Zoetermeer  
(079) 419247

Peter & Ans Hage—Silo 23, 6852  
Ek Huissen (085) 254041

Tine & Henk Jonker—Staringstraat 448  
Oss 04120-241 70

Zohan & Ria Nieuwenhuys  
de Veste 17-48, 8231 JN  
Lelystad (03200) 49255

Mr. & Mrs. Fred Roelofs—Uiterweg 235  
1431 AG Aalsmee (02977) 26837

Big Ben & Ancy Uileman  
48 Steenberghenlaan  
2253 LM Voorschoten 071-763548

## Norway

### INFO VOLUNTEERS:

Stavanger S/D Club—Pos Poks 435  
Stavanger 4001

Kjell Vardenaer, Fekjan 71, 1360  
Nesbru (Oslo)

## Scotland

### INFO VOLUNTEERS:

Patty Ping—N.S.G.A., Box 455  
FPO New York 09518

—or—

114 Ricketts Ct., R.A.F. Edzell  
Angus DD9 7XH (03564-569)

## Spain

### INFO VOLUNTEERS:

Jorge Lang-Lenton—Cantabria 19  
Barajas, Madrid 22

Rota Whirlaways c/o Steve Billings  
NCS, Box 628, FPO NY 09539

## Sweden

### DANCERS ASSOCIATIONS:

Swedish Assn. Amer. S/D Clubs  
A. Kroonder, Kulvagen 13,  
S-135 47 Tyreso, Stockholm

### INFO VOLUNTEERS:

Per Erik & Wilma Lundstrom  
Gimagatan 17  
S121 61 Johanneshov/  
Stockholm. (08) 59-45-80

Peter Myrh—Myggdalsvagen 86  
S-13554 Tyreso, Stockholm  
(08) 7129394

Lars Rangedahl—Mellansjovagen 35  
141-34 Huddinge

Per Tellstrom—Ronnarve, Oja  
62010 Burgsvik

## Switzerland

### INFO VOLUNTEERS:

Evi Jucker Kolbenacker  
713, CH—8052 Zurich

## AFRICA & MIDEAST

## Israel

### INFO VOLUNTEERS:

Cyrelle Foreman  
P.O. Box 8349  
Jerusalem  
(phone: 662-682)

## Nigeria

### INFO VOLUNTEERS:

Lou & Chris Rieg  
c/o Gulf Oil Co.  
Private Mail Bag 2469  
Lagos

## Saudi Arabia

### INFO VOLUNTEERS:

Tone Mak—BAC Ltd. Base  
P.O. Box 3843, Riyadh 11481



Beverly Spraggins—c/o Aramco  
Box 6649, Dhahran (966-387-50017)

Phil & Royna Thomas—c/o Aramco  
Box 10571, Dhahran

## **South Africa INFO VOLUNTEERS:**

Port Elizabeth American S/D Club  
Rodney Wills 041-731405 or  
Rob Gray 041-336989

Agnes Short—P.O. Box 39641  
Bramley 2018, Transvaal

Tony Webb—5 Clarke St.  
Rynfield, Benoni. 011-849-8350

## **S.P.L.A.J. (Libya) INFO VOLUNTEERS:**

Cyrene Circlers  
P.O. Box 9018, Benghazi, SPLAJ

Ron & Vivian Kinsley—c/o Occidental  
of Libya, Inc. Box 2134  
Tripoli, SPLAJ — 40956 Ext. 241

## **Turkey**

### **DANCERS ASSOCIATIONS:**

Turkish-American Assn.—Dogar  
Ucucu, Bestekar Sakak No. 28/4  
Kavaklidere, Ankara 255096

## **ORIENT & PACIFIC**

### **Australia**

#### **DANCERS ASSOCIATIONS:**

Aust. Capital & Territory S/D  
Society—Mrs. G. Giuliano, 20  
Williamson St., Holder, Act 2611

New South Wales S/D Society  
Betty Johnson, 8/2 Albert St.  
Hornsby 2077 (02) 476-6549

So. Australia S/D Society  
Jan Woodget, 31 Lorikeet Ave.  
Modbury Heights, S.A. 5092

S/D Society of Queensland  
Nev McLachlan, 4 Coultis St.  
Sunnybank, Queensland 4109  
(07) 3456806 home, (07) 2774257 off.

S/D Society of W. Aust.  
Colin Crompton, 9 Third St.  
Bicton 6157, Western Australia  
(339-4414)

Tasmanian S/D Society  
Mrs. Hazel Dawe, 34 Clare St.  
Launceston

Victorian S/D Assn.—Harry Ayling  
2 Cunningham St., Boxhill  
Victoria 3128

### **CALLERS ASSOCIATIONS:**

S/D Callers Assn. of N.S.W.  
Tom McGrath, 4 Battin Ave.  
West Ryde 2114

S/D Callers Assn. of Victoria  
Ian Bell, 47 Newhaven Rd.  
East Burwood 3151

So. Australian S/D Callers Assn.  
Heather Towner, 57 Hamblynn Rd.  
Elizabeth Downs, S.A. 5113

Victorian S/D Callers Advisory  
Mike Davey, 17 Tulip Grove  
Chelt 3192, Victoria 3155

W. Australia Callers Assn.  
Prim Calver, Unit 5  
178 Grovener Rd., No. Perth

### **INFO VOLUNTEERS:**

Ian Bell—47 Newhaven Rd.  
E. Burwood, 3151 Victoria  
232-4846

Ivan Dawes—43 Lancaster Rd., Wangara  
6065, Western Australia (409-9065)

Nev & Bev McLachlan—4 Coultis St.  
Sunnybank, Queensland 4109  
(07) 345 6806 or 277 4257

Bill Matthews—10 Carolyn Ave.  
Beacon Hill 2100, N.S.W. 982-2394

Nan Sapuppo—P.O. Box 693, Innisfail,  
No. Queensland 4860 (070) 632306

Bill Wardrop, 4 Heathcote Ct.  
Redwood Park, S.A. 5097

Jim White—20 Daymar Rd.  
Castle Cove 2069, New South Wales

Ron Whyte—265 Wickham Rd.  
Moorabbin, East Victoria 3189.  
95-1496

### **Guam**

#### **INFO VOLUNTEERS:**

Tradewind Squares—P.O. Box 4624  
Yigo, Guam 96912

### **Indonesia**

#### **INFO VOLUNTEERS:**

Keith Judge—c/o CALTEX  
Rumbai Pekanbaru, Sumatra

### **Japan**

#### **CALLERS ASSOCIATIONS:**

Tokyo Callers Assn.—Massaru  
Wada, Sanhaisu Fujigaoka  
#307, 2-2-13 Fujigaoka, Midoriku  
Yokohama-shi, Kanagawa 227  
045-971-4606

#### **INFO VOLUNTEERS:**

Matt Asanuma, 1-6-3-1110 Narihira  
Sumida-ku, Tokyo 130. 03-622-8125  
or 03-566-5691

Betty Kato—4-1302 Chome-Kamoi,  
Yakasuka-shi 239 (0468) 43-6351  
Yokasuka, Yokohama-Kamakura Areas

Tak Ozaki—11-10 Owada  
7 Chome, Hachioji, Tokyo 192  
Japan 03-212-0901 or (0426) 45-5382

### **New Zealand**

#### **DANCERS ASSOCIATIONS:**

Assn. of Auckland S/R/D Clubs  
c/o Vic Beckett, 1278A Dominion Rd.  
Mt. Roskill South, Auckland 4

New Zealand S & R/D Assn.  
Art Shepherd, 181 Shortland St.  
Aranui, Christchurch 6

#### **CALLERS ASSOCIATIONS:**

Callers & Tutors Assn.  
Nat. Sec./Treas. Margaret Ementon  
151 Buckleys Rd., Christchurch 6

#### **INFO VOLUNTEERS:**

Athol Affleck—P.O. Box 51 397  
Pakuranga, Auckland

Victor Beckett—1287A Dominion Rd.  
Mt. Roskill South, Auckland 4. 698-543

John Garmson—12 Melrose Ave.  
Rotorua 74386. 56881

R. Hall—114 Mt. View Rd.  
Wanganui. 37-301

Jack Hilton—42 Lydbrook Place  
Otumoetai, Tauranga, 66552  
home, 82819 Ext. 82 office

Art Shepherd—Box 15045  
Aranui, Christchurch 885-675

John Stallard—361 Hillsborough Rd.  
Auckland 4. 658-786

### **The Philippines**

#### **INFO VOLUNTEERS:**

Peter Lee—12 Anahaw St.  
No. Forbes, Makati, Metro Manila 3117  
Philippines. 88-82-49 or 88-36-79

Manila Hoedowners—USAID/AD/AD  
APO S.F., CA. 96528

### **South Korea**

#### **INFO VOLUNTEERS:**

Kimchi Promenaders S/D Club  
c/o Moyer Rec. Center  
Yongsan AFB  
APO San Francisco 96301

### **Taiwan**

#### **INFO VOLUNTEERS:**

Ding How S/D Club—Mark Chang  
7 Lane 1, Yung-HWA First Road  
Pei-Tow, Taipei, Home: 8318483  
Off. 7713024



## SOUTH & CENTRAL AMERICA

### Argentina

#### INFO VOLUNTEERS:

Ricardo Wall—Arenales 2770 Martinez,  
PCIA, Buenos Aires

### Barbados

#### INFO VOLUNTEERS:

Gilligan Cultural Group  
c/o Garcia Gill, Maxwell Main Rd.  
Christchurch (Phone: 87887)

Melvin Ward—1 Lowland Close  
Friendship Terr., St. Michael

YMCA Square Dancers  
c/o Marilyn King, Bridgetown

### Bermuda

#### INFO VOLUNTEERS:

Leslie & Mary Johnson—P.O. Box 116  
Paget (80929 80108)

Mid-Ocean Promenaders  
P.O. Box 634  
Southampton 8 (809 29 80935)

### Brazil

#### INFO VOLUNTEERS:

Peter Padvaiskas  
Alameda Maracatins-185  
Apt. 41, Sao Paulo

### Costa Rica

#### INFO VOLUNTEERS:

Grace Woodman—Apartado 1489  
San Jose 25-73-44 (work)  
25-20-40 (home)

### Cuba

#### INFO VOLUNTEERS:

Guantanamo Bay Swingers  
P.O. Box 299, FBPO Norfolk,  
Va. 23593

### Dominican Republic

#### INFO VOLUNTEERS:

Ed & Mary Warmoth—Peace Corps  
APDO 1412, Santo Domingo

## Mexico

#### INFO VOLUNTEERS:

Bill & Jeannie Cooke  
San Jose del Tajo  
P.O. Box 31-242  
Guadalajara, Jalisco

Mel & Jean Pratt—Apartado 6-934  
Guadalajara 6, Jalisco (41-50-69)

Perry & Georgia Thompson  
Apartado Postal 466  
45900 Chapala, Jalisco

Hector Valencia—Calle Juarez #26  
Alamos, Sonora 8-01-15

### Panama, Republic of

#### INFO VOLUNTEERS:

L. Linfors—P.O. Box 511  
Panama 1

### Puerto Rico

#### INFO VOLUNTEERS:

Ivan & Natalie Soto—G.P.O. Box 1577  
San Juan 00936 (809) 787-3209

# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

**SCOOT AND RELOCATE:** From a quarter tag formation: All scoot back. Wave dancers fan the top. Outfacing dancers one quarter right, promenade one quarter and face in (i.e. counter rotate one quarter and roll).

From a static square:

**Heads pass the ocean**

**Swing thru**

**Scoot and Relocate**

**Recycle**

**Square thru three quarters**

**Allemande left**

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



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# ADVANCED

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by Bill Davis, Sunnyvale, California

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## New Classes

**A**CROSS MOST OF THE COUNTRY new square dance classes will be starting next month. This will apply to Advanced and Challenge as well as to Mainstream. In the event that you may be thinking of taking an Advanced class this fall, I thought I would review some of the criteria and considerations I feel are important to entry into the Advanced program.

The first thing of importance to consider is dance frequency. In my opinion, no one should consider entering the Advanced square dance program unless they are dancing at least two times per week. High-frequency involvement in the square dance program is a clear must for Advanced dancing. This involvement should be the result of a self-motivated, genuine interest in square dancing rather than simply a prerequisite for doing Advanced. This is important because in order for Advanced dancing to be fun a certain dedication and desire to be heavily involved in square dancing is necessary.

### Get Experience at Plus

Running a close second to frequency is prior experience. To be comfortable with the ideas that will be taught at Advanced, a dancer should be very comfortable and fluent at the MS and Plus level. I recommend that the average dancer accumulate a minimum of 400 hours of dancing in the previous two years before entering the Advanced program. Although this will not guarantee that a dancer is ready, it is my experience that dancers without this much background become somewhat overwhelmed when they find themselves in a group that has this much or more experience (on the average).

### Enjoy Choreography

Dancers should have an interest in and certainly no aversion to All-Position Dancing. The exact amount of the definitions are more important. Dancers are expected to know more about concepts and extensions of calls. They can expect to have calls fractionalized and portions of calls modified — e.g., turn the star  $\frac{1}{4}$  instead of  $\frac{1}{2}$  or vice versa. In general, the technical specifics of definitions are ex-

ploited in greater depth by the competent Advanced caller than they are by callers working with MS or Plus dancers. Even with the advocacy of Dancing By Definition, most MS and Plus dancers are not exposed to a significant amount of All-Position Dancing. Hence, one of the things that you will learn at Advanced is more APD. (The difference between Dancing By Definition and All-Position Dancing is the difference between the understanding of the concept of a call definition and the hands-on exposure to calls actually done from all allowable formations and arrangements.) It will be somewhat counterproductive to dislike, even mildly, the idea of APD and still opt for leaning Advanced.

### Attend Regularly

Be prepared to step up to a high attendance record (at least 90%) — certainly during the class. Advanced classes tend to be somewhat more concentrated than MS classes. For one thing, many members will have 100% attendance. If you miss classes and also make mistakes, it will not be fair to those who pay the price of (commitment to) regular attendance. Many dancers seem to feel that when they pay their fee at the door or monthly dues they have paid their way. Not so if the general tendency of the group as a whole is to high-percentage attendance. Of course, all dancers are not created equal in their capability to learn more basics and more complex choreography. If you are a quick learner, have patience with the slower learners because it is likely that without them you would have no one to dance with. If you are a slow learner, recognize that some impatience on the part of others may emerge, but it is likely to be simply a manifestation of their intensity and desire to learn well.

### Be a Square Dance Nut

Most Advanced dancers are total square dance converts. Square dancing is a significant factor in their life-style. It has high priority. If you are in that category, you will undoubtedly enjoy the interaction with others having a similar bent. There is no question that one of the rewards of learning Advanced dancing is the feeling of accomplishment. For many the challenge of learning more about an already interesting hobby is a real turn on. It happens in many areas of western life. Many of us enjoy achieving for the sake of achieving. I am not sure why that is so, but there is no question in my mind that it is so.





Husbands check the length of their wives' dresses to make certain they are four inches from the floor.

## Keeping Our Heritage Alive

**A** FULL PAGE in a recent issue of the Colorado Springs Gazette Telegraph told the story. A group of local square dancers were dedicating their leisure hours to help preserve the past through dancing. Their club, the "Fun Finders," is discovering the "joy of movement

together" as enjoyed by their ancestors throughout the history of America.

Located in the heartland of square dancing, where Lloyd Shaw, half a century before, had introduced their heritage of dance to thousands of Americans, veteran caller, Dean Edwards, and his wife, Peg, have been involved through the "Fun Finders" in creating a *living museum* of heritage dancing. "For a long time we felt that this type of dancing and the specific dance patterns couldn't be kept alive in books," said Edwards, a long-time caller and dance instructor in the Pike's Peak region. "Last November, we decided it was



Traditional rounds add an extra visual dimension to the expanding repertoire of the group's heritage dances.





Barb and Ken Watt dance one of the traditional dances that might have been part of a busy Saturday night in George Washington's day.



Leif and Stacie Bergsten have their skills on the dance floor in a traditional square.

### Stepping back Dancers preserve past

By Dorothy Snyder  
OT Staff Writer

**R**ights and left. Forward and back. Back to back. The moves come from French and Irish and date from a time when...

These precise dance patterns make a square dance a difficult one to learn in comparison to the more popular ballroom dances. A group dedicated to preserving dances from the past...

With patterns memorized, the dancers form lines—lines on the right, lines on the left. Each line is led by a man in a white shirt and dark trousers. The women are in traditional folk dance attire, including long, full skirts and white blouses with dark aprons. The dancers move in a circular pattern, with men and women alternating in a line. The music is a mix of traditional folk tunes and modern square dance music.

The Fun Finders club, which was organized in 1964, has been instrumental in the preservation of these dances. The club meets every Monday evening at the Elks Lodge in Colorado Springs. The club has a membership of about 100 people, and they have a large following of people who come to watch the dances.

The club's activities include square dancing, contra dancing, and other traditional folk dances. The club also has a library of dance books and records, and they have a large collection of traditional folk dance costumes. The club's success is due to the dedication and enthusiasm of its members, who have worked hard to preserve these dances for future generations.

Some of the English country dances that were popular in the 18th and 19th centuries are still danced today. These dances are often performed at social gatherings and are a popular part of the folk dance tradition. The dances are often performed in a square or circle, and they involve a variety of steps and figures. Some of the most popular English country dances include the "Swing Low, Sweet Cherry Tree," "The Green Gables," and "The Cuckoo Song." These dances are often performed at social gatherings and are a popular part of the folk dance tradition.



The Grand March (above), almost forgotten today, plays a major role each evening. A full page in the local newspaper (left) attracts much attention.

time to get a group of dedicated dancers together and learn to dance these dances properly. The result would be the preservation of some of our precious American folk dance heritage."

As a result of the enthusiasm that has been generated in the area, Colorado Springs, once again, is seeing the crinolines and pantaloons that heralded the rebirth of American square dancing in the area in the mid-1930's.

Rediscovering the traditional is obviously a

challenge to the dancers who are discovering that the old patterns are not all that simple. Loaded with variety and danced to a wide assortment of tunes, this step back into the past is proving to be a step forward into friendly movement to music.

A proclamation of the Fun Finders club states that the five points that make up the goals for the group include fun and laughter; joy in fellowship; good healthful exercise; release from the cares of the day; and love and satisfaction in joining hands with others who appreciate what a precious heritage we have in square dancing.

"Form on" and the Fun Finders line up for one of their traditional contras.



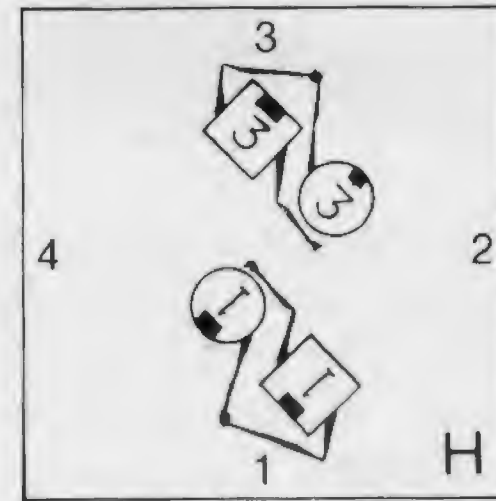
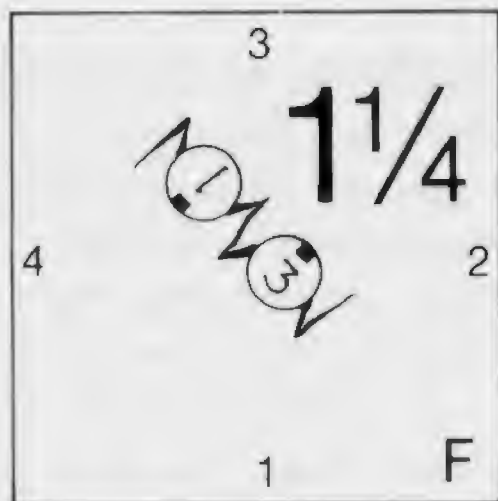
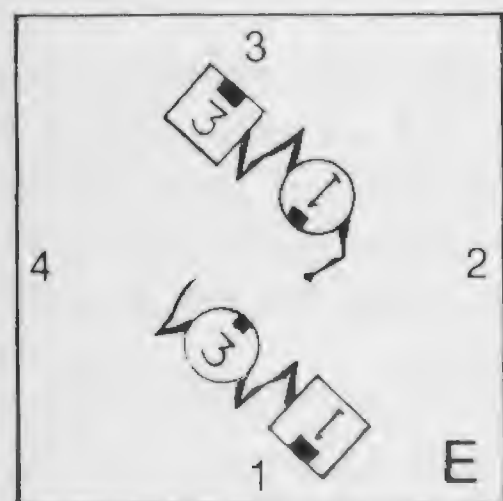
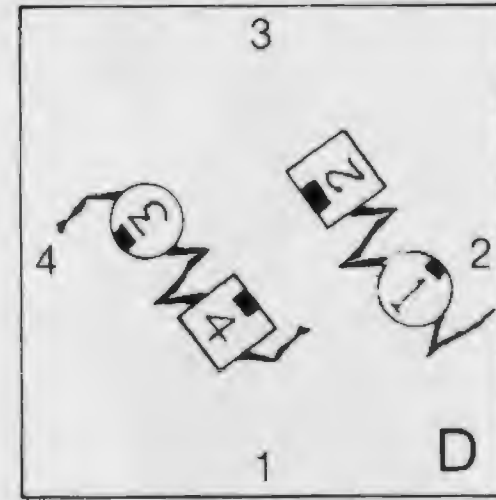
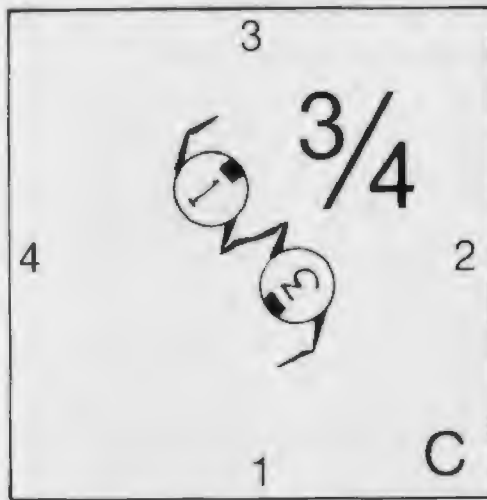
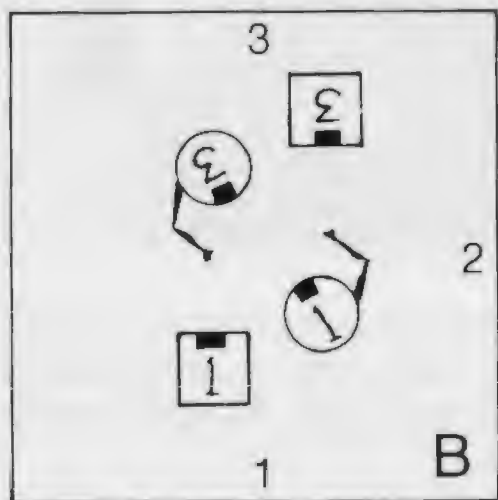
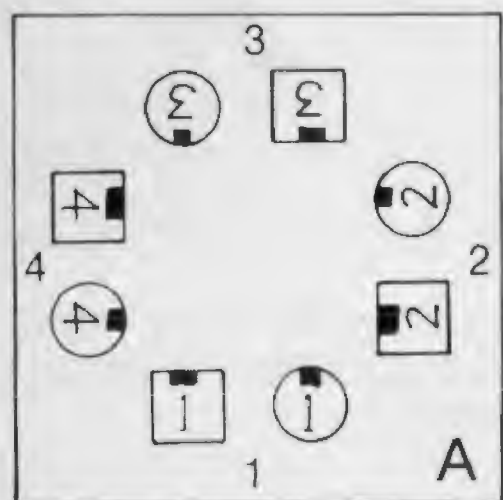


# TAKE A GOOD LOOK

a feature for dancers



LET'S TALK ABOUT THE TEACUP CHAIN



**JOE:** The teacup chain had been around a long time before Barbara and I ever came into the activity but, even so, it provides a challenge for most groups anytime it's called.

**BARBARA:** A part of the Plus program, you'll find the complete definition in the center of your Plus Movements Handbook, which appeared in the center of last month's issue of **SQUARE DANCING**. There are a couple of essential rules to remember. One is that the ladies will progress counterclockwise to each position around the square, moving into the center for an arm turn whenever they are at a head position or along the perimeter of the square when they find themselves at a side position. The actives (girls in this example) alternate hands. The men, who remain in their position, will turn the girl with whichever arm is extended to them. This means that some of the time the men are using their same arm to turn twice in succession. And here it should be noted that the men, in turning the girls, simply use an arm turn, and not a courtesy turn until the final point in the

action (H).

**JOE:** Taking a look at just the head ladies for the moment and starting from the square (A), head ladies move into the center (B), turn by the right forearm (C) three quarters of the square (this turn will be in a clockwise direction but it is the method used to get each active lady one position counterclockwise from her starting slot. Reaching that side position (D), they are turned by the left arm and head to the next head position (E) where they are turned by the right. Going into the center they turn left once and a quarter (F), then out to the next side for a right arm turn (G), and finally to their starting spot where they are courtesy turned (H) to finish the action.

**BARBARA:** Your caller could pull a fast one on you by having the men and the ladies in the square exchange places so that the men would be in the customary lady's spot taking the action and the ladies would be remaining in the home slot doing the men's part. This will present no problem if you simply follow the traffic pattern outlined here.



## The Dancers

# Walkthru

## COMPUTERIZING S.D. BUSINESS

by Bettye K. Chambers, Tucker, Georgia

*Bettye Chambers is a business education teacher at the high school and junior college level. She is also intensely involved with square dancing, as you'll discover in this article. Her thoughts about and experiences with computers should prove valuable to the square dance community. — Editor*

**T**HE HOUR IS LATE NIGHT, eyes are blurred from retyping long hours, the mind is bogged and nerves are frayed as the deadline has already passed to get the square dance publication to press and to complete the long list of mailing labels with many changes and additions. If you have ever served a tour of duty as an association or club secretary, typist or publisher of any type, the above dilemma probably rings a bell. Have faith! There is help.

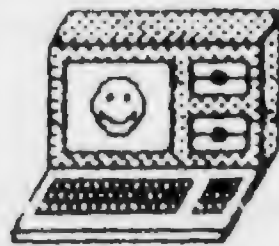
A few years ago my husband and I decided to purchase a microcomputer for our small business at home — knowing only how to turn on the little monster, which I had vowed to ignore. As a business education teacher, the time also had arrived to incorporate the computer into business courses such as word processing, typing, accounting and data processing. Progress would no longer wait on tired school teachers.

For over 15 years serving as officers — which included much typing, secretarial and paste-up work — in square and round dance activities had become almost a way of life for my husband and me. For the past five years as the secretary/publisher of IDA (Independent Dancers Association), a Plus level association with members in six southeastern states, information processing aids became a necessary

means to an end. We publish a bi-monthly newsletter and "IDA-Scope", an extensive listing of special dances and festivals throughout the South. Like many other square dance groups, as the organization grew the need for computerization became vital for efficiency and peace of mind. This growing square and round dance business became the most pressing motivation to learn something about computers.

### Hardware

(1) **Computer:** As every elementary schoolchild is aware, hardware is the equipment used in a computer system. The market is flooded today with computers and peripherals which are steadily coming down in price to the point that most homes will soon be the custodian to one of these little wonders. We selected the APPLE IIE because it is efficient and will handle any task needed for our business and square dance communication, files, and financial records (also this is the brand used in the school system), and it was in our price range. We refer to it affectionally as "Apple IDA."



(2) **Printer:** Since letter quality was needed for our newsletter, correspondence and reports, we selected a daisy wheel Comrex letter-quality printer made by Brother. There are many more on the market which are excellent, also. The printer uses interchangeable print wheels to facilitate the use of numerous styles of print. This printer is considerably slower than the standard, less expensive dot matrix printer but appearances more than compensate for speed. Incidentally, in over



# The WALKTHRU

two years of constant use by students, there has been not one service call.

(3) **Disk Drives:** Because several programs used require two disk drives, it was essential to begin with two even though this did add to the expense of the setup. Two drives are more efficient for making backup copies of programs and data disks. (Always make a backup of important information, since disks do get accidentally erased on occasion. I found out the hard way.)

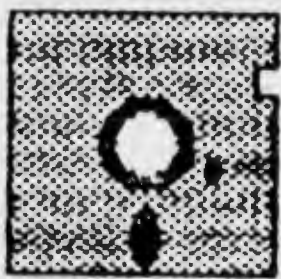
(4) **Extended 80-Column Card:** This card, when inserted into the appropriate slot in the computer, will extend its capacity from roughly 64K to 128K, thus making possible the storing of many more records in the data base programs.

(5) **Xerographic Copy Machine:** Documents produced on the above computer hardware are duplicated on a small but very efficient Sanyo copy machine which the square dance organization purchased. Since our members are spread so far apart, mass production of written communication is essential. Jokingly, it has been said that the organization is a "mail order" business.

## Software

Software, those cute little diskettes, contain all the fantastic programs (sets of instructions to the computer) which make the computer perform. Of course, if one is so inclined, he may write his own programs if he has the many hours and brain power needed. However, there are so many powerful and professional programs already written and on the market, that it hardly seems necessary to worry about programming for most normal activities. The following programs contained everything we needed for our square and round dance organization:

(1) **Applewriter II Word Processing Program:** This series of programs (put out by the Apple Corporation) on one diskette contain everything needed to turn the microcomputer into a word processor. It does take considera-



ble practice on the part of the computer operator to become efficient in its use. Most students become comfortable with its use in 15-20 hours of instruction and practice. This is used for preparing all our newsletters, the calendar of events, callers' contracts, by-laws, correspondence, etc. Good typing, formatting and language arts skills are a definite prerequisite.

Any good word processing program can save you many hours of typing (and quite a lot of paper) because it lets you correct, update, rearrange and reformat text without retyping it, and save to a disk for future use.

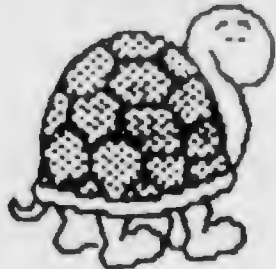
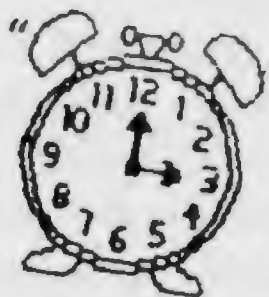
Many advance editing features are incorporated — moving paragraphs and words, with one motion correcting all occurrences of a word or phrase in a file, and merging addresses and form letters. We use this merging feature when writing visitor and new member letters which need to be personalized. Updating and insertion is used on our bi-monthly "IDA-Scope" showing special dances and festivals without retyping. Many excellent word processing programs are now on the market ranging in price from around \$50 to \$500. It pays to shop around for a program to fit your particular needs.

(2) **Data Base Management Program:** Our Quick File II program (Apple Computer Corp.) effectively handles up to 800 records, which fits the size of our operation. With it you can selectively set up to 15 categories or fields for each file and create numerous reports from one file without having to retype. Our membership files are set up with this program. From this set of information, several reports are then generated, for instance, membership rosters showing addresses and telephone numbers, lists showing dates of expiration, sign-in sheets showing names only, etc. For festivals this is also used to show room assignments, payment dates, room types, etc. Of course, it is invaluable for mailing address labels for the newsletter and "IDA-Scope." As with many publications, the membership expiration date is shown on the mailing label.

Again, there are many excellent data base management programs on the market ranging in price from less than one hundred to several hundred dollars.



(3) *Graphics Program*: The very popular and super simple PrintShop graphics program by Broderbund Software is used in conjunction with our publication to add a little pictorial spice and attention-getters to encourage the recipient to continue reading. This is a "fun" program which contains everything you need — pictures, symbols, 8 type style fonts in a variety of sizes, and even borders. From this you can create greeting cards, invitations, letterhead stationery, banners, signs and newsletters. Of course, you can also create your own unique graphics. When used in conjunction with the PrintShop Graphics Library, one has access to literally hundreds of graphic elements to suit nearly every purpose and occasion. (Here are some examples.)



With this program creativity is stifled only by the limitations of the human brain. Price is very reasonable, around \$50 for both programs. Of course there are many other graphic programs on the market and others coming out every day.

(4) *Accounting Program*: Back to Basics in Accounting by Peachtree Software is a relatively easy-to-use accounting program which works well for all types of financial recordkeeping or bookkeeping. Presently, we use it for our small business but have not yet put our square dance financial records on it; however, it would work very well for this purpose. It costs between \$175-\$200. Again there are many on the market, some of which are very expensive.

(5) *AppleWorks*: Put out by the Apple Cor-



## The WALKTHRU

poration, this is an integrated computer program which allows you to do data base management, word processing and spreadsheet analysis from one disk and to move back and forth at will among these three software applications. Only recently have we acquired this program and will probably be transferring all of the square and round dance records to it. Integrated programs of this type seem to be the trend in software today.

With the appropriate hardware, software and a willingness to learn and explore, computerized square and round dance business can become exciting and down right fun, even to rank amateurs like us. If you are tired of routine retyping and clumsy corrections and record keeping, you might want to consider the microcomputer as a most efficient and sophisticated alternative. Happy dancing and computing! By the way, if you are using the computer for square dance organization work, we would appreciate hearing your suggestions and experiences. If you have questions, feel free to ask. Our address is 4346 Angie Dr., Tucker, GA 30084; 404/934-4090.

INDEPENDENT  
**IDA**  
PLUS

**NEWSLETTER**

MAY - JUNE, 1985

4346 Angie Drive  
Tucker, GA 30084  
404/934-4090

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**FROM THE DESK OF THE PRES-**

In just a few weeks we have our second ESP Memorial weekend at Gainesville. Hope that each of you are planning to attend. We believe that Larry and Bobby, along with the Blackfords, will give you a dance to remember.

Your officers and board of directors have been seriously discussing where IDA has come from—where IDA is today and where we think IDA should be going. It is still too soon to make definite decisions however, it is not too soon to be hearing from each of you. Let us know what you think. We cannot promise to do everything that each of you wants to do -- but we do promise to be good listeners.

There are two things you can do—indeed should do—promote IDA and the IDA dances wherever you go and actively participate in the dance program. Just your belief in the IDA concept is not enough to keep the organization going.

See you at Gainesville.

Frank

**ESP MEMORIAL WEEKEND FESTIVAL**

WITH LARRY LETSON, BOB NEWMAN, WAYNE AND BARBARA BLACKFORD

Don't be left out of a most memorable Memorial Weekend Festival. Larry Letson and Bobby Newman are widely recognized as being the outstanding "young callers" of the decade in SD circles (ask Ken Bower). Bobby Newman started his own season in a retirement village in the valley in south Texas where he received rave reviews. He also has his own week at the world famous Kirkwood lodge (Filippo's place) in Missouri and has been the star attraction at numerous famous festivals all over the country. These included the Chathamoga Choo Choo last October in Chathamoga and the recent Alabama Jubilee in Birmingham, Alabama. (His handsome appearance—like a young Magnum—is not exactly a liability, either.)

**WINNER!** Larry Letson, showman supreme, of Indiana also has his own week at Kirkwood Lodge with Marshal Filippo. Humor has it that he can, is to have his own retirement village in the Valley of South Texas. Larry has been on many outstanding festivals throughout the country and has the unique ability to really "turn on" the dancers. He reminds us of a young Ken Bower. Both callers remind us of the popular ESP record company with Elmer Sheffield.

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FRANK NORMENT, PRESIDENT—RUDY DAVIS, VICE PRESIDENT,  
HAL KING, TREASURER, BETTYE CHAMBERS, SECRETARY





## SINGING CALLS

### STORMS NEVER LAST—Mountain 44

**Key:** G      **Tempo:** 128      **Range:** H B  
**Caller:** Tom Trainor      L G

**Synopsis:** (Break) Circle left — men star right — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — sides face grand square all the way — heads cloverleaf round one — down middle pass thru — cloverleaf once more — heads square thru three hands — swing corner — promenade.

**Comment:** A kind of ballad type put to square dance tempo. The music is nice to listen to, very relaxing. The dancers had mixed emotions to this release, though the figure is above average and danceable. Tom's calling is clear and understandable.      Rating: ☆☆☆

### DON'T CALL HIM A COWBOY—Red Boot 2999

**Key:** F      **Tempo:** 128      **Range:** H D  
**Caller:** Don Williamson      L C

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle — left allemande — weave ring — swing — prome-

## 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.

nade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — bend the line — right and left thru — flutterwheel — slide thru — swing — promenade.

**Comment:** To this reviewer this release does not do Don's calling justice. Music as usual is good and Red Boot all the way. Figure is average and Mainstream. This release has a rather rock feeling.      Rating: ☆☆☆

### WHEN YOU'RE SMILING— Square Dancetime 007

**Key:** G      **Tempo:** 128      **Range:** H C  
**Caller:** Jack Murtha      L B

**Synopsis:** (Break) Sides face grand square — four ladies chain — four ladies chain back — promenade (Alternate) Grand parade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — swing thru — swing thru again — boys run — promenade.

**Comment:** A good piece of music set to an old favorite melody that dancers can relate to. Jack uses a Mainstream figure that is most danceable. All the music on Square Dancetime has been good so far.

Rating: ☆☆☆☆

## REVIEWER'S COMMENTS

This is one of the largest groups of records ever to be reviewed at one time by this reviewer. Overused dance figures seem prevalent though dancers prefer variety. The overall music has been very acceptable. Our music today has understandably changed, as it should! More releases could be spotlighted but the limit of four is all space allows.

### YOU YOU YOU—Lou-Mac 151

**Key:** D & E      **Tempo:** 126      **Range:** H C Sharp  
**Caller:** Mac Letson      L A

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Pleasing music that is well recorded.

Good instrumentation and clear calling. The dancers enjoyed the routine. The figure can be used by all levels of dancers. One of Lou-Mac's best releases.      Rating: ☆☆☆☆

### IT'S GREAT TO BE SINGLE AGAIN— Red Boot Star 1279

**Key:** B Flat      **Tempo:** 128      **Range:** H C  
**Caller:** Norm Cross      L A

**Synopsis:** (Break) Circle left — allemande left corner — do sa do — men star by left — turn partner right — left allemande — swing part-



ner — promenade (Figure) Head couples promenade halfway — lead to right — do sa do — swing thru two by two — boys run right — bend the line — right and left thru — flutterwheel across — sweep one quarter more — pass thru — swing corner — promenade.

**Comment:** Clear calling on a tune that is not known by this reviewer. The music is good and the figure is useable, though nothing above average. An overall average release.

Rating: ☆☆☆

**I JUST CALLED TO SAY I LOVE YOU—  
CW 2004**

**Key: C Sharp & D Tempo: 126 Range: H E  
Caller: Al Stevens L E**

**Synopsis:** (Figure) Four ladies chain three quarters — heads promenade halfway — star thru — pass thru — touch a quarter — girls run right — square thru four hands — walk in right and left grand — meet partner promenade home — sides face grand square.

**Comment:** A fairly slow moving dance tempo-wise but with very acceptable music. The melody line will be easy to handle. Though mixed emotions by the dancers they agreed that both the recording and the figure were well done.

Rating: ☆☆☆

**BIG DADDY'S ALABAMY BOUND—  
ESP 209**

**Key: D Tempo: 130 Range: H E  
Callers: Elmer Sheffield, L D  
Paul Marcum & Darryl McMillan**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — right hand star — heads star left in middle — with corner right and left thru — rollaway — touch one quarter — boys run right — left allemande new corner — promenade.

**Comment:** It's nice to see recording artists cooperating with different labels. The music seems to be missing a solid feeling in the lack of bass response. The calling is clear and good. The figure is well timed and easy to execute. Melody is familiar and overall it is a good release.

Rating: ☆☆☆☆

**MY-DING-A-LING—White Knight 003**

**Key: B Flat & C Tempo: 126 Range: H E  
Caller: Michael Johnstone L B Flat**

**Synopsis:** (Break) Sides face grand square — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag walk and dodge — partner trade — pass the ocean — recycle — swing partner — promenade.

**Comment:** This reviewer had a hard time in reviewing this record. The music is adequate and slightly different. The figure has enough figure structure to make it enjoyable. The words in the calls could be taken differently by various dancers and this reviewer will have to leave it up to the dancers as how to accept it. At least it is novel.

Rating: ☆☆☆

**HEY GOOD LOOKIN'—JoPat 802**

**Key: A Tempo: 128 Range: H B  
Caller: Tom Roper L E**

**Synopsis:** (Intro & break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (End) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — right and left thru — pass thru — trade by — swing thru — boys run right — half tag trade and roll — pass thru — trade by — swing corner — promenade.

**Comment:** Nice calling by Tom on this release. The music is average but has a nice feeling and the figure is slightly different and good. The melody is one all can relate to.

Rating: ☆☆☆

**TAKE ME TO THE RIVER—Ranch House 606**

**Key: G & A Tempo: 132 Range: H F Sharp  
Callers: Tony Oxendine & L D  
Darryl McMillan**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A fast moving dance that will keep the dancers awake. The harmony part is solid. The figure is very danceable and uses Mainstream moves. Music has a good rhythm and the key change adds a lift. Many callers will be attracted to this one.

Rating: ☆☆☆☆

**DO REMEMBER ME—Red Boot Star 1278**

**Key: F Tempo: 130 Range: H A  
Callers: Bob & Dixie Fehrmann L C**

**Synopsis:** (Break) Allemande left — allemande thar — forward two and star — shoot star full turn — right to partner pull by — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle square thru four — swing thru — boys trade — boys run — bend the line — half square thru — trade by — swing — promenade.

**Comment:** A very good rhythmic recording of an old favorite tune. The music makes you want to dance. The figure moves along in Mainstream fashion. The calling is average and to this reviewer the added voices did not add to the recording.

Rating: ☆☆☆







**EIGHT DAYS A WEEK—Dance Ranch 508****Key: A      Tempo: 132      Range: H D****Caller: Tony Oxendine      F Sharp****Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — swing — promenade (Tag) Sides face grand square (Figure) Heads promenade halfway — sides square thru four hands — right and left thru — eight chain six — swing corner — promenade.**Comment:** A basic figure dance using an eight chain six. Instrumentally it is well recorded and has a good bounce to the ounce. The melody is easy for callers to use and should offer no problems. Rating: ☆☆☆☆

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Needless to say, with almost twice the usual number of records to review this month, our reviewer is still in a mild state of shock.

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**APRIL ON MY MIND—Bogan 1357****Key: B      Tempo: 128      Range: H A Sharp****Caller: John Aden      L A Sharp****Synopsis:** (Break) Four ladies chain — chain back — join hands make a ring — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four — right and left thru — veer to left — ferris wheel — centers square thru three quarters — swing corner — promenade.**Comment:** Music and Mainstream figure are average on this release. The melody is not difficult for callers and John's calling is clear. Rating: ☆☆☆**MAGGIE—Kalox 1303****Key: C      Tempo: 120      Range: H A****Caller: Jon Jones      L G****Synopsis:** (Break) Sides face grand square — circle left — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls square thru three quarters — swing corner — promenade.**Comment:** A real old favorite. The tempo is slower than usual but very danceable from all aspects. The figure has been used in a few recent releases. Jon comes across clearly. Rating: ☆☆☆☆**CHEROKEE MAIDEN—Chapparral 803****Key: E Flat      Tempo: 128      Range: H C****Caller: Scott Smith      L C****Synopsis:** Complete call printed in Workshop.**Comment:** A reissue of a tune that is enjoyable and due for a revival. The music as well as the calling is good. Figure is very basic and most

acceptable for new dancers. Rating: ☆☆☆☆

**DARK TOWN STRUTTERS BALL—****Cross Country 502****Key: C      Tempo: 132      Range: H E****Caller: Larry Ingber      L C****Synopsis:** (Intro & break) Sides face grand square — four ladies promenade — swing own — left allemande — promenade (End) Sides face grand square — four ladies promenade — swing at home — four men promenade — home turn thru — left allemande — promenade (Figure) Heads promenade halfway — walk in star thru — double pass thru — cloverleaf — double pass thru — track II — box the gnat — right and left grand — turn thru — left allemande — promenade.**Comment:** A quick moving dance with a lot of words to get in. The figure is quite danceable and the music is very good and well recorded by Cross Country and is the kind that makes you want to dance. Rating: ☆☆☆☆**LOVE ME TONIGHT—Pan Handle 107****Key: D Minor      Tempo: 130      Range: H D****Caller: Jimmy Stowe      L D****Synopsis:** (Intro) Circle left — walk around corner — see saw own — men star right — allemande left — swing — promenade (Break) Sides face grand square — four ladies promenade — swing partner — promenade (End) Sides face grand square — allemande left — swing — promenade — four ladies chain — chain back (Figure) Heads square thru four — slide thru — pass thru — tag the line — peel off — up to middle and back — square thru three quarters — swing corner — promenade.**Comment:** A release that may be difficult for some callers due to the melody line and key range. Music is average. Background voices add slightly. The figure has enough construction to keep dancers on their toes. Dancers had mixed emotions. Rating: ☆☆☆**EVERYWHERE YOU GO—Blue Star 2276****Key: A      Tempo: 130      Range: H A****Caller: Lem Smith      L G Sharp****Synopsis:** (Break) Four ladies promenade — with partner star thru — all promenade — heads wheel around right and left thru — cross trail back — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four — split those sides round one — make a line — pass thru — tag the line — centers in cast off three quarters — star thru — dive thru — square thru three quarters — swing corner — promenade.*Please see RECORDS, page 58*





Neopolitan shells, Yummy Peanut Butter Cookies and a variety of delicious eggs — take your choice or try them all!

## Here's To A Liberated Kitchen

by Barbara McDonald,  
Los Angeles, California

**T**HERE'S A WHOLE NEW CAST of characters cooking in the kitchen of the eighties! Aside from the traditional female figure, a host of men, children, teenagers and couples are discovering that cooking the meal can be as much fun as eating it. What's more, the same applies to preparing refreshments for square dances. Everyone can get into the act.

This month I'm going to give you a variety of dishes, all of which would work for a summer square dance potluck, patio party or club picnic. Gather the family 'round and let everyone help in the preparation. No time-consuming job for mom; she's been liberated. Everyone pitch in and you'll find the results will taste like seconds, even thirds. So square up for some good eating.

### Yummy Peanut Butter and Jelly Cookies

1 c butter or margarine  
1 c creamy peanut butter  
1 c sugar  
1 c brown sugar, firmly packed  
2 large eggs  
1 tsp vanilla  
3½ c sifted all-purpose flour  
1 tsp baking powder  
1 tsp baking soda  
1 tsp salt  
8 oz cream cheese  
2-3 tbsp grape jelly

With electric mixer, beat butter and peanut butter until soft; add sugars gradually, continuing to beat until light and fluffy. Add eggs and vanilla and beat well.

Sift flour, baking powder, baking soda and salt together. Add to butter and sugar in three additions. Mix well by hand or with electric mixer after each addition. Dough will be stiff. Shape dough into three rolls. Wrap in plastic, foil or waxed paper and refrigerate at least one hour.

Use an electric foodgun (at high speed) or a cookie press (the flower shaped disc makes a pretty cookie) and press out cookies 2" apart on an ungreased cookie sheet. Bake 10-12 minutes, 350°, or until golden around the edges. Cool. (Be careful not to overbake.)

Combine cream cheese and jelly and beat until smooth and creamy. With decorator tip pipe a small swirl into the center of half of the cookies. Top with the remaining cookies and press each cookie together gently.

Makes 6-7 dozen cookies.

### New Delhi-Style Stuffed Eggs

12 large hard cooked eggs, peeled  
5 tbsp mayonnaise  
2 tbsp Dijon mustard  
½ tsp salt  
¼ tsp curry powder  
Capers

Using a sharp knife, cut top third of eggs from pointed end (or cut eggs in half lengthwise). Scoop out yolks. Combine yolks, mayonnaise, mustard, salt and curry powder and blend until smooth. (This may be done by hand, forced through a sieve or mixed with an electric mixer.)



Arrange egg whites upright on serving plate (slice small piece from bottoms of eggs to allow them to stand). Blot eggs with paper towels to remove any excess moisture. Fill with egg mixture, using either a spoon, a cookie press or decorating bag. Garnish with capers.

### **Spanish Stuffed Eggs**

12 large hard cooked eggs, peeled  
10 pitted Spanish olives, finely chopped  
6 tbsp mayonnaise  
¼ tsp chili powder  
⅛ tsp pepper  
⅛ tsp celery salt  
Chili powder

Follow directions for New Delhi Stuffed Eggs. Garnish with chili powder.

### **Danish Stuffed Eggs**

12 large cooked eggs, peeled  
¼ tsp creamy Bleu cheese salad dressing  
2 tbsp mayonnaise  
Dash pepper  
Fresh dill

Follow directions for New Delhi Stuffed Eggs. Garnish with dill weed.

### **All-American Stuffed Eggs**

12 large hard cooked eggs, peeled  
5 tbsp mayonnaise  
¼ c canned deviled ham  
1 tsp prepared mustard  
½ tsp Worcestershire  
Dash pepper  
Pimento strips

Follow directions for New Delhi Stuffed Eggs. Garnish with pimento.

Eggs are super buys now and these variations make good additions to any summer eating, whether at home or at a dance. With the New Delhi Eggs, add chutney and cream cheese served with Ritz crackers and a punch made of equal parts of apricot juice and 7-Up, served over ice cubes made from pineapple juice. You'll have tasty refreshments for the dance and an unusual "Indian" theme.

With the Spanish Stuffed Eggs serve corn or tortilla chips and a refreshing citrus punch. Try Danish cracker bread and fresh fruit with the Danish Stuffed Eggs and why not good old potato chips and real lemonade along with your All-American Stuffed Eggs!

Change of pace; let's look at a main dish, which also will adapt to an appetizer.

### **Neopolitan Stuffed Shells**

12 jumbo shells  
1 tbsp vegetable oil  
1 clove garlic  
2 tbsp olive oil  
1 can (1 lb, 12 oz) plum tomatoes, drained  
1 tsp basil  
⅛ tsp pepper  
1 tsp butter or margarine  
8 oz sweet Italian sausage, casing removed  
8 oz ricotta cheese  
2 tbsp grated Parmesan cheese  
1 tbsp freshly chopped parsley  
⅛ tsp each: pepper nutmeg, oregano, grated Parmesan cheese

Cook shells following package instructions, adding vegetable oil to boiling water; drain and set aside.

In medium saucepan, sauté garlic in olive oil until brown; discard garlic. Add crushed tomatoes, basil and pepper; simmer uncovered 15 minutes; stir in butter; set aside.

In medium frying pan, cook sausage; drain on paper towels. Using food processor or electric mixer, combine sausage, ricotta, Parmesan cheese, parsley, pepper, nutmeg and oregano. Blend until smooth. With teaspoon or electric foodgun, stuff shells with sausage mixture.

Pour half the tomato sauce into shallow ovenproof dish; arrange stuffed shells on top; drizzle with remaining sauce; sprinkle with Parmesan cheese. Bake 20-25 minutes at 350°. (This pasta may be frozen and heated later when it's your turn to bring a casserole.)

Try my "bite-size McDonald" tidbits. After you stuff the shells, refrigerate them with a damp paper towel placed across the top and the entire dish well wrapped with Saran. Serve them cold on "greens."

A different twist to a club one night might be to have an Italian theme, mixing good friendships with good food (just as the Italians do). Serve these stuffed shells cold (you can also use smaller shells) with breadsticks and a huge basket of red and green grapes (cut into small sections). Decorate with red, white and green streamers. Use the same colors for your napkins and paper plates and you'll garner shouts of bravo!



# 35TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1986

Indianapolis Convention Center & Hoosier Dome



## INDIANA

**Y**OU'VE HEARD OF EVERYTHING going black? In Indiana, as the state's square dancers prepare for the 35th National Square Dance Convention, everything has gone black — and white. The checkered flag, symbol of the Indianapolis 500 Mile Race, is a rallying sign for Hoosier square dancers, and their official dress also is black and white. This led some observers to dub the Indiana convention organizers the penguins. So the penguin has become the mascot for the three-day convention, which begins Thursday, June 26, 1986.

Life for Indiana penguins has not been too difficult. Only one square dance penguin was pulled in off the street to help a fancy restaurant which was short on waiters. And he didn't last long — one teacup chain at a table which had ordered a hot beverage and he was back on the street. Not all penguins live amid ice and snow, something Hoosier penguins refuse to believe in January. Temperatures can reach 90 degrees where penguins nest and breed, and it can get that hot in Indianapolis in the summer; this means there are some interesting possible nesting and breeding sights possible at the Indiana convention.

While making presentations before the National Executive Committee, presenting skits, and joking with fellow dancers, Indiana's penguins were glad to know that penguins lay, at the most, two eggs. The Hoosiers tried to lay theirs early. On the other hand, they were crestfallen (a not unusual penguin position) to be informed that, besides the king, emperor, little blue and crested penguins, there also exists the dreaded Cape, or Jackass penguin. Nature (and a convention) is not always kind. Penguins may be from 16 to 48 inches tall, making them difficult to spot in large square-dance halls and subject to being lost in load-the-boat shuffles. They weigh, tops, about 75 pounds. Although few Hoosier

penguins can boast of being that light, they nevertheless are cautious of being swung vigorously; they fear flying, landing, that is, in a neighboring square. Some penguins have embarked on every known Hoosier diet trying to reach 75 pounds.

Like nature's penguins, Hoosier penguins are gregarious and have the habit of standing in lines. Some of these are merely round dancers waiting for the music to start. Others are just trying to get near the coffee pot between tips. A few penguins don't know where to draw the line at all. Penguins have an alternating system: the male will hunt while the female tends to the nest, then they will switch roles. This is known as "save me a seat while I try to get in the refreshment line."

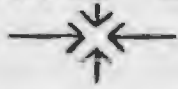
So if you want to see penguins at work, come to Indianapolis for the 35th National Square Dance Convention, which begins Thursday, June 26, 1986. Penguins will be everywhere, trying to make your stay as cozy as possible. — *Fred and Wanda Cavinder*



*"Every group has its maverick-and you're ours."*



# 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.

## Kansas

April 12-13 saw square and round dancers gather in the Cowboy Capital of Dodge City for the 35th consecutive Spring Festival. In the beginning the Festivals were held in the Dodge City High School gym but moved to the new Civic Center when it was built in 1956. From 1951 through 1955, the Festivals were conducted by local area callers; in 1956 the plan was changed and a nationally known caller was invited to host the dance. 1985 saw Jerry Schatzer behind the mike and Charlie and Bettye Procter handling the rounds. The activities start on Friday evening and continue through Saturday night. This year another "first" was a local Chevrolet dealer furnishing a new car to the featured caller to drive during his stay in Dodge City. Spectators as well as

A full floor of dancers at the S.W. Kansas Festival.



dancers are always welcome. Information may be had for future dances (including a Fall Festival, the last Saturday in September) by writing S.K.S.D.F., 2423 Diane Dr., Dodge City 67801.

— Les and Betty Houser

## New Zealand

Greetings from Wellington, the capital of New Zealand. The main square dance club here, the Beehive Squares, was named after our Parliament Building, which was built to resemble a conical beehive. We have been square dancing in the modern American style since 1970, although there was a large following of the traditional style for sometime previous to this. There are also the Capital Squares and the Harbour Squares which combined in 1982 to form the present club. Currently we dance one Mainstream night and three learner nights each week and in the Greater Wellington area there is a round dance club, Welligorounds, which meets once a month on Sunday afternoons. Also one Sunday afternoon a month a Plus level club, the Highway Squares, meets. We have about seven sets of Mainstream dancers, five sets of learners and two squares dancing the Plus.

— Grant Rutherford

## Missouri

The 27th Annual Western Missouri Callers Workshop Association Square Dance Festival will be held at the Central Missouri State University in Warrensburg, August 30-September 1. The program will consist of Mainstream, Plus and Advance dancing as well as round dancing. There will be workshops, clogging, a fashion show and a styling clinic. Our After Party will feature "The Johnny Gatewood Show." All accommodations are on campus; camping also available. For information call Greg and Rosie Edison (816) 455-1525.

— Art Morris

## Idaho

On June 1st we presented a Square and Round Dance-A-Thon in connection with the Childrens Miracle Network Telethon for St. Luke's Regional Medical Center. In the Boise Valley Square and Round Dance Association and the Magic Valley Square and Round Dance Association we had been looking for some way to present to the population and the general citizenry the activity of square and round dancing we love so much. The



Dance-A-Thon provided a wonderful vehicle. It was televised throughout Idaho and parts of Nevada and Oregon. More than 11 callers and six cuers participated in the six-hour program which was held at the Convention Center in Boise. The donation by participating dancers was turned over to the Telethon officials for the Medical Center.

— *Bob Young*

### Louisiana

In April, the Tammany Twirlers Square and Round Dance Club sponsored their 2nd Annual Cystic Fibrosis Benefit Dance. The hall was donated, as were the time and talents of the callers and cuers. A check for \$753.90 was presented to the Cystic Fibrosis Foundation.

— *John Nickell*

year later started a full program of squares and rounds along with beginner classes four days a week. They are presently resident caller for two parks: Tropic Star RV/Mobile Park in Pharr and Mission Bell Resort in Mission. The dance programs are open to all visitors in the Valley as well as to park residents and an invitation to come dance with them from November to April is extended to all.

### Wisconsin

Oshkosh is where good things happen! Be there August 16-18 at the University of Wisconsin for the 26th Wisconsin Square and Round Dance Convention and see for yourself. Square dancing will be Mainstream through Challenge with rounds at both club level and intermediate. The Convention address is PO Box 10774, Green Bay 54307 or telephone Chairpersons, Dick and Nancy Schneider at (414) 494-0730.



Couples receiving special recognition surround Jerry and Sherry Haag at the Rio Grande Valley Appreciation Dance.

### Texas

A special free appreciation dance was given by Jerry and Sherry Haag for members of the "Haags' Happy Hoofers" Square Dance Club of the Rio Grande Valley. Special recognition badges were presented to those dancers who have danced continuously with the Haags for the past 10 years. 37 individuals received these gold, rhinestone badges. Additional recognition was paid members who have danced periodically with the Haags, along with members in their 80's. And last, but not least, two couples who served the Tropic Star Park as presidents for two years were honored with special gold Tropic Star Square Dance Club badges. Jerry and Sherry Haag first visited the Rio Grande Valley in 1973 and one

### Michigan

August is an active month for state conventions. The 24th Annual Michigan Square & Round Dance Convention will be held August 10-11 at Grand Center in Grand Rapids. Dave Taylor is the featured caller, backed up by Michigan callers. Carmen and Mildred Smarcelo will head up the round dance program, assisted by many Michigan round dance leaders. Clogging, contra, youth halls, a fashion show, apparel and accessory shops are all on the agenda. The General Chairmen are De and Loretta Johnson, 4312 Milan, Wyoming 49509 (616) 538-1182.

### Australia

St. Ives Square Dance Club entertained 32 Americans and their caller, Johnny and





The LeClairs' tour included Hong Kong, Bangkok, Singapore, Bali, Australia, New Zealand and Fiji.

Marjorie LeClair, in May. Over 100 square dancers came from all over Sydney and as far away as Sussex Inlet to give the visitors a typical Australian welcome. Although the American dancers had been caught up in the fog and reached their hotel late, missing a night's sleep, they all joined in the dancing and commented that square dancers have instant friends wherever they go.

— Betty Johnston

### Ohio

The Dayton Bar Association recently announced the recipient of the annual Liberty Bell award as Larry Strippy, for providing recreation activities for residents of area nursing and retirement homes and hospital rehabilitation centers. Strippy has created "sitdown dancing" for the nonmobile and persons with restricted mobility, and also conducts sing-alongs during rest period between dances. The Liberty Bell award winner is selected from nominations submitted by community members.

— Dayton Daily News

### Saudi Arabia

The Arabian Hoedowners 25th Anniversary was celebrated April 24-26. Jerry Hamilton was flown in from Hemet, California, for the event and, coincidentally, it was Jerry's anniversary of 25 years of calling. There were

27 squares in the grand march. 16 clubs were represented with dancers from all over the Kingdom of Saudi Arabia. Many of the Hoedowners danced seven days in a row! The numbers of square dancers here are decreasing as contracts are nearing completion. Our peak year, 1982, saw 50 squares on the floor during the Jamboree. Fortunately our club graduated 57 new dancers this past March.

### Illinois

Congratulations to Marvin and Lillian Labahn who celebrated their 50th wedding anniversary May 1st. 34 of these years have been involved with the square dance activity in one way or another. Marvin has been a caller since 1953 and in addition to regular club dances conducts an average of 55 one-night stands each year.

### California

The Central Coast Square Dance Association, Callers Association and Round Dance Teachers Association combine their efforts to put on the Central Coast Square Affair, August 30 thru September 1st. Held at the Convention Center at the Fairgrounds in Santa Maria, there are always many callers and cuers on hand for your enjoyment. There will be after parties, a fashion show, commercial

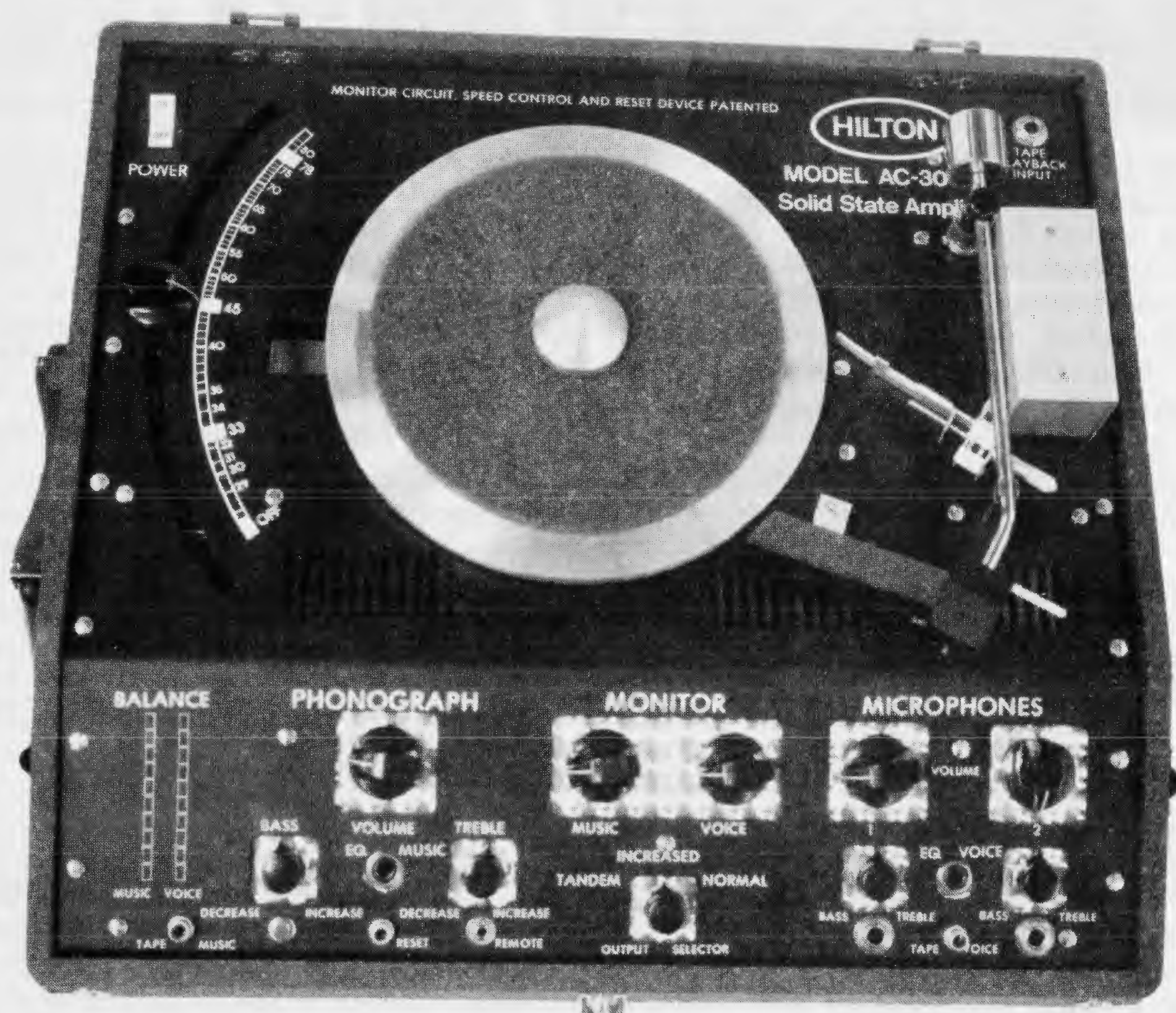
Please see **WORLD**, page 82

The Arabian Hoedowners, hosts for the 1985 Dhahran Jamboree in Saudi Arabia.





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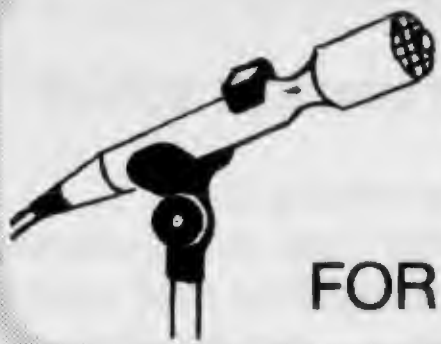
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

August, 1985

## EXPLORING TRACK TWO

by Jack Lasry, Hollywood, Florida

### PLUS—

Most Plus dancers have very little difficulty dancing Track II once they catch on to the teach presented by the caller. I would like to share my method of presenting Track II and how I follow up with some DBD to provide the variety of positions available when used from a variety of dancer relationships available from the completed double pass thru formation.

I start in the normal boy/girl partner setup in the completed double pass thru formation. I have the number two girl and boy place their arm on the shoulder of the leader. I explain this is an "engine and caboose" position. I then explain that we are doing a "railroad" type call that calls for us to switch tracks. I tell the boys in their engine and caboose position that they will walk single file to the right around the girls beside them. As soon as they reach the other side the engine will un-couple the caboose and circulate one position while the caboose simply stands still. Boys, you will become the ends of a wave that will be formed at the end of the call. I then say to the girls that they will switch tracks by walking single file to their left *into* the boys' tracks. Once around the turn the engine will let go of the caboose and circulate one spot as the girl caboose stands still. Girls, you will become the centers of the forming right-hand wave. Ready, let's try . . . Track II. The action can be broken into two separate parts by having the boys go first then the girls doing their part but usually I try it all together and if necessary break it

down further. This method will work well from any makeup of the completed double pass thru formation.

### Dancing Track II From The Four Major Starting Positions

Standard boy/girl completed double pass thru formation.

Zero line

**Pass thru . . . wheel and deal**  
**Double pass thru . . . Track II . . . swing thru**  
**Boys trade . . . boys run . . . wheel and deal**  
**Pass thru . . . left allemande**

Half sashayed couples

Zero line

**Pass thru . . . wheel and deal**  
**Centers right and left thru**  
**All rollaway half sashay . . . double pass thru**  
**Track II . . . boys trade . . . turn thru**  
**Left allemande**

Completed double pass thru with boys as leaders in each column.

**Heads pass thru**  
**Separate around one to a line**  
**Pass thru . . . wheel and deal . . . zoom**  
**Double pass thru . . . Track II . . . boys run right**  
**Right and left thru**  
**Dixie style to a left allemande**

Completed double pass thru with the girls as leaders.

Zero line

**Pass thru . . . wheel and deal and spread**  
**Pass thru . . . wheel and deal**  
**Double pass thru . . . Track II**  
**Scout back . . . boys run . . . star thru**  
**Pass thru . . . trade by . . . box the gnat**  
**Grand right and left**

Once these basic four are easily danced, you can add to the fun of Track II. Note — the completed double pass thru formation is also set up by calling a *tag the line*. It sometimes



surprises dancers to hear a Track II after a tag the line, but it's there.

Zero line

Pass thru . . . tag the line . . . Track II  
Swing thru . . . walk and dodge . . . partner trade  
And roll . . . grand right and left

Zero box

Step to a wave . . . explode the wave  
Tag the line . . . Track II . . . swing thru  
Follow your neighbor and spread  
Recycle . . . left allemande

"Soft" positioning

Zero box

Swing thru . . . boys run . . . tag the line  
Centers in . . . cast off three quarters  
Pass thru . . . girls cross fold and roll  
Boys partner trade and roll (lines)  
Lines up and back . . . girls load the boat  
Boys touch one quarter . . . and walk and dodge  
Touch one quarter . . . girls trade  
Recycle and veer left . . . couples circulate  
Ferris wheel . . . centers swing thru  
Turn thru . . . left allemande

Zero line

Centers turn and left thru . . . all pass thru  
Tag the line . . . Track II . . . relay the deucey  
Girls cross run . . . boys trade  
Slip the clutch . . . left allemande

Zero line

Ends load the boat  
Centers box the gnat to a right and left thru  
Pass the ocean . . . ping pong circulate  
In the wave linear cycle  
Outsides divide and star thru  
Centers pass thru . . . touch one quarter  
Follow your neighbor (don't spread)  
Trade the wave . . . boys fold  
Girls U turn back . . . grand right and left

Zero line

Pass thru . . . wheel and deal . . . zoom  
Centers pass the ocean  
Explode and single circle to a wave  
Centers spin the top  
Outsides divide and star thru  
Extend . . . fan the top to a single hinge  
Coordinate . . . couples circulate . . . boys run  
Boys trade . . . grand right and left

Zero line

Touch one quarter . . . coordinate  
Couples circulate . . . girls run  
Left allemande

## SOME CREATIVE CHOREO FOR THE PLUS DANCERS

Zero line

Pass thru . . . wheel and deal and spread  
Touch a quarter  
Single file circulate once and a half  
Center six trade . . . center two boys spread  
Center box follow your neighbor and spread  
Center four in your wave . . . swing thru  
Center boys run right . . . center diamond  
Diamond circulate . . . then flip the diamond  
Outsides bend to face in  
Ping pong circulate  
Center boys run right and bend the line  
Left allemande (squared up set)

Zero line

Pass thru . . . wheel and deal  
Centers pass the ocean . . . linear cycle  
Sweep a quarter and spread  
Others divide and star thru and (squeeze in)  
Ends load the boat  
Centers pass the ocean  
Explode and star thru  
Dixie grand . . . left allemande

Zero line

Touch a quarter . . . single file circulate  
Centers walk and dodge . . . chase right  
Single hinge and fan the top  
Outsides U turn back  
Column of six circulate . . . boys recycle  
(Boys) pass thru . . . those who can star thru  
The others face in . . . all slide thru  
Left allemande

Zero line

Right and left thru . . . rollaway half sashay  
Left touch one quarter . . . coordinate  
Boys run . . . trade the wave . . . girls run  
Bend the line . . . left allemande

## CREATIVE CHOREO AT THE PLUS PROGRAM

Zero line

Pass the ocean . . . recycle . . . veer left  
Couples circulate . . . tag the line left  
Girls circulate . . . boys trade  
Couples hinge . . . triple trade  
Center four crossfire to a  
Follow your neighbor and spread . . . then  
Fan the top  
Outsides do a big wheel and deal  
The wave swing thru and explode and star thru  
Pass the ocean . . . grand swing thru

### SPECIAL WORKSHOP EDITORS

Ray Rose . . . . . Workshop Editor  
Joy Cramlet . . . . . Round Dances



**Explode and spin the top**  
**Recycle and sweep one quarter . . . pass thru**  
**Left allemande**

**Head ladies chain to the left**  
**Sides rollaway half sashay**  
**Heads rollaway . . . lead to the left**  
**Square thru**  
**On the third hand touch a quarter**  
**Follow your neighbor and spread**  
**Grand right and left**

## ROUND DANCES

### JUST OURS—Grenn 17071

**Choreographers:** Harold and Lorraine Roy

**Comment:** A nice smooth easy waltz routine to very nice sounding music. Cues are on one side of the record.

#### INTRODUCTION

- 1-4 **OPEN M face WALL Wait; Wait; Apart, Point, —; Side, Draw to BUTTERFLY, —;**  
 PART A
- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
- 5-8 **Side, Draw, Close; Side, Draw, Close; (Twirl) Side, XIB, Side; Thru, Side, Close;**
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 except to end CLOSED M facing WALL;
- PART B
- 1-4 **Fwd, Side, Close; Bk, Side, Close; Dip, —, —; Manuv, 2, 3 end M face RLOD;**
- 5-8 **(R) Waltz Turn, 2, 3; (R) Waltz Turn, 2, 3 end M face WALL; Twisty Vine, 2, 3; 4, 5, end in BUTTERFLY, 6;**
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B;
- SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1 **Step Apart, Point, —;**

### CECILIA—Blue Star 2272

**Choreographers:** Joe and Ann Roehling

**Comment:** This two-step is not difficult and it has identical footwork throughout. The music is adequate.

#### INTRODUCTION

- 1-4 **VARSOUVIANA face LOD Wait; Wait; Balance Fwd, —, Touch, —; Balance Bk, —, Touch, —;**

#### DANCE

- 1-4 **Step, Brush, Step, Brush; Step, Brush, Step, Brush; Side, XIB, Side, Swing;**

**Side, XIB, Side, Swing;**

- 5-8 Repeat action meas 1-4 except on meas 8 W turn to make R hand Star;
- 9-12 **Star Two-Step; Star Two-Step; Star Two-Step; L Turn Pivot to end in L hand Star;**
- 13-16 **Star Two-Step; Star Two-Step; Star Two-Step; Star Two-Step end facing LOD in VARSOUVIANA;**
- 17-20 **Point, —, Point, —; XIB, Side, Fwd, —; Point, —, Point, —; XIB, Side, Fwd, —;**
- 21-24 **Walk, —, 2, —; 3, —, 4 end REINDEER facing WALL, —; LOD Two-Step; RLOD Two-Step end facing LOD and VARSOUVIANA;**
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;
- SEQUENCE: Dance goes thru twice except last time thru replace meas 29- with Ending below:
- Ending:
- 1-4 **Walk, —, 2, —; 3, —, 4, —; Two-Step; Twirl and Bow.**

### MONTEREY LIGHTS—Blue Star 227

**Choreographers:** Jack and Nedra Barnes

**Comment:** Easy level two-step using identical footwork. Pleasant music.

#### INTRODUCTION

- 1-4 **TANDEM W in front both facing WALL Wait; Wait; Side, Close, Side, Touch; Side, —, Point, —;**  
 PART A
- 1-4 **Side Two-Step end VARSOUVIANA facing RLOD; Back Two-Step end TANDEM facing WALL; Side Two-Step VARSOUVIANA facing LOD; Fwd Two-Step TANDEM facing WALL;**
- 5-8 **Vine, 2, 3, 4; 5, 6, 7, 8 end VARSOUVIANA facing LOD; Strut, —, 2, —; 3, —, 4 end TANDEM facing WALL, —;**
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 except to end facing LOD no hands joined:
- PART B
- 1-4 **M in front Two-Step twd COH; Lunge Fwd, —, Recov L Turn, —; W in front Two-Step twd WALL; Lunge Fwd, —, Recov R Turn end HIGHLAND FLING pos W facing M, —;**
- 5-8 **Wheel R, 2, 3, Brush; Continue Wheel, 2, 3, Brush; (Pass L shoulders fwd twd COH) Bk Away, 2, 3, Kick; Together, 2, 3, M behind W facing COH, —;**
- 9-12 **Two-Step twd COH; Lunge Fwd, —, Recov L Turn, —; Two-Step twd WALL; Lunge Fwd, —, Recov R Turn in STACKED HANDS, —;**
- 13-16 **(Two-Step around M) Two-Step in**



**Place; (Two-Step Around M) Two-Step in Place; (Two-Step in Place) Dishrag R Turn to face WALL; (Dishrag L Turn to face WALL) Two-Step in Place;**

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

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

### TRUE LOVE—Hi-Hat EN 001-2

**Choreographers:** Don and Pat Nichols

**Comment:** An enjoyable waltz routine to pleasant music.

#### INTRODUCTION

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

#### PART A

1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Hover end SEMI-CLOSED face LOD; Pickup, Side, Close;**

5-8 **Open Telemark; Right Fallaway; Slip to BANJO; ½ R Turn to face RLOD in CLOSED, Side, Close;**

9-12 Facing RLOD repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end facing LOD:

#### PART B

1-4 **Fwd Waltz; Fwd Waltz; Twinkle Thru, 2, 3; Twinkle Thru, 2, 3;**

5-8 **Fwd Waltz; ¼ R Turn M face WALL, Side, Close; Side, XIB, Side; Thru to SIDECAR, Side, Close;**

9-12 **Progressive Twinkle to BANJO; Progressive Twinkle to SIDECAR; Progressive Twinkle to BANJO; ½ R Turn M face RLOD in CLOSED, Side, Close;**

13-16 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; (Twirl) Side, XIB, Side; Pickup to CLOSED M face LOD, Side, Close;**

SEQUENCE: Dance goes thru twice except on meas 16 Part B second time thru Step Thru, Side, Close and Apart, Point, —.

### HOW DEEP IS THE OCEAN—Hi-Hat EN 001-1

**Choreographers:** Howard and Georgia Wiseman

**Comment:** Put your thinking cap on for this fox trot. Good big band sounding music.

#### INTRODUCTION

1-4 **OPEN facing LOD Wait; Fwd, Fan, —, Touch end facing WALL in CLOSED; Side, Touch, Side, Touch; Dip Bk, —, Recov, —;**

#### PART A

1-4 **Whisk; Manuv M face RLOD, —, Side,**

**Back; Impetus SIDECAR face LOD; Wing SIDECAR M face DIAGONAL LOD & COH;**

5-8 **Closed Telemark DIAGONAL LOD & WALL in BANJO; Manuv to CLOSED M face RLOD, —, Side, Close; Spin Turn; L Turn, —, Side, Fwd/Check CONTRA BANJO DIAGONAL COH & REVERSE;**

9-12 **Top Spin end DIAGONAL LOD & WALL; Fwd, —, Fwd to BANJO DIAGONAL LOD & COH, —; Fishtail; Fwd, —, Fwd CLOSED facing LOD, —;**

13-16 **L Turn; L Turn M face WALL; Twisty Vine, —, 2, 3; Fwd, —, Side, Close;**

#### PART B

1-4 **Hover to SEMI-CLOSED; Chair, —, Recov to CLOSED M face LOD, —; Fwd, —, Run, 2; Fwd, —, Run, 2;**

5-8 **L Turn M face RLOD, —, Side, Back; Bk Turning L M face WALL, —, Side, Close; Whisk; Pickup to CLOSED M face LOD, —, Side, Close;**

9-12 **L Turning Diamond; L Turning Diamond; L Turning Diamond end SIDECAR M face DIAGONAL LOD & WALL;**

13-16 **Cross Hover to BANJO; Manuv, —, Side, Close; Spin Turn CLOSED M face WALL; Back, Side, Close;**

SEQUENCE: A — A — B — A plus Ending.

Ending:

1-6 **Hover to SEMI-CLOSED; Pickup to CLOSED, —, Side, Close M facing LOD; Fwd, —, Run, 2; Fwd, —, Run, 2; ¼ L Turn M face WALL, —, Side, —; XIB, —, Sway Right, —;**

### TWINKLE WALTZ—Belco 327

**Choreographers:** Bob and Barbara Wilder

**Comment:** This waltz routine is not difficult. It has lamentful sounding music. One band of cues is offered.

#### INTRODUCTION

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

#### PART A

1-4 **Fwd Waltz; Thru, Side face WALL in CLOSED, Close; Vine, 2, 3; Thru, Side, Close;**

5-8 **Waltz Balance L, 2, 3; (Reverse Twirl) Fwd RLOD, 2, Close; Twinkle Thru, 2, 3; Thru, Side, Close end SEMI-CLOSED face LOD;**

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

13-16 Repeat action meas 5-8 except to end in SIDECAR M face DIAGONAL LOD & WALL:



PART B

- 1-4 **Fwd, Point, —; Bk, Point, —; Progressive Twinkle, 2, 3 to BANJO; Progressive Twinkle, 2, 3 to SIDECAR;**  
 5-8 Repeat action meas 1-4 Part B:  
 9-12 **Twinkle, 2, 3 end CLOSED M face LOD; Bk, Side, Close; ¼ L Turn, M face COH Side, Close; ¼ L Bwd Turn M face RLOD, Side, Close;**  
 13-16 **¼ L Turn M face WALL; Bk, Side, Close; Apart, Point, —; Together to SEMI-CLOSED face LOD, Touch, —.**

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

- 1-4 **Fwd Waltz; Thru, Side M face WALL, Close Lead hands joined; (Twirl) Side, XIB, —; Change hands Apart, Point, —.**

**GINNY LOVES ME—Belco 327**

**Choreographers:** Bill and Virginia Tracy

**Comment:** This is a redo of this nice easy two-step routine. There is a band of cues. The music is adequate.

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Thru to BUTTERFLY, —;**  
 5-8 **Vine, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch; Fwd Two-Step; Fwd Two-Step end CLOSED M facing LOD;**  
 9-12 **Fwd Two-Step; Fwd Two-Step; Side, Close, Fwd, —; Walk, —, 2, —;**  
 13-16 **Side, Close, Fwd, —; Fwd, —, ¼ R Turn M face WALL, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED face LOD, —;**

PART B

- 1-4 **Circle Away, —, 2, —; Together, —, 2 end BUTTERFLY, —; Sway L, Draw, Sway R, Draw; Vine, 2, 3, 4;**  
 5-8 **Sway L, Draw, Sway R, Draw; Vine, 2, 3, 4; Basketball Turn, —, 2, —; 3, —, 4, —;**  
 9-12 **Lace Across; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**  
 13-16 **Lace Back; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2 SEMI-CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step end M face WALL; (Twirl) Vine, 2, 3, Touch; (Wrap) Side, XIB, Side, Touch.**

**PREMIUMS '85** — The current set of premium records, recorded by four of the Chaparral artists, include eight singing calls with all four of the callers taking turns using their own variations. This first comes from side B of the Mainstream album.

**SINGING CALL, Band 3**

by Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake

**SAINTS GO MARCHIN' IN**

**Four ladies promenade go inside the ring  
 Come on back swing your man and then  
 Join all your hands circle to the left  
 Go movin' round left allemande  
 Weave the ring  
 When the saints go marchin' in  
 Do sa do and promenade  
 I want to be in that number  
 When the saints go marchin' in**

**Heads square thru count 'em four  
 Find that corner there you do sa do  
 You make the wave and ladies trade  
 Recycle come on and star thru  
 Do the right and left thru  
 Why don't you square thru  
 Count about three quarters round swing  
 Swing that corner lady promenade  
 I want to be in that number  
 When the saints go marchin' in**

**Heads square thru count four now  
 Get around that corner girl do sa do  
 Swing thru now boy run right  
 Bend the line and forward up and back  
 Curlique cast off three quarters round  
 Fan the top and now swing that corner  
 Promenade there I want to be in that number  
 When the saints go marchin' in**

**Come on four little ladies promenade  
 Go once around the ring and then  
 Get back home and swing with your own  
 Why don't we join hands and  
 Circle to the left come on and move it round  
 And then allemande with the corner  
 Weave the ring  
 Oh when the saints go marchin' in  
 Do sa do and your promenade  
 Oh I want to be in that number  
 When the Saints Go Marchin' In**

**Sides square thru four hands around  
 Around that corner lady do sa do**



Swing thru and now you spin the top  
Move up and right and left thru  
You turn 'em here  
Square thru three quarters round find corner  
Swing hey swing that corner promenade now  
I want to be in that number

Hey now the sides square thru  
Count about four hands you go  
Then around that corner lady do sa do  
You swing thru then all the boys run again  
Bend that line do the right and left thru  
Well the ladies lead to a Dixie Style  
Check your wave and balance there  
Slip the clutch left allemande  
You're gonna promenade  
I want to be in that number  
When the saints go marchin' in

From the Advanced album, side B.

### Singing Call, Band 3

by Ken Bower, Jerry Haag, Beryl Main,  
Gary Shoemake

#### FIVE FOOT TWO

Allemande left that corner  
All eight swing thru turn half  
Girls star straight across boys wait  
All eight swing thru boys straight across  
Girls wait turn thru and then  
Allemande left that corner lady  
Weave the ring now  
Now if you run into a five foot two  
All covered with pearls do sa do that lady  
Promenade there with that girl  
Could she love could she woo could she  
Could she could she coo  
Has anybody seen my gal

Heads touch a quarter boys run right  
Star thru reverse flutterwheel  
When you're there square chain thru  
Watch 'em go hey now  
Centers square thru three more  
Outside partner trade swing that corner  
Keep that girl and  
Promenade around that square  
Could she love could she woo  
Could she could she could she coo  
Has anybody seen my gal

Well now the heads you promenade let's go  
Halfway around and here we go  
Those sides do the right and left thru  
Star thru . . . everybody double pass thru  
Do a horsehoe turn and then  
Do a do sa do out there . . . make that wave  
Swing thru . . . all those boys trade  
Swing that corner lady there

Everybody gonna promenade  
Could she love could she woo  
Could she could she could she coo  
Has anybody seen my gal

Do an allemande left that corner  
All eight will swing thru turn half  
Girls star straight across boys wait  
All eight will swing thru turn half  
Boys star straight across girls wait  
Turn thru when you get there now  
Left allemande that corner weave the ring  
Now if you run into a five foot two  
All covered with pearls  
Do sa do that lovely lady

Promenade there with that girl  
Could she love could she woo  
Could she could she could she coo  
Has anybody seen my gal

Side couples touch a quarter boy run right  
Star thru reverse that flutterwheel tonight  
Hey when you're there square chain thru  
All the way now the center two  
Square thru three hands round and now  
Others trade the corner swing  
Swing that corner girl promenade that ring  
Oh could she love could she woo  
Could she could she could she coo  
Has anybody seen my gal

The sides pass the ocean  
Do a chain reaction go all the way  
Make that star and roll it here we go  
The boys run to the right ferris wheel  
Move right in you know double pass thru  
Track II and find those waves  
When you get there you swing thru  
All those boys trade  
Swing that corner lady and now  
Everybody gonna promenade could she love  
Could she woo could she could she could she  
coo  
Has anybody seen my gal

Do an allemande left that corner  
All eight swing thru turn half  
Girls star straight across boys wait  
All eight will swing thru turn half  
Boys star straight across turn thru  
Left allemande that corner weave the ring  
Now if you run into a five foot two  
All covered with pearls  
Do sa do that lovely lady  
Promenade there with that girl  
Could she love could she woo  
Could she could she could she coo  
Has anybody seen my gal  
Has anybody seen my gal



Finally, here are the calls used by the Chaparral men for side B of the Basic album.

### **SINGING CALL, Band 3**

by Ken Bower, Jerry Haag, Beryl Main,  
Gary Shoemake

#### **TWELFTH STREET RAG**

Walk around that corner come back  
Do paso turn her by the left  
Corner by the right and partner left you go  
Make an allemande thar men back in  
Back down the line slip the clutch  
Left allemande now weave  
Doo-wacka-doo-wacka-doo-wacka  
Doo-wacka-doo-wacka-doo-wacka-doo  
Do sa do promenade her too  
Well ringo bingo six penny high  
Big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Well now the heads promenade the ring  
Half around the ring come down the middle  
Square thru get four hands you see  
Go all the way around the ring  
Right and left thru in time do a do sa do  
Go once around pass thru trade by  
Swing corner there allemande left  
Come back home promenade the square  
Ringo bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Well now the head two couples  
Square thru count 'em four you know  
Round that corner girl do the do sa do  
Swing thru boys you run now ferris wheel  
Do a right and left thru  
Square thru and count 'em  
Three quarter round  
Swing that corner girl and promenade around  
Ringo bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Walk around that corner come home a do paso  
Each partner left corner lady by the right  
Around you go then partner left  
Allemande thar back on down the line  
Slip the clutch left allemande weave  
Doo-wacka-doo-wacka-doo-wacka  
Doo-wacka-doo-wacka-doo-wacka-doo  
Do sa do promenade her too  
Well ringo bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Well now the two and four square thru  
Count 'em four you go find that corner girl  
Do the do sa do swing thru boys you run  
Ferris wheel come on in right and left thru  
Turn the girl square thru three quarter round  
Swing that corner girl promenade go round  
Ringo bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Well now the sides lead to the right  
Circle four around that track  
Side men break and you make a line  
Dance up to the middle and back pass thru  
With a wheel and deal double pass thru  
First you go left next you go right  
Then square thru four hands around  
Look for the corner swing  
Swing that corner lady there  
Promenade around the ring  
Ringo bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag

Walk around that corner get back  
A do paso her by the left  
Corner right partner left you know  
Do an allemande thar boys back in  
Move it down the line hey slip the clutch  
Left allemande then weave  
Doo-wacka-doo-wacka-doo-wacka  
Doo-wacka-doo-wacka-doo-wacka-doo  
Do sa do promenade her too  
Well ringo Bingo six penny high  
A big pig a little pig, root hog or die  
Dancin' to the Twelfth Street rag  
Dancin' to the Twelfth Street  
Twelfth Street rag

### **SINGING CALLS**

#### **YOU YOU YOU**

By Mac Letson, Muscle Shoals, Alabama  
Record: Lou-Mac #151, Flip Instrumental with  
Mac Letson

OPENER, MIDDLE BREAK

Well four ladies promenade that ring  
Gotta get back and swing the man  
You're gonna swing  
And then join up hands and make a ring  
You circle to the left you know  
Allemande that corner girl  
Weave around the ring  
Oh you you you when you meet  
Swing and promenade  
I could be so true true to  
Someone like you you you



FIGURE:

Well those heads square thru four hands around  
When you're through make a right hand star  
Heads star left one time you go  
Pick up your corner arm around star promenade  
Back out make a ring circle left  
Swing the nearest girl and promenade your pet  
I could be so true true true  
To someone like you you you

TAG:

**Grand square sixteen steps**  
**Oh you you you I could love someone like you.**

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

### **CHEROKEE MAIDEN**

By Scott Smith, Ogden, Utah

**Record: Chaparral #803**, Flip Instrumental with  
Scott Smith

OPENER, MIDDLE BREAK, ENDING

**Four ladies promenade once around the ring**  
**Get back home swing there with your man**  
**Join hands circle left move it around you go**  
**Left allemande the corner weave the ring**  
**A little Indian pow wow hoi hoi hey**  
**Until you meet her do a**  
**Do sa do and promenade now**  
**Straight as an arrow flies we'll fly to paradise**  
**My little chick a dee**  
**My little Cherokee maiden and me**

FIGURE:

**Heads promenade**  
**Travel halfway around the ring**  
**Sides do sa do back to back there**  
**Star thru pass thru corner lady swing**  
**Left allemande the corner weave the ring**  
**A little Indian rain dance hoi hoi hey**  
**Until you meet her do a**  
**Do sa do and promenade now**  
**Straight as an arrow flies we'll fly to paradise**  
**My little chick a dee**  
**My little Cherokee maiden and me**

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

### **PRISONER OF THE HIGHWAY**

By Evan Pauley, Arlington, Texas

**Record: Red Boot Star #1276**, Flip Instrumental  
with Evan Pauley

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain you'll turn your lady**  
**You'll rollaway and circle left**  
**Four ladies rollaway you'll circle around now**  
**Left allemande weave that ring**  
**There won't be no sleep for me tonight**  
**Well you'll swing that lady around promenade**  
**Call me the prisoner of the highway**  
**Imprisoned by the freedom of the road**

FIGURE:

**Head couples promenade**  
**Go halfway around now**  
**Walk in and go square thru go four**  
**Go all the way then right and left thru I say**  
**Veer to the left and ferris wheel square thru**  
**You go three quarters around well you'll**  
**Swing that corner lady promenade around**  
**Call me the prisoner of the highway**  
**Imprisoned by the freedom of the road.**

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

### **TAKE ME TO THE RIVER**

By Darryl McMillan, Lynn Haven, Florida  
and Tony Oxendine, Sumter, South Carolina

**Record: Ranch House #606**, Flip Instrumental  
with Darryl McMillan and Tony Oxendine

OPENER, ENDING

**Four ladies promenade go once around the ring**  
**Get home and swing your own everybody swing**  
**Join hands and circle left around the hall**  
**Do an allemande left corner girl**  
**You're gonna weave the ring you all**  
**Oh take me to the river honey**  
**Set me on the sand swing your lady around**  
**And promenade that land**  
**Oh how I long to feel the comfort**  
**Of a country breeze take me to the river**  
**And honey set me free**

MIDDLE BREAK

**Sides face grand square**  
**Take me to the river honey set me on the sand**  
**Underneath a tall pine tree**  
**With a cane pole in my hand oh how I long to feel**  
**The comfort of a country breeze**  
**Take me to the river honey and set me free**  
**Four ladies promenade once around the ring**  
**Gonna get back home**  
**Swing your own promenade again**  
**Oh how I long to feel the comfort**  
**Of a country breeze take me to the river**  
**And honey set me free**

FIGURE:

**Head couples promenade**  
**Go halfway round the hall**  
**Walk into the middle and square thru**  
**And count four hands you go four hands around**  
**Then you touch one quarter there**  
**You scoot back go in come out and**  
**Boy run around that girl you star thru**  
**Pass thru trade by and swing**  
**Swing that corner there promenade the ring**  
**Oh how I long to feel the comfort**  
**Of a country breeze take me to the river**  
**And honey set me free**

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



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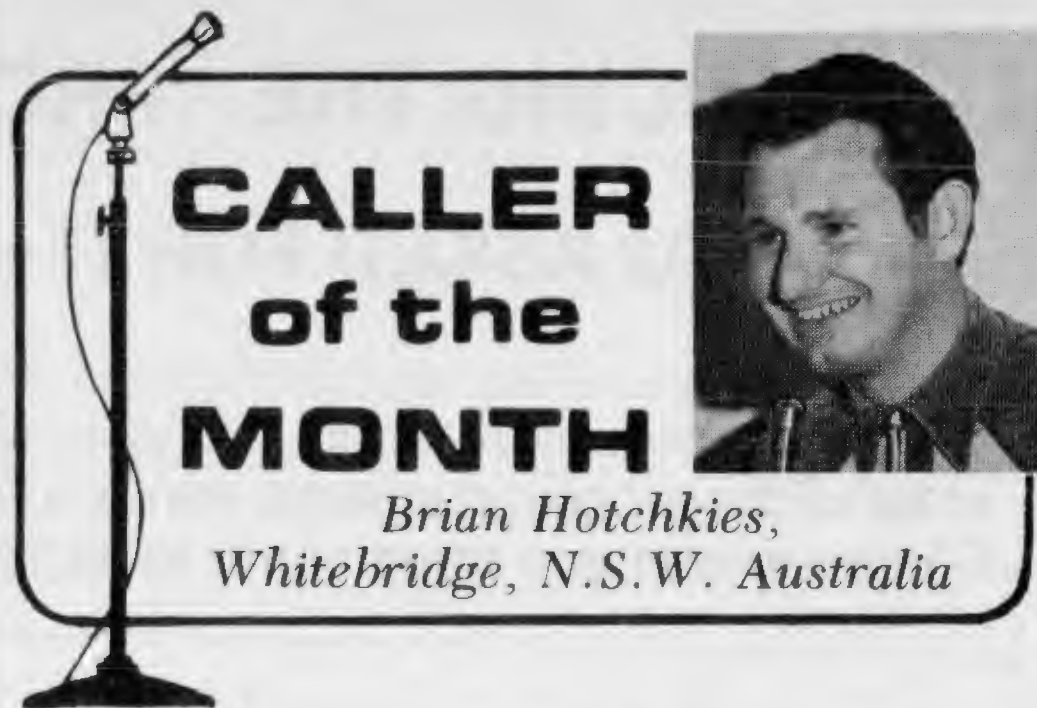
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**CALLER  
 of the  
 MONTH**

*Brian Hotchkies,  
 Whitebridge, N.S.W. Australia*

**C**ALLING ENGAGEMENTS, this year, in Hawaii, California, Texas and Illinois introduced Brian to hundreds of American dancers, but his prowess at the mike and leadership ability have been known across the seas for a very long time. He has called in every state of Australia, on both islands of New Zealand and in Tasmania. A familiar figure at Australian National Conventions, Brian has both called and conducted various workshops throughout the years. In 1974, he instructed his first caller's school for the New South Wales Square Dance Society. Perhaps one of his most memorable occasions was calling in the Sydney Opera House during a visit of Her Majesty, Queen Elizabeth.

Brian joined the activity in 1961 and by 1963 was sole caller for a YMCA group that later became the B-Bar-H Club. He's still sole caller for this club along with three other regular clubs with programs ranging from Basic through Mainstream to Plus. He is now a full-time caller with a career on fast-forward.

Brian and his wife, Wendy, currently operate a caller's supply outlet, importing square dance needs for fellow callers and



Bob Shiver

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cuers. They also own a small multi-track recording studio and, with copyright clearance from overseas companies, release cassettes featuring Brian Hotchkies and other popular callers. An instructional cassette by Brian is now being used in Australia's schools for teaching square dancing.

If you visit the world down under, please don't ask Brian to "Put another shrimp on the bar-bee," but be sure to say, "G'day, mate!"

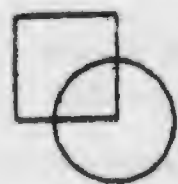
### LETTERS, continued from page 3

your editorial material, you charge that "we" are driving away square dancers for some reason — too many movements to learn, forcing dancers into Plus, not enough new material, experienced dancers won't dance with new dancers and on and on. We take issue with this line of reasoning because, in the first place, the square dancing movement is generally healthy. And there is no reason why square dancing should be all things to all people. With active recruiting you are bound to get some students who are not really interested. Others never become proficient and it is better if they leave. Dancers do not have to move on to Plus and Advanced but may if they wish. There is a dancing level for everyone who really wants to dance. Finally, it is not realistic to expect every dancer to make square dancing their life-long hobby. People go in and out of boating, golfing and dancing. So there will be a turnover. We think square dancing is a great sport and expect to stay with it a long time.

Dick and Grita Gidner  
Renton, Washington

Dear Editor:

Recently we drove 150 miles one way (300 roundtrip) to attend a Friday night dance. We



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were turned away at the door and told we could not be accommodated for one night only. (We had another commitment for Saturday night.) The club's flyer made no mention of any restrictions. Obviously we were frustrated and angry. The solution is simple. Clubs should state clearly on flyers that (if it is the case) attendance requires "advanced registration only" and/or "package only."

William R. Carlson, Oroville, California

(Here are some letters in response to the July article about handicapable dancers.)

## On Handicapable Dancers

Dear Editor:

Your articles on these special dance groups are very helpful and needed, as well as your regular Traditional Treasury.

Jack Carroll, Federalsburg, Missouri

Dear Editor:

I am extremely proud of my dancers who meet on Wednesday evenings and three Saturdays each month. They are doing most of the basics and have been learning directionally rather than by rote. A group of

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vocal cues by Lou Lucius

dancers take turns being angels and it is wonderful to see the inter-reaction.

Doreen Sillery

North Vancouver, British Columbia

Dear Editor:

The Arizona Square Wheelers is the name of the group I work with. They are a fine group of men and women confined to a wheelchair for varied reasons. Some have custom built their own chairs and all propel their own chairs. We have corresponded with the Wheeling Eights of Vancouver, British Co-

lumbia, ever since the article about them appeared in **SQUARE DANCING** Magazine. We have shared video and audio tapes and have been visited by four of their members. My wife and I plan to visit them in July. We are interested in hearing from other wheelchair square dancers. We use all the Mainstream and some Plus calls, modifying these calls to accommodate the wheelchair user when necessary.

James H. Strava  
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### ON THE RECORD,

*continued from page 37*

**Comment:** As previously stated, seems this group is reissuing some of the old standards that have proven square dance appeal. Music is good; the figure has enough good Main-stream moves to make it enjoyable. Callers can certainly handle this one. Rating: ☆☆☆

### BABY'S GOT HER BLUE JEANS ON—

**Ranch House 216**

**Key: B Flat Tempo: 130 Range: H D**

**Caller: Darryl McMillan L B Flat**

**Synopsis:** (Break) Circle left — allemande left — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Head couples promenade halfway — lead right — veer to left — bend the line — touch one quarter — circulate — boys run right — star thru — right and left thru — slide thru — corner swing — promenade.

**Comment:** A melody line that some callers may have some difficulty with as it is not strongly emphasized. The instrumental could be used for a hoedown. Figure has good moves to make it interesting. Darryl does a nice job of calling. Rating: ☆☆☆

### CITY OF NEW ORLEANS—Cloverleaf 3

**Key: C Tempo: 128 Range: H A**

**Caller: Herb Franklin L C**

**Synopsis:** (Intro) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break & end) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left in middle — same two right and left thru — swing thru — swing thru again — swing corner — promenade.

**Comment:** A popular tune that previously has been well received. Music is above average. The figure, as stated by this reviewer so often, has been used many times. Callers should try to inaugurate new moves in singing calls for dancer variety. Rating: ☆☆☆

### LOVIN' WHAT YOUR LOVIN' DOES TO ME—

**Chinook 064**

**Key: E, F & F Sharp Range: H C Sharp**

**Tempo: 128 L B**

**Caller: Daryl Clendenin**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides right and left thru — curlique — walk and dodge — partner trade — reverse





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the flutter — square thru three quarters — swing corner — promenade.

**Comment:** A nice feeling on this dance as reflected by the dancers. Above average music and the figure offers enough flavor to make it interesting. The timing is good and the key change adds to the enjoyment. An overall good release. Rating: ☆☆☆☆

### OB LA DI—White Knight 004

**Key:** C      **Tempo:** 128      **Range:** H C  
**Caller:** Michael Johnstone      L B

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — al-

lemande left — weave — do sa do — promenade (Figure) Four ladies chain three quarters — head two couples promenade halfway — down middle square thru four hands — right and left thru — pass thru — trade by — left allemande — swing — promenade.

**Comment:** To this reviewer the two releases on White Knight are the first for this new company. We welcome them to the recording field. Callers may have some trouble with the catchy words on this release and may have to practice their word metering. The music is average. Good luck to this new company.

Rating: ☆☆☆

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### LET'S GROOVE—Rocket 111

Key: D Tempo: 128 Range: H D

Caller: Robert Shuler L D

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

**Comment:** A really different sound with a good musical background that offers a big band approach. This release will be well received by the younger dancers and seems to be directed toward them. Some callers may have difficulty due to lack of heavy melody.

Rating: ☆☆☆

### LEGEND IN MY TIME—Desert 19

Key: A & B Flat Tempo: 132 Range: H D

Caller: Bill Reynolds L A

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain back home — roll promenade (Figure) Four ladies chain across — heads promenade halfway — walk in square thru four hands — do sa do — swing thru — boys run — half tag — swing — promenade.

**Comment:** A nice sound on this release that was enjoyed by the dancers. The calling was well done and figure is above average. Dancers felt slightly rushed. The overall dancer reaction was good.

Rating: ☆☆☆☆

### GIVE MY REGARDS TO BROADWAY— JoPat 220

Key: F Tempo: 130 Range: H B Flat

Callers: Joe Porritt & L C

Bill Peterson

**Synopsis:** (Intro) Circle left — left allemande — home box the gnat — four ladies promenade — home turn thru — left allemande — promenade (Break & end) Sides face grand square

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**Comment:** Seems like this is the month for many good and old-time melodies to be released. The music on this release does not seem to

have the full sound usually heard on JoPat. The figures used are well timed and danceable in the Mainstream area. Rating: ☆☆☆

**MAGGIE WHEN YOU AND I WERE YOUNG—ESP 130**

**Key: D**      **Tempo: 136**      **Range: H B**  
**Caller: Elmer Sheffield**      **L B**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run right — tag the line — girls turn back — touch one quarter — girls trade — single

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hinge — scoot back — swing corner — promenade.

**Comment:** Elmer moves them along quite rapidly on this release. Dancers were kept on their toes but enjoyed it. Nice musical arrangement and clear calling on a very familiar tune. An overall good release. Rating: ☆☆☆☆

**DON'T IT MAKE YOU WANNA GO HOME—**  
**Ocean 16**

**Key: A Tempo: 128 Range: H C Sharp**  
**Caller: Dave Towry L E**

**Synopsis:** (Break) Four ladies chain — chain back home — join hands circle left — left

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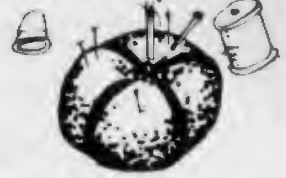
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allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — split outside two — around one — make a line — pass thru — ends fold — right and left thru — eight chain four — swing corner — promenade (Alternate Plus figure) Sides promenade halfway — into middle pass the ocean — ping pong circulate — swing thru — boys run right — wheel and deal — zoom — new centers square thru three hands — swing corner — promenade.

**Comment:** A release that callers may need to check to see if the key is in their range. The melody is not difficult. Music is average and



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there are two figures offered, one with a ping pong circulate. Average was the overall reaction. Rating: ☆☆☆

**PAPER ROSES—Red Boot Star 1281**

**Key: B Flat & C Tempo: 128 Range: H D**  
**Caller: Bill Anderson L A**

**Synopsis:** (Break) Four ladies chain — chain back — allemande left corner — own do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel across — sweep one quarter more — pass thru — right and left thru —

square thru three quarters — allemande left — promenade.

**Comment:** A melody known by many. The music is adequate and the dancers could hear Bill quite well. The Mainstream choreography has nothing unusual. The new Red Boot yellow jackets are quite nice. Rating: ☆☆☆

**DIAMOND IN THE DUST—Ranch House 704**

**Key: G Tempo: 132 Range: H D**  
**Caller: Keith Rippetto L D**

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

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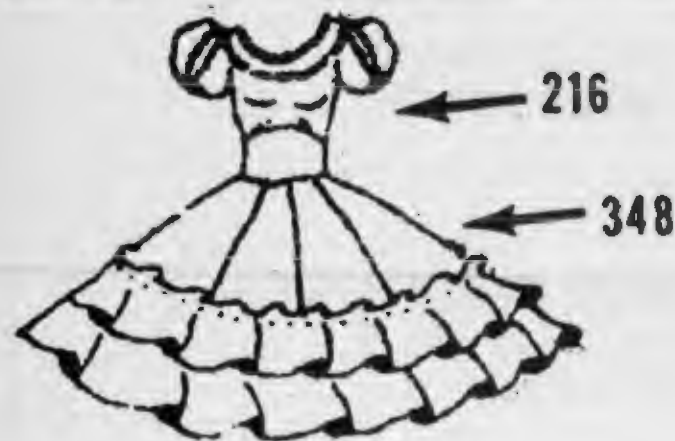
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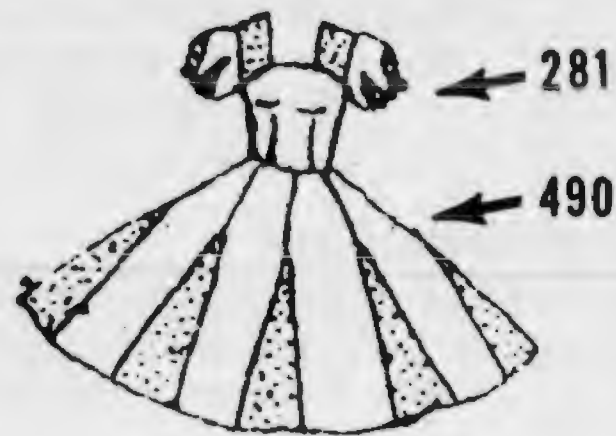


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nade (Tag) Allemande left — swing (Figure) Heads promenade three quarters — sides right and left thru — pass thru — swing thru — bend the line — right and left thru — star thru — pass thru — swing corner — left allemande — promenade.

**Comment:** A nice musical release. Figure is Mainstream and not difficult. The melody will not be hard for callers to handle. An overall average release. Rating: ☆☆☆

## PAINTIN' THE OLE TOWN BLUE— Blue Star 2275

**Key: A Tempo: 124 Range: H C Sharp**  
**Caller: Johnnie Wykoff L A**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — rollaway — circle — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — back away — heads square thru four hands — to outside two eight chain five — left allemande — promenade.

**Comment:** A noticeable difference in the recent music on Blue Star. By far a different sound for the better. The release had a good review by the dancers. The figure gives enough meat to be enjoyable. A nice job by Johnnie. This release could well be a Workshop selection. Rating: ☆☆☆☆

## BABY LIKES TO SQUARE DANCE— Mar-let 507

**Key: A Tempo: 128 Range: H C Sharp**  
**Caller: Robert Townsend L E**

**Synopsis:** (Break) Circle — men star by right — allemande with corner — weave ring — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — bend the line — ladies lead Dixie style — allemande left corner — promenade.

**Comment:** A rock and roll type release. Music is very good and well recorded. The choreography is above average. The calling seemed a



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little monotonous in some places. Dancers had some trouble hearing certain calls and gave an overall mixed reaction to the record.

Rating: ☆☆☆

### I'M THE ONE MAMA WARNED YOU ABOUT—Mountain 47

Key: C & C Minor Tempo: 132 Range: H C L C  
 Caller: Phil Kozlowski

Synopsis: (Break) Allemande left corner — home do sa do — allemande left corner — weave ring — swing — promenade (Figure) Heads square thru four hands — with outside couple circle four — break and make a line —

right and left thru — pass thru — wheel and deal — centers square thru three quarters — swing corner — promenade.

**Comment:** A rhythmic release with a heavy beat. No strong melody line for callers to follow. The figure is Mainstream with nothing very difficult. The calling is above average. Rating: ☆☆☆

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AUGUST, 1985

### SQUARE & ROUND DANCE RECORDS

#### FLIPS

Big Sombrero — J. Porritt, T. Roper, M. Patterson .....	JP	1001
Blame It On Mexico — J. Kozol .....	JP	010
Daydreams — K. Reese .....	WH	01
Don't Sweetheart Me — J. Schatzer ..	HH	5074
Down By The Riverside — B. Wise ..	HH	5078
Eighteen Wheeler — T. Manning .....	CJC	503
Forgiving You Is Easy — T. Perry .....	HH	5077
Head Over Heels In Love — C. Myers .....	TB	241
Hello Mary Lou — K. Bower & Gary Shoemake .....	CH	3513
I Don't Want To Cry — K. Garvey .....	RR	186
Jacques Pierre Bordeaux — P. Barbour .....	RR	184
Jim's O.B. Special (clogger) — M. Hansen .....	BR	1004
Let It Roll — D. Stuthard .....	RBS	1285
Let Me Be Your Teddy Bear — B. Poyner .....	CC	14
Lowdown Hoedown — E. Kinney .....	HH	651
Margaritville — B. Baier .....	RR	185
Mississippi Squirrel Revival — J. Saunders .....	KAL	1305
Natural High — E. Kinney .....	HH	5076
New Selfish — V. Troxell .....	JP	901
Texas Plains — B. Lepard .....	BR	239
Washed My Hands in Muddy Waters — T. Perry .....	HH	5075
Yakity Yak — W. Driver .....	RR	187
<b>ROUNDS</b>		
Over Again/cues .....	TR	3003
Rag Doll/Lost Without You .....	EN	003
So Long Dearie/When I Take My Sugar To Tea .....	BEL	332
Something In My Heart — John & Wanda Winter .....	CH	608
Whispering '85 .....	GR	14101
Waltzing My Way/cues .....	GR	17074
Way Down Yonder In New Orleans/ Four Walls .....	MGR	006

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 UR 401 Sugar, Sugar  
 UR 501 Country Is

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 UR 202 Susan's Song

Unicorn Records  
 11897 Beaver Pike  
 Jackson, Ohio 45640

**Distributed by: Astec, Merrbach, Twelgrena, Old Timer and Jim's Record Shop**

**Key: G** **Tempo: 128**

**Comment:** Two fairly unusual hoedowns music-wise, which could be added to the caller's hoedowns selections. Both are well recorded and are different enough to be considered. Rating: ☆☆☆☆

the same interpretation as another company did a few years back, rhythm to start with and the gradual addition of other instruments. A novelty release that is interesting. The flip side has a strong beat with mainly a rhythm track so callers can use their own calling skills. These hoedowns are different. Rating: ☆☆☆

**THINGAMAJIG—Chinook 510**

**Key: A** **Tempo: 126**

**Music: The Warriors:** Guitar, Drums, Banjo, Harmonica

**THUMBS UP—**Flip side to Thingamajig

**Key: E** **Tempo: 126**

**Comment:** Thingamajig is an offering that uses

**DIXIE HOEDOWN—Cloverleaf 2**

**Key: G** **Tempo: 128**

**Music: Gary Holmes:** Drums, Guitar, Organ, Banjo, Mandolin

**RUBBER DOLLY—**Flip side to Dixie Hoedown

**Key: D** **Tempo: 128**



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**Comment:** Rubber Dolly, an old favorite, has a fairly subdued melody line. The beat is good and instrumentation is adequate. Dixie Hoedown offers a little more life with banjo and mandolin. Two different sounding hoedowns worth listening to. Rating: ☆☆☆☆

good strong after beat and a rather traditional sound. Hard to get off the beat with these two. A saxophone is utilized slightly. The tempos on the records say 130 but this reviewer gets 132 on Sundown. Rating: ☆☆☆

## JO—Rockin "A"

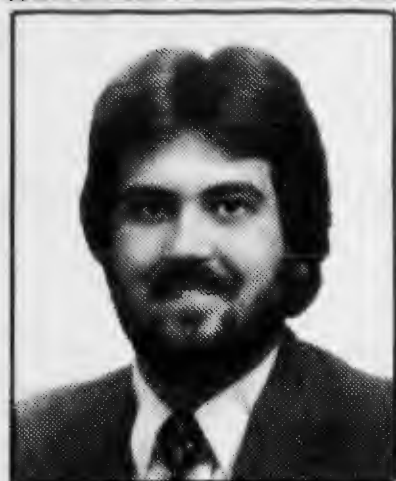
**Key: A** **Tempo: 130**  
**Music: Houston Ramblers:** Drums, Fiddle, Guitar, Saxophone

**SUNDOWN**—Flip side to Jo

**Key: G** **Tempo: 130**  
**Comment:** A couple of average hoedowns with a

If the current month's list of records is any indicator, future issues of this magazine will have to be expanded in order to make room for all of the reviews.

**RAGTIME ANNIE**—The Roofers Records 204  
**Key: D** **Tempo: 126**  
**Music: Roofer's Band:** Guitar, Bass Drums



**Mark Patterson**  
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- JP109 See You In My Dreams
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- JP111 Nevertheless
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- JP206 I Feel Better All Over

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- JP503 Sunshine/Moonshine
- JP504 Uptown/Downtown
- JP505 Muddy River/Feelin' Good

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### New Releases:

- JP1001 Big Sombrero — Joe, Tom, Mark
- JP901 New Selfish — Virg Troxell
- JP219 Oh Lonesome Me — Joe
- JP220 Give My Regards to Broadway — Joe & Bill Peterson
- JP602 New River Train — Mark
- JP801 Yellow Rose of Texas — Tom
- JP802 Hey Good Lookin' — Tom
- JP506 Mama/Rose — Hoedown

### Recent Releases:

- JP218 Bonaparte's Retreat — Joe
- JP217 Love Letters in the Sand — Joe
- JP216 Devil Woman — Joe
- JP601 Gotta Travel On — Mark
- JP403 Morning Dew — Joe & Mark

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- JP402 Four In The Morning — Joe
- JP214 Sweet Georgia Brown — 2Joe
- JP215 Little Red Wagon — Joe
- JP114 Yellow Ribbon — B. Vinyard
- JP110 Once In My Life — B. Vinyard
- JP108 Matador — B. Vinyard
- JP209 Country Wasn't Cool — Joe
- JP208 Friday Night Blues — Joe

### Rounds:

- JP301 All Of Me
- JP302 No Love At All



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**Tom Roper**  
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# DIXIE DAISY

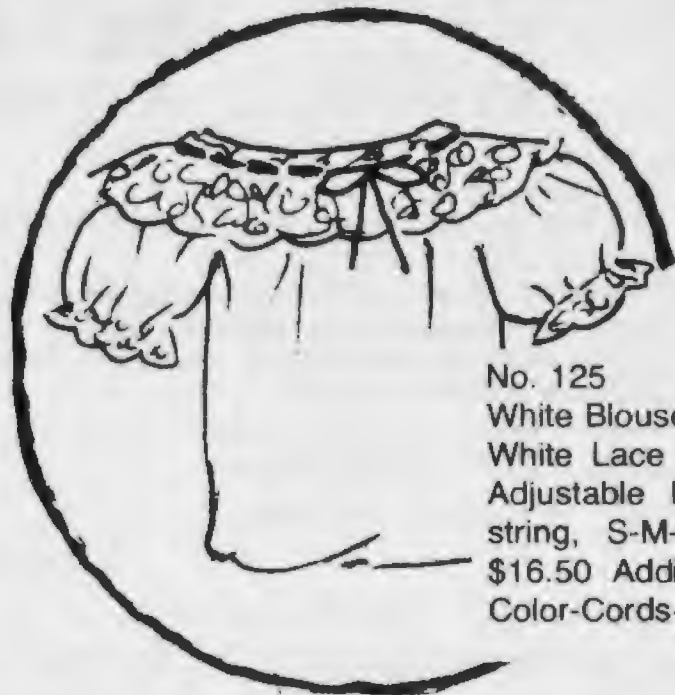
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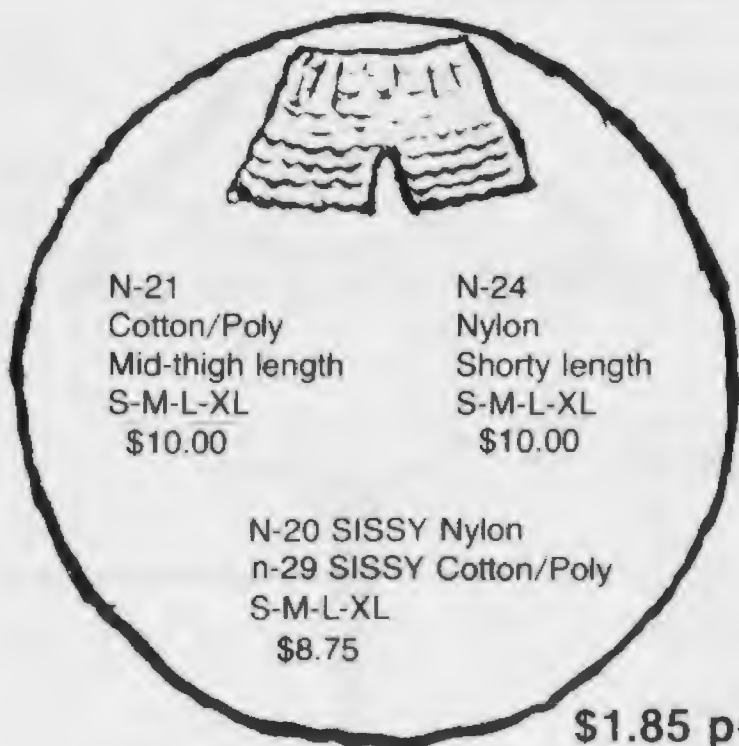


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## CURRENT RELEASES

FT-CG-5001 **Farmer's Fiddle** — Hit Clogger

FT-CG-5002 **Old Fashioned Love Song** — Latest Clogger  
Both by Dawn Farmer

FT-RD-1001 **Lovesick Blues** — R/D by Leonard & Dorothy Row

FT-115 **Houston (Means I Am One Day Closer To You)** by Vic

FT-114 **There Must Be Something About Me That She Loves** by Rick

FT-113 **Crocodile Rock** by Phil

## NEW DANCERS

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FT-104 **Snipe Romp** — 34 Basics by Rick

FT-109 **Tune Up** — 48 Basics by Rick

FT-110 **Love Sick Blues** — Jay

## LINCOLN COUNTY BLUES—

Flip side to Ragtime Annie

**Key: F**

**Tempo: 128**

**Comment:** One old favorite hoedown and one not known to this reviewer. The Lincoln County Blues release sounds a little cluttered and not clearly produced. There was no clear-cut pattern for the instruments.

Rating: ☆☆

## BUCK AND DOE RUN—Blue Star 2270

**Key: G**

**Tempo: 132**

**Music: The Texans**

## STEP AND FETCH IT—

Flip side to Buck and Doe Run

**Key: A**

**Tempo: 132**

**Comment:** Seems like the old sound of Blue Star is back on the Step And Fetch It side. A quick moving hoedown with strong fiddle lead. Both sides have strong boom-chuck feeling.

Rating: ☆☆☆

## SOMETHING GOOD—The Roofers Records 205

**Key: D**

**Tempo: 130**

**Music: Roofer's Band:** Fiddle, Bass, Drums, Guitar

## WILD FIDDLER—Flip side to Something Good

**Key: A Minor**

**Tempo: 128**

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**Comment:** Two hoedowns that seem fairly average in their recording. Something Good offers a fiddle lead and has a good beat. The Wild Fiddler has a few minor keys and would be more difficult to call. This reviewer prefers Something Good. Rating: ☆☆☆

In recent years a number of record labels have tried out different experiments with their releases. The idea of featuring disks that provide workshop material for a particular program in the activity, while not new, serves an extremely useful purpose.

**LONESOME ROAD BLUES—Red Boot 316**  
**Key: G** **Tempo: 128**

**Caller: Don Williamson**

**Comment:** A Plus level workshop flip record that is done well by Don. The figures give a lot of dancer practice and enjoyment. Music is good and well recorded for callers to use the flip side. Also good for basement and patio dancers. Rating: ☆☆☆☆

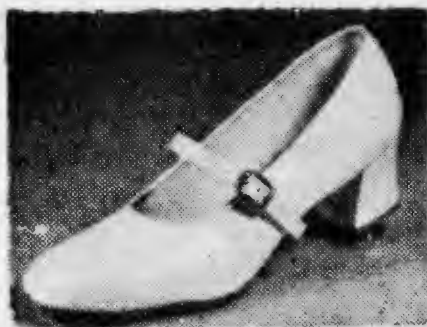
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**Choreographers:** Richard and Jo Anne Lawson

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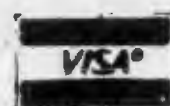
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**Comment:** A busy but not difficult two-step. The music is adequate. One band of cues.

**SIDE BY SIDE**—Reverse side of Piano Roll Blues.

**Choreographers:** Bill and Fern Lank

**Comment:** Another easy two-step routine to this favorite once popular tune. Good lively music and one band of cues.

**YOU BROUGHT A NEW KIND OF LOVE TO ME**—Hi-Hat 002

**Choreographers:** Roland and Betty Hill

**Comment:** This fox-trot keeps you on your toes. Good big band sounding music.

**TEAR DROPS**—Flip side to You Brought A New Kind Of Love To Me

**Choreographers:** Roland and Betty Hill

**Comment:** Pleasant fox-trot routine and the music has the big band sound.

**KON-TIKI**—Blue Star 2273

**Choreographers:** Burt and Marge Glazier

**Comment:** This is a repeat of this very popular routine done in the late '60s. The music is adequate.

**STREET FAIR**—Flip side to Kon-Tiki

**Choreographers:** Paul and Laura Merola

**Comment:** This routine is a bit on the polka side. The music has that oom pah pah flavor.

**SATIN DOLL**—Belco 328

**Choreographers:** Bob and Barbara Wilder

**Comment:** Enjoyable two-step routine with adequate music. Has one band of cues.

**MELODY TWO-STEP**—Flip side to Satin Doll

**Choreographers:** Ken Croft and Elena de Zordo

**Comment:** Quite a busy routine to Latin-flavored music. There is one band of cues.

**MY GEORGIA**—Merry-Go-Round 004

**Choreographers:** Howard and Georgia Wiseman

**Comment:** This is an active and fun to do two-step. Good peppy music.

**DREAMBOAT**—Flip side to My Georgia

**Choreographers:** Dort and Les Furman

**Comment:** This busy two-step is not difficult. Good big band sounding music.

### FLIP HOEDOWN

**FLAT TOP GUITAR BLUES**—Kalox 1302

**Key:** C

**Tempo:** 128

**Caller:** Harold Davis

**Comment:** A clear piece of calling by Harold. The music is average with little variety using guitar, trumpet and bass. The release uses Mainstream moves. Rating: ☆☆☆

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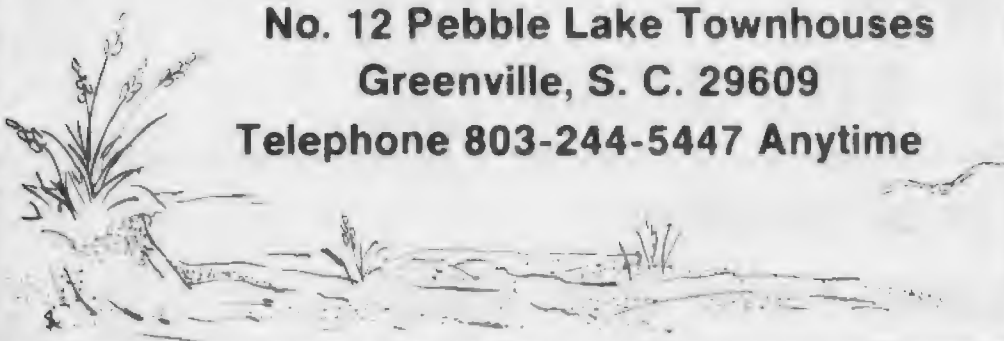
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- K-1299 **Mexican Joe** Flip/Inst. by John Saunders

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- LH-1043 **Highway to Nowhere** Flip/Inst. by Francis Zeller
- LH-1042 **Betcha My Heart** Flip-Inst. by Francis Zeller
- LH-1041 **I'm Only In It For The Love** Flip-Inst. by Mike Bramlett

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- B-332-A **So Long Dearie** Two-step by Brian & Sharon Bassett; 1st, music only; 2nd, cues by Brian
- B-332-B **When I Take My Sugar To Tea** Two-step by Lue & Toni Delson; 1st, music only; 2nd, cues by CO Guest
- B-331-A **Sugar Blues Swing** Two-Step by Bill & Virginia Tracy; 1st, music only; 2nd, cues by Bill
- B-331-B **Say You Love Her** Two-Step by C.O. & Chris Guest; music only

Aug. 5-10 — 32nd Annual S/D Jamboree, Penticton, B.C. — PO Box 66, Penticton V2A 6J9 (604) 493-8372

Aug. 7-11 — 23rd Reunion of Overseas Dancers, Chamberlin Hotel, Fort Monroe, Hampton, VA — 1621 Sudbury Ct., Virginia Beach 23464 (804) 495-7652

Aug. 8-10 — 4th American Advanced & Challenge Convention, University of Toledo, Toledo, OH — (Tarleton) Box 369, Marysville 43040 (513) 644-0790

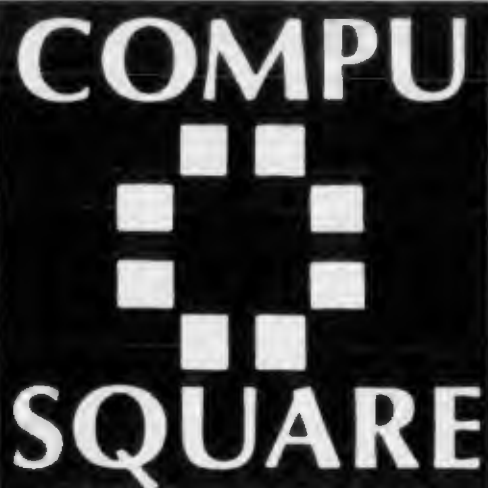
Aug. 8-10 — 27th Annual S/R/D Convention

of Wisconsin, Dane County Coliseum, Madison, WI — 1117 No. Pontiac Dr., Janesville 53545

Aug. 9-10 — 12th Annual State Convention, East Tennessee University, Culp Center, Johnson City, TN

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Aug. 9-11 — 5th Annual Glassboro State Festival, Glassboro State College, Glassboro, NJ



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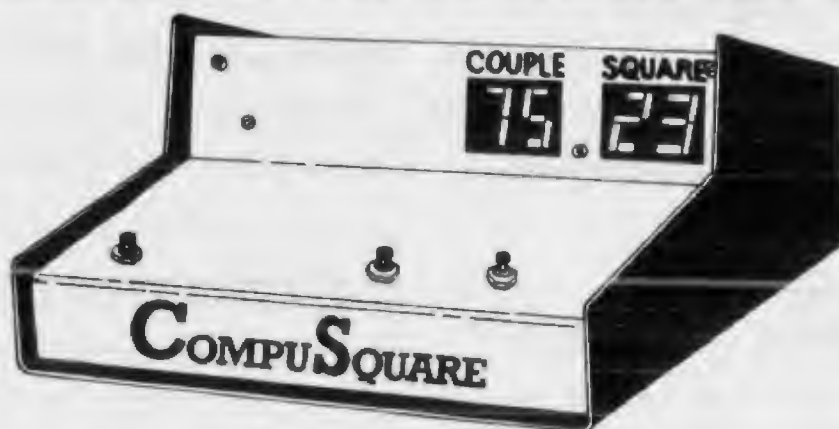
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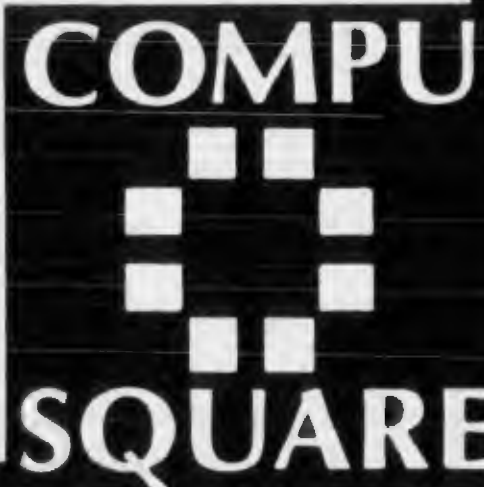
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- RH 703 **I Can Tell By The Way You Dance**

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- Aug. 10 — 12th Annual Red Carpet S/D, City Auditorium, Vicksburg, MS — 107 E. View Dr., Vicksburg 39180 (601) 638-1195
- Aug. 10 — Vermont State Convention, Randolph, VT
- Aug. 10-11 — 24th Michigan S/R/D Convention, Grand Center, Grand Rapids, MI — 4312 Milan, Wyoming 49509 (616) 538-1182
- Aug. 15-17 — Lost Creek S/D Festival, Stewart State Park, Medford, OR
- Aug. 16-17 — Metro New Orleans Festival,

- Rivergate-New Orleans, LA
- Aug. 16-18 — 26th Wisconsin S/R/D Convention, University of Wisconsin, Oshkosh, WI — PO Box 10774, Green Bay 54307
- Aug. 17 — Heart of Texas Assn. Cornhuskers Hoedown, Waco Convention Center, Waco, TX
- Aug. 17-19 — Paradise Promenade, Ventura Fairgrounds, Ventura, CA
- Aug. 23-24 — 10th Annual Montreal Area S/R/D Convention, Queen Elizabeth Ho-

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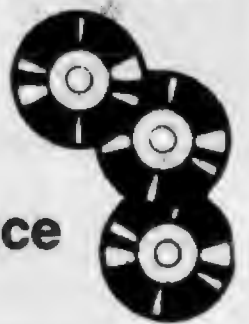
- TRR 117 Cruising Down The River
- TRR 125 Big Boss Man TRR 127 Goody Goody
- TRR 126 Roll Out The Barrel TRR 128 The Party's Over
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- Aug. 23-24 — 5th Annual Festival, Payson Jr. High School, Payson, AZ — PO Box 1483, Payson 85547
- Aug. 23-25 — 29th Annual Festival and Salmon Barbeque, Western Dance Center, Spokane, WA — South 1322 Progress, Veradale 99039
- Aug. 23-25 — 26th Australian National Convention, Perth, Australia — 278 Surrey Rd., Kewdale, Western Australia 6105

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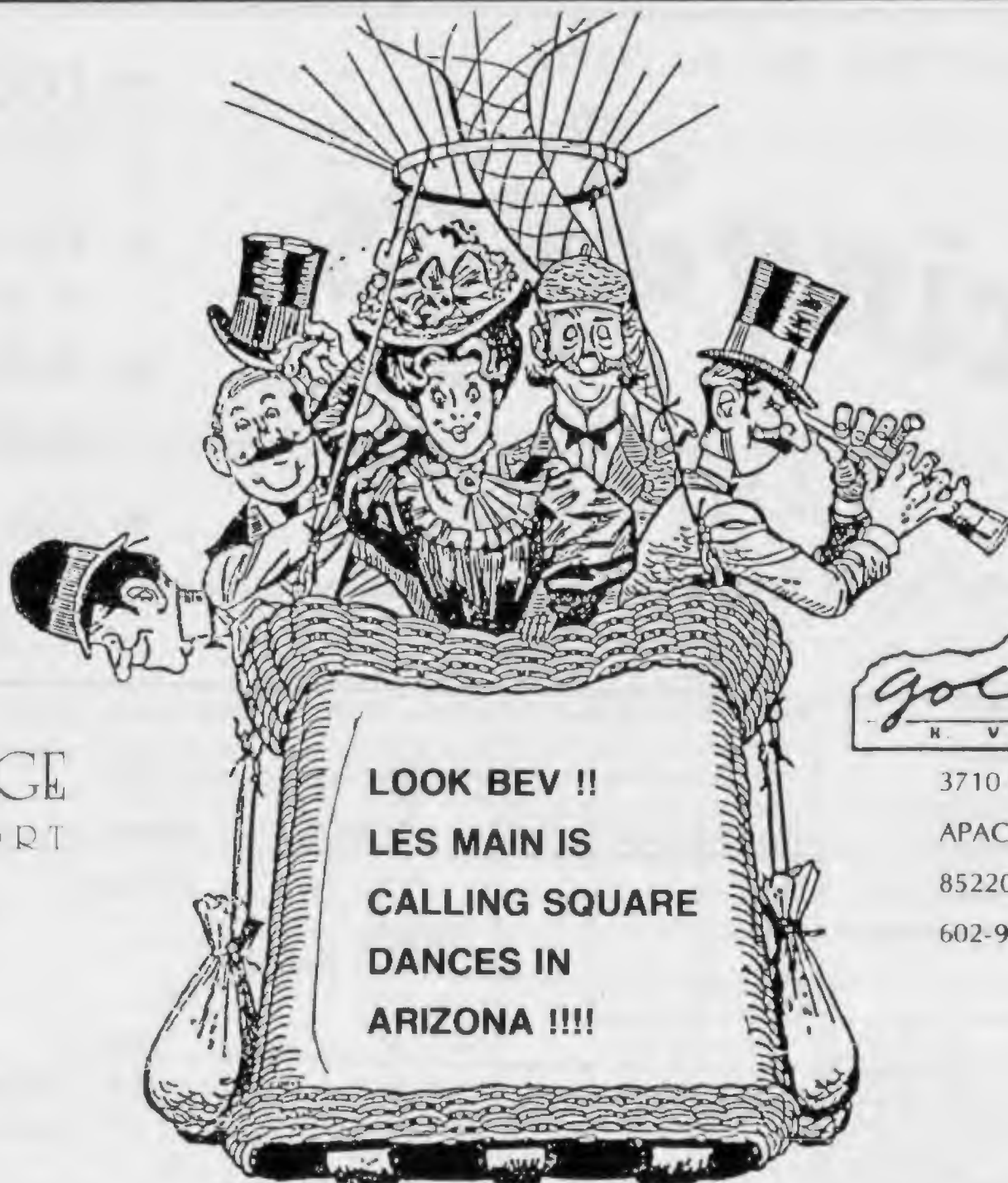
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- Aug. 24 — Ice Cream Social, Billings, MT — 241 Siewert Lane, Billings 59105
- Aug. 24-25 — 25th Annual Callers Institute, Paradise Inn Motel, Savoy, IL — (312) 956-1055
- Aug. 30-31 — End 'O Summer Fling, Community House, Red River, NM — (505) 754-2349
- Aug. 30-Sept. 1 — 15th Annual Dance-A-Rama Singles Convention, Marriott Hotel, Anaheim, CA — (Osborne) PO Box 1214, South Gate 90280



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Aug. 30-Sept. 1 — 30th Knothead Jamboree, West Yellowstone, MT

Aug. 30-Sept. 1 — 6th Annual A Square D Jamboree, Oxnard Community Center, Oxnard, CA — (213) 473-0090

Aug. 30-Sept. 1 — Rhythm International S/R/D Convention, MGM Grand, Reno, NV — 4800 W. 34th, Suite C-4, Houston, TX 77092

Aug. 30-Sept. 1 — Square Affair, Convention Center Fairgrounds, Santa Maria, CA — 601 Moss Ave., Paso Robles 93446 (805) 238-6532

Aug. 30-Sept. 2 — 29th Annual Knothead Konvention, Curtis Hixon Convention Center, Tampa, FL — PO Box 7178, Tampa 33603

Sept. 6-7 — Lamplighter Festival, Pacett's Campground and Fishing Resort, Orange-dale, FL — 9038 Southwark Dr., Jacksonville 32217

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RWH 117 **Heartaches** by Dale  
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Jerry  
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Dale  
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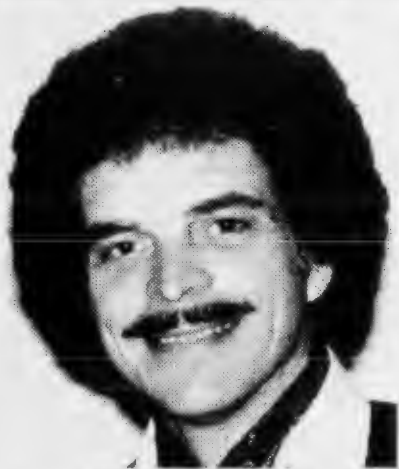


Jim  
Davis



Sept. 6-7 — Fall Festival, Salt Palace, Salt Lake City, UT — (801) 277-9249  
 Sept. 6-7 — ESP Records, Holiday Inn, Jackson, MS — (317) 844-4218  
 Sept. 6-8 — 2nd Annual Michigan Chaparral Convention, Kellogg Downtown Center, Battle Creek, MI — 1425 Oakhill Dr., Plano, TX 75075  
 Sept. 6-8 — 4th Annual Hoedown, Koku National Park, Kauai, HI — 236 Koili Lane, Kapaa 96746 (808) 822-9984  
 Sept. 6-8 — Ozark Capers, Hillbilly Bowl, Kimberling City, MO — (Bryan) Rt. 2, Box 173, Eureka Springs, AR 72632  
 Sept. 8 — S/D Day at Dodger Stadium, Los Angeles, CA — (818) 442-9944 or (213) 371-9875  
 Sept. 13-15 — 6th Annual Harvest Ball, Lolo, MT  
 Sept. 13-15 — September Fest '85, Queen Elizabeth Stadium, Tauranga, New Zealand — 12 Linklater Ave., Tauranga  
 Sept. 14 — Panhandle Area Assn. Fall Festival, Amarillo Civic Center, Amarillo, TX  
 Sept. 14 — 21st Annual ORA Fall Round-Up, Julian Smith Casino, Augusta, GA — 422

Kemp Dr., Augusta 30909 (404) 736-2440  
 Sept. 14-15 — Rokok Special, Mannheim, West Germany — (Neu) Nelkenweg 4, D-7525 Bad Schoeborn 2  
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 Sept. 14-21 — National S/R/D Jamboree, Minehead, England — Butlins Holidays, Bognor Regis, Sussex PO21 1JJ  
 Sept. 15 — Annual Apple Festival, South Fork Recreation Park, Lincolnton, NC — 205 Dale Ave., Lincolnton 28092  
 Sept. 18-21 — Myrtle Beach Ball, Convention Center, Myrtle Beach, SC — 12 Pebble Lakes Townhouses, Greenville 29609 (803) 244-5447  
 Sept. 19-21 — Georgia State Convention, Coliseum, Macon, GA — 1015 E. Inman St., Statesboro 30458 (912) 764-4751  
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 Sept. 20-21 — Charlie's Angels Annual Fall



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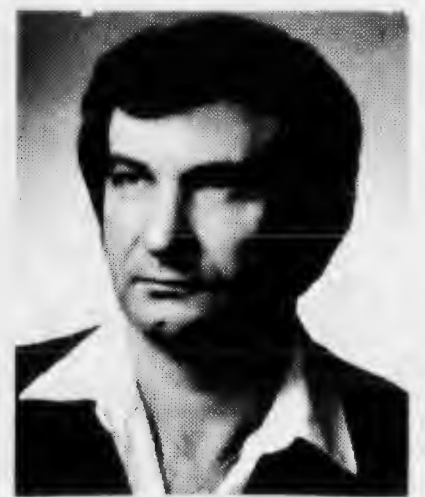


Jim & Dottie McCord

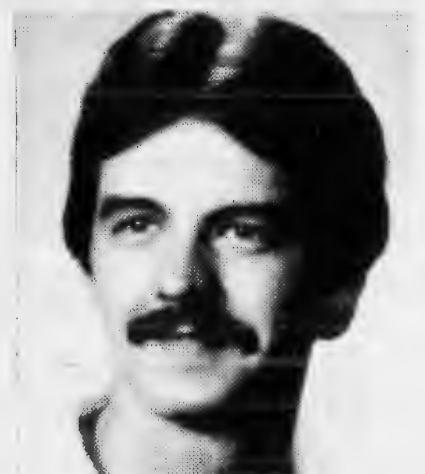


- ESP 004 Home So Fine (Round) cued by Jim
- ESP 003 Carousel Waltz (Round) cued by Jim
- ESP 002 Elmer's Two Step (Round) cued by Jim
- ESP 132 Wait Till The Sunshines Nellie by Elmer and Tony O.
- ESP 131 Don't Call Him a Cowboy by Elmer
- ESP 130 Maggie by Elmer
- ESP 129 The Party's Over by Elmer
- ESP 209 Alabamy Bound by Elmer, Paul & Daryl McMillan
- ESP 208 You Are My Sunshine by Elmer & Bob
- ESP 207 On The Road Again by Elmer & Larry
- ESP 314 My Baby's Got Good Timin' by Paul
- ESP 313 That's The Way Love Goes by Paul
- ESP 402 Bones (Hoedown) Plus Calls by Paul
- ESP 510 Biloxi Lady by Bob
- ESP 509 Before I Met You by Bob
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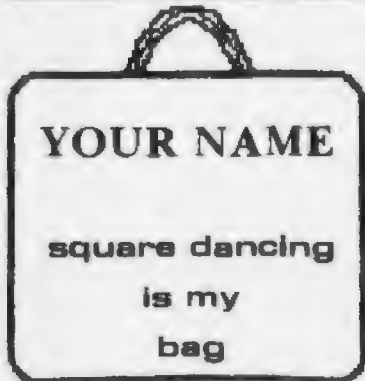
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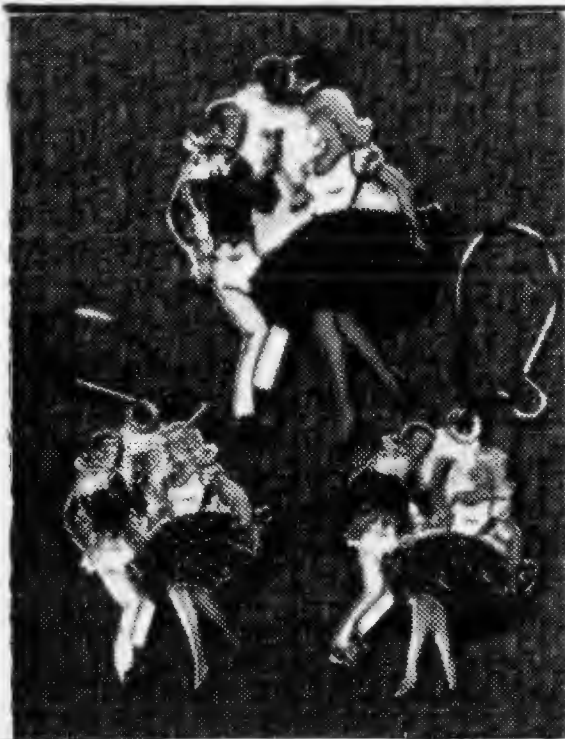
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tonio, TX (512) 681-0909

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burg, NE — (Perks) RR 1, Box 216Z,  
Gothenburg 69138 (308) 537-3521

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Kimberling, MO — (901) 743-8405

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7745

Sept. 27-29 — Flaming Leaves Festival,  
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Sept. 28-29 — Pader Rodeo, Paderborn, West  
Germany — (Hasse) Carl-Diem-Str. 18,  
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Sept. 28-29 — 2nd Heritage Dance Festival,  
Central Bucks West High, Doylestown, PA  
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**WORLD, continued from page 43**

booths and a clogging demonstration. The  
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The Associated Square Dancers of Southern California will host their 6th Annual Labor Day Weekend Jamboree, August 30-September 1, at the Oxnard Community Center. Plus

and Advanced dancing will be called by Dick Hodnefield, Don Schadt, Jerry Schatzer, Lee Schmidt and Scott Slocum. John and Fran Downing and George and Enid Woods will cue rounds. The program will also include workshops, clinics and a fashion show. For information and registration contact Joe and Fran DeMueles, 1630 Fern Ave., Torrance 90503 (213) 320-1502. — *Marion Anderson*

## Hawaii

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### Washington

The 29th Annual Summer Square Dance Festival and Salmon Barbeque, featuring Dick Waibel on squares and Ed and Carol

Stephan on rounds, will be held at the Western Dance Center at Sullivan Park in Spokane, August 23-25. Sunday afternoon local and visiting callers will take their turn at the mike. For more information, please write Mike and Carol Hoover, South 1322 Progress, Veradale 99037.

### West Virginia

Recently the Paw Taw Square Dance Club celebrated its 35th Anniversary with a dinner/dance. Among the special guests invited to the occasion were the first club caller

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Johnnie Scott



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Chuck Donahue



Singing Sam Mitchell



# PRAIRIE

Recordings

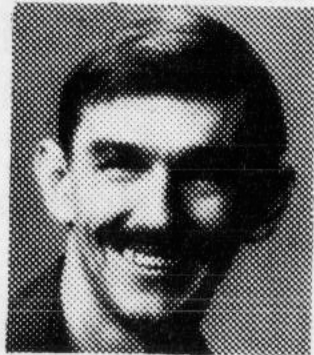
Music by PRAIRIE

**BRAND NEW**

- PR 1079 **Hallelujah, I Just Love You So** by Grace & Al
- PR 1078 **Two Timin' Gal** by Singin' Sam, oldie
- PR 1077 **San Antone** by Johnnie, Charlie Pride Hit
- PR 1076 **North To Alaska** by Chuck, Johnny Horton

**RECENT RELEASES**

- PR 1075 **Missin' Mississippi** by Al, Charlie Pride Hit
- PR 1074 **My First Country Song** by Renny, Dean Martin Hit
- PR 1073 **Wakin' Up The Sunshine** by Johnnie



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Mark Clausing



Tom Trainor

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Vern Weese

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Phil Kozlowski

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Kim Hohnholt



# Mountain

Recordings

**BRAND NEW**

- MR 47 **I'm The One Mama Warned You About** by Phil
- MR 46 **Think I'm In Love** by Kim, Hag Hit
- MR 45 **Strong Long Enough** by Mark, Conway & Loretta Hit
- MR 44 **Storms Never Last** by Tom, Waylon & Jesse Hit

**RECENT RELEASES**

- MR 43 **Chase Each Other** by Kim, Hag #1
- MR 42 **I Don't Know A Thing About Love** by Phil, Conway Hit



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Troy Ray



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Hal Dodson



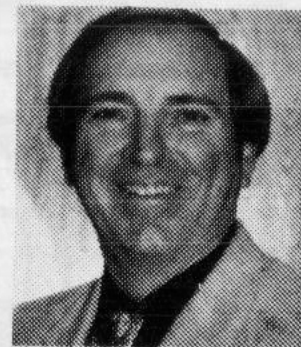
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Amazin'  
Grace Wheatley



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Dave Towry

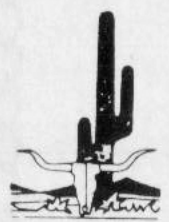


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Bill Reynolds



Dave Roe  
Clogging



# DESERA

Recordings

**BRAND NEW**

- DR 22 **Singin' The Blues** by Troy, CW Hit
- DR 21 **High Horse** by Hal, Dirt Band Hit
- DR 20 **Good Things**, oldie by Troy
- DR 19 **Legend In My Time** by Bill, Don Gibson Hit
- DR 18 **Cotton Pickin' Time** by Bill, Don Gibson Hit

**RECENT RELEASES**

- DR 17 **Country Side** by Troy, Moe Bandy Hit
- DR 16 **Alabama Woman** by Bill

Dedicated to Birmingham National



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Greg Edison



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Bobby Hilliard



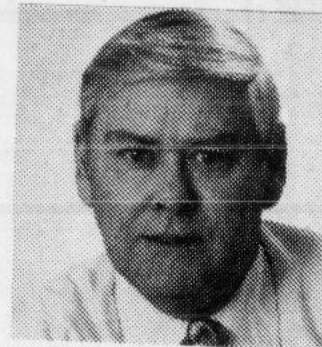
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Bob Householter



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Don Van Veldhuizen



Dennis Levitt

**BRAND NEW**

- OR 18 **Close Enough To Perfect**, Alabama hit by Greg
- OR 17 **Singin' On The Mountain** by Amazin' Grace, Dolly Parton Hit
- OR 16 **Don't It Make You Wanna Go Home** by Dave

**RECENT RELEASES**

- OR 15 **Tie Your Dream To Mine** by John, Marty Hit
- OR 14 **Ain't No Cure For The Rock and Roll** by Greg, Oaks Hit
- OR 13 **Johnnie Be Good** by Bob, oldie
- OR 12 **Sail On** by Don



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and teacher, Boshier and Freda Paul, who related the early history of the club. The club started dancing in a banquet room over a doctor's office. However before the second evening ended, the doctor came up and good-naturedly asked them to find another meeting place. It turned out the dancing caused the chandelier in his office to swing. The next stop was the Chesapeake Woman's Club, a log building built by the WPA. It was a wonderful place except when it rained and the roof leaked. At present the dances are held in St.

John's Episcopal Church. The Paw Taw Club has the distinction of being the oldest club of continuous existence in the city of Huntington and the Tri-State area.

— *Blackie and Marian Bowen*  
**Alaska**

Jo and Pat Porritt had the privilege of traveling to Delta Junction over Memorial Day Weekend for the 6th Annual Buffalo Wallow Square Dance Festival. This three-day festival is annually the largest attended square dance event in Alaska. This year 50 squares

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were on hand. It is a campout type of get-together with most meals furnished in a large circus-type tent. The food was delicious and, in addition to other items, four pigs, one side of beef and several hundred pounds of fish were consumed. There were over 100 RVs in the campground and dancing went on late into the night after the regularly scheduled three-hour dance sessions. It never got totally dark, just twilight. On the program with Joe were Stan and Judy Crawford, rounds, and Dave and Ellen Roe, clogging. *—Joe Porritt*

### ☞ Mileposts ☜

**Neil Grossman:** 30 years old, caller/teacher for close to a decade in the San Fernando Valley and West L.A. areas of California, Neil died unexpectedly, in June, of pneumonia. He is missed by many dancing friends and kind thoughts are extended to his wife, Linda.

**Earl Eberling:** A pioneer square dance caller of the early 1940's and round dance teacher in the Houston, Texas, area, Earl died June 13th after a lengthy illness.

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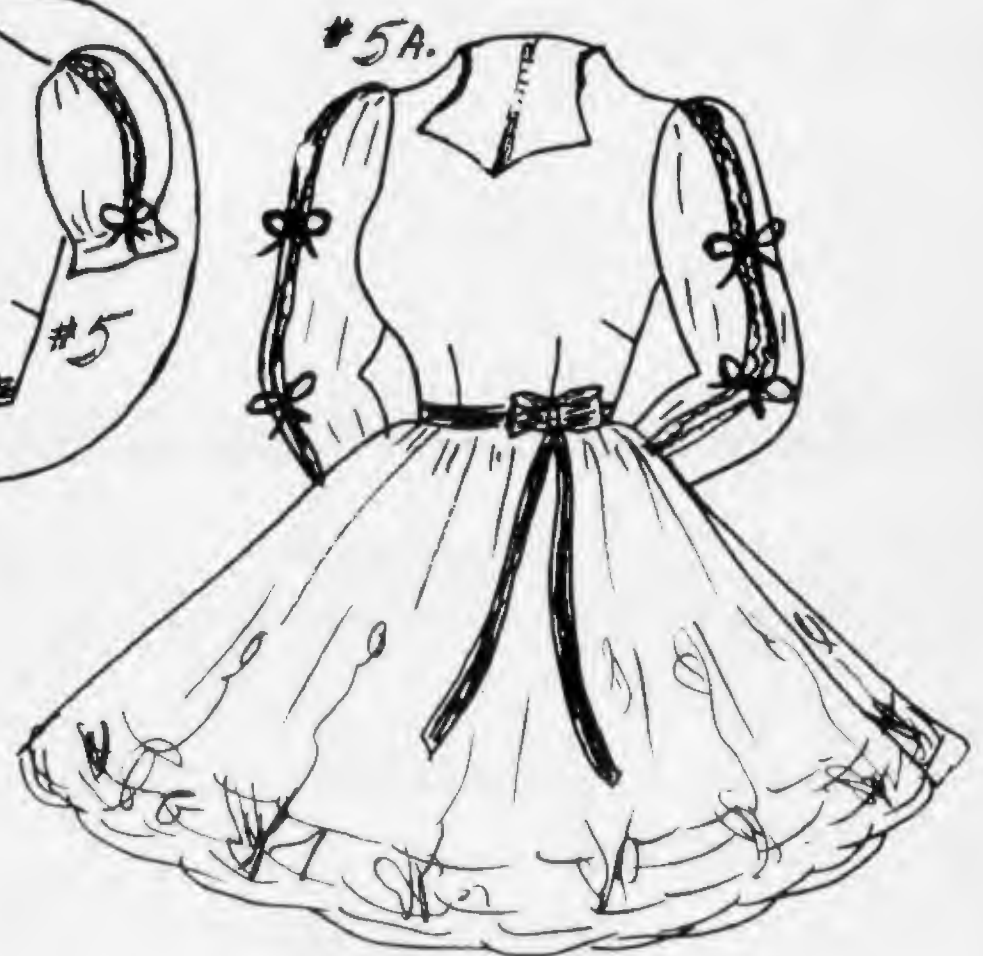
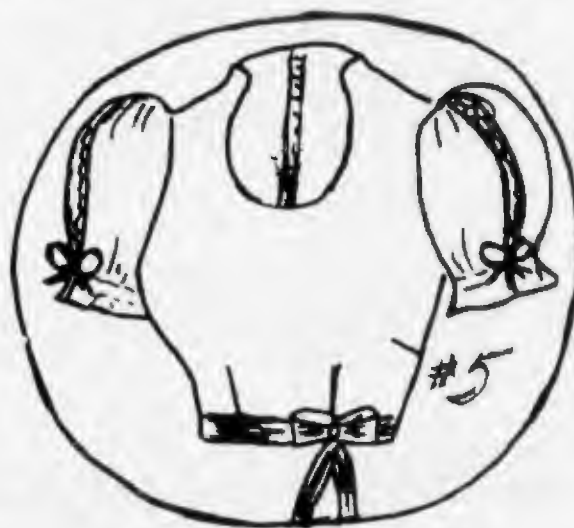
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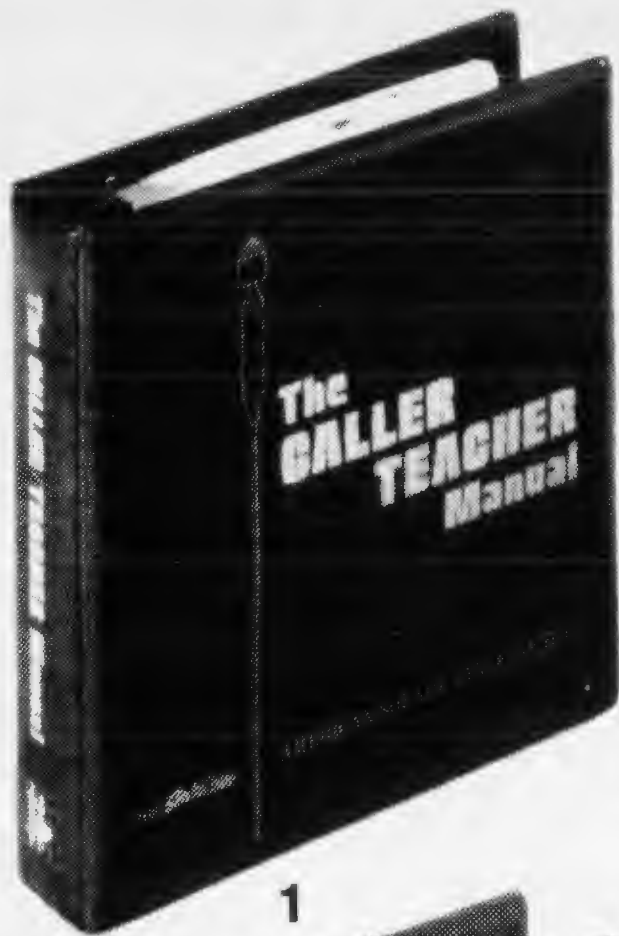
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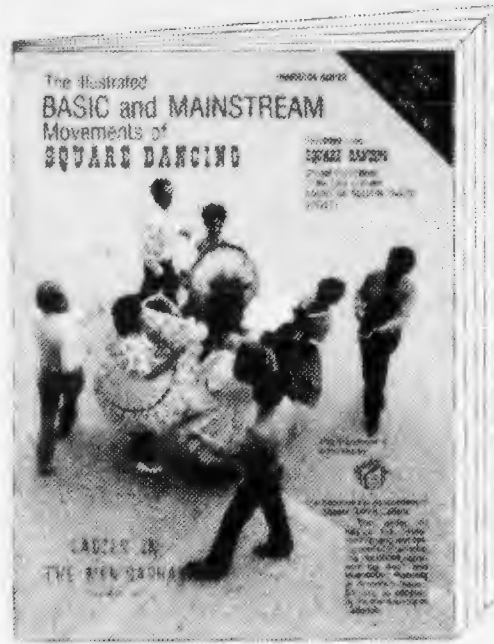


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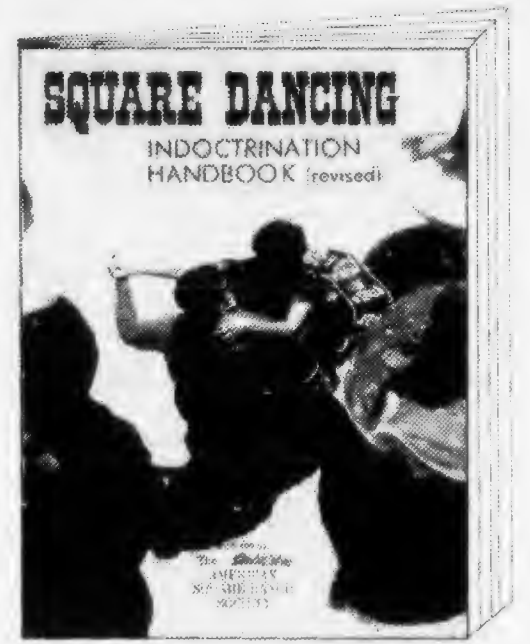
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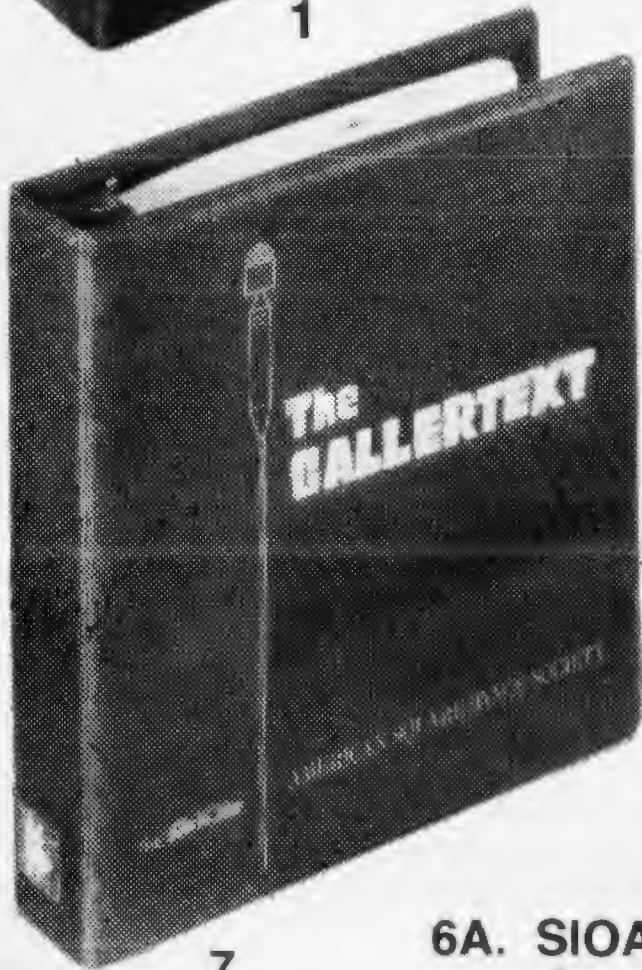
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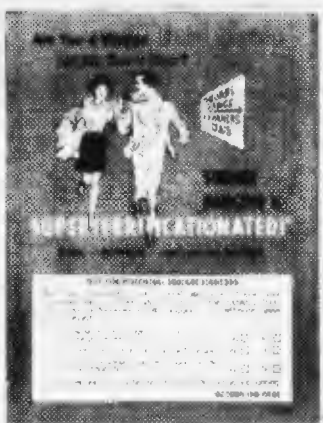
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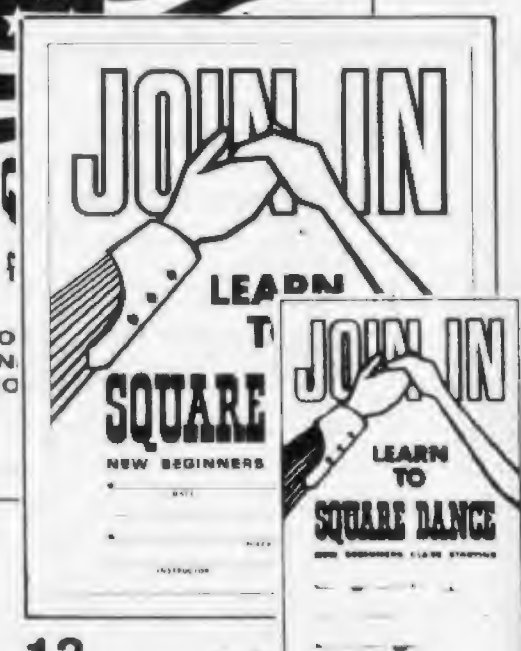
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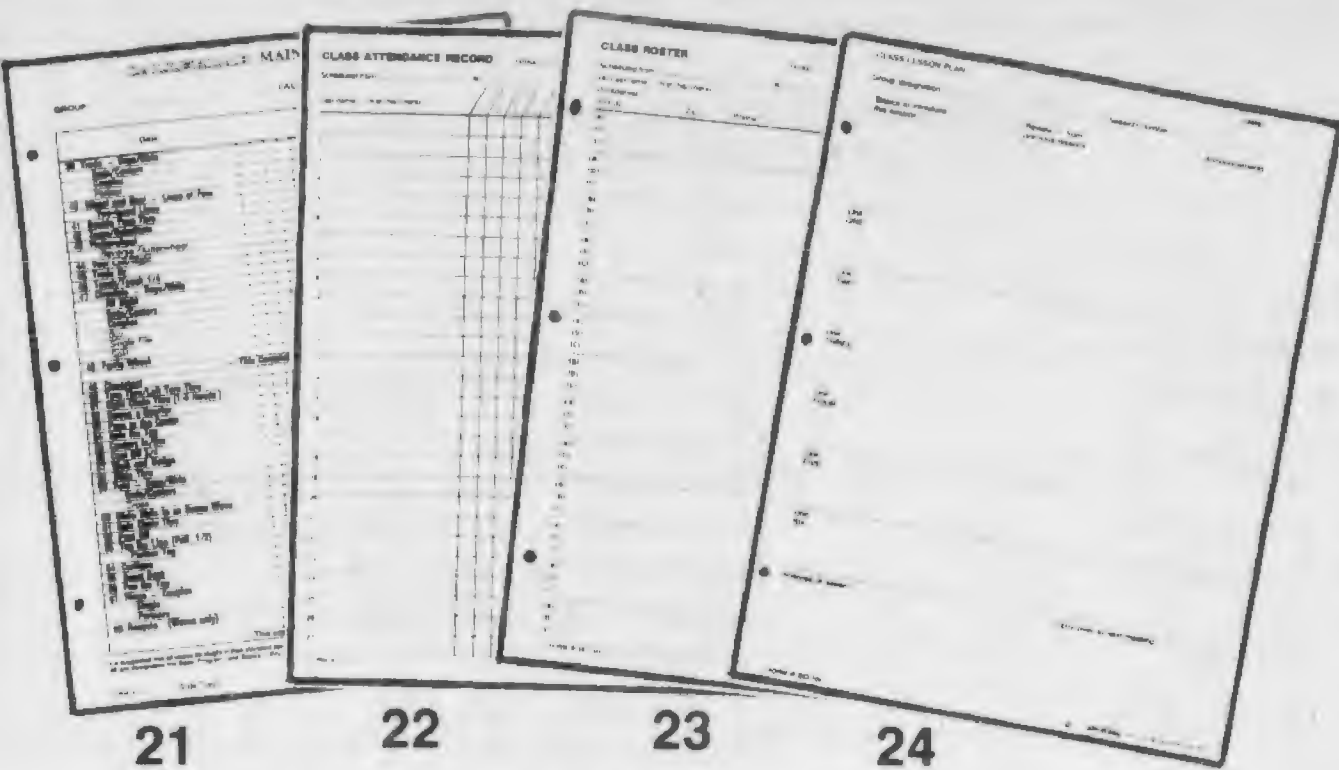


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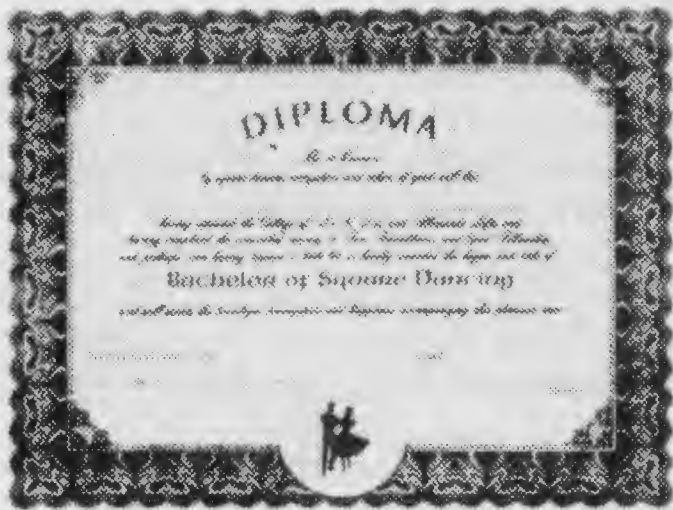




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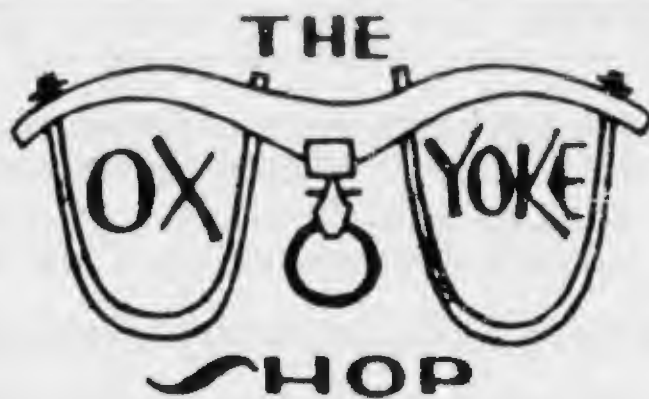
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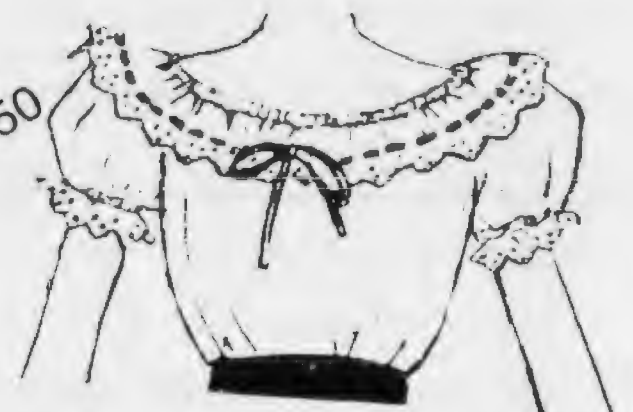
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**fashion  
feature**



This charming dress of Joan Cochran's is a pink and gray striped companion print of polyester and cotton fabric. She has taken a basic top and scooped out the neck, adding a deep ruffle which drapes over puff sleeves. The skirt has eight gores with ruffles inserted in one gore and a continuing ruffle around the hemline. Scarcely visible in the photo are the tiny bows, made from bias strips, inserted in the ruffling.

*Photo by Larry Kanfer*





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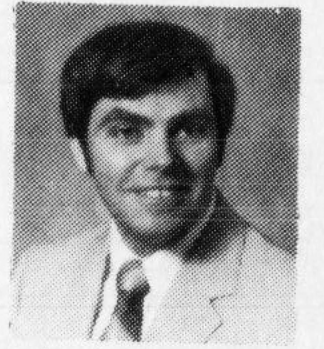
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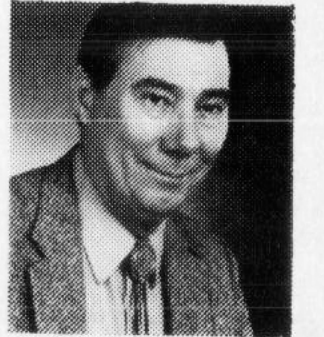
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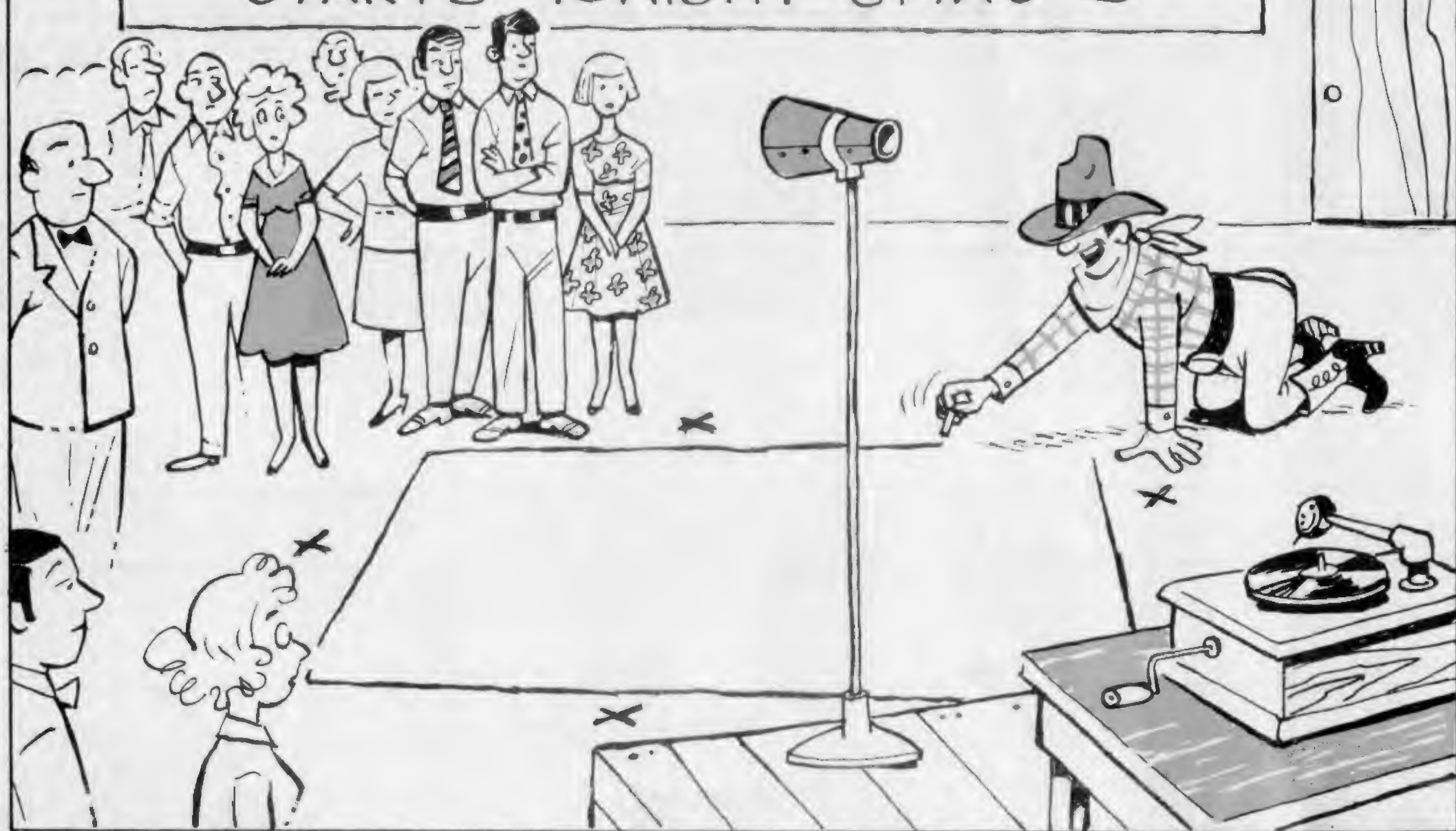


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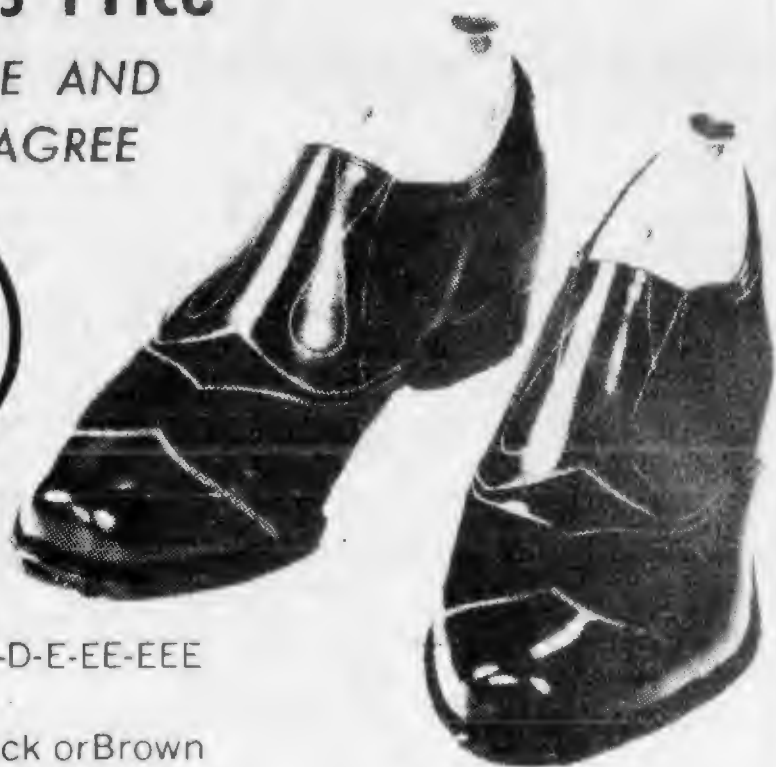


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