

SQUARE DANCING



DECEMBER, 1985

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444

Volume I - NO. 1

to Volume XXXVII - NO. 12

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

•A quality magazine devoted just to square dancing? It will never catch on! The time was mid-1948. A growing awareness of square dancing was spreading across North America. Dr. Lloyd Shaw was conducting his second leadership institute following the war and residents in the rural as well as the suburban communities were asking: "Where can we square dance?"



AS I SEE IT 444

bob osgood



December, 1985

THERE'S AT LEAST ONE THING wonderful about being young. Folks don't necessarily expect you to be practical. Had we been practical during those years following WWII we might never have produced Volume 1, Number One of Sets in Order but the combination of events provided just too great a temptation to be overlooked. First, we had taken journalism courses in school. Then the Navy, when they read the personnel reports, gave us those little extra side-duties of editing two station and one ship's newspapers. Once the shooting was over, our first full-time civilian employer said, "Look, you're our public relations director, put out a paper for the employees." So it was only natural that the next step would somehow involve editing a square dancing magazine.

This experience, plus the enthusiasm generated from attending the Lloyd Shaw summer institutes in Colorado Springs, and the various business trips for the Squirt soft drink

corporation, put us in touch with square dance groups across the country. The growing popularity of square dancing in our own area got us thinking seriously about the feasibility of starting a square dance magazine. Utilizing the help of Charles Dillinger, the printer/artist who each month worked on our company house organ, we generated a dummy of how such a magazine might appear and, with nothing else to go on, started selling advertising for our first issue.



Working mockup



First issue

It appeared at first that this was going to be a one-man operation. Then at one of our early

REMINDER: As announced in our October issue, *SQUARE DANCING* (Sets in Order) Magazine ceases publication with this (the December, 1985) issue. Having done its job for 37 years — 444 consecutive issues — the Editors felt that it was time to fold up their tent, as it were, and start to enjoy a partial retirement. This magazine will not be transferred to any other individual or group of individuals. It is simply phasing out. Those whose subscriptions are paid up to continue past this December issue will be receiving American Squaredance Magazine until their current subscription runs out. For those who have been subscribing to both publications, the balance of issues they still have coming from this magazine will be added on to the end of their current subscription period with American Squaredance. An exchange agreement has been made with the Burdicks, publishers and editors of American Squaredance, whereby they will fulfill the unexpired subscriptions to *SQUARE DANCING* in exchange for the subscription lists to this publication.—The Editor

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beginner classes, we noticed that one of the class members took to "doodling" with paper and pencil between tips. Checking him more closely, we found he was a professional cartoonist who, during the course of his career, had worked for Walt Disney. Between tips he was capturing the fun of square dancing on paper. So we *captured* him, and Frank Grunden became the first member of our staff.



Grunden's first of 444

"I never could remember who was supposed to dive for the oyster."

In a similar way, we discovered that one of the members of our exhibition square was a professional photographer and thus Joe Fadler became number two on our staff even before Volume 1 became a reality.

What Will We Call the "Baby?"

Dancers today may not recognize it as we did years ago, but when the caller would start a square dance, he would call "sets in order." This was the signal that brought the dancers onto the floor into sets or squares, in order, ready to start dancing. Charlie Dillinger incorporated this into our original logo which appeared on the first issue of the magazine.

Sets in Order

When and How?

When is the best time to introduce a new

idea and how are you going to ensure its initial circulation? The *when* came easy. Lloyd Shaw and his Cheyenne Mountain Dancers were slated for a special appearance in the Los Angeles area in November, 1948. Their visit was being underwritten by the newly formed Associated Square Dancers, the Western Square Dance Association and the southern branch of the California Folk Dance Federation.

With the support of these three sponsoring groups and the volunteer energies of our caller and dancer friends in the area, the initial issue made its appearance coincidentally with the performance of these young dancers at Hollywood High School and at the Pasadena Civic Auditorium. And that was the beginning.



Shaw's show November 1948

The first issue, which included a story about the Cheyenne Mountain Dancers and featured a copy of their program, was put together in the living room of our house. It had a print count of 5,000. Most of the copies were given away at the Shaw performance. We sold enough subscriptions to encourage a

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VOL. XXXVII - NO. 12

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

GENERAL STAFF

Editor	Bob Osgood
Editorial & Advertising	Dawn Draper
Editorial Staff	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Accounts	Evelyn Koch
Subscriptions	Nikki Campbell
Cartoons	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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second issue two months later in January, 1949, allowing us an extra month for putting our act together.

At that first day of the Hollywood Institute, a young lady, copy of the new magazine in her hand, came up and said that she had a bit of writing experience and could we use her volunteer services for a few weeks? Could we ever! Starting with our second issue, Helen Orem became a valued part of our staff and her husband, Jay, came along just to see what he might do to help. This "help" from both Helen and Jay lasted for more than 20 years with Jay becoming our business manager through our growth period. (See below.)

As square dancing continued to expand throughout North America and eventually into areas overseas, Sets in Order grew along with it, supporting those projects that coincided with the magazine's policy to *promote*, *perpetuate* and *protect* this activity.

It would have been one thing if we had only a magazine to put out each month, but in those first five years when our circulation passed the 10,000 mark, we were involved in weekly square dance television broadcasts, new dancer classes, production duties for several Hollywood movies, calling for local clubs, starting up the Asilomar Vacation Institutes,

planning the mammoth Santa Monica Diamond Jubilee along with other large, "live" performances, conducting some of the early caller schools, breaking ground for calling and teaching tours across the continent and overseas — all this before 1953. Somehow it got done and somehow the magazine continued to come out on schedule.



Gradual changes in appearance

With the start of the National Square Dance Convention in 1952, staff members of SIO took an active part in that new venture and in the more than 35 years that have gone on since, this publication has helped to publicize and editorially support what was set up to be the "showcase" of American square dancing.

We could never have progressed as we have without the assistance of so many great

A Great Association — to the editor

by Jay Orem, Scotts Valley, California

WE MET FOR THE FIRST TIME in 1947 when you called a square dance for a small demo group at the Ebell Club in Los Angeles. You goofed a little during the performance and the square dancers corrected the pattern so the audience never knew the difference. At that point, you became a regular guy and I mentally took you off the celebrity pedestal on which I had put you. Our friendship grew as I began to know you better.

In 1948, when the first issue of Sets in Order was introduced at Hollywood High School, our business relationship began. I was supposed to sell ads for the magazine and Helen became a contributing editor and kind of cashier. About six months later I quit my sales work and started full time for the magazine. You were still with the Squirt Company then. Those early days were something else. We ate beans and rice at times, but who could complain? How fortunate we were to be in the

unique position of earning our living working with and at our hobby.

The magazine and business continued to grow, getting involved in square dance institutes at Asilomar, producing square and round dance records, offering clothing and other items for sale, setting up big celebrations, producing a movie which would be shown all over the world by our government, producing books and pamphlets, and taking part in functions and activities too numerous to mention. Our guiding philosophy was always toward the betterment of this glorious activity of square dancing.

Many times I have thought how fortunate I have been to have worked with you during those many developing years and benefitted from your leadership and friendship. It was a rare opportunity to watch you work to keep the activity on a high standard and in a wholesome, healthy and expansive position.

square dancers. Starting with the Shaws, whose literary contributions graced the pages in our early days to the many writers who have been by-lined as regular and occasional contributors, there are many who have pitched in with knowledge, advice and humor.

Calling in the Los Angeles area and, starting in the 1940's, across the country, brought us in touch with many individuals who had something important to say about square dancing. We were delighted that the magazine could be the medium through which these people could be enjoyed and their talents shared. If you've been a reader for many years, you know who a good many of these men and women have been.

One of these was an individual who seemed

to epitomize, both in words and actions, the true prototype of a square dancer. His name was Chuck Jones. In time he and his wife, Dorothy, became perennial presidents of our Rip 'n Snort Club where one of the highlights of our dance nights was the after-dance period when Chuck would put on an after party. During the 1950's Chuck and, occasionally, Dorothy, wrote columns for the magazine. Dorothy passed on several years ago. Chuck continues to be busy as you'll note from his credits below. It was Chuck, like Marvin Franzen, Ruth Paul Orem, June Berlin, Ken and Sharon Kernan, Jim Spence and others who made the job of putting out this monthly publication a pleasure.

More on page 7

Chuck Jones
NOTE BOOK

This column is a slightly revised version of Chuck's talk given at the National Square Dance Convention as part of a panel on "The Future of Square Dancing." Editor.

Dear Bob,

The future of square dancing looks extraordinarily sunny and bright to me. I expect it to continue to be a vital and growing part of my life and of the life of America. I believe that it will increase the degree of understanding between Americans and people of other nations. It will continue to be, I hope, a method of relaxation and social contact between men and women everywhere.

What are the dangers that threaten the future of square dancing? They are, I believe, precisely those hazards that threaten any other creative pastime.

First of these and perhaps the only one I will have time for today is the ever-present danger of forgetting just what we are doing, what square dancing actually is and just why we are doing it in the first place.

We should have no trouble in agreeing on the answer to this. We are square dancing for enjoyment. We went into square dancing seeking pleasure and we found it — to a surprising degree. When we first started dancing the square we tended to skip and hop, partly through lack of knowledge, partly through sheer exuberance. Like any other childhood we accepted what we found with joy and innocence. The idea of square dancing being used for social advancement, for competitive reason, for establishing social cliques simply does not occur to the beginner. Such ideas occur in maturity just as they do in "real" life.

It seems to me that the primary purpose of the leaders in this movement is to preserve this joy of performance. At the beginning the novice dancer is excited and charmed by the newness and wonder of it all. Can his interest be preserved only by continuing to shower him with new calls, new figures, new patterns? Some callers and some leaders seem to believe so. They may be right.

But if this is true how is it possible for many millions of folk dancers throughout the world to continue to dance the dances of their ancestors for hundreds of years on end without drastically altering the basic forms? Are Americans then so different?

I think it is probably true that we are — to an extent. We live it is true in a more highly paced culture, we tend to move more quickly and more impetuously. It is probably true that most Americans do not wish to continue to do the old dances just as their fathers did them. We demand change and we usually get what we demand — sometimes to our sorrow.

There is a very small word in the English language, a small innocuous word of no seeming danger — but it has the sting of a wasp and carries the germs of destruction in its tiny stinger. That word is "fad."

I think we in square dancing must ever be aware of the danger of fadism. A fad, as I understand it, is what everyone is *supposed* to do, not what everyone *wants* to do. We do it because everyone else is doing it. A fad can develop into something worthwhile or it can be just foolish.

It can be playing bridge or flag-pole sitting, it can be swallowing live gold-fish or dead caviar. It can be showing twenty-seven sophomores into a telephone booth or thirty our freshmen into a Volkswagen.

Most fads are harmless enough but the danger always exists that the fad may become fanaticism.

A shovel is a pretty good tool to dig with but everyone has the right to dig with a screw-driver or a pair of pliers if it suits his fancy.



"Shovel"

SETS in ORDER, JULY, '59

Now, if he can get a number of people to join him in using pliers as a method of excavation he may have a fad on his hands. So far so good, no real harm done. But if this group of people become convinced that the *only* way to dig a hole is with a pair of pliers we have fanaticism. Fanaticism is the blind adherence to an idea whether rational or not, or — as George Santayana put it, "Redoubling your effort when you have forgotten your aim."

I believe that we must be ever on guard in square dancing against letting our fads become fanaticism. I think there is little enough harm in the so-called "challenge" dances so long as the challenge does not become a dare. I think everyone who wants to dance at 160 metro-nome beats to the minute has every right to do so providing he does not scoff at me for my unwillingness and inability to do so, too.



"Fad"

It is difficult for me to see what a call like the following contributes to square dancing. "Allemande right with your left hand, a right to the next and a right and right grand," but I will go to my grave demanding your right to defending that figure if it suits your needs and that of your group.

"Everybody bow and swing then all bounce into a Highland Fling." Different? Certainly. Challenging? Indubitably. But to me it's like barbed wire in the pit is to a high-jumper.

I'm not conservative in these matters. I too want innovation but just as in painting I can not see that mixing shoe polish and mayonnaise with the paints, because no one has done it before, improves the quality of my painting, I cannot believe that "e-do-c" or "pas-du-pas" materially advances the technique of square dancing.

SETS in ORDER, JULY, '59



"Distortion"

We must not confuse distortion with innovation. If callers persist in taking the tools of their trade and after turning them inside out or using them backwards or otherwise employing them improperly try to attribute truth or creativity to simple grotesqueness, they are seriously underestimating their craft. Because distortion is not creativity, a glance into a cracked mirror will prove this point. Distortion is useless change, art is beneficial change.

I think we must seek changes that are beneficial in order to insure that square dancing will always continue as an art form, a contributing partner in the family of world dances. To do this I suggest that any change should contribute one of three things: It should make dancing more comfortable, more enjoyable or more beautiful. If a change cannot qualify in one of these areas it seems of questionable value.

Man becomes creative when using the knowledge of the past he correctly evaluates the possibilities of the future.

As I see it the present is the springboard by which we project ourselves into a bright future but the platform on which this board rests was created by the men and women who preceded us. Without their accomplishments we would not be digging with shovels or pliers — we would be using our fingernails.

There are no "self-made" dancers or callers in the square dance world. We are all dancing into the future hand-in-hand with history.

Chuck Jones

Chuck Jones' Notebook — a monthly feature in our early editions.

CHARLES M. "CHUCK" JONES began his career in animation in 1931, when he became a cel-washer at Ub Iwerks' studio. After leaving Iwerks, he came to Leon Schlesinger's and Warner Bros. There Jones quickly rose to the rank of director and created some of the funniest of the Warner's cartoons. In addition to using the stock Warner's characters like Bugs Bunny, Daffy Duck, Porky Pig and Sylvester, Jones invented the characters of Pepe LePew, Sam the Sheepdog, the Three Bears, the Road Runner and Wile E. Coyote. After the demise of the Warner's animation unit, Jones worked for MGM, then became an independent producer, creating prime-time specials like *How The Grinch Stole Christmas*, *Rikki-Tikki-Tavi*, and *Bugs Bunny in King Arthur's Court*. He has won three Oscars, a Peabody Award, an Annie and numerous other awards and was honored this year with Friz Freleng and Mel Blanc at the New York Museum of Modern Art. He is currently finishing two books plus directing a sequence for a Warner Bros. TV tribute and was guest of honor at the Cambridge Animation Festival.

A brand-new Chuck Jones Notebook, next page

Chuck Jones

NOTE BOOK

Dear Bob and Becky,

I've been trying to assemble in some sort of readable order my memories of square dancing; it's like flipping at random through an encyclopedia: so many dancing figures, so many laughing faces, so many doughnuts, so many gallons of coffee.

The greatest dancing figure of all could not dance at all, but I remember sitting at Pappy Shaw's useless feet at the Cheyenne Mountain School (the Sistine Chapel of western dancing) in Colorado Springs and hearing him dance with words like music, and the lovely, loving eyes of Dorothy Shaw endorsing his gallantry.

I remember square dancing in Heidelberg castle and dancing the Lancers in London, and stepping on Louie and Ovie Lutz's dog at Asilomar. Asilomar, Bob's dream and our re-



ality, those splendid summer sessions; Seal Rock covered with birds and Bird Rock covered with sea lions. I remember dancing in Phoenix where each member of a club had memorized one call and called it at each club meeting and in Tennessee where a member of each square called whatever he felt like. Then in east Texas there was a step called the "Sweetwater Lift" and a two-step called "The Passionate Rabbit" . . . Plus the step I invented called the "2 1/2 step slop-over" when the Maxhimers and the Hamiltons were breaking their dear hearts trying to teach me the difference between the two-step and the waltz.

I am still trying to catch my breath after a dance near Glacier Pass at 11,000 feet and I'm still uncertain how I kept my footing on the deck of the aircraft carrier in San Diego bay.

I remember best those happiest days of my long marriage to Dorothy and what we discovered and who we discovered and how we discovered the marvelous variety and the geographic wonder of the square dance world, a world that ignored everything but good fellowship, good dancing (meaning fun dancing) and the pleasure of your company. "Your" being you, and you, and you, and you

When we stopped, we did not tire of dancing, we moved on to other things, other challenges, but not to other values. There are none better than this dancing world. Emerson said, "My life is not an apology, it is a life" and life is indeed so full of a number of things we should most certainly be "as happy as kings" (Are there happy kings? I know there are happy people because I am one of them).

I know, too, that Dorothy, wherever she is, joins me in this tribute to your dedication to the joy of square dancing. You meant so much to both of us, Bob, that we cannot express it beyond saying, go forth to your new and challenging world with our blessing — may you know the happiness I knew in square dancing and the happiness I know now in my new and joyous world.

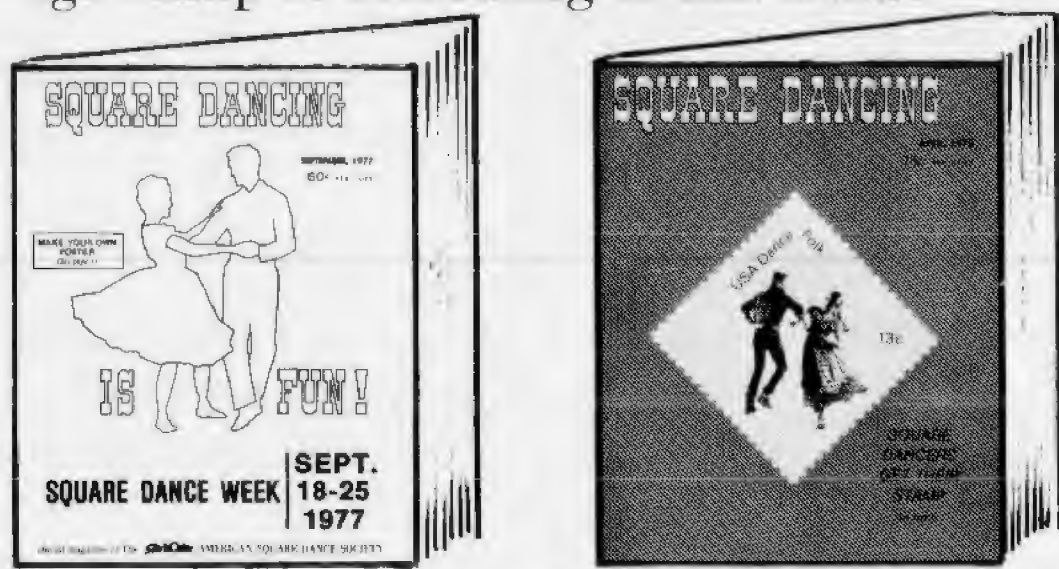
Love,

Chuck

(More on the past)

There were times when we may not have appeared to take our job seriously. For example, our 100th issue, April, 1957 was a special occasion. We printed it backwards just to see if anyone noticed. The cover appeared where the Grunden cartoon would normally be and vice versa. The numbering started at the back and worked forward (backward) to the normal starting spot. It may not have struck anyone else as funny, but, as our "April Fool" issue we couldn't think of a better way of saying square dancing *and* this magazine *are* fun.

On a number of occasions, the covers have served as *posters*, something to encourage square dance week, the start of new classes, heralding the advent of a square dance postage stamp or something of that nature.



By the 60's the offices had become an archives center crammed with books, records and symbols of the past and present. The dance hall around which our offices are situated had become a combination museum and, with portraits mounted on the walls, the Square Dance Hall of Fame.

As square dancing expanded, many of the old and familiar ways were disappearing. Square dancing was becoming big business and, although this meant that more and more men and women were coming into the program, it also seemed to hint that the home-spun square dances of the past were giving way to the new. Even our name "Sets in Order" was no longer as familiar a term as it once had been. With the prospects of going onto the newstands, we changed our masthead to read (in smallish letters) Sets in Order, The Official Magazine of (and, in the larger letters we use today).

SQUARE DANCING

Several years into our operation as a publication, gradual changes in the activity prompted a closer look at our business. While the magazine was still doing the job it had set

out to do, the office had become a square dance information center and we had taken on the role of Ombudsman. As we progressed, our position in the activity changed. The magazine became a "voice" reflecting and reporting what was going on in the world of square dancing and we found that we were doing the work of a service organization.

With the November, 1968, issue we announced an ambitious Gold Ribbon Report — a study using many top leaders in the activity who agreed to delve into 15 major topics pertinent to the future direction of square dancing. By the time the project had been completed, a sensible blueprint for the future had been drawn up. No longer were we to be a magazine, only. In December, 1969, we changed the magazine's identity to **SQUARE DANCING**, official publication of The Sets in Order American Square Dance Society. Our subscribers were members.

Busy Times

That was 16 years ago and in the intermittent years so very much has happened. It was as a Society that SIOASDS helped create Callerlab, serving as its home office in its early years, assisted in the formation of Legacy, continued on with the S/D Hall of Fame, developed an international Square Dance Week, helped create the Listening Posts (Hot Line) to monitor potential problems that needed solving and covered numerous other functions that had become a part of the Society.

Saying "thank you" and directing attention to those "special" individuals through whose efforts others have been able to enjoy this activity has been one of the privileges of the publication over the years. Picturing the Hall of Fame recipients and announcing the Silver Spur winners on the covers or inside the magazine have given us particular pleasure. (You'll find a rundown on these programs elsewhere in this issue.)

How in the world could we ever have accomplished so many goals without those of you who have offered to be information volunteers in our annual directory or helped us gain new subscribers through the sales representatives program. We thank *you* also.

And to You Who Advertise

If anyone told us once, we probably heard it many times, one of the very helpful features in the publication over the years has been the advertisements. Certainly the magazine has served as a vehicle to let others know of prod-

ucts and services that are available to them and, in many areas where there are no local square dance stores, the advertisers in this publication have rendered a service by announcing their wares. Undoubtedly you've noticed that *all* our advertisements have been square dance oriented and the products advertised have reflected the high ideals of the activity they served.

Of course, without the revenue from advertising, few publications, including this one, could exist today and so it is to all of you advertisers, that we acknowledge your contributions over the years to the growth and continuity of **SQUARE DANCING** Magazine.

Thank You

Without a doubt, we'll not be able to print the names of so many of the men and women who have helped us and the dance movement over the years. To all of them we offer a blanket "thank you." There are folks like Frank and Carolyn Hamilton who, though they keep in touch with many of their dance friends, are no longer active in the dance program themselves. We only wish that we could run the names of all.

And, To the Staff

How do you pick out names of staff members, past and present, and say "thank you" without missing the names of others? Perhaps the safest way is simply to say thanks to them all. A heartfelt vote of appreciation to our current stalwarts — Dawn Draper, Evelyn Koch, Mary Mayor, Milt Zabaro and Joy Cramlet, who has been with us for more than



Meet Mike Woods of San Diego, California. Mike, who has been one of our Sales Reps and the proud winner of a sound system this last year, has virtually every copy of the magazine since its start. The height of his accumulation graphically tells of more than 440 issues

— quite a stack!

25 years. Interesting to note is that Joe Fadler, our official photographer for our first issue, still dances with us and continues to give us photographic advice. Don Dillinger and Frank Grunden also are still an active part of each issue. And, especially, thanks to Becky!

To all of you and to those whose names may have been overlooked but whose help will never be forgotten, we do appreciate the part you've played in our lives and in the lives of those who have enjoyed Sets in Order over the years.

Dear Readers,

Most of the letters received to this point, while they lament the passing of the magazine with this issue, completely understand our desire to escape the monthly responsibilities and deadlines. To those who wonder why the magazine is not being carried on by someone else — we repeat what we've said previously. It's not that we feel someone else might not do a fine job; it's simply that **SQUARE DANCING** (the magazine) has been *us* for so long and we'd rather leave it that way. *American Squaredance*, our fine competitor for many years, is an excellent magazine and will cover the scene. Perhaps another publication will come along and wish to strive for worldwide circulation and perhaps continue some form of our on-going features. For now Becky and I are going to change direction and relax a bit.

Fondest regards,

Bob Ogwood

On the Passing of a Member of the Family

by Herb Egender, Aurora, Colorado

THE LETTER BEGAN, "This has been decision-making time for Becky and me." I thought, "Oh, boy, here it comes!" We had known for some time that Bob and Becky were wrestling with the most difficult decision of what to do about the magazine. It is called **SQUARE DANCING**, but having seen it grow from mere childhood, I still find it hard not to call it Sets in Order. As we read on another line or two in the letter, there were the words we had feared: "Following our December, 1985, issue **SQUARE DANCING Magazine** will cease publication."

Our immediate reaction was one of sorrow, for we are losing something that has been a member of the family for many, many years. And yet we empathized with Bob and Becky in the agonizing decision they had to make. We applaud their move. They have done so much for square dancing and deserve a bit of a rest. And one simply does not, in most cases, turn over his life's work to another and say, "Here, now do it just as I would."

Sets in Order — oops — **SQUARE DANCING** has been so much more than just another pretty magazine. When one wanted ideas on some different choreography, there they were from some of the finest callers in the country; when there was a seminar or clinic to do, many of the great leaders in the square dance activity spoke from its pages and gave ideas and inspiration; when we were apt to forget our history and heritage, "Pappy" or Dorothy Shaw or Ed Gilmore or other "wise old heads" would remind us; at times of disappointment and wondering if square dancing was really going to make it, there have been words of wisdom and encouragement from the editor. As we moved about the world, this faithful family member chased us, sometimes arriving before other members of the family and providing us with a welcome connection to the rest of the square dance world.

But time marches on, and square dancing certainly has changed with the turning of the calendar's pages. Some changes have been good; others, perhaps not so good. In national surveys, dancers tell us we need to put the fun back into square dancing. At this critical time

in our activity, it is tough to lose one of the prime fighters for doing just that — putting the fun into dancing. The changing times have seen, among other things, the growth of Callerlab, an organization founded to perpetuate the philosophies of some of the early, great square dance leaders and to bring some sort of standardization into a square dance activity which was chaotic in the '60's. It was largely through Bob Osgood's selflessness and leadership that the organization got started. And for the first few years, the organization could not have operated without the resources of **SQUARE DANCING** and **AMERICAN SQUARE DANCE**. You can see that there has been much more to **SQUARE DANCING** than what most readers see on the printed page.

How fortunate we are that much of the excellent work documented in the pages of our departing family member has been gathered together in The Caller/Teacher Manual and the CallerText. These are gold mines of information which will not lose their value with the passage of time.

How does one really pay tribute to a publication like **SQUARE DANCING**, which has been so much a part of the family for so long — and to the great people, Bob and Becky, who made it all happen? Volumes could be written, I suppose. And yet I find it difficult to write even these few lines. Perhaps it is time to quit and simply say, Thanks, Bob and Becky, for 444 issues of a great magazine, for all the wonderful reading and help those issues gave us and for all of your contributions to square dancing.

Herb Egender is the Assistant Executive Secretary for Callerlab, but his credits go back to the years before WWII when he and his wife, Erna, were members of Lloyd Shaw's Cheyenne Mountain Dancers. Active in many phases of the square dance world today, from class and club teaching of squares and rounds to leadership in a number of local and international dance organizations, the Egenders are truly a dedicated part of the world of square dancing.

Personal Acknowledgement

The SQUARE DANCE HALL OF FAME

THE LIST OF NAMES and the portraits on these pages are of individuals and couples who have given so much of themselves in developing the broad base of square dancing. Those who we have honored are callers, teachers, round dance leaders and dancer/leaders who have contributed greatly to the total growth of the activity. Some of these men and women were widely known to others for their achievements and you will find them as part of the Hall of Fame. Others who worked largely behind the scenes in helping to develop programs and projects to benefit all have been recipients of the Silver Spur. In a few cases the names of individuals appear on both lists.

We will continue to select men and women to receive the Silver Spur and to induct others into the international Square Dance Hall of Fame in coming years. We invite you, when you're in the Los Angeles area, to come and visit us and see the Hall of Fame portraits painted by famed artist Gene Anthony.



Carl and Varene
Anderson ('81)



Don Armstrong ('70)



Charlie Baldwin ('81)



Al Brundage ('70)



Bill Castner ('83)



Jimmy Clossin ('61)



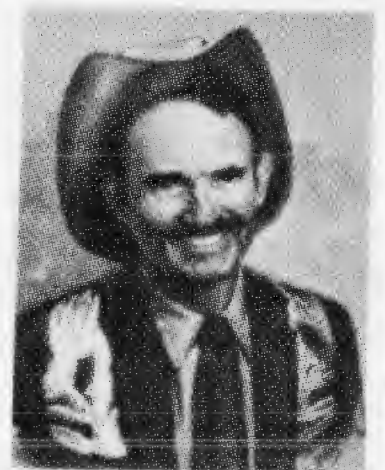
Marshall Flippo ('70)



Ed Gilmore ('61)



Cal Golden ('78)



Les Gotcher ('79)



Herb Greggerson ('61)



Frank and Carolyn
Hamilton ('71)



Lee Helsel ('70)



Jerry Helt ('79)



Bruce Johnson ('70)



Earl Johnston ('70)



Fenton "Jonesy" Jones ('61)



Arnie Kronenberger ('70)



Frank Lane ('70)



Johnny LeClair ('70)



Dick Leger ('78)



Joe Lewis ('61)



Melton Luttrell ('77)



Ralph and Eve Maxhimer ('81)



Jim Mayo ('78)



Bob Osgood ('72)



Bob Page ('70)



Ralph Page ('70)



Bob Ruff ('81)



Dorothy Shaw ('61)



Lloyd Shaw ('61)



Manning and Nita Smith ('71)



Raymond Smith ('61)



Dave Taylor ('71)



Bob Van Antwerp ('70)

HERE ARE THOSE WHO HAVE BEEN AWARDED

The Silver Spur



Carl and Varene Anderson ('72), Charlie and Bertha Baldwin ('76), Dick and Jan Brown ('83), Stan and Cathie Burdick ('79), Harold and Thelma Deane ('57), Herb and Erna Egender ('85), Ed Gilmore

('67), George and Ann Holser ('84), John Kaltenthaler ('79), Lawrence Loy ('56), Gwen Manning ('82), Mac and Mary McClure ('84), Jay Metcalf ('81), John Mooney ('58), Corky and Paulette Pell

('77), Dorothy Stott Shaw ('72), Dr. Lloyd "Pappy" Shaw ('56), Ted and Gladys Sparshatt ('81), Steve and Fran Stephens ('74), Howard Thornton ('56), Dale Wagner ('81). □□□

We have a Lot of Memorabilia and Archive Material to Share
So We're Going to Have a Mail-Order

Garage Sale!

THE FOLLOWING, special-priced items, will be available until March 1, 1986, only. Please note Shipping/Handling costs (shown as S/H*) listed at the bottom of the page must be added to your pre-paid order. Canada and foreign shipments will be billed for S/H. Many items are in limited quantities; please give an alternate choice whenever possible. Checks will be returned for orders that cannot be filled. A refund or credit voucher (good for any of our on-going products) will be returned for a partially filled order. Please allow six weeks for delivery; first-come, first-served. All sales final. You may use order form on page 125.

SQUARE DANCING Magazine — back issues are already collectors' items. Send us your list; we'll do our best to fill it. Some issues not available.

75¢ per issue; 5/\$3.00 + S/H*

More than 25 magazines, write for quantity prices.

YEARBOOKS — Patter, singing calls, rounds, contras — contain almost 1,000 dances from previous two years of SQUARE DANCING Magazine. Very limited supply. Order by year.

1984, 1982, 1980, 1978, 1976, 1966

\$4.00 per book; 2 or more/\$3.50 each + S/H*

PREMIUM RECORDS — LP's — 12" yearly square dance documentaries with calls feature from one to eight callers each depending on year. Order by year and letter.

1985 — Basic (A), Mainstream (B), Plus (C), Advanced (D)

1984 — Basic (A), Mainstream (B), Plus (C), Advanced (D)

1983 — Basic (A), Plus (C), Advanced (D)

1982 — Basic (A), Mainstream (B), Plus (C), Advanced (D)

1980 — Basic (A), Mainstream (B), Plus (C), Advanced (D)

1979 — Mainstream (B)

1968 - LP - no level breakdown

1967 - LP - no level breakdown

1966 - Canadian Centennial (A)

- U.S. Callers (B)

1964 - LP - no level breakdown

PREMIUM RECORDS — HOEDOWNS — Two popular hoedowns extended to play 5 minutes on each 7" record. Each year includes two records or one set; when figuring price each set (two records) counts as one record. Order by year.

1985 — Laura/Tricia & Basa Nova Patter 1 & 2

1984 — Don's Dilemma/Don's Dream & Billy John/Freddie's Fancy

1983 — Best Gal/Up Jumped the Devil & Texas Crap Shooter/D&A Breakdown

1982 — Banjo Reville/Hell Broke Loose in Georgia & Durang's Hornpipe/Guitar Fancy

1981 — Boil the Cabbage/High Gear & Blue Mountain Hop/Hoppin' Satin

1980 — Old Joe Clark/Blue Mt. Rag & Up Jumped the Devil/Yak Time

1979 — Rockabout/D&A Breakdown & Highland Fling/Jim Jam

1978 — Whistling Rufus/New Chinese Breakdown & Dusty Roads/Rubber Dolly

1977 — Possom Sop/Clamor & Missouri Mule/Beaumont Rag

1976 — Golden Reel/Chordex & Stoney Point/Wild Cat

\$2.00 per record or set; \$1.75 each additional record or set + S/H*

LP's and Hoedowns may be mixed on an order.

REFERENCE MATERIAL — early texts and handbooks of special interests to collectors and researchers.

— Dancing Around, Today's Round Dances, Round and Round (3 1950 handbooks on round dancing) — 3/\$5.00 + S/H*

— 1969 C/T Manual for Basics

1971 C/T Manual for Extended Basics

\$4.00 each; 2 or more/\$3.50 each + S/H*

— Basic & Extended Basic handbook from late 1960's Both for 50¢ + S/H*

— 1970 recording (7" 33 1/3 disc) by Ed Gilmore illustrating his Science of Calling chapter (pg. 79 in new CallerText).

\$3.50 + S/H*

SPECIAL REQUESTS: If you want a book, handbook, etc. published by us at some time in the past, drop us a note and tell us. We have a limited supply of books, etc., too numerous to mention in this sale.

***SHIPPING/HANDLING** charges to U.S.: Magazines 1-2 \$1.00; 3-5 \$3.00; over 5 will be billed. Yearbooks and Reference Books 1 — 80¢; Premium Records 1-3 \$1.00; 50¢ for each additional record. Handbooks 1-10 75¢. Gilmore record 70¢ ea.

The Spirit of Square Dancing

Don't ever let it get away

"If our square dancing offered nothing more than physical exercise set to music, the values of participation would be limited. Actually the physical act of square dancing, like the folk dances of all nations, is the body within which the spirit lives, and that spirit is expressive of the beliefs, the customs, the traditions of the people who founded it. Square dancing is an important social event. The people come because they need each other. They need the encouragement of their neighbors as well as the relaxation and escape, for a time, from the problems of existence. They dance; they sing; they visit; they feast. Hospitality, consideration, kindness, patience, cooperation and good fellowship blend into the spirit of their dancing."

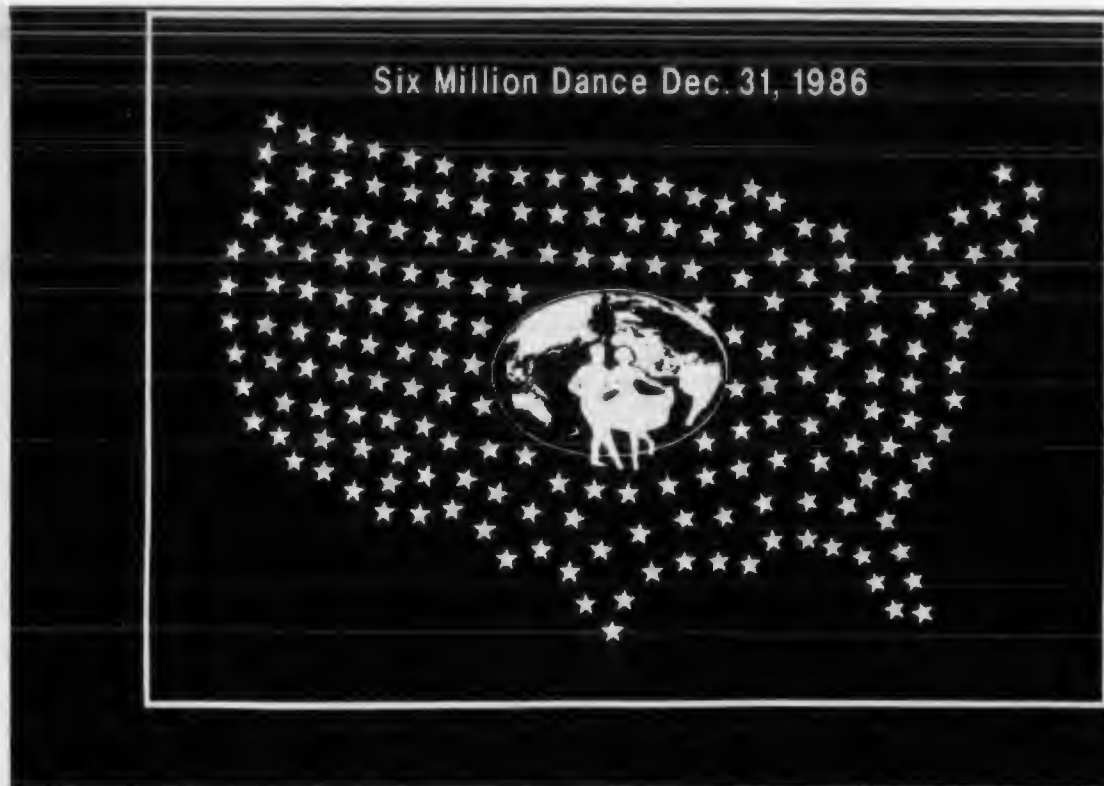
Ed Gilmore, Sets in Order, July, 1950

THE WORDS (above) by one of the pioneers in today's world of square dancing are as vital and meaningful now as they were when they first appeared in this magazine 35 years ago. With that statement as inspiration, a current movement, headed by Becky and Jerry Cope, is aiming to instill the "old feeling" in the activity where it belongs.

The Copes, along with many supporters,



Dr. Lloyd "Pappy" Shaw — his pilgrimage started 50 years ago. All square dancers can join in the celebration during the coming year.



With each star on the map representing many square dance clubs in the U.S.A. and around the world, The New Year's Eve dance, December 31, 1986, will reach gigantic proportions.

have a well-conceived program that will celebrate the 50th anniversary of Lloyd Shaw's public emergence into the limelight. During the coming year, the program will unfold and culminate with a "dance of cooperation" (involving hundreds or thousands of dances) occurring simultaneously on December 31, 1986. The timing will be that at the same moment (it may be midnight on the East Coast, 9:00 PM on the West Coast, 5:00 AM in England and sometime on New Year's Day in the Orient and South Pacific) all dancers, everywhere, will join hands in the largest "circle left" ever experienced.

Never has there been a commitment such as this in square dancing and what better purpose than to celebrate "Pappy" Shaw's contributions to the world of square dancing with a year-long salute to the principles and pleasures this man shared with all. The spirit of square dancing which Ed Gilmore wrote about and which the Copes are seeking to reactivate is one which Dr. Shaw firmly advocated.

During the next 12 months, undoubtedly countless ideas will surface that will aid in the success of this endeavor. Everyone who shares this "spirit" will want to learn more. Special information will be funneled through the various square dance publications and from flyers that describe the concept. These flyers are being readied for distribution along with a video cassette about the program. For information about being a part of the celebration, write Jerry and Becky Cope, P.O. Box 129, Dillard, GA 30537.

ASILOMAR VACATION INSTITUTES

They're almost as old as the Magazine

LAST MONTH we announced that we would continue our twice-yearly Asilomar vacation institutes and listed the dates for 1986 and 1987. However we didn't tell you very much about these sessions and how they came to be.

Today there are many fine square dance camps across North America and a number overseas, but back in 1950, there were only a handful. For those who were callers and teachers, there were week-long seminars conducted by Herb Greggerson, another by Lloyd Shaw and perhaps one or two others, but these were not designed essentially for dancers.



One More Venture

With the start of Sets in Order, we discovered there was no limit to the things that needed to be done. We had a retail record store and a record producing company, a store that sold square dance clothing and another that handled equipment for callers—all of this simply because there were no such places in our area where these things could be obtained. It wasn't that we were looking for something else to do; it was just that it seemed hard for us at the time not to be involved in *everything*.

The square dance vacation institute idea was a success before it even started. In the pre-war years we became acquainted with the California conference grounds at Asilomar and following the war we had a growing conviction this would be an ideal spot for the type of institute that was beginning to take shape in our thinking.

Our early clubs were built along the principles of fun and friendship and we could think of no better base on which to plan a square dance vacation program. Rather than operate as caller/teacher institutes were doing at the time, working with just a single leader, we decided that a staff of several callers and teachers, coming from different parts of the country could provide a blend of talents and be a definite attraction. This has proved to be true.

The first institute in July, 1951, attracted 180 participants from a number of states. From that beginning, the square dance vacation institute idea has proven to be a great success.



Seahorse Sam symbol of the Asilomar square dance institutes sponsored by the American Square Dance Society.



Frank Grunden, artist, friend, cartoonist par excellence, who has never missed a deadline in 444 issues says his "goodbye."

"It's no bear! . . .
They say he's a retired cartoonist."

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



THE LETTERS that continue to arrive since we announced our semi-retirement and cessation of the magazine with this issue are gratefully and humbly received. We only wish we had room to reproduce all of them and to personally acknowledge each person who has written. Unfortunately, we don't. Here are some excerpts; others appear elsewhere in this final issue. —The Editor

“. . . what a void in my life. I feel like I'm about to lose a member of my family. I've been dancing for 30 years and received your magazine for most of that time . . . There is no way to measure what you have done for square dancing or what square dancing has done for me. It's incredible.”
— Marjorie Jordan, Gardnerville, Nevada

“. . . we'll really miss SIO — it's like part of the family. It has always been a super forum for discussions of square dancing's promises and problems. Your regular staff writers had worthwhile things to say each issue and we all kept up-to-date with good dance material.”
Jack & Thelma Murtha, Yuba City, California

“We know you have earned your retirement — we don't know how we will do without our magazine!

“Too many years ago, in England, . . . I remember devouring every page of the magazine as soon as it arrived. For all of the callers I remember associating with in those days, Sets in Order was our Bible . . . As a not-quite-so-young caller in Germany, I remember learning every bit of choreography printed in Sets in Order . . . As a teacher, caller training director and promoter of square dancing among the local people, I remember the SIO tours that transcended linguistic barriers and truly brought people together through square dancing. Our clubs found promotional ideas and the answer to many of their problems in the pages of Sets in Order, our teaching lists came from Sets in Order, along with teaching plans, correct styling and much, much more.

“. . . the most important thing we derived from you was the philosophy of square dancing, the feeling that every dancer is important and that a love of the activity can be communicated and taught just as well as the movements can be taught. Without your guidance, interest and encouragement, the international square dance activity would be but a shadow of itself.

“As a professional, full-time, traveling caller, **SQUARE DANCING** Magazine (which I still call Sets in Order) is an indispensable source of information. I really don't know what I'll do without it! As a square dancer and caller I must close by saying that, at least for me, you have shaped my thinking over the last 26 years, you have molded the attitudes of thousands of dancers all over the world and you have demonstrated the real spirit of square dancing to all of us. We know that no individual is indispensable to any activity. We also know that some are more dispensable than others, but no one has done more to protect and nourish our activity than you and our love and thanks can in no way describe the deep feelings we have for what you have achieved.

“Our lasting thanks to both of you. We will miss your wisdom, but your genuine love of the activity will be what we will miss the most.”
Chris & Rita Vear, Austin, Texas

“You and your magazine have been a part of my life since I entered the activity in 1961. I feel like I'm losing a close friend with the absence of the magazine.”

Phil Kozlowski, Aurora, Indiana

"It is with regret that I read that you were closing down the magazine. It is my feeling, and I am sure the feeling of many, many others, that there is a need for two national magazines, so that we can read two different views of situations . . . I do sincerely hope you enjoy your semi-retirement, because semi is what it is. You will never be able completely to drop out of square dancing because it gets in your blood." — Les Gotcher, Prescott Valley, Arizona

"I have been a subscriber for many years and I look forward each month for my copy. Over the years it has become a true friend, a tool for learning, something to lean on, a valuable source of information, a trusted leader, a wealth of knowledge and experience to draw on. I feel as though I'm losing a long and dear friend." — Mel Estes, Tuscaloosa, Alabama

"It was with sadness that I read your decision to discontinue **SQUARE DANCING** Magazine. After 37 years of publication, it has become an institution . . . Thousands of people have enjoyed it. I'm sure I speak for many of them when I say we sincerely appreciate your years of dedication to square dancing." — Bruce W. Franz, Xenia, Ohio

"I have been a subscriber, booster and user of Sets in Order and The American Square Dance Society for all of my 35 years of leadership. They have been my source of material, guidance, encouragement and direction. I have saved just about every copy and now to be the recipient of the 640-page CallersText and find so much material under one cover overwhelms me . . . Thank you for the love, concern and encouragement you have given us these many, many years." — Dale and Ruth Wagner, Milwaukee, Wisconsin

"What an absolute shock to hear you are retiring and so is Sets in Order. It is and has been such a quality magazine. You have contributed so much to square dancing . . ." — Doreen Sillery, North Vancouver, British Columbia

"Square dancers have been blessed by your presence. In my humble opinion the greatest compliment we can give you two is you knew where you stood and you had a way of cutting through to the truth. We're sure that all who have come into contact with you are better off today because of you all." — Walt and Louise Cole, Ogden, Utah

"It was a tremendous shock to receive the announcement of your retiring **SQUARE DANCING** Magazine. It has been an inspiration to all in the square dance activity. It will certainly be missed by all of us. We thank you for the support you and your magazine have given Callerlab over the past 13 years. On behalf of the entire Callerlab membership, we wish you good health and happiness in all future endeavors." — Cal Golden, Chairman of the Board of Governors, Callerlab

"The monthly arrival of **SQUARE DANCING** will be missed but for us the magazine won't be gone. We just won't be getting any more new issues . . . You and Becky have had a strong influence in our lives. Thanks for the support and encouragement you have given us." — Calvin Campbell, Albuquerque, New Mexico

"We had an opportunity a while back to read issues of your magazine published in the early sixties. These copies now rest in the Colorado Historical Society archives. The magazine is a running account of the modern history of American square dance. The magazine will be sorely missed." — Dick and Jo King, Denver, Colorado

"On behalf of the Overseas Dancer Association, I wish to express our gratitude for the many years of support and encouragement you have given the overseas dancing movement through the pages of your magazine. Although your influence will still be felt through The American Square Dance Society and its related activities, we will greatly miss the publicity that has been afforded us through the pages of your superb publication." — Ralph Hay, Executive Secretary, Overseas Dancer Association

“We will miss you and your words, very much, and can never thank you enough for all you’ve done for our activity over the years. Your support and promotion of Legacy and Roundalab have been tremendous and played a large part in any successful programs our organizations have conducted.”
— Doc and Peg Tirrell, Cresskill, New Jersey

“We are going to miss your words of wisdom each month and your steady influence.”
— Harold Bausch, Fremont, Nebraska

“You, Becky and SIO are truly a legend in our time. It will be a great loss to square dancing, however you can be assured that your message has been heard by many thousands around the world.”
— Jon Jones, Arlington, Texas

“I have been a staunch supporter and subscriber since your beginning. We will all miss your contribution to the activity.”
— Bob and Roberta VanAntwerp, Stateline, Nevada

“I suppose you know there is going to be a big gap in square dance communications. Never mind the content of **SQUARE DANCING**. Of course, it is going to be missed, but to us we are going to miss the opportunity of you visiting us every month . . . ‘Whatever is not pleasing to yourself, do not that unto others’ (Tibetan Aphorism). The modern version: ‘Do unto others as you would like them to do unto you.’ ‘Hey, there; let’s get positive’ (As I See It, **SQUARE DANCING**, September, 1985). It seems the above quotes are indicative of how Bob and Becky looked at every change in American square dancing and promoted only that which was good for the whole square dance movement.” — Charlie and Grace Baldwin, Indianapolis, Indiana

“There will be a vacant place on the coffee table where each issue of **SQUARE DANCING** rests until at least two more issues have arrived, before taking its place in the binder on the bookshelf. We’ve enjoyed every one — read and reread each one. We’ll miss it!”
— Lannie and Ted McQuaide, Columbus Ohio

“Every time I have wanted help or information, you have always promptly supplied me with the necessary details. I know that you will still be there, but now that **SQUARE DANCING** Magazine won’t be arriving every month, things will never be the same.”
— Brian Hotchkies, Whitebridge, New South Wales

“I join the thousands of friends and readers in expressing sadness that the era of publication of **SQUARE DANCING** has come to an end . . . I have always admired the services and guidance the magazine has offered square dancers all over the world. I have been in dancers’ and leaders’ homes in countless foreign countries and can truthfully say I cannot remember a single one in which I did not find your magazine. The standards you set and upheld all these years have had a profound influence on the activity.”
— Don Armstrong, Hudson, Florida

“I find words inadequate to say how we will all miss you. A job well done for 37 years.”
— Larry Brockett, Temecula, California

“Thank you for all those wonderful issues of your magazine which we received the last decade. You’ve done an excellent job and more than anyone could expect.”
— Jac and Yvonne Fransen, Zoetermeer, The Netherlands

The members of the Vancouver and District Caller Teachers Association are sorry to hear . . . you are closing up shop. For 37 years you have made an outstanding contribution to the square dance movement and your magazine will be sorely missed. — Arthur L. Cooke, Secretary

Once again — Thanks to all of you!

OVER THE YEARS — This magazine and The American Square Dance Society have worked closely with the various groups whose purpose has been to promote, protect and perpetuate the square dance activity and all that it encompasses. Here are vignettes on several of these groups.

Why a National Convention?

The **SHOWCASE** Square Dancing

THOSE WHO LIVE in the coastal areas of Southern California think of Riverside as being a suburb of Los Angeles. Those outside of California may never have thought of that city, at least not until 1952, when a brave group of pioneers struck a new idea. For the previous four or five years, the special one-day events known in the area as jamborees, festivals or roundups had grown in size and popularity. These were get-togethers (usually Sundays) of square dancers from the surrounding areas who came to hear half a dozen or more of the local callers and have a great time square dancing.

It was a fairly simple thing in those days. Either you knew how to square dance or you didn't. An Advanced dancer might be one who could dance one of the singing calls or patter calls of the day without a previous walkthru or talkthru, but usually, anyone who had completed a course of lessons was well qualified to dance anything that the callers could call. One of the major features of these events was the opportunity for the callers to call for different dancers and for the dancers to get acquainted with callers they had never danced to before and with other dancers whom they had not previously met.

THE VOICE OF THE NATIONAL

National Squares, the quarterly publication of the National Square Dance Convention, does an excellent job of keeping its readers current on all the happenings of the National along with other timely square dance information. The editors, Floyd and Clare Lively, may be reached at 6768 So. East St., #2, Indianapolis, IN 46227.

As nearly as we can remember, it was somewhere near the end of 1951, a year that had seen the first Asilomar vacation institute and two years after that gigantic Santa Monica Diamond Jubilee which had featured more than 30 callers and attracted more than 15,000 dancers, that Carl Anderson (Redlands) and Walt Bauman (Yucaipa) came in to the office to talk. We don't remember whether Ed Gilmore was with them on that first visit or not, but he was certainly a part of the whole thing. The idea had to do with putting together a whopper of a dance, something far more ambitious than anyone had attempted before. It seems that while city-owned facilities were sometimes made available to festivals at a price, the word "convention" had a magic ring to it and by calling this proposed big one a square dance convention, the city fathers of Riverside were quite willing to cooperate.

The trio, Anderson, Gilmore and Bauman, had allowed themselves only six months or so for planning, but somehow, with a lot of help and cooperation, the miracle happened and, starting on May 30, 1952, the first of what would become the granddaddy of all square dance events got underway. We utilized the printing facilities that put out the monthly issues of Sets in Order and printed pocket-sized programs and Jay Orem and other members of the staff assisted with panels and helped set the stage for the future of this event.

Somewhere in the back of our minds we seem to remember that it wasn't until that first Convention was well underway that people began thinking about the feasibility of a second one. At any rate, the baton was passed to Dick Flucke and the square dancers of Kansas

City, who, brave souls that they were, sponsored National Convention Number Two. The idea never stopped. A number of features changed over the years, but the essential goal of the Nationals, as we've seen it, has been to provide an opportunity for various regions to host a National and by so doing to bring the attention of people in that particular area to the great fun and joy of square dancing.

Certain rules regarding no drinking, appropriated costumes, no contests, etc., have stayed with the Nationals throughout the years and, indeed, it has remained a *showcase* of this activity.

With a few National Conventions successfully out of the way and with it clear that this would be an ongoing event, the general chairmen of the past Conventions formed a National Convention Executive Committee, adding to the group the chairman and his wife after each Convention ended. It is these members who, over the years, have decided

what areas, four years hence, would have the opportunity to host a National. While each Convention retains certain on-going features, you can always count on each year's event presenting something "special" tied in with that particular location. If we remember correctly, out of the tens of thousands of dancers who have participated in the 34 Conventions held to date, one dancer, Cacti Pete, has attended them all.

A month or so ago in the magazine, we mentioned the finances of these events and what the profits were used for, and wondered, while we knew part of the answer, whether the money was plowed back into the activity whose dancers and callers had volunteered their services to help make each of these events a success. We have heard back from Howard and Peggy Thornton, Oklahoma, presidents of the National Square Dance Convention Executive Committee and here is the report.

Financing National Conventions is a Precarious Responsibility

*by Howard and Peggy Thornton, Presidents,
National Square Dance Convention Executive Committee*

GUARANTEERING THE FINANCES of a National Square Dance Convention and all its auxiliary features is a precarious responsibility for the sponsoring organizations. Some have come out with considerable balances for the promotion of dancing in their areas; others have shown losses (and it's a real challenge to raise finances after Conventions have been completed).

Although the National Executive Committee makes every possible effort to guide future Conventions to financial successes, it does not guarantee to repay any losses or share in any of the profits, surpluses, unassigned liabilities or whatever groups may choose to call their gains. These amounts are distributed among various local square dance organizations and other situations outlined in the sponsoring group's original bid proposal. Most Conventions have assigned some of their extra funds

to organizations such as Legacy, Callerlab or future Conventions.

Most of the extra funds from Conventions come from auxiliary functions rather than registration fees paid by dancers, which frequently do not even cover the expenses. These include sales of belt buckles, bolo ties, jackets, license plates, artwork, cookbooks, etc. along with advances from square dance groups and the rental of booth exhibitor space.

National Square Dance Conventions are "big" business and offer the opportunities for severe problems of finance. The total income from the recent Birmingham Convention was \$590,394, including \$61,847 from the sale of shuttle bus passes (but this amounted to a loss of \$16,945, part of which the Birmingham Metro Transit Authority and Convention groups have agreed to absorb). Although handicapped by a lack of housing, Birming-



Howard
and
Peggy
Thornton

ham will have a small surplus to distribute among its sponsoring organizations.

The 1984 Baltimore Convention distributed \$19,250 (as well as setting aside \$10,000 for a future Convention) among the following organizations: Mason Dixon Federation and Clubs, Callerlab, Legacy, Roundalab, WASCA, Delaware Valley, Susquehanna Valley, New Jersey Council, Del Marva Federation, Baltimore Square Dance Leaders and South Central Pennsylvania Callers Association.

The 1983 Louisville Convention, second largest in history with 30,953, had many methods for use of its funds including expanding, improving and subsidizing the Kentuckiana publication, *SQUARES AND ROUNDS* (it's now free to all members); a free dance for all workers including paying for their Convention badges; all loans were repaid at 200%, and establishing a trust fund guided by a group of trustees with the interest going quarterly to the Association. Louisville offered to loan Indianapolis funds for their early expense, although this was not needed.

The 1978 Oklahoma City Convention donated \$18,750 for a new fountain, yet to be erected, in the Myriad Gardens (in appreciation for the city covering a loss of more than \$30,000 to provide electricity and water for almost 2,000 RV's); it set aside \$10,000 for a future Convention and distributed the bal-

ance among the state and nine district organizations based on registered dancers before May 1.

The 1977 Atlantic City Convention, in addition to grants to many groups, used \$21,385 for caller and round dance leader scholarships, federation office equipment, leadership programs, summer beginner dances and provided an interest-free \$7,500 loan to the 1984 Baltimore Convention.

The 1976 Anaheim Convention, perhaps, had the most financial problems, largely because of the all-time high attendance of 39,796 which required practically every available bus in southern California. This, as well as the expensive preparation of two movies covering the Convention and the historical pageant resulted in a very large loss. After several years these losses were finally covered largely through dances at Disneyland, sponsored by many of the Board members of the 1976 Convention.

These examples are typical of the vigorous efforts by Conventions to please the dancers and to give them every possible benefit from funds that might remain after all bills are paid, such as the free buses in Indianapolis, 1966 (paid from cookbooks), and in Philadelphia, 1967. The gross income of \$59,449 at Indianapolis in 1966 compared with \$590,394 in Birmingham in 1985.

The future of National Conventions looks bright with Indianapolis (its excellent facilities include the Hoosier Dome and many large, close-in hotels) already running several thousand ahead of all previous Conventions and threatening the all-time high attendance; Houston and its Astrodome complex and great hotels plus the Astroworld Amusement Park; Anaheim and Disneyland with two new, huge adjoining hotels and a greatly expanded Convention facility, and Oklahoma City with more than ample Convention facilities and several thousand more hotel rooms than in 1978.

The National Executive Committee will continue its efforts to assist future hosting groups to have fine Conventions. As long as dancers return home saying, "We had a great time, and we've already registered for next year", rather than, "I'll never go again," the future is mighty good. Perhaps that's why nine cities have already indicated they're interested in bidding for future National Conventions.

LEGACY

has its Work Cut Out for it



Bob and Dottie Elgin (far left and right) present Legacy's Heritage Award to Bob and Becky Osgood

IF square dancers stayed put — never danced except in the hall and with the group they started, and **IF** they never danced to callers other than their own, things would be a great deal different than they are. **IF** callers didn't travel and **IF** there weren't regional and national conventions and **IF** there were no vacation institutes, there might never be a need for square dance organizations. To carry this one step further — **IF** there were not so many different types of "support groups" (caller, teacher and dancer organizations, publications, record producers, suppliers, etc.), then there might not have been a need for Legacy.

Prior to the formation of Legacy in the early 1970's, square dancing suffered to a degree from the lack of coordination between its many components. The callers, once they banded together as Callerlab, were still doing a solo without unified support from the other facets of the activity. The many square dancer organizations also operated alone as did the publications, the suppliers of square dance products and virtually every other group representing some phase of the activity.

With all of these segments working independently of each other, there was not only a great deal of waste motion but, in some cases, groups were working at cross purposes. There needed to be a way that all these interests could cooperate and work together so that when dancers had a need, they would be supported by callers, publicized by the magazines and promoted, uniformly, by all the various interest segments. If callers came up with a workable program, this would be encouraged by dancer organizations, explained in the square dance media and supported by the other segments of the activity.

Prior to the early 1970's such supportive action was not available. At that point the editors of the three widely-circulated square dance publications, Charlie Baldwin, Stan Burdick and Bob Osgood, held a series of meetings and from these early planning sessions came the idea to form a working group which they called Legacy.

The first large meeting was held in Cleveland, Ohio, May 8-11, 1975. A number of proven leaders, representing many parts of the activity, were invited to attend and be Trustees. These Trustees represented dancer and caller/cuer organizations, publications, suppliers, record producers, the National Square Dance Convention, the Lloyd Shaw Foundation and so on.

Legacy has taken on the task of sponsoring a yearly Square Dance Month and has set up a Hotline from among its members for handling trouble spots within the activity. One of its most effective programs is the development of area leadership conferences known as Mini-Legacies. While organized originally as a low-profile group, in recent years Legacy has become more vocal and it is in an excellent position to encourage the future direction of square dancing and to coordinate the actions of the various groups it was organized to support. At last it is possible for all the phases of square dancing to achieve, by working together, what any one of the units might not be able to achieve alone. The spirit of Legacy has been established; its effectiveness will be proven further in the years to come.



May, 1985 — Trustees gather in Philadelphia for the biennial meeting.



CALLERLAB

a Gathering of Callers

WHEN A HANDFUL OF CALLERS, all members of the Square Dance Hall of Fame, gathered in California in February, 1971, no one thought the meeting would be the start of a national association of callers that would attract well over 2,000 members in the years that followed.

The purpose of that initial get-together was to objectively discuss the trends of the activity and the role of the caller. The outcome was the formation of Callerslab — the International Association of Square Dance Callers.

At the time of the meeting there was an uncontrolled tide of new, often undanceable movements, thrust upon the activity. There was little or no means of communication between callers and consequently there was no universally accepted list of basics, no standardization of definitions, styling notes and timing of basics, no accepted code of ethics and no formal organization dedicated to aid in training callers.

At the conclusion of that initial meeting,



The founders of CALLERLAB — (seated) Bob Page, Marshall Flippo; (standing, left to right) Ed Gilmore, Lee Helsel, Bob Osgood, Arnie Kronenberger, Bruce Johnson, Joe Lewis, Bob Van Antwerp, Dave Taylor and Frank Lane (not shown). Included in the initial group, but not present, Al Brundage, Earl Johnston, Johnny LeClair and Don Armstrong.

those present adopted a slate of eight statements which were accepted as challenges for this new organization. On the right is a list of these statements, in brief form.

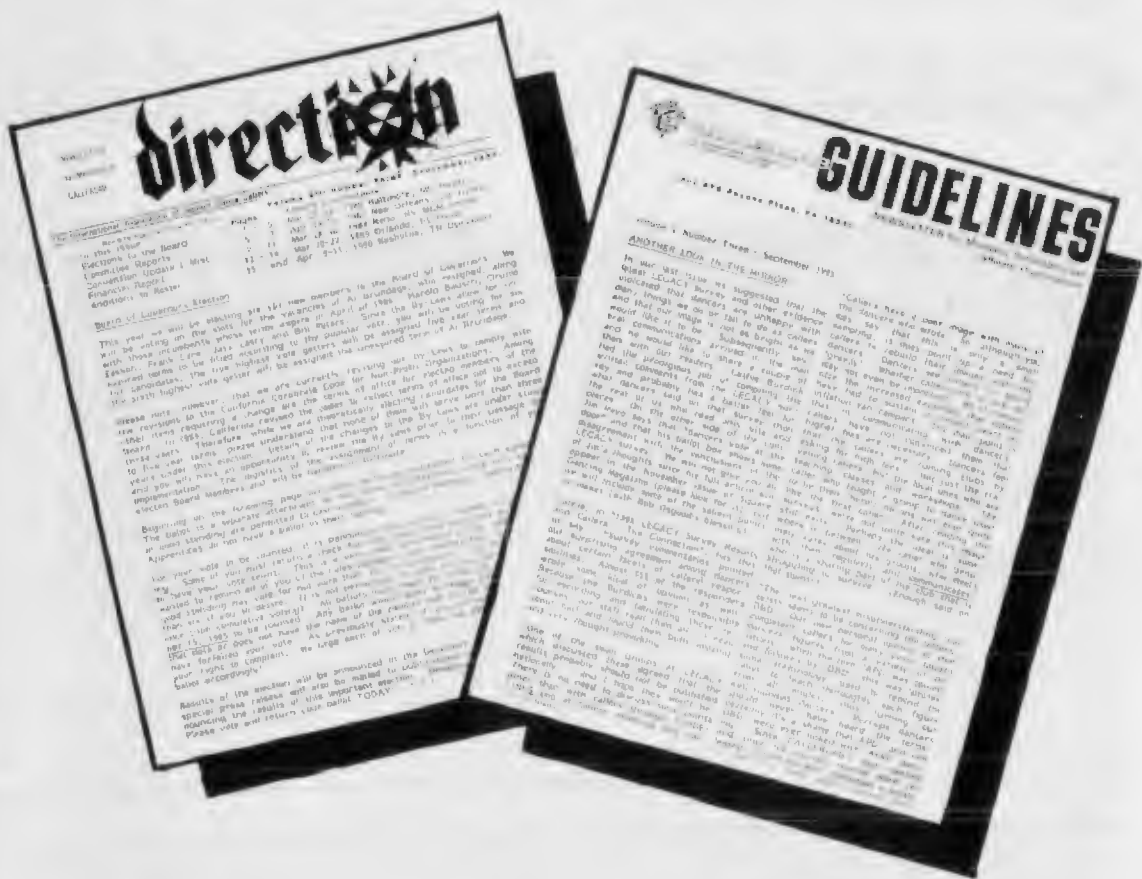
The early years were shaky ones for Callerslab. Working as a wing of The American Square Dance Society, the initial period was a time for planning. By 1974 the organization was ready for its first convention. From then until now, Callerslab has grown under good leadership, has made many progressive steps and can be proud of the role it has played in the activity.

The next few years are vital for Callerslab and for callers. Concerns have been voiced about callers being more sensitive to the needs of the dancer and less concerned about themselves. With callers supporting Callerslab, the organization in return can support the callers, and strides can be made to strengthen the friendliness and fun the activity was designed to provide.

If nothing else had been accomplished by Callerslab other than the fact that it has brought callers from all over the world together — to talk, to work out solutions to problems, to give and take — it has been a great beginning.

An Eye to the Future

When we hear somebody say of a problem in today's square dancing, "It's Callerslab's fault" or "if it hadn't been for Callerslab this



Two quality newsletters keep the membership apprised of the organization's activities and serve as a means of adding to the education and training of its members.

problem would never have come up," we're concerned. Let's look at it this way. Had Callerlab not come along when it did, many of the problems that were prevalent at the time would not have been solved. True, in the process of coming up with answers, other concerns cropped up along the way. Many of these, too, have been solved.

Situations that took several decades to build up aren't going to be licked overnight. It's an on-going task that will be with us for a while, but, in the process of finding right solutions, Callerlab will grow and the square dance activity will grow with it. Old concerns will disappear but it will continue to take work, unselfish work, sometimes with little thanks for those who are in the position of

leadership, before all the goals have been reached.

Many of the old-timers who helped to start Callerlab as well as those before, the early pioneer caller/leaders, are disappearing from the scene. This means that a whole new contingent of leaders must pick up the work and carry it on successfully.

There's nothing facing the activity that cannot be handled by dedicated effort. So, instead of trying to find out what is wrong with Callerlab, the caller/leaders of today and the future, along with the dancers, must realize that the organization provides the framework for accomplishment. We must protect it from misuse, personal use or no use at all. The past has been good — the future can be better.

Building Blocks that started Callerlab

Everything has a starting point. These eight points marked the beginning for Callerlab.

Statement One — Let's Put the Dance Back into Square Dancing. In order to insure a healthy, continuing activity, an emphasis must be placed on quality of dancing, on dance styling, on material used and on comfortable dancing.

Statement Two — An Accepted Form of Standardization is Vital to the Growth and Continuation of this Activity. So that dancers may dance anywhere, with anyone, a uniform method of dancing each basic movement should be encouraged.

Statement Three — Caller/Teacher Leadership Training is the Responsibility of the Callers and Teachers. A continuous program of leadership training should establish values, implant firm foundations and build leadership.

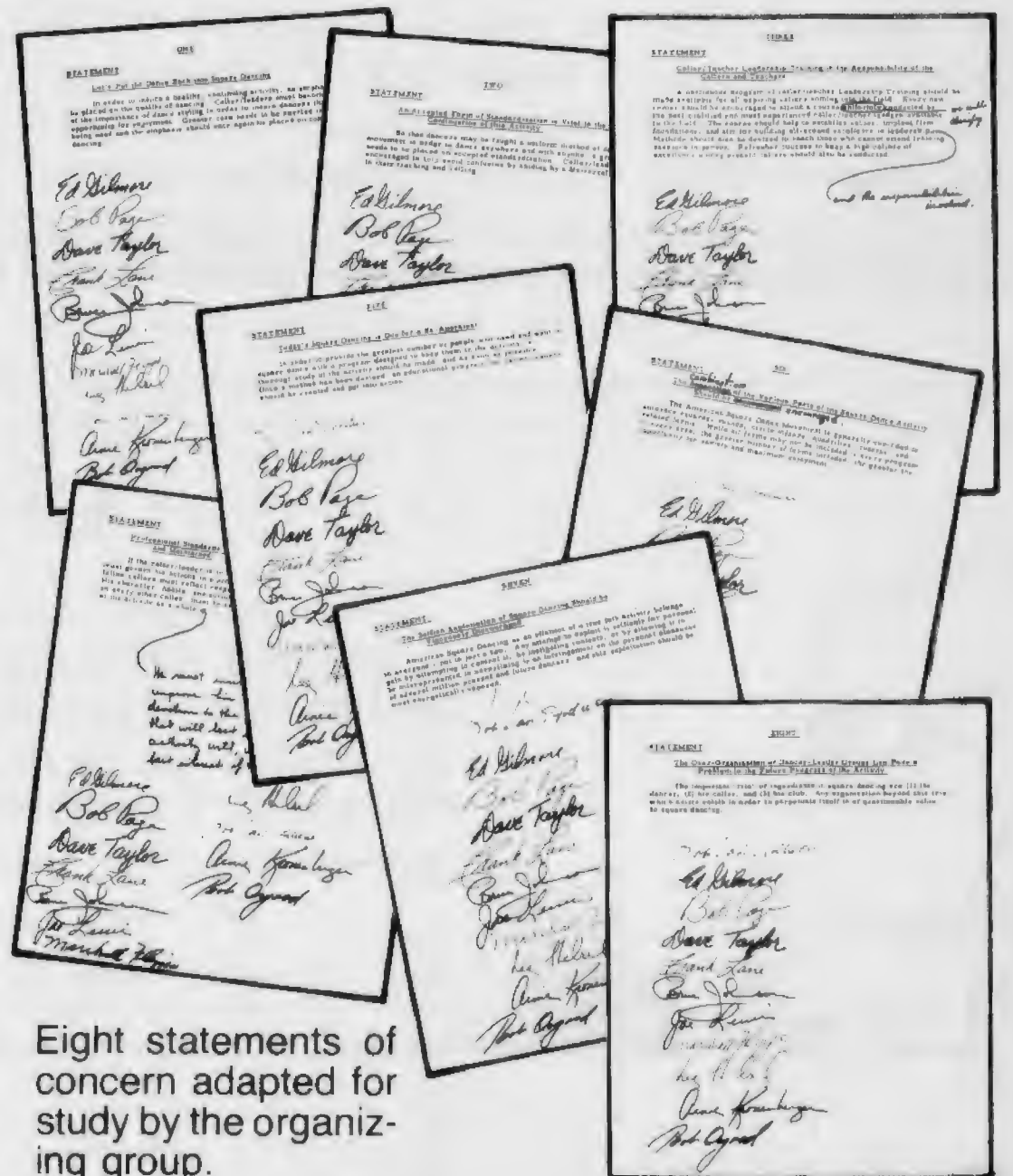
Statement Four — Professional Standards for Callers and Teachers Need to be Established and Maintained. A caller's character and actions must be professional and in the best interest of the activity as a whole.

Statement Five — Today's Square Dancing is Due for a Reappraisal. An educational program should be created to provide an activity for the greatest possible number of people.

Statement Six — The Combination of the Various Parts of the Square Dance Activity Should be Encouraged. Squares, rounds, circle mixers, quadrilles, contras and related forms all contribute to the maximum enjoyment of the activity.

Statement Seven — The Selfish Exploitation of Square Dancing Should be Vigorously Discouraged. Any attempt to misrepresent or exploit square dancing should be opposed. Square dancing belongs to everyone.

Statement Eight — The Over-organization of Dancer/Leader Groups Can Pose a Problem to the Future Progress of the Activity. Any organization that exists solely to perpetuate itself is of questionable value. The dancer, the caller, the club are the important trio in square dancing.



Eight statements of concern adapted for study by the organizing group.

Your on-going lines of communication

SQUARE DANCE PUBLICATIONS

WHEN WE STARTED *Sets in Order* in the late 1940's, there were a handful of square dance publications available to the public. Some of these were mimeographed newsletters and difficult to read. How things have changed!

We can remember when the first area publications came into being. These, too, started out on a small scale, but today, with some 300 area journals being produced, many with circulations of several thousand, we have an amazing network of communications within the square dance fraternity.

In closing down this publication, we do so with far greater assurance today that the lines of square dance communications will remain open than we might have when *Sets in Order* started in 1948. The total circulation of all these publications is estimated at well over 100,000, with a readership of perhaps three times that number.

Because of the network of communications that now exists, we no longer have the feeling of responsibility we once had relative to dispersing news about this activity. Still there are many more square dancers than there are subscribers to these various publications and we would urge *all* square dancers—and that involves anyone taking part in any phase of this activity—to subscribe to at least one area

publication and one internationally circulated square dance publication. In this way the lines of communication can be kept open and the growth of square dancing encouraged.

In most large publications, it is mainly the advertising that provides the income that keeps the magazines out in front of the public. With square dancing, however, it is largely the income from subscriptions that does the trick, so dancers who feel that their publications are an asset stand in a position to be of service by subscribing themselves and encouraging others among their square dance friends to be regular subscribers and readers.

And To Our Subscribers

American Squaredance covers the world and many of you are already familiar with it. Those of you who still have some issues to come as part of your current subscription with us will be getting an equal number of copies of ASD until your subscription runs out. (If you're already a subscriber to ASD, then the number of issues you have coming from us automatically will be added on to the end of that subscription.) Incidentally, those of you overseas who have paid extra so that your magazines may be sent by airmail should know that we have already forwarded that cash amount to the Burdicks so you will receive ASD by air.

As I See It

Starting early next year, we will have a square dance column in a number of the fine area publications. Stories about the background and history of the activity plus anecdotes from around the world of square dancing from the personal files of Bob Osgood will be a part of this series. Area publications not already signed up for this series may get information and a sample column by writing:

The American Square Dance Society,
462 No. Robertson Blvd., Los Angeles, CA 90048.



INTERVIEW - Q & A

Part Two

The editorial staff of SQUARE DANCING has taken advantage of its position and has interviewed its editor. Here is the conclusion of that two-part series.

SQUARE DANCING: We've gathered from what you have said to this point that Lloyd Shaw was a great influence on you and your decision to start a magazine.

BOB OSGOOD: Indeed he was. Partly because of his attitude about the way we dance, but even more so on *why* we dance. I was attracted into square dancing not just for the dancing (which incidentally would have been reason enough) but because of what this recreation could accomplish. It was a special treat to attend one of "Pappy" Shaw's sessions at the Cheyenne Mountain School in Colorado Springs and hear him tell of the importance of dance to the individual. He would underscore the fact that square dancing, perhaps more than any other recreation, could bring strangers together and turn them into friends.

What has concerned me in recent years is that we have tended to overlook this important phase of the activity. Certainly the dancing is important, but without the *friendships*, without the *laughter* and the *fun*, a great dimension has been siphoned away.

Q: What do you see as the solution to the future?

A: Getting back to those essential qualities that attracted so many of us into square dancing in the first place. Continual changes in the "foundation program" of square dancing will do little to aid its overall popularity. We need a program that will allow individuals to be taught all the basics they need to know in order to participate in a continuing program even if they must drop out for a time and return at a later date. In order to provide this we must decide on a few things.

Q: What things?

A: We must support such a "foundation program" and not attempt to lure dancers away from it with a promise of something "greater." Using the experience of many years we must develop a solid, permanent program that will be friendly and fun.

Q: What do you advocate for this program?

A: The 30-lesson, Callerlab Basic course

will do nicely, coupled with a thorough indoctrination for every dancer.

Q: What makes you think it will work?

A: It *will* work IF we all want it to work and if the great majority of us who love the activity will support it. But we must handle new dancers with care, provide places for them to dance comfortably as square dancers without being hustled off to clubs beyond their comprehension. We must let them savor the joy of uncomplicated, stress-free dancing without adding to their list of movements. We must let them share in a club where they may dance with their peers. At the same time we must encourage more experienced dancers to join the new dancers *at the new dancers' plateau*. In other words, we must prove that they can have a rewarding experience with what they've learned. Such a "foundation program" will swell the ranks of square dancing.

UNFINISHED BUSINESS — There's always much to do when a publication closes. We'll be mailing out articles and artwork you may have requested that we return and there will be many letters to write. Thanks in advance for your patience and understanding. It will all get done but it *will* take a bit of time — the editor.

Q: How much have our ranks thinned out?

A: Go back and read some of the things that have been said in this magazine in recent issues. You'll note that the different facets (Basic, Mainstream, Plus, Advanced, Challenge) are all crying for recognition. Each program (plateau) has its followers. The problem seems to lie with priorities. If we can back up and recognize that the learning phase is the most important one and if we will allow dancers the time to learn to really dance and if callers will really learn how to teach and how to work with others, we will end up with an unlimited source of dancers for any program in the activity, IF the individual wishes to continue on to it.

Q: How has the role of the caller changed in recent years and how has it affected the activity?

A: Most noticeable has been the change in caller/dancer relationship in programming

dances. One situation that I feel is most conducive to an on-going program is an identifiable club-caller relationship. When a different caller is brought in for each dance, continuity of dance knowledge is jeopardized. In addition sensitivity to the club members' needs and familiarity with the club setup can come only through a regular month-in, month-out, relationship between caller and club.

Q: If you had a message for today's callers what would it be?

A: Love what you are doing for the sake of the dancers and for the future of the dance. Remember, as a caller you are committing yourself. The dancer is involved, but not committed. He has come to you, contributed his time and said, "Prove to me that square dancing is all you promise it to be." He has no real financial involvement and just as easily can drop out as stay in. Build your teaching and calling for the pleasure of the dancer — not just for yourself. Be sensitive to the dancers' needs. Develop good judgment and make sure your attitude is positive, cooperative and friendly.

Q: What about square dancing being considered the Folk Dance of this country?

A: We are no less a part of a folk activity today than were our ancestors years ago. A folk activity is one that is in constant state of flux and these changes reflect the times and conditions in which one lives. Square dancing has kept pace with the changing scene. Who's to tell what the future will be? Let us hope that we can grow with it, meeting the needs of those for whom square dancing may mean different things.

Whether we become the "official" folk dance of the country or not in no way will negate the fact that square dancing, incorporating all of its forms, truly was the dance of our ancestors and is the dance of America today.

Q: In looking back over the past three decades since the magazine started what are your fondest square dance memories?

A: That's a difficult one to answer. There were so many wonderful times. Possibly the "firsts" in any activity are among the most unforgettable. The first issue of the magazine — just to see the fruition of an idea — would have to stand out. The first session of Asilomar in 1951 when we didn't know what to expect and have it far exceed our expectations is high on the list. Our first new dancer classes (they only lasted seven weeks), our first sessions at

"Pappy" Shaw's, our first overseas square dance group tour in 1961, the first Callerlab meeting and the first conventions for Callerlab and Legacy — they all fit into the "dreams-come-true" department.

Q: Beyond the "firsts" what were the outstanding events that might not have happened to you were it not for square dancing?

A: First off, of course, there's Becky — met her at a dance I was calling. Then there would have to be my calling/teaching trip to Aruba (1953), the government-sponsored 11-week teaching and calling tour to military bases in Europe and North Africa (1957), the dance-oriented visit to India as a guest of the Indian government a few years back, the Peace Corps Volunteer courses we were asked to conduct, plus the fun of doing some Hollywood movies and the gigantic Diamond Jubilee Square Dance for over 15,200 dancers (1950) — all of these rate high. Of course, each dancer class, each callers school and the early calling tours all bring back wonderful memories.

Q: What are you going to miss most?

A: Well I suppose that once the novelty of not having deadlines is over, we will miss our communications with all of you who have kept in touch over the years. Maybe that won't change. I hope not. Did I mention that having been a stamp collector for most of my life, I look forward to a chance to get my collection into shape? But what I really will miss is the source of stamps from more than 50 countries around the world that have come in on the envelopes from subscribers. The collection has become one that square dancing built. I don't think we're going to have any trouble finding things to do, not for a long time anyway. And remember, we're not pulling out of square dancing, just out of the magazine deadlines. We'll still be at the same address, so do keep in touch.



How To View Square Dancing

by Jack Murtha, Yuba City, California

WHEN ONE LOOKS at some distant object through a telescope, there is the expectation that the object will appear closer and larger than it really is — that the finer details will be clearly revealed. Many individuals and organizations are peering intently through a variety of scopes trying to see more clearly the details of present-day square dancing in order to decide what needs repairing. They are convinced something is broken and needs to be fixed.

Square dancing has become organized and popular! Every facet of this recreation now has its own governing body, well supported by influential leaders. A variety of square dance programs exists in every state and several foreign countries. Many commercial interests are involved in big money ways with the square dance movement. It's no longer the kitchen junket, ranch dance, and all night hoedown. It's the three-day weekend, the resident caller, the week-long camp and the mammoth convention.

In our area we used to have one large three-day festival; now we have 10. We used to have 20 clubs, now we have 60; we used to have 20 callers, now we have 45; we used to have a few large dances; now we have many, many smaller ones. Square dancing today is the independent entrepreneur's dream! A few years ago only a handful of callers made this their full-time business; now we have at least a wagon full doing so.

There are *two* ends to every telescope. When you look through the *wrong* end, what you see looks smaller, less detailed than it really is. It is easy to believe that what one is seeing is indeed desperate and alone. Different ones of us see trouble everywhere — the lists are too long; the season's too short; there are too few new dancers; there are too many Advanced workshops; each weekend too many clubs schedule dances, etc. When one looks through a scope the wrong way, they see only a distant, small part of the picture.

There is really nothing bleak about the present square dance picture. When you look through the telescope properly, you see a big bustling, booming activity. More callers than ever are traveling to Asia and Europe with more square dancers. If you could count the

number of dancers who spend three days to a week at a special square dance camp or event during the summer, the total would be almost unbelievable. The National Convention is no longer the only, or the greatest, summer game in town; there are a hundred or more great conventions, camps, trailer parks, and vacation tours all going strong.

Why do some feel such despair about the future of our favorite recreation? When you look through your telescope wrongly, you only see what you personally are looking for. Fewer people are coming to *my* dances; *my* beginner's class was smaller this year; in *my* area clubs are folding. Turn the scope around and look at the bigger picture and you will see that Plus, Advanced and Challenge clubs are larger than they've ever been. The National Conventions for these elite square dancers broke records this past year. Clogging is growing by leaps and bounds! There have never been as many competent callers as we now enjoy and internationally there probably have never been more dancers.

Is there anything that truly is broken and needs fixing? Yes, there is! In our enthusiastic rush to provide super programs for the elite dancers, we have left a void bigger than the Grand Canyon for new dancers who want to square dance. We have constructed a tall ladder but there are no reachable rungs if you are standing on the ground.



Jack Murtha
10/85

Our greatest need is to develop lots of attractive, well-supported parties, dances, festivals, conventions, etc., for people at easy to reach plateaus between the first night of class and Mainstream. There should be as many opportunities for people to dance at Basic and Mainstream Programs as there are available at Plus and Advanced.

When one looks through the viewer's end of a telescope, it is obvious that all those distant, lonely irregular spots are connected by a strongly woven tapestry. The unbalanced appearance is caused by the unfinished nature of the design. There is plenty of room left to complete and balance the design. The "fabric" is square dancing at its broad and varied best. The "spots" are the many, many separate programs, each led by a special interest group and appealing to an independent group of people.

Strength of Our Fabric

Some of our "spots" may come and go. They may get larger or smaller, but the fabric on which all our programs exist has never been stronger or more supportive. Square dancing to Henry Ford meant something different than it did to "Pappy" Shaw. It presently means very different things to a widely diverse group of current leaders from Dick Leger to Clem Nadon, to Bill Davis, to Charlie Baldwin, to Don Armstrong, to Lee Kopman. Underlying all these diverse meanings is the fabric that binds each to the other.

This unfinished design will not be completed until many more skilled leaders appear on the scene who are as fascinated by simple programs as there are leaders fascinated by complicated ones! We need many more Bob Dawsons and Jerry Helts. We need energetic, personable and charismatic leaders who specialize in simple rounds, simple contras, sim-

ple square dance programs — leaders who can add their "spots" to our design and fill in the large gaps that exist. Just as a great pianist can take a few keys on a piano and produce wondrous music, this type of leader can take a few calls and produce wondrous dances. We shouldn't behave like a group of piano players blaming the piano for the problems they're having — we need different keys; there are too many keys; the keyboard is too high or too low! What we do need are more skilled leaders who can take a little of what we have and produce magical moments of dancing.

For every skilled, personable, enthusiastic leader who is building advanced round, advanced square and advanced contra groups, we need *at least* one skilled, personable, enthusiastic leader who refuses to work above the Basic program level and does wonders with simple rounds, simple squares, and simple contras. There are literally millions of potential new dancers waiting for these leaders to appear and get their programs underway.

"Spots" on fibers come and go, but our tough, old "fabric" will last forever. Square dancing existed long before any of us and will go on and on no matter what we do to it. What we *can change* is to open our increasingly more exclusive recreation to include the large, large general population. The gents and ladies in this large and waiting population need only the right kind of leadership and they'll square up with us in what is surely the greatest recreation of them all.

Jack Murtha has appeared many times in these pages. His role with Callerlab for a number of years has been to sort out the basics and help establish workable programs for the future.

TO SNOWBIRD SUBSCRIBERS

If you are a "snowbird" and continuing subscriber to **SQUARE DANCING** Magazine, be assured that your two addresses for biannual changes have been sent to the Burdicks who will continue to fulfill all paid subscriptions and to make all requested changes of addresses.

FRIENDS OF RALPH PAGE — Few people have devoted more of their life to the heritage and traditions of this activity than did Ralph. As you know, Ralph passed away last February but he left behind a rich heritage of dances with his records, books and the camps that will be perpetuated. Now we learn that Ada Page, Ralph's wife, his partner and worker behind the scenes, is in financial troubles and needs a helping hand. Any individual, club or group who would like to assist may send their donations to the Ralph Page Fund, c/o Rev. Fred Haskin, 295-A Gov. Chittenden Rd., Williston, VT 05495. Every bit will help and all contributions will be acknowledged.

The Real Plus of S/D

By Paul Hartman, Wheaton, Maryland

OVER THE LAST two decades or so, as our society-at-large has become more mechanized, modernized, mercenary, computerized, diversified and specialized, so our square dancing has undergone parallel and corresponding changes. For quite some time dancers have been able to choose their dancing arena from a wide selection of clubs and open dances which are available in most areas of the world. Dancers can attend a dance, pay admission at the door, enjoy dancing to a competent caller and then leave for home at the conclusion of a very enjoyable evening.

Far too many of the well-organized, finely-tuned and structured dances and clubs of today, however, lack that homespun, friendly, and folksy atmosphere that was part and parcel of the dances not so very many years ago. It is this feeling of togetherness and enjoyment of each other (as well as respect for one another) that had always been an integral part of the dancing evening — the “real plus” of square dancing as it were — that held the participants together for long periods of time and gave each of them an inner glow that was and is rarely found among other groups no matter what their mutual interest. Unfortunately, the disappearance of this key element, i.e., the “real plus,” within the square dance movement has been increasing over the past two decades and many of today’s callers, leaders, and dancers have rarely, if ever, experienced it. Thus they truly do not know what they are missing.

Proficiency Not Enough

Although our technical proficiency in calling and dancing today is far beyond the degree of capability that our forebears could have ever imagined, we cannot begin to measure up to the enjoyment they experienced at their dances as a result of the warm personal interplay. Joe Lewis, one of the initiators of modern Western dancing, could not have put it more succinctly in the following verse on his after-party LP: “There once were four couples who just stayed in one square; intruders were greeted with a nose in the air . . .”

The relatively few groups that still enjoy the former type of atmosphere of cohesion and camaraderie today are mainly the result of the

pace-setting and leadership of people who were in square dancing years ago. They had gotten a taste of the “real plus” and were determined to preserve this now-rare commodity. As these folks retire from the activity however, the spirit they have been espousing too often becomes dissipated and is lost to our great hobby. Many of the newer leaders lack this knowledge and, therefore, are unable to inspire and lead us toward the “real plus.”

Need for Guidance

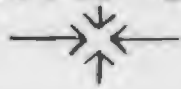
It is incumbent on those callers and dancers who are familiar with the “real plus” to help guide those who do not know it toward the totality of enjoyment in our dancing. Many leaders with experience are still available in Callerlab, Legacy, local and regional caller and dancer organizations, etc. and could be of immense help in recovering that spirit, if they would just make the effort and find the time and a way to impart to us the manner in which our dancing activities could include this elusive feature. A good beginning could be made by having callers, who teach beginners’ classes, use the opportunity provided by the breaks to tell newcomers about the background of square dancing, highlighting the inter-personal warmth that should be part of our great pastime.

The pressures and pace of modern life tend to isolate us. Square dancing could improve the quality of life and health for a large number of people by filling the ever-present need for closeness and companionship.

Let’s all think in those terms when we purposefully exclude someone from our square, when we fail to extend a friendly hand to someone who enters a square dance hall, or when we fail to have smiling eye contact with the person with whom we dance. We’re missing the “real plus.”

May we assume that you read Hartman’s article in our September issue? If by chance you missed it, we suggest you read it now. Paul, a veteran of many years of calling and teaching, has put his finger on the prime needs of the activity today. This month he underscores more of these concerns.

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.

Arizona

The Old Pueblo Square Dancers Association of Tucson invites all dancers, square and round, to attend the 38th Southern Arizona Square and Round Dance Festival, January 23-26. Our callers will be Jerry Story and Kip Garvey. Round dance instructors are Bill and Carol Goss. Information: (602) 790-1950. OPSDA also wishes Bob and Becky Osgood a "Happy Retirement!"

—Don and Shirley McCammond

Texas

If you want to do anything badly enough, you'll find a way to accomplish it. This was true for a stalwart group of Abilene square



Texas dancers at midnight in the moon-shadow of the Goodyear blimp. A special commemorative badge (above) was issued for the event.



dancers who desired to dance on a Goodyear blimp. Unfortunately there was not enough room in the cockpit for such an undertaking, so one square danced under the big ship at 12:30 AM as it was docked in Abilene. Ted Lucas writes, "We didn't realize until afterward that the open field where the blimp was anchored probably contained rattlesnakes. Fortunately no one stepped on any."



Square dancing continues to grow in popularity in Sweden as demonstrated by the turnout at Almhult.

Sweden

We have just closed our third festival at Almhult featuring Tony Oxendine, who has called for our last two festivals. On behalf of the Elme Square Dancers and our 500 Swedish and international guests who attended this year's festival, we would like to thank Tony. The festival was a huge success.

—Rolf Carlsson

North Carolina

Annually the Folk, Square & Round Dance Federation of North Carolina contributes its efforts and the resulting funds to a worthwhile charity. This year Camp Easter in the Pines, a facility for physically handicapped individuals was the recipient. The interesting point in this venture is that callers and dancers, state-wide, cooperate. For that one date, the Federation asks that no other club or special activity compete. The state is divided into 12 sections with a caller-leader for each section. He/she contacts the clubs and dancers in the area. The host caller arranges for a location, the PA equipment and local publicity. The laws in North Carolina permit a lottery as long as the prize is under \$500.00. In conjunction with this event, lottery tickets were sold (in addition to dance tickets) to square and non-

square dancers alike. The prize was \$300 cash in each area. This past September, \$26,749.42 was raised for Camp Easter from the sale of lottery tickets, from dances (all callers and cuers donated their time) and from various miscellaneous club ventures such as door prizes, selling refreshments at a dance, etc. A wonderful example of cooperation.

New Zealand

The Auckland Association of Square and Round Dance Clubs extends a warm welcome to overseas visitors to join the festivities at our 20th National Square and Round Dance Convention, May 30 to June 1, 1986. The special programme will include dancing sessions each day, sightseeing tours, a special banquet buffet dinner, an official welcome by the Mayor of Auckland and the chance to see New Zealand, one of the most beautiful countries in the world. For further details contact the Association, 23B Target Rd., Glenfield, Auckland.

Florida

"Save our Lady" sent \$2,140 in contributions to the Statue of Liberty fund this past summer. Now we are planning a special benefit dance on Sunday, February 16, at the Southland Roller Palace, Penellas Park, 1:30-5:00 o'clock. All callers and cuers have donated their time and all proceeds will go for restoration of the Statue. For more information contact Ed Kozlowski (813) 586-3002.

Massachusetts

A number of representatives of square dance organizations were present at the State House for the signing of the 1985 Proclamation declaring September "Square Dance

Governor Michael Dukakis signs an official proclamation for Square Dance Month in the State of Massachusetts.



Square dancers come in all shapes and sizes and sometimes the only way to twirl your partner is to stretch, as demonstrated by the fifth and sixth grade classes at Mt. Pleasant Elementary School, Oregon City, OR.

Month." Governor Michael Dukakis wished square dancers continued success.

Australia

Dancers traveling to Adelaide, South Australia, next April for the 27th Australian National Square Dance Convention will have an added bonus of being able to view Halley's Comet. The Comet will be clearly visible to the naked eye south of the equator in late March and early April. There is a lunar eclipse on the full moon, April 24, which will make the Comet more visible as it enters the shadow of the earth. We are looking forward to meeting many overseas visitors who will be coming to the Convention and we are excited at the prospect of dancing to Wade Driver who will be making his first trip "down under." Tour and Convention information may be obtained from Jan Woodget, Publicity Officer, GPO Box 1588, Adelaide S.A. 5001.

Pennsylvania

Tom Hoffman, caller, teacher and owner of Ranchland in Gardners, retired from much of his activity in May, turning the operation of Ranchland over to his son, David. In early August a disastrous fire destroyed Ranchland. Undaunted, the Hoffmans have set about to rebuild the beautiful structure (known for its smooth maple floor and great acoustics). Dances and classes are being held in substitute locations while the building takes place. Square dancers in the area are helping to raise funds for the new floor. It is hoped that an Earl Johnston Dance (March) and Frank Lane dance (May) will be back in the new Ranchland. Tom reports, "35 odd years of SIO and the Premium LPs were lost in the fire along with many good old 78s and 45s."

Traditional Treasury

By Ed Butenhof, Rochester, New York

ONE OF MY FAVORITE dance camps is the one the Country Dance and Song Society has at Pinewoods, a rustic area south of Plymouth, Massachusetts. One of their weeks is devoted to American dancing (others to English or Scottish or mixtures), and it, like the others, uses only "live music" — a real treat. There are squares, contras, big circle dances, clogging, you name it. Among the squares done there which I had not seen before are the two I'd like to tell you about now.

The first, Chinese Fan, was called by Kathy Anderson, a traditional caller from Dayton, Ohio. She says the Chinese Fan figure came from Pam McKeever, a traditional caller from New Mexico. The "goal posting" figure is familiar to most callers; Kathy just put all the pieces together to make an easy and interesting dance.

CHINESE FAN

Music: Any hoedown, phrasing not too important
Break:

Men star left three quarters and swing (corner)

Ladies star right three quarters and swing

(new corner) — Repeat both stars to get everybody with own partner.

All promenade half and swing at home

Figure:

Heads go forward and back

Pass thru separate around one

In center pass thru split two around one

In center pass thru around one

In center pass thru allemande left

Right hand turn with partner

Allemande left corner

Four men star right back by the left

Star promenade

Hook elbows with partner and continue star.

Chinese Fan

Head ladies roll back, hook right elbows with the side ladies behind them; detach them from their partners and continue roll. Head ladies then hook elbows (their left) with the other head man and let the side lady go to continue her roll to catch on to the other side man. The men continue their star movement all this time. The result is

equivalent to a four ladies chain.

Do it again

Everyone gets their partner back.

Everybody swing

Promenade

The other dance I want to share was taught by Richard Powers who, with his wife, Melanie Cougarstar, runs a vintage dance studio delightfully named The Flying Cloud Vintage Dance Academy, in Cincinnati, Ohio. This dance, with some interpretation, comes from a mid-nineteenth century dance book by Charles Durang.

GALOP QUADRILLE TRIPLET

Music: Use precisely phrased music; a polka works nicely. A galop was a popular dance form of the time. It consists primarily of fast sliding steps, usually four, in waltz or ballroom position. Commonly one would slide to the man's left, then turn halfway and slide to the man's right (the same direction around the circle). In this dance, that motion is adapted to a quadrille just as waltzes and polkas were commonly adapted to quadrilles in those times.

Chorus:

— — — —, — — **Slide right and balance**

In closed dance position, slide one quarter around the square to the right hand couple spot in four slides with the joined hands leading (man's left). Once there, balance in and out (in, 2, 3, out, 2, 3) with the elbow sides toward center.

— — — —, — — **Do it again**

This time, however, elbows lead the slide and hands lead the in and out balance.

Repeat both figures back to place.

Figure 1:

— — — —, — — **Heads carom**

Like a billiard shot, the heads slide to right almost hitting, then to the opposite head position, then to the other side spot and home. Four slides with hands lead; four with elbows; four with hands; four with elbows. 16 counts.

— — — —, — — **Sides do it too**

Figure 2:

— — — —, — — **Heads cross**

Heads do a turning two step (four in 8 counts)

to change places, then eight slides back. Stay to the right in the first crossing; then slide to the left on other side; then slide back to home. 16 counts.

— — — —, — — **Sides do it too**

Another 16 counts.

Figure 3:

— — — —, — — **Heads slide across**

Heads cross with four slides, the one's splitting the three's, going across and the three's splitting the one's coming back. 8 counts.

— — — —, — — **Sides slide across**

Sides repeat. 8 counts.

— — — —, — — **Heads slide across**

Same as before except three's split the one's the first time.

Repeat for sides for a total of 32 counts in this figure.

Do each figure once with the chorus between each figure and all the beginning and end, or vary as necessary to fit your record.

This dance is very energetic, but it's easy to do and it is different. Enjoy!

Here is a dance by the dean of traditional New England callers:

YEAR END TWO-STEP

by Ralph Page, Keene, New Hampshire

— — — —, **Two head ladies chain right**

— — — —, **Head couples lead right and circle left** (exactly once around)

— — — —, — — **Opposite lady swing**

— — — —, **Put her on right and circle left**

— — — —, **Head men break to a line of four**

— — — —, — — **Opposite ladies chain**

— — — —, **Now forward and the opposite swing**

The ends step forward and swing at home; those in the middle places will find that one man and one lady are at home, while their partners will have to step across the set to them.

— — — —, — — — —

— — — —, **Two side ladies chain right**

The swing is a long one — 16 beats including the time to get to your partner. There is no partner change. The dance is repeated for the heads, sides, heads and sides. Breaks can be inserted as desired.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Moving On

AS MOST OF YOU KNOW by now, this is the last issue of **SQUARE DANCING** and, hence, the last chapter of Advanced Dancing. As a finale to five years and about a hundred thousand words, this issue will consist of a summary of our thoughts on Advanced dancing as a subset but integral part of the general square dance scene.

My view is that Advanced and Challenge taken on the whole is healthy and robust. I think it will continue that way. There are, and undoubtedly will continue to be, local problems and general problem areas. But by virtue of our free-enterprise system and our enterprising callers and leaders, the problems of some will be the opportunities of others. (Pretty profound, huh!) For the future I predict more of everything.

Certainly there will be more recognizable levels, or structure. There is already a sense of easy (soft) and hard at just about all. Advanced

and Challenge levels up to C2. There are dancers at all these levels who understand concepts, and there are also dancers at all the levels who do not understand concepts! Problems exist because these dancers co-mingle.

I see no simple, all-encompassing solutions. What I do see are groups catering to conceptual dancers and including rote dancers and vice versa. And the fact is that there will be viable groups doing both. There will be teachers and callers who cater to one or the other and to both. In the larger areas there will be programs for both. In smaller areas there will be, of course, less choice. The only real problem will come from those who believe that theirs is the true way and that others are unenlightened or heretic. I expect that this problem will never leave us.

My greatest pleasure is interacting with callers and dancers who can rise above the pettiness of selfish objectives and enjoy every portion of the activity for what it offers. These people are mature and not insecure, which is a

lot to expect but nevertheless a pleasure to behold.

I would be very surprised if the problems we see today were not still with us in a recognizably similar form in five, 10, or more years from now. Of course, we will cope. The activity as a whole will continue to evolve. It will not remain static. It will be noticeably different five years from now; it will certainly be different in detail 25 years from now, but it will be clearly recognizable as the same basic activity.

The trend has been to become more structured. I expect that trend will continue. With structure there is an implicit ordering. People tend to perceive ordering as an opportunity to move through the structure. Some describe the movement as advancing. Some will perceive a competitive aspect to the advancing. Others will decry competitiveness as inappropriate. Some will be mature enough to seek their level of involvement and be very satisfied and happy with no feeling of competitiveness. Others will gain significant satisfaction out of testing themselves against the system (structure) and, by advancing, winning.

The Right Way!

As with many callers over the years, I got into calling by learning singing calls. I have always enjoyed the musical and dancing part of square dancing. However, I was always impressed by the fact that there were many people who just did not seem to hear the

music but still seemed to get great enjoyment from square dancing. Some were even calling. I decided that that was a great feature of square dancing.

To me the advent of puzzle-solving to square dancing has been a delightful expansion. If this has diluted the importance of the dance aspect to some degree, I accept it. There are still numerous activities for those who wish to dance in the traditional sense. The fact that there is an activity such as modern western square dancing that is some undefined combination of dancing and puzzle-solving is, to me, a real delight. I truly like it just the way it is. I even like it as it goes through its inevitable change as an evolving folk activity. It is an interesting challenge to observe the change and to cope. I don't worry too much about masterminding how it "should" be. Rather I try to ascertain how it is and do the best job I can to teach, entertain, and personally enjoy it in that environment. I'm bullish on square dancing.

I have enjoyed writing these columns over the last five years even though I sometimes had to scratch for an idea to discuss. I would like to enter my tribute at this time to Bob Osgood, who offered me the opportunity to write this column. Even though we have not always agreed on various controversial issues, he has never once vetoed a column or even changed or edited a single word. Bob, I salute you. It's been great!

CONTRA CORNER



WE'VE NOT KEPT IT A SECRET. We have enjoyed these line dances over the years and are especially pleased to see that more and more of today's square dancers are being introduced to the enjoyment that comes with moving to well-phrased music, which is a "must" in this phase of the activity.

In recent years we've seen a number of old-timers in the field of contras pass from the scene. Men like Ralph Page, Ed Gilmore and others are hard to replace. But we've also watched as a whole new team of contra enthusiasts—dancers, teachers and callers (cuers, prompters)—enter the activity. One of

the active committees of Callerlab — The International Association of Square Dance Callers—is the Contra Committee and through this many are discovering the fun of contras. If you are a member of Callerlab and not yet on that particular committee, just drop me (Bob Osgood) a note and I'll see that you get all future communications. Those of you who would like to keep in touch with the world of contras, may also write us if you wish.

We also draw your attention to the publication, *Contra Conversations*, edited by Mona Cannell, 2201 Hazelhurst Ct., Kettering, OH 45440. This fine newsletter is filled

with articles, comments and write-ups of good contra material.

A duo, here on the West Coast, heads up a reasonably new group called Contralab. To get information on this organization, we suggest you write to the president, Leif Hetland, 8221 Crager Lane, Anaheim, CA 92804. Hal Rice is vice-president of this California-based group.

In the haste of our final preparations for the recently issued CallerText, we neglected to include the names of a number of contra publications. Anyone interested in learning more about this special field will want to add these titles to his library.

Balance and Swing, by Ted Sannella

The Country Dance Book

by Beth Tolman & Ralph Page

An Elegant Collection of Contras & Squares by Ralph Page

Heritage Dances of Early America

by Ralph Page

Modern Contra Dancing

by Herbie Gaudreau

The Ralph Page Book of Contras

by Ralph Page

Zesty Contras by Larry Jennings

Don't forget that for the new or experienced contra teacher and caller, the *Contra Manual* by Don Armstrong* is an invaluable guidebook. The various forms of contras are described in detail with many pictures to accompany the text. You will learn the differ-

ence between duples and triples, proper (not crossed over) and improper (crossed over). You'll find out what a Mescolanza is and how to teach and call it and you'll discover that contras can be done in circles, just as easily as in lines. It's a good book, one of a series published by The American Square Dance Society, and we highly recommend it.

Contras And The National Convention

These dances have played a visible role since the very early years of the Nationals. Today, more and more time is given to contras and you'll find leaders from all parts of the world taking part in programs that are geared for the newcomer as well as for the enthusiastic, experienced contra dancer. With still two National Conventions, 1986 (Indianapolis, Indiana) and 1987 (Houston, Texas) ahead of us, it may be jumping the gun quite a bit to announce that the 37th National being hosted once again in Anaheim, California, will devote one large air-conditioned hall exclusively to contras from 9:00 in the morning to closing time each day. It's something to look forward to and for those of you who haven't yet tested your "wings" in either teaching/calling or dancing contras, make a special point to attend the contra programs at each of the coming National Conventions. Encourage your caller, when possible, to include contras in his repertoire and start thinking now about joining us in California where we'll have an opportunity to meet you personally in the contra hall at the 1988 National convention.

*Contra Manual, \$6.00 + postage, available from The American Square Dance Society. See Shoppers Mart at end of this issue.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

LINEAR FLOW: From parallel waves or lines, all partner hinge, all split circulate. At this point there are ends and centers. The ends continue a Linear Cycle With The Flow, (which amounts to two split circulates) while the centers do a one-half invert the column (which amounts to two split circulates; the new centers trade). This can easily be taught at the Mainstream and Plus levels modified as single hinge and split circulate; then two more split circulates followed by a centers trade.

From a static square:

Heads lead right and circle to a line . . . pass the ocean

Split circulate . . . LINEAR FLOW

Right and left grand

LADIES ON THE SQUARE

Dare to be Different with a Fashion Show



LORRAINE MURDOCH of North Vancouver, British Columbia, was chairperson of the Fashion Show and Sewing Clinic for the B.C. Festival '85. Our space permits us to look only at the fashion show, and we hope it will encourage others to tackle such an assignment and that they will benefit from the ingenuity and ideas shared here.

What would you say to a fashion show with no commentary? That is what Loraine put together. It was a total success. The men enjoyed it as much as the ladies. Information about the costumes was printed in a booklet and handed out to the 1,200 dancers in the audience. Here is a review of Fashion West '85 as envisioned and realized by Loraine Murdock.

A Timetable

24 months in advance — form your committee (brainstorm for ideas); check different clubs to learn what they'd like to see; discuss possibilities of location, time, models; set budget and theme.

20 months — secure facilities; get all important details in writing; check unions.

18 months — send out first letter requesting models (include a reply date).

16 months — decide on number of models; set schedule for letters/rehearsals; design stage and build a pattern to use as promotion; letter of confirmation to models.

14-12 months — finalize stage location/size; letter to models requesting fabric samples.

9 months — list services needed; decisions on parking and other miscellaneous items; ready budget (postage, telephone, stationery, film, printing, electrical hookups, paint, etc.).

6 months — further correspondence with models; first rehearsal on stage or on marked floor to time show; video tape rehearsal (for timing, overall effect, personal critique).

3 months — finalize budget; get cash flow; prepare stage props; promotional brochures

to clubs; set dressing rooms for show; check on behind-the-scenes personnel to assist.

4 weeks — second dress rehearsal; finalize dress descriptions for program; confirm if model can't be present she will find replacement to model her dress; final meeting of committee to review everyone's job; list of people to receive ribbons for entrance, parking, etc.

Day before — set up stage; double-check everything.

3 weeks after — budget report; thank you letters to all who assisted; mail photos to models.

Suggestions and Guidelines

- (1) Decide on theme.
- (2) Form a compatible working committee; doesn't need to be large. Versatile people are extremely helpful; reliable people a must!
- (3) If you are not knowledgeable about a professional show, arrange for someone to come in and talk with the committee or assist them.
- (4) Decide on shape of stage: "T," "L," "U," "X," "Y," or "8."
- (5) Plan show with intermission for door prizes (keep drawing short). If audience is standing, keep show to 20 minutes maximum; if audience is seated — 30-45 minutes.
- (6) Video rehearsal and show for future use.
- (7) Use a commentator if you wish but it is not necessary. Well-chosen music can set the scene.
- (8) Plan backstage for mirrors, sewing kit, extra stockings and crinolines, makeup, etc.
- (9) Look at the "color" story your costumes will tell.
- (10) Time of show is important for maximum audience; don't compete with something else. 7:00-8:00 PM attracted dancers ready for evening program.

- (11) Lighting: spotlights can drain colors; soft lighting better.
- (12) Hold regular meetings to keep communications open.
- (13) With several models, code information on each for easy reference.

Committees

Chairperson — Make decisions and stand by them. Delegate authority. Be responsible for concept, location, time, etc.

Coordinator — Take over for Chairperson if necessary. Know what's going on at all times; be prepared to answer questions. Line up and correspond with models; assist with actual modeling and choreography.

Set and Stage Designer — If possible an experienced person; a professional stage is unbeatable.

Music — Research appropriate music to set mood and make program interesting. Tape ahead of time; have backup tape. Western music is not a necessity.

Sound — Someone familiar with public address equipment and how to handle it.

Program — Look after typing, artwork, printing; needs help with distribution.

Door Prizes — Solicit or shop for items. Send thank you letters after the event.

Security — Look after dressing rooms.

Wardrobe — People to check final appearance of models.

Pushers — Persons to line up models in order of appearance; use walkie-talkies to coordinate.

Timers — Persons to tell models when it is their turn to walk on stage.

Photographer — Take photos behind scenes, covering as much as possible; photograph models.

Secretary — All typing, including minutes.

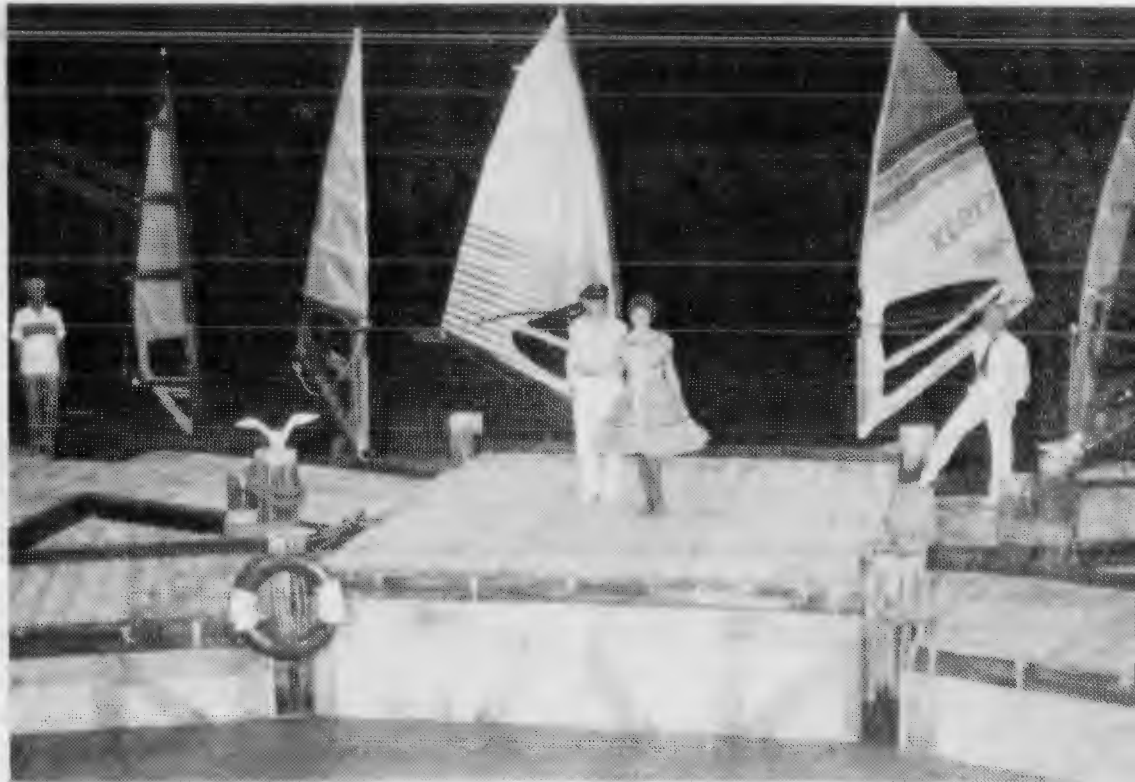
Design Work — All artwork (including brochures, signs, printing, etc.).

Models — For greatest interest use all ages, sizes, couples, singles.

Budget Planner (may also hold another position) — Look after finances; coordinate all phases.

Look for Professionals

Lorraine Murdoch made good use of professional "volunteers" in several areas. The fashion show's nautical theme tied in with Vancouver's location. A knowledgeable square dancer, a professional set designer for the CBC (Canadian Broadcast Company), was able to "borrow" materials for the non-profit festival. He designed the set, built it, then



marked the various sections, A, B, C, etc. It could be broken down, stored and then reset in six hours. One of the dress rehearsals took place on this stage in a warehouse. Other professionals in the field of hair and makeup donated their time and assisted the models. No budget could have covered everything Lorraine included. The volunteer labor and "donations" filled the gap.

One word of caution. Check early to see if any union labor is involved. This can usually be worked out but must be done in advance and all agreements should be in writing.

Miscellaneous Thoughts

When sending letters requesting models, Lorraine gave choice by categories, i.e., dots & stripes, black & white, party dress, plaids & checks, skirts & blouses, specialty items with quilting, embroidery, etc. She also asked for swatches and sketches of the dresses ahead of time. Other questions: Color of crinoline, shoes and accessories? Does a partner wish to be included? Correspondence with models should include all information about rehearsals, the actual show, etc.

Timing is vital. Fashion West presented 90 models in 45 minutes. Helpers kept the models on schedule. Midway through the program, a 4½-minute intermission allowed for eight door prizes to be drawn. Free tickets for this drawing were included in each program.

Two photographers videotaped everything. All Lorraine furnished them was their film/tape. Several weeks after the festival, all models were invited to a club dance to view a video of the show.

The 4' decorated stage was left in the main dance arena all three days of the festival, serving as an attractive backdrop for the dancers.

In keeping with the theme, a two-minute

Please see **LADIES**, page 118

Square Dance Time Capsule

by Helen Platt, Garland, Texas

THE NORTH TEXAS Square and Round Dance Association (NORTEX) celebrated its 25th anniversary this fall. In conjunction with this, a Time Capsule was placed at Swingtime Center in Fort Worth.

Two years ago, while serving as president of NORTEX, John Smith proposed this idea to the board. The delegates of the association enthusiastically accepted the idea. They voted funds for the project and approved the appointment of Cliff and Helen Platt as Time Capsule Chairman.

At first, securing a location to place the Time Capsule seemed an insurmountable job, but when Ted and Vi Wines, directors of Swingtime Center, were contacted, the problem was soon resolved. Swingtime Center was built in 1974 to serve the needs of local square and round dancers. The hall is in use almost every evening of the year by dancers of the metroplex area. The Wines, acting on behalf of John and Jo Catherine Cox, owners of the Center, offered the Rock Garden, just outside the covered drive, as a location for the Time Capsule. In this way it will be in full view of all who come to dance at Swingtime Center.

Why a Capsule?

The purpose of the Time Capsule is to portray the world of square and round dancing as it is today for the enjoyment of future dancers. Plans are not to open the Capsule for at least 25 years. To our knowledge, there isn't a collective library on the actual experience of square dancing. The materials in the Time Capsule will serve this purpose.

The Capsule will contain a scrapbook from each club in NORTEX. Each scrapbook will include the history of the club, a list of club members, pictures and other mementos of the happenings of the club during this past year.

NORTEX materials put in the Time Capsule will contain remembrances of this year, along with archive materials covering the history of the association from its beginning. The Texas State Federation of Square and Round Dancers and the other 16 state district associations, as well as other related associations, such as the North Texas Callers Association, were invited to submit materials for placement in the Capsule. With all of this there will be an excellent representation of what went on during the year 1985.

The physical construction of the Time Capsule is a cement vault with an inscribed bronze plaque on one side. Placement of the Time Capsule along with appropriate ceremonies took place Sunday, November 3rd, at Swingtime Center. A dance was held following this occasion with officers of the North Texas Callers Association at the mike.

Presently there are 132 member clubs in the NORTEX area, representing some 7,000 dancers. This is a growth from some 1,600 members 25 years ago when NORTEX was formed. Who knows what it will be like 25 years from now when the Time Capsule is opened?

AND THANKS TO . . .

. . . all the clubs, associations and individuals who have submitted articles, badges, ideas, photos and news to the Dancers Walkthru and Round the World over the years. Your support and your contributions have been of inestimable value to this magazine and to the square dance world at large. Keep up the good work. You are needed; you are most appreciated. I will miss working with you — Becky Osgood

THE BACKBONE OF OUR ACTIVITY

The Local Square Dance Club

WE SALUTE THE LOCAL CLUB, its caller, its members. They are located in every corner of the globe. They are the mainstay of square dancing. They have a love of the activity in common; they share a standardization of calls; most sponsor beginners' classes. But when it comes to club names and badges, their variety is unlimited. The following few represent the many others worldwide. Long may they keep the candle of friendship alive.

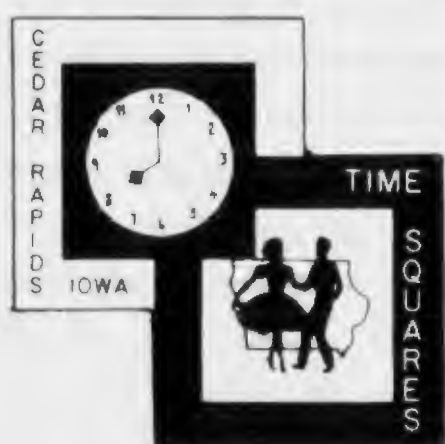
Ohio

One of the oldest square dance clubs in the Cincinnati area is the Hayloft Twirlers. The group started dancing at the Hayloft, a 130-year-old structure, in the early 1950s. Today the Hayloft is home to five different groups. The original club caller, Gus Heismann, celebrated his 50th year in square dancing this year. The "Barn" is located on Rt. 4 and I-275 in the northern part of the city and the Hayloft Twirlers invite all to stop by and dance with them every second and fourth Saturday.



Iowa

A new kid on the block — The Time Squares — celebrated its first anniversary this past June. In the 1800s Cedar Rapids was known as the "time check" area because railroad workers who lived there had to check in their time with the railroad. The name stuck; the club adapted it for their badge. The interlocking squares include a clock with the dance starting time along with a dancing couple over



the outline of the state. This Mainstream club started with one-and-a-half squares of members and currently has doubled in size.

Ontario

The Satellite Stars dance in Bramalea, advertised as Canada's first Satellite City when it was built more than 25 years ago. With so many star formations in the club's choreography, club and city came together to create a name. The badge design was the collective work of club members. A "diamond" marks the club's location.



Massachusetts

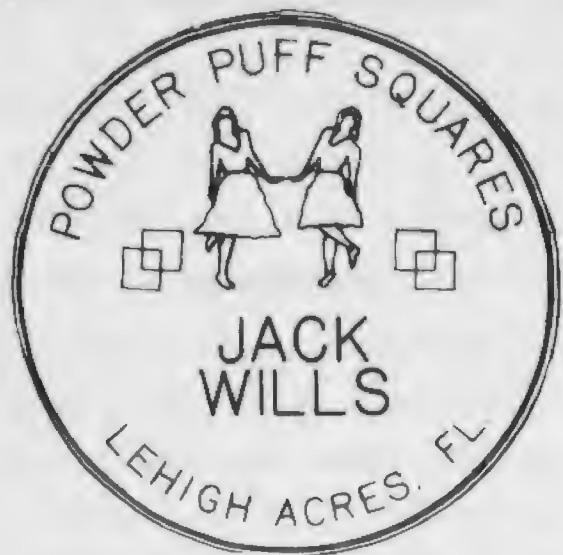
The Center Squares was formed by a group of employees of the Christian Science Center in Boston. The buildings housing the church's headquarters are referred to as the Christian Science Center and thus the club name. The members suggest that they dance in the "center of Boston" and (according to them) Boston is the Hub (center) of the Universe. The badge depicts this thought with linked squares surrounding an outline of the Western Hemisphere.



Florida

The Powder Puff Squares, as you might guess from the name, is an all-women's group. Half of the ladies learn the men's part. The members dance on Monday afternoons at the Senior Center in Lehigh Acres. When they

visit other clubs, they generally stay within their own squares. Caller, Jack Wills, invites any similar group to copy their badge design, if it wishes.



New Mexico

The Ragtags were formed in 1975 to assist caller, Jimmie Carter, with his calling techniques. Eventually the group evolved into an Advanced club, dancing Monday evenings at the Albuquerque Square Dance Center. Each member also belongs to another Mainstream or Plus club, a requirement of the Ragtags. The gentleman on the badge is quite appealing, although obviously "down on his luck."



South Australia

The Wild Frontier club was founded 13 years ago and dances at the Kensington Park Uniting Church Hall in Marryatville, a suburb of Adelaide. The original dancers were part of a youth fellowship group or from Adelaide University and decided they were "wild, on the frontier of life." At the time, caller, Jeff Seidel, in his early 20s, was the oldest member of the group.



Japan

The Skoshi Squares of Okinawa selected their name because "skoshi" means little or small and the club started with one square. The Torii Gate is a well-known shape throughout Japan. All square dancers traveling through the Pacific area are invited to join the club for a good Mainstream dance every first and third Saturday at Stearly Heights Elementary School on Kadena Air Base.



Michigan

The Golden Eagle Squares, a Plus level club, meets the fourth Friday of every month, September through May, at the Adult Education Building in Galesburg. Golden Eagles was selected for two reasons: The eagle is our nation's emblem and caller, Jerry Sleeman, collects eagles (belt buckles, bolas, ceramic, etc.). The gold badge with black lettering includes a third-dimensional bronzed eagle. This club was organized this past September. The Sleemans write, "We hope it will be successful and that any of your readers who are in our area will stop in and dance with us."



Why not make a project for yourself? See how many clubs whose badges have been represented in **SQUARE DANCING** Magazine over the years you might dance with sometime. Be they 35 or one year old, be they Mainstream or Advanced, be they in the United States or overseas — they're all comprised of square dancers, the nicest people in the world!

quarters more — allemande left — come back do sa do — swing corner — promenade.

Comment: A release with interesting and meaningful words in the chorus line. Music is good. Some places callers may have to work to get the words in properly. The figure and timing are good. Rating: ☆☆☆

RECORD PRODUCERS

Several records arrived too late for the December deadline and we regret not being able to include them in this last record review. For future reference, all record companies are invited to send one copy of each new release for indexing and inclusion in our record library, which is maintained for the use of researchers.

A LITTLE HEAVEN'S RUBBIN' OFF ON ME —
El Dorado 205

Key: G **Tempo:** 130 **Range:** HB
Caller: Marty Firstenburg LD

Synopsis: Complete call printed in Workshop.

Comment: The music on all the El Dorado records this month is very good. This release has a nice feel and the figure is adequate and Mainstream. The backup singers add to the sound although in some recordings they tend to distract from the caller. Rating: ☆☆☆☆

TWO TIMIN' GAL — Prairie 1078

Key: E Flat **Tempo:** 132 **Range:** HC
Caller: Singin' Sam Mitchell LB Flat

Synopsis: (Break) Four ladies chain three quarters — circle — roll her away — circle — allemande corner — weave ring — do sa do —

Keying a Record

by Margaret Neumann, Irvine, California

Square dance friends of ours for more than 30 years, Margaret and Max Neumann have played a large part in our square dance activities. A number of years ago, when looking for a way to make the record review section of the magazine more valuable, we decided we should have someone with an in-depth knowledge of music to listen to each record reviewed and add its key and range. We didn't have to look far, for Margaret, an accomplished musician, was more than qualified to take on the assignment. Now that SQUARE DANCING is going "off the air," we do, indeed, thank Margaret for her help. She, in turn, has a few thoughts to share.

ONE DAY IN 1975 you casually asked me if I knew what key a piece was in when I heard it. I innocently replied, "Usually." That was the beginning of a 10-year period of education, entertainment, frustration and enjoyment. Those little 7-inch discs are quite potent!

The learning process started when Max (Max being my engineer, sound-specialist husband) pointed out that the pitch of any record is determined by the speed at which it is recorded. Such speed is indicated by a stroboscope. In a playback this light-reflecting device has movable dots which appear to stand still at the true speed of the recording.

The entertainment came as I listened to the variety of bands, the selection and arrangement of the tunes and the musicianship of the performers. Developing from pick-up bands of two to three players, they have become polished instrumentalists, playing sophisticated arrangements in true orchestral fashion. It has been a joy to hear this improvement in the dance recordings and I find I am dancing as I listen.

On many recordings the caller has slowed the tempo to accommodate his calling. When he records at this slower speed, he has also lowered the pitch. What was originally in D, now may be in C sharp (or worse, not quite C sharp and not quite D). It is frustrating to hear a perfect thumb glissando on the piano on a D scale because this is impossible as there are occasional black keys. We know this was recorded in C, no matter where its keynote is now.

The pleasure has been, in part, listening enjoyment and in knowing that establishing key and range may help some callers in determining whether or not a new recording will be comfortable for them. It has also been a joy to Max and me, knowing that, in a very small way, we were contributing to an excellent periodical. We congratulate you and Becky upon your courage to cease publication while you are at the peak of your success.

promenade (Figure) Heads square thru four hands — corner do sa do — right and left thru — dive thru — star thru — right and left thru — four girls make a right hand star — swing — promenade.

Comment: This tune was due to be updated and used again, this time with a novelty type figure. Sam does a nice job on his calling. The music is adequate. Callers should enjoy calling this record. Rating: ☆☆☆☆

**MERRY CHRISTMAS IN MY HOME TOWN —
Cheyenne 3225**

**Key: C Tempo: 128 Range: HC
Caller: Chuck Veldhuizen LB**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — star thru — flutterwheel — sweep one quarter more — right and left thru — dive thru — square thru three quarters — swing that girl — promenade.

Comment: A Christmas release with above average music on the instrumental side. The figure is one that has been over-used but is danceable. Clear reproduction on this release.

Rating: ☆☆☆

BEFORE I MET YOU — ESP 509

**Key: F & G Tempo: 132 Range: HE
Caller: Bob Newman LD**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — ferris wheel — centers pass thru — star thru — pass thru — chase right — swing the one you're chasing — promenade.

Comment: Of the two releases by Bob this month, the dancers gave this one the best review. Music is good with a mandolin lead in some places. The chase right move added to its flavor. A nice job of calling. Rating: ☆☆☆☆

SWEET THANG — Chinook 065

**Key: C, C Sharp & D Tempo: 130 Range: HD
Caller: Daryl Clendenin LA**

Synopsis: Complete call printed in Workshop.

Comment: A fine tune with good musical background that has a solid feeling. The figure is Mainstream and usable for all groups. The key change adds to the record and the lyrics are rather interesting. Rating: ☆☆☆☆

**ROCKIN' AROUND THE CHRISTMAS TREE —
Eagle 1006**

**Key: A Flat Tempo: 128 Range: HA Flat
Caller: Tom Dillander LG**

Synopsis: (Break) Sides face grand square —

four ladies promenade — swing at home — promenade (Figure) Head couples promenade halfway — into middle square thru four — right and left thru — rollaway — pass thru — trade by — square thru three — box the gnat — pull her by left allemande — promenade.

Comment: Another Christmas release by Eagle records. Melody line may be a little difficult. It is a Mainstream dance with average music. Rating: ☆☆☆

**LONG LONESOME HIGHWAY —
Square Tunes 217**

**Key: F Tempo: 126 Range: HC
Caller: Jack Lasry LD**

Synopsis: (Intro & end) Four ladies chain — girls star home — men catch her by left make an allemande thar — four men back up — slip the clutch — left allemande — weave — swing — promenade (Break) Four ladies promenade — everybody swing — join hands circle left — allemande left — weave — swing — promenade (Figure) Heads square thru four — corner do sa do — make ocean wave — recycle — pass the ocean — spin your top — turn thru — left allemande — swing own — promenade.

Comment: A good old tune that is probably known by many. The music is good and the figure although not outstanding, is timed well. The called side is slowed for better dancing.

Rating: ☆☆☆☆

**NEW PATCHES OLD GARMENTS —
El Dorado 104**

**Key: B Flat Tempo: 130 Range: HB Flat
Caller: Jerry Bradley LB Flat**

Synopsis: (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle square thru — right and left thru — veer left — ferris wheel — centers square thru three — swing corner — promenade.

Comment: A ballad that should be easy for callers to handle. The figure and choreography have been used many times. The music is very good and the instrumentalists are very qualified. This western tune is most listenable.

Rating: ☆☆☆☆

SINGIN' ON THE MOUNTAIN — Ocean 17

**Key: C Tempo: 132 Range: HA
Caller: Grace Wheatley LB**

Synopsis: (Break) Sides face grand square — four ladies promenade — swing your own promenade (Figure) Heads promenade halfway — into middle square thru four — right and left thru — pass thru — trade by — touch one quarter there — scoot back across —

Please see RECORDS, page 78



VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



For years, square dancers have been having their say in "From the Floor" and The Vox sections. We trust they will continue to have an open forum in other square dance publications.

The Human Interest Side of Square Dancing

A FEW MONTHS AGO I RECEIVED A LETTER from a Mrs. Douglas Bracher of Seaside, Oregon. It began, "Dear Cousin . . ." and went on to tell the story of how June (Mrs. Bracher) and her sister moved from Massachusetts with their mother to the west coast when her father died 40 years ago. When her mother died soon after, they lost track of all their relatives in the east. Her sister, Marie Burrell, settled in Tustin, California, and they both took up square dancing in their respective areas. She remembered her mother mentioning a cousin, Ted Sannella, who was a square dance caller and was amazed to see his name in the September, 1984, issue of SQUARE DANCING Magazine. Soon after she attended a big dance in Oregon called by Jim Mayo. She knew that he lived in Massachusetts and asked him if by chance he knew a Ted Sannella. "Sure," he said, "Ted and I are old friends." So she took his address and mailed him a letter which he readdressed to me. I wrote to June and filled her in on 40 years of family history. We have corresponded several times since and she has written to my mother who was thrilled to hear from a lost niece. A few weeks ago we had a happy family reunion. Thanks to square dancing we have renewed acquaintances with cousins a nation apart.

—Ted Sannella, Wellesley Hills, Massachusetts

On Television Coverage

BEING IN ADVERTISING AND FAMILIAR with the making of television commercials, I know exactly how long it takes to shoot what finally turns out to be a 10-second commercial — hours! So the chances of getting really good coverage of an event that is only filmed once is not terribly great. However, it is not always a disaster as was proved in New Zealand two years ago at our International Convention in Christchurch. Dave Taylor was our featured caller. Art Shepherd had informed the media of the event and our local TV channel had requested permission to film a news item sometime on Saturday afternoon. When they first arrived, they watched and listened for a few minutes while taking sound levels, then asked Dave to choose a reasonably quiet song which they considered would come over better. He chose "I'm All Wrapped Up In You," and the crew filmed him calling it first. We were all dancing but the camera stayed on him. The second time through, they filmed the dancers from all angles and from all parts of the hall. The whole thing took no longer than three singing calls. We all sat with bated breath on the night it was to be shown, frightened to blink in case we missed the item. Imagine our surprise to find that the Currents Affairs programme that it was to be shown on actually opened with us square dancing behind the name of the programme and then some close up shots before the announcer gave an enthusiastic description of how he had this treat in store for the viewers. "Put on your glad rags; tonight we are going

square dancing." As if all this wasn't exciting enough we were then treated to the entire singing call. The item was so good that numerous dubs were taken off the programme, which have since been used for advertising our activity in New Zealand. To make a commercial of that length would have cost thousands of dollars and then to get it shown on prime time would have cost another few thousand. We were lucky that ours turned out the way it did, but it obviously pays to keep the media informed. —*Mary Stanley, Christchurch, New Zealand*

THE BOOKSHELF

The Rainy Day Survival Book — Elementary Physical Education Activities

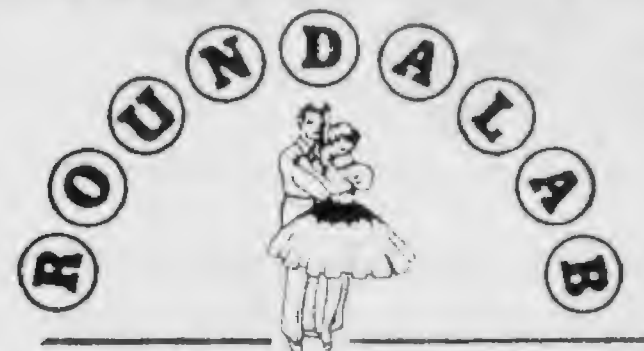
by *Wayne E. Nelson with Rhythmics by Henry "Buzz" Glass*. Price \$8.95 + \$1.50 postage (Calif. residents add sales tax). Order from *Wagon Wheel Books, 8459 Edmaru Avenue, Whittier, CA 90605*.

FOR THOSE WORKING with young people, planting the seed for future interests, this book is a *must*. As explained in its preface: "This book has been designed to provide a single, comprehensive resource of physical education activities for elementary school teachers to use in the classroom when outdoor facilities are unavailable due to inclement weather."

We've yet to see a book more crammed with ideas to use with young people, whether in the classroom or under special conditions such as a youth program provides during an adult square dance vacation institute. While some of the familiar games are included, the pages are also filled with innovations by the authors. You'll find variations done to Cotton Eyed Joe, The Hokey Pokey and numerous folk tunes. A fun book to have handy.

SERVICE TO THE ACTIVITY

There are many special groups, basically service oriented, that support square dancing. The list has grown over the years and rather than reprint them all here, may we direct you to page 15 of the August, 1985, issue of **SQUARE DANCING**. You will find an almost complete rundown of special groups, along with contact names and addresses that are worthy of your attention.



Rounds and Squares Together Leadership for the Future

THERE WAS A TIME when anyone who could dance the squares also participated wholeheartedly, in the couple dances or rounds. Of course, back a few years there weren't as many rounds to learn — there wasn't all that much to learn about the squares, either. Today there are many leaders who firmly believe that the full joy of *dancing* can best be achieved by those who take part in all of its phases, squares and rounds, *together*. This, at least in part, is one of the reasons behind the international organization of round dance leaders known as Roundalab.

Their once-yearly Conventions provide Roundalab members an opportunity to communicate with each other and to set guidelines for the future. Those interested in more information about Roundalab may write Roundalab's Executive Secretary, Peg and Doc Tirrell, 3 Churchill Road, Cresskill, NJ 07626.

Roundalab members gathered at their 1985 Convention.



35TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1986

Indianapolis Convention Center & Hoosier Dome



INDIANAPOLIS, INDIANA

THE MONTHS SLIDE SWIFTLY BY and as we come to the end of one year and enter another, the 35th National is almost here. When the Convention convenes in Indianapolis in June, various modes of transportation will be in use. Many, many dancers will be traveling in their family automobiles or vans, while others, with camping in mind, will be arriving in motor-homes, travel trailers or campers. (Detailed camping information appeared in the October Issue of **SQUARE DANCING**.) Other convenient means of transportation are airlines, trains and commercial buses and in these areas the Convention organizers are busily organizing special arrangements for conventioners.

By Air

Delta Air Lines is offering a 30% discount to attendees traveling on Delta round trip to the Convention. Those planning to use Delta should call 1-800-241-6760 (in Georgia, call 1-800-282-8536) to make reservations. You must travel between specified travel dates, staying no longer than 15 days and only within the Continental U.S. and San Juan.

By Train

A new and exciting feature is the Union Station, directly across from the Convention Center and Hoosier Dome with its completely new Amtrak station with daily trains to and from Chicago that connect with many routes to every part of the United States and Canada. Square dancers traveling to the National are eligible for special, low All-Aboard Amtrak excursion rates making it possible to include alternate routes and stopovers at no extra charge. For a maximum of \$150 round-trip, those east of Denver and El Paso can travel for 30 days including Indianapolis and numerous side trips. West coast cities have the same travel arrangements for \$225.

Make It Official

If Indiana is your home or if you simply feel at home in Indiana, you might like to include the official outfit of the 35th National in your convention wardrobe. This year's fashion dictates a striking black and white ensemble.

For the Ladies: Authentic pattern #317 was selected. The dress is white with a black, detachable overskirt trimmed with black bias tape. A Super Vino fabric is recommended, however, a fabric of 80% polyester and 20% cotton can be used (see ad on page 74). White crinoline and white shoes complete the outfit.

For the Men: Black trousers, white western shirt, black vest and a black western tie with a white belt and white shoes.

National Executive Committee member, Howard Thornton, 2936 Bella Vista, Midwest City, Oklahoma, 73110, is a well-versed rail hobbist and will be pleased to assist square dancers with plans and information.

BEHIND THE SCENE

It's great to be a conventioner and take part in the dancing, the friendship and the fun. It's great to attend the clinics, visit the booths and return home aware of what's new and what's happening within the square and round dance activity throughout the world. But have you ever stopped to wonder why we have a National or what it takes to finance such a gigantic venture? Are there profits? And if so, where do the dollars go? To learn something of the nitty-gritty behind the scenes, be sure to read the convention articles on pages 18 and 19 of this issue.

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With an Eye to the Future

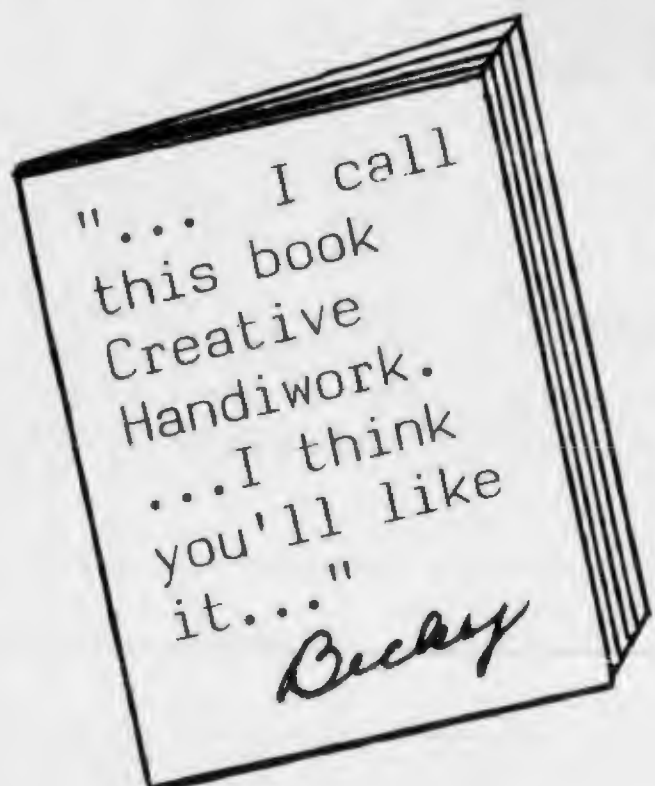
FOR THE FINAL TIME, let us briefly spell out what The American Square Dance Society has on the docket for the future. While we'll be busy making available those products that this organization has published over the years, it's also possible that additional books that have been on our drawing board for a long time may yet come into existence.

You'll note the announcement (below) of a special book that Becky is preparing for publication. As a part of our library series, this volume will include some great patterns and will be a must for square dancers who are handy with a knitting needle.

For a considerable amount of time we have had in the works a Caller/Teacher Manual for the Plus program of square dancing. Only the uncertainty about the future disposition of the various programs has held us up on this one. If it does become a reality, you'll be notified through our ads in American Squaredance magazine as well as in area square dance publications.

The office will remain open with normal telephone and mail procedures continuing. Orders received for products produced by ASDS will be processed as quickly as they have in the past. Office hours will be 8:00 AM to 4:00 PM, Pacific Standard Time, Monday through Friday.

A Pre-Publication Sale



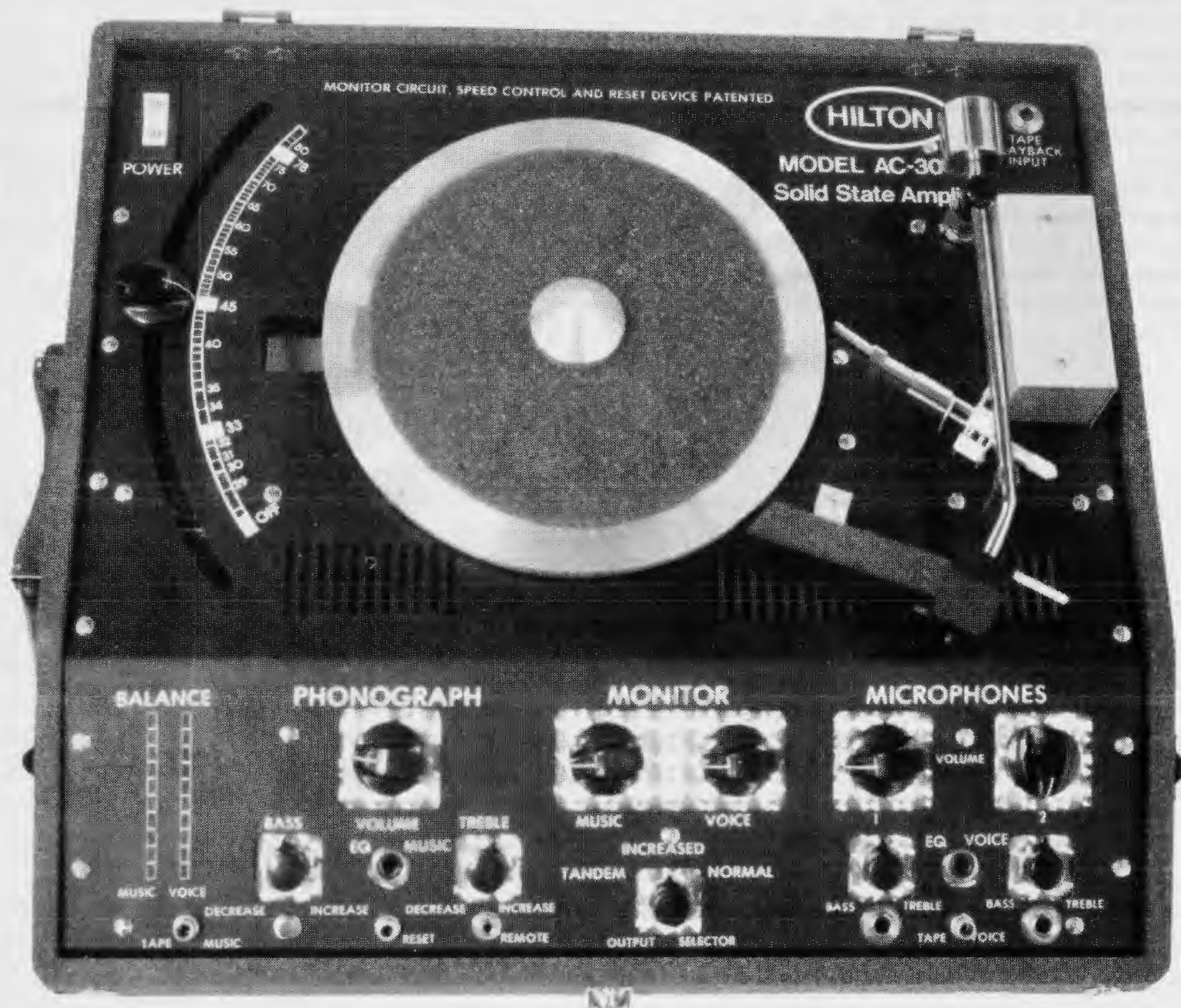
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1985

CALLERLAB EMPHASIS CALL BASIC PEEL OFF

by Jack Lasry, Hollywood, Florida

The call Peel Off has for many years been one of the least used Mainstream basics. It has been an emphasis call several times and still callers and dancers just don't need the basic for a Mainstream dance. I suggest that we delete it from the program and continue to reduce the Mainstream program until it can be *properly* taught in 30 weeks maximum.

The two common starting positions for Peel Off are: (1) The completed double pass thru formation; (2) The "Z" formation. The challenging starting formation is from the double pass thru formation. At Mainstream and Plus it is seldom used from this formation.

The Action

The leaders about face turning away from the adjacent dancers to open up the center as the trailing dancers step up into the leaders' position, then about face away from the adjacent dancer.

Ending Formation

The ending formation is a line of four when used from a completed double pass thru and a two-faced line when used from the "Z" formation.

Note: It is important that the dancers are taught that their about face action in doing the Peel Off is very important! The flow of turning about away from the adjacent dancer for the leaders opens up the center for the trailing dancers and the centers must follow suit to ensure the proper flow for the next command. A good way to picture the call to the dancers is [that] the action is like peeling a banana . . . the peelings fall *away* from the center!

Dancing Peel Off from the Completed Double Pass Thru

Heads star thru . . . double pass thru
Peel off . . . star thru . . . peel off . . . star thru
California twirl . . . zoom
Square thru three quarters . . . left allemande

Zero line

Pass thru . . . wheel and deal
Double pass thru . . . peel off . . . bend the line
(Keep the motion going for the peel off to the bend)
Centers square thru four . . . ends star thru
Swing thru . . . boys trade . . . boys run
Wheel and deal . . . square thru three quarters
Left allemande

Heads pass thru

Separate around one to a line
Pass thru . . . wheel and deal
Double pass thru . . . peel off . . . pass thru
Tag the line . . . peel off . . . touch one quarter
Single file circulate . . . boys run . . . centers in
Cast off three quarters
Centers square thru four . . . ends star thru
Square thru three quarters . . . left allemande

Peel Off from the Z Formation

Zero box

Swing thru . . . girls fold . . . peel off
Ferris wheel . . . centers pass thru . . . swing thru
Boys trade . . . girls fold . . . peel off
Bend the line . . . right and left thru
Slide thru . . . left allemande

Zero box

Swing thru . . . girls circulate . . . boys trade
Girls fold . . . peel off . . . couples circulate
Girls trade . . . wheel and deal
Square thru three quarters . . . left allemande

Zero box wave

Boys fold . . . peel off
Bend the line . . . left allemande

Zero box

Step to a wave . . . recycle . . . sweep one quarter
Slide thru . . . left allemande (zero)

Zero box

Step to a wave . . . girls trade . . . recycle
Veer left . . . ferris wheel . . . centers pass thru
Left allemande

Zero line

Pass thru . . . wheel and deal
Centers pass the ocean and recycle
Others divide and star thru
Zoom . . . square thru three quarters
Left allemande

Zero box

Step to a wave . . . boys circulate
Girls trade . . . recycle . . . veer left
Couples circulate . . . wheel and deal
Pass thru . . . left allemande

Recycle from Left-Handed Waves

Zero line

Right and left thru . . . Dixie style to a wave
Recycle . . . square thru three quarters
Left allemande

Zero line

Right and left thru . . . Dixie style to a wave
Girls circulate . . . boys trade . . . recycle
Touch one quarter . . . split circulate
Boys run . . . slide thru . . . left allemande

Zero line

Right and left thru . . . Dixie style to a wave
Boys trade . . . left swing thru . . . recycle
Square thru
On the third hand grand right and left

Recycle With Four Boys/Girls in the Wave

Heads pass thru . . . around one to a line
Pass thru . . . wheel and deal
Girls step to a wave . . . girls recycle
Zoom . . . boys step to a wave . . . recycle
Boys pass thru . . . do sa do to a wave
Boys run right . . . pass the ocean
Recycle . . . left allemande

Zero line

Pass thru . . . wheel and deal
Double pass thru
Centers in . . . cast off three quarters
Pass thru . . . wheel and deal
Girls step to a wave
Recycle and sweep one quarter
Boys square thru four . . . do sa do to a wave
Recycle . . . touch one quarter . . . balance
Girls trade . . . centers trade . . . boys run
Left allemande

Zero box

Swing thru . . . spin the top
Right and left thru . . . Dixie style to a wave
Boys trade . . . left swing thru . . . recycle
Pass thru . . . grand right and left

Recycle With Girls On the Ends of the Wave

Zero box

Swing thru . . . recycle . . . touch one quarter
Boys run . . . slide thru . . . left allemande (zero)

Zero box

Right and left thru . . . swing thru
Recycle . . . pass thru . . . grand right and left

Heads half square thru . . . do sa do to a wave
Scout back . . . girls circulate . . . boys trade
Recycle . . . grand right and left

Workshop Material

Ron Mineau, Bishop, Texas

Heads star thru . . . double pass thru
Track II . . . swing thru . . . boys run
Girls follow your neighbor and spread
Diamond circulate
Four boys explode the wave
Girls circulate . . . boys chase right
Girls run . . . fan the top
Right and left thru
Rollaway a half sashay
Star thru . . . U turn back
Right and left grand

Sides curlique . . . cast off three quarters
Fan the top . . . ping pong circulate
Extend . . . ladies trade
Linear cycle . . . load the boat
Spin chain and exchange the gears
Swing thru . . . boys run . . . bend the line
Right and left thru . . . slide thru
Touch one quarters
Split circulate . . . boys run
Pass the ocean . . . swing thru
All eight circulate once and a half
Right and left grand

Heads square thru . . . sides rollaway
Touch one quarter . . . split circulate
Fan the top . . . spin the top
Boys run right . . . ferris wheel
Centers veer left . . . crossfire and spread

SPECIAL WORKSHOP EDITORS

Ray RoseWorkshop Editor
Joy CramletRound Dances

New centers pass the ocean . . .
 Diamond circulate
 Flip the diamond and roll to face
 Star thru . . . pass thru . . . wheel and deal
 Centers square thru three quarters
 Split two around one to a line of four
 Pass thru . . . tag the line
 Cloverleaf . . . allemande left

From Static Square

by Cliff Long, Mars Hill, Maine

Heads swing thru . . . boys run
 Partner hinge . . . box circulate
 Girls run . . . single circle to ocean wave
 Ends circulate . . . centers trade
 Swing thru . . . boys run
 Single circle to a star thru
 Left allemande

FUN WITH RIGHT AND LEFT GRAND

by Scotty Langland, Van Nuys, CA

Right and left thru . . . flutterwheel
 Sweep a quarter . . . pass thru . . . star thru
 Flutterwheel . . . sweep a quarter
 Do sa do to a wave . . . relay the deucey
 Swing thru . . . men run . . . tag the line right
 Wheel and deal . . . pass thru . . . U turn back
 Swing thru . . . men run . . . couples circulate
 Wheel and deal . . . drive thru
 Right and left thru . . . square thru three
 Outside U turn back . . . everybody cloverleaf
 Point to partner . . . right and left grand

GOLDEN OLDIES

Here are the calls that go with the Style Lab pictures (pages 44 and 45). Although an old-timer, callers today who make good use of descriptive calling should be able to call it, ad lib, to fairly competent dancers. It's a fun dance — give it a try.

FOUR GENTS STAR

Origin unknown

Four gents star in the center of the square
 Turn the opposite lady and leave her there
 Star right back in the center of the set
 Turn your own you're not through yet
 Star right back in the center of the town
 Turn the right hand lady
 With the left hand round
 Star right back in the center of the floor
 Turn the left hand lady or she might get sore
 Star right back and you should know
 Meet your own with a do paso
 It's partner left corners right

Partner left with a left all round
 And promenade your corner
 When she comes down

A SALUTE TO ED GILMORE

Prime among leaders in the square dance activity was the late Ed Gilmore of Yucaipa, California. His dances, such as the Yucaipa Twister and those that appear here, set a trend of well-timed, smooth choreography. Some of you reading this may have had the opportunity to attend one of Ed's callers' schools in the past. We envy you. So much of what Ed imparted to the members of those groups is every bit as important today as it was at the time of the classes. In printing a few of Ed's dances here we pay tribute to both Ed and Drucilla Gilmore, two of the finest!

ENDS TURN IN

First and third go forward up and back
 Then split your corner in the same old track
 And four in line you stand
 Go forward eight and back with you
 Go forward again and pass thru
 Join hands again — the ends turn in
 Circle four in the middle of the floor
 Go once around with the pretty little thing
 Pass thru and split the ring
 And four in line you stand
 Go forward eight and back with you
 Go forward again and pass thru
 Join hands again — the ends turn in
 Circle four in the middle of the floor
 Go once around and feel her heft
 Pass thru and allemande left
 Meet your partner and promenade
 Promenade you're doing grand
 Pull her thru with your left hand
 Go right and left grand in time with the band
 Go right and left to a brand new maid
 Get a new partner and promenade

Repeat again for first and third then twice for second and fourth couples.

RUNOUTTANAMES

One and three bow and swing
 Promenade the outside ring
 Go all the way around two by two
 Two and four do a right and left thru
 One and three go on to the right
 Circle four you're doing fine
 Spread right out and form two lines
 Forward eight and back with you
 Forward again and pass thru
 Turn to the left go single file

Make a wheel and turn it awhile
Gents reach back with your right hand
Now pull them through to a right and left grand
Go right and left and don't be late
Meet your honey and catch all eight
With the right hand halfway round
Back with the left hand all the way around
And promenade the corner
When she comes down

Original corner.

BALANCE EIGHT

Allemande left the corner maid
Take your partner and promenade
You promenade but not too far
The gents turn in with a right hand star
Girls promenade just like you are
Pass her once and let her go
Meet her again and do paso
Partner by the left and corner by the right
Partner by the left and don't be late
The gents cross right hands and balance eight

Gents take opposite gents right hand, slip to hand holds to form crossed lines of four, with ladies and gents facing opposite directions.

Balance forward and balance back
Swing by the left the girls go in
You balance forward and back again
Turn the right hand lady
With the right hand round
The gents cross lefts in the center of the town
You balance forward and balance back
Swing by the right the girls go in
You balance forward and back again
Allemande left a new corner maid
Take a new partner and promenade
Promenade but not too far
Pull the ladies thru to a right hand star
Pass her once and let her go
Meet her again and do paso

PUT 'EM IN THE LEAD

Ladies center back to back
Gents go round the outside track
Gonna meet that same girl coming back
Now turn her by the left and the ladies chain
All four ladies chain
Chain 'em over and chain 'em back
Chain 'em back on the same old track
Now put 'em in the lead in a right hand star
An eight hand, right hand, eight hand star
Now the left hand back on a reverse track
A right to the lady at your back
Pull her thru with the old right hand
Turn the right hand lady with a left allemande
Go the wrong way round
With a right and left grand
The wrong way round on a wrong way track
Make those feet go whickety whack
Meet your partner turn right back
Now you're right so don't be slow
Meet her again and on you go

A left to the next and do paso
It's your partner left and corner right
Your partner left with a left hand swing
And promenade go round the ring

Repeat three more times. For variety call:

Gents to the center back to back

And substitute the following for the 4th and 5th lines:

Turn by the left go all the way around

Four ladies chain when you come down

SCHOLARSHIPS—FUTURE PROGRAM

An on-going project started a number of years ago by The American Square Dance Society set up a special fund to enable individuals to attend a callers school with a portion or all of their tuition paid for by ASDS. Over the years, quite a number of individuals whose calling and teaching experience could benefit their area have been recipients of these awards. In addition to monies set aside from the operation of ASDS, funds have been received from the Overseas Square Dancers Association, from our Sales Reps and from individuals, clubs and associations.

For those individuals who would like to apply for a partial or full scholarship to a callers' school of their choice, letters of intent should be received by The American Square Dance Society no later than March 31, 1986. Cash amounts (depending upon availability) will be awarded to those individuals who primarily need the financial assistance in order to attend a school and explain this in a short letter along with their reasons for wanting to call or to improve as a caller. Recipients will be notified by mail later in the spring.

SINGING CALLS

BLUE KENTUCKY GIRL

by Harry Lackey, Greensboro, North Carolina
Record: Kalox #1306, Flip Instrumental with Harry Lackey

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that ring
Rollaway and circle left and then
Four ladies rollaway and circle left
Allemande left the corner weave the ring
I swear I love you by the stars above you
Do sa do and promenade

What you doing in his world
Come on home my Blue Kentucky girl

FIGURE:

One and three promenade halfway
Into the middle and square thru I say
Count to four then better swing thru go
Boy run right couples circulate move up

**Do a half tag scoot back corner swing
Swing a little lady and promenade
What are you doing in his world
Come on home my Blue Kentucky girl**
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

WAIT TILL THE SUN SHINES NELLIE

By Elmer Sheffield, Tallahassee, Florida
Record: ESP #132, Flip Instrumental with Elmer
Sheffield. Harmony by Tony Oxendine.
OPENER, MIDDLE BREAK, ENDING
Circle to the left
Wait till the sun shines Nellie
And the clouds go drifting by
Walk around your corner girl
See saw the partner left allemande
Then weave the ring
Down lover's lane we'll wander
Swing your girl and promenade
Wait till the sun shines Nellie by and by
FIGURE:
Heads square thru four hands you travel
Round that corner do a do sa do
Swing thru tonight those boys run right
Do a half tag trade and you roll
Look at her now square thru three and
Go left allemande swing a new girl
And you promenade we're gonna
Wait till the sun shines Nellie by and by
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SWEET THANG

By Daryl Clendenin, Portland, Oregon
Record: Chinook #065, Flip Instrumental with
Daryl Clendenin
OPENER, MIDDLE BREAK, ENDING
Circle left
Well has anybody here seen my sweet thang
I've got a feeling she'll be headed this way
Allemande left the corner do sa do your own
Four ladies promenade that way
Turn the partner right a full turn around
Left allemande and promenade I cry
You'd better take Dad's advice and
If you blink more than twice
You'd better have something in your eye
FIGURE:
Now the heads square thru count 'em four
Around that corner girl a do sa do
Touch a quarter then split circulate
Boys run go right and left thru
Pass the ocean make your wave recycle round
Swing and promenade with that guy
You'd better take my advice and
If you blink more than twice
You'd better have something in your eye
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

A LITTLE HEAVEN'S RUBBIN' OFF ON ME

By Marty Firstenburg, Salem, Oregon
Record: El Dorado 205, Flip Instrumental with
Marty Firstenburg
OPENER, MIDDLE BREAK, ENDING
**Four ladies chain rollaway circle left
Four ladies rollaway circle again
Allemande left that corner weave the ring
I used to like running around
Not being tied down
Swing that girl and promenade
But since I've been holding an angel
A little bit of heaven's rubbin' off on me**
FIGURE:
Heads promenade halfway
In middle square thru
Right and left thru rollaway and box the gnat
Square thru three hands then trade by
Swing and promenade
But since I've been holding an angel
A little bit of heaven's rubbin' off on me
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

Over the years, hundreds of round dance write-ups have been included as a part of the workshop. In case you have wondered why more of the contemporary rounds were not included, it's simply because years ago we established a policy to support those record companies that not only produce excellent accompaniment for rounds but who make these records available so the rounds may be taught and enjoyed. Many fine rounds that might have reached the top on the list were composed to "pop" recordings that were in limited supply or completely unavailable.

WHATCHA-MA-CALLIT — Hi-Hat 973

Choreographers: Pete and Carol Metzger
Comment: Though the recording is the same lively music, this is a new, peppy two-step routine.

INTRODUCTION

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

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd to face WALL in CLOSED:**

5-8 **Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED face LOD; Circle Away, —, 2, —; Two-Step Together to end in LEFT SEMI-CLOSED facing LOD M on inside;**

- 9-12 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —;**
- 13-16 **Side, Close, Fwd, —; Side, Close, Thru, Check; Recov, Side, Thru face LOD in SEMI-CLOSED, —; Fwd, —, Pickup to CLOSED M face LOD, —;**
- PART B
- 1-4 **Progressive Scissors end SIDECAR; Progressive Scissors end BANJO; Fwd, —, Check, —; Fishtail;**
- 5-8 **Side, Close, XIB, Side; Walk, —, 1/4 R Turn to face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:
- PART C
- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close/Bk, Bk, Close/Fwd; Walk, —, 2, —;**
- 5-8 **Diagonal Away, Close, Side, Touch; Fwd, Close, Bk, Close; Diagonal Walk, —, 2, —; Together Two-Step SEMI-CLOSED;**
- 9-12 Repeat action meas 1-4 Part C:
- 13-16 Repeat action meas 5-8 Part C:
- SEQUENCE: A — B — C — A plus Ending.
- Ending:

1-2 **Fwd Two-Step; Side, Close, Side, Corte.**

MYKAEL — Hi-Hat 973

Choreographer: Bud Parrott

Comment: This waltz routine keeps you thinking but is enjoyable to dance. This is a new routine to the Shadows side of this record. The waltz music is big band sounding.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;**
- PART A
- 1-4 **Waltz Away; Wrap Manuv to end facing RLOD; Bk, Bk, Close; Pickup to CLOSED;**
- 5-8 **Open Impetus end SEMI-CLOSED facing LOD; Wing to M face LOD; Open Telemark; Manuv to end CLOSED M face RLOD;**
- 9-12 **Spin Turn end face WALL; Bk, Side, Close end SIDECAR; Twinkle, 2, 3 end SEMI-CLOSED facing LOD; Cross Pivot end SIDECAR M face LOD;**
- 13-16 **Twinkle, 2, 3 end BANJO; Fwd, Touch, —; Open Impetus; Thru, Side, Close M**

face WALL in BUTTERFLY;

PART B

- 1-4 **(Twirl) Side, XIB, Side; Pickup to CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn M face WALL;**
- 5-8 **Hover; Thru, Side/Close, Side end BANJO M face LOD; Fwd, Fwd/Lock, Fwd; Check, Cross, Side;**
- 9-12 **Fwd, Lock, Fwd; Manuv CLOSED M face RLOD; Spin Turn M face LOD; Bk, Side, Close;**
- 13-16 **Fwd Waltz; Fwd, 1/4 R Turn M face WALL; Side, Draw, Close; Side, Draw, Close;**
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 **Step, Swing, —; Spin Manuv M face RLOD; Spin Turn end M face WALL; Bk, Dip, Twist;**

YOUR OWN BACK YARD — Windsor 4755-X

Choreographers: Doug and Vi Hooper

Comment: This easy two-step is done to good big band sounding music. The routine is new though the record is a repress.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Apart, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED face LOD, —;**
- PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Turn Two-Step; Turn Two-Step end BUTTERFLY;**
- 5-8 **Open Vine, —, 2, —; 3, —, 4 face LOD in SEMI-CLOSED, —; Fwd, Close, Bk, Close; Fwd, —, 2 face WALL in CLOSED, —;**
- PART B
- 1-4 **Vine, 2, 3, 4; Side, Draw, —, Close; Vine, 2, 3, 4 face LOD in OPEN; Walk, —, 2, —;**
- 5-8 **Circle Away Two-Step; Circle Together Two-Step face WALL in BUTTERFLY; Side, —, XIF, —; Side, —, XIB, Side/XIF end SEMI-CLOSED;**
- BRIDGE
- 1-2 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Thru to BANJO M face LOD Check, —;**
- PART C
- 1-4 **Fishtail; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step M face LOD;**
- 5-8 **Progressive Scissors Progressive Scissors end BANJO; Fwd, Close, Bk, —; Bk, Close, Fwd/Check, —;**
- 9-12 Repeat action meas 1-4 Part C:
- 13-16 **Progressive Scissors; Progressive Scissors end BANJO; Fwd, Close, Bk, —; (Side, Close, Thru, —;) Bk,**

Close, 1/4 R Turn end CLOSED M face WALL, —;

SEQUENCE: A — A — B — A meas 1-6 end
CLOSED M face WALL Bridge — C — B — A
— plus Ending.

Ending:

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

5-8 **Open Vine, —, 2, —; 3, —, 4 face** LOD in
SEMI-CLOSED, —; **Fwd, Close, Bk,**
Close end CLOSED M face WALL; **Apart,**
—, Point, —.

VELVET GLOVES — Belco 334

Choreographers: Jack and Lee Ervin

Comment: A busy though not difficult two-step.
The music is adequate. Has one band of cues.
INTRODUCTION

Wait three pickup notes in CLOSED M face
WALL

PART A

1-4 **Twisty Vine, —, 2, —; 3, —, 4 end** BANJO
M face LOD, —; **Fwd Lock, Fwd, —;**
Fwd, Lock, Fwd, —;

5-8 **Fishtail; Fwd, Close, Bk, Close; Fwd, —,**
1/4 R Turn M face WALL, —; **Side, Draw,**
Close, —;

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

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

PART B

1-4 **Walk, —, 2, —; Turn Away, —, 2 face**
RLOD in LEFT-OPEN, —; **Bk, Close,**
Fwd, —; (Hitch) Scissors Thru end
BANJO M face LOD;

5-8 **Side, Close, XIF, Side; Fwd, —, 1/4 R**
Turn M face WALL in CLOSE, —; **Turn**
Two-Step; Turn Two-Step end SEMI-
CLOSED, facing LOD;

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

13-16 Repeat action meas 5-8 Part B to end
CLOSED M facing WALL:

SEQUENCE: Dance goes thru three times plus
Ending.

Ending:

1-4 SEMI-CLOSED **Fwd, Close, Bk, Close;**
Bk, Close, Fwd, Close; Fwd, —, 1/4 R
Turn M face WALL & Partner, —; **Apart,**
—, Point, —.

TING-A-LING WALTZ — Blue Star 2290

Choreographers: Nancy and Wimpy Carver

Comment: An enjoyable waltz routine with
pleasant music. Cues on one side of record.

DANCE

1-4 CLOSED M face LOD **Wait 2 pickup**
notes Sway L, Draw, —; Sway R, Draw,
—; (L) Waltz Turn; (L) Waltz turn end M
face WALL;

5-8 **Hover; Wing end** SIDECAR M face DI-
AGONAL LOD & COH; **Telemark end**
SEMI-CLOSED facing LOD; **Pick up to**
end SIDECAR, 2, 3 M face LOD;

9-12 **Progressive Twinkle, 2, 3; Progressive**
Twinkle, 2, 3; Progressive Twinkle, 2, 3;
Progressive Twinkle 2, 3;

13-16 **Fwd Turning 1/4 L, Side, Continue L**
Turn end M face RLOD in BANJO; **Bk,**
Bk/Lock, Bk; Impetus end SEMI-
CLOSED face LOD; **Chair, Recov, Slip to**
BANJO M face LOD;

17-20 **L Diamond Turn, 2, 3; L Diamond Turn,**
2, 3; L Diamond Turn, 2, 3; L Diamond
Turn, 2, 3 end CLOSED M face WALL;

21-24 **Waltz Balance L, 2, 3; Waltz Balance R,**
2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close
end BUTTERFLY;

25-28 **Waltz Away, 2, 3; Turn In, 2, 3 end** facing
RLOD in LEFT-OPEN; **Bwd Waltz, 2, 3;**
Back, Side, Thru to SEMI-CLOSED fac-
ing LOD;

29-32 **Fwd Waltz, 2, 3; (Fwd, 2, 3) Roll Across,**
2, 3; (Roll Across, 2, 3) Fwd, 2, 3; Fwd,
Pickup, 2, 3;

SEQUENCE: Dance goes thru three times plus
Tag.

Tag:

1 **Sway L, —, —.**

BITTERSWEET — Merry-Go-Round 009

Choreographers: Dick and Crystal Taylor

Comment: An easy two-step with music that is
pleasant, light and airy.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, To-**
gether to SEMI-CLOSED, **Touch;**

PART A

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

5-8 **Side, XIB, Side, XIB; Fwd twd** LOD, —,
1/4 R Turn face WALL in CLOSED, —;
Turn Two-Step; Turn Two-Step end
SEMI-CLOSED facing LOD;

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

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

PART B

6 1-4 **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
(W XIF) Change Sides, 2, 3, —; Fwd
Two-Step;

5-8 **Change Sides, 2, 3, —; Fwd Two-Step**
end SEMI-CLOSED; **Scoot, 2, 3, 4; Walk,**
—, 2, —;

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:

1-2 **Fwd, —, Face, —; Apart, —, Point, —.**

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

THIS IS THE FINAL COLUMN for Mostly Modular. It's been fun to share my thoughts with you over the last three years. Many of you have written or stopped me at dances to tell me that you read the column every month. It's nice to know that you care. I thought I would end up with 12 modules that I have liked the best over the last 29 years of calling. Unfortunately I had a very difficult time trying to pick out a favorite 12. Mainstream square dancing has so much to offer and the possibilities for good material are endless. I guess that's what keeps me interested. So this last column will feature 12 modules that have stood the test of time out of probably several hundred that have given the dancers special pleasure over the years. The first two setups were picked because they can be used early in the lessons and still give the dancer real variety in choreography. The second two were picked just because I liked them.

ZS-ZL

Heads pass thru Separate around one to a line Everybody star thru Centers pass thru Right and left thru outside two	Four ladies chain three-quarters Heads pass thru Separate around one to a line Centers box the gnat Everybody right and left thru
Heads star thru Zoom Double pass thru Centers in Cast off three-quarters Centers square thru Ends star thru	Four ladies chain three-quarters Heads slide thru Box the gnat Everybody double pass thru Peel off

Zeros are among the most useful modules. If you think about it, every dance is a giant zero module. All four of the following modules are constructed around floor patterns that

keep all four couples moving. They are best enjoyed when the dancers move smoothly and let the pattern sweep them in wide graceful arcs.

ZB-ZB

Right and left thru
 Dive thru
 Zoom
 Centers pass thru
 Right and left thru
 Dive thru
 Zoom
 Centers pass thru

ZL-ZL

Curlique
 Single file circulate
 two places
 Cast off three-quarters
 Right and left thru
 Pass thru
 Bend the line

3 {
 Swing thru
 Cast off three-quarters
 All eight circulate

3 {
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three-quarters

The last four modules are getouts. All four of them present an element of surprise. All four of them use only commands usually taught in the first half of a set of square dance lessons.

ZB-RLG

Split the outside two
 Around one to a line
 Everybody square thru
 Meet your partner
 Right and left grand

ZL-RLG

Centers only square thru
 Others allemande left
 Everybody right and left grand

ZB-AL

Swing thru
 Men trade
 Box the gnat
 Change hands
 Left allemande

ZL-AL

Just the centers box the gnat
 Same two square thru four
 Just the ends star thru
 Everybody square thru three-quarters
 Left allemande

I assume that those of you who read this column do so because you want to provide better square dancing for your dancers. I hope that you have gained much out of the material in the past three years. If I can leave you with one last word of advice it would be this. There is a great wealth of very danceable material to be found at both the Basic and Mainstream levels. All we have to do is to have the will and patience to find it.

A Square Dance Club of Another Sort

by Charles Blackman, Harrisburg, Illinois

ABONIFIED COLLEGE campus club — SIC Square Dancers (short for Southeastern Illinois College) — began less than two years ago and already is turning down requests for exhibitions. How did this all come about?

Few things are more boring to watch than an hour of modern square dancing. After 10 minutes it all begins to look alike . . . mechanical figures, marching to a tune, no one smiling. Why? Because they're afraid they'll do something wrong. They must concentrate.

We realized that the request for exhibitions was really a request for entertainment. The SIC dancers went out even before they had finished basic lessons. They kept the dancing simple and interesting and fun. And they smiled. What they lacked in proficiency they made up for in enthusiasm, style and fun. The crowds could see it and it was contagious. The figures were recognizable; the dancing was standard. They danced at schools and for Scouts, at Kiwanis functions and political rallies, at museum open houses and on TV.

During this time we added clogging and contras. We continued to stress styling. Wheel figures, for example, were wheel figures not "drag arounds." Grand square was done in 32 steps, no corner cutting.

Last fall we decided to participate in the annual Fort Massac encampment, an annual historical commemoration of life under three

Clothes of the 17th Century (above) worn by SIC dancers. Smiles surround the "crow" hopping in while members dance a traditional square (below).



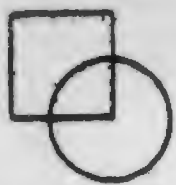
different flags from 1757 to 1815. The State of Illinois agreed to put us on the program. Thus began a research period. Dances had to be authentic period dances. Music — period music. Clothing all authentic with cloth being woolen, linen or cotton. All exposed seams had to be hand-stitched with proper buttons, no zippers, no velcro.

The result: A pageant with dialogue and dancing of rounds from the 1600's, contras from the 1700's, topped off with two squares in a big circle running set. The program concluded with Cal Golden's "God Bless America." The impact was terrific; the audience generous with their applause.

There was another message for us in it. In seeing where our dances originated and how the figures were done, it was easy to see how many traditional movements have been preserved, some in pure form. How fortunate we are to have that! And how important "standard" dancing is to preserve our national heritage to dance. The pageant has since been taken to the State Fair and to different historical events. Many invitations have had to be postponed until next year.

There's an old axiom that says, "It isn't what you dance; it's how you dance." In SIC some do modern western-style square dancing. Some do traditional square dancing and contras. Some do heritage dances. Some do big circle dancing. Some clog dance with taps on their shoes. Some do western swing. Some do modern round dancing and some do it all. Two squares or more meet every Thursday evening at the college for workshops, club meetings, social time and dancing. We conduct two sets of beginner lessons each year and one set of continuing lessons. During the times when two sets of lessons are being conducted at once, the last half hour is combined and all dance together.

And the smiles on their faces say it all.



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1985 Edition

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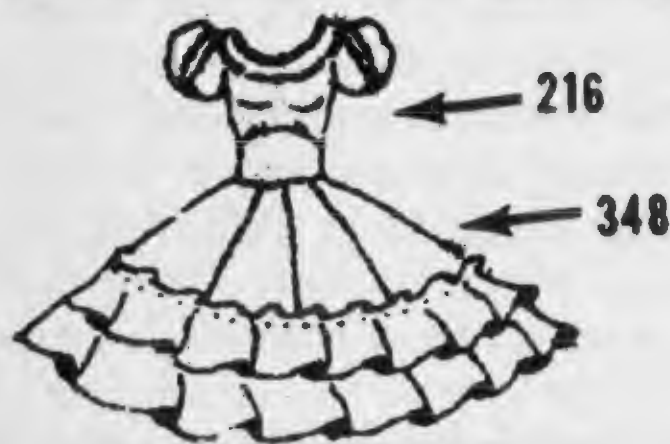
THERE ARE MANY OF YOU out there who have, over the past three decades, been spotlighted in this magazine. There are many more deserving leaders who haven't. We assure you it hasn't been an oversight. There just hasn't been sufficient months or space to feature you all.

So, let us take this opportunity to say to those who teach and call and cue and prompt, whether your field be the squares, the rounds, the contras, the current or the traditional, "thank you" for your part in building the dance of America.

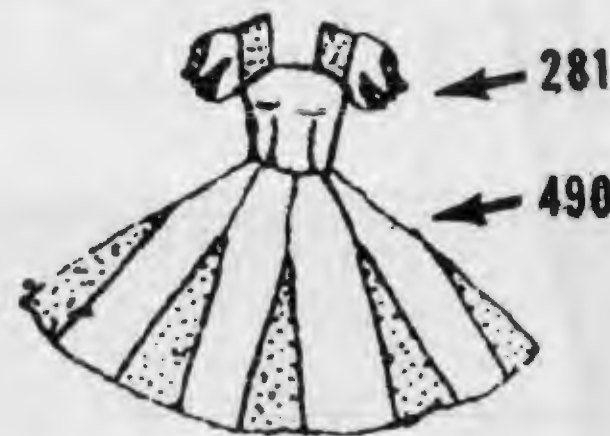


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FROM THE FLOOR

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:

You probably know that I plan to end my calling career at the end of December. It has been great and very rewarding and I wish to thank all the people who have made it so.

Jon Jones Arlington, Texas

The activity will miss Jon as it has others of the calling fraternity who have retired over the years. — Editor.

Dear Editor:

I am concerned about the resistance to honoring square dancing as the Folk Dance of America. I understand what the opposition is saying, that we have specific folk dances which should be honored and promoted. But at the same time, no matter what regional folk dance is around, square dancing is always there, as it has been during the entire history of the American settlement. I have discussed this with dancers and callers and recently one caller made this statement: "Every state has its own flag but all states are joined together as one nation and that nation has its own flag —



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Roberta Persons
DeLand, Illinois

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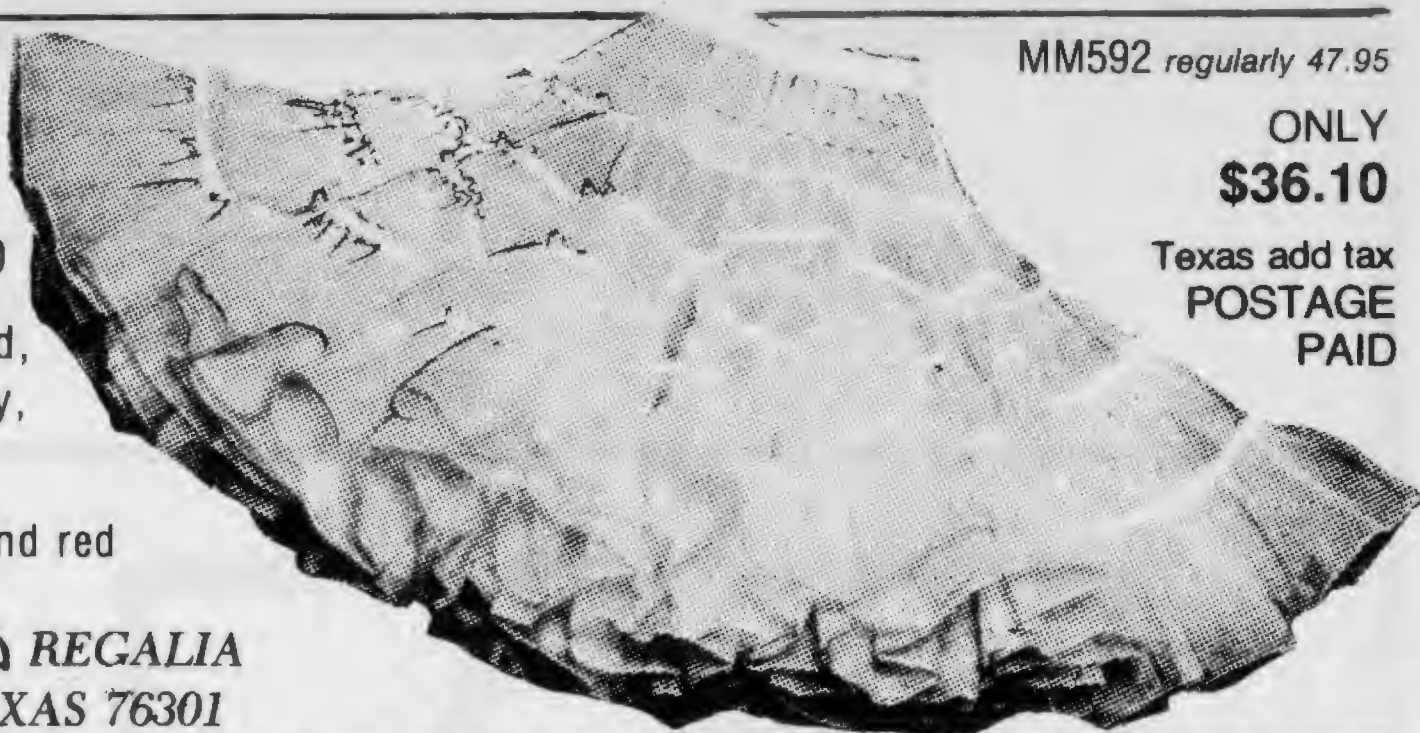
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Stella Krukowski
Weirton, West Virginia

Dear Editor:

Two subjects here. (1) This is a request to clubs and associations that sponsor square dance festivals and conventions. Please have some form of child care or a list of babysitters available. What is needed is a way for children to be looked after during a dance. We know several couples, like us, who have young children and do not attend such events because of

child care problems. (2) I would like to hear from any square dancer who has a computer program (IBM PC or Apple) for square dance calls. I am mainly interested in a graphics program that shows the movement of the square for each call that is entered.

Jon Greene
12625 Appleton Way
Los Angeles, California 90066

Dear Editor:

I would like to comment on the analysis of the Colorado poll (page 8, SQUARE DANC-

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ING Magazine, August issue). Contrary to the suggestion that the 131 couples who responded to the questionnaire "are representative of dropouts throughout the country," it seems to me that the 131 are not even representative of the 656 to whom the questionnaires were sent. What the poll did was segregate out the complainers. 525 couples, having no interest in the matter, didn't reply. 131 took the opportunity to express their pique. Over 90% of the 131 found the Colorado dancers unfriendly and the callers called un-

familiar things and too fast. I find this indictment of Colorado dances and callers unbelievable. 68% did not enjoy the challenge. The reasonable conclusion is that most of these couples were not competent to learn square dancing and anxious to blame this failure on someone else. The Colorado clubs are better off without them.

There will always be dropouts . . . because people are not alike. There is nothing that callers or leaders can do about it. Moreover I suspect that many club dancers often wish that

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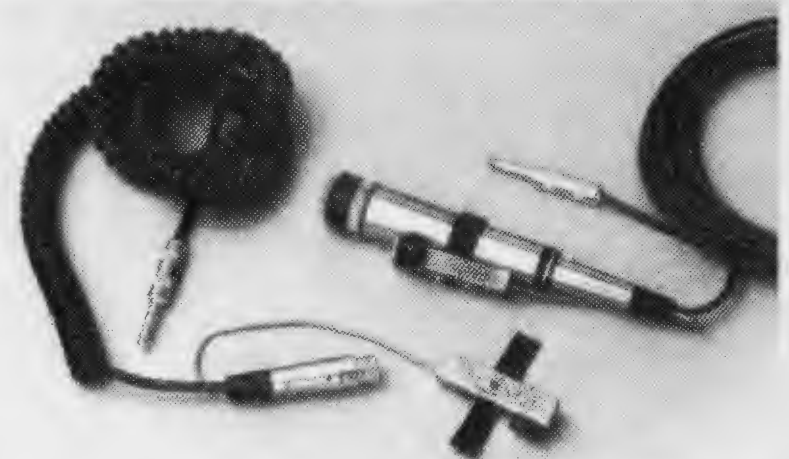


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some of their fellow members had dropped out long ago.

Robert Buckbee
Wind Ridge, Pennsylvania

Dear Editor:

Paul Hartman's article (September issue) hit the nail on the head. But we go on hitting our heads and do nothing about it. Before the categories of Mainstream and Plus dancing, we had more fun dancing "just square dance calls." The fun element must be brought back and soon. I have been dancing for 38 years and

calling and teaching for 33.

Ober Johnson
Grass Valley, California

Dear Editor:

A writer in your June issue complains that she would like to go dancing for fun (presumably at Basic) without constant workshopping. So would I, but here in Auckland there simply isn't any. There's something like 15 or more class nights available each week but no square dancing at all apart from Mainstream level. For nine years I have cam-



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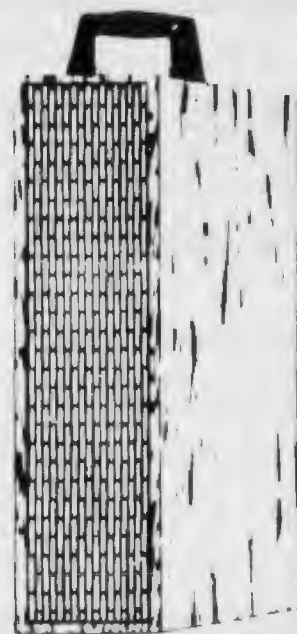
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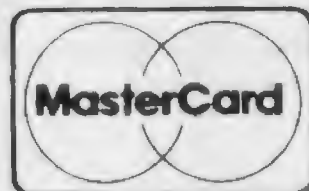
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paid for those of us who enjoy square dancing but have no desire to reach Advanced levels. In any activity there is always a strong tendency for "management" to concentrate on the senior team but a strong club, as in baseball or any other activity, is utterly dependent upon a permanent concentration of its junior teams from which the senior strength develops.

This is the great weakness of present-day square dancing. It concentrates upon Mainstream and thereby loses a great percentage

that would like to dance at lower levels. It might be pointed out that the constant pressure upon learning loses not only comparative beginners but also Advanced dancers who have (or perhaps have partners who have) lost confidence in the multitude of calls plus the introduction of new calls altogether. Might "management" perhaps get its mind off Mainstream once in a while and give a thought to those who would enjoy dancing with less pressure?

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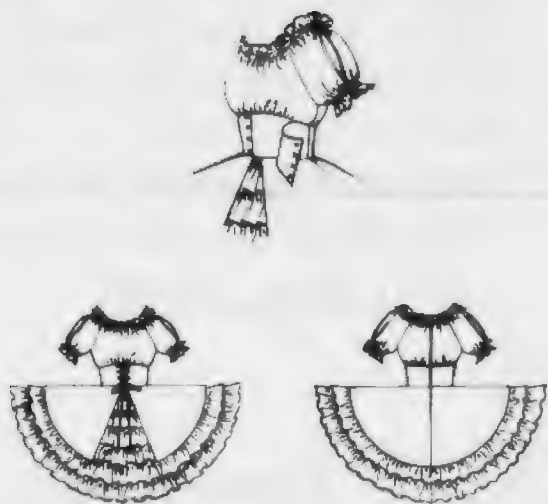
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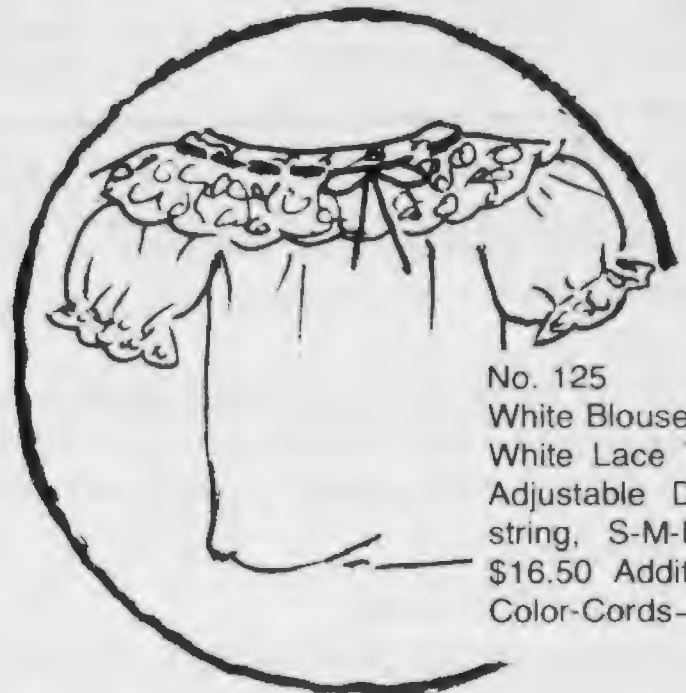
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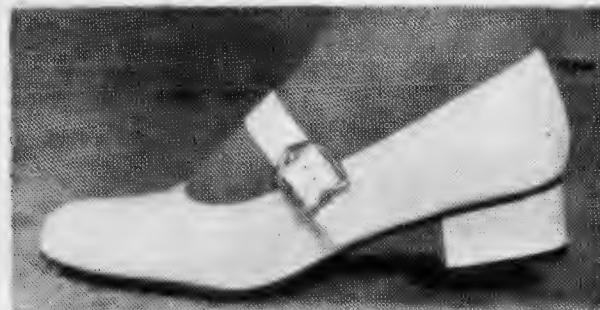


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is no association of dancers and our viewpoint is rarely heard.

Lex Dowling
Pakuranga, Auckland, New Zealand

Dear Editor:

The article by Paul Hartman in your September issue is excellent. It should be included for study in every caller's course. It should be required reading for every club caller and club officer, especially those whose duties include organizing and shepherding the class to graduation. It is highly recom-

mended reading for every square dancer.

Lannie McQuaide
Columbus, Ohio

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you have submitted. Thought you might like to see ours. We get a great many queries from puzzled motorists who are trying to figure out the initials. They'd have to be square dancers to understand: Sets in Order American Square Dance Society.

Bob and Becky Osgood
Los Angeles, California

Dear Editor:

I would like to see more reminders critical of contests in square dancing. Contests in Sydney cause havoc with club dancing —

exaggerated movements, sets twice the size they should be and long striding steps (described by a visiting American caller) as "Indian loping."

Vince Spillane
Belrose, New South Wales

Contests have long been a concern of some Australian leaders who agree with the anti-competition resolution endorsed by Callerlab and Legacy (see November, pg 10). — Editor

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Best wishes to Bob and Becky Osgood and the staff of SQUARE DANCING. We'll miss you!

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RECORDS, continued from page 43

scoot back again — swing that girl — promenade.

Comment: A release with a good beat and clear calling by Grace. The figure has enough moves to make it interesting in the Mainstream area. The music is bouncy, clearly reproduced and above average. Rating: ☆☆☆☆

BILOXI LADY — ESP 510

Key: G & A Tempo: 130 Range: HC Sharp Caller: Bob Newman LE

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag the line — face to right ferris wheel — centers pass thru — swing corner — promenade.

Comment: This release is well recorded with a figure that offers a tag the line. The music is good and the balance is quite adequate. Figure is Mainstream. The dancers gave this an average review. Rating: ☆☆☆

NOT AN EASY JOB

Since the start of this review column, many years ago, a number of qualified individuals have taken on the task of being our record reviewer. Each one held the job for a number of years. We discovered that a continuity of reviews by the same individual provided the reader a base on which he or she could compare personal likes and dislikes. This ability to depend upon the reviewer's opinions has made "On The Record" a very *special* part of this magazine.

For the last several years our reviewer has been an especially competent individual but, because of his/her activities within the world of square dancing, has requested anonymity. We respect this, although we would like to publicly acknowledge the expertise of this individual whose critiques were sincere and honest. We do say "thank you" for the many hours spent in listening to literally thousands of records over the years.

FORGIVING YOU WAS EASY — Bogan 1358

Key: F Tempo: 130 Range: HC Caller: Lowell Young LC

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn partner right — corner allemande — swing own — promenade (Figure) Heads square thru four — do sa do — make a wave — ladies trade —

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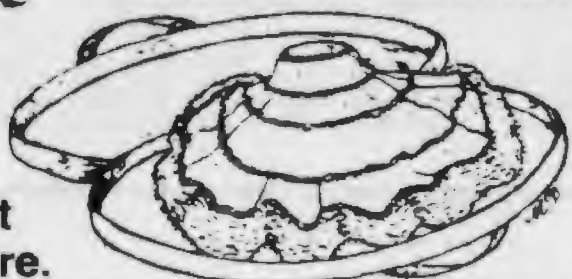
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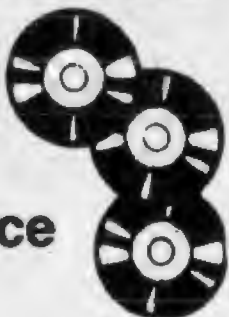


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nade.

Comment: A square dance feeling is presented
on this release. Music is above average. The
melody line is very simple for callers to handle.
Lowell's calling is clear and the figures are all
Mainstream and well timed. Rating: ☆☆☆☆

BLUE KENTUCKY GIRL — Kalox 1306

Key: G Tempo: 130 Range: HB

Caller: Harry Lackey LC Sharp

Synopsis: Complete call printed in Workshop.

Comment: A nice melody line and the figure
offers nothing more difficult than a half tag.
The music seems to fit well with the choreog-
raphy. Most callers should have no problem
handling this release. Dancers gave it a plus.

Rating: ☆☆☆☆

HELLO MARY LOU — Blue Star 2291

Key: F Tempo: 128 Range: HB Flat

Caller: Johnnie Wykoff LA

Synopsis: (Break) Four ladies chain — chain
home — join hands circle left halfway — al-
lemande left corner — weave ring — swing —
promenade (Figure) Head two couples pass
thru — partner trade — reverse the flutter
wheel — take that lady back with you —
square thru four — meet outside two — make
ocean wave — swing thru — turn partner right
— swing corner — promenade.

Comment: The beginning on the called side
seemed weak and hard to hear. Overall
though, the calling is adequate and the music
is above average. The figure is Mainstream
and not too unusual. Rating: ☆☆☆☆

WAIT TILL THE SUN SHINES NELLIE — ESP 132

Key: G & A Flat Tempo: 130 Range: HD Flat

Caller: Elmer Sheffield LD

Synopsis: Complete call printed in Workshop.

Comment: A good release for callers to harmo-
nize on as exhibited on this tune. This re-
viewer's record has a slight scratchy
sound—it's hoped this is only on one record.
The figure is good and the syncopation on the
break adds to the music. The overall feeling is
"square dance good." Rating: ☆☆☆☆☆

SAN ANTONE — Prairie 1077

Key: D Tempo: 128 Range: HA

Caller: Johnnie Scott LA

Synopsis: (Break) Sides face grand square —
allemande left — weave ring — do sa do —
promenade (Figure) Heads square thru four
— corner do sa do — swing thru — girls fold —
peel the top — right and left thru — square thru

three hands — corner swing — promenade.

Comment: A slow ballad that may appeal to some but to this reviewer it is not one of Johnnie's best. The figure uses a peel the top. Music is average. Dancers did not vote this high. Rating: ☆☆☆

ANY OLD TIME — Rocket 112

Key: G **Tempo:** 128 **Range:** HC
Caller: Tim Ploch LD

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

promenade (Alternate break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Head two couples promenade halfway — down middle square thru four — right hand star — heads star left half across — meet corner swing thru — boys trade and turn thru — left allemande — promenade.

Comment: A great improvement in Rocket's recordings. By far a better sound. The figure offers star movements. The choreography seemed adequate. The hesitation in the music will have to be anticipated by the caller.

Rating: ☆☆☆☆

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DIXIE DREAM — Chinook 067

Key: G Tempo: 130 Range: HB
Caller: Dan Nordbye LD

Synopsis: (Break) Circle left — allemande left corner — own do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru in middle — corner do sa do — swing thru — boys run to right — half tag — walk and dodge — partner trade — pass ocean — recycle — swing corner — promenade.

Comment: A fairly average release with certainly adequate music. Figure works well and dancers had no problems. The back-up

singers were well in the background where they should be. The melody is not difficult.
Rating: ☆☆☆

BLUE WITH ENVY — El Dorado 112

Key: D Tempo: 130 Range: HA
Caller: Jerry Bradley LB

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru — do sa do — swing thru — boys run — ferris wheel — centers pass thru — slide thru — square thru three quarters — swing corner — promenade.

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Comment: A country ballad that is well recorded. The calling is clear. Figure is average with nothing outstanding. The dancers had mixed emotions on their rating but the rating indicated won out. Music is good. Rating: ☆☆☆☆

HEARTACHES BY THE NUMBERS — Sunny Hills 5003

Key: F **Tempo:** 130 **Range:** HB Flat **LA**
Caller: John Eubanks

Synopsis: (Intro & end) Four ladies chain across — rollaway — circle — four ladies rollaway — circle — allemande left corner — weave ring — do sa do — promenade (Break) Four boys

promenade — swing at home — join hands circle — allemande left — weave ring — do sa do — promenade (Figure) Heads two promenade lady halfway — lead right circle four — make a line — into middle touch one quarter — coordinate — bend the line — star thru — pass thru — trade by — swing corner — promenade.

Comment: A fairly standard melody known by many. The music is above average and callers should have no problems. The choreography is standard and the timing is adequate. Nothing outstanding on this release and voted average by dancers. Rating: ☆☆☆



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THE *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

CURRENT RELEASES — This has been an on-going, double-barreled service for dealers, record producers, caller/teachers and the square dance public in general. An enlarged copy of this monthly list has been sent without charge to dealers. All labels, regardless of whether they advertise in this publication or not, have been included on the list as long as we were notified that a new release from them was available. We feel this has been an important service and hope it will be continued by other publications or by the record producers themselves, possibly working through Callerlab or Legacy. — the Editor

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GOOD THINGS — Desert 20

Key: C Tempo: 132 Range: HC
Caller: Troy Ray LC

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — allemande corner — do sa do own — promenade (Figure) Head two square thru four — split those two around one — make a line — touch a quarter — all eight circulate — trade with this girl — roll to face same girl — slide thru — square thru three quarters — swing — promenade.

Comment: A pleasing melody line and a nice job of calling by Troy, though words seemed to be

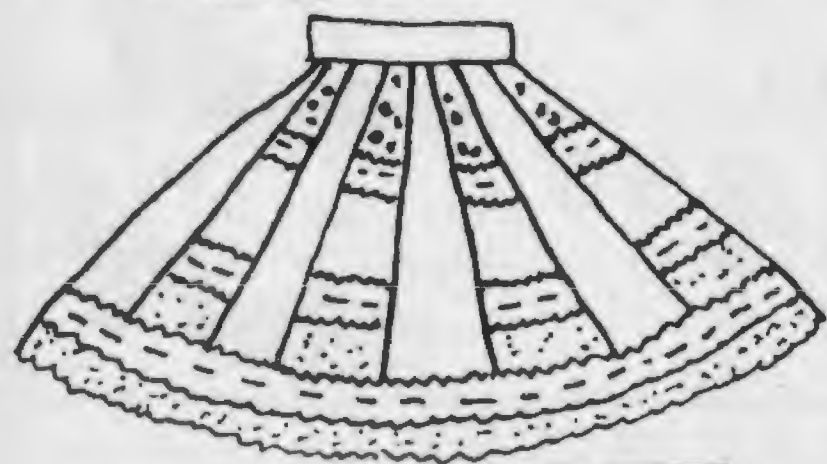
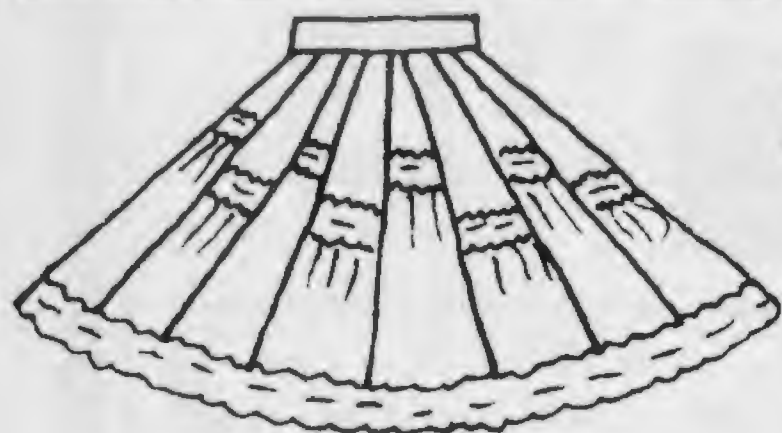
rushed in order to complete a phrase. The music is above average. Rating: ☆☆☆☆

HELLO MARY LOU — Chaparral 3513

Key: G & A Tempo: 130 Range: HC Sharp
Callers: Ken Bower & Gary Shoemake LB

Synopsis: (Break) Circle — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — swing thru outside two — boys run to right — couples circulate — chain down the line — star thru — pass thru — trade by — swing corner — promenade.

Comment: A good old tune that has been



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F

Al Horn



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Renny Mann



S
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F
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Johnnie Scott



S
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Chuck Donahue



Singing Sam Mitchell



PRAIRIE

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Music by PRAIRIE

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- PR 1083 **Open Up Your Heart**, by Ron, Slim Whitman hit
- PR 1082 **Blue Eyes and Jeans**, by Renny, Conway #1
- PR 1081 **Dixie Road**, by Al, Lee Greenwood #1
- PR 1080 **You Are The One**, by Chuck, oldie

RECENT RELEASES

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- PR 1078 **Two Timin' Gal**, by Singin' Sam
- PR 1077 **San Antone**, by Johnnie



Ron Everhart
Sweepstakes Winner



S
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Mark Clausing



Tom Trainor



S
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Vern Weese



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Kim Hohnholt



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Dave Roe
Clogging



Mountain

Recordings

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- MR 49 **Buckets** by Mark, Ava Barbor hit
- MR 48 **Old Hippie** by Vern, Bellamy Bros. hit
- MR 47 **One Mamma Told You About** by Phil, Gilley hit
- MR 46 **Think I'm In Love** by Kim, Hag hit

RECENT RELEASES

- MR 45 **Strong Long Enough** by Mark, Conway-Loretta
- MR 44 **Storms Never Last** by Tom, Waylon hit
- MR 43 **Chase Around the Room** by Kim, Hag hit



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Troy Ray



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Hal Dodson



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Amazin'
Grace Wheatley



S
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Dave Towry



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Bill Reynolds



DESERA

Recordings

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- DR 24 **I Fell In Love Again Last Night**, by Grace Forrester Sisters
- DR 23 **Smokin' In Tupelo**, by Hal, oldie
- DR 22 **Singin' The Blues**, by Troy, Gail Davies hit
- DR 21 **High Horse**, by Hal, Dirt Band hit
- DR 20 **Good Things**, by Troy, oldie (**JUST RELEASED!**)

RECENT RELEASES

- DR 19 **Legend In My Time**, by Bill, Milsap hit
- DR 17 **Country Side**, by Troy, Bandy hit



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Gary Bible



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Bobby Hilliard



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Bob Householter



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Don Van Veldhuizen



Dennis Levitt

OCEANWAVE

Recordings

BRAND NEW!

- OR 20 **Walk On By**, by Gary, VanDyke #1
- OR 19 **The Old Red Barn**, by Dennis, oldie
- OR 18 **Close Enough To Perfect**, by Greg, Alabama hit
- OR 17 **Singin' On The Mountain**, by Grace, Dolly hit
- OR 16 **Don't It Make You Wanna Go Home**, by Dave, oldie

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

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- 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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Bill Crowson



Francis Zeller

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enjoyed by many previously. The music is very good and the calling has a nice sound to it. Ken and Gary seemed to enjoy their work. The Mainstream figure is well timed.

Rating: ☆☆☆☆

FORTY HOUR WEEK — ESP 315

Key: D Tempo: 128 Range: HB
Caller: Paul Marcum LA

Synopsis: (Break) Circle left — left allemande — home do sa do — men star by left — turn partner by right — left allemande — come back one swing — promenade (Figure) Head couples promenade halfway — walk in and

square thru four — meet sides right hand star — halfway around — veer left — circulate — bend the line — reverse flutterwheel — keep this girl and promenade.

Comment: Nice music by ESP with a solid sound. The dance movement is very good and worked nicely. The timing offered no problem melody line not difficult and the calling is clear.

Rating: ☆☆☆☆

WE'VE BEEN STRONG LONG ENOUGH — Mountain 45

Key: C Tempo: 130 Range: HC
Caller: Mark Clausing LB



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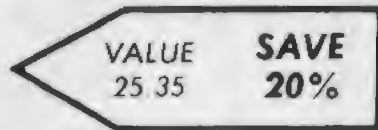
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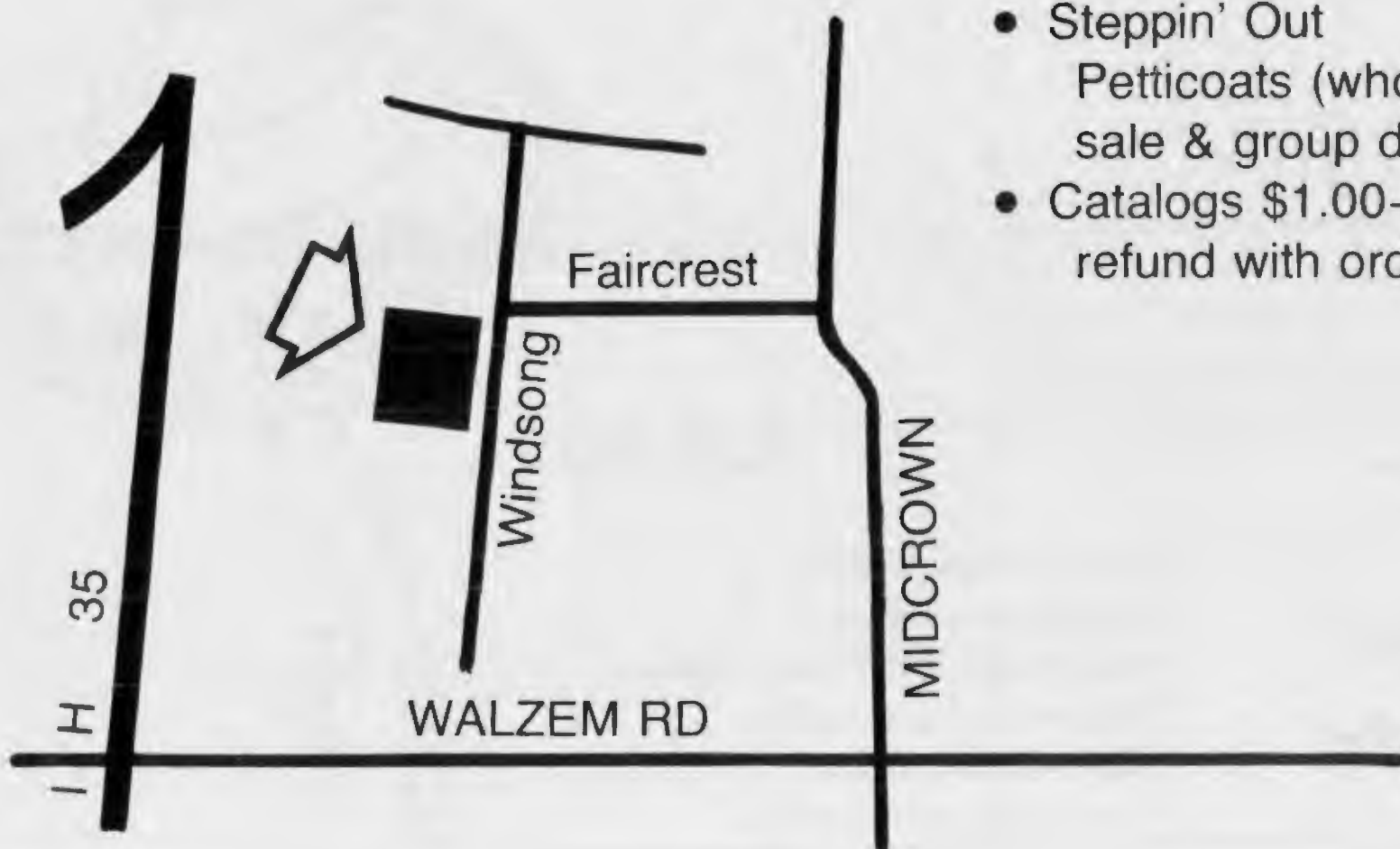
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Synopsis: (Break) Circle left — all eight spin the top one half right — girls star left — boys move up same girl wrong way grand — pull partner right on by — left allemande — promenade (Alternate end) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Four ladies chain three quarters — Heads promenade halfway — down middle square thru four hands — corner do sa do — make your wave — explode the wave — partner tag — swing corner — promenade.

Comment: A different release with a female (Merry Leigh) and male voice changing parts.

The introduction has an all eight chain spin the top and the figure uses an explode the wave. Music is average. Rating: ☆☆☆☆

THE LOVIN' ARMS OF TENNESSEE — El Dorado 105

Key: E **Tempo:** 130 **Range:** HB
Caller: Jerry Bradley **LB**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — spin the top — boys move up right and left thru — slide thru

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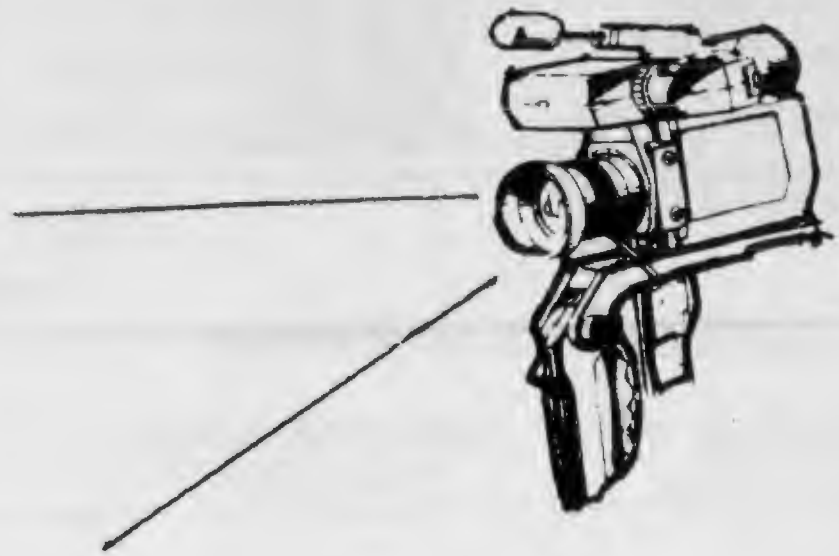
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COUNTRY IS — Unicorn 501

Key: C Tempo: 136 Range: HC
 Caller: Dick Loos LG

Synopsis: (Intro & end) Circle left — allemande — turn thru — allemande — swing — promenade (Break) Sides face grand square — (Figure) Heads promenade halfway — down middle square thru four — swing thru — boys run right — ferris wheel — square thru three — swing — promenade (Tag) Four ladies chain — chain back.

Comment: A dance that has dancers moving their feet in quick short steps to keep the time due to the tempo. Calling is clear and well

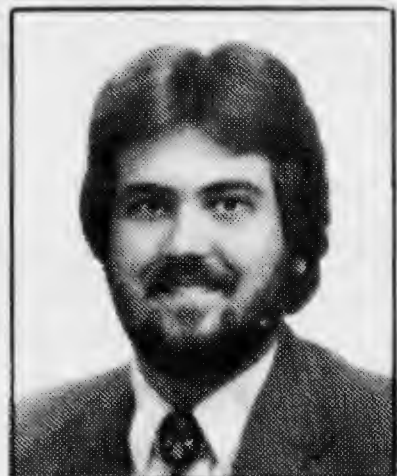
done. The figure is very average. The music is above average and has a nice melody.

Rating: ☆☆☆

MAMA WARNED YOU — Rocket 113

Key: D Tempo: 128 Range: HD
 Caller: Dean Crowell LD

Synopsis: (Intro & break) Circle left — allemande corner — do sa do — left allemande — weave ring — swing — promenade (End) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Head couples promenade halfway — come down middle square thru four — right



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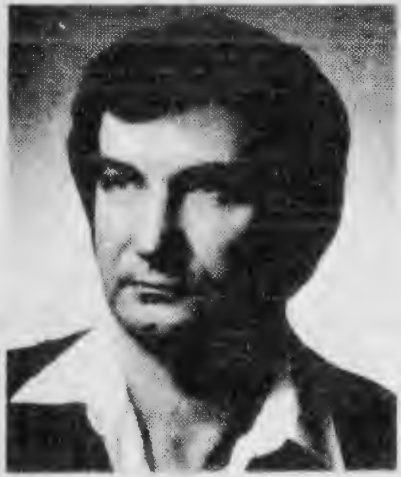


Owner/Producer
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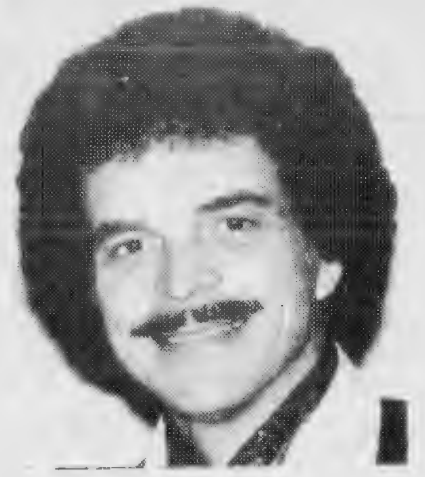
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- ESP-122 Sentimental Ol You
- ESP-123 Just Because
- ESP-124 Suwanne
- ESP-125 New Moon Over My Shoulder
- ESP-126 Guess It Never Hurts
- ESP-127 Thinkin' Bout You
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- ESP-130 Maggie, When You and I Were Young
- ESP-131 Don't Call Him A Cowboy
- ESP-132 Wait Till The Sun Shines Nellie
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- ESP-302 New Cut Road
- ESP-303 Melancholy Baby
- ESP-304 Mis'ry River
- ESP-305 Another Chance
- ESP-306 I Never Knew The Devils
Eyes Were Blue
- ESP-307 Ain't It Been Love
- ESP-308 I Can't See Texas
- ESP-309 Good Old Days
- ESP-310 Good 'N Country
- ESP-311 My Lady Loves Me
- ESP-312 Lover In Disguise
- ESP-313 That's The Way Love Goes
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- ESP-315 Forty Hour Week
- ESP-316 Early Morning Rain

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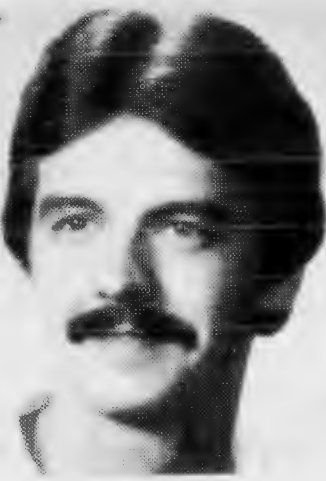
- ESP-201 Honky Tonk Queen
- ESP-202 Golden Memories
- ESP-203 I Think About Your Love
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- ESP-205 Strong Weakness
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- ESP-602 Mama Don't Allow No Music
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- ESP-609 This Ain't Dallas

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and left thru outside two — veer to left — ferris wheel — square thru in middle three hands — swing corner — promenade.

Comment: An up tempo type of release that gives a rock feeling. The melody is not outstanding and callers should check it out. This reviewer found it monotonous. Rating: ☆☆

NORTH TO ALASKA — Prairie 1076

Key: A Tempo: 128 Range: HC Sharp
Caller: Chuck Donahue LG Sharp

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — touch a quarter — scoot back — boys run to right — star thru — dive thru — square thru three hands — swing corner — promenade.

Comment: A nice introduction is used on this release. The music is adequate and the figure average Mainstream. Rating: ☆☆☆

SILVER BELLS — Eagle 1203

Key: A Tempo: 128 Range: HC Sharp
Caller: Chuck Veldhuizen LC Sharp

Synopsis: (Intro & end) Sides face grand square — allemande left — weave ring — swing — promenade (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — make ocean wave — recycle — sweep one quarter more — slide thru — right and left thru — veer to left — chain down line — slide thru — swing — promenade.

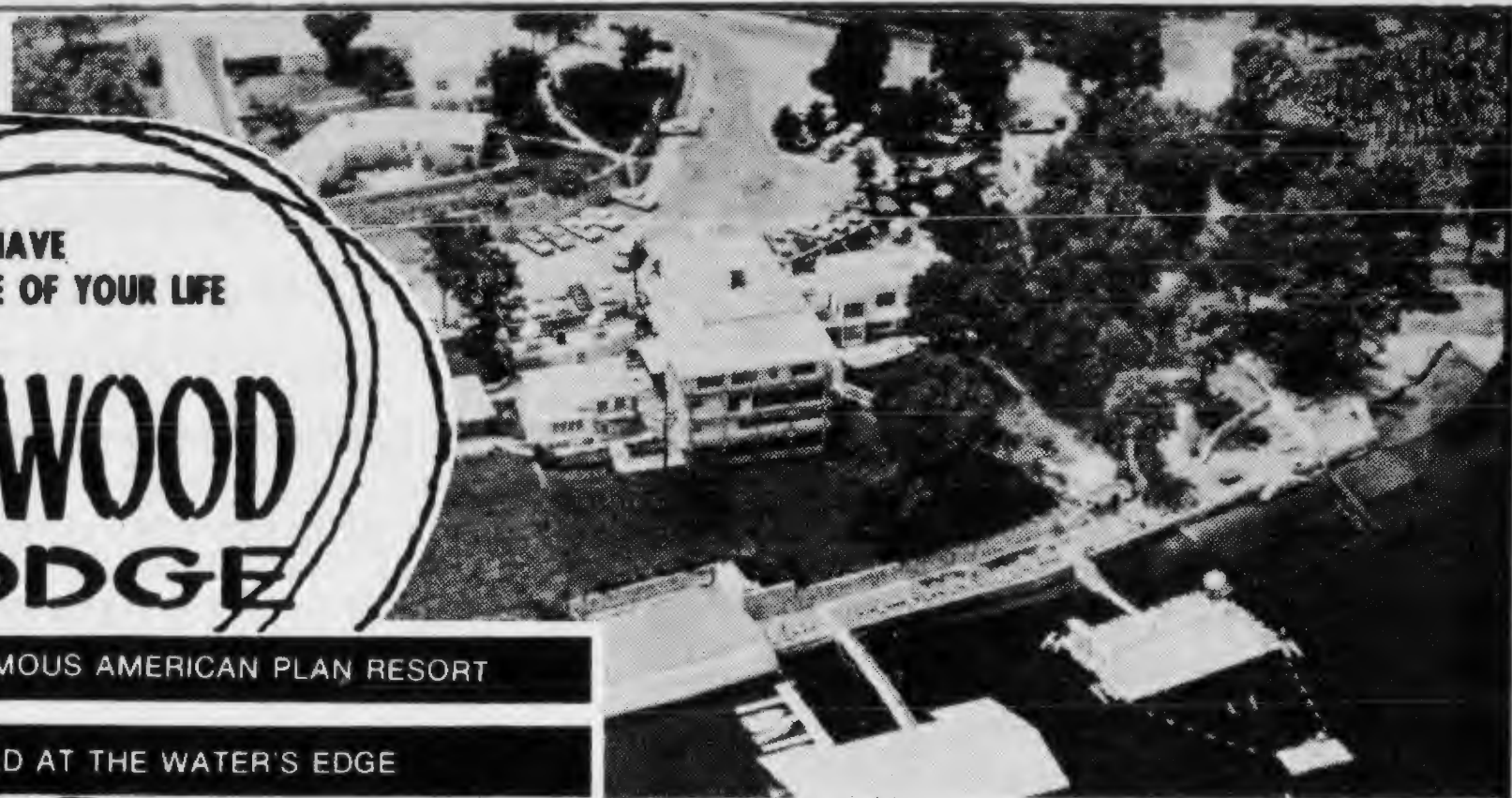
Comment: Music is better on this Eagle release. The figure offers a different twist if the word metering can be accomplished by the callers; probably will offer no problems. Good luck to Eagle records. Rating: ☆☆☆

ROCKIN' WITH MY BABY — El Dorado 402

Key: A Tempo: 127 Range: HC Sharp
Caller: Buddy Allison LE

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — lead right do sa do — touch one quarter — scoot back — boys run — reverse the flutter — square thru four — swing corner — promenade.

Comment: A rock-type release and good music. The figure works well and offers no timing problems to the dancers. The movements are all Mainstream. Music is above average. The sound on the called side has an echo sound. Rating: ☆☆☆



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NATURAL HIGH — Hi-Hat 5076

Key: F Tempo: 128 Range: HA
Caller: Ernie Kinney LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — weave ring — swing — promenade (Figure) Heads — flutterwheel across — square thru four — right and left thru with outside two — veer to left — bend the line — touch a quarter — boys run to right — swing corner — left allemande — promenade.

Comment: A relaxing release that provided a good feeling for the dancers. The choreography is adequate and moves the dancers

nicely. Figure is Mainstream. The melody is easy for callers. Hi-Hat music as usual is good. Rating: ☆☆☆☆

I'LL NEVER NEED ANOTHER YOU — Chinook 066

Key: A Tempo: 130 Range: HC Sharp
Caller: Joe Saltel LA

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — spin the top — right and left thru — half sashay — single circle half — slide thru — swing corner —



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promenade.

Comment: A rhythmic release that has a nice beat and square dance feeling. Figure is well timed and dancers enjoyed it. The music is above average and well recorded balance-wise. Joe does a nice job. Rating: ☆☆☆☆

THE OLD RED BARN — Ocean 19
Key: G Tempo: 128 Range: HB
Caller: Dennis Levitt LD

Synopsis: (Break) Four girls promenade — swing at home — join hands circle left — left allemande corner — weave ring — swing — promenade (Figure) Head two couples prom-

enade halfway — down middle square thru four hands — swing thru — boys run to right — wheel and deal — square thru three quarters — trade by — swing — swing corner lady — promenade (Plus Figure) Head two couples square thru four — do sa do corner — star thru — pass thru — chase to right — boys run around this girl — star thru — veer to left — ferris wheel — pass thru — swing — swing corner — promenade.

Comment: An average release with an easy melody to call. The cue sheet offers a Mainstream and a Plus figure. Music is average and calling is clear. Rating: ☆☆☆

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GERALDINE — El Dorado 106

Key: C Tempo: 130 Range: HE
Callers: Jerry Bradley & LC
Marty Firstenburg

Synopsis: (Break) Grand Square — allemande — weave ring — swing — promenade (Figure) Heads square thru — do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner promenade.

Comment: Good introduction musically speaking. The two callers on this novelty release seem to enjoy their calling. Callers will have to listen to determine their needs. The figure is

very average but the music is above average. The dancers had mixed reactions.
Rating: ☆☆☆

THIS OLD HEART IS GONNA RISE AGAIN — ESP 134

Key: C, D & E Tempo: 135 Range: HE
Caller: Elmer Sheffield LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande corner — weave ring — swing — promenade (Figure) Heads promenade halfway — into middle square thru four — make a right hand star — turn it halfway — as a

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couple veer left — ferris wheel — center two square thru three quarters — swing corner promenade.

Comment: Elmer gets on his high horse and calls a quick moving dance that will get one's heart pumping. A rhythmic dance that keeps the dancers moving to a figure that is good but not difficult. The music, too, is good. This is one of the better releases this month. Rating: ☆☆☆☆

FLIP HOEDOWN

HO-DOWN—ESP 403

Key: A

Tempo: 126

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Caller: Larry Letson

Comment: A flip record using Plus movements that is well done. A hissing sound was noticed some places in this reviewer's record. An increase and decrease in music volume is noticeable. Larry does a nice job of calling.

Rating: ☆☆☆☆

ALABAM—Kalox 1307

Key: C

Tempo: 126

Caller: Harry Lackey

Comment: A practice record for dancers learning Plus movements. Has clear calling with music that has a lot of bounce. The called side

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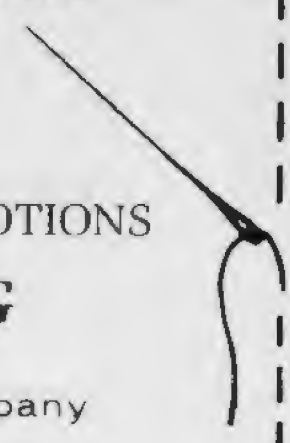
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has been slowed considerably to 126 beats and the instrumental is 132. Rating: ☆☆☆

provide the music that callers expect. These two tunes are well recorded and may appeal to many but do not generate a hoedown feeling. Rating: ☆☆☆

HOEDOWNS

WARNING SIGN—Thunderbird 532
Key: F **Tempo: 128**
Music: The Thunderbirds — Piano, Bass, Guitar

DUELING BANJOS—Prairie 2003
Key: G **Tempo: 130**
Music: Prairie — Fiddle, Banjo, Bass, Guitar, Drums

ROCK-A-BILLY FEVER—Flip side to Warning Sign
Key: B Flat **Tempo: 128**
 Comment: Thunderbird has many good musicians but to this reviewer the hoedowns do not

RIDE THE WABASH — Flip side to Dueling Banjos
Key: A & G **Tempo: 130**
 Comment: Two up-beat hoedowns especially



Joe Saltel



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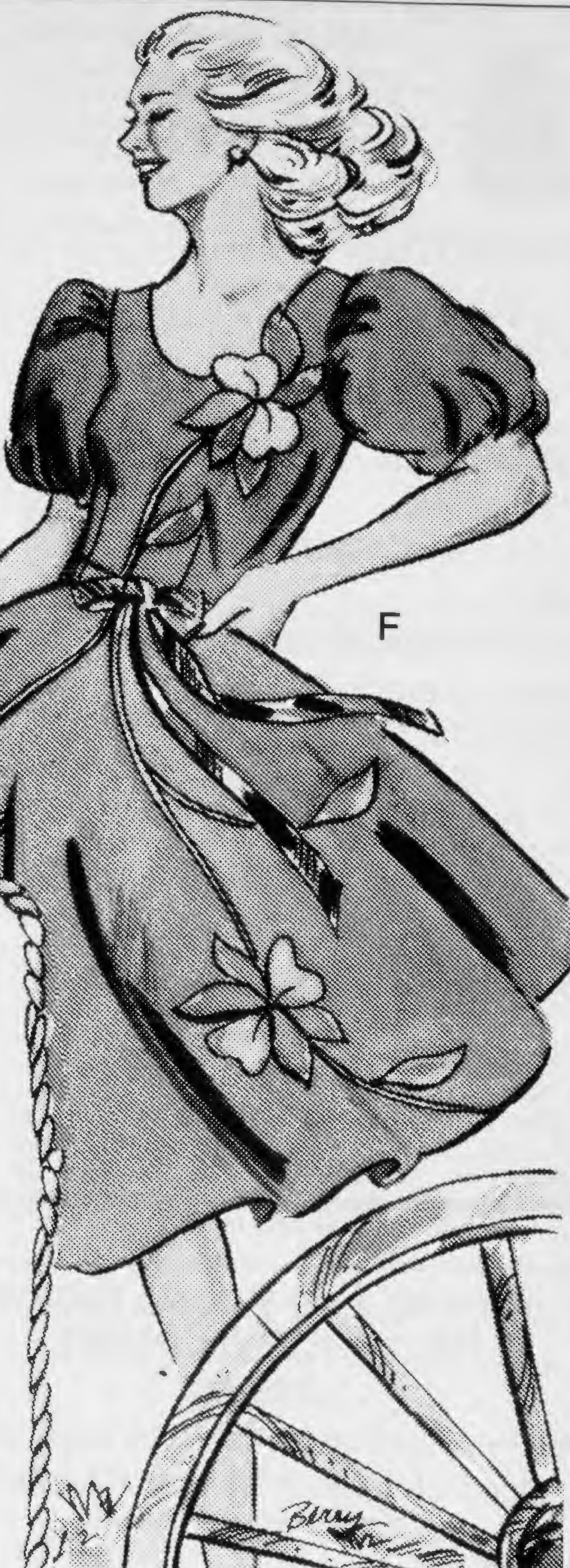
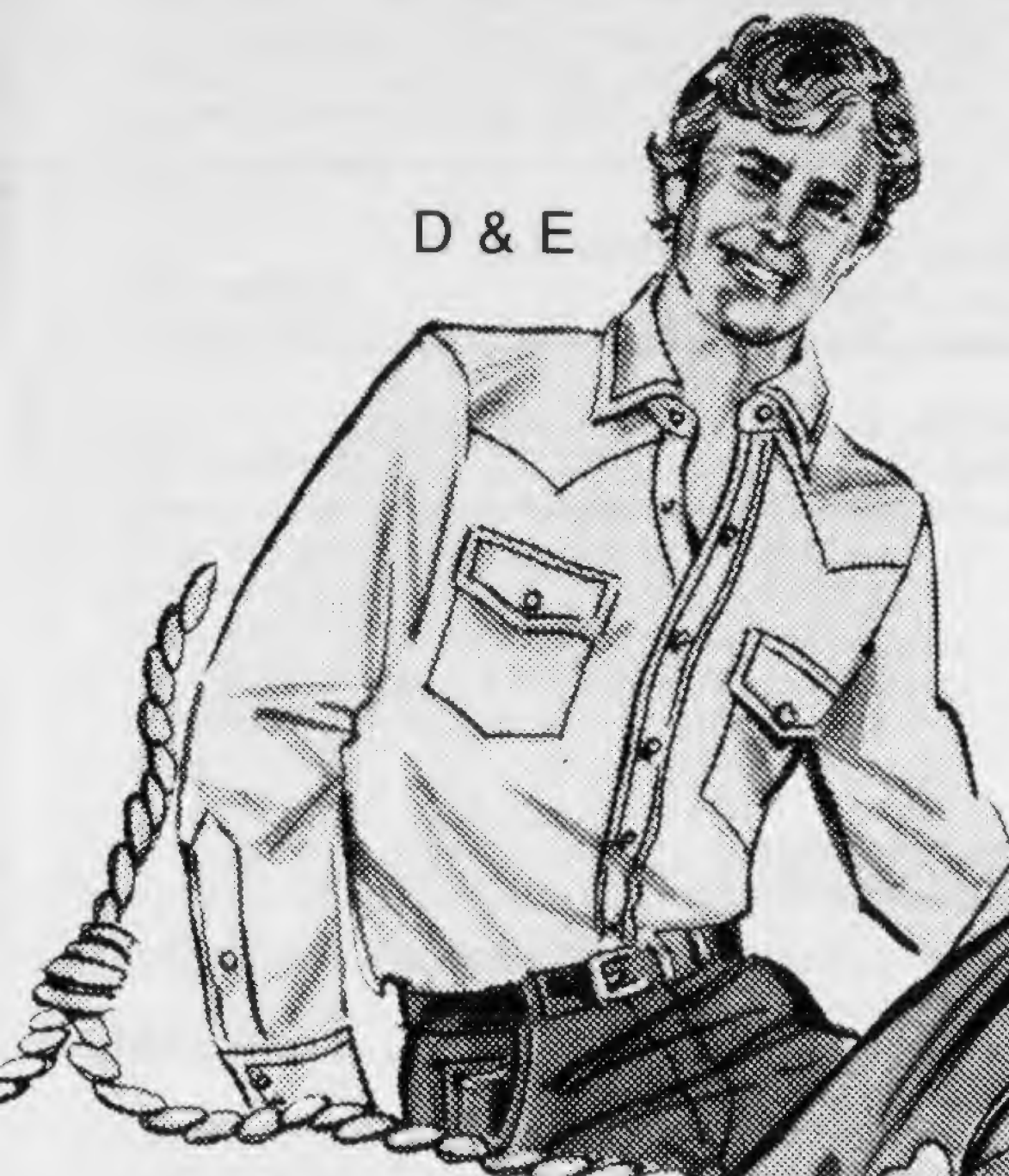


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well played by the Dueling Banjos. This hoedown became a little tiresome to listen to. To this reviewer "Ride the Wabash" is a better hoedown with some strong fiddle lead.

Rating: ☆☆☆

JUNE BUG—Mountain 5004

Key: A Minor

Tempo: 130

Music: Mountain Men — Banjo, Bass, Guitar

GREASE — Flip side to June Bug

Key: G

Tempo: 132

Comment: This reviewer may be too particular but it is difficult to know how a caller can successfully use June Bug; it does not have a square dance feel. The other side "Grease" at least has some feeling and a semi-melody line with some chord structure. This reviewer leans toward the "Grease" side. Rating: ☆☆☆

SPECIAL

JIM'S ORANGE BLOSSOM SPECIAL—Blue Ribbon 1004

Key: E

Tempo: 144

Cues by: Marilyn Hansen

Comment: This reviewer will not attest to being a clogging expert but can state that the music is good and well played. The cues by Marilyn are clear and well delivered. The separation between voice and music seems adequate. A clogger will need to hear to determine record's use. Rating: ☆☆☆☆

ROUND DANCES

K-D WALTZ—Blue Star 2292

Choreographers: Dan and Kay O'Connell

Comment: A pleasant waltz routine to adequate music. One side of record has cues.

AM I BLUE—Merry-Go-Round 008

Choreographers: Bill and Martha Buck

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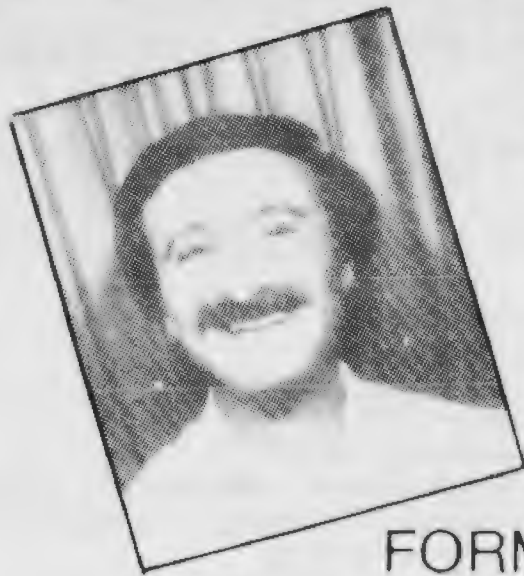
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PURE LOVE—Belco 333

Choreographers: Woody and Kay Woodward

Comment: A real active two-step. Quite a beat to this music. One band of cues.

TAKE TIME OUT — Flip side to Pure Love

Choreographers: Art and Evelyn Johnson

Comment: This two-step routine also appeared on Belco 243.

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DREAM WALTZ—Windsor 4777

Choreographers: Al and Emily Bennett

Comment: The choreographers tell us this dance routine was partially written for use as a clinic routine for the figures it contains. These figures are also used in fox-trot and this entire routine except for minor changes in the Introduction and Ending are used on the flip side of this record. Has good big band sounding music.

MY HEART'S DESIRE — Flip side to Dream Waltz.

Comment: See above.



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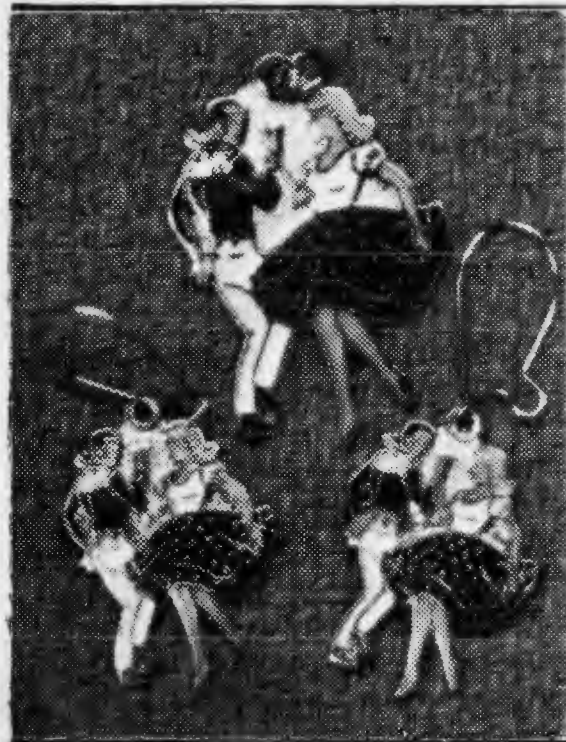
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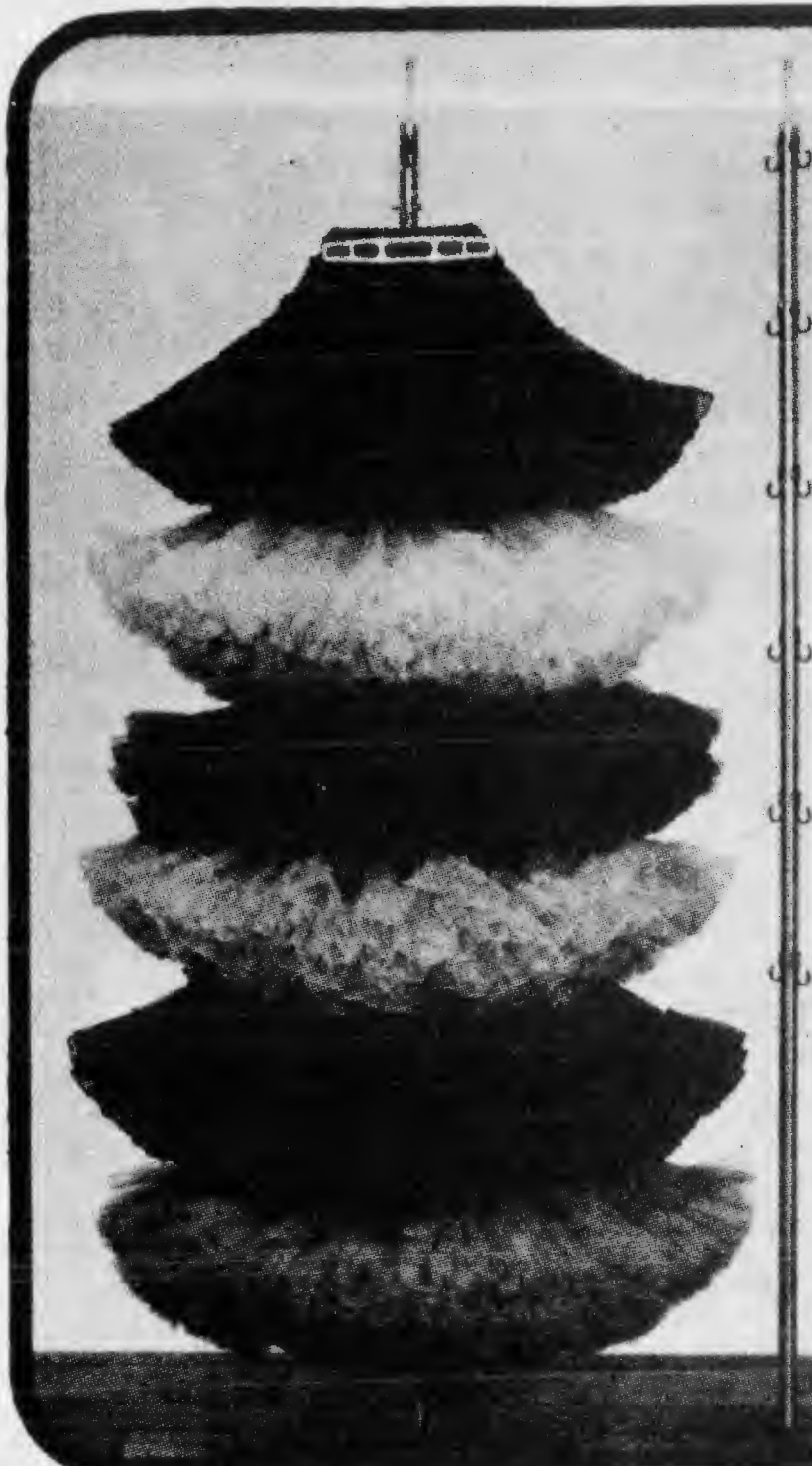
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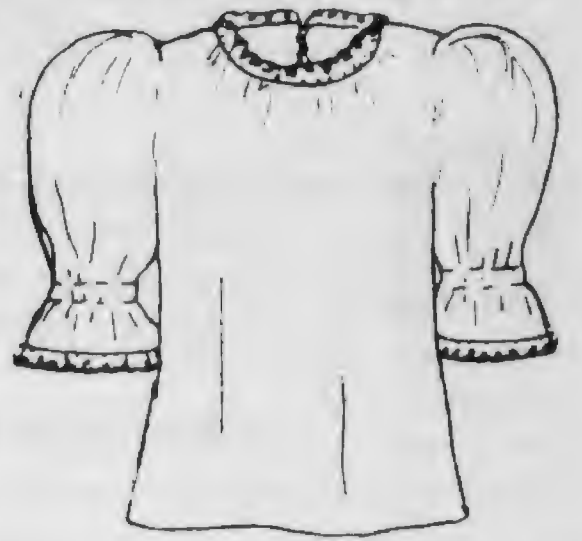
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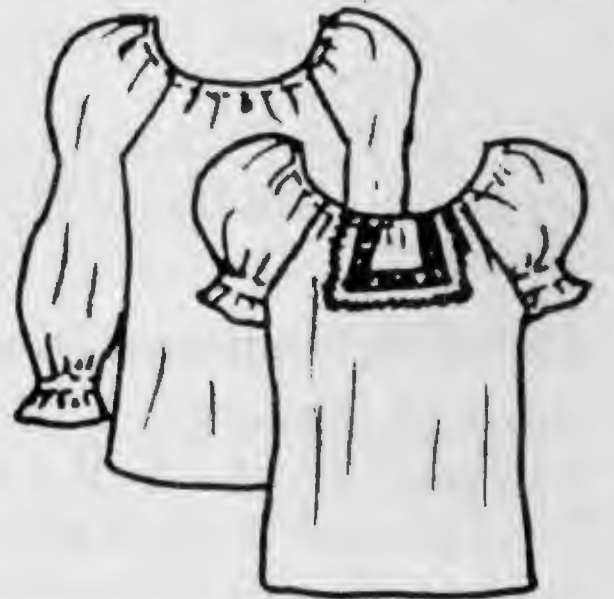
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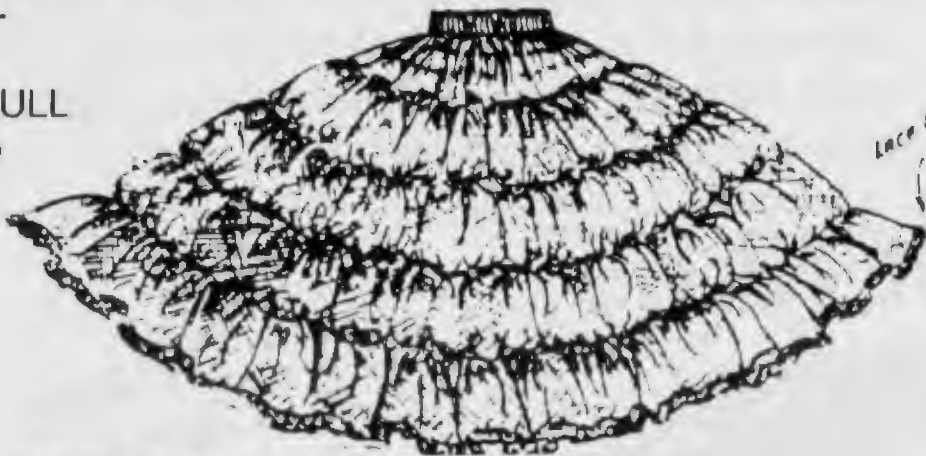
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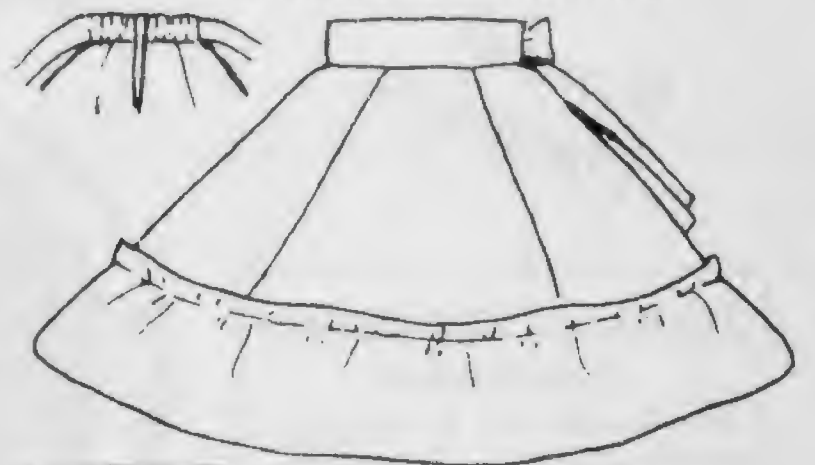
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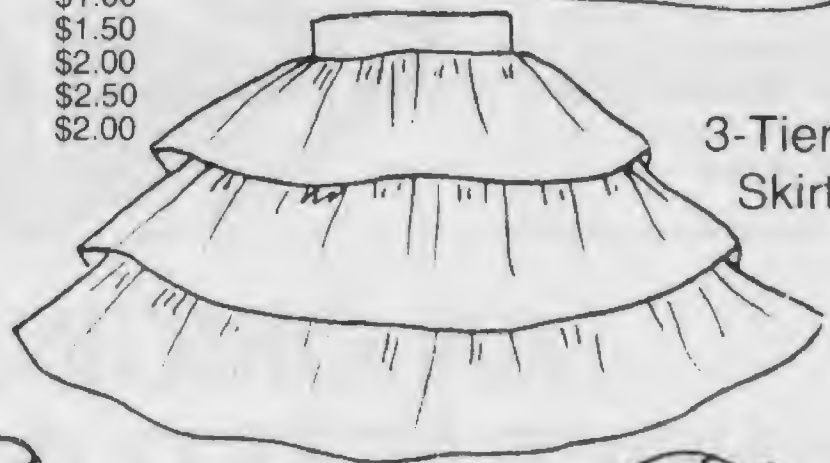


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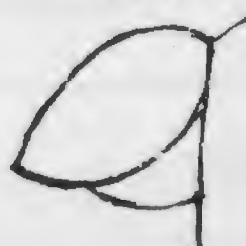
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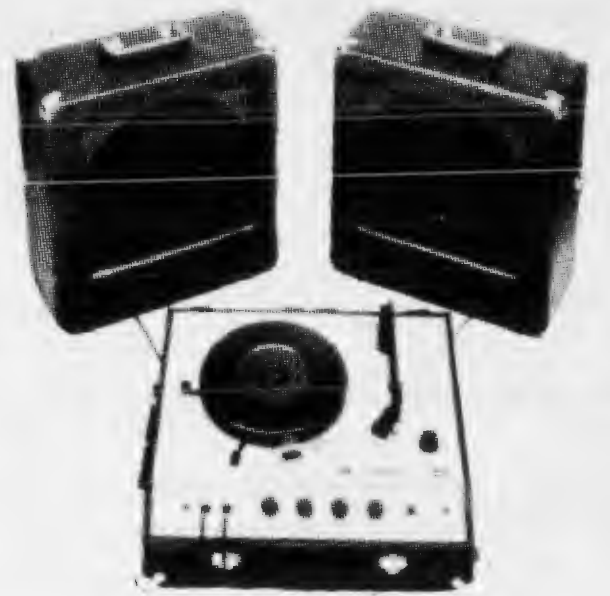
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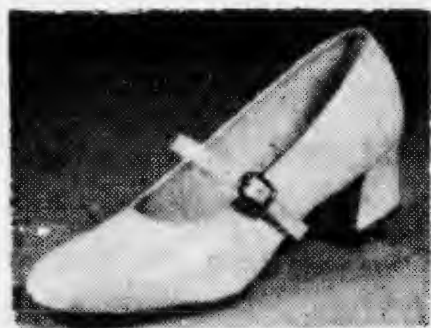
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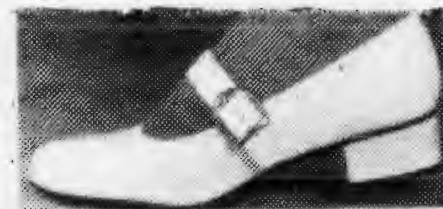
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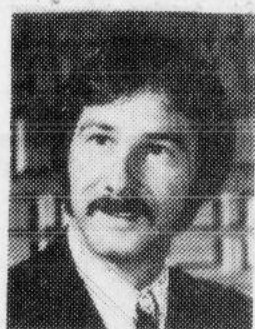
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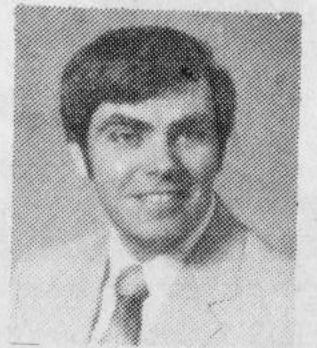


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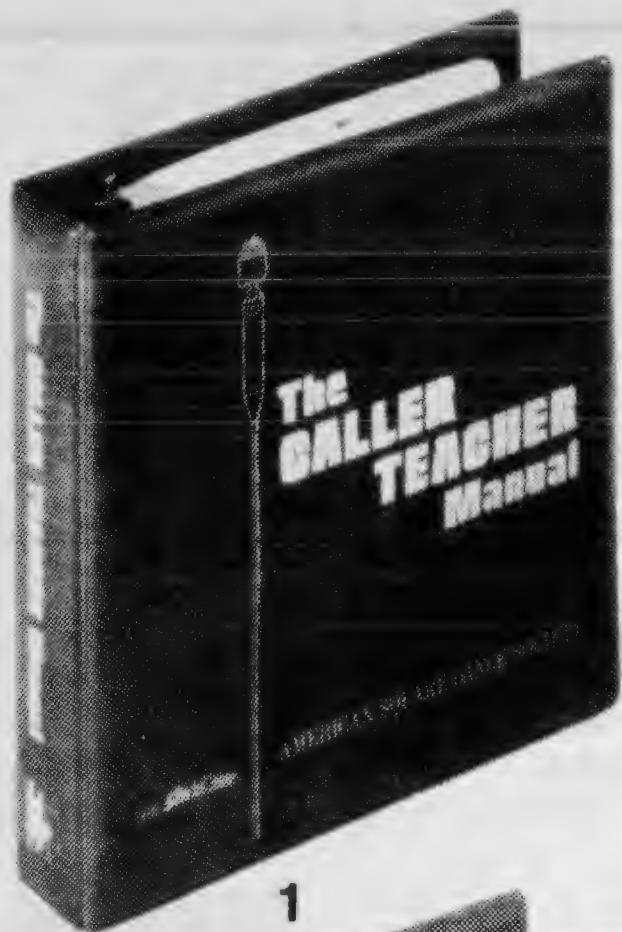
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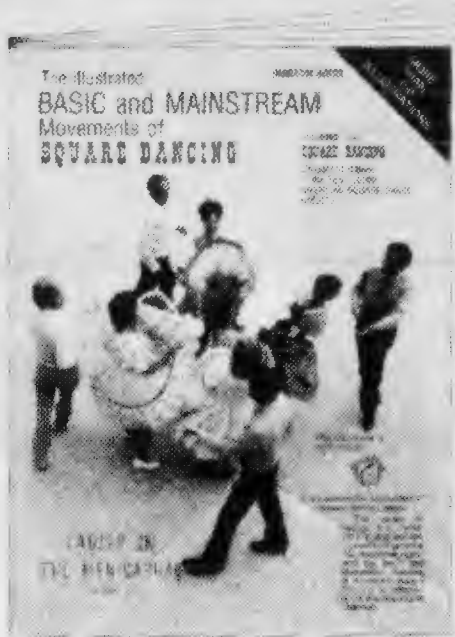
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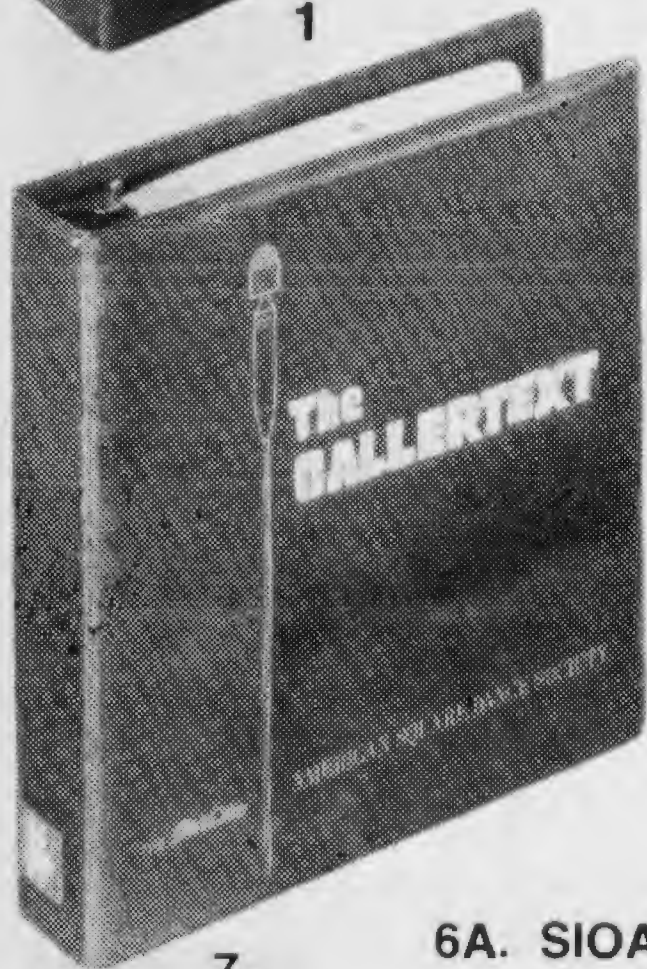


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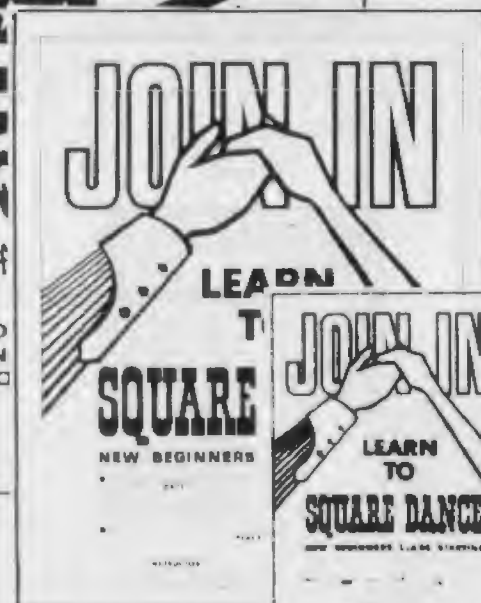
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fashion feature



TO ALL OUR MODELS

— Since we started this feature, there have been several dozen ladies who have been photographed for this page. We know from correspondence that your original dress designs have helped influence the way others dress. Our sincere thanks to all you beautiful people. — Becky Osgood

Joan Cochran wears a red/white/black polyester border print. It is made from Butterick pattern #3775, which may no longer be available. Six yards of fabric were used. The border pattern was repeated in a straight piece at the neckline while the solid black band finished the edge of the puffed sleeves.

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